Disney’s New Queen

POCAHONTAS
Cover Story

Pocahontas Scores For Disney

The handwritting is on the Magic Kingdom walls—AND the lodgers. Disney will have another major hit with the animated adventure Pocahontas and become the first animated character that the company has drawn from history. While the movie became a box office event in limited release, the soundtrack will also make noise at the cash register. Cash Box cumdudgeon The Real John Goff examines the campaign behind the film and soundtrack and offers a review.

— begins on page 5

AmSong Lobbies for Copyright Protection

The New York-based AmSong, Inc. is lobbying to preserve certain copyright protections, and also is trying to increase songwriters' awareness of burgeoning issues such as the impact of new media. M.R. Martinez provides an overview.

— see page 21

CONTENTS

COLUMNS

East/West .................................................. 4
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
R&B Album Reviews .................................... 11
Pop Reviews ............................................. 7, 9
Indie News/Reviews ................................. 14
Onstage .................................................. 15
Jazz ....................................................... 20
Latin Reviews .......................................... 17
Video ..................................................... 18, 19
Country/Positive Country ......................... 22-29
Coin Machine News ................................. 30

STAFF

GEORGE ALBERT
President and Publisher
KEITH ALBERT
Exec. V.P./General Manager
M.R. MARTINEZ
Managing Editor

EDITORIAL
Las Angeles
JON HOFF
STEVE BARTIN
GIL ROBERTSON IV
HECTOR RESENDIZ, Latin Editor
New York
VENDY NEWCOMER
TED WILLIAMS

CHART RESEARCH
NICKY Aili RONCO
BIFAN PARMILLY

MARKETING/ADVERTISING
Los Angeles
GARY YOUNGER
KAREN SIDLOW
Nashville
TED RANDALL
New York
NICK ALBERT
Latin Consultant
EDDIE RODRIGUEZ
(213) 840-9770

CIRCULATION
NINA TREMBUS, Manager
PASHA SANTOSO

PRODUCTION
SHARON CHAMBLISS-TAYLOR

PUBLICATION OFFICES
LOS ANGELES
6441 Sunset Blvd., Suite 605
Hollywood, CA 90028
Phone: (213) 464-8241
Fax: (213) 464-3225

NASHVILLE
50 Music Square West, Suite 804
Nashville, TN 37203-3212
Phone: (615) 329-2398
Fax: (615) 320-5120

NEW YORK
P.O. Box 2089
Orchard Park, N.Y. 14120
Phone: (716) 634-0126
Fax: (215) 559-9409

CHICAGO
Director, Computer Operations
CAMILLE COMPAAN
1442 S. Michigan Ave.
Chicago, 11500

UNITED KINGDOM
Director of Operations
DAVID COURTNEY
P.O. Box 349
Hove, East Sussex
Phone/Fax: 01483-709025

BRAZIL
DEPARTMENT
CHRISTOPHER PACKARD
Est. de Gara, 910BL 2904
Rio de Janeiro - RJ 222-610-27 - Brazil
Phone/Fax: (55-21) 322-2290

ITALY
MARIO DE LUCA
"Music e Dysh"
Via De Amicis 47 20123
Milan, Italy
Phone: (02) 835-18-37832-76-73

JAPAN
SACHIO SATO
2-2 Fujihara-8rd
4-Chome, 35-4, Kanda
Minato-ku
Tokyo, Japan
Phone: 03-5401-2855
Fax: 03-5401-2867

CASH BOX (ISSN 0003-0279) is published weekly (except Christmas holidays) by Cash Box, P.O. Box 2089, Cerritos Park, N.J. 07720 for $29.95 first class. Copyright 1995 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to Cash Box, Box 2089, N.J. 07720, N.J. 07009.
Censorship Bill Silenced in Louisiana

A LOUISIANA MEASURE that would have permitted music censorship was muted recently by a state senate panel that failed to vote the bill out of committee. Louisiana’s Senate Judiciary Committee B voted three to two against House Bill 373 which would have made it a crime to sell or distribute sound recording that carries the recording industry’s “Parental Advisory” label to an unmarried person under 17.

Introduced by Rep. Ted Haik, the bill passed the Louisiana House on May 30 before the previous attempt by Rep. Haik to enact similar legislation in Louisiana were vetoed by different governors. According to HB 373, manufacturers would decide what constitutes criminal conduct, and thus retailers were singled out for penalties. Retailers would be responsible for screening each of the approximately 30,000 new songs released each year. The bill specifically exempted broadcasting, and did not address other media, including movies and video companies.

The Recording Industry Assn. of America (RIAA), in conjunction with Rock The Vote and the National Assn. of Recording Merchandisers (NARM), worked with the New Orleans music community—including music venues, retailers, distributors, record labels, the Louisiana Music Commission and others—to mount a public outcry against the measure.

Since 1985, the RIAA has voluntarily identified—through the advisory label—lyrics that are deemed explicit and therefore could raise objections from parents or other prurient interest in a given community. Louisiana retailers have used the Parental Advisory logos since 1990. “This victory validates the value of the industry’s dependable and proven voluntary labeling program,” said RIAA president Hilary Rosen in a written statement. “The beauty of the program is that it places responsibility for who or what kids listen to where it belongs—with parents—and not with government or special interest groups.”

NARAS Strikes Gold With Its Debut Release

Grammy Recordings’ debut album, 1995 Grammy Nominees, recently was certified gold in the U.S., according to the National Academy Of Recording Arts and Sciences (NARAS). Pictured at the presentation of the gold disk were (l-r): Danny Yarborough, president, Sony Music Distribution; Rob Senn, sr. vp/gm, NARAS; Craig Applequist, sr. vp sales, SMD; Mel Liberman, chairman Sony Music International; Mike Greene, president/CEO, NARAS; Mel Lewinter, president/sr. COO, Warner Music US; and Joel Katz, chairman, NARAS.

IT DIDN’T TAKE LONG FOR Grammy Recordings, the label started by the National Academy of Recording Arts and Sciences (NARAS), to earn gold in the U.S. with 1995 GRAMMY Nominees and also earn gold or platinum in nine other countries, NARAS announced recently. Formed in January by NARAS in partnership with the NARAS Foundation, the Grammy Recordings release was designed to be a voting tool as well as a method to expose the Grammy process to the general public, according to NARAS president/CEO Mike Greene.

The compilation album featured the five nominees in three categories, including Record Of The Year, Best Male Pop Vocal Performance and Best Female Pop Vocal Performance. In future releases, NARAS plans to expand the number of categories represented and also produce Hall of Fame and Archival releases. The Archival Collection will feature culturally significant recordings. BMG, Capitol-EMI, disney, MCA, PolyGram, Sony Music Entertainment, Time Warner and the National Assn. of Recording Merchandisers are participating in the making the compilation possible.

Ron Laffitte has been appointed sr. vp/gm, West Coast for the Elektra Entertainment Group. Charged with giving Elektra’s West Coast operations a higher profile, Laffitte previously was president of Laffitte Entertainment, which managed several artists including Megadeth and the Cult. Capitol Records has named Denise Skinner vp of marketing operations. Skinner’s new post calls for her to create and implement marketing campaigns for a variety of frontline and developing artists at the label. A six-year veteran at Capitol, she also was an account executive at Radio & Records and several marketing positions with EMI America. Allen Platt has been appointed creative manager for BMG International where he will now be responsible for worldwide artist development as well as international A&R duties. He joined BMG International in 1990 as director of international A&R and prior to that was a creative director for EMI Music Publishing. Warner Music International has named Anne-Marie Nicol vp of artist development. Prior to that, Nicol was an executive director of artist development for EMI Music Publishing. In 1990, he created a new division to develop new music artists. From 1984 to 1990, he was a vice president of record company operations for the company.

On the Move
The international Asan of African-American Music (IAAAM) honored The Whispers at Diamond Awards for Excellence gala held during the organization's conference in Philadelphia. Eddie, Gerald and Sean Levert performed a medley of The Whispers' musical hits in tribute to the legendary group. The Whispers' current album Toast To The Ladies on Capitol Records is their 20th album to date and the group is celebrating 30 years in the music business. Pictured at the gala celebration are (l-r): Michael Gardner, GHR Entertainment; Leavil Degree and Wallace "Scotty" Scott of The Whispers; Cathy Hughes, 1996 Excellence Award honoree and CEO/owner of Radio One Network, Inc.; Nicholas Caldwell and Walter Scott of the Whispers; Narada Michael Walden, 1996 IAAAM award honoree and hit producer; and Phil Perry, IAAAM award show performer.

MOVING DOWN THE LINE: This Sunday saw a mobbed Mercury Lounge for the return of New York faves Railroad Jerk. The band has been coming and going constantly to promote their latest release on Matador, One Track Mind. They did not disappoint as they chugged along through a set of hook-laden, funk-rhythmed songs that have a country/folk feel firmly implanted. Playing behind a railroad crossing sign and using train whistles, they proved that the band's moniker was not just a throwaway.

Opening up for them was the quite new Speed King who have two members of Homestead's now-defunct Pony. This trio uses a double guitar attack and drums to make an unusually active sound that was at times hypnotic with its driven beats. They are as of now, unsigned, but that might not stay like that for long since the nodding head of Matador A&R guru Gerard Cosloy seemed to indicate some interest.

DAVID MURRAY BIG BAND played their regular Monday night show in front of a standing room only crowd on Monday the 19th at the Knitting Factory. The slightly larger than usual group had six saxophonists, four trumpeters, three trombonists and one bassist, drummer, flautist, pianist, violinist and a French horn player. Though the stage was cramped the music was anything but. Under the firm conducting hand of Lawrence "Butch" Morris, which has to be considering that most of these jazzmen are improvisors, the band kept itself intact as almost every member got their chance to do some solo work.

David Murray himself did a number of blasts on sax, showing that his chops were not in the least bit dulled by playing in this score of musicians.

SINGING THE BLUES: The new chain of clubs, House of Blues, has found its proposed site for New York, at Union Square, has hit a rocky road. As reported in The New York Times, fierce resistance has been coming from the community board which has stated concern about the increase in traffic and noise the venue will bring into the neighborhood. House of Blues has formally withdrawn its application for a liquor license, which needs the board's approval, but a spokesman stated they will be re-applying.
COVER STORY

Disney's Pocahontas Chases Last Year's Lion

By John Goff

IT'S DISNEY'S BIG SUMMER BLOCKBUSTER. Will Pocahontas catch up with 1994's Lion King safari? Well, that remains to be seen, but if it doesn't it won't be because the formidable Disney promotional machine wasn't geared up for it. Indeed, Pocahontas was being promoted on Lion King time last year.

It was a hit before it was finished. Try to find any kid who knew about Simba who didn't know about Pocahontas. It can't be done.

The promo for Pocahontas is, if anything, even bigger than the one for Lion King. They don't have the added selling point of Elton John on the music marketing end. But the studio's soundtrack album at press time had sold in the neighborhood of 114,000 prior to the movie's wide release, and well ahead of the pace set in movie pre-release by the Lion King.

Prior to the opening the marketing machine went to work with mall displays and exhibits where youngsters could get an up close and personal look at the animated Native American maiden and tour replicas of John Smith's pre-fab ship, an enchanted "Forest Maze" where they ran into Pocahontas' pals Meeko the raccoon and Flit the hummingbird and Grandmother Willow, the Native American maiden's centuries-old spiritual advisor. They were able to pose with posters of Smith and Pocahontas for pictures. By the film's opening, this display was to have toured 24 cities throughout North America with an estimated 3 million participants. Even Disney animators were pressed into the act for at least one stop, the Glendale (CA) Galleria to illustrate the art work of Pocahontas.

The Forest Maze

In New York's Central Park for the premiere, four outdoor eight-story screens were erected for a 100,000 select preview audience.

The Disney marketing team have, for months now, also had Pocahontas clothing and accessories out in selected department stores for kids to begin sweating their parents to buy and, outcoming now, with the soundtrack album are the popular book plus tape series the Read Along and Sing Along.

Free promos have come along in the form of controversy. Some Native American factions, in spite of activist/actor Russell Means' participation (as the voice of Chief Powhatan, father of Pocahontas), and his ringing endorsement of the film, are incensed regarding one of the tunes especially—"Savages" which, in context of the project, relates to supposed pre-judgment of both factions of characters, the invaders and the residents—and some women's organizations are upset over the script's historical revision of Pocahontas' age (from actual 12-ish to a more mature-ish kissable stage).

Pocahontas is definitely the most physically "mature" of all Disney's heroines, but she is also the company's most independent and (dare I say?) heroic heroine of them all.

Within the framework of the film's story and progression it would be difficult to impossible to accept, say, Ariel—The Little Mermaid—Snow White or even Princess Yasmin from Aladdin singing the bold and adventurous "Just Around The Riverbend" and looking forward to the unknown, or the insightful and educational "Colors Of The Wind." Both tunes as well as the strong, bold character of She who-carries-the-film-on-her-shoulders must be physically as well as mentally and emotionally mature for, not only the story to work, but for total audience acceptance. Pocahontas is no weak, stereotyped feminine saved-rescued-brought awake heroine of the post. Indeed, she does the rescuing and teaching here. For several years now people have criticized Disney for fostering helpless feminine types, now that they've gone into the past to move into the future they're catching back for creating a strong, mature woman. (As of this writing no five-year-old has been heard to say "I couldn't relate to Pocahontas because she was too mature.")

The bottom line to all this is: How much money will it all make? Well, both the five-year-olds and parents have passed through the controversy and the protestors to put $2,689,714 million into the Disney coffers in an opening weekend at only six selected showcase locations. That works out to a per

