Vanessa Daou
Music With Some Zip
Cover Story

Vanessa Daou Goes Zipless

Exuding a mixture of musical etherealism, jazz sensibilities, groove oriented undertow, provocative lyrics and seductive vocals, Krasnow Entertainment/MCA Records artist Vanessa Daou might not seem the most likely person to launch a new label. But the company is banking on the unique appeal of this music, which is a musical collaboration with her husband Peter and featuring his aunt Erica Jong’s cutting poetry. The Daous recently talked with Cash Box’s M.R. Martinez about how the record happened and about the path that brought them to Krasnow Entertainment.

—see page 5

Waterworld Is Mostly All Wet

The grandiose Universal Pictures sci-fi actioner Waterworld will probably always generate more press for its gigantic $170 million plus production budget. But the film, starring Kevin Costner, will likely attract the curious and testosterone-rich young males. Cash Box film reviewer John Goff speaks on it.

—see page 16

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Wherehouse Files
Chapter 11

WHEREHOUSE ENTERTAINMENT, INC. and its parent company, WEI Holdings, Inc. filed with the United States Bankruptcy Court in Delaware for protection under Chapter 11 of the U.S. bankruptcy laws August 2, 1995.

"Filing for bankruptcy protection was the best way that we could assure all of our creditors equitable treatment and provide the flexibility necessary for our company to continue to operate in a highly competitive industry," said Jerry E. Goldruss, chairman and CEO.

He explained that Wherehouse defaulted on interest and principal payments to senior lenders totaling $1,652,000 due on July 31, and also defaulted on a $7,150,000 subordinated debt payment due August 1.

U.S. High Court Appeal Filed On Copyrights Issue

THE UNITED STATES SUPREME COURT has been asked to hear an appeal of a landmark copyright infringement suit against the rock band ZZ Top. At stake is the validity of the copyright in virtually every song released on record before 1978.

The case, initiated by small music publisher La Cienega Music Company of Los Angeles, has taken on such significance to the music industry that a coalition including the National Music Publishers' Association, Inc.; American Society of Composers, Authors and Publishers (ASCAP); Broadcast Music, Inc. (BMI); The Songwriters Guild of America; National Academy of Songwriters, and Nashville Songwriters Association International, which represent over 98% of American copyrighted songs, has joined the publisher in seeking review by the high court.

"The decision under appeal impacts the copyright in virtually every recorded song released before 1978 by threatening to make those songs public domain works," said Alan G. Dowling, an attorney with Shapiro, Rosenfeld & Close, of L.A. representing La Cienega Music. "Innumerable recording, music publishing, motion picture, television, radio and computer contracts involving pre-1978 musical compositions and recordings are premised on the representation that copyright exists in the songs, and..." added Dowling.

La Cienega is petitioning the Supreme Court to review a lower court decision dismissing the publisher's suit which alleges that ZZ Top's 1973 hit "La Grange" infringes John Lee Hooker's classic song "Boogie Chillen," which was first released on record in 1948 and registered for copyright in 1967. A U.S. District Court in California dismissed the suit in 1992 and invalidated the "Boogie Chillen" copyright because the song had been released on record before it was registered for copyright, and because a formal copyright notice was not affixed to each record distributed. Earlier this year the Ninth Circuit Court of Appeals sitting in California agreed and affirmed in most respects the District Court ruling.

The industry coalition's Supreme Court papers argue that the Appeals Court's ruling completely contradicts the music industry's established practice of releasing records without first securing federal copyright protection for the song. "This practice was based on and approved by authoritative court decisions, pronouncements of Congress, and the U.S. Copyright Office's century-old policies and procedures," said Michael S. Oberman, partner with the N.Y. law firm of Kramer, Levin, Naftalis, Nessen, Kamin & Frankel and lead counsel for the industry coalition.

La Cienega Music Company is operated by 82-year-old Bernard Besman who is best known for discovering and recording John Lee Hooker in 1948 and who has published over 600 songs by more than 20 other artists including post-war rhythm and blues great Todd Rhodes and jazz legends Milt Jackson and Sonny Stitt.

"The Appeals Court decision, if upheld, would in effect punish my client and thousands like him for following the rules of the U.S. Copyright Office," concluded Dowling.

The Supreme Court is expected to decide in the fall whether it will hear the appeal, which was filed in late July. In addition, to Oberman attorneys Alan L. Shulman and Scott L. Baker of New York's Silverman & Shulman, and Charles

(Continued on page 19)
ALL FUNKED UP. Friday night saw the return of the legendary Big Easy band The Funky Meters to the Big Apple. The band, which is basically responsible for the funk sound, played a two night, two set stand at Tramp’s. Though The Meters have not released a new album in roughly eighteen years they can still get people to come out in droves to witness their mastery. Led by keyboardist Art Neville, the group delved into their back catalog, including such favorites as “Look ka Py Py,” and got the club to feel like they were playing out on the bayou. In the middle of the set the next generation of Nevilles made an appearance as eleven-year old Ian Neville got down playing rhythm guitar on a couple of songs, prompting Art to tell guitarist Brian Stoltz to watch out. Recently Rhino Records have released a two-CD set, Funkify Your Life: The Meters Anthology. Sure to get you sweating to the oldies.

LIKING LAIKA While thousands were in the stadium on Randall’s Island at the opening of the roving rock fest, the Mercury Lounge saw a more stable trio entertain. Out of the ashes of the much lauded Moonshake has come the equally acclaimed Laika. The British quintet created a mesmerizing sound by using each of their instruments as a block to create a strong structure. Using dub beats, their indie-dance got the usually more stoic crowd to swing and sway. Laika’s current release on Too Pure/American is Silver Apples Of The Moon. Opening up for them was Rasputina, who have nothing current available, but that shouldn’t last for long as they garnered quite a following. Their three-cellist-and-drummer line-up play a melodic slightly gort sound that has an edginess without being heavy handed. Singer Melora lightens up the proceedings with off-the-cuff jokes in between every song. God Is My Co-Pilot sit on the opposite musical end with using two percussionists and bassists. Darlings of the underground, they delve into an anarchic noise with rhythm section. Their last studio release is only available on the jazz experimentalist John Zorn’s Japanese-imported Avant imprint.

OVERGROUND SMITH: It has been a few years since poet/rocker Patti Smith has graced the stage, but she came out in a big way when she took to Summer Stage in Central Park on Thursday night. Patti spent the first part of her appearance reading her poems and having witty repartee with many members of the audience. The second half consisted of her playing with longtime collaborator Lenny Kaye and others in a small series of acoustic songs which included “People Got The Power” by former MC5 member, the late Fred “Sonic” Smith. She got into a louder frame of mind when she played the second stage of Lollapalooza with a full band. She is currently in the process of recording her first album in many years.

Before heading out to join the Second Stage at Lollapalooza, Virgin Records’ Geraldine Fibbers performed in the parking lot of Virgin. The L.A. group has just released its stunning debut CD, Lost Somewhere Between The Earth And My Home. Pictured (l-r): Nikki Brown, Ted Gardner, Larrin Kent, Jessy Greene, Daniel Keenan, The Geraldine Fibbers; Julie Bruzzone, Virgin Records; Kevin Fitzgerald, Carla Buzolich, Bill Tuton, The Geraldine Fibbers; Kaz Utsomomya, Virgin Records; Steve Fisk, album producer; Mark Williams, Joyce Gastagnola, Nacy Berry and Peter Holden, Virgin Records.

THE SPECULATED TOUR OF THE YEAR is now official, with word coming via a joint press release that David Bowie and Nine Inch Nails will be hitting the road together this September. The much anticipated double bill, labeled the “Outside Tour,” begins in Hartford, CT on the 14th of September. The trek, set to last for six weeks in North America, will visit mostly outdoor amphitheaters and have a ticket price of $28.50. The shows will be reserved seating, with every show having a general admission section in the pit.

The tour coincides with Bowie’s upcoming Outside release, his first for Virgin Records, and first new studio effort in eight years. The Brian Eno-produced CD has been one of the most talked about releases of the year and this tour should considerably up the ante, as one of rock’s great visionaries, and remarkable chameleons, once again reinvents himself. Word is that this will be a low-key stage show with a stripped down non-theatrical format. Bowie will be joined by musicians from various stages of his career, with band members who worked with the “Thin White Duke” on projects from Ziggy Stardust to Tin Machine.

For NIN the move seems less obvious, as they’ve already established themselves over the past year as the premiere live act in rock. The group’s Further Down The Spiral remains a force on the charts, but given it’s an EP of remixes any success is a bonus. The apparent answer is Trent Reznor just wants to do the tour. An admitted Bowie fan, he cited Low as an influence while recording The Downward Spiral. Regardless of the reasons for the tour the real winners are the fans, as this joint summit of two of rock’s true luminaries offers one of the best concert bills in recent memory. West Coast dates are expected in October. Can’t wait.

STICKING TO THE REAL SPIRIT OF PUNK, The Circle Jerks played an improptu show in a Las Vegas parking lot after they were forced to cancel their gig at the Huntridge Theater because 90% of the venue’s roof had caved in. Fortunately the building was empty when the accident occurred. However, when the Mercury recording artists got there, they encountered a crowd of disappointed fans. The Circle Jerks, who are on tour in support of Oddities, Abnormalities and Curiosities set up their instruments and played to the delight of the moshing crowd, at least until local police broke the gig up.
Vanessa Daou: Opening A Label With Zipless

“...This the long tunnel of wanting you. It’s walls are lined with remembered kisses, wet and red as the inside of your mouth, full & juicy as your probing tongue.”

—Excerpt from Erica Jong’s poem “The Long Tunnel of Wanting You.”

by M.R. Martinez

STORYBOOK CAREERS IN THE MUSIC BUSINESS today are remarkable exceptions to the rule, especially in this era of multi-billion dollar quests, multi-national concerns and bottom line, accountant-driven decision making. If a relatively new artist today gets a major label to roll out the platinum carpet, they usually have some track record as a hot independent artist, a successful songwriter and/or producer, a talented sideman, or they have a friend or family member that knows the head of A&R or—better yet—the head of the company.

But rarely do such artists come to the attention of industry stalwarts like Bob Krasnow—based on a tip from a record retailer. “That’s how he said he decided to pursue us for a signing,” laughs Vanessa Daou, the artist whose sometimes ethereal, sometimes groovy, occasionally jazzy, often provocative and almost always intriguing album Zipless is launching Krasnow Entertainment, a label affiliated with the burgeoning MCA Music Entertainment Group. “Actually Bob had heard about us through several sources, but it was the recommendation of friend at a record store that convinced him that he should pursue us. He won’t tell us what record store.”

And why would he, especially if the massive promotional and marketing campaign that will be waged by Krasnow Entertainment through MEG successfully positions the new label and this unique artist in the marketplace? Already in full bloom since the record’s release six weeks ago is a groundswell, alternative campaign that has targeted clubs, coffeehouses and colleges to establish the music among the new-thrift seekers and artistic cognoscenti. There also plans for a multi-format radio launch, extensive video promotion and live performances, pairing them with acts that draw audiences that will get this record. Even if it’s already been in the marketplace under another label? It seems like modern day heresy.

The album was originally released as an independent project (okay, so that’s maybe how the retailer found out about it) on Lotus Records, a boutique label designed by Daou and her husband/collaborator Peter. The record received large critical notice domestically and internationally, racked up respectable numbers in the marketplace and created a buzz. It helped that the album, featuring the poetic tomes of cutting edge artist Erica Jong, featured Vanessa in the spoken word genre, with the occasional melodic vocal excursion at a time when this style seems to be spiraling out from the outer edges of rap, the renaissance of poetry readings at small coffeehouses and hip-for-now essays about the phenomena on A&E cable channel. The pair count among their favorite contemporary acts pushing the new music/spoken word fusion Massive Attack, Digable Planets, Tricky and A Tribe Called Quest, among others.

The music, supplied by Peter playing all instruments and devices, compliments the unabridged lyrical content of Jong (Peter’s aunt), whose work was culled primarily from her compilation of poems in Becoming Light. Jong was so taken by the work-in-progress by the two that she wrote something just for the collection. More on that later.

The album concept was a departure from the harmoniously happy duo’s first album release, a jazzy/dance project called Head Music released in 1992 on Columbia Records released under the name The Daou (okay, so they weren’t fresh faced neophytes). The pair declined a second album offer from Columbia, because, as Vanessa explained in an interview with Cash Box they had decided to start Lotus and “we wanted to do some music that was more personal, reflected the experimental things that we had been working with and put out something that we loved.”

In fact, the record had earned enough attention that they were on the verge of a Verve Records contract. “We’d been in some pretty steady negotiations with Verve and were pretty close to signing when Bob (Krasnow) contacted us,” Peter recalls. “He appreciated the album for what it was. We were excited when Verve, a legendary label with some much tradition expressed an interest in us. But it really came down to a record company executive with so much tradition that swayed our decision. We felt that Bob would give us more personal attention, and, that while a legendary company, Verve was part of the PolyGram corporate system. Bob’s almost got boutique label.”

“This (Zipless) has a life of its own,” Vanessa adds. “Bob gave us a seven album deal and said that we didn’t have to make any changes on this record what so ever.”

Musically this record is a distillation of the post-acid jazz traditonalism, with booming bass lines, groove-oriented drumming with a slight bop attitude. Peter shows up best as a keyboardist, especially on tracks like the opening “The Long Tunnel Of Wanting You,” “Dear Anne Sexton,” “Alecsis On The Poetry Circuit” and “Near The Black Forest.”

While the music might weave a tidy, seamless sound tapestry from track to track, Vanessa’s delivery provides Jong’s poetry and Peter’s music soaring azure’s of dimension. It is truly a collaborative effort, something that becomes abundantly clear on the track “Alecsis On The Poetry Circuit.” This tuneful saga artful describes how women have been conditioned to be their own worst enemy. This much is painfully evident in the lyrics: “The best slave does not need to be beaten. She beats herself... For who can hate her half so well as she hates herself?& who can match the finesse of her self abuse.”

