Gary Gersh: Sharpening Capitol For The Cutting Edge

Blind Melon Brews Up Soup
Cover Story

Blind Melon Brews Up Soup

It's been three years since Capitol recording act Blind Melon has released an album, although the band hasn't been resting on the success of its platinum plus, self-titled debut album. Constant touring has expanded the band's fan base, and also made the second album's release a marketplace event. The album debuts this week at #13 on Cash Box pop album list. Karen Sidlow talked with band member Rogers Stevens about the new album, and also chatted with Capitol executives about the marketing and promotion of Soup.

—see page 5

The Re-invention of Capitol Records

Capitol Records chief Gary Gersh is in the third year of his mission to take the company boldly back to where it has been before—on the cutting edge of music and consistent chart success. The label honcho talked with Cash Box pop editor Steve Balwin about the philosophy that has been launched to return the label to its previous stature in the industry, and also about some of the acts that could propel it there.

—see page 5

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Death Row Hits Time Warner With Racketeering, Extortion Suit

DRAMA CONTINUED MOUNTING in the Death Row Records/Warner Music Group maneuvering with a racketeering and extortion suit being filed by DRR against Time Warner; chairman Gerald Levin; WMG chairman Michael Fuchs; political activist C. Dolores Tucker and the National Political Congress of Black Women.

Further drama saw Interscope Records' president Jimmy Iovine walk off the stage at WMG's Washington, DC convention in a protest over what he perceived to be surreptitious dealings by Fuchs after stating, "I want you to understand that my silence speaks volumes to the emotions I bring to this convention today." At that point Iovine and DRR chairman Marion "Shug" Knight and other Interscope and Death Row heads left the proceedings, presenting a united front in their belief that Fuchs had gone behind Interscope's back in a play to take DRR away from Interscope.

The week before, charges swirled around a report that would see Interscope lose Death Row to a new distribution company headed by Tucker who, it was rumored, would control lyric content. Tucker has been an outspoken critic of rap lyrics and TW, and has charged that they have "created a cesspool of pornography and violence and a drug culture," in referring to Interscope.

Death Row's suit, filed in U.S. District Court, accuses the defendants of wire fraud, conspiracy, intentional interference with contracts, unfair business practices and extortion.

Interscope filed a similar suit against Tucker, though it did not name Fuchs, Levin, TW, WMG or the NCBW.

Cash Box Names Weissman Legal Counsel

GEORGE ALBERT, PUBLISHER of Cash Box magazine, has named Donald Weissman legal counsel for the publication. The Woodland Hills, CA-based attorney has negotiated and litigated a variety of entertainment issues, and has represented an array of celebrity and corporate clients for the past 20 years.

Having stepped out of a major law firm in the early '80s, the Southern California-native now runs a boutique legal practice. "I like having a small shop, with just a handful of associates," Weissman says. "It makes for less politics and more concentration on the work."

In addition to entertainment law, his office also handles insurance, real estate and medical malpractice cases. But he carved out a hard-earned reputation as a tough litigator and negotiator in the entertainment law arena. "I've represented several celebrity clients, but not on an ongoing basis," Weissman explains. Usually, I'm the attorney they call when there's questions regarding a point of litigation or about a particular kind of contract. I'd say that 50 percent of the referrals are from other attorneys."

Born and raised in the San Fernando Valley of Los Angeles, Weissman earned his undergraduate degree from what is now Cal State University at Northridge. He graduated in 1975 with his law degree from Loyola University in the Los Angeles area. He has taught law courses on various campuses, and remains on the faculty at La Verne-San Fernando Valley School of Law in Woodland Hills.

R.E.M. Not Sweet On Hershey Or Kit Kat

ROCK GROUP R.E.M. has filed suit against Hershey Foods Corporation for trademark and service mark infringement, unfair competition and related claims. The action by the band is in response to a Kit Kat/R.E.M. concert promotion that ran on the radio.

(Continued on page 18)
TRIPLE X MUSIC: Scores written for blue movies are regular fodder for comedians making light of those films’ clichés. The soundtrack to Stranger Than The Night, of all movies Porn is making but the norm. The film made a bonanza for the sky industry which includes Screw magazine’s Al Goldstein and academic critic Catherine MacKinnon, is made by the same people who produced the documentary about abuse rocker G.G. Allin. They asked a number of bands to write original songs reviving around the theme of porn who included the Melvins, Guv’ner, Mudhoney, Strapping Field Hands, Boss Hog and the Cows. Also Hammerhead featuring Kat Bjelland from Babes In Toyland and Halo of Kittens which includes former Pussy Galore, and now Free Kitten Julia Cafiz plus Tom Hazelmeyer of Halo of Flies and president of Albuquerque Records. Am Rep is putting out a series of seven inches limited to 2000 and will release the whole project sometime in the fall. You’ll have to go to the back of the store to buy it.

YOUNG-ISH TURKS: Pogging out of the demi-scene in Columbus, Ohio come The New Bomb Turks. They’ve been proclaimed the keepers of the punk rock flame, and that blaze could be seen in force at the Mercury Lounge on the 16th of August. The Turks swarmed through their set with practiced ease. Lead singer Eric Davidson jumped all over the stage and then broke the fourth wall and headed into the crowd without missing a note. There was no body surfing since that act comes well after this genre’s concert experience. Davidson did, on the other hand, do some traditional punk gesticulating with the microphone and its stand. He also showed the true quality of his voice as he sang the Culture Club hit “Karma Chameleon” solo like a choir boy. Their newest album Information Highway Revisited is out now on the German-based Crypt label.

STAGE FIREWORKS: There are a host of bands claiming to be the kings of the footlights. Only The Jon Spencer Blues Explosion can lay rightful claim to the title. Whether they are doing a twenty-song medley, or just kicking the jams out of their individual numbers, no one tears up the boards like this trio. It could be Russell Simins’ hurricane-like drumming, Judah Bauer’s ability while playing guitar to sound like a whole band by himself, or maybe it’s Jon Spencer’s growly deep voice and his wizard-like maneuvers on the theremin. Whatever the reasons may be, they should not be missed. The Blues Explosion currently have a release out on Matador of remixes by such personae as Moby and others. They are now touring the east coast and have a date at New York’s Academy on August 31st. Accompanying them will be the bluesman R.L. Burnside off the Fat Possum label. Make sure to bring an extinguisher.

FULLY LOADED: Indie rock has made inroads into the airwaves since the beginning of the 90s so it only makes sense that it should start being seen on the big screen, which is where Mike Galinsky and Sukhi Hawley have put it in their film Half-Cocked. The story line revolves around a house of slackers living in Louisville, Kentucky who steal a van loaded with musical equipment. None of them can play, but that doesn’t stop them as they proceed to play a spree of different places. Made on a shooting budget of $40,000 the film has shown at the Berlin Film Festival and a number of more alternative venues. While the makers are still looking for a distributor, the music is already out. The soundtrack is overrun with indie bands, many of whom appear in Half-Cocked, including Dischord’s Slam 6, Freakwater on Thrill Jockey and Merge’s Polvo. It is being released by Matador with the vinyl having four extra tracks.

By Steve Bollin

“THIS IS A GREAT NIGHT,” exclaimed Julie Ritter, the former co-lead singer of popular L.A. group Mary’s Danish before getting up to read her second poem of the evening at a round-robin reading/acoustic music group hosted by Borders’ book store in West Hollywood. The event united Ritter, who recently released a spoken word album on New Alliance Records with three other leading female poets, Linda Albertano, Liz Berger and Beth Borras. The hour plus performance prompted the very witty Belbe to dub the evening, “Chicks With Guitars.” Each performer had their own style about them, with Belbe filling the duties of unofficial moderator, in addition to delighting the crowd with her sense of humor. Borras went for a more straightforward approach, choosing not to say much before each work, while Albertano combined elements of both.

The evening’s finest moments came courtesy of Ritter, who broke the crowd’s heart with her first poem, a work about a friend of hers named Jennifer who killed herself. Nearly six poems into the work, she received the highest honor from a spoken word audience—the collective gasp. Her two acoustic works were equally impressive, with the second number stunning the audience. All that needs to be said about her second number is that Belbe, when asked to close the evening, said, “I don’t wanna follow that.” With Mary’s Danish, Ritter made a name for herself, but her talent goes far beyond what we’ve seen previously. This is a woman with a stunning voice.

Kudos go to Borders for allowing everybody involved to escape from the normal routine evening and witness a great night.

SAY WHAT YOU WILL ABOUT Terence Trent D’Arby, but the man knows how to keep an audience entertained. D’Arby, who recently released... Wastor on Work/Columbia, came into L.A. with his superb five-piece band and rocked the packed American Legion Hall for nearly two hours.

Opening with the record’s title track, D’Arby put on his usual energetic show, complete with lumber gymnastics and lots of prancing around. He focused on the newer material, though fans who wanted to relive the glory of D’Arby’s sensational debut, Introducing The Hardline According To Terence Trent D’Arby, got their fill thanks to stellar versions of “Wishing Well” and “If You Stay.”

Lost in the controversy of D’Arby’s outspoken personality and flashy stage presence is a great singer. At the Legion Hall D’Arby reminded fans of that with his strong sounding vocals, which, have no fear, still included his trademark high notes. In addition, D’Arby’s tight backing band also covered his back vocally, supporting him well.

D’Arby has grown as a performer, and with him his audience has grown. The normally youthful Legion Hall which, for shows like Foo Fighters, featured wall-to-wall sweaty teen-agers was instead inundated with people who would qualify as yuppies, if there was still such a label. Proving D’Arby’s mettle was the amount of musicians out to see the show, including Alice In Chains’ Mike Inez. They were not disappointed. (By Tony Ruiz)

Continuing with our baseball motif—we just love themes in this column, remember the odd pairings match-ups—we spotlight RCA recording artist Bruce Hornsby, who hooked up with members of the front-running California Angels for his new video, “A Walk In The Sun.” Maybe some of the Angels’ good fortune—they currently lead their division by ten games at press time—will rub off on Hornsby, who’s been out of the leading man role for some time. Shown here, back row (l-r): Hornsby; Rex Hudler, California Angels. Front row (l-r): Mark Langston, Gary DiSarcina and Chili Davis, Angels.
Blind Melon's Soup: A Sip of Sophomore Success

By Karen Sidlow

SOPHIOMORE JINX? Maybe not. Capitol recording act Blind Melon seems poised to top its previous success. It's been almost three years since the world was introduced to five guys from Smalltowns, USA who somehow found common ground in Los Angeles, CA. Recognizing that the City of Angels wasn't so serene, they still made the sojourn to this music mecca to seek fortune, fame or just to experience the creative chaos of a new environment.

In the early '90s the fiveosome, headed to North Carolina to write some tunes. Next they ventured to Seattle, WA's London Bridge studio to record what was to be their inpiring multi-platinum self-titled debut album then, for the last three years, major tour stops at clubs, theaters, arenas, and an appearance at Woodstock '94.

The fact that the band's first release sold well and most likely was heard by millions of people with several million more experiencing them live, there's doubt a lot of folks are anxious to imbibe the sounds they offer on their second effort, Soup, which debuts this week at #13 on the Cash Box pop album chart.

And what exactly has changed over the past few years? To start with, the obvious thing would be that all five members actually have a few dollars in their pockets. Add to the list the visual changes, noticeable when a few members received pretty severe haircuts and obtained several more tattoos. But even more personally, two of them got married (Thorn and Graham), though not to each other, and one of them became a loving father (Hoon).

But the question burning in everyone's mind has to be: Is the world ready for a second helping, this time a hearty soup of Soup, from the sweet small town boys that call themselves Blind Melon?

Guitarist, Stevens took some time to illuminate for Cash Box, in a lighthearted amusing way, his take on where the band plans to go from here. Surely the most frequent inquiry would be how he anticipates Soup will be received. He freely commented, "What am I supposed to be thinking? [jokingly] Am I supposed to be thinking I'm a rockstar or something? [laughs] Well, anticipation is a very strange thing because you can sit around and speculate, and I'm sure there are many business speculators in their offices riding around in agony wondering what this (record) is going to do. It's out of my control now. We made a record that we're happy with and we think is really good and there's nothing else we can do about it."

Reminded that the quintet's debut was an overwhelming success, Rogers explained how he feels about the new set of songs compared to their 1992 release. "That's what was going on then, and this is what is going on now. I think, placing them side by side, this one stacks up a bit higher for me."

During a recent conversation, Denise Skinner, Capitol's vp of marketing operations, goes a bit further in discussing ideas about the new release: "The marketing strategy is a lot easier (than their debut, because of the built-in fan base) and the band has delivered a brilliant record. What a marketing dream! The ideas are limitless as far as what we can do with this. Because of more recognition, there's more things we can do (that) will get people excited."

The first single from Soup is the opening track, "Galaxie." Rogers talks about the video and it's director. "It's basically your average heavy metal band driving around in a car video with really cool visuals going on all around us."

Skinner then elaborates on the label's plan for exposure of the new video. "Jake Scott shot it and Timothy Leary is in it. It's a very cool video. MTV seems to be very excited about it, they (gave) us a world premiere."

Then there's the radio end of the campaign. Tim Devine, vp of A&R at Capitol, laid the cards on the table. "[The plan with this album is to go back]

(Continued on page 18)

Capitol's Gersh: Re-Honing The Cutting Edge

By Steve Baltin

"YOU COME IN HERE AND YOU THINK, 'Okay, we're gonna try and be a little bit smarter, a little bit younger and a little bit faster,' Everyone says, 'Well, it'll take you three years to turn it around really,' and then you look up and it's a year, year and a half later, and you realize it really takes about three years. We're two years into that. You're already seeing the results of what two years has brought us and I think we're on course to really set this label up for a strong future," says Gary Gersh, president of Capitol Records, about the changing face of the label.

Over the course of its storied history, the famed round office building on Vine St. in Hollywood, which still attracts sightseers in bermuda shorts and straw hats, has been home to Frank Sinatra, the Beach Boys, Linda Ronstadt, Duran Duran, the Steve Miller Band, Wings, Pink Floyd's legendary Dark Side Of The Moon album, and of course, the Beatles.

However, the most recent band to make the list is Duran Duran, who broke at the beginning of the '80s. The late '80s and early '90s saw marginal chart success for the label, but it was a sharp contrast to the heyday of Capitol.

Apparently the company's corporate brain trust agreed, and went for a change in the form of Gary Gersh, the A&R man who brought Counting Crows, Robbie Robertson, Maria McKee and Nirvana, among others, to Geffen.

