Chris Isaak Gets Green with Forever Blue
Cover Story

Q & A With Chris Isaak

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

—see page 4

Sexton With His Sextet

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

—see page 15

Morris Gets 50-50 Deal At MCA

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

—see page 3

CONTENTS

COLUMNS

EastWest .................................................. 5
The Rhythm & The Rhyme ............................ 12 & 13
Latin Lowdown ........................................ 16

CHARTS

Top 100 Urban Single .................................. 10
Top 75 R&B Albums .................................. 12
Top 25 Rap Singles .................................... 13
Top 100 Pop Singles .................................. 6
Top 100 Pop Albums .................................. 8
Latin Singles ............................................. 16 & 17
Top 15 Weekly Film Grosses .......................... 18
Top 100 Country Singles .............................. 22
Top 75 Country Albums ............................... 26
CMT Top 12 Video Countdown ....................... 26
Top 40 Positive Country Singles .................... 29

DEPARTMENTS

Industry News ........................................... 3
Urban Album Reviews ................................ 11
Pop Reviews ........................................... 7
Indie Reviews .......................................... 14
Latin Reviews .......................................... 17
Film & TV ................................................ 18, 19
Country/Positve Country .................. 22-29
Coin Machine News .................. 30
Morris Strikes Joint Venture With MCA Music

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

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

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

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

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

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

(Continued on page 20)
The World According To Chris Isaak

By Steve Bultin

SOMETIMES IT’S ALMOST HARD TO TAKE CHRIS ISAAK seriously. With those mesmerising marble blue eyes, the various film roles between albums, the caustic sense of humor and the rockabilly croon that seems so out of the place in this decade it’s hard to figure out if this guy is for real. Isaak’s new album though, the Reprise release Forever Blue, mines the familiar territory of a broken heart with the eloquence of a poet. Still... Ironically, it’s while sitting by the pool of a San Fernando Valley hotel in the L. A. sun, cockatoos cawing loudly in the background, blondes in bikinis littered every few feet, that it becomes clear Isaak is indeed from an attractive reality, and the pain he expresses on songs like “Graduation Day” and the new CD’s title track comes from a true artist.

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

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

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

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

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

CB: How long have you been surfing?

Isaak: About six, seven years.

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

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

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

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

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

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

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

Isaak: Well...

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

Isaak: Well, good. They don’t have to be like me. Look at Pavement, they just came out of Stockton, they’re doing it. If there’s any obvious answers it’s that anyone can do it. Look at me; if I can do it, anybody can. You don’t have to have some particular trick.

CB: How old were you when you started playing?

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

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

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

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

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

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

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

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

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

CB: What about performing live?

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

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

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

(Continued on page 20)
AFRICAN FETE: Central Park's Summer Stage was host for two days to a traveling festival of musicians from predominately West Africa. Saturday's line-up included Aroprop group Osibisa, who had not played New York since 1973. Femi Kuti, though, jumped-started the crowd with a surging sound from the three-person percussion and four-piece horn section that kept the music buoyant and danceable. Femi himself strode all over, sometimes singing, playing the sax, talking about the songs, dancing by himself and with his three back-up singers. Femi currently has a self-titled record out on Motown. Coming out of Senegal was the headlining Baaba Maal whose album, Forer In Founa, is on the Mango label. While Kuti was pushed by the beat, Maal led his troop with his sweet, sonorous voice. Singing in both his native Wolof with some French mixed in, Baaba silenced the whole crowd as they became entranced by his voice. But he got them cheering as the other members of the group proceeded to do some spectacular steps in their traditional long, flowing robes. Certainly a summer day that was worth the heat.

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

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

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

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

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Year</th>
<th>Label</th>
<th>UK Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIKE GOLD</td>
<td>M.C. HAREM</td>
<td>1995</td>
<td>Warner Bros</td>
<td>10</td>
</tr>
<tr>
<td>LAY ME DOWN</td>
<td>Bobby Brown</td>
<td>1995</td>
<td>Epic</td>
<td>3</td>
</tr>
<tr>
<td>BEVERLY</td>
<td>Usher</td>
<td>1995</td>
<td>Warner Bros</td>
<td>2</td>
</tr>
<tr>
<td>RELAX</td>
<td>2 Unlimited</td>
<td>1995</td>
<td>Creation</td>
<td>10</td>
</tr>
<tr>
<td>RANDY</td>
<td>George Michael</td>
<td>1995</td>
<td>Epic</td>
<td>5</td>
</tr>
<tr>
<td>WE WOULD DANCE</td>
<td>Youssou N'Dour</td>
<td>1995</td>
<td>Sony</td>
<td>10</td>
</tr>
<tr>
<td>COME TO TENDERLOIN</td>
<td>Tony Curtis</td>
<td>1995</td>
<td>Jive</td>
<td>20</td>
</tr>
<tr>
<td>POPPY</td>
<td>Mariah Carey</td>
<td>1995</td>
<td>Tommy Boy</td>
<td>10</td>
</tr>
<tr>
<td>SUGAR</td>
<td>Milli Vanilli</td>
<td>1995</td>
<td>Sire</td>
<td>5</td>
</tr>
<tr>
<td>WHERE ARE YOU NOW</td>
<td>Whitney Houston</td>
<td>1995</td>
<td>Arista</td>
<td>2</td>
</tr>
<tr>
<td>MIGHTY</td>
<td>The Forum</td>
<td>1995</td>
<td>PolyGram</td>
<td>10</td>
</tr>
<tr>
<td>CLEAR</td>
<td>I'm In Love</td>
<td>1995</td>
<td>RCA</td>
<td>5</td>
</tr>
<tr>
<td>WANTED</td>
<td>Shania Twain</td>
<td>1995</td>
<td>RCA</td>
<td>10</td>
</tr>
<tr>
<td>YOU BETCHA</td>
<td>Pink</td>
<td>1995</td>
<td>Atlantic</td>
<td>20</td>
</tr>
</tbody>
</table>

### REVIEWS

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

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

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

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

**YELLO:** “Tremendous Pain” (4th & B'Way 6082)

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

**OMAR:** “Saturday” (RCA 64316-2)

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

---

### PICK OF THE WEEK

- **FLATLIES:** "Antithesis" (No. 19)
- **RHYTHM AID:** "I'm In Love" (No. 10)
- **HOLE:** "Softer, Softest" (No. 19)
- **YELLO:** "Tremendous Pain" (No. 10)
- **OMAR:** "Saturday" (No. 10)
# CASH BOX

## TOP 100 POP ALBUMS

### JULY 22, 1995

This Week's #1

**Michael Jackson**

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>History: Present and Future-Book 1</td>
<td>Michael Jackson</td>
<td>Epic (51900)</td>
</tr>
<tr>
<td>2</td>
<td>Nosefree</td>
<td>Tommy Boy</td>
<td>Tommy Boy (1991)</td>
</tr>
<tr>
<td>3</td>
<td>Cracked Rear View</td>
<td>The Rolling Stones</td>
<td>Warner Bros. (45534)</td>
</tr>
<tr>
<td>4</td>
<td>CrazySexyCool</td>
<td>TLC</td>
<td>Epic (29009)</td>
</tr>
<tr>
<td>5</td>
<td>Foo Fighters</td>
<td>Foo Fighters</td>
<td>Capitol (34027)</td>
</tr>
<tr>
<td>6</td>
<td>Batman Forever</td>
<td>John Michael Montgomery</td>
<td>Warner Bros. (82759)</td>
</tr>
<tr>
<td>7</td>
<td>Throwing Copper</td>
<td>John Michael Montgomery</td>
<td>RCA (54025)</td>
</tr>
<tr>
<td>8</td>
<td>The Woman in Me</td>
<td>Shania Twain</td>
<td>MCA (522806)</td>
</tr>
<tr>
<td>9</td>
<td>Astro-Creed 2000</td>
<td>White Zombie</td>
<td>Geffen (24506)</td>
</tr>
<tr>
<td>10</td>
<td>MoTown</td>
<td>Boyz II Men</td>
<td>Motown (53023)</td>
</tr>
<tr>
<td>11</td>
<td>Let Your Dim Light Shine</td>
<td>Soul Asylum</td>
<td>Live (56716)</td>
</tr>
<tr>
<td>12</td>
<td>Sixteen Stone</td>
<td>Bush</td>
<td>Interscope (92531)</td>
</tr>
<tr>
<td>13</td>
<td>The Hits</td>
<td>Garth Brooks</td>
<td>Warner Bros. (29569)</td>
</tr>
<tr>
<td>14</td>
<td>This Is How We Do It</td>
<td>Montell Jordan</td>
<td>Jive/Zomba (527179)</td>
</tr>
<tr>
<td>15</td>
<td>Friday Night Special</td>
<td>Soundtrack</td>
<td>Warner Bros. (38593)</td>
</tr>
<tr>
<td>16</td>
<td>Tales From the Pumchbowl</td>
<td>Primus</td>
<td>RCA (92593)</td>
</tr>
<tr>
<td>17</td>
<td>Under the Table and Dreaming</td>
<td>Dave Matthews Band</td>
<td>RCA (66449)</td>
</tr>
<tr>
<td>18</td>
<td>Pulse</td>
<td>Pink Floyd</td>
<td>Warner Bros. (40523)</td>
</tr>
<tr>
<td>19</td>
<td>Poverty's Paradise</td>
<td>Naughty By Nature</td>
<td>RSO (51511)</td>
</tr>
<tr>
<td>20</td>
<td>Hell Freezes Over</td>
<td>The Eagles</td>
<td>Geffen (24725)</td>
</tr>
<tr>
<td>21</td>
<td>Collective Soul</td>
<td>Collective Soul</td>
<td>Warner Bros. (9245)</td>
</tr>
<tr>
<td>22</td>
<td>Head Over Heels</td>
<td>Paula Abdul</td>
<td>Geffen (40525)</td>
</tr>
<tr>
<td>23</td>
<td>Live</td>
<td>The Rembrandts</td>
<td>Geffen (61752)</td>
</tr>
<tr>
<td>24</td>
<td>Me Against the World</td>
<td>2Pac</td>
<td>Interscope (92399)</td>
</tr>
<tr>
<td>25</td>
<td>Now That I've Found You</td>
<td>Alison Krauss</td>
<td>RCA (325)</td>
</tr>
<tr>
<td>26</td>
<td>Medusa</td>
<td>Annie Lennox</td>
<td>RCA (25717)</td>
</tr>
<tr>
<td>27</td>
<td>Another Night</td>
<td>McFly</td>
<td>Columbia (67065)</td>
</tr>
<tr>
<td>28</td>
<td>Keepin' It Real</td>
<td>The Cranberries</td>
<td>Geffen (45529)</td>
</tr>
<tr>
<td>29</td>
<td>Mack 10</td>
<td>Mack 10</td>
<td>Interscope (55336)</td>
</tr>
<tr>
<td>30</td>
<td>Days Like These</td>
<td>Van Morrison</td>
<td>EMI (31452)</td>
</tr>
<tr>
<td>31</td>
<td>Forrest Gump</td>
<td>Soundtrack</td>
<td>Warner Bros. (60629)</td>
</tr>
<tr>
<td>32</td>
<td>The Music Speaks</td>
<td>All-4-One</td>
<td>Geffen (61743)</td>
</tr>
<tr>
<td>33</td>
<td>Forever Blue</td>
<td>Chris Isaak</td>
<td>Geffen (45455)</td>
</tr>
<tr>
<td>34</td>
<td>Live</td>
<td>Phish</td>
<td>Geffen (61777)</td>
</tr>
<tr>
<td>35</td>
<td>Further Down the Spiral</td>
<td>Nine Inch Nails</td>
<td>Geffen (45516)</td>
</tr>
<tr>
<td>36</td>
<td>Deluxe</td>
<td>Better Than Ezra</td>
<td>Elektra (61784)</td>
</tr>
<tr>
<td>37</td>
<td>No Need to Argue</td>
<td>The Cranberries</td>
<td>Island (524050)</td>
</tr>
<tr>
<td>38</td>
<td>Candy Rain</td>
<td>Soul For Real</td>
<td>Interscope (11125)</td>
</tr>
<tr>
<td>39</td>
<td>Greatest Hits</td>
<td>Lorraine Morgan</td>
<td>RCA (66502)</td>
</tr>
<tr>
<td>40</td>
<td>Post</td>
<td>Brandy</td>
<td>Elektra (61740)</td>
</tr>
</tbody>
</table>