While there are several tracks here that offer up Jong poetry that is steely and less likely to appeal to prurient sensibilities or engender the favor of those who have signed up on the republican contract with America, there are a few gems that will not have to be censored to make a run at radio and be themes for interesting videos. One of them is “Smoke,” which Jong wrote exclusively for the album, and on which she does the speaking. The other is “Near The Black Forest,” which has emerged as the first single from this album. The song is already a video, and as single will be released to radio in mid or late August. “It’s gonna be serviced to all formats—NAC, some A/C, CHR, AAA and college,” Peter says, noting that Krasnow and the staff at MCA have been receptive to some of his ideas.

“Hey, they know what they’re doing and I’m not saying that I’m designing the marketing campaign; but it’s nice to know that a company will listen and be responsive to your ideas.”

The Daous recently have signed with the William Morris Agency and expect to be on tour with a full combo sometime in September, a prospect that excites them. They will likely be paired in concert with the act Jamirosqua, which is currently featured on Guru’s Jazzmatazz II album.

Vanessa and Peter Daou are not overnight sensations. They didn’t drop out of the sky from Kansas in a shlap dated farmhouse. They’ve turned down a pair of major labels to get signed by the one that allows the river of their combined soul to flow in sync with the tidal forces of life. But if this record performs as Krasnow and MCA hope, they will have given at least one retailer somewhere massive cache— or perhaps no peace.
**Cash Box Top 100 Pop Singles**

**August 12, 1995**

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<th>Artist</th>
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<td>Waterfalls</td>
<td>TLC</td>
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<td>2</td>
<td>Kiss From A Rose</td>
<td>Natalie Merchant</td>
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<td>CAN YOU LOVE ME</td>
<td>All-4-One</td>
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<td>DON'T TAKE IT PERSONAL</td>
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<td>Run-Around</td>
<td>Monica</td>
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<td>Someone To Love</td>
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<td>Boombastic In The Summertime</td>
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<td>ONE MORE CHANCE</td>
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<td>EVERYTHING I DO</td>
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<td>Colors Of The Wind</td>
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<td>You Are Not Alone</td>
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<td>He's Mine</td>
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<td>Water Runs Dry</td>
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<td>FEEL ME FLOW</td>
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<td>ONLY WANT TO BE WITH YOU</td>
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REVIEWs  By Steve Ballin

BRANDY: “Brokenhearted” (Atlantic 6175)

This is a “smash” written all over it. Brandy, with Wanya Morris from Boyz II Men, could take the top of the charts by accident. But this single’s inevitable success will be no accident, as one should expect a major push from this talented soulfull vocalist. A straight ahead R&B number, the song features some nice harmonies as well as impressive singing on the part of the two superstars. One can’t help but be impressed by the way they work together.

HEATHER NOVA: “Walk This World”

(Big CaW/Work 7222)

“And I think that I could love you ’cause you know how to be free/to want you to come walk this world with me”... Nova is a new singer/songwriter with a gift for words behind her Tom Petty-like rock riffs. Whereas most female singer/songwriters are being placed on Modern Rock outlets, Nova’s roots are in rock. Yet the crossover success of Jeff Buckley indicates that she will likely find acceptance from those outlets. A strong singer as well, Nova has made a memorable first impression.

WANDERLUST: “I Walked” (RCA 64325-2)

Taken from their forthcoming CD, Prior, this lead single shows a band that’s not sure if it wants to rock, alternative or Hootie & The Blowfish. The result, which sounds like Live during its alternative moments, is slightly less appealing. RCA has made some strong inroads in the past with Dave Matthews and Umphrey’s, among others, but this one is simply not up to par.

WHITE ZOMBIE: “Electric Head Pt. 2 (The Ecstasy)” (Geffen 4760)

The group’s follow-up to its breakout single, “More Human Than Human,” begins with a spoken word intro that essentially says “Ups yours.” That, combined with the hard-edged repetitive guitar riff, sums up the essence of White Zombie. For what it’s worth, this does not place it in an easily categorized manner, Rob Zombie and the boys do it better than anyone. The runaway success of this CD proves that.

PICK OF THE WEEK

GENERAL PUBLIC: “Warm Love/Handgun” (Epic 77952)

Van Morrison is responsible for some of the most somber sounding music in rock history, creating rich, lush melodies. It’s an amazing tribute to the festive spirit of General Public that it can so drastically alter a song from a Rock ‘n Roll Hall of Famer and succeed at it. Under the influence of Dave Wakeling, Rankin’ Roger and the rest of the group, “Warm Love” becomes a joyous reggae-flavored tune. Equally as infectious is the original “Handgun,” which features a much more up-tempo dance beat. Following the success of last year’s “I’ll Take You There,” there should be a place at radio for this act.
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**CASH BOX TOP 100 POP ALBUMS**

**AUGUST 12, 1995**

**This Week's #1**

Selena

**To Watch:**

Silencer
REVIEWS by Steve Baltin

LETTERS TO CLEO: Wholesale Meats & Fish (Giant 24613-2)
This Boston quintet has worked its way up from the college scene to the verge-of-breakthrough status, with its biggest hit to date coming earlier this year through “Here & Now” from the soundtrack to Melrose Place. Not surprisingly the label is releasing the group’s latest CD while the iron still has at least a little steam. The record opens with “Demon Rock,” a catchy rock number with an abundance of energy before segueing smoothly into “Fast Way.” Other highlights include a smoking guitar solo on “Jennifer” and the punky “Pizza Cutter,” by Kay Hanley, who handles lead vocals (though all five members are credited in the liner notes with singing), doesn’t differentiate herself much from the glut of female-fronted alternative bands vocally. But given how confusing it’s become to remember who came first and thus, who copied who, it’s easier to sit back and enjoy this well-crafted collection of strong pop hooks.

SEVEN DAY DIARY: Skin & Blister (Warner Bros. 45870-2)
Seven Day Diary sounds like it would be another really hip alternative act, but this quartet has a distinctly ’80s flavor. Led by lead vocalist Pamela Laws, the name that comes to mind most when listening to Seven Day Diary is Quarterflash. The sound is interesting at times, but one does wish in the case of this band that they would cut loose. On tracks like “Back To Nature” the group comes up with some stealy riffs, but its lack of edge makes the sound a little too fluffy.

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The idea for this collection seems utterly inspired, but after listening to the 11-song CD one wonders if this record is really necessary. The concept of doing dance remixes of Blondie’s greatest hits, the songs that were first collected on Blondie’s The Platinum Collection, is delightful, but the execution falls just short. This is one of the best dance records you’ll hear all year, but it’s almost strictly a club record. If it’s exposure to Blondie you want, get The Platinum Collection, if you’re looking for a party, then this record is for you. And whether it’s necessary or not, it is fun.

CURTIS STIGERS: Time Was (Arista 18715-2)
This CD is kind of like the “Dream Team” of producers, featuring tracks by David Foster, Glen Ballard, Danny Kortchmar and Stewart Levine, among others. In addition, it was executive produced by Curtis Stigers and Arista president Clive Davis. The million dollar question is, why?, given the record has about as straight ahead an Adult Contemporary sound as you’re likely to find in 1995. Fans of that genre should help make Stigers a budding superstar.

THE PRESIDENTS OF THE UNITED STATES OF AMERICA: The Presidents... (Columbia 67291)
In two days, back to back, this new group did live in-studio performances on L.A.’s KROQ and San Diego’s 91X, two of the largest and most influential Modern Rock stations in the nation. This Seattle trio has obviously got a major buzz going, one that has been growing since even before the release of its debut album. The band does have a unique sound for alternative standards, even playing around with some jazz riffs, one of the strongest ones coming during the ludicrous “Peaches.” It’s difficult to determine if this record is brilliant or a novelty act, but it’s irrelevant, as it will sell.

PICK OF THE WEEK

THE YOUNG GODS: Only Heaven (Interscope 92554)
The Young Gods have a slightly ethereal sound that rocks with the intensity of Nine Inch Nails. The result is a record that sounds like nothing else. If you need verification of that just check out “Donnez Les Esprits,” which features lyrics partially performed in French. Since their 1987 debut album, which was named Album of the Year by England’s Melody Maker, the trio has served as one of the most experimental acts in music, performing simply for its own sake, rather than commercial rewards. The trio hasn’t achieved stardom, but the group has also not lacked for fans. Its rock (minus guitars) music has earned the group a large cult following. In addition, the phenomenal success of NIN last year holds promise for the commercial potential of this excellent rock record. CDs with their own flavor are a rare commodity these days, and should be treated like gold. Especially when the band delivers a solid effort like the Young Gods do here.
REVIEWS By G. L. Robertson

**BLACK SINGLES INDEX**

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Brown what can be said about James Brown? Brotherman is quite simply all of that. He knows his music and does it so well. Few rock, roll & R&B can touch Brown's magic delivery as a performer and vocalist. If it sounds like I'm in awe, it's because I am. Brown is a real life icon who, unlike other celebrated musicians, has not lost his ability to give a high quality good time. Brown's act is so tight that, although this disc was recorded live, it has the unblemished feel of a studio project. All players here are in fine form throughout this disc and the back background singers never miss their mark. Listening to this disc makes me feel as if I were sitting in the audience as if you were serious about that project. It's way the format is all about. Standout tracks: "Gonna Have A Funky Good Time," "It's A Man's World," "The Payback," and "Get On The Good Foot.

**LEON WARE: Taste The Love**

(Kitchen) Producers: Leon Ware

Ware is back with a collection of cool, quiet storm jams that should earn him lots of new fans. Throughout this disc Ware's vocals are in great control. He's a low pitch, pure jazz & R&B vocalist that is both key and simply the way it should be. Although Ware is releasing this record himself, I predict that it will have no problem succeeding in the urban contemporary marketplace. Standout tracks: "Come Live With Me Angel," "Cream Of Love," "Telepathy," "Taste The Love." and "Yes.

**SHIRLEY CAESAR: Shirley Caesar Live**

This collection of gospel standards, performed live by the venerable Shirley Caesar, is for all who love their gospel music correct. On this project Caesar aptly demonstrates why she's considered an institution in the world of gospel music across the board. Ms. Caesar's vocals are crisp, clean and in command as she fronts a fierce choir of talented singers who do an excellent job of supporting her efforts. The music acompañiment is sharp and were McKechnie to take full credit of this is a perfect project, music he covers. The musical arrangements support his efforts well, a clean blend of jazz and subtle R&B that is also key and simply the way it should be. Although Ware is releasing this record himself, I predict that it will have no problem succeeding in the urban contemporary marketplace. Standout tracks: "Revive Us Again," "God Is Good," "He Will Come," and "Patiently Waiting.

**PICK OF THE WEEK**

**BRIAN MCKNIGHT: I Remember You**

(Mercury 777301) Producer: Brian McKnight

There are few male contemporary singers in the marketplace who can match the vocal authority and visceral intensity of Brian McKnight. Brotherman really does take hold of female and male vocalists in his grasp. As indicated by the success of the first single "On The Down Low," urban radio already loves this guy, however, he’s not at home on this disc will, for certain, gain McKnight a large pop and Adult Contemporary following as well. Standout tracks: "On The Down Low," "Every Beat Of My Heart," "Must Be Love," and "You."


**CASH BOX • AUGUST 12, 1995**

**TOP 75 R&B ALBUMS**

1. **THE SHOW, THE AFTER PARTY, THE HOTEL**
   
2. **Jodeci**
   
3. **TRACTION TAKO (C-Note)>Note Trybe 52324**
   
4. **Luniz**
   
5. **E. 19999 ETERNAL**
   
6. **Bone Thugs N Harmony**
   
7. **2Pac**
   
8. **ME AGAINST THE WORLD**
   
9. **Tale**
   
10. **20 KT**
   
11. **4 2**
   
12. **Mack 11**
   
13. **Phantom of the Rapra**
   
14. **Bushwick Bill**
   
15. **The Notorious B.I.G.**
   
16. **D'Angelo**
   
17. **OFF THE HOOK**
   
18. **Exscape**
   
19. **HISTORY: PAST, PRESENT AND FUTURE BOOK**
   
20. **Epic 59000**
   
21. **Michael Jackson**
   
22. **Macy's Power 2000**
   
23. **Outkast**
   
24. **Outkast**
   
25. **Reflections (Virgin 40547)**
   
26. **After 7**
   
27. **IN A MAJOR WAY**
   
28. **Buj**
   
29. **POVERTY'S POVERTY**
   
30. **Naughty By Nature**
   
31. **Crazy Sex Cool (L.A.F.A.)**
   
32. **TLC**
   
33. **Another Side Balla**
   
34. **South Circle**
   
35. **Candy Rain**
   
36. **Uptown (WCA 1125)**
   
37. **Souls Real Time**
   
38. **Bugsy Banton**
   
39. **Monica**
   
40. **Judy**
   
41. **In The Family**
   
42. **Jimi Hendrix**
   
43. **Soul Mate**
   
44. **Brownstone**
   
45. **Gladys**
   
46. **B.B. King**
   
47. **Beggin'**
   
48. **U.N.V.**
   
49. **Brenda Fassie**
   
50. **U.N.V.**
   
51. **Bushwick Bill**
   
52. **Bum**
   
53. **Brotha**
   
54. **Wayman**
   
55. **B.J.**
   
56. **B.J.**
   
57. **B.J.**
   
58. **B.J.**
   
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73. **B.J.**
   
74. **B.J.**
   
75. **B.J.**

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**By Gill L. Robertson IV**

Quest Records recording artist Kenneth Mangram was all smiles after signing a publishing deal with Warner/Chappell Music. Mangram’s album, *Interview Da Fool* which has been defined as sensual and romantic, will be released in August. The project, entitled *Take Me Higher*, is designed to place emphasis on cultural awareness and education. The contestants ranged between the ages of 6 and 10 and participated in a variety of activities that included: martial arts, singing, poetry and drama. A number of celebrities were present at the event to express their support for this endeavor. Among them were Tommy Davidson, Keith Amos, Artie Neville, Sallie Richardson and John Witherspoon, who also served as a judge. Entertainment was provided by actor/comedian Andre Covington, who performed a short stand-up skit while popular R&B singer Howard Hewitt and new CME/MCA recording act On The Contrary. The evening was capped when nine-year old Latanya Fisher was crowned as the new Little Miss.

