Jerry Garcia, Dead at 53

Gettin’ Pretty & Twisted
Cover Story

Gettin' Pretty & Twisted

Warnar Bros. Records act Pretty & Twisted is a hybrid of musical histories, featuring former Concrete Blonde Johnette Napolitano, Wall of Voodoo guitarist Marc Moreland and respected session drummer Danny Montgomery. The trio has created a buzz and also hyped audiences with some steamy live performances. The group's mish-mosh of fans and industry insiders are hoping this collaboration will put Napolitano and Moreland in the multi-platinum neighborhood many thought they would reach with their previous groups. Cash Box pop writer Steve Baltin examines how the music and the label might accomplish that goal.

Hollywood Mogul David Begelman Dies

Former film executive and agent extraordinaire David Begelman apparently committed suicide last week, dying from a gunshot wound to the head. The former Columbia Pictures chief and founder of the agency that was to become ICM never really recovered from a scandal that had sent him ankling from Columbia.

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THE SUMMING UP OF THE NEWS that Grateful Dead founder/leader/guitarist Jerry Garcia had passed away, reportedly of natural causes, at 53, came from a most unlikely source. Kevin & Bean, the morning team at LA's influential modern rock station KROQ expressed it best when they said you always felt Jerry was indestructible. You thought at the end it would be the cockroaches, Keith Richards and Jerry Garcia.

Garcia was found by a nurse at 4:23 the morning of Wednesday, August 9 at a drug treatment facility he was checked into. Efforts to revive him, first by a nurse, then Marin County paramedics, were unsuccessful.

Despite the fact the leader of the Dead phenomenon has been in ill health for years, even slipping into a coma a couple of years ago due to years of admitted abuse from everything from being overweight to constant smoking, the news of his death in Marin County, CA still came as a major shock. The repercussions were immediately felt as tributes reflected the impact the legendary Bay Area band and its leader has had on American culture were in the works before sunset on the day he passed. The tributes appeared on such odd outlets as the aforementioned KROQ and Top 40 station KISS-FM's popular Rick Dees morning show.

As news of his death continued to spread throughout the day of August 9, the regard in which rock fans held Garcia became abundantly evident. Impromptu candlelight vigils were being discussed for parks around the country, including Golden Gate Park and Griffith Park. Industry wise, VH1 announced that all of its regular programming throughout the remainder of the week would be devoted solely to memorials of Garcia. Among the shows planned at press time is a VH1 News special, "VH1 News: A Tribute To Jerry Garcia."

A spokesman for Arista Records, the Dead's label, said he was overwhelmed by the volume of inquiries. As he put it: "It's like John Lennon or
ELEKTRA RECORDING ACT KYUSS RECENTLY PERFORMED AT THE NASSAU COLISEUM IN SUPPORT OF THEIR ALBUM AND THE CIRCUS LEAVES TOWN. THEY HAVE BEEN TOURING WITH WHITE ZOMBIE, BUT WILL TOUR AS HEADLINER IN THE COMING WEEKS. SHOWN BACKSTAGE WITH LABEL EXECUTIVES ARE (l-r): ALFREDO HERNANDEZ, ELEKTRA ARTIST; JACK HORNEZY, TUSCALOOSA; MIKE SMITH, DIRECTOR OF SALES; PAUL UTERMANN, MARKETING COORDINATOR; BRIAN COHEN, VP OF MARKETING; JOSH HOMME, ELEKTRA ARTIST; STEVE HELDT, VP OF SALES; FRANK CAINIAN, ELEKTRA ARTIST; MARCIA EDELSTEIN, SR. DIRECTOR OF MARKETING; STEVE KLEINBERG, SR. VP OF MARKETING.

RAREIFIED AIR: WEDNESDAY NIGHT SAW TWO BANDS AT BROWNIE'S, BOTH OF WHICH SPEND A GREAT DEAL OF TIME CIRCLING THEIR LYRICS BUT LITTLE TIME ACTUALLY TESTING THEM. SPACE NEEDLE, THOUGH THEIR NAME SHOULD MARK THEM FROM THE PACIFIC NORTHWEST, ARE FROM NEW YORK. THEIR DEBUT ALBUM VOYAGER IS ON THE PROLIFIC ZERO HOUR LABEL. SPACE NEEDLE HAVE CAUSED A BUZZ WITH THEIR ORBITAL POP. THE LIVE SHOW IS A DIFFERENT STORY AS THEY PROCEEDED TO PLAY A HIGHLY IMPROV SET, ABUSING THEIR GUITARS AND KEYBOARDS. OUT OF THEIR COUNTRY COMES THE SPEAKING CANARIES. THE THREE-PACED SLICES OF BANDS LIKE VAN HALEN AND TURN THEM INTO MAGNIFICENTY INTIMATE OPUS THAT CONTAIN MULTIPLE SECTIONS IN EACH OPUS. THOUGH THEY SOMETIMES ONLY PLAYED WITH GUITAR AND DRUMS, DUE TO BASSIST EARL HENDRICKS CUTTING HIS HAND WHILE WASHING DISHES AND SO, HAVING TO HAVE A FILL-IN, THEY MADE THEMSELVES BE HEARD THEIR LP SONGS FOR THE TERRITORIALY CHALLENGED IS CURRENTLY OUT ON SCAT.

THINKING GLITZY: THE COOLER WAS HOST TO A QUARTET OF BANDS THAT MOST WOULD FIND HARD TO FIT TOGETHER ON FRIDAY NIGHT. THE BY-COASTAL F*CK PLAYED THE LAST SHOW OF THEIR EAST COAST TOUR IN SUPPORT OF THEIR NEW 7" OUT ON THE RHOSUS LABEL. F*CK'S LANGUARD一类 COUNTRY TUNES THROUGHFULLY ENTERTAINED. SABALON GLITZ FROM THE WINDY CITY SWITCHED GENRES INTO A MIX OF KRANTRUK AND SPACE POP, WHICH INCLUDED A THEMEX THAT WAS HANDLED WITH PERFECTION. THEIR ALBUM UNFUMED IS ON TRICKY. THEIR SIDE PROJECT HUM YUM IS CURRENTLY IN NEGOTIATIONS WITH ATLANTIC RECORDS. THE STRAPPING FIELD HANDS CELEBRATED THE RELEASE OF IN THE PINES ON CD, THE VINYL HAVING SOLD OUT A WHILE AGO. OFF OF THE SILHOUETTE LABEL. IT WAS SAN FRANCISCO'S OWN THINKING FALLERS UNION WHOREW THE DISPARATE ELEMENTS TOGETHER. THE BAND SWITCHES MUSICAL STYLES AND INSTRUMENTS MORE OFTEN THAN A CHANNEL SURFER WITH A SHORT ATTENTION SPAN. BUT THEY STILL KEPT THE CROWD CLAPPING ALL THE WAY THROUGH THE SET. THE MATADOR HAS A NUMBER OF IRONS IN THE FIRE AT THE MOMENT.

CHICKFACTOR, THE FANZINE WHICH HAS GARNERED A LOT OF ATTENTION FOR ITS OFFBEAT INTERVIEWS AND FUNNY SURVEYS, HELD ITS TRADITIONAL CONCERT CELEBRATION FOR THEIR LATEST ISSUE. ALL THE WAY FROM SACRAMENTO CAME THE SOFTIES, WHO FORMED OUT OF THE ASHES OF TIGER TRAP. THE DUO GUITAR GROUP OF JEN AND ROSE SOFTIE PLAYED SWEET SONGS OF LOVE AND RELATIONSHIPS THAT HAD HALF THE AUDIENCE SITTING ON THE FLOOR IN FULL SLOWOON. THE SOFTIES HAVE A 10" EP ON SNOBBYLAND AND A FULL LENGTH ALBUM CALLED KALIKHAN ON K RECORDS IN THE EARLY FALL. HONEYBUNCH CAME ON LIKE A FULL SUGAR RUSH AS THEY CARRIED THROUGH THEIR FULL SOUNDING 80'S INFLUENCED SET. A SIDE PROJECT FOR VELVET CRUSH'S JEFFREY BORCHARDT, THE BAND IS IN THE MIDST OF RECORDING. DUMP MAY BE A SIDE PROJECT FOR YO LA TENGO'S JAMES MCNEW, BUT IT HAS NOT BEEN RECEIVED LIKE A STEP CHILD. USING A TRIPLE AXE ATTACK FOR THIS SHOW, DUMP CAUGHT EVERYONE'S EYE AS IT SWUNG FROM ROCK TO DANCE NUMBERS. DUMP HAS JUST COME OUT WITH A 10" ON SMELLS LIKE RECORDS.


SINCE THE GROUP RETURNED TO THE SCENE IT HAS GENERATED A HEALTHY AMOUNT OF ATTENTION, INCLUDING A FRONT-PAGE ARTICLE IN THE L.A. TIMES CALENDAR SECTION. YES, AS OF THIS WRITING THE BAND HAS NOT SINCE A NEW RECORD DEAL. BRINGING THE PLIMSOULS ON BOARD IS A NO-BRainer, AS THE GROUP HAS A BUILT-IN AUDIENCE, A TRULY RECOGNIZABLE HIT IN "A MILLION MILES AWAY," TRENDSOME STAGE PRESENCE INFUSED WITH A HEALTHY DOSE OF HUMOR AND LEAD SINGER PETE CASE HAS RECEIVED NUMEROUS ACCOLADES FOR HIS SOLO WORK. GET ON THE BALL, GUYS.


ZOO ENTERTAINMENT RECENTLY HOSTED A LISTENING PARTY AT "CHEZ LOU'S." IF YOU HAVEN'T HEARD OF IT, YOU'RE NOT OUT OF THE LOOP, YET "CHEZ LOU'S" IS THE HOME OF ZOO PRESIDENT LOUIE MAGLIA. COMPLETE WITH POOL TABLE, THE PLACE BLEW AWAY MOST LOCAL RESTAURANTS, AT LEAST THAT WAS THE CONSENSUS OF THE FOLKS FLOATING AROUND MAGLIA'S BENEDICT CANYON HOME AT THE MONDAY NIGHT COOK OUT.

WHILE THE OFICIAL REASON FOR THE SHINDIG WAS A LISTENING PARTY FOR NEW ZOO ARTISTS SELF AND NATURE, THE MAJORITY OF THE ATTENDERS, MANY OF WHO WERE PUBLISHERS FROM LABELS AND INDEPENDENT COMPANIES, USED THE PARTY AS A TYPICAL SCHMooZE FEST. STILL, THERE WAS SPACE TO MOVE, COOL BARTENDERS AND BAND MEMBERS FLOATING AROUND, MAKING FOR A DAMN ENTERTAINING EVENING AS FAR AS INDUSTRY NIGHTS GO.

By Steve Ballin

CASH BOX WEST COAST

CASH BOX AUGUST 19, 1995 4

Arista recording artist Sleeper paid a visit to LIVE 105 in San Francisco recently before completing a nationwide tour in support of their debut record, Smart. Shown here (l-r): Lance Walden, director West Coast promotion, Arista Records; Steve Masters, music director, LIVE 105; Lance Walden, Sleeper; Aaron Axelson, associate music director, LIVE 105; Andy Macule, Sleeper.
Pretty & Twisted’s Extra-Ordinary Debut

By Steve Bollin

"WE THINK JOHNETTE IS A MAJOR TALENT," says Peter Rauh, a product manager at Warner Bros. Records for Pretty & Twisted, a new trio featuring Johnette Napolitano, former lead singer of Concrete Blonde, Marc Moreland, formerly of Wall Of Voodoo, on guitars and session man extraordinaire, Danny Montgomery on drums. The band has just released its eponymous debut CD, and though Rauh says, "We're treating it as we would any new band that's made a very mature album," it is obvious that Warner Bros. feels the time is right to finally establish Johnette Napolitano as a major star in the music world.

As Rauh says, "We feel Johnette left us in pretty good shape to market a new record." Concrete Blonde made the breakthrough with 1990’s Bloodletting, an album that went platinum, but then never took the leap to the next level. However, the band, which opened for Sting in support of that album, has always been an industry favorite. That reputation impressed Warner Bros. chairman Danny Goldberg, who has wanted to sign Johnette since he was president at Atlantic Records. Though most expected Napolitano to go solo, the temptation to work with Moreland has been there, so she couldn't pass up the opportunity.

Ironically, this pair, longtime influences on the L.A. music scene, met halfway around the world. Moreland, via a phone interview from his Las Vegas home, recounts the story. "We met in Australia. I was playing with Wall Of Voodoo and she was playing with Concrete Blonde. We did some shows together over there. That was nine years ago. We'd always talked about working together, but she had her commitments with her band and I had my commitments." He added that he and Napolitano, who did collaborate on a track for the If I Were A Carpenter record, finally came together in a band. "She decided on this last Concrete Blonde record they did, that that was it. She wanted to move on to something different and she decided to give me a call."

Napolitano concurred during a separate sit-down interview that took place in a dimly-lit bar in her Silver Lake neighborhood in Los Angeles. She said, "I've wanted to work with Marc since 1986." Still, the move to a new band so quickly—Concrete Blonde’s final tour concluded in March of '94—is somewhat surprising since she left Concrete Blonde to be able to pursue projects in a looser manner. And in her first year out of the band she released an album with longtime friend Holly Vincent under the moniker Vowel Movement, produced a Spanish band called Los Illegals with former Concrete Blonde bandmate Jim Meke, and recorded a cover of Pati Smith’s “Dancing Barefoot” for the just-released Spirit Of ’73: Rock For Choice album. That doesn’t even include the time she devoted to the gallery she owns and operates in Silver Lake.

However, Napolitano said she's not worried about being held back. The evidence supports her, as she collaborated with former Replacement, Paul Westerberg on "Stranger" and Chris Bailey, lead singer of Australia’s legendary Saints, on "Ride!" the first single from the 13-song CD.