### To Watch: Alanis Morissette

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>Jagged Little Pill</td>
<td>Alanis Morrisette</td>
<td>Geffen (45901)</td>
</tr>
<tr>
<td>42</td>
<td>Smashed</td>
<td>Offspring</td>
<td>Atlantic (85432)</td>
</tr>
<tr>
<td>43</td>
<td>Ready to Die</td>
<td>The Notorious B.I.G.</td>
<td>Bad Boy (73000)</td>
</tr>
<tr>
<td>44</td>
<td>Tuesday Night Music Club</td>
<td>Sheryl Crow</td>
<td>A&amp;M (0126)</td>
</tr>
<tr>
<td>45</td>
<td>Seal</td>
<td>Seal</td>
<td>Geffen (45415)</td>
</tr>
<tr>
<td>46</td>
<td>Bobome</td>
<td>Deep Forest</td>
<td>Columbia (67115)</td>
</tr>
<tr>
<td>47</td>
<td>Greatest Hits</td>
<td>Bruce Springsteen</td>
<td>Columbia (67066)</td>
</tr>
<tr>
<td>48</td>
<td>Yes</td>
<td>Melissa Etheridge</td>
<td>Warner Bros. (45660)</td>
</tr>
<tr>
<td>49</td>
<td>Vitalogy</td>
<td>Pearl Jam</td>
<td>Epic (69600)</td>
</tr>
<tr>
<td>50</td>
<td>The Bridges of Madison County</td>
<td>Soundtrack</td>
<td>Epic (51900)</td>
</tr>
</tbody>
</table>

### Greatest Hits

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>The Lion King</td>
<td>Soundtrack</td>
<td>Atlantic (50558)</td>
</tr>
<tr>
<td>52</td>
<td>2000</td>
<td>Grand Puba</td>
<td>Epic (61619)</td>
</tr>
<tr>
<td>53</td>
<td>Not a Moment Too Soon</td>
<td>Tim McGraw</td>
<td>Columbia (77659)</td>
</tr>
<tr>
<td>54</td>
<td>A Spanner in the Works</td>
<td>Rod Stewart</td>
<td>Warner Bros. (45667)</td>
</tr>
<tr>
<td>55</td>
<td>Pocahontas Sing-Along</td>
<td>Soundtrack</td>
<td>Columbia (60876)</td>
</tr>
<tr>
<td>56</td>
<td>Wildflowers</td>
<td>Tom Petty</td>
<td>Warner Bros. (45759)</td>
</tr>
<tr>
<td>57</td>
<td>You Might Be a Redneck If...</td>
<td>Jeff Foxworthy</td>
<td>Geffen (45314)</td>
</tr>
<tr>
<td>58</td>
<td>Unplugged in New York</td>
<td>Nirvana</td>
<td>BMG (24727)</td>
</tr>
<tr>
<td>59</td>
<td>Greatest Hits</td>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>Geffen (52431)</td>
</tr>
<tr>
<td>60</td>
<td>Balance</td>
<td>Van Halen</td>
<td>Geffen (45766)</td>
</tr>
<tr>
<td>61</td>
<td>The Infamous</td>
<td>Mobb Deep</td>
<td>Geffen (61191)</td>
</tr>
<tr>
<td>62</td>
<td>Operation Stokola</td>
<td>Luniz</td>
<td>Geffen (52324)</td>
</tr>
<tr>
<td>63</td>
<td>My Life</td>
<td>Mary J. Blige</td>
<td>Geffen (51105)</td>
</tr>
<tr>
<td>64</td>
<td>Short Bus</td>
<td>Reprise/Warner Bros. (45856)</td>
<td>Geffen (45856)</td>
</tr>
<tr>
<td>65</td>
<td>Tales from the Hood</td>
<td>40 Acres &amp; A Mule Music</td>
<td>Warner Bros. (11243)</td>
</tr>
<tr>
<td>66</td>
<td>The Downward Spiral</td>
<td>Nine Inch Nails</td>
<td>Geffen (45923)</td>
</tr>
<tr>
<td>67</td>
<td>Ain't Movin'</td>
<td>Des'ree</td>
<td>Geffen (60432)</td>
</tr>
<tr>
<td>68</td>
<td>Don Juan Damarco</td>
<td>Mobb Deep</td>
<td>Geffen (60437)</td>
</tr>
<tr>
<td>69</td>
<td>Pulp Fiction</td>
<td>Soundtrack</td>
<td>Geffen (11103)</td>
</tr>
<tr>
<td>70</td>
<td>Apollo 13</td>
<td>Soundtrack</td>
<td>Warner Bros. (12241)</td>
</tr>
<tr>
<td>71</td>
<td>Made in England</td>
<td>Elton John</td>
<td>Geffen (526188)</td>
</tr>
<tr>
<td>72</td>
<td>Read My Mind</td>
<td>Reba McEntire</td>
<td>Warner Bros. (10904)</td>
</tr>
</tbody>
</table>

### Special Feelings

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>73</td>
<td>Return to the 36 Chambers</td>
<td>Oi' Dirty Bastard</td>
<td>Geffen (61659)</td>
</tr>
<tr>
<td>74</td>
<td>Weezer</td>
<td>Weezer</td>
<td>Geffen (45209)</td>
</tr>
<tr>
<td>75</td>
<td>In a Major Way</td>
<td>Des'ree</td>
<td>Geffen (60432)</td>
</tr>
<tr>
<td>76</td>
<td>Braveheart</td>
<td>Soundtrack</td>
<td>Geffen (45295)</td>
</tr>
<tr>
<td>77</td>
<td>Rotting Pinata</td>
<td>Sponge</td>
<td>Geffen (57300)</td>
</tr>
<tr>
<td>78</td>
<td>Sexual Comment</td>
<td>Soundtrack</td>
<td>Geffen (24596)</td>
</tr>
<tr>
<td>79</td>
<td>Live Through This</td>
<td>Tony Thompson</td>
<td>Geffen (42691)</td>
</tr>
<tr>
<td>80</td>
<td>BonoFide</td>
<td>Hole</td>
<td>Geffen (61659)</td>
</tr>
<tr>
<td>81</td>
<td>Elastica</td>
<td>Soundtrack</td>
<td>Geffen (24728)</td>
</tr>
<tr>
<td>82</td>
<td>Revelations</td>
<td>Special Ed</td>
<td>Geffen (11653)</td>
</tr>
<tr>
<td>83</td>
<td>No Ordinary Man</td>
<td>Tracy Byrd</td>
<td>Geffen (55050)</td>
</tr>
<tr>
<td>84</td>
<td>Wish</td>
<td>Ske-Le-Lo</td>
<td>Geffen (55000)</td>
</tr>
<tr>
<td>85</td>
<td>I See It Now</td>
<td>Tracy Lawrence</td>
<td>Geffen (55050)</td>
</tr>
<tr>
<td>86</td>
<td>Live at the Acropolis</td>
<td>Madonna</td>
<td>Geffen (45767)</td>
</tr>
<tr>
<td>87</td>
<td>Bedtime Stories</td>
<td>Madonna</td>
<td>Geffen (55050)</td>
</tr>
<tr>
<td>88</td>
<td>From the Bottom Up</td>
<td>Brownstone</td>
<td>Geffen (55050)</td>
</tr>
<tr>
<td>89</td>
<td>Do You Wanna Ride?</td>
<td>Mecca DonEastWest/EGG (61757)</td>
<td></td>
</tr>
</tbody>
</table>

### Miscellaneous

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>90</td>
<td>About Time</td>
<td>Travis Tritt</td>
<td>Geffen (55050)</td>
</tr>
<tr>
<td>91</td>
<td>Who I Am</td>
<td>Alan Jackson</td>
<td>Geffen (55050)</td>
</tr>
<tr>
<td>92</td>
<td>Encomium: A Tribute to LED Zeppelin</td>
<td>Various Artists</td>
<td>Geffen (55050)</td>
</tr>
<tr>
<td>93</td>
<td>Amor Prohibido</td>
<td>Various Artists</td>
<td>Geffen (55050)</td>
</tr>
<tr>
<td>94</td>
<td>Ten Feet Tall &amp; Bulletproof</td>
<td>Travis Tritt</td>
<td>Geffen (55050)</td>
</tr>
</tbody>
</table>
THE RAMONES: Adios Amigos (Radioactive 11273)

There may be a million punk bands out there right now, but there is only one Ramones. Once you hear that opening "1-2-3-4," and the explosive intro, there can be no doubt who this is. If for no other reason than all Ramones songs sound alike. But who cares? The Ramones are a classic example of the Violent Femmes, if it makes your head bob back and forth violently, if you wanna hit something, if you feel the need to play air instruments, it's a good Ramones record. There's more attention focused on Adios Amigos because of the popularity of new punk bands, but the Ramones, God bless 'em, have been doing the same thing for two decades. This passage from "Got A Lot To Say" pretty much sums it up. "I got a lot to say/I can't remember now." Long may they live.

SILVERCHAIR: Frogstomp (Epic 67247)

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

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

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


Think of this as the little album that could. Accompanying an Italian film that is making waves on the art-house circuit, the soundtrack features Sting, Madonna, Julia Roberts, Andy Garcia and Glenn Close. Come again? In addition to the normal score, an elegant variation on classical music courtesy of Luis Bacalov, this soundtrack features 15 Pablo Neruda poems read by some of the biggest stars in Hollywood. Given the hipness of poetry again, the presence of such luminaries as Madonna, Julia Roberts, who apparently was the first star on board, and Willem Dafoe is not surprising. Reading highlights include Ralph Fiennes' interpretation of "Ode To The Sea," Close's "I Like For You To Be Still" and Wesley Snipes' (hulking) version of "Learning Into The Afternoons...." For pure words however, nothing tops the beautiful "Tonight I Can Write..." which is read here by Garcia. It is a breathtaking ode to a broken heart that shows why all of these celebs jumped at the opportunity to show their love for the great poet.

PICKS OF THE WEEK

ALISON MOYET: Singles (Columbia 67278)

Of all the '80s acts to resurface, Moyet has to be one of the most welcome. This compilation, highlighting her solo stuff, as well as her time with Yaz, shows a singer equally as effective with silky vocals as a gravelly throat. Opening with an entrancing version of the old Roberts Fluck hit, "The First Time Ever I Saw Your Face," this 20-song collection is that rarest of albums, one that features two previously unreleased tracks, as well as three numbers from Yaz, including the rhythmic "Only You," one of their biggest hits. Yaz was known as a dance group, but Moyet's vocals transcend the club route, as she is wonderfully skilled at the soulful quality of the blues. A perfect example of that is the bellowing "That Ole Devil Called Love." The husky voiced Moyet lends an indelible stamp to every genre she touches, whether it be the disco-flavored "Invisible" or the soulful "Love Resurrection." Singles showcases a great singer.