(Continued On Page 19)
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HAVE YOU EVER REALLY LOVED A WOMAN?</td>
<td>Bryan Adams</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>WATER RUNS DRY</td>
<td>Boyz II Men</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>TOTAL ECLIPSE OF THE HEART</td>
<td>Nicki French</td>
<td>4</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>SCREAM/LIABILITY (FROM &quot;FREE WILLY 2&quot;)</td>
<td>Michael Jackson &amp; Janet Jackson</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>WATERFALLS</td>
<td>LaFace/Arista</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)</td>
<td>Rowdy/Arista</td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>LET HER CRY</td>
<td>Hootie &amp; The Blowfish</td>
<td>5</td>
<td>14</td>
</tr>
<tr>
<td>8</td>
<td>SOMEONE TO LOVE</td>
<td>TLC</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>THIS IS HOW WE DO IT</td>
<td>Jon B. Feat. Babyface</td>
<td>14</td>
<td>11</td>
</tr>
<tr>
<td>10</td>
<td>RUN-AROUND</td>
<td>Blues Traveler</td>
<td>12</td>
<td>15</td>
</tr>
<tr>
<td>11</td>
<td>EVERY LITTLE THING I DO</td>
<td>Uptown/MCA</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>SHY GUY (FROM &quot;BAD BOYS&quot;)</td>
<td>(The Verve Group)</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>13</td>
<td>MY LOVE IS REAL</td>
<td>(Vigin)</td>
<td>13</td>
<td>7</td>
</tr>
<tr>
<td>14</td>
<td>CAN'T YOU SEE (FROM &quot;NEW JERSEY DRIVE&quot;)</td>
<td>(Tommy Boy 76)</td>
<td>17</td>
<td>9</td>
</tr>
<tr>
<td>15</td>
<td>I BELIEVE YOU LIKE THAT</td>
<td>(EMI)</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>16</td>
<td>I'LL BE THERE FOR YOU/RE ALL THAT I NEED TO GET BY</td>
<td>(R/RD/Jam 1879)</td>
<td>19</td>
<td>4</td>
</tr>
<tr>
<td>17</td>
<td>I CAN'T TELL YOU WHY</td>
<td>(Atlantic)</td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>18</td>
<td>BLESSED UNION OF SOULS</td>
<td>(Bee Gees)</td>
<td>8</td>
<td>21</td>
</tr>
<tr>
<td>19</td>
<td>I'LL BE THERE FOR YOU/RE ALL THAT I NEED TO GET BY</td>
<td>(R/RD/Jam 1879)</td>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>20</td>
<td>ONE MORE CHANCE</td>
<td>(Notorious B.I.G.)</td>
<td>52</td>
<td>2</td>
</tr>
<tr>
<td>21</td>
<td>COME &amp; GET YOUR LOVE</td>
<td>(Notorious B.I.G.)</td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>22</td>
<td>NO MORE I LOVE YOU</td>
<td>(Arista)</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>23</td>
<td>FREAK ME LIKE</td>
<td>(Arista)</td>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>24</td>
<td>FEELS SO GOOD (So So Def/Columbia)</td>
<td>(ATLANTIC)</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>25</td>
<td>I WANNA LOVE LIKE THAT</td>
<td>(Giant)</td>
<td>17</td>
<td>7</td>
</tr>
<tr>
<td>26</td>
<td>I KISSED A GIRL (Lay/Atlantic)</td>
<td>(Sire/Chrysalis)</td>
<td>69</td>
<td>4</td>
</tr>
<tr>
<td>27</td>
<td>FREAK ME BABY</td>
<td>(Epic)</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>28</td>
<td>DIS'N Dat Feat. 95 South, 69 Boyz &amp; K-Knock</td>
<td>(Elektra)</td>
<td>75</td>
<td>2</td>
</tr>
<tr>
<td>29</td>
<td>HE'S MINE</td>
<td>(Ultra/Atlantic)</td>
<td>79</td>
<td>9</td>
</tr>
<tr>
<td>30</td>
<td>TAKE A BOW</td>
<td>(Maverick/Gainer Bros)</td>
<td>67</td>
<td>29</td>
</tr>
<tr>
<td>31</td>
<td>I CAN'T TELL YOU WHY</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>32</td>
<td>I WISH</td>
<td>(Sunshine/Scott Bros)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>33</td>
<td>HOLD MY HAND</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>34</td>
<td>I LIVE MY LIFE FOR YOU</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>35</td>
<td>GRAPEVINE (MJ/Epic)</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>36</td>
<td>I LIKE IT (WANNA BE WHERE YOU ARE)</td>
<td>(Elektra/EGG)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>37</td>
<td>HEY LOOK AWAY</td>
<td>(Kaper)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>38</td>
<td>MAMA SAY</td>
<td>(Atlantic/LA Face)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>39</td>
<td>THE I.N.C. RIDE</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>40</td>
<td>EMOTIONS (Luke 185)</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>41</td>
<td>IF I WANTED TO LIKE THE WAY I DO</td>
<td>(Island)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>42</td>
<td>KEEP ME IN YOUR HEART</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>43</td>
<td>REMEMBER ME THIS WAY</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>44</td>
<td>ANOTHER NIGHT</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>45</td>
<td>I'M GON' DOWN</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>46</td>
<td>YOU USED TO LOVE ME</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>47</td>
<td>CONNECTION</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>48</td>
<td>CREEP (LaFace/Arista)</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>49</td>
<td>BABY (Atlantic)</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>50</td>
<td>IT'S GOOD TO BE KING</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>51</td>
<td>THIS LIL'GAME WE PLAY</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>52</td>
<td>JOY</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>53</td>
<td>I'LL BE AROUND</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>54</td>
<td>THINK OF YOU</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>55</td>
<td>MOVE IT LIKE THIS</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>56</td>
<td>YOU GON'T BE (EMI)</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>57</td>
<td>HERE &amp; NOW (Giant)</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>58</td>
<td>LICK IT (Island)</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
<tr>
<td>59</td>
<td>100 NEVER FIND SOMEONE LIKE YOU</td>
<td>(Atlantic)</td>
<td>79</td>
<td>5</td>
</tr>
</tbody>
</table>

**Weeks Debut:** Bryan Adams

**High Debut:** Seal

**Weeks:** 1

**Year:** 1995

**Chart Name:** CASH BOX TOP 100 POP SINGLES

**Date:** JULY 1, 1995
CASH BOX  JULY 1, 1995  7

POPS SINGLES

POP SINGLES INDEX

THURSTON MOORE: "Ondu Soul"  
(DGC 4746)

The first track from Moore’s Psychic Hearts has the same alternative sensibilities that make his album so uniquely great. Featuring detailed, chilling vocals “Ondu Soul” is an eerie anthem from the Sonic Youth guitarist. Delightful in its coldness, “Ondu Soul” embraces the darkness the same way the best material from Peter Murphy and Nick Cave does. It also shows the lyrical gifts that Moore reveals on his debut solo effort. On a separate but irrelevant note, Yoko Ono, who is obviously significant for the song, reads rare footage to the video.

NEVER THE BRIDE: "Loser In Love" (Atlantic 6260-2)

Never The Bride were first heard from on the recently released Led Zeppelin tribute album, Encomium, making it clear this band is a priority for Atlantic. Keeping that in mind, this very female Robert Plant via 4 Non Blondes sounding record should be a hit this summer. Reminiscent of Zeppelin’s acoustic stage, this song has a strong feel to it and grows on listeners in a big way. AOR should come for this, with Modern Rock also catching on, though not as strongly (or as graphically). A winner.

DEEP FOREST: “Marta’s Song” (550 Music/Epic 7017)

Deep Forest are an ambient duo who have massive success in the States with their previous albums. Not only did the group score with dance fans, but their sales indicated they are one of the few bands of their genre to cross over to mainstream America. Even more renowned on the international scene, Deep Forest bring an upbeat, pleasant feel to their cerebral grooves. Still, it’s hard to imagine them surpassing their previous success domestically.

BETTE MIDLER: "To De-serve You" (Atlantic 6264-2)

The lead single from Midler’s forthcoming Bette Of Roses album comes from an unlikely source—former Lonic Justice leader-singer Maria McKee. Not surprisingly the song his much more of an edge to it than Midler’s recent ballad hits, as it contains an uptempo pop feel. Still, it’s not a candidate for modern rock. But it is a much anticipated song at A/C, and will not disappoint fans of that genre.
REVIEWS by Steve Balfin

PINK FLOYD: Pulse (Columbia 67065)

You gotta love Pink Floyd. They debuted at number one with an expensive double live CD of already released material. The big selling point in ad campaigns has been the first ever live recording of Dark Side Of The Moon, an album that is over 30 years old. Not only is it over two decades old, but the principal force behind it, Roger Waters, is no longer even in the band. However, the use of the Pink Floyd name, some very unique and well placed marketing plays (re: the Empire State Building light show) and the promise of new technology (something Pink Floyd will forever be associated with) propelled the album to the top of the charts. Long live the Floyd. Their bandwagon must be the most crowded in music.

VAN MORRISON: Days Like These (Polydor 31452 7307 2)

Describing Morrison's status as a Rock & Roll Hall of Famer, earned through classics like 'Brown Eyed Girl,' 'Glorya' and 'St. Dominic's Preview,' Morrison's new albums don't come with the same hype as those of his peers. That probably suits the quiet Morrison fine, and as long as he keeps turning out material like Days Like These, his fans aren't going to complain either. Consistently strong, the CD shows Morrison hasn't lost a thing off his legendary vocals. The Irish rock singer with the soul voice has fun with the opening 'Perfect Fit,' a campy jazz tune, while he goes for a more soulful feel on 'You Don't Know Me.' There are no numbers that feature the mystical quality that characterized Morrison's early works, but the mix off soul and jazz provides Morrison with another vehicle for greatness.

DEAD HOT WORKSHOP: 1001 (Tag/Atlantic 92565-2)

In the summer onslaught that saw four albums debut in the top 10 last week it would be a crying shame if this got lost. Though it sounds from it's title like it'd be much gruffer than it is, the sound is reminiscent at times of R.E.M.'s Reckoning album. 1001 has that ecclectic college feel, with styles ranging from near rockabilly to borderline ballads to simple pop grooves. With the change of what is considered alternative, an album with this kind of diversity is more likely to find success at AAA than anywhere else.

NINE INCH NAILS: Further Down The Spiral (Nothing/Interscope 98511-2)

Those going through Trent withdrawals will have to sitiate themselves with this collection of remixes, highlighted by the new single "Hurt." Obviously there are many feeling the loss of Trent, as the CD debuted on the national charts in a relatively high place, especially given the fact these are reworkings of previously available material. But Trent fans know they're going to hear something new. And in his mind there's no such thing as a repeat performance. Whether he be on the dance-flavored version of 'Piggy (Nothing Can Stop Me Now)' or the almost jazzy "The Beauty Of Being Numb," there's a new twist added most everywhere you turn. Simply brilliant.

PICKS OF THE WEEK

TIGERLILY: Natalie Merchant

At the time Merchant left 10,000 Maniacs the band were just hitting their zenith in terms of popularity. After years as college favorites they had broken into the mainstream with a Rolling Stone cover and gone platinum with their MTV Unplugged album. Thus it came as a shock when Merchant left to pursue a solo career. If it was a gamble, as most in the industry called it, the dice came up with a big seven. Not only will Merchant likely continue to enjoy commercial success, this 11-song CD will bring her the same sort of respect and superstar status that greeted Ani DiFranco's solo endeavors. More adult than ever her most work with the Maniacs, this album reveals an artist capable of making beautiful music. On the lovely "Seven Years," "Beloved Wife" and "The Letter" Merchant conveys a remarkable sense of longing. Radio has already embraced the first single, the hypnotic "Carnival," with further acceptance inevitable. With Tigerlily Merchant has reached adulthood right before our eyes, and the result is breathtaking.

NATALIE MERCHANT: Tigerlily (Elektra 61745)

Kicking off with "Army Of Me," originally found on the soundtrack to Tank Girl, the eclectic singer's second solo album delves into a wide range of styles and grooves that prove her to be an artist ready to break into the the upper echelon of rock. Having matured increasingly since her days with the cult band The Sugarcubes, Bjork delivers a haunting voice to the strings-driven "Cover Me," while she has a ball with the swing-flavored "It's Oh So Quiet." Equally impressive is the lullaby-esque "You've Been Flirting Again," which Disney might wanna consider for future projects. Post is an album so wonderful, other musicians talk about it at interviews, a sign you're near the top of your profession. If Bjork can follow this with an album that has as much innovation, not only will she join the top level of artists, she will be right next to Peter Gabriel at the top. A candidate for best-of-the-year.

BJORK: Post (Elektra 61740-2)

Kicking off with "Army Of Me," originally found on the soundtrack to Tank Girl, the eclectic singer's second solo album delves into a wide range of styles and grooves that prove her to be an artist ready to break into the the upper echelon of rock. Having matured increasingly since her days with the cult band The Sugarcubes, Bjork delivers a haunting voice to the strings-driven "Cover Me," while she has a ball with the swing-flavored "It's Oh So Quiet." Equally impressive is the lullaby-esque "You've Been Flirting Again," which Disney might wanna consider for future projects. Post is an album so wonderful, other musicians talk about it at interviews, a sign you're near the top of your profession. If Bjork can follow this with an album that has as much innovation, not only will she join the top level of artists, she will be right next to Peter Gabriel at the top. A candidate for best-of-the-year.
SHABBA RANKS: MI Shabba (Ep. 57801) Producers: Various

Jamaican dancehall sensation Shabba Ranks comes correct with this eagerly anticipated collection of ragga-tinged dance and ballad tracks that should do well for him at radio and retail. Ranks can really tell a tale and has a vocal authority that commands the listener’s attention. As the artist responsible for the mass acceptance of this music form, Shabba Ranks continues to break new ground and pave the way for other Jamaican dancehall artists to follow.

ROY AYERS: Naste’ (RCA 66613-2) Producer: Roy Ayers

Mellow man Roy Ayers is back with an attractive collection of mellow funk and easy listening songs, jazz and R&B audiences clamoring for more. Ayers has a real deal for doing a real good job this summer. Standout tracks: "Elbow Room," "Can We All Get Along," "What’s Really Going On?" and "Get Blind."

HURRICANE: The Hurra (Capitol 72438-28) Producers: Hurricane and Mario Caratleo

This rapper comes on strong but he’s got all the right lyrical and musical moves to deliver. Hurricane has an authoritative, vocal delivery that’s hard edged and commanding. The music is garage style rhythm which always guarantees a crowded dance floor. Hurricane raps in a style reminiscent of both Ice Cube and Dr. Dre, which should only add to this disc’s acceptence on urban radio formats. Although brother man could do

Michael Jackson: His Story (Ep. 59000) Producers: Various

With the release of History, soul/pop-rock superstar Michael Jackson is once again at the center stage of popular music. This time around Jackson’s vision, his "History," is displayed on a two disc set that takes listeners on a musical journey through his past, present and perhaps his future. History begins with a collection of digitally remixed versions of some of Jackson’s greatest hits which very aptly showcases his enormous and undeniable influence on the world of popular music. Jackson is one of very few performers to successfully incorporate significant elements of rock ("Beat It," "Black And White"), pop ("The Way You Make Me Feel," "Rock With You"), disco ("Billie Jean"), soul ("Wanna Be Startin’ Somethin’"), "She’s Out Of My Life") and gospel ("Man In The Mirror"), into music that appeals on a mass scale. Brother man has even touched on basic elements of the New Age sound on songs like "Heal The World." The songs offered on side one speak for themselves in reminding both Jackson’s fans and audiences of his world class, social, political and artistic impact on the world we live in. While disc one charts Michael’s journey to Neverland, the second disc gives us a glimpse of that rarified world. The grass isn’t always greener on the other side of the rainbow. Jackson appears to be moving forward on track after track. From the disc’s opening track "Scream," and on through six weeks.

(Continued on page 15)
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ME AGAINST THE WORLD</strong></td>
<td>(Interscope 92399)</td>
<td>Soundtrack 1 29</td>
</tr>
<tr>
<td><strong>LORDS &amp; PREZENTS</strong></td>
<td>(Atlantic 24080)</td>
<td>Mobb Deep 6 8</td>
</tr>
<tr>
<td><strong>TALIS FROM THE CRYP</strong></td>
<td>(Atco 1797)</td>
<td>Soundtrack 1 29</td>
</tr>
<tr>
<td><strong>TALES FROM THE HOOD</strong></td>
<td>(Forty Acres &amp; A Mule Musicworks/MCA 11243)</td>
<td>Soundtrack 1 29</td>
</tr>
<tr>
<td><strong>CANDY RAIN</strong></td>
<td>(Uptown/MCA 1125)</td>
<td>Soundtrack 1 29</td>
</tr>
<tr>
<td><strong>THAT IS HOW WE DO IT</strong></td>
<td>(Def Jam/Atlantic 2673)</td>
<td>Method Man 42 28</td>
</tr>
<tr>
<td><strong>IN A MAJOR WAY</strong></td>
<td>(Sick Vibe/K/U 14586)</td>
<td>E-40 8 14</td>
</tr>
<tr>
<td><strong>READY TO DIE</strong></td>
<td>(Bad Boy/Arista 73000)</td>
<td>The Notorious B.I.G. 11 37</td>
</tr>
<tr>
<td><strong>CRACKY SAXY CANDY</strong></td>
<td>(LaFace/Arista 26009)</td>
<td>TLC 9 29</td>
</tr>
<tr>
<td><strong>RITA RAVIA RUSH</strong></td>
<td>(Mecca DonEast/W/EEG 61757)</td>
<td>Adina Howard 10 17</td>
</tr>
<tr>
<td><strong>BRANDY</strong></td>
<td>(Atlantic 42 6210)</td>
<td>Brandy 13 35</td>
</tr>
<tr>
<td><strong>SURRENDER</strong></td>
<td>(Kee/Zeal/Ent. 4 1668)</td>
<td>Kult Klose 15 13</td>
</tr>
<tr>
<td><strong>FROM THE BOTTOM UP</strong></td>
<td>(Brownstone)</td>
<td>Brownstone 14 23</td>
</tr>
<tr>
<td><strong>II</strong> (Motto 53023)</td>
<td></td>
<td>Boyz II Men 19 40</td>
</tr>
<tr>
<td><strong>RETURN TO THE 76 CHAMBERS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CASH BOX • JULY 1, 1995</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**THE RHYTHM**

By Gil Robertson IV

Motown Records will release the debut disc from the soul quartet Southern, known for their highly popular Coca-Cola TV commercials. The features production credits from QD III.