Gersh's reputation as an A&R man, which he downplayed during the interview ("I don't know what my reputation is, and I don't know anything about that stuff"), was an obvious factor in bringing him in as the president of Capitol. The label's down-time came from missing out on the cutting edge of music. While competitors soared with the grunge movement, or whatever the fad of the day was, Capitol was left in the rock dust, relying on Capitol Nashville, reissues, the Blue Note label, and a strong urban side, including the massively popular M.C. Hammer, to keep the label's reputation afloat. What a difference two years makes.

Following the outstanding success of Blind Melon's debut—which was signed under the old regime, but released in 1992, and Radiohead's "Creep," from last year—the label is re-establishing itself in 1995 as one of those companies navigating the cutting edge. While the label is not yet dominating the charts, Capitol has held a foothold on Modern Rock radio this summer and made

(Continued on page 18)
### CASH BOX Top 100 Pop Singles
#### September 2, 1995

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<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Week's #</th>
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<tr>
<td>1</td>
<td>YOU ARE NOT ALONE</td>
<td>Michael Jackson</td>
<td>10</td>
<td>5</td>
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<tr>
<td>2</td>
<td>KISS FROM A ROSE (FROM &quot;BATMAN FOREVER&quot;)</td>
<td>Michael Jackson</td>
<td>10</td>
<td>5</td>
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<tr>
<td>3</td>
<td>SEAL</td>
<td>Seal</td>
<td>10</td>
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<td>4</td>
<td>I CAN LOVE YOU LIKE THAT</td>
<td>Salt-N-Pepa</td>
<td>15</td>
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<tr>
<td>5</td>
<td>BOOMBASTIC IN THE SUMMERTIME</td>
<td>Shaggy</td>
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<td>RUN-A-ROUND (ATM 0832)</td>
<td>Blue Traveler</td>
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<td>7</td>
<td>COLORS OF THE WIND (FROM &quot;POCAHONTAS&quot;)</td>
<td>Vanessa Williams</td>
<td>11</td>
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<td>8</td>
<td>ONLY WANNA BE WITH YOU</td>
<td>Hootie &amp; The Blowfish</td>
<td>7</td>
<td>8</td>
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<td>9</td>
<td>HE'S MINE (Cuttlefish/RAL 1704)</td>
<td>MoKenStef</td>
<td>12</td>
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<tr>
<td>10</td>
<td>GANGSTA'S PARADISE (FROM &quot;DANGEROUS MINDS&quot;)</td>
<td>Coolio</td>
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<td>11</td>
<td>I GOT 5 ON IT (Kahl Yumbi/Erykah Tribe 3474)</td>
<td>TLC</td>
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<td>PLAYER'S ANTHEM</td>
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<td>DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)</td>
<td>Roddy &amp; Aosta</td>
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<td>SOMEONE TO LOVE</td>
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<td>I WISH</td>
<td>Skee-Lo</td>
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<td>DECEMBER</td>
<td>Collective Soul</td>
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<td>COME &amp; GET MY LOVE</td>
<td>Real McCoy</td>
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<td>EVERY LITTLE THING I DO</td>
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<td>BROWN SUGAR (555 5650)</td>
<td>D'Angelo</td>
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<td>YOU USED TO LOVE ME</td>
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<td>AS I LAY ME DOWN</td>
<td>Sophie B. Hawkins</td>
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<td>25</td>
<td>FREEK'N U (Uptown/MCA 50023)</td>
<td>Jodeci</td>
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<td>I COULD FALL IN LOVE (EMI/Latin 67512)</td>
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<td>CAN'T CRY ANYMORE</td>
<td>Sheryl Crow</td>
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<td>CARNIVAL</td>
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<td>ROLL TO ME (EMI 1141)</td>
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<td>1ST OF THE MONTH (Ruthless 6331)</td>
<td>Bone Thugs N Harmony</td>
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<td>THIS AIN'T A LOVE SONG</td>
<td>Mercury 858 824</td>
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<td>TOTAL ECLIPSE OF THE HEART</td>
<td>Diana King</td>
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<td>SOMEBODY'S CRYING</td>
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<td>LET HER CRY (Atlantic 87311)</td>
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<td>HAVE YOU REALLY LOVED A WOMAN?</td>
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<td>SUGAR HILL (EMI 55407)</td>
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<td>HOLD ME, THRILL ME, KISS ME, KILL ME</td>
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<td>THE BOMB (THESE SOUNDS FALL INTO MY MIND)</td>
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<td>FREAK LIKE ME</td>
<td>Masta Ace</td>
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<td>I WANNA BE WITH U</td>
<td>Funky Factory</td>
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#### Top 20 Hits

- **Michael Jackson**: 2 songs
- **Beverley Knight**: 1 song
- **R&B/From Va$$a$$**: 2 songs
- **Vanessa Williams**: 1 song
- **Adina Howard**: 1 song
- **Nail**: 2 songs
- **Suga**: 1 song
- **E-40**: 1 song
- **Dionne Warwick**: 1 song
- **Jon B. Feat. Babyface**: 1 song
- **Selena**: 1 song
- **Seal**: 1 song
- **Notorious B.I.G.**: 1 song
- **Deborah Harry**: 1 song
- **The Notorious B.I.G.**: 1 song
- **Traci Braxton**: 1 song
- **Rita Coolidge**: 1 song
- **Latoya Johnson**: 1 song
### CASH BOX TOP 100 POP ALBUMS

**SEPTEMBER 2, 1995**

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<td>MEDUSA</td>
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<td>A&amp;M</td>
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<td>2</td>
<td>NO NEED TO ARGUE</td>
<td>The Cranberries</td>
<td>Island</td>
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<td>3</td>
<td>FOREVER BLUE</td>
<td>Reprise/45845</td>
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<td>TALES FROM THE PUNCHBOWL</td>
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<td>Interscope</td>
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<td>FRIDAY</td>
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REVIEWs by Steve Bal tin

THE BODEANs: Joe Dirt Car
(Slash/Reprise 45945-2)

Anyone who asverts themselves as a music expert of the last decade is familiar with the Bodeans, a band so respected by their peers that they joined Peter Gabriel, U2 and Maria McKee in gesticulating on Rock 'n' Roll Hall Of Fame Robbins Robertson's debut solo album in 1987. Not bad company for a group the general public is utterly clueless about. A two-CD live set might seem like an overwhelming place to get started, but look at the commercial success that awaited Phish's recent Live, proving that cost is not always the determining factor in whether fans buy a disc or not. This CD is a gold mine of tracks for AAA, including the beautiful "Paradise," the rocking "Ihoba" and the festive sing-along track, "Good Things."

SEAWEED: Spaway (Hollywood Records 62099-2)

This Tacoma band writes in their bio about the glories of growing up punk kids there during the late-mid '80s. They really shouldn't sell themselves short like that, though. There may be punk moments, like on "Common Mistake," and while the energy is apparent throughout, Seaweed show an ability to write melodies that escapes many bands thought of as punk these days. Seaweed have accomplished the best of both worlds, making enough noise to sell records, but making it worthwhile. Other standout tracks on a CD that seems a perfect fit for the revamped A&R and Modern Rock outlets include "Magic Mountainman" and "Crush Us All."

EDWIN McCAIN: Honor Among Thieves (Lava/Atlantic 92597-2)

McCain is a Southern boy whose sound reflects that. Very gentle in its approach, Honor Among Thieves has the type of direct roots rock that audiences love these days. As such, there's no such in the line of variety to be found here, with a few notable exceptions, including the bluesy "Russian Roulette" and the up-tempo pop of "Guinevere." The record's first single, "Soul," which features Darius Rucker from Hootie & The Blowfish, will bring fans in. Those lured in by the song will not be disappointed with the rest of the 12-song CD.

SWEETWATER: Superfriends (EastWest Records 61773-2)

EastWest marks the third label this decade for the Seattle quartet Sweet Water, the first being a Seattle indie, followed by Atlantic and now EastWest. While the reason for the jumping around is not clear, the Kerouac-esque band may have found a home. On their Dave Jerden (Janie's Addiction, Alice In Chains) produced CD, the group combine elements of pop, punk, funk and rock to create an infectious sound fused with raw energy. The standout is the lead single, "Superstar." If this song doesn't get your feet tapping, make a reservation at the local cemetery, cause there's something seriously wrong with you. However, that doesn't mean you can hit the fridge or the bathroom during the rest of the CD, cause there aren't any lag moments on this 12-song collection. But, damn that "Superstar" is a great song.

VARIOUS ARTISTS: Empire Records Soundtrack (A&M 0384-2)

Empire Records is a teen film with a strong pedigreed, namely director Allan Moyle (Pump Up The Volume) and star Liv Tyler (if you have to ask, don't bother reading on). Couple that with the phenomenal initial response that's greeted the record's first single, the Gin Blossoms' "Til I Hear It From You," and you have a soundtrack that looks like a sure thing. As far as originality goes, there isn't much in the sense that the producers have assembled the standard blend of big-name acts (The Cranberries, Todd The Wet Sprocket, Evan Dando, etc.) with up-and-comers (Ape Hangers, Drill, Lustre). However, that doesn't have an adverse effect on this 12-song collection which, track for track, is in the upper echelon of soundtracks. One noteworthy thing about the artists assembled is the inclusion of three unsigned bands (Martinis, Please and Coyote Shivers). The fact that Please was produced by Jerry Harrison, while Daniel Lanois handled the duties for Coyote Shivers probably didn't hurt. In addition, there's some top-heavy label boasting here, with Ape Hangers and Lustre both set to release debut albums for A&M. Yet, all those issues aside, this is a delightful record to listen to, with multiple radio-friendly tracks to carry on the Gin Blossoms' success.

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PICK OF THE WEEK

MY LIFE WITH THE THRILL KILL KULT: Hit & Run Holiday (Interscope 29951-2)

Only one band can challenge the Cramps for the title of "world's tackiest, strangest and hilarious band." And here they are, the glorious My Life With The Thrill Kill Kult. On their fifth album, the band have done things themselves, recreating on record the essence of '60s B-movies. We come to the story of Krystal Starlust, a girl in search of an escape from her apple pie way of life. The 15 songs here are woven together exceptionally, each playing a part in furthering the exploits of Krystal. It's hard to get beyond the playfulness of the concept (can't wait to see the videos off this one, do we sense an accompanying film?), but there's also good songs throughout. Among the highlights are the B-52's-sounding "Glamour Is A Rocky Road," the sultry "Portrait Of The Drowned" and "The Doris Love Club." In its own gloriously demented Thrill Kill Kult way this CD may be the most accessible thing the band has ever done.
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## REVIEWS

**By Gil L. Robertson IV**

**JAY SPENCER:** Blue Moon (Motown 314530551) Producers: Various

Saxophonist Jay Spencer is back with a collection of urban-fused jazz tracks that will, for certain, add to his popular appeal. Spencer demonstrates much growth throughout this disc, tapping into a meaningful sound that lends credence to his jazz sensibilities. This disc touches on a good mix of music genres which should enable it to find a comfortable niche on traditional urban formats as well as in select jazz markets. Standout tracks: “I Want U,” “Cherish the Day,” “Close To You,” and “If It Feels Good.”

**THE DOVE SHACK: This Is The Shack (RAL 279593-2) Producers: Various**

This disc is a prime example of why politicians are attacking certain forms of rap music. Officer Furrman has nothing on these fellows, who use the n-word more times than I can count. The lyrics on this record offer nothing socially redeeming. Conceptually the disc works well, with great music execution and smooth vocal styling by the rappers. The problem here is choice of lyrics. There are plenty of better ways to deliver a message or express a sentiment than the manner used on this disc. For their next record I suggest that these fellas learn a few. Standout tracks “Crooked Cop,” “Ghetto Life,” “East Side Party,” and “The Train.”

**REG E. GAINES: Sweeper Don’t Clean My Street (Mercury 528322-2) Producers: Reg E. Gaines**

With his second collection of highly original and socially relevant prose, Gaines delivers the same straight from the gut sentiment that made his first disc a critical favorite. Although many have tried to duplicate his tough-but-whimsical lyrical styling, few can match the fervor he brings to his materials. Gaines’ strength is that he’s able to make a moral tale sound fun and not preachy. This disc is a strong sophomore effort that will hopefully fully gain more commercial acceptance than his first. Gaines has definitely got a wonderful message worth listening to. Standout tracks: “Cab (I Just Wanna C‘A Cab),” “Sust (For Tap),” “B.A.G.G. Lady’s Blues,” and “Berlin Suite Movements One: To Beat The Heat.”

### PICK OF THE WEEK

#### toshi kubota

FUNK IT UP

**TOSHI KUBOTA: Sunshine, Moonlight (Columbia 67250)**

This is a great collection of tracks that demonstrate the vast diversity of R&B. Toshi Kubota proves that he’s obviously done his homework as he cleverly combines the styles, flavors and attitudes of R&B into a mix that is refreshingly real. From the upbeat tempos to the mellow slow jams, Kubota captures his music’s essence and creates an atmosphere of delight for listeners. This project is strong in its international appeal and should also do well, ironically not with urban radio, but on more mainstream formats. This is an excellent domestic debut for an extremely talented and highly knowledgeable performer. Standout tracks: “Sunshine, Moonlight,” and “Funk It Up.”
SINGER/SONGWRITER BOBBY DEBARGE SUCCUMBS TO THE AIDS VIRUS: On Wednesday, August 15, Bobby DeBarge passed away at the Hope Network Hospice in Detroit, Michigan, from complications of AIDS. Best known as the lead singer for the group Switch, DeBarge was a noted songwriter responsible for hits like "They'll Never Be," "If You Call Your Name," "Love Over and Over Again," and "Best Beat." As the eldest brother of the talented singing DeBarge Family, Bobby produced that group's debut project for Motown. In 1987 after the break up of Switch, and the departure of both El and Bunny from the popular group, Bobby rejoined the DeBarge line-up recording "You Babe" for the independent Stripped Horse label. At the time of his death Bobby was celebrating twenty years in the music business with the release of his solo debut disc from the A&E label called "It Ain't Over," featuring the single "Good Times." DeBarge was 38 and leaves behind a wife, two children and host of family and friends.

STEVIE WONDER TEAMS WITH MUSIC BOULEvard for in-store promotion on the Internet at www.Musicblvd.com. Wonder will become the first featured artist to participate in the in-store promotion for Music Boulevard, the Internet's unprecedented 24-hour multi-media music store. The in-store promotion will highlight Wonder's latest release, "Conversation Peace," as well as his entire Motown catalog. The campaign will also support his commitment to American Express Charge Against Hunger, with a portion of all Music Boulevard Steve Wonder sales being donated to the charity.