THE FOOFIGHTERS: Foo Fighters (Rosewell Records/Capitol 34027-2)

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

TOP 100 URBAN SINGLES

JULY 22, 1995

This Week's #1:

Monica

High Debut: Skee-Lo

1 DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Arista 5041) Monica 1 13
2 SOMEONE TO LOVE (550 Music 77995) Jon B, Feat. Babyface 2 12
3 BEST FRIEND (Atlantic 87148) Brandy 3 10
4 WATERFALLS (LaFace/Arista 24188) TLC 5 8
5 SCREAM (MJL/Epic 78000) Michael Jackson & Janet Jackson 2 7
6 TIL YOU DO ME RIGHT (Virgin 12744) MoKsten 15 10
7 HE'S MINE (OutBurn/RAL 946) Jodeci 6 7
8 BROWN SUGAR (EMI 56530) D'Angelo 13 9
9 YOU USED TO LOVE ME (Bad Boy/Arista 79025) Faith 23 6
10 BOOM BUCKETIC (Virgin 38-62) Shaggy 10 9
11 FEELS SO GOOD (So Def/Columbia 77921) Xscape 14 6
12 ONE MORE CHANCE (Bad Boy/Arista 79032) The Notorious B.I.G. 5 8
13 WE MUST BE IN LOVE (Stepsun 0114) Pure Soul 25 7
14 I WANNA LOVE LIKE THAT (Giant 24629) Tony Thompson 11 10
15 WATER RUNS DRY (Motown 960 358) Boyz II Men 7 13
16 EVERY LITTLE THING I DO (Uptown 3356) Soul For Real 12 12
17 NEVER GONNA LET YOU GO (Streetlife/Gotts Bros. 78019) Tina Moore 20 11
18 HOW DEEP IS YOUR LOVE (Capitol 79612) Portrait 19 9
19 I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (R&B/Dan James 1879) Method Man/Mary J. Blige 22 6
20 SO MANY TEARS (Isotope 95748) 2Pac 17 12
21 MY UP AND DOWN (Mecca Don/Trash 5974) Adina Howard 43 5
22 FEEL ME FLOW (Tommy Boy 7862) Naughty By Nature 24 7
23 CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 670) Total Fact. The Notorious B.I.G. 26 16
24 I CAN'T TELL YOU WHY (MJL/Epic 77685) Brownstone 59 4
25 SPRINKLE ME (Jive 42297) E-40 Feat. Suga T 27 6
26 CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 555 730) Brian McKnight 18 18
27 FROGGY STYLE (Jive 42296) Nuttin' Nye 21 12
28 I CAN LOVE YOU LIKE THAT (Bitz/Mercury 74029) All-4-One 31 7
29 YOU BRING ME JOY/LOVE YOU (Uptown/MCA 55529) Mary J. Blige 32 6
30 MIND BLOWN (Int.Jive 42256) Jadakiss 30 8
31 AFFECTION (Antone/Definitive 74596) Jody Watley 34 6
32 I LIKE (Kiss/A&L 64468) Kut Klose 28 21
33 EMOTIONS (Luke 185) H-Town 29 18
34 TOMORROW ROBINS WILL SING (Motown 60356) Stevie Wonder 37 7
35 ENJOY YOURSELF (Mo Jazz 1279) Impromp2 36 10
36 PUT YOUR BODY WHERE YOUR MOUTH IS (Atlantic 87165) Sean Levert 16 8
37 FREAK ME BABY (Epic Street/Epic 77545) Dis'N' Dat Feat. 95 South, 69 Boyz & K-Knock 38 12
38 SO IN LOVE WITH YOU (Maverick/Warner Bros. 17868) U.N.V. 41 6
39 ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic 77682) Raphael Saadiq 40 18
40 I'M WHAT YOU NEED (MCA 3361) Chante Moore 42 8
41 GRAPEVINE (MJL/Epic 77646) Brownstone 35 17
42 THIS IS HOW WE DO IT (PMP/RAL/Island 85146B) Montell Jordan 39 21
43 FIRE (Motown 1300) Suburban 12 4
44 THERE IS (A&M 00192) Barry White 53 4
45 LOVE TODAY (A&M 09704) Vertical Hold 45 14
46 HOW MANY TIMES (EastWest 64431) Gerald Levert 33 10
47 LOVE DON'T LOVE NOBODY (GRPMCA 3063) Phil Perry 67 3
48 SHY (FROM "BAD BOYS") (The Vag Group 77078) Diana King 48 18
49 THE MANY WAYS (LaFace/Arista 4105) Usher 70 4
50 JOSY (Isotope 95789) Blackstreet 49 17
51 WHATSOEVER YOU NEED (EastWest 9197) Michael Spears 57 6
52 WHEN YOU LOVE SOMEONE (Epic 64419) Anita Baker & James Ingram 54 4
53 GIVE IT TO YOU (So Def/Columbia 77386) Da Brat 47 15
54 HEY LOOK AWAY (Kapp/MCA 64305) Questionmark Asylum 55 10
55 COME ON HOME (Capitol) The Whispers 66 2
56 KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53185) Dr Dre 50 18
57 LOVE AMBITION (CALL ON ME) (Motown 0319) Jason Weaver 65 4
58 FREAK LIKE ME (EastWest 9094) Adina Howard 56 26
59 THE I.N.C. RIDE (Delicious Vinyl/Capitol 53370) Masta Ace Incorporated 13 5
60 THE WAY THAT YOU LOVE (Warg/Mercy 1422) Vannessa Williams 58 15
61 I'D RATHER BE ALONE (Warner Bros. 17922) Karyn White 46 13
62 THINK OF YOU (LaFace/Arista 2-4004) Usher 60 24
63 I GOT IT ON IT (No. 5784) Luniz 69 4
64 RED LIGHT SPECIAL (LaFace/Arista 02744) TLC 62 22
65 FIRST LOVER (Raging Bull 5013) Gap Band 52 13
66 COLORS OF THE WIND (FROM "POCAHONTAS") (Hollywood 64011) Vanessa Williams 76 5
67 DEAR MAMA/OOLD SCHOOL (Isotope 98273) 2Pac 61 20
68 I LIKE WHAT YOU BE WHERE YOU ARE (Epic/EGG 66131) Grand Puba 71 7
69 LUSCIOUS TIC (Epic 64414) Ini Kamoze 79 4
70 BABY (Atlantic 626 10) Brandy 68 35
72 FREEDOM (FROM "PANTHER") (Mercury 556 820) Various Artists 63 13
73 PULL UP TO THE BUMPER (Epic 7111) Patricia 84 3
74 THERE WILL NEVER BE (Arista 12643) NBU 75 5
75 FROM THE FOOL (MCA 55056) 83 3
76 FOR YOUR LOVE (Motown 1261) Steve Wonder 22 7
77 (I WANT TO) THANK YOU (Streetlife/Gotts Bros. 78035) Freddie Jackson 64 10
78 COME ON (A&M 590 766) Barry White 73 23
79 WHEN U CRY I CRY (Capitol 53269) Jesse 74 18
80 TOO MANY FISH (Virgin 35477) Frankie Knuckles Feat. Adeva 78 5
81 CHAMPION (Loose Cannon/Island 6860) Buju Banton 86 3
82 HEY ALRIGHT (Blown/Mad Sounds/Motown 0366) Rotth' Razkals 88 2
83 CURIOUSITY (MCA 3460) Aaron Hall DEBUT
84 ALL GLOCKS DOWN (Pendulum/EMI 53637) Heath B 82 6
85 COME AND TAKE A RIDE (Rap-A-Lot/Nice Try 38478) Mad Cj Mack 87 2
86 BE DEP (Sonshine/Scott Bros 78032) Skee-Lo RE-ENTRY
87 M.V.P. (Columbia 71894) Big L DEBUT
88 I'LL SEND YOU ROSES ( Owen's 17895) Kenneth Mangram DEBUT
89 SHIMMY SHIMMYronymia (Epic/EGG 6419) Of' Dirty Bastard 89 2
90 NEVA GO BACK (Prince 5433) Special Ed 90 2
91 TWISTED (Big Ski/Atlantic 92463) Po'Broke & Lonely? 91 6
92 TALES FROM THE HOOD (MCA 55035) Dominot 77 10
93 IF IT'S ALRIGHT WITH YOU (Luke 184) Lorenzo Feat. Keith Sweat 80 14
94 CRUNCH TIME (Motown 31320) Prince Markie Dee 85 4
95 GOOD THANGZ (Underworld/Capitol 79558) Hami 81 3
96 BIG POPPA WARNING (Bad Boy/Arista 7-9015) The Notorious B.I.G. 94 27
97 I WANT U (Motown 0327) Rosie Gaines 93 6
98 IT'S BEEN YOU (Elixa 9148) Anita Baker 96 16
99 CANDY RAIN (Uptown/MCA 54906) Soul For Real 92 31
100 NEXT TIME (MCA 55011) Gladys Knight 98 19
MOKENSTE: Azz Izz (DefJam 364-2) Producers: Various

This trio of Los Angeles natives has a big winner with this disc, which allows them to showcase their talents within various musical genres. All three of these ladies offer winning vocals enhanced further by a musical production which is top-notch. The material here has high energy and keeps the listener interested throughout.

ROZALLA: Look No Further (Epiph 57583) Producers: Various

Although she already has a large international following, Rozalla's debut single disc from having anything to offer much greater than this. Rozalla's vocals are sharp and in top form.

SOUTH CIRCLE: Another Day Anotha Balla (Suave 1518-2) Producers: Various

This disc offers a great cross-section of rap tracks that should allow this group to succeed on several urban formats. These fellows really know how to put a great spin on the lyrics, which are accessible and aptly showcases the group's whimsical personalities. On top of that they tend to mix the same def music that will, for sure, add to their appeal. Urban radio will like this disc, which I predict showcases a group with a long future ahead of them. Standout tracks: "Geto Madness," "New Day," "Gotta Maintain" and "Everybody Allday."
TOP 75 R&B ALBUMS

CASH BOX • JULY 22, 1995

ME AGAINST THE WORLD (Interscope 92399) 2Pac 1 17
HISTORY: PAST, PRESENT AND FUTURE BOOK 1 (Epic 90800) Michael Jackson 2 3
MACK 10 (Priority 33936) Mack 10 11 3
READY TO DIE (Bad Boy/Arista 73000) The Notorious B.I.G. 10 40
CRAYZEXYCOOL (LaFace/Arista 20009) TLC 3 32
SOUL OF A MAN (Epic/Arista 53823) Mobb Deep 7 11
THE FAMOUS (Loud/RCA 46440) The Notorious B.I.G. 10 40
THIS IS HOW WE DO IT (Def Jam/RAL 527179) Montell Jordan 8 14
IN A MAJOR WAY (Sick Vidz Label 41556) E-40 9 17
KYLIE MINOGUE (Mercury 98910) Kylie Minogue 7 12
CANDY RAIN (Uptown/MCA 11125) Soul For Real 12 15
SEXATIONAL (Warner Bros. 24598) Tony Thompson 55 2
TALES FROM THE CRYPT (Avid 1979) C-Bo 13 6
TRUE STORY (Ruff/Source/Motown Boy 1111) Naughty By Nature 4 6
DO YOU WANNA RIDE? (Def Jam/Atlantic 61757) Adina Howard 14 20
DON'T HURRY (EMI 232629) D'Angelo 28 8
1970 (Elektra 61519) Grand Puba 17 3
OPERATION STACKOLA (C-Note/Noo Trybe 52324) Luniz DEBUT
FROM THE BOTTOM UP (MJC/Epic 57629) Brownstone 25 26
MY LIFE (J Records/Up 11956) Mary J. Blige 20 32
REVELATIONS (Profile 11463) Special Ed DEBUT
TALES FROM THE HOOD (C-Rock/Ruff/Atlantic 11243) Soundtrack 6 9
THE OTHER SIDE (Atlantic 82663) L.A. LeVert 19 3
DEADLY GROUNDZ (Rap-A-Lot 40531) Fifth Ward Juvenile 18 3
DOWN 4 WHATAEVA (Pocketwerkz/14 3423) Nutzz' N'yce DEBUT
NEW YORK 9-11 (Dance/Atlantic 91668) Soundtrack 27 15
NEW JERSEY DRIVE VOL. 1 (Tommie Boy 1114) Soundtrack 27 15
II (Moton 530232) Boyz II Men 23 42
BIG BALLER (Vaastubhairb 8146) MC Breed 21 3
A FAMOUS FRIEND (Outkast/Atlantic 2706) Mooketenstef 43 2
GROOVE ON (EastWest 92416) Gerald Levert 31 41
RETURN TO THE 36 CHAMBERS (Elektra 80599) 2Pac DEBUT
BITH CHAU CHAMA (Lil'Vince/Atlantic 32873) Masta Ace Incorporated 40 7
TRUE GAME (Rap-A-Lot/Noo Trybe 40455) Mad C.J. Mac 37 5
ALPHA FIER DARTH (G-Unit/Def Jam 50971) Skee-Lo 60 2
ALL IN THE GAME (Suave 0003) Crime Boss 51 20
TICAL (Def Jam/RAL/island 53239) Method Man 28 32
THE ICON IS LOVE (A&M 80195) Barry White 28 29
BONAFIDE (Yab Yum/Yabka Music/EP 84 66) Jon B. 36 6
KIRK FRANKLIN & FAMILY (GospoCentric 72119) Kirk Franklin & Family 33 29
TOAST TO THE LADIES (Capitol 32078) The Whispers 44 6
UNIVERSAL NUBIAN VOICES (Maverick/Warner Bros. 45239) U.N.V. 68 1
FORTY SEASONS & 9 FLAVORS (Atlanta/Def Jam 02474) Boyz II Men 20 44
ANOTHER DAY & THE BALLA (Suave 1518) South Circle DEBUT
SAFE + SOUND (Profile Records 1462) DJ Quik 45 20
AM I SHABBA (Epic 57801) Shabba Ranks 24 3
I DON'T WANT YOUR MOTHER (Jive 1164) Vertical Hold DEBUT
CREEPIN' ON AH COME UP (Strictly/Relativity 5526) Bone Thugs N Harmony 67 50
WHAT IS MY MIND? (Po-Ke/Relativity 1514) The Dayton Family 48 27
CONVERSATION PEACE (Motown 530238) Stevie Wonder 50 15
JUST FOR YOU (Jive 1164) Gladys Knight & The Pips 49 31
D-SHOT PRESENTS BOSS BALLIN'-BEST IN THE BUSINESS (Shot 7000) Various Artists 32 12
AND THE MUSIC SPEAKS (Bratz/Atlantic 27446) All-4-One 30 4
BULLIN' OUT OF CONTROL (Select/21546) AMG 32 4
SEASON OF DA SINCERS (Black Market/Priority 93667) Brotha Lynch Hung 34 17
100 DEGREES AND RISING (Talman Loud/Verse 52000) Incongito 46 4
DA MILK RATE (Def Jam/Atlantic 30957) Milkbone 42 4
REAL TING (Vee-Beed/Nervous 2000) Mad Lion 39 8
THE BEST OF SADIE (Epic 66686) Sadie 38 12
LOVE ON MY MIND (Luke 6214) Lorenzo 38 11
BROKEN (Interscope 4915) William Benton 57 3
LOVE WATUP (Interscope/Polatrics 53823) Karyn White 62 3
YOU GONNA LOVE IT (Majiza/Motown 53054) Improp 64 4
VOLUME I (Interscope 92360) Thug Life 68 37
PANTHER (Mercury 52547) Soundtrack 41 9
SOUTH OF LOVE (ATL/Atlantic 30957) Anita Baker 43 4
FUNKDAFIED (So So Def/Backyard/Columbia 66164) Da Brat 61 52
NASTE (RCA 66613) Ray Ayers 47 3
COCKTAILS (Dangerous Live 41553) Too Short 65 24
A LOVE SUPREME (Capitol/Atlantic 11157) Chante Moore 70 31
THE ALBUM (Kapone/RCA 66560) Questionmark Asylum 54 3
USHER (LaFace/Arista 20066) Usher 69 20
GOOD TIMES (Biv/Motown 530354) Subway 53 23

