Guru & Bowie Star At CMJ

Also Inside: MTV VMA Coverage & The Cash Box Retail Guide
Cover Story

CMJ Marathon & MusicFest Schools The Industry

The vote is in, and the more than 6,700 registrants that attended the 1995 CMJ Marathon And MusicFest have hailed the Sept. 6-9 event a big-up success! Panels, parties, schmooze sessions, networking and more than 480 featured music acts playing from one end of New York City to the other kept people busy and created a buzz that could resonate for sometime. Cash Box staffers J.S. Gaer, Steve Baltin and Karen Sidlow provide some after thoughts about the monumental event.

Also In New York...MTV VMA's

While most of the industry descended on New York City for the CMJ Fest, several of the music/video business' brightest stars hung out at the MTV Video Music Awards, where LaFace/Arista act TLC was the big winner, and several artists turned in sparkling performances. Steve Baltin reports.

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RIAA Announces Enhanced CD Standard

THE RECORDING INDUSTRY ASSOCIATION of America has reported voluntary plans of its major record companies to adopt a jewel-box-sized [1" X 5 1/2"] packaging standard for Enhanced CDs in the record retail environment. The announcement was made following a meeting between RIAA and representatives of the National Association of Recording Merchandisers (NARM).

In addition, the two groups invited all companies interested in the Enhanced CD format to submit packaging ideas that would distinguish the format from other CD products. All ideas must be submitted by October 15.

"Understanding today's record-retail environment is key to determining product packaging requirements," stated Hilary Rosen, RIAA president.

Pam Horowitz, NARM executive v.p., added, "With the proliferation of disc-based product, it's important that steps be taken to clearly differentiate Enhanced CDs from other forms of compact disc-based entertainment, such as movies, games and multimedia products. In addition, NARM encourages the adoption of acousto-magnetic EAS technology for all Enhanced CD products."

Packaging companies and others interested in submitting Enhanced CD package differentiation ideas should contact John Ganoe at RIAA (202) 775-0101.

Over $1 Million Awarded For Infringement

OVER $1 MILLION WAS AWARDED 12 members of the Recording Industry Association of America against William D. Betenbaugh, Bobby L. Tucker, Clarence M. Kennedy and Mary L. Dillingham by United States District Judge Henry M. Herlong, Jr. of the District of South Carolina. Actual total came to $1,040,000 in damages and $36,462 in attorney’s fees. The award stems from a 1991 investigation and merchandise seizure which subsequently saw all defendants plead guilty and given sentences ranging from probation to 46 months in prison.

"If individuals who commit the crime of sound recording piracy believe that we are not serious about pursuing the rights of our member companies, they should look at the judgement in this action," said Steven D’Onofrio, exec. vp/director of Anti-Piracy for the RIAA.

Drugs, Violence and Youth Media Symposium Set

THE ENTERTAINMENT INDUSTRIES COUNCIL, INC. (EIC), has announced it will host a major industry-wide symposium October 19 to explore approaches to de glamorize violence and drug use in films and on TV.

Entitled "Drugs, Violence and Youth: Tragedies and Truth," the symposium will be co-sponsored by a wide spectrum of entertainment organizations including the Screen Actors Guild, Writers Guild of America West, Producers Guild of America, American Federation of Television and Radio Artists, Caucus of Producers, Writers and Directors, National Association of Television Programming Executives, Association of Independent Television Stations, Women in Film, Recording Industry Association of America, Music Video Association, National Cable Television Association, Publicists Guild of America, Entertainment Publicists Professional Society and the Center for Interactive Media Social Responsi-

WME, Sub Pop Pact

WARNER MUSIC EUROPE president Manfred Zumkeller and Jonathan Poneman, Sub Pop Records president and co-founder, announced an agreement between WME and American-based independent Sub Pop whereby WME will be responsible for the European distribution and marketing of repertoire from Sub Pop with immediate effect.

Mark Foster, WME marketing v.p. said, "The prospect of working with the Sub Pop label is both exciting and challenging. It has a dynamic history and a reputation for discovering and developing the next wave of talent. We are especially interested in the opportunity to help Sub Pop continue its tradition of fostering creativity. The combination of this creativity with the motivation and enthusiasm of Warner Music Europe’s operating affiliates will ensure that we achieve a high level of success and satisfaction."
INDUSTRY BUZZ

Cash Box EAST COAST

Elektra recording group, Ziggy Marley and the Melody Makers, recently performed at Jones Beach, NY, in support of their new album, Free Like We Wanna. Ziggy and the MM are on the Horde tour. Pictured back stage with Marley are Elektra execs (l-r): Alan Voss, exec v.p./GM; Brian Cohen, marketing v.p.; Marley; Nancy Jeffries, A&R sr. v.p.; Steve Kleinberg, marketing sr. v.p.; Paul Utterano, marketing coordinator and Marchi Edelstein, sr. director of marketing.

BACKPACKS AND SHOWCASES: The advent of a new season of learning the 3 Rs—writing, rocking and rolling—descended on Lincoln Center as the CMJ convention kicked off '95's Fall music. With over 36 venues in place during a four (in some cases, five) night period, people could be seen cruising from one spot to the next like a constant flow of traffic.

Wednesday was International night at Tramps as Matador Records had its bi-coastal, tri-continental showcase. Starting out the night was the NY-area group Run-On. Next up was the Seattle-based Silkworm, whose pounding sound is not a driving attack as much as a controlled emotional outburst. Their double album, Firewater, should be out early next year. Jumping off from Scotland was the much anticipated Pastels. The band which has not set foot in the U.S. in many years is responsible for spawning numerous DIY bands with their quirky rock sound and thinly veiled sexual lyrics. The SF Salsa took the show back to the West Coast as they appeared with its new three-piece line-up. In between playing a number of new songs Barbara Manning encouraged the audience to shout insults, which she was quite happy to receive. The show ended in Japan with Piizzicato 5, who had an entire band (including grand piano, etc...) backing up as the band continues to play their poppy dissactive homages to 60's lounge jazz.

Thursday saw the rare appearances of a number of bands on the hip underground label Siltbreeze at the Cooler. The duo from Ohio, Yips bounced through a punk rock set with a heart of hooks. Houston's Charlamides played a set with the interplay of guitars tightly balanced around Christina Carter's mystical voice, which hushed the whole room. Hairy Pussy intimidated the crowd as they created a musical psycho-drama that had people masochistically crying out for more. At the Wetlands, Too Pure/American's showcase was a magnet for almost the whole convention at one time or another. Laika continued to keep eyes firmly fixed with their dub trance-pop. Thrill Jockey's Sea & Cake out of Chicago moved things into the realm of jazz influences while never taking its feet from toe-tapping territory.

Mute Records has been trying to change its image from industrial dance to indie rock. With Toenat, which played at Under Acme on Friday, the label could well be on its way. The packed crowd was given a number of films and slide shows to catch as the band cranked out crunchy riffs that hit home. The Fez saw a number of love-rock bands play with Connecticut's Musical Chairs performing a spirtly set. Los, a K Records artist, continued her tradition of playing heartfelt tunes and adding rapid fire patter in between them. The cavernous Thread Waxing Space was sold-out as Richmond's own Sparklehorse kept a swing going with their country twanged rock.

An afternoon BBQ was held by insurgent country labels Bloodshot and Diesel Only at Brownie's. The Waco Brothers out of Chicago, featuring Mekons' froman Jon Langford, kicked and stomped up a storm with its mix of originals and covers. At the Cooler Amphetamine, Reptile's Love 666 blasted through a set of epic pieces which grew with intensity. Much talked about Columbus band Gaunt, on Touch & Go, were like sparkplugs as their punk-energized music never stopped. Crowsdell has been building word of mouth and its show at the Thread Waxing Space showed why. Lead singer Shannon Wright opened up with some solo acoustic songs and then continued her captivating vocal ways with her other two bandmates. The band has just released an EP on Big Cat entitled the end of summer. With all of this crummin', the test for these bands will be closely watched.

Cash Box WEST COAST

By Steve Ballint

WEST COAST MUSIC JOURNALISM will experience an evolution soon, thanks to the recently announced merger of California's BAM Magazine and The Seattle Rocket, two of the most influential regional music mags in circulation. In fact, their collective presence is so strong that the union will make the joint entities the third largest music publication in the States, with a combined base circulation of 300,000 and a readership near a million.

The deal was made official when BAM Editor-In-Chief Dennis Erokan and Charles Cross, Publisher/Editor of the Rocket signed the agreement in Seattle. Cross summarized the impact of the merger best when he said, "It will provide both magazines with the means to cover the music and cultural scenes on the entire West Coast."

The impact will also be felt in the advertising department, as the new circulation, coupled with the magazine's demographics make them an attractive outlet for national companies. Erokan said, "The target readership for both publications is a younger generation—the 20-somethings—with music as a special interest. Both publications will continue to report on the lifestyle that goes along with this interest."

The editorial departments will remain independent of each other. "However, it is likely that a major superstar-type story will appear in both publications," said Cross. "But both editorial sections will remain atttive to the activities in their circulation areas."

The merger was signed on behalf of the parent companies of both periodicals, BAM Media Inc., and the Seattle Rocket's Murder Inc.

The GIN BLOSSOMS, riding high on the single "Til I Hear It From You," from the soundtrack to Empire Records, have announced a benefit concert for Camp Hakuna Matata, a family HIV/AIDS camp located in the band's home state of Arizona. The concert will be held November 5 at the Arizona State Fair Coliseum. The donation of the band's entire guarantee will allow the camp to stretch from four days to a week and will also bring the number of participants from 90 this summer to nearly 200 in 1996.

Camp organizer Dan Leboffe commented, "I'm extremely impressed that the Gin Blossoms would give up time in their busy schedule to help us out. Our camp for families with HIV/AIDS was extremely successful this year, but limited in size and length due to funding. The Gin Blossoms have guaranteed that this magical experience for participants and volunteers will happen again in 1996 on an even larger scale."

The Gin Blossoms offered this statement, "We are thrilled that we have a chance as a band to contribute to something so important. AIDS is a tragic disease; and it's particularly devastating that it can also strike young children. These special children deserve a chance to have some fun, and if the Gin Blossoms can help them do that by sending them to camp, that's terrific. What could be more important?"

BANDS HEAD WEST FOR CMJ: A number of bands that are highly visible on the West Coast made the trek to New York for this year's CMJ convention. Particularly impressive was the volume of L.A. bands, including Virgin's Geraldine Fibbers, Zoo's Love Jones, Gren, on L.R.S., World Domination's Stanford Prison Experiment and Gwen Mars of Hollywood Records. Not to be outdone, Washington state contributed Seaweed, also on Hollywood, and Capitol's Truly, Alias' Knappack proudly represented the Sacramento, CA music scene. (For more on CMJ see cover story starting on page 5)

IN FURTHER LA. NEWS, one of the most enduring bands of the past decade and a half are calling it quits. Seminal new wave act Oingo Boingo announced that after its annual Halloween concerts, to be held at the Universal Amphitheatre this year, the band members will go their separate ways. Lead singer Danny Elfman said in a statement, "The time is right. After 17 years together, it finally occurred to me that we'd survived 16 years longer than I expected... pretty good by any standards, I think... in short, it's been fun." The Universal dates will be recorded for a live album release this year.
**Cover Story**

**The Big Roundup at CMJ**

THE CMJ MUSIC MARATHON AND MUSICFEST had its highest registration ever. More than 6,700 registrants were logged by the promoters of the event which held forth from nearly every corner of New York City Sept. 6-9. Part of the confab's success can be attributed to the demise of the rival New Music Seminar, but a much larger portion of the total is a reflection of the music business itself. As more bands get put on the public chopping block (some 487 acts performed as part of the CMJ gathering), the more fierce competition has become for labels to find different ways to push their acts. This run for the roses though has also provoked a great deal of introspection by all sections of the music community concerning the balance between integrity and business.

The confab incorporated congenial and heated panel debates on a variety of pertinent subjects. Heavy schmooze and festive party sessions were abundant, and a heady mixture of unsigned, independently signed and major label artists were on hand to be seen and heard, with live performances achieving varying degrees of success.