DIS 'N DAT: Mega-producer Gordon Chambers just completed production chores on the new Teni Brixton disc. Gary Valenzano, one of the Philippines' hottest stars was recently in town to celebrate the release of his first domestic release "Out Of The Dark." Look out for the hot new CD-ROM from the Malaysian artist known simply as Zurranti. On Thursday, October 1, 1995 at the New York Sheraton Hotel & Towers, Cathy Hughes, owner/CEO of Radio One, Inc., will be honored at the Fourth Annual Salute To Excellence Awards Dinner. Proceeds will be donated to Piney Woods Country Life School, an African-American boarding school in Mississippi. For further information contact Kenneth Reynolds, 213-938-2364. The artist formerly known as Prince announced this week that he will be selling his Los Angeles home and Glam Slam night club to permanently reside in Minneapolis. On September 26, Underworld/Capitol Records will release the soundtrack to Dead Presidents, the much anticipated sophomore film produced and directed by Albert and Allen Hughes of Menace II Society fame. The 14-track disc features 12 R&B crossover classics, including old school '70s hits by such legendary artists as Isaac Hayes, James Brown, Curtis Mayfield, Al Green, N'Dea & The Family Stone, The O'Jays, The Spinners, and Barry White. Also featured is Underworld recording star Jesse and his recent signee Trina. Super vocalist Chaka Khan, whose new Warner disc is expected early next year, is currently making chart noise with her recordings for the new Crooklyn soundtrack as well as the new Jazmatzz Vol II disc.
### TOP 25 RAP SINGLES

**CASH BOX • SEPTEMBER 2, 1995**

<table>
<thead>
<tr>
<th>#</th>
<th>PLAYER'S ANTHEM (Uptown/Big Beat/SAG 95/750)</th>
<th>Junior M.A.F.I.A.</th>
<th>3</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>BOOMBASTIC (Virgin 34482)</td>
<td>Shaggy</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>I GOT 5 ON IT (Nico Tricky 35474)</td>
<td>Luniz</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>ONE MORE CHANGE (Bad Boy/Arista 70922)</td>
<td>The Notorious B.I.G.</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>GANGSTA'S PARADISE (MCA 55104)</td>
<td>Coolio Featuring L.V.</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>SUGAR HILL (EMI 58407)</td>
<td>Az</td>
<td>6</td>
<td>7</td>
</tr>
</tbody>
</table>

**1ST DAY OF THE MONTH**

(Ruthless/Relativity 6331)  Bone Thugs-N-Harmony  DEBUT

<table>
<thead>
<tr>
<th>#</th>
<th>I WISH (Sunshine/Scotch Bros 78032)</th>
<th>Skee-Lo</th>
<th>12</th>
<th>10</th>
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</thead>
<tbody>
<tr>
<td>9</td>
<td>FEEL ME FLOW (Tommy Boy 7692)</td>
<td>Naughty By Nature</td>
<td>9</td>
<td>12</td>
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<tr>
<td>10</td>
<td>SO MANY TEARS (Interscope/AG 80143)</td>
<td>2Pac</td>
<td>5</td>
<td>9</td>
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<tr>
<td>11</td>
<td>SPRINKLE ME (Sick Wid'it Live 42298)</td>
<td>E-40 (Featuring Suga T)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>12</td>
<td>FOF LIFE (Priority 53192)</td>
<td>Mack</td>
<td>8</td>
<td>13</td>
</tr>
<tr>
<td>13</td>
<td>WHAT YOU WANNA DO? (Lunch Mob 20014)</td>
<td>Kausion</td>
<td>13</td>
<td>4</td>
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<tr>
<td>14</td>
<td>GLACIERS OF ICE/CRIMINOLOGY (Loud/AG 64374)</td>
<td>Raekwon</td>
<td>11</td>
<td>6</td>
</tr>
<tr>
<td>15</td>
<td>HOW HIGH (Def Jam/RAL/Island 9925)</td>
<td>Redman/Method Man</td>
<td>17</td>
<td>4</td>
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<tr>
<td>16</td>
<td>LIVE (RAL/Island 9620)</td>
<td>Onyx</td>
<td>17</td>
<td>4</td>
</tr>
</tbody>
</table>

**SUMMERTIME IN THE L.B.C**

(Funk/RAL/Island 9385)  The Dove Shack  16 | 8

**I’LL BE THERE FOR YOU-YOURE ALL I NEED TO GET BY**

(Def Jam/RAL/Island 1879)  Method Man/M.J. Blige  14 | 17

**MVP**

(Columbia 77943)  Big L  23 | 5

**FREAK ME BABY**

(Epic Street/Epic 77643)  Dis-N-Dat  15 | 19

**ROUND & ROUND**

(G Funk/RAL/Island 9385)  The Tizinn  22 | 6

**MIND BLOWIN’**

(Jive 122902)  Smooth  18 | 13

**WHAT UP, WHAT UP**

(No So 5/Columbia 77956)  Playa Poncho Featuring L.A. SNO  21 | 10

**A LITTLE OF THIS**

(Elektra/EGG 63438)  Grand Puba  20 | 1

**ALL GLOCKS DOWN**

(Pendulum/EMI 58377)  Heather B.  19 | 10

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**Rap Single Reviews**

**DIAMONDS IN THE ROUGH: “Shake Your Fanny” (Streetwise 2001)**

This lively track from the quartet’s debut disc is full of high energy and old school high jinx. The lyrical styling here is appealing and the music flows in all the right places. This track should enjoy wide regional airplay.

**TAG TEAM: “Funkey Situation” (Bellmark 74505-2)**

The Tag Team is back with another funky fresh track that’s bound to fill the dance floors. The vocal flow on this record is fresh and high with personality. The music has an easy flow groove that’s great to dance to and should insure this disc plenty of attention on several urban formats.

**MARY J. BLIGE: “You Make Feel Like A Natural Woman” (Uptown 3529)**

Mary J. delivers a fine rendition of this Aretha Franklin soul classic that will certainly add to her reputation as one of her generation’s premiere vocalists. Radio will love this one across the board.
**Budweiser Superfest: Tale of Two Concerts**

By M.R. Martinez

IRVINE MEADOWS AMPHITHEATER, IRVINE, CA— It wasn’t quite the best of times, nor was it quite the worst of times. But it certainly wasn’t the best Budweiser Superfest, that annual urban music rite of summer held in major venues around the country. This 16th presentation of the event in Southern California was to feature three platinum selling acts -- headliner Boyz II Men with TLC and newcomer Montell Jordan. Only two of the three acts showed, with TLC bowing out, reportedly due to one of the trio’s singers becoming ill.

The Budweiser legacy Boyz II Men had delivered on their promise of being the premier young R&B vocal musicians that have earned two multi-platinum albums in recent years. But those smoothed out harmonies and the vocal riffing during the hour plus set was obscured by pyrotechnic staging, poor sound, and some trite posturing by the vocal quartet.

There weren’t nearly enough moments like the group’s rendering of Babyface Edmunds’ “Water Runs Dry” and the normally moving “End Of The Road.” Trouble was in the air, however, when the show opened with flames shooting up from the stage, fireworks cascading from the rafters, the muddy sound of the group’s acapella intro and the young singers resorting to stage antics usually employed by some of their lesser talented contemporaries.

The Boyz closed the show with a sing-along on “End Of The Road,” which engaged the mostly teemed/young adult, culturally diverse audience, but was an annoyance for those who had come to see them sing. This show could have been choreographed by magician David Copperfield. There just wasn’t enough Philly Soul.

If the Boyz show was an embarrassing extravagance, Def Jam recording artist Montell Jordan delivered a minimalist set that was performed to prerecorded tracks. The hip-hop singer was joined on stage by dancers, and a 30-minute opening set could have been an extended segment on “Soul Train.”

**The All-Starr’s Cross Time, Color Barriers**

By John Rhys

GREEK THEATRE, LOS ANGELES, CA—As I walked from the parking lot to the entrance of the Greek Theatre, I was thinking of the disparaging remarks I had heard about Ringo Starr throughout the day. It occurred to me, “I don’t really give a damn what anybody says, Ringo always made me smile,” so he’s not Louis Bellow, who cares. He’s a living part of musical history, without Ringo, the Beatles would not have been the Beatles.

While the venue was not very crowded, Ringo’s performance was a crowd pleaser. They captivated the audience, no small feat considering the fact the band is still relatively unknown in the United States.

Ringo’s onstage performance was in stark contrast with their offstage personalities. At one point in the show, lead singer Dermot Lambert began seriously abusing his guitar, only to follow with a modest and almost shy “thank you” after the song. Although quirky and eccentric, Ringo showed true musical professionalism and indeed sounded as incredible as the album.

**Blink Gives A Glimpse To Nashville**

By Angela Thune

MUSIC CITY MIX FACTORY, NASHVILLE, TN—After a long and exhausting trip from New York to the country’s “friendliest city,” (talk about extreme differences), Blink, a Dublin-based alternative band, is making an impression in the states with a seven-stop mini tour promoting their album, Map Of The Universe. The twenty-something quartet came to town with four top 10 singles and a top ten album on Epic Records, a subsidiary of EM. The group has won a slew of awards and achievements, including “Best New Band of the Year” and nominations for “Best New Act” and “Best Modern Rock Act” in the Irish National Entertainment Awards. It’s hard to pinpoint their sound, but imagine walking in on an all-star jam session featuring the Sex Pistols’ Johnny Rotten playing with members of The Cure and Soundgarden.

Opening their set with “Is God Really Groovy?” (already a smash hit in Ireland), Blink delivered a dose of thrash techno minus the sterility that so often accompanies European pop acts. Multi-talented keyboard player Robbie Sexton was exhausting to watch. Switching from guitar to keyboard and drumming out cool rhythms, Sexton provided a visual aerobic workout. A real treat was the fourth song on the set, “Happy Day,” with a cheerful melody that belied the intense message of the lyrics.

“‘It’s Not My Fault,'” another Irish hit finding its way into the American radio waves, was as entertaining to watch as it was to listen to. Funky-sounding bassist Brian McLoughlin and sapphire-charged drummer Barry Campbell created a rhythm section that defined the song’s infectious hook.

While the venue was not very crowded, Blink’s performance was a crowd pleaser.
Reviews
By M.R. Martinez


This quartet of veteran jazz visionaries return for another episode as the collective known as Fourplay. Pianist Bob James, guitarist Lee Ritenour, drummer Harvey Mason and Nathan East on bass craft smooth lifting grooves over the course of this 11-composition album. One of the most finely-integrated examples of this smooth groove is on the track "Dream Come True," where Ritenour creates dulcet tonality on the guitar, interspersed with rapid fire fretboard runs. The group up tempo on "Tell Lady Play," and then gets into some introspective moodiness with the Phil Collins composition "Why Can't I Wait Until Morning," on which Collins guests as a vocalist. This album goes into even deeper moodiness on the song "Magic Carpet Ride," where James sets sights to inner landscapes before the band kicks in with a spright groove. Another treat on this album is the R&B standard "The Closer I Get To You," where singers extraordinaire Patti Austin and Peabo Bryson shine on this romantic gem.


Broadbent's piano work has always been tasteful, full of swing and intelligent lyricism. He integrates composition and improvisational passages so smoothly you hardly notice the departure to the different sonic territories. In a trio setting here, the pianist has a lot of room to exhibit his broad lexicon of piano dialects. And long-time trio collaborators Puter Smith (bass) and Frank Gibson, Jr. (drums) are in perfect sync with his approach on each song. This album represents the first time the trio has performed together in six years. There's only one Broadbent composition ("This One's For Bud," a tribute to Bud Powell) and the remainder are standards like Cole Porter's "Easy to Love," "Django" by John Lewis, the Morley/Church tune "Someday My Prince Will Come" and "I've Never Been In Love Before" by Frank Loesser.

YELLOWJACKETS: Dreamland (Warner Bros. 9 45944-2). Producers: Yellowjackets.

This quartet continues to mine creative energies that will appeal to fans of fusion, New Adult Contemporary sounds and accessible jazz. Ferrante remains ever steady as a hitching post in this band. His keyboard work has become more confident as he demonstrates here that he need not be the centerpiece on each track. Long-time collaborator Jimmy Haslip on bass slips in and out of ethereal tonality and funky grooves as easily as the wind slides over an aerodynamic car. Reedman Bob Mintzer has listened to the articulate minimalism of Wayne Shorter, and on several tracks here achieves the same attitude. It's impossible to stand still listening to the track "Blacktop," it's difficult to avoid a pleasant daydream while listening to the ecstatic, shimmering "Summer Song." The band covers a lot of ground in between. Drummer Will Kennedy seems to find the proper foundational underpinning on each track.

KEVYN LETTIAU: Universal Language (JVC-2048-2) Producer: Mike Shapiro.

Although the multi-lingual Lettau is surrounded by several stellar sidemen, she more than holds her own vocally among these well-known players. Lettau's choice of material for this album has shown that she has gained a firmer grip on her musical identity and has selected accordingly. People like Russell Ferrante and Mitchell Forman (keyboards), Alphonso Johnson (bass), Alex Acuna (percussion) and Gary Meek (reeds) supply support on several tracks, and producer/drummer Mike Shapiro keeps things tight. Notable songs include: "Universal Language," "Underneath The Face Of The Moon" and "Beatriz."