**LITTLE MISS AFRICAN AMERICAN**: The 3rd Annual Little Miss African American pageant, produced and directed by actress Lisa Ruffin, was held on Sunday, July 30th at the Universal Sheraton in its Grand Ballroom. The scholarship pageant was hosted by actresses Dawn Lewis (A Different World) and Suzanne Douglass (Inkwell, The Parenthood), is designed to place emphasis on cultural awareness and education. The contestants ranged between the ages of 6 and 10 and participated in a variety of activities that included: martial arts, singing, poetry and drama. A number of celebrities were present at the event to express their support for this endeavor. Among them were Tommy Davidson, Keith Amos, Artie Neville, Sallie Richardson and John Witherspoon, who also served as a judge. Entertainment was provided by actor/comedian Andre Covington, who performed a short stand-up skit while popular R&B singer Howard Hewitt and new CME/MCA recording act On The Contrary. The evening was capped when nine-year old Latanya Fisher was crowned as the new Little Miss.

**DIS N’DAT**: Motown Records gearing up for a busy fall/winter season with releases from Diana Ross, Johnny Gill, Jay Spencer, Ultimate Kaos, Hayden, Trends of Culture, a Marvin Gaye Tribute disc featuring remixes of classic Gaye tunes, and two compilation series entitled Funkology and Baddest Love Jams. Also coming is a second volume of releases from the label’s Sound of Young America series, which is set for an August 22 release and spotlights popular releases from 1966, 70, 75, 82 and 87. The Ross project, entitled *Take Me Higher* is her first studio release since 1991. Produced by Narada Michael Walden, Mike Martellini, Jon-John, The Boom Brothers and Brenda Russell, the disc features the titled track “Take Me Higher,” which is due in stores August 22, to be followed by the complete disc on September 26. The *Riley Music Convention*, slated for August 24-26, has been postponed because of strenuous time demands with Teddy and Markell Riley’s schedules. Teddy has just signed on with Damion and Aaron Hall to record a special GUY reunion project that is slated for a November release, while Markell is busy with pre-production for the *Wrecks-N-Effect* release this winter. Atlantic Recording artist Brandy has been named spokesperson of Sears/Seventeen Peak Performance Scholarship Program and Tour. The scholarship program is designed to empower and support young women in their quest to achieve their personal goals, and it offers over $50,000 in prizes. Entrants are required to write a 250-word essay on a personal achievement that defines peak performance. Selected as the program’s spokesperson because of her status as a teen role model, Brandy will be making personal appearances in five markets: Chicago & Schaumburg, Illinois; Troy, Michigan; Torrance, California; Woodbridge, New Jersey and Alexandria, Virginia. *ColdFront*, the urban-oriented, youth-flavored imprint recently started by K-tel International, has announced the release of several hot new titles for summer, *Piast Flava’95*, and *Club Mix’95, Volume 2*. Judy Watley is getting a lot of attention for her new album entitled *Affectz*. Watley recently performed on the *Tonight Show Show* with Jay Leno, and she’s also been profiling on the popular TV show *EXTRA*. Expect this talented performer/businesswoman to hit the road soon in support of her current effort.
Top 25 Rap Singles

By Gil L. Robertson IV

CASH BOX • AUGUST 12, 1995

## Top 25 Rap Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist/Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>ONE MORE CHANCE</td>
<td>Bad Boy/Arista 70032</td>
</tr>
<tr>
<td>2</td>
<td>PLAYER'S ANTHEM</td>
<td>Puffy Big Boi/AG 97576</td>
</tr>
<tr>
<td>3</td>
<td>I GOT 5 ON IT</td>
<td>Noo Trybe 38747</td>
</tr>
<tr>
<td>4</td>
<td>BOOMBASTIC</td>
<td>VJeen 38742</td>
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<tr>
<td>5</td>
<td>SUGAR HILL</td>
<td>EM 55407</td>
</tr>
<tr>
<td>6</td>
<td>FEEL ME FLOW</td>
<td>Tommy Boy 7682</td>
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<tr>
<td>7</td>
<td>GLACIERS OF ICE/CRIMINOLOGY</td>
<td>Loud/RCA 64374</td>
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<tr>
<td>8</td>
<td>I MISS YOU</td>
<td>Rahim 78032</td>
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<tr>
<td>9</td>
<td>SPRINKLE ME</td>
<td>Slick Vulture 42298</td>
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<tr>
<td>10</td>
<td>SO MANY TEARS</td>
<td>Interscope AG 85145</td>
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<tr>
<td>11</td>
<td>I'LL BE THERE FOR YOU</td>
<td>Def Jam/RAL Island 1879</td>
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<tr>
<td>12</td>
<td>FOE LIFE</td>
<td>Priority 53190</td>
</tr>
<tr>
<td>13</td>
<td>MIND BLOWN</td>
<td>Priority 12206</td>
</tr>
<tr>
<td>14</td>
<td>FREAK ME BABY</td>
<td>Epic Street/Epic 77845</td>
</tr>
<tr>
<td>15</td>
<td>WHO'S THE BIGGEST?</td>
<td>Bushwick Bill 25</td>
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<tr>
<td>16</td>
<td>KEEP THIER HEADS RINGING</td>
<td>Priority 53185</td>
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<tr>
<td>17</td>
<td>WHAT YOU WANNA DO?</td>
<td>Lench Mob 20014</td>
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<td>18</td>
<td>ROUND &amp; ROUND (G Funk/RAL Island)</td>
<td>Priority 38535</td>
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<td>19</td>
<td>LIVE (RAL Island 9620)</td>
<td>Onyx 20</td>
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<tr>
<td>20</td>
<td>ALL GLOCKS DOWN</td>
<td>Priority 55367</td>
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<tr>
<td>21</td>
<td>SHIMMY SHIMMY YA</td>
<td>Priority 64419</td>
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<td>22</td>
<td>SUMMERTIME IN THE L.B.C.</td>
<td>Priority 79012</td>
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<td>23</td>
<td>THE L.I.C. RIDE</td>
<td>Priority 93933</td>
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<tr>
<td>24</td>
<td>SURVIVAL OF THE FITTEST</td>
<td>Priority 199541</td>
</tr>
<tr>
<td>25</td>
<td>MVP (Columbia 77940)</td>
<td>Priority 22</td>
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**Rap Single Reviews**

By Gil L. Robertson IV

- **TOTAL: “Can’t You See” (Tommy Boy)**
  
  This group’s debut single overflows with a confident sexuality that is sure to earn them a lot of attention from male fans. Throughout the track the ladies deliver vocals that are sharp, energetic and funky fresh. The initial buzz on this group from urban radio has been tremendous and this single shows us why.

- **BUSHWACKAS: “Caught Up In The Game” (Pallas)**
  
  Brotherman comes correct with this hard edged track that is the best example of gangsta rap I’ve heard all year. The vocals here are confident, full of personality and a low key energy. The Hubert Laws sample was inspired and gives this track an allure that is irresistible.

- **TWNZ: “Round & Round” (G Funk Music 385-2)**
  
  The ‘Twnz’ long-awaited debut single is a funky smooth track that presents Warren G’s homes in good form. The vocals are strong and the lyrical styling is fresh. Producer Warren G backs the boys with some great grooves and beats which will all but guarantee this duo’s success on several urban formats.
INDIE

Indie Spotlight

Earththa Kitt: All About Her Business

By Gil Robertson IV

WITH A NEW DISC entitled Back In Business and a touring schedule that is booked solid well into 1996, legendary superstar entertainer Eartha Kitt, still enjoys a level of popularity that has eluded many of her contemporaries. Having achieved star status as a performer on stage, film, TV and in recordings, she is one of the few multi-faceted performers still active in the marketplace. Recently appearing at the Cancerrill Night Club of the Hollywood Roosevelt Hotel, Eartha Kitt put on a show that few artists past or present could compete with. The lady does it all, and so well. Backed by a three-man combo she delivered a tight set that included her interpretation of some obscure song selections included tracks like "Angelitos Negros" to well known Kitt favorites like "C'est Si Bon", "I Want To Be Evil" and "I'm Still Here." She rounds out the evening with a tantalizing reworking of the contemporary standard "I Will Survive." A multi-linguist Kitt's show is heavy on international appeal as she laces many of her song selections with numerous foreign and exotic language aids to the thrill of her highly sophisticated audience.

Aside from her tremendous gifts as a performer, Kitt is equally compelling as a personality, her show carefully balances her performance skills with her audience interaction, that includes sharing anecdotes about her colorful past and provocative persona to her girlish and flirtatious interplay to make audience members. It's a wonderful set and it serves to showcase the many and varying personalities that she's cultivated over the years. Kitt gets to act, dance, strut and shake, everything that the audience expects from the diva who continues to be the woman of every man's dreams.

The marketing of Kitt is also a study in the exotic and how to provide a multi-faceted campaign for an established artist in a marketplace that used to eating fast food and is preoccupied with changing trends and fads. In the case of Kitt, although she enjoys a large and loyal following finding venue sites and record labels to meet the unique demands of her career and particular audience have been a challenge. Managed by her daughter Kit Shapiro, Kitt has stayed in the game because of her love for the world and it's audience. According to Shapiro, her mother works an average of 30 weeks each year, appearing in places as far flung as Germany, Japan and Australia. Although her act works best in the intimate surroundings associated with cabaret theatre and night clubs, many of those old establishments, particularly domestically, are no longer in business. To compensate Shapiro books Kitt with numerous dates opposite various orchestras throughout the U.S. She comments, "Because of the lack of venues that have traditionally served artist like my mother, we've opted to take dates opposite various music (acts) so that she can continue to do what it is she loves. It's about keeping up with the times, so that's what we've done, orchestra dates are very popular and, although it's an added challenge, it serves our purposes and it pleases her fans."

Getting a domestic record deal for Kitt has presented different challenges. She continues to enjoy strong record sales in Europe and other parts of the world. But getting a deal in the U.S. has remained problematic. "Domestic radio is not nearly as open here as it is in Europe, where people are more and more listening to different types of music. Today, the people who run the major labels aren't as open minded about different music as their European counterparts, which leaves recording artists like my mother left out." Currently on the market is a box collection of all of Eartha Kitt's classic recordings for the RCA label. Also available is Back In Business, her first domestic release in 10 years, issued by the independent DRG label. It's a collection of old classics that appeal to Kitt, who prefers to record songs that are real and have something to say, Prominently featured is the music of Steven Soderbergh, whose lyrics Kitt is particularly found of. According to Shapiro, the record is beginning to attract a young crowd that Kitt had been seeking. "We are very pleased with this project. My mother has always said that there is a market out there for the type of music she does—and she's right. A certain segment of the population will always seek well-crafted music and lyrics executed in a manner of the highest quality, the type of music she does so well. At present plans call for us to follow this release with another record and that's exactly what we will do. I don't expect my mother to ever retire, she loves her work and this business to much to do that."

REVIEWS

By Steve Balin

■ IRIS BERRY: Life On The Edge In Stileton (New Alliance 1108-N)

This spoken word CD indicates right from the beginning that Berry knows her cool material. In the opening "56 Reasons To Go Downtown," Berry states, "Johnny Thunders did it, because Lenny Bruce did it." During her long series of name dropping she adds, "I'm a sensitive artist too, yeah. I'm a rebel." She then says in a sultry voice designed to make me swoon, "Because I like hanging out in pawn shops. Because I like losing friends and meeting scum." This is all in the first track. The Pocoyo-raised artist has obviously seen the streets up close. At the end of the brief "If You Were King" she states, "You're the D.O.A. if you were Kingdom." This is a grueling record, one that is anything but pretty in the conventional sense, but is beautiful in the way Berry confronts listeners with real life. This isn't a pseudo-deep poetry about things not yet seen, this is the kind of poetry that poets embrace. A sterling spoken-word anthology.

■ THE FLIES: $5.25 (Raid Media 00012)

Falling somewhere between alternative and heavy metal, this 16-song CD will appeal to an interesting array of fans. The quartet, who share vocal duties, except for drummer Ralf Balzer, bring in '90s style screaming quality to the CD, especially on the chorus of "Tyranon," but the music comes at listeners with a more contemporary feel. Distributed by Caroline, the Flies have enough backing to at least reach fans. If it does there could be a market for it.

■ JONATHAN RICHMAN: You Must Ask The Heart (Rounder 9847-2)

Richman has a recognizable name, having released seven previous albums. But it's mostly his name that people know, with the knowledge of his music running a distant second. That isn't likely to change after this collection, but at least those who hear it will understand why the name is uttered so frequently in hip circles. Anybody who does a swing version of Tom Waits' melancholy "Heart Of Saturday Night" has got to be cool. Almost as fun is the raucous "Vampire Girl," a groovy '50s sounding tune. The most delightful thing about this record is the totally carefree attitude that permeates all 13 songs. It'd be impossible not to mention the soulful version of "The Rose." What a blast.

■ MATT KEATING: Scaryarea (Alias 00692)

Keating's Scaryarea is a collection of dreamy pop that is distinctly American, but for some inexplicable reason conjures up comparisons to the very British Billy Bragg, at least during the opening moments of the CD. Perhaps it's his very satirical tone on the biting "McHappiness." After the dust settles though, the more obvious comparison becomes impossible to ignore. There is no avoiding the similarities to Matthew Sweet—notably the finely honed pop hooks, nearly as flawless as a diamond. The one major difference is that Keating's hooks are a little quieter, giving more of a singer/songwriter impression. Bottom line is there are some strong songs here, and regardless of who they sound like, there's always room for good songs.