The keynote speakers—constant star David Bowie, hip-hop statesman Guru and Jane Alexander, head of the National Endowment of the Arts—reflected the diversity and eclectic viewpoints that abounded at the CMJ convention. One of the music industry events most widely-covered by the media, there were a number of cogent moments during which aspects of the music industry were given fresh light. *Cash Box* staffers J.S. Gaer and Karen Sidlow offer the following report, with a curious sidebar sort of constructed by Steve Baltin.

By J.S. Gaer & Karen Sidlow

**THERE WERE SEVERAL PANELS** that dealt with promotion and marketing. During the “College And Alternative Radio Promotion” seminar a number of these issues were addressed. The main discussion centered around stations getting servicing from the labels. This included the pressure put on the music directors to add bands to playlists and to also list artists on their reports to the trades tracking airplay. A number of radio people spoke about getting their service cut, especially by major labels, the moment they stop reporting to a radio tracking magazine. Mike Wolf of Amphetamine Reptile said that as long as stations continued to show that they are playing the records that are being sent, his label would continue supplying those stations. Carolyn Wolfe of Atlantic Records echoed his sentiments stating that it was up to the stations themselves to show, on a regular basis and in one form or another, that they were still spinning discs.

Questions were also raised about the phenomenon of the worse a record is doing the more copies appear in the post. A majority of the panel agreed with the sentiment that it was reflex action to just throw more money at an album that was doing poorly even if it continues to disappear from view. The increase in ‘gifts’ was raised by Seana Baruth of Gavin, who talked about a more shrewd practice which included almost anything with the exception of a job, including appliances and trips. These resources, she said, were mostly aimed at the smaller wattage and carrier-current stations where the directors have more control.

It was the issue of control that was mulled over at ‘Art For Art’s Sake, Money For God’s Sake’ panel, in which a number of independent label owners talked about their reasons for hooking up with a major or opting not to. Most of the discussion centered around the need for capital. Gerard Cosloy of Matador, which is associated with the Atlantic group, spoke of a situation at his company where they felt that they could no longer help their acts as much as they should due to a lack of resources. But they held out until they got an agreement from a major that had a hands-off policy. Drag City’s Ryan Murphy discussed how having a major hit pressed many companies out of business as they didn’t have enough of a float to cover themselves with the manufacturers while waiting for their orders to be paid.

The expansion of the industry was the focus of both the “Remaining Independent” and “A&R Listening Round Table.” Tim Carr of Warner Bros. gave an overview from his experience of being in the industry almost fifteen years saying, that there used to be only a few A&R people in the business then the number exploded, something that has been mirrored throughout all parts of the industry. The panelists agreed that this was the main reason for the increasing bidding wars because a herd mentality has descended on the company and the moment one person tries to sign someone, everybody starts running at them with a pen. This was one of the reasons that the majors started making deals with the indies, because they had their ears closer to the ground. A boost in reputation was another as Michael Krumper, executive in charge of dealing with independents at Atlantic, stated plainly.

Most discussions were flooded with opinions. One panel in particular, “Women In The Music Business: Why Must We Have This Panel Every Year?”, not only provides annual grist for the CMJ convention mill, but most panel attendees said that sentiments expressed at the CMJ are shared at a variety of other music related conventions nationwide. Several in attendance sarcastically suggested that an alter-ego of this debate may be a panel entitled “Men In The Music Industry: Don’t Worry, Just Continue Taking Credit For All The Work The Women Do.”

Other topics discussed that weren’t on the agenda a few years ago included several panels focusing on “new” technology. A few examples were “Internet 101: Understanding The Internet And How To Make It Work For You,” “The Internet: How It Is Altering The Future Of The Music Business,” “Are You Caught In The Web: The Importance Of Technology At College Radio Stations.”

Rounding out the extensive college market, there were panels highlighting a vast group of music genres, including reggae, metal, jazz, rap, hip-hop, world music, ambient, techno and dance music. In addition, subjects such as sexism & violence in music and video, songwriting, music licensing and publishing were also given healthy debate.

Music was indeed the reason that so many came so far, and a few had people’s tongues a wagging. Tricky had a major buzz surrounding him, as numerous people tried to see the hot British mixer. DGC’s new singing Boss Hog was on many people’s lips as the noise-rock foursome has already begun to make waves way ahead of their record. Another hot ticket was for Vic Chesnutt, on Texas Hotel. The Georgia-based folksinger who even Michael Stipe of R.E.M. has counted as an influence, held the crowd well into the early morning. Richard Davies, who has played in both the Moles and Cardinal had the Flaming Lips backing him up and was considered by many the highlight of the convention. Columbia’s Boo Radleys, Touch & Go’s Dirty Three and Sub Pop’s Grifters had people lined up out the door well before their going on stage. Plus the ever-present Laika’s merging of indie and techno became a must-see throughout the convention. All in all, there was enough going on to keep most running from one side of Manhattan Island to the other.

**CMJ’s Top Ten List**

By Steve Baltin

**HOPING TO PROVIDE A “DIFFERENT” reflection than the normal convention spin, here’s a run down of the top ten people and happening highlights from this year’s CMJ Music Fest.**

David Bowie: Hailed by everyone from young artists to Jane Alexander, chairman of the NEA, Bowie was greeted by a standing ovation from the near packed Avery Fisher Hall when he came out to deliver his keynote speech. During his half-hour address he did nothing to make the audience change their worshipful feelings about him. Bowie’s *Outside* album and tour with NIN are the most talked about musical events of the fall, and this year’s CMJ fest proved the industry is cunning in their collective pants for Bowie to blow them away.

Tricky: The British trip-hopster’s show at Irving Plaza was maybe the hottest ticket of the fest. It’s little wonder, given he was hailed during the press panel, which featured representatives from *Alternative Press, Spin, Village Voice, Request* and *MTV News* as “a musical genius,” while Bowie ended his keynote speech by calling him one of the “best new British artists in years.”

(Continued on page 14)
CASH BOX
TOP 100 POP SINGLES
SEPTEMBER 23, 1995

To Watch:
High Debut:

1 GANGSTA’S PARADISE (FROM "DANGEROUS MINDS")
(MCA 55104) Coolio Feat. L.V. 1 6
2 RUNAWAY (AST 581 194) Janet Jackson 2 3
3 YOU ARE NOT ALONE (MCA 78002) Michael Jackson 3 8
4 KISS FROM A ROSE (FROM "BATMAN FOREVER")
(ZTT/Sire/Warner Bros. 17890) Seal 4 13
5 RUN-AROUND (AST 9082) Blues Traveler 5 27
6 ONLY WANNA BE WITH YOU
(Atlantic 67132) Hootie & The Blowfish 7 11
7 FANTASY (Columbia 7321) Mariah Carey 9 77
8 I GOT S ON IT (Yab Yum/Wiz Trybe 36474) Luniz 10 15
9 I CAN LOVE YOU LIKE THAT
(Blitz/Atlantic 77774) All-4-One 6 18
10 PLAYER’S ANTHEM
(Blitz/Atlantic 85149) Junior M.A.F.I.A. 12 10
11 WATERFALLS (La Face/Arista 24100) TLC 13 17
12 1ST OF THE MONTH (Ruthless 6331) Bone Thugs N’ Harmony 16 15
13 AS I LAY ME DOWN (Columbia 77801) Sophie B. Hawkins 18 11
14 COLORS OF THE WIND (FROM "Pocahontas")
(Atlantic 67040) Vanessa Williams 11 14
15 DON’T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)
(Blitz/Atlantic 77774) Monica 14 21
16 ROLL TO ME (Arista 85114) Del Amitri 20 12
17 CARNIVAL (Elektra 64413) Natalie Merchant 22 7
18 YOU USED TO LOVE ME (Bad Boy/Arista 79025) Faith 27 14
19 BROKENHEARTED (Atlantic 0175) Brandy 28 6
20 SUGAR HILL (EM 58407) A Z 19 9
21 DECEMBER (Atlantic 87117) Collective Soul 15 22
22 TIL YOU DO ME RIGHT (Virgin 38494) After 7 24 11
23 BACK FOR GOOD (Arista 125848) Take That 31 6
24 ONE MORE CHANCE/STAY WITH ME
(Bad Boy/Arista 79026) The Notorious B.I.G. 23 14
25 I HATE U (Warner Bros. 43592) A.F.K.A.P. 44 2
26 HOW HIGH (FROM "THE SHOW")
(Arista 85114) Redman/Method Man 29 5
27 3 LONE (Walkman/Atlantic 77774) Skept 27 21
28 SOMETHIN’ 4 DA HONEYZ
(P/W/Atlantic 87774) Montell Jordan 21 8
29 BROWN SUGAR (EM 55360) D’Angelo 24 10
30 WATER RUNS DRY (Motown 560 358) Boyz II Men 32 23
31 SOMEBODY LOVES ME (Motown 77895) Jon B. Feat. Babyface 33 23
32 FREEK’N YOU (Uptown/Atlantic 55023) Jodeci 30 16
33 I WANNA BE WITH U (Curb-Edel 70663) Fun Factory 37 9
34 TELL ME (Epic 77961) Groove Theory 39 5
35 SHY GUY (FROM "BAD BOYS")
(The Vibe Group 77776) Shy D 36 18
36 EVERY LITTLE THING I DO (Uptown/MCA 55023) Soul For Real 34 21
37 PRETTY GIRL (Yah Yum/Music 77813) Jon B. 37 4
38 LET ME BE THE ONE (EM 58435) Blessid Union Of Souls 43 7
39 CAN’T CRY ANYMORE (AST 00836) Cheryl Crow 29 11
40 CAN I TOUCH YOU... THERE? (Columbia 77791) Michael Bolton 49 3
41 LET HER CRY (Atlantic 87774) Hootie & The Blowfish 38 8
42 COME & GET YOUR LOVE (Arista 12800) Real McCoy 36 17
43 TOTAL ECLIPSE OF THE HEART (Crítica 15339) Nicki French 40 25
44 TILL I HEAR IT FROM YOU (AST 00826) Gin Blossoms 48 7
45 FEEL THE FUNK (MCA 55135) Immature 53 2
46 WALK IN THE SUN (RCA 64362) Bruce Hornsby 51 4
47 MACARENA (BAYSIDES BOYS MIX) (RCA 64607) Los Del Rio 62 3
48 YOU EVER REALLY LOVED A WOMAN?
(A&M 10287) Bryan Adams 42 23
49 THIS AIN’T A LOVE SONG (Mercury 856 824) Bon Jovi 41 16
50 MC’S ACT LIKE THEY DON’T KNOW (Jive 42319) KRS-One 55 2
51 GOOD (Elektra/Egg 46428) Better Than Ezra 52 12
52 TONIGHT’S THE NIGHT (Interscope 6311) Blackstreet 54 7
53 VIBIN’ (Motown 42285) Boyz II Men 58 3
54 CRAZY COOL (Virgin 11007) Paula Abdul 71 5
55 I KNOW (Columbia 77750) Dionne Farris 55 34
56 COMEDOWN (Trauma 98134) The Bush 65 3
57 DO YOU SLEEP?
(Geffen 4789) Lisa Loeb & Nine Stories 64 2
58 SUMMERTIME IN THE LBC (G Funk/Ra Island 9338) Dove Shack 60 8
59 HEAVEN (Perspective 7490) Solo 68 6
60 REAL HIP HOP (Elektra 43872) Das EFX DEBUT
61 I BELIEVE (EM 53200) Blessid Union of Souls 63 33
62 DOWNTOWN VENUS (Island 52147) P.M. Dawn DEBUT
63 I’LL COME BACK (Atlantic 87748) Brian McKnight 69 5
64 BEST FRIEND (Atlantic 87148) Brandy 66 18
65 BREAKFAST AT TIFFANY’S
(Reprise/Interscope 98135) Deep Blue Something 73 5
66 SOMETHING FOR THE PAIN (Mercury 852 902) Bon Jovi 72 3
67 JEEPS, LEX COUPS, BEEZMA & BENZ
(MCA 55002) Lost Boyz 75 2
68 SCATMAN (SKA-B-A-BOP/BA-DOP-BOP) (RCA 64300) Scatman John 78 5
69 WE CAN BE IN LOVE (Steez 98137) Pure Soul DEBUT
70 HOLD ME, THRILL ME, KISS ME, KILL ME
(From "BATMAN FOREVER") (Island 97811) U2 46 16
71 FEEL ME LOW (Tommy Boy 662) Naughty By Nature 45 15
72 SENTIMENTAL (Arista 12852) Deborah Cox 83 2
73 SEND ME ON MY WAY (Mercury 6568) Rusted Root 79 3
74 THE BOMB (THESE SOUNDS FALL INTO MY MIND)
(Uptown/MCA 55023) The Bucketheads 50 10
75 WON’T TELL YOU WHY (MCA 78748) Brownstone 57 14
76 FEELS SO GOOD (So So Def/Columbia 77891) Xscape 59 15
77 SCREAMCHILDHOOD (FROM "FREE WILLY 2")
(MCA 77500) Michael Jackson & Janet Jackson 77 16
78 ROUND AND ROUND (G Funk/Ra Island 9385) Twizt 80 4
79 KEEPER OF THE FLAME (Mercury 6608) Martin Page 81 5
80 SOMEBODY’S CRYING (Reprieve 17872) Chris Isaak 56 17
81 MISERY (Columbia 77959) Soul Asylum 61 18
82 PULL UP TO THE BUMPER (Epic 77931) Pato 70 6
83 I’LL BE THERE FOR YOU/YOU’RE ALL THAT I NEED TO GET BY
(R&L/Def Jam 1987) Method Man / Mary J. Blige 84 21
84 SO MANY TEARS (Interscope 98145) 2Pac 86 12
85 HUMAN NATURE (Maverick 1782) Madonna 74 14
86 COME WITH ME (Caroline Alley 55081) Shai DEBUT
87 MADE IN ENGLAND (Rocket Island 2003) Elton John 76 10
88 YOU BRING ME JOY I’LL LOVE YOU (Uptown/MCA 55023) Mary J. Blige 89 17
89 TAKE YOUR TIME (DO IT RIGHT)
(Colombia 94428) Max-A-Million 90 11
90 SPIRIT OF THE IRE (Epic 42997) E-40 Feat. Suga T 91 13
91 MY UP AND DOWN (Motown OuterFeel/Out 64412) Adina Howard 87 10
92 STUTTER (DCG 2200) Elastica 82 4
93 SICK OF MYSELF (Zoo 14222) Matthew Sweet 94 20
94 I WANNA LOVE LIKE THAT (Giant 17871) Toby Thompson 93 15
95 WHY (Atlantic 6151) Jamie Walters 88 8
96 I’LL SAY IT SO (DGC 4742) Weezer 92 10
97 THIS IS HOW WE DO IT (P/R/Atlantic 85146) Montell Jordan 67 29
98 GLACIERS OF ICE/CRIMINOLOGY ( lobster RCA 64375) Raekwon 95 10
REVIEWs  By Steve Baltin & Gil L. Robertson