TOP 25 JAZZ ALBUMS

1. BREATHLESS (Arista 18168) .......................... Kenny G 1 108
2. JAZZ MASTERS II (JVC 2049) .................. The Jazz Masters 18 3
3. URBAN KNIGHTS (GRP 6616) .................. Urban Knights 3 7
4. 100 DEGREES & RISING (Forecast/Verve 00040) ......... Incognito 2 8
5. PEARLS (Elektra 61759) .......................... David Sanborn 4 15
6. JOE COOL'S BLUES (Sony 65800) ................ Wynton & Ellis Marsalis 7 9
7. FIRST INSTRUMENT (Blue Note/Capitol 27820) .............. Rachell Ferrelle 5 11
8. DIS IS DA DRUM (Mercury 2681) ................ Herbie Hancock 6 9
9. NASTY (GROOVETOWN/RCA 65613) ............... Roy Ayers 11 7
10. SAX ON THE BEACH (GTS 4578) ............... John Tesh Project 9 18
11. WE LIVE HERE (Geffen 24729) .................. Pat Metheny Group 8 27
12. TALES (PRA 60001) ............................... Marcus Miller 10 9
13. LOVE & OTHER OBSESSIONS (GRP 9808) .............. Spyro Gyra 12 18
14. THE RITE OF STRINGS (GAI SABBER R S. 34167) .... Stanley Clark/Al Di Meola/Jan-Luc Ponty DEBUT
15. POWER FORWARD (Mojazz/Motown 0552) ................. Wayman Tisdale DEBUT
16. PURE PLEASURE (GRP 4020) ..................... Phil Perry 13 34
17. LARRY & Lee (GRP 8617) .......................... Lee Ritenour & Larry Carlton 14 13
18. AFTER THE STORM (Mojazz/Motown 0301) ............... Norman Brown 16 51
19. ILLUSIONS (Warner Bros. 45755) .................. George Duke 15 27
20. THE BEST OF DAVID SANBORN (Warner Bros. 45758) ........... David Sanborn 22 37
21. IS THIS LIFE (Columbia 64364) .................... Kirk Whalum 17 9
22. DESTINY (JRP 19814) .............................. Nelson Randell 23 15
23. POSITIVITY (Verve Forecast/Verve 522 036) ................. Incognito 21 46
24. ALL MY TOMORROWS (Columbia 64319) .... Grover Washington, Jr. 19 11
25. SHARE MY WORLD (EMI 78509) .................... Najee 25 49

RCA/Novus songstress Vanessa Rubin's new album, Vanessa Rubin Sings, hits the streets on Sept. 26. Rubin took time out to chat and pose with her musical collaborators between sessions at Signet Sound in Hollywood. Pictured are (L-R): Kevin Eubanks, guitarist and musical director on The Tonight Show; Martin Smith, drums; Rubin; and Robert Hurst, bass.
Film Reviews

Columbia’s *Desperado* Proves Less Is More

By Zachary Rivers

In Columbia Pictures' *Desperado* Antonio Banderas and Salma Hayek prove happiness is a warm gun.

**WRITER/PRODUCER/DIRECTOR ROBERT RODRIGUEZ** must have felt like the proverbial kid in the candy store when making *Desperado*, his follow-up to the acclaimed low-budget (very low-budget) film, *El Mariachi*. After filming the 1992 movie for a reported $7,000, Rodriguez was given the opportunity to do the sequel Hollywood style, complete with big name stars like Antonio Banderas (*Philadelphia, Interview With The Vampire*). Rodriguez has left no stone unexplored, no corpse unbled and no sex scene unexplicit in this over-the-top cartoon that pays homage to the spaghetti westerns Sergio Leone made famous.

Banderas stars as the Mariachi with no name, a vigilante dressed in black who carries around a guitar case full of guns, and seems to be constantly entangled in blood baths, though he swears to his best friend, played by the always wonderful Steve Buscemi, that it’s not his fault. Buscemi sets up the story by walking into a dingy bar and recanting the tale of the Mariachi to the bar’s customers and bartender, played by Cheech Marin. After finding out the information he was seeking, Buscemi takes the info back to Banderas, who sets out to the town of Santa Cecilia to find Bucho. Bucho, played by Joaquim de Almeida, is the man the Mariachi believes is responsible for shooting his hand, thus ending his guitar playing days, and killing the woman he loves. Along the way, the Mariachi meets a little boy (Abraham Verduzco) that serves as the obligatory symbol of lost youth and innocence and Carolina (the stunning Salma Hayek), a woman so sexy she can cause a traffic accident just by walking down the street.

Rodriguez doesn’t have much to offer in the line of originality or plot development. In fact, be prepared to turn to your neighbor and say “huh?” when the out-of-the-blue ending conks you over the head. What he does have to offer is a sense of humor and one highly-stylized movie. In Banderas and Hayek, Rodriguez has maybe the best looking couple to appear on screen this year, a point he drives home during their one sex scene, a drawn-out sequence that features lots of unusual camera angles and numerous slow-motion shots. Banderas, in his first attempt at carrying an action film, seems a little too meek and playful to carry the burden he is supposedly seeking to eradicate through vengeance, especially next to the willful Hayek, who is sensational in taking Carolina beyond two-dimensional. Yes, she is physically stunning, but much of Carolina’s abundant sex appeal comes from the headstrong attitude Hayek gives her. As Bucho, de Almeida is sufficiently smarmy and sneaky, while Buscemi is hilarious in his time on screen.

However, all of them pale to Quentin Tarantino’s cameo, a scene that is close to worth the price of admission by itself. As a pick-up guy that goes into Marín’s bar, Tarantino lights up the screen with his explosive goodfiness.

Rodriguez has done a credible job following in Tarantino’s footsteps by mixing humor and gore, though he should’ve watched for a few more lessons in story development. Rodriguez can be forgiven the excesses of *Desperado* given the circumstances that went into making the movie, namely that he had money this time. Hopefully though, he’s worked it out of his system. This is not a movie that we need to see again. Yet, given the lack of action competition, look for this to come out of the gate strong, perhaps even debuting at number one.

The Columbia release was produced by Bill Borden with Elizabeth Avellan and Carlos Gallardo serving as co-producers. The movie’s exceptional music, one of its biggest strengths, was done by Los Lobos.

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**Top 15 Weekly Film Grosses**

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>1. Mortal Kombat</td>
<td>New Line</td>
<td>1</td>
<td>2,421</td>
<td>$23,283,887</td>
<td>$9,617</td>
<td>$23,283,887</td>
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<tr>
<td>2. Dangerous Minds</td>
<td>Buena Vista</td>
<td>2</td>
<td>1,554</td>
<td>$10,144,833</td>
<td>$6,528</td>
<td>$33,146,904</td>
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<tr>
<td>3. A Walk In The Clouds</td>
<td>20th Century Fox</td>
<td>2</td>
<td>1,750</td>
<td>$7,532,980</td>
<td>$4,305</td>
<td>$38,104,326</td>
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<tr>
<td>4. Something To Talk About</td>
<td>Warner Bros.</td>
<td>3</td>
<td>1,787</td>
<td>$5,952,813</td>
<td>$3,120</td>
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<td>5. Waterworld</td>
<td>Universal</td>
<td>4</td>
<td>2,413</td>
<td>$5,308,605</td>
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<td>6. Babe</td>
<td>Universal</td>
<td>3</td>
<td>1,790</td>
<td>$14,169,290</td>
<td>$2,852</td>
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<td>7. The Net</td>
<td>Columbia</td>
<td>4</td>
<td>1,505</td>
<td>$3,703,848</td>
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<td>8. Apollo 13</td>
<td>Universal</td>
<td>8</td>
<td>1,819</td>
<td>$3,681,620</td>
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<td>9. The Babysitters Club</td>
<td>Columbia</td>
<td>1</td>
<td>1,709</td>
<td>$3,418,908</td>
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<td>10. A Kid In King Arthur’s Court</td>
<td>Buena Vista</td>
<td>2</td>
<td>1,862</td>
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<td>11. Virtuosity</td>
<td>Paramount</td>
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<td>12. Clueless</td>
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<td>13. Nine Months</td>
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<td>1,209</td>
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<td>14. Casper</td>
<td>Universal</td>
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<td>762</td>
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<td>15. Pocahontas</td>
<td>Buena Vista</td>
<td>10</td>
<td>822</td>
<td>$906,813</td>
<td>$1,103</td>
<td>$134,574,663</td>
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Domestic box-office, which includes USA and Canada for the weekend of August 18-20, totaled $77,930,032, breaking down to a $3,096 per-screen average off a total of 25,166 screens, thus giving a combined total of $778,592,667. (Courtesy Entertainment Data, Inc.)
UA's Lord Of Illusions: Call It Delusional

By John Goff

THE MAJOR ILLUSION to Lord Of Illusions is how something like this ever got made.

Writer/director or co-producer Clive Barker— who takes auteur credit—has made a fairly lucrative career out of writing out his nightmares and having them get to screen (Hellraiser, Candyman). What he should do with a good portion of his salary from this one is hire a top notch psychiatrist and get some help for those things. After this sewage spill stinks up a wide release of theatres, he’s gonna need some help somewhere. And consider, this is from the man who, last year, was reportedly “sickened” by the violence in Pulp Fiction and Interview With The Vampire and called out to fellow writers for some good guy stories.

Story?...Forget it, looks like Barker was as sickened by coherency as he was those movies. Sensibilities?...I haven’t been this insulted in a theatre since the idiotic Judgement Night.

Technically, make-up and effects are top notch. But who gives a damn when you have to turn your head away from the screen because of the unpleasant sights.

Scott Bakula stars, looking for a jump to the big screen. He’d do well to take a Quantum Leap back to when he agreed to do this and amend the obvious mistake. Famke Janssen’s lucky she’s already filmed her James Bond shot in the upcoming Goldeneye.

Quick payoff and merciful death, unless there are more Manson followers buying movie tickets than we know about.

JoAnne Sellar co-produced with Barker. Steve Golin and Sigurjon Sigvatsson executive produced.

STAGE/SCREEN EVENT

Dreyer's 1928 Classic Jeanne D'Arc Given Einhorn Live Score

IT’S PEACEFUL OUTDOORS at the John Anson Ford Amphitheatre. Well, except for the occasional intrusion of a helicopter clattering overhead. With those exceptions, you’re not aware of the nastiness of the world outside this quiet canyon theatre ringed by evergreens and palm trees, their shapely tan stalk-trunks skirted with drooping ash-colored fronds. Quiet. Peaceful. Why can’t life always be like this?

The lights dim and, for the first time in the 75-year history of the performance space, a movie is shown. Further, it’s accompanied by a newly written oratorio, inspired by and written to the accompanying images and action on screen, but able to stand alone as a musical performance piece. It’s the work of composer Richard Einhorn who fell in love with the film, Carl Theodor Dreyer’s 1928 silent classic La Passion de Jeanne D’Arc and was musically inspired to create the work which he calls Voices Of Light.

Portions of the libretto were taken from the actual trial transcript and as The Maid’s recorded words are sung, Einhorn combines the wonderful voices of soprano Trudy Ellen Crane and mezzo soprano Michelle Fournier for an haunting effect. Male soloists were Ray Hornblower, tenor, and Norman Goss, baritone. The music was directed and conducted by Lucinda Carver.

The wonderful sounds fit so seamlessly with the film itself, and the film is so singular that an audience forgets the screen is suspended above the orchestra and chorus. For over an hour we sit unaware of an orchestra operating live in 1995, performing in accordance with a motion picture created in 1928, depicting a portion of history from 1429, illustrating man’s inhumanity toward mankind through ignorance for the furthering of one group’s own agenda. We’re reminded once again that humanity’s persecution of itself for selfish reasons hasn’t changed in, at least, the last 500+ years. That’s disheartening; but the music is wonderful and the sheer passion of the film is thrilling.

Actually, it’s riveting from a creative standpoint when we take into account Dreyer used only three or four locales, all within walking distance of the other and limited the piece to a 24-hour period, largely the inquisition of Joan prior to her burning at the stake. And, he accomplishes this with lingering close-ups, few dialogue cards between scenes, simply the passions of the actors, the luminous camera work of cinematographer Rudolf Maté and the editing.

Joan, or Jeanne d’Arc, is portrayed by Maria Falconetti, whom Dreyer took from France’s Comédie Française, the leading group of that country’s performers at the time. Interestingly, this was Falconetti’s first and only film role. Dreyer said at the time, “I found in her face exactly what I had been seeking for Joan of Arc; a rustic woman, very sincere, who was also a woman who had suffered.” And the performance is very moving.

The film ignited a controversy even in 1928, over church censorship—it’s to be remembered that Joan’s fight to free France in 1429 was over religious censorship even then—and the film was banned in Britain for its alleged anti-British attitude, 500 years after the fact. How much do we learn from history? Better still, how much attention do we pay and how much credence do we give to all that has gone before?

At any rate, the controversy has provided those who will seek to address these dilemmas through beautiful and moving pieces of work—the film and the music. Those are to be appreciated as works of art, creative conceptions, set apart from the reality of the world.

Leaving the theatre and the peace of the canyon, grateful that life can’t always be like this at least there are moments, the melodies and the images linger, the shards of conscience of darker questions as to why so little has changed over the years are left in the shadows of the evergreens and dusty palms. The freeways and traffic beckon. Back to the real world.
Blind Melon (Continued from page 5)

to square one, meaning super-serving the college and alternative markets well before moving into the pop arena. To that end, we have shipped a 10-inch, 4 song vinyl EP, featuring "Galaxie" as well as several demo tracks from the new album, exclusively to college radio, prior to the commercial alternative single release.

Even though the label is pushing full-speed ahead with "Galaxie," there are many other tracks on the record that are memorable and that touch upon a variety of subjects.

Some may recall the song "2x4," which was featured in their Woodstock set. Then there are some personal pieces that delve into the f-word, Family. "Vernie," the third tune on the record was written about frontman, Shannon Hoon's grandmother, and the birth of Hoon's child inspired him to pen "New Life." There's also a song that didn't make it to the debut but found its way onto this release. Rogers explains how "Walk" got new legs. "Walk" was a song that was sort of an in-between song that fell down a very large crevice and we ended up falling down in that crevice ourselves and we brought it back up.

Rogers also mentioned that the brief tune was produced by bassist and "hair man extraordinary," Brad Smith.

A few songs on the record speak of death in a diverse array, consisting of such songs as "Skinned" is an attempt to dissect the mentality of serial killer Ed Green and "Car Seat (God's Present)" was sparked by Hoon's reaction to the horror of Susan Smith, the South Carolina woman who drowned her two children.

Rogers speaks about another morbid occurrence—this time, suicide—that inspired the scribing of "St. Andrews Fall." "It must have been about 1993 and it was in Detroit, and it was right outside of the St. Andrews Hall, which is a venue in downtown Detroit. I think it was kind of a younger girl and she stood up there for a long time. It was really sick because all these people we're standing around yelling 'jump.' It was pathetic.

But the entire album does not deal with the moribund. There are also uplifting, playful songs on the release. One of them is "Mouthful of Cavities," which feature the vocals of Hoon along with Jena Kraus. Rogers said, "I met Jena actually in New York and we became friends and she started hanging out with the band and then she said 'I can sing' and that's what she did."

And if the 14 songs on the record aren't enough to tide the public over, the band is talking about doing some recording at various outlets while on tour with the possibility of using them as B-sides. Tracks may include new original material or selected cover songs.