**MOTOWN TAKES A LOOK AT ITS MUSICAL LEGACY**

As part of the label's celebration of the worldwide impact made by its timeless musical catalog, Motown Records has released the first six CD/cassettes of its The Sound Of Young America series. The initial volume of this on-going series, which hits the streets June 13, focuses on the years 1964, 68, 73, 76, 80, and 85 and features the milestone hits and most significant songs from each of those years. The second set in the series will cover music released in 1966, 69, 70, 75, 82, and 87 and is scheduled for an August 22 release. Subsequent volumes will fill in the gaps until the entire history of Motown is available. An extra bonus with the series is the inclusion of extensive liner notes that not only capture Motown's development through the years but convey the spirit of the times and the events that shaped the culture. Essayists include Bre's Ruth Nadknick, Urban Network's Scott Galloway, Billboard's J.R. Reynolds and Janine McAdams and freelance Deborah Wilkinson.

**DIS N'DAT**: Soul diva Gladys Knight is the next recipient of a star on the world famous Hollywood Walk of Fame. Her star will be dedicated on Tuesday, June 27, at 11:30 a.m. at 7083 Hollywood Blvd, in front of the Capitol Records Building. Sheila E., backed by the Motown All Stars, will perform a tribute to Gladys Knight at the ceremony.

**RHYNO AND CASTLE COMMUNICATION PLC BUY SUGAR HILL HIGHLIGHTS**

In a major addition to its labels' catalogs of influential urban music, Rhino Records and U.K.-based Castle Communications PLC have entered into an agreement to acquire the Sugar Hill catalog masters from owners Joseph and Sylvia Robinson. Under the agreement Rhino will control the Sugar Hill catalog throughout North America, Australia, Japan and the Caribbean Islands, while Castle Communications will control the rest of the world. The Robinsons will retain music publishing rights as well as ownership of current album income. The acquisition will encompass recording made for Sugar Hill and other smaller label catalogs such as Platinum, Sweet Mountain, Stag, Vibrations, Jersey Connection, Willow, Turbo, Victory, Platinum and Astro. Among the R&B and rap acts included in the deal are Sugar Hill Gang, Grandmaster Flash, Kool Moe Dee, The Furious Five, Spenote, G.C. Miles, Candi Staton, Brook Benton, Chuck Jackson and more.

**RHINO AND CASTLE COMMUNICATION PLC BUY SUGAR HILL HIGHLIGHTS**

In a major addition to its labels' catalogs of influential urban music, Rhino Records and U.K.-based Castle Communications PLC have entered into an agreement to acquire the Sugar Hill catalog masters from owners Joseph and Sylvia Robinson. Under the agreement Rhino will control the Sugar Hill catalog throughout North America, Australia, Japan and the Caribbean Islands, while Castle Communications will control the rest of the world. The Robinsons will retain music publishing rights as well as ownership of current album income. The acquisition will encompass recording made for Sugar Hill and other smaller label catalogs such as Platinum, Sweet Mountain, Stag, Vibrations, Jersey Connection, Willow, Turbo, Victory, Platinum and Astro. Among the R&B and rap acts included in the deal are Sugar Hill Gang, Grandmaster Flash, Kool Moe Dee, The Furious Five, Spenote, G.C. Miles, Candi Staton, Brook Benton, Chuck Jackson and more.

**RHINO AND CASTLE COMMUNICATION PLC BUY SUGAR HILL HIGHLIGHTS**

In a major addition to its labels' catalogs of influential urban music, Rhino Records and U.K.-based Castle Communications PLC have entered into an agreement to acquire the Sugar Hill catalog masters from owners Joseph and Sylvia Robinson. Under the agreement Rhino will control the Sugar Hill catalog throughout North America, Australia, Japan and the Caribbean Islands, while Castle Communications will control the rest of the world. The Robinsons will retain music publishing rights as well as ownership of current album income. The acquisition will encompass recording made for Sugar Hill and other smaller label catalogs such as Platinum, Sweet Mountain, Stag, Vibrations, Jersey Connection, Willow, Turbo, Victory, Platinum and Astro. Among the R&B and rap acts included in the deal are Sugar Hill Gang, Grandmaster Flash, Kool Moe Dee, The Furious Five, Spenote, G.C. Miles, Candi Staton, Brook Benton, Chuck Jackson and more.

**RHINO AND CASTLE COMMUNICATION PLC BUY SUGAR HILL HIGHLIGHTS**

In a major addition to its labels' catalogs of influential urban music, Rhino Records and U.K.-based Castle Communications PLC have entered into an agreement to acquire the Sugar Hill catalog masters from owners Joseph and Sylvia Robinson. Under the agreement Rhino will control the Sugar Hill catalog throughout North America, Australia, Japan and the Caribbean Islands, while Castle Communications will control the rest of the world. The Robinsons will retain music publishing rights as well as ownership of current album income. The acquisition will encompass recording made for Sugar Hill and other smaller label catalogs such as Platinum, Sweet Mountain, Stag, Vibrations, Jersey Connection, Willow, Turbo, Victory, Platinum and Astro. Among the R&B and rap acts included in the deal are Sugar Hill Gang, Grandmaster Flash, Kool Moe Dee, The Furious Five, Spenote, G.C. Miles, Candi Staton, Brook Benton, Chuck Jackson and more.
POLITICOS AFTER RAP COMMUNITY II: The rap communities response to Senator Bob Dole's remarks have been swift and to the point. The following comments represent only a fraction of the statements that Cash Box received after our last edition when we asked our readers to send in their comments. First up is rap pioneer Russell Simmons who, in a letter FAXed throughout the entire record industry, stated that individuals like Dole are out of touch with reality to the point that the dire state of American society is the result of rap lyrics. The following is an outline of Simmons' FAX: "Let's be clear, rap music is just that—music. It is an art form. The people who make rap music are artists whose music is nothing more than an extension of their environments. In my opinion, Dole/Bennett and Tucker should be focusing attention on the improvement of the American public school system. They should be working to provide full employment, erase the growing gap between the rich and poor, provide public health and remove the guns from the streets. Hip-hop culture is a reflection of urban reality. In the case of gangsta rap, the lyrics reflect the harsh realities that these kids see every day. I don't recall any of these songs endorsing the lifestyle as a reasonable or desirable alternative. I own Def Jam records and remain eternally committed to rap music, including gangsta rap and, by extension, to the whole of hip hop." Victor Everett, the West Coast correspondent for Source Magazine commented that, "Bob Dole is obviously misinformed as to the actual threat entertainment plays in the lives of Americans. What makes him dangerous is that millions of Americans actually believe anything that carries his stamp of approval. Amazing." From P-Street/Perspective recording artist, Arrogant comes the following comments: "There are so many things that are wrong in this world, you can't be so simplistic as to blame them on explicit lyrics or violent film content. I don't care about political rhetoric; if shit's gonna go down, it's gonna go down regardless. When I write, I'm not thinking about Bob Dole. I don't think about censorship—I write for the artform, uncensored."

Next week comments from Washington!!!

DISN' DAT: Lyte's Ace Entertainment debuts its first project this month with LinQue's single "Let It Fall." The Ace Entertainment/Elektra release as well as the video (directed by Hype Williams) is scheduled to hit the market the end of June. D.J. Pool and Threat recently paid a visit to Locke High in South Central Los Angeles as a part of their continued desire to promote good behavior in schools. Ed Lover and Dr. Dre have inked a major publishing deal for their first book. The duo are also in negotiation to host a late night urban flavored TV show.

Rap Single Reviews

By Gil Robertson IV

5TH WARD JUVENILES: "G-Groove" (Priority)

This is an ace mellow summer track that incorporates smooth lyrical execution with a silky smooth beat that add up to a winning effect. This song should do well as an urban radio slow jam and should also garner significant support for the group's debut disc.

GILLETTE: "You're A Dog" (Zoo 17162)

Girlfriend has got a winner with this hard edged track that incorporates the right heavy funk elements to make it a winner on several formats. Gillette's rap is strong and the song is filled with high energy that just makes you want to dance.

TAMI: "Let's Do It Again" (Scotti Bros. 78022)

Tami's low edged, sexy vocal execution on this track succeeds in making this slow jam a winner. Like Mary J. Blige, Tami has the vocal authority needed to capture urban audiences. This track should do well with urban radio and may even cross over into other formats.
 Indie Spotlight

Gammadion Brings Deep South Vibe To Urban Market

by Gil L. Robertson IV

BASED IN THE BURGEONING CITY of Dothan, Alabama, Gammadion Records provides the perfect example of how individuals foster an ambitious collective. Established in 1994 by Dr. Keith Jeffers (aka Dr. J.), a phenomenally successful entrepreneur whose veterinarian supply operation dominates the Southeast region, the label features the R&B group Marecé. A talented all male, six-member ensemble whose music offers a refreshing departure from the mundane sounds coming from many similarly outfitted groups currently in the urban marketplace. The genesis of the label began when the members of this group sought out Dr. Jeffers to invest in their pursuit to become recording artists. "I've always had a great appreciation for all kinds of music, particularly R&B, so when the group approached me I was eager to get involved", says Dr. Jeffers, who solely finances the label. After numerous false starts, during which the principal parties encountered the hustlers, naysayers and riff-raff found in the music industry, Gammadion was launched with the release of Marecé's debut disc, Shizo-Friend-O-Ya in the fall of '94. Self-produced by the members of Marecés, the disc is a solid and impressive offering on which the group showcases clean harmonizing and top flight lead vocals that incorporate the best from both old school and contemporary soul. The disc featured the hit tracks "Looch Hip" and "Drip Drop," garnered strong radio support which served to furthered solidified and expanded the groups' civilian audience base.

With the sufficient buzz created by the first disc, Dr. Jeffers began to implement the groundwork that would support a full fledge label operation. First he hired former EMI promotion executive, Glynice Coleman as the label's exec vp/gm, to oversee the development and promotion for the second disc by Marecé, slated for an early fall release. Coleman, along with Michael Antonelli, Rod Butler, Joy Cumings, and surprisingly, a support staff that includes numerous volunteers from the community, are all gearing up to establish both Marecé and Gammadion as major players in the music industry. "It is amazing. Seldom in all of my years in the music business have I worked in an environment where so much love and support is directed on a project. Not only are the fellows in this group very special but they've got their entire hometown actively rooting for them," adds Coleman.

Distributed by Indi nationwide, the label plans to aggressively market Marecé extensively in the urban marketplace with retail, radio and a promotional tour in development. Additionally, Gammadion plans to also develop the abundance of rich and diverse local talent to achieve their vision of creating a label that encompasses a broad variety of music genres.

**REVIEW**

By Steve Balvin

**ANGRY SAMOANS: Unboxed Set (Triple XXX 51190-2)**

Where do you begin when talking about the Angry Samoans? Is it their incendiary lyrics like "If Hitler's cock could chose it's mate/it would ask for Sharon Tate," (taken from "They Saved Hitler's Cock"), which can't help but make you chuckle? Or perhaps it's the fact that there are 43 songs here that clock in at just over 75 minutes. No wasted notes here. Maybe you talk about how they played with all the great L.A. punk bands, from Fear to Black Flag, and had the then unknown Offspring and Green Day open for them. I think it's best just to leave it at the Angry Samoans F**IN' RULE. YEAH!!!

**MORRIS TEPPER: Big Enough To Disappear (Candle Bone Records 0013)**

As a sideman Tepper has played with Captain Beefheart and Frank Black, in addition to Tom Waits. It's Waits' influence that is most noticeable on Tepper's debut solo American release. Tepper played on Waits' experimental Frank's Wild Years, a connection that is most obvious on "The Stain." But the gravelly vocals make further comparisons inevitable. When Tepper stays on his own path, as he does on parts of "Banks Shot" and "Done Wrong," he exhibits his best moments, although those sound somewhat like Al Stewart circa "Year Of The Cat.

**GREGORY PAGE: The Romantic Adventures Of Harry (Bizarre Planet 40401-2)**

Page has a very standard singer/songwriter approach to his charming new album. sounding like Lyle Lovett at times, Page is a storyteller in the tradition of such songwriters as Harry Nilsson. Giving a juicy feel to "The Last Train," while going for the more straight-forward quiet acoustic touch on the lovely "A Song For Martha," Page shows he is adept at varied styles. A lovely CD, this could find a lot of deserved support at AAA radio. Other highlights include "Wonderful Life," "Last Night's Lover," and "Thought You Were Brilliant."

**VARIOUS ARTISTS: Hubbleploploza Volume 1 (Sky Records 3105-2)**

Subtitled "A Chronicle of the Redneck Underground," there's a lot of fun to be found on this 12-song CD which it takes with a pound of salt. Featuring such acts as the very Mojo Nixon sounding Vidialis, Redneck Greece Delux, Southern Culture On The Skids and Greasetrup, the record is made up primarily of rockabilly and country tunes. None of the bands break out of the pack, but in the context of the CD they all come off as entertaining.

**PICK OF THE WEEK**

**VOWEL MOVEMENT: Vowel Movement (Mammotth 92537-2)**

Vowel Movement combines the talents of two longtime Los Angelesians, Holly Vincent and former Conete Blonde vocalist Johnnette Napolitano. The two have been friends since they waitressed together at a San Fernando Valley restaurant back in the '70s. The relaxed nature with which the two relate is evident throughout this 14-song collection, which took less than a week to record. Fans expecting a rehashing of Conete Blonde will be disappointed, as Napolitano, in her first record since disbanding the L.A. band, takes advantage of her new freedom to explore new avenues on such tracks as "Las Vegas," "Jestus" and "Death Of A Surfer." Still, there's no mistaking her distinctive emotive style, and Vincent compliments her well.
Live Review

Moby Puts On A Whale Of A Show
By Steve Ballin

AMERICAN LEGION HALL, HOLLYWOOD, CA—Touring in support of his critically acclaimed Everything Is Wrong album, Moby had the pressure of being considered the new voice of techno. On the brilliant CD, which after the first half of the year ranks as the year's best, Moby redeemed techno music by incorporating five different female vocalists and countless styles—from the disco feel of "Everytime You Touch Me" to the punk sounds of "All That I Need Is To Be Loved." From the honky tonk style of "What Love?" to the classical notes of the opening "Hymn."

Thus it would've been easy to understand if Moby—who is a descendent of Herman Melville, hence the stage name, as well as the horrible pun in the title—would've let the nerves of a packed L.A. show get to him. Not hardly. Moby came out ready to fight. After the lovely instrumental "Hymn," the bald musician came out on stage in a black t-shirt and black pants, said, "Thank you very much. Good night," and then, joined by his two percussionists, proceeded to beat the shit out of his drums, hopping around like the proverbial Mexican jumping bean, who also happens to be tripping on Ecstasy, in the process. A techno musician who plays drums, what's up with that? But that was only the beginning.

A quarter of the way through his ninety-minute plus set Moby picked up an electric guitar to the delight of the adoring fans. He then ripped through such a fierce version of "All That I Need Is To Be Loved" that a mobb pit broke out.

That's a new one at a techno show. Immediately following that he announced that this next one would be even stranger, then warned everyone who spent anytime in Vietnam might want to get out of here for a little while." With that declaration came the opening notes of Jimi Hendrix's "Purple Haze." He and his fellow musicians went through the worst version of the song ever heard anywhere. It was so awful it was laughable. But it was amusing, which made it a lot of fun, and the balls it took to do that song must be commended.

If there was one recurring theme through the show it was not to play it safe. Hell, he did Lynyrd Skynyrd's "Sweet Home Alabama" as an encore, with three different tempos thrown in. He announced the song by saying, "when you get to this point (the second encore) you can do whatever you want." And for his third encore he asked the crowd if they wanted more. When the obvious scream went up, he said, "I know there are a lot of record industry people out there who just want to go home." Judging by the enthusiastic dancing going on in the Legion Hall, which was lit up by a spectacular laser/light show, one of the best I've seen in years that didn't cost tens of millions of dollars, and it was better than most of those as well, the fans were in no hurry to go home. And much to his credit, that's who Moby was playing to.

The show was opened by A&M recording artist Senser. The English band have achieved top ten status in their native land, and the potential for American success is there; top ten might be a little out of reach. The group had a lot of energy live and properly attacked the crowd with their fiery performance. They did let the lights down them too much on stage though, a problem for a band who wants to move around on stage and intends to give a performance.