MARIAH CAREY: “Fantasy” (Columbia 7321)
This highly anticipated opening track from Carey’s new disc is a hip-hop-ster’s dream. Utilizing a sample from the Tom Tom Club’s classic hit “Genius of Love,” Carey gives a strong vocal delivery that resonates with the sensual allure that has become her trademark. This single is definitely great music crafted to appeal to music audiences across the board.

THE CORRYS: “Runaway” (LavaAtlantic 6340-2)
The lead single from this Irish quartet’s forthcoming album should immediately make a mark at Adult Contemporary because of the presence of David Foster, who produced the band’s debut album. A family act made up of three of this samba’s strong and confident vocalists and their brothers, the Corrs has a very soothing quality that runs through this single’s mid-tempo tune. With all the phases working for it, this song is perfectly tuned into the American pop scene.

DIANA KOTTON: “Take Me Higher” (Motown 0432)
The number one soul diva is back with a dance track that is certain to please her considerable audience across the board. Lady Ross is in fine form with a confident vocal delivery, while her music backdrop is a throwback to the glory days of disco. This record is a winner, and represents a comeback for the superstar.

THE DOG: “He’s Kissing Christian” (DG 4747)
A solid rock guitar beat supports this strong single from the L.A. quartet. Taken from its underrated Totally Crashed CD, the song has the unusual DoG element of strings and humor. Already a fixture on the college radio scene, This Dog continues to release music that has a delightfully unique quality that is certain to make this band’s career. It’s already too good to pass up.

PICK OF THE WEEK

MORRISSEY: “The Boy Racer” (Reprise 7789)
The first single from the sultan of moodiness’ new album, Southpaw Grammar, finds the man who wouldn’t be a rock star taking a different road than the melancholic sounds of his past. Those expecting to hear a repeating of “Everyday Is Like Sunday” will be knocked into submission by the crushing wall of guitar feedback that claimes this fiery rock song.

Morrisey sounds in top form, asserting himself coolly and confidently during the chorus when he sings “He’s just too good-looking, he’s just too good-looking.” A definite at Modern Rock, the song could attract considerable interest in the new CD.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week No.</th>
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<tbody>
<tr>
<td>1</td>
<td>DANGEROUS MINDS (MCA 11228)</td>
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**This Week's #1:** DANGEROUS MINDS

**To Watch:** Faith Evans
REVIEWs by Steve Balltin

■ LENNY KRAVITZ: Circus (Virgin 400696-2)

Kravitz’s follow-up to 1993’s Are You Gonna Go My Way, which earned him a VMA for Best Male Video and firmly re-established him as a force on the rock scene, finds him delving even farther into psychedelia and a Led Zeppelin-inspired melding of blues and rock. Whether it be on the 11-song CD’s opening track and first single, “Rock And Roll Is Dead” or the heavy “Beyond The 7th Sky,” the influence of Zeppelin is abundant, as are the ghosts of many other classic rockers, notably Jimi Hendrix. Kravitz, who played most of the instruments, except on a few occasions the lovely “Can’t Get You Off My Mind,” the teeny-bopper pop tune “Magdalene” and the light synthesizer stylings of “Don’t Go And Put A Bullet In Your Head.” Although, the dense music of “God Is Love” and “The Resurrection” permeate the CD, Kravitz has crafted a complete record, one that shows him progressing on his road to a higher musical plane.

■ THE CHARLATANS U.K.: The Charlatans U.K. (Beggar’s Banquet/Atlantic 92602-2)

The Charlatans is a quintet that has built a strong fan base in the States through occasional airplay, but appeared to be destined to remain at that level due to its own inconsistency. A pleasant enough live act with a knack for writing groovy pop hooks, the band has never been able to put it altogether in the studio. With its new eponymous CD the band hasn’t quite reached the mountain top, but they are getting much closer, as the lovely ballad “Tell Everyone” and the Beatles-cum-Oasis sounding “Just When You’re Thinking Things Over” indicate. Look for strong modern rock support for the album’s first single, the lighthearted and jangly “Just Lookin.’” The Charlatans has come through with a CD filled with little gems like this that make for a great listening experience.

■ DANCE HALL CRASHERS: Lock Jaw (510 Records 11226)

Thanks to the placement of the single “Enough” on the Angus Soundtrack, Dance Hall Crashers have been all over Modern Rock radio for the past month, and have generated some support from MTV as well. So now you can look for some initial curiosity about the band’s 14-song CD. If you’ve heard the single though, then all your questions have been answered. Albums that blend one continuous track into another are very much in vogue, but this one doesn’t totally work. "Enough" is the CD’s opening track and its sound is very much of the same vein, the CD lives up to its name through a consistent heavy moodiness that will pleasantly full listeners into a trance-like state. Featuring a little bit of everything, Mood Enhancer is an excellent precursor to the group’s full-length album due next year.

■ FOR LOVE NOT LISA: Information Superdriveway (EastWest Records 61766-2)

Hailing from Oklahoma City, For Love Not Lisa is working its way through the ranks to emerge as a bright spot on the alternative/rock scene. Since its 1993 debut, Merge, the band appeared on the hugely successful soundtrack of The Crow, generating a more than average amount of interest in the sophomore effort. This 13-song collection starts with the rocking “Had A Lover” and goes full speed ahead, guitars blaring throughout. But as “Coming Into Focus”, proves the band still has an ear for melody. Other choice selections include “Play,” “Triple A” and “Some Afternoon Glitch.” Look for Modern Rock and AOR support, as well as possible MTV play.

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■ RED HOT CHILI PEPPERS: One Hot Minute (Warner Bros. 45733-2)

The Chili Peppers’ long-awaited new album, its first with former Jane’s Addiction and Porno For Pyros guitarist Dave Navarro, as well as the first since 1993’s multi-platinum Blood Sugar Sex Magik, finds the band working on many different levels—an acutely honest lyrically record, an homage to influences (Iggy Pop is mentioned in one track, while the Butthole Surfers are signaled out in “Deep Kick,” a song the band cite as a favorite) and a delightfully designed project (check out the calligraphy-style lyrics and cartoons in the CD booklet). But all that is surplus to the intense energy of “Warp”, the record’s lead single, “One Big Mob” and the title track, among others. The band stretches itself on the folky “Pele,” a vicious attack on bigotry, the beautiful “Tearjerker,” which features violins and the sprightly “Aeroplane,” a song that begins with spoken word children’s voices. However, it’s the relentless enthusiasm that will likely make this one of the top five selling rock albums of the fall. Given the Chili Peppers was guaranteed a commercial success, it’s refreshing to see they didn’t take the easy way out but, instead, made the best record they could, and the best of its decade-plus career.

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<td>42</td>
<td>Water Run's Dry</td>
<td>Boyz II Men</td>
<td>(Virgin 33424)</td>
</tr>
<tr>
<td>43</td>
<td>Curation (From &quot;Dangerous Minds&quot;)</td>
<td>Aaron Hall</td>
<td>(Virgin 33424)</td>
</tr>
<tr>
<td>44</td>
<td>Pull Up To The Bumper</td>
<td>Boyz II Men</td>
<td>(Virgin 33424)</td>
</tr>
<tr>
<td>45</td>
<td>Best Friend</td>
<td>Boyz II Men</td>
<td>(Virgin 33424)</td>
</tr>
</tbody>
</table>
PEBBLES: Straight From My Heart (MCA 11190) Producers: Various

Atlanta's First Lady of Music is back with a package that will surprise many naysayers who didn't think girl had it in her. With this project, Pebbles proves that she's more than just a pretty face, offering up a collection of songs that allow her to showcase her confidence and growth as a recording artist. The reason I like this record so much is because it sparkles with a friendly, highly amusing personality that is refreshing in a musical environment which too often focuses on the negative. Girlie seems to have had a good time recording this disc and I'm sure that music programmers and consumers will have as good a time playing it. Congratulations, Pebbles! Standout tracks: "Like The Last Time," "I Can't Help It," "Angel," and "Long Way To Travel."

KENNETH MANGRAM: Interwine Da'Fool (Quest 4517-2) Producers: Various

While Mangram’s debut release proves that he is a talented song stylist this disc, nevertheless, suffers from a same-

ness that weaves its way into the music here are largely unappreciated, and though Mangram's execution is strong it's not enough to get out from under what is an overall weak production. There are some moments Mangram's gift as vocalist and songwriter can do through; largely, however, his talents just get lost in the sauce. Hopefully, Mangram will get another shot at recording since this disc does demonstrate he has potential to be a player in that arena. Tracks of note:" You're Looking," "R31 Code," "Love Takes Time," and "Through It All."

THE BUCKETHEADS: All In The Mind (Atlantic 92619) Producer: Kenny "Dope" Gonzalez

This is some of the best jazz tinged, urban-inspired dance music in the marketplace today. From the opening track to the last, this record sparkles in yielding psychedelic grooves and tight fusion riffs that will lead everybody to dance floor all night long. The music here is high in international flavor and should do quite well in that marketplace. As for domestic formats, dance and progressive jazz listeners will do themselves a favor by adding this disc to their rotation lists immediately. Standout tracks: "Come And Be Gone," "Saying Dope," "Got Myself Together," and "Whew."

PICK OF THE WEEK

DIANA ROSS: Take Me Higher (Motown) Producers: Various

The diva is back with a new collection of tracks that should mark her return to the domestic sales charts. Utilizing an array of the hottest producers in the marketplace, Lady Ross proves that she still has what it takes to drive the ball out of the park. Without further ado, let us hear some of the highlights from the album:" Take Me Higher," "Keep Me," "I Need Your Lovin'," and "Whew."