PICK OF THE WEEK

■ BROUN FELLINIS: Aphrocatia Improvisations Vol. 9 (Moonshine 80022-2)

The Broun Fellinis are a San Francisco trio whose jazz rap sound is one of the coolest things on the planet right now. In fact it's downright icy at times, like on the ultra smooth "Dreamstate." Coming at you with some genuine jazz riffs, courtesy of Black Edgar Kenway's tenor, alto and soprano saxophones, this band steers its traditional sound into the '90s with keyboards and some ambient tribal sounds. The liner notes give a glossary of terms of the language Broun Fellinis have invented. For example, a Phlorn is a downward spiraling into negativity, to be avoided at all costs. Between the language and the music the Broun Fellinis have got something going on that nobody else does. Selected tracks include the rhythmic "Soulogik Syntax," the explosive "Phoobus Opus #13," and the funky-as-all-hell "Herodotus On The Nile." In a nutshell, this record is just the shit.
Live Reviews

The Foo Fighters' Blazing Show

By Steve Baltin

AMERICAN LEGION HALL, HOLLYWOOD, CA—A typical conversation following the Foo Fighters' sold-out performance at the American Legion Hall: “What did you think?”

“Damn, it was hot in there.”

“Wasn’t that great?”

“It was really hot.”

Jesus could’ve been resurrected for this show, come out and jammed with the Foo Fighters, and that would’ve come in second in number of mentions to the sweat-inducing sauna that was the venue for the band’s big gig. After playing second fiddle to Mike Watt’s triumphant Palace show a few months ago, which was the group’s L.A. debut, this was supposed to be the big coming out for Dave Grohl’s new band. Only this show sold out so quickly, big surprise there, that the group added a night at the Roxy the night before. So fans, thinking they were going to be part of an event when they bought tickets to this show, were cheated before the show even started. However, the majority of the very young crowd didn’t seem to mind, eager to see the industry’s new major buzz band regardless of the circumstances.

For instance, they didn’t seem to mind that it was 177 degrees in there, or that the Foo Fighters, after opening sets from Wool and Shudder To Think, didn’t take the stage until ten after 11, when they were scheduled to go on at 10:30. That’s to be expected at a club show, but at a major concert, that’s a slightly ungody hour. But hey, maybe I’m just old.

Musically, the band sounded great, at least I think. I was too busy wiping the sweat out of my eyes to notice much of anything. Did I mention it was really damn hot in there? Perhaps that’s why so many young moshers fled after the group did “This Is A Call,” the first single from its self-titled debut album.

It’s a shame that the circumstances hindered the show so much, as the band has shown on record the ability to create brilliant pop hooks. And one got the feeling that, buried beneath the stench of all that sweat, was a group capable of putting on a strong live show. Oh well, by next time around the band, which also features former Germs member and occasional Nirvana player Pat Smear, should be on to larger venues anyway. Either that or maybe they’ll come back in the winter.

Supergrass are caught having fun with Capitol Records staffers at the Glastonbury Festival in England. “Caught By The Fuzz,” the first U.S. single is #8 this week on OMD’s Top Out chart and the debut album, I Should Coo, is Top 10 at College Radio. Last Week, as the Oxford trio performed their supercharged music to sold out clubs across the U.S. I Should Coo took the #1 album position on the U.K. chart! Pictured left to right: Tommy Daley, assoc. director of college promotion; Clark Staub, Capitol Records Sr. director alternative marketing; Danny Goffey, Supergrass - drums; Perry Wells-Russell, Capitol Records vp of A&R; unidentified super-fan; Mickey Quinn (kneeling), Supergrass - bass; Gav Goombes, Supergrass - vocals & guitar.

SLASH’S SNAKEPIT

By Brenda Parr

THE TROUBADOUR, WEST HOLLYWOOD, CA Waiting outside The Troubadour before what was to be the final date of Slash and his Snakepit’s current tour, one couldn’t help but think about the days of Hollywood Rose at The Troubadour, back in 1984, when Slash and mates were just getting started. One didn’t see as many girls with teased up, bleached blonde hair or short, black leather mini skirts and fishnet tights, but there were a few. To make the deja vu feeling complete, there were a smattering of fans left from the Hollywood Rose days, when Slash and Axl Rose were playing with the band that was to become Guns ’N Roses.

After a straight-ahead rock n roll set from Dad’s Porno Mag and some tasty numbers from L.A. band Soul, Slash and his buddies took the stage at around 11:00PM. The back curtain bore the picture of the smoking “S”-shaped, widely grinning snake wearing Slash’s trademark black top hat, featured on Snakepit’s debut disc, It’s Five O’Clock Somewhere. The snake character is similar to the lady with the black hair and the rose in her teeth that is tattooed on Slash’s arm.

The touring Snakepit consists of: Slash on guitar, former Gunner Gilby Clarke on rhythm guitar, Pride and Glory’s Brian Tichy on drums, former Pride and Glory bassist James LoMenzo and former Jellyfish guitarist Eric Dover on vocals. The touring rhythm section replaced Snakepit regulars, Alice In Chains bassist Mike Inez, who put in a special appearance towards the end of the show despite studio obligations, and current G ’n’ R drummer Matt Sorum, who had personal commitments conflicting with the tour.

Slash’s Snakepit

Snakepit is definite flash, somewhat reminiscent of Hollywood Rose’s glam days. Dover, with his shirt open down to his stomach, dances with his microphone like Roger Daltrey used to do with The Who. The rest of the band struts back and forth across the stage, with the occasional flip of the hair thrown in. However, the high quality of the live performance was not diminished one bit by the theatrics, thus keeping the eyes and ears of the crowd entertained during the nearly two-hour show.

Highlights of the evening included Clarke’s “Cure Me Or Kill Me” and “Tijuana Jail,” along with a medley that included the Knick’s “My Sharona,” selections from Jesus Christ Superstar, “Jungle Boogie,” and “My Michelle,” which the band played during the personnel introductions. Another highpoint was “Beggars and Hangers On,” which the group performed as an encore.

Seeing Slash’s Snakepit perform at the Troubadour in 1995 differs from seeing Hollywood Rose at the club in 1984 in many ways, not the least of which is that Slash is the only player who appeared with both bands. In 1984 one could get close to the band, but now one is lucky to even catch a glimpse of the act while they’re off stage.

Still, success aside, Slash continues to rock along with the best of ‘em, which he shows with the well put-together Snakepit.
**Film Reviews**

**Somebody Throw Universal’s Waterworld A Raft!**

By John Goff

![Kevin Costner, caught in an unguarded moment observing the approach of the dread red ink tsunami.](image)

**IF THERE WERE NO MAD MAX**, would there have been a Waterworld? Probably not. If there were no gossip about how much money this thing cost, would there be an audience? So-so. I said I wouldn’t pick on it. And I won’t, much. It’s really pretty dumb, and it’s not nice to pick on dumb things. Like most things dumb, it can’t defend itself.

As with Mad Max it has a hero, a villain and the same copycat visual look that just makes you want to scrub down with steel wool, Clorox and Comet. The actors are so loaded with make-up not even when they go in the water, which covers the entire world in this future, do they emerge clean. They’re really, and I mean really, dirty to be living in a world where there is no dirt.

The polar ice caps have melted and the entire world is covered with water. How the hell did those scroungy villains led by Dennis Hopper, The Smokers, get all those cigarettes? Somebody told me they were on the Exxon Valdez—Hold on, don’t laugh, that’s The Smokers’ home on the water range—and the oil supply on it is low. Must have had to dump it to make room for all those cigarettes. There had to be a gazillion boxes because, Boy!, do these guys smoke. Made me want to consume a carton. But they’ve knocked around the waterworld long enough for at least one person, Kevin Costner, to have adapted to the environment via growing gills behind his ears and webbing between his toes. Those smoked had to be fairly stale. Don’t you think? Or is it just me?

Alright! Enough! Just wanted to point up a few little things like that. I don’t know about you, but it makes me wonder where writers Peter Rader and David Twohy thought they were setting this so-called futuristic fiasco. Didn’t see any waving tobacco fields around. Marlboro must have pioneered seaweed smokes. Maybe they’re doing it right now? Nicotine being pumped into seaweed to hook the unsuspecting—sound like a good idea for the sequel? Fish with gift cancer. Nab Willy the whale while he’s Free for a guest spot. Great cross marketing, Guys.

Look for initial curiosity run at the boxoffice, but without the flippers (is he still free?) to make this swim into profit. Profit? When the polar ice caps melt maybe.

It’s not all bad though. There are some terrific stunts: airplane in flight wrapping around Costner’s catamaran; jet skis jumping the walls of the floating island, pulled by said airplane before the other stunt. Should I mention the ridiculous half-dirigible/half plane that Michael Jeter tools around in which looks like something Jules Verne’s estate brought out of the trunk to sell to the film?... Nah.

I loved the ending though, when Costner refused to remain on the newly discovered land, preferring to return to the sea—he didn’t want this to be another fish out of water tale.

In defense of the real star of Waterworld—it’s reported $175-$200 million budget—this was undoubtedly an expensive project to film and those involved had to know there were terrible risks to the project. It simply worked out that every risk taken was lost. But on the positive side, it now has its place in Hollywood’s history and Heaven’s Gate can finally take a deep sigh of relief—though Waterworld’s not likely to submerge Universal as the other did UA. So, time marches on. And look at it this way: it could have just been forgotten, like Judge Dredd, if it weren’t for the budget.

(Love the reported tale this original script was first offered to Roger Cormau who read and quickly returned it with the comment: ‘Pass. This would take $5 million to make.’ True or not it’s a great story focusing on the business acumen of a money-making producer.)

Costner’s the loner man-evolving fish who reluctantly rescues and then befriends young Tina Majorino and guardain(?) Jeanie Tripplehorn. For the most part he’s sullen though stoic and does the right thing even if it may be for the wrong reasons. Performance-wise—well, he’s Kevin Costner and he doesn’t look to be enjoying much of the proceedings. Tripplehorn is lovely,

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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>
</tr>
</thead>
<tbody>
<tr>
<td>1. Waterworld</td>
<td>Universal</td>
<td>1</td>
<td>2,268</td>
<td>$21,171,780</td>
<td>$9,335</td>
<td>$21,171,780</td>
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<tr>
<td>2. The Net</td>
<td>Columbia</td>
<td>1</td>
<td>1,906</td>
<td>$10,037,745</td>
<td>$5,266</td>
<td>$10,037,745</td>
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<tr>
<td>3. Apollo 13</td>
<td>Universal</td>
<td>5</td>
<td>2,347</td>
<td>$9,223,710</td>
<td>$3,930</td>
<td>$127,003,515</td>
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<tr>
<td>4. Clueless</td>
<td>Paramount</td>
<td>2</td>
<td>1,922</td>
<td>$7,020,878</td>
<td>$3,653</td>
<td>$30,099,099</td>
</tr>
<tr>
<td>5. Nine Months</td>
<td>20th Century Fox</td>
<td>3</td>
<td>1,795</td>
<td>$6,522,152</td>
<td>$3,634</td>
<td>$44,291,505</td>
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<tr>
<td>6. Operation Dumbo Drop</td>
<td>Buena Vista</td>
<td>1</td>
<td>2,145</td>
<td>$6,392,155</td>
<td>$2,980</td>
<td>$6,392,155</td>
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<tr>
<td>7. Under Siege: Dark Territory</td>
<td>Warner Bros.</td>
<td>3</td>
<td>2,150</td>
<td>$4,835,466</td>
<td>$2,249</td>
<td>$36,517,666</td>
</tr>
<tr>
<td>8. Free Willy 2</td>
<td>Warner Bros.</td>
<td>2</td>
<td>2,361</td>
<td>$4,626,595</td>
<td>$2,011</td>
<td>$18,592,093</td>
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<tr>
<td>9. Pocahontas</td>
<td>Buena Vista</td>
<td>7</td>
<td>1,159</td>
<td>$3,655,759</td>
<td>$2,159</td>
<td>$12,485,506</td>
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<td>10. Species</td>
<td>MGM-UA</td>
<td>4</td>
<td>1,942</td>
<td>$3,506,661</td>
<td>$1,806</td>
<td>$53,131,292</td>
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<tr>
<td>11. The Indian In The Cupboard</td>
<td>Paramount</td>
<td>3</td>
<td>1,723</td>
<td>$3,170,457</td>
<td>$1,840</td>
<td>$24,266,616</td>
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<tr>
<td>12. First Knight</td>
<td>Columbia</td>
<td>4</td>
<td>1,524</td>
<td>$2,008,333</td>
<td>$1,318</td>
<td>$34,164,780</td>
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<tr>
<td>13. Bamun Forever</td>
<td>Warner Bros.</td>
<td>7</td>
<td>1,436</td>
<td>$1,764,044</td>
<td>$1,228</td>
<td>$174,939,168</td>
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<tr>
<td>14. Die Hard With A Vengeance</td>
<td>20th Century Fox</td>
<td>11</td>
<td>747</td>
<td>$802,073</td>
<td>$1,074</td>
<td>$95,894,956</td>
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<tr>
<td>15. The Bridges Of Madison County</td>
<td>Warner Bros.</td>
<td>9</td>
<td>693</td>
<td>$725,170</td>
<td>$1,046</td>
<td>$67,779,917</td>
</tr>
</tbody>
</table>

Domestic box-office, which includes USA and Canada for the weekend of July 28-July 30, totaled $85,462,978, breaking down to a $3,213 per-screen average of a total of 26,992 screens, thus giving a combined total of $869,136,393. (Courtesy Entertainment Data, Inc.)
even under all the grunge and Majorino is delightful. Hopper—and he had to know this going in—walks away with it with his usual flamboyance.

Kevin Reynolds is director of credit, and what’s here—not apart from the simple-minded story—looks good in the way of action with Dean Semler’s fine photography. James Newton Howard, the best action music composer practicing, again creates a terrific score.

Producers were Charles Gordon, John Davis and Costner. Executive producers, Jeffrey Mueller, Andrew Licht and Ilona Herzberg.

