Jodeci: Back In Action & Buckwild

Also:
Ramones
Fade To Black
Cover Story
Jodeci: Buckwild and Going Platinum

Uptown/MCA recording quartet Jodeci seem determined to prove that they are on the crest of new jack R&B male vocalizing with their current album The Show, The After Party and The Hotel. The collection houses the single “Freak ‘N You.” The company seems determined to push this group to new levels of exposure and sales with a variety of marketing ploys that will leave an impression among a number of consumers. Cash Box urban editor Gil Robertson IV talked with members of the group and people at the label to analyze just how far these funky potterists might go.

Adios, Ramones

They were punk before members of Greenday stopped spitting up Gerber’s split pea baby food over their bibs. They are the eternal Ramones, who seem poised to fade to the blackest of black even as they start their next tour in support of a new Radiactive Records album, Adios Amigos. Cash Box staffer Steve Baltin pays tribute.

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Performing Rights Groups Will Jointly Respond to U.S. Bill

THE THREE LARGEST PERFORMING RIGHTS organizations have been given permission by the U.S. Dept. of Justice to jointly discuss responses to a congressional measure that would create sweeping changes in the music copyright universe and further impact the already besieged fortunes of songwriters and music publishers. ASCAP, BMI and SESAC, the primary performing rights societies representing songwriters and their publishers, applauded the justice departments decision to permit the organizations to jointly discuss and develop lobbying efforts against HR 789, the measure introduced by James Sosnenbrenner (R-WI).

His bill, sponsored by the restaurant industry and other music licensees, would alter federal copyright laws and create broad new exemptions to copyright liability. The proposed legislation would also seek to change certain business practices by the performing rights groups.

Opposed to the legislation, Frances W. Preston, president/CEO of ASCAP; Marilyn Bergman, president/chairman of BMI; and Vincent Candilora, vice chairman of SESAC released a joint statement expressing their organizations' elation over the government's decision. "We are pleased with the Justice Department's decision. The issues raised by this legislation are critical for America's songwriters and music publishers and important for our many licensees.

"We have always believed that almost all of the issues raised by the proposed legislation are essentially business issues, not copyright issues, and should not be dealt with through government intervention, but in the marketplace through good faith negotiations between interested parties," the statement further said.

At the request of Congressman Carlos Moorehead, chair of the House subcommittee on intellectual properties, the performing rights groups have been in negotiations with the restaurant industry and others sponsoring HR 789 since May, and last Friday were scheduled to resume talks.

Hendrix's Dad Gets Rights After 25 Years

TWENTY FIVE YEARS AFTER HIS SON'S DEATH, James Al Hendrix, father of rock guitarist Jimi Hendrix, has regained financial control of his son's legacy.

As a result of the settlement of a suit brought in 1993 by Seattle-based attorney O. Yale Lewis, Jr. representing Hendrix's father, and backed by Microsoft co-founder Paul Allen, Hendrix now has complete control over his son's extensive legacy which is estimated to be worth in excess of $80 million considering the albums, royalties, image, clothing and related paraphernalia. Hendrix had participated in only $2 million of the estate's revenue over the past 20-year period.

Named in the suit were Los Angeles attorney Leo Branton, Jr., whom Hendrix had accused of selling the rights to the rock guitarist's catalogue without consent. Others named were producer Alan Douglas and firms as far flung as Bella Godiva Music Inc. in New York, Presentaciones Musicales SA in Panama, Bureau voor Muziekrechten Elber B.V. based in The Netherlands, and Interlit, out of the British Virgin Islands.

While none of the parties concerned would discuss details it is understood money will exchange hands on both sides in the settlement and one will be able to participate in any new Hendrix-related project without prior written consent in the future.

MCA Records, Hendrix's U.S. recording distributor, and PolyGram Records, licensed international distributor of the music, are said to be negotiating deals which will allow their arrangements to remain in place.

Barbara Bolan has been named to the newly-created position of sr. vp of marketing for Virgin Records of America. Based in Virgin's Los Angeles headquarters, Bolan's new job calls for her to oversee development of comprehensive marketing strategies for Virgin's entire roster. She will directly supervise activities of the company's publicity, creative services, product management, advertising & merchandising and video production departments. She joins Virgin following a 14 year stint at IRS Records, where she started as West Coast sales director and left as the label's general manager. Michael Pollack has been named sr. vp/general counsel for the Elektra Entertainment Group. Pollack most recently vp, counsel for the company, served in similar capacity at Arista Records. In another move at EFG, Darryl Williams was named vp of A&R. He was previously director of A&R and came to Elektra in 1993 from Capitol Records where he was associate director of A&R. Williams began his career as a creative manager in 1989 at Virgin Music.

MCA Records, Inc. has named Adam Friedman vp of business affairs. In his new job, Friedman, previously director of business, legal and financial affairs, will focus on new business developments and oversee negotiation and administration of contracts with artists, venues and production companies, as well as legal affairs for MCA Records.

David McDonagh has been named vp of international marketing for PolyGram Records, Inc. His new job comes for him to oversee international marketing of the Mercury, Def Jam and Island labels. Under the arrangement, each label will have its own designated international staff, which will report to the president of their labels and file a functional report to McDonagh. He was previously director of Int'l Marketing for MCA Records. Jim Baltutis and Donoghue have been named national directors of media relations for Reprise Records. Baltutis joined Warner Bros. media relations department in 1989 as an assistant, becoming a publicist in 1993. He most recently was assoc. director of publicity at the company. Prior to his appointment, he began working at Warner Bros. in 1987 at a pair of management firms before joining the Warner Bros. media relations department in 1989, subsequently moving to product management in 1990.

MCA Records has named Allyson Winkler director of advertising and merchandising. In her new job, Winkler will be responsible for implementing all advertising and merchandising for MCA Records and its family of associated labels. She comes to MCA from Meade Ullman Advertising, Inc., where from 1992 to 1995 she was media buyer and client services coordinator. The Geffen and DGC labels have expanded their alternative promotion department by promoting Rochelle Fox and Ross Zapin. Fox, who was national college promotion manager, will become alternative promotion director, West Coast. She joined Geffen in 1991 as an assistant in the alternative promotion department. Zapin will move from New York regional promotion manager to alternative promotion director, East Coast. He joined Geffen's promo staff in 1990 and previously worked in concert promotion. There have been a series of promotion at PolyGram Classic & Jazz and the Verve Group of Labels. Stuart Pressman has been named director of marketing for PolyGram Classics & Jazz. As the new director, Pressman will work with each of the PC & J labels to develop marketing plans and product promotions, preparing new marketing tools and exploiting the catalog base. He previously was a regional manager for the company in the FGD Midwestern branch. Jodi Petlin has been named director of publicity for the Verve labels, where she will now be responsible for overall planning and supervision of press and TV strategies for Verve's artists in the U.S. Petlin had been national publicity manager of Verve since 1993, after joining the company in 1990 as a free-lance publicist. Rachael Lewis has been named director of national promotion for the Verve labels. Lewis will be responsible for supervisor superlabels. Lewis will be responsible for supervisor superlabels. Lewis will be responsible for supervisor superlabels.

(Continued on page 19)
HEAT OF THE FESTIVAL: Trying to fill the void of the now defunct New Music Seminar, the Big Apple saw six nights of music revue as the Macintosh New York Music Festival kicked off. There were no seminars to attend, just over 350 bands to see. Some of the highlights included on Tuesday night at Under Acme, the band Guv'nor who have recently acquired a new drummer. Their quirky blend of rock with its pop hooks and semi-theatrical vocals went down well. They have just released a double seven-inch package entitled Knights Move on the Marge label out of North Carolina. They are currently recording their next album and will be playing at Lollapalooza Friday saw Catpower play at the same venue. The band is a project of Chan Marshall which sometimes plays as a three-piece, but as of late has just been solo. The hauntingly beautiful songs that emerged during the set washed the entire room. Catpower should be coming out with a full disc of material on Smells Like Records in the not-so-distant future.

The Irving Plaza hosted a night of indie rock when Dub Narcotic Sound System headlined. An off-shoot of Beat Happening, the Sound System played their hits and dance music that got a number of the crowd to toate to the groove. Also playing along with them was The Make-Up out of Washington, D.C., a group that harkens back to the '60s with their matching outfits and wild antics of the lead singer, Cibo Matto, a name that roughly translates as “food crazy,” went on at CBGB’s in front of a packed house. The duo, which consists of one woman on a sampler and the other just singing, have created quite a buzz about after having released only one single. Hard to believe for a band whose songs revolve around miso soup and beef jerky. But they are worth every morsel.

OUTDOOR LAB: In the sun was where you could find Elektra’s Stereolab on Saturday at Central Park’s Summer Stage, as vocalist Mary Hansen said, “Now you can finally see what we look like in the daylight.” The sextet played the perfect soundtrack for the day as their corn and driving pop songs merged with the heat and the breeze. The song selections spanned their entire career, from their first release to their current EP Music For The Amorphous Body Study Center, which was originally intended for specific sculptures by the artist Charles Long. They are also releasing (at least domestically), for the first time, early works of and the Group played Space Age Bachelor Pad Music on American/Too Pure. One of the many highlights was having Hansen come out in a foam tiara like the one on the Statue of Liberty for the encore. Certainly appropriate for Independence Month.

Playing before them was John Cale and the Soldier String Quartet. The Welsh-born Mr. Cale has had a career that started in the early '60s with the seminal Velvet Underground and he has never stopped experimenting. The afternoon saw him in good spirits as his normally gloomy music actually had a bounce in its step.

POWERFUL STRUMS: Monday night saw the much-talked about bands of Mary Lou Lord get out of her Boston T stop and play at New York’s Brownie’s. A bidding war has erupted for the folk singer who turns songs by bands like Bevis Frond, Guided By Voices and Dire Straits, as well as her own, into elegiac hymns of love song. At one time embroiled in a public fight over her affair with former Nirvana frontman Kurt Cobain, Ms. Lord has just let her strumming do her talking. Her last release was a self-titled EP on the Kill Rock Stars label.
**Cover Story**

**Jodeci: Back In The Game**

Gil L. Robertson IV

*They're Baaaack! We're talking about those church goin', good 'ole southern boys who sing hit songs about freaks and doin' it.* The members of Jodeci are back on the music scene with a new disc that should once and for all settle the debate over which group is the best and the baddest in the highly competitive new jack R&B male group arena. The group's new Uptown/MCA Records disc, entitled *The Show, The After Party and The Hotel*, is a collection of R&B gold nuggets that are destined to seat the apetite of their large urban following, and perhaps earn them a piece of the pop market. Expectations for this project are high, Virgil Simms, Uptown's vp of marketing says the label is geared to go the distance with the record and confidently predicts 3-4 million units sold when the disc completes it's initial commercial run. "Out of the box this disc has out performed every other release in the history of Uptown Records," Simms told Cash Box. "From week one, the first single, 'Freak 'N You', has been the most added song at urban radio, while at retail it's raked in more than 197,000 units. From the promotional and marketing strategies that we have planned, we are confident that the product will continue to perform well for many months to come."

The marketing plan that Uptown's devised is extensive and employs every promotional apparatus available to reach the widest audience possible. Beginning with some image re-tooling to enhance the group's previous rough-neck personas, Jodeci has been popping up literally everywhere with profiles in both trade and consumer publications.

Also a considerable investment has been allocated to advance consumer and industry advertisements, which have been further augmented by postcard announcement mailings for the single and album sent to more than 100,000 radio, club, retail and ancillary outlets nationwide. Additionally, a special 15 second video teaser and a 30 second TV spot has been serviced to appropriate outlets across the country.

In conjunction with the customer driven video outlet The Box, Uptown is conducting a Jodeci promotion that offers contest winners a chance to win an all expenses paid trip to New York City in October for the UrbanAID 4 LIFEB.EAT concert at Madison Square Garden, headlined by Jodeci. Also on the cable TV front the group is receiving support with specials that will air on MTV Jams and will appear in a special BET concert filmed recently at the Apollo Theatre. All of this is being further supported by an aggressive promotion tour highlighted by special club performance dates and appearances in 11 key radio markets. And if that's not enough, look for the group to perform a track from their new disc on an upcoming episode of the Fox TV police drama *New York Undercover*, for which Uptown founder and chairman Andre Harrell is co-executive producer.

Says Simms, "We haven't left a stone unturned to make this project our biggest record ever."

"We haven't left a stone unturned to make this project our biggest record ever."

—Uptown marketing vice president Virgil Simms on the push behind Jodeci

Outside of their association with Uptown. The four all have production deals with various labels, and each expect to debut product in the near future. Together with Delvin, K-Ci has signed singer Sara Martin, whose debut disc will be released under their newly-formed Clouvin' Productions (distributed by Interscope Records). JoJo, through his company JJ Productions (distributed by LaFace), is working with rapper Martin Ez. DeVante is finishing production chores on two acts, Sista and Baseament Crew, for his Swing Mob Productions (distributed by Elektra). Although the group is involved in outside projects, they insist that Jodeci is in no danger of breaking up. "Never!" K-Ci says. "What we do together is our life's blood, we will never break up. The work we do outside of Jodeci only adds to the creativity that we bring to our whole. Working with other people serves to loosen up our creative muscles, it provides an outlet for us to do things that we could not do as a group. It's also good business. We have a lot to offer and want to combine our talents with others to create as much good music as possible. Each of us through our production companies are in search of talented individuals, so if you've got a tape send it."

Along with their new release, the members of Jodeci have attached themselves to an important social cause, educating the public about the dangers of the AIDS virus. Along with Uptown's Andre Harrell, the group has become an integral part of Harrell's UrbanAID 4 LIFEB.EAT campaign, which is designed to increase inner-city awareness about the deadly disease virus. As a part of their involvement the group has taken part in a series of hard-hitting radio, television and print public service announcements and have hosted a number of UrbanAID outreach benefits in ten major urban markets across the country. The group is also headlining a special UrbanAID concert in October, to raise proceeds for a variety of AIDS charities and organizations nationwide. Given Jodeci's reputation as the bad boys of R&B, their involvement with this cause was initially met with some surprise and skepticism, however, the group view themselves as the perfect candidates. "Although our songs are about love and passion we feel a responsibility to tell our fans that you have to be protected all the time," JoJo says. "We don't want anyone hearing Jodeci and going home to unsafe sex—even once."

K-Ci adds: "Easy-E's death really hit home with a lot of people who made not have been paying much attention to AIDS. People need to know that this thing is for real and since so many young kids listen to us we felt compelled to get the message of safe sex across. Perhaps are involvement with this project will also help to erase the image of mal rep stars as promoting unsafe sex, we care about our fans to be informed.