Rauh said the single was the number two most added at the AAA station in Denver. Given the amazing live history of Concrete Blonde it’s probably not coincidental the song got the most support in the one city where Pretty & Twisted have played live. Rauh said, "Johnette has always had a real presence as a touring artist." Thus it makes sense that the label is counting on touring to be a major part of helping to push the record. The trio began a club tour in Vegas the weekend before the August 8 release date of the CD.

Rauh was among the many at Warner Bros. who made the trek to the Friday night opening. He called the show "amazing" to see, and said the fans wholeheartedly embraced the band—despite the fact the album wasn’t out yet and there were no Concrete Blonde songs on the set list.

This buzz is not ordinary for this band, thanks to fan familiarity and the intensely strong embrace of their music. But the bottom line is the record has to be able to support the initial euphoria of having Napolitano and Moreland back. Deeper than most existentialist quotes, the 13-song collection is full of choice tracks, from the lively "Come Away With Me" to the radio-friendly cover of Roxy Music’s "Mother Of Pearl." It is consistently strong. Something the label in agreement with. Rauh said, "We expect it to be a very long-standing record. I think it’s a very deep record. We think it’s very emblematic of the growth Johnette has had since she left Concrete Blonde."

Napolitano, who has always been an underrated songwriter, went to some more unlikely sources for other material. The lyrics to "Singing Is Fire" comes from a Charles Bukowski poem, while the words to "Come Away With Me" are courtesy of a never before released Janis Joplin song that Joplin’s sister gave to Napolitano to finish. In addition, Napolitano and Moreland co-wrote three of the tracks on the CD, including the record’s most bizarre track, "Dear Marlon Brando." The song goes in part: "Dear Mister Brando/I’ve been reading all about you in this book that you wrote/you’ve seen it all/you are the coolest of the cool/I hope you call."

The last line of the acknowledgements reads, "This modest effort is humbly dedicated to Marlon Brando." Having achieved the level of notoriety they did through such songs as "Joey" and "Mexican Radio," the two beyond cheap publicity stunts that some new bands would resort to. Part of the reason the trio works so well together is the tacit understanding that the music comes first.

The band’s showcase performances last month were not held in L.A., where they have so much history, but in Colorado. Moreland explained why. "Because it was in remote small towns. We just wanted to check it out, see how we’d go over and how we play together live."

If it’s surprising for Napolitano to be back in a band, it’s downright surreal for Moreland, who’s been experiencing the dream of universal artists by living in Europe since Wall Of Voodoo broke up in ’89. "When asked what he’s been doing since the demise of the group he offers up this response: "I was just kind of doing what I’d always wanted to do."

"We’re not away from music entirely, as he produced a few French bands and fronted another group, the same outfit that is now backing P.J. Harvey. But in his words: "It was nothing serious until a label, was brought to that label by the chairman of the company and received a review of three and a half stars out of four in the L.A. Times massive Sunday Calendar section two days prior to the release of the record, does qualify as serious—at least in the minds of the music industry.

Is it unserving for Moreland to be back in the promotional machine? Moreland answered candidly, "It’s weird. It’s kind of like I took a six year break from the whole machine, and just being thrown back into it is really weird. It’s hard to adjust."

Fortunately for Moreland, he and Napolitano are both at points where they are not at the mercy of industry machineries, but have some control over what happens to Pretty & Twisted. As he explained, "Working with Johnette is cool 'cause we both understand each other. We both understand the machine and how it works. We just take it in stride and we do what we wanna do and we’re not gonna let anyone change that. In that respect it’s kind of cool, it makes it more casual—considering the situation."

They are also in the very advantageous position of having the label completely behind them. To help set up awareness of the record in the minds of radio and retail, Warner Bros. sent out a series of three postcards pointing out that this is the new band featuring Johnette Napolitano and Marc Moreland and emphasizing that "Ride!" is the first single from the CD. Rauh said Warner Bros. got great response to the postcard series. He said, "There’s a lot of interest in what Johnette does." The facts back up that assertion, as the video for "Ride!" has been accepted at MTV, and AAA radio has gone strong on the release.
PEBBLES: "Are You Ready" (MCA 3273)

This single has more music on it than most albums, featuring seven different versions and knocking it at over 32 minutes. Some of the remixes include "Holler If You're Ready," "Holler If You're Ready Radio Edit," "Part II," an instrumental version and the always reliable Original LP Version. It's got a strong beat and is fine, but seven different versions is a bit much. But it's a fun song in a row. Fortunately, Pebbles and MCA radio can only play one version at a time.

MAX-A-MILLION: "Take Your Time (Do It Right)" (S.O.S./Zou 14229)

Though this isn’t the best remake I’ve ever heard of this song, that honor goes to the Tennessee-based alternative/ folk act The Judybats, this cover of the classic S.O.S. Band hit does an excellent job of retaining the good time feel of the original. Apparently fans agree, as the song is already rising up the pop singles chart. A summer winner, expect the song to continue its upwards climb.

COLLECTIVE SOUL: "Smashing Young Man" (Atlantic 6305)

Commercially they’ve been on an inconsistent path with this Georgia band, as they’ve continued to rack up impressive radio and fan support with singles from their new self-titled CD. Artistically it has been another story, as the group reached its peak with “December,” but the sporadic track record of their most recent album. Despite this low, Pebbles and MCA radio can only play one version at a time.

ANNIE LENNOX: "A Whiter Shade Of Pale" (Arista 12851)

For the second single from her Medusa album, which is all covers, Lennox takes on one of rock’s true classics. Sans the psychadelic feel that Procul Harum had on the original version the song metamorphizes in Lennox’s distinctly elegant hands. Starting with a simple, yet lovely, keyboard sound the song takes on the cool detached feel of Lennox that one of music’s most accomplished singers has become known for. To say a Lennox song, any Lennox track, is classy is at most redundant, but that is exactly the word to sum up her version of the song. Look for this to successfully do its job, especially ‘’No More I Love You’s’’ with ample amounts of radio support from Adult Contemporary and CHR.
This Week's #1

Bone Thugs n' Harmony

To Watch:

311

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1. E. 1999 ETERNAL
(B Ruthless/Relativity 5539) Bone Thugs N Harmony 5 2
2. CRACKED REAR VIEW (Atlantic 52613) Hootie & The Blowfish 2 46
4. DREAMING OF YOU (EMI 34123) Selena 1 3
5. JAGGED LITTLE PILL (Maverick/Reprise/Warner Bros. 45501) Alanis Morissette 8 7
6. GAMES REDNECKS PLAY (Warner Bros. 45580) Jeff Foxworthy 27 2
7. CRAZY SEXY COOL (LaFace/Arista 26009) TLC 4 38
8. ONLY BUILT 4 CUBAN LINK (Uptown 906673) Raekwon DEBUT
9. THE WOMAN IN ME (Mercury 2532968) Shania Twain 7 16
10. POCAHONTAS (Warner Bros. 45074) Soundtrack 6 10
11. FOUR (A&M 54105) Blues Traveler 9 30
12. THROWING COPPER (Radioactive/MCA 10997) Live 11 67
13. HISTORY: PAST, PRESENT AND FUTURE BOOK 1 (Epic 59901) Michael Jackson 10 7
14. BATMAN FOREVER (Atlantic 57379) Soundtrack 12 9
15. JOHN MICHAEL MONTGOMERY (Atlantic 59278) John Michael Montgomery 13 19
16. TIGERLILY (Elektra 61745) Natalie Merchant 17 7
17. UNDER THE TABLE AND DREAMING (RCA 61449) Dave Matthews Band 19 34
18. ASTRO-CREEP 2000 (Geffen 24506) White Zombie 15 17
19. THE HITS (Liberty 26069) Garth Brooks 16 35
20. II (Motown 55024) Boyz II Men 14 49
21. BARONIET SOUP (Marganville/MCA 11247) Jimmy Buffett DEBUT
22. LP (Epic/West/EAG 61752) The Rembrandts 21 11
23. SIXTEEN STONE (Trauma/Interscope 92531) Bush 23 27
24. OPERATION STAKOLA (C-Note/no Tyme 52284) Luniz 26 5
25. LET YOUR DIM LIGHT SHINE (Columbia 56716) Soul Asylum 18 9
26. SEAL (2T/Gre/Warner Bros. 45415) Seal 33 44
27. TALES FROM THE PUNCHBOWL (Interscope 92553) Primus 24 8
28. FOO FIGHTERS (Capitol 34027) Foo Fighters 28 5
29. AND THE MUSIC SPEAKS (Bлиц/Atlantic 52749) All-I-One 32 8
30. THIS IS HOW WE DO IT (Geffen/RAL 527179) Montell Jordan 20 16
31. COLLECTIVE SOUL (Atlantic/AR 25145) Collective Soul 29 21
32. THESE DAYS (Mercury 528181) Bon Jovi 22 6
33. HELL FREEZES OVER (Geffen 24725) The Eagles 31 39
34. DANGEROUS MINDS (MCA 10233) Soundtrack DEBUT
35. NOW THAT I'VE FOUND YOU (Rounder 325) Alison Krauss 34 23
36. OF THE HOOK (Go Go Def/Columbia 67022) Xscape 36 2
37. MISS THANG (Rowdy/Arista 37006) Monica 35 3
38. PULSE (Columbia 07069) Pink Floyd 30 9
39. MIRROR BALL (Warner Bros. 45934) Neil Young 25 6
40. FRIDAY (Priority 53959) Soundtrack 38 16
41. FROGSTOMP (Epic 67247) Silverchair 50 4
42. NO GOOD TO ARGUE (Island 524050) The Cranberries 40 41
43. ANOTHER NIGHT (Arista 18778) Real McCoy 37 19
44. MEDUSA (Anista 25717) Annie Lennox 43 21
45. ME AGAINST THE WORLD (Interscope/AG 92339) 2Pac 42 20
46. LOVE LESSONS (MCA 12242) Tracy Byrd 44 2
47. FOREVER BLUE (Reprise 45845) Chris Isaak 39 11
48. BOOMBASTIC (Virgin 40158) Shaggy 41 2
49. REFLECTIONS (Virgin 40547) After 7 47 3
50. CLUELESS (Capitol 32017) Soundtrack 85 2
51. DOKIE (Reprise/Warner Bros. 45529) Green Day 45 77
52. POVERTY'S PARADISE (Tommy Boy 1111) Naughty By Nature 46 9
53. TUESDAY NIGHT MUSIC CLUB (A&M 0126) Sheryl Crow 51 53
54. MACK 10 (Priority 53938) Mack 10 56 7
55. FORREST GUMP (Epic Soundtrack/Epic 01320) Soundtrack 53 49
56. WEEZER (DCG/Geffen 24629) Weezer 62 40
57. SMASH (Epic/Atlantic 86432) Offspring 52 61
58. DAYS LIKE THESE (Polydor 31452) Van Morrison 55 7
59. PHANTOM OF THE RAPRA
(Rap-A-Lot/No Tye 40512) Bukhoo Willie 54 3
60. DELUXE (Elektra/EAG/6174) Better Than Ezra 49 12
61. POST (Elektra 61740) Bjork 77 8
62. 311 (Capricorn 40241) 311 DEBUT
63. I WISH (Sunshine/Geffen 75486) Skee-Lo 67 4
64. HOT HOUSE (RCA 65584) Bruce Hornsby 57 2
65. CANDY RAIN (Uptown/MCA 11225) Soul For Real 61 19
66. SHORT BUS (Reprise/Warner Bros. 45864) Filter 69 8
67. ROTTING PINATA (Vail/ Columbia 57800) Sponge 65 23
68. THE LION KING (Walt Disney 50858) Soundtrack 66 60
69. BROWN SUGAR (EMI 36329) D'Angelo 81 4
70. LIVE (Elektra 61777) Phish 70 6
71. READY TO DIE (Bad Boy/Arista 73000) The Notorious B.I.G. 48 40
72. YOU MIGHT BE A REDNECK IF...
(Warner Bros. 45314) Jeff Foxworthy 63 46
73. LIVE THROUGH THIS (DCG/Geffen 24631) Hole 80 99
74. JAZZMATAZZ II: THE NEW REALITY
(Chrysalis/EMI 34290) Guru 59 3
75. BRANDY (Atlantic 82610) Brandy 64 44
76. VITALOGY (Epic 66900) Pearl Jam 76 36
77. GREATEST HITS (Columbia 67000) Bruce Springsteen 73 22
78. BETTE OF ROSES (Atlantic 82823) Betty Midler 60 2
79. PULP FICTION (MCA 11103) Soundtrack 74 41
80. HEAD OVER HEALS (Capitol/Virgin 40525) Paula Abdul 75 8
81. WHEN I BROKE (Mercury 522713) Rustted Root 86 4
82. NOT A MOMENT TOO SOON (Curb 77559) Tim McGraw 69 70
83. GREATEST HITS (A&M 65088) Lorrie Morgan 58 5
84. UNPLUGGED IN NEW YORK (DCG/Geffen 24727) Nirvana 84 39
85. 12 DEADLY CYNS...AND THEN SOME
(Epic 60100) Cyndi Lauper 90 2
86. FURTHER DOWN THE SPIRAL (EP)
(Nothing/TVT/Interscope 9511) Nine Inch Nails 71 8
87. YES I AM (Island 84500) Melissa Etheridge 72 95
88. YOU'D PREFER AN ASTRONAUT (RCA 65577) They Debut
89. GREATEST HITS
(Capitol 30234) Bob Seger & The Silver Bullet Band 83 40
90. READ MY MIND (MCA 10994) Reba McEntire 94 50
91. THE DOWNWARD SPIRAL
(Nothing/TVT/Interscope 92345) Nine Inch Nails 82 74
92. NO ORDINARY MAN (MCA 10991) Tracy Byrd 79 49
93. BALANCE (Warner Bros. 45760) Van Halen 87 28
94. DON JUAN DEMARCO (A&M 50357) Soundtrack 89 13
95. WILDFLOWERS (Warner Bros. 45759) Tom Petty 93 40
96. THE INFAMOUS (RCA/Loud 66450) Mobb Deep 91 15
97. A SPANNER IN THE WORKS (Warner Bros. 45887) Rod Stewart 100 7
98. LIVE AT THE ACROPOLIS (Private Music 82116) Yanni 96 73
99. MY LIFE (Uptown/MCA 11154) Mary J. Blige 95 36
100. MADE IN ENGLAND (Rhino/Island 52018) Elton John 97 20
REVIEWS by Steve Baltin

- VARIOUS ARTISTS: Virtuosity: Original Soundtrack (Radioactive 11295)
  For this state of the art thriller, the producers have compiled a soundtrack that features the hitest of the hip—from Peter Gabriel and the Worldbeaters to trips-hop king, Tricky. Ambient techno is the order of the day on the soundtrack, with the creme de la creme of the scene, including Fatima Mansions, Traci Lords, Lords of Acid and William Orbit represented on the 13-song CD. The accessible mainstream is also reached out for, with a new song from the Heads, an updated incarnation of the Talking Heads, with Deborah Harry and a remix featuring the Talking Heads’ White, Discussion, taken from their number one album Throwing Copper. There are readily no weak moments on the record, but the unquestionable high point is Gabriel’s elegant, haunting “Party Man.” Similar to “Blood Of Eden” or “Washing Of The Water” from US, it is yet another magnificent track from the most consistently invigorating performer in all of music.

