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Yab Yum Expands Its Music Horizons

Rip-It’s Bell & DuFae: Poised To Tear It Up
Cover Story

Rip-It: Poised To Tear It Up

Louis "Rip" Bell and Barry DuFaev had a vision two years ago that they would provide entertainment product that young America wanted and consequently dominate the marketplace. They took a bold step toward that goal last year with music by The 69 Boyz and 95 South. The deep bass grooves and energy of the Southeastern hip-hop/dance hybrid earned chart-topping legitimacy and has spawned a myriad of opportunities for Bell and DuFaev to expand the vision into new areas of music, TV/film, music publishing and merchandising. Bell and DuFaev recount the path of the ongoing Rip-It adventure for Cash Box editor M.R. Martinez.

—see page 5

Yab Yum Expands Music Horizons

When you’re in the music industry and your name is “Edmunds” people immediately think of hitmaker Babyface. But Tracey Edmunds, his wife, is carving out a separate identity with a strong business plan and her own sense of what’s good music for her Yab Yum label. Cash Box urban editor Gil Robertson IV talked with Tracey.

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Graphix Zone And Hancock Form CD Co.

Graphix Zone Inc., a multimedia expert and leading publisher of interactive CD-ROMs, announced it has formed a strategic alliance with Hancock & Joe Productions Inc., a multimedia production company owned jointly by jazz great Herbie Hancock and Joe Manolakakis. They will collaborate on a series of CD-ROMs, incorporating the expertise of Hancock and Manolakakis will have hands-on participation in the development of a series of interactive music CD-ROMs with Graphix Zone, the first of which will explore jazz, through a collection of legendary jazz artists. The two companies will also collaborate on the development of new technologies to create future multimedia offerings.

“I’ve been looking forward my whole life to the time when my two great passions, science and music, converged,” said Hancock, who majored in both science and electrical engineering in college. “That’s what fascinates me about our alliance with Graphix Zone. We saw their Dylan and Prince CD-ROMs—they’re simply the best out there.”

Kaleida Labs, an independent, privately held firm, co-owned by Apple Computer Inc. and IBM Corp. will also participate in the CD-ROM series by developing additional ScriptX tools for the project. ScriptX is the first programming language created specifically for interactive multimedia.

The companies will also work with Santa Ana-based SRS Labs, a developer of leading edge audio technologies for use in consumer electronics, computer multimedia, automotive and professional sound industries.

Sony Music Goes Interactive With Full-Motion

MUSIC VIDEOS from leading recording artists are making their way to computer screens. Sony Music Entertainment rolled out Music Screeners, the first interactive music screensavers that combine full-motion video, full audio and music videos and games on a single 3.5-inch diskette.

An initial collection of 21 titles from 19 of Sony Music’s top artists introduced the new product line, with additional titles planned for release later this year.

Each Music Screener features six different screensaver options and two challenging games, utilizing a 30 to 40-second full-motion music video clip. Each Music Screener also comes with a “virtual carousel” function. Up to five titles can be rotated for a diverse interactive musical experience.

Initial artists named to the project include Michael Jackson, Jon B and Shawn Colvin. Others will be named in the near future.

NARAS & MusiCares To Honor Jim Conkling

The National Academy of Recording Arts & Sciences, in conjunction with its charitable foundation MusiCares, will hold a gala event to benefit the Alzheimer’s Association in honor of Jim Conkling, announced Michael Greene, NARAS president/CEO. Conkling was the first acting national chairman in NARAS’ formative years. The November 13 tribute will be held at the Beverly Hilton in Beverly Hills, CA.

During his time in the music industry, he was the founding president of Warner Bros. Records; president of Columbia Records; and 1st v.p. of A&R for Capitol Records. He started the Columbia Record Club (Columbia House) and helped form the Recording Industry Association of America (RIAA), serving as its founding president. He also helped establish Blackwood (BMI) and Hancock & Music Publishing (ASCAP).

Conkling is now suffering from Alzheimer’s Disease and is residing in a facility in Sacramento. Proceeds from the tribute will be donated in Conkling’s honor to The Alzheimer’s Association. The funds are designated to benefit the Association’s Home Care Assistance Program, Sutter Oaks Alzheimer’s Center and the Motion Picture and Television Fund’s Alzheimer’s facility.
Dexter Romweber started the evening out by saying that someone had stolen the playlist from the night before and they would just have to try and remember what was on it. This is, of course, a joke because no one knows what the next song is going to be until Dexter starts playing it, and sometimes even he doesn’t have a clue. Which makes his partner in crime, Crow, all the more impressive as he picks up the beat on the tune only seconds into it, and keeps it going through all the twists and turns his six-string bandmate can come up with. A repertoire of originals and classics kept all their songs sounding fresh. Their latest release, Sagam, can be found on the Norton label. A sure-fire way to get lost in the jungle.

SOFT BUT NOT SWEET: Brownies saw a preview for the CMJ Convention, when a number of indie rockers took over the stage on Labor Day. The Mountain Goats got things rolling up the hill as John Darnielle started out doing some songs without his partner Rachel. But whether the songs were done solo or as a team, they still caught hold of that funny and poignant essence of dealing in relationships and with “assistant assholes.” The Mountain Goats’ next record, Sweden, will be out October 2 on Shrimper.

Franklin Bruno runs in the same vein. When he’s not strumming along with his band Nothing Painted Blue, Mr. Bruno is writing incredibly catchy tunes, most of which revolve around the same theme of desire for another person who’s already enmeshed in a relationship. Sticky as the subject is, his wordplay doesn’t fall into smarminess. Instead, his clever lyrics keep both the heartache and the humor revolving around each other. His latest album out on the Washington, D.C.-based Simple Machines label is appropriately entitled Bedroom Community, which gives you two chances to listen when the blues coming knocking on your door.

Cash Box WEST COAST

By Steve Baltin

THE ROCK WORLD LOST a valued member of its history Wednesday, August 30 when former Velvet Underground rhythm guitarist Sterling Morrison died of cancer at the age of 53. Morrison, who lived and worked in Poughkeepsie, NY, had just celebrated his 53rd birthday the day before. Morrison, along with fellow Velvet’s Lou Reed, John Cale and Maureen Tucker revolutionized music at the end of the 60s, laying the groundwork for college music as it is known today.

Reed said of Morrison: “He was one of the most exciting minds of anyone I ever met. He was an incredible friend and an incredible musician. This is a great loss.”

Morrison appeared on Luna’s Bewitched album, released in 1993. That was the year he and the other original members of the band reunited for a European tour, the group’s first since the early ’70s. The reunion tour never reached the states, with rumored infighting being the most frequently cited reason, as well as the band’s belief that there wouldn’t be enough interest.

Unfortunately, they may have been right.

The Velvet’s first album, which features the famous banana cover art painted by Andy Warhol is consistently cited as one of the top 10 or 20 albums in rock history, but never reached the charts. However, with the September 26th release of a five-CD box set by A&M called Peel Slowly And See... fans may finally appreciate one of the half-dozen most important bands in rock history. Sadly, Morrison won’t be here to relish it. He is survived by his wife of 24 years and two children, as well as his parents and four brothers and sisters.

IN FURTHER SAD NEWS Skinny Puppy keyboardist Dwayne Goettel died on Wednesday, August 23 of an apparent heroin overdose. He was found dead at the home of his parents in Edmonton, Canada. Goettel, who was working on a new Skinny Puppy album for American recordings with bandmate cEvin Key in Canada, was 31.

While Skinny Puppy never made an impact on the mainstream, the group was consistently at the forefront of the industrial revolution. However, it was without vocalist Ogre who left the band months ago due to internal band problems. Nevertheless, he released the following statement: “I am completely devastated by the loss of Dwayne. The loneliness and separation that comes when faced with the unbearable realization of addiction can sometimes prove too much. I am truly sorry for Dwayne’s family, and hope he remembered as being extremely sensitive and a beautiful, gifted person/artist whose talent and offerings were cut short by drugs. He was the little known genius behind the curtain of Skinny Puppy.”

IN LIFE-AFFIRMING NEWS The Elton John AIDS Foundation is joining forces with AmFar as co-beneficiaries of the “Fourth Annual Real Radio 97.1 Rock Art Show,” to be held at The Directors Guild Of America Los Angeles Sept 21-24. KLSX will host a special VIP celebrity/media reception on Wednesday September 20, that John, among others, will attend. In addition, many of the other musicians who will have work on the exhibit are expected to attend. A fun favorite will surely be: “The Tribute To Jerry Garcia.” Featuring Garcia’s hand-signed artwork as well as a photo essay of Garcia. The DGA is located at 7920 Sunset Blvd. The exhibit will open from 9 a.m. to 9 p.m. all four days.

World Domination’s Stanford Prison Experiment escaped long enough to hold a free show at the Virgin Megastore in Costa Mesa, CA. The trio, which is there to celebrate the August 22 release of its second album, The Gato Hunch, played on the roof of the store, then stuck around to sign autographs. Over 160 people turned out to catch the L.A. group. Pictured [lr]: Bottom row: Virgin Megastore Manager Rich Zubrod; World Domination founder Dave Allen; SPE manager Denise Lusso; WD label manager Jason Fiber; WD Publicist Jean MacDonald; SPE vocalist Marro; Virgin Megastore music buyer Dennis Gawronski. Top row: SPE guitarist Mike Starkey; WD director of radio promotions Rosie Estrada; SPE drummer Davy Letter; WD marketing director Ilene Barge and SPE bassist Mark Fraser.
Defining Southeast Sound For The Nation

RIP-IT RECORDS has been tearin’ it up. It’s the little label that could. It’s the Horatio Alger story with a tan. It’s not necessarily new, though. Berry Gordy did it with Motown, and, while initially considered an R&B-centered label from the inner city of Detroit, Gordy told the world that he was making music for young America. He drew a blueprint for creating music industry empires and made history with that dictum. Russell Simmons has done a version of that to the nth degree, bringing a rebellious, colloquial art form born in New York City known as rap to multi-platinum, multi-million dollar status and mainstream existence.

Now, according to Louis “Rip” Bell, president of Rip-It, it’s his label’s turn to “make music that young America wants to hear. We want to dominate the marketplace with our music.” That music is the urgent, irresistible bass beat driven sound spawned in the Southeast (mainly in the humid climes of Florida) that Bell calls “Trunk Funk.”

Having been dubbed the top independent label after only two years of existence, the Orlando, FL-based Rip-It crew seems set to reach those goals. The intent is to continue moving the sound from underground cache to pop culture identity. Rip-It has already started to redefine the music’s place on the sonic map and, consequently, in the ledger books with major hits by the 69 Boyz (“Tootsee Roll,” “Kitty, Kitty” from the album 1999Quady) and their producer/collaborators 95 South, the duo that scored with the hit “Whoot, There It Is.”

The 69 Boyz

Aside from the industry plaudits showered upon Rip-It and its artists, it was evident that they had arrived beyond regional or genre recognition when the 69 Boyz were listed among the top 10 hip hop acts in a recent edition of conventionally conservative Ebony magazine. Another measure of the group’s success was the placement of the 69 Boyz’s track “Five 0, Five 0” on the music soundtrack to the box-office hit Bad Boys, starring Martin Lawrence and Will Smith.

Rip-It, however, is not content to cruise on its success or cubbyhole itself. According to Bell: “We’re positioning ourselves to become a full-service label, expand the artist roster to reflect a wider range of music and implement a plan allowing us to be involved in a number of different ventures.”

The label has already added veteran contemporary R&B act Club Nouveau led by Jay King to the roster and released the group’s single “Let It Go,” culled from the forthcoming Everything Is Black album. Rip-It is also developing female rapper 24K and 4-U, a self-contained group of singers and instrumentalists capable of serving up a variety of contemporary black music.

According to Bell and co-ort Barry DuFae, sr. vp of A&R/artist development for Rip-It, the path from small regional independent was done the old fashion way, by earning respect among a core audience and grooming the Rip-It acts to be complete entertainers.

“We had our acts performing in the community, at parks and picnics, roller rinks, small clubs, anywhere they could get exposure and develop themselves,” says Bell, who groomed himself for his career during a stint as the editor of music industry trade paper Jack The Rapper (named after his legendary grandfather Jack Gibson). “Barry and I realized we could accomplish two goals. One would be to create a buzz for the group and take the lead in exposing this unique music to a wider audience. Along the way, we knew we could sell some records.”

Even though at first it was almost literally from the trunk of cars. Once again, the old-fashioned way.

“We knew we had to get the attention of radio and retail with a grassroots campaign and create the demand at radio and retail,” Bell explains.

It worked.

DuFae, an industry veteran who partnered with Bell to create the Bar-Bell Entertainment Group, says that the label was being courted by major label distribution companies but that “the independent network was attractive to us because we believe that it is more immediately responsive to emerging trends, you can get product to the marketplace faster, than through a larger bureaucratic company.” The massive INDI/Alliance web won out, and even though that network of independent distributors serves as the market conduit for upwards of a 1,000 labels, Bell and DuFae nudged into a priority position in the pipeline by remaining aggressively hands on.

“We didn’t just press records, send them to the distributors and sit back and take orders,” Bell says. “It didn’t work like that.”

The Rip-It braintrust traveled to each of its distributors, including Malverne, Big State, CRD and others to meet and greet the people handling their product and making sure that everyone was on the same page when it came to getting product in stores as the groundswell that started in the Southeast continued to spread as 95 South and the 69 Boyz began to gain the attention of radio. Rip-It, which employs 16 people, keeps four regional promotion reps in the field to work with distributors to coordinate airplay breakthroughs with product placement.

It worked.

The 69 Boyz became a chart-topping fixture and “trunk funk” had become a legitimate bottom line item. The music was heard on television shows—from Northern Exposure to the Fresh Prince. And what would a sporting event be without hearing “Whoot, There It Is?”

“That original vision of us dominating the marketplace by giving people what they wanted to hear was evident by the response to the product we had already put out,” DuFae says.