By Gil Robertson IV

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

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

DISN' DAT: Perspective Records will release the first single entitled "Heaven," from their hot new group Solo on July 19. Another Perspective group, Sounds of Blackness brought down the house at the recent NAACP National Convention. Superstar actor Danny Glover recently had another Perspective recording group, Mint Condition up to San Francisco for his wife's birthday. Song diva Phyllis Hyman's body was cremated this past week. Private memorial services were held in New York, Philadelphia and Pittsburgh with a Los Angeles tribute by producer Norman Connors slated for July 28 at the Cinegrill. Make sure to mark your calendar for the Vibe Music Seminar which will be held August 24 and 25 at the Marriott Marquis Hotel in New York City. Over at La Face Records, supergroup TLC joins the line-up of the Budweiser Superfest on July 12. Also expect new music from LaFace groups, A Few Good Men, Goody Mob, and Society of Soul. Columbus Recording group Xscape will release their sophomore project, Off The Hook, on July 18. The 3rd Annual Hip-Hop/New Jack Power Summit will again take place October 5-9 in Miami, Florida. For more information call 212-229-5273. Superstar Anita Baker is among the many African American performers who are enjoying great success in South Africa. Baker is very popular with the South Africans and her Rhythm Of Love disc was just certified gold in that country. Capitol Records is gearing up big time for the release of CeCe Winans' solo debut project Winans is not leaving the highly popular duo team she's with her brother, she just wants to showcase the enormous talent she has on her own. Expect more to follow.
Soul balladeer Brian McKnight, whose new disc I Remember You hits the streets on August 8, hangs out with the members of Naughty By Nature, currently on tour with Ice Cube and the Rottin Razkals, at a recent L.A. gala. Pictured (l-r): Treach; McKnight; Vinicio; and K.G.

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

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

**TOP 25 RAP SINGLES**

**CASH BOX • JULY 22, 1995**

**1** ONE MORE CHANCE (Bad Boy/Arista 79032) . . The Notorious B.I.G. 1 5

**2** I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Def Jam/RAL/Island 1879) . . . . Method Man/M.J. Blige 3 11

**3** I GOT 5 ON IT (Ruff Ryders/Atlantic 34474) . . . . Light 4 6

**4** FEEL ME FLOW (Tommy Boy 7062) . . . . Naughty By Nature 2 6

**5** SPLENDER ME (Ruff Ryders/Atlantic 42268) . . . . E-40 (Featuring Suga T) 6 4

**6** KEEP YOUR HEADS RINGING (Priority 53130) . . . . Dr Dre 5 18

**7** SO MANY TEARS (Interscope/AG 96145) . . . . 2Pac 14 3

**8** MIND BLOWN (Mute 12238) . . . . Smooth 9 7

**9** FOE LIFE (Priority 53192) . . . . Mack 10 7

**10** GIVE IT 2 YOU (So Def/War/EMI 77396) . . . . Da Brat 7 15

**11** FREAK ME BABY (Epic 68454) . . . . Dis-N-Dat 12 13

**12** SURVIVAL OF THE RITTEST (RCA 64362) . . . . Mob Deep 11 8

**13** SHIMMY SHIMMY YA (Elektra/EGG 64419) . . . . "Ol' Dirty Bastard 8 8

**14** DEAR MAMA (Interscope/AG 98273) . . . . 2Pac 13 20

**15** SUGAR HILL (EMI 58407) . . . . Az 20 1

**16** ALL GLOCKS DOWN (Pendulum/EMI 55367) . . . . Heather B. 16 5

**17** THE I.N.C. RIDE (Defines/Epic 55376) . . . . Masta Ace Incorporated 10 13

**18** I WISH (Sunshine/Scatt Bros. 70032) . . . . Skee-Lo 15 4

**19** SEA OF BUD (War/Interscope/AG 316) . . . . MC Breed 18 5

**20** BIG POPPA/WARNING (Def Jam/Arise 7-9015) . . . . The Notorious B.I.G. 19 27

**21** I LIKE IT (I WANNA BE WHERE YOU ARE) (Elektra/EGG 66131) . . . . Grand Puba RE-ENTRY

**22** ROUND & ROUND (G Funk/RAL/Island 9305) . . . . The Twint 23 3

**23** SUMMERTIME IN THE L.B.C. (G Funk/Island 9303) . . . . Dove Shack 25 3

**24** CAUGHT UP IN THE GAME (Pallas 357-183) . . . . Bushwackers DEBUT

**25** CHAMPION (Loose Cannon/Island 6903) . . . . Buju Banton 22 3

**Rap Single Reviews**

By Gil Robertson IV

**KILIO: “Donkey Kong”** (Warp 319-2)

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

**WILLIE D.: “Creepin’”** (Ichiban 16551)

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

**D. JOSIAS: “Phatt”** (IMI 8512)

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

by Steve Balin

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

Rhino continues to do rock 'n' roll, like their recent reissues of old Robyn Hitchcock records, but their eclectic release schedule has led them to divergent ways of bringing their material to the public. Chris Neal, national coordinator of direct sales is the man that gets the Rhino product to outlets other than record stores. Among the sales venues that Neal currently works with are, "Sun Studios, Northridge Pharmacy and a lot of catalog sales." Neal elaborated on what he does by discussing the limited Sun box-set.

He said, "We come out with the Sun box-set, and basically what I do is I’ll target what gift shops are appropriate for such a title." The Sun connection is rather obvious. But what about a pharmacy? Neal explained, "Because it’s a gift store, gift stores traditionally don’t carry music and something that I’m trying to get in book stores and gift stores is music. Also, things like our Greatest Speeches box-set, which isn’t necessarily music, but is perfect for a gift store or a book store." Projects like the Greatest Speeches box-set, which features famous historical figures—such as presidents, Malcolm X and Douglas MacArthur, and the Beat Generation box-set have a historical significance that naturally lend themselves to schools. On this subject, Neal said: "Trying to get more into that, like universities. I’ve had some luck selling the Allen Ginsberg box-set to universities. And even, if you can imagine this, some music to some classes that are offered at universities that basically wanna discuss the history of music. So, they’ll call Rhino and they’ll say, ‘Do you have anything in blues?’ And they wanna use our blues CD’s."

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

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

---

**REVIEW**

**GOODBYE HARRY: Food Stamp BBQ** (Craz Records 9037-2)

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

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

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

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

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

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

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

---

**PICK OF THE WEEK**

**VARIous ARTISTS: Who Covers Who (Creative Man Discs 30412)**

I know what you’re thinking cause I’m thinking the same thing, not another damn tribute record. And though I swore to someone recently to ignore anymore of these that had the audacity to show up on my desk, the Who are worthy of worship and the presence of Alex Chilton immediately makes this credible. In addition to Chilton, a whole quartet of names include Swervedriver and Blur. However, this is much more than a few big bands joined with the Who, it opens with a strong version of “I Can See For Miles,” courtesy of Hyperich. As is the case with any various artists tribute record there are gonna be hits and misses, though there are no dreadful misfires. One underrated aspect of the Who’s music was Pete Townshend’s gift for lyrics, thus the offense of another tribute album can be forgiven for this one time.
Picture Charlie Sexton's Sextet

by Karen Sillow

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

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

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

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

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

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

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

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

Needless to say, Sexton isn't about to let the music industry's game of musical chairs stop him from making music. After all he's played for more than half of his nearly 27 years. Besides if Goldstone and Gersh saw something special in Nirvana and Pearl Jam (and most of the world seems to agree), maybe the public will catch on to the talent they saw in Charlie Sexton. Which makes you think, he could be the next big thing, again.

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

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

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

Just how did he come up with all those songs and sounds. "I came back to Texas (after living in Los Angeles) about five years ago and bought an acoustic guitar and started workin' on song ideas. A lot of melodies... It was more like memories, subconscious memories of growing up in San Antonio and Austin."

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

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

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

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

The musicians of Austin—Steve Ray and Jimmy Vaughan and Joe Ely, just to name a few, took him in. Within three years Sexton signed his first record deal with MCA Records. "That whole part of my life was really strange because I was at that age when most kids are getting into the last year of high school and really gettin' crazy. So I was doin' the same sort of thing, but not in high school." Even though Charlie was young in his influences had children around his age. "To be honest, (Bob) Dylan has probably been the most inspirational as far as writing goes. He and Tom Waits would be my two favorite writers."

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

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

**JULY 22, 1995**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 POR FAVOR CORAZON (EMI Latin)</td>
<td>Gary Hobbs</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>2 NADIE (Sony)</td>
<td>La Mafia</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>3 PARECE QUE NO... (EMI Latin)</td>
<td>Intocables</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>4 I COULDN'T FALL IN LOVE (EMI Latin)</td>
<td>Selena</td>
<td>DEBUT</td>
<td></td>
</tr>
<tr>
<td>5 DIEZ (EMI Latin)</td>
<td>Elsa Garcia</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>6 AMIGA MIA (EMI Latin)</td>
<td>David Lee Garza</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>7 EL GALANADOR (Sony)</td>
<td>Los Palominos</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>8 TOMA MI AMOR (Sony)</td>
<td>La Mafia</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>9 LUNA LLENA (Sony)</td>
<td>Elida Y Avante</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>10 LA CARTA #3 (Sony)</td>
<td>Fama</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>11 PIO PIO (Rodven)</td>
<td>Little Joe</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>12 LA TUMBA SERA (EMI Latin)</td>
<td>Roberto Pulido</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>13 FOTOS Y RECUEORDOS (EMI Latin)</td>
<td>Selena</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>14 CRUZ DE MADERA (Sony)</td>
<td>Michael Salgado</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>15 MIRE AMIGO (Fonovisa)</td>
<td>Home Town Boys</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>16 CARINTO DE MIL. (Sony)</td>
<td>Jay Perez</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>17 LAGRIMAS (Manny)</td>
<td>La Tropa F</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>18 ANOCHE SONE CONTIGO (Aria)</td>
<td>La Diferencia</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>19 ES QUE ESTOY (Manny)</td>
<td>Shelly Lares</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>20 NUNCA PODRAS (EMI Latin)</td>
<td>La Fiebre</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>21 PRISIONERO DE AMOR (EMI Latin)</td>
<td>Imagen Latina</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>22 SIEMPRE TU (Sony)</td>
<td>Stefani</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>23 CONCHA DEL MAR (Manny)</td>
<td>La Tropa F</td>
<td>DEBUT</td>
<td></td>
</tr>
<tr>
<td>24 NO ME QUEDA MAS (EMI Latin)</td>
<td>Selena</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>25 EL PINTOR (Fonovisa)</td>
<td>Hometown Boys</td>
<td>DEBUT</td>
<td></td>
</tr>
</tbody>
</table>