REVIEWS By Gil L. Robertson IV
By Gil L. Robertson IV

During a recent dinner for radio, Underworld/Capitol Records recording artist, Jesse, performed for a group of Radio Programmers and DJs. Jesse is the first artist signed to the Hughes Brothers’ Underworld Records, (a joint venture with Capitol Records), and his debut disc is Never Let Go. Pictured are (l-r): Monte Bailey, director of Northeast promotion and marketing, urban music/Capitol Records; Jack Wellman, director of Mid-Atlantic promotion and marketing, urban music/Capitol Records; Jesse, Lawrence Jones/WMAJ; Manny Bella, v.p. promotion and marketing, urban music/Capitol Records; Clint Work, national director rap promotion, urban music/Capitol Records.

ARISTA IS FULLY LOADED going into the fourth quarter with a hot release schedule that includes a new soundtrack release from Whitney Houston, plus a highly anticipated release from new comer Deborah Cox, as well as releases from Arista’s subsidiary labels LaFace and Rowdy. First up is the soundtrack to the highly anticipated film Waiting To Exhale, due November 7. Produced by the multiple Grammy Award winner, Kenny “Babyface” Edwards. In addition to Houston’s leading track, the soundtrack will feature a power house of today’s “divas,” including Toni Braxton, Aretha Franklin, TLC, Mary J. Blige, Brandy, Chaka Khan and many others. On September 12, the label will release the songstress’ debut release featuring the hit single “Sentimental.”

Over at LaFace, the label has new offerings from the hot R&B foursome A Few Good Men, A Take A Dip, the Southern funk group Society Of Soul, Brandy, the acoustic folk-flavored pop from the Tony Rich Project with Woods, and hip hopster Good Muffin, Soul Food. Over at Dallas Austin’s Rowdy Records, the label will release former illegal, rapper Jamal with his debut solo recording on October 10.

DISN ‘Dat: On October 3, 1995, the San Francisco chapter of NARAS will present a workshop spotlighting Independent Record Production and Distribution at the Geoffrey Inner Circle in Oakland. For more information call 415-749-0779...Underworld/Capitol recording artist Hami has joined Buena Vista Television’s new late night talker The Stephanie Miller Show as Miller’s one-man band and musical sidekick...Midnight MAC, a new Friday late-night comedy variety show starring hot comic Bernie Mac, will launch this October on HBO. Taped before a live audience at The Shelter in Chicago from August 21-23, the show features Mac as the proprietor of a club, joined by his 10-piece band, the Mac Men, and his dance troupe, The Macronies. The show will include stand up and sketch comedy, as well as musical jams and dance routines by local and nationally-known performers including Brian McKnight, Brownstone, Sheila E and George Duke and Chaka Khan...Classic music diva Kathleen Battle expands her repertoire to include jazz with her new Sony classical recording entitled So Many Stars.

The record features the legendary diva performing opposite jazz greats like Grover Washington, Jr., Cyrus Chestnut, Christian McBride, James Carter, Romero Lubambo, Antonio Hart, Tom Harrell and Ira Coleman. Philadelphia’s Power 99FM, adds three more to its family. Assistant music director/air personality Glen “The Golden Boy” Cooper and Karen Segel gave birth to a son, Antonio David Cooper on August 30; promotion director, Dexter Johnson and Shawn Batips, a daughter, Imani Paige Batips-Johnson on September 5; and operations Manager, Dave Allman and wife Alice had a daughter on September 12. Congratulations to everyone!
By Gil L. Robertson IV

Ruffhouse Records CEO, A. Christopher Schwartz, congratulates members of Cypress Hill and Dandelion following their performances at the Camden, New Jersey Stage, while Dandelion gave a charged performance at "The Lab" side stage in support of its new album Dyslexicon. Seen here backstage are (l-r): Carl Hinds, Dandelion; B-Real, Cypress Hill; Schwartz; and Kevin Morpurgo, Dandelion.

AS A PART OF DEF JAM'S ongoing 10th year anniversary celebration, the label will release a four-CD boxed set November 7 which represents the cream of the Def Jam crop. The disc will feature all of the label's most successful acts like: LL Cool J., Public Enemy, Slick Rick, Beastie Boys, 3rd Bass, Onyx, EPMD, Montell Jordan, Method Man, Redman, Boz, Domino, Erick Sermon, Nice & Smooth, South Central Cartel, Nikki D. and Oran Juice Jones. Tracks selections like "Fight The Power," "I'm Bad," "Throw Ya Gunz," "Gold Digga," "Teenage Love," "Daddy's Little Girl," "Regulate," "Stay Real," "Geto Jam," "Fight For Your Right," "Blow Your Mind" and "I'll Be There For You/You're All I Need To Get By," highlight the release which is a sure bet in the year end sales sweepstakes.

THE LATE RAPPER EASY-E WAS HONORED September 7 with a breakfast at the Bel-Air Hotel where Sheena Lester, the executive editor of Rap Pages magazine presented the Minority Aids Project with a check for $10,000. As everyone knows, Wright, who would have been 31, died earlier this year from AIDS. Always at the forefront of the rap/hip-hop musical experience, Wright was one of the original members of the ground breaking group NWA and the founder of the highly successful Ruthless Records label, home to the widely successful rap group Bone, Thugs and Harmony. Although the cause of his AIDS related death, as well as the current disposition of his estate, is the subject of endless speculation, Wright's artistic legacy is firmly intact with a great catalog of recordings as well as an ever-growing fan base. Rap Pages will again honor Wright's memory on October 1, with the launch of a voter registration drive in Los Angeles county. Pegged We Count, the registration drive will be targeting the 444,000 African Americans and Latinos who are currently eligible to be registered but who are not. The organization has the goal of adding 220,000 names to poll scrolls before the next election registration date deadline.

Rap Single Reviews
By Gil L. Robertson IV

MANNISH: "Expect That" (Correct 9903)
Confident vocal delivery and heavy beats makes this song a winner. Mannish should expect strong urban attention with this track. Special Note: Programmers pay close attention to the def remixes.

ULTIMATE KAOS: "Some Girls" (Motown 1335)
This smooth melody, bubble gum song should do well with the back-to-school audience. The vocal delivery is fresh with a flavor that's reminiscent of Motown's last big group, The Boys. Urban radio and selected pop formats will enjoy this tune.

CLUB NOVEAU: "Let It Go" (Rip It 6004)
Strong dance music is the featured performer with this track, which should be something of a comeback for this hugely popular 1980's group. The vocal delivery is spirited and confident and the production is on the money. With the right push this could be an across-the-board hit.

TOP 25 RAP SINGLES

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<thead>
<tr>
<th>CASH BOX • SEPTEMBER 23, 1995</th>
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</thead>
<tbody>
<tr>
<td>1  GANGSTA'S PARADISE (MCA 55104)</td>
</tr>
<tr>
<td>2  I GOT 5 ON IT (Noo Tylte 38474)</td>
</tr>
<tr>
<td>3  HOW HIGH (Def Jam/RAL/Island 9625)</td>
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<tr>
<td>4  PLAYER'S ANTHEM (Undeas/Big Beat/AG 96750)</td>
</tr>
<tr>
<td>5  BOOM BASTIC (Virgin 34482)</td>
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<td>6  1ST DAY OF THE MONTH</td>
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<td>7  SUGAR HILL (EMI 58407)</td>
</tr>
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<td>8  ONE MORE CHANCE (Bad Boy/Vista 79032)</td>
</tr>
<tr>
<td>9  MC'S ACT LIKE THEY DON'T KNOW (Jive 42319)</td>
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<tr>
<td>10  1,2 PASS IT (Fantasia Street/Kista 1-2464)</td>
</tr>
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<td>11  SUMMERTIME IN THE L.B.C (G Funk/RAL/Island 9583)</td>
</tr>
<tr>
<td>12  I WISH (Sunshine/Scott Bros 78032)</td>
</tr>
<tr>
<td>13  FEEL ME FLOW (Tommy Boy 7062)</td>
</tr>
<tr>
<td>14  F O E L I F E (Pro Soc 51582)</td>
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<tr>
<td>15  SPARKLE ME (Slick Rick/Jive 42296)</td>
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<td>16  WHERE'S THE PARTY AT? (Gee Street Independ/ent/4th &amp; B/Way Island 06712)</td>
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<tr>
<td>17  SO MANY TEARS (Interscope/AG 96145)</td>
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<td>18  GLACIERS OF ICE/CRIMINOLOGY (LoudRCA 64374)</td>
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<tr>
<td>19  SULTRY FUNK (Giant/Warnner Bros. 17791)</td>
</tr>
<tr>
<td>20  I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Def Jam/RAL/Island 1879)</td>
</tr>
<tr>
<td>21  ROUND &amp; ROUND (G Funk/RAL/Island 9385)</td>
</tr>
<tr>
<td>22  50/50 LUV (Outburst/Def Jam/Island 9717)</td>
</tr>
<tr>
<td>23  WHATZ UP, WHATZ UP (So So Def/Columbia 77958)</td>
</tr>
<tr>
<td>24  WHAT YOU WANNA DO? (Lend Me 20014)</td>
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<td>25  MVP (Columbia 77940)</td>
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</table>
CMJ (Continued From Page 5)

Revelation Records: The label’s Saturday night showcase at the venerable (that’s a nice word for it) CBGB’s was sold out by 8:30 and had attendees talking all weekend, specifically about State Of The Nation and Farside.

Gruen: His show with his jazzmattazz collective on Thursday night was a big attention getter. But it was his keynote speech the following day that demonstrated the hip hop artist/producer is becoming one of the genre’s most prominent spokesmen within the industry. His defense of the medium brought repeated loud cheers, and his line about paying teachers more had the crowd eating out of his hand. Who knows, maybe politics is next.

Capitol/Elektra/Hollywood: The three labels teamed up for a party on Friday at the very cool Studio 450 loft space that lured numerous free beer-drinkers and pretzel eaters. It was fitting that the three pooled their resources, as they were the most active and aggressive major labels there, showcasing a number of bands during prime spots. The move clearly benefitted Hollywood’s Weed and Capitol’s Supergrass, both of whom were talked about the rest of the weekend.

Kevin Smith: The writer/director/star of Clerks previewed his new film, Mallrats, to a full house, then answered audience questions after a long and sustained ovation. Smith is rapidly moving to the forefront of filmmakers in the eyes of the very crucial 20-something audience. In addition, he got off the best line of the convention when he said, after telling the audience about his new romance with one of the film’s stars, “See, it’s true. You go to Hollywood and you get to fuck the actresses.”

Techno/Ambient/Dance: This panel, which featured Moby, CMJ’s Tim Haslett, college DJ Tisha Van Es, of WESU-FM, and Peter Wohelski of Astralwerks, among others, was SRO. Only a few minutes after the 75-minute discussion began, the registrants were piling onto the floor to sit in on this one. Techno ever going mainstream seems a longshot, especially because of the infighting as to whether this would be a good or bad thing. But the attendance at the panel proved the industry remains heavily interested in the music. In addition, Astralwerks’ show at the Kitchen was a smashing success.

Skunk Anansie: The Epic/One Little Indian band brought lots of fans to their opening spot for Silverchair at the Academy. Coupled with the already established Silverchair, Skunk Anansie stole some of its labelmate’s thunder and got the hype rolling for their upcoming Paranoid & Sunburnt record.

The Bands: While it may have been treated as a party for the attendees (see next item) many bands used the forum as an opportunity to get heard and get the buzz going. Among those were the Campfire Girls, Love Jones, Sun Volt, Hugfish, Meat Puppets, Girls Against Boys, Six Finger Satellie, Ben Folds Five and the Pastels.

Us: Never have so many been given so much Swag. After registering, the convention-goers were sent to a line where they were handed a goody bag full of music, mags and fliers. And that was all within the first few moments of arriving. From there the Swag only got deeper. As the Geffen CD said, “Rah, Rah, Let’s Hear It For Swag.” We agree.

There weren’t really any losers at this year’s fest. Much was learned through the panels, where fans and industry pundits alike could listen to Lou Reed and Krist Novoselic discuss with Dave Marsh and Howie Klein the pros and cons of free speech in the music industry. In addition, there was some strong music, from Truley to Pell Mell to PJ Harvey’s superb afternoon set.