Speaking of recording, the band called upon Rick Parasher to shape their debut at London Bridge studio in Seattle. This time they arranged for the infamous Andy Wallace to produce their second effort which took form a Daniel Lanois' New Orleans-based Kingsway Studio. Rogers talks about their wise production decisions. "We wanted to change, we wanted to use someone else. (Andy) came to New Orleans (and we had) never met him before. I held up a sign that said 'Andy Walrus' and he walks off the plane and looked me in the eye and said, 'I am the walrus.' And I thought, 'Okay, that's good.' He's like the headmaster of rock and we've heard lots of (the records) he's produced and they all have certain qualities about them."

With their new record just available in stores, what lies ahead for Blin Melon? "We're gearing up to do more of the same, to tour and burn ourselves out as we did before." Rogers honestly puts his career into perspective given Skinner gets a little more detailed about the band's schedule. "They are going to be doing some European festivals in late August and then they will be back in the States. We're looking to do the (David) Letterman Show either on the 21st or 28th of September. They're either going to start the tour right before the Letterman date or right after it. It will probably be a six week tour of (small) theaters.

There's also talk of a Blind Melon home video in the future. The audio and visual offering could feature some of the not-as-well-known clips that coincide with tracks from the first release. Also various snippets of footage behind-the-scenes footage of the band could be marketed to the public.

Considering the success of the band's initial effort and positive responses to hundreds of live shows, it's hard to believe that the line-up has remained the same. "We've tried to fire everyone, but no one would leave." Rogers says sarcastically, making us think that these five guys were just meant to be together.

Gersh (Continued from page 5)

multiple appearances in MTV's all-important "Buzz Bin."

Gersh credits MTV with playing a huge part in the success of the debut album from Spearhead, a record that, after a year, has started to take off. According to Gersh, "... We've made a great video for the track ("Hole In The Bucket") that's out now; MTV loves it, they've been very supportive and the leaders of this." He added, "We've had our biggest sales week six weeks in a row."

The surprise response to bands like Smoking Popes, whose "Need You Around" has been a staple on Modern Rock all summer, presents a quandary that every label head would love to experience: Too much of a good thing. With a new Blind Melon album just out (see adjoining story), the much ballyhooed Foo Fighters record (Dave Grohl's new band), the Radiohead album going strong, the very hot Chless soundtrack, Capitol runs the risk of stepping on its own toes when it comes to radio. According to Gersh it is a concern. He says, "Our job is to try and space them out so we can deal with them effectively over time. They could be a problem if we weren't having very true conversations with the managers and with the artists about what we need to accomplish to get them in at the time in which their record needs to go to radio. The job isn't getting the record out, the job is delivering it with the proper amount of set-up... We're pretty focused on our radio promotion schedule."

However, they are not sitting back and reevaling in the summer of '95. The label has a slew of releases planned for the fall covering a wide range of styles and age brackets. Among the artists that will make their way into the crowded alternative (field are P. a new band featuring Gibby Haynes from Butthole Surfers and Johnny Depp (yes, that one), Sparklehorse, which Gersh describes as "pretty incredible," Mazzy Star, last year's surprise success story for the label and a Cocteau Twins e.p. Capitol will also have a major presence in the AAA and classic rock field, with a double live album by Bonnie Raitt, a new Bob Seger CD, John Hiatt's debut for the label, a new Tom Cochran project, formerly of Red Rider, a new album by Heart that Gersh has been very involved in personally. The record, which was produced and arranged by Led Zeppelin's John Paul Jones, is a "live greatest hits" that features two new songs. Gersh served as Executive Producer on the project.

In addition, the label is working on firming up its niche in the urban marketplace, with new projects from A.C. Alone, the Brand New Heavies, through Capitol's deal with Delicious Vinyl, Dazzy D., Mad Kobra and Phareyde. The label has also strengthened its profile in the urban arena through the deal with the filmmaking Hughes brothers' Underworld Records deal, which has yielded product from singer Jesse Campbell and will also release the soundtrack to the Hughes' film Dead Presidents, set for an early fall release. Capitol has also taken on some dimension in the rap/hip-hop market with the Station Identification album by the KRS-1-produced duo Channel Live.

Despite all that, the label's two biggest projects may once again come from old standbys Frank Sinatra and the Beatles. Gersh says, "The Beatles' anthologies will come out this Christmas, which is probably the most massive campaign we've ever undertaken."

While it may seem like a heavy release schedule, Gersh says, "We're putting out 40% less records than the label we took over. Maybe it sounds overwhelming because of the amount of priority names on the list. How do you keep all those people happy?" According to Gersh, "Juggling the balance of when records get worked is probably the most important job I have."

Gersh is definitely involved in every aspect of the label. In addition to working with the promotion and marketing staff, he works, in his words, "very, very closely" with the A&R staff. He says of that, "I'm very supportive of what they do. They do a great job, but I work with them very closely on what we decide to sign and how we're making the record."

Is there a certain criteria that Capitol looks for in its acts? Gersh says, "No, I don't think about it like that," and adds, "We need to have great artists and if a great artist walks in the room...we're gonna sign it...We're gonna continue to make a strong effort to signing great talent and making great records, making the A&R process the Number One most important thing for us in terms of how our label will grow—based on how good the records are, not based on anything else."
News (Continued from page 3)

A contest involving a toll-free phone number and reportedly enabling the candy manufacturer to build a mailing list of R.E.M. fans, ostensibly was never authorized or approved by the group. The band charges they never knew of the advertisement until it was broadcast over an Atlanta, GA radio station.

R.E.M. has consistently chosen not to lend its name and image to all commercial, advertisement, sponsorship or promotional tie-in requests. They charge that in spite of all this, and with the presumed knowledge of the band’s stance on commercial sponsorship, the candy maker deliberately proceeded without even seeking approval, that which they could not buy, they took. The fact that the promo didn’t leave a sweet taste in the group’s mouth caused them to file suit.

Xing Gets ASCAP Performance License For Internet

IN RESPONSE TO THE CONTINUING DEMAND for ASCAP licenses by new online services, ASCAP (American Society of Composers, Authors and Publishers) announced that it has issued its performance license for computer transmissions of music to Xing Technology of Arroyo Grande, CA.

Xing will use the ASCAP performance license with its newly announced StreamWorks Internet audio/video network to deliver real-time live and on-demand music programming to listeners on the World Wide Web.

StreamWorks employs state-of-the-art compression and communications technologies to deliver what Xing’s president, Howard Gordon calls, “the industry’s highest standard of audio and video quality.”

Cema Distribution Makes Changes

CEMA DISTRIBUTION has made several key executive changes and strategic organizational realignments, announced company president/CEO Russ Back.

Gene Rumsey has been promoted to sr. v.p., national accounts, and will report directly to Back; Michael Roden has been named sales director, national accounts and will report to Rumsey.

Kathy Callahan was upped to sr. label director where she will have sales and marketing responsibilities for the Capitol, Blue Note, and Angel labels.

Jon Burk has been promoted to label director; Bill Burks was appointed label director with responsibilities for Virgin, Capitol Nashville, EMI Latin, Ardent and the Christian music labels.

Members of the group Capitol recording group Spearhead and Zap Mama took five after performing “To My Ba-Bay” at the Glastonbury Festival in Somerset, England. The track was composed by Spearhead’s Michael Franti and Zap Mama for the Miramax film Blue In The Face soundtrack, which is due out Sept. 19. Spearhead is currently headlining a national tour that ends Sept. 14. Pictured in the back row are (l-r): Ras Zulu, Spearhead; Marie Daulne, Zap Mama; Franti; Cecilia Kankonda, Zap Mama; Sabine Kabongo, Zap Mama; David James, Spearhead; and Sally Nyolo, Zap Mama. Pictured in the front row are (l-r): unidentified person; Sylvie Nawasadio, Zap Mama; and Liane Jamison and Carl Young of Spearhead.
REVIEWs By Hector Resendez

SELENA: Dreaming of You (EMI Latin/EMI Records, 34123) Producers: Various. AMERICAN/LATIN POP.

The highly anticipated album by Selena, Dreaming of You (Sonádate), has achieved what the singer had envisioned prior to her tragic death this past March: of crossing over to the English-speaking market. Only four English-language tracks were composed for the premiere EMI Records album release planned for later this year. The first promo single is the ballad, "I Could Fall In Love," written and produced by Keith Thomas, who also did the arrangement. There are 5 new songs in English, 2 new songs in Spanish, and 3 of the singer’s greatest hits in Spanish. There’s a duet with David Byrne. The 13 song collection truly serves to demonstrate Selena’s versatility.

IRENE FARRERA: Alma Latina (Redwood Records, 9502) Producers: Irene Farrera & Nina Korican. INTERNATIONAL/LATIN/ VENEZUELA.

This impressive project by Venezuelan singer-songwriter, Irene Farrera, should not be limited to NAC, World, Folk, and/or New Age programmers. Almost all of the selections have great pop appeal potential. Farrera’s rich, smoky voice coupled with an obvious passion makes her songs truly distinctive. With songs of sadness and joy, Farrera never ceases to leave the listener with a story or message. Few artists can interpret the songs from influential Latin American composers as Farrera does, especially when it comes to classic love songs.

CHICO O’FARRILL AND HIS AFRO-CUBAN JAZZ ORCHESTRA: Pure Emotion (Milestone Records, 9239) Producer: Todd Barkan. LATIN JAZZ.

Cuban composer-arranger Arturo "Chico" O’Farrill became known in the Forties. His latest album, Pure Emotion, offers an overview of this musician’s legendary place in the jazz field. O’Farrill’s intention was to bring only the best into the studio. His son, pianist Arturo, solicited some of the "newer guys" while the elders pulled in some of his veteran aces. The result is one incredible journey that is sure to bedazzle the mind. From the opening number, the riveting “Iggy’s Dream,” (written for his cat), to the classic bolero “En La Obscuridad,” to the eclectic 30-year-old song, “Variations On A Well-Known Theme,” O’Farrill displays his creative brilliance as never before.

PICK OF THE WEEK

WILLIE ROSARIO: Sorpresas (Tiffany Records, 0070) Producer: Willie Rosario. SALSA.

Known affectionately as "Mr. Alfique" and "El Mago," Willie Rosario’s style of Salsa is unmistakable. Since 1959, he has been pleasing true followers of the genre. The album “Sorpresas” is the long-awaited production by one of Tropical music’s best-loved artists. The first promo single, “Quin Rayos Me Mandaran?,” sung here by Rico Walker, is certain to delight dance everywhere. Cheo Ayuyar sings the next selection, “Pic y Seda,” which can easily be the next hit for Rosario. For that matter, radio programmers should just go down the list of selections because all are hit-bound material. At the end, you’ll find the instrumental jazzy number, "My Best Friends," a habit which he customarily has kept for most of his recent albums. Here’s another Gold album, Maestro Rosario, yay!
**News From The Commonwealth, Ireland & Europe**

*By Hal Levy*

**WELL, THE MUSIC MAVENS, both English and Irish, have egg on their faces this week. Virtually all the newspapers predicted that Oasis and their single, "Roll With It," would top the charts when Blur voted to release their single, "Country House," on the same day. When the major outlets reported first day results, Oasis was leading by more than four to one, the outcome was pretty clear. But with the six-day selling period running from Monday to Saturday, and Saturday representing the main sales, the fat lady didn't sing until Saturday night and Blur ended up some 10% ahead. Both singles hit more than 200,000 each and the total was almost half a million. Single sales have been growing since last year, up from the lows hit in the late 1980s, and today's figures, according to some industry analysts, represent a rebirth of the UK music market with wholesale sales for the year expected to reach £1 billion (today's rate of exchange is $1.533 to the English £, but the rate is changing daily, with the dollar getting stronger). Blur's victory is even more sweet as they hit number one on the charts for the first time. However, Oasis is taking comfort in the fact that Food, Blur's label, a subsidiary of Thorn-EMI, went all out on an expensive promotion campaign, whereas Creation, (Sony) their label spent a minimum amount. So while Blur ends up with the glory, Oasis will be pocketing more money. The next meeting of Blur and Oasis is September 1 when Blur and Oasis Noel Gallagher join other top groups in recording an album for the charity group, War Child, with all proceeds going for Bosnia relief.

**THE SCOTTISH OPERA CHORUS** has called off strike action over pay and working conditions. The settlement reached with management includes an extra week's vacation and a tentative pay raise of 2%.

**THORN EMI'S FIRST QUARTER** pre-tax profits are expected to show a one-third gain from £16.2 million to more than £60 million. Thorn EMI's 12 month profits are looking at £52 million pre-tax, up from last year's £423.6 million. Trading was at £14.11. Current interest in the market is the group's rental arm, which the company plans to demerge in the next 18 months. This, together with the booming digital TV is expected to boost Thorn EMI into the Top One Hundred Companies list on the FT-SE exchange.

**SOMETIMES IT JUST DOESN'T PAY to get popular. St. Michael's Abbey Choir, in Hampshire, sold more than 10,000 CDs of Gregorian chants. Now, Fr. Magnus Wilson fired them, citing a cutback in parish services.

**TAKE THAT'S ROBBIE WILLIAMS, who left the hit group last month, has landed on the bed on Channel 4's Big Breakfast for a trial run, taking over Paula Yates' (Geldof) job. Gimick of the early morning show is the interviewing of guests while sitting on the bed in a bedroom set. From there he goes into a cameo role in the UK's soap, EastEnders. Meanwhile, Yates, who is dating INXS singer Michael Hutchence has been signed by publishers Little Brown to write a novel about sitting on a morning television.

**FORGET ABOUT WET T-SHIRT NIGHTS in the clubs. The latest London craze, given the hottest summer in a century, is Brief Night, stripping down to the boxes or jockey shorts (Y-fronts, as they're called here) to beat the heat. It started out in gay clubs, but there are reports that it is spreading (or shedding) to straight venues all over London.

**PAUL McCARTNEY'S 18TH ANNUAL DUDU HOLLY WEEK is set for September 7-8 in London. This year's event celebrates Holly's 59th birthday. Confirmed thus far are The Crickets (Holly's old band), The Outlaws, Mike Berry and Carl Perkins. Surprise guest artists will be announced later in the month.

**WHILE IRELAND IS HOT for international feature film makers, it's cooling down on the music video scene. It's not the lack of interest on the part of Irish and international video producers that's slowing down the scene, it's the boom in films that's causing the problems. From a couple of films four years ago, there are now some 28 features shooting or in pre-production with more in the pipeline. What it means is that crews who got their training on videos are now working on features, and video producers have to cut the bushes for experienced help. While Bon Jovi and the Dutch group, Caught In The Act, have managed to line up Irish video production companies, other groups are looking far afield, as far as Eastern Europe.