Following the UrbanAID concert Jodeci will begin a world tour through Europe, the U.S. and Japan, after which they will take a break before beginning work on their next project. As for their long range future in music, the group members are confident that they have what it takes to make it over the long haul. K-Ci says, "We are really blessed to be able to do what we were brought here for and it's our goal to be doing this for a long time to come. Eventually each of us would like to return to our roots with a gospel recording, however, for now we're content doing what we have to. We're a hardcore R&B band, with a little hip-hop and rock, and we aim to be the best out there."
### CASH BOX TOP 100 URBAN SINGLES
#### AUGUST 5, 1995

<table>
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<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label/Studio</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>Waterfalls</td>
<td>TLC</td>
<td>LaFace/Epic</td>
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<td>2</td>
<td>Someone to Love</td>
<td>Brandy Brownstone</td>
<td>Motown/RB/L.A.</td>
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<td>3</td>
<td>Til You Do Me Right</td>
<td>Skee-Lo</td>
<td>EMI/Mercury</td>
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<td>4</td>
<td>You Used to Love Me</td>
<td>Shaggy</td>
<td>Arista</td>
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<td>5</td>
<td>He's Mine</td>
<td>Monie McGee</td>
<td>Outkast/RAL (6946)</td>
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<td>6</td>
<td>Boombastic the Summer Time</td>
<td>Shaggy</td>
<td>Virgin/Def Jam</td>
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<td>7</td>
<td>Freek N' You</td>
<td>Jodeci</td>
<td>MC A</td>
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<td>8</td>
<td>Brown Sugar</td>
<td>D'Angelo</td>
<td>Don't Look Now</td>
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<td>9</td>
<td>Feels So Good</td>
<td>Xscape</td>
<td>Motown/Virgin</td>
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<td>10</td>
<td>Don't Take It Personal</td>
<td>Brandy</td>
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<td>11</td>
<td>We Must Be In Love</td>
<td>Monica</td>
<td>Arista/RCA</td>
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<td>13</td>
<td>I Wanna Love Like That</td>
<td>Tony Thompson</td>
<td>Atlantic</td>
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<td>14</td>
<td>Best Friend</td>
<td>Brandi</td>
<td>Atlantic</td>
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<td>Never Gonna Let You Go</td>
<td>Tina Moore</td>
<td>Street Life/Scoot Bros</td>
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<td>16</td>
<td>Water Runs Dry</td>
<td>Boyz II Men</td>
<td>Motown/RB/L.A.</td>
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<td>17</td>
<td>How Deep Is Your Love</td>
<td>Adina Howard</td>
<td>Mecca/Don East/West</td>
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<td>18</td>
<td>On the Down Low</td>
<td>Brian McKnight</td>
<td>Mecca/Don East/West</td>
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<td>19</td>
<td>So Many Tears</td>
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<td>Interscope</td>
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<td>I Can't Tell You Why</td>
<td>Brownstone</td>
<td>Alibi/RCA</td>
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<td>You Are Not Alone</td>
<td>Michael Jackson</td>
<td>Motown/RB/L.A.</td>
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<td>Sprinkle Me</td>
<td>E-40</td>
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<td>Feel Me Flow</td>
<td>Naughty By Nature</td>
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**This Week's #1:**

TLC

**To Watch:**

Barry White

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**46** Love Don't Love Nobody (GRP/MCA 3063) . . . Phil Perry 48 5
**47** Put Your Body Where Your Mouth Is (Atlantic 57165) . . . Sean Levert 37 10
**48** Come on Home (Capitol) . . . The Whispers 53 4
**49** This Is How We Do It (P & M/RCA Island 851 468) . . . Montell Jordan 45 23
**50** When You Love Someone (Elektra 64415) . . . Anita Baker & James Ingram 51 6
**51** Love Ambition (Call on Me) (Motown 0319) . . . Jason Weaver 55 6
**52** Fire (Motown 1300) . . . Subway 44 14
**53** Shy Guy (From "Bad Boys") (The Work Group 77678) . . . Diana King 49 20
**54** I'm What You Need (MCA 3361) . . . Chante Moore 40 10
**55** Player's Anthem (Big Beat/Atlantic 59149) . . . Junior M.A.F.I.A. 63 2
**56** Enjoy Yourself (Mo Jazz 1279) . . . Improp 2 36 12
**57** Joy (Interscope 95709) . . . Blackstreet 54 19
**58** Give It 2 You (So So Def/War/Motown 77386) . . . Da Brat 56 17
**59** Keep Their Heads Ringin' (From "Friday") (Prynty 51159) . . . Dr Dre 58 20
**60** Stay With Me (Capitol 50057) . . . Bebe & Cece Winans 86 2
**61** Colors of the Wind (From "Pocahontas") (Hollywood 64001) . . . Vanessa Williams 62 7
**62** Tell Me (Epic 7152) . . . Groove Theory 87 2
**63** Listen Me Tic (Elektra 64416) . . . Ini Kamoze 66 6
**64** Curiosity (MCA 3460) . . . Aaron Hall 71 3
**65** From the Fool (MCA 50504) . . . IV Xample 70 5
**66** I Like It (Wanna be Where You Are) (Elektra/EEG 66131) . . . Grand Puba 67 9
**67** Warm Summer Daze (Island 54363) . . . Vibe 84 2
**68** Be Encouraged (Intersound 5159) . . . William Becton & Friends 82 2
**69** Freak Like Me (East West 9094) . . . Adina Howard 59 28
**70** Love Today (A&M 90704) . . . Buju Banton 76 5
**71** Champion (Loose Cannon/Word 6900) . . . Big L 83 3
**72** MVP (Columbia 77854) . . . Solo Disto 71 2
**73** Tell Me (Epic 7152) . . . Groove Theory 87 2
**74** I'll Send You Roses (Cwest 17905) . . . Kenneth Mangram 85 3
**75** Sugar Hill (EMI 54407) . . . A Z 92 2
**76** FOE Life (Priority 53192) . . . Mack 10 89 2
**77** I Wish (Sunshine/Scott Bros. 70032) . . . Skee-L 82 7
**78** Somethin' 4 Da Honey (PMP/RAL/Def Jam 6982) . . . Montell Jordan 92 4
**79** Hey Alright (Blown/Mad Sounds/Motown 0365) . . . Rottin' Razakas 79 4
**80** Come and Take a Ride (Rap A Lot/No Sy Trybe 35667) . . . Mad Cj Mack 80 4
**81** The I.N.C. Ride ( Delicious/Vinyl/Capitol 58379) . . . Masta Ace Incoporated 61 15
**82** You Bring the Freak Out of Me (Pendulum 55390) . . . Sexx 82 2
**83** Think of You (LaFace/Arista 2-4094) . . . Usher 65 26
**84** Hey Look Away (Kaper/RCA 64305) . . . Questionmark Asylum 50 12
**85** The Way That You Love (Vang/Mercury 1422) . . . Vanessa Williams 68 17
**86** Human Nature (Maverick 17852) . . . Madonna DEBUT
**87** Gettin Off On You (MaxiPolygram 0072) . . . Joya DEBUT
**88** Thanks to the Fool (Rout Bank 12735) . . . Isaac Hayes DEBUT
**89** Summertime in the L.B.C. (G Funk/RAL Island 9383) . . . Dove Shack DEBUT
**90** Hold in the Bucket (Capitol 55379) . . . Spearhead DEBUT
**91** I'd Rather Be Alone (Warner Bros 17923) . . . Karyn White 69 15
**92** Whatever You Need (East West 9197) . . . Michael Speaks 52 8
**93** How Many Times (East West 64431) . . . Gerald Levert 57 12
**94** All Locks Down (Pendulum/EMI 56377) . . . Heather B 81 8
**95** Red Light Special (LaFace/Ariza 02744) . . . TLC 73 24
**96** There Will Never Be (Arista 12843) . . . N'IiU 72 7
**97** Dear Mama/Old School (Intercospe 98273) . . . 2 Pac 75 22
**98** Shimmy Shimmy Ya (Elektra/EGG 64419) . . . Ol' Dirty Bastard 93 4
**99** Freedom (From "Panther") (Mercury 856 800) . . . Various Artists 77 15
**100** For Your Love (Motown 1261) . . . Stevie Wonder 98 24
REVIEWS By Gil L. Robertson IV

Finally, a rap disc that everyone can listen to with a smile on their face. With his debut project, rapper Skeel-Lo manages to create clean fun in a genre not normally associated with that sensibility. The music here is upbeat and makes for perfect dancing and the lyrics are carefree, whimsical and easily accessible. Brothermark exhibits a charming and refreshing persona that is hard to deny. From the success that his initial single, “I Wish,” has enjoyed, radio plays are there. Several tracks on this disc that will appeal to radio formats across the board and should establish this performer as a talent to be reckoned with in the rap world.

Standout tracks include: “I Wish,” “Superman,” “Crenshaw,” and “The Burger Song.”

T.R.U.: True (No Limit 53983) Producers: Various

As the first release through Priority’s distribution agreement deal with this label, this disc offers an excellent showcase of what to expect from the Northern California upstart. This debut disc appears poised to take the rap world by storm with its special blend of rhythm and melody, which the various producers included throughout this disc provide each of the group members room to shine. Overall, an impressive offering.

Standout tracks are: “Last Dance,” “ Ain’t No Glock,” “Commercial,” and “Anything Goes.”

ALDIN BIRDETTE: The Lion In Me (DUR) Producers: Various

Birdette’s debut disc is a showcase for solid vocals, and the considerable talents are given room to shine impressively. It is rare that an artist is able to successfully tackle music from a variety of genres, as Birdette does here. Throughout this project the artist is in command, capturing the essence of the material presented and giving each song an interpretation that is rich and full of character. As for radio, given that medium’s dismal record of getting behind anything that is creative and noteworthy, the chances are slim that this project will succeed widely. However, for selected urban and A/C formats this disc should be a big winner.

Standout tracks include: “Responsibilities,” “In There,” “Schil,” and “Sittin’ On The Dock Of The Bay.”

PICK OF THE WEEK

PAUL TAYLOR: On The Hom (ChronTown 77725-2) Producer: Kazu Matsui

At last, a good music to listen to. With this debut saxophonist Paul Taylor delivers some of the best sounds this side of Heaven. This disc literally shimmers with music of the highest quality as it showcases Taylor’s tremendous interpretive gifts as a musician. The music here is highly accessible and should sound fabulous over radio formats across the board. Fans of good music should rejoice and get ready for a smooth, fun ride. Highlights include: “Set Me Free,” “Exotic,” “Prayer For The Dying,” and “Dream Come True.”
At a recent screening to support the release of the MJJ Music soundtrack to the Warner Bros. motion picture Free Willy 2: The Adventure Home, MJJ Music president, Jerry Greenberg is joined by several members of the Jackson family, including the members of 3T whose debut disc is due for release this fall. Pictured (l-r) Ti Jackson (co-manager and father of 3T), MJJ Music artist Rebbie Jackson, T.J. Jackson (member of 3T), Koa (from MJJ music act Quo), Taryll Jackson (member of 3T), and Greenberg.

UNDERWORLD RECORDING ARTIST JESSE CAMPBELL recently shot the video for his new single "Baby, Baby" at a drive-in theatre in El Monte, CA. Culled from his debut self-titled release the video features an all-star cast that includes Kelli Williams (Family Matters), Vonte Sweet (Walking Dead), Tyrin Turner (Panther), Tarnation Arnold (Martin), and Underworld label head Allen and Albert Hughes. Budgeted at $150,000, the video was directed by Paul Hunter from the Oil Factory. Jesse is a very capable vocalist that many predict is destined for stardom. Expect to hear more from him this fall on the soundtrack to the new Hughes Brothers' film Dead Presidents.

DIS N' DAT: R&B music is in for some big fun when the first duet disc by powerhouse father and son vocalists, Eddie and Gerald Levert is released on September 26 from East/West Records. Lovers of quality music will be treated to some great sounds when Wesley Earl Buford and Earl Gales present the Blues By The Sea concert series held at the elegant California Yacht Club out in Marina Del Rey, California. At this time six shows have been confirmed on the line-up beginning with vocalist Elise Laws and the Laws Family on August 1. That show will followed with dates from Maxine Weldon, Ernie Andrews, Tyler Collins, Ray Bailey and Milly Hopkins and the Salsynners. This year's lineup also includes new hot producing team Charles Farrar and Perry Taylor aka The Characters recently partnered up with Motown recording star Johnny Gill and music industry veteran Hank Caldwell to form Diezel Recordings. Already they have signed solo artist Neva Caldwell and the tenor trio One To Grow with additional signings forthcoming. Expect more on this exciting duo and their new enterprise. The first annual Newport Rhythm and Blues Festival will be held this September. Scheduled to perform is an impressive line up of historic R&B talent that includes The Blind Boys of Alabama, Charles Brown, Ruth Brown, Clarence Carter, Steve Cropper, Don Henley, Bonnie Raitt, Irma Thomas, Allan Toussaint and his Orchestra, Pops Staples and Nardis Michael Welden. Proceeds from the event will go to benefit the Rhythm and Blues Foundation, an organization designed to support R&B stars from the 50's, 60's and 70's. For more information call (410) 847-3700. Verity Gospel recording artist/producer John P. Kee and award winning producer Fred Hammond recently joined forces to produce a tribute disc honoring civil right activist Ms. Rosa Parks. A virtual Who's Who of the gospel world is expected to participate in this project including Vanessa Bell Armstrong, Kec, New Life Community Choir and Richard Smallwood. The vintage sounds of Ciel, Sylvester, Blondie, The Weather Girls, Sister Sledge, Thelma Houston, K.C. and the Sunshine Band and Vicki Sue Robinson are featured on the new Disco Inferno II compilation issue by LifeBeat. Proceeds from the disc will go to support AIDS research. Tommy Boy Records is establishing a presence in R&B music with the debut release from singer L.V. Vocalist Robin Thick's solo debut will be the first release from R&B superstar crooner Brian McKnight's Left Coast Records. Produced by Brian McKnight, Michael Angelo Saulsbury, and Tricky and Sheryl, the disc promises to be a real winner. Sympathies go out to B.B.D. and New Edition member Ricky Bell whose father and nephew recently passed away.
EM recording artist Guru gets much love at his release party for Jazzmattazz II: The New Reality. Gang Starr's frontman and album's host is flanked by EMV p.o. R&B promotions Dave Rosas and EMV president Davitt Sigerson. This follow-up disc to the first Jazzmattazz collection boasts an all-star line-up of musical talent such as Chaka Khan, Ini Kamoze, Donald Byrd, Ramsey Lewis, Patra, Jamiropu, MeShell W Ziegler and others. Jazzmattazz II: The New Reality, was released on July 18. Pictured (l-r): Dave Rosas, Guru and Davitt Sigerson.