Bell adds, “We plan to follow the same formula with the other artists on our roster—build a fan base and spread from a the strongest markets and work harder to gain a foothold with some of the ones that don’t come to the party out of the box.”

The Rip-It executives believe that the company’s track record has made the prospect of national out of the box exposure for Club Nouveau a realistic goal, and that radio and retail will be more willing to add the record and stock the product. “We believe we can get a wider range of radio formats to play our music and we want to sell our product at all levels of retail,” Bell says.

It doesn’t stop there, however. Rip-It, according to the industrious executives, is poised to expand into another label, wider music publishing ventures, TV/film projects and a merchandising company that will market funky street clothing known, as “Trunk Funk Gear.” Sounds familiar, eh? There is a script being prepared that would utilize the synergy of diverse music and images that will be completed before the end of the year and the company has been approached about various television projects.

Bell says, “We just want to give people what they want—and dominate the market.” There it is.

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### CASH BOX TOP 100 POP SINGLES

**SEPTEMBER 16, 1995**

**To Watch:**
- [GANGSTARR'S PARADISE (FROM "DANGEROUS MINDS")](https://www.amazon.com/Gang Starr-Paradise-Dangerous-Minds/dp/B0000C4M18)
- [YOU ARE NOT ALONE (RCA 9502)](https://www.amazon.com/You-Are-Not-Alone-RCA-9502/dp/B00003UE0Q)
- [KISS FROM A ROSE (FROM "BATMAN FOREVER")](https://www.amazon.com/Kiss-Rose-Batman-Forever/dp/B0000025J7)
- [I CAN LOVE YOU LIKE THAT](https://www.amazon.com/I-Can-Love-You-Like-That/dp/B0000025J7)

**High Debut:**
- [Take That](https://www.amazon.com/Back-That-Which/dp/B0000025J7)
- [Immature](https://www.amazon.com/Immature-100-Pop-Singles/dp/B0000025J7)

**ALL-ONE-4 1 17**

1. **GANGSTARR'S PARADISE (FROM "DANGEROUS MINDS")**
   - (WCA 55104)
   - Coolio Feat. L.V.
   - 3 5
2. **RUNNIN' (A&M 591 154)**
   - Janet Jackson
   - 9 2
3. **YOU ARE NOT ALONE (RCA 9502)**
   - Michael Jackson
   - 1 7
4. **KISS FROM A ROSE (FROM "BATMAN FOREVER")**
   - (ZTT/Gen-Warner Bros. 17996)
   - Seal
   - 2 12
5. **RUN-AROUND (A&M 9092)**
   - Blues Traveler
   - 5 26
6. **I CAN LOVE YOU LIKE THAT**
   - (Slick/Atlantic 67134)
   - All-4-One
   - 4 17

**ONLY WANNA BE WITH YOU**

7. **HE'S MINE**
   - (Outburst/RAL 17904)
   - MoKenStef
   - 8 14
8. **BOOMBASTIC/IN THE SUMMERTIME (Virgin 35416)**
   - Shaggy
   - 7 16
9. **I GOT 5 ON IT (Yab Yun/No Flye 38474)**
   - Luniz
   - 10 14
10. **COLORS OF THE WIND (FROM "POCAHONTAS")**
    - (Hollywood 64001)
    - Vanessa Williams
    - 11 13

**PLAYER'S ANTHEM**

11. **(Big Beat/Atlantic 95149)**
    - Junior M.A.F.I.A.
    - 12 9
12. **WATERFALLS (LaFace/RCA 24188)**
    - TLC
    - 14 16
13. **DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)**
    - (Rowdy/Arista 5041)
    - Monica
    - 16 20
14. **DECEMBER (Atlantic 57157)**
    - Collective Soul
    - 15 21
15. **1ST OF THE MONTH (Ruthless 6331)**
    - Bone Thugs N' Harmony
    - 17 4
16. **YOU USED TO LOVE ME (Bad Boy/Arista 79005)**
    - Faith
    - 18 13
17. **I'LL A LA ME DOWN (Columbia 77801)**
    - Sophie B. Hawkins
    - 22 10
18. **SUGAR HILL (EMI 58407)**
    - Az
    - 20 8
19. **ROLL TO ME (A&M 1114)**
    - Del Amitri
    - 23 11
20. **SOMETHING '4 DA HONEYZ**
    - (PMR/RAL/Def Jam 9602)
    - Montell Jordan
    - 21 7
21. **CARNIVAL**
    - (Elektra 64413)
    - Natalie Merchant
    - 24 6

**ONE MORE CHANCE/STAY WITH ME**

22. **BAD BOY/Arista 70032)**
    - The Notorious B.I.G.
    - 13 13
23. **BROWN SUGAR (EMI 58308)**
    - D'Angelo
    - 19 9
24. **TIL YOU DO ME RIGHT (Virgin 35494)**
    - After 7
    - 28 10
25. **CAN'T CRY ANYMORE (A&M 20039)**
    - Sheryl Crow
    - 26 10
26. **I'LL BE WITH U**
    - (Turk-Earl 70903)
    - Take That
    - 35 5
27. **WATER RUNS DRY (Motown 800 358)**
    - Boyz II Men
    - 31 22
28. **SOMETHING TO LOVE (500 Music 77695)**
    - Jon B. Feat. Babyface
    - 30 22
29. **EVERY LITTLE THING I DO (Uptown/MCA 55032)**
    - Soul For Real
    - 32 20
30. **SHY GUY**
    - (Wack Group 77878)
    - Dina King
    - 34 27
31. **COME & GET YOUR LOVE**
    - (Arista 12508)
    - Real McCoy
    - 33 16
32. **I WANNA BE WITH U**
    - (Car-Edel 70903)
    - Fun Factory
    - 40 8
33. **LET HER CRY (Atlantic 67231)**
    - Hootie & The Blowfish
    - 38 25
34. **TELL ME**
    - (EPIC 77961)
    - Groove Theory
    - 45 4
35. **TOTAL ECLIPSE OF THE HEART**
    - (Columbia 95530)
    - Nicki French
    - 36 24
36. **DO YOU REALLY LOVE A WOMAN?**
    - (A&M 1028)
    - Bryan Adams
    - 39 22
REVIEWS by Steve Ballin

**HEART:** The Road Home (Capitol 30489)
Through their over two-decade long career the members of Heart have been a fixture on AOR and classic rock stations, with the occasional cross over into pop, like "All I Wanna Do Is Make Love To You." However, one thing they have not been is taken seriously. Despite all their commercial success, the Wilson sisters have been scooped at for the most part by critics and so-called experts. The Road Home is a record clearly intended to increase Heart's stock in the rock history books. Produced and arranged by Led Zeppelin's John Paul Jones, this 15-track live collection finds acoustic versions, complete with string arrangements provided by the Seattle Symphony Orchestra, of some of their biggest hits, including the lovely "Dog And Butterfly" and "Dreamboat Annie." The song-listing, which includes "Barracuda" and "Crazy On You," among others proves Heart have the right to release a greatest hits package. Whatever your opinion of Heart you've gotta give them points for longevity.

**SOUTHERN CULTURE ON THE SKIDS:** Dirt Track Date (DGC 24821)
Southern Culture on The Skids, or SCOTS, as they are known by friends, has been making its blend of Southern-fried rock for a decade since forming at U.N.C.-Chapel Hill in 1985. After ten years of regional success bordering on fanaticism, the trio has made its way up to major label status and a run at the national. The group's 14-song debut for DGC features an exhilarating blend of roots rock and surf music that makes for a rip-roaring, shit-kickingin', "yea-hah!" blast. On "Make Mayan A Hawaiian" or the infamous "Fried Chicken And Gasoline," SCOTS shows what would've happened if Mojo Nixon and Lynyrd Skynyrd had bred offspring.

**JANE SIBBERRY:** Maria (Reprise 45915-2)
Siberry's "It Can't Rain All The Time," was one of the hidden gems on last year's multi-platinum Crow soundtrack. A stunningly melancholy and beautifully number that gave fans a chance to see why they call her "The Great White Hope," among others, has worked to win with Siberry. The Canadian's seventh album reinforces her reputation as one of the most ambitious performers currently on the scene. It is essentially two albums in one, with the first part being tracks one through nine, while part two comes, following a two-minute space, in the form of the 20-minute plus "Oh My My," "On "See The Child" or during the portion of "Oh My My" where she does "Puff The Magic Dragon," one can get a sense of where Siberry was going. And she almost succeeds in creating a modern musical equivalent of William Blake's Songs Of Innocence. Though she falls just short, the work doesn't diminish the lively jazz stylings of "Honey Bee" or the soothing Spanish sounds of the album's title track. Siberry hasn't quite reached the greatness she is capable of or striving for, but she deserves recognition for trying and she continues to make enthralling records en route to her inevitable masterpiece.

**BOY GEORGE:** Cheapness And Beauty (Virgin 40492)
Boy George is one of the most colorful and fascinating personalities to come out of music in the past 15 years. He's also tremendously talented, an asset that's been overshadowed by his androgynous dress, drug problems and perennial outspokenness. Hopefully, he's subjugated those problems on this shockingly strong album, which channels his forwardness into some very hard-hitting and honest lyrics. The result is his best work to date, including his numerous chart successes with Culture Club. The more upbeat rock tracks will capture the most attention, but the songs that make the album so strong are the ballads: "If I Could Fly," "Unfinished Business" and "I'll Adore." The latter two, which close the album, are a stunning one-two combination that finds George attacking real subjects with angry and moving candor. In "I'll Adore" George's vocals hover in a whispered tone as he mourns the death of a friend from AIDS. If it doesn't move you, you're not alive. Who'd've thought it 10 years ago, but the more mature Boy George may become a star all over again.

**HEATHER NOVA:** Oyster (WORK/BIG Cat 67113)
If this album doesn't make Heather Nova a star, I will publicly apologize in print to every artist I've ever given a bad review to or made fun of. Having already opened for Pearl Jam and Neil Young and established herself as a budding star in Europe, there's no way Nova won't quickly follow suit stateside. She is the complete package. On "Maybe An Angel" and "Truth And Bone," she showcases a sensual, grab-the-listeners-by-the-throat feel that easily rivals Alans Morrisette. As if that wasn't enough, Nova successfully tackles pop on "Blue Black" and "Verona." The thread throughout the 12-song disc is Nova's alternately riveting and reassuring vocals and some painfully truthful lyrics. In "Island" Nova sings, "There are parts of me he'll never know, my wild horses and my river beds, and in my throat voice he'll never hear." With Oyster Nova makes a splashy debut that shows a breathtaking new talent ready to assert herself as a force in the music world.

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**PICTURE OF THE WEEK**

The Road Home cover art for Heart's album.
REVIEWS

By Gil L. Robertson IV

Although summer's over, it doesn't mean the party is as this disc proclaims with a collection of contemporary hip-hop/rap styles it explores the various musical trends that have accompanied the rap/hip-hop scene. It's all here from Florida has booty music, hard-edged gangsta rap, beat rap, and commercial varieties. As an introduction package for the rap novice or treasure trove for the rap connoisseur, this record is a winning collection. Even though Hip-Hop changes it doesn't mean you can't get your groove on. Standout tracks: "Tootsee Roll," "Outta Here," "Passin' Me By," and "Who Got Da Props?"

SOLO: Solo (Perspective 9917) Producers: Jimmy Jam and Terry Lewis

Perspective has a big hit on its hands with this debut release. Throughout the disc—from the song selection, music arrangements and vocal execution—everything is correct. Solo offers a great example of how to blend elements of old and new school soul into a package that's absorbing and entertaining. Urban radio has no excuse not to claim this group as its own. And they'd better do it quick, before mainstream formats are changed by Solo's mastery of the art of soul. Standout tracks: "What A Wonderful World," "It's Such A Shame," "Under The Boardwalk," and "A Change Is Gonna Come."

PICK OF THE WEEK

REGINA BELLE: Reachin' Back (Atlantic 66813) Producers:

After a long hiatus Belle is back in fine form with a fabulous collection of smooth, Philly Soul classics. Throughout this record Belle and her producers very wisely create a musical environment that is their own. Although the songs try true to their original renderings and merit, they also resonate with Belle's vocal style and execution, giving the material selected a flavor today's audiences will find accessible. Selected urban, pop and A.C. radio will love this project which, though called Reachin' Back, in fact moves both artist and her audience forward in the ever-evolving world of contemporary soul. Standout tracks: "You Make Me Feel Brand New," "Love T.K.O.," "Just Don't Want To Be Lonely," and "You Are Everything."
THE RHYTHM

On the boards with Joi—EM (Epic) recording artist Joi (f), all smiles as she gets to minin' her new album. Assisting Joi are producer Dallas Austin (r) and Fishbone (l), Fishbone's rhythm section. The new project, the follow-up to her 1994 critically acclaimed debut album The Pendulum Vibe, is being produced by Dallas Austin and features Fishbone.

INNER CITY BLUES: THE MUSIC OF MARVIN GAYE will receive its premiere October 14th at the New Community Theatre. A look at the upcoming production, which celebrates the music of an influential figure in Motown Records. Reviewing all the stops for it, the collection features many of Gaye's most classic tracks re-recorded by an all star line-up that includes Stevie Wonder, Boyz II Men, Madonna with Massive Attack, Bono, Lisa Stansfield, D'Angelo, Sound of Blackness, Speech and Neneh Cherry. In addition to its New York unveiling, Motown is highlighting the release with a 90-minute special to be aired on MTV. Along with the artists' performances, the special will feature insights from Marvin's family, friends and business associates.