**ADD ANOTHER STAR to the music and film stars living and/or moving to Ireland. Sir Andrew Lloyd-Webber's new cottage is Killiman Castle in County Tipperary. And Marlon Brando has said he wants to return to Ireland, buy a home and become an Irish citizen.

**LATER THIS MONTH Ireland's Independent Radio and Television Commission is to take out newspaper ads seeking applications for a new independent national radio station that will be in direct competition with state-owned RTE Radio. Estimated costs for start-up range from US $3.5 to $5 million. The previous license holder of the only commercial national radio station, Century Radio, ceased operating some four years ago after two money-losing years. Among those reported interested in the license is Virgin's Richard Branson.

**THE UK'S TOP TWO this week are, as expected, newcomers; Blur's "Country House" in 1st place and Oasis' "Roll With It" in second. Original's "I Luv U Baby" moves down to third and Take That's "Never Forget" goes from first to fourth followed by TLC's "Waterfalls" climbing from fourth to fifth. Newcomer Clock's "Everybody" is sixth, coming in ahead of JX's "Son Of A Gun" in seventh place. New on the charts is Madonna's "Human Nature" hitting eighth and Seal's "Kiss From A Rose" in ninth place with Corona's "Try Me Out" rounding out the Top Ten Singles.

**News From Japan And The Orient**

*By Sachio Saito*

**RECORD INDUSTRIES ASSOCIATION OF JAPAN (RIAJ), has released The Record Industries of Japan in 1994 which reveals a look at the total sales of audio and video recordings in Japan for the past year. The total sales in volume were 243.88 million copies, up 2% over the prior year while £6,715 million, also a 2% rise. Breaking it down:

- **Audio Records**: The total sales of CDs, analogue disks and cassette tapes; Total sales in volume were 10.45 million copies, down 2% from the prior year, however, money rose 1% to $5,192 million. CDs, in volume, were 379.97 million units, the same as '93, while the money, $4,992 million rose 2%. Of the total CDs, International Repertoire were up 17% in volume and money over the prior year while Local Repertoire were down 5% in volume and 2% in money.

- **AV Complex Records**: The total sales of CD-Graphics, CD-I and CD-ROM were 26.43 million units in volume, an increase of 176% while money rose 139% to $227 million.

- **Video Records**: The total sales were 37 million units, up 6% to $1.295 million, down 39%. Video Disks were down 4% in volume with a 14% drop in money.

**LOCAL 45s TOP 10**

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<td>1</td>
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<tr>
<td>10</td>
<td>&quot;Tomorrow&quot; (Tokuma Japan)</td>
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**LOCAL CDs TOP 10**

| 1 | Love Of My Life (For Life) | Miki Imai |
| 2 | La La La (Bram) | Makiko Tsuji |
| 3 | Discovery (Fun House) | Sing Like Talking |
| 4 | Singles (Toshiba EMH) | Kyo yoku Himuro |
| 5 | She Loves You (Epic Sony) | Misato Watanabe |
| 6 | Avez Dance Maria '95 (Avex) | " |
| 7 | Purple (Pony Canyon) | Shizuka Kudo |
| 8 | After Than Love (Sony) | Diana King |
| 9 | Rough And Smooth (MCA Victor) | C.J. Ruis |
| 10 | Love The Rhythm (Sony) | EBI |
CASH BOX
TOP 100 COUNTRY SINGLES
SEPTEMBER 2, 1995

1  SHE AIN'T YOUR ORDINARY GIRL  (RCA 66525)  Alabama  3  10
2  NOT ON YOUR LOVE  (MCG/Curt)  Jeff Carson  2  13
3  IN BETWEEN DANCES  (Arista)  Pam Tillis  4  14
4  SOMEONE ELSE'S STAR  (Anyken)  Bryan White  7  15
5  LEAD ON  (MCA 11002)  George Strait  8  9
6  ONE EMOTION  (RCA 66419)  Clint Black  9  8
7  I WANT MY GOODBYE BACK  (Epic 60367)  Ty Herndon  11  12
8  THAT AIN'T MY TRUCK  (Decca 11009)  Rhett Akins  12  15
9  I THINK ABOUT IT ALL THE TIME  (Capitol Nashville)  John Berry  10  8
10  YOU'RE GONNA MISS ME WHEN I'M GONE  (Brooks & Dunn)  Kix Brooks  11  11
11  I LIKE IT, I LOVE IT  (Curb)  Tim McGraw  20  3
12  ONE BOY, ONE GIRL  (Epic 67033)  Collin Raye  18  6
13  DON'T STOP  (Columbia)  Wade Hayes  15  8
14  DOWN IN TENNESSEE  (Decca 11004)  Mark Chesnutt  16  11
15  HALFWAY DOWN  (Epic 64188)  Patty Loveless  17  8
16  IF THE WORLD HAD A FRONT PORCH  (Atlantic)  Tracy Lawrence  19  5
17  BIG OL’ TRUCK  (PolyGram 114323)  Toby Keith  21  6
18  LET'S GO TO VEGAS  (Warner Bros. 45872)  Faith Hill  22  4
19  I'M NOT STRONG ENOUGH TO SAY NO  (Arista)  Blackhawk  25  4
20  YOU HAVE THE RIGHT TO REMAIN SILENT  (Curb)  Perfect Stranger  5  18
21  THIS THING CALLED WADDING AND HAVING IT ALL  (Decca 24602)  Sawyer Brown  23  7
22  THREE WORDS, TWO HEARTS, ONE NIGHT  (Decca 24602)  Mark Collie  26  11
23  BETTER THINGS TO DO  (Mercury)  Terri Clark  27  6
24  I WOANNA GO TOO FAR  (MCA 11201)  Trisha Yearwood  29  4
25  SAFE IN THE ARMS OF LOVE  (RCA 66509)  Martina McBride  30  5
26  ALL I NEED TO KNOW  (Epic 66662)  Kenny Chesney  28  5
27  THIS IS ME MISSING YOU  (Epic)  James House  6  18
28  SOMETIME SHE FORGETS  (Warner Bros.)  Travis Tritt  37  2
29  IF I WAS A DRINKIN’ MAN  (Atlantic)  Neal McCoy  30  3
30  I LET HER LIE  (Decca 24600)  Daryle Singletary  32  4
31  NO MAN’S LAND  (Atlantic)  John Michael Montgomery  DEBUT
32  THE WOMAN IN ME (NEEDS THE MAN IN YOU)  (Mercury 522886)  Shania Twain  39  2
33  IF I AIN’T GOT YOU  (MCA 11204)  Marty Stuart  35  10
34  HEAVEN BOUND (I'M READY)  (Capitol Nashville)  Shenandoah  36  4
35  DUST ON THE BOTTLE  (MCA 11004)  David Lee Murphy  41  2
36  THAT ROAD NOT TAKEN  (Epic 64587)  Joe Diffie  42  2
37  HERE COMES THE RAIN  (MCA 11267)  The Mavericks  44  2
38  BABY, NOW IT'S TIME I'VE FOUND YOU  (Rounder)  Allison Krauss  40  5
39  I WOULD'VE BEEN THERE BY NOW  (Platinum Plus)  Jennifer LeClere  43  12
40  TEQUILA TALKIN'  (RCA 66547)  Lonestar  48  2
41  A LITTLE BIT OF YOU  (Curb)  Lee Roy Parnell  13  15
42  EVERY LITTLE WORD  (MCG/Curt)  Hal Ketchum  DEBUT
43  YOUR TATTOO  (Mercury 526536)  Sammy Kershaw  DEBUT
44  WHO NEEDS YOU  (Capitol Nashville)  Lisa Brokop  46  3
45  I DON'T KNOW MY OWN STRENGTH  (RCA)  Lorrie Morgan  24  17
46  IT'S NOT THE END OF THE WORLD  (Capitol Nashville)  Emilio  DEBUT
47  RAIN THROUGH THE ROOF  (Magnatune)  Billy Montana  DEBUT
48  HONEY I DO  (Columbia 57214)  Stacy Dean Campbell  DEBUT
49  BOBBIE ANN MASON  (Columbia 60712)  Rick Trevino  31  16
50  I'LL TAKE MY CHANCES  (Platinum Plus)  Cary Cooley  53  12
51  SHE CAN'T LOVE YOU  (Curb)  Boy Howdy  33  9
52  A HEART WITH 4 WHEEL DRIVE  (Polydor)  4 Runner  38  7
53  FINISH WHAT WE STARTED  (Arista)  Diamond Rio  45  16
54  I DON'T EVEN KNOW YOUR NAME  (Arista)  Alan Jackson  47  13
55  SOMETIMES I FORGET  (Columbia 64330)  Doug Stone  49  11
56  WALKING TO JERUSALEM  (MCA 11242)  Tracy Byrd  50  13
57  THE SINGER  (La Dor)  P.J. DaDor  60  11
58  LEAVING YOU  (Epic)  Teena  59  12
59  WHAT SHE DOESN'T KNOW  (Platinum Plus)  Tim Williams  62  10
60  I'LL FIND ME A DOCTOR  (Atlantic)  Mike Nolan  63  8
61  WHEN AND WHERE  (Atlantic)  Confederate Railroad  51  16
62  STILL  (MCA 55067)  Reba McEntire  52  14
63  I LIKE THE SOUND OF THAT  (Atlantic)  Woody Lee  54  6
64  THE SON STARTED SHININ’  (Mountain Top Records)  Tom Mac Weatherly  66  10
65  WHY WALK WHEN YOU CAN FLY  (Columbia 64327)  Mary Chapin Carpenter  55  9
66  MAMA CRIED  (Platinum Plus)  Valerie Lyle  68  11
67  GOOD GIRL  (Silver Wheel)  Drew Stevens  69  8
68  AMERICA  (Platinum Plus)  C.J. & Company  70  12
69  FLOWERS COULD GROW  (Platinum Plus)  John Wesley Carpenter  71  7
70  HOLD ON TO YOUR DREAMS  (Starz)  Jamie Harper  75  6
71  LUVIN ON BEANS  (Frigid)  The Inсотect Band  73  9
72  PARTY ON THE COUCH  (Platinum Plus)  Beau Powers  74  7
73  CASANOVA COWBOY  (Riviera)  Andy Wonn  77  6
74  BUT GOD KNOWS (All)  Jim Winkler  76  8
75  BORROWED ANGEL (Song 1)  Gil Harvey  78  5
76  GOD DON'T TAKE AMERICAN EXPRESS (Song 1)  Jim Fuller  79  5
77  50 MINUTE MAN  (Eclipse)  Harry Deal & The Galaxies  80  5
78  TRANSPLANT  (Atlantic)  Tom Cunningham  81  6
79  A LITTLE BIT OF LOVE (Song 1)  Monica Boswell  82  6
80  HOOKED AGAIN (Platinum Plus)  Nikki Rose  83  4
81  SMOOTH RUNNIN’ ENGINE  (Rockeye)  Al Lopez  84  4
82  IT’S ONLY MAKE BELIEVE (Song 1)  Sheri Price  85  3
83  DANCIN’ FOOLS  (Platinum Plus)  Cumberland Mountain Band  85  7
84  JUST MY LUCK  (MCA 526817)  Kim Richey  56  10
85  PARTY CROWD  (MCA)  David Lee Murphy  57  24
86  I DON’T HAVE TO CRY ANYMORE  (Riviera)  Rob Alan  58  13
87  YOU BETTER THINK TWICE  (MCA 55036)  Vince Gill  61  16
88  FEMALE BONDING  (Serenity)  Brett James  64  6
89  PARTY ALL NIGHT  (Warner Bros. 45856)  Jeff Foxworthy with Little Texas and Scott Rouse  65  6
90  DARNED IF I DON'T  (DANGED IF I DO)  (Capitol Nashville)  Shenandoah  67  19
91  MY HEART WILL NEVER KNOW  (Decca 24652)  Clay Walker  72  17
92  SLOW ME DOWN  (Magnatune)  Shelby Lynne  86  7
93  ANY MAN OF MINE  (Mercury)  Shania Twain  88  15
94  THAT’S JUST ABOUT RIGHT  (Atlantic)  Blackhawk  89  20
95  HOME WITH YOU  (Fraternity)  Cyndy Fye  90  13
96  I'M IN LOVE WITH A CAPITAL "U"  (Epic 64587)  Joe Diffie  91  14
97  SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)  (Atlantic)  John Michael Montgomery  92  15
98  THEY'RE PLAYING OUR SONG (Reliance)  Neal McCoy  93  18
99  FIND OUT WHAT'S HAPPENING  (Capitol Nashville)  Tanya Tucker  94  13

This Week's #1
Alabama

#1 Indie
Jennifer LeClere
TNN Names Dick Clark Prods. For New Series
By Wendy Newcomer

TNN: THE NASHVILLE NETWORK has named dick clark productions, inc. to develop, produce and direct its new 90-minute, weeknight primetime entertainment variety series. The program will debut on or before January 2, 1996 in TNN's 9-10:30 p.m. (Eastern time) period. Kevin Hale, vp/gm of TNN, unveiled plans for the show at a press conference on August 17 at Nashville's Wildhorse Saloon.

"Over the past four months, TNN has undergone an extensive process of evaluating production teams and concepts for our nightly primetime series," Hale said. "We have been impressed by the high level of interest in the creative community in helping TNN develop the premier country music television showcase and by the exceptional proposals made to us. While all the production teams we reviewed were strong contenders, dick clark productions is the one that showed the clearest vision, parallel with TNN's, of a nightly television series that will reflect the vibrance and diversity of today's music coming from Nashville."

"We are very happy to be working with The Nashville Network, producing a program which focuses on the hottest form of music today," said Dick Clark, head of the production company. "Dick clark productions is proud to continue its long-time involvement with the ever-expanding world of country music and we look forward to presenting a great showcase for today's top talent."

Hale noted that TNN and dick clark productions will immediately begin development of the new series. "While conducting our search for a production team, we have also been compiling an extensive and impressive list of potential hosts. TNN will now work with dick clark productions on the selection of a host—a person with a deep knowledge of country music, the respect of the artists and the industry, and the personality to keep a 90-minute nightly series fresh and interesting night after night," Hale said.

CMA Bows '95 Noms

THE COUNTRY MUSIC ASSOCIATION ANOUNCED the final nominees for "The 29th Annual CMA Awards," to be broadcast on CBS Wednesday, October 4. Leading the pack with six nominations, including Entertainer of the Year, is Arista Nashville's Alan Jackson.

"This year's slate of nominees is a wonderfully diverse mix of the different styles found within today's country music format, from the traditional sound of Alan Jackson to the bluesy influence of Alison Krauss to the ultra-contemporary Mavericks," said Ed Benson, CMA executive director.