Ground and Jackson would be better served to stray from that course of action. Given the large amount of adverse publicity that has dogged him in recent years, Jackson understandably wants to vent his own thoughts about recent events however, in doing so he takes away from the great music occupying this disc. Enough already! As history continues Jackson continues to chart new musical ground as he incorporates an often intoxicating blend of both seminal and contemporary musical forms to support his nearly flawless vocal execution. Although many have been critical of the first single "Scream," one need only to take a minute and really listen to the song's juxtaposition, as the heavy lyrics and intense music collide, and think for a minute about the world we live in. The primal chants throughout the second track, "They Don't Care About Us," is intoxicatingly melodic. If this tune won't move you then nothing will. Jackson's wiseful vocals on "Stranger In Moscow," give this track a deeply visceral feel that alongside its simple but lavish music accomplishment is deeply moving. On the remake of "Come Together," Jackson strikes the perfect balance between soul and rock. It is a hard edged delivery that would make the song's author proud.

The remainder of disc two is comprised of up-tempo dance and ballad tracks that, while satisfying, don't stand out from Jackson's previous work. There is no doubt that, given Michael Jackson's enormous stature and Sony Music's promotional support, HIStory will sell in the multi-millions the world over. Based on that, which certainly shouldn't diminish the world-class musicianship, lyrical content, and vocal execution delivered by Jackson and company and you've got a winner.

Standout tracks: (disc one) ALL: (disc two) "Scream," "They Don't Care About Us," "Stranger In Moscow," "Money" and "Tabloid Junkie."

Everybody had the blues at the VH1 Upfront presentation at the Hudson Theater in New York City, where VH1 guests imbued a concert performance by Blues Traveler. Pictured after the performance are [l-r]: Wayne Issoak, sr. vp, music & talent relations, VH1; Bobby Sheehan, Chaz Kinchla and John Pepper of Blues Traveler; John Sykes, president, VH1; Linda Corradina, sr. vp programming & production, VH1; and Brendan Hill of Blues Traveler.
### TEXAN / TEJANO

**JULY 1, 1995**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>POR FAVOR CORAZON</td>
<td>Gary Hobbs</td>
<td>EMI Latin</td>
</tr>
<tr>
<td>2</td>
<td>DIEZ (EMI Latin)</td>
<td>Elsa Garcia</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>TOMA MI AMOR (Sony)</td>
<td>La Mafia</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>FOTOS Y RECUERDOS (EMI Latin)</td>
<td>Selena</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>CARINTO DE Mi... (Sony)</td>
<td>Jay Perez</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>LAGRIMAS (Marvy)</td>
<td>La Tropa F</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>ANOCHE SONE CONTIGO (Arlea)</td>
<td>La Diferencia</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>NADIE (Sony)</td>
<td>La Mafia</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>AMIGA MIA (EMI Latin)</td>
<td>David Lee Garza</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>LUNA LLENA (Sony)</td>
<td>Elida Y Avante</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>CRUZ DE MADERA (Sony)</td>
<td>Michael Salgado</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>PARCÉ QUE NO... (EMI Latin)</td>
<td>Intocables</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>ES QUE ESTOY (Marvy)</td>
<td>Shelly Lareas</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>YA (EM Latin)</td>
<td>Emilio Navaira</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>LA CARTA #3 (Sony)</td>
<td>Fama</td>
<td>DEBUT</td>
</tr>
<tr>
<td>16</td>
<td>TE JURO (SEA Latin)</td>
<td>Patsy Torres</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>NUNCA PODRAS (EMI Latin)</td>
<td>La Fiere</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>PRISIONERO DE AMOR (EM Latin)</td>
<td>Imagen Latina</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>EL GANADERO (Sony)</td>
<td>Los Palominos</td>
<td>DEBUT</td>
</tr>
<tr>
<td>20</td>
<td>LA TUMBA SERA (EMI Latin)</td>
<td>Roberto Pulido</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>TE EXTRANO (Fonovisa)</td>
<td>Gavino</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>AMOR PERDONAME (EMI Latin)</td>
<td>Fama</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>MIRE AMIGO (Fonovisa)</td>
<td>Home Town Boys</td>
<td>DEBUT</td>
</tr>
<tr>
<td>24</td>
<td>AMARRADITA (EMI Latin)</td>
<td>Stephanie Lynn</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>NO ME QUEDA MAS (EMI Latin)</td>
<td>Selena</td>
<td>DEBUT</td>
</tr>
</tbody>
</table>

### MEXICAN REGIONAL

**JULY 1, 1995**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UNA MUJER COMO TU (Fonovisa)</td>
<td>M.A. Solis &amp; Los Bukis</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>ESA MUJER (Fonovisa)</td>
<td>Bronco</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>AUNQUE ME DUELA EL ALMA (Sony)</td>
<td>Vicente Fernandez</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>SI YA NO TE VUELVOM... (Fonovisa)</td>
<td>M.A. Solis &amp; Los Bukis</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>QUE SEAS MUY FELIZ (Sony)</td>
<td>Alejandro Fernandez</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>CORAZON ROMANTICO (BMG)</td>
<td>Guardianes Del Amor</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>EL TIXISTA (Fonovisa)</td>
<td>Los Dinos</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>LA FAMA DE LA... (Fonovisa)</td>
<td>Los Tigres Del Nte.</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>ESTAN LLOVIENDO LAGRIMAS (EMI Latin)</td>
<td>Graciela Beltran</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>CORAZON DE OTRO (AF/Clavin)</td>
<td>Los Temerarios</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>POBRE DE LOS DOS (Fonovisa)</td>
<td>Jose Javier Solis</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>SIEMPRE TE VOY A QUERER (Unico)</td>
<td>Industria Del Amor</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>MI CORAZON LLORO (Fonovisa)</td>
<td>Ritmo Rojo</td>
<td>DEBUT</td>
</tr>
<tr>
<td>14</td>
<td>VESTIDA DE BLANCO (BMG)</td>
<td>Rocio Durcal</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>DAME OTRA OPORTUNIDAD (Luna)</td>
<td>Caminantes</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>A ESA (Fonovisa)</td>
<td>Liberacion</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>PRESUMIDAS S.A. (Fonovisa)</td>
<td>Banda Zeta</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>NADIE (Sony)</td>
<td>La Mafia</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>QUIERO QUE ME VUELVAS (Fonovisa)</td>
<td>Sparx</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>EL PASO DEL CANGURO (Fonovisa)</td>
<td>Fito Olivares</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>LA CUARITA PARTE (Luna)</td>
<td>Banda Pacheco</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>TU TRACION (Dix)</td>
<td>Bryndis</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>FOTOS Y RECUERDOS (EM Latin)</td>
<td>Selena</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>TAL PARA CUAL (Fonovisa)</td>
<td>Tiranos del Norte</td>
<td>DEBUT</td>
</tr>
<tr>
<td>25</td>
<td>ESTA NOCHE TU VENDRAS (Fonovisa)</td>
<td>Los Invasores</td>
<td></td>
</tr>
</tbody>
</table>

### LATIN LOWDOWN

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

*By Héctor Reséndez*

RMM on a Winning Streak: Ralph Mercado and his indie label, RMM, have a lot more to be proud of lately. Shortly after the May 30th release of **Marc Anthony’s** first promotional single, “Tu Conozco Bien,” it took the #2 spot on Billboard’s Tropical Salsa chart and hit at #12 on Radio y Musica’s listing. The second album by the young vocalist is entitled **Todo A Su Tiempo** (All in Good Time). Fans of the twenty-three-year-old are obviously enthralled and intrigued by Marc Anthony’s style of Salsa. Some critics fashion him to being just a flash in a pan. Marc Anthony is simply the writing on the wall. The Tropical Salsa market has been dramatically transforming at a rate that even the Power Rangers won’t be able to match. Skeptics will find this hard to believe because they refuse to see the truth. Advocates just grin to themselves for they know what lies ahead. And the best is yet to come.

For Mercado and his **SoLo Latino** label, young talent like a Marc Anthony is indeed a rare blessing. The RMM organization has a sixth sense about knowing such things. That, as well as raw courage and insight have kept the Mercado machine alive and well-running all these years. Marc Anthony’s latest product will do extremely well because it is, in fact, well-produced. On one hand, top-notch Latin composers of such stature like Omar Alfanno, Rudy Amado Pérez and Victor Victor provide the impeccable lyrics and music found on this album. Marc Anthony’s co-producer, RMM’s **Sergio George**, also provided the incredibly inspired arrangements. Yet, it is Marc Anthony who lends the most critical ingredient to this spicy mix: his interpretation of the material. For example, the singer describes his own style of singing and what it signifies to him: “Every recording is like a day in my life and every time that I hear one of them is like remembering that exact day and what I was feeling at that very moment. That is what is important and that people, for the most part, will learn to expect that from me. I hope that when they listen to one of my songs, that they will understand what I felt that day. For me, that is the essence of my art.”

For Marc Anthony, Salsa music was never really a pre-determined career goal in his life. His early influences were artists like **Air Supply** and **José Feliciano.** It wasn’t until several years ago, that Marc Anthony actually became involved with the Tropical Salsa music scene. Today, he is as gifted as any Salsa artist of years past. Marc Anthony may represent a different generation of Salsa singer, but nevertheless his unique style and background have helped make him the Salsa icon of today’s younger generation.

**FLAUTIST DAVE VALENTIN’S NEW DEAL.** In a not too surprising move, world-renowned musician **Dave Valentín** recently announced his signing a three-year recording contract with **Ralph Mercado,** president, and **Jack Hooke,** director of **RMM/Tropijazz Records.** Valentín has already served as musical director of **Tito Puente** and his **Golden Latin Jazz All Stars Band.** He was also featured on two of the albums that the All-Stars recorded for Tropijazz Records, **Live at the Village Gate** and **In Session.**

Valentín spent sixteen years on the **GRP** label and was the first artist to sign with the company when it was formed. He has since recorded sixteen albums and has had guest stints on numerous others. Valentine was voted for five consecutive years as “Best Jazz Flutist” in **JazzTimes Magazine’s Annual Poll.** He was awarded the **Vista 2000 Award** in 1995 for “Excellence in the Arts.”
**REVIEWS** By Hector Resendez

**EDDIE TORRES AND HIS MAMBO KINGS ORCHESTRA:** Dance City (E&E Entertainment) Producer: Oscar Hernandez, Co-producer: Eddie Torres. **TROPICAL.**

As Tito Puente wrote in his liner notes, "Salsa" is the term popularly given to mambo music. For hard-core mambo fans, the Dance City album should fare well. Longtime mambo dancer and musician, Eddie Torres, teams up with Ruben Blades' pianist, Oscar Hernandez. The end result is one excellent production from the city that created the "Salsa" movement.

**DJAVAN: Novena (Sony Latin, 81572) Producer: Djavan. **POP.

The Novena album offers Brazilian music lovers a great insight to the wonderful inspirations of singer-composer Djavan. Bouncing from up-beat contemporary melodies to exquisitely written ballads, Djavan's style is eclectic yet suave.

**SALSA KIDS: Salsa Kids (rodven, 3118) Producer: Vinny Urrutia. **TROPICAL.

Although their title is rather dubious, the Salsa Kids represent high energy that is based on strong production values. Their label, rodven, is evidently aiming its sights on an ever-expanding younger consumer market. Judging from their showcase presentation at the Radio & Musica Convention last February, the group was received exceptionally well by its attendees.

**PICK OF THE WEEK**

**MARC ANTHONY: Todo A Su Tiempo (SoHo Latino, 81582) Producers: Sergio George and Marc Anthony. **TROPICAL.

Marc Anthony's second album for RMM's SoHo Latino label has been eagerly awaited. The first promotional single, 'Te Conozco Bien' hit the charts with a bullet. Judging from the enthusiastic consumer response to his first album, Otra Nota, Marc Anthony should easily exceed his earlier success this second time around. Todo A Su Tiempo must be one of Sergio George's finest productions. Look for Marc Anthony to triumph not only on vinyl but on the silver screen as well.

---

**CONTEMPORARY POP**

<table>
<thead>
<tr>
<th>JULY 1, 1995</th>
</tr>
</thead>
</table>

1. VESTIDA DE BLANCO (BMG) ........................................... Rocio Durcal 1 7
2. DELIRIO (VEA Latina) ...................................................... Luis Miquel 3 4
3. UNA MUJER COMO TU (Fonovisa) ..................................... Los Bukis DEBUT
4. HIERBA MOJADA (Sony) ................................................... Marcelo Ceza 12 14
5. FOTOS Y RECUERDOS (EMI Latin) ...................................... Selena 5 15
6. REENCUENTRO (EMI Latin) ............................................... Alvaro Torres 7 12
7. VEN JUNTO A MI (Rodven) ............................................... Claudia 6 7
8. SIN TI (Sony) ................................................................. Donato & Estefano 14 3
9. UNA VEZ MAS (EMI Latin) ............................................... Barrio Boyzz 4 11
10. NO HACE FALTA (VEA Latina) .......................................... Myriam Hernandez DEBUT
11. AZUL GRIS (Melody) ..................................................... Cristian 8 11
12. SI TE VAS (Polygram) .................................................... Pedro Fernandez DEBUT
13. LA DE SIEMPRE (Polygram) ............................................ Marcos Lunas DEBUT
14. NO PUEDO OLVIDAR (EMI Latin) ...................................... Ednita Nazario DEBUT
15. MI FORMA DE SENTIR (Polygram) .................................... Pedro Fernandez DEBUT
16. GENTE (VEA Latino) ....................................................... Laura Pausini 25 25
17. AMANECIENDO (Polygram) ............................................. Carlos Mata DEBUT
18. UN LOCO COMO YO (Polygram) ...................................... Dyango 13 6
19. LACRIMOSA (Karen) ..................................................... Juan Luis Guerra 17 5
20. COMO LA LUNA (BMG) .................................................... Juan Gabriel 24 6
21. ENTRE ELLA Y YO (Rodven) ........................................... Julian 2 10
22. NO ME QUEDA MAS (EMI Latin) ....................................... Selena DEBUT
23. NADA DE TI (EMI Latin) .................................................. Paulina Rubio 15 6
24. QUE ME PASA CONTIGO (BMG) ....................................... Wilkins 11 3
25. LUNA DE PLATA (Rodven) ............................................... Kiara DEBUT

**TROPICAL**

<table>
<thead>
<tr>
<th>JULY 1, 1995</th>
</tr>
</thead>
</table>

1. ESTAMOS SOLOS (Sony) ................................................... Rey Ruiz 1 9
2. TE CONOZCO BIEN (SoHo/RMM) ...................................... Marc Anthony 12 3
3. YA ME CANSE (VEA Latina) ............................................ Olga Tanon 3 14
4. MAGIA (Sony) ............................................................ Jerry Rivera DEBUT
5. SI VOLVERAS A MI (BMG) ............................................... Mayra Mayra 18 4
6. GATAS DE LLUVIA (CDI) ................................................ Gruppo Niche 2 14
7. MI PROBLEMA (RMM) .................................................... Manny Manuel 9 12
8. EL PASAJERO (CDI) ...................................................... Giro 6 10
9. MI FORMULA DE AMOR (Rodven) .................................... Frankie Ruiz 10 5
10. TE DEJO LIBRE (MP) .................................................... Pedro Conga 13 3
11. LA PEGUE (Jan) .......................................................... Kinito Mendez DEBUT
12. ERES TU (CDI) ............................................................ Di Carlo 4 7
13. AMOR DE PLAYA (Fonovisa) .......................................... Gran Combo 19 2
14. LA DUENA DEL SWING (Karen) ....................................... Hermanos Rosario 16 2
15. TE NECESITO AMOR (MPI) .............................................. Maelo 17 2
16. DICE QUE SOY (SoHo/RMM) .......................................... India 14 15
17. LLUVIA (CDI) ............................................................. Grupo Kaos DEBUT
18. POR QUERERTE TANTO (Polygram) ................................ Los Toros Band DEBUT
19. NO PUDE SER (MPI) ...................................................... Mimi Ibarra 21 4
20. EL VIRAO (Montano) ..................................................... Ramon Orlando DEBUT
21. CUANDO NOS... (Sony) ................................................... Luis Enrique 11 10
22. VOY A PROMETERME (Sony) ........................................... Victor Manuelle DEBUT
23. LA ULTIMA PALABRA (Combo) ........................................ Sophy DEBUT
24. LOCO LOCO (Oliva) ..................................................... New York Band DEBUT

**COURTESY OF:** Radio Music.
Video Reviews

**LIGHTDANCE**

By John Goff

THE SEATTLE-BASED MI-MARAM PRODUCTIONS is giving release to some of the more interesting concept work involving nature photography put together with music. Latest along this line is Lightdance, conceptualized by director/photographer David Fortney who has developed a camera platform which gives viewers a unique flying point-of-view just above land, sea or river. Put together with the music of Santana, the video is easy on the eyes, ears and nerves and allows a viewer to get in touch with a positive beauty. With the wonderful sounds of Santana’s “Bella,” “Europa,” “Aqua Marine,” “Blues Latino,” “Samba Pa Ti,” “Ji-Go-Lo-Ba (Jingo),” and “Dance Sister Dance,” Fortney and camera take us through forests and into the stars, skims river banks and coastlines at sunset, and mountains with cascading shadows in a wonderful excursion of patterns of color, light and form. A lingering effect after watching and listening to Lightdance is that of peace and tranquility, as if we’ve just been given a 40-minute gift of life without fear. We are permitted to see the beauty of our natural world the way an artist views it.