MARIAN CAREY RETURNS with a long awaited new album entitled Daydream, due in stores October 3. Featuring the single "Fantasy," which was produced by Carey and Dave Hall and including an inspired sample of the Tom Tom Club classic "Genius of Love," the album is comprised of material largely written and produced or co-produced by the talented song stylist, who, to date, has sold over 60 million records worldwide. Collaborating with Carey on the project is an impressive list of heavyweight producers, including Jermaine Dupri, Walter Afanasieff, and Babyface. DIS N' DAT: Jazz great Louis Armstrong is the first artist featured on a 10-design commemorative stamp series issued by the United States Postal Service. Unveiled September 1 at Louis Armstrong Park in New Orleans, LA, the Armstrong stamp opens the Postal Services Jazz series which also featuresflip Paton, John Coltrane, Erroll Garner, Coleman Hawkins, James P. Johnson, Charles Mingus, Thelonious Monk, Jelly Roll Morton and Charles Parker. The entire series will be dedicated in Los Angeles... Lightyear Entertainment's People soundtrack album features the work of a stellar list of recording artists including Peabo Bryson, Lea Salonga, Heavy D, Al Jarreau, Chaka Khan, Dave Koz, Ivan Lins, Lebo M, Brenda Russell, Sounds of Blackness and Vanessa Williams. The album was inspired by the picture book by award-winning author/illustrator Billy Dee Williams at the Monterey Jazz Festival, September 16th, and will be available nationwide September 18th. Henry Juszkiewicz, Chairman/CEO of Gibson Guitar, announced details of their 70th birthday celebration for legendary guitarist B.B. King. Gibson, the manufacturer of King's trademark guitar "Lucille," is hosting a birthday bash for fellow artists, the media, and well wishes from the Nashville music community. 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Top executives of MCA Records recently joined a host of celebrities and entertainment industry veterans to celebrate the #1 success of MCA's Dangerous Minds soundtrack. The party featured live performances by three of the the soundtrack's stars: Coolio, Rappin' 4-Tay and Immature, and was attended by dozens of big-name entertainers, including Ice-T, Carl Martin, singer Monica, and MTV's Bill Bellamy. Pictured are (l-r): Jonathan Coffey, son and field marketing sr. v.p.; Kathy Nelson, sr. v.p./GM, MCA Soundtracks; rapper Coolio; Richard Palmese, president, MCA Records; and A.D. Washington, sr. v.p. sales and marketing, black music collective, MCA Records.

THE 3RD ANNUAL "How Can I Be Down" conference will be held October 5-8 in South Beach, Miami, Florida. Designed to educate young people on how to enter and excel in the recording business, the conference will feature a variety of panel discussions touching on Entertainment Law, Tour & Concert Promotion, Publishing, Urban Radio, Management, Reggae & Dancehall, Getting A Distribution Deal, Building A Strong Foundation In The Music Business and Young Hot Shots of the music business. Founded by Peter Thomas, the conference targets college students seeking a career in the many vocations available in the music business. Sony, WEA, PolyGram, EMI, BMG and MCA will all participate, and key insiders like Ron Sweeney, Bruce Jackson, Marc Cheatham, Angelic Miles, Derrick Jackson and Charles Feldman will sit on the panels.

THE REGGAE MOVIE, a concert film featuring the world's premiere reggae recording acts, opens through an exclusive United Artist Theatre circuit and Trimedia release September 15. The spirit of The Reggae Movie captures the soul of reggae music, from smooth ballads to jama'nn' dance tunes. The film immerses the audience into the steady rhythms and driving backbeat of the music and was shot at various live venues around the world including Japan, United States, Australia and Jamaica. Reggae acts featured in the film include: Dean Fraser, Shaggy and Rayvon, Buju Banton and Wayne Wonder, Luciano, Garnett Silk, Inner Circle, Steel Pulse, Shinehead, Mystic Revealers, Burning Spear, Beres Hammond, Carlene David, Freddy McGregor, Ziggy Marley and the Melody Makers, Chaka Demis and Players, Dennis Brown, Apache Indian, Yani Bolo, Maxi Priest and a special guest appearance by Sandra Bernhard. The music supervisor of the film is Stephen Stewart; executive producers are Louis Rosenbaum and Mark Sheehaiveits; producers, Randy Rovins, who also directed, and Ricardo Chin.

Background/Live Records' R&B singing sensation R. Kelly, gears up for the release of his third album. Kelly was on-site in Waukegan, IL filming a commercial spot to run on BET, The Box and MTV. Kelly, whose debut album, Born Into The 90's and sophomore disc, 12 Play, received platinum and triple platinum status, respectively, will release his tentative self-titled album in November. Pictured (l-r) Front row: Rodney Simms, security; Dan Wells, assistant director; Blackie, Kelly's assistant; Barry Hankerson, manager. Second row: Paul Annessen, director; Nick Gamma, art director, Jive; Janet Kleinbaun, sr. dir of artistic development, Jive; Kelly, Jim Doyle, exec. producer, H-Gun Lab; Wayne Williams, senior A&R director, Jive. Top left: Dementrius Smith.

Top 25 Rap Singles
By Gil L. Robertson IV

1. Gangsta's Paradise (MCA 55194) Coolio Featuring L.V. 2 4
2. I Got 5 On It (No C Taybe 38474) Luniz 2 14
3. Player's Anthem (Ukendes/Big Beat/AG 65760) Junior M.A.F.I.A. 4 8
4. How High (Def Jam/RL/Island 9025) Redman/Method Man 6 3
5. 1st Day Of The Month (Ruthless/Relativity 6331) Bone Thugs-N-Harmony 5 3
6. BOOMBASTIC (Virgin 16462) Shaggy 3 8
7. One More Chance (Bad Boy/Arista 70032) The Notorious B.I.G. 8 13
8. Sugar Hill (EMI 58407) Az 7 9
9. I Wish (Sire/Scott Bros. 78033) Skee-Lo 10 12
10. Feel Me Flow (Tommy Boy 7662) Naughty By Nature 9 14

11. 1,2 Pass It (Arista Street/Arista 1-2846) The D&P Project Feat. All Stars 22 2
12. Poe Life (Priority 53180) Mack 10 13 15
13. Summer Time In The L.B.C. (G Funk/RL/Island 9363) The Dove Shack 15 10
14. Sprinkle ME (Sick Wav/Jive 42398) E-40 (Featuring Suga T) 12 12
15. So Many Tears (Interscope/AG 69145) 2Pac 11 11
16. Glaciers Of Ice/Criminology (Loud/RCA 6374) Raekwon 14 8
17. I'll Be There For You/You're All I Need To Get By (Def Jam/RL/Island 1879) Method Man/M.J. Blige 18 19
18. MC's Act Like They Don't Know (Jive 4319) KRS-One 25 14
21. What You Wanna Do? (Lunch Mob 20014) Kausion 16 6
22. MVP (Columbia 77940) Big L 19 7
23. Sultry Funk (Giant/Warner Bros. 17791) M.C. Hammer 24 17
24. Round & Round (G Funk/RL/Island 9365) The Twinz 20 7
25. All Glocks Down (Pendulum/EMI 53867) Heather B. 25 12

Rap Single Reviews
By Gil L. Robertson IV

Jammin': "Comin' Off" (Street Beat 002)
High energy track with bouncy, good flavored lyrics should garner this group plenty of attention from urban radio. The music presented has psychedelic overtones which provides an added bonus that's great for dancing.

RBX: "A.W.O.L." (Premeidated 7709)
The lead rapper here has a winning vocal execution that should appeal to rap formats. However, the music is flat and has little personality to offer those who like their rap backed by a music track that is danceable.

Kool G Rap: "It's A Shame" (Cold Chillin'/Epic 7305)
With the exception of the easy, slow groove, music and background tracks, nothing else worthwhile is to be found on this single. The rapping here is flat and the song suffers from lack of direction and focus.
EMI recording artist Najee (center) has been feeling his way around the studio with some heavyweights while recording his upcoming album Songs In The Key Of Life (sound familiar?). The saxophonist had some strong support and encouragement from venerable veterans bassist producer Stanley Clarke (left), and keyboard wizard and project producer George Duke. Najee's interpretation of Stevie Wonder's '70s classic double album is set for release this fall.

No half-baked notion. Culver City, CA-based venue, The Jazz Bakery, has hosted a wide stylistic and generational array of jazz artists and is becoming a widely-respected showcase. (Top photo): New Blue Note recording artist Kurt Elling (left), drew an appreciative audience to the venue recently when he performed selections from his album Close Your Eyes. Pictured with him are (l-r): Jazz singer Ruth Price, who is also proprietor of The Jazz Bakery; and TV personality/jazz pianist Steve Allen. (Bottom photo): Arranger/composer Bill Holman recently performed to a sold-out crowd at the venue. His new JVC Music release, A View From The Side, his first recording as a leader in seven years, was the substance of his material. Pictured at a reception on the night of the show are (l-r): Composer/arranger Johnny Mandel; Holman; the legendary Artie Shaw; Bob Florence; and KLM-FM's Ken Poston.


This double album set provides some solid swing, moody ballads, angular experiments and, throughout, some stylish and intelligent playing. Quartet leader Redman continues to demonstrate he's not afraid to step on the toes of tradition while paying homage to the foundations of this music. Recorded on a two track analog machine, the sonic dimensions of the album sometimes leave the listener wanting. Yet, there is a warmth that transcends earings for more high-tech presentation. Not quite that scratchy vinyl disc, but an approximation of its character. Joined by able pianist Peter Martin, responsive bassist Christopher Thomas and technical, yet intuitive, drummer Brian Blade, Redman travels a texturally and rhythmically diverse song list that includes peaks into several eras of jazz as interpreted by younger ears. What is remarkable is that there are few covers here. The most engaging being: "My One And Only Love," "St. Thomas." Redman-paced tracks that stand out include the swinging "Jig-A-Jag," the rhythmically shifting "Count Me Out," the elegant and formal "Second Snow,"" the engaging, up tempo "Herbs and Roots," and the bluesy "Neverend."
Live Reviews

Manhattan Transfer Lights The Night

By M.R. Martinez

GREEK THEATRE, LOS ANGELES, CA—It was like a late summer’s night dream—a clear, cool night, a starry sky, beautiful people sipping their favorite beverages and chatting congenially while waiting for the festivities to commence. And when the vocal quartet The Manhattan Transfer hit the stage, it did get festive.

This group performed with as much relish and enthusiasm as they first displayed nearly two decades ago. But they were like a finely-tuned precision instrument, vox humana personified. Whether they performed jazz standards, R&B classics or pop fluff, they made each song an adventure in soaring harmonies.

Backed by a tasteful sextet, the group’s stage show was a study in minimalist staging for maximum effect, complete with a state of camp humor and lots of music.

The Manhattan Transfer members—Tim Hauser, Janis Siegel, Cheryl Bentyne and Alan Paul—as soloists exhibited separate strengths. Whether it was Hauser leading a campy version of “Killer Joe,” Siegel belting a soulful version of “Mystery,” Bentyne gliding through Smokey Robinson’s “La La Means I Love You,” or Paul hoppin’ through the soothing R&B classic “Groovin’,” there was a high level of delivery.

One of the highlights of the evening was The Manhattan Transfer’s rendition of “Body & Soul,” a version that hails from saxophonist Coleman Hawkins’ lyrical presentation, and borrows some lyrics from Eddie Jefferson. The harmony and interaction was a testament to the respect each singer has for the other.

The high-water mark for the group’s improvisational vocalise on this evening came during the song “Jeannie,” where each member did some scat singing, taking on various tonal hues and becoming instruments as much as vocalists.

Of course, no Manhattan Transfer show would truly end until they performed “Birdland,” which was nearly anti-climactic on a night when the quartet’s show was a treasure chest of gems.

The inimitable Leon Redbone opened the evening with a show that was a blend of high camp, Dixieland, folk and R&B roots music and some tasty playing on the side. When Redbone and his accompaniment of clarinet, trumpet, banjo, tuba and pianist performed “Ain’t Misbehavin’,” it would have made Redbone’s idol, Don Ho, smile.

TV Review

HBO’s TV Concert For The Rock & Roll Hall Of Fame

By Steve Balin

WITH THE EXCEPTION OF LIVE AID no single day concert ever really lives up to its hype. Thus, it’s understandable that despite the promise of performances from inducted Hall of Famers Chuck Berry, Jerry Lee Lewis, Martha & The Vandellas, Little Richard, Al Green, John Fogerty, Robbie Robertson and Aretha Franklin, as well as potential future inductees, John Mellencamp, The Pretenders, Heart, Natalie Merchant and Melissa Etheridge, there was some skepticism about the Concert For The Opening of The Rock & Roll Hall of Fame as a concert. There was little doubt the show, which was televised September 2 on HBO would live up to its promise as a media event, but musical quality...

The show, scheduled to run for five hours, ended up running for nearly seven, ending well after two in the morning. Like any concert of this length there were hits and misses, some lackluster performances, oddities and lags. But there were also some great moments, most of which came courtesy of a guaranteed future Hall of Famers, Bruce Springsteen.

Saturday night’s concert showed once again why Springsteen is the last bridge between rock and roll as it was thought of in its early stages and rock as it fades into the sunset. No, this isn’t another rock is dead article, but the rock that Chuck Berry pioneered has become a victim of the telephone game. Today’s young rock stars, most of whom were absent, with the exception of Sheryl Crow, Melissa Etheridge and Natalie Merchant and the Gin Blossoms, who were the only representatives of alternative music, have had their experience dulled through so many different eras and subsidiaries of rock that the original form has become lost and the ‘60s and ‘70s acts, such as the Byrds and Cheap Trick, that grew up on Elvis and Buddy Holly are now the only link between the ‘50s and the ‘90s.

Springsteen, whose first album came out in 1972, remains a number one selling artist in 1995, and provided the show with its biggest name power by reuniting with the E Street Band for the first time since 1988. However, he stepped to the sidelines willingly when playing with his idols, Jerry Lee, Chuck Berry and Bob Dylan, who he also introduced. Springsteen and Berry opened the show before the credit roll with “Johnny B. Goode,” a song forty years old that still sums up the essence of rock and roll better than any other single number. Seven hours later, Berry duck-walked across the stage during “Rock & Roll Music” with Springsteen and Melissa Etheridge, strumming their guitars behind him.