RAP MUSIC CONTINUES TO DOMINATE THE URBAN MARKETPLACE. Arista Records in particular has a growing summer with its three subsidiaries, LaFace Records, Bad Boy Entertainment and Rowdy Records scoring big time. At LaFace TLC continues to ride the wave of success with their quadruple platinum disc Crazy, Sexy, Cool which features the hit singles "Creep," "Red Light Special" and "Waterfall." Bad Boy Entertainment has got an enormous hit on its hands with the Notorious B.I.G. single "One More Time," which has dominated the charts since its release this past June. The single is the third to be released from his multi-platinum debut release Ready To Die. Finally, Rowdy Records is kicking some serious butt with its 14-year-old prodigy Monica Arnold, whose debut single "Don't Take It Personal (Just One Of Dem Days)," taken from her debut record Miss Thang, has been certified gold.

WEST COAST RAP is also making an impact on the charts and airwaves this summer, with much of the region's flavor coming from indie labels. First up is No Limit Records (see Indie Spotlight, page 14). Another indie causing quite a stir is Cedric Singleton of Black Market Records who is kicking plenty of butt with the single "Season of Da Sickness" featuring Brotha Lynch Hung. Expect more as to be kicked now that Singleton has added David Santon's Down To Earth Records to his company mix. Longevity Records is gearing up a major push for its diverse artist's line-up that includes R&B heartthrobs Who's Who, the female R&B trio, Sly, Sych and Wycked, West Coast rap group Krops, and the hard core female rapper Peeps Game.


Rap Single Reviews

By Gil L. Robertson IV

BUJU BANTON: "Champion" (Loose Cannon 981-2)

This single is slamming and should firmly establish brother Banton as the leader of dancehall. The beats are kicking and Banton's vocals are in control throughout. This track will enjoy wide airplay on urban, pop and alternative formats.

KYM SIMS: "I Must Be Free" (Critique 15545-2)

This single contains some of the best dance music this side of the summer of '84. The grooves and riffs on this track demand attention, leaving little choice but to dance all night long. This track should do well on dance, urban alternative radio.

GYRL: "Play Another Slow Jam" (Silas/MCA 3416)

The trio's debut release is a easy slow jam that showcases each singer's dynamic vocals. These young ladies have a winning style that is sure to garner them great commercial success and radio airplay.
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**REVIEW** by Steve Baltin

**BETTE MIDLER: Bette Of Roses (Atlantic 82823-2)**

Bette Midler is unarguably one of Hollywood's most influential performers, having earned her clout through a successful career in both film and music. As such, her first studio album this millennium is being treated, and marketed, as an event. The fact is, though, Midler's singing career has always run second to her acting. With this new CD Midler demonstrates why she is one of the premiere Adult Contemporary artists in the world, gliding her way through a variety of ballads, from the soft "I Know This Town," to the album's highlight, the soulful "To Comfort You." The record's other high points come from the two Maria McKee penned tracks, "To Deserve You" and "The Last Time."

**SMOKING POPES: Born To Quit (Capitol 33831 1)**

For the past two months there has been no catchier song on commercial radio than this Champaign, IL band's "Need You Around." A glorious pop/punk number, the song has given the quartet's debut CD a swelling buzz. The other nine songs on the record maintain those same dreamy pop sensibilities, but tracks like "Midnight Moon" and the delightful "Mrs. You And Me" remind one of the Lemonheads, rather than Green Day. Pop fans will quickly fall at the feet of this band in worship, as Smoking Popes is an extremely gifted pop act.

**VARIOUS ARTISTS: Nine Months Original Soundtrack (Milan Records 35726-2)**

The soundtrack to this summer's hit Hugh Grant comedy is more an accompaniment than a record designed to sell millions. It begins with three vocal tracks, including the CD's one new song, Little Steven's lovely "Time Of Your Life," as well as Marvin Gaye's eternally sexy "Let's Get It On" and "Turn Back The Hands Of Time" from Tyrese Davis. The rest of the 10-song CD is comprised of Hans Zimmer's original score, which will hardly lure pop buyers regardless of quality. The Little Steven song is a welcome reminder that he is a talented musician in his own right, and not just a former member of Bruce's E Street Band.

**CYNTHIA LAUPER: Twelve Deadly Cyns (Epic 66100)**

Like all great greatest hits packages, this 12-song retrospective features two previously unreleased tracks. The first of these is "I'm Gonna Be Strong," a ballad that dates back to Lauper's days with Blue Angel, the band that preceded her solo success. The other one is "Come On Home," a peppy new number that is infused with a slight reggae beat. While both hold up well in this context, the joy of this record is the guilty pleasures of her biggest hits, such as "Girls Just Wanna Have Fun" and the sappy "Time After Time." Once one gets beyond the shame of tapping their feet to the dated "Girls," they will rediscover a more than respectable talent. Sure, Lauper probably should have never gotten involved with wrestling, but that doesn't mean "She Bop" and "I Drove All Night" were any less pleasurable to listen to. For what this is supposed to do—remind folks of Lauper's heyday—it's very effective.

**THAT DOG: Totally Crushed Out (DG 24785)**

That Dog is an alternative Los Angeles-based quartet with a strong pedigree. Rachel and Petra Haden are the daughters of famed jazz musician Charlie Haden. In addition, drummer Tony Maxwell has been playing music almost since he was in the womb. Thus, in a logical world, one would expect That Dog to be a very accomplished musical unit. Hardly. The band is a decidedly loose and fun outfit. That Dog have taken the humor of its debut CD and run rampant with it. Totally Crushed Out is a wild ride through adolescence that is set up like a teen-age romance novel. Each of the 13 tracks is treated like a chapter in the novel. Favorite summer reading includes "She Doesn't Know How," "Ms. Wrong," and "Anywhere." That Dog is not likely to crack the top 10, but it will continue to develop its growing fan base with this joyous CD.

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**PICK OF THE WEEK**

**THE GERALDINE FIBBERS: Lost Someplace Between The Earth And My Home (Virgin 40602 2)**

Nineteen-Ninety three was a banner year for music, with superb releases from Afghan Whigs, The Tuc, Counting Crows, Maria McKee and countless others. After an off year in 1994, new acts are helping the creative grieving of 1995. The first half of the year has already seen enough quality albums—including Mobh, Chris Isaak, Bjork, and Alanis Morissette—to easily fill up a worthy top ten list. There's gonna have to room made at the top of the list for the debut album from this L.A. quintet. The Geraldine Fibbers is one of the most exciting new acts to hit rock music in years. This 12-song space opera can rock with the best of them, evident most notably on "Dragon Lady" and "The Small Song." But there is oh, so much more going on here. Geraldine Fibbers combines the lyricism of Dylan, the ambition of early Pink Floyd and the fury of X to create a completely unique listening experience. Lost Someplace... is a brilliant collection that was screaming to be made in the age of the CD, as its timeless quality lends itself to the impression of being either a classic or a futuristic breakthrough. Regardless of how one chooses to view it, Lost Someplace... is without argument, a masterpiece.
No Limit: A Priority Thang

By Gil Robertson IV

OAKLAND BASED INDIE NO LIMIT RECORDS is a new label operation on the verge of becoming well-known in a big way. Founded in 1989 by rapper/entrepreneur Master P, the label is home to a growing roster of Bay Area rappers, all intent on setting the world afire with some of the most highly innovative and creative styling in contemporary hip-hop. Currently the label is working with ten acts: solo artists Silk, King George, E-A-Ski, The Bigga Figga, Mr. Serv-On, Rally Ral, female rapper Mia X., Master P., and the group T.R.U., which features several of the aforementioned rappers in a unique collective.

Marketing Activity

According to the label’s general manager, Tobin Costen, a former club promoter and marketing/communication executive, the label is gearing up for some major activity in the marketplace. “We’ve got a lot of exciting things in store for the rap community. Presently we’re fine-tuning our marketing strategy for T.R.U.’s new release (“True,” which was out July 25), which is the first release under our new distribution deal with Priority Records.

“The initial buzz for this project has been tremendous,” Costen continues. “It’s coming right behind Master P.’s “99 Ways To Die” project, which performed very well with radio and retail. Our artists have always enjoyed a great support base in the South and Mid-West regions. What we plan to do now is build on that and break the group nationally. Already we’ve got the video in the can and the group is expected to begin a national radio and retail promotional tour shortly.”

No Limit plans to follow T.R.U.’s release with a disc from female rapper Mia X., who label bills as the next breakout female rap artist, and solo projects from T.R.U. members Silk, King George and Big-Ed. Additionally, the label is also having talks with several film studios about a film they’ve developed.

Commitment

According to Costen, all of this activity is part of the label’s goal of becoming a major player in the entertainment community. He adds, “We expect to play a key role in all areas of entertainment. As a company that is owned and operated by African American we feel a strong commitment to creating product that is entertaining and of the highest quality and that offers a positive portrayal of the black community. Currently, we have a film project that is receiving lots of attention from the studios, film is something that we want to do, so don’t be surprised to see the No Limit logo on feature films as well as compact discs.

“As for our other music projects,” he continued, “expect a continuous flow of material from all of our artists. We are serious about what we’re doing and plan to prove it to the world.”

REVIEW By Steve Baltin & M.R. Martinez

SAGE: 7th Standard Road (Will Records 810163)
Sage is a Seattle outfit that is fronted by Marc Olsen, the former guitarist for ethereal rock gods Sky Cries Mary. It follows that one would expect something a bit more innovative than the standard punk or grunge formula. Following the brief introductory instrumental, it takes a while for those hopes to fully realized, but they eventually are. “Still One Place” and “Buzz Saw” come at listeners with generic rock grooves, though each has its own sound. It’s later on in the CD, on tracks like the soulful and moody “KC” that the trio escapes the dungeon of soundalike bands. (SB)

DEAD FUCKING LAST: Proud To Be (Epithet 86453-2)
Besides instantly earning the seal of coolness for being on Epithet this record was co-produced by Adam Horovitz of the Beastie Boys. So, damn, this record has gotta be cool. If you like punk then it’s for you, if not, don’t bother. The quartet does expand on the typical 500 beats per minute of punk briefly on the beginning of “Lost Cause.” A minute may not sound like much of a respite, but when one is being continually bombarded by frenzied drums and guitar it’s an oasis. (SB)

JOHN WETTON: Chasing The Dragon (Mesa 2-92853)
A guy who was a seminal member of groups like Asia, King Crimson (the original aggregation) and U.K. could drift into an obscure musical ozone. But Wetton manages to redefine himself while revisiting some of the past with each of his selections on this live album recorded in Osaka and Tokyo Japan last year. He kicks in with Asia’s “Heat Of The Moment,” a sensitive acoustic reading that belies some of the more rigorous tracks that follow, many of which are actually reworkings of his U.K. songbook (“Rendez-vous”) and Crimson (“Easy Money”). Backed by young Brit trio It Bites, Wetton takes a page from Neil Young’s book of bringing fresh new band energy to his musical excursions. (MRM)

10CC: Alive (Cargo 30-402 9)
It’s kind of surprising to see this record on Cargo, as the label normally deals with hip alternative acts, a category one would never see 10CC lumped into. 10CC are a 70s rock act best known for two love songs, “Things We Do For Love” and their biggest hit, “I’m Not In Love.” Both of those tracks are found on this 12-song live retrospective, which was recorded in Tokyo two years ago. Also of note is a lovely cover the group do of the Beatles’ “Across The Universe.”

PICK OF THE WEEK

SUGAR: Beside (Rykodisc 10321)
Beside is a veritable cornucopia of treasures for fans of the Bob Mould-fronted trio. A double CD set featuring rarities, B-sides and multiple live tracks, the collection ranges from the quiet grace of the solo mix on “I Can’t Change Your Mind” to the raucous pop stylings on “In The Eyes Of My Friends.” While Sugar excels in distortion on “And You Tell Me” and the pop grooves of “Where Diamonds Are Halos,” the highlights of the CD’s come from the more subdued moments, such as the campfire mix of “Believe What You’re Saying.” Regardless of style, Beside is a welcome return to form after its somewhat disappointing follow-up to the critically acclaimed Copper Blue.
The Ramones Refuse To Grow Up

By Steve Bittin

THE BATTLECRY OF AN ENTIRE GENERATION of black-clad youth can be summed up in four simple words: "Hey ho, let's go." When punk music made its way from the British shores to American soil 20 years ago the band at the forefront of the American scene was made up of four skinny kids from New York who all shared the same last name, though they were not related. The Ramones led the charge of acts as notable as Blondie. The Talking Heads and The New York Dolls from the seedy streets of the Bowery and the dingy corners of CBGB's into the national spotlight.

However, the Ramones may have been the forefathers of the American punk movement, but it was their new wave peers that swept the country. Blondie went to the top of the charts with tunes like "Heart Of Glass," "Call Me" and "The Rapture," while the Talking Heads went on to become one of the most critically-acclaimed bands of the last two decades, garnering widespread fan appeal. As for the Dolls, they took the smart route, broke up after a short time and became underground legends. Eventually, as is always the case with music, the cycle changed and new fads—from British new wave to heavy metal—had their day in the sun.

In the meantime, these four skinny kids, who were getting older, but never fatter, kept plugging away with the occasional record release and perpetual touring. During that time the group underwent a few line-up changes, including the loss of Dee Dee Ramone, a principal songwriter of the band. It also saw revolving drummers for a period, but the older songs, such as "Teenage Lobotomy," "I Wanna Be Sedated" and "Rock 'n Roll High School" brought fans out to see the group.

The overwhelming success of the band's early work and the comical way they initiated new members into the Ramones, by plugging in the Ramones surname, threatened to turn the group into a lounge act. They did score with the occasional single, most notably "Pet Sematary," the theme song from the Stephen King movie of a few years ago. However, they became neither lounge act nor legend, falling someplace in the middle, existing simply as the unquestionably one and only Ramones.

It's now 20 years later and punk music has finally made it into the mainstream, with Green Day and the Offspring both going multi-platinum in the last year and a half. With the success of those bands has come a new appreciation of the band that helped start it all. The Ramones recently headlined the KROQ Weenie Roast, a day long sold-out concert that featured such hot selling hip young artists as Hole, Bush, Soul_Asylum and Sponge. It was the Ramones though who closed out the festivities.

Brought out to a thunderous ovation delivered by kids, many of whom were not even born when the Ramones were playing CBGB's, there was a brief moment before the group launched into its trademark three chords. The instant the music started limbs went flailing as a massive mosh pit broke out. Could the time finally be here for the Ramones to get the recognition it deserves? After two decades of sporadic success, will its Radioactive release Adios Amigos! be the record for the band? It sure would be nice for the Ramones to go out on top.