**WB Doesn’t Give ‘Em Something To Talk About**

*By Zachary Rivers*

**THE MAIN REASON FOR JULIA ROBERTS’ FAIRYTALE climb to stardom, besides those legs, is: people just want to like her. She’s so damn cute and charming, how can you not? In her latest role, starring as Grace King Bichon, the put-upon wife of Eddie Bichon (Dennis Quaid) and daughter of Wyly King (Robert Duvall), she gets plenty of opportunity to be likable while taking the well-groomed Southern town she lives in along for the ride during the “nervous breakdown she deserves to have.”

The Callie Khouri script, she wrote the Oscar-winning Thelma & Louise, features plenty of feminist overtures, most of which go to Kyra Sedgwick as Roberts’ feisty sister, Emma Rae, with the leftovers being handed to the always brilliant Gena Rowlands as Georgia King, Duvall’s wife. Of the three adult female family members—Grace has a young daughter, Caroline (Haley Audil)—Roberts has the least interesting lines.

Plot-wise the story goes something like this: Grace and Eddie seemingly have the perfect marriage, or at least a respectable one, until very early on in the film she sees Eddie kissing an attractive blonde woman. Saying, “I’m not the type to let this go,” Grace takes her daughter and moves back into her family’s large Southern plantation. Complicating matters is the fact that Grace’s father, Wyly, is in the midst of a big real estate deal with Eddie. And even if he wasn’t, Wyly is the kind of guy who puts appearances ahead of all else. The perfect Southern family, everyone, with the exception of Emma Rae, is worried about what the town will say after Grace confronts Eddie in the middle of the street while wearing her nightgown. The rest of the film centers on Grace coming to terms with her life, the people in it and her misplaced dreams, with the forward moving plot device being the National Grand Prix equestrian show that Wyly and Caroline will both be competing in.

Duvall is, as usual, excellent as the unfailing cold-hearted bastard that often drives Grace to tears. Rowlands, whose most memorable roles came while working with her late husband, the extraordinary John Cassavetes, is the consummate professional. If she’s ever turned in a bad performance I’ve never seen it, and I’m not sure anyone has. Quaid flashes his trademark smile a lot, though he does get to give the film’s best dramatic scene when he agonizingly describes what led him to his adulterous ways. The effectiveness with which Khouri writes about the pain of being in a successful relationship then one day waking up and not knowing where the happiness went, makes one wish she allowed her characters to talk about their feelings more. As Emma Rae, Sedgwick (Singles, Heart & Souls) is the movie’s scene stealer, repeatedly prompting the packed preview theater to break out in gales of laughter, and once drawing applause for... won’t ruin it.

The film was directed by Sweden’s Lasse Hallstrom, who first came to the attention of American audiences with his Academy Award nomination for 1995’s utterly charming and captivating My Life As A Dog. Since that time Hallstrom has twice tried his hand working in America, with Once Around and the more successful What’s Eating Gilbert Grape. He has yet to be able to recapture the magic of My Life As A Dog though, and he once again falls short here. Hallstrom’s American efforts have been good crowd pleasing films, this one is no different, but they lack a spark. In the case of Something To Talk About it’s particularly frustrating. There are good performances all the way around, a Callie Khouri script and cinematography by Sven Nykvist, the Scandinavian god of cinematography, who’s previously worked with Ingmar Bergman and Woody Allen, among others, but the movie just doesn’t gel. We never get to know the characters enough to really care if they work their problems out.

The film was produced by Anthea Syllert and Paula Weinstein. Executive Producer is Goldie Hawn (yes, that Goldie Hawn).

**... Convictions...And Sentences**

*By M.R. Martinez*

**RICHARD PRYOR MAKES YOU DEAL WITH THE SPECTRE of debilitation and death in a way only he can in this tome that chronicles how his life/lifestyle has unfolded onto him. Pryor is a comedian, a very funny man and the tragedies of his life are served up here head on, without apology, with some regrets, healthy dollops of humour, but with no verbose self-pity. Unlike the widely reported arc of his self-destructive, emotive and totally open-book life—which he frequently experienced on a drug or alcohol jag—this is a lucid reflection and true tribute to his ability to clearly focus on the finest points of his, and all of humanity’s, strengths and infirmities.**

The book, written in Pryor-esque vernacular, but with journalistic clarity brought by collaborator Todd Gold (L.A. bureau chief for People magazine), is a quick read that will provoke thought and leave readers with a sense of his life, and not just the events of his life. In fact, it is not the recounting of facts and events that necessarily makes this book engaging. Instead, it is the Peoria, IL native’s honesty about his pussy-chasin’, toot-snoitin’, tantrum-throwin’ extravaganzas that provide entertainment and empathy.

And it’s just not about his now well-publicized fight with Multiple Sclerosis or the toll that the illness has taken on his material fortune. According to his famous and highly-esteemed alter ego Mudbone, the book points out that the best you can do is “Keep some sunshine on your face.”

Through the book, Pryor is mostly successful, as he exercises the demons that haunted him, that made him a comedy icon and a name of his own existence as he also tries to illustrate his path to more lofty levels of self-awareness, and as he accepts the rigors of fate.

In this book, Pryor seems to put to rest riffs with his father, mother, and to shed light on the strong relationship he had with his paternal grandmother, whom he called “momma.” He deals with his addictions, his fragmented relationships with his wives, and even revisits an episode of sexual abuse suffered at the hands of a childhood bully. Some of it is graphic; some of it is poignant. All of it is honest.

The book represents a legacy from a man who has created a legacy in the ground-breaking style of comedy that established him as one of the most important African American men to be successful in Hollywood. Where his autobiographical film for Columbia Pictures, Jo Jo Dancer... Your Life Is Calling, was the summation of life up until his celebrated burning after a marathon bout with crack cocaine, it was also a fictionalized version which skimmed over deeper recollections of the life as portrayed in this book. ...Convictions... is a treatise that transcends Pryor’s personal life by making the process of character development accessible in terms that everyone can understand. Sociologists would probably say that Pryor’s uniqueness as a performer was forged by his choices and experiences, and that a person with a similar set of circumstances might not have been as expressive or extreme in his manifestations of angst and insight. Part of that is true. It is the God in Pryor that made him a genius as a performer but it is his humanness, as illustrated in this book, that will permit the hoi polloi to embrace him in a new light.
**CLOUDS D’MARCOS: Excellencia Musical** (AFG Sigma Records, 3008)
Producers: Frankie Marcus & Jorge Marcos, TROPICAL.

The “Sound of Miami” is definitely alive and well with the Salsa group Clouds D’Marcos. This first album for AFG Sigma was actually recorded and mixed in not only Miami, but in L.A., Las Vegas, and Munich as well! Understandably so since Clouds D’Marcos has played throughout Europe and this hemisphere. Their sound is uniquely tropical, yet distinctive. Credit director Frankie Marcus and vocalist Jorge Marcus with creative compositions, arrangements, and one very impressive production.

**PARCHES: Acérate De Mi** (AFG Sigma Records, 1060) Producer: Armando Leza, POP.

The group Parches originated in Monterrey, Mexico, where the norteño sound is firmly established. Parches incorporates various styles in its particular sound. The promotional single, “Acérate de Mi,” has been enjoying radio play throughout the Mexican Republic. Its presence stateside is already in motion.

**CONJUNTO PRIMAVERA: Amigo Meser** (AFG Sigma Records, 1067) Producer: Mario A. Sanchez, RANCHERA.

This ranchera group takes its name from the season in which it was founded: spring. Conunto Primavera possesses an obvious maturity and high caliber of musicianship. Started in 1978, they recorded 18 albums for Joey Records and several more with their new label, AFG Sigma. The group has shared concert stages with other top Mexican acts. It was recently voted best group in the state of Chihuahua.

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**ADOLFO ANGEL & GUSTAVO ANGEL: Nuestras Canciones** (AFG Sigma Records, 3010) Producers: Adolfo Angel Alba and Mario Alanis, POP.

Adolfo and Gustavo Angel, members of Los Temerarios, offer 14 instrumental versions of some of their greatest hits. The result is a tremendously produced project and life dream by two talented composers. The album was recorded in Monterrey, Mexico, at the AFG Sigma Studios. Fans of the group and these individual artists will enjoy singing along to the lyrics included with the CD.

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

By Héctor Reséndez

**THE BIGGEST LITTLE LABEL IN TEXAS:** Down in San Antonio, Texas, indie label AFG Sigma Records has been busily churning out an explosive product line. Their roster one-track record has been quite impressive. Ranging from Tejano to Mexican to Tropical to Pop, there’s quality material being produced to satisfy an ever widening circle of Latino consumers.

The label was founded in 1993 by principal members of the group Los Temerarios, Adolfo, Fernando, and Gustavo. The move came from their desire to leave Disa Records. Since then, AFG Sigma has grown dramatically with a roster of over 30 artists. The label also raised their corporate sights last year by moving away from being a “grupero” label.

In a recent interview for this column with Gabriel Ayala, Jr., international business affairs director for the label, there was an obvious tone of excitement about AFG Sigma’s present direction. “We’re pretty excited about our artists,” says Ayala. “We now have an 18-year-old singer, David, whom we believe, could be the next Luis Miguel. We have added more norteno as well as an established salsa group, Clouds D’Marcos.” Ayala commented on the label’s growth since 1993. “We now have offices in the U.S. and in Spain. There is one branch in California and others in Mexico like Zacatecas, Monterrey, and Mexico City.” The San Antonio, Texas, headquarters are located at 5817 La Colonia Dr. The telephone number is (210) 661-6500 and FAX number (210) 661-7702.

**AFG SIGMA’S EXECUTIVE ACTION:** Los Temerarios have been a perennial favorite in the Southwest. Originally called La Brisa in 1977, the group was to rename itself five years later. Their most recent single hit, “Quie Poco Sueño,” is taken from their live album, En Concierto (ZC 3007). The group is headed by its director, Adolfo Angel Alba, an on second voice and keyboards, along with Gustavo Angel Alba on first voice and guitar, bass player Fernando Angel Alba, Maro Ortiz on drums and Carlos Abrego on percussion. Los Temerarios has become one of the most sought after groups in the United States and Mexico. Their album, La Ultima Cancion (ZC 3006), sold more than 450,000 units in the U.S. and over 2 million worldwide after its 1993 release. Their lengthy career has witnessed similar sales achievements. Previous albums like Mi Vida Eres Tú, (ZC 3002) sold more than 1.5 million worldwide and their album Te Quiero (ZC 3001) has been sold more than 230,000 in the U.S. and continues to sell.

AFG Sigma has constantly searched for viable talent. From Tijuana, Baja California, Mexico, hails the pop group, Prisioneros del Amor, with their debut recording Siempre Al Aire. The group has appeared opposite such groups as Los Bukis, Yonics, Muecas, and Los Freedjius just to mention a few. The group was signed by AFG Sigma’s vice-president and general manager, Adolfo Abrego. The group began its first promotional tour this past January throughout Baja and California.

**Grupo Amigo** comprises some of the label’s more recent acquisitions. With their second album for AFG Sigma, Ya No Te Quiero, Te Odio, this Mexican group hit the concert scene in 1993 and toured the Southwest territory as well as various other states with fellow labelmates, Los Temerarios.

Another newcomer is the youthful North Mexican group Parches. Their hot single is “Acérate de Mi” from the album of the same name. Tex-Mex ranchera sensations, Grupo Imagen, has been around the music scene since 1985. The award-winning group has demonstrated strong longevity in terms of a winning appeal with its fans. Its latest and sixth album, Sola.. Sola.. Con Las Estrellas, contains the widely popular tropical tune “Nunca Encontrare” and the popular ballad “Creo.”

Likewise, other Mexican groups on the AFG Sigma label include veterans Con- junto Primavera with its latest album, Amigo Mesero. The group has appeared in two Mexican films and has been named one of the best groups in the State of Chihuahua, Mexico.
**News From Japan And The Orient**

*By Sachio Saito*

**SUMMER SEASON SALES START** (June 21 to July 10) at major record dealers here revealed, according to a survey conducted by Cash Box Tokyo, a slight increase, 5% or 10%, up over the comparable period of the prior year. A big smash last year, Mariya Takeuchi didn’t appear this season. Many middle class hits, headed by “Happy” by the Southern All Stars have decorated the fronts of shops and attracted users constantly. In this term, the market in this country has one clear mark and that is: all genres including local, international repertoires and video softwares showed moderate successes in general. Business efforts with special devices were another big reason for the good sales. The reports from major dealers were as follows:

**GYOKKO-DO** (Sapporo): According to the dark clouds brought by the economy in this country, the sales were not as active as last year. Main artists contributing to sales were Southern All Stars, Michael Jackson and Mayo Okamoto. In the visual field, Down Town showed some fine action.

**DAICHI MUSIC** (Sendai): June sales were slightly, 10%, down from the comparable period last year. A sales prospect for this summer season in general is not clear.

**YAMANO MUSIC** (Tokyo, Ginza): A clear tide this season has arrived with Southern All Stars and many big smashings of international artists including Michael Jackson. In general the sales for the season were better than an up of 20% over the comparable term of the prior year. On the other hand, catalog works of local artists didn’t show active performances. However, Mayo Okamoto, Spits, Shogo Hamada, B’z and Shara Q, all with singles, showed fair action. Entering into July, the second big tide has arrived with a 30% increase in sales by Southern All Stars and Chage & Aska.

**MIYAKO** (Osaka): “Happy,” Southern All Stars, has brought only a medium tide at the end of June but it didn’t continue into July. Though big works didn’t appear on the shop fronts, Spits and Shara Q showed slight up sales.