- SHAMPOO: We Are Shampoo (I.R.S. 50842)
  Shampoo is a British duo comprised of two adolescent girls that have generated an almost surreal amount of media attention. Somewhat reminiscent of Punk Lady in both attitude and performance the group has already had profiles done in Spin and Detour, among others, and that’s not even counting the unbelievable success in their native UK and the fact this pot-pourri of pop dreams and teen-age rebellion is huge in Japan. The duo’s intro to the states came with “Trouble,” a song that appears on the soundtrack to the Mighty Morphin Power Rangers. Infectious and amusing in its own way, Shampoo has the potential to break out big if Modern Rock opens its doors to the industry’s darlings' dour Check out “Ducky Old Love Song” in particular.

- SUPERGRASS: I Should Coco (Capitol 33350 2)
  Superggrass is the latest British band to make its way over to American shores this year in what is quickly becoming 1994 revisited. There’s already been a abundance of British acts on American airwaves, but there’s a lot right now. On the other hand they are putting out quality music, so why complain? Superggrass’ up-tempo pop, that sounds like a male Shampoo at times, has a strong hook going throughout. But they are able to make its way onto the radio for at least 15 minutes, especially with the ‘80s style piano sounding opening “Alright.” If you’re looking for a light diversion this is definitely worth airplane listening.

- JIMMY BUFFET: Barometer Soup (Margaritaville/MCA 11247)
  A new studio album from Jimmy Buffett as is interesting as watching the Home Shopping Network while on valium. Besides “Margaritaville” Buffett has never enjoyed overwhelming success with his recordings. And at this point he’s become strictly a live act, Why is this becoming anybody’s guess, but the guy is one of the most viable live attractions in pop music. So all that really matters in trying to review a Buffett album is figuring out how the material will translate to the stage. Songs like “Bank Of Bad Habits” and “The Ballad Of Skip Wiley” will become instant crowd favorites. In fact, if one listens to the record backwards, they can hear the Parrotheads yelling “Wheew” during “Bank Of Bad Habits.”

- PRETTY & TWISTED: Pretty & Twisted (Warner Bros. 45910)
  As soon as the vocals kick in on “The Highs Are Too High,” the opening track on the debut CD from this “new” trio, fans of Concrete Blonde will immediately recognize the husky vocals of Johnette Napolitano. But those expecting Concrete Blonde the sequel are in for a surprise. Taking her freedom and running with it, Napolitano has hooked up with ex-Wall Of Voodoo guitarist Marc Morelani, as well as session drummer Danny Montgomery, to form a new trio that explores a verity of rock styles. Standout tracks on an album filled with them include the cool beatnik flavored “No Daddy No,” the gritty “Souvenir” and the lovely “Watching The Water.”

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**PICK OF THE WEEK**

- VARIOUS ARTISTS: Spirit Of ‘73: Rock For Choice (550 Music/Sony 66879)
  An album that is utterly brilliant in concept, this collection is executed to perfection. The brainchild of two L.A. women, Julie Hermeln and Joy Ray, the CD, which benefits Rock For Choice, features ‘90s women doing some of their favorite ‘70s songs, including such classics as Patti Smith’s “Dancing Barefoot,” done here by Johnette Napolitano, Olivia Newton John’s timeless “Have You Never Been Mellow,” performed by Pet and Cassandra Wilson singing Bobbi Phelps’ soulful “Killing Me Softly” that a record which features Eve’s Plum rocking out on the disco staple “If I Can’t Have You” and Ebony Vibe Everlasting tackling “We Are Family” rocks the house is hardly newseworthy. What is surprising is the strong quality of the album throughout. From Melissa Ferrick’s this trio might be the Feel Like Making Love” lover of Fleetwood Mac’s “Dreams” the music stays at a consistently high level. It’s time for closet fans of the ‘70s to come out and embrace the decade, especially to support such an important issue.
REVIEWS By Gil L. Robertson IV

### MIGHTY REAL (EMI 33839-2-4) Producers: Various.

Attention collectors and lovers of vintage disco! Be on the lookout for this collection of kick-ass party jams which is destined to be the centerpiece for any kick-ass party of the summer. A fantastic mix of great dance tracks from the disco era are here to put this compilation on the LP, which was produced by LIFEbeat to fuel the organization's battle against AIDS. The idea of packaging great music to benefit the AIDS cause has been in vogue for a long time, but few projects of the past have been as interesting as this one. Standout tracks: "Got To Be Real," "Upside Down," "It's Raining Men" and "Turn The Beat Around." 

### RAY LUV: Forever Hustlin' (Atlantic 52775-2) Producer: Khayree.

Gangsta rapper Ray Luv delivers some hard-hitting rhymes with this collection of tracks which also features some hard-ass, back-twinning music as well. Although it's the music that's the real winner on this disc, Ray's lyrical styling does convey enough strength and personality to be at least a contender in the rap sweepstakes. In the lyric department, Ray on his next project may want to avoid the repetitive style which tends to weigh down this effort with an inertia that's not fun for the listener. Overall, this disc should do well on urban and rap formats. Standout tracks: "Forever Hustlin'," "In The Game," "24K" and "Luv From Ah G.'

### PICK OF THE WEEK

**XSCAPE: Off The Hook (So Def7214) Producer: Jermaine Dupri**

The quartet from Atlanta will surely surprise a lot of people with this project, following their highly successful debut. The members of Xscape really deliver on this album and the group's producers support them well with a collection of songs that utilizes each singer's strengths.

The vocals throughout the disc are strong and handily showcase a new maturity and enhanced perspective from the group members. This is well-crafted and tightly focused collection of寺し level tunes that has something for everyone. Very rarely does a sophomore effort deliver the goods like this. Standout tracks: "Do Your Thang," "Can't Hang," "Who Can I Run To" and "Keep It On The Real."
TOP 75 R&B ALBUMS

CASH BOX • AUGUST 19, 1995

THE RHYTHM

By Gil L. Robertson IV


VIRGIN RECORDS IS GEARING UP FOR A MAJOR PUSH FOR ARTIST TEDDY. An exceptionally talented vocalist who has toured with Jody Watley, Aaron Hall and Morris Day, Teddy’s debut is an impressive collection that showcases him as an extremely intelligent and gifted performer whose talent will take him far in the industry. Currently he is performing promotional dates on the Candy Rain Jam Tour with Soul For Real, Immature and Monica. He also performs back-up vocals and appears in the video of the new single from his labelmates The Luviz.

THE RIGHT STUFF label has announced that it will market and distribute Inna Rub A Dub Style, Vols. 1, 2 & 3 on Downsound Records, a new indie label devoted to colliding musical genres and cultures. Founded by Jozef Bogdanovich, the label has signed and recorded several young Jamaican artists.

The artists featured on the series include the label’s new schoolers: Bunni Killa, Elephant Man, Harry Rodler, Nitty Kutchie, Boom Dynamic, Daily Bread, Determine, Luke D., Angel Dobras, Bramwell, General IK, Frisko Banton, Linton Tony, Little Jack, Singing Bird, Alley Cat, Joe Marshall, Rohan Irie and Queenashba. The old school artists include: Frankie Paul, Sugar Minott, Pinchers, Dread Filmstone & the MTF, Papa Yale, Steven Harper, Johnny Osborne and Abbashanti. Producers include Andrew Prendergast, Dread Filmstone and Johnny Rivers. All of the artists are performance-oriented and a showcase tour is being organized. The three anthologies will be released on September 12.

DIS N’ DAT: Legendary R&B recording star Aretha Franklin has just signed a $1.25 million deal with Villard Books, a division of Putnam Publishing for her autobiography, which she co-wrote with David Ritz... LaFace Records executive Scott Folkels has left that company and is currently in New York taking meetings with several major labels. Dorsey James is serving as the label’s GM until a replacement can be found... A&M Records is set to release the single “Runaway,” one of two featured tracks from superstar Janet Jackson’s soon-to-be-released Greatest Hits collection... Speaking of the Jacksons, last weekend Janet’s nephews, MJJ Recording artists 3 T’s, shot the video for the first single “Anything...” from their upcoming debut disc... Warner/Quest recording artists The Sisters of Glory, Beverly Crawford, O’Landra Draper, Bonnie McClurkin and The Winans will all perform at the upcoming Gospel Music Workshop of America, scheduled for August 14, at the Bonaventure Hotel in Los Angeles.
THUMP RECORDS REVIEW SHOW: Rap and disco compilation
king, Thump Records, has hit the road with a touring review show
that features some of its hottest artists performing their hit songs.
The shows are headlined by female rapper JV, Power 106 radio personal-
ities The Baka Boyz, rappers Toddie Tee and Slow Pain and techno-disco queen Stacey Q. At present the label is preparing to drop a
double single from JV’s Na Yo’ Hood Queen release entitled “Time
Keeps On Slipping Away.” Also new from the label is Compromi-
son Forever from Toddie Tee, The Baby O.G. from Slow Pain, and
the compilation release Techno-Retro/Disco III.

DA BOMB RECORDING ARTIST THREAT’s single “No Where
To Hide” has been the biggest independent rap record in the Los
Angeles market this summer, and he has become the newest member of
the Atlantic family through an exclusive deal between Da Bomb
and Big Beat Records. His single has garnered unprecedented airplay
and sales throughout the entire West Coast and recently won the Power
106 “Rap Attack” every day for 14 consecutive days. DJ Pooh,
President of Da Bomb Records, produced Threat’s forthcoming disc.
His production credits include Ice Cube, King Tee, Yo-Yo, Kam,
and virtually the entire West Coast hip-hop clique. More recently, DJ
Pooh completed work on the forthcoming Dogg Pound album, Snoop
Dogg’s compilation album, and his own compilation re-
cord featuring Threat and other LA ZUU artists.
Threat’s debut Da Bomb/Big Beat album is slated for a fall release. A
remix of “No Where To Hide” will be available in late August.

Oakland’s Ice Cream Man, Mas-
ter P, chills with labelmate JT.
The Bigga Figga at the annual Music People Picnic in Oak-
land, California. Master P can also be heard on TRU’s (The
Real Untouchables) new re-
lease, True, which features some of
the Bay area’s best rappers includ-
ing Silk, King George, Big
Ed, C-Murder and Call G.
Black Market Creates Monster Hits

By Gil L. Robertson IV

BASED OUT OF SACRAMENTO, CA, BLACK MARKET RECORDS serves as the central nervous system for Northern California's considerable R&B music community. It's a multifaceted company which functions both as an indie label and distributor. Started in 1989, Black Market is the home label to hot gangsta rapper Brotha Lynch, whose new disc Season Of Da Screws is blowing out the sales charts and radio airwaves. The label also handles 13 other smaller artists through its distribution arm. According to company owner Cedric Singleton, the label's goal is to be able to facilitate as much creative growth as possible. Toward that end, they have aggressively sought out new talent through a variety of methods. The label employs an open-door policy to any artist looking to market their talents, and also takes part in many talent showcases. "The urban community has always been at the forefront of popular culture and Black Market is committed to being on the cutting edge," comments Singleton.

To help meet the growing demands for its product, Black Market recently signed a distribution deal with Priority Records. According to Singleton, this arrangement works out well because of Priority's strong manufacturing and distribution ties. He adds, "With its size and resources, Priority is able to insure that our product reaches the largest audience possible, which is important to us for long term success. So far, the deal is working out great. With Brotha Lynch just out of the box, we've already surpassed the sales of his last recording: Next... with our next release from rappers Mr. Doctor and Pizzo, we predict (healthy) record sales.

Separate from Black Market's deal with Priority is the label's relationship with 13 smaller labels which they distribute through INDI and Alliance. With artists like X-Rated, Dooms Day Production, 187 and Six (pronounced "six"), Black Market regularly sells in excess of 10,000 units totally at a street marketing level, with some titles selling in excess of 100,000 over the long haul. Singleton credits the hard work and support of a dedicated staff that often works overtime to insure the success of a project. "When we first got started we would load a van up with product and drive from California to New York, stopping along the way in every market to put up posters and distribute flyers and stickers to build name recognition for the label and its artists. Over the years we have developed strong contacts with promotional, retail and radio people throughout the country, which we use to our advantage when marketing new releases. Although we've grown a lot since our humble beginnings, we still employ many of the same tools to create a buzz for our artists, because it works."