According to most reports, this latest album and tour will be the last for the group. During a recent phone interview drummer Marky Ramone, who was the group's original drummer, then left, then returned, told Cash Box that would most likely be the case.

In fact, he has a solo record coming out later this year. But the band comes first right now. If this is to be the last hurrah for the Ramones, and, unlike many other bands looking for a cheap buck, the Ramones have not threatened this in the past, then the band is going out with a flurry. In addition to the new record—its first studio release in three years—and yet another tour, the group has contributed a version of "Spider-Man" to a collection of Saturday morning theme songs to be released on MCA in September or October.

According to Marky, the band is having fun right now. He says that at the KROQ show, many of the younger bands (Rancid in particular) came over to tell the guys how much they appreciated the Ramones' music. After so many years without breaking all the way through, are the guys jealous the least bit of a group like Green Day, who are overnight sensations when compared to the Ramones. Not at all, Marky says.

He says, "The first time I heard Green Day on the radio, I thought, 'This is Ramones music with a different lead singer.' I thought it was great.'"

The guys in the Ramones, who are still led by the forever young pizza-eating Joey Ramone, aren't the type to get into competition with their successors. Most bands that claim a group sounds just like them are looking for a fight. Not the Ramones. When Marky says it's great, it's clear he means it. It's that same fun-loving spirit that will allow the guys to hang it up after what could turn out to be one of their most successful years ever. The Ramones aren't in it for the money or the acclaim. Anyone who's ever come in contact with them knows they do it for the rush.

Marky says of playing live, "Yeah, it's a rush to see those kids moshing in front of the stage. To see the physical energy of it.'"

A large part of what's allowed the Ramones to carry on is the connection the guys share with its fans. The fact that Marky speaks highly of Green Day and uses the term moshing pretty much sums up why kids 20 years younger than the Ramones are now embracing the group.

Given that it loves the fan contact and is still being warmly received, wouldn't it be difficult to go out now? Michael Jordan tried it, Magic Johnson did it, but neither one of them have been able to stick to it. Marky admitted that if the tour were to get phenomenal response, "we might do another record."

But he added the chances are pretty slim. He says, "We'll always be involved in music, but this is probably the last Ramones record." After two decades, it'd be hard to imagine the world without the black leather-jacketed lanky figures of the Ramones pounding out "I Wanna Be Sedated" or "Teenage Lobotomy." Maybe that's what it finally took, though, to get people to appreciate the Ramones.

Is the group bitter at all about how long its taken people to recognize the contribution the Ramones have made to popular music? They could give a shit. As Marky says: "Nah." The Ramones are ubiquitous kids in the proverbial candy store. It's fitting, then, that the first single from Adios Amigos! is a Ramones' style cover of the Tom Waits' tune "I Don't Want To Grow Up.," an amusing look at the Peter Pan syndrome.

The Ramones, Tom Waits. I just don't see it. Marky explains how the band came to do the song: "Someone played it for us and we thought it was great. We decided to put Ramones music to it and see how it came out." Obviously they liked the way it came out. How about Mr. Waits, though? Marky says, "I haven't heard whether he likes it yet or not."

How could one not appreciate the stars of Rock 'n Roll High School singing: "When I see the price that you pay/I don't wanna grow up/I don't wanna ever want to be that way/I don't wanna grow up/Seems that folks turn into things/That they never want/The only thing to live for is today..."?

Yeah, there's something kind of cool about the Ramones finally getting their day in the sun. And even if this is the end of the Ramones era, the success of the group in 1995 ensures one thing—the battlecry of "Hey ho, let's go!" will live on.
**Universal's Babe: A Family Delight**

Farmer Hoggett (James Cromwell) and his sheep-pig Babe contemplate what's ahead for them. Hopefully it's good, they deserve it.

FABLES ARE WONDERFUL. They can contain necessary lessons for life in a simplified yet overstated package. Babe, a Kennedy Miller film, Universal Pictures release, based on the book by Dick King-Smith contains universal life themes and is one of the year's total delights.

The tremendous amount of preparation and work that went into Babe never calls attention to itself. It has simply been utilized to allow this charming story to unfold naturally on screen with the lessons inherent in the action, comprehensible by both adults and children without being offensive to either generation, and because of that, can be appreciated because of the fluidity the filmmakers achieve.

The screenplay by George Miller and director Chris Noonan is minimalistic, and because of that it reaches maximum potential. Eighty percent of the dialogue is uttered by the animals, and that which is spoken by humans is wonderfully understated through humanistic performances by actors James Cromwell and Magda Szubanski.

Briefly: Babe is a young piglet, spared by destiny from slaughter, and is brought to a fable-like farm owned by Cromwell (Farmer Hoggett) and his wife Szubanski. Here the animals begin interacting. Babe is taken in by a foster mother, Fly the sheep dog, as one of her new-born litter. Babe wants to fit in, to find a place in the everyday function of things. Babe’s plight is given a parallel search for a place by Ferdinand the duck who's hilariously attempting to replace the rooster as the farm's morning wake up alarm. Babe finds his place, not by imitation of the sheep dogs, but by being himself, friendly and courteous to others in the face of a pecking order designed as an intellectual ladder.

The parallel gazes at the short step between animal and human can't be missed. Each person can recognize himself or herself in one or another in the farmyard. It's an impressive feature film directorial debut by Noonan.

The technicals, which include computer graphics-manipulated mouths for animal speech, by Rhythm & Hues; puppets and animatronics by Jim Henson's Creature Shop; and animatronic sheep characters designed and created by John Cox, are all so expert that they insert seamlessly into the action. You have to look close, and look for, the few moments you might be able to say, 'that's not real.' Anyone simply enjoying will not likely be able to spot the inserts. Look for some recognition come Oscar time next year.

The voices—recorded before the affects in order to set the movements to sound—are neatly matched with the on-screen counterparts and include Christine Cavanaugh as Babe; Miriam Margolyes as Fly; Danny Mann terrifically essaying the comic duck Ferdinand; and a solid Hugo Weaving as the farmyard's leader Rex the sheepdog. Roscoe Lee Brown serves nicely as narrator.

Cromwell and Aussie actress Szubanski as the farmer Hoggett and wife are warmly wonderful, understated and touching.

Producers are George Miller, Doug Mitchell and Bill Miller.

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**Columbia’s The Net Will Net Little Interest**

IF YOU’D TOLD ME prior to the screening that spending nearly two hours in a darkened theater with Sandra Bullock would seem like two eternities, even on CyberMeth, I’d have kicked your teeth out. But, go ahead. Finish your corn on the cob.

Undoubtedly there’s truth in the John Brancato & Michael Ferris story: Computers can be used to wipe out someone—simply delete them, identify and all; and there are some people who will be happy when they never have

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**Top 15 Weekly Film Grosses**

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>1. Apollo 13</td>
<td>Universal</td>
<td>4</td>
<td>2,346</td>
<td>$12,457,260</td>
<td>$5,310</td>
<td>$111,244,320</td>
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<tr>
<td>2. Clueless</td>
<td>Paramount</td>
<td>1</td>
<td>1,653</td>
<td>$10,612,443</td>
<td>$6,420</td>
<td>$15,877,713</td>
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<td>3. Nine Months</td>
<td>20th Century Fox</td>
<td>2</td>
<td>1,750</td>
<td>$9,823,725</td>
<td>$5,614</td>
<td>$32,491,997</td>
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<td>4. Under Siege 2: Dark Territory</td>
<td>Warner Bros.</td>
<td>2</td>
<td>2,150</td>
<td>$9,115,389</td>
<td>$4,240</td>
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<td>5. Species</td>
<td>MGM/UA</td>
<td>3</td>
<td>2,310</td>
<td>$7,136,353</td>
<td>$3,089</td>
<td>$46,275,314</td>
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<td>6. Free Willy 2</td>
<td>Warner Bros.</td>
<td>1</td>
<td>2,301</td>
<td>$7,039,608</td>
<td>$3,059</td>
<td>$9,524,272</td>
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<td>7. Pocahontas</td>
<td>Buena Vista</td>
<td>6</td>
<td>2,461</td>
<td>$5,726,376</td>
<td>$2,327</td>
<td>$11,343,942</td>
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<td>8. The Indian In The Cupboard</td>
<td>Paramount</td>
<td>2</td>
<td>1,723</td>
<td>$5,250,156</td>
<td>$3,047</td>
<td>$17,707,749</td>
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<td>9. First Knight</td>
<td>Columbia</td>
<td>3</td>
<td>2,161</td>
<td>$4,711,397</td>
<td>$2,180</td>
<td>$29,926,720</td>
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<tr>
<td>10. Bamman Forever</td>
<td>Warner Bros.</td>
<td>6</td>
<td>1,974</td>
<td>$3,601,663</td>
<td>$1,825</td>
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<td>11. Mighty Morphin Power Rangers</td>
<td>20th Century Fox</td>
<td>4</td>
<td>1,426</td>
<td>$1,366,612</td>
<td>$958</td>
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<td>12. The Bridges Of Madison County</td>
<td>Warner Bros.</td>
<td>8</td>
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<td>13. Judge Dredd</td>
<td>Buena Vista</td>
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<td>1,017</td>
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<tr>
<td>15. Congo</td>
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<td>7</td>
<td>798</td>
<td>$779,233</td>
<td>$976</td>
<td>$77,207,888</td>
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Domestic box-office, which includes USA and Canada for the weekend of July 21-July 23, totaled $81,001,201, breaking down to a $3,141 per-screen average off a total of 25,781 screens, thus giving a combined total of $882,322,803. (Courtesy Entertainement Data, Inc.)
to leave their home (as Bullock does here) for either work or food, or whatever. And for certain, there are crooks enough in the world willing and eager to take advantage of all that computers can do for them, and maybe someday someone will deal with that in a fashion which can be appreciated. Until then, The Net isn't it.

Producer/director Irwin Winkler keeps a fast pace to the piece by giving us music video flashes of computer monitors, quick cuts of pieces of sentences and commands and icons and pictures accompanied by lots of Swish and Whoosh and computer stomach growls in order to make us think we're getting something of substance, but it's all—as someone said a loooong time ago—
sound and fury signifying nothing. A chase film carried out by a totally inept
killer and a totally lucky but lovely young lady, designed to showcase the latest
in cellular phones and computers and how they can be used to track someone
from Mexico to Venice Beach to San Francisco to ad infinitum. It all just gets
tiresome in its repetition. He catches her, stops for a little sex with her, loses
her, catches her, brags about catching her, loses her, catches her, brags...etc.

Mmm, sorry... was I snoring?

Bullock must have wished several times she were back on that bus with
Keanu Reeves. She's lovely and this name-above-the-title-single-shot-on-the-
one-sheet star outing places the burden on her lovely shoulders. This isn't
to say she won't be able to handle it someday, but once her cute shy and coy
schtick is out of the way here and the heat is on, she's on a downward flight
path, totally at the mercy of coincidence. That's largely because there's no
substance to the character other than when she's in front of her computer—of
which she's set up to be sort of a genius at finding problems in new programs.
She's also set up as someone recoiling from the rest of the world and without
a keyboard and screen in front of her she's at a loss. The actress works, but
the work can be seen.

And the fact that Bullock's character is presented as such an innocent at
anything other than the computer makes Jeremy Northam's killer character
appear even more inept and ridiculous when he keeps losing her. He's slick
and slimy and he's a whiz with a cell phone. He's just not too responsible
toward taking care of physical business—other than making love on a boat at
least.

Dennis Miller isn't exactly what one would expect someone like Sandra
Bullock to be pining over, and the character he plays most assuredly isn't the
type she'd call when there's trouble (actually he's pretty tacky: a married
shrink seducing patient Bullock) and the chips are down—even if he does
have the hots for her—but that's the character he plays. Actually, both Miller
and Northam's characters are pretty sleazy. Is it something in Bullock's
characters' internal computer that brings her to such places, to such losers? But
she's a winner—how else could an agoraphobic know how to start a
pull-motor outboard, dodge cars in Venice, jump a raising bridge and
dream home-run swing a fire extinguisher?

Winkler and Rob Cowan produced.
REVIEWs By Hector Resendez

- VAN LESTER: En Transicion (Sonoro Records, 81579) Producer: Johnny Pacheco. TROPICAL.

Puerto Rican vocalist, Van Lester, returns from a too lengthy absence from the Salsa market. The title of his second album for FM&L's Sonoro label, En Transicion (En Transicion), serves to summarize what this talented singer is breaking out of. Lester has been living in the shadows of the late Hector Lavoe primarily because of the uncanny similarity in their vocal styles. This album is clearly defining what extraordinary range and talent this young man has. Producer Johnny Pacheco's influence is a tremendous asset.

- ISSAC DELGADO: Dando la Hora (QBADISC, 9019) Producer: Gonzalo Rubalcaba. TROPICAL.

Dando la Hora is Cuban vocalist Issac Delgado's actual debut recording as a soloist. The 1991 recording followed his departure from the group NG Delgado is prominently seen as one of the most vital Salsa singers from Cuba. He was an original member of Gonzalo Rubalcaba's first band. With members of Pablo Milanes band, Rubalcaba is this album's musical director. Delgado's casual, yet dynamic style is coupled with some incredible compositions. Call QBADISC for more info: 212/620-0320.

- TITO ROJAS: Por Derecho Propio (MP, 6162) Producer: Julio "Gunda" Merced. TROPICAL.

The much anticipated release of Tito Rojas' latest album, Por Derecho Propio, gives testament to his immense popularity. The veteran Salsa icon reigns as one of Puerto Rico's favorite sons. Rojas' career spans over 20 years and includes numerous awards and three Platinum records. Known as "El Gallo," Rojas' style is one of raw strength with a gutsy sensuality. Perhaps that is why he continues to be one of the most favorite performers in Salsa music.

PICK OF THE WEEK

CANTAR O NO CANTAR

Ernest Miranda & Junior Gonzalez

This combination, as one would imagine, is inevitable. Ernest Miranda and Junior Gonzalez are certainly superstars in their own right. Teamed together, they are a dynamic duo that will be nearly impossible to beat. Both are long-time icons of the Salsa generation, having strong ties with such greats as Willie Colon and Larry Harlow. All of the eight selections on this album are quality and innovative material, in particular the last number with mutual mentor Harlow is a smoking tune. This is an extraordinary album that should be heard by all die-hard Salsa fans.

- ISMAEL MIRANDA & JUNIOR GONZALEZ: Cantar O No Cantar (Asefra, 1003) Producer: Asefra Productions. TROPICAL.