**SEPULTURA**

By J.G.

THEN ON THE OTHER SIDE—away, far away, from light, peace beauty and tranquility—there is Sepultura, a total assault in all negative senses upon eyes, ears and nerves. One comes away from in front of this tirade with the compulsion to destroy. And lead singer Max Cavaleras admits to writing lyrics geared to incite (let’s not mix that up with insight now), “The hippies tried with peace and love and it didn’t work out so now I gotta tell the true way—it’s ugly.” Maybe so, but why add to it? The music, which all sounds the same, is accompanied on screen with visions of violence: beatings, police states, Molotov cocktail tossing, black angry fire-smoke at their concerts.

---

**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. Batman Forever</td>
<td>Warner Bros.</td>
<td>1</td>
<td>2,842</td>
<td>$52,784,433</td>
<td>$18,573</td>
<td>$52,784,433</td>
</tr>
<tr>
<td>2. Congo</td>
<td>Paramount</td>
<td>2</td>
<td>2,676</td>
<td>$10,702,870</td>
<td>$4,000</td>
<td>$14,503,041</td>
</tr>
<tr>
<td>3. Casper</td>
<td>Universal</td>
<td>4</td>
<td>2,757</td>
<td>$6,630,585</td>
<td>$2,405</td>
<td>$66,331,900</td>
</tr>
<tr>
<td>4. The Bridges Of Madison County</td>
<td>Warner Bros.</td>
<td>3</td>
<td>1,986</td>
<td>$6,573,370</td>
<td>$3,310</td>
<td>$36,146,260</td>
</tr>
<tr>
<td>5. Die Hard With A Vengeance</td>
<td>20th Century Fox</td>
<td>5</td>
<td>2,200</td>
<td>$4,217,147</td>
<td>$1,917</td>
<td>$79,104,078</td>
</tr>
<tr>
<td>6. Braveheart</td>
<td>Paramount</td>
<td>4</td>
<td>2,037</td>
<td>$4,117,820</td>
<td>$2,022</td>
<td>$40,960,474</td>
</tr>
<tr>
<td>7. Crimson Tide</td>
<td>Buena Vista</td>
<td>6</td>
<td>1,804</td>
<td>$3,540,568</td>
<td>$1,963</td>
<td>$76,193,569</td>
</tr>
<tr>
<td>8. Pocahontas</td>
<td>Buena Vista</td>
<td>1</td>
<td>6</td>
<td>$2,689,714</td>
<td>$448,286</td>
<td>$2,689,714</td>
</tr>
<tr>
<td>9. Forget Paris</td>
<td>Columbia</td>
<td>5</td>
<td>1,380</td>
<td>$1,683,880</td>
<td>$1,220</td>
<td>$27,002,283</td>
</tr>
<tr>
<td>10. While You Were Sleeping</td>
<td>Buena Vista</td>
<td>9</td>
<td>1,242</td>
<td>$1,671,527</td>
<td>$1,346</td>
<td>$68,280,570</td>
</tr>
<tr>
<td>11. French Kiss</td>
<td>20th Century Fox</td>
<td>7</td>
<td>820</td>
<td>$770,713</td>
<td>$940</td>
<td>$34,167,714</td>
</tr>
<tr>
<td>12. Johnny Mnemonic</td>
<td>TriStar</td>
<td>4</td>
<td>900</td>
<td>$644,466</td>
<td>$716</td>
<td>$16,748,164</td>
</tr>
<tr>
<td>13. Tales From The Hood</td>
<td>Savoy</td>
<td>4</td>
<td>474</td>
<td>$557,424</td>
<td>$1,176</td>
<td>$10,061,132</td>
</tr>
<tr>
<td>14. Mad Love</td>
<td>Buena Vista</td>
<td>4</td>
<td>712</td>
<td>$438,941</td>
<td>$616</td>
<td>$14,044,610</td>
</tr>
<tr>
<td>15. Friday</td>
<td>New Line</td>
<td>8</td>
<td>325</td>
<td>$419,948</td>
<td>$1,292</td>
<td>$24,337,054</td>
</tr>
</tbody>
</table>

Domestic box-office, which includes USA and Canada for the weekend of June 16-18, totaled $97,443,346, breaking down to a $4,397 per-screen average off a total of 22,161 screens, thus giving a combined total of $593,360,082. (Courtesy Entertainment Data, Inc.)
them destroying drums, bottles of some kind of liquid tossed over the audience, lighting, and some dementia-ridden practitioner of...whatever...piercing his own leg, arm and neck with what appear to be barbeque skewers...Which reminds me: "Hey, Janet, kill my shish-ka-bob lunch order today! Please! Make it steamed vegetables and a nine-millimeter automatic."

RED

By Zachary Rivers

IF THIS WAS INDEED KRYZSTOF KIESLOWSKI’S final film, as the brilliant Polish filmmaker has said, then it is a bittersweet swan song to a magnificent career that was just getting under way in the States. Nominated for three Academy Awards, including Best Director and Best Original Screenplay, Red is a modern fairy tale about love, fate and redemption. It stars the gorgeous Irene Jacob (who starred in Kieslowski’s The Double Life of Veronique) as a high-fashion model in the midst of life changes she can’t quite understand and Jean-Louis Trintignant as a retired judge who becomes the force that subtly reinforces the shifting tides around Jacob. The two have a magical chemistry between them that makes all the tension, the awkwardness and mystery of their “relationship” believable every moment they are on the screen together. The final part of Kieslowski’s three colors trilogy, which also included Blue and White, Red is a beautiful film that helps remind us of the immense power of art. Kieslowski has gone out on top with what has to be considered the best film of last year, but it’s hard not to be sad at the departure of one of the world’s top filmmakers.

We have the feeling this is really virgin territory we tread on, that it’s being seen for the first time and there is a mystery and hair-raising fascination to it.

The screenplay by Carl Binder, Susannah Grant and Philip Lazeznik adds some of the darker elements of man’s inherent distrust toward fellow man and, here, toward his environment—the scenes of the newly-arrived British raping the land and forests seem particularly brutal and inhumane—and is a sharp departure for a Disney family product, but it is not entirely unwelcome in the larger scheme of things because it really makes the project a “Family,” (i.e.: for all members) film.

Impressive in a more mature fashion also are the songs included. With music by composer Alan Menken (no stranger to Disney films) and lyrics by Stephen Schwartz (making his Disney debut), the songs are more story enhancing and progressing than any in recent years with even the singled out “Colors Of The Wind” being so rooted in the story it’s difficult to imagine it making a life for itself without a connection to the tale. Another song, “Savages,” illustrates the feelings of animosity between Indians and Whites and is performed in the film by both factions as a duet reminiscent of another Romeo and Juliet-based musical tale, West Side Story, as the Sharks and Jets prepare to rumble in the wilderness streets of New York.

The voices include Irene Bedard, a Native American, performing the speaking voice for Pocahontas with Judy Kuhn doing the musical numbers. Both are admirable. Kuhn especially with her beautiful, soaring sound combined with the swirling animated magical wind, “Colors Of The Wind” becomes truly magical on screen. Mel Gibson, at first glance, would appear to be an ideal choice for the voice of John Smith but he never really captures the spirit the way the others do. Without the visual, Gibson’s voice tends toward flatness. Voice actors are a special breed and must be able to project not just the sound of laughter or surprise or love through the vocal cords but must combine the sound with the feeling, the true emotion for an audience to be moved. Gibson gets the sound but somehow lacks the rest. In Gibson’s defense, the traditional leading man role is never (even on screen or stage) the most interesting of the ensemble. He also does his own singing. A wonderful voice actor was procured however, for the nasty Governor Ratcliffe in David Ogden Stiers. He manages to project everything. He also has a more stylized character. Native American Russell Means adds a dignity to the role of Chief Powhatan.


(Continued from page 5)

screen average of $448,286 which placed it #6 in the top ten domestic release list for the weekend of June 16-18. Of course, you have to figure some inflated prices because of Disney’s inclusion of a live show prior to the screening and prices up to $25 and higher for reserved seat status, for that added attraction.

The film’s wide opening, set for June 23 should be—well, that’s just around the riverbend and will probably be painted with all the colors of Green.

Film Review

Disney’s Pocahontas

By J.G

SHE’S THE FIRST DISNEY HEROINE EVER to be based upon a real life historical person. Pocahontas. She’s also beautiful, highly attuned to the natural world and creatures around her, curious, someone who thinks for herself, as much a heroine as anyone could desire. (Well, almost everyone.)

It’s new territory for Disney—the animals don’t speak—and, yes, they’ve taken some liberties with historical time lines and perhaps anatomy (no one’s around from 400 years ago to say for sure), but the studio can’t remain in Fantasyland forever. It’s about time they moved over into Frontierland.

They have expanded animation, with the help of computer generation, to enhance and expand vistas and visual enjoyment on an almost competitive level with live action. The oceanic storm, the depth and feel of the forests and expanses, including waterfalls the animators achieve in putting her in, Pocahontas is merely depth development in the field which was truly opened up in last year’s serengeti vistas of The Lion King, and it’s truly impressive.

Pocahontas heading “Just Around The Riverbend” with Flit, Meeko and all the “Colors Of The Wind.”
Playboy Jazz: A Stew of Many Flavors

By M.R. Martinez & Denise McIver with Cash Box Staff

TOO MANY CHEFS MAYBE? Maybe not. It all depends on what you had a taste for at the recent 17th Annual Playboy Jazz Festival, which for two days served a buffet of some delicacies to go along with the warmth and sunshine, and an audience that seemed to imbibe the music, food and liquid offerings mostly with relish and bon appetit attitude. The two-day festival featured a solid menu of traditional, contemporary and farfetched notions of what jazz is. The sold-out audience of 17,979—representing a cross section of appetites—probably found something in the cornucopia of sound that would satiate them. But there in part was the rub—consistency of performance.

After rainy days late in the week, sunshine greeted the Festival revelers on Day One along with the blistering sound of the all-female big band Diva and bid adieu in the balmy night of Day Two with the soothing sounds of venerable saxman Grover Washington, Jr. In between was a banquet of diversity.

Tradition

Traditional players like saxist Benny Carter and 90-year-old trumpeter Doc Cheatham fired up the proceedings on the first day after a tepid set by NAC sensation Boney James and the de-fusion of jazz and hip-hop by trumpeter Donald Byrd and The New Blackbyrds. The 87-year-old Carter flowed through a variety of known and more obscure standards, as he and the robust Cheatham were ably backed by pianist Roger Kellaway, bassist Larry Gales and drummer Sherman Ferguson.

Those with a blues taste got just that with Ernestine Anderson who energetically performed a set before Horace Silver’s Silver/Brass Ensemble brought the traditional aroma back on stage. Joined by saxophonist Ricky Woodard and trombonist George Bohannon among others, Silver and company managed to spark the audience especially with the apropos “Song For My Father.”

Herbie Mann and his Reunion Band made their festival debut and kept light alive during the dusk portion of the Saturday set, especially when joined by the irpressible Les McCann (on his hit “Compared to What.”) Pianist Joe Sample brought some gritty determination to his set, although it seemed the audience was waiting for singer Al Jarreau, who thrilled the audience with his unique vocalise. His cover of Chick Corea’s “Spain” was a showcase. Los Lobos brought the spice and got some nibbles, but left many in the audience hungry, despite an inspired set following in the afterglow of Jarreau.

Sunday Is Eclectic

Sunday’s set was also paced by strong traditional dishes, such as the eclectic performance served up by the Gerald Wilson Orchestra featuring vocalist Kevin Mahogany, the saucy 12-piece magic conjured by Cuban jazzist Cachao and the delta flava of the Dirty Dozen Brass band.

Herbie Hancock and his rhythm section provided some of the most memorable moments on Sunday. Hancock, whose latest album is more of an urban offering, eschewed such leanings for the challenge of engaging a large audience with sheer creativity, vision and talent—and not technology.

There was a broader offering of music. Pianist Geri Allen was a study in technical facility; the Brecker Brothers (Michael and Randy) waffled between an acoustic identity and electronic sensibilities; and Hiroshima came and went like a slight breeze in the sweltering afternoon sun.

The main course of the day was the hand-picked ensemble of all-stars known as the Cos of Good Music, a tribute to long-time Playboy Jazz Festival host Bill Cosby. The saxophone driven set—paced by the venerable Stanley Turrentine and Charles McPherson and young lions James Carter and Craig Handy—was a smashup of sound, with Carter and Handy dueling for dissonance as Turrentine and McPherson held forth like tethers to reality. The sax quartet was ably backed by pianist Benny Green, bassist Christian McBride and drummer Greg Hutcherson.

“Mr. Magic,” Grover Washington, Jr. provided the dessert for the two-day sound feast, closing out the meal with a sweet and easy-on-the-aural-palate set that was topped by some soft whipped cream jazz sounds.

Novus/RCA recording artist John Pizzarelli (left) formed a new trio after a recent appearance on The Tonight Show with Jay Leno Leno (center) and Billy Crystal both grooved to Pizzarelli’s version of “Route 66.” Pizzarelli recorded some music for Crystal’s new film Forget Paris.
AmSong Lobbies For Songwriters Rights

Officers and board members of AmSong, Inc., a songwriters' resource group involved in legislation lobbying, education and outreach programs, recently met in New York to discuss presentations at meetings planned for Los Angeles (May 31) and New York (June 16). Pictured (standing) are (l-r): Hoagy B Carmichael, vp/board member; Lisa Alter of Reuben, Weintraub, Cera & Alter, AmSong legal counsel; James Hammerstein, treasurer; and Elizabeth Peters, vp. Pictured seated are (l-r): Mary Rodgers, president; and board members Jo Sullivan Loesser, Jaime Bernstein and Marsha Durham.

By M.R. Martinez

ON FIRST EXAMINATION, AMSONG, INC. might appear to be an organization that is designed solely to benefit an elite group of songwriters whose work has endured for several decades. But the aims of AmSong reflect enlightened self-interest and the group's efforts to change certain music copyright laws can change the landscape in music publishing for some time to come.

Comprised of family members and representatives of some classic and lesser known songwriters of pop, theater, classical and R&B—from Ira Gershwin and Irving Berlin to Richard Rodgers and Frank Zappa—AmSong president and founding board member Mary Rodgers told Cash Box recently that the group "was formed just for our families, but for anyone who has a stake in one of America's most coveted commodities—copyrighted music."

The officers and board represent a sweeping sonic spectrum of American music. Other officials include Hoagy B. Carmichael, vp; Ellen Donaldson, vp; treasurer James Hammerstein; and secretary Michael S. Stransky. Each officer represents the estate of a famous songwriter whose works could soon be subject to the vacuum of public domain. But contemporary artists are finding their way to AmSong's membership list.