## MEXICAN REGIONAL

**JULY 22, 1995**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 UNA MUJER COMO TU (Fonovisa)</td>
<td>M.A. Solis &amp; Los Bukis</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2 AUNQUE ME DUELA EL ALMA (Sony)</td>
<td>Vicente Fernandez</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3 DAME OTRA (Luna)</td>
<td>Los Caminantes</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>4 PREGUNDAS S.A. (Fonovisa)</td>
<td>Banda Z</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>5 EL EJEMPLO (Fonovisa)</td>
<td>Los Tigres Del Norte</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>6 ESA MUJER (Fonovisa)</td>
<td>Bronco</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>7 TAL PARA CUAL (Fonovisa)</td>
<td>Tiranos Del Norte</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>8 VEN DEVORAME OTRA VEZ (Fonovisa)</td>
<td>Raul Ortega</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>9 SI YA NO TE VUELVO... (Fonovisa)</td>
<td>M.A. Solis &amp; Los Bukis</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>10 QUE ME SENS MUY FELIZ (Sony)</td>
<td>Alejandro Fernandez</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>11 EL PASO DEL CANGURO (Fonovisa)</td>
<td>Fitol Olivares</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>12 CORAZON ROMANTICO (BMG)</td>
<td>Guardianes Del Amor</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>13 SI TE VAS (Polgram)</td>
<td>Pedro Fernandez</td>
<td>DEBUT</td>
<td></td>
</tr>
<tr>
<td>14 ESTO LLVIO LAGRIMAS (EMI Latin)</td>
<td>Graciela Beltran</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>15 NADIE (Sony)</td>
<td>La Mafia</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>16 MI CORAZON LLORO (Fonovara)</td>
<td>Ritmo Rojo</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>17 INSEPARRABLES (Fonovisa)</td>
<td>Los Dinnos</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>18 CORAZON DE ANGEL (Fonovisa)</td>
<td>Los Mier</td>
<td>DEBUT</td>
<td></td>
</tr>
<tr>
<td>19 QUEN SO YO SIN ELLA (Rodven)</td>
<td>Los Fugitivos</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>20 LA CUARTA PARTE (Luna)</td>
<td>Banda Pachuco</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>21 SIEMPRE TE VOY A QUERER (Unico)</td>
<td>Industria Del Amor</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>22 TU TRAICION (Disa)</td>
<td>Bryndis</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>23 PORE DE LOS DOS (Fonovisa)</td>
<td>Jose Javier Solis</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>24 CORAZON DE OTRO (AFG Sigma)</td>
<td>Temerarios</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>25 QUIERO QUE ME VUELVA (Fonovisa)</td>
<td>Sparx</td>
<td>25</td>
<td></td>
</tr>
</tbody>
</table>

---

News from U.S. & Latin America

By Héctor Reséndez

**EMI LATIN RELEASES SELENA ALBUM**

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

The highly anticipated album by Selena, *Dreaming of You (Sólodate)*, has a street date of July 16th. Per EMI Latin, there are five new songs in English, two new songs in Spanish, and five greatest hits in Spanish. There's a duet with David Byrne. In a recent EPK vid, the president of EMI Latin, José Behar, comments on the album. "We felt it was real important to release a retrospective album at this time. We tried to accomplish is to try to have a well-rounded package where the people...for the first time...will buy a Selena record (and) can somewhat relate to the Spanish material that brought her to this point in her life...and what was to come. We picked songs that were hits in the last two to three years that are more Anglolicted, Latin tracks with heavy Mexican, heavy Tex-Mex influence, but something you could see the R&B influence as well." The 13 song collection truly serves to demonstrate Selena's versatility.

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

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

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

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

Maestro José Hernández, Founder and Director of Mariachi Sol de Mexico.
ISIDRO INFANTE & LA ELITE: Isidro Infante & La Elite 2 (Marcus Records, 004) Producer: Isidro Infante, TROPICAL.

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


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

ALBITA: No Se Parece A Nada (Crescent Moon/Epic, 69966) Producer: Juan R. Marquez. TROPICAL.

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

PICK OF THE WEEK

TITO PUENTE & HIS LATIN JAZZ ENSEMBLE & ORCHESTRA: Tito’s Idea (Tropicjazz, 81571) Producer: Tito Puente. LATIN JAZZ.

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

CONTEMPORARY POP

JULY 22, 1995

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

TROPICAL

JULY 22, 1995

1 TE CONOZCO BEIN (Emiko/RM2) ........ Marc Anthony 1 6
2 MAGIA (Sony) .......................... Jerry Rivera 2 4
3 SI VOLVERAS A MI (BMG) ............. Mayra Mayra 4 7
4 AMOR DE PLAYA (Fonovisa) ............ Gran Combo 5 5
5 LA DUENA DEL SWING (Karen) ........ Hermanos Rosario 8 5
6 ESTAMOS SOLOS (Sony) ............. Rey Ruiz 3 12
7 VOY A PROMETERME (Sony) ....... Victor Manuelle 6 4
8 LA PEGUE (J&N) .......................... Kinito Mendez 7 4
9 EL VIRACO (Montano) ............... Ramon Orlando 11 3
10 TE VOY A HACER FALTA (J&N) ...... Rikarena 14 1
11 TE DEJO LIBRE (MP) ............... Pedro Conza 15 6
12 NO QUIERO HERIR (J&N) ............ Carlos Alberto 16 3
13 MI FORMULA DE AMOR (Rodven) ... Frankie Ruiz 18 8
14 YA ME CANSE (EMI Latin) ........... Olga Tanon 17 12
15 PERO NO (EMI Latin) .............. Jailene 25 3
16 SOLO POR TI (Copa) ............... Nino Segarra 24 3
17 LA LLUVIA (SDI) .......................... Grupo Kaos 19 2
18 ERES TU (SDI) .......................... Di Carlo 9 10
19 PORQUE ERES... (Cannito) ........... Fernandez Villalona 18 1
20 NO PUEDE SER (MP) ............... Mimi Ibarra 19 7
21 AY AY AM (BMG) ..................... Victor Victor 20 1
22 MERENGUE MIX II (Max Music) ...... Varios 20 1
23 GATAS DE LLUVIA (SDI) ............ Grupo Niche 10 17
24 LAS MUJERES QUIEREN... (Platano) .. Bonny Cepeda 25 1
25 EMERGENCIA DE... (MP) ............. Puerto Rican Power 26 1

Courtesy of: Rado & Musica
Film Reviews

Paramount’s Cupboard Looks Pretty Bare

By John Goff

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

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

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

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

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

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

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

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

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

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

20th’s Nine Months Quite Fertile

By Zachary Rivers

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

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

---

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>2</td>
<td>2,200</td>
<td>$19,615,095</td>
<td>$8,925</td>
<td>$65,640,290</td>
</tr>
<tr>
<td>2. Species</td>
<td>MGM/UA</td>
<td>1</td>
<td>2,310</td>
<td>$17,161,943</td>
<td>$7,429</td>
<td>$34,323,870</td>
</tr>
<tr>
<td>3. First Knight</td>
<td>Columbia</td>
<td>1</td>
<td>2,161</td>
<td>$10,856,442</td>
<td>$5,024</td>
<td>$20,818,884</td>
</tr>
<tr>
<td>4. Pocahontas</td>
<td>Buena Vista</td>
<td>4</td>
<td>2,608</td>
<td>$10,762,927</td>
<td>$4,127</td>
<td>$42,140,828</td>
</tr>
<tr>
<td>5. Batman Forever</td>
<td>Warner Bros.</td>
<td>4</td>
<td>2,893</td>
<td>$9,260,892</td>
<td>$3,201</td>
<td>$15,495,552</td>
</tr>
<tr>
<td>6. Mighty Morphin Power Rangers</td>
<td>20th Century Fox</td>
<td>2</td>
<td>2,409</td>
<td>$5,935,721</td>
<td>$2,464</td>
<td>$12,332,752</td>
</tr>
<tr>
<td>7. Judge Dredd</td>
<td>Buena Vista</td>
<td>2</td>
<td>2,204</td>
<td>$5,231,608</td>
<td>$2,374</td>
<td>$10,689,020</td>
</tr>
<tr>
<td>8. The Bridges Of Madison County</td>
<td>Warner Bros.</td>
<td>6</td>
<td>1,558</td>
<td>$2,209,389</td>
<td>$1,367</td>
<td>$60,306,266</td>
</tr>
<tr>
<td>9. Congo</td>
<td>Paramount</td>
<td>5</td>
<td>1,789</td>
<td>$2,729,920</td>
<td>$1,526</td>
<td>$73,119,429</td>
</tr>
<tr>
<td>10. Casper</td>
<td>Universal</td>
<td>7</td>
<td>1,400</td>
<td>$2,107,095</td>
<td>$1,505</td>
<td>$85,619,440</td>
</tr>
<tr>
<td>11. Braveheart</td>
<td>Paramount</td>
<td>7</td>
<td>1,057</td>
<td>$1,603,142</td>
<td>$1,517</td>
<td>$55,120,905</td>
</tr>
<tr>
<td>12. Die Hard With A Vengeance</td>
<td>20th Century Fox</td>
<td>8</td>
<td>1,019</td>
<td>$1,406,707</td>
<td>$1,380</td>
<td>$92,170,771</td>
</tr>
<tr>
<td>13. Crimson Tide</td>
<td>Buena Vista</td>
<td>9</td>
<td>781</td>
<td>$1,051,825</td>
<td>$1,347</td>
<td>$86,521,643</td>
</tr>
<tr>
<td>14. While You Were Sleeping</td>
<td>Buena Vista</td>
<td>12</td>
<td>469</td>
<td>$590,211</td>
<td>$1,258</td>
<td>$75,620,344</td>
</tr>
<tr>
<td>15. Smoke</td>
<td>Miramax</td>
<td>5</td>
<td>124</td>
<td>$570,884</td>
<td>$4,604</td>
<td>$2,350,029</td>
</tr>
</tbody>
</table>

Domestic box-office, which includes USA and Canada for the weekend of July 7-9, totaled $91,813,071, breaking down to a $3,675 per-screen average off a total of 24,982 screens, thus giving a combined total of $918,376,892. (Courtesy Entertainment Data, Inc.)
were cartoons acted out by real people. The same fate threatens *Nine Months*, but the brilliant cast turns the movie from a potential caricature into a Marx Brothers type screwball farce.

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

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

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

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

TV Review
By John Goff

**Kris Kristofferson: Songwriter Premieres On Disney July 23**

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

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

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

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

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

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

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

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

And he performs, the songs taking on meaning from the feeling put into them. A highlight is the original demo tape of "...McGee," reportedly laid down about three a.m. in Spring '69 by a half-drunk Kristofferson and pal Billy Swan.
In addition to Ron Meyer being named to president and CEO of MCA, Inc. and motion picture group chairman Tom Pollock being named vice chairman on the corporate board, longtime MCA fixtures, chairman Lew Wasserman and president/CEO Sid Steinberg moved on to new roles: Wasserman last week was named honorary chairman emeritus at the MCA, Inc. board, while Steinberg, as many industry insiders predicted, will open his own film production company. Steinberg said last week that he and some Jon and Bill will jointly operate Bubble Factory, which initially will be underwritten by MCA.

M. R. Martínez

**Navarre To Distribute Rundgren’s Individualist**

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

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

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

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

**NARAS & Interlochen Join For ‘Grammy Sessions’**

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

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

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

**Jackson Wins Ruling**

The **10th Circuit Court** of Appeals in Denver, Colordo upheld the jury’s verdict rejecting Crystal Cartier’s copyright infringement claim against Michael Jackson and Sony Music.

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

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

Jackson’s Denver attorneys were Daniel Hoffman and Richard Gabriel.

**RIAA Bows Midyear Metals**

The **Recording Industry Association of America** has announced the certification of six gold and two platinum singles; 26 gold, 12 platinum and 23 multi-platinum albums for June 1995. Four music video titles were awarded, including the RIAA’s first multi-box video set, Metallica’s Live, a three video box-set from Elektra Records, was certified triple-platinum, garnering sales over 500,000 units.