News From U.S. & Latin America

By Hector Resendez

LATIN LEGEND RETURNS TO THE AIR: They say that old radio broadcasters never die, they just do it with less frequency. For Joe Gaines, being a radio shock is like second nature. He's been involved with Latin Traditional music on radio for well over forty years in the New York area. Gaines first began as a salesman for radio personality Dick Ricardo Sugar. In the 1960s, he sold airtime for WVED's Symphony Sid Torin, one of the most popular Salsa broadcasters in New York during the heyday of that genre. It was Torin who recognized Gaines' potential to become his eventual successor. By 1972, Gaines was picked as the number one rated Latin DJ in New York City by the then-popular and now-defunct Latin New York magazine.

"There were only three AM stations back in 1977," recalls Gaines, "when the economic situation was pretty bleak all over. Because of this, I left radio and went into the auto sales field." Gaines, known to many of his fans as "Train," remained in the limelight of the Salsa music circuit turning up to emcee events from time to time. Of course, Gaines would simply just hang with many of his friends in the business like Ray Barretto or Joe Cuba, to mention just a few, yet the beckoning call of the microphone and headphones never quite deserted for Gaines. As he told the Ambroj Beacon in a recent interview, "I just had a burning desire to go back to what I loved to do." Gaines went ahead and put his money where his mouth is on the air.

The Joe Gaines Music Express is now heard each Sunday night on New Jersey's 1200-watt WCNJ-FM, which is heard concurrently on 89.3 FM in Monmouth County and on 91.9 FM in Middlesex, New Jersey. The show airs from 4 p.m. to midnight with sidekick Nicky "El Padriño" Gomez, emcee at the famed CopaCabana Club in NYC. How does Gaines and Gomez fill eight hours of airtime? "We play a lot of vintage Latin artists like Tito Rodriguez, Tito Puente, Machito, Ray Barretto, Celia Cruz, Johnny Pacheco, Joe Cuba and Joe Quijano," I call them the 'Hall of Fame.' I also play contemporary Salsa artists like India, Marc Anthony, Jerry Rivera and Gilberto Santa Rosa," says Gaines. "We even play merenge, ballads, and pop music like Selena, Luis Miguel, and Jon Secada." Music with English lyrics is presented as well because Gaines believes in keeping up with the times. "I'm offering listeners an alternative to what's being heard on New York stations," emphatically states Gaines, "and really believe that they are enjoying what we play. People, whether young or old, want to hear the classics, the maestros of the music, with a touch of today's singers added in for good measure." Gaines takes great pleasure in saying that he knows Latin music even though he is not Latino himself. "I can listen to an album and tell you which song is going to be the hit."

What lies ahead on the tracks for The Joe Gaines Music Express? "I would like to get some airtime in NYC in the near future. Meanwhile, I'm enjoying what we're doing here at WCNJ. Sponsorship is up and growing. People have been very supportive." Whatever the future may hold, Joe Gaines' philosophy about life seems to say it all: "I can teach you how to dance, but either you have 'un corazon' or you don't." For many Latinos on the East Coast, Legend Joe's all heart.

DAISY FUENTES TO RELEASE WORKOUT VIDEO: Revlon superstar, MTV VJ, and restaurateur, Daisy Fuentes, will be releasing her first home workout video, Totally Fit, to be available Sept. 12th in both Spanish and English. The vid, produced by Ernest Schultz, will be released by BodyVision, a subsidiary of WarnerVision Entertainment, for a suggested retail price of $19.95.

The video will present Fuentes and world-class aerobics competitor and instructor Gizelle Roque de Escobar in a one-on-one personal training situation that will teach women how to look and feel their very best.

Fuentes is the host of various MTV U.S. and MTV Latino programs including Top 20 Video Countdown, Beach MTV and numerous specials such as Miss Universe. She is currently working with other supermodels as a worldwide representative of Revlon's classic cosmetics, fragrance, and beauty treatment lines. Fuentes recently completed a 12-month 1996 calendar for Landmark featuring glamorous and sexy images of the international supermodel.
News From Japan And The Orient
By Sachio Saito

ALL ROYALTIES DISTRIBUTED BY JASRAC (Japan's Association of Rights of Authors, Composers and Publishers) to copyright holders for March 1995 totaled $243 million. Domestic Repertoires accounted for $175 million while International Repertoires were $67 million. Breaking down the total according to items: performance royalties were $70 million in which domestic works showed $50 million; international titles reached $20 million; mechanical royalties were $156 million in which domestic works shared $122 million and international works showed $44 million. Of the total of mechanical royalties, audio discs were $116 million, 74% of the total. Music publishing were $4.7 million while record rentals showed $12 million.

AS A REINFORCEMENT STRATEGY of the International Repertoires section, Pioneer-LDC Record Co. has signed a contract with the Almo Sounds label of the USA. Through this contract the company has acquired an exclusive right to release and distribute all works of Almo Sounds. The first release of the label in this country from Pioneer-LDC will be on the market in October 1995.

LOCAL 45s TOP 10

1 - "Love Me, I Love You" (BMG Rooms) ............... B'z
2 1  "Tomorrow" (Tokuma Japan) .................. Mayo Okamoto
3 - "Namidaga Kirari" (Polydor) ................ Spits
4 2  "Zurai Onna" (BMG Victor) ............... Shara Q
5 4  "Robinson" (Polydor) ...................... Spits
6 - "Mirai No Tameni" (Bgram) ............... Deen
7 9  "Kimiga Itakara" (Zain) .................. Field Of View
8 - "Aoi Usagi" (Victor) ...................... Noriko Sakai
9 8  "Man & Woman" (Toys Factory) .......... My Little Lover
10 - "Waga Kokoro No Maria" (Sony) .......... Syogo Hamada

LOCAL CDs TOP 10

1 - Snap 007 (Victor) .......................... Snap
2 1  Code Name 1 Brother Sun (Pony Canyon) .......... Chage & Aska
3 - Konyonoko Dokobake (Toshiba EMI) ........ Eikichi Yazawa
4 3  Hyper Mix 4 (Avex) ....................... Trf
5 - Omae Hyakumade Washa Kajuukumade (Pony Canyon) .... Tunnels
6 4  Yuzurenai Natsu (Sony) ................... Tube
7 5  HiStory Past...etc. (Epic Sony) ............... Michael Jackson
8 - Bad Boys Bound Tokio II (Sony) ......... Tokio
9 6  M Collection Kazeo Sagashiteru (BMG Victor) . Masaharu Fukuyama
10 9  These Days (MM) ............................ Bon Jovi

(Continued from page 3)

Inaugural Seizure Under New Anti-Bootleg Law

THE FRAUD DIVISION OF NEW YORK CITY'S Customs Office, assisted by representatives from the Recording Industry Association of America, has executed the first seizure under the new Federal anti-bootleg statute signed into action in December 1994 by President Clinton as part of the General Agreement on Tariffs and Trade (GATT).

The first seizure occurred July 21 when approximately 2,900 alleged bootleg CDs, en route from Luxembourg, were intercepted by customs agents at JFK Airport. A controlled delivery, under the auspices of Customs, was then made to Zapp Records, Inc. in Greenwich Village where an additional 5,500 unauthorized CDs in bootleg form were confiscated. The CDs, which contained performances by The Doors, Phish, Madonna, Prince, Led Zeppelin, 10,000 Maniacs, R.E.M., The Beatles, Nirvana, Pearl Jam, Bruce Springsteen, Nine Inch Nails and The Rolling Stones, among others, had an estimated retail value in excess of $100,000.

"The RIAA commends George Weise, commissioner of U.S. Customs, and special agent Robert Van Kitten, in charge of New York City's Customs Office, for their outstanding efforts in this first action under the new Federal anti-bootleg statute," said the RIAA's Steven D'Oroffo, exec. vp/director of anti-piracy. "The significant seizure resulting from this inaugural effort indicates that with the ongoing cooperation of U.S. Customs, the new Federal law will assist profoundly in preventing bootleg sound recordings from entering the country."

NARM's Horovitz To Keynote Aussie Confab

THE NATIONAL ASSOCIATION OF RECORDING MERCHANTISERS will send its exec. vp Pamela Horovitz to be the keynote speaker at the first annual Australian Music Retailers Assn. convention, which takes place in Sydney September 30-October 2.

"I am deeply honored to have been invited to deliver the keynote address at AMRA's very first convention," Horovitz says. "The Convention epitomizes the zeal with which AMRA represents its members' interests, and this zeal will benefit the entire industry as issues and opportunities unfold in the years ahead. NARM is eager to work with AMRA on our many common challenges, from piracy and EAS to technology and marketing."

In addition to panel discussions, workshops and seminars, the convention will conclude with the presentation of the Australia Recording Industry Assn. Awards. Major and independent record companies including Sony, EMI, BMG, PolyGram, Warner, MCA, Mds, Shock, and Mushroom, together with other industry suppliers, will showcase their latest products and services at the music industry trade show.
On Stage

Gene Continues Tradition
By Steve Baltin

THE ROXY, WEST HOLLYWOOD, CA—Any self-respecting Anglophile is aware of how the British press loves to build up new bands before they ever make their way to the states. Recent examples include Stone Roses, Suede (now the London Suede), Elastica and Oasis. The most recent flavor of the day in the U.K. is Gene, a quartet that made the cover of MELody MAKer on the strength of only three singles.

Gene

The reason for the British swoon is fairly obvious, lead vocalist Martin Rossier sounds remarkably like Morrissey on Gene's A&M debut, OLYMpiAn. However, the band has tried to downplay the similarities, with only moderate success. When the group made its L.A. debut to a sold-out, industry heavy crowd at the Roxy, many were expecting Smithsmania. Sorry to disappoint those waiting for Gene to fall on its face, but the band was shockingly wonderful live.

Part of the reason for the attention focused on the group in its native country is the band's supposed arrogance. It makes for good print fodder, regardless of how accurate it is. Only in this case, it is true. Gene has an abundance of self-confidence. So what if the band members are arrogant. It was the number one reason for their success at the Roxy.

Many other bands would have choked under the pressure of its L.A. debut, playing to a full house. Not Gene. The group embraced the scenario, moving freely through tracks from OLYMpiAn, as well as an occasional new number. Rossier took command of the front of the stage, standing on speakers at times to shake hands with the adoring crowd.

Though the record has only been out domestically little more than a month, the first-waving fans at the foot of the stage seemed to know every word. A few of the songs had already made the rounds here through import bins, like "Haunted By You," the opening track on the CD. But the fans sang long as easily with the more recent material, such as "To The City." Gene clearly fed on the frenzy of the audience through out the set, which bolstered its confidence.

The three men who, along with Rossier, comprise Gene played their parts perfectly. All superb musicians, they stayed near the back of the stage, except for guitarist Steve Mason, who ventured into the spotlight during his occasional solo.

It was refreshing to see a British band that could actually play effectively live, and it was proof that the new wave of British acts are showing most impressively on stage. Oasis and Elastica had already proven themselves this year, and Gene showed it can more than carry on this invigorating new tradition.

Brownstone Rocks
The House From The Bottom Up

By M.R. Martinez

HOUSE OF BLUES, WEST HOLLYWOOD, CA—There's nothing like young little voices—used with skill—to demonstrate that musicianship in R&B/pop still thrives. Despite early sound mixing difficulties, that in part could be explained by the venue, the female trio of Brownstone sang through an hour-long set with vigor, enthusiasm and confidence, and managed to keep fresh the material that by now is familiar to its legion of fans.

The show was only the second Brownstone public performance with a brand recruited to play behind them (the first was a spot on the "Tonight Show With Jay Leno"). And, for the most part, the band left showmanship to the vocal delivery. Although the rendering of "If You Love Me" during the recent benefit show "Divas: Simply Singing," with only collaborator Gordon Chambers accompanying them on acoustic piano, demonstrated more fully the trio's musicianship as singers, the House Of Blues set was an example of the group's focus on stage delivery.

You don't expect a group with a debut album (even though the MJJ/ERG release "From The Bottom Up" has been certified gold and seems destined for platinum) to carry a full set. But, clad in a variety of patent leather and leopard skin patterns, they added dimension to what has become Brownstone standards.

First there's Niecei (Nicole Gilbert), who is the group's soaring engine, singing with individuality (but who surely pays tribute to Gladys Knight's classy style on solos); and then there's the sultry Maxee (Charmayne Maxwell, the rich counterbalance rather than soloist); and then newest member and hearty presence Kino Cooper (who replaced Monica Dolby, who is on medical hiatus).

There's no trepidation as they moved about the stage, launching easily into the Brownstone breakout hit "If You Love Me" at the top of the show. The best was yet to come. There were instances where it was evident they were finding common ground with the band's enthusiastic delivery. But it came together on tracks like "Pass The Lovin'," and "Half Of You" (written by Gilbert and Chambers), the latter of which became a showpiece for Nicci's rich, earthy delivery. The trio turned the classic "I Can't Tell You Why" into its personal probing treatise.

In a crescendo that paid tribute to musicality, the band played the intro to the classic Marvin Gaye lament "I Heard It Through The Grapevine." In a hookey fit of shock, the young divas admonished the audience for not acknowledging the seminal music. Then they embarked on their own "Grapevine," a full service, powerful midtempo ballad that packed emotive peaks and valleys — the way R&B songs should.

To Brownstone's credit, the group acknowledged the absences of its original member, eschewing an encore and leaving a buzz among the audience.
Cox & Jerks in L.A. SoCal band The Circle Jerks, took to the streets of downtown Los Angeles with director Alex Cox to shoot the video for the band's new single "I Wanna Destroy You"—maybe they're gonna join the MTA and dig a tunnel for the subway. Cox put the band to work in his 1986 film Repo Man, so this was a reunion, of sorts. Pictured (l-r): Alex Cox; band members Zander Schloss, Keith Morris, Keith Clark; video producer Todd Darling; and band member Greg Hetson.

Bad Company Of Strangers. In L.A. to perform at the Greek Theater, East West/Elektra group Bad Company stopped in at the Rockline studios to world debut their new album, Company Of Strangers. Pictured at the studio (l-r): East West/Elektra promo vp Paul Brown; Bad Co.'s Dave "Bucket" Colwell; Rockline host Steve Downes; the band's Simon Kirke, Rick Wills, Robert Hart and Mick Ralphs. Front: Rockline producer Jim Villanueva.

Camp in the old days never looked like this. Columbia Records Group chairman Don Ienner hosted the 3rd annual "Camp Columbia" at his farm in upstate New York. The all-day outing for CRG execs, staff, family and invited friends featured carnival games and rides, athletic events, water sports, and live performances from new and developing acts. After showcasing songs from their album Righteous, Dag meets backstage with lenner and Col execs.