Feature

MTV Video Music Awards

By Steve Balwin

SINCE ITS INCEPTION, THE VMAs, as they have been nick-named, have grown into one of the music industry’s biggest nights. This year’s star power nearly rivaled the Grammys, and easily blew by the American Music Awards. Among the presenters were Whitney Houston and Bobby Brown, Seal, George Clooney, Lenny Kravitz, Rod Stewart, while winners Madonna, Tom Petty and Dr. Dre, to name but a few, were on hand to pick up their now-famous astronaut statuettes.

The cornerstone of the show has always been the performances though. Offering such an enticing audience, MTV has always been able to attract the biggest names on the charts. Thus, the network has always placed the live music above all else. This year’s show, held at Radio City Music Hall, promised to be no different, with chart toppers Live, Hootie & The Blowfish, Green Day (via satellite), and TLC joining with industry faves Hole and White Zombie as well as the man who belongs in a category by himself, Michael Jackson. It was Jackson, along with R.E.M., who won this year’s Video Vanguard, named after Jackson, and the Red Hot Chili Peppers that brought the most recognized prestige to the line-up. But on this night, the kids showed they are taking cover, both on the stage and in the winner’s circle.

Jackson’s “Scream,” his duet with sister Janet, who was also there, was nominated for 11 awards, but it was comparative newcomers TLC who were the night’s big winners, taking home Video Of The Year, in addition to the Viewer’s Choice honor and other prizes. On the rock side, Weezer, with the band’s highly regarded “Buddy Holly” clip won for Best Alternative Video as well as Best Director for Spike Jonze.

The performances saw a few noteworthy numbers, but none that could touch Alanis Morrisette’s sizzling “You Oughta Know.” It may not have hit number one, but the fierce mosh pit activity and the loud sing-along showed the song is the closest thing to an anthem this year. Morrisette flourished in the spotlight, singing with fiery passion, moving with reckless abandon and snarling with an anger that could make Mick Jagger or Jim Morrison put their hands over their crotch in fear.

As for other live numbers, Hole dazzled with a violent version of “Violet,” while Live sounded superb on “I Alone.” R.E.M. provided its usually sturdy performance on a new song, and White Zombie got the crowd going as much as anyone with “More Human Than Human,” for which they won Best Hard Rock Video.

Dennis Miller hosted this year’s festivities with a dealth of his usual sarcasm and political wisecracks. It’s too bad, the night could’ve used more lines like “I’m working under duress tonight. Michael Jackson told the producer that if I make any jokes about him, he will, quote: ‘kick my ass.’” Yeah, they were funny, but he wasn’t appearing at the Democratic Convention.
CMJ: Configurations, Alternative Marketing & Indie Distribs

By Karen Sidlow

THIS YEAR'S COLLEGE MUSIC JOURNAL Music Marathon & MusicFest, a gathering that claims to be "the only alternative music convention," covered a variety of issues germaine to the music industry. With keynote speeches from legendary entrepreneur David Bowie, knowledgeable chairman of The National Endowment For The Arts Jane Alexander, and crossover artist Guru, the attendees were offered an eclectic outlook on the talent and evolving music business.

During the three-day, four-night event, nearly 500 bands showcased their talents at venues throughout New York City. Every genre of music was represented during the convention, from so-called alternative rock, to punk, and hardcore rap to the aggressive metal sector. But, if the idea of going to clubs from one end of the city to the other didn't appeal to some convention-goers, there were informative panels during the day that attempted to relay information to the several thousand attendees. Retail-related topics discussed included everything from the commercially available pre-recorded music formats (From Vinyl To High Density CD: New & Old Formats—Winners & Duds), insights on how to spread awareness of product releases (Marketing New Music Through The Alternative Network), and the sometimes challenging job of placing such product in outlets to meet consumer demand (Independent Distribution).

With the possibility of always having an audience for each select group of sounds, the key is to simply find where to target your marketing efforts and how to make those products easily available to consumers.

The panel on pre-recorded music formats covered factual information and the pro and con opinions on each version commercially available. Paul Burgess of TVT Records, the panel's moderator, started with some interesting format facts. He mentioned that cassette purchases currently account for 30% of recorded music sales, while in the mid-'80s they totaled nearly twice that figure. Burgess also noted that over the past year the production and consumption of vinyl (seven-, 10-, and 12-inch) has risen for the first time since the compact disc explosion. It was further noted that while most music genres sell-through on CD purchases, urban music sales are driven by the purchase of cassette and vinyl.

The panelists then attempted to delve further into the advancements of recorded music. At one time, the standard CD (audio only, playable in a stereo system) was the only option. Now, with such diverse product lines as CD ROMs, High-Density, Mixed-Mode and Enhanced CDs, consumers spend more time with a new disc at the record store. Some dilemmas facing retailers include: how to display these high-tech discs, the additional cost of obtaining visual with your audio and affordable players with adequate memory and quality were discussed.

Another panel that examined issues of particular importance to the retail community was Marketing New Music Through the Alternative Network. The panelists, including moderator Russ Rigler of London Records, examined factors such as the effect of saturation with constant touring, the almost brainwash effect of excessive radio/video play and previous career accomplishments that sustain fan bases. While one or all of these conditions may sell records, there is not a foolproof method for success.

Ideas to enhance the fortunes of acts that continuously trek across the nation included bands selling their own merchandise (demos/albums, t-shirts, stickers, buttons, etc...), promoting the live gigs with flyers displayed at various retail outlets (not just record stores), collecting names/addresses of concertgoers for fan club purposes and interaction with those in attendance on and off stage.

On the down side, if a band is not at its best performing live, playing...
Dutch East India Trading Co. ph: 212.675.0922
1. HEARD THEY SUCK..LIVE
2. DRY ISLAND (LP)
3. THE PROD
4. E TRANCE
5. COME ON DOWN
6. THE PRID
7. SMASH
8. ...AND OUT COMES THE WOLVES
9. THE HOLE TRUE
10. 13 SONGS
11. SYMPHONY #8
12. MEDNDO
13. BACK MY HAPPINESS
14. LISTENER
15. VOLUME 1 & 2
16. END ON END
17. PABLOM
18. GRANDPA
19. SYSTEMS
20. DINOSAUR JR.

M. G. Distributing Company ph: 800.688.3383
1. CHRONICLES CCR
2. THIS PERFECT DAY Orchard Lane 7512

Music Distributors Inc. ph: 817.831.2982
1. TALES FROM THE CRYPT
2. BOSS BALLIN' COMPy
3. FREESTYLE - VOL. 1
4. MEGAMIXES
5. QUAD CITY KICK
6. CLUB MIX '95
7. IT'S AMO'S FREESTYLE - VOL. 1
8. HIT COMPILATION
9. TAZIANA FREESTYLE - VOL. 3
10. TAZIANA FREESTYLE
11. BIG BALLER
12. VIPER'S FREESTYLE - VOL. 4
13. THE GREATEST HITS
14. PHAT RAP FLAVA '95
15. DR. CC
16. THE GREATEST HITS
17. SUPER BASS
18. THE AUTOFSY
19. FIRST FIGHT
20. PUNK'S GREATEST HITS

Navaree Corporation ph: 612.535.8333
1. LIVE AT RED ROCKS
2. AN ENCHANTED EVENING
3. JAZZ MASTERS 2
4. HOUSE OF LOVE - VOL. 2
5. OLD SCHOOL - VOL. 1
6. OLD SCHOOL LOVE SONGS - VOL. 2
7. RESTLESS
8. DAY DREAM
9. OLD SCHOOL SAPP
10. FUNKY MELODY
11. OLD SCHOOL LOVE SONGS
12. REVENGE
13. CELTIC TWILIGHT 2
14. LOVE UNCHAINED
15. NO YESTERDAY
16. ALL MIXED UP
17. SOME OF THE BEST
18. HIGHER OCTAVE COLL
19. IBIZA AFTERDAYS
20. E

Passport Music Dist., Inc. ph: 800.334.3394
1. JAZZMASTERS II
2. REMEMBER 2 THINGS
3. CELTIC TWILIGHT 1
4. LOST DOGS & MIXED BLESSINGS
5. NOUVEAU FLAME
6. VELVET AND BRASS
7. AWARE 3
8. COLD WINTER
9. ATERNA
10. TRUST
11. E
12. KING BISCUIT FLOWER HOUR
13. SONGS CARMEN SANG
14. RUNNING ON ICE
15. SECRET PEOPLE
16. CHRONICLES - VOL. 1
17. RAIN OR SHINE
18. PACIFIC STANDARD TIME
19. STANDING ON THE BANK
20. ONCE UPON A TIME

Paulstarr Enterprises/MCS ph: 612.559.8276
1. MACK 10
2. TALES FROM THE CRYPT
3. I FORGOTTEN
4. FRIDAY (Soundtrack)
5. DOUBLEBEEVEDG
6. BACKSTREET
7. SURF SHOW
8. HERM - STILL TRYING...
9. WAY BACK HOME
10. TRUE

(Continued on page 5)
### ONE STOP

### SINGLES CHART

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### DISTRIBUTOR SALES RANKINGS

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<td>Jeff Buckley</td>
<td>GRACE</td>
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**Note:** The table above is a partial listing of Billboard Hot 100 singles chart positions for the week of September 20, 1994. The chart is sorted by peak position and includes details such as the record label, catalog number, and peak position reached for each entry.
### ONE STOP
### ALBUMS CHART

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The One Stop Albums Chart is an accumulation of reports from the panel members.

### NEWS (Continued from page 1)

around the country often may actually hurt them to the point of losing their core.

Another point also suggested that certain music genres do not use the studio to sell. Such as in hip-hop music, where the customer is likely to purchase releases directly and rarely a release older or a new one. Therefore, the personal contact on the road is an option.

All agree that what will work for one band, is almost certain not to work for another.

One杜绝 of the most severe for the country’s music industry is the independent distributors who are left to work it out on their own — and this is often a losing battle. These distributors may have less resources and even many more ways to make a living and challenge the status of a local store.

Bob Schick of Pants 9 and Rod Schauhess of Sunfire Distribution stated that a local retail base is a local distributor as well. It’s a way to help some of these distributors who may not be able to support them. The distributor now has a real base of buyers and exclusive catalog of releases that has been acquired, it may be wise to select these distributors and be exclusive with them.

Another factor to consider would be, how many other labels and types of music does a distributor already handle. Relinquising on a corporation that has 70 other labels to sell, with large back catalogs, may not provide every label enough thorough panel promotion, merchandising and promotion support. On the other hand, a company like Kook Independent has a lot of jazz music, recently acquired exclusive distribution of Bar None, an indie rock label just for that purpose. Since this music fits into their accounts, and they can support Bar None for the future. The company can offer some exclusive accounts.

Retailers in select parts of the nation prefer different tertiary from a company’s sales data. Some retailers prefer to do wholesale, some may prefer to do sales in the wholesale, or in the retail market. Others may have a local inventory and stock taken from their distributor. ACDI, which is the law in the country. The retailer is the law in the country. The retailer is the law in the country. The retailer is the law in the country.
Clocking in at around 40 minutes, this disc of 11 tunes consists of aggressive, powerful, yet not annoying music. The quartet, made up of drummer Steve Griffin, bassist Tony Davis, guitarist James (anything but a) Gentleman and lead vocalist/guitarist Lane Lewis Miller, have put forth a solid effort. With Miller writing and singing the majority of the songs, Gentleman and Davis vocalize themselves on respectively pened, selected tracks as well. Each crooner has his own style, with Davis’ “Check Point Charlie,” Gentleman’s “Intent,” and Miller’s “The Story Of My Life...,” leaving a lasting impression. (K.S.)

JASON & ALISON: Woodshed (Whitehouse 4)

Jason Narducy writes songs, plays guitar and sings. Alison Cheshay plays cello. Together they are Jason & Alison. The duo’s debut album, Woodshed, is defined by the unity of two stringed instruments—guitar and cello. The release, made up of 10 songs, ranges from poetry accompanied by harmonies to melodic enlightening tunes carefully balanced between heavy folk and soothing rock music. Narducy’s voice is passionate and pure, when added to the music they arrange together, it’s an instant seduction. Without excessive instruments and distracting noises to hide behind, this talented Chicago-based duo have everything they need to successfully express their art. And quite a refreshing gift it is. (K.S.)