The New York-based AmSong has successfully lobbied for and is backing Copyright Term Extension Act of 1995 (S. 483), which was introduced in the U.S. Senate earlier this year by Sen. Orrin Hatch and co-sponsored by Senators Dianne Feinstein, Fred Thompson and Alan Simpson. Congressman Carlos Moorhead has produced a similar bill in the house (H.R. 989), which is being co-sponsored by six democrats and six republicans, demonstrating the non-partisan aspect of the issue.

AmSong is urging Congress to extend the term of copyright in the United States to the life of the author plus 70 years, and a total of 95 years for pre-1 Jan. 1, 1978 works. If these measures were adopted, they would more closely resemble the terms of protection in the European Union, AmSong officials contend (Currently pre-Jan. 1, 1978 copyrights hold up for 75 years, those on or after Jan. 1, 1978 are for the lifetime of the author plus 50 years.)

While these proposed measures (in various stages of committee review) are the beachhead for AmSong lobbying efforts, there are a number of other issues that are part of the group's agenda of education, advocacy and addressing new technologies.

Another major issue that AmSong is raling its membership to oppose is the Fairness In Music Licensing Act of 1995 (H.R. 789), which could prevent music copyright owners from collecting for use of their work in bars, restaurants, nightclubs and other public businesses. AmSong is joined by ASCAP in opposition of the bill. ASCAP estimates that enactment of the measure could result in a 20 percent loss of income to its more than 65,000 members.

Other issues and programs of focus for AmSong include legislation concerning digital performing rights in sound recordings, analyzing the impact of new technological developments on the interests of songwriters and musical copyright owners (including the broadening use of the music in cyberspace), developing strong relationships between foreign and domestic copyright owners and their performing rights societies and to serve as a resource center for songwriters with less sophisticated support systems.

AmSong legal counsel Lisa Alter, of New York City-based firm Reuben, Weintraub, Cera & Alter, says the group recently held bi-coastal meetings in Los Angeles and New York City to identify members with the twist, turns and curves toward collecting revenue from use of copyrighted music on the Information Highway. "We set up a committee to focus on cyberspace and the legal implications it would have for our membership's consideration," Alter explains. "We discussed the new opportunities it could represent for songwriters, and we also cautioned them about the potential downsides."

She said that each performing rights society was developing a formula for collection in the "small performance" (or non-dramatic) area, but that there was not necessarily any uniformity at the moment. She said that AmSong will sponsor a series of seminars addressing new media and technology in the fall.

Copyright Industries Address World Piracy Issues; W.V. Makes It A Felony

WASHINGTON—The International Intellectual Property Alliance (IIPA), representing the U.S. copyright-based industries, has filed a petition with the Office of the U.S. Trade Representative to deny Generalized System of Preferences (GSP) benefits to the Russian Federation for its wholesale failure to provide adequate and effective protection and enforcement to U.S. copyrights. Similar petitions were also filed against the Philippines, Bolivia and Peru.

Under the GSP Program, developing countries are permitted to import certain goods into the U.S. duty-free. The President has the discretion to deny these duty-free privileges if the beneficiary country fails to meet certain standards, including providing "adequate and effective" protection to U.S. intellectual property.

IIPA president Eric H. Smith said, "The U.S. copyright industries represented by the IIPA lost $805 billion due to piracy in Russia in 1994. At the same time, Russia received $585.6 million in preferential duty-free benefits under GSP last year. The U.S. Government cannot afford to give preferential trade benefits to a country which steals the products of our creativity, talent and technology. These staggering losses in Russia are frightfully close to the $866 million our industries lost in the People's Republic of China last year. We went to the brink of a trade war with China before that Government committed to enforcing its copyright law in order to protect local authors, producers and publishers as well as foreign rightsholders."

Smith continued citing rampant piracy in Russia and used as an example of their boldness the fact that pirated videos of Universal's "Waterworld," not yet in theatrical release, is being sold at Moscow kiosks right now. He went on to point out that while Russia has made some progress in amending its copyright law, enforcement of the law is "virtually non-existent."

A report out of London, England from the International Federation of Phonographic Industry (IFPI) on 1994 worldwide piracy statistics report a 4% drop in cassette units pirated and a 2% drop overall in the value of pirate sales but estimated that in 1994 the worldwide value of unauthorized recordings totalled $2.25 billion. In unit terms pirated product reportedly rose to 1.041 billion, up from 786 million units in 1993. This increase in units is explained by the inclusion of figures for Russia and Pakistan. The IFPI report included data for 62 countries in all.

Mexico, ranking in the top ten piracy markets, was recently visited by U.S. recording industry executives represented by the Recording Industry Association of America (RIAA) who reported that a number of positive steps have been undertaken to address that country's music piracy problem.

Jay Berman, RIAA chairman/CEO, and Neil Turkewitz, RIAA sr. vp, attended the signing of an agreement that formalized the role of Mexico's Finance Ministry in fighting piracy. According to Berman, the Ministry will use its authority on tax issues to identify "hot spots" of piracy and pursue a means of identifying large scale pirate manufacturing operations. Here in the U.S., an RIAA report states, sound recording piracy has been made a felony in West Virginia and carries a maximum sentence of up to five years in prison and a $10,000 fine. The legislation was enacted June 8, following a lobbying campaign led by the RIAA. In regards to West Virginia's action, Steven D'Onofrio, RIAA executive vp and policy director, stated, "The RIAA commends Governor Gaston Caperton, Sen. William Wooton, chair of the Senate Judiciary Committee and Delegate Richard Staton, chair of the House Judiciary Committee, for passing this milestone legislation, and for taking steps to foster fair business practices in the state."

The RIAA operates a toll-free hotline, 1-800-BAD BEAT, which can be used by consumers and retailers to report suspected music piracy.
CASH BOX

TOP 100 COUNTRY SINGLES

JULY 1, 1995

This Week's #1:
Tracy Lawrence

#1 Indie
John Wesley Carpenter

1. TEXAS TORNADO (Atlantic) ..................................... Tracy Lawrence 2 11
2. IF I WERE YOU (Epic 53952) ................................. Collin Raye 3 12
3. TELL ME I WAS DREAMING (Warner Bros 45003) .... Travis Tritt 4 11
4. THEY'RE PLAYING OUR SONG (Atlantic) ............... Neal McCoy 5 9
5. SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) ............................................... (Atlantic) .................. John Michael Montgomery 7 6
6. FALL IN LOVE (BNA 66562) .................................. Kenny Chesney 6 13
7. YOU BETTER THINK TWICE (MCA 55035) ............. Vince Gill 8 7
8. THAT'S JUST ABOUT RIGHT (Atlantic) .................... Blackhawk 9 11
9. DARNEID IF I DON'T (DANGED IF I DO) (Liberty) ... Shenandoah 10 10
10. PARTY CROWD (MCA) .......................................... David Lee Murphy 11 15
11. MISSISSIPPI MOON (BNA 66417) ......................... John Anderson 12 11
12. MY HEART WILL NEVER KNOW (Ciant 24582) ......... Clay Walker 13 8
13. ANY MAN OF MINE (Mercury) .............................. Shania Twain 14 6
14. AND STILL (MCA 55047) ....................................... Reba McEntire 15 5
15. I DON'T EVEN KNOW YOUR NAME (Atlantic) ......... Alan Jackson 16 4
16. I DIDN'T KNOW MY OWN STRENGTH (BNA) ......... Lorrie Morgan 18 8
17. YOU CAN SLEEP WHILE I DRIVE (MCA 11281) ....... Trish Yearwood 19 9
18. A LITTLE BIT OF YOU (Career) .............................. Lee Roy Parnell 22 6
19. SOUTHERN GRACE (Warner Bros 45739) ............. Little Texas 20 9
20. THIS IS ME MISSING YOU (Ep) ............................. James House 21 9

21. YOU DON'T EVEN KNOW WHO I AM (Epic 64185) .. Patty Loveless 1 15
22. BOBBIE ANN MASON (Columbia 667712) ............. Rick Trevino 23 7
23. I'M IN LOVE WITH A CAPITAL "I" (Epic 64357) ...... Joe Diffie 24 5
24. IN BETWEEN DANCES (Arista) .............................. Pam Tillis 25 5
25. WALKING TO JERUSALEM (MCA 11242) ................. Tracy Byrd 27 4
26. FINISH WHAT WE STARTED (Atlantic) .................... Diamond Rio 26 7
27. YOU HAVE THE RIGHT TO REMAIN SILENT (Curt) ...... Perfect Stranger 28 9
28. YOU'RE GONNA MISS ME WHEN I'M GONE (Arista) ...... Brooks & Dunn 39 2
29. I WANT MY GOODBYE BACK (Epic 66397) ............. Ty Herndon 32 2
30. WHEN AND WHERE (Atlantic) .............................. Confederate Railroad 30 7
31. NOT ON YOUR LOVE (MCG/Curb) ....................... Jeff Carson 31 4
32. THAT AIN'T MY TRUCK (Decca 11095) .................... Rhett Akins 35 6
33. WHAT DO YOU WANT WITH HIS LOVE (Warner Bros 45562) .................. David Ball 33 3
34. ALL HEAVEN WILL ALLOW (MCA 10961) .................. The Mavericks 34 5
35. SOMEONE ELSE'S STAR (Asylum) ............................. Bryan White 37 6
36. HELLO CRUEL WORLD (Liberty 25339) .................. George Ducas 36 7
37. FIND OUT WHAT'S HAPPENIN' (Liberty) ................. Tanya Tucker 38 4
38. SHOULD'VE ASKED HER FASTER (MCA 66522) .......... Ty England 40 3
39. I'M STILL DANCIN' WITH YOU (Columbia 66412) ...... Wade Hayes 17 15
40. DOWN IN TENNESSEE (Decca 11094) .......... Mark Chesnutt 43 2
41. DON'T MAKE ME FEEL AT HOME (Mercury 526582) .... Wesley Dennis 41 3
42. SOMETIMES I FORGET (Columbia 66330) ............. Doug Stone 49 2
43. THREE WORDS, TWO HEARTS, ONE NIGHT .................. (MCA 24520) .................. Mark Collie 48 2
44. MY GIRL FRIDAY (Giant 24610) ....................... Daron Norwood 44 3
45. FORGIVENESS (Reprieve 45592) ................. Victoria Shaw 46 3
46. YOU AIN'T MUCH FUN (Polydor 314523) ........... Toby Keith 29 14

47. JUST MY LUCK (Mercury 526812) ...................... Kim Richey DEBUT
48. SHE AIN'T YOUR ORDINARY GIRL (RCA 66525) ....... Alabama DEBUT
49. IF I AIN'T GOT YOU (MCA 11294) ...................... Marty Stuart DEBUT
50. NOT SO DIFFERENT AFTER ALL (Asylum) ............ Brother Phelps DEBUT
51. I DON'T BELIEVE IN GOODBYE (Curb) ................. Sawyer Brown 42 15
52. WHEN YOU SAY NOTHING AT ALL (BNA) .............. Alison Krauss 45 17
53. FAITH IN ME, FAITH IN YOU (Columbia) .............. Doug Stone 47 17
54. TURN ME LOOSE, LET ME SWING ............................... (SIR) .................. Willie Nelson & Curtis Potter 55 6
55. SUMMER'S COMIN' (RCA 66419) ......................... Clint Black 50 12
56. I NEVER THOUGHT I'D SEE THE DAY ..................... (Mercury) .................. John Wesley Carpenter 58 10
57. CLOWN IN YOUR RODEO (Mercury 518552) .......... Kathy Mattea 51 13
58. RIDIN' OUT THE STORM (Epic) ......................... Don Richmond 59 9
59. GOOD-BYE HEARTACHE (Platinum Plus) .............. Gerald Curly 60 10
60. SLEEPIN' LIKE A BABY (Platinum Plus) ................. Dave Clark 63 10
61. STAY FOREVER (Curb) ....................................... Hal Ketchum 52 20
62. WHO AM I FOOLING (Platinum Plus) ................... Tim White 65 10
63. YOU VN AGAIN (NEF/Ery) .................................. Daniel Ray Edwards 53 14
64. THE JUKEBOX HAS A 45 (SIR) ......................... Don Cox 69 3
65. IF YOU'RE GONNA WALK, I'LL GONNA CRAWL .......... (Mercury 314522) .......... Sammy Kershaw 54 15
66. THE CARPENTER MAN (Rode) ............................. W. C. Taylor, Jr. 56 12
67. STANDING ON THE EDGE OF GOODBYE ................. (Patriot 26495) ............ John Berry 57 16
68. TIED TO THE TRACK (Platinum Plus) .................... Nikki Rose 70 10
69. I WOULD'VE BEEN THERE BY NOW ......................... (Platinum Plus) .......... Jennifer LeClere 74 3
70. THE GOVERNMENT DANCE (Mercury 518552) .. Allen Petty 71 9
71. MAMA'S LOVE (Platinum Plus) ............................. Christy Lynn 72 10
72. COLD TURKEY (Platinum Plus) ............................. Chris Wright 73 9
73. ADALIDA (MCA 110902) ..................................... George Strait 61 13
74. UGLY (Sea Notes) .............................................. Captain Sam Crutchfield 75 8
75. I DON'T HAVE TO CRY ANYMORE (Rockwood) ...... Rob Alan 77 4
76. I'LL TAKE MY CHANCES (Platinum Plus) ............. Gary Cooey 79 3
77. HOME WITH YOU (Brothers) ............................... Cyndy Faye 80 4
78. MONKEY MAN (SIR) ........................................... The Geezinslaves 78 6
79. LEAVING YOU (NOVA) ......................................... Teena 82 3
80. STANDING UP FOR FREEDOM (SIR) ....................... Dean Chance 81 3
81. THE SINGER (La Dor) .......................................... P. J. LaDor 84 2
82. WHAT SHE DOESN'T KNOW (SIR) ....................... Tim Williams DEBUT
83. CAIN'S BLOOD (Polydor) ...................................... 4 Runner 62 15
84. AMERICA (Platinum Plus) ..................................... C. J. & Company 87 3
85. I'M LIVING UP TO HER LOW EXPECTATIONS .............. (Giant 17902) ............ Daryle Singletary 64 12
86. MAMA CRIED (Platinum Plus) ............................. Valerie Lyle 89 2
87. WHAT MATTERED MOST (Epic 77543) ................. Ty Herndon 66 18
88. THE SON STARTED SHININ' ................................. (Mountain Top Records) .......... Tom Mac Weatherly DEBUT
89. DANCIN' SHOES (Evergreen) ............................... Jason Young 67 9
90. GET OVER IT (Atlantic) ......................................... Woody Lee 68 14
91. I AM WHO I AM (River North 51416) .................... Holly Dunn 76 12
92. DIDN'T HAVE YOU (Magnatone) ......................... Billy Montana 83 12
93. GONNA GET A LIFE (Decca 11094) ..................... Mark Chesnutt 85 18
94. HOUSE OF CARDS (Columbia 64327) ..................... Mary Chapin Carpenter 86 14
95. SONG FOR THE LIFE (Arista) ............................. Alan Jackson 86 19
96. REFRIED DREAMS (Curt) ..................................... Tim McGraw 90 18
97. IT'S RAINING IN HEAVEN (American Image) .......... Todd Pulse 91 8
98. THE BOX (Warner Bros) ................................. Randy Travis 92 20
99. WALK ON (Elektra/EGC) ................................. Linda Ronstadt 93 8
100. WHOSE BED HAVE YOUR BOOTS BEEN UNDER ......... (Mercury) .................. Shania Twain 94 23
COUNTRY SINGLES INDEX

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Chart Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Berry</td>
<td>&quot;You&quot;</td>
<td>BMG/ISR</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Susan Ray</td>
<td>&quot;I'm So Glad&quot;</td>
<td>BMG/ISR</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>Tony Brown</td>
<td>&quot;Ain't No Fun Like One We Had&quot;</td>
<td>BMG/ISR</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Barbara Mandrell</td>
<td>&quot;Bluegrass Heaven&quot;</td>
<td>BMG/ISR</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>Billy Ray</td>
<td>&quot;Tell Me&quot;</td>
<td>BMG/ISR</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Charley Pride</td>
<td>&quot;I Don't Want To Miss A Thing&quot;</td>
<td>BMG/ISR</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>David Houston</td>
<td>&quot;The Letter&quot;</td>
<td>BMG/ISR</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Melba Montgomery</td>
<td>&quot;What Is Love&quot;</td>
<td>BMG/ISR</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>Glen Campbell</td>
<td>&quot;I Think It's Alright&quot;</td>
<td>BMG/ISR</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>Charlie Rich</td>
<td>&quot;I've Got My Mind Made Up&quot;</td>
<td>BMG/ISR</td>
<td>11</td>
</tr>
</tbody>
</table>

REVIEWS
By Wendy Newcomer

BRET JAMES: "Female Bonding"
(Career ASCD 2838)

From his upcoming album on Career Records, Bret James delivers a first-rate debut single. "Female Bonding" could be the anthem for all good ol' boys struggling to be sensitive men of the '90s. James is hard-core country, right down to his pronunciation of "female-ny-nute".