In between were a series of dream duets, like John Mellencamp with Martha Reeves, Reeves being backed up on “Dancing In The Streets” by Jackson Browne, Sheryl Crow and Chrissie Hynde, Crow joining the Allman Brothers Band for “Midnight Rider” and Springsteen and Dylan dueting on a stunning version of “Forever Young.”

Interspersed throughout were clips from the various induction ceremonies, as well as archival performances that on occasion made one wonder why they didn’t just air those shows. Led Zeppelin playing with Neil Young, Cream reuniting, Springsteen and Axl Rose doing “Come Together,” Counting Crows covering Van Morrison, etc.

Still, despite the occasional misses, the absence of the Stones, any of the Beatles or the Who, to see Chuck Berry on national TV one more time, Bob Dylan sounding better than he has in ages, James Brown bringing the house down with a medley of his hits and many of the next generation of Hall of Famers there for their heroes with no egos involved made for a special night that showed the harmony of rock and roll is not dead yet.

Spearhead: Modern Day Blues

By Frank Higginsbola

HOUSE OF BLUES, WEST HOLLYWOOD, CA—With an album nearly a year old, Capitol recording act Spearhead demonstrated it can still draw a lively crowd, which is what showed up for the band’s performance here. While the opening act, RCA Records’ band Brooklyn Funk Essentials, primed the voracious audience, the night clearly belonged to the Michael Franti-fronted Spearhead. The band’s 1994 album Home was one of the most overlooked and eclectic hip-hop albums of last year.

(Continued on page 21)
Recanting the "plot" is as condescending as having to watch it. There is none, except for some lame story line that doesn't show up until a third of the way through about a racist southern cop, played by Chris Penn, who attempts to feel up Miss Vida (Patrick Swayze). When he puts his hand up "her" dress he is greeted by a surprise, then a right cross. Fearing they've killed him, Vida, Noexema (Wesley Snipes) and Chi Chi Rodriguez (John Leguizamo) hop back into their Cadillacs and resume their road trip from N.Y. to L.A.

Of course, the officer, Sheriff Dollard (to give you an idea of the low level of humor, a running gag is that his badge is misprinted with the name Dullard), is not dead. When he is resuscitated by three state officers, they attack his masculinity for being beaten up by a woman. Humiliated, Dollard goes on a crusade to find the three drag queens, going so far as to set up a roadblock and writing a list of "places homos go." Penn is as tired and two-dimensional as every other flat-as-a-board character in this wretched film. Even the normally exceptional Stockard Channing can't rise above cliche-doujin as an abused housewife who gets the spirit to escape her chains through her friendship with Vida. Though everyone except Swayze is given equally bad lines like, "What in the gay hell," nobody comes off worse than Leguizamo, who spends the whole movie doing a Rosie Perez imitation. The real Perez can be hard enough to take, but a hopped-up cartoon version is enough to send postal workers out into the street with machine guns blazing. Snipes is almost as bad for the first half of the movie, playing his role with absurd flamboyance, though he settles down somewhat in the second half, thanks to his character's friendship with an old mute woman who, surprise! surprise!, speaks to him. Only Swayze comes off unsubtly, and he actually gives the film its only asset with a strong performance. Given the most fleshed-out character, he plays with just the right mix of brassiness and reserve.

However, none of the actors should be held accountable. The people who need their heads on the collective chopping block for this one are the powers behind the scenes, from the studio heads who okayed this rip-off of Priscilla, Queen Of The Desert to first-time screenwriter Douglas Carter Beane. Everyone involved glossed over the fact it was a horrible script, figuring the novelty of seeing Swayze, Snipes and Leguizamo in drag would make people forget the script was predictable, unfunny and not fleshed out. Wrong. If this movie becomes a hit, filmgoers are sentencing themselves to more of this drek.

Beeban Kidron directed, G. Mac Brown produced while Bruce Cohen served as Executive Producer on the Amblin Entertainment/Universal release.

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**Top 15 Weekly Film Grosses**

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<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
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<td>1. Mortal Kombat</td>
<td>New Line</td>
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<td>2,630</td>
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<td>Columbia</td>
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<td>5. A Walk In The Clouds</td>
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<td>6. Babe</td>
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<tr>
<td>8. The Usual Suspects</td>
<td>Gramercy</td>
<td>3</td>
<td>596</td>
<td>$3,727,472</td>
<td>$3,376</td>
<td>$5,701,133</td>
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<tr>
<td>9. Waterworld</td>
<td>Universal</td>
<td>6</td>
<td>1,820</td>
<td>$3,476,230</td>
<td>$1,910</td>
<td>$81,255,765</td>
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<tr>
<td>10. Apollo 13</td>
<td>Universal</td>
<td>10</td>
<td>1,330</td>
<td>$3,059,015</td>
<td>$2,300</td>
<td>$162,033,305</td>
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<tr>
<td>11. Lord Of Illusions</td>
<td>MGM/UA</td>
<td>2</td>
<td>1,533</td>
<td>$3,003,427</td>
<td>$1,959</td>
<td>$9,690,281</td>
</tr>
<tr>
<td>12. The Net</td>
<td>Columbia</td>
<td>36</td>
<td>1,230</td>
<td>$2,308,365</td>
<td>$1,877</td>
<td>$45,311,224</td>
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<tr>
<td>13. The Amazing Panda</td>
<td>Warner Bros.</td>
<td>2</td>
<td>1,692</td>
<td>$1,816,278</td>
<td>$1,073</td>
<td>$5,396,947</td>
</tr>
<tr>
<td>14. The Brothers McMillen</td>
<td>20th Century Fox</td>
<td>4</td>
<td>304</td>
<td>$1,656,715</td>
<td>$5,450</td>
<td>$4,656,096</td>
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<tr>
<td>15. Beyond Rangoon</td>
<td>Columbia</td>
<td>2</td>
<td>802</td>
<td>$1,560,316</td>
<td>$1,946</td>
<td>$4,351,248</td>
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</table>

Domestic box-office, which includes USA and Canada for the weekend of September 1-4, totaled $64,162,683, breaking down to a $2,865 per-screen average off a total of 22,388 screens, thus giving a combined total of $582,709,370. (Courtesy Entertainment Data, Inc.)
Book Reviews

By John Goff

**Bette: An Intimate Biography of Bette Midler**

By George Mair (Birch Lane Press; Carol Publishing Group $22.50)

BETTE MIDLER’S DONE IT ALL, and author George Mair dutifully chronicles it in this bio of the performer; her youth, spent in Hawaii, the inner knowledge of the destiny for herself and her ultimate achievement of that destiny as a top-of-the-heap success in everything entertainment-wise she’s attempted.

Mair’s done a good deal of research and managed a well-balanced portrait of Midler. ‘Well-balanced’ in that, the reader never has the feeling the author is white-washing as a fan or that he’s out to do a hatchet job on his subject. Midler herself didn’t participate in the writing of this and some of those interviewed have asked for and received anonymity. Through it all Mair maintains an objectivity that’s admirable in these days and times of many authors’ slash-and-burn approach to their subjects. He seems to genuinely admire Midler and her talents but never puts her on a pedestal or allows his admiration to influence his work. He treats her as a human being who’s been lucky enough to rise above ordinary status.

Midler has pictured her growing up years in Hawaii as less than wonderful but Mair’s portrait, through the words of people who knew her back then, tends to suggest Midler looks through the glass darkly for the purpose of making good copy. It actually seemed to be pretty normal. Taking into account that someone with an ultimate destiny as Midler, in the “arts,” is naturally prone to overdramatizing everything that occurs, had to have been deeply affected by the actions of a “bellowing” father, one who’s approval she sought and one who never gave it. But at the same time, that seems to have spurred her on to not only achieve, but overachieve in everything. The fact that her father was the way he was toward her colored her entire life, up to and beyond his death.

Mair goes beyond the glamour and the glitz but doesn’t offer great psychological insights or delve into territory he doesn’t pretend to know about, but he does know about painting a cohesive portrait with words, enough so that you feel there’s substance and you understand the subject without feeling you’ve been ripped off. A satisfying and interesting read.

**Great South Land: The Moods of Australia**

AUSTRALIA, THE GREAT DOWN UNDER, the Great South Land is a rugged land of many sights, much life and countless “moods,” as wonderfully captured by filmmaker David Hannan. The topography of the continent is as varied as any place on earth, ranging from deserts, glittering quartz sand dunes, wetlands, crocodile and snake infested outback, also populated with the national “cutie” symbols the Koala bear and Kangaroo, and undersea life. Here, in this excellent 53-minute video produced by Hannan and Neil O’Hare for Coral Sea Imagery and Sunburnt Pictures for a Small World Music Inc. video release, viewers can easily see and experience the feeling of the poetry of life on land, in air and undersea that swirls around the land. Hannan’s photography is sweeping and compelling in its exploration. Nowhere is it better than under water, joining in play with a family of sea lions and moving with the shifting currents, waving kelp and coral and darting fish. Combined with the moody and well selected music—no narration or human intrusion is contained with the exception of a few quick glimpses of a helicopter shadow during some aerial footage—from Reconciliation’s Two Stories In One, Alan Dargin’s Bloodwood, Michael Atherton’s Windshift and Tania Rose’s Coral Sea Dreaming it is not only an enjoyable trip but a peaceful one. (Small World Music, Inc.)

**Total Exposure: The Movie Buff’s Guide to Celebrity Nude Scenes**

By Jami Bernard (A Citadel Press Book, Carol Publishing Group, $17.95)

IF YOU TAKE YOUR FILM NUDEITY SERIOUSLY, have a frame advance on your VCR and lots and lots of time to sit in front of it and go through the films Jami Bernard’s Total Exposure lists, this is the book for you.

If you’re looking for some spicy outtakes, stills from them, don’t bother. This is, quite literally, a Guide to where you can find glimpses of your favorite stars’ flesh. And if you’re any kind of movie buff at all, it’s doubtful any of the names included here will raise an eyebrow.

Bernard, film critic for the New York Daily News, breezes through the recognizable names: Kim Basinger, Jennifer Beals, Mickey Rourke, Ellen Barkin, Sylvester Stallone, Bruce Willis, Demi Moore, Michael Douglas—actually, pretty much anyone who’s made a movie which grossed over $3 million dollars and has ever gotten a fan letter and dropped their skivvies. Besides those who have kept their skin exposure to a minimum, there are those who’ve traded in it, it goes without saying. At any rate, if I didn’t list your favorite, don’t worry, I’m sure they’re here.

Bernard divides the book into chapters with mutilating titles such as: Bare Essentials: Nude Scenes That Helped Define a Career; Naked Ambition: Stars Who Disrobed At The Drop Of A Hat, or Whatever; and Regrets Only. Stars Who Should Have Kept Their Clothes On. Each chapter focuses on subjects who fit, either tightly or loosely, depending on your particular like or dislike of that celeb, and then a thumbnail bio, description of the scene, or scenes, in the spotlight and a filmography with year of release.

She writes in an accepted, non-threatening and non-questioning, breezy PR-style which is quick reading, sometime entertaining, immediately forgettable, but it’ll fit neatly on the coffee table in the shadow of Madonna’s metal-bound—what was the name of that?—and, yes, she’s here.

**VIDE REVIEW**

By John Goff

SEPTEMBER LOOKS SWEET Buena Vista Home Video. Quentin Tarantino’s Academy Award-winning screenplay, $107 million boffice hit *Pulp Fiction*, has become video’s largest prebooking title ever with a total of 715,000 units already set. And that represents U.S. orders only, set to hit September 12... The sweetness out of *New Line HV is Don Juan De Marco*, and it truly is a feel-good romantic film wondering where love has gone... Also out of BVHV is *Roommates* with a slightly hammy but nevertheless charming performance from Peter Falk. Should I, in a continuing potter vein, mention Nick Nolte as BVHV’s Jefferson In Paris!?...nah... *Universal Home Video’s* offering up a couple screen queen collections that look good. Paying tribute to Barbara Stanwyck with All I Desire, Remember The Night, The Great Man’s Lady, Interns Can’t Take Money and The Lady Eve. Well, maybe not her greatest, but Stanwyck in any form’s a classy package. And there’s the Carole Lombard group featuring No Man Of Her Own, The Princess Comes Across, Hands Across The Table and Supernatural. Lombard and hubby Clark Gable made only one film together, 1932’s No Man Of Her Own, included here...*Paramount Home Video’s* Losing Isaiah is a touching piece... *Cabin Fever* is represented by Buffalo Girls, taken from the Larry McMurtry book which proved popular on TV... But look to 20th Century Fox Home Entertainment to come with the most provocative title (Don’t laugh! I didn’t say film or content, did I?) for September: Madonna: Innocence Lost...Lost...Lost!...I think I just lost it...Til next time...Enjoy.
BOBBY MATOS: Changos Dance (Cubop/Ubiquity, 15001)
Producer: Bobby Matos.
LatinJazz.
True Latin jazz enthusiasts are familiar with percussionist Bobby Matos. After a too-lengthy period, Matos releases his best material to date. Changos’s Dance is a fiery composition by the ever more blazing Matos. Self-produced, the album is quite eclectic in some respects. Matos incorporates typical African rhythms with catchy modern melodies and incredible percussive arrangements. Then there’s actor Ismael “East” Guerin while a charanga and conga walk away in unison. Dancers will enjoy the classic “La Clarranga” as interpreted incredibly well here by Matos. Don’t limit this album to the jazz bin.

GIRO: Loco Corazon (SD1, 81639) Producer: Johnny El Bravo. TROPICAL/ SALSA.
Successful with his last album, Amor Llanero, Giro continues with a similar theme. His third album for SD1, Loco Corazon, has Giro sporting more than new Ray-Bans. This time out it’s Johnny El Bravo producing as well as managing. Giro seems to like the arrangements. The youthful vocalist sounds more assured and stronger from his last outing. The Puerto Rican heartthrob has done well with his first promo single “Si Tu Supieras.” Watch for more airplay from future hot selections like “Forma de Sentir,” “Corazon de Hielo,” and, especially the dark horse, “Quimica.”