Vanessa does the Quiet Storm. In NY, Mercury Records' Vanessa Williams took time out from her busy schedule to join 107.5's Vaughan Harper on the Quiet Storm at WBLS. Pictured at the station (l-r): Williams; Harper; and Mercury R&B promotions sr. director Mike Bernardo.

Tiddas Sisters Showcase. Folk legend Odetta met Loose Cannon/Island Aboriginal/Celtic trio Tiddas at the group's first U.S. showcase at NY's Bottom Line. The group, whose name is Aboriginal for "Sisters," will debut on the label in September. Pictured (l-r): Lu of Tiddas; Lisa Cortes, Loose Cannon president; Odetta; Amy and Sally of Tiddas.
<table>
<thead>
<tr>
<th>#1</th>
<th>Reba McEntire</th>
<th>Jennifer LeClere</th>
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<tbody>
<tr>
<td>1</td>
<td>AND STILL (MCA 55047)</td>
<td>Reba McEntire</td>
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<tr>
<td>2</td>
<td>I DON'T EVEN KNOW YOUR NAME (Ansa)</td>
<td>Alan Jackson</td>
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<tr>
<td>3</td>
<td>PARTY CROWD (MCA)</td>
<td>David Lee Murphy</td>
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<tr>
<td>4</td>
<td>A LITTLE BIT OF YOU (Career)</td>
<td>Lee Roy Parnell</td>
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<td>5</td>
<td>I DONT KNOW MY OWN STRENGTH (BNA)</td>
<td>Lorrie Morgan</td>
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<td>6</td>
<td>YOU'RE GONNA MISS ME WHEN I'M GONE (Ansa)</td>
<td>Brooks &amp; Dunn</td>
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<td>7</td>
<td>BOBBIE ANN MASON (Columbia 607712)</td>
<td>Rick Trevino</td>
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<td>8</td>
<td>THIS IS ME MISSING YOU (Epic)</td>
<td>James House</td>
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<td>9</td>
<td>NOT ON YOUR MIND (MCG/Car)</td>
<td>Jeff Carson</td>
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<td>10</td>
<td>IN BETWEEN DANCES (Ansa)</td>
<td>Pam Tillis</td>
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This Week’s #1: 

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<tr>
<th>#1 Indie</th>
<th>Reba McEntire</th>
<th>Jennifer LeClere</th>
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<tr>
<td>1</td>
<td>YOU HAVE THE RIGHT TO REMAIN SILENT (Curt)</td>
<td>Perfect Stranger</td>
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<td>2</td>
<td>YOU BETTER THINK TWICE (MCA 55035)</td>
<td>Vince Gill</td>
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<td>3</td>
<td>SHE AIN'T YOUR ORDINARY GIRL (RCA 66325)</td>
<td>Alabama</td>
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<td>4</td>
<td>WALKING TO JERUSALEM (MCA 11242)</td>
<td>Tracy Byrd</td>
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<td>5</td>
<td>LEAD ON (MCA 11092)</td>
<td>George Strait</td>
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<td>6</td>
<td>FINISH WHAT WE STARTED (Ansa)</td>
<td>Diamond Rio</td>
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<td>7</td>
<td>ONE EMOTION (RCA 66419)</td>
<td>Clint Black</td>
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<td>8</td>
<td>SOMEONES ELSE'S STAR (Asylum)</td>
<td>Bryan White</td>
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<tr>
<td>9</td>
<td>WHEN AND WHERE (Atlantic)</td>
<td>Confederate Railroad</td>
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<td>10</td>
<td>I WANT MY GOODBYE (Epic 90397)</td>
<td>Ty Herndon</td>
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<td>11</td>
<td>I THINK ABOUT IT ALL THE TIME (Capitol Nashville)</td>
<td>John Berry</td>
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<td>12</td>
<td>DOWN IN TENNESSEE (Decca 11094)</td>
<td>Mark Chesnutt</td>
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<td>13</td>
<td>THAT AIN'T MY TRUCK (Decca 11098)</td>
<td>Rhett Akins</td>
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<td>14</td>
<td>SHOULD'VE ASKED HER FASTER (RCA 66322)</td>
<td>Ty England</td>
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<td>15</td>
<td>HALFWAY DOWN (Epic 61468)</td>
<td>Patty Loveless</td>
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<tr>
<td>16</td>
<td>DON'T STOP (Columbia 66412)</td>
<td>Wade Hayes</td>
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<tr>
<td>17</td>
<td>BIG OL' TRUCK (Polydor 314523)</td>
<td>Toby Keith</td>
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<tr>
<td>18</td>
<td>SOMETIMES I FORGET (Columbia 64330)</td>
<td>Doug Stone</td>
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DARRED IF I DON'T (DANGED IF I DO) (Capitol Nashville) | Shenandoah | 3 15 |

| #10 | MAMA’S LOVE (Platinum Plus) | Christy Lynn | 92 15 |
|---|---|---|
| 66 | ANY MAN OF MINE (Mercury) | Shania Twain | 16 11 |
| 67 | I LIKE THE SOUND OF THAT (Atlantic) | Woody Lee | 48 2 |
| 68 | PARTY ALL NIGHT (Warner Bros. 45856) | Jeff Foxworthy with Little Texas and Scott Rouse | 49 2 |
| 69 | THAT'S JUST ABOUT RIGHT (Ansa) | Blackhawk | 21 16 |
| 70 | I'M IN LOVE WITH A CAPITAL "U" (Epic 64357) | Joe Diffie | 29 10 |
| 71 | I WOULD'VE BEEN THERE BY NOW (Platinum Plus) | Jennifer LeClere | 52 8 |
| 72 | SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Atlantic) | John Michael Montgomery | 38 11 |
| 73 | THEY'RE PLAYING OUR SONG (Atlantic) | Neal McCoy | 41 14 |
| 74 | FIND OUT WHAT'S HAPPENIN' (Capitol Nashville) | Tanya Tucker | 45 9 |
| 75 | MISSISSIPPI MOON (BNA 66417) | John Anderson | 47 16 |
| 76 | TELL ME I WAS DREAMING (Warner Bros. 45603) | Travis Tritt | 50 16 |
| 77 | FALL IN LOVE (BNA 66502) | Kenny Chesney | 51 18 |
| 78 | WHO AM I FOOLING (Platinum Plus) | Tim Wakefield | 53 15 |
| 79 | DON'T MAKE ME FEEL AT HOME (Mercury 525852) | Wesley Dudley | 54 8 |
| 80 | I'LL TAKE MY CHANCES (Platinum Plus) | Cary Cools | 65 8 |
| 81 | FORGIVENESS (Reprise 45592) | Victoria Shaw | 55 58 |
| 82 | YOU CAN SLEEP WHILE I DRIVE (MCA 11201) | Trish Yearwood | 56 14 |
| 83 | I DON'T HAVE TO CRY ANYMORE (Rickwood) | Rob Allen | 66 9 |
| 84 | TEXAS TORNADO (Atlantic) | Tracy Lawrence | 57 16 |
| 85 | HOME WITH YOU (Fraternity) | Cyndy Fye | 68 9 |
| 86 | LEAVING YOU (NOW) | Teena | 69 8 |
| 87 | THE SINGER (La Doo) | P. J. LaDor | 70 7 |
| 88 | WHAT SHE DOESN'T KNOW (Platinum Plus) | Tim Williams | 71 6 |
| 89 | FRIDAY NIGHT STAMPEDE (SBG 0005) | Western Flyer | DEBUT |
| 90 | IF I WERE YOU (Epic 53962) | Collin Raye | 58 17 |
| 91 | GONNA FIND ME A DOCTOR (Gluebox) | Mike Manue | 75 4 |
| 92 | THE SON STARTED SHININ' (Mountain Top Records) | Tom Mac Weatherly | 74 6 |
| 93 | SOUTHERN GRACE (Warner Bros. 45739) | Little Texas | 59 14 |
| 94 | YOU DON'T EVEN KNOW WHO I AM (Epic 41680) | Patty Loveless | 60 20 |
| 95 | AMERICA (Platinum Plus) | C. J. & Company | 77 8 |
| 96 | MAMA CRIED (Platinum Plus) | Valerie Lyle | 78 7 |
| 97 | GOOD GIRL (Silver Vang) | Drew Stevens | 79 4 |
| 98 | IF FLOWERS COULD GROW (Platinum Plus) | John Wesley Carpenter | 80 3 |
| 99 | LIVIN' ON BEANS (Fraternity) | The Inconceivable Band | 81 5 |
| 100 | PARTY ON THE COUCH (Platinum Plus) | Beau Powers | 82 3 |
| 101 | HOLD ON TO YOUR DREAMS (Starplug) | Jamie Harper | 83 2 |
| 102 | BUT GOD KNOWS (Alh) | Jim Wilkeson | 84 4 |
| 103 | CASANOVA COWBOY (Rickwood) | Andy Wonn | 85 2 |
| 104 | BORROWED ANGEL (Sing-1) | Gil Harvey | DEBUT |
| 105 | GOD DON'T TAKE AMERICAN EXPRESS (Sing-1) | Jim Fullen | DEBUT |
| 106 | 60 MINUTE MAN (Eclipse) | Harry David & The Galaxies | DEBUT |
| 107 | TRANSPLANT (Alliance) | Tom Cunningham | 89 2 |
| 108 | A LITTLE BIT OF LOVE (Sing-1) | Monica Boswell | 90 2 |
| 109 | SLEEPIN' LIKE A BABY (Platinum Plus) | Dave Clark | 62 15 |
| 110 | COLD TURKEY (Platinum Plus) | Chris Wright | 63 14 |
| 111 | WHAT DO YOU WANT WITH HIS LOVE (Warner Bros. 45562) | David Ball | 64 11 |
| 112 | UGLY (Sea Notes) | Captain Sam Crutfich | 67 13 |
| 113 | ALL THAT HEAVEN WILL ALLOW (MCA 10961) | The Mavericks | 72 10 |
| 114 | HELLO CRUEL WORLD (Capitol Nashville 28329) | George Ducas | 73 12 |
| 115 | NOT SO DIFFERENT AFTER ALL (Asylum) | Brother Phelps | 76 6 |
| 116 | GOOD-BYE HEARTACHE (Platinum Plus) | Gerald Curry | 86 15 |
| 117 | TIED TO THE TRACK (Platinum Plus) | Nikki Rose | 87 15 |
| 118 | I'M STILL DANCIN' WITH YOU (Columbia 66412) | Wade Hayes | 88 20 |
| 119 | THE GOVERNMENT DANCE (Love) | Al Petty | 91 14 |

This Week’s #1: Reba McEntire and Jennifer LeClere. The top song this week is "D及YOU HAVE THE RIGHT TO REMAIN SILENT," performed by Perfect Stranger. The top 100 country singles chart for August 5, 1995, includes a variety of popular songs from different artists and labels, ranging from "ANY MAN OF MINE" by Shania Twain to "MISSISSIPPI MOON" by John Anderson. The chart reflects the popularity and diversity of country music during that period.
COUNTRY MUSIC

COUNTRY SINGLES INDEX

4:00 MINUTE MAN (N/A)
A HEART WITH A WHEEL DRIVE: Pat Black, Billy Mekley (You Name It Music, BMI)
A LITTLE BIT OF TEA: Willie Nelson, Alonzo Moncrief (Big Trouble Music/Alias Music, BMI), Buddy Miller, ASCAP
A LITTLE BIT OF LOVE (N/A)
ALL I NEED TO KNOW Steve Starcher, Mark Alan Springer (Lone Star Music/Devil Alone Music, ASCAP/Martin Music, BMI)
ALL THAT HEAVEN WILL ALLOW Alan Springer (Just Spring Music, ASCAP)
AMERICA (N/A)
ANY MAN OF MINE: trendy Law (Law Stars Inc., BMI/Starland Enterprises, ASCAP)
AND STILL: Lee Hazlewood, Tony Joe White (Shelby Songs, BMI, ASCAP)
BART, HOW LOW THAT FLOODS YOU Tony MacLeod, Tony曼德森 (BMG Songs, ASCAP, "Better Things From The Same Song" is a retrospective ballad that looks at what might have been.
BIG OL TRUCK Ken Truck Phillips (Porter Wagoner Inc., BMI/Generals Music)
BOBBIE ANN MASON Marla D. Steiner (Mark D. Mason, ASCAP)
BOOMWHACKERS (N/A)
BOTTLE GROWLER: "That Road Not Taken" (BMG 5P-64944) "That Road Not Taken" is hot on the heels of Murphey's breakthrough single, "Party Crowd." Murphey has made good use of his 17 years in the business and emerged as a highly skilled raconteur. This self-penned tune is as sweet as the bottle of woe he sings about.

LONESTAR: "Tequila Talkin'" (BNA BDJ64386-2)
Country music has some great "tequila" songs—think of "Jose Cuervo" or "Straight Tequila Night" (must be the way the word rolls off the tongue). BNA's new group, Lonestar, delivers the latest ode to salt and lime with "Tequila Talkin'," a fine debut single with an infectious chorus and the expert production of Don Cook and Wally Wilson.

DARRELL MURPHY: "Dust On The Bottle" (BNA BDJ64386-2)
Dust On The Bottle is hot on the heels of Murphey's breakthrough single, "Party Crowd." Murphey has made good use of his 17 years in the business and emerged as a highly skilled raconteur. This self-penned tune is as sweet as the bottle of woe he sings about.

STACEY DUNCAN "Honey I Do" (Columbia CSK-77942)
Stacy Dean Duncan has often been tagged as a retro country singer. "Honey I Do," from Campbell's latest album, Hurt City captures the essence of his unique style. With its rumbling bass line and Campbell's swaggering approach to saying those three words, "Honey I Do" is a made-for-radio hit. If given a chance, Campbell could become leader of the pack in retro country.

MARTINA McBRIDE: "Safe In The Arms Of Love" (RCA RDJ64345-2)
Each time McBride releases a single she showcases a different facet of her voice. It's hard to decide where to give credit—production? Song choice? Original talent? Most likely all of these areas deserve equal accolades. "Safe In The Arms Of Love" is from her third as yet-unitled album and is written by veteran writers Pam Rose, Mary Ann Kennedy and Pat Bunch. Not only does McBride keep getting better and better, she avoids recording the same type of song over and over.
COUNTRY MUSIC

Gill Returns To Host ’95 CMA Awards

By Wendy Newcomer

COUNTRY’S ‘CLOWN PRINCE OF COMEDY,’ Vince Gill, will host the 29th Annual Country Music Assn. Awards, ’95,” to be aired on CBS Television on Wednesday, October 4 from 8 to 11 p.m. (Eastern). This is Gill’s fourth year as host of the special. The CMA Awards will be broadcast live from the Grand Ole Opry House in Nashville.