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

Highlights include:

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

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

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

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

*Real McCoy’s Another Night and Montell Jordan’s This Is How We Do It* gave each their first Gold and Platinum albums. *Stevie Wonder’s Conversation Peace* is his first Gold album since the Jungle Fever soundtrack in 1991.
Does he get to keep it after three times? Tony Bennett is the only artist ever to have won the Best Traditional Pop Vocal Grammy Award three consecutive years, and at a recent celebration in NY, Columbia Records president Don Ienner presented Tony with a special plaque commemorating the RIAA-certified multi-platinum success generated by his trio of Grammy-winning albums MTV Unplugged, Steppin' Out, and Perfectly Frank.

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

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

Presidents Day at Columbia. Seattle-based three-piece band Presidents Of The United States Of America has been signed to an exclusive contract by Columbia with their first album to be released July 25. Shown at the Columbia signing are (standing l-r): Jeanne Godikow, attorney; Leah Reid, Columbia product mgr.; Michele Anthony, Sony Music Entertainment exec. vp; John Ingrassia, Col sr. vp; Josh Sarubin, Col A&R associate director; Don Ienner Col president; Alan Metz, Col A&R sr. vp; manager for Slater of The Talent House; Dave Godikow, attorney; and (seated) band members Cris Ballew, Jason Finn, and Dave Dedder.

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

Permanent Pressed Frogs in Rochester. Permanent Press recording artists, The Carpet Frogs, recently visited AAA radio station WMAX in Rochester, NY during a Northeast promo tour. The Toronto group performed three songs from their debut album, Frog Curry, and were interviewed by WMAX’s Kate Silverman. Seen here after the show are (standing l-r): Permanent Press president Ray Paul; Frog Greg Godovitz; Kate Silverman/WMAX, Frog Nick Sinopoli; WMAX PD Rick MacKenzie; and group members Leo Valvassori and Steve Jensen. (Kneeling l-r): David Love and WMAX production director Kurt Schenk.
## CASH BOX
### TOP 100 COUNTRY SINGLES
#### JULY 22, 1995

<table>
<thead>
<tr>
<th>#1 Indie:</th>
<th>Shania Twain</th>
<th>Tim White</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>ANY MAN OF MINE (Mercury)</td>
<td>Shania Twain</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>YOU BETTER THINK TWICE (MCA 55035)</td>
<td>Shania Twain</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>DARNED IF I DON'T (DANGED IF I DO) (Capitol Nashville)</td>
<td>Shenandoah</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>THAT'S JUST ABOUT RIGHT (Arista)</td>
<td>Blackhawk</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>AND STILL (MCA 55047)</td>
<td>Reba McEntire</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>PARTY CROWD (MCA)</td>
<td>David Lee Murphy</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>I DON'T EVEN KNOW YOUR NAME (Arista)</td>
<td>Alan Jackson</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>I DIDN'T KNOW MY OWN STRENGTH (Epic)</td>
<td>Lorrie Morgan</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>MY HEART WILL NEVER KNOW (Giant 24582)</td>
<td>Clay Walker</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>A LITTLE BIT OF YOU (Career)</td>
<td>Lee Roy Parnell</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>BOBBI ANN (Columbia 607712)</td>
<td>Rick Trevino</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>YOU'RE GONNA MISS ME WHEN I'M GONE (Arista)</td>
<td>Brooks &amp; Dunn</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>THIS IS ME MISSING (Epic)</td>
<td>James House</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>IN BETWEEN DANCES (Arista)</td>
<td>Pam Tillis</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>WALKING TO JERUSALEM (MCA 13242)</td>
<td>Tracy Byrd</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>YOU HAVE THE RIGHT TO REMAIN SILENT (Curb)</td>
<td>Perfect Stranger</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>NOT ON YOUR LOVE (MCG/Curb)</td>
<td>Jeff Carson</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>I'M IN LOVE WITH A CAPITAL &quot;U&quot; (Epic 64357)</td>
<td>Joe Diffie</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>SOLD THE GRUNTY COUNTY AUCTION INCIDENT (Atlantic)</td>
<td>John Michael Montgomery</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>FINISH WHAT WE STARTED (Atlantic)</td>
<td>Diamond Rio</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>SHE DON'T NEED YOUR ORDINARY GIRL (RCA 66525)</td>
<td>Alabama</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>WHEN AND WHERE (Atlantic)</td>
<td>Confederate Railroad</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>LEAD ON (MCA 11092)</td>
<td>George Strait</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>THEY'RE PLAYING OUR SONG (Atlantic)</td>
<td>Neal McCoy</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>SOMEONES ELSE'S STAR (Arista)</td>
<td>Bryan White</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>THAT AIN'T MY TRUCK (Decca 11008)</td>
<td>Rhett Akins</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td>DOWN IN TENNESSEE (Decca 11004)</td>
<td>Mark Chesnutt</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>FIND OUT WHAT'S HAPPENING (Capitol Nashville)</td>
<td>Tanya Tucker</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>MISSISSIPPI MOON (BNA 66417)</td>
<td>John Anderson</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>SHOULD'VE ASKED HER FASTER (RCA 66522)</td>
<td>Ty England</td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>ONE EMOTION (RCA 66419)</td>
<td>Clint Black</td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>I THINK ABOUT IT ALL THE TIME (Capitol Nashville)</td>
<td>John Berry</td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>SOMETIMES I FORGET (Columbia 64330)</td>
<td>Doug Stone</td>
</tr>
<tr>
<td><strong>34</strong></td>
<td>HALFWAY DOWN (Epic 64188)</td>
<td>Patty Loveless</td>
</tr>
<tr>
<td><strong>35</strong></td>
<td>THREE WORDS, TWO HEARTS, ONE NIGHT (Giant 24602)</td>
<td>Mark Collie</td>
</tr>
<tr>
<td><strong>36</strong></td>
<td>DON'T STOP (DKC/Columbia 66412)</td>
<td>Wade Hayes</td>
</tr>
<tr>
<td><strong>37</strong></td>
<td>WHY WALK WHEN YOU CAN FLY (Columbia 64327)</td>
<td>Mary Chapin Carpenter</td>
</tr>
<tr>
<td><strong>38</strong></td>
<td>JUST MY LUCK (Mercury 529812)</td>
<td>Kim Richey</td>
</tr>
<tr>
<td><strong>39</strong></td>
<td>TELL ME I WAS DREAMING (Warner Bros. 49083)</td>
<td>Travis Tritt</td>
</tr>
<tr>
<td><strong>40</strong></td>
<td>SHE CAN'T LOVE YOU (Curb)</td>
<td>Boy Howdy</td>
</tr>
<tr>
<td><strong>41</strong></td>
<td>IF I AIN'T GOT YOU (MCA 11204)</td>
<td>Marty Stuart</td>
</tr>
<tr>
<td><strong>42</strong></td>
<td>FALL IN LOVE (BNA 66502)</td>
<td>Kenny Chesney</td>
</tr>
<tr>
<td><strong>43</strong></td>
<td>A HEART WITH 4 WHEEL DRIVE (Polydor)</td>
<td>Kenny Chesney</td>
</tr>
<tr>
<td><strong>44</strong></td>
<td>DON'T MAKE ME FEEL AT HOME (Mercury 5295582)</td>
<td>Wesley Dennis</td>
</tr>
<tr>
<td><strong>45</strong></td>
<td>SLOW ME DOWN (Magnatone)</td>
<td>Shelly Lynne</td>
</tr>
<tr>
<td><strong>46</strong></td>
<td>FORGIVENESS (Reprise 45592)</td>
<td>Victoria Shaw</td>
</tr>
<tr>
<td><strong>47</strong></td>
<td>(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (Curb)</td>
<td>Sawyer Brown</td>
</tr>
<tr>
<td><strong>48</strong></td>
<td>YOU CAN SLEEP WHILE I DRIVE (MCA 11201)</td>
<td>Trish Yearwood</td>
</tr>
<tr>
<td><strong>49</strong></td>
<td>TEXAS TORNADO (Atlantic)</td>
<td>Tracy Lawrence</td>
</tr>
<tr>
<td><strong>50</strong></td>
<td>IF I WERE YOU (Epic 53952)</td>
<td>Collin Raye</td>
</tr>
<tr>
<td><strong>51</strong></td>
<td>SOUTHERN GRACE (Warner Bros. 45739)</td>
<td>Little Texas</td>
</tr>
<tr>
<td><strong>52</strong></td>
<td>YOU DON'T EVEN KNOW WHO I AM (Epic 64188)</td>
<td>Patti Loveless</td>
</tr>
<tr>
<td><strong>53</strong></td>
<td>I WANT MY GOODBYE BACK (Epic 60397)</td>
<td>Ty Herndon</td>
</tr>
<tr>
<td><strong>54</strong></td>
<td>WHO AM I FOLLING (Platinum Plus)</td>
<td>Tim White</td>
</tr>
<tr>
<td><strong>55</strong></td>
<td>I WOULD'VE BEEN THERE BY NOW (Platinum Plus)</td>
<td>Jennifer Nettles</td>
</tr>
<tr>
<td><strong>56</strong></td>
<td>SLEEPIN' LIKE A BABY (Platinum Plus)</td>
<td>Dave Clark</td>
</tr>
<tr>
<td><strong>57</strong></td>
<td>WHAT DO YOU WANT WITH HIS LOVE (Warner Bros. 45562)</td>
<td>David Ball</td>
</tr>
<tr>
<td><strong>58</strong></td>
<td>ALL THAT HEAVEN WILL ALLOW (MCA 10961)</td>
<td>The Mavericks</td>
</tr>
<tr>
<td><strong>59</strong></td>
<td>HELLO CRUEL WORLD (Capitol Nashville 28329)</td>
<td>George Ducas</td>
</tr>
<tr>
<td><strong>60</strong></td>
<td>NOT SO DIFFERENT AFTER ALL (Asylum)</td>
<td>Brother Phelps</td>
</tr>
<tr>
<td><strong>61</strong></td>
<td>GOOD-BYE HEARTACHE (Platinum Plus)</td>
<td>Gerald Curry</td>
</tr>
<tr>
<td><strong>62</strong></td>
<td>TIED TO THE TRACK (Platinum Plus)</td>
<td>Nikki Rose</td>
</tr>
<tr>
<td><strong>63</strong></td>
<td>I'M STILL DANCIN' WITH YOU (Columbia 66412)</td>
<td>Wade Hayes</td>
</tr>
<tr>
<td><strong>64</strong></td>
<td>GOLD TURKEY (Platinum Plus)</td>
<td>Chris Wright</td>
</tr>
<tr>
<td><strong>65</strong></td>
<td>THE GOVERNMENT DANCE (Love)</td>
<td>Al Petty</td>
</tr>
<tr>
<td><strong>66</strong></td>
<td>MAMA'S LOVE (Platinum Plus)</td>
<td>Christy Lynn</td>
</tr>
<tr>
<td><strong>67</strong></td>
<td>I'LL TAKE MY CHANCES (Platinum Plus)</td>
<td>Cary Cooey</td>
</tr>
<tr>
<td><strong>68</strong></td>
<td>UGLY (Sea Notes)</td>
<td>Captain Sam Crutchfield</td>
</tr>
<tr>
<td><strong>69</strong></td>
<td>DON'T HAVE TO CRY ANYMORE (Ritchwood)</td>
<td>Rob Alan</td>
</tr>
<tr>
<td><strong>70</strong></td>
<td>HOME WITH YOU (Fraternity)</td>
<td>Cyndy Fye</td>
</tr>
<tr>
<td><strong>71</strong></td>
<td>LEAVING YOU NOW</td>
<td></td>
</tr>
<tr>
<td><strong>72</strong></td>
<td>THE SINGER (La Doir)</td>
<td>P. J. LaDor</td>
</tr>
<tr>
<td><strong>73</strong></td>
<td>WHAT SHE DOESN'T KNOW (Platinum Plus)</td>
<td>Tim Williams</td>
</tr>
<tr>
<td><strong>74</strong></td>
<td>THE JUKEBOX HAS A 45 (GDR)</td>
<td>Don Cox</td>
</tr>
<tr>
<td><strong>75</strong></td>
<td>MY GIRL FRIEND (Giant 24610)</td>
<td>Darin Norwood</td>
</tr>
<tr>
<td><strong>76</strong></td>
<td>THE SON STARTED SHININ'</td>
<td>Mountain Top Records</td>
</tr>
<tr>
<td><strong>77</strong></td>
<td>GONNA FIND ME A DOCTOR (Jukebox)</td>
<td>Tom McWeather</td>
</tr>
<tr>
<td><strong>78</strong></td>
<td>YOU AIN'T MUCH FUN (Polydor 314522)</td>
<td>Toby Keith</td>
</tr>
<tr>
<td><strong>79</strong></td>
<td>AMERICA (Platinum Plus)</td>
<td>C. J. &amp; Company</td>
</tr>
<tr>
<td><strong>80</strong></td>
<td>MAMA CRIED (Platinum Plus)</td>
<td>Valerie Lyle</td>
</tr>
<tr>
<td><strong>81</strong></td>
<td>GOOD GIRL (Silver Vang)</td>
<td>Drew Stevens</td>
</tr>
<tr>
<td><strong>82</strong></td>
<td>IF FLOWERS COULD GROW (Platinum Plus)</td>
<td>J. LaDor</td>
</tr>
<tr>
<td><strong>83</strong></td>
<td>LIVE ON BEANS (Fraternity)</td>
<td>The Incredibl Band</td>
</tr>
<tr>
<td><strong>84</strong></td>
<td>PARTY ON THE COUCH (Platinum Plus)</td>
<td>Beau Powers</td>
</tr>
<tr>
<td><strong>85</strong></td>
<td>I DON'T BELIEVE IN GOODBYE (Curb)</td>
<td>Sawyer Brown</td>
</tr>
<tr>
<td><strong>86</strong></td>
<td>BUT GOD KNOWS (ALH)</td>
<td>Jim Wilkerson</td>
</tr>
<tr>
<td><strong>87</strong></td>
<td>I NEVER THOUGHT I'D SEE THE DAY</td>
<td>John Wesley Carpenter</td>
</tr>
<tr>
<td><strong>88</strong></td>
<td>WHEN YOU SAY NOTHING AT ALL (BNA)</td>
<td>Alison Krauss</td>
</tr>
<tr>
<td><strong>89</strong></td>
<td>FAITH IN ME, FAITH IN YOU (Columbia)</td>
<td>Doug Stone</td>
</tr>
<tr>
<td><strong>90</strong></td>
<td>TURN ME LOOSE, LET ME SWING (SIR)</td>
<td>Billie Nelson &amp; Curtis Potter</td>
</tr>
<tr>
<td><strong>91</strong></td>
<td>SUMMER'S COMIN' (RCA 66419)</td>
<td>Clint Black</td>
</tr>
<tr>
<td><strong>92</strong></td>
<td>CROWN IN YOUR RODEO (Mercury 518552)</td>
<td>Kathy Mattea</td>
</tr>
<tr>
<td><strong>93</strong></td>
<td>RIDIN' OUT THE STORM (Tim)</td>
<td>Don Richard</td>
</tr>
<tr>
<td><strong>94</strong></td>
<td>STAY FOREVER (Curb)</td>
<td>Hal Ketchum</td>
</tr>
<tr>
<td><strong>95</strong></td>
<td>YOU M'an AGAIN (NCRY/Curb)</td>
<td>Daniel Ray Edwards</td>
</tr>
<tr>
<td><strong>96</strong></td>
<td>IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Mercury 314522)</td>
<td>Sammy Kershaw</td>
</tr>
<tr>
<td><strong>97</strong></td>
<td>THE CARPENTER MAN (Rider)</td>
<td>W. C. Taylor, Jr.</td>
</tr>
<tr>
<td><strong>98</strong></td>
<td>STANDING ON THE EDGE OF GOODBYE (Capitol Nashville 28495)</td>
<td>John Berry</td>
</tr>
<tr>
<td><strong>99</strong></td>
<td>ADALIDA (MCA 11092)</td>
<td>George Strait</td>
</tr>
<tr>
<td><strong>100</strong></td>
<td>MONKEY MAN (GDR)</td>
<td>The Geezinslaws</td>
</tr>
</tbody>
</table>
“The finest country act you will ever hire”
— Bob Gates, Country Parade Magazine