LIR: Nest (What Are Records? 60012)

Nest (noun): a place of retreat; a den; a comfortable residence. (Wordsworth Concise English Dictionary - 1994) Nest (album): a comfortable second release from five guys who retreat in

THE MR. T EXPERIENCE: Everybody’s Entitled To Their Own Opinion (Disorder/Lookout Records DSR-001/LK-039)

What could be more enticing than a band named after an infamous actor? Especially when the quartet’s name was motivated by a man who made a reputation for himself wearing excessive amounts of gaudy gold jewelry and starring in the extremely missed ’80s television series The A-Team.

While Mr. T, the “actor” is in the Where Are They Now category, The Mr. T Experience is in the Where Are They Going department. Take note that the collective album, Everybody’s Entitled To Their Own Opinion, was originally released in 1986, thus making the music available to the public and providing possible exposure for other Northern California pop-punk acts. In addition to the band’s fascination with bylurly stars of yesteryear, they are equally fond of thesians who were household names before Ronald Reagan took office. “Danny Partridge,” a song sparked by the one-time child star’s arrest for cocaine possession, is nothing short of a classic masterpiece. For too many deprived years the world hasn’t been able to embrace this record, but never fear, it has been resurrected for worship today. (K.S.)

PICK OF THE WEEK

THE JAZZHOLE: ...And The Feeling Goes Around (Bluemoon 92586)

It’s evident that this collective has grown from its debut release of 18 months ago. The music is tight, the raps are nearly seamless and the production is shiny. This falls under the genre banner of acid jazz, but it is a cultural blend that transcends such assignations. While original material like the ethereal, jazzy funk of “Do You See What I See...” and the aptly named “Moodness Of The Cool” stand out, the collective does an outstanding cover of Earth, Wind & Fire’s “Shining Star,” the 15-track album’s first single. Endowed with insight and humor, the lyrical flow is not all Ahmed Best’s pointed raps. The singing of Marlon Sanders, Michelle Lewis and Ross Russ on tracks like “A Day In The Life:” glides and sometimes scurries atop finely crafted fusions of soul and jazz. The track “Saying Nothing,” speaks volume about funky eterealism. Instrumental work by guitarist John Pondel and guests Ben Bieman (trumpet) and saxophonists Mark Gross and Dave Binney come up plait, full and fine. (M.R.M.)
They have received numerous awards for previous works. The selection, “Me Tienes Vigiado,” is currently receiving strong airplay. Salsa fans will undoubtedly enjoy the entire album.

**BOBBY SANCHEZ Y LA RAZZA: Bobby Sanchez y La Raza** (MP, 6158) Producer: Jose G. Martinez, TEJANO.

Singer-bandleader Bobby Sanchez began his career at age 16. Today the versatile Sanchez has one of the most promising Tejano groups in the Southwest. After his first release for indie MP last year, Tejano, Sanchez’ second production has already reaped three current promo singles. Getting heavy airplay is “Que Me Lleve el Diablo,” “Asi Es El Amor,” and Sanchez’ first recorded ballad, “Inescusable.” The much sought-after Mexican composer, Jose Guadalupe Martinez, penned three numbers as well as having produced this album.

**JOEL NAVA:** Joel Nava (Arista/Texas, 18794) Producers: Michael Morales, Ron Morales and Chris Waters, TEJANO.

Joel Nava debuts with his self-titled album for Arista/Texas. It isn’t difficult to understand why Nava has been causing heads to turn on the South Texas club circuit. Combining uptempo Tejano with traditional country, Nava, along with his producers, have created some pretty outstanding material. The first two promo singles, “Para Que” and “Four Letter Word,” are indicative of the album’s top quality. From rich ballads like “I Do” and “Abrázame” to the two-stepping “You Can,” Nava’s rich vocal style and his excellent choice in music will undoubtedly insure him star status in the very near future.

**PICK OF THE WEEK**

**PATATO, CHANGUITO, Y ORESTES: Ritmo y Candela: Rhythms at the Crossroads.** (Redwood Records, 9583) Producer: Greg Landau, INTERNATIONAL/CUBAN.

Ritmo y Candela: Rhythm at the Crossroads is truly an Epic recording by indie innovator Redwood Records. It serves in bringing together the traditional, original and contemporary Cuban styles by three of its masters of drumming: Carlos “Patato” Valdes, inventor of the unique conga drum; Jose Luis “Changuito” Quinnan, originator of the songo rhythm and founding member of Los Van Van; and Orestes Vilaté, long-time vet of the NYC Salsa scene. Joined with other expert musicians, notably from the San Francisco area and especially pianist Rebecca Maucelen, producer Greg Landau captures the dialogue of these prolific percussionists and their ensemble in what is known as a descarga. Not just for discriminating lovers of fine Cuban music, Ritmo y Candela belongs in every Latin music lover’s library!

**ARISTA/TEXAS’ LATEST PASSPORT TO TEJANO JOEL NAVA** symbolizes what is truly unique about Tejano country music. As both a country and Tejano artist, Nava’s music embraces his Mexican and American roots and celebrates the blending of these cultures throughout the Southwest. Fellow label-mate, Flaco Jimenez has also been a pioneer in this movement. Nava possesses a seriously disarming singing style. Once the publicity machine gets going full-steam, Joel Nava could easily become a household name throughout Texas and the Tejano music kingdom.

Starting his career at 17 as a drummer for Bobby Lee and the Knight Riders, Nava satisfied his urge to sing by simply asking if he could. He’s been singing ever since. Today, Nava and his band, the Border, are one of the region’s top draws.

Nava made his debut on an Arista/Texas season compilation, A Tejano Country Christmas released last year. He received acclaim for “Adiestre Fieles (O Come All Ye Faithful)” and his self-penned “Mama’s Boy,” which featured the performance of guest guitarist Steve Wariner.

On Joel Nava, the emotionally powered Nava offers what he does at each of his performances: giving it all. Reflecting on his Southwestern roots, Nava remarks, “Making this music and having people enjoy it has been my dream since I first played with my grandfather...it’s what I live for.”

**WEA LATINAS’ ALEJANDRO SANZ HITS GOLD:** Spanish pop recording star, Alejandro Sanz’ recently released album, Alejandro Sanz 3, hit gold. This happened when Warner Music Spain reported that the album broke the platinum sales mark in its second week having sold in excess of 120,000 units in its third week of ratings. Columnist Robert Tilli of Music Media in Belgium’s magazine called Sanz “a potential second Laura Pausini in light of the international releases planned in Benelux, Germany, France, and Denmark. Signings in record shops throughout Spain definitely helped record sales as well. Plans are already in motion to release the singer’s album in Germany (actually to be released in late July), Italy, and Brazil (for release next year).

**JET-SETTING AT THE BIG APPLE:** Albita came to Manhattan this month for two joyously received performances at Sounds of Brazil (S.O.B.) and at a gala party at Astor’s sponsored by Epic Records and the magazine Paper. The acclaimed Cuban emigre singer/songwriter and her band performed songs from her new Crescent Moon/Epic album, No Se Parece A Nada (Unlike Anything Else).

**THE LATIN LOWDOWN**

**CONCERTS**

<table>
<thead>
<tr>
<th>EVENT</th>
<th>LOCATION</th>
<th>DATE</th>
</tr>
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<tr>
<td><strong>MARLBORO MUSIC BRINGS COUNTRY, LATIN CONCERTS TO L.A. COUNTY FAIR</strong></td>
<td>L.A. COUNTY FAIR</td>
<td>Sept. 9th</td>
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Film Reviews

Miramax’s Month By The Lake A Wonderful Vacation

By John Goff

Well, thankfully Miramax didn’t pass. First time screenwriter Trevor Benthom shows his theatrical upbringing in his adaptation of H.E. Bates’ short story and solidly builds a foundation for the story and characters. He allows the conflicts to come from within rather than manipulated from without. And the characters drawn are exquisite.

Set in 1937 pre-WWII Italy, on the near dream-like Lake Como, a middle-aged man and woman find a caring companionship together while proving they’re not above feeling the same life-lines which younger lovers feel; that they are capable of playing the same games, only with mature underpinning, and that emotions, feelings, and concern know no age and perhaps are more fully realized and appreciated when matured.

Producer Robert Fox has put into director John Irvin’s hands the richest and most correct elements at his fingertips to bring the story to life, and Irvin makes the absolute most of them: Lake Como, Vanessa Redgrave and Edward Fox (Robert’s brother), Uma Thurman, Alida Valli; Cinematography by two-time Academy Award winner Pasquale Di Santis and a score by composer Nicola Piovani that is as rich as the scenery and talent. And Irvin uses each one to maximum potential, allowing Redgrave and Fox to play so much of their emotional subtext visually, forcefully, and it’s wonderful to watch. This is Acting.

Redgrave is splendid; graceful and touching in feelings that run from wounded pride to girlish games; comedy to touching concern. It’s certainly the richest female performance offered on screen thus far this year.

And she is matched moment for moment by Fox in a performance that resonates like a night echo across the lake. He’s always been solid but he brings it all together this time with the layers and subtlety he adds to the work. And he makes his hat not only a part of him, but a proud and driving character in itself. He gives totally new meaning to jauntiness with that battered hat and his work with it.

Uma Thurman and Alessandro Gassman (son of Vittorio) are not just jammed in here for the youth set, they are integral elements of the story, useful to the central characters. Thurman carves yet another character on her way to gaining a strong reputation and opening up more diverse avenues. Gassman has the good looks of his father, is at ease in front of the camera.

Top 15 Weekly Film Grosses

<table>
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<tr>
<th>RANK</th>
<th>TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKN TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>To Wong Foo...</td>
<td>Universal</td>
<td>1</td>
<td>1,294</td>
<td>$9,019,180</td>
<td>$6,970</td>
<td>$9,019,180</td>
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<tr>
<td>2</td>
<td>Dangerous Minds</td>
<td>Buena Vista</td>
<td>5</td>
<td>1,598</td>
<td>$4,024,827</td>
<td>$2,519</td>
<td>$62,832,456</td>
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<tr>
<td>3</td>
<td>Mortal Kombat</td>
<td>New Line</td>
<td>4</td>
<td>2,481</td>
<td>$3,787,048</td>
<td>$1,526</td>
<td>$60,125,556</td>
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<tr>
<td>4</td>
<td>The Prophecy</td>
<td>Miramax</td>
<td>2</td>
<td>1,663</td>
<td>$2,825,624</td>
<td>$1,699</td>
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<tr>
<td>5</td>
<td>Desperado</td>
<td>Columbia</td>
<td>3</td>
<td>1,921</td>
<td>$2,636,255</td>
<td>$1,372</td>
<td>$20,902,266</td>
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<tr>
<td>6</td>
<td>A Walk In The Clouds</td>
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<td>1</td>
<td>1,783</td>
<td>$2,625,339</td>
<td>$1,472</td>
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<td>7</td>
<td>The Tie That Binds</td>
<td>Savoy</td>
<td>1</td>
<td>929</td>
<td>$2,520,206</td>
<td>$2,713</td>
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<td>8</td>
<td>National Lampoon’s Senior Trip</td>
<td>New Line</td>
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<td>1,680</td>
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<td>Babe</td>
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<td>$4,181</td>
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<td>Something To Talk About</td>
<td>Warner Bros.</td>
<td>6</td>
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<td>Apollo 13</td>
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<td>Waterworld</td>
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<tr>
<td>14</td>
<td>The Net</td>
<td>Columbia</td>
<td>7</td>
<td>962</td>
<td>$1,003,611</td>
<td>$1,043</td>
<td>$46,564,881</td>
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</table>

Domestic box-office, which includes USA and Canada for the weekend of September 8-10, totaled $41,722,857, breaking down to a $1,904 per-screen average off a total of 21,903 screens, thus giving a combined total of $609,358,740. (Courtesy Entertainment Data, Inc.)
and has the potential for making a strong name for himself in a couple more years. Alida Valli brings her own resonance, via a career which harks back to beyond the classic *The Third Man*, as the resort owner staring the upheaval of Fascist Italy in the face but maintaining hope in the face of it.

*A Month By The Lake* is one of the jewels of '95, sparkling, warm and admirable, and it deserves special handling. It will require special handling to gather an audience but those who do see it will not soon forget it.