JOHN BERRY: "I Think About It All The Time"
(Capitol DPRO 7910)

John Berry cannot sing a song half-heartedly. With each syllable of the latest single from Standing On The Edge, Berry wrings every ounce of emotion out of this song depicting love's anticipation and obsessions.

SHELBY LYNNE: "Slow Me Down"
(Magnatone MGT-102-4)

Conviction, power and sheer force: Shelby Lynne sings with all of these things and more on her first single from Restless. "Slow Me Down" is a fine example of how adept Lynne is at taking her kind of country and making it work. With each new offering, Lynne continues to cross musical boundaries and dares anyone to question her.

GEORGE STRAIT: "Lead On" (MCA 5P-55064)

Ask any newcomer on the scene and they will tell you of their George Strait influence. Even the man himself admits, "Lead On," the title cut from Strait's latest album, finds him in a familiar element: story-telling in a laid-back Texas drawl. This ballad is proof that Strait can still shine with the best.

PICK OF THE WEEK

LOTTIE PAVEES: "Halfway Down" (Epic 48118)

Take a song written by one of today's quirkiest and clever writers and let country's top female hillbilly singer interpret it. Instant gratification. Loveless inhabits any song she sings, and Jun Lauderdale's jammin' "Halfway Down" is no exception.
CMT Introduced To Brazil

By Wendy Newcomer

CMT: COUNTRY MUSIC TELEVISION and TV Abril (TVA) have signed a long-term agreement granting TVA the right to distribute CMT to its owned and managed cable and MMDS systems as well as to TVA affiliates in cable and MMDS throughout Brazil. TVA will introduce CMT on July 1 with a launch of the video channel on TVA’s MMDS system in Sao Paulo.

A leading subscription television program provider in Brazil, TVA reaches over 360,000 subscribers via its own systems in six major cities and its 45 affiliates throughout the country—an almost 65 percent share of the market. One of the fastest growing distributors of subscription television, TVA experienced growth of over 250 percent in 1994, with 85 percent of new subscribers opting for the complete package of TVA programming.

“We’re delighted to form this alliance with TVA to bring Brazilian television viewers the best in country music videos,” said David Hall, President, CMT and sr. vp, Cable Networks, Gaylord Entertainment Company. “There are over 31 million television households in Brazil and there is the potential for tremendous growth for CMT as the penetration of cable and MMDS continues to grow astronomically.”

Tom Hawley, vp of international distribution/special markets, GWSC added, “Brazil has every indication of being a very strong market for CMT. Brazil has its own variety of country music which is popular throughout the country, and country artists from the United States, including Mary Chapin Carpenter and Dolly Parton, have attracted large numbers of Brazilian fans.”

“CMT is an excellent complement to the exceptional program lineup TVA offers its subscribers,” said Walter Longo, CEO of TVA. “TVA seeks to provide special programming to every segment of the Brazilian television audience—sports fans, movie goers, children, music lovers, news followers—and we’re delighted to be able to add CMT for our country music fans.”

CMA Music And The Special Olympics

IN CONJUNCTION with the 1995 Special Olympics World Games being held July 1-9 in New Haven, Connecticut, The Country Music Association and The Intercom Radio Store will present a country concert featuring Tracy Byrd, who has been named National Spokesperson for Special Olympics International on behalf of Country Music. The concert will also include performances by Michelle Wright and The Moffats and takes place July 6.

The concert is one of three special non-athletic presentations planned for participating athletes and their families, and it is the first country music concert ever held during the week-long international sporting event. The 1995 Special Olympics World Games will be attended by approximately 7,000 athletes from more than 140 countries and is expected to attract more than 1,200 media representatives from around the world.

In Other News...

EPIC’S TY HERDON continues to make headlines regarding his June 13 arrest in Fort Worth, Texas. Herron was charged with possession of a controlled substance and the misdemeanor offense of indecent exposure. Paul Worley, exec. vp, Sony Music Nashville, responded to the incident by saying, “We stand beside Ty and his music during this difficult period. He’s part of the Epic Nashville family, and our hearts go out to him.”

MCA’S MARTY STUART received the International Fan Club Organization’s Tex Ritter Award in front of a capacity crowd at the Ryman Auditorium on June 7. According to IFCO co-president Loudila Johnson, the Tex Ritter Award honors those who do more than business demands and who share generously of their time, talent and love of mankind. Past recipients include Mother Maybelle Carter, Conway Twitty and Loretta Lynn.

NASHVILLE SONGWRITER/COMPOSER ARCHIE JORDAN’S hit “It Was Almost Like A Song” is featured in the movie adaptation of James Robert Waller’s The Bridges Of Madison County starring Clint Eastwood and Meryl Streep. Says Jordan, “We pitched another song for the film, but it was not the song chosen to be used. Mr. Eastwood remembered ‘It Was Almost Like A Song’ and hand-picked it himself for the project.”

LORIE HOPPERS LYTLE IS THE NEW vp of publicity for Capitol Nashville. In her new position, Lytle will be responsible for developing media initiatives for the label, as well as overseeing press activities for its artist roster.

WILLIE NELSON WILL RELEASE his first country album in more than six years in July. Just One Love, Nelson’s second Justice Records release, follows his Grammy-nominated Justice debut, Moonlight Becomes You. The red-headed stranger calls it his “honky tonk record,” and in addition to playing his normal venues, plans to play various weekday clubs and honky tonks.

JIM ROE WAS APPOINTED to the position of regional sales manager for MCA/Nashville. Roe will be responsible for MCA/Nashville and Decca Records sales efforts with UNI Distribution and will have primary sales responsibilities for specific accounts.

COUNTRY SUPERSTAR GARTH BROOKS a native of Yukon, Oklahoma, has authorized the use of one of his hats in a July 4 drawing to benefit another Yukon native suffering from breast cancer. Brooks autographed a hat that was worn during a recent concert and all proceeds from the drawing will be donated to the Brenda Orr Morgan Fund. Morgen is a former classmate of Brooks.

THE CACTUS BROTHERS, Capitol/EMI recording artists, finalized plans to perform in Tallinn, Estonia, on June 17th at their 3rd Annual Country Picnic. The Cactus Brothers will be the first Nashville act to perform in Estonia, a part of the U.S.S.R. until 1991. The band’s second album, 24 Hrs., 7 Days a Week, is scheduled for release in August 1995.
RADIO PLAYLISTS
Some of what's playing in heavy rotation:

WIXK: New Richmond, WI
ALABAMA—"Give Me One More Shot"
JOHN MICHAEL MONTGOMERY—"I Can Love You Like That"
BROOKS & DUNN—"Little Miss Honky Tonk"
TRACY BYRD—"The Keeper Of The Stars"
RANDY TRAVIS—"The Box"

KERR: Polson, MT
REBA MCENTIRE—"The Heart Is A Lonely Hunter"
JOE DIFFIE—"So Help Me Girl"
ALABAMA—"Give Me One More Shot"
BROOKS & DUNN—"Little Miss Honky Tonk"
GEORGE DUCAS—"Lipstick Promises"

KNCI: Sacramento, CA
HAL KETCHUM—"Stay Forever"
JOHN BERRY—"Standing On The Edge Of Goodbye"
TY HERNDON—"What Mattered Most"
BROOKS & DUNN—"Little Miss Honky Tonk"
TIM MCGRAW—"Refried Dreams"

KULP: El Campo, TX
REBA MCENTIRE—"The Heart Is A Lonely Hunter"
JOE DIFFIE—"So Help Me Girl"
ALABAMA—"Give Me One More Shot"
JOHN MICHAEL MONTGOMERY—"I Can Love You Like That"
VINCE GILL—"Which Bridge To Cross"

WMDH: New Castle, IN
ALABAMA—"Give Me One More Shot"
JOHN MICHAEL MONTGOMERY—"I Can Love You Like That"
BROOKS & DUNN—"Little Miss Honky Tonk"
TY HERNDON—"What Mattered Most"
RANDY TRAVIS—"The Box"

KLIMX: Clayton, NM
ALABAMA—"Give Me One More Shot"
SHANIA TWAIN—"Whose Bed Have Your Boots Been Under"
DIAMOND RIO—"Bubba Hyde"
HAL KETCHUM—"Stay Forever"
REBA MCENTIRE—"The Heart Is A Lonely Hunter"

WSLC: Roanoke, VA
RANDY TRAVIS—"The Box"
ALAN JACKSON—"Song For The Life"
BROOKS & DUNN—"Little Miss Honky Tonk"
TRACY BYRD—"The Keeper Of The Stars"
TIM MCGRAW—"Refried Dreams"

P.J. LaDoir
on LaDoir Records

"The Singer"
off the album
P.J. La Doir

Produced by:
B. Keels / D. Sekicki

Cashbox Promotions by:
Chuck Dixon
(615) 754-7492

FOR MORE INFORMATION:
La Doir Records
P O Box 3262
Clearwater, FL 34630
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

JULY 1, 1995

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

1. NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0025)
   Alison Krauss 2 17
2. JOHN MICHAEL (Atlantic 82728) John Michael Montgomery 1 11
3. THE WOMAN IN ME (Mercury 522568) Shania Twain 4 16
4. THE HITS (Capricorn 294689P) Garth Brooks 3 24
5. NOT A MOMENT TOO SOON (Curb 77655P)(P) Tim McGraw 5 63
6. NO ORDINARY MAN (MCA 1099P) Tracy Byrd 7 52
7. WHO I AM (Arista 18759P)(P) Alan Jackson 6 49
8. SEE IT NOW - (AtlanticP) Tracy Lawrence 8 37
9. LEAD ON (MCA 19025P) George Strait 9 30
10. YOU MIGHT BE A REDNECK (Warner Bros. 43514P) Jeff Foxworthy 10 41

OLD ENOUGH TO KNOW BETTER (Columbia) Wade Hayes 12 23
12. WHAT MATTERS MOST (Epic 68771P) Ty Herndon 11 7

TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603P)(P) Travis Tritt 19 55
14. GREATEST HITS III (RCA 07883)(G) Alabama 15 34
15. READ MY MIND (MCA 10994P)(P) Reba McEntire 14 58
16. THIRD ROCK FROM THE SUN (Epic 64367P)(P) Joe Diffie 12 47
17. THE TRACTORS (Arista 18728P) The Tractors 16 44
18. GREATEST HITS 1990-1995 (Curb 77659) Sawyer Brown 13 20
19. THE NUMBER ONE HIT S (EAGLE 54489) The Judds 21 4
20. NIGHTLIFE LIVE (Curb 45007P)(P) Yoakam 35 3

21. WHAT A CRYING SHAME (MCA 10906P) The Mavericks 18 69
22. IF I COULD MAKE A LIVING (Giant 24582P) Clay Walker 20 35
23. WA'TIN' ON SUNDOWN (Arista 18765P) Brooks & Dunn 24 35
24. THINKIN' PROBLEM (Warner Bros. 45562P) David Ball 28 51
25. WELCOME TO THE FAMILY (Flies) 25 28
26. THINKIN' ABOUT YOU (MCA 11201P) Trisha Yearwood 39 37
27. STANDING ON THE EDGE (Capitol 28495P)(G) John B. & R. 26
28. BLACKHAWK (Arista 18708P)(P) Blackhawk 33 67
29. KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416) Various Artists 29 36
30. KEEP ON UP (Atlantic 82528) John Michael Montgomery 28 50

31. WHEN LOVE FINDS YOU (MCA 11047P) Vince Gill 27 52
32. 4 RUNNER (Polydist 52737P) 4 Runner 32 4
33. GREATEST HITS VOLLI (MCA 11201P) Reba McEntire 38 46
34. LOVE A LITTLE STRONGER (Arista 18745) Diamond Rio 31 45
35. BRATY'S BACK (Mercury 53692) Bratley 39 70
36. STONES IN THE ROAD (Columbia 64327P) Mary Chapin Carpenter 30 36
37. BOOMTOWN (Polydist 52407)(G) Toby Keith 36 36
38. ONE EMOTION (EAGLE 66419P) Clint Black 40 34
39. PURE COUNTRY (Original Motion Picture Soundtrack) Various Artists 40 34
40. YOU GOTTA LOVE THAT (Atlantic) Neal McCoy 38 18

41. LOOKING FOR THE LIGHT (Columbia) Rich Trevino 45 14
42. SWEETHEART'S DANCE (Arista 18758G) Pam Tillis 44 58
43. FIRE TO FIRE (Liberty 28543) Tanya Tucker 46 12
44. A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)
   (Arista 15711P) (P) Alan Jackson 43 33
45. FAITH IN ME FAITH IN YOU (Epic 66593) Doug Stone 41 10
46. COUNTRY SONGS THAT TRIGGER TRUTH (Liberty 57112) Various Artists 41 10
47. EVERY LITTLE WORD (Curb 77650) Hal Ketchum 42 29
48. COME ON COME ON (Columbia 4831P)(P) Mary Chapin Carpenter 48 146
49. IN THE VICINITY OF THE HEART (Liberty 31109) Shenandoah 51 27
50. LABOR OF LOVE (Arista 18757) Rodney Foster 52 8

51. WISHES (RCA 63995) Lari White 49 48
52. KICK A LITTLE (Warner Bros. 43759G)(P) Little Texas 55 36
53. TAKE ME AS I AM (Warner Bros. 45383P)(P) Faith Hill 53 75
54. HARD WORKIN' MAN (Arista 18716P) Brooks & Dunn 54 116
55. WHAT A WAY TO LIVE (Decca 11099G) Mark Chesnutt 56 53
56. OUT WITH A BANG (MCA 11044) David Lee Murphy 60 4
57. THE WAY THAT I AM (RCA 66028G) Martina McBride 57 85
58. HOG WILD (Curb) Hank Williams Jr. 50 22
59. BRAND NEW MAN (Arista 18658P)(P) Brooks & Dunn 58 196
60. I STILL BELIEVE VICE GILL (MCA 10603P) Gill 59 141
61. GEORGE DUCAS (Liberty 28329) George Ducas 65 12
62. IN PIECES (Liberty 80057P) Garth Brooks 64 131
63. LIFE'S A DANCE (Atlantic 82420) John Michael Montgomery 62 134
64. GREATEST HITS (Epic 66003) Doug Stone 61 28
65. JOHN BERRY (MCA 10673P) John Berry 61 36
66. THE ROAD GOES ON FOREVER (Liberty 28629) Waylon Jennings 67 10
67. BIG TIME (Warner Bros. 45276P)(P) Little Texas 69 103
68. COUNTRY TILL I DIE (BNA 66417) John Anderson 70 32
69. NO FENCES (Liberty 35065)(P) Garth Brooks 71 240
70. FLYER (Evista 61583) Various 63 8
71. NARROW-UNWIDTHENED (Capitol 67020P) Randy Travis 74 57
72. KEN MILLIONS (Epic 53746) Ken Millions 72 38
73. THIS IS ME (Warner Bros. 45593G) Randy Travis 74 57
74. THE MIGHTY PARTY PACK (MCA 11204) Marty Stuart 73 13
75. STORM IN THE HEARTLAND (Mercury 52610G) Billy Ray Cyrus 79 25

High Debuts

1. KIM RICHEY - "Just My Luck" (Mercury) #47
2. ALABAMA - "She Ain't Your Ordinary Girl" (RCA) #8
3. MARTY STUART - "If I Ain't Got You" (MCA) #49
4. BROTHIER PHELPS - "Not So Different At All" (Arlene/TEG) #50

Most Active

1. BROOKS & DUNN - "You're Gonna Miss Me When I'm Gone" (Arista) #28
2. DOUG STONE - "Sometimes I Forget" (Columbia) #42
3. MARK COLLIE - "Three Words, Two Hearts, One Night" (Giant) #43

POWERFUL ON THE PLAYLIST - The Cash Box Top 100 Country Singles' chart is led by the Tracy Lawrence single "Texas Tornado." This week's chart displays a few big movers with four debuts breaking into the Top 50. Leading the way in the most-moved category is Brooks & Dunn, moving 11 spots to #28 with "You're Gonna Miss Me When I'm Gone." Following, with a seven-spot jump to #42 is Doug Stone's "Sometimes I Forget." Finally, with a five-spot leap, Collie takes "Three Words, Two Hearts, One Night" to #43 to finish out the big movers. As for debuts, four acts hit this week's Top 50. Leading the way for the highest debut position with the single "Just My Luck" is Kim Richey at #47. Coming in at #48 is Alabama with "She Ain't Your Ordinary Girl!" Marty Stuart enters the chart at #49 with "If I Ain't Got You." and finally, Brother Phelps slides into the Top 50 at #50 with "Not So Different At All."