Precisely, Black Market is gearing up for releases from a gangsta rapper called Mr. Doctor, whose single "Scornin' Biscaytcye," is due to drop in late August. Also scheduled for release is music from Pizzo, a rapper with a highly accessible sound, whose single "Niggas Rollin' A Drop" is due in September. Aside from those projects, Black Market is currently developing a film division, through which they will develop motion picture properties. For Singleton, filmmaking is the next step in establishing a full-service company that will encompass all forms of entertainment. "I got into this business because it allows me to utilize all of my talents. Now that I've gotten Black Market's music division off the ground, it's time to begin laying the groundwork for my film projects. Currently, we have a screenplay in the works, and I'm looking forward to pursuing that further. In a few years my goal is to be just like my idols Russell Simmons and Andre Harrell, hugely successful and providing a lot of opportunities for others.

REVIEWs

By Steve Balbin

- 39 STEPS: Nude In The Naked City (Really Good Dave's Records 00101)
39 Steps, named after the Hitchcock film for those of you not cinema scholars, is an L.A. band via Chicago. The quarter's first CD came off as very Replacements-esque, certainly not a bad thing. But its second CD has a much harder edge. Strangely, the slower, more grinding sound allows the lyrics to shine through even stronger. Literacy, an example being the spoken word's voice, is one of the group's biggest assets, especially on the song "Evicted." How's this for an imaginative lyric? "Today I came back to my life/And discovered I was evicted." Any up and coming band that can write is immediately ahead of the game, giving 39 Steps a headstart on the road to success.

- NICK LOWE & THE IMPOSSIBLE BIRDS: Live On The Battlefield (Upstart 08021-2)
This is simply a treat for fans of the singer/songwriter. Live On The Battlefield is a five-song CD, made up of two studio tracks and three live cuts, that follows up Lowe's very impressive 1994 studio effort, The Impossible Bird. The record's title comes from a combination of the live tracks and the opening song, "I Live On A Battlefield." "I Live..." is a wonderful song, replete with splendid harmonics that sounds like nothing else out there right now. Though the songs are diverse throughout, like the blasey "36 Inches High," the one consistency is they all have a unique flavor to 'em, showing once again why Lowe is one of music's truly underrated artists.

- THE FABULOUS THUNDERBIRDS: Roll Of The Dice (Private Music 21302)
The Texas-based Fabulous Thunderbirds are a dream for an indie label, having a built-in audience that rivals many major label acts. A look at the liner notes for the impression this is a major label release, as cover photography was done by Pamela Springer. Stan Lynch, formerly of the Heartbreakers, co-wrote one track, and the CD was produced by Danny Kortchmar, best known for working with Jackson Browne and Don Henley. It really doesn't matter who you plug into the format though, the Thunderbirds are gonna come at you with the same Texas blues that the group has become famous for. Sure enough, this 12-song CD, which includes covers of Them's "Here Comes The Night" and the Disney classic, "Zip A Dee Do Dah," is vintage Thunderbirds, with lots of smoking guitars and tight playing throughout.

- MATTHEW SHIPP QUARTET: Critical Mass (213 CD 0003-2)
The first batch of releases from Henry Rollins' 213 CD label was dominated by spoken word efforts, including releases from Hubert Selby Jr. and Esene Cervenks. But this jazz CD shows Rollins will be true to his word about the wide range of product one can expect from the label. A three-song record that clocks in at over forty-minutes, this is an intense and the playing, as purist Shipp, along with Mat Maneri on violins, William Parker on bass and What Dickey on drums, reach back to the days of yore in the execution. It's in the writing, which was done by Shipp, that the record takes its funky turn, traveling the landscape of traditional jazz with an assortment of dark and eerie sounds that come from a demented fun house. The result is almost shockingly unnerving, but it completely draws the listener in.

PICK OF THE WEEK

- THE FLESHTONES: Laboratory Of Sound (Ichiban International 24861-2)
Those expecting to have some fun based on the CD's title will have their expectations met with the opening seconds of this record. The Fleshtones come out of the gate with a Ramones sounding riff on "Let's Go." The band then tops itself with "High On Drugs," which features the instant classic line, "Is there anybody left to love who's not another without drugs?" If that doesn't dispel "Just do it" as the motto of the '90s there is no justice. This is a record that is just supposed to be fun. There are no hidden meanings here, no serious overtones, just a bunch of guys goofing off. Other killer cuts include "Sands Of Our Loves," "Hold You" and "Psychedelic Swamp."
Live Review

Summer Turns Disco Hits Into Cabaret Act

By M R. Martinez

UNIVERSAL AMPHITHEATER, LOS ANGELES, CA—For at least one night this venue was transformed into a big, bombastic post-disco cabaret, with Donna Summer revisiting her seminal disco/pop hits in a manner that would make Eartha Kitt proud. Her first Los Angeles appearance in eight years, the sold-out audience would have been happy if Summer had come naked and stood on stage to deliver her legendary songbook.

For the most part, Summer’s distinct vocals remain strong, even against a sonic back drop that included steely guitar riffs, booming bass, monotonous kick drum, perpetual percussion, swirling synthesizer textures, a string section and a brass complement.

All the slick, cheesy drama, and multitude of costume and hair changes were unnecessary on a night when Summer’s throngs of fans felt like they had dropped a few quarters in the old jukebox and punched a series of the singer’s hits, including “Dim All The Lights,” “On The Radio,” “Mac Arthur Park,” “This Time I Know It For Real,” “Heaven Knows,” “Bad Girls,” and “Could It Be Magic.” Most of the songs were cut from her current greatest hits package, “Endless Summer.”

Sometimes Summer worked too “Hard For The Money,” like during the lengthy setup proceeding the song “Enough Is Enough,” which hardly seemed to merit the more than five minute comedic skit. Joined by backing singer Mary Ellen Bernard, Summer finished the unremarkable song in less time than it took to set it up.

She was immediately more effective on her churchy rendering of the classic anthem “Amazing Grace.” She also demonstrated that she could handle music with traditional jazz overtones on her “My Man” medley.

It was clearly her dance hits that thrilled the demographically diverse audience, which stayed on its feet, writhing and singing along as if they had lyrics sheets. In fact, some in the audience were determined to become part of the show, dancing flamboyantly in the aisles, occasionally causing security personnel to restrain them.

But restraint gave way to exuberance on the encore song, which was—naturally—“Last Dance.”

Comedian Tommy Davidson, formerly of the cast of FOX-TV’s In Living Color, opened the show with a brisk 20-minute set that was smart, but just a tad insane.

Artist Profile

Gwen Mars Gets Earthy

By Karen Allen

L.A. IS THE ROACH MOTEL OF rock and roll cities. Individual musicians and full bands alike scurry from all over the country into every hole-in-the-wall nightclub here, surviving off what little door receipts promoters leave behind for them, sludging it out for the coveted audience draw, and, if they’re lucky, manuvering themselves through the murk known as being “discovered” by an equally sweaty and scurrying A&R person. There’s no money to be made at this level and even the small successes are slow in coming. In short, their childhood dreams of pouring their souls into a microphone in front of thousands of screaming fans are continually sprayed with a healthy dose of Rock and Roll Raid. You can see the horror in their faces as the shadow of reality looms over them.

It’s no wonder the lineups are constantly changing and bands are often found belly up in the corners of the Hollywood club scene. This is why when we see a band like Hollywood Records act Gwen Mars form, who once had every A&R rep in town worth their expense account wedging into their shows, and within one year be on the cusp of promoting and touring for their first record, you just want to poke Mike Thrasher (guitar, vocals) and Matt Westfield (bass) couldn’t agree more.

“We played three gigs in Hollywood and all of a sudden our shows started packing, and we were thinking ‘Oh my god, we’ve got a total following.’ And then we realized it was like, 100, labels. We never had a chance to play and have fun. It was crazy.” Mike insists Appropriately enough, the interview is taking place in the cavernous Damiano’s, a dive of a pizza place, itself popular with Hollywood hipsters, though it may identify almost too well with the roach metaphor “We hooked in with Dayle (Gloria) who does the Gaslight and she helped us a lot. She gave us our first show in Hollywood.” After some token flyer campaigns and a couple shows, they were the official “Next Big Thing.”

Mike and Matt tell how they are almost dismayed at the speed of their success, and with their Southern and Midwest charm still intact, it’s to believe Thrasher, who spent summers as a roadie for his father’s country band, came from Alabama with the intention of doing solo work. He met drummer John Boutin and Westfield, who had just left his native Oklahoma, in a recording studio while doing demos of his songs. Soon they released a 7” single on their own Dragster Records. It caught the attention of producer Richard Polodor (Steppenwolf, Three Dog Night) who came out of retirement to work on their full-length demo. Happy with the final product, they were adamant about using it for their first commercial release. So adamant, in fact, that it’s one of the reasons they signed with Hollywood Records over more cutting edge labels like Geffen and Interscope.

“Bob Pfeiffer was the president and our A&R guy. He really liked the music, and saw the same goals that we did,” Thrasher. “The others wanted us to redo the record, and Bob was like, ‘Yeah, I’ll release that, that sounds great.” As contradictory as it may seem to have transpired, Gwen Mars wants no part of engineered hype or slick packaging. It’s very simple: they’re an honest band who made it through a signing frenzy and just want to hit the road and play music.

Westfield sums up the real Gwen Mars best: “We didn’t even have a record release party. People would talk about it and we were like, ‘Ever since this band started it’s been a party, what do you mean record release party?’ I mean geez, get over it.”
**Film Reviews**

**Paramount’s Virtuosity: A Virtual Romp**

By John Goff

Denzel jumps on the action bandwagon—but he jumps with thoughtfulness.

**IT'S A CLASSIC ACTION HERO MOLD** Denzel Washington's gotten himself into. An ex-cop who's wife and kid were blowen away by a crazed killer. He lost an arm (later replaced by a metal prosthetic, which saves the day later) when he went the vengeance route to kill the killer and was put in prison, apparently, when a couple innocent people got in the way of the bullets. So, he has his "ghost" which can come back to haunt him, that awful memory of death as well as the heart tugging smiles remembered from the better times all action heroes need. Anyway, his character's positioned on the well-trodden path to confront evil without flinching when he's taken out of prison to track down this pure lump of evil (sort of like Rambo being taken out of retirement, if you didn't get that). And we're all positioned now for some big screen DIGITAL SOUND mayhem.

Only thing different is that—and don't let this get around Hollywood too much, it could ruin the kid's career—screenwriter Eric Bernt has put a story (wash your mouth out!) to the action which actually seems imaginative and plausible (would someone get me some smelling salts, please?) in a cyber tech way. Oh, just to keep from setting a dangerous trend he leaves a few holes unplugged but, for the most it hangs together with a flow not normally found in actioners.

A not-too-futuristic (1999) virtual reality police training commercial program—Sid (Sadistic, Intelligent, Dangerous) 6.7, who is composed of criminal profiles of such stalwarts as Adolph Hitler, Charlie Manson, John Wayne Gacy and Matthew Grimes, the killer who did in Washington’s wife and daughter, and others (187 total)—escapes the boundaries of VR, takes on human shape, and is unleashed on Los Angeles’ populace. Sid 6.7, as played by Russell Crowe, is a loner (carries his gun inside himself) and is as egotistically flamboyant as any Jim Carrey role. Only Washington's character is capable of dealing the city of this scourge because he's a crack shot with a single firing handgun and can outrun a barrage of bullets fired by any number of automatic weapons in the best John Woo tradition. It's a prerequisite for any action hero these days, y'know...and it's getting SO damned tiresome. Anyway, you know he does it. If he didn't it wouldn't be a splashy Hollywood action flick.

The fun's in the spins director Brett Leonard—who is no stranger to virtual reality exploration and computer graphics since he pioneered it with his first film The Lawnmower Man—puts to it. And he offers up, with the help of his L2 Communications Interactive company, some neat situations and effects. Leonard keeps such a relentless pace to the piece, the few times the script might be a bit questionable, he doesn’t leave enough time for consideration. A slick and sleek job.

Washington never gets to offer up that moment. You know the one, when everything seems exhausted and nothing will work like opening the mouth and screaming and simply unleashing all Hell upon the earth, venting all the frustration and walking through that hailstorm of bullets with his own blaze of gunfire. No Stallone or Bruce Willis visceral release; no cyborg like business-as-usual deadpan a la Arnold or Van Damme here. Washington keeps his cool, thinks, acts, and prevails. We, the audience, take our release from these heroes. But, maybe, this is the detachment the 21st century cyber-hero will require for a successful franchise.

Crowe as the villain without conscience, the ego-maniac composite of evil enjoys himself in patting the self-regenerative and a Jim Carrey style, blueing blue phosphorescence (essence?) when shot too many times. Kelly Lynch is the feminine partner, criminal psychologist Washington’s character is saddled with taking along but she’s necessary because she has a small daughter who reminds Denzel of...you’ve got the picture. She keeps a business-like attitude to the proceedings. William Forsythe is Washington’s cop friend attempting to help him and Stephen Spinella is Sid’s “creator.” Louise Fletcher makes a pretty bland government official; doesn’t even look like she'd take some gruff and what kind of govt’ official is that?

Looks like producer Gary Lucchesi and executive producer, Howard W. Koch, Jr. have a neat hit on their hands which should prove very successful.