**Universal’s Clockers A Disturbing Film**

By Gil L. Robertson IV

![A bitter joint from Spike Lee.](Image)

FILMOGERS BEWARE: Spike Lee’s new film *Clockers* is a shocker. From the opening credits on through to its surprising conclusion, this film delivers many messages about the reality of America’s urban environments. Death is this movie’s central theme, the death of the inner city through the seemingly endless stream of black male bodies that litter the streets. It’s an occurrence that both suburbia and the African American community itself has, unfortunately, become indifferent to.

The movie charts a path of hopelessness and despair as seen through the eyes of its protagonist Strike (newcomer Mekhi Phifer), a street drug dealer in Brooklyn. As the leader of a rag-tag crew of hapless black men, Strike is the personification of the hard-edge-and-living-large B-Boy existing somewhere near you. However, as the movie continues his facade disappears and you recognize that, if given the chance, Strike might have sought out a profession as a railroad worker, working on the trains he loves.

The action that drives the film is a murder. Strike is asked to commit by his mentor, Rodney, the neighborhood kingpin whose nefarious presence covers the area like a lethal poison. However, when Strike’s model citizen brother, Victor (Isaiah Washington), confesses to the crime, something doesn’t ring true with the detectives assigned to investigate the case. “We’ve got the wrong brother,” says detective Rocco Klein (Harvey Keitel), who believes Strike to be guilty. From this point on the pressure is on Strike from both sides with Rocco hounding him to confess and Rodney threatening his life to remain silent.

While all of this is taking place several sub-plots are also at play which further illustrate the consequences that Strike must pay for the life he leads. The most critical being a nurturing relationship that he develops with a young neighborhood kid who views him as a role model. The boy’s mother, however, wants her son to have nothing to do with Strike and his life on the streets and in one key scene tells him that she’d rather see her son dead than selling dope with him.

The action continues in this vein throughout the course of the film until it would seem it’s about to swallow up Strike. However, just as he reaches the point of no return, he is saved by a surprising turn of events. You’ll have to see the film yourself to find out, but it’s a shocker.

Ultimately *Clockers* is a well produced film which conveys the messages of a community in crisis, almost too well. The performances given by Keitel, Lindo, Phifer and Washington are excellent and make an extremely disturbing film to watch. Leaving the theatre you’ll want to say to yourself that the horrible, stark reality depicted was exaggerated. Sadly it was not, and will never be until America wakes up to the disturbing realities that exist in our inner cities.

**Steiger, Maslansky, WB. Lauded At 1st Russian Firebirds**

By John Goff

![Opening ceremonies for the First Russian American Cultural Exchange’s Film and Culture Festival opened with presentation of the Firebird Awards.](Image)

A FIREBIRD IS A SYMBOL, explained Russian American Cultural Exchange (RACE) president Gregory Makaron, attached to a Russian fable: (loosely translated) Should anyone touch a feather from the Firebird they will have everlasting life. A tall order. The award, presented at opening ceremonies September 11 at the Four Seasons Hotel, looks akin to the fabled Phoenix rising from the ashes.

Actor Rod Steiger, in accepting his Firebird drew on the “everlasting” aspect of the legend and the arts in noting that “the arts and creativity will go on,” though he jokingly admitted (coming off recent hip surgery) he didn’t know about himself.

But the symbol of the bird and comparison of the everlasting life legend and the arts are a perfect mating. Creativity and art, truly, have lasted throughout the ages, and will continue to live on long after the current crop of humans rushing headlong and hap hazardly through the world today. And while it often seems that present day creativity has little to do with art, perhaps, like the Phoenix, art will rise out of the muck we’re sloshing around in today.

Let’s hope so.

Steiger went on to note that “…our (artists) responsibility is to present, as best we can, what we believe in from an artistic point of view...unshattered from a political or monetary point of view.” The outspoken Steiger also noted
that, unfortunately—albeit truly—monetary concerns more often than not take precedence over altruistic and artistic concerns.

Steiger’s talent has been connected with some of the more well-known film endeavors either focusing on or coming out of Russia—Dr. Zhivago, Sergei Bondarchuk’s Waterloo—and has a strong following in that country. The actor was presented with this award by Katherine Kelly Lang, whose starring role on the CBS-TV daytime series The Bold And The Beautiful has given her worldwide popularity.

Producer Paul Maslansky is no stranger to working in Russia. He supervised production on the first Italio-Russian co-production, The Red Tent and produced the first Russian-U.S. co-production, The Bluebird, and took the last of his highly successful Police Academy franchise to film in Moscow appropriately entitled Police Academy: Mission To Moscow. Maslansky, in accepting his award recalled filming in Red Square during some rather tense times in the country.

Warner senior v.p. and general counsel for International Distribution, Gwen Whitson accepted the award on behalf of the studio, which has had a long-lasting relationship with the Russian film industry.

The films included in the festival are the latest productions of post-Soviet cinema and animation coming out of the country, are being shown at the Laemmle Theatres on Sunset Blvd. in Los Angeles and include: The Verdict, (1994), directed by Vsevolod Shlovsky and is described as "An American-style detective story," filmed in the U.S.; Gisselle’s Mania, Lady Peasant, Peculiarities of National Hunting, The Wondering Rifleman, To See Paris and Die, Labyrinth, Moscow Suburb Nights and Kurochka-Ryaba. The descriptions range from adventure and time-travel to a story of love and betrayal, passion and indifference and a post-Perestroika black comedy.

**Presenter Katherine Kelly Lang and Steiger.**

Climaxing the week of festivities and screenings on September 17, was the invitation from the Exchange to "Become A Russian For A Day!" at the Cinema Plaza at Universal’s CityWalk. Throughout the day a program scheduled included ethnic dancers, classical and folk musicians, gymnastics, popular singers, and a variety of performers reflecting the multi-cultural nature of the Newly Independent States of Russia.

The area will be turned into a Russian village with strolling musicians and street performers as well as arts and crafts exhibits displaying silver work, wood carving, weaving, jewelry making and hand-painting.

RACE president, Makaron, who dreams the festival into existence, and who plans this to become an annual event expressed the "aim" of the event in a prepared statement to be: "...to build bridges. One bridge is between the large, but strangely 'hidden' Russian community on the West Coast and Americans. To many Americans, 'a Russian is a Russian' but, in fact, we are talking about a truly multicultural group. Another bridge is between the West Coast and the Newly Independent States." Eventually Makaron envisions the "cultural package" to travel and perform all over the United States with

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**TV Review**

**The 47th Annual Emmy Awards On Fox TV**

By John Goff

THE 47TH EMMY AWARDS actually took place over two nights in the year 1995 so maybe the Academy can add another category to its awards list in 1996. Mini-Series Awards Show: Only one night, however, was fully televised. But still, maybe just the fact two nights were required to wade through all the awards can spawn Best Quip From A Co-Host On First Night; Best On Second Night; etc. Hey! Maybe a week of Emmy Awards! What a concept! Yo, guys, talk to marketing, call a bean-counter’s conference, put it on the Internet and see what E-Mail feedback we get! This could be the new wave of Awards programming!

Do we really need any more awards shows? Do we need as much as we’re currently getting? Can we stay awake for more than we’re forced to now?—No. Actually, I fell asleep on the last half-hour this year around.

It ran fast. Winners—or is “recipients” politically correct today? Well, Dennis Miller called them winners... was that Miller? Whoever—the folks that got the trophies were allotted 30 seconds, as several noted during their acceptance talks, to get in all the thank you’s and/or whatever. Co-hosts Cybill Shepherd and Jason Alexander who, upon entering, bought to mind some of the great teams of the past: Stan and Ollie, Bud and Lou, Matt & Jeff; were allowed more time for some pretty tacky and juvenile routines between presentations, behavior which actually added some spice to the evening by causing a viewer to grimace between yawns.

Between the repetition of the proceedings and commercials one begins to wonder (dangerous territory): Have those who voted seen everything here? If not, how many voted? What’s the difference between “Makeup for a series” and “Makeup for a miniseries or special?” Pancake vs. greasepaint, perhaps? Same for Cinematography, costume designing, art direction, etc.? And alright, performers send out videotapes of their “best” performances to make it easier for voters to watch. Then does that reflect their work for an entire season and, if so, then how is it different from watching a single episode to vote on a guest performer? They’re still voting for a single performance. Hey, how about Best Video Clip Sent Out By A Participant? In order to cast a truly informed vote one would have to sit in front of a TV set 24 hours a day watching all this; and they’d still be unable to see everything voted on.

Alright, I’m getting too picky. Whoever said voting was fair... in anything? And after all, this was just another show, another awards show, ably traffic coped by director Louis J. Horvitz; produced by Don Mischer and Michael Seligman and scribbled by Carlo Filisha, Paul Gilmartin, John Mack, Mike Markowitz, John Riggi. It did what it was supposed to do, fill time and sell product. But, if they can spawn another awards show off this awards show more commercials can be run, more advertisers attracted, more revenue...Maybe they can run this out over three nights next year. I hope so. I need the sleep.

**Mercury recording artists Bon Jovi brought down Times Square recently when they gave a live performance as part of MTV's Video Music awards show. The band played "Helter Skelter" and "Something For The Pain," the latest single from their new disc These Days.**
News From The Commonwealth, Ireland & Europe

By Hal Levy

YUSUF ISLAM (CAT STEVENS) is turning out his first album in 17 years. The double album will have three traditional Muslim songs and a 60-odd minute narration on the life of Muhammad.

ALTHOUGH THERE was some talk about Boy George cancelling his September 6 show in London because of his brother, Gerald O'Dowd's arrest for the murder of his wife, the show went on as scheduled.

WARNER BROTHERS' MICHAEL FUCHS, in a speech at the Edinburgh International Film Festival said that the entertainment industry must look at self-censorship so as to avoid the government stepping in and doing it for them. He also revealed that Warners will be selling its Interscope label.

SING-A-LONG WITH CARLTON COMMUNICATIONS: They're picking up a third interest in Chinese language Channel KTV, together with Malaysian and Singapore media groups. KTV, a Far East music channel operation will be broadcasting karaoke-oriented music, without voice track and with subtitles for wannabe singers. Bouncing off PanAmSat-2, the 2-hour a day station will feature music videos, both Chinese and Western.

YOU'RE NEVER TOO OLD: Cliff Richard has reportedly invested £3 million in a musical version of Emily Bronte's Wuthering Heights. Sir Cliff will play the Heathcliff role.

SINGER RICHARD ASHCROFT HAS LEFT THE VERVE in a surprise move. The group's "A Northern Soul" was received favorably by the critics and industry mavens were saying they expected The Verve to break into the big time, both in the U.K. and the U.S. The remaining members are expected to dissolve the group.

THORN EMI'S STOCK seems to be hitting new highs each day on the basis of demand from investors. Under the proposed demerger EMI, home of Virgin and Chrysalis, would be split from the Radio Rentals and Rent-A-Center units. What is helping fuel the boom is the fact that EMI, the world's third largest music company, is the only biggie on the block right now.

RIVERDANCE, THE EUROVISION HIT has finished a six-week Irish run and moves on to London for a hoped-for four month engagement. For the U.S. the U.S. gospel singer segment has dropped in favor of two Afro-American tap dancers. While no long-time U.S. tour has been set as yet, Riverdance will be doing two shows at New York's Radio City Music Hall on St. Patrick's Day.

THE U.K. TAKES THREE out of the top ten highest grossing world entertainers. The Beatles came in third in Forbes magazine's list, with $130 million for the past two years. The group followed by The Rolling Stones in fourth place with $121 million and Pink Floyd with $70 million in seventh place. Other music figures in the top ten are Eagles at $95 million, Michael Jackson with $67 million and Barbara Streisand checked in with $63 million.

MARIANNE FAITHFULL will have to pay undisclosed damages to Tara Guinness' widow, Nicky Brown, for reputed defamatory references made in Faithfull's recently published autobiography, Faithful. In addition to a public apology and cash payment, future editions of the book will have offending parts removed.

THE BIG NEWS OF THE WEEK is, of course, Help, the WarChild charity record for aid to the children of Bosnia. The 20 tracks were laid in less than 24 hours, and six days later more than 200,000 were delivered to outlets in the U.K. and Ireland. However, by the end of the day, Saturday, more than 71,000 albums were sold, with the album sure to become the top seller of the week. However, to the organizers' dismay, Help will not go onto the main album sales charts, but the less prestigious special multi-artist compilation album chart. In addition to the artists previously mentioned in connection with the recordings, actor Johnny Depp joined Oasis on "Fade Away" and Paul Weller, recording The Beatles' "Come Together" at Abbey Road studios, was aided by Paul McCartney, Depp and supermodel Kate Moss.