Sonwriter Of The Week: Congratulations go out to Bobby Bradford, who penned the Tracy Lawrence #1 hit, "Texas Tornado."

CMT Top Twelve Video Countdown

1. TRAVIS TRITT - "Tell Me I Was Dreaming" (Warner Bros.)
2. KENNY CHESNEY - "Fall In Love" (BNA)
3. BLACKHAWK - "That's Just About Right" (Arista)
4. SHENANDOAH - "Darned If I Don't, Danged If I Do" (Capitol)
5. NEAL MCCOY - "They're Playin' Our Song" (Atlantic)
6. DAVID LEE MURPHY - "Party Crowd" (MCA)
7. JOHN ANDERSON - "Mississippi Moon" (BNA)
8. REBA MCENTIRE - "And Still" (MCA)
9. TRACY LAWRENCE - "Texas Tornado" (Atlantic)
10. SHANIA TWAIN - "Any Man Of Mine" (Mercury)
11. JAMES HOUSE - "This Is Me Missing You" (Epic)
12. LORRIE MORGAN - "I Didn't Know My Own Strength" (BNA)

INDIE CHART ACTION — Currently finding their way up the Top 100 Cash Box chart, there is a total of 19 independent artists. Out front in the Cash Box independent race this week is JOHN WESLEY CARPENTER with “I Never Thought I’d See The Day,” on the Platinum Plus label. The song currently resides at #56 on the chart. In the second highest spot for the indie, it’s GERALD CURRY with “Goodbye Heartache” at #59. To finish out the movers, DAVID CLARK moves to #60 with “Sleepin’ Like A Baby.” TIM WHITE with “Who Am I Fooling” moves to #62. NIKKI ROSE moves to #68 with “Tied To The Track.” JENNIFER LECLERE takes “I Would’ve Been There By Now” to #69, AL PETTY’s “The Government Dance” moves to #70, CHRISTY LYNN moves to #71 with “Mama’s Love,” CHRIS WRIGHT moves to #72 with “Cold Turkey.” CAPT. SAM CRUTCHFIELD moves to #74 with “Ugly,” ROB ALAN with “I Don’t Have To Cry Anymore” moves to #75. “I’ll Take My Chances” by CARY COOLEY moves to #76, “Home With You” by CYNDY FYE moves to #77, “Leaving You” by TEENA moves to #79, P.J. LAPOIR moves to #81 with “The Singer,” C.J. & COMPANY’s “America” moves to #84, and finally, “Mama Cried” by VALORIE LYLE moves to #86. As for debuts, TIM WILLIAMS breaks into the Top 100 at #82 with “What She Doesn’t Know.” Coming in at #89 with “The Son Started Shinin’,” is TOM MAC WEATHERLY.

Top Ten Rising Independents

1. JOHN WESLEY CARPENTER — “I Never Thought I’d See The Day”
2. GERALD CURRY — “Goodbye Heartache”
3. DAVID CLARK — “Sleepin’ Like A Baby”
4. TIM WHITE — “Who Am I Fooling”
5. NIKKI ROSE — “Tied To The Track”
6. JENNIFER LECLERE — “I Would’ve Been There By Now”
7. AL PETTY — “The Government Dance”
8. CHRISTY LYNN — “Mama’s Love”
9. CHRIS WRIGHT — “Cold Turkey”
10. CAPTAIN SAM CRUTCHFIELD — “Ugly”

Out-Of-The-Box Independent Release

JIM WILKERSOON — “But God Knows”
DREW STEVENS — “Good Girl”
MIKE MANUEL — “Gonna Find Me A Doctor”

Single Review

DREW STEVENS: “Good Girl” (Silver Wing Records)

Co-written by Stevens, “Good Girl” is a modern country rocker. Soaring guitar and Stevens’ considerable vocal range are definite highlights of his debut single.

For the first time ever, WEA partner labels Warner Brothers/Reprise and Asylum Records joined forces for one show at Fan Fair ’95. Among those backstage were [v] WEA sr. vp of sales Fran Albright; Asylum sr. vp Jim Kenney Hamlin, Marty Garbin of Glen Campbell Music, Asylum artist Bryan White, Ralph Emery, and Asylum president Kyle Lehning.
Following a sell-out show to over 7,000 fans at Lakewood Church in Houston, TX, Point of Grace presented Kent McDonald/KSBJ with an award commemorating 10 years with the Houston station and his final KSBJ concert. Pictured (l-r): Heather Floyd, Denise Jones, Point of Grace; Kent McDonald, KSBJ; Shelley Phillips, Terry Jones, Point of Grace.

Pop Lewis (right) of The Lewis Family, and "Father of Bluegrass" Bill Monroe shake hands at The Lewis Family Homecoming and Bluegrass Festival, held at the Elijah Clark State Park in Lincolnton, Georgia.

Kathy Troccoli recently recorded the title cut for her upcoming album, Go Light Your World, set to release on Reunion Records in September. Pictured in the studio are Troccoli (seated); and (l-r): Rick Chudacoff, Producer; Eric Rudd, Engineer; and Peter Bunetta, Producer.

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

CHRISTIAN COUNTRY REVIEW:
Broken Bow, OK
JUDY DERAMUS—"Say It Now"
DON RICHMOND—"Ridin' Out The Storm"
DAVID PATILLO—"Mercy Is The Reason"
W. C. TAYLOR, JR. —"The Carpenter Man"
BILL BEATY—"Looking For A Heart"

KTTK
Lebanon, MO
SUSIE LUSHINGER—"Take It To The Rock"
BRUCE HAYNES—"My Old World"
JEFF AND SHERI EASTER—"Speak To The Mountain"
RONNY MCKINLEY—"Plain As Day"
MIDSOUTH—"You Can't Walk This Road Alone"

KEXS
Excelsior Springs, MO
BRUCE HAYNES—"My Old World"
MIDSOUTH—"You Can't Walk This Road Alone"
REIFFEITTS—"You're The Rock"
SISIRA—"No Stone To Throw"
RONNY MCKINLEY—"Plain As Day"

WWMS
Sarah, MS
DOUG DAVIDSON—"Waitin' To See Ed"
JIM WILKERSON—"But God Knows"
BOBBY MILLER—"Knowing Jesus"
SISIRA—"No Stone To Throw"
4 RUNNER—"Cain's Blood"

KPBC
Dallas, TX
MIDSOUTH—"You Can Walk This Road Alone"
BRUSH ARBOR—"Doing What We Said We'd Do"
BUDDY GREENE—"Don't It Make You Wanna Praise The Lord"
SISIRA—"No Stone To Throw"
RONNY MCKINLEY—"Plain As Day"

WBTX
Broadway, VA
JEFF AND SHERI EASTER—"Speak To The Mountain"
MARGO SMITH & HOLLY—"Cross Your Heart"
WALT MILLS—"The Devils In The Phone Booth Dialing 911"
JUDY DERAMUS—"Say It Now"
RANDY TRAVIS—"The Box"

KKLR
Poplar Bluff, MO
BRUCE HAYNES—"My Old World"
JEFF AND SHERI EASTER—"Speak To The Mountain"
RONNY MCKINLEY—"Plain As Day"
RANDY COWARD—"Whether Good or Bad"
DINAH & DESERT CRUSADERS—"Out Of The Wilderness"
This Week's Debut

SIERRA—"No Stone To Throw"—(Star Song)—#27

CHARLIE DANIELS—"The Business Of Love"—(Sparrow)—#32

BUDDY GREENE—"Don't It Make You Wanna Praise The Lord"—(Fortress)—#33

BOBBY MILLER—"Knowing Jesus"—(New Voice)—#36

TOM MAC WEATHERLY—"The Son Started Shinin'"—(Mountain Top)—#39

Most Active

DOUG DAVIDSON—"Waitin' To See Ed"—(Jukebox Records)—#21

MANUEL FAMILY BAND—"Gonna Find Me A Doctor"—(Jukebox Records)—#18

WALT MILLS—"The Devil's In The Phone Booth Dialing 911"—(Homeland)—#26

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart this week is Ronny McKinley and "Plain As Day." Holding the #2 position is Jeff & Sheri Easter's "Speak To The Mountain."

Looking Ahead

Singles that are getting some attention from radio this week include: Refleets with "You're The Rock," "I'm Gonna Move" by the Isaacs, Michael James and "In The Midst Of Your Love," and Herman Trulove's "Point Of Rescue."
Rick Kirby And Frank Gumma Jr. Honored By AAMA

CHICAGO—Two outstanding coin-op industry figures were honored by the American Amusement Machine Association, during its annual dinner on May 22, 1995. Outgoing president Steve Koenigsberg presided over the ceremony.

Rick Kirby, vice president of New England Coin-Op (Norwood, MA) received the AAMA President’s Award. This award is given each year to an AAMA member who has shown outstanding participation, contribution and service to the AAMA staff and the industry as a whole.

Over the past year, Kirby held the office of assistant treasurer, was chairman of the Personnel Committee; and served as a member of the budget, finance and investment committee as well as the membership committee.

“Rick is definitely deserving of this honor,” said AAMA executive director Bob Fay. “He has been a great asset to the entire association and has consistently ‘gone the extra mile’ to assist staff on a variety of matters. Additionally, we’ve kept him busy on personnel matters this past year, and he has consistently come through for us in the most timely manner possible.”

Frank Gumma Jr., vice president of American Vending Sales (Elk Grove Village, IL) was named the 1995 recipient of the Joe Robbins’ Award. Gumma was singled out for his numerous contributions to the industry as both a highly respected distributor and a key member of AAMA’s board of directors.

The Joe Robbins’ Award is presented annually to a member of the coin-op industry in recognition of outstanding participation, contribution and services to the industry.

Gumma has served on the AAMA board of directors for many years and has held the positions of treasurer and secretary.

“Frank has definitely made himself an instrumental person in association activities,” commented Bob Fay. “He has consistently shown his dedication not only to AAMA, but to the industry as a whole, and is most deserving of this award.”

AAMCF Elects Board Members And Officers For ‘95-‘96

CHICAGO—The American Amusement Machine Charitable Foundation recently elected Frank Gumma, Jr. (American Vending Sales); Jerry Marcus (Atlas Distributing) and John Margold (NSM-America) to its board of directors.

Among members re-elected to the board were Frank Ballouz (Capcom); Ray Galante (Music-Vend/Dennis Distributing); Steve Lieberman (Lieberman Machine Company) and Joe Robbins (Sega Enterprises).

The slate of officers elected by the new board include: Frank Gumma, Jr., president; Steve Lieberman, vice president; Jerry Marcus, secretary and John Margold, treasurer.

“We have a good group of people running AAMCF this year,” stated AAMCF executive director Bob Fay. “By combining the old with the new, we are sure to get a fresh perspective on things without affecting the continuity of the Foundation.”

The American Amusement Machine Charitable Foundation, which was established in 1983, is a non-profit public charity headquartered in Elk Grove Village, Illinois. In the past, the Foundation has made numerous contributions supporting a variety of children’s charities throughout North America.

Gottlieb’s Big Hurt

CHICAGO—Premier Technology, manufacturer of Gottlieb pinball machines, announced the debut of Frank Thomas’ Big Hurt pinball, which is based on baseball’s two-time American League MVP, Frank Thomas.

Big Hurt captures the excitement of America’s favorite pastime and enables fans to enjoy all of the challenges of the sport in a pinball environment. From the moment the first ball is pitched, players are immediately drawn into the real life action big league baseball provides. The crowd roars as the player shoots the skill shot and the announcer delivers play-by-play instructions.

The main objective, scoring runs, is achieved by getting base hits or smashing home runs into the upper deck. A three-level action ramp actually carries the ball airborne into the stands. Grand Slams are obtained by filling the bases and sending the ball soaring into the upper deck. Base hits are easily attainable by shooting various lit areas on the playfield.

To further the realism, an outfielder’s glove moves back and forth and snatches fly balls out of the air, robbing the batter of home runs. The ever-present, ever-moving glove easily snags the line drives and fires them back to home plate. Split second timing is not the only way to defeat this seemingly error-free outfielder since the center ramp can be raised by completing a special shot sequence. The elevated ramp boosts the ball up over the glove, turning a line drive into a towering home run.

Throughout play, the batter has the opportunity to play night games, collect trading cards and possibly play in the Home Run Derby. Completion of all the rounds rewards the player with a trip to the World Series.

Big Hurt provides the perfect combination—baseball and pinball—for a hot summertime machine.

Further information may be obtained through factory distributors or by contacting Premier Technology, 759 Industrial Drive, Bensenville, IL 60106.
PROMOTION
CHUCK DIXON PROMOTIONS: #1 *Cash Box* promoter 8 years in a row. "Hard work always makes the difference." Documented chart history. Production—Promotion—Career Development. (615) 754-7492.

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

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

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

FOR SALE
1972 Silver Eagle with Model 10 conversion, new paint, customized exterior ready for conversion inside. New tires, runs great. 318 Detroit, 4 speed transmission, $25,000. For information, call, (409) 344-8711.

DINAH & THE DESERT CRUSADERS
*Cash Box* magazine's Independent Group of the Year for Positive Christian Country 1994. For product and concert bookings, call (817) 246-8468, 529 park Side Drive, Fort Worth, TX 76108.

CLASSIFIED AD RATE
Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order, your classified ad will be held for following issue pending receipt of payment. NOTICE: Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $3.50 per word. Please count words carefully. Be sure your classified ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12:00 noon, of preceding week to appear in the following week's issue.

 Classified Ads Close TUESDAY

It's the talk of the town!

Join Today!

APCM Membership Form

Name ____________________________

Group/Company __________________

Address ____________________________

City ( ) State Zip Phone ( )

Fax ( )

Please check all applicable boxes below: Enclose check or money order (payable to APCM) and mail to the Academy of Positive Country Music:

APCM MEMBERSHIP OPTIONS

[ ] Professional Members who are entitled to voting privileges in the annual APCM awards

[ ] Artist Group Organization Association Record Company Songwriter

Agent/Manager Publisher Broadcast Media Other

Annual Membership $50.00

[ ] Academic Members who support the artist & industry, and are committed to the advancement of positive country music. Friends & Fans rather than professionals.

Annual Membership $25.00

Honorary Members who APCM chooses to honor for their extraordinary accomplishments in the development of positive country music.

Thanks for supporting the Academy of Positive Country Music!

For information about the APCM contact Darrell Alexander at Cash Box Magazine. (615) 329-2898
Inside

CASH BOX

Each Week

Pop features Rap album reviews Urban interviews

Country charts Latin spotlights Coin

Indie news Positive Country single reviews

Publishing photos Jazz playlists Radio

profiles Media columns International