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**Top 15 Weekly Film Grosses**

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<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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<tr>
<td>1. Waterworld</td>
<td>Universal</td>
<td>2</td>
<td>2,383</td>
<td>$13,452,035</td>
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<td>5. The Net</td>
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<td>2</td>
<td>2,027</td>
<td>$7,631,096</td>
<td>$3,765</td>
<td>$23,002,528</td>
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<td>6. Apollo 13</td>
<td>Universal</td>
<td>6</td>
<td>2,258</td>
<td>$7,315,920</td>
<td>$3,240</td>
<td>$139,071,190</td>
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<td>7. Clueless</td>
<td>Paramount</td>
<td>3</td>
<td>1,922</td>
<td>$4,732,127</td>
<td>$2,462</td>
<td>$39,874,149</td>
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<tr>
<td>8. Nine Months</td>
<td>20th Century Fox</td>
<td>4</td>
<td>1,764</td>
<td>$4,632,072</td>
<td>$2,641</td>
<td>$52,644,282</td>
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<td>9. Operation Dumbo Drop</td>
<td>Buena Vista</td>
<td>2</td>
<td>1,674</td>
<td>$4,271,252</td>
<td>$1,979</td>
<td>$14,976,828</td>
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<td>10. Bushwhacked</td>
<td>20th Century Fox</td>
<td>1</td>
<td>1,674</td>
<td>$2,998,468</td>
<td>$1,785</td>
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<td>11. Under Seige 2</td>
<td>Warner Bros.</td>
<td>4</td>
<td>1,810</td>
<td>$2,613,864</td>
<td>$1,444</td>
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<td>12. Pocahontas</td>
<td>Buena Vista</td>
<td>8</td>
<td>1,281</td>
<td>$2,396,045</td>
<td>$1,870</td>
<td>$129,883,528</td>
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<td>13. Free Willy 2</td>
<td>Warner Bros.</td>
<td>3</td>
<td>1,954</td>
<td>$2,246,885</td>
<td>$1,150</td>
<td>$23,718,638</td>
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<td>14. The Indian In The Cupboard</td>
<td>Paramount</td>
<td>4</td>
<td>1,467</td>
<td>$1,651,267</td>
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<td>15. Species</td>
<td>MGM/UA</td>
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<td>1,195</td>
<td>$1,614,089</td>
<td>$1,351</td>
<td>$56,583,801</td>
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Domestic box-office, which includes USA and Canada for the weekend of August 4-6, totaled $83,713,231, breaking down to a $3,100 per screen average off a total of 26,996 screens, thus giving a combined total of $626,304,299. (Courtesy Entertainment Data, Inc.)
20th's A Walk In The Clouds More Like A Nostalgic Stroll

By J.G.

ALFONSO ARAU IS AN OLD FASHIONED ROMANTIC. Must be a little superstitious too, his central character here, played by Keanu Reeves, is a chocolate salesman. Alfonso Arau—Like Water For Chocolate? Connect?

If you're looking for 90's sensibilities in this story set in 1945, stay home. The story, taken from the Italian book Quattro Passi Fra Le Nuvole (Four Steps In The Clouds), with the original central wine-making Italian family altered to Mexican, will undoubtedly come in for a good share of macho bashing from the attitude of family head Giancarlo Giannini toward the female members of his family. It is fifty years ago, remember, a half century? Must everything be revised upward (or downward) to fit today's agendas? Not necessarily. And neither, looking at Arau's finished product, must a lot of movie making techniques. Much of A Walk In The Clouds looks as if it were filmed in 1945 with obvious matte work laid in to give a near fairy tale quality to the piece, a pristine beauty which is charming visually, and which successfully transports you back in time. It's touching in its simplicity and there is a warm charm and vitality to that simplicity which is soothing after being assaulted by other product chewing up the marketplace. A Walk In The Clouds is quite literally that: a relaxing stroll through another time, another romance; another, nicer, territory with nice, simple people. It's...nice.

The screenplay by Robert Mark Kamen and Mark Miller & Harvey Weitzman offers no surprises. In fact it's completely predictable, but wonderfully comfortable within that predictability. You know what will happen, there's no manipulation here, and you're glad when it does.

Briefly: Keanu Reeves returns from WWII to bimbo wife Betty, (Debra Messing) who's beenmessing around with his boss. He's been writing to her about what he wants to do when he returns. She's saved, but not read any of the letters past the first one. Reeves is a simple, want-to-please type who, to please her (they married four days before he left), goes off with his chocolate samples, runs into unmarried/pregnant Aliana Sanchez-Gijon tearily on her way to her family's vineyard. He wants to help her out, removes gold bands from a couple pieces of chocolate for wedding rings and pretends they're married to help her get through the tough time. He'll meet the family then disappear the next night, abandoning her. Right. You know what happens, and it's alright.

Director: Arau infuses the film with so much warmth, from the rich, comfortable hues of Emmanuel Lubezki's photography, to the likeable characters. Even when Giannini shouts his displeasure it's not mean-spirited. The settings inside the house, in the vineyards and forests we're enveloped are all done in rich browns and warm golds. Adding to the lushness of the Napa Valley locations is the score by composer/conductor Maurice Jarre whose soaring, enveloping music does for the growing love of the man and woman, family and life weaves the same kind of magic he's been responsible for in the past for such as Dr. Zhivago, Lawrence Of Arabia.

Reeves is very comfortable as the searching young soldier falling in love with Sanchez-Gijon and finding a life. The character's an innocent desirous of a place to belong and the actor seems very at home with it. Sanchez-Gijon makes her American debut here. She's touching, very lovely, and convincing in the role. Anthony Quinn brings his special brand of charm and life to the role of the family's grandfatherly, friendly and imbuing patriarch. Giannini, as the father and dominant head of house, bellows through much of the film but manages to allow the caring to show through.

Producers are Gil Netter, David Zucker and Jerry Zucker Executive producer is James D. Brubaker.

Hollywood Pictures' Dangerous Minds Pretty Mild

By J.G.

THERE IS A SENSE OF DEJA VU to the Don Simpson/Jerry Bruckheimer produced-Hollywood Pictures release, Dangerous Minds, resonating back to Blackboard Jungle: Teacher inspiring tough, seemingly hopeless kids to learn and better themselves—well, actually back to Boys Town, maybe even farther. There's a been-there-done that feeling to it even though it's based on an actual person and true story: teacher LouAnne Johnson's life in the classroom in a Northern California high school.

It's a shame a new spin couldn't be found to be put on the story because the growing problems within the continually eroding educational system in this country is a situation which desperately needs a transfusion of inspiration and strength. Unfortunately Dangerous Minds isn't it. Of course, it's a situation which also bears repeating so it's admirable in that respect.

The target for the film are teachers (Michelle Pfeiffer serving as role model here) and students (no recognizable names but interchangeable with any group from the aforementioned to Stand And Deliver). Hell, it's open season on students anytime and any teacher who steps into a classroom anywhere in these days and times becomes an inspirational figure just by virtue of their courage to show up. Let's see someone make a film which will inspire parents to keep a kid in school, one to inspire kids to take advantage of what's offered while they're there; inspire bureaucrats to stop lining their own pockets at the expense of the educational systems—how about that lottery system that's supposed to benefit schools and ponies up millions for ticket buyers every week but can't find enough money to pay a teacher a living wage? Teachers don't need inspiration, they need financial and emotional support.

Much of the time Dangerous Minds feels like a TV movie. Former marine Johnson (Pfeiffer) applies as a teacher after divorcing her battering husband, (hard to imagine an ex-Marine taking treatment like that) to be put in the "special" section of school—the section dealing with the "incorrigibles"—she inspires them to embrace learning poetry, loses a couple through parental ignorance and another through death, a near-miss through pregnancy, quits in despair, returns when the rest show her she's made a difference in their lives.

Along the way there are a couple poignant comments to be made: salaries, attitude and front office bureaucracy (school principle Courtney B. Vance sends a troubled student away because "he didn't knock" on the door and the kid is killed). The screenplay by Ronald Bass, based on Johnson's book My Posse Don't Do Homework, is pretty standard fare.

John B. Smith's direction sticks with the characters but pregnancy, quits in despair, returns when the rest show her she's made a difference in their lives.

Don Simpson and Jerry Bruckheimer produced.
**News (Continued from page 3)**

Elvis.” Artist president Clive Davis issued the following statement: “Jerry Garcia was a towering figure in music and in contemporary culture. He was, and represented, a unique life force. Always special, generally generous and warm-hearted, he will be deeply missed.”

There was also an outpouring of grief from his musical contemporaries. Guitarist Carlos Santana issued a statement that said in part: “I am deeply saddened to hear that my good friend of three decades, Jerry Garcia, has passed from this earth. The world has lost a special human being and I join his family, his many friends and millions of fans around the world in mourning this tragic loss.”

Jefferson Starship lead guitarist Craig Chaquico commented: “We have lost a lot of giants recently who revolutionized the music out of the San Francisco Bay area. I guess right now Bill Graham is asking Jerry if he has the right stage pass!”

To try and explain the mystique of the Dead and their legion of fans, known as Deadheads, is like trying to sum up the essence of the sphinx or the pyramids or explain what love means. The band, which came out of the San Francisco area during the hippie movement of the ’60s, scored the occasional hit song, including “Sugar Magnolia,” “U.S. Blues,” “Casey Jones,” “Alabama Get Away” and “Touch Of Grey,” but the group’s mark was made as a touring act. Of course anything that is said about the Dead and touring is an understatement. Just in the ’80s, when the band never released a studio album, the Dead was the number one touring act two times, in ’91 and ’93, and appeared in the top 5 every year of the decade according to Pollstar magazine, the leading music industry touring trade magazine. The band had its biggest year in ’94, grossing $52 million in ticket sales, a figure it might have surpassed this year, with over $33 million to date.

The ironic thing about the Dead’s success was the band started out as part of the hippie movement, and garnered early Deadheads through its reputation as the ultimate anti-establishment/counter-culture act. However, as the band’s fans grew up, many of whom became Yuppies, the group followed a similar path in certain respects, at times causing dismay among its younger idealistic followers. A perfect example of that came with the marketing of Garcia’s tie line, which went on sale first at the ultra-fashonable Bloomidges in New York.

Further proof of the changing times could be found the morning Garcia was discovered dead, when older Deadheads exchanged eulogies on the PRODIGY Music bulletin board of the Internet. While some went for the more romantic goodbyes, this quote culled from the PRODIGY site sums up the contradiction/phenomenon that was Jerry Garcia and the Grateful Dead: “I had been locked up in a meeting at work all morning. I can’t believe he is gone. Thanks for the good times. Man, has it been fun.”

By Steve Baltin

**Hollywood Powerhouse David Begelman, Dead At 73**

DAVID BEGELMAN, one-time true Hollywood movie mogul and dealmaker supreme, was discovered dead from a self-inflicted gunshot wound in his Century Plaza Tower suite, August 7. The former studio head was 73.

Remembered as an eloquent charmer by friends and colleagues for most of his long career, Begelman’s reputation was tarnished in the late ’70s when he admitted to embezzling more than $61,000 from his then studio, Columbia Pictures, and forging checks from actors, notably Academy Award winner Cliff Robertson, who discovered the discrepancy in his own tax forms and brought it to light. A book focusing on the incident, Indecent Exposure, A True Story of Hollywood & Wall St, was written by David McClintick.

Though he was re-instated as Columbia chief after admitting his errors and making restitution and later became the head of MGM, Begelman never again achieved the success he managed as the head of Columbia where he gave the green light to such productions as Close Encounters Of The Third Kind, Kramer Vs. Kramer and Shampoo.

(Continued on page 21)
Giant recording artists Letters To Cleo took a sunny moment off from their current U.S. tour to flip patties with Giant staffers at a BBQ held in their honor. Cleo has just released their second album, Wholesale Meats And Fish featuring the new single and video "Awake." Here, they've eaten up all the Meat and are searching the pool for the Fish.

Legendary drummer Ringo Starr recently appeared at New York City's Radio City Music Hall with his All-Star Band and brought out such luminaries as fellow rhythm-meister Max Weinberg, leader of the Conan O'Brien band. BMI's senior director, writer-publisher relations, Mark Fried joined the backstage festivities. But did the lads have crust-first pizza? (l-r) Starr; Weinberg; Fried.

Well, somebody had to move to get 'em all in the picture. Sony Music exec recently presented recording star Des'Yee (c) and members of her band with Platinum album plaques commemorating sales of more than one million copies of her Sony 660 Music album I Ain't Movin', featuring the hit single "You Gotta Be."

Early risers rock the hardest...or so say Virgin Record's Brother Kane at the McGathy Convention breakfast and concert at New York's Hard Rock Cafe. The band played choice tracks from their upcoming sophomore effort, Seeds, in stores July 3. Basking in the reverb early in the a.m. are (l-r): Vinnie Marina, WAXQ music director; Damon Johnson, Brother Kane vocalist; and guitarist David Anderson.

Recent Warner Bros. signing Something For The People and producer, artist and voice box wizard Roger Troutman paused recently during a recording collaboration for this photo op. Something For The People, better known as producers (Brandy, UNV, Adina Howard), are gearing up for their debut release this fall. (l-r): Roger; "Cat Daddy"; Alison Ball-Gabriel, A&R v.p.; "Sauce"; and "Lil' Nasty" up front.

Well, the gang's all here...wish you were, etc. Capitol's current soul men, Charles & Eddie recently celebrated the release of their Chocolate Milk at Jack's Sugar Shack down the block from the Capitol Tower in Hollywood. They performed a few songs, with their single "Would I Lie To You?" spotlit, and posed for pix. That's Charles (Pettigrew) and Eddie (Chacon) in the white coats, front row.
REVIEWs By Hector Rosende

LAURA PAUSINI: Laura Pausini, (WEA Latina, 96156) Producer: Marco Marati. POP.

Laura Pausini is sweet pop rock at its best. Her interpretations symbolize whimsical forays into the deepest crevices of one's soul. Pausini possesses such ability. Listen to the gentleness of "Gente," the estrangement of "Amores Extraños," and the playful abandon found in "Las Chicas." Pausini is one of Italy's brightest new stars on the international scene.

EL DORADO: Revolver (WEA Latina, 99531) Producer: Miguel Glosso. ROCK.

His name is Carlos J. Goñi and he's from Spain. Enough said. Well, not really. There's quite a bit of everything and anything found on this album. As to what's Goñi or an influence from the world beyond is delightful in trying to distinguish. It's heartfelt country with a touch of rock 'n' soul. And that's not such a bad mix.

LA LEY: Invisible (WEA Latina, 99375) Producers: Humberto Gatica and La Ley. ROCK.