“Vince has been an incredible host for the past three years,” said Ed Benson, CMA executive director. “He’s been teamed with Reba McEntire and Clint Black, then last year handled hosting on his own. In post telecast research, viewers ranked Vince extremely favorably. Thanks in part to his natural charm and abundant humor, the CMA Awards telecast has also topped the ratings for the past three years. In fact, last year’s telecast was the top-rated entertainment special on the CBS Television Network during the 1994-95 television season.”

Gill is the all-time leading CMA Award Winner and the organization’s reigning Entertainer of the Year. “I am surprised that I still get to keep doing it,” he says of being asked to host the gala once more. “They put trust in me because they know I have fun with it. When I need to be serious, I can be serious. Hosting is not hard to do because they prepare you so well. I’m not afraid to screw up. I can laugh at myself and be the first one to say, ‘You blew that one.’ I just enjoy it, and I do take a lot of responsibility. It’s the biggest night for Country Music. I feel like a champ that they want me to go out and introduce folks. I look out there, and I know every face. It’s amazing how that puts you at ease. My buddies are all out there doing awful things to try to get me to goof up.”

He’s occasionally tempted to play a joke or two on some of those buddies sitting out front. “Bob (DiPiero), Pam Tillis’ husband, is a really good friend of mine. Pam did a really good number last year (‘Mi Vida Loca’) with that dancer, I came out with a joke, and it went over pretty good but I wanted to say, ‘Did anyone know that dancer was Pam’s husband Bob?’ I didn’t think of it until the end, and I was so crushed that I couldn’t pull that one off! Then there are certain times where you have to keep your mouth shut. I can’t go out there and ad lib the entire time because the show would run over, and Walter (Miller, producer) would ring my neck!”

The MCA singer/songwriter has had enough years of hosting to recall some memorable moments. “There have been some funny jokes and good one-liners. Some of the performances have been totally unbelievable. I remember Wynonna singing with a string section (‘Is It Over Yet?’) in 1995. My favorite was last year—great music! That’s what it’s all about.”

The CMA Awards show was the first music awards special to be carried on network television and has consistently scored highly in the ratings. Last year’s special ranked seventh out of 107 entertainment specials overall for the 1994-95 television season.

CMA 1995 Broadcast Noms Bow

THE COUNTRY MUSIC ASSN. announced the nominees for the 1995 Station of the Year and Broadcast Personality of the year awards. The winners will be recognized during the 29th Annual CMA Awards.

Earlier this year, the CMA restructured the awards categories by adding-“Major Market” to the three previous market categories—small, medium and large—which have been the basis for the awards since 1973.

The following stations are finalists for the 1995 Station of the Year Award:

SMALL MARKET: KYKR, Beaumont, TX; KYKZ, Lake Charles, LA; WITL, Lansing, MI; WOGK, Gainesville, FL; and WTCR, Huntington, WV.

MEDIUM MARKET: KASE, Austin, TX; KDRK, Spokane, WA; KUZZ, Bakersfield, CA; WSSL, CA; and WUSB, Chattanooga, TN.

LARGE MARKET: WFMS, Indianapolis, IN; WMIL, Milwaukee, WI; WNIX, Nashville, TN; WSOG, Charlotte, NC; and WTQR, Winston-Salem, NC.

MAJOR MARKET: KMLE, Phoenix, AZ; KMPH, Seattle, WA; WGER, Cleveland, OH; WPOC, Baltimore, MD; and WUSN, Chicago, IL.

Finalists for 1995 Broadcast Personality of the Year are:

SMALL MARKET: Gary Lee Love, KYKR, Beaumont, TX; John Bay, WLWI, Montgomery, AL; Buck & Jennifer, KXYL, Brownwood, TX; Dana & Mike, KGEE, Odessa, TX; and Kelly & McCoy, KRMG, Shreveport, LA.

MEDIUM MARKET: John Rivers Owens, WGNE, Daytona Beach, FL; Yawn Patrol, WGNE, Daytona Beach, FL; Bob Robbins, KSSN, Little Rock, AR; Morning Krew, KRST, Albuquerque, NM; and Shores & Steele, WKKO, Toledo, OH.

LARGE MARKET: Carl P. Mayfield, WSIX, Nashville, TN; Dixie Lee & Skip Mahaffey, WCOL, Columbus, OH; Carl Shannon/Kathy Martindale, WSM, Nashville, TN; Dan & Mary, KFKF, Kansas City, KS; and Hollywood Hendrix, WSIX, Nashville, TN.

MAJOR MARKET: Stu Evans, KMLE, Phoenix, AZ; Jim Mantel/Erin Weber, WGAR, Cleveland, OH; Tim & Willy, KMLE, Phoenix, AZ; Teri Norman, WPOC, Baltimore, MD; and Danny Wright, WGAR, Cleveland, OH.

In Other News...

Magnatune recording artist Shelby Lynne gave a special performance at a benefit for AidsFar (American Foundation for AIDS Research), which was founded by Elizabeth Taylor. “Two-Steppin’ For The Cure II” honored Clint Black, Oreg Louganis, Liza Minnelli and others for their efforts in the fight against AIDS. (Pictures↓): Scott Bais; Minnelli; Lynne; and Herbie Hancock.

EPIC RECORDING ARTIST TY HERNDON appeared in court on July 18 in Forth Worth, Texas, where an indecency charge was dismissed. Herndon completed a drug rehab program and, based on his immediate and direct response, was granted probation by the judge with respect to a possession charge. He agreed to provide 200 hours of community service and is expected to be touring again by the end of the month.

MUSIC ROW PUBLICIST NANCY RUSSELL has opened a full-service public relations company, FORCE. The initial roster includes Trisha Yearwood, Travis Tritt, The Mavericks, Brooks & Dunn and Lee Roy Parnell, among others.

REPRISE RECORDS’ VICTORIA SHAW performed at the July 22 “Healing of the Heartland” concert in Oklahoma City, OK, a benefit for victims of the April bombing. Shaw was just blocks away at an Oklahoma City radio station when the bombing occurred. The Warner Bros. artist showcased songs from her debut album, In Full View.

TOM BECCI WAS APPOINTED controller for Capitol Nashville. As controller, Becci is responsible for tracking the finances of the label. Among other duties, he will report on the label’s recording costs, develop sales forecasts and oversee all office administration.

SONGWRITER MARK D. SANDERS has renewed his exclusive contract with Starstruck Writers Group. The deal also aligns Sanders’ Mark D. (Continued on page 26)
High Debuts

1. TRACY LAWRENCE—"If The World Had A Front Porch" (Atlantic)—#36
2. KENNY CHESNEY—"All I Need To Know" (Mercury) —#42
3. MARTINA McBRIEDE—"Safe In The Arms Of Love" (RCA) —#42
4. ALISON KRAUSS—"Baby, Now That I Found You" (Rounder) —#44

Most Active

1. TY HERndon—"I Want My Goodbye Back" (Epic) —#20
2. COLLIN RAYE—"One Boy, One Girl" (Epic) —#32
3. WADE HAYES—"Don’t Stop" (Capitol) —#26
4. TOBY KEITH—"Big Ol’ Truck" (Polydor) —#27
5. CLINT BLACK—"One Emotion" (RCA) —#17

POWERFUL ON THE PLAYLIST— The Cash Box Top 100 Country Singles chart is led by the Reba McEntire single "And Still." This week’s chart displays a few big movers with six debuts breaking into the Top 50. Leading the way in the most-movement category is Ty Herndon’s "I Want My Goodbye Back," re-entering the Top 50 with a 41 spot jump after a big resurgence in airplay. Following, with an 11 spot leap to #32 is Collin Raye and "One Boy, One Girl." Two singles, Wade Hayes’ "Don’t Stop" at #26, and "Big Ol’ Truck" by Toby Keith at #27, jumped seven spots this week. As for debuts, four acts hit this week’s Top 50. Leading the way for the highest debut position with the single "If The World Had A Front Porch" is Tracy Lawrence at #36. Entering at #40 is Kenny Chesney with "All I Need To Know." Martina McBride’s "Safe In The Arms Of Love," comes in at #43. And finally, a refreshing cover of the original foundations hit "Baby, Now That I Found You" from Alison Krauss breaks into the Top 50 at #49.

Songwriters Of The Week: Congratulations go out to Liz Hengeker and Tommy Lee James, who penned the Reba McEntire #1 hit, "And Still."

CMT Top Twelve Video Countdown

1. JAMES HOUSE — "This Is Me Missing You" (Epic)
2. LORRIE MORGAN — "I Didn’t Know My Own Strength" (BNA)
3. JOHN MICHAEL MONTGOMERY
4. RICK TREVINO — "Bobble Ann Mason" (Columbia)
5. LEE ROY PARNELL — "A Little Bit Of You" (Career)
6. ALAN JACKSON — "I Don’t Even Know Your Name" (Arista)
7. BROOKS & DUNN — "You’re Gonna Miss Me When I’m Gone" (Arista)
8. TAMMI ISS — "In Between Dances" (Arista)
9. TRACY BYRD — "Walkin’ To Jerusalem" (MCA)
10. PERFECT STRANGER — "You Have The Right To Remain Silent" (Curb)
11. DIAMOND RIO — "Finish What We Started" (Arista)
12. JEFF CARSON — "Not On Your Love" (MCG/Curb)

—Compliments of CMT video countdown, week ending July 26, 995.

Cash Box
COUNTRY RADIO

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—Compliments of CMT video countdown, week ending July 26, 995.
News (Continued from page 24)

Music company. Sanders has written hits such as "If You've Got Love," "The Heart Is A Lonely Hunter," and "They're Playing Our Song."

NINA ROSSMAN WAS PROMOTED to vp of promotion at Magnatone Records. Rossman joined Magnatone in December 1994, where she held the title of director of national promotion.

CLINT BLACK AND TIM MCGRAW will share both a stage and a page in history. McGraw and Black co-headlined several concerts in late July and August. In May, McGraw joined Black in the history books, becoming the second person in the Academy of Country Music's 30-year history to be given its "Album of the Year" and "Top New Male Vocalist" awards simultaneously.

ABC RADIO NETWORKS WELCOMES Linda O'Brian as the new midday on-air personality for Country Coast-to-Coast. Kevin Malvey is the new weekend personality for Real Country; and George Thomas is the new full-time on-air personality for Real Country.

RCA'S AARON TIPPIN TIED THE KNOT on July 15 in Nashville. Tippin married his girlfriend and business partner, Thea Coronotos. The newlyweds have created their own agency, Tip Top Entertainment.

RICK ALTER MANAGEMENT APPOINTED Rundi Ream as office manager. Ream will serve as a liaison for radio and media activities.

GIANT RECORDS' JOHNNY PAYCHECK will be honored with a tribute show on Music City Tonight on Monday, August 14. Merle Haggard, Paycheck's close friend, will be a special guest.

JOHN ROSE WAS APPOINTED vp of sales at Capitol Nashville. Rose will present and market the artists and music of Capitol Nashville to mass merchant, retail accounts and distributors.

JIMMY RECTOR HAS JOINED DECCA Records as director of Southeast regional promotion. Rector will be based in the Atlanta Uni Distribution office.

MCA/Nashville artist David Lee Murphy recently traveled to Portland, Maine to perform on a WPOR "Party Crowd" cruise. Pictured (1r): Top row: Tom Hennessy, program director; Loretta Crawford, Morning Show co-host; Murphy; Bill Theriault, promotion director. Bottom row: Debbie Igo; Chuck Ito, production director; and Bud Sawyer, morning show co-host.

Capitol Nashville recording artist Garth Brooks received a star on the legendary Hollywood Walk of Fame in front of the Capitol Records Tower on June 30. During the ceremony, Brooks buried the masters of his current album, The Hits underneath the star for posterity. Pictured (1r): Terri Santisi, exec. vp/gm, EMI Records Group North America; Brooks; Sandy Brooks; and Scott Hendriks, president/CEO Capitol Nashville.

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

KVOO/Tulsa, OK
NEAL MCCOY—"They're Playing Our Song"
SHANIA TWAIN—"Any Man Of Mine"
VINCE GILL—"You Better Think Twice"
BLACKHAWK—"That's Just About Right"
SHENANDOAH—"Dared If I Don't (Danged If I Do)"

KIXS/Victoria, TX
DAVID LEE MURPHY—"Party Crowd"
BLACKHAWK—"That's Just About Right"
SHENANDOAH—"Dared If I Don't (Danged If I Do)"
JEFF CARSON—"Not On Your Love"
VINCE GILL—"You Better Think Twice"

KVOX-FM/Moorhead, MN
SHANIA TWAIN—"Any Man Of Mine"
VINCE GILL—"You Better Think Twice"
SHENANDOAH—"Dared If I Don't (Danged If I Do)"
REBA MCENTIRE—"And Still"
BLACKHAWK—"That's Just About Right"

WKEE/Newport, VT
JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"
SHANIA TWAIN—"Any Man Of Mine"
BLACKHAWK—"That's Just About Right"
DAVID LEE MURPHY—"Party Crowd"
REBA MCENTIRE—"And Still"

KICE-FM/Bend, OR
ALAN JACKSON—"I Don't Even Know Your Name"
REBA MCENTIRE—"And Still"
DIAMOND RIO—"Finish What We Started"
JAMES HOUSE—"This Is Me Missing You"
LORRIE MORGAN—"I Didn't Know My Own Strength"

KBBY/Ell Dorado, AR
BLACKHAWK—"That's Just About Right"
VINCE GILL—"You Better Think Twice"
ALAN JACKSON—"I Don't Even Know Your Name"
REBA MCENTIRE—"And Still"
LORRIE MORGAN—"I Didn't Know My Own Strength"

WOW/Omaha, NE
BLACKHAWK—"That's Just About Right"
DAVID LEE MURPHY—"Party Crowd"
SHENANDOAH—"Dared If I Don't (Danged If I Do)"
CLAY WALKER—"My Heart Will Never Know"
VINCE GILL—"You Better Think Twice"
INDIE CHART ACTION—Currently finding their way up the Top 100 Cash Box chart, there is a total of 23 independent artists. Leading the Cash Box independents for the second week is Jennifer LeClerc with “I’d Of’Been There By Now,” on the Plainview Plus label. The single currently resides at #51 on the chart. In the second highest spot for the indie, it’s Cary Cooley with “I’ll Take My Chances” at #60. To finish out the movers, Rob Alan moves to #63 with “I Don’t Have To Cry Anymore,” “Home With You” by Cyndy Fye moves to #65, “Leaving You” by Teena moves to #66, P.J. LaDoir moves to #67 with “The Singer,” “What She Doesn’t Know” by Tim Williams moves to #68, Mike Manuel’s “Gonna Find Me A Doctor” moves to #71, Tom Mac Weatherly with “The Son Started Shinin’” moves to #72, C.J. & Company’s “America” moves to #75, “Mama Cried” by Valerie Lyle moves to #76, “Good Girl” by Drew Stevens moves to #77, John Wesley Carpenter moves to #78 with “If Flowers Could Grow,” “The Incorrect Band’s” “Livin’ On Beans” moves to #79, “Party On The Couch” by Beau Powers moves to #80, “Hold On To Your Dreams” by Jamie Harper moves to #81, “But God Knows” by Jim Wilkerson moves to #82. Andy Wonn’s “Casanova Cowboy” moves to #83, “Transplant” by Tom Cunningham moves to #87, and finally, Monica Boswell moves to #88 with “A Little Bit Of Love.” As for debuts, Gil Harvey breaks into the Top 100 at #84 with “Borrowed Angel,” coming in at #85 is Jim Fullen with “God Don’t Take American Express,” and Harry Deal & The Galaxies enter at #86 with “60 Minute Man.”