LOS HERMANOS ROSARIO: Los Duenos Del Swing (Karen, 10793) Producer: Rafa Rosario. TROPICAL/MERENGUE.
Dominican merengue group, Los Hermanos Rosario, had their first international hit in early 1983, 5 years after their inception. Today the group is one of the hottest merengue groups on the planet. Film director Pedro Almodóvar used their “Mil Horas” in his Tacones Lejanos soundtrack. The album, Los Duenos del Swing, celebrates their 16 years as artists. Recorded in New York by Rafa Rosario, the album went Platinum after the first week of its release. A sure sign of this group’s role as a giant in the music industry of the Dominican Republic. Look for other quality product from Karen Records in the weeks to come.

News From U.S. & Latin America
By Héctor Reséndez

NYC’s SALSA FESTIVAL IS THE CONCERT OF THE YEAR.
Imagine the roar of over tens of thousands of Salsa fans at the cavernous Madison Square Garden. Picture the waving of dozens of Puerto Rican flags (and one Japanese), as full-fledged orchestras initiate round after round of popular hits of contemporary tropical tunes and those of yesteryear as well. Place yourself in the streets of New York, where the buzz of occasional percussive instruments by excited bystanders is matched only by the throats of anxious fans pouring into the immense historical venue that the Garden signifies. Here, the 20th anniversary of the Salsa Festival was celebrated in a two-day gala September 2 & 3.

It was an extravaganza of “Legends of Today and Tomorrow.” The first night offered the legends of the present which included Celia Cruz, Tito Puente, Eddie Palmieri with long-time singing companion, Ismael Quintana, and Los 6 de la Fania All-Stars, comprised of Johnny Pacheco, Hector Casanova, and Pete “El Conde” Rodriguez. The Great of Salsa, Cruz, sang numerous classics. Puente had his hands full with a child timbal prodigy who stole some of the thunder from the King. Palmieri pounded those black and whites like never before, while Quintana proved without doubt that he should be recording once again. Pacheco and his Tumbo were glorious sights to behold. Another Salsa veteran invited to share the stage was this year’s Grammy Award winner Casino y su Descarga. Many memorable performances were given by these great living legends.

The second round Sunday evening featured the “Legends of Tomorrow.” For most of the audience, it would appear that two of these artists surely qualify for the former title as well. When Ismael1 emerged from behind the curtain, the audience response swelled and swayed as if hit by a tidal wave. The Bronx-born Puerto Rican vocalist had only to hum a few bars to elicit an immense response from her legion of fans. With occasional shouts of “Que Viva Puerto Rico!” or “Puerto Rico Power,” and by wearing the flag of her heritage, identification with her audience was immediate and glorious. None of the previous artists presented at the 2-day festival had been able to garner such a response. That is, until two acts later. The performance by vocalist-composer-bandleader Marc Anthony was simply fantastic in both form and substance. It was so because of the manner in which the vocalist interpreted his material that evening. Marc Anthony can sing, as can his female labelmate India. Yet, the former was able to pour his inner sentiments and physical being into one incredible love presentation. You had to have been there to experience the awesome charisma that emanates from Marc. Look for him in the upcoming major motion pic The Hackers. Both India and Marc Anthony have bright futures in the Salsa market and beyond.

Congratulations to the event’s impresario, Ralph Mercado, who has had a long history of promoting Salsa concerts, not only in New York City but on a world-wide basis. Mercado, president of RMM Records and Videos, spared no expense in insuring the overwhelming success of this milestone of his career. The entire event was well-produced, making it one of the most enjoyable Salsa concerts ever. Mercado is the CEO of RMM Records & Video, Solto Latino, Merengazo, Trotipazz and Sonero, as well as a publishing company and other diversified interests.

Prior to the two-day event, there was a week-long running party at various clubs throughout the city. In particular was the Latin Quarter, formerly Club Broadway 96, on 96th and Broadway. Owned by Mercado, the club showcased bands like El Gran Combo, Jose Alberto “El Canario,” Rey Ruiz, Johnny Rivera, and others. As with the Garden, Mercado’s club was SRO. Insiders are curious if a repeat performance will be had this coming September 25th with Mercado’s Merengazo Festival. Consider it a sure bet. Mercado will be holding the annual Salsa and Latin Jazz Festival at the Hollywood Bowl on Saturday, September 30, with Tito Puente, Celia Cruz, Oscar D’Leon, Marc Anthony, Arturo Sandovol, and Ruben Blades. For more info about RMM and its future projects, write to RMM, 568 Broadway, Suite 806, New York City, 10012, (212) 925-2828. FAX (212) 925-6154.
News From The Commonwealth, Ireland & Europe

By Hal Levy

THORN EMI'S SHARES, with a volume of almost a million, jumped 30 pence to £15.25 Monday, 4 September, as U.S. media stories said Viacom was looking at buying EMI's music division. Thorn EMI has already said it wanted to demerge its rental and music branches and, in fact, has already started making plans for such a move. Investment bankers have already valued the demerged stock at £17 a share.

RECORD INDUSTRY SECOND QUARTER REPORTS indicated that U.K. singles and albums sales are continuing their upward zoom. Sales went to over 17 million singles, up almost 15% from last year's second quarter, hitting a total of £26 million. Albums are up some 13%, 40 million units at £160 million take. Industry mavens, while cheering these figures are predicting third quarter figures will be "record" highs. Fueling the optimistic mood is the Oasis/Blur war which almost half a million singles sold of the two releases in less than a week, without taking into account other releases on the market.

ARE YOU RUNNING OUT OF ROOM? Well, former BBC Radio DJ Paul Cambaccini is, so he called Sotheby's to auction off his collection of some 20,000 records, albums and tapes. He's hoping to walk home with £1,000,000 pocket money.

JAPAN'S MITSUBISHI CORP., and Daiichi Kako have bought a 60% share in China's Shanghai United Optical Disc for a reported £2.2 million. Chinese, who produces music and video CDs, is forming a joint venture with China Record Corp., which has thousands of outlets in China. The group plans to produce up to 10 million discs a year. For two years, aimed at both the Chinese and overseas markets. In 1992 Phillips, Polygram's mother company, entered the Chinese market, but ceased production within a short time. This is the first deal involving CDs since China's crackdown last February on pirate CD manufacturing. Daiichi Kako is in the karaoke equipment and software business.

LONDON'S ELECTRONIC CONSUMER'S TRADE SHOW will be the debut of Applied holographics and Nimbus' new system that, it is said, will protect CDs from being copied. CDs, under this system, will be printed with holograms thus discouraging piracy.

ONE OF THE OLDEST FILM FESTIVALS in the world, the 40th Cork International Film Festival (October 1-9) will see Roger Corman conducting a master class for directors. Corman is currently involved in building a film studio in the west of Ireland. Following close on the heels of the film festival is the Cork Jazz Festival, which attracts musicians from all over the world to Ireland.

VIRGIN, following up its recent purchase of the MGM movie house chain, is working on re-designing the venues, aiming at making the Virgin theaters all-state-of-the-art in equipment as well as design. There are also reports Virgin is looking into expanding into distribution, but talk of film production is being discounted at present.

BOYZONE, Ireland's top teenage group, started their British tour September 4 and will be on the road until the end of the month, then the group is expected to head for the Far East, hitting a number of countries. The youthful aggregation, at first sniffed at as a "manufactured group," has built up its weight with singles hitting the charts in the U.K. and Ireland.

SUMMER HOLIDAY was a musical remake of Eugene O'Neill's Ah, Wilderness and starred Mickey Rooney in the 1945 production. The same title, with a different story, starred Cliff Richard in an English film of London city bus mechanics. Now a third Summer Holiday has been announced and the Richard people are furious. The 1990s version is the story of gay's and lesbians on vacation in Spain. Richard, still a pop star, is a dedicated Christian.

THE BLUR/OASIS WAR goes on and on, with all the newspapers devoting lots of ink to stories. Even though Blur is leading on the charts, Oasis is trumpeting the news that its London gig, November 5 at the Earl's Court, has a sold-out seating of 20,000 which the group boasts is 3,000 more than the Blur's early year London Gig, Mile End Stadium, which had a seating of 17,000. Meanwhile Blur, on their US tour Britain tour, has been forced to add two more venues: Manchester and Glasgow.

THE 49TH EDINBURGH FESTIVAL ended its first week with assurances that next year's fest is a go. First week's take of almost £2 million topped last year's total three week take of £1.85 million.

SINEAD O'CONNOR AND CHRISPIE HYNDIE joined the What Women Want gig at London's Royal Festival Hall which marked the opening of the UN World Conference on Women in Beijing. This was O'Connor's first London performance since the 1993 gig was postponed. The event was sponsored by The Body Shop, Orange Communications, Amnesty International and the Big Issue homeless magazine.

WHAT'S ORCHESTRA CONDUCTOR, all dressed up in tux and tails, doing without his pants? Why, he's the British Audio Dealers Association's new advertising campaign, stressing that to be fully with it, you need all components for a stereo system, and any one part missing throws the whole thing off. In 1992 BADA came up with the slogan 'Real Hi Fi' that they wanted pasted on all audio equipment. They printed up hundreds of thousands of stickers with the slogan and got stuck with most of them. Hopefully, they won't lose their pants on this campaign.

LEAVING THEIR HANDPRINTS on the Wall of Hands at the Rock 'N Roll Hall of Fame at Rock Circus in London are New Order's Bernard Sumner and Throwing Muses' Kristin Hersh.

MICHAEL JACKSON'S "You Are Not Alone" jumped from third to first place in its second week on the charts. Blur's "Country House" moves down to second place with Rembrandts' "I'll Be There ..." moving up from sixth to the third spot. Also moving up is Berri's "Sunshine After Rain" from fifth to fourth with Oasis taking fifth position with their "Roll With It" having dropped down from second place. Also dropping is The Originals' "I Love You Baby" down from fourth to sixth. TLC's "Waterfalls" holds onto its seventh position and Donna Summer comes onto the chart in eighth place with "I Feel Love." DeLacy still is on nine with "Hideaway" and entering the chart from 14th is Scatman John's "Scatman's World" rounding out the Top 10 Singles.

News From Japan And The Orient

By Sachio Saito

ACCORDING TO STATISTICS from the Ministry of Trade and Industry (MITI), the total analog disc and CD sales in money and volume, imported and exported to and from Japan, for the first six months of 1995 was as follows: Imported AVs and CDs: $214.82 million, up 24% over the prior year and 35.67 million copies volume, up 39% over the same period. Breaking them down, CDs were $200.42 million, up 24%, 32.708 million volume, up 40%. Analog discs were $14.4 million, up 21%, 1.97 million volume, up 32%.

Exported AVs and CDs: $25.56 million, up 5%, 3.05 million volume, up 11%. Breaking them down: AVs were $25.45 million, up 5%, 3.036 million copies, up 11%; analogue discs, $0.11 million, down 35% and 0.012 million volume, a drop of 8%.

ACCORDING TO A SURVEY conducted by the Record Industries Association of Japan (RIAJ), the total number of CD rental shops throughout Japan shows a decrease to 4,516 as of the end of June, 1995. This is 73% of 6,123 shops, the peak in the history, recorded at the end of 1998.

ACCORDING TO "The White Note On Multimedia Market In Japan, 1995," issued by Multi-Media Association of Japan (MMAJ), the total market of multimedia in Japan in 1994 was $16,215 million, up 35% over the prior year. The most significant increase in the total sales of multimedia was CD-ROM software for personal computers which showed five times the sales in 1994 to the prior year. Breaking down the total sales, software were $6,518 million, service markets indicated $617 million while hardware were $9,090 million.

LOCAL 45s TOP 10

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<th>Song</th>
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<tr>
<td>1</td>
<td>1</td>
<td>&quot;See Saw Game&quot;</td>
<td>(Toys Factory)</td>
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<td>2</td>
<td>2</td>
<td>&quot;Love Love Love&quot;</td>
<td>(Epic Sony)</td>
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<td>3</td>
<td>3</td>
<td>&quot;Totsuzen&quot;</td>
<td>(Zain)</td>
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<td>4</td>
<td>4</td>
<td>&quot;Anata Dakeo&quot;</td>
<td>(Victor)</td>
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<td>5</td>
<td>5</td>
<td>&quot;Going Going Home&quot;</td>
<td>(Avex)</td>
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<td>6</td>
<td>6</td>
<td>&quot;Lady Generation&quot;</td>
<td>(Epic Sony)</td>
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<td>7</td>
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<td>&quot;Kotono Wana Shikakemasho&quot;</td>
<td>(Epic Sony)</td>
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<tr>
<td>8</td>
<td>8</td>
<td>&quot;Feel Like Dance&quot;</td>
<td>(Avex)</td>
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<td>9</td>
<td>9</td>
<td>&quot;Love Me, I Love You&quot;</td>
<td>(BMG Rooms)</td>
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<td>10</td>
<td>10</td>
<td>&quot;Namidago Kirari&quot;</td>
<td>(Polydor)</td>
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LOCAL CDs TOP 10

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<td>La La La</td>
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<td>2</td>
<td>She Loves You</td>
<td>(Epic Sony)</td>
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<td>3</td>
<td>Singles</td>
<td>(Toshiba EMI)</td>
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<tr>
<td>4</td>
<td>Love Of My Life</td>
<td>(Polydor)</td>
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<tr>
<td>5</td>
<td>Tougher Than Love</td>
<td>(Sony)</td>
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<td>6</td>
<td>Axx Dance Matrix '95</td>
<td>(Avex)</td>
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<td>7</td>
<td>Discovery</td>
<td>(Fun House)</td>
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<td>8</td>
<td>Maga Elvis</td>
<td>(BMG Victor)</td>
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<tr>
<td>9</td>
<td>See You Again</td>
<td>(Pony Canyon)</td>
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<tr>
<td>10</td>
<td>Delicious</td>
<td>(Sony)</td>
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Pretty Paula Pushes Her Platter: Virgin Records artist Paula Abdul finds herself between three very happy men during a visit to WPLJ-FM NY while visiting the station to play tracks from her newest release, Head Over Heels. At the station (l-r): John Boulos, v.p. promotion/field operations, Virgin; and Todd Pettengill and Scott Shannon, on-air personalities of the Todd & Scott Morning Show on WPLJ.