This rock group possesses an obvious maturity and high caliber of musicianship. Its material is eclectic and sways easily from one dimension to another regardless of language or orientation. Recorded late last year in L.A., La Ley could serve as an icon of what rock in Spanish is in the process of and hopes to accomplish one day. Obviously, that would be to not survive on the fringes of commercial popularity. La Ley is clearly maintaining its unique creativity and freedom as artists.

OLGA TAÑO: Siente El Amor... (WEA Latina, 97881) Producer: Olga Taño. MERENGUE.

Merengué icon, Olga Taño, lends her talents as a producer and composer on her album Siente El Amor. Taño introduces a lovely ballad, composed by Gustavo Márquez, "Entre La Noche y El Día." The steeper tune is Taño's salsa composition, "Unicornio." It really swings! One hopes that perhaps an all-salsa album is shortly forthcoming. The current single is the up-tempo merengue, "Aún Pienso En Ti."

PICK OF THE WEEK

HACE CALOR: Pop & Rock (WEA Latina, 10942) Producers: Various. POP-ROCK.

The Rock en Español market, especially on the West Coast, has been rapidly increasing. On a typical weekend in L.A., one can find as many rockero clubs as there are jazz clubs. The local Spanish-language daily, "La Opinion," has been a great supporter of the genre. WEA Latina's compilation disc, Hace Calor, is one of the best around. Featured are groups like Los Rodríguez, Seguridad Social, Cafe Taquero, La Unión, Duncan Dhu, Fabiana Campillo, Fito Paez, Christina y Los Subterráneos, and the lyrical David Summers. This is an excellent production and concept by Laura Lawrence.

News From U.S. & Latin America

By Héctor Rosende

WEA LATINa TALENT UPDATE: From New York, we received word from WEA Latina's Northeast Promotion representative, Hamilton Cau-cayo, on the latest news from the company. Italian ballad singer, Laura Pausini, is currently riding Number One on the charts with her single "Gente." Pausini was born in 1974 in Faenza, Italy. She showed an early affinity for music when, at age 8 years, she would trail along with her world-famous musician dad on weekend excursions throughout Europe.

Her latest promo single is "Las Chicas." Another song, "La Soledad," helped to initially open the doors to the European market for this talented singer. Pausini's album has sold over half a million units in Italy alone.

ON THE TROPICAL FRONT, Merengué queen, Olga Taño continues to kick up a storm with hits from her album Siente El Amor... (WEA 97881). Her first promo single, "Receta Del Amor," was dedicated to a hospice for children with AIDS (Centro de Cuidados Diurnos de Niños con Sida). Taño actually encouraged fans to send donations to the worthy charitable group on her album. Producing this project herself, every effort was made to carefully select 12 highly marketable songs. Taño recorded the album in the Dominican Republic and Puerto Rico with the collaboration of some of Latin America's premiere talent: Manuel Tejada, Jaime Querol and Juan Valdez (who did the arrangements) as well as production coordinator, Moisés Abkarlan. There are two songs that reveal Taño's versatility not only as a singer, but also her ability to compose music. Her execution of the lovely ballad by Gustavo Márquez, "Entre La Noche y El Día," is perfect. The moving salsa number, "Unicornio," should raise high hopes that Taño will one day record an all salsa album. The vivacious singer has easily reached international star status, having appeared on stages throughout-out México, Spain, Latin America, and the U.S. Taño's current single, "Aún Pienso En Ti," is presently receiving strong radio play and climbing the charts with a gale force.

WEA LATINa ROCKS ON: Los Angeles' only Spanish language daily, "La Opinion," describes their music as "...varied, rhythm, diverse, extravagant, impetuous, all in all, a festive party." The Mexican rock-pop group, Maná, hails from Guadalajara, Jalisco and incorporates some worldly rhythms into its latest top-rated single, "Cuando Los Angeles Lloran," (When The Angels Cry) which comprises everything from rock, pop, to jazz, with a touch of reggae, calypso, and salsa thrown in for good measure. It's typical Maná at its best. Their latest album hit the streets of the world last April and has never stopped rocking. This past May, the group was the first rock band to sell out three shows (at 10,000 seats per show) at the Roberto Clemente Stadium in Puerto Rico. The month of July saw Maná's first SRO concert in Miami. Maná continues to reign as one of rock en Español's premiere acts.

LOS LOBOS' DESPERADO SOUNDTRACK: With an in-store date of August 15th, the movie soundtrack to Desperado, sequel to the cult favorite, El Mariachi, is anything but desperate. Writing the original score, producing, and performing on the soundtrack is Hollywood's latest and best known secret, Los Lobos. Spanish heart-throb, Antonio Banderas, is no slouch to singing his heart out (rent Mambo Kings). His performance on "Canción Del Mariachi" (Morenade Mi Corazón) is faultless. Snacking a teeny bit like one of Clint Eastwood's spaghetti westerns, the Columbia Pictures release is very likely a sure fire hit. The soundtrack fits like a pair of old faded 501's. Headlined by Los Lobos, there's Santanna, Dire Straits, Link Wray & his Ray Men, Salma Hayek, Latin Playboys, Roger and the Gypsies, and Tito and Tarantula. It's ultimate coolness.

EMI Latin's BITTERSWEET MOMENT: The much-anticipated release of Selena's new album, Dreaming Of You, catapulted sales past 331,000 units in its first week late last month. She takes her place as the fastest-selling female artist in music history. Selena outdistanced Mariah Carey's Music Box and Whitney Houston's The Bodyguard soundtrack. The late artist is the first Latin artist ever to debut at the top. Said EMI president and CEO David Sigerson: "Obviously, this is a bittersweet moment, but now it's a fact. Selena has crossed over." Jose Behar, president of EMI Latin, was the one who chased Selena with this dream in 1989," he said, "and seeing it all come to fruition is tremendous." A percentage of the proceeds will be donated to the EMI Records Group Selena Scholarship Foundation.
News From Japan And The Orient
By Sachio Sato

ACCORDING TO A CASH BOX TOKYO SURVEY, the total sales of 20
major record manufacturers in Japan for fiscal 1994 (April to March
1995) were 7.710 million, up 3.61% over fiscal 1993's 7.414 million. The
record manufacturers are: Nippon Columbia, Victor Entertainment, King
Records, Teichiku Records, Polydor (Japan), Toshiba EMI, Nippon
Crown, Tokuma Japan Communications, Sony Music Entertainment,
Mercury Music Entertainment, Pony Canyon, Warner Music Japan,
Apollon, Vap, BMG Victor and Pioneer LDC.

Breaking the total sales down: CDs were 5.112 million, 66% of the total,
up 5.46% over the prior fiscal year of $4.47 million, 65% of the total; MTs
were $233 million, 3% of the total, down 20% from last year's $288 million,
4% of the total. VTs were $1,760 million, 23% of the total, up 3.44% over
1993's $1,702 million, 23% of the total. Of the total sales, Local
repertoire brought in $3,887 million, a drop of 3% from the prior fiscal
year's $4.010 million, while International repertoire were $1.440 million,
up 23% from '93's $1.170 million. Of the manufacturers surveyed, nine labels
showed upward sales in the period over the prior fiscal year. They were King,
Teichiku, Polydor, Nippon Crown, Sony, Mercury, Pony Canyon,
Warner Music Japan, Vap and Sony Music Entertainment who enjoyed
the best increase by 12.5% with total sales of $1.240 million. Nippon
Columbia, Victor, Toshiba EMI, Tokuma Japan, Apollon, BMG Victor
and Pioneer LDC reported figures downward for the period. On the whole,
the survey indicated that the music industries in this country are on the way
to recovery, at with moderate paces.

LOCAL 45s TOP 10
TW  LW
1  - "Going Going Home" (Axex) .................... H Jungle With T
2  - "Anatadeko~Summer Heart Break" (Victor) .... Southern All Stars
3  - "Love Me, I Love You" (BMG Rooms) .......... B'z
4  - "Tomorrow" (Tokuma Japan) .................. Mayo Okamoto
5  - "Namidaga Kirari" (Polydor) ................. Spits
6  - "Zuzu Onna" (BMG Victor) .................. Shara Q
7  - "Robinson" (Polydor) .......................... Spits
8  - "Aoi Usagi" (Victor) .......................... Noriko Sakai
9  - "Mira No Tameni" (Bgram) .................. Deen
10 - "Amyo Sagashite" (Sony) ..................... Tube

LOCAL CDs TOP 10
1  - La La La (Bgram) ......................... Maki Daikoku
2  - Singles (Toshiba EMI) ..................... Kyoanke Himuro
3  - She Loves You (Epic Sony) ................. Misato Watanabe
4  - Snap #07 (Victor) .......................... Snap
5  - La Alteracion (MCA Victor) ............... Akina Nakamori
6  - Ave Dance Matrix '95 (Axex) .............. Omnibus
7  - Hyper Mix 4 (Axex) .......................... Trf
8  - Live In Progress (Pony Canyon) .......... The Alfen
9  - Code Name 1 Brother San (Pony Canyon) Faye & Aska
10 - Yuzurenai Natsu (Sony) .................... Tube

Macola, CORE Strike Deal

A MANUFACTURING AND DISTRIBUTION deal has been struck be-
tween Nashville, TN-based CORE Entertainment Corp., the alter-
native indie label, and Redondo Beach, CA's Macola Records Group.
CORE president Keith Dressel plans to retain the company's Nashville
headquarters, and also to maintain its marketing and promotion efforts while
augmenting the operation with the support of Macola and NavaRe Corp.
(Macola's distributor).

The agreement immediately effects the newly released album by CORE
recording artist Englebert Humperdinck, who just dropped his album Love
Unchained. Other artists on the current CORE roster include Dirk Hamilton,
Moon Martin, Stephan Allan Davis, Turi, The Hardliners, Podunk and
Mr. Happy.

Macola, which is run by industry veteran Don MacMillan, will serve as
the pressing center for the CORE product. The California company has a
history with cutting-edge music, has served as the first home for acts like
Dr. Dre, Ice-T, NWA, Timex Social Club and the 2 Live Crew.

"The opportunity to get involved with CORE's staff, established artists
such as Englebert and Moon Martin along with young acts like Podunk and
The Hardliners, will continue our track record of doing what we do best,
developing artists and increasing their exposure via our long experience
and established contacts within the record business," MacMillan commented.

Bubble Factory Bows

SID SHEINBERG AND HIS TWO SONS plan to open a record label to
compliment their film company, according to published reports. Bubble
Factory Records will initially serve as the soundtrack arm for the trio's film
projects, but might become a full-service label, according to the elder
Sheinberg, who recently departed as president of MCA Corp. MCA Music
Entertainment Group's Uni Distribution will likely serve as the conduit for
popping Bubble Factory product in the marketplace, although no agreement
is firm. Staffing is still under consideration.

The L.A. Grammy Awards Host Committee will be led by co-chairs Al Cifaro,
president/CEO of A&M Records and Los Angeles Times executive vp/gm
EuGene Falk. The 25th Annual Grammy Awards return to Los Angeles in 1996
and will be staged at the Shrine Auditorium. CBS-TV will televise the program
live, and a worldwide audience of more than 1.4 billion people are expected to
tune in. Pictured are (l-r): Cifaro, Falk and Michael Green, president/CEO of the
National Academy Of Recording Arts & Sciences (NARAS), which stages the
Grammys.
### Cash Box Top 100 Country Singles