**LOCAL 45s TOP 10**

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<thead>
<tr>
<th>TW</th>
<th>LW</th>
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<tbody>
<tr>
<td>1</td>
<td>“Love Me, I Love You” (BMG Rooms)</td>
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<tr>
<td>2</td>
<td>“Tomorrow” (Tokuma Japan)</td>
</tr>
<tr>
<td>3</td>
<td>“Namidaga Kirari” (Polydor)</td>
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<tr>
<td>4</td>
<td>“Zurui Onna” (BMG Victor)</td>
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<tr>
<td>5</td>
<td>“Ano Natsuo Sagashite” (Sony)</td>
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<td>6</td>
<td>“Aoi Usagi” (Victor)</td>
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<td>7</td>
<td>“Robinson” (Polydor)</td>
</tr>
<tr>
<td>8</td>
<td>“Man &amp; Woman” (Toys Factory)</td>
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<tr>
<td>9</td>
<td>“Mirai No Tame ni” (Bgram)</td>
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<tr>
<td>10</td>
<td>“Kimigata Itakara” (Zain)</td>
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**LOCAL CDs TOP 10**

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<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>1</td>
<td>She Loves You (Epic Sony)</td>
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<td>Snap 007 (Victor)</td>
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<td>Electromancer (Fun House)</td>
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<td>Code Name 1 Brother San (Pony Canyon)</td>
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<td>Pan (East West)</td>
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<td>Hyer Mix (Aves)</td>
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<td>7</td>
<td>Yuzurainai Natsu (Sony)</td>
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<tr>
<td>8</td>
<td>M Collection Kaceo Sagashiteru (BMG Victor)</td>
</tr>
<tr>
<td>9</td>
<td>Konyo Doki (Toshiba EMI)</td>
</tr>
<tr>
<td>10</td>
<td>HStory…Book 1 (Epic Sony)</td>
</tr>
</tbody>
</table>

(Continued from page 3)

who is best known for discovering and recording John Lee Hooker in 1948 and who has published over 600 songs by more than 20 other artists, including post-war rhythm and blues great Todd Rhodes and jazz legends Milt Jackson and Sonny Stitt.

The Appeals Court decision, if upheld, would in effect punish my client and hundreds like him for following the rules of the U.S. Copyright Office, concluded Dowling.

The Supreme Court is expected to decide in the fall whether it will hear the appeal, which was filed in late July. In addition, to Mr. Oberman, attorneys Alan L. Shulman and Scott L. Baker of New York’s Silverman & Shulman, and Charles J. Sanders of the National Music Publishers’ Association are representing the industry coalition.

**Torcha Sues Cube**

TORCHA CHAMBA MEMBERS Jesse Lars, Eddie Goodman, Stanley Jones, Anthony Holmes and Angelo Trotter, filed suit in L.A. Superior Court against O’Shea Jackson, professionally known as Ice Cube, two of his companies, Lenchmob Music and Gangsta Boogie, Priority Records and Warner/Chappell Music. The suit claims the defendants have failed to pay Torcha Chamba their share of music publishing royalties on the song “Wicked,” which they co-authored and which appeared on Ice Cube’s 1992 platinum selling album Predator.

The complaint alleges conspiracy to commit fraud and breach of contract, breach of fiduciary duty and conversion. The suit also seeks a declaration of Torcha Chamba’s copyright interest in “Wicked,” and an accounting of all money earned with respect to the song. They are also suing for delay in payment, which they allege is completely unreasonable and a breach of their agreement with Ice Cube.

**Italy Vs. Music Piracy**

ITALY’S RECORD INDUSTRY FEDERATION, FIMI, and international music industry federation IFPI will invest $625,000 (1 billion lire) annually in an effort to combat that country’s music piracy problem, it was reported. Gerolamo Caccia Dominioni, Warner Music Italy’s president, made the announcement from Milan, Italy and estimated that one-third of his country’s music market is attributable to music piracy. Officially the music market is worth an estimated $660 million annually while the piracy product is set around $142 million.

While Italy has adopted European Union directives against piracy, which has effective copyright laws, enforcement is the main problem. The $625,000 will be used to institute a direct action against the pirates. An additional budget will be used to create public response via TV and print ads is being explored and is expected to be announced in the fall.

Dominioni targeted organized crime syndicates as being responsible for the majority of the piracy and noted confidence in the magistracy of Italy as being very active in the fight against the mafia organization.

**Radio Revenue Rising**

ADVERTISING REVENUE FOR RADIO saw a 6% increase overall in comparison with 1994’s June. It was also the 34th consecutive month of radio ad revenue growth.

First half results rose 11% over the same period from a year ago and national ad revenues gained 12% in total markets preceded by a 14% Eastern gain and a Southwestern rise of 8%.

Gary Fries, president of Radio Advertising Bureau, the organization which monitors over 100 radio markets, made the announcement and also predicted a very strong year for radio while looking at an approaching strong third and fourth quarter development.
**Jazz Notes**

*By M.R. Martinez*

**RIM SHOTS:** The Eighth Annual Long Beach Jazz Festival will be celebrating 100 years of jazz and its various precursors during a weekend-long presentation (August 11-13) of an eclectic line-up. To be held at the Rainbow Lagoon Park in downtown Long Beach, the three-night two-day bill boasts the kind of variety that its more widely-known and older step-brother, the Playboy Jazz Festival, has become known for.

On Friday night, Dave Koz, Hiroshina (who appeared at this year's Playboy fest), and Alphonse Mouzon featuring Dan Siegel, Brandon Fields and Grant Geissman will provide the musical highlights. On the all-day Saturday bill are Najee, Diane Schuur, Richard Elliot, Marlene Shaw, Carl Anderson featuring Freddie Ravel, Hank Crawford and Jimmy McGriff, The Jennifer York Quartet and the Woodridge High Jazz Ensemble. The Sunday set will be paced by Nancy Wilson, Poncho Sanchez, The Jazz Crusaders featuring Randy Crawford and Bobby Caldwell, Pieces Of A Dream, Fattburger, Al Williams Jazz Society featuring Barbara Morrison and Art of Sax.

The style and veracity of talent is most equally spread over the two all-day sessions, although the Friday night show featuring Mouzon serves up a curious aggregation including guitarist Geissman and saxophonist Fields. Oh, well, maybe it's not so curious. Singer Carl Anderson's set with Freddie Ravel should be interesting. Another highlight should be singer Crawford re-joining the reconstituted Jazz Crusaders which could bring about a reprise of their hit "Street Life."

A little-discussed but fairly remarkable fact about the Long Beach Jazz Fest is that it's promoted by a 34-year old African American woman by the name of Kimberly Benoit, the daughter of Al Williams, who founded the festival and Rainbow Productions in 1986...

One of the most honored and revered jazz pianists in the history of the music, Oscar Peterson, has had his more than four decades of providing pleasurable jazz music chronicled in a two-tape video set titled *Oscar Peterson: Music In The Key Of Oscar*. Distributed by View Video as part of its Jazz Collection, the set traces Peterson's early years as a Montreal native who began exciting crowds with his rhythm rich boogie-woogie piano and provides a map from those humble beginnings through his international stardom. Along the way, Peterson is featured with a variety of jazz greats, from Art Tatum and Nat "King" Cole to Cleo Lane & John Dankworth. There is also footage of the pianist with the original Oscar Peterson Trio—Ray Brown on bass and Herb Ellis on guitar—during a recent reunion tour. Quincy Jones, Dizzy Gillespie producer/impresario Norman Granz, among others, also are featured in the two-cassette set.

The visual testament is lovingly produced by Eitha Peterson, the artist's daughter, in conjunction with Vocal Vision Prods., the National Film Board of Canada and the CBC. Perhaps some of the most enduring and revealing moments of this video set are captured when Peterson spends time reflecting on his career and how it is intricately woven into the fabric of jazz as we know it. Serious jazz collectors will die for this collection.

Another View Video Jazz Collection offering that should go to jazz enthusiasts out of their chairs into video stores is 40 Years Of MIQ, the band that featured the irrepressible Milt "Bugs" Jackson on vibes, pianist John Lewis, Percy Heath on bass and Connie Kay on the drum kit. It is the 40th anniversary of a quartet that started out as the backing band to the late and legendary Dizzy Gillespie. Musical highlights include: "Alexander's Fugue," "Three Windows; Medley From No Sun In Venice" and "Sketch." The real showman of these sessions is vibist Jackson, who's incredible sound and concentration are remarkable for a man who has been performing for more than 40 years.

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**TOP 25 JAZZ ALBUMS**

| #1 | BREATLESS (Arista 18044) | 1 | 106 |
| #2 | 100 DEGREES & RISING (Forecast/Verte 50003) | 2 | 5 |
| #3 | URBAN KNIGHTS (GRP 8819) | 3 | 5 |
| #4 | PEARLS (Elektra 61759) | 4 | 13 |
| #5 | FIRST INSTRUMENT (Blue Note/Capitol 27120) | 6 | 9 |
| #6 | DIS IS DA DRUM (Mercury 2801) | 7 | 7 |
| #7 | JOE COOL'S BLUES (Sony 96650) | 8 | 7 |
| #8 | WE LIVE HERE (Geffen 24729) | 9 | 25 |
| #9 | SAX ON THE BEACH (GTS 4578) | 12 | 16 |
| #10 | TALES (PRA 6501) | 10 | 7 |
| #11 | NASTE (Groovetower/RC 6613) | 11 | 5 |
| #12 | LOVE & OTHER OBSESSIONS (GRP 8908) | 7 | 16 |
| #13 | PURE PLEASURE (GRP 4202) | 14 | 32 |
| #14 | LARRY & LEE (GRP 9817) | 13 | 11 |
| #15 | ILLUSIONS (Warner Bros. 45755) | 15 | 25 |
| #16 | AFTER THE STORM (Mojazz/mbrown 6301) | 17 | 49 |
| #17 | IS THIS LIFE (Columbia 64364) | 16 | 7 |
| #18 | JAZZ MASTERS II (JVC 2049) | 20 | 1 |
| #19 | ALL MY TOMORROWS (Columbia 64319) | 23 | 9 |
| #20 | A HOME FAR AWAY (GRP 9730) | 22 | 13 |
| #21 | POSITIVITY (Verve Forecast/Verte 522 036) | 18 | 44 |
| #22 | THE BEST OF DAVID SANBORN | 21 | 35 |
| #23 | DESTINY (JRP 19814) | 19 | 13 |
| #24 | TALES FROM THE ACOUSTIC PLANET (Warner Bros. 45504) | 22 | 13 |
| #25 | SHARE MY WORLD (EMI 7829) | 24 | 47 |
Louisville Farm Aid '95 Site

By Wendy Newcomer

LOUISVILLE, KENTUCKY’S Kentucky Fair and Exposition Center’s Cardinal Stadium has been selected as the site for Farm Aid’s 10th Anniversary Concert, scheduled for October 1 and set to feature as a headliner the ubiquitously popular Hootie & The Blowfish.

Farm Aid president and co-founder Willie Nelson announced plans for the concert July 28 at a news conference in Louisville with state and local officials. "We are proud to hold our 10th Anniversary Concert in the Bluegrass State. Kentucky is full of dedicated men and women who work hard to make a living on the land. This concert is a chance to remind the nation that the work of family farmers is vital to America," Nelson said.

Nelson and fellow Farm Aid board members, Neil Young and John Mellencamp, will once again unite to perform at the benefit concert along with Hootie and the Blowfish, who have occupied top five pop status. Additional artists will be announced.

"The farm crisis has turned into a chronic problem," Nelson says. "Five hundred farmers a week are still losing their land, even though farm auctions aren’t on the front pages any more.

"As long as the people who are willing to work the fields all day need our help, Farm Aid will stand behind them," Nelson adds, also saying that he and the artists and farmers involved in the first Farm Aid concert in 1985 never imagined that the benefit would still be necessary ten years later.

Farm Aid was founded in 1985 by Nelson, Mellencamp and Young to raise public awareness about the plight of the American family farmer and to provide assistance to those families whose livelihood depends on agriculture.

In the past 10 years, Farm Aid has granted more than $12 million to over 100 farm organizations, churches and service agencies in 44 states. Farm organizations in Kentucky have received more than $150,000 since 1985.

SRO Announces '95 Agenda

THE COUNTRY MUSIC ASSOCIATION (CMA) recently revealed the agenda for SRO '95, the annual international entertainment expo scheduled for October 5-7 at the Nashville Convention Center. This year’s agenda includes panel discussions, three expanded talent showcases, the country music industry’s only in-depth international conference and presentation of the annual SRO Awards, honoring the best in the touring industry.

Since its inception as CMA’s Talent Buyers Seminar in 1978, the SRO entertainment expo has become a visionary conference, catapulting country music touring to record-breaking heights.

"Thanks to the hard work of Barry Coburn, our SRO '95 chairman, as well as other dedicated CMA board members, this year’s SRO promises to be more informative than ever before," said Ed Benson, CMA executive director. "SRO has truly become a premier conference for the country music industry. Registrants know they will get a headstart on the next year’s touring season by attending. I know their expectations will be more than fulfilled this year, as we present some incredible talent to the stage. The SRO staging will feature even more production elements to enhance the showcase experience for everyone. In addition, they’ll also benefit from the Exhibit Marketplace and panel discussions."

In Other News...

COLUMBIA RECORDS/DKC RECORDS’ WADE HAYES and Country Club Enterprises are teaming up to raise money for St. Jude Children's Research Hospital. The marathon event will take place on Saturday, August 19 from 10 p.m. to 1 a.m. at a select number of dance clubs across America and will incorporate Hayes’ latest single, “Don't Stop.”

JIM SCHEER WAS NAMED vp of A&R for Arista/Nashville and Career Records. In his new role, Scherer will report directly to DuBos and will oversee all A&R activities for both labels including signing new talent and finding songs for the artists represented on both rosters.

ARISTA/NASHVILLE WILL RELEASE Alan Jackson’s first ever greatest hits package in late October, Alan Jackson: The Greatest Hits Collection. The 20-song, 69-minute collection will retail for the price of a regular CD.

The CD/cassette booklet will contain an extensive photo and print history of Jackson’s career to date.

SUSAN NADLER HAS FORMED her own management company (Susan Nadler Management). Her clients include BNA artist Lorrie Morgan and new Giant Records artist Greta Gaines. Nadler will remain associated with Evelyn Shriver Public Relations at the same location.

RON STRICKER WAS APPOINTED director of regional sales for Capitol Records. Stricker will serve as a liaison between the record label and CEMA Distribution, marketing and presenting the music and artists of Capitol Nashville to retailers.