As Jim Morrison watches from his lofty perch on a T-shirt, Blessid Union of Souls, soaring on the success of its singles "I Believe" and "Let Me Be The One," have been touring recently with The Rembrandts. Shown backstage at their Town Hall show in NYC are (l-r): Jeff Pence, guitarist/band member; Evan Lamberg, sr. v.p. creative, EMI Music Publishing East Coast; and Eliot Sloan, lead singer/band member.

Soul Surf on. Zoo Entertainment recording artists Wailing Souls pose with dignitaries after a recent performance at the U.S. Open Surfing Championships in Huntington Beach, CA. Wailing Souls are currently on tour promoting their new CD Live On. Pictured (l-r): Dave Kaplan, Surf Dog Prods.; Lloyd "Bread" MacDonald; Lou Maglia, president, Zoo Entertainment; Winston "Pipe" Matthews; Burt Stein, band manager.


Quietsmorm Carver still on the move. Rising saxophone star and Atlantic Jazz recording artist James Carter recently celebrated the release of his new Atlantic album, The Real Quietsmorm, with a performance at the legendary Village Vanguard in NY's Greenwich Village. Pictured back stage at the VV with Carter is (l) Atlantic Records CEO and founder, Ahmet Ertegun.

This Is How They Do It. During a stop on his cross-country tour in support of his #1 "This Is How We Do It" hit, Montell Jordan and producer James Mume, got together at NY's Soundtrack Studios to mix "What You Won't Do For Love," Montell's current single release. Caught in the studio are (l-r): Mume and Jordan.
Yab Yum: Expanding The Boundaries of Music

By Gil L. Robertson IV

In less than two years YAB YUM ENTERTAINMENT has achieved a level of success that is rare in the often turbulent world of music. With artists like Jon B, Wessyde, The Boom Brothers, Rotae Overton, III Stylist of Rhyme, Natasha Pierce, and Aziz, as well as a hot stable of up-and-coming songwriter/producers like Jonathan “Jon-John” Robinson and Alan “Byrd” Tatum, Yab Yum is fast becoming a powerful source for great music and talent.

Founded by Tracey Edmonds, the company consists of two divisions: a music publishing company, Yab Yum Music, and a record label, Yab Yum, which is distributed by Epic Records. With an initial concentration in the music publishing arena, Yab Yum quickly established a strong reputation for the high quality of its songwriters. “We initially opened the door for our writers by sending out their songs when my husband (super songwriter/producer Edmond) didn’t have the time to write for particular projects. After the industry heard our music, the demand for our writers’ material quickly skyrocketed,” Edmonds notes.

After going through the initial growing pains associated with every new business, Yab Yum is on course toward realizing the creative goals of its owner. “I’ve worked very hard to make this company a success,” she says. “I’ve been very hands-on with every aspect of this business from preparing and overseeing recording budgets, to handling song placements and overseeing our artists’ images. Because I’m Kenny’s wife, one of my biggest challenges has been in creating a separate identity for the company. At first many people assumed that Yab Yum was Babyface’s company. However, now people are starting to understand that this is my vision and my independent company. Having a previous business background and Kenny’s ear for creative advice has proven to be very important.”

The creative focus for Yab Yum has been in establishing cutting-edge, worldwide artists who are mostly self-contained in writing and producing their own material. Currently three of the label’s artist signees, Jon B., The Boom Brothers and Alan “Byrd” Tatum, are also signed as songwriters for the label’s publishing division. “The fact that our artists are generating most of their own material makes all of our projects unique and fresh,” Edmonds says.

“With our roster, we are not looking to duplicate other successful acts, we are looking to create new sounds and to set trends in music that will appeal to a worldwide audience,” Edmonds continues. “Jon B., for example, is a funky and soulful, innovative talent who has demonstrated incredible ingenuity in his writing, production and vocal skills. His debut project Bonna Fide, is fabulous and showcases his awesome talents. Presently he’s got a gold single with ‘Someone To Love’ while his new single, ‘Pretty Girl,’ has just been released to a great response. We are looking for great things to come from him in the future.

“Rotae, with his powerful and emotional voice, is what I’d call our musical storyteller in the vein of a male Tracey Chapman or male Sade,” she explains. “Currently, he’s in England putting the finishing touches on his debut project, which promises to be a real winner. We feel the Boom Brothers, with their unique street-flavored image and slammimg’ uptempo’s destined to become the P-Funk of the 90’s. Finally, the III Stylist of Rhyme album will feature Brian Austin Green, from Beverly Hills 90210. It’s a solid collection of jazzy, hip-hop tracks that Brian worked on with members of the Pharcyde clan.”

Located in an attractive set of offices in West Los Angeles, complete with a 48- and 24-track recording studio, rehearsal space and writers rooms, Yab Yun employs a team of dynamic executives who work closely with the company’s cadre of artists, writers and producers. Michael McQuarn is the company’s vice president and also its director of A&R, Bernard G. Jacobs, director of artist development, Chris Liscomb, director of creative affairs, Kida G. Tucker, project coordinator; Sean Ward, assistant to artist development, and Angelo Sanders, executive assistant.

She comments, “The reason I named the company ‘Yab Yum’ is because I wanted the company to have a unique and international sounding name. In Japanese, ‘Yab Yum’ signifies the God of Love, and my love and respect for good music is what this label is all about.”

Live Reviews (Continued from page 15)

The material from this collection translated well to the live setting as Franti and company served jams for the body, mind and soul. Franti, who birthed the current band from the group Disposable Heroes of Hiphoprisy, provided a galvanizing presence as the entire group showed that they could mix live playing with samples. Spearhead’s re-working of Harry Belafonte’s “Hole In The Bucket,” using a riff from Lou Reed’s “Walk On The Wild Side,” charged up the audience, which jumped and chanted to nearly every track, including the soulful “Red Beans & Rice.”

Brooklyn Funk Essentials were out in support of its new RCA album release Cool And Steady And Easy. The band’s acid jazz/hip hop blend was highlighted by a cover of the Pharoah Sanders classic “The Creator Has A Master Plan,” the album’s first single.

Xscape To Keith Martin

F.H.

The Century Club, Los Angeles, CA—It was Columbia Records night as So So Del/Columbia female quartet Xscape and Ruffhouse/Columbia artist Keith Martin kicked flavor in separate sets that showcased their latest releases.

Headliners Xscape, backed by a live band, showed up wearing leather overalls and kept the groove on with spirited vocals and sexy posing. Performing songs from the group’s current album Off The Hook, standouts included “Feels So Good” and “And Who Can I Run To?” The quartet also performed some songs from its debut LP, including the harmoniously delivered “Understanding” along with “And Just Kickin’ It…”

Martin performed to taped tracks but brought a great deal of vibe to his performance of songs from his It’s Long Overdue album. He more than warmed up the crowd, making the most of his short opening set. He especially stood out on tracks such as “You’ll Never Be Alone,” “Never Find Someone Like You” and the current single “Moment In Time…” Martin kept the groove.
CASH BOX
TOP 100 COUNTRY SINGLES
SEPTEMBER 16, 1995

This Week's #1:
Tim Mcgraw

#1 Indie:
Cary Cooley

1 I LIKE IT, I LOVE IT (Curb) ............... Tim McGraw 9 5
2 SOMEONE ELSE'S STAR (Asylum) .... Bryan White 2 17
3 ONE EMOTION (RCA 60619) ............ Clint Black 3 9
4 THAT AIN'T MY TRUCK (Decca 11099) ..... Rhett Akins 6 14
5 I WANT MY GOODBYE BACK (Epic 60397) ...... Ty Herndon 7 10
6 I THINK ABOUT IT ALL THE TIME (Capitol Nashville) ...... John Berry 7 10
7 I SHOUL'D A SKER HER FASTER (RCA 66522) ...... Ty England 8 14
8 ONE BOY, ONE GIRL (Epic 67033) ....... Collin Raye 10 8
9 IF THE WORLD HAD A FRONT PORCH (ATLANTIC) ...... Tracy Lawrence 13 7
10 DON'T STOP (DKColumbia 65412) ....... Wade Hayes 12 10
11 LEAD ON (MCA 11030) ................. George Strait 4 11
12 HALFWAY DOWN (Epic 64188) ......... Patty Loveless 14 10
13 BIG OL' TRUCK (Polydor 314523) ...... Toby Keith 15 8
14 LET'S GO TO VEGAS (Warner Bros. 45872) ...... Faith Hill 16 6
15 IN BETWEEN DANCES (Asylum) ....... Pam Tillis 1 16
16 I'M NOT STRONG ENOUGH TO SAY NO (Asylum) .......... Blackhawk 17 6
17 SHE'S EVERY WOMAN (Capitol Nashville 10301) ........ Garth Brooks DEBUT
18 THIS THING CALLED WANTIN' AND HAVIN' IT ALL (Curb) ................. Sawyer Brown 19 9
19 BETTER THINGS TO DO (Mercury) ....... Terri Clark 21 8
20 THREE WORDS, TWO HEARTS, ONE NIGHT (Giant 24620) ....... Mark Collie 20 13
21 I WANNA GO TOO FAR (MCA 11201) .... Trisha Yearwood 22 6
22 NO MAN'S LAND (Atlantic) .............. John Michael Montgomery 26 3
23 SAFE IN THE ARMS OF LOVE (RCA 66509) .... Martina McBride 23 7
24 ALL I NEED TO KNOW (BNA 66562) .... Kenny Chesney 24 7
25 SOMETIMES SHE FORGETS (Warner Bros.) .......... Travis Tritt 25 4
26 IF I WAS A DRINKIN' MAN (Atlantic) ...... Neal McCoy 27 5
27 I LET HER LIE (Giant 24620) ......... Daryle Singletary 28 6
28 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Mercury 522580) ....... Shania Twain 29 4
29 HEAVEN BOUND (I'M READY) (Capitol Nashville) ...... Shenandoah 30 6
30 DUST ON THE BOTTLE (MCA 11044) ......... David Lee Murphy 31 4
31 THAT ROAD NOT TAKEN (Epic 64357) ......... Joe Diffie 34 4
32 SHE AIN'T YOUR ORDINARY GIRL (RCA 66525) .... Alabama 11 12
33 LIFE GOES ON (Warner Bros. 17770) .......... Little Texas 38 2
34 HERE COMES THE RAIN (MCA 11257) .... The Mavericks 35 4
35 TEQUILA TALKIN' (BNA 66564) ......... Lonestar 36 4
36 EVERY LITTLE WORD (MCG/Curb) ...... Hal Ketchum 37 3
37 GO REST ON THAT HIGH MOUNTAIN (MCA 11047) ...... Vince Gill 41 2
38 YOUR TATTOO (Mercury 528356) ......... Sammy Kershaw 40 3
39 BACK IN YOUR ARMS AGAIN (BNA 66508) .... Lorrie Morgan 48 2
40 THAT'S AS close AS I'LL GET TO LOVING YOU (RCA) ................. Aaron Tippin 44 2
41 NOT ON YOUR LOVE (MCG/Curb) ......... Jeff Carson 18 15
42 IT'S NOT THE END OF THE WORLD (Capitol Nashville) ......... Emilio 43 3
43 RAIN THROUGH THE ROOF (MCA) .............. Billy Montana 46 3
44 WHEN A WOMAN LOVES A MAN (MCA 107902) ......... Lee Roy Parnell DEBUT