NOW BOOKING HOT NEW COUNTRY ACTS NATIONALLY

Capitol Management
Contact: Robert Metzgar
1300 Division St. Suite #200
Nashville, TN 37203
(615) 244-2440
(615) 242-1177 (Fax)
800-767-4984 (Toll-free)

LeClere Management
Contact: Gary LeClere
5601 Navigation Blvd.
Houston, TX 77011
(713) 921-6203
(713) 921-2676 (fax)

Chuck Dixon Promotions
(615) 754-7492

McNeil-White Publicity
800-767-4984

NOW PLAYING ON COUNTRY RADIO ACROSS THE U.S.
Latest Nationally Released Country Single

“I WOULD’VE BEEN THERE BY NOW”
from her new album
Middle Of The Magic

Atlantic City • Los Angeles • Las Vegas • New York • Nashville
TALENT BUYER’S CALL TOLL-FREE: 800-767-4984
NARAS Sponsors Music & Multimedia 101

By Wendy Newcomer

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

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

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

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

TNN To Revamp Program Lineup

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

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

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

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

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

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

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

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

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

In Other News...

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

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

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

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

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

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

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

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

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

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

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

**COUNTRY SINGLES INDEX**

**REVIEWs By Wendy Newcomer**

- **LISA BROKOP:** "Who Needs You" (Capitol Nashville DPRO-79101)
  - Canada’s Lisa Brokop has released a couple of singles from Every Little Girl’s Dream but has seen little chart action. “Who Needs You” (co-written by Skip Ewing and Mickey Cates) is her most promising song to date. Brokop has a unique sound, which, hopefully, will work to her advantage. “Who Needs You” is one of those “woman-with-attitude” songs that messes with Breakop’s strong, deep voice.

- **VADE HAYES:** “Don’t Stop” (Columbia/DKC CS77954)
  - This guy is on a winning streak. Co-written by Chuck Rains and Tom Shapiro, “Don’t Stop” is a clever play on words that is perfect for Hayes’s Haggard-esque singing style. Dance clubs and radio will be attracted to this mix.

- **CLINT BLACK:** “One Emotion” (RCA RJD64381-2)
  - Black’s follow-up to “Summer’s Comin’” is his most pop-sounding single so far. Some steel guitar is thrown in for good measure, but there’s no escaping that ’70s pop/rock influence. Vocally, Black is as solid as ever. Listen to him show off those elastic vocal chords at the end. Impressive.

**“MARY CARPENTER: Why When You Walk Can You Fly” (Columbia CS77954)**

Talk about extremes. Carpenter’s last single, “House of Cards,” was her most pop-sounding single so far. Some steel guitar is thrown in for good measure, but there’s no escaping that ’70s pop/rock influence. Vocally, Black is as solid as ever. Listen to him show off those elastic vocal chords at the end. Impressive.

**PICK OF THE WEEK**

- **KENNY CHESNEY:** "All I Need To Know" (BNA BJD64347-2)
  - Good things come to those who wait. After a couple of false starts, Chesney is finally getting the recognition he deserves. “All I Need To Know” is a flowing ballad that is sure to do as well as his recent top five, “Fall In Love.” Co-written by Steve Seskin and Mark Alan Springer, the song is tailor-made for Chesney’s outstanding delivery. The title cut from his debut BNA album is further evidence that Chesney is well on his way to becoming a hit maker.
### COUNTRY MUSIC

#### TOP 75 COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Last Week</th>
<th>Total Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. JOHN MICHAEL (Atlantic 28728)</td>
<td>John Michael Montgomery</td>
</tr>
<tr>
<td>2. THE WOMAN IN ME (Mercury 522586)</td>
<td>Shania Twain</td>
</tr>
<tr>
<td>3. NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 025)</td>
<td>Alison Krauss</td>
</tr>
<tr>
<td>4. THE SONGS OF JOHNNY CASH (Capitol Nashville 269502)</td>
<td>Garth Brooks</td>
</tr>
<tr>
<td>5. NOT A MOMENT TOO SOON (Curb 778559)</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>6. YOU MIGHT BE A REDNECK IF... (Vandusen Bros. 43514)</td>
<td>Jeff Foxworthy</td>
</tr>
<tr>
<td>7. THE TEN FEET TALL AND BULLETPROOF (Vander Bros. 456033)</td>
<td>Tracy Byrd</td>
</tr>
<tr>
<td>8. DWIGHT LITE (Reprise 459702)</td>
<td>Dwight Yoakam</td>
</tr>
<tr>
<td>9. I SEE IT NOW (Atlantic)</td>
<td>Tracy Lawrence</td>
</tr>
<tr>
<td>10. BUSY SIGNALING THE SUN (MCA 11097)</td>
<td>Joe Diffie</td>
</tr>
<tr>
<td>11. THE TRACTORS (Atlantic 172675)</td>
<td>The Tractors</td>
</tr>
<tr>
<td>12. GREATEST HITS III (RCA 70863)</td>
<td>Alabama</td>
</tr>
<tr>
<td>13. WHAT A CRYING SHAME (MCA 10659)</td>
<td>The Mavericks</td>
</tr>
<tr>
<td>14. COME FROM THE SUN (Atlantic)</td>
<td>Joe Diffie</td>
</tr>
<tr>
<td>15. STONES IN THE ROAD (Capitol Nashville 64327)</td>
<td>Collin Raye</td>
</tr>
<tr>
<td>16. WHEN FALLEN ANGELS FLY (Epic 641493)</td>
<td>Patty Loveless</td>
</tr>
<tr>
<td>17. BLACKHAWK (Atlantic 170703)</td>
<td>Blackhawk Band</td>
</tr>
<tr>
<td>18. KICKIN' IT UP (Atlantic 42593)</td>
<td>John Michael Montgomery</td>
</tr>
<tr>
<td>19. THE ROAD GOES ON FOREVER (Capitol Nashville 22909)</td>
<td>Highwomen</td>
</tr>
<tr>
<td>20. BRAND NEW MAN (Atlantic 18658)</td>
<td>Brooks &amp; Dunn</td>
</tr>
<tr>
<td>21. SUPER HITS (Capitol Nashville 641864)</td>
<td>Willie Nelson</td>
</tr>
<tr>
<td>22. COME ON COME ON (Capitol 45181)</td>
<td>Mary Chapin Carpenter</td>
</tr>
<tr>
<td>23. TAKE ME IN AS I AM (Vander Bros. 45399)</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>24. EVERY LITTLE WORD (Curb 778559)</td>
<td>Various Artists</td>
</tr>
<tr>
<td>25. Life's A Dance (Atlantic 82240)</td>
<td>John Michael Montgomery</td>
</tr>
<tr>
<td>26. THE NUMBER ONE HITS (RCA 645849)</td>
<td>The Judds</td>
</tr>
<tr>
<td>27. VNIES (RCA 693998)</td>
<td>Lari White</td>
</tr>
<tr>
<td>28. IN THE VICINITY OF THE HEART (Capitol Nashville 31109)</td>
<td>Shenandoah</td>
</tr>
<tr>
<td>29. SUPPER HITS (Epic 64182)</td>
<td>Charlie Daniels</td>
</tr>
<tr>
<td>30. TODAY'S COUNTRY (K-Tel 8169)</td>
<td>Various Artists</td>
</tr>
<tr>
<td>31. FAITH IN ME FAITH IN YOU (Epic 65030)</td>
<td>Doug Stone</td>
</tr>
<tr>
<td>32. THE TRAVERSA (Capitol Nashville 64677)</td>
<td>Marty Stuart</td>
</tr>
<tr>
<td>33. DAYS GONE BY (Epic 57501)</td>
<td>James House</td>
</tr>
<tr>
<td>34. THE WAY THAT I AM (RCA 623858)</td>
<td>Martina McBride</td>
</tr>
<tr>
<td>35. COUNTRY TILL I DIE (BNA 66417)</td>
<td>John Anderson</td>
</tr>
<tr>
<td>36. IN Pieces (Capitol Nashville 58075)</td>
<td>Garth Brooks</td>
</tr>
<tr>
<td>37. OUT WITH A BANG (MCA 11044)</td>
<td>David Lee Murphy</td>
</tr>
<tr>
<td>38. LABOR OF LOVE (RCA 18775)</td>
<td>Radney Foster</td>
</tr>
<tr>
<td>39. JOHN BERRY (Capitol Nashville 504722)</td>
<td>John Berry</td>
</tr>
<tr>
<td>40. BIG TIME (Vander Bros. 436279)</td>
<td>Little Texas</td>
</tr>
<tr>
<td>41. LONELY LIVE (Curb 110647)</td>
<td>David Lee Murphy</td>
</tr>
<tr>
<td>42. YOU STILL BELIEVE IN ME (MCA 106303)</td>
<td>Vince Gill</td>
</tr>
<tr>
<td>43. GREATEST HITS (Epic 660303)</td>
<td>Doug Stone</td>
</tr>
<tr>
<td>44. KEN MELLONS (Epic 53746)</td>
<td>Ken Mellons</td>
</tr>
</tbody>
</table>