MERCURY NASHVILLE HAS RELEASED A Picture Of Hank: The New Bluegrass Way, an acoustic-based tribute to country music legend Hank Williams. Bluegrass notables Claire Lynch, Harley Allen, Ronnie McCoury and Andrea Zonn are among those contributing to the collection.

ASCAP celebrated their recent #1 with "Sold (The Grundy County Auction Incident)" written by Rich Fagan and Robb Royer, published by Of Music and Robroy West Music, and recorded by John Michael Montgomery. Pictured (l-r): ASCAP's Ralph Murphy; Atlantic's Al Cooley and Laura Nelson; Of Music's Peggy Bradley and Tom Oteri; Fagan; and Royer.

DOUG JOHNSON WAS APPOINTED sr. vp of Epic Records Nashville. Johnson will be responsible for setting and guiding the overall creative and strategic direction of the label as well as continuing in the day-to-day A&R responsibilities for the label.

CAROL LINDSEY VINCENT has been chosen to head the newly-formed Murrah/Rich/Baierle International. The music publishing network and administration service will be headquartered in Nashville and will also have offices in London and Hamburg.

ATLANTIC NASHVILLE'S NEAL MCCOY recently celebrated the second gold certification of his current album, You Gotta Love That!. During the presentation, McCoy was told that his album No Doubt About It has been certified platinum.

KAREN JOHNSON HAS BEEN NAMED marketing mgr. for the Country Music Hall of Fame. Johnson will be responsible for the development of new direct sales and promotional campaigns to broaden the Hall of Fame’s visitor base and for restructuring some existing programs.

"Sometimes She Forgets." The song, written Steve Earle, will be the first single from Tritt's forthcoming Warner Bros. album, Greatest Hits—From The Beginning, due out September 12.
Cary Cooley is burning up the Country Charts with his latest hit single.

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**IT'S ONLY MAKE BELIEVE**
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COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS
AUGUST 12, 1995

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

1. THE WOMAN IN ME (Mercury 522380) - Shania Twain
2. THE HITS (Capitol Nashville 290659)(PS) - Garth Brooks
3. JOHN MICHAEL (Atlantic 82720) - John Michael Montgomery
4. NOW THERE'S NEVER BEEN A COLLECTOR (Rounder 0325) - Alyson Krauss
5. GREATEST HITS (BNA 96558) - Lorrin Morgan
6. NOT A MOMENT TOO SOON (Curb 77658)(P3) - Tim McGraw
7. YOU MIGHT AS WELL BE A RANIER (Warner Bros. 45511)(PS) - Jeff Foxworthy
8. NO ORDINARY MAN (MCA 10999)(G) - Tracy Byrd
9. READ MY MIND (MCA 10994)(F2) - Reba McEntire
10. ONE OF THE GIRLS (Capitol 45735)(G) - Trisha Yearwood
11. DWIGHT LIVE (Atlantic 45670)(P3) - Dwight Yoakam
12. TEN FEET BALL AND TULLYPROOF (Warner Bros. 45603)(P3) - Travis Tritt
13. GREATEST HITS III (Curb 77983)(G) - Alabama
14. WHO I AM (Arista 14091)(P3) - Dolly Parton
15. THIRD ROCK FROM THE SUN (Capitol 29669) - Joe Diffie
16. I SEE IT NOW (Atlantic)(P) - Tracy Lawrence
17. EXTREMES (Capitol 45592)(G) - Collin Raye
18. WHAT A CRYING SHADE (Capitol 45739)(G) - The Mavericks
19. BLACKHAWK (Atlantic 1570)(P) - BlackHawk
20. LEAD ON (MCA 11092)(P) - George Strait
21. WAITIN' ON SUN DOWN (Atlantic 18785)(P) - Brooks & Dunn
22. THINKIN' ABOUT YOU (MCA 11202) - Trisha Yearwood
23. THE TRACTOR SONGS (Arista 74839) - Alabama
24. KICKIN' IT UP (Atlantic 25529)(P) - John Michael Montgomery
25. WHEN FALLEN ANGELS FLY (Capitol 46168)(G) - Patty Loveless
26. WHAT MATTERED MOST (Capitol 66771)(G) - Ty Herndon
27. GREATEST HITS 1990-1995 (Curb 77985)(G) - Sawyer Brown
28. GREAT HITS VOL II (MCA 1228)(P) - Reba McEntire
29. IF I COULD MAKE A LIVING (Capitol 23452)(G) - Clay Walker
30. STANDING ON THE EDGE (Capitol 28459)(P) - John Berry
31. LOOKING FOR THE LIGHT (Columbia) - Rick Trevino
32. STONES IN THE ROAD (Atlantic 43272)(P) - Mary Chapin Carpenter
33. SWEETHEARTS IN THE ADIRONDACKS (Atlantic 45740)(G) - Pam Tillis
34. WHEN LOVE FINDS YOU (MCA 11047)(P) - Vince Gill
35. ONE EMOTION (Capitol 46619)(G) - Clint Black
36. SUPER HITS (Columbia 64194)(G) - Willie Nelson
37. 4 RUNNER (PolyGram 52737)(P) - 4 Runner
38. LOVE A LITTLE STRONGER (Atlantic 18746)(G) - John Michael Montgomery
39. THINKIN' PROBLEM (Warner Bros. 45562)(G) - David Ball
40. YOU GOTTA LOVE THAT (Atlantic) - Neal McCoy
41. NASHVILLE RUNNIN' WIDE OPEN (Columbia 67029)(P10) - Various Artists
42. OLD ENOUGH TO KNOW BETTER (Columbia) - Wade Hayes
43. BOOMERANG (Atlantic 52470)(G) - Various Artists
44. KEITH WHITLEY: A TRIBUTE ALBUM (Capitol 46168)(G) - Keith Whitley
45. SUPER HITS (Capitol 46102)(G) - Various Artists
46. A LOT ABOUT LIVIN' (AND A LITTLE "BOUT LOVE) (Atlantic 45719)(P) - Alan Jackson
47. IT'S UP TO YOU (Curb 77799) - Perfect Stranger
48. BRAND NEW MAN (Atlantic 18655)(P4) - Brooks & Dunn
49. PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 1061)(P3) - Various Artists
50. COME ON OVER (Columbia 48710)(P3) - Shania Twain
51. ALL I NEED TO KNOW (BNA 65582)(P) - Kenny Chesney
52. KICK A LITTLE (Warner Bros. 45739)(G) - Little Texas
53. LIFES A DANCE (Atlantic 82429) - John Michael Montgomery
54. HARD WORKIN MAN (Atlantic 18751)(P) - Brooks & Dunn
55. COME TOGETHER: AMERICA SALUTES THE BEATLES (Curb Nashville 37112) - Various Artists
56. THE ROAD GOES ON FOREVER (Capitol Nashville 28090) - George Strait
57. ROG WILD (Curb) - Hank Williams Jr.
58. BRYAN MARSHALL (Atlantic 45885)(P) - Bryan White
59. THE WAY THAT I AM (Capitol 65288)(G) - Martina McBride
60. TAKE ME AS I AM (Warner Bros. 45589)(G) - Faith Hill
61. TODAYS PURE COUNTRY (K-Tel 6699) - Various Artists
62. DAYS GONE BY (Capitol 57501) - James House
63. WHAT A BOAD O LOVE (Decca 63775)(P) - Brooks & Dunn
64. NO FENCES (Capitol Nashville 93060)(P13) - George Strait
65. WISHES (Atlantic 46360) - Lari White
66. A THOUSAND MEMORIES (Decca 11098) - Rhett Atkins
67. FAITH IN ME, FAITH IN YOU (Curb 66803) - Doug Stone
68. COUNTRY TILL I DIE (BNA 66477) - Doug Anderson
69. IN PIECES (Capitol Nashville 29085)(P5) - Garth Brooks
70. EVERY LITTLE WORD (Curb 77060) - Hal Ketchum
71. I STILL BELIEVE IN YOU (MCA 10630)(P3) - Vince Gill
72. BIG TIME (Warner Bros. 45720)(G) - Collin Raye
73. THE NUMBER ONE HITS (Capitol 65489)(G) - The Judds
74. FROM THE HEART (Capitol Nashville 28043) - Shania Twain
75. IN THE VICINITY OF THE HEART (Capitol Nashville 31109) - Shemondah

Reviews

By Wendy Newcomer

TY ENGLAND: Ty England (RCA 66522-2)

"To date, Ty England is best known as Garth Brookes' former guitarist. Now out on his own, England has assembled (with the expert assistance of producer Garth Fundis) his self-titled debut album. It's difficult to miss the influence of Garth—England even faintly sounds like him in his first single, "Should've Asked Her Faster." Fortunately for England and his career, the vocal similarities end there. His voice is far more traditional, less genial than that of Brooks. "Her Only Bad Habit Is Me" is a prime example of England's subdued and fluid delivery, which is very easy on the ears. Brooks' protege obviously learned the value of versatility from his teacher. Whether he's singing up tempo numbers like "A Swing Like That" or ballads such as "You'll Find Somebody New," England conveys sincerity and obvious talent.

LEE ROY PARNELL: We All Get Lucky Sometimes (Career 1870-2-07822)

"It's difficult to pick a few standout cuts on Lee Roy Parnell's latest album. They're all top-quality songs. There's the steady "When A Woman Loves A Man," (attention, radio) and "Saved By The Grace Of Your Love," another touching ballad. "If The House Is Rockin'" and "Givin' Water To A Drowning Man" are hits waiting to happen. Parnell recorded this album using his road band, which probably contributes to its fresh sound. This album is his first for the new Career label and a continuation of his slow and steady climb to the top. Let's hope We All Get Lucky Sometimes proves to be Parnell's breakthrough album.

KATE WALLACE: Kate Wallace (Honest 1001)

With a catch in her voice and a sharp intellit in her lyrics, Kate Wallace walks the line between country and folk music. Wallace is already known and respected as an accomplished songwriter within the industry. Her debut album is a testament to her flair for writing songs with contagious melodies—"Hard Woman To Love" and "Dancin' On The Edge Of A Heartache," are two examples. She's also skilled at hard driving numbers like "Give It A Push." Wallace's warm and personal vocals will make you think you're eavesdropping on a private conversation.

PICK OF THE WEEK

COLLIN RAYE: I Think About You (Epic AEC 67033)

With three platinum albums in four years, Collin Raye is a proven hit maker. I Think About You contains plenty of the sweet sentiment that Raye is famous for, as is revealed in the Larry Boone/Will Robinson/Tammy Hyler song "I Volunteered" and "One Boy, One Girl," as written by Mark Alan Springer and Shaye Smith. And although his debt hanging of a ballad has become his trademark, Raye is equally at home with something rowdy, "I Love Being Wrong" and "Sweet Miss Behavin'" provide that balance. But the most impressive aspect of I Think About You is the inclusion of songs that are more..."What If Jesus Came Back Like That?" (Pat Bunch/Doug Johnson) is a heaving melody well. If the message doesn't get you, the haunting melody will. The Gary Burr-penned "The Time Machine" is another provocative song that is enhanced by Raye's vocals. Looks like another Platinum album in the making.
Songwriters Steve Seskin ("Life's A Dance"), Allen Shamblin ("I Can't Make You Love Me") and Karen Staley ("Take Me As I Am") recently shared the spotlight on Music City Tonight with Crook & Chase. Pictured (l-r): Seskin; Shamblin; Staley; and Charlie Chase.

Epic recording artist Ken Mellons scored big when he was invited to hang out with one of his favorite teams, the Florida Marlins. Pictured (l-r): Head trainer, Larry Starr; Mellons; and relief pitcher, Mark Gardner.

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High Debuts
1. FAITH HILL — "Let's Go To Vegas" — (Warner Bros.) — #38
2. BLACKHAWK — "I'm Not Strong Enough" — To Say No — (Atlantic) — #41
3. DARYLE SINGLETARY — "I Let Her Lie" — (Epic) — #44
4. TRISHA YEARWOOD — "I Wanna Go Too Far" — (MCA) — #48
5. SHENANDOAH — "Heaven Bound (I'm Ready)" — (Capitol) — #49

Most Active
1. TRACY LAWRENCE — "If The World Had A Front Porch" — (Atlantic) — #28
2. COLLIN RAYE — "One Boy, One Girl" — (Epic) — #26
3. CLINT BLACK — "One Emotion" — (RCA) — #12
4. JOHN BERRY — "I Think About It All The Time" — (Capitol) — #16
5. TERRI CLARK — "Better Things To Do" — (Mercury) — #32

POWERFUL ON THE PLAYLIST — The Cash Box Top 100 Country Singles chart is led by the Alan Jackson single "I Don't Even Know Your Name." This week's chart displays a few big movers with five debuts breaking into the Top 50. Leading the way in the most-movement category is Tracy Lawrence's "If The World Had A Front Porch" with an eight spot jump to #28. Following, with an six spot leap to #26 is Collin Raye and "One Boy, One Girl." Three singles, Clint Black's "One Emotion" at #12, "I Think About It All The Time" by John Berry at #16, and "Better Things To Do" by Terri Clark at #32, jumped five spots this week. As for debuts, five acts hit this week's Top 50. Leading the way for the highest debut position with the single "Let's Go To Vegas" is Faith Hill at #38. Entering at #41 is Blackhawk with "I'm Not Strong Enough To Say No." Daryle Singletary's "I Let Her Lie" comes in at #44. "I Wanna Go Too Far" by Trisha Yearwood enters at #48, and finally, Shenandoah's "Heaven Bound (I'm Ready)" slides into the Top 50 at #49.

Songwriters Of The Week: Congratulations go out to Alan Jackson, Ron Jackson and Andy Loflin, writers of the Alan Jackson #1 hit, "I Don't Even Know Your Name."