Top Ten Rising Independents
1. JENNIFER LECLERE—“I’d Of’Been There By Now”’
2. CARY COOLEY—“I’ll Take My Chances”
3. ROB ALAN—“I Don’t Have To Cry Anymore”
4. CINDY FYE—“Home With You”
5. TEENA—“Leaving You”
6. P.J. LA DOIR—“The Singer”
7. TIM WILLIAMS—“What She Doesn’t Know”
8. MIKE MANUEL—“Gonna Find Me A Doctor”
9. TOM MAC WEATHERLY—“The Son Started Shinin’”
10. C.J. & COMPANY—“America”

Out-Of-The-Box Independent Releases
NIKKI ROSE—“Hooked Again”
AL LOPEZ—“Smooth Runnin’ Engine”

Single Review
P.J. LaDoir: “The Singer” (LaDoir Records)

LaDoir’s latest single chronicles the life of an entertainer with a clarity that both artists and fans can relate to. The story in “The Singer” is complemented by LaDoir’s traditional-style vocal and sincere emotion. This ballad is currently at #67 on the Cash Box country singles chart and is still moving upward.

Indie Spotlight
Harry Deal & The Galaxies: Gone “Beach Country”

COUNTRY MUSIC IS EVERYWHERE—it can even be found on the beach. Beach Music’s Harry Deal and the Galaxies have recently merged the two formats on their latest album, Beach Country. Deal, from the small North Carolina town of Taylorsville (population 1,500), got his start in the music business under rather unusual circumstances. He first organized his musical group for a one-time appearance at a statewide Beta Club convention held in Asheville, North Carolina. Soon the group worked its way to the finals of a NC 4-H contest in Raleigh. From there, they played a nine-summer stint at the Myrtle Beach Pavilion, where their energetic performances set several attendance records for the July 4th, Labor Day and Easter Weekends. It was at the Pavilion (right next door to the Bowery, where Alabama launched their super career) that Harry Deal and the Galaxies gained a following that has enabled them to branch out to audiences spanning several musical formats.

Early in his career, Deal played trumpet in grammar school and high school band, serving as drum major during his senior year. He also formed his own band during that time and went on to college at Duke University. Deal’s group played for hundreds of fraternity parties at over 20 colleges in North Carolina, South Carolina, Tennessee, Georgia, Alabama and Virginia. In addition to playing on weekends in his own band, Deal continued his school band tradition and played in the Duke Marching Band for two years (including one Cotton Bowl game). Despite his multi-instrumental talents, Deal’s main musical interest was singing. He parlayed his vocal talent into a recording stint at a local radio station in Hickory, NC. Deal and the band did many guest shots on TV in Charlotte, including the Arthur Smith Show, Kilgus Kanteen, Scene at Noon, Tommies Fifties Show and several others.

Harry Deal and the Galaxies had substantial regional success with several hit singles, including “Hey Baby,” and “39-21-40 Shape,” which is now part of the Preppy Deluxe album on Ripeke Records. Preppy Deluxe also has such rock and beach classics as “The Twist” by Chubby Checker, “Carolina Girls” by Chairman of the Board, “Under The Boardwalk” by the Drifters, “Wipe Out” by The Safaris, “Be Young, Be Foolish, Be Happy” by The Tams.

Living in the Carolinas where Beach Music is very prominent, Deal began to notice country music lovers also enjoyed Beach and Oldies from the ‘50s and ‘60s. “I also noticed that the Beach Music dance, The Shag, is exactly the same as the East Coast Swing seen on TNN everyday. So I decided to record some Beach Music classics with a country feel,” Deal said.

Harry Deal and the Galaxies’ new single is the classic “60 Minute Man,” from their album Beach Country.
The Cumberland Boys have been busy working on their latest album, Nothing But Love, to be released by the end of summer. Pictured in the studio are (l-r): Back row: Jim Worthing, Steve Goforth, Depp Britt, and Bill Britt, the Cumberland Boys. Front row: Gary Prim, producer; and Bill Warner, engineer.

Sierra Nashville artists The Fox Brothers take a break during a vocal recording session for their next album. Pictured (l-r): Standing: Marty Lyon; Randy Fox; Jerry Porterfield; Lynn Fox; and Derrick Conner. Seated: Kevin McManus, producer; and Roy Fox.

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RADIO PLAYLISTS

Some Of What’s Playing In Heavy Rotation:

WDLJ-Indianola, MS
CHARLIE DANIELS—“Business Of Love”
MARGO SMITH—“Cross Your Heart”
DEL WAY—“Cross Standing In The Way”
BRUSH ARBOR—“Doing What We Said We’d Do”
BUDDY GREEN—“Don’t It Make You Want To Praise The Lord”

WTWZ-Clinton, MS
ROAKS—“Chisled In Stone”
DEL WAY—“Cross Standing In The Way”
BUDDY GREEN—“Don’t It Make You Want To Praise The Lord”
LENNY LEBLANC—“Everybody Needs Love”
MANUEL FAMILY BAND—“Gonna Find Me A Doctor”

WEPA-Eupora, MS
MARGO SMITH—“Cross Your Heart”
WALT MILLS—“The Devil’s In The Phone Booth Dialing 911”
HERMAN TRUELOVE—“Point Of Rescue”
W. C. TAYLOR—“The Carpenter Man”
MIDSOUTH—“You Can’t Walk This Road Alone”

WBTX-Broadway, VA
JEFF & SHERI EASTER—“Speak To The Mountain”
BUDDY GREEN—“Don’t It Make You Want To Praise The Lord”
BRUSH ARBOR—“Doing What We Said We’d Do”
MIDSOUTH—“You Can’t Walk This Road Alone”
ISAACS—“I’m Gonna Move”

WPUV-Pulaski, VA
W. C. TAYLOR—“The Carpenter Man”
RANDY COWARD—“Whether Good Or Bad”
RONNY MCKINLEY—“Plain As Day”
BRUSH ARBOR—“Doing What We Said We’d Do”
MIDSOUTH—“You Can’t Walk This Road Alone”

WJCR-FM-Upton, KY
THE CRAB FAMILY—“Ghost Stories”
MANUEL FAMILY BAND—“Gonna Find Me A Doctor”
MIDSOUTH—“You Can’t Walk This Road Alone”
JEFF MCKEE—“Faith Holds On”
DEL WAY—“Cross Standing In The Way”

CHRISTIAN COUNTRY REVIEW-Broken Bow, OK
BILLY WALKER—“Lay It Down, Give It Up”
MIDSOUTH—“You Can’t Walk This Road Alone”
MACK TAYLOR—“In His Hands”
DON RICHMOND—“Ridin’ Out The Storm”
JERRY FOSHEE—“Love Is...”
This Week's Debuts

MARTY RAYBON—"Master Of The Word"—(Columbia)#28
CRYSTAL GAYLE—"Someday"—(Intersound)#31
KENDALLS—"One Way Or The Other"—(Lonesome Dove)#34

Most Active

KEN HOLLOWAY—"He Who Made It Rain"—(Ransom)#22
LENNY LE BLANC—"Everybody Needs Love"—(Integrity)#21
TERRI LYNN—"Send The Light"—(Brentwood)#24
BILLY WALKER—"Lay It Down, Give It Up"—(Tall Texan)#13

Powerful On The Playlist

Not a lot of movement within the Top 10 this week. Leading the Cash Box Positive Country singles chart for the second week is the Manuel Family Band and "Gonna Find Me A Doctor," on Jukebox Records. Continuing his hold on the #2 position is Ron David Moore with "Ira Jones." MidSouth and "You Can't Walk This Road Alone" falls to #3, and Andy Landis' "The Measure Of A Man" moves up two to #4. Jeff McKeel is at #5 for the third week with "Faith Holds On." Charlie Daniels moves up one more spot to "The Business Of Love" at #6. Sierra with "No Stone To Throw" moves to #7, and Brush Arbor drops to #8 with "Doing What We Said We'd Do." Del Way moves up one more to #9 with "Cross Standing In The Way," and "Don't It Make You Wanna Praise The Lord" by Buddy Greene finishes off the Top 10.

LOOKING AHEAD

Singles that are getting some attention from radio this week include: Susie Luchsinger "Two In The Saddle," "Little Girls And Daddies" by Jim Carruthers, and Dave Turner with "Hold On."

Addendum: In the July 29 issue of Cash Box, ALH recording artist Jim Wilkerson's "But God Knows" should have been listed at #38 on the Positive Country chart. Cash Box regrets any problem the mistake may have caused.

Album Review

- Various Artists: Amazing Grace: A Country Salute To Gospel (Sparrow SPD-1445)

Gospel and country music have always been first cousins when it comes to the importance of a song's message. Amazing Grace: A Country Salute To Gospel, is a compilation of country's newest and established artists singing their favorite gospel hymns. Album highlights include Lari White's a capella version of "Amazing Grace;" Paul Overstreet's understated "Mansion Over The Hilltop;" "I'd Rather Have Jesus," sung by Alison Krauss and The Cox Family; and the duet of "In The Garden," performed by Billy Dean and Christian recording artist Susan Ashton. Amazing Grace is a classic in the making that successfully allows the artists' individual styles to come through without sacrificing the integrity of the songs.
PNT Intros New Home Karaoke Player

CHICAGO—Pioneer New Media Technologies (PNT) recently introduced its newest home karaoke player, the CLD-V860. This versatile machine eliminates the need for separate CD and laser disc players and can play any digital disc format including audio CDs, CDs with graphics (CD+G), laser karaoke discs and laser disc movies.

The CLD-V860's newly developed "Epsilon-Turn" mechanism quickly provides both-side play capabilities so there is no need to flip over discs. This player has an exciting karaoke feature called the "Vocal Scoring Competition Mode," which allows the singers to test their skills against each other by rating each individual's performance. Each singer's score is displayed continuously on-screen with scoring based on how closely each singer's voice remains in-tune and on-key.

The CLD-V860 features an enhanced display panel with larger, easier-to-read numbers displaying the disc chapter number, time information and digital key control settings. Other standard control features include 11-step digital stereo control, 15-track direct search, 24-track programming for all digital disc formats, one-touch vocal with balance control and remote control.

Additional karaoke sound and fun enhancing features include digital echo, on-screen cheerleading, vocal partner and DSP 3 Mode Surround (theater, karaoke or music). For the singer who likes a little vocal assistance, this player lets you play the lead vocal track (with volume control) in addition to the music by simply selecting the "Guide Vocal" function. The CLD-V860 includes Pioneer's DM-02 unidirectional microphone providing the highest quality performance for home use.

Further information may be obtained by contacting Pioneer New Media Technologies, Inc., 2265 E. 220th St., Long Beach, CA 90810 or phoning 800-421-1624.

IMA ‘96 Adds Exhibit Space

CHICAGO—For the first time since its inception the annual IMA (International Trade Fair for Amusement and Vending Machines) convention will be utilizing two exhibit halls for its massive product display. "This expansion reflects market development and the growing international importance IMA has taken on in the past two years," commented IMA project manager Petra Lassahn.

The move into two halls makes it possible to rearrange the structure of the show. One hall will house the lineup of coin machines, video games, flipper games, jukeboxes and vending machines along with an enlarged display of accessories. Equipment such as billiards, electronic darts, snooker, table football and electronic shooting stands will be found in the second hall. "In this way, we can take account of the development of automatic sports machines into a strong, independent element within the entertainment branch of coin-operated machines," explained Ms. Lassahn.

IMA ‘96 will also feature an Innovations Centre, as a first at this event. "This is where companies will show innovative products which will determine the somewhat more distant future of today's coin-operated games," she added. "We regard looking beyond the horizon of everyday business as one of the IMA's fundamental tasks. With our Innovations Centre we shall consolidate and increase the status of the IMA as a worldwide leading trade fair of coin-operated machines."

The show will be held January 24-27, 1996 at the Frankfurt Fairgrounds in Germany. To dispel rumors circulating about the possible shift in show dates, Blenheim division director Stephan Kurzwzki emphasized that there will be no change in dates, "Even the schedules for the next few years are fixed and all of them refer to the last week of January," he stressed.

Full Agenda On Tap For AMOA Expo ’95

CHICAGO—With advance registration and booth sales on the rise, AMOA Expo ’95 is looking to be a most successful event. This year’s convention will be taking place September 21-23 at the New Orleans Convention Center, which is located on the Riverwalk, in the exciting city of New Orleans. The city, in itself, offers an abundance of things to do for showgoers after hours. The famous French Quarter, with its shops, restaurants, music and historic value, is easily accessible from the convention site.

The exhibit floor will showcase the very latest in equipment, services and technology. Likewise, the educational seminar program will zero in on pertinent issues and topics of interest to today’s operator community; ranging from management, marketing and technology to Family Entertainment Centers. The special three-day FEC format will feature a half-day tour of Celebration Station, noted as New Orleans’ largest and most popular FEC. Also on this agenda will be individual daily sessions focusing on various aspects of the booming Family Entertainment Center market.

The annual AMOA Awards Show & Banquet will take place on Friday evening, September 22, with country star Tanya Tucker headlining the entertainment bill.

Airline discount fares are available on American and Delta Airlines, through ATI Travel Management, Inc., AMOA’s travel coordinator. The numbers to call are 800-433-1790, for American (specify file #SO595KV) and 800-241-6760 for Delta (specify file #RO628).

Those planning to attend are urged to make their arrangements as much in advance as possible.
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