**August 19, 1995**

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<th>Label</th>
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<td>1</td>
<td>A LITTLE BIT OF YOU (Career)</td>
<td>Lee Roy Parnell</td>
<td>Columbia</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>YOU'RE GONNA MISS ME WHEN I'M GONE (Anista)</td>
<td>Brooks &amp; Dunn</td>
<td>MCA</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>I DIDN'T KNOW MY OWN STRENGTH (BNA)</td>
<td>Lorrie Morgan</td>
<td>BNA</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>NOT ON YOUR LOVE (McClure)</td>
<td>Jeff Carson</td>
<td>Epic</td>
<td>3</td>
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<tr>
<td>5</td>
<td>YOU HAVE THE RIGHT TO REMAIN SILENT (Cult)</td>
<td>Perfect Stranger</td>
<td>4</td>
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<tr>
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<td>BOBBIE ANN MASON (Columbia 667172)</td>
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<td>5</td>
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<tr>
<td>7</td>
<td>THIS IS ME MISSING YOU (Epic)</td>
<td>James House</td>
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<tr>
<td>8</td>
<td>IN BETWEEN DANCES (Decca 11908)</td>
<td>Pam Tillis</td>
<td>7</td>
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<td>9</td>
<td>SHE AIN'T YOUR ORDINARY GIRL (RCA 66525)</td>
<td>Alabama</td>
<td>8</td>
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<td>10</td>
<td>LEAD ON (MCA 11092)</td>
<td>George Strait</td>
<td>9</td>
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<td>11</td>
<td>ONE EMOTION (RCA 606419)</td>
<td>Clint Black</td>
<td>10</td>
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<td>12</td>
<td>SOMEONE ELSE'S STAR (Asylum)</td>
<td>Bryan White</td>
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<td>13</td>
<td>I THINK ABOUT IT ALL THE TIME (Capitol Nashville)</td>
<td>John Berry</td>
<td>12</td>
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<td>14</td>
<td>FINISH WHAT WE STARTED (Anista)</td>
<td>Diamond Rio</td>
<td>13</td>
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<td>15</td>
<td>I WANT MY GOODBYE BACK (Epic 606397)</td>
<td>Ty Herndon</td>
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<td>16</td>
<td>THAT AIN'T MY TRUCK (Decca 11908)</td>
<td>Rhett Akins</td>
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<td>17</td>
<td>SHOULD'VE ASKED HER FASTER (RCA 66522)</td>
<td>Ty England</td>
<td>16</td>
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<td>18</td>
<td>DON'T STOP (CNC/Columbia 66412)</td>
<td>Wade Hayes</td>
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<td>19</td>
<td>DOWN IN TENNESSEE (Decca 11903)</td>
<td>Mark Chesnutt</td>
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<td>20</td>
<td>I DON'T EVEN KNOW YOUR NAME (Asista)</td>
<td>Alan Jackson</td>
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<td>HALFWAY DOWN (Epic 64185)</td>
<td>Patty Lovelace</td>
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<td>22</td>
<td>ONE BOY, ONE GIRL (Epic 57033)</td>
<td>Collin Raye</td>
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<td>23</td>
<td>BIG OL' TRUCK (Polydor 114523)</td>
<td>Toby Keith</td>
<td>22</td>
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<tr>
<td>24</td>
<td>IF THE WORLD HAD A FRONT PORCH (ATLANTIC)</td>
<td>Tracy Lawrence</td>
<td>23</td>
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<td>25</td>
<td>[THIS THING CALLED] WANTIN' AND HAVIN' IT ALL (Cult)</td>
<td>Sawyer Brown</td>
<td>24</td>
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<td>26</td>
<td>I LIKE IT, I LOVE IT (Cult)</td>
<td>Tim McGraw</td>
<td>25</td>
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<td>27</td>
<td>SOMETIMES I FORGET (Columbia 64330)</td>
<td>Doug Stone</td>
<td>26</td>
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<td>28</td>
<td>THREE WORDS, TWO HEARTS, ONE NIGHT (Grant 24260)</td>
<td>Mark Collie</td>
<td>27</td>
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<td>29</td>
<td>LET'S GO TO VEGAS (Warner Bros 45872)</td>
<td>Faith Hill</td>
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<td>BETTER THINGS TO DO (Mercury)</td>
<td>Terri Clark</td>
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<td>31</td>
<td>ALL I NEED TO KNOW (BNA 665562)</td>
<td>Kenny Chesney</td>
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<td>32</td>
<td>I'M NOT STRONG ENOUGH TO SAY NO (Asista)</td>
<td>Blackhawk</td>
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<td>SHE CAN'T LOVE YOU (Cult)</td>
<td>Boy Howdy</td>
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<td>WALKING TO JERUSALEM (MCA 11242)</td>
<td>Tracy Byrd</td>
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<td>35</td>
<td>SAFE IN THE ARMS OF LOVE (RCA 66509)</td>
<td>Martina McBride</td>
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<td>36</td>
<td>I WANNA GO TOO FAR (MCA 11201)</td>
<td>Trisha Yearwood</td>
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<td>37</td>
<td>IF I AIN'T GOT YOU (MCA 11204)</td>
<td>Marty Stuart</td>
<td>36</td>
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<td>38</td>
<td>A HEART WITH 4 WHEEL DRIVE (Polydor)</td>
<td>4 Runner</td>
<td>37</td>
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<td>39</td>
<td>WHEN AND WHERE (Atlantic)</td>
<td>Confederate Railroad</td>
<td>38</td>
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<td>40</td>
<td>I LET HER LIE (Grant 24560)</td>
<td>Daryle Singletary</td>
<td>39</td>
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<td>41</td>
<td>BABY, NOW THAT I'VE FOUND YOU (Rounder)</td>
<td>Alison Krauss</td>
<td>40</td>
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<tr>
<td>42</td>
<td>HEAVEN BOUND (I'M READY) (Capitol Nashville)</td>
<td>Shenandoah</td>
<td>41</td>
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<tr>
<td>43</td>
<td>IF I WAS A DRINKIN' MAN (Atlantic)</td>
<td>Neil McCoy</td>
<td>42</td>
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<tr>
<td>44</td>
<td>AND STILL (MCA 55047)</td>
<td>Reba McEntire</td>
<td>43</td>
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<tr>
<td>45</td>
<td>I LIKE THE SOUND OF THAT (Atlantic)</td>
<td>Woody Lee</td>
<td>44</td>
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</tbody>
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**#1 Indie:** Jennifer LeClere

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1. **I WOULD'VE BEEN THERE BY NOW** (Platinum Plus) - Jennifer LeClere - 50
2. **WHY WALK WHEN YOU CAN FLY** (Columbia 64327) - Mary Chapin Carpenter - 30
3. **WHO NEEDS YOU** (Capitol Nashville) - Lisa Brokop - 30
4. **JUST MY LUCK** (Mercury 528012) - Kim Richey - 30
5. **PARTY CROWD** (MCA) - David Lee Murphy - 30
6. **YOU BETTER THINK TWICE** (MCA 55035) - Vince Gill - 30
7. **FEMALE BONDING** (Career) - Brett James - 30
8. **PARTY ALL NIGHT** (Warner Bros 45855) - Jeff Foxworthy with LITTLE TEXAS and Scott Rouse - 30
9. **DON'T DANGLED IF I DO** (Capitol Nashville) - Shenandoah - 30
10. **I'LL TAKE MY CHANCES** (Platinum Plus) - Cary Cooley - 30
11. **MY HEART WILL NEVER KNOW** (Giant 24582) - Clay Walker - 30
12. **SLOW ME DOWN** (Magnabone) - Shelly Lynne - 30
13. **ANY MAN OF MINE** (Mercury) - Shania Twain - 30
14. **I DON'T HAVE TO CRY ANYMORE** (Rickenroad) - Rob Alan - 30
15. **THAT'S JUST ABOUT RIGHT** (Asista) - Blackhawk - 30
16. **LEAVING YOU (NOW)** - Tenne - 30
17. **THE SINGER (La Doo)** - J. L. Daou - 30
18. **HOME WITH YOU** (Fraternity) - Cyndy Fye - 30
19. **WHAT SHE DOESN'T KNOW** (Platinum Plus) - Tim Williams - 30
20. **GONNA FIND ME A DOCTOR** (Jukebox) - Mike Manuel - 30
21. **I'M IN LOVE WITH A CAPITAL "U"** (Epic 64357) - Joe Diffie - 30
22. **SOLD (THE GRUNTY COUNTY AUCTION INCIDENT)** (Atlantic) - John Michael Montgomery - 30
23. **THE SON STARTED SHININ'** (Mountain Top Records) - Tom Mac Weatherly - 30
24. **THEIR PLAYING OUR SONG** (Atlantic) - Neil McCoy - 30
25. **FIND OUT WHAT'S HAPPENIN'** (Capitol Nashville) - Tanya Tucker - 30
26. **AMERICA** (Platinum Plus) - C. J. & Company - 30
27. **MAMA CRIED** (Platinum Plus) - Valerie Lyle - 30
28. **GOOD GIRL** (Silver Vang) - Drew Stevens - 30
29. **IF FLOWERS COULD GROW** (Platinum Plus) - John Wesley Carpenter - 30
30. **LIVIN' ON BEANS** (Fraternity) - The Incorrect Band - 30
31. **PARTY ON THE COUCH** (Platinum Plus) - Beau Powers - 30
32. **HOLD ON TO YOUR DREAMS** (Starcoot) - Jamie Harper - 30
33. **BUT GOD KNOWS** (All) - Jim Winkler - 30
34. **CASANOVA COWBOY** (Rivwood) - Andy Wom - 30
35. **BROUGHT ONE ANGEL** (Song 1) - Gil Harvey - 30
36. **GOD DON'T TAKE AMERICAN EXPRESS** (Song 1) - Jim Fullen - 30
37. **60 MINUTE MAN** (Chappin) - Harry Deal & The Galaxies - 30
38. **TRANSLATE** (Atlantic) - Tom Cunningham - 30
39. **A LITTLE BIT OF LOVE** (Song 1) - Monica Boswell - 30
40. **HOOKED AGAIN** (Platinum Plus) - Nikki Rose - 30
41. **SMOOTH RUNNING' ENGINE** (Renegade) - Al Lopez - 30
42. **MISSISSIPPI MOON** (BNA 66417) - John Anderson - 30
43. **FRIDAY NIGHT STAMPED compression: (Spero 005) - Western Flyer - 30
44. **IT'S ONLY MAKE BELIEVE** (Song 1) - Sheri Price - 30
45. **TELL ME I WAS DREAMING** (Warner Bros 45603) - Travis Tritt - 30
46. **FALL IN LOVE** (BNA 66562) - Kenny Chesney - 30
47. **WHO AM I FOOLING** (Platinum Plus) - Tim White - 30
48. **DON'T MAKE ME FEEL AT HOME** (Mercury 52550) - Wesley Dennis - 30
49. **FORDIENESS」 (Repine 45502) - Victoria Shaw - 30
50. **YOU CAN SLEEP WHILE I DRIVE** (MCA 11201) - Trish Yearwood - 30
51. **TEXAS TORNADO** (Atlantic) - Tracy Lawrence - 30
52. **IF I WERE YOU** (Epic 59352) - Collin Raye - 30
53. **SOUTHERN GRACE** (Warner Bros 45739) - Little Texas - 30
54. **YOU DON'T EVEN KNOW WHO I AM** (Epic 64186) - Patty Lovelace - 30
55. **SLEEPIN' LIKE A BABY** (Platinum Plus) - Dave Clark - 30
COUNTRY MUSIC

Single Reviews By Wendy Newcomer

GEORGE DUCAS: "Kisses Don’t Lie" (Capitol C2-28329)
For some reason, George Ducas seems to spring from another era in country music. Maybe it’s the way he combines the mainstream sounds of Buck Owens with the alternative tones of Jimmie Dale Gilmore. Or maybe it’s the ethereal strings and guitar twang that are evident on "Kisses Don’t Lie." This latest single is an affirmation that Ducas is destined to carry on the tradition of his elders.

VINCE GILL: "Go Rest High On That Mountain" (MCA C-11047)
Not every singer could establish a career largely based on the success of ballads. But Vince Gill is not your ordinary singer/songwriter. Gill reportedly wrote "Go Rest High On That Mountain" after his brother and Keith Whitley both passed away. With his trademark soulful, earnest vocals (enhanced by Patty Loveless singing harmony), the song is a testament to the old adage, “If it ain’t broke, don’t fix it.”

RADNEY FOSTER: "If It Were Me" (Arista 07822)
Radney Foster was half of the innovative duo Foster and Lloyd, which brought the world a palatable taste of country/pop. From his second Arista album, Labor Of Love, "If It Were Me" is yet another quality contribution to today’s music. One can always count on Radney Foster to write a solid country song—and it doesn’t hurt if the co-writer is Kim Richey.

SAMMY KERSHAW: "Your Tattoo" (Mercury CDP-1491)
The title of this song could lead a listener to believe that Kershaw is singing a continuation of "Queen Of My Double Wide Trailer." However, "Your Tattoo" has an infectious groove and irresistible lyrics that distinguish it from its predecessor. Sometimes cuteness works. This is one of those times.

PICK OF THE WEEK

AARON TIPPIN: "That’s As Close As I’ll Get To Loving You" (RCA)
Finally! An Aaron Tippin song that doesn’t talk about an honest day’s work. Tippin does “working man” songs better than anybody, but it’s nice to hear him cover other topics every now and then. With true-to-life lyrics and Tippin’s restrained yet emotional approach, the tune makes a powerful statement. "That’s As Close" is from Tippin’s next album, due out in the fall. Hopefully, there’s more where this came from.

"Thanks to all the Cash Box Country Radio Stations, Robert Metzgar (Capitol Management), Chuck Dixon Promotions for believing in us!"

Single: “Dancin’ Fools”
Songwriter: Wendell Drummond (BMI)
Producer: Jeff Huskins
Label: Platinum Plus Records
1300 Divison Street, Suite 200
Nashville, TN 37203-4023
Bookings: CAM Music Entertainment
4011 North Mulford Road Suite #7
Rockford, IL 61111
815-877-9678
Promotions: Chuck Dixon
615-754-7492
In Other News...

COUNTRY GREAT TAMMY WYNETTE hosted a birthday party for comedian Milton Berle and also the declaration of Thursday, August 3 as “Milton Berle Day” by the Mayors of Nashville and Hendersonville and the Governor of Tennessee. Berle, 87, performed on the Grand Ole Opry August 4 with singer/songwriter Paul Overstreet.

JUDY MCDONOUGH WAS NAMED assoc. director of publicity at Capitol Nashville. McDonough will work closely with national print and television media to secure publicity opportunities for Capitol Nashville artists.

MAUREEN “MARCIA BRADY” MCCORMICK, now a country recording artist, recently drew more than 600 fans at a promotional stop in Rochester, New York. McCormick’s CD, When You Get A Little Lonely, includes songs written by Pam Tillis and Nicolette Larson.

TERRY STEVENS WAS NAMED vp of national promotion at Capitol Nashville. Stevens will serve as a liaison between the record label and country radio stations nationwide to achieve airplay success for the label’s artists.
ARMED AND DANGEROUS

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

FOR MORE INFORMATION: Song-1 Records
345 Hickory Drive
Old Hickory, TN 37138
INDIE CHART ACTION—Leading the independents on the Cash Box Top 100 for the fourth week is Jennifer LeClerc with "I Would've Been There By Now," on the Platinum Plus label. The single currently resides at #46 on the chart. In the second highest spot for the indies, it's Cary Cooley with "I'll Take My Chances" at #55. To finish out the movers, Rob Alan is at #59 with "I Don't Have To Cry Anymore," "Leaving You" by Teena moves to #61, P.J. LaDair moves to #62 with "The Singer," "What She Doesn't Know" by Tim Williams moves to #64, Mike Manuel's "Gonna Find Me A Doctor" moves to #65, Tom Mac Weatherly with "The Son Started Shinin'" moves to #68, C.J. & Company's "America" moves to #71, "Mama Cried" by Valerie Lyle moves to #72, "Good Girl" by Drew Stevens moves to #73, John Wesley Carpenter moves to #74 with "If Flowers Could Grow," The Incorrect Band's "Livin' On Beans" moves to #75, "Party On The Couch" by Beau Powers moves to #76, "Hold On To Your Dreams" by Jamie Harper moves to #77, "But God Knows" by Jim Wilkerson moves to #78, Andy Won's "Casanova Cowboy" moves to #79, Gil Harvey moves to #80 with "Borrowed Angel," Jim Fullen with "God Don't Take American Express" moves to #81, Harry Deal & The Galaxies move to #82 with "60 Minute Man," "Transplant" by Tom Cunningham moves to #83, and finally, Monica Boswell moves to #84 with "A Little Bit Of Love." As for debuts, Sheri Price enters the Top 100 at #89 with "It's Only Make Believe."