CMT Top Twelve Video Countdown
1. JOHN MICHAEL MONTGOMERY — "Sold (The Grundy County Auction Incident)" (Atlantic)
2. RICK TREVINO — "Bobbi Ann Mason" (Columbia)
3. LEE ROY PARNELL — "A Little Bit Of You" (Career)
4. BROOKS & DUNN — "You're Gonna Miss Me (When I'm Gone)" (Arista)
5. TRACY BYRD — "Walkin' To Jerusalem" (MCA)
6. PAM TILLIS — "In Between Dances" (Arista)
7. PERFECT STRANGER — "You Have The Right To Remain Silent" (Curb)
8. LORRIE MORGAN — "I Didn't Know My Own Strength" (BNA)
9. DIAMOND RIO — "Finish What We Started" (Arista)
10. JEFF CARSON — "Not On Your Love" (MCG/CURB)
11. BRYAN WHITE — "Someone Else's Star" (Arista)
12. RHETT AKINS — "That Ain't My Truck" (Decca)

Drew Stevens: Heading In The Right Direction

DREW STEVENS WAS BORN and raised 50 miles outside of St. Louis in the small town of Troy, Missouri. The oldest of three brothers and the son of hard working parents, Stevens realized at an early age that music was in his blood. “I’ve got a brother who plays drums and another one who plays keyboards,” Stevens says. “And my Dad, he’s kind of a frustrated singer.” As the sounds of Elvis, Jerry Lee Lewis and Tom Jones wafted forth over his father’s record player, Stevens began building a foundation for his own style of country music.

During his teenage years, Stevens learned to play guitar and bass to complement his budding vocals. After high school, he decided to carve his own path rather than follow one. At 18 years old he left home and joined the Marine Corps, serving four years as a medic. With his duty completed, Stevens returned to Missouri anxious to start a band and play music. The next several years were spent playing the local bars and dance halls while holding a day job working construction. Stevens also gained valuable experience opening for bands such as the Ozark Mountain Daredevils and Firefall.

In those years paying dues, Stevens realized his potential as a songwriter. He combined the wide-ranging influences of Van Halen, the Eagles, Waylon Jennings and Willie Nelson to create his own brand of country storytelling. “I just like all different styles of music and that’s kind of where country has been heading,” Stevens says. “You’ve got a mixture of rock and roll, rhythm and blues and pop. I just like all forms and that’s why I was drawn to country.”

Stevens finally decided that the time had come to try his luck in Nashville. Entering a showcase at the Opryland Hotel in Nashville led to his first recording experience. “I went down there and there were 80-something people participating in it,” Stevens remembers. Although he did not win the contest, that event was the beginning of his recording career and his association with country hit maker Robert Metzgar from Platinum Plus Records. “They came up to me afterward and started talking to me about recording my first album. That was about a year and a half ago,” Stevens says.

The first single from Stevens’ debut album is “Good Girl,” which is currently #75 on the Cash Box country singles chart. “Good Girl” covers an unlikely topic for a country song. “The song basically is about teen pregnancy. It’s about the trials and tribulations that these young girls have to go through. It seems to be a big problem nowadays,” Stevens says.

The demands of the music business are a welcome challenge to Stevens. “It’s something I’ve been doing forever, and I’d like to do it for a living,” he says of performing. “I like people to go away thinking that they had a good time. I also like to move the people emotionally.” Stevens adds that he gets inspiration from his audience and loves “the adrenaline that you get from the crowd.”

“This is something I’ve wanted to do since I was a kid,” Stevens says. After years of determination, Drew Stevens appears to be heading in the right direction with his music. The Missouri native also hopes to find fans who will travel the same path with him.
Star Song recording artist Brian Barrett hosted a “gang vocal” session for his song, “Jimmy Got Saved,” at Nashville’s Sessions studio. The song is a track off his upcoming October release. Making up the front line of this crowd are (l-r): Les Coughran, vp sales, Christian Market, Chordant Distribution; Danny McGuffey, sr. vp, sales and marketing, Star Song; Barrett; James Hollihan, Jr., producer; Jackie Patillo, vp, A&R, Star Song; and Russ Taff, producer.

Texas Christian Country and cowboys worshipped the Lord like Texans do—long, hard and wild. Pictured at the Plaza Theater in Corollton, Texas are (l-r): Felicia Clark; Charlene Clark; Jessica Carruthers; Jim Carruthers; Steve Ellis, KPBC, Christian Country 770; A.J. Clark Jr.; Cleve Clark; and President of Cowboys For Christ; Ken Holloway.

Star Song held a surprise party for Sierra last week, celebrating sales of over 100,000 units in just nine months, the fastest selling debut in Star Song’s history. Pictured (l-r): Danny McGuffey, sr. vp, sales & marketing, Star Song; Jackie Patillo, vp, A&R, Star Song; Jeff Willett, director, sales & retail development, Star Song; Mike Hyatt, manager, Wolgemuth & Hyatt; Deborah Schnelle, Wendi Foy Green and Jennifer Hendrix (Sierra); Cliff Downs, producer; Steve Griffin, pres., Chordant Distribution; Jeff Moseley, sr. vp & COO, Star Song; and Les Coughran, vp, sales, Chordant Distribution.

RADIO PLAYLISTS

Some Of What’s Playing In Heavy Rotation:

WKID:Vevay, IN
MIDSOUTH—"You Can’t Walk This Road Alone"
RON DAVID MOORE—"Ira Jones"
RUSS TAFF—"One and Only Love"
LEE ROY PARNELL—"A Little Bit Of You"
LORRIE MORGAN—"I Didn’t Know My Own Strength"

WKGF:Arcadia, FL
LEE GREENWOOD—"Totally Devoted To You"
ISAACS—"I’m Gonna Move"
JEFF MCKEE—"Faith Holds On"
DEL WAY—"Cross Standing In The Way"
BILLY WALKER—"Lay It Down. Give It Up"

KPBC:Dallas, TX
LORA LOAZ—"Perfect Woman"
MICHAEL JAMES—"One Of These Days"
BILLY WALKER—"Lay It Down. Give It Up"
TOM DEVOURSNEY—"The Gospel Road"
DAVID PATILLO—"Jesus Never Said No"

WRJH:Brandon, MS
MITCHELL FERRER—"Jesus Wins Out Everytime"
THE DAYS—"I Went Back"
WALT MILLS—"The Devil’s In The Phone Booth Dialing 911"
JAMES PAYNE—"The Night Ole Jack Daniels Met John 3:16"
HARVEY PERDUE—"God Can Break All The Chains"

WTWZ:Clinton, MS
DEL WAY—"Cross Standing In The Way"
LENNY LEBLANC—"Everybody Needs Love"
MANUEL FAMILY BAND—"Gonna Find Me A Doctor"
TOM DEVOURSNEY—"The Gospel Road"
KEN LOLLOWAY—"He Who Made It Rain"

WWMS:Sarah, MS
SHENANDOAH—"Heaven Bound (I’m Ready)"
MARTY RAYBON—"Master Of The Wood"
KEN HOLLOWAY—"He Who Made It Rain"
BRUSH ARBOR—"I’m Not Ashamed"
MARSHA RENEE—"We’ll Soon Be Leaving"

KJOJ:The Woodlands, TX
MARGO SMITH & HOLLY—"Cross Your Heart"
BUDDY GREEN—"Don’t It Make You Want To Praise The Lord"
JEFF MCKEE—"Faith Holds On"
RON DAVID MOORE—"Ira Jones"
SIERRA—"No Stone To Throw"
This Week's Debut

**SUSIE LUCHSINGER**—“Two In The Saddle”—(Integrity)—#26

**KAREN PECK & NEW RIVER**—“I Called And You Answered”—(Horizon)—#34

**JIM CARRUTHERS**—“Little Girls & Daddies”—(Thoroughbred)—#37

**Most Active**

**KEN HOLLOWAY**—“He Who Made It Rain”—(Ransom)—#10

**MARTY RAYBON**—“Master Of The Word”—(Columbia)—#17

**TERRI LYNN**—“Send The Light”—(Intersound)—#14

**LEE GREENWOOD**—“Totally Devoted To You”—(Arrival)—#22

**CRYSTAL GAYLE**—“Someday”—(Intersound)—#25

**Powerful On The Playlist**

Leading the *Cash Box* Positive Country singles chart this week is **Ron David Moore** and “**Ira Jones**” on Warner Alliance. Dropping to the #2 position is the **Manuel Family Band** with “**Gonna Find Me A Doctor.**” **MidSouth** and “**You Can’t Walk This Road Alone,**” still strong on airplay, continues to hold the #3 spot. **Charlie Daniels** moves up two spots to #4 with “**The Business Of Love.**” **Del Way** and “**Cross Standing In The Way,**” jumps four spots to #5. **Jeff McKee** drops back one to #6 with “**Faith Holds On.**” **Sierra’s** “**No Stone To Throw**” stays at #7, while **Andy Landis**’ “**The Measure Of A Man**” falls to #8. “**Don’t It Make You Wanna Praise The Lord**” by **Buddy Greene** moves up one to #9, and the biggest mover this week, **Ken Holloway,** breaks into the Top 10 with a 12 spot leap to put “**He Who Made The Rain**” at #10.

**LOOKING AHEAD**

Singles that are getting some attention from radio this week include: **Bruce Haynes** and “**Pieces Of His Heart,**” “**I’m Not Ashamed**” by **Brush Arbor,** and **Elaine Anderson** with “**Love, Love, Love.**

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**Album Review**

**Crystal Gayle: Someday** (Intersound 9315-2)

Crystal Gayle is blessed with one of the most distinctive voices in country music. For over 20 years, she has used her smooth voice to bring a certain elegance to both country and pop. Now she lends her talent to spreading the gospel with *Someday*. Gayle breathes new life into classic hymns, as heard in the “I Saw The Light” medley, which also includes “**Somebody Touched Me,**” “**I’ll Fly Away,**” and “**Jesus On The Mainline.**” Other album gems are “**My Old Friend,**” “**Ageless Dancer,**” “**Would You Believe,**” and the title cut. *Someday* proves Gayle is a singer who is believable in a number of musical formats.
**Beef Up Earnings With Valley’s League Machine**

CHICAGO—Valley Recreation Products has long been a proponent of league play, initially with pool tables and later on with electronic dart machines, as a major source for operators to increase their earnings.

The factory has helped to form thousands of leagues, has hosted countless tournaments of its own and, along the way, has exerted extensive efforts into studying and evaluating tournaments, for over a decade. With all of this data in hand, Valley is able to determine what it takes to conduct successful tournament and league play.

The Valley League Machine provides all of the necessary tools—powerful promotions, reliable equipment and automated scoring—but the operator must be willing to work with it. The program is applicable to any pool table, dart machine and other league-play equipment. It works with any type of location, rural, urban, etc.

The League Machine requires no updating of current coin-op equipment, no new equipment, no new parts or update kits and no changes of any kind to existing equipment.

This program represents a one-time investment on the part of the operator which, in dollars and cents, translates into not much more than the average cost of a piece of coin-operated equipment. It is totally flexible in that operators can start out with a minor investment and then expand their system as warranted.

The League Machine offers two basic choices—FAX-IN or SCAN-IN. As the name implies, the FAX-IN system allows player score sheets to be fed into a FAX machine which then automatically enters them into the operator’s PC for processing. With the SCAN-IN system, a scanner is used (instead of a FAX machine) to electronically enter player score sheets into the operator’s PC.

For further information regarding the League Machine and Automated Scoring contact Valley Recreation Products, 333 Morton St., P.O. Box 656, Bay City, MI 48707 or phone 517-892-4536.

**NAMA Seeks Candidates For Public Health Award**

CHICAGO—Members of the vending industry have been invited to submit the names of eligible candidates for the Arthur Nolan Award, which is the top NAMA honor for individuals who have rendered outstanding service to the vending industry in the area of public health and safety.

The award is named for the late Arthur Nolan, an executive of the Dixie Cup Company, who exerted strong leadership in the 1950s and 1960s for the establishment and expansion of the vending industry public health programs through the National Automatic Merchandising Association and the Automatic Merchandising Health Industry Council.

As approved by the NAMA board of directors, this award is intended to “honor those members of government, academia or the vending industry who have most effectively furthered the industry’s public health and safety activities.”

Nominations will be evaluated by a committee of past recipients of the award, which is given only in years when the committee is in agreement that qualified individuals have been placed in nomination.

Past recipients include Ted Alpert of North American Paper Company (1988); Mike Sheridan of Crane National Vendors (1992); Bill Russell of Canteen Service of Steel Valley in Youngstown, Ohio (1993); and Hal Blotner of Dane County Vending in Madison, Wisconsin (1994).

To request a nomination form contact Larry Eils at NAMA headquarters, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606 or phone 312-346-0370.

**AAMCF Names Jon Brady ‘96 ‘Man Of The Year’**

CHICAGO—The American Amusement Machine Charitable Foundation board of directors announced that Jon Brady, president and CEO of Brady Distributing Company in Charlotte, North Carolina will be the honoree at the 1996 AAMCF Annual Appreciation Dinner.

Brady’s impressive career in the coin-op industry began in the early sixties when he came into the family business, full-time, joining his father, C.B., in the distributorship, which was founded in 1945. Initially, he worked in the shop for two years and then took to the road in a sales position for a three year period. When he returned to the office he worked on inside sales for a time and was ultimately named president in 1975. He added CEO to his title in 1991, following the death of his father.

Brady Distributing Company flourished as a family business. Three years ago, Jon welcomed his son, Jon W., to the Brady team; and, most recently, his other son, Chris, joined the firm, continuing the family tradition.

Brady reacted with mixed emotions upon learning he was named AAMCF’s ‘96 honoree. “I was both shocked and flattered,” he said. “It was a pleasure to even be considered, much less be designated as the ‘Man of the Year’.”

He is currently looking into setting up a scholarship fund at the University of North Carolina (from which he graduated in 1963) as an outlet for the proceeds from the dinner.

A lifetime resident of Charlotte, Jon and his wife, Gwen, still reside in the community where they raised both of their sons.

The dinner honoring Jon Brady will take place on Friday, March 8, 1996 at the Omni Rosen Hotel in Orlando, Florida. AAMCF president Frank Ganna, Jr. said, “plans are underway to make this year’s dinner the best ever!”
PROMOTION

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