45 IF WE'RE RE ME (Arista) ................. Radney Foster 49 2
46 LOVE LESSONS (MCA 3428) ............... Tracy Byrd DEBUT
47 I'M LISTENING NOW (Columbia 60117) .... Ron Wallace DEBUT
48 I'LL TAKE MY CHANCES (Platinum Plus) ........ Cary Cooley 50 14
49 BILL'S LAUNDROMAT, BAR AND GRILL (Atlantic) .......... Confederate Railroad DEBUT
50 DON'T YOU HAVE THE RIGHT TO REMAIN SILENT (Curb) .................. Perfect Stranger 45 20
51 YOU'RE GONNA MISS ME WHEN I'M GONE (Arista) ...... Brooks & Dunn 32 13
52 IF I AIN'T GOT YOU (MCA 11204) ......... Marty Stuart 33 12
53 I WOULD'VE BEEN THERE BY NOW (Platinum Plus) .......... Jennifer LeClere 39 14
54 THE SINGER (La Dar) ................. P. J. LaDour 55 13
55 DOWN IN TENNESSEE (Decca 11094) ........... Mark Chesnutt 42 13
56 YOU HAVE THE RIGHT TO REMAIN SILENT (Curb) .................. Tim Williams 58 12
57 WHAT SHE DOESN'T KNOW (Platinum Plus) ........... Mike Nolan 59 10
58 GONNA FIND ME A DOCTOR (Jukebox) .............. Tracy Byrd 58 12
59 HONEY I DO (Columbia 57214) .............. Stacy Dean Campbell 47 3
60 THIS IS ME MISSING YOU (Epic) .............. James House 51 20
61 BABY, NOW THAT I'VE FOUND YOU (Rounder) ........... Alison Krauss 52 7
62 A LITTLE BIT OF YOU (Career) .............. Lee Roy Parnell 53 17
63 GOOD GIRL (Silver Vang) ................. Drew Stevens 66 10
64 MAMA CRIED (Platinum Plus) ............... Valerie Lyle 65 13
65 IF FLOWERS COULD GROW (Platinum Plus) ............ John Wesley Carpenter 67 9
66 I'M NOT YOUR FAVORITE 1 (Capitol Nashville) ........ Lisa Brokop 54 5
67 HOLD ON TO YOUR DREAMS (Warners) .............. Jamie Harper 59 8
68 PARTY ON THE COUCH (Platinum Plus) .......... Beau Powers 71 9
69 LIVIN' ON BEANS (Frazerly) .......... The Innocent Band 70 11
70 CASANOVA COWBOY (RCA) .......... Andy Wonn 72 8
71 BORROWED ANGEL (Song) ............. Gil Harvey 74 7
72 IF GOD KNOWS YOU (MCA) .............. Jim Wilkerson 73 10
73 GOD DON'T TAKE AMERICAN EXPRESS (Song) .......... Jim Fullen 76 7
74 60 MINUTE MAN (Eclipse) .......... Harry Deal & The Galaxies 76 7
75 TRANSPLANT (Atlantic) ............... Tom Cunningham 77 8
76 A LITTLE BIT OF LOVE (Song) ............ Monica Boswell 78 8
77 HOOKED AGAIN (Platinum Plus) .............. Nikko Ross 79 6
78 SMOOTH RUNNIN' ENGINE (Renegade) ........... Al Lopez 80 6
79 IT'S ONLY MAKE BELIEVE (Song) .......... Sheri Price 81 5
80 DANCIN' FOOLS (Platinum Plus) ............ Cumberland Mountain Band 82 4
81 UP AGAINST YOU (Evergreen) ............ Amber Lane DEBUT
82 I DON'T KNOW MY OWN STRENGTH (BNA) .... Lorrie Morgan 56 19
83 TALK TO ME TEXAS (Platinum Plus) .......... B. J. Banks DEBUT
84 BOBBIE ANN MASON (Columbia 067712) .......... Rick Trevino 57 18
85 HOLD YOU IN MY ARMS (Platinum Plus) .......... Craig Steel DEBUT
86 SHE CAN'T LOVE YOU (Curb) ............... Boy Howdy 60 11
87 A HEART WITH 4 WHEEL DRIVE (Polydor) ............ 4 Runner 61 9
88 THE COWBOY WAY (Platinum Plus) .......... Morgan West DEBUT
89 FINISH WHAT WE STARTED (Anita) ............. Diamond Rio 62 18
90 I DON'T EVEN KNOW YOUR NAME (Anita) .......... Alan Jackson 63 15
91 THE SON STARTED SHININ' (Mountain Top Records) ........... Tom MacWeatherly 64 12
92 AMERICA (Platinum Plus) .............. C. J. & Company 68 14
93 SOMETIMES I FORGET (Columbia 64330) .......... Doug Stone 83 13
94 WALKING TO JERUSALEM (MCA 11242) .......... Tracy Byrd 84 15
95 LEAVING YOU (Now) ................. Tracy Byrd 85 14
96 WHEN AND WHERE (Atlantic) .......... Confederate Railroad 86 18
97 AND STILL (MCA 55047) ........... Reba McEntire 87 16
98 I LIKE THE SOUND OF THAT (Atlantic) ......... Woody Lee 88 11
99 WHY WALK WHEN YOU CAN FLY (Columbia 64327) ........ Mary Chapin Carpenter 89 11
100 JUST MY LUCK (Mercury 526512) .......... Kim Richey 90 12
Sony Buys Stallion Music

By Wendy Newcomer

Sony Music Publishing Nashville welcomes Stallion Music into its stable with a special presentation of Stallion bookends to Stallion creator Bill Anderson (center). Making the presentation are creative director Dale Dodson (left) and pres. & CEO Donna Hilley, both of Sony Music Publishing Nashville.

SINGER/SONGWRITER BILL ANDERSON has entered into agreement with Sony Music Publishing Nashville to purchase all of the copyrights contained in his Stallion Music catalog, according to the firm’s president and CEO, Donna Hilley. An acquisition price was not disclosed.

"The Tree organization has always operated as a ‘family.’ So it’s only natural that all of us are happy today to have Bill Anderson come back to our home of music," Hilley said. "He’s been a very important part of our lives over the years, even when he wasn’t signed to Tree, and we just feel he’s a family son who has returned."

Anderson originally signed in 1958 with Tree International (now Sony Music Publishing Nashville). His first hit song, "City Lights," was recorded by Columbia’s Ray Price. Anderson’s Tree affiliation brought the company countless copyrights, including "The Tips Of My Fingers," (most recently recorded by Steve Wariner). "That’s What It’s Like To Be Lonesome" and "Po Folks."

Most recently, Anderson’s thoroughbred songs have attracted the attention of contemporary entertainers such as Tracy Byrd, Vince Gill, Rick Trevino, Chely Wright, Joy Lynn White and Clinton Gregory.

Upon making his Stallion sale to Sony, Anderson said, "I feel like I’ve come home. The first songs I ever had published in Nashville, back in the ‘50s, were through Tree. Now it’s exciting to have my whole catalog under one roof again."

CMA Names Broadcast Award Winners

THE WINNERS OF THE 1995 CMA BROADCAST Awards have been announced. This year’s winners will be recognized during “The 29th Annual CMA Awards,” broadcast live on Wednesday, October 4 at 8 p.m. (eastern). The following stations and personalities were winners:

STATION OF THE YEAR:
Major Market: WGAR, Cleveland, OH; Large Market: WSIX, Nashville, TN; Medium Market: WUSY, Chattanooga, TN; Small Market: WOGK, Gainesville, FL.

BROADCAST PERSONALITY OF THE YEAR:
Major Market: Stu Evans, KMLE, Phoenix, AR; Large Market: Carl P. Mayfield, WSIX, Nashville, TN; Medium Market: Shores & Steele, WKKO, Toledo, OH; Small Market: Kelli & McCoy, KRMD, Shreveport, LA.

In Other News...

Two months after its release, direct-to-consumer sales of comedian Ray Stevens’ latest project, the video movie Get Serious! has surpassed 50,000 units. In the last three years, Stevens has sold more than 3.6 million videos.

KEVIN HERRING WAS APPOINTED vp of field promotions for River North Nashville. Herrings responsibilities will include securing airplay for artists at country radio and coordinating and directing all promotional efforts with regional promotion managers.

CMT: COUNTRY MUSIC TELEVISION has won the CTAM 1995 Mark Award in the Affiliate Communications—Direct Mail Category for its “CMT Door Opener” campaign, a sales calls generator for the CMT affiliate relations staff. CMT competed against two entries from Turner Network Sales...In other CMT news, the net became the Romanian Special Olympics team’s newest sponsor when it became the team’s official sponsor during the 1995 Special Olympics World Games in New Haven, Conn. Also, Bobby Lopezs has joined the web in the newly-created position of programming mgr., Latin America. Lopez will oversee programming and scheduling for CMT throughout Latin America.

COUNTRY RADIO BROADCASTERS, INC. are heading for Charlotte, where they will begin their second mini-seminar Oct. 20-21. CRS Southeast will feature radio sessions, discussion panels and artist showcases from LoneStar, Jeff Carson, Brett James, Helen Darling, Kim Richey and Keith Segall.

CHRISTIAN SVENDSEN WAS APPOINTED Southwest promotion manager for BNA Records. Svendsen will be based in Dallas, Texas.

BILLY RAY CYRUS IS THE FIRST male to join the “Milk, What A Surprise” ad campaign. Throughout September and October, Cyrus will be seen in over 40 major publications. Cyrus was photographed for the ads by iconic photographer Annie Liebovitz.

DON KAMERER WAS APPOINTED vp of sales for Magnatone Records. Kamerer previously served as Magnatones west coast promotion manager.

CURB ARTIST TIM McGRaw premiered his new album, All I Want, during a live worldwide radio special on Monday, Sept. 18. The special was heard in locations including North & South America, England, China, Japan, the Philippines and Africa.

COUNTRY SUPERSTAR NAOMI JUDD spoke at a conference on women’s health hosted by President Clinton’s Mental Health Advisor, Tipper Gore, and the Assistant Surgeon General, Dr. Susan J. Blumenthal, M.D., M.P.A. Judd spoke about her struggle with panic disorder.

JOE ELY WILL BE RIDING AMTRAK’S “Coast Starlight” for a series of in-store appearances at Tower Records stores between Los Angeles and Seattle. The Amtrak/Tower tour was inspired by “All Just To Get To You,” the first single from Ely’s new MCA release, Letter To Laredo.
COUNTRY SINGLES INDEX

FORGET ME

COUNTRY MUSIC

CASH BOX

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24

WHJC-FTawas City, MI

JEFF CARSON—"Not On Your Love"

PERFECT STRANGERS—"You Have The Right To Remain Silent"

PAM TILIS—"In Between Dances"

ALABAMA—"She Ain’t Your Ordinary Girl"

GEORGE STRAT—"Lead On"

KFTX Corpus Christy, TX

RHETT AKINS—"That Ain’t My Truck"

ALABAMA—"She Ain’t Your Ordinary Girl"

JOHN BERRY—"I Think About It All The Time"

CLINT BLACK—"One Emotion"

TIM MCGRAW—"I Like It, I Love It"

WWDM-Mayfield, MI

JEFF CARSON—"Not On Your Love"

PAM TILIS—"In Between Dances"

MARK CHESSUTT—"Down In Tennessee"

BRYAN WHITE—"Someone Else’s Star"

KRMJ-Lemmon, SD

ALABAMA—"She Ain’t Your Ordinary Girl"

PAM TILIS—"In Between Dances"

WWRP-Poplarville, MS

ALABAMA—"She Ain’t Your Ordinary Girl"

TIM MCGRAW—"I Like It, I Love It"

WHCM-FParkerburg, WV

PAM TILIS—"In Between Dances"

CLINT BLACK—"One Emotion"

TIM MCGRAW—"I Like It, I Love It"
**REVIEWs** By Wendy Newcomer

**Samy Kershaw:** The Hits/Chapter 1 (Mercury Nashville 314-528 536-2)

Samy Kershaw is one of those artists who trudges along quietly without a great deal of fanfare. But one look at his latest album, The Hits/Chapter 1, shows a real glimpse of his handy work. In just a few years, Kershaw has racked up a formidable hit list—his debut single, "Caddillac Style," "Don't Go Near The Water," and the Amazing Rhythm Aces cover, "Third Rate Romance," are some of his most memorable. It might be tempting to dismiss Kershaw as a George Jones wannabe, but the guy is too grand of a singer to write off that easily. His skills as a traditional country singer (a rare find) make a "Chapter 2" of his very likely.

**Joe Ely:** Letter To Laredo (MCA-11222)

The Austin, Texas music scene may well as a continent away from sterilized radio formats, whether in Nashville or Los Angeles. Artists like Joe Ely often have trouble fitting in with the country music crowd or the rock crowd (and anything in between). Still, Ely manages to gain support from both musical camps. Listen closely to the first single, "Letter To Laredo. That's all less than Bruce Springsteen singing backup on "All Just To Get You." And on "Galvo Del," The Mavericks' Raul Malo leads his harmony. Ely's 12th album of his career draws upon a period in which the songwriter spent roaming the south of Spain. The flamenco guitar riffs so prominent on the album are courtesy of accomplished guitarist Teye. The sound of a dobro and steel guitar combined with flamenco guitar make this project truly unique. Ely's work has long been revered and covered by many country artists. It's his gift for storytelling, as heard in "Saint Valentine" and "Rancho's and Rivers" that explains why.

**Faith Hill:** It Matters To Me (Warner Bros. 9 45872-2)

How do you follow up a platinum debut album and continue your reign as country music's darling? You bring in the big guns for your sophomore effort. Faith Hill has already enjoyed a remarkable couple of years in the business. With her second Warner Bros. album, It Matters To Me, she seeks to cement her place in the charts by interpreting the songs of some of Nashville's best writers. Karen Staley's "Let's Go To Vegas," perfectly captures Hill's exuberance, as does the gospel duet with Shelly Lynne, "Keep Walking." Hill's soprano vibrato heavily recalls her idol, Reba McEntire, in songs like "It Matters To Me" and "A Man's Home Is His Castle." But listeners will find Hill at her best with ballads like "I Can't Do That Anymore," written by touring mate Alan Jackson. Perhaps it's too soon to tell, but Hill appears to be the best bet for tomorrow's country superstar.

**Pick Of The Week**

**Dan Seals:** In A Quiet Room (intsound 9153)

Although not officially called a greatest hits album, In A Quiet Room is a totally acoustic retrospective of Dan Seals' incredible career. As "England Dan" (with John Ford Coley) in the '70s, he gave the world I'd Really Love To See You Tonight" and "Love Is The Answer." When he moved over to Country, Seals wrote "Everything That Glitters (Is Not Gold)" and "Big Wheels In The Moonlight." Those songs and all others re-worked with a bare-bones sound. The song that fares the best with this treatment is "Bop." Seals removes the sugar-coated gloss of the original version and gives it a grittier flavor. "The Healing Kind" is the project's new song, written by bluegrasses notables Greg Luck and Ronnie Bowman. Seals calls upon Dan Tyminski and Alison Krauss to complement his tender interpretation. In A Quiet Room is a song/songwriter's dream—Seals starts with an emotion and chips away at something that doesn't sound like a hit song.
Decca recording artist Helen Darling gets the first glimpse of her self-titled debut album at Decca’s original pressing plant in Pincneyville, Illinois. Pictured are (l-r): Pam Russell, sr. dir. of marketing & sales, MCA/Decca: Darling: Bruce: Gary Vaughn; plant mgr (Uni Distribution); Ralph Smith, supervisor of mastering; Sheila Shipley Biddy, sr. v/p gen. mgr., Decca Records.