### High Debuts

1. SHELBY LYNNE—"Slow Me Down" (Magnetone) | #45
2. SAWYER BROWN—"This Thing Called Wantin' And Havin' It All" (Capitol) | #47

### Most Active

1. WADE HAYES—"Don't Stop" (DKC/Columbia) | #36
2. CLINT BLACK—"One Emotion" (RCA) | #31
3. BROOKS & DUNN—"You Gonna Miss Me When I'm Gone" (Arista) | #12
4. PERFECT STRANGER—"You Have The Right To Remain Silent" (Capitol) | #16
5. JEFF CARSON—"Not On Your Love" (MCG/Curb) | #17
6. 4 RUNNER—"A Heart With 4 Wheel Drive" (Polycord) | #43

### POWERFUL ON THE PLAYLIST

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

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

### CMT Top Twelve Video Countdown

1. REBA MCENTIRE | #1 | "And Still" (MCA)
2. ALAN JACKSON | #2 | "Don't Even Know Your Name" (Arista)
3. JAMES HOUSE | #3 | "This Is Me Missing You" (Epic)
4. DAVID LEE MURPHY | #4 | "Party Crowd" (MCA)
5. LORRIE MORGAN | #5 | "I Didn't Know My Own Strength" (BNA)
6. SHANIA TWAIN | #6 | "Any Man Of Mine" (Mercury)
7. RICK TREVINO | #7 | "Bobbie Ann Mason" (Columbia)
8. JOHN MICHAEL MONTGOMERY | #8 | "Sold"
9. LEE ROY PARNELL | #9 | "Little Bit Of You" (Career)
10. SHENANDOAH | #10 | "Dared If I Don't, Danged If I Do" (Capitol)
11. BROOKS & DUNN | #11 | "You're Gonna Miss Me (When I'm Gone)" (Arista)
12. PAM TILLIS | #12 | "In Between Dances" (Arista)
INDIE CHART ACTION— Nineteen independent artists are currently finding their way up the Top 100 Cash Box chart. Leading the surge this week is Tim White with “Who Am I Fooling,” on the Platinum Plus label. The single currently resides at #54 on the chart. In the second highest spot for the Indies, it’s Jennifer LeClerc with “I Would’ve Been There By Now” at #55.

To finish out the movers, Chris Wright moves to #64 with “Cold Turkey,” “I’ll Take My Chances” by Cary Cooley jumps to #67, Capt. Sam Crutchfield goes up to #68 with “Ugly,” Rob Alan with “I Don’t Have To Cry Anymore” moves to #69, “Home With You” by Cyndy Fye bounds up to #70, “Leaving You” by Teena moves to #71, P.J. LaDor moves to #72 with “The Singer,” “What She Doesn’t Know” by Tim Williams moves to #73, Tom Mac Weatherly with “The Son Started Shinin’” moves to #76, Mike Manuel’s “Gonna Find Me A Doctor” moves to #77, C.J. & Company’s “America” moves to #79, “Mama Cried” by Valerie Lyle moves to #80, “Good Girl” by Drew Stevens moves to #81, The Incorrect Band’s “Livin’ On Beans” moves to #83, and finally, “But God Knows” by Jim Wilkerson moves to #86. As for debuts, John Wesley Carpenter breaks into the Top 100 at #82 with “If Flowers Could Grow,” and “Party On The Couch” by Beau Powers enters at #84.

Top Ten Rising Independents
1. TIM WHITE— “Who Am I Fooling”
2. JENNIFER LECLERE— “I Would’ve Been There By Now”
3. CHRIS WRIGHT— “Cold Turkey”
4. CAREY COOLEY— “I’ll Take My Chances”
5. CAPTAIN SAM CRUTCHFIELD— “Ugly”
6. ROB ALAN— “I Don’t Have To Cry Anymore”
7. CYNDY FYE— “Home With You”
8. TEENA— “Leaving You”
10. TIM WILLIAMS— “What She Doesn’t Know”

Andy Wonn: Making His Mark

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

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

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

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

Wonn’s first country album was recorded in early spring of 1995 and is entitled Casanova Cowboy. Not only does Wonn display his vocal talents on this album, he also showcases his songwriting ability. Three of the tunes are self-penned, including “Rodeo Man,” “Storm Over Texas,” and “Full Moon Shining Down.” The album is on Rickwood Records and is destined to become known as one of the most high-energy and noteworthy debut albums of the year. Keep your eyes and ears open for the country side of a remarkable new young artist, Andy Wonn!
Ransom/Records/Brentwood Music artist Ken Holloway headlined a Songwriters Showcase with mainstream country stars Lari White, Russ Taft and Faith Hill during Fan Fair '95 in Nashville to benefit Child Abuse Prevention of Tennessee. The event featured performances by more than 20 writers, pictured (l-r): Chuck Cannon (John Michael Montgomery's "I Love The Way You Love Me"); RCA recording artist Lari White; and Holloway.

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

EVERYTHING YOU WANT TO KNOW ABOUT COUNTRY MUSIC AT YOUR FINGERTIPS!

COUNTRY Online®

40,000 files to download
Online Games & Magazines
Artist Profiles & Tour Dates
Nationwide Chat Rooms
Music Industry Databases
MIDI Files

Dial in today with any computer and modem: (615) 256-1118
TELNET ADDRESS 199.190.71.2
WWW SITE AT http://online.music-city.com/
For voice help and info call (615)251-0095
Country Online is a service of Nashville Music Connection, Inc.

RADIO PLAYLISTS
Some Of What's Playing In Heavy Rotation:

JUKEBOX AMERICA/Fairfield, OH
MANUEL FAMILY BAND—"Gonna Find Me A Doctor"
RONNY MCKINLEY—"Plain As Day"
DOUG DAVIDSON—"Waitin' To See Ed"
RON DAVID MOORE—"Ira Jones"
PATTI LOVELESS—"You Don't Even Know Who I Am"

WTWZ/Clinton, MS
THE ROAKS—"Chiseled In Stone"
DEL WAY—"Cross Standing In The Way"
JEFF MCKEE—"Faith Holds On"
THE CRABB FAMILY—"Ghost Stories"
MANUEL FAMILY BAND—"Gonna Find Me A Doctor"

KEXS/Excelsior Springs, MO
MIDSOUTH—"You Can't Walk This Road Alone"
SIERRA—"No Stone To Throw"
MANUEL FAMILY BAND—"Gonna Find Me A Doctor"
BRUCE HAYNES—"My Old World"
BRUSH ARBOR—"Doing What We Said We'd Do"

KNEO/Neosho, MO
DAVID PATILLO—"Mercy Is The Reason"
MARK HAMPTON—"White-Haired Preacher Man"
JEFF & SHERI EASTER—"Speak To The Mountain"
PAULA MCCULLA—"Whole Lot Of People Doing Right"
RIVERS & OWENS—"Over The Edge"

WPUP/Pulaskie, VA
JEFF MCKEE—"Faith Holds On"
DON RICHMOND—"Ruin' Out The Storm"
W.C. TAYLOR—"Carpenter Man"
RANDY COWARD—"Whether Good Or Bad"
RONNY MCKINLEY—"Plain As Day"

WBIU/Denham Springs, LA
SUSIE LUCHISINGER—"Take It To The Rock"
MIKE PAYNE—"Wasn't That Love"
JAMES PAYNE—"The Night Ole Jack Daniels Met John 3:16"
CHUCK HIGGINS—"The Man That I Saw"
BRUCE HAYNES—"My Old World"

WJCR-FM/Upton, KY
JEFF MCKEE—"Faith Holds On"
JUDY DERAMUS—"Say It Now"
THE CRABB FAMILY—"Ghost Stories"
MIDSOUTH—"You Can't Walk This Road Alone"
DEL WAY—"Cross Standing In The Way"
This Week’s Debuts

TOM DEVOURSNEY—“Gospel Road” (Custom)—#31

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

LOCKE GOLLIHER—“God’s Country” (Custom)—#37

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

Most Active

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

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

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

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

THE ISAACS—“I’m Gonna Move” (Horizon)—#24

Powerful On The Playlist

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

LOOKING AHEAD

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

AMOA JB And Games Awards Nominees Announced

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

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

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

Following is the complete list of nominees in all categories:

**JB POP SINGLE OF THE YEAR**
- "All I Want To Do Is Have Some Fun," Sheryl Crow (A&M)
- "Get Over It," Eagles (Geffen)
- "Hold My Hand," Hootie & The Blowfish (Atlantic)
- "On Bended Knee," Boyz II Men (Motown)

**JB COUNTRY SINGLE OF THE YEAR**
- "Baby Likes To Rock It," The Tractors (Arista)
- "Little Miss Honky Tonk," Brooks & Dunn (Arista)
- "Shut Up & Kiss Me," Mary Chapin Carpenter (Columbia)
- "Thinkin' About You," Trisha Yearwood (MCA)

**JB R&B SINGLE OF THE YEAR**
- "Third Rock From The Sun," Joe Diffie (Epic)
- "Always & Forever," Luther Vandross (Epic)
- "Baby," Brandy (Atlantic)
- "Creep," TLC (LaFace/Arista)
- "I'll Make Love To You," Sheryl Crow (A&M)

**JB BOYZ II MEN (Motown)**
- "18looking Rear View," Hootie & The Blowfish (Atlantic)
- "Hell Freezes Over," Eagles (Geffen)
- "Tuesday Night Music Club," Sheryl Crow (A&M)

**JB POP CD OF THE YEAR**
- "August & Everything After," Counting Crows (DG/Columbia)

**CONVERSION JUKEBOX**
- "Cracked Rear View," Hootie & The Blowfish (Atlantic)

**RISING STAR AWARD (MALE)**
- Britt Akins (Decca)
- David Ball (Warn Bros)
- Wade Hayes (Columbia)
- Ty Herndon (Epic)
- Ken Mellons (Epic)

**RISING STAR AWARD (FEMALE)**
- Brandy (Atlantic)
- Dionne Farris (Columbia)
- Chely Wright (Polydor)

**RISING STAR AWARD (GROUP)**
- The Mavericks (RCA)
- The Tractors (Arista)

**JUKEBOX LEGEND (LIVING)**
- Elton John (MCA)
- Paul McCartney (Capitol)
- Frank Sinatra (Capitol)

**JUKEBOX LEGEND OF THE PAST**
- Janis Joplin
- John Lennon

**MOST PLAYED VIDEOGAME (DEDICATED)**
- Crazy Taxi (Midway)
- Daytona USA (Sega)
- Mortal Kombat I (Midway)
- Mortal Kombat II (Midway)
- World Cup Soccer (Bally)

**MOST PLAYED CONVERSION KIT**
- Mortal Kombat II (Midway)
- Mortal Kombat III (Midway)
- Tekken II (Fabtec)

**MOST INNOVATIVE NEW TECHNOLOGY**
- Dayton USA (Sega)
- Mega Touch II (Merit)
- Virtua Fighter II (Sega)

**MOST POPULAR OTHER GAME**
- Dynamo's Air Hockey
- Dynamo's Football

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

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

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

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

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

BRANSON, MISSOURI
PRIME PROPERTY FOR SALE
15 VACANT ACRES ON THE HIGHWAY

1.5 MILLION

Contact;
CAREFREE REALTY
ROBERT A. MICKELSEN
22048 SHERMAN WAY, SUITE 204
CANOGA PARK, CA. 91303
BUS; (818) 999-2345 FAX;(818) 999-5633

SUBSCRIPTION ORDER:
PLEASE ENTER MY CASH BOX SUBSCRIPTION

NAME

COMPANY

TITLE

ADDRESS

☑ BUSINESS ☐ HOME APT NO.

CITY

STATE/PROVINCE/COUNTRY ZIP

NATURE OF BUSINESS

☐ PAYMENT ENCLOSED

SIGNATURE DATE

SUBSCRIBE NOW!
$180.00 per year (USA, Canada & Mexico), $225 per year Foreign Subscriptions
Enclose payment and mail to:
CASH BOX - Subscription Department
6464 Sunset Blvd., Suite 605, Hollywood, CA 90028

To use your VISA or MASTERCARD call: 213/464-8241