Nominees are as follows:

Entertainer of the Year: Brooks & Dunn; Garth Brooks; Vince Gill; Alan Jackson, and Reba McEntire.

Male Vocalist of the Year: John Berry; Vince Gill; Alan Jackson; John Michael Montgomery, and George Strait.

Female Vocalist of the Year: Mary Chapin Carpenter; Alison Krauss; Patty Loveless; Reba McEntire; and Pam Tills.

Horizon Award: David Ball; John Berry; Faith Hill; Alison Krauss; and Shania Twain.

Vocal Group of the Year: BlackHawk; Diamond Rio; The Mavericks; Sawyer Brown; and Shenandoah.

Vocal Duo of the Year: Bellamy Brothers; Brooks & Dunn; Brother Phelps; Sweethearts of the Rodeo; and John & Audrey Wiggins.


Musician of the Year: Eddie Bayers, drums; Paul Franklin, steel guitar; Brent Mason, guitar; Mark O'Connor, fiddle; and Matt Rollings, keyboard.

Vocal Event of the Year: Chet Atkins & Suzy Bogguss, "Sorry Seems To Be The Hardest Word," Liberty (Capitol Nashville); George Jones w/special guest Alan Jackson, "A Good Year For The Roses," MCA; George Jones & Tammy Wynette, "One," MCA; Shenandoah w/Alison Krauss, "Somewhere In The Vicinity Of The Heart," Liberty (Capitol Nashville); and Diamond Rio/Lee Roy Parnell/Skeet Warnier, "Workin' Man Blues," Arista Nashville.


Music Video of the Year: "Any Man Of Mine," Shania Twain, directed by Charlie Randazzo/John Derek; "Baby Likes To Rock It," The Tractors, directed by Michael Salomon; "I Don't Even Know Your Name," Alan Jackson, directed by Piers Plowden; "The Red Strokes," Garth Brooks, directed by Jon Small; and "When Love Finds You," Vince Gill, directed by John Lloyd Miller.

RCA's Alabama Celebrates 15 Years

FIFTEEN-YEAR MUSIC CAREERS are extremely rare, not to mention 15 years with the same label. Country supergroup Alabama and RCA Records commemorated both feats August 16 at Nashville's historic Union Station Hotel.

"Since I first met Alabama 15 years ago, I have always been impressed with their dedication, sincerity and caring about every facet of their career," said Joe Galante, chairman of the RCA Label Group RLG/Nashville. "You don't continue to sell platinum on each LP and still sell out concerts across the country unless you have worked for and received the love of the fans and the respect of the industry. They have and continue to be musically distinctive."

On May 31, 1980, Alabama released their single, "Tennessee River." Every single released on their RCA debut album, My Home's In Alabama, became a #1 hit. Fifteen years and 17 albums later (including three greatest hits collections) the band is still going strong. Their latest single, "She Ain't Your Ordinary Girl," reached #1 this week on the Cash Box country singles chart.

In addition to being named the Academy of Country Music's Artist of the Decade for the '80s, they are the Country Music Association's only three-time winners of the coveted Entertainer of the Year award ('82, '83, '84). Alabama also holds the record for the number of consecutive American Music Awards wins in one category. As songwriters, they have been the recipients of numerous BMI awards and own one of the most successful independent publishing companies in Nashville, Maypop Music Group.

BNA recording artist Kenny Chesney performed the national anthem and cheered on the Kansas City Royals with the royalty of radio and baseball at a recent home game at Kauffman Stadium. Pictured (l-r): KBEQ staffers Randy Miller and Mike Kennedy; former Cub's pitcher and Kansas City resident Rick Sutcliff; Chesney; KBEQ's T.J. McEntire; the Royal's recently retired third baseman George Brett; and KFKF's Tony Stevens.
### COUNTRY MUSIC

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#### RADIO PLAYLISTS

- **WHBI**: Bravosville, MS
  - JEFF CARSON: "Not on Your Love"
  - ALABAMA: "She Ain't Your Ordinary Girl"
  - PAM TILLIS: "In Between Dances"
  - PERFECT STRANGERS: "You Have The Right To Remain Silent"
  - JAMES HOUSE: "This Is Me Missing You"

- **KBOT**: Oskaaloosa, IA
  - LORRIE MORGAN: "I Didn't Know My Own Strength"
  - LEE ROY PARNELL: "A Little Bit Of You"
  - BROOKS & DUNN: "You're Gonna Miss Me When I'm Gone"
  - JEFF CARSON: "Not On Your Love"
  - RICK TREVINIO: "Bobbi Ann Mason"

- **KQFC-FM**: Boise, ID
  - ALABAMA: "She Ain't Your Ordinary Girl"
  - JOHN BERRY: "I Think About It All The Time"
  - BROOKS & DUNN: "You're Gonna Miss Me When I'm Gone"
  - JEFF CARSON: "Not On Your Love"
  - ALAN JACKSON: "I Don't Even Know Your Name"

- **WKML-FM**: Fayetteville, NC
  - MARK CHESNUTT: "Down In Tennessee"
  - PATTY LOVELESS: "Halfway Down"
  - CLINT BLACK: "One Emotion"
  - PAM TILLIS: "In Between Dances"
  - ALISON KRAUSS: "Baby, Now That I've Found You"

- **WELA-FM**: East Liverpool, OH
  - ALABAMA: "You're Gonna Miss Me When I'm Gone"
  - LORRIE MORGAN: "I Didn't Know My Own Strength"
  - ALABAMA: "She Ain't Your Ordinary Girl"
  - RICK TREVINIO: "Bobbi Ann Mason"
  - PAM TILLIS: "In Between Dances"

- **KOUL**: Beulah, ND
  - PAM TILLIS: "In Between Dances"
  - PERFECT STRANGERS: "You Have The Right To Remain Silent"
  - JAMES HOUSE: "This Is Me Missing You"
  - BRYAN WHITE: "Someone Else's Star"
  - JEFF CARSON: "Not On Your Love"

- **WZLK**: Pikeville, KY
  - PAM TILLIS: "In Between Dances"

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**WHBI**: Bravosville, MS

**KBOT**: Oskaaloosa, IA

**KQFC-FM**: Boise, ID

**WKML-FM**: Fayetteville, NC

**WELA-FM**: East Liverpool, OH

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**WZLK**: Pikeville, KY
COUNTRY MUSIC

Album Reviews By Wendy Newcomer

DON WILLIAMS: borrowed tales
(American Harvest Recording Society 77703-2)
The singer of such country classics as "Amber," "Tulsa Time," and "I Believe In You" has returned with an album of some of his favorite cover songs. Williams puts his trademark stamp of soothing understatement on each and every cut. Stylistically, he stays very close to the original songs, which is a smart thing to do if you're singing "I Feel Fine" or "Peace Train."
The album's first release is a cover of Peggy Lee's hit, "Feeler," borrowed tales may not take "young country" radio by storm, but Williams has never depended on current trends to make him an international star.

CARLENE CARTER: Little Acts Of Treason (Giant 9 24581-2)
With such a famous surname, Carleen Carter has either been taken for granted or underestimated in years past. Her debut album on Giant, Little Acts Of Treason, should thrust her into the spotlight. The cutey, rockabilly songs are all present and accounted for: "Hurricane," "Come Here You" and "He Will Be Mine." And why not? Carter excels in this area. But this time, she also explores more serious topics like addiction and family heritage, as heard in "Change" and "The Windin' Stream." Look past the spark and verve and you will find an accomplished songwriter who's not afraid to exercise a few demons for the sake of honest music.

BLACKHAWK: Strong Enough
(Arista 18782-2)
This trio's second Arista project looks like another goldmine for hits. Lead singer Henry Paul uses the perfect voice in his desire to give BlackHawk its distinctive sound on cuts such as "Almost A Memory Now" and "Hook, Line And Sinker." One of the best songs on the album is "Cast Iron Heart," written by Dennis Linie. It has the punch of the group's debut single, "Goodbye All." Strong Enough (due out late September) is further evidence that BlackHawk covers all bases—from power ballads like "Almost A Memory Now" to the kinetic energy of "Big Guitar." These guys are the cream of the crop in country/rock.

PICK OF THE WEEK

ALABAMA: In Pictures (RCA 66525-2)
At a time when bands were considered too "rowdy" for country music, Alabama came on the scene and brought with them a degree of respectability. They were hip enough to fit in with the "Urban Cowboy" format that was so popular in the early '80s and savvy enough to ride it out. "In Pictures" is full of potential greatest hits like "Say I," "My Love Belongs To You" and "Sunday Drive." With the legions of Alabama spawners out today, some might be tempted to write the boys off as history makers who are history. Musically, they aren't breaking new ground. Still, Alabama's 15-year career has been undeniably full of a multitude of hits and very few misses.

TOP 75 COUNTRY ALBUMS

September 2, 1995

1. THE WOMAN IN ME (Mercury 522686) Shania Twain 1 25
2. JOHN MICHAEL (Atlantic 52720) John Michael Montgomery 2 19
3. THE HITS (Capitol Nashville 29909)(P)(G) Garth Brooks 3 33
4. GAMES REDNECKS PLAY (Warner Bros. 4536) Jeff Foxworthy 4 3
5. NOW THAT I'VE FOUND YOU - A COLLECTION (Warner Bros. 4536) Joe Diffie 5 18
6. LOVE LESSONS (MCA 11124) Travis Tritt 6 15
7. NOT A MOMENT TOO SOON (Curb 72659)(P)(P) Travis Tritt 7 50
8. YOU MIGHT BE A REDNECK IF... (Warner Bros. 4536) Jeff Foxworthy 8 50
9. GREATEST HITS (RCA 66508) Jeff Foxworthy 9 50
10. READING MY MIND (MCA 10994)(P)(P) Travis Tritt 10 67
11. GREATEST HITS (RCA) John Michael Montgomery 11 64
12. SINGING TO A HILLBILLY GIRL (Capitol Nashville 11124) Travis Tritt 12 57
13. YOUR MAN (Capitol Nashville 11124) Travis Tritt 13 64
14. THIRD ROCK FROM THE SUN (Epic 64357)(P) Travis Tritt 15 64
15. TO ALL (Atlantic) Travis Tritt 16 46
16. LOOKING FOR THE LIGHT (Atlantic) Garth Brooks 17 44
17. WAITIN' ON SUNDOWN (Atlantic 176085) Garth Brooks 18 44
18. NOT DEEP ENOUGH TO REACH THE BOTTOM (Curb 72712) Doug Ketchum 19 26
19. WHAT A CRYING SHAME (Capitol Nashville 11124) Travis Tritt 20 23
20. KICKIN' IT UP (Atlantic 110459)(P)(P) Travis Tritt 21 53
21. THINKIN' ABOUT YOU (Capitol Nashville 11124) Travis Tritt 22 28
22. WHEN FALLEN ANGELS FLY (Epic 64180)(G) Travis Tritt 23 28
23. SWEETHEARTS' DANCE (Atlantic 17656)(G) Travis Tritt 24 32
24. DWIGHT LIVE (Reprise 45970)(P) Dwight Yoakam 25 14
25. WHAT MATTERED MOST (Atlantic 66771)(G) Ty Herndon 26 16
26. IF I COULD LIVE A LIVING (Offset 24925)(G) Toby Keith 27 21
27. GREATEST HITS VOL. I (Atlantic 12019)(G) Dwight Yoakam 28 29
28. LOVE A LITTLE STRONGER (Atlantic 17645) Dwight Yoakam 29 56
29. GREATEST HITS 1990-1995 (Curb 72719) Dwight Yoakam 30 29
30. WHEN LOVE FINDS YOU (Atlantic 11047)(G) Dwight Yoakam 31 41
31. ONE MORE ME (Capitol Nashville 11124)(G) Dwight Yoakam 32 44
32. STANDING ON THE EDGE (MCA 17619)(G) Dwight Yoakam 33 23
34. RUNNER (Polydor 52737) Dwight Yoakam 35 10
35. SUPER HITS (Columbia 64164) Dwight Yoakam 36 10
36. STONES IN THE ROAD (Columbia 64327) Dwight Yoakam 37 10
38. OLD ENOUGH TO KNOW BETTER (Atlantic 11047) Dwight Yoakam 39 20
39. ALABAMA REMEMBERED (Curb 72712) Dwight Yoakam 40 10
40. LIFES A DANCE (Atlantic 64357)(G) Dwight Yoakam 41 10
41. A LOT ABOUT LOVIN' (And A Little 'Bout Love) (Atlantic 11124) Dwight Yoakam 42 10
42. A LITTLE PIECE (Capitol Nashville 11124)(G) Dwight Yoakam 43 10
43. WHAT TO KNOW (Atlantic 17650) Dwight Yoakam 44 10
44. ALL THE WAY (Atlantic 17645)(G) Dwight Yoakam 45 10
45. RESORT TO LOVE (Atlantic 17645)(G) Dwight Yoakam 46 10
46. WISHES (Atlantic 17645)(G) Dwight Yoakam 47 10
47. WHERE YOU ARE (Atlantic 17645)(G) Dwight Yoakam 48 10
48. LONESOME (Atlantic 17645)(G) Dwight Yoakam 49 10
49. A MANS BOUNTY (Atlantic 17645)(G) Dwight Yoakam 50 10
50. A LITTLE PIECE (Atlantic 17645)(G) Dwight Yoakam 51 10
51. ALL THE WAY (Atlantic 17645)(G) Dwight Yoakam 52 10
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67. A LITTLE PIECE (Atlantic 17645)(G) Dwight Yoakam 68 10
68. A LITTLE PIECE (Atlantic 17645)(G) Dwight Yoakam 69 10
69. A LITTLE PIECE (Atlantic 17645)(G) Dwight Yoakam 70 10
70. A LITTLE PIECE (Atlantic 17645)(G) Dwight Yoakam 71 10
71. A LITTLE PIECE (Atlantic 17645)(G) Dwight Yoakam 72 10
THE TRACTORS SURPRISED THE ARISTA NASHVILLE staff by having pizzas delivered for lunch August 15, the day the group received its Country Music Assn. nominations for Single of the Year and Music Video of the Year. “Baby Likes To Rock It” was the group’s debut single and prominently features pizza in the video.

IT’S TOUGH PLAYING TO A DINNER crowd. But even through the din of clinking silverware and breaking plates, the songs of singer/songwriters Fontaine Brown and Carla Olson reached the audience assembled at the Country Star venue located at the Los Angeles-area amusement City Walk near Universal Studios. The event was hosted by Bug Music the publishing company that monthly brings unsigned artist to the night club. Bug Music co-president Dan Bourgeois was on hand for the event, which is promoted and publicized by PLA’s Deborah Brennan.