Top Ten Rising Independents
1. JENNIFER LECLERE—"I Would've Been There By Now"
2. CARY COOLEY—"I'll Take My Chances"
3. ROB ALAN—"I Don't Have To Cry Anymore"
4. TEENAA—"Leaving You"
5. P.J. LA DOIR—"The Singer"
6. TIM WILLIAMS—"What She Doesn't Know"
7. MIKE MANUEL—"Gonna Find Me A Doctor"
8. TOM MAC WEATHERLY—"The Son Started Shinin'"
9. C.J. & COMPANY—"America"
10. VALORIE LYLE—"Mama Cried"

Indie Spotlight
Cary Cooley: Taking A Chance On Stardom

CARY COOLEY HAS BEEN SINGING SINCE INFANCY—well, almost. As a toddler, Cooley would sit in his father's guitar case while the elder Cooley entertained college students at an outreach center in their hometown of Lake Charles, LA. At age three, Cooley's family moved to the small town of Fields, where his dad was principal of a K-12 country school. Father and son continued their performing tradition and entertained at all school events.

Growing up in Fields provided Cooley with his first taste of "cowboy life." At the ripe old age of four, Cooley's grandmother (who owned a farm in Merryville, LA) gave him his first start of cattle. Today, he owns a whole herd.

Cary was exposed to a wide range of music during his childhood. His mother had a collection of rock-n-roll records from the '50s and '60s, along with collections of easy listening, pop, classical and New Orleans jazz. Cooley's father, however, was a dyed-in-the-wood country buff. From all of these influences, Cooley fashioned his own list of favorite artists, including Lefty Frizzell, Hank Snow, Bob Wills, Creedence Clearwater Revival, Paul Simon, George Strait and Garth Brooks.

When Cooley reached junior high, the family moved to the farm in Merryville. Missing his friends from Fields, he turned to the guitar for companionship and later learned the bass and drums as well. Cooley's sophomore year in high school was the beginning of his stint with local bands. In 1994 the burgeoning entertainer formed his own band, Cary Cooley and Cool Country. In the past year, the group has played throughout Louisiana, Mississippi and Southeast Texas, and has performed at the Texas Club in Baton Rouge and Margaritaville Cafe in New Orleans. His 1994 tour also included stops in Branson, MO and Las Vegas. Cooley expanded his fan base by opening for several major acts such as the Gibson/Miller Band, Blackhawk and the legendary Percy Sledge.

"I'll Take My Chances" is Cary Cooley's latest single, currently at #55 on the Cash Box country singles chart. This star of tomorrow says that his ultimate goal is to entertain millions of country music fans. With a dynamic voice and a commanding stage presence, Cooley may well reach that goal.

Single Review

**JIM FULLEN: "God Don't Take American Express" (Song & 1 Records)**

"God Don't Take American Express" is a comical country/rap (no, really) that tells the tale of a man's trip to the pearly gates. Jim Fullen's clever novelty song, currently at #81 on the Cash Box country singles chart, gets extra points for rhyming spastic with plastic. The title alone should entice people to take a listen.

Recording artist Sheri Price visited with the late Conway Twitty at one of the country music legend's last concerts. Price recently recorded Twitty's hit "It's Only Make Believe."
Gary Chapman’s “Sam’s Place” packed the Ryman Auditorium a recent Sunday night with performances by Billy Dean, Anointed and Riders In The Sky. Pictured following the show are (l-r): Chaz Corzine, Sr. VP of artist development for Blanton/Harrell Entertainment; Dean; and Chapman.

Michael W. Smith was on hand for the official ribbon cutting to open the exhibit floor for the 46th Annual CBA International Convention. Pictured with Smith (r) prior to cutting the ribbon is Bill Anderson, President, CBA.

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

KNEO\Necosho, MO
JEFF MCKEE—“Faith Holds On”
MACK TAYLOR—“In His Hands”
ONE HEART—“I'll Be Right Back”
DAVID PATILLO—“Mercy Is The Reason”
LOCKE GOLLNER—“This Is God's Country”

KKLR\Poplar Bluff, MO
DAVID PATILLO—“Jesus Never Said No”
CHARLIE DANIELS—“The Business Of Love”
RON DAVID MOORE—“Ira Jones”
DEL WAY—“Cross Standing In The Way”
KAREN PECK & NEW RIVER—“I Called And You Answered”

KTTK\Lebanon, MO
RON DAVID MOORE—“Ira Jones”
CHARLIE DANIELS—“The Business Of Love”
SIERRA—“No Stone To Throw”
KEN HOLLOWAY—“He Who Made The Rain”

KPBC\Dallas, TX
LORA LOAZ—“Perfect Woman”
SUSAN ASHTON & BILLY DEAN—“In The Garden”
BRUCE HAYNES—“Pieces Of His Heart”
SUSIE LUCISINGER—“Two In The Saddle”
BILLY MONTANA—“Rain Through The Roof”

WBTX\Broadway, VA
BUDDY GREEN—“Don’t It Make You Want To Praise The Lord”
MIDSOUTH—“You Can’t Walk This Road Alone”
MANUEL FAMILY BAND—“Gonna Find Me A Doctor”
ISAACS—“I'm Gonna Move”
DEL WAY—“Cross Standing In The Way”

WPUV\Pulaski, VA
DOUG DAVIDSON—“Waitin' To See Ed”
MANUEL FAMILY BAND—“Gonna Find Me A Doctor”
RON DAVID MOORE—“Ira Jones”
BILLY ARNETT—“I've Got The Joy”

WSSA\Morrison, IN
MIDSOUTH—“You Can’t Walk This Road Alone”
KEN HOLLOWAY—“He Who Made The Rain”
LENNY LEBLANC—“Everybody Needs Love”
SHENANDOA—“Heaven Bound (I’m Ready)”
RANDY COWARD—“Whether Good Or Bad”

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This Week's Debut

BRUCE HAYNES—“Pieces Of His Heart”—(Cheyenne)—#24

BRUSH ARBOR—“I'm Not Ashamed”—(Benson)—#29

Most Active

LEE GREENWOOD—“Totally Devoted To You”—(Arrival)—#11

MARTY RAYBON—“Master Of The Wood”—(Columbia)—#7

CRYSTAL GAYLE—“Someday”—(Intersound)—#17

SUSIE LUCHSINGER—“Two In The Saddle”—(Integrity)—#20

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart for the second week is Ron David Moore and "Ira Jones" on Warner Alliance. Holding on to the #2 position with its continued strength in airplay is the Manuel Family Band and "Gonna Find Me A Doctor." Likewise, MidSouth's "You Can't Walk This Road Alone," holds onto the #3 spot. Charlie Daniels stays at #4 with "The Business Of Love," followed by Ken Holloway's latest "He Who Made The Rain," jumping five spots to #5. Del Way and "Cross Standing In The Way" drops to #6. Marty Raybon breaks into the Top 10 with a big 10 joint jump to put "Master Of The Wood" at #7. "Don't It Make You Wanna Praise The Lord." by Buddy Greene moves up another one to #8, and Jeff Mckee's "Faith Holds On" falls to #9. Billy Walker finishes off the Top 10 this week with his newest effort, "Lay It Down, Give It Up."

LOOKING AHEAD

Singles that are getting some attention from radio this week include: Jeff Mckee's "Matters Of The Heart," "I'll Stand" by Ronny McKinley, and Senea's "We Have A Good Thing."

Single Review

**TOM MAC WEATHERLY: The Son Started Shinin' (Mountain Top Records)**

"The Son Started Shinin'" is a personal testimony that is sparse in instrumentation but abundant in inspiration. Weatherly's mellow and polished vocals are the centerpiece of this country gospel ballad.
Dallas To Host '95 NAMA Convention

CHICAGO—The 1995 NAMA annual national convention and trade show will, for the first time, be held in Dallas, Texas at the Dallas Convention Center during the period of October 19-21. “Those who attend will see the latest in vending equipment, products and services, and have the opportunity to discuss them with supplier representatives,” advised James A. Rost, president of NAMA.

As he further pointed out, “The shows have grown to record sizes in recent years in part due to significant technological advances in the industry, and the increasing attractiveness of the vending market to a rapidly growing number of product and service providers.”

It is anticipated that a record number of exhibitors—more than 280—will occupy the more than 80,000 square feet of exhibit space at the Dallas Convention Center.

The agenda will feature education sessions as well as meeting and roundtable discussions on a wide range of topics including the use of wireless data technology, translating good customer services into additional profits, maximizing sales in multi-product machines through the Vendtrack system, and others.

New this year is a program designed for recently established vending operators with relatively newer operations. Called “Vending 101,” this series of panel discussions is offered on all three convention days and will provide vital insight into the function of the vending business.

The NAMA annual meeting will be held on Thursday, October 19 at 8:30 a.m., during which time newly-elected NAMA directors will be introduced and individual achievement awards will be presented. Key speakers will include NAMA chairman Jack Thomas of Coin Acceptors, Inc. in St. Louis and Thomas Hale Boggs, Jr., who will focus his remarks on “How Washington Works.”

Boggs is no stranger to national politics. He was raised and educated in the Washington, D.C. area and grew up knowing President John F. Kennedy, Hubert H. Humphrey, President Lyndon Johnson and Sam Rayburn, who was speaker of the house in the 60s. His father, Hale Boggs, was a representative from Louisiana and served as majority leader in the U.S. House.

The National Education Conference, held concurrently with the national convention, will offer a number of additional sessions on a variety of topics, many of which concentrate on the “nuts and bolts” of successful vending operations.

The entertainment bill, following the NAMA annual banquet on Saturday evening, October 21, will be headlined by Grammy Award-winning singer/songwriter Melissa Manchester.

Stressing once again the high expectations for this year’s event, Rost said, “Vending is on the threshold of new greatness. The industry is more alive and exciting today than I’ve seen in six decades. The Dallas convention and trade show should be awesome!”

EXIME ’95 Restores Confidence In Mexico’s Coin-Op Market

CHICAGO—When the EXIME convention ended its run at Exhribinex in Mexico City on Thursday, July 20, it did so with renewed confidence and optimism for the future of coin-op in Mexico, according to Ron Carrara (Lazer-Tron Corp.), AAMA Foreign Business Development Committee chairman.

The coin-operated amusement industry was hard-hit since the December 20, 1994 peso devaluation. The lack of business activity in Mexico even prompted AAMA to re-think its plans for 1995. “Unlike other organizers of trade shows in Mexico who either postponed or cancelled their events, AAMA did not follow their lead and decided the risk was worth the investment to maintain its market position in Mexico,” stated Carrara. “This supports AAMA’s long-term commitment to its members to create business opportunities in what is still considered to be a big emerging market for coin-op products.”

A market study conducted by Montenegro Publicidad, a Mexico City public relations firm, concluded that EXIME is considered the official show for the coin-operated amusement industry in Mexico; AAMA is recognized as the expert association in the field; many Mexican operators who traditionally attend the ACME show were unable to attend this past March due to economic conditions in Mexico, so EXIME was vital to maintaining business relationships with their U.S. suppliers; and that it was important for AAMA to have a presence and continuity in Mexico despite this temporary set-back in the Mexican economy.

If attendance is an indicator of market recovery, EXIME was a huge success with a thirty-four percent increase in operator attendance compared to last year. Financial analysts maintain that the recovery is moving faster than predicted, with the Mexican stock market surging sixty-five percent since March 9 showing the biggest four month gain in twelve years. In addition, the peso is stabilizing around six pesos to the U.S. dollar. While EXIME ’95 was smaller in terms of number of booths compared to last year, the same number of companies participated. Many factories and distributors have made a long-term commitment to the Mexican market, so instead of cancelling, they down-sized their space requirements, to maintain their presence in the marketplace.

AAMA executive director Bob Fay said, “Exhibitors were encouraged by the numbers and quality of attendance. Overall, they felt it was a good show, they sold equipment and factories and distributors are hopeful that business will pick up in the coming months.”

Dates for next year’s show have been set for August 7-8, 1996, when the exposition will move to the newly opened, state-of-the-art World Trade Center in Mexico City.

EXIME is sponsored by the American Amusement Machine Association. For further information, contact the show’s management firm, William T. Glasgow, Inc., 16066 South Park Avenue, South Holland, IL 60473-1500 USA or phone 708-333-9292. FAX number is 708-333-4086.

Jim Jarocki Named Coin-Op Sales VP At ALG

CHICAGO—Jim Jarocki has been promoted to vice president of Sales and Marketing for American Laser Games’ coin-op division. He succeeds his father, Stan Jarocki, who is relinquishing the title and remaining with the company in an advisory capacity until the end of 1995.

Jim Jarocki has been with ALG since 1993 as coin-op sales director. In the early to mid-1980’s, he served as sales promotion and advertising manager for Bally/Midway Manufacturing Company. During his tenure in the industry he developed considerable expertise in the marketing of video games.

“It has been a privilege to learn the business over the past forty years from Stan Jarocki and a pleasure to work with the man who is my best friend,” said Jim Jarocki.

Stan Jarocki’s distinguished career in coin-op spans forty-five years. As executive vice president of Bally/Midway Manufacturing Company, he introduced the Space Invaders and PAC-MAN video games to the U.S. market. He also introduced the “Discotheque” concept to the U.S. in 1964 when he was vice president of sales and promotion for Seeburg Corporation. He has been with American Laser Games since 1991. Stan Jarocki is among the industry’s most highly regarded individuals.

“I’ve enjoyed introducing yet another coin-op innovation to the industry with ALG’s live-action games,” he noted, “and I’m ready to turn over the spurs to the younger generation.”
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