ASCAP held a “#1 party” for “A Little Bit Of You,” written by Craig Wiseman and Trey Bruce, published by Almo Music, Big Tractor Music, Daddy Rabbit Music, and WB Music at the Society’s Nashville offices. Pictured are (l-r): Big Tractor’s Debra Rogers; Almo’s David Conrad and Mary Del Scobey; Wiseman; Bruce; WB’s Dale Bobo; ASCAP’s Connie Bradley; producer Scott Hendrick; WB’s Michael Knox; Career’s Jack Weston; Career recording artist Lee Roy Parnell; and Career’s Denise Nichols.
INDIE CHART ACTION— Leading the independents on the Cash Box Top 100 again this week is Cary Cooley with “I’ll Take My Chances,” on the Platinum Plus label. The single currently resides at #48 on the chart. In the second highest spot for the indies, it’s P.J. LaDor at #54 with “The Singer.” To finish out the movers, “Good Girl” by Drew Stevens moves to #63, John Wesley Carpenter moves to #65 with “If Flowers Could Grow,” “Hold On To Your Dreams” by Jamie Harper moves to #67, “Party On The Couch” by Beau Powers moves to #68, Andy Wonn’s “Casanova Cowboy” moves to #70, Gil Harvey moves to #71 with “Borrowed Angel,” Jim Fullen with “God Don’t Take American Express” moves to #73, Harry Deal & The Galaxies move to #74 with “60 Minute Man.” “Transplant” by Tom Cunningham moves to #75, Monica Boswell moves to #76 with “A Little Bit Of Love,” Niki Rose and “Hooked Again” moves to #77. Al Lopez with “Smooth Runnin’ Engine” moves to #78, “It’s Only Make Believe” by Sheri Price moves to #79, and finally, the Cumberland Mountain Band moves to #80 with “Dancin’ Fools.” As for debuts, “Up Against You” by Amber Lane enters the chart at #81, B.J. Banks and “Talk To Me Texas” comes in at #83. Craig Steele’s “Hold You In My Arms” enters at #85, and “The Cowboy Way” by Morgan West breaks into the chart at #88.

Top Ten Rising Independents
1. CARY COLEY—“I’ll Take My Chances”
2. P.J. LA DOIR—“The Singer”
3. DREW STEVENS—“Good Girl”
4. JOHN WESLEY CARPENTER—“If Flowers Could Grow”
5. JAMIE HARPER—“Hold On To Your Dreams”
6. BEAU POWERS—“Party On The Couch”
7. ANDY WONN—“Casanova Cowboy”
8. GIL HARVEY—“Borrowed Angel”

Single Review

**AMBER LANE: “Up Against You” (Evergreen Records)**

Lane’s vocals are reminiscent of an ’80s Marie Osmond, circ. “Meet Me In Montana.” “Up Against You” is perfectly suited for today’s country/pop sound, and Lane’s interpretation of love’s temptation is fresh and on the mark. “Up Against You” debuted at #81 this week with a bullet, and shows extreme promise for the young singer.

**Indie Spotlight**

JAMIE HARPER TOOK SOME CHILDHOOD advice from her uncle that has proven to be priceless. “He would say, ‘You’re supposed to tell a story with the words and make the song your own,’” Harper says. And her uncle should know. Benny Davis was the author of the classic hit, “Baby Face.” Davis was a constant force in Harper’s life. “He used to get a piano player every Christmas and make me sing for everybody, which became a part of our Christmas tradition,” she recalls.

When she wasn’t singing at camp or during the holidays, Harper kept her vocals sharp by performing in choir throughout her school years, even while she attended Penn State University. Her enthusiasm and ability to entertain crowds landed her a position on the University’s cheerleading squad. Hesitantly, she later left the squad following the recommendation of her vocal coach, who felt that her voice should be saved for doing what she does best.

Always striving to perform, Harper started her own rock band while at Penn State. In fact, it was her involvement with the band that ultimately led her to her other love—acting. “When I was singing with the band in college, a number of our regulars said that there was an audition for a play and that I should go and try out for a part. I said, ‘I’m not an actor,’ but they said, ‘Trust me, you’re an actor.’ So I tried out, and they cast me right there.”

It was this first stint at acting that influenced Harper to enroll at H.B. Studios and Lee Strasberg Actors Studio. Harper met and studied with some of today’s best. “I remember one class especially,” she says. “There was a class for songwriters and singers to work on their material. It was Barry Manilow, Bette Midler and me. Barry used to play the piano for us and we would take turns playing our songs for each other.” Harper remembers.

After five or six years of Broadway shows and stumping around the Big Apple, she made the move to her current residence, Fort Myers, Florida. “I think moving to Florida is what turned me on to country music,” admits Harper. “There are actually five chapters of the Country Music Association around where I live.”

Harper has channeled her energies into singing and writing country music within the past few years. She has won several songwriting awards, including the Country Music Association of America’s Songwriter of the Year award for “Mama’s Ring,” and the Florida Country Music Association’s Songwriter of the Year award for her song, “Big City Girl.”

“I’m an entertainer. I like making people laugh and having them leave feeling good about themselves. And if I can put a tear in their eye, I’ll do that too,” she says. The latest single for Harper is “Hold On To Your Dreams,” (bulleting at #67), which she counts as her motto. “You can never dream too big,” she says.

**Artist Sheri Price and Cash Box promoter of the year Chuck Dixon take a break at LSI Recording Studios in Nashville.**
Capitol Nashville/Sparrow recording artist Marty Raybon (left) recently received a surprise visit from fellow Shenandoah band members Jim Seales (second from left) and Ralph Ezell (third from left) while in the middle of a live interview with Ralph Emery on The Ralph Emery Show. Seales and Ezell presented Raybon with a plaque to commemorate the release of his debut, self-titled Sparrow solo album.

Some Of What's Playing In Heavy Rotation:

WKID\Vevey, IN
ALABAMA—“She Ain’t Your Ordinary Girl”
CHARLIE DANIELS—“Business Of Love”
LEE GREENWOOD—“Totally Devoted To You”
GEORGE STRAIT—“Lead On”
CLINT BLACK—“One Emotion”

WWMS\Sarah, MS
KEN HOLLOWAY—“He Who Made The Rain”
BILLY WALKER—“Lay It Down, Give It Up”
MANUEL FAMILY BAND—“Gonna Find Me A Doctor”
CRYSTAL GAYLE—“Someday”
KAREN PECK & NEW RIVER—“I Called And You Answered”

KPBC\Dallas, TX
THE SUTTLES—“Calling All Hearts”
DINAH & THE DESERT CRUSADERS—“Give Love Away”
VINCE GILL—“Go Rest High On That Mountain”
RANDY COWARD—“Sure Feels Right”
PAULA MCCULLA—“A Place To Turn Around”

KKLR\Poplar Bluff, MO
KEN HOLLOWAY—“He Who Made The Rain”
MARTY RAYBON—“Master Of The Wood”
BRUCE HAYNES—“Pieces Of His Heart”
SUSIE LUCHSINGER—“Two In The Saddle”
LENNY LEBLANC—“Everybody Needs Love”

MORNINGSTAR HIGH COUNTRY\Nashville, TN
PAULA MCCULLA—“A Place To Turn Around”

KTTK\Lebanon, MO
KEN HOLLOWAY—“He Who Made The Rain”
MARTY RAYBON—“Master Of The Wood”
LENNY LEBLANC—“Everybody Needs Love”
MANUEL FAMILY BAND—“Gonna Find Me A Doctor”
SUSIE LUCHSINGER—“Two In The Saddle”

WNAU\New Albany, MS
ISAACS—“I’m Gonna Move”
CRYSTAL GAYLE—“Someday”
LEE GREENWOOD—“Totally Devoted To You”
STEVE HAMBY—“Life Assurance”
TOM DEVOURSNEY—“Gospel Road”

Joel and LaBreeska Hemphill premered cuts from their latest album, Partners, on Music City Tonight with Crook & Chase. This marked the couple's first appearance as a duo on Music City Tonight. Pictured (l-r): Lorianne Crook; Charlie Chase; LaBreeska and Joel Hemphill.

Michael W. Smith performed for 7,000 special Olympians from around the world at the Special World Olympics opening ceremonies at the Yale Bowl. Pictured backstage are Arnold Schwarzenegger and Smith.
This Week's Debuts

PAULA MCCULLA—"A Place To Turn Around"—(Gateway)—#24

SHENANDOAH—"Heaven Bound (I'm Ready)"—(Capitol)—#27

LISA DAGGS—"Be Like Noah"—(Cheyenne)—#29

JEFF MCKEE—"Matters Of The Heart"—(Gateway)—#32

Most Active

DINAH & THE DESERT CRUSADERS—"Give Love Away"—(Gateway)—#23

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart this week is Marty Raybon’s "Master Of The Wood" on Columbia. Susie Luchsinger moves up to #2 with "Two In The Saddle." Crystal Gayle’s latest, "Someday," jumps three spots to #3. Bruce Haynes with the single "Pieces Of His Heart" moves four spots to #4. After two weeks at #1, "He Who Made The Rain" by Ken Holloway drops to #5. Charlie Daniels falls off to the #6 position with "The Business Of Love." Terri Lynn breaks into the Top 10 at #7 with "Send The Light." "Totally Devoted To You" by Lee Greenwood drops to #8. Moving into the top 10 with "Everybody Needs Love" is Lenny LeBlanc at #9, and finally, David Patillo jumps four spots to #10 with "Jesus Never Said No."

LOOKING AHEAD

Singles that are getting some attention from radio this week include: W.C. Taylor’s "Is There A Song On The Jukebox About Jesus," "Go Rest High On That Mountain" by Vince Gill, and MidSouth’s "Love Comes Through."

Christian Country Entertainer of the Year Don Richmond (l) recently brought his Positive Country hit music to the First Annual Bell Buckle Music Fest in Tennessee. Also appearing were Grand Ole Opry star Charlie Louvin (center) and Richmond’s co-writer on his recent hit, "Ridin' Out The Storm," Marty Mouton (right).
New York Hosts ‘Creating Interactive Entertainment’ Conclave

CHICAGO—The second annual Creating Interactive Entertainment: East Coast Developers Conference has been slated for October 30-31 at the Rihga Royal Hotel in New York. Keynote speaker will be Sandy Peterson, designer of Doom, one of the most creatively and commercially successful computer games of all times.

“We are extremely pleased to have someone with Sandy Peterson’s talent and credentials kicking off this year’s conference,” said conference director Sally Plourde, vice president of Alexander & Associates. “Sandy’s insights will inspire and enlighten others who want to develop engaging interactive entertainment software.”

Creating Interactive Entertainment is a hands-on conference for new media professionals involved in the creative process. The conference is being presented by Alexander & Associates, a New York-based research and consulting firm specializing in the new media industries.

The two-day agenda offers practical solutions and actionable ideas for addressing technical, creative and commercial challenges in the development of entertainment software for computers, CD-ROM’s, on-line services, the Internet, interactive TV and multimedia.

Conference sessions will cover such topics as: Internet games, interactive music, game design for non-game designers, non-game entertainment on the Internet, alternative distribution strategies, the entertainment business, Win95 and games, 3D technology and software project management.

Registration fee for the conference is $350 per person. The rate for registration after October 13 is $400.

Further information may be obtained by contacting conference director Sally Plourde at 212-684-2333.

Alexander & Associates, Inc. is located at 38 East 29th St., 10th floor, New York, NY 10016.

PNT Intros New DJ Mixing Board

CHICAGO—Pioneer New Media Technologies (PNT) announced its newest DJ mixing board, the DJM-500, which utilizes an all-new BPM counter feature to produce original sounds and effects for optimal DJ performance.

The Auto BPM Counter measures the beat for virtually any kind of dance music, allowing the DJ to check the tempo at a glance via the digital readout. DJs can see the music beat, making it easier and faster to mix tunes with different tempos.

The DJM-500 is equipped with various effects: Delay, Echo, Auto Pan, Flanger and Reverb. After the DJM-500 measures the BPM, the DJ can easily layer these effects over the original music using different beats, at the flip of the Effect Parameter knob. The DJ turns the knob until each indicator light is on, synchronizing each effect to the original 1/2, 3/4, 1/1 or 4/1 beat. Because the Effect Parameter is variable, each effect can be added to the track without using the Beat Indicator.

Connecting the DJM-500 to a Pioneer CDJ-500G player allows the DJ to take full advantage of Pioneer’s original Fader Start Play. By sliding the fader on the mixer, the player will automatically release the Cue and start the music immediately. This feature can even be used during Cross Fading, or bypassed completely.

Further information may be obtained by contacting Pioneer New Media Technologies, Inc., 2265 E. 220th St., Long Beach, CA 90810.

Williams Bally/Midway Intros New Product At Distrib Showing

CHICAGO—Williams Bally/Midway distributors gathered at the Fairmont Hotel in downtown Chicago, this past July, for the unveiling of some outstanding new equipment.

Topping the festivities was the premiere showing of the latest addition to the Midway library, WWF Wrestlenmania. This new video game features eight of the most notable World Wrestling Federation superstars in a dynamic one or two player setting, which actually offers four different and distinctive games in one machine. To help launch this new entry, Bam Bam Bigelow, one of the most renowned WWF athletes, made a special appearance.

Also introduced were two new pinball machines: Bally’s Indianapolis 500 and Williams’ JACK BOT. Indianapolis 500 brings to life the thrills and action of the world’s greatest automotive racing spectacle, while JACK BOT combines the classic ingredients of a proven landmark effort with the tempting challenge of players looking for a sure-bet winner.

Special Promo From Happ Controls

CHICAGO—Happ Controls of Elk Grove, Illinois, recently launched a limited time offer on various replacement controls.

The line-up includes the Competition Joystick, The Horizontal Pushbutton, the Daytona Replacement Shifter and the Optical Gun.

When ordering, operators are instructed to mention this promotion which carries a special offer with it.

Happ Controls is located at 106 Garish Drive, Elk Grove, IL 60007. Phone number is 708-593-6130; FAX is 708-593-6137.
PROMOTION
CHUCK DIXON PROMOTIONS: #1 Cash Box promoter 8 years in a row. "Hard work always makes the difference." Documented chart history. Production—Promotion—Career Development. (615) 754-7492.

CLASSIFIED AD RATE
Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order, your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week’s issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12:00 noon, of preceding week to appear in the following week’s issue.

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

Classified Ads Close TUESDAY

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