SOR ANNOUNCED THE FOLLOWING appointments: Nancy Tunick will handle regional promotion; Gilda Jordan and Julie Rae will be responsible for secondary promotion; and Angel Zachary will fill the newly-created position, retail marketing & promotion.

MARIE OSMOND WILL STAR in a new half-hour comedy series with Betty White. Maybe This Time will be shown in a special preview Friday, Sept. 15 at 9:30 p.m. (ET/PT) on ABC. The series’ regular time slot will be Saturdays at 8 p.m. (ET/PT).

SONGWRITER GRETCHEN PETERS is gaining impressive recognition for her talents. In addition to being mentioned in Time magazine, Peters also recently collaborated with Bryan Adams on “Rock Steady,” a song featured in Bonnie Raitt’s PBS Special. AFTER HEARING RONNA REEVES’ new material, Bret Michaels, lead singer for the rock group Poison, asked the River North/Nashville artist to sing on the band’s upcoming album. Although Reeves’ schedule wouldn’t permit her to, both parties are hoping they can hook up for a joint project soon. Reeves does, however, have a duet with Peter Cetera on his new album, One Clear Voice.

SCOTT ST. JOHN WAS NAMED west coast promotion manager at Magnatone Records. St. John fills the position following the promotion of Don Kamerer’s to vp of sales for the label.

DARLA ROLL HAS JOINED the staff of Makin’ Music, Inc., an independent songplugging and creative service company. In addition to her music duties, Roll will also base her activities as an independent film and video production coordinator out of the Makin’ Music offices.
INDIE CHART ACTION — Leading the independents on the Cash Box Top 100 once again this week is Jennifer LeClere with "I Would've Been There By Now," on the Platinum Plus label. The single currently resides at #40 on the chart.

In the second highest spot for the indies, it’s Cary Cooley with "I'll Take My Chances" at #51. To finish out the movers, P.J. LaDair moves to #58 with "The Singer," "What She Doesn’t Know" by Tim Williams moves to #60, Mike Manuel's "Gonna Find Me A Doctor" moves to #61, Tom Mac Weatherly with "The Son Started Shinin'" moves to #65, "Mama Cried" by Valorie Lyle moves to #67, "Good Girl" by Drew Stevens moves to #68, C.J. & Company's "America" moves to #69, John Wesley Carpenter moves to #70 with "If Flowers Could Grow," "Hold On To Your Dreams" by Jamie Harper moves to #71, The Incorrect Band's "Livin' On Beans" moves to #72, "Party On The Couch" by Beau Powers moves to #73, Andy Wonn's "Casanova Cowboy" moves to #74, "But God Knows" by Jim Wilkerson moves to #75. Gil Harvey moves to #76 with "Borrowed Angel," "Jim Fullen with "God Don’t Take American Express" moves to #77. Harry Deal & The Galaxies move to #78 with "60 Minute Man." "Transplant" by Tom Cunningham moves to #79, Monica Boswell moves to #80 with "A Little Bit Of Love," Niki Rose and "Hooked Again" moves to #81, Al Lopez with "Smooth Runnin' Engine" moves to #82, "It's Only Make Believe" by Sheri Price moves to #83, and finally, the Cumberland Mountain Band moves to #84 with "Dancin' Fools." There were no independent singles debuted in the Top 100 this week.

Top Ten Rising Independents
1. JENNIFER LECLERE — "I Would’ve Been There By Now"
2. CARY COOLEY — "I’ll Take My Chances"
3. P.J. LA DOIR — "The Singer"
4. TIM WILLIAMS — "What She Doesn’t Know"
5. MIKE MANUEL — "Gonna Find Me A Doctor"
6. TOM MAC WEATHERLY — "The Son Started Shinin'"
7. VALORIE LYLE — "Mama Cried"
8. DREW STEVENS — "Good Girl"
9. C.J. & COMPANY — "America"
10. JOHN WESLEY CARPENTER — "If Flowers Could Grow"

Single Review

**Gil Harvey: "Borrowed Angel" (Song-1)**

Production-wise, Harvey’s version of the Mel Street classic stays pretty close to the original. His vocals are ultra-traditional—no watered-down pop music here. "Borrowed Angel" is currently at #76 on the Cash Box country singles chart and is a tribute to the juke box, stone country of thirty years ago.

CBS This Morning’s weather reporter and entertainment editor Mark McEwen was surprised on-air recently with a plaque commemorating the ten million copy sale of Garth Brooks’ collected Hits album.
Word group Point of Grace, national spokespersons for Mercy Ministries of America, took a moment off the touring path recently to spend some time with TNN Country News. Pictured here in the house which serves as the focus of a song from the group’s new release are (l-r): Shelley Phillips, Terry Jones, Point of Grace; Linda Hilliard, director; Nancy Alcorn, president/founder, Mercy Ministries of America; Heather Floyd, Denise Jones, Point of Grace.

Sparrow recording artist Steven Curtis Chapman recently joined conductor Rod Huff (l) and The American Boychoir to record “Spirit Of The Living God” and “Amazing Grace” for the recent release, Hymn, produced by John Vanore and John McCracken.

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RADIO PLAYLISTS

Some Of What’s Playing In Heavy Rotation:

KKLR|Poplar Bluff, MO
DAVID PATILLO—“Jesus Never Said No”
CHARLIE DANIELS—“Business Of Love”
KEN HOLLOWAY—“He Who Made The Rain”
DEL WAY—“Cross Standing In The Way”
KAREN PECK & NEW RIVER—“I Called And You Answered”

WPUI|Pulaski, VA
DAVID PATILLO—“Jesus Never Said No”
ELAINE ANDERSON—“Love, Love, Love”
KATHY LAKE—“Love Never Fails”
KENDALLS—“One Way Or The Other”
DEL WAY—“Cross Standing In The Way”

WEPA|Eupora, MS
MARGO SMITH & HOLLY—“Cross Your Heart”
ROB SHELTON—“You’ve Never Really Lived”
BILLY WALKER—“Lay It Down, Give It Up”
DAVE TURNER—“Hold On”
DEL WAY—“Cross Standing In The Way”

KPBC|Dallas, TX
BRUSH ARBOR—“I’m Not Ashamed”
RUSS TAFF—“Bein’ Happy”
BRUCE HAYNES—“Pieces Of His Heart”
CRAIG CROWDER—“Natural High”
WON HEART—“Hold On”

KEKS|Excelsior Springs, MO
MANUEL FAMILY BAND—“Gonna Find Me A Doctor”
BRUCE HAYNES—“Pieces Of His Heart”
MIDSOUTH—“You Can’t Walk This Road”
TERRI LYNN—“Send The Light”
RON DAVID MOORE—“Ira Jones”

KTTK|Lebanon, MO
RON DAVID MOORE—“Ira Jones”
KEN HOLLOWAY—“He Who Made The Rain”
DEL WAY—“Cross Standing In The Way”
MIDSOUTH—“You Can’t Walk This Road”
MARTY RAYBON—“Master Of The Wood”

WNAU|New Albany, MS
CRYSTAL GAYLE—“Someday”
TOM DEVOURSNEY—“Gospel Road”
MANUEL FAMILY BAND—“Gonna Find Me A Doctor”
ISAACS—“I’m Gonna Move”
MARVELL—“Peace And Love”
This Week's Debuts
TOUCHING HOME—"Help Me Make It Through Tomorrow"—(Circuit Rider)—#29
KENDALLS—"One Way Or The Other"—(Lonesome Dove)—#36

Most Active
SENeca—"We Have A Good Thing"—(Ransom)—#17
LORI LOZA—"Perfect Woman"—(Salt)—#31

Powerful On The Playlist
Leading the Cash Box Positive Country singles chart this week is Ken Holloway's "He Who Made The Rain" on Ransom. Charlie Daniels moves up one more to the #2 position with "The Business Of Love." Marty Raybon jumps two more spots to #3 with "Master Of The Wood," followed by the Manuel Family Band's "Gonna Find Me A Doctor" dropping to #4. "Totally Devoted To You" by Lee Greenwood takes a three spot jump to #5, and after a long ride at #1, Ron David Moore with "Ira Jones" falls to #6. Susie Luchsinger moves up two more to #7 with "Two In The Saddle." Crystal Gayle breaks into the Top 10 with "Someday" at #8. MidSouth's "You Can't Walk This Road Alone" drops to #9, and finally, Billy Walker continues his hold on the #10 position with "Lay It Down, Give It Up."

LOOKING AHEAD
Singles that are getting some attention from radio this week include: Jeff Mceee's "Matters Of The Heart," "Be Like Noah" by Lisa Daggs, and Shenandoah's "Heaven Bound (I'm Ready)."

Album Review
KEN HOLLOWAY: He Who Made The Rain (Brentwood Music 007)
Ken Holloway's second album is bursting with unforgettable songs—no filler here! He Who Made The Rain's strongest asset is the quality material; the finest songwriters in country and positive country are represented, including Holloway himself. RCA recording artist Lari White makes a special appearance on "I'm Not Gonna Fall To Pieces," one of the album's best songs. Holloway's voice is graceful on the ballads ("Don't Wanna Go Alone" and "Rich Kids") and boisterous on the two-steppin' cuts ("Good Lovin" and "Hootdown").
MACHINE MANAGEMENT
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The Game's title is a small square with four colored balls. The orbs face off in an arena, trying to force each other off the edge or smash the opponent until their sphere breaks and the character within is squished. Players renew their spheres by directing characters into an energizer spot which materializes when an orb is demolished. All of the action is accompanied by some terrific sound effects. "Orbatak has universal appeal," stated Jim Jarocki, vice president of coin-op sales and marketing at ALG. "With the hands-on, intuitive feel of the trackball, anyone can play it and enjoy it right off the bat without having to learn any multiple control moves."

During the play process, four different arenas vary the challenge and these include a square with one or two openings, a bowl-shaped arena with the hole in the bottom, a square with bumpers that loft the spheres and a square arena with teleporting spots which transport spheres diagonally to opposite corners of the ring. Orbatak rewards players with bonus points for hard hits and combo moves like multiple hits bouncing off walls.

Game characters reflect their colors as orbs: Ami is blue and orange; Cobalt, silver; Cicada, brown and green; El Gecko, green; Kongo, black and yellow; and Maida, purple and gray. Squished characters produce bodily fluids that reflect their orb color. Winning characters show off with special victory animations.

Orbatak is a one- or two-player game. Two players can select the difficulty level for the overall game, pushing to more difficult game play as skill improves. They can also opt for an enclosed arena where the objective is to smash and squash. One player can win a bonus round by defeating all six computer-controlled characters and taking on Grenfell, a character whose black orb generates a smash-fest to the death with no arena escape.

The game's attract mode has an interactive element to draw player attention. When someone touches the trackball, a screen with a 3-D globe pops up with the Orbatak title circling the equator. The Orbatak name will rotate left or right around the globe, corresponding with the general direction and speed that the trackball is moved.

The game is based on 32-bit/600 megahertz CD-ROM technology. Orbatak is available in a dedicated 24-inch screen cabinet, as a hardware/software OEM kit, or as a conversion for ALG's CD-ROM system.

Further information may be obtained through factory distributors or by contacting American Laser Games, 4801 Lincoln Road NE, Albuquerque, New Mexico 87109.

EXPO '95 Offers Widerange Seminar Program

Chicago — Among the highlights of the annual AMOA convention is the comprehensive educational program that is offered, free of charge, to all registered attendees. This year's format will focus on four separate categories of topics: management, marketing, family entertainment centers and technology.


The marketing series will include the following topics: "How To Work With Media," "Operators' Roundtable: Small to Medium Operators," "Leagues: Pool, Darts & Beyond," "Operators' Roundtable: Large Route Operators," and "How To Increase Your Visibility With elected Officials."

On the subject of family entertainment centers, the individual sessions will focus on: "FEC Research, Development, Business Plan and Location," "FEC Selection and Site Set-Up," "FEC Daily Operating Procedures," "Budgeting and Equipment Options For A 'High Tech' FEC," and "How To Do Business with FECs."

The technology seminar topics will include: "Put A PC In Your Business," "Jukebox Technology: What Is The Future?" "National Amusement Network, Inc. (NANI)" and "Debit Cards & The Commercial Amusement Industry."

The full seminar program will take place on Thursday, Friday and Saturday, September 21-23 on the Second Level of the New Orleans Convention Center.

ALG Skeds September Shipment Of Orbatak

Chicago — Orbatak, with trackball controls, is the new computer-generated title from American Laser Games and it will be among the featured products at ALG's booth (#337) at AMOA Expo '95.

Players begin by selecting one of six characters which morph into different colored balls. The orbs face off in an arena, trying to force each other off the edge or smash the opponent until their sphere breaks and the character within is squished. Players renew their spheres by directing characters into an energizer spot which materializes when an orb is demolished. All of the action is accompanied by some terrific sound effects. "Orbatak has universal appeal," stated Jim Jarocki, vice president of coin-op sales and marketing at ALG. "With the hands-on, intuitive feel of the trackball, anyone can play it and enjoy it right off the bat without having to learn any multiple control moves."

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Party Jockey Karaoke Player With 'Pocket Music Card'

Chicago — Clarion Sales Corporation, headquartered in Gardena, California, recently introduced its Party Jockey karaoke system, featuring a Pocket Music Card which contains a wide variety of music selections for consumer or commercial use.

The Party Jockey employs built-in speakers and amplifier and measures only 24-inches high, 14-inches wide and weighs 29 pounds. It features a built-in equalizer with bass and treble control and a built-in digital 16-bit reverb processor for echo. It also features independent volume control for music and for voice.

The accompanying pocket-sized Party Jockey Music Card stores anywhere from 140-400 songs and has enough ROM (Read Only Memory) to hold the equivalent of 20 CDGs (Compact Disc plus Graphics), but it weighs less than four ounces. It cannot be scratched, won't slip and is not affected by magnetic fields, static or heat.

The Party Jockey video features an on-screen menu which clearly shows the song list and game selection and uses sweeping lyrics which are easier for the singer to read while singing. It can be plugged into most cable-ready TVs or monitors. For additional amplification, it can easily be connected to a home or commercial stereo system. It has two mike inputs, a headphone jack, preamp and video output/inputs. A television connector cable is included along with a song book, microphone, wireless remote control and protective case.

Further information may be obtained by contacting Austin Liu, Clarion Sales Corporation, 661 W. Redondo Beach Blvd., Gardena, CA 90247.

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