WHILE THE MEDIA IS STILL BEATING the drums on the Oasis/Blur rivalry, the groups are continuing to line up gigs and work on recordings. While Blur is busy setting up their official fan club, Oasis has set another gig at London's Earl's Court for November 4. Their November 5 show sold out within 24 hours. In the studios, Oasis has dropped "Step Out" from their (What's The Story) Morning Glory album. There are unofficial reports that the song is very similar to Steve Wonder's "Alfie." While Blur leads Oasis in the top singles, Oasis comes in ahead of Blur in album sales.

MORE THAN 30,000 CHECKED IN at last May's Tribal Gathering rave in Oxfordshire. New Universe and The Mean Fiddler Organization have set September 30 for Tribal Gathering Ireland '95. The Prodigy, The Orb and The Grid are among the more than 40 live acts lined up for the Irish gig.

MICHAEL JACKSON HOLDS ON TO NUMBER ONE for the "You Are Not Alone." New on the charts is N-Trance's "Staying Alive." In second place and The Rennbrandts are holding onto third with "I'll Be There For You." Blur's "Country House" moves down to fourth from second spot and Berri's "Sunshine After The Rain" drops down to five. Coming way up off the charts is Michael Bolton's "Can I Touch You...There." jumping from 23 to six. Also jumping up is Celine Dion's "Tu M'aimens Encore" from 17 to seven. TLC's "Waterfalls" drops down one to eight while another newcomer is Smokey/Chubby Brown with "Who The F**k Is Alice?" in the nine spot with Oasis' "Roll With It" coming in number ten.

News From Japan And The Orient

By Sachio Satoo

TRIPLE PLATINUM AWARDS went to three singles at the August RIAJ (Record Industries Association of Japan). They were: "Love Love Love," Dreams Come True, Epic Sony; "See Saw Game," Mr. Children, Toyo Records; and "Love Me, I Love You," By JZ, BMG Rooms. "Going Going Going," II Jungle With It, Avex hit a million. Platinum went to eight: "Koi No Wana Shikakemasu (Love Trap)," Funk The Peanuts, Epic Sony; "Over Drive, Judy And Mary, Epic Sony; "Stop The Music," Namie Yasumoto, Toshiba EMI; "Feel Like Dance," Globe, Avex, "Lady Generation," Ryoko Shinohara, Epic Sony; "Ano Natsu Sagsashite (Search The Summer)," Tube, Sony; "Longing," X Japan, East West Japan; "Totsuzen (Surprise)," Field Of View, Zain. Gold went to: "Subetewa Hontoude Usakeshima (Everything Is True Or Isn't)," Kome Kome Club, Sony; "Heart To Heart," Mito Nakayama, King; "Baby's Growing Up," Yuki Uchida, King; "Shiori Kie (White Kie)," My Little Lover, Toy Factory; "Heart Break," Funiya Fujii, Pony Canyon, "Mirein (Regret)," Ayako Fuji, Sony.

In the albums section La La La became triple platinum while platinum went to Love Of My Life, Miki Imai, For Life and Snap 007 Gold Singer, Snap, Victor. Gold went to: Avedesx Matrix '95, Tfr, Avex; Lady Generation, Ryoko Shinohara, Epic Sony; Discovery, Sing Like Talking, Fun House; and Sorano Tokatake (How To Fly Sky, Spits, Polydor while these Days, Bon Jovi, Mercury Music was a triple platinum winner. Platinum went to Mega Hits, Ace Of Base, BMG Victor and Skid Row, Skid Row, East West Japan. Gold went to Rough And Smooth, CJ Ruis, MCA Victor, Disney Love & Barad Collection, Legyna Bell, Pony Canyon and Raga Max, Diana King, Sony.

LOCAL 45s TOP 10

<table>
<thead>
<tr>
<th>No.</th>
<th>Song</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;See Saw Game&quot; (Tots Factory)</td>
<td>Mr. Children</td>
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<tr>
<td>2</td>
<td>&quot;Love Love Love&quot; (Epic Sony)</td>
<td>Dreams Come True</td>
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<tr>
<td>3</td>
<td>&quot;Soran Minayo&quot; (Look Up The Sky, BMG Victor)</td>
<td>Shara Q</td>
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<tr>
<td>4</td>
<td>&quot;Hello Again&quot; (Tots Factory)</td>
<td>My Little Lover</td>
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<td>5</td>
<td>&quot;Totsuzen (Surprise)&quot; (Zain)</td>
<td>Field Of View</td>
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<td>6</td>
<td>&quot;Going Going Home&quot; (Avis)</td>
<td>Globe</td>
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<tr>
<td>7</td>
<td>&quot;Lady Generation&quot; (Epic Sony)</td>
<td>Ryoko Shinohara</td>
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<tr>
<td>8</td>
<td>&quot;Feel Like Dance&quot; (Avis)</td>
<td>Globe</td>
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<tr>
<td>9</td>
<td>&quot;Sokonashi Love&quot; (Endless Love)</td>
<td>Tokyo</td>
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<tr>
<td>10</td>
<td>&quot;Anata Dakeo (You Only)&quot; (Victor)</td>
<td>Southern All Stars</td>
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</table>

LOCAL CD's TOP 10

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lady Generation (Epic Sony)</td>
<td>Ryoko Shinohara</td>
</tr>
<tr>
<td>2</td>
<td>Love Of My Life (For Life)</td>
<td>Miki Imai</td>
</tr>
<tr>
<td>3</td>
<td>La La La (Bgram)</td>
<td>Maki Daikoku</td>
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<tr>
<td>4</td>
<td>Singles (Toshiba EMI)</td>
<td>Kyosuke Himuro</td>
</tr>
<tr>
<td>5</td>
<td>She Loves You (Epic Sony)</td>
<td>Misato Watanabe</td>
</tr>
<tr>
<td>6</td>
<td>Scatman's World (BMG Victor)</td>
<td>Scatman John</td>
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<tr>
<td>7</td>
<td>Out Of My Tree (MM)</td>
<td>John Sics</td>
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<tr>
<td>8</td>
<td>Tougher Than Love (Sony)</td>
<td>Diana King</td>
</tr>
<tr>
<td>9</td>
<td>Mega Elvis Presley (BMG Victor)</td>
<td>Elvis Presley</td>
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<tr>
<td>10</td>
<td>Discovery (Fun House)</td>
<td>Sing Like Talking</td>
</tr>
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</table>
# Cash Box Top 100 Country Singles

**September 23, 1995**

This Week's #1:

- **Collin Raye**: Collin Raye

## Top 100 Country Singles

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Week #</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>45 I'LL TAKE MY CHANCES</td>
<td>Cary Cooley</td>
<td>48 15</td>
<td></td>
</tr>
<tr>
<td>46 I'M LISTENING NOW</td>
<td>Ron Wallace</td>
<td>47 2</td>
<td></td>
</tr>
<tr>
<td>47 WHISKEY UNDER THE BRIDGE</td>
<td>Brooks &amp; Dunn</td>
<td>DEBUT</td>
<td></td>
</tr>
<tr>
<td>48 I WILL ALWAYS LOVE YOU</td>
<td>Dolly Parton &amp; Vince Gill</td>
<td>DEBUT</td>
<td></td>
</tr>
<tr>
<td>49 BILL'S LAUNDROMAT, BAR AND GRILL</td>
<td>Confederate Railroad</td>
<td>49 2</td>
<td></td>
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<tr>
<td>50 SAVE THIS ONE FOR ME</td>
<td>Rick Trevino</td>
<td>50 2</td>
<td></td>
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<tr>
<td>51 IN BETWEEN DANCES</td>
<td>Pam Tillis</td>
<td>51 17</td>
<td></td>
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<tr>
<td>52 SHE AIN'T YOUR ORDINARY GIRL</td>
<td>Alabama</td>
<td>52 13</td>
<td></td>
</tr>
<tr>
<td>53 THE SINGER (La Do)</td>
<td>P.J. LaDor</td>
<td>53 14</td>
<td></td>
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<tr>
<td>54 NOT ON YOUR LOVE</td>
<td>Jeff Carson</td>
<td>54 16</td>
<td></td>
</tr>
<tr>
<td>55 YOU'RE GONNA MISS ME WHEN I'M GONE</td>
<td>Brooks &amp; Dunn</td>
<td>55 14</td>
<td></td>
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<tr>
<td>56 IF I AIN'T GOT YOU</td>
<td>Marty Stuart</td>
<td>56 12</td>
<td></td>
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<tr>
<td>57 I WOULD'VE BEEN THERE BY NOW</td>
<td>Jennifer LeClere</td>
<td>57 15</td>
<td></td>
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<tr>
<td>58 DOWN IN TENNESSEE</td>
<td>Mark Chesnutt</td>
<td>58 14</td>
<td></td>
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<tr>
<td>59 YOU HAVE THE RIGHT TO REMAIN SILENT</td>
<td>Perfect Stranger</td>
<td>59 21</td>
<td></td>
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<tr>
<td>60 WHAT SHE DOESN'T KNOW</td>
<td>Tim Williams</td>
<td>60 13</td>
<td></td>
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<tr>
<td>61 GONNA FIND ME A DOCTOR</td>
<td>Mike Manuel</td>
<td>61 11</td>
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<tr>
<td>62 GOOD GIRL</td>
<td>Drew Stevens</td>
<td>62 13</td>
<td></td>
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<tr>
<td>63 IF FLOWERS COULD GROW</td>
<td>John Wesley Carpenter</td>
<td>63 10</td>
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<tr>
<td>64 HOLD ON TO YOUR DREAMS</td>
<td>Jimmy Hart</td>
<td>64 13</td>
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<tr>
<td>65 HONEY I DO</td>
<td>Stacy Dean Campbell</td>
<td>65 9</td>
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<tr>
<td>66 PARTY ON THE COUCH</td>
<td>Beau Powers</td>
<td>66 10</td>
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<tr>
<td>67 CASANOVA COWBOY</td>
<td>Andy Won</td>
<td>67 10</td>
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<tr>
<td>68 BORROWED ANGEL (Song-1)</td>
<td>Gil Harvey</td>
<td>68 7</td>
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<tr>
<td>69 THIS IS ME MISSING YOU</td>
<td>James House</td>
<td>69 21</td>
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<tr>
<td>70 GOD DON'T TAKE AMERICAN EXPRESS (Song-1)</td>
<td>Jim Fuller</td>
<td>70 8</td>
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<tr>
<td>71 60 MINUTE MAN (Eclipse)</td>
<td>Harry Deal &amp; The Galaxies</td>
<td>71 4</td>
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<td>72 TRANSLANT (Alliance)</td>
<td>Tom Cunningham</td>
<td>72 7</td>
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<tr>
<td>73 A LITTLE BIT OF LOVE (Song-1)</td>
<td>Monique Boswell</td>
<td>73 7</td>
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<tr>
<td>74 HOOKED AGAIN (Platinum Plus)</td>
<td>Nikki Rose</td>
<td>74 7</td>
<td></td>
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<td>75 SMOOTH RUNNIN' ENGINE (Renegade)</td>
<td>Al Lopez</td>
<td>75 8</td>
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<td>76 IT'S ONLY MAKE BELIEVE (Song-1)</td>
<td>Sheri Price</td>
<td>76 9</td>
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<tr>
<td>77 DANZIN' FOOLS</td>
<td>Cumberland Mountain Band</td>
<td>77 5</td>
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<tr>
<td>78 RUN AGAINST YOU (Evergreen)</td>
<td>Amber Lane</td>
<td>78 21</td>
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<tr>
<td>79 BABY, NOW THAT I'VE FOUND YOU</td>
<td>Alison Krauss</td>
<td>79 8</td>
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<td>80 TALK TO ME TEXAS (Platinum Plus)</td>
<td>B.J. Banks</td>
<td>80 2</td>
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<td>81 HOLD YOU IN MY ARMS (Platinum Plus)</td>
<td>Craig Steele</td>
<td>81 8</td>
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<tr>
<td>82 ARMED AND DANGEROUS (Song-1)</td>
<td>Billy Hirdbrand</td>
<td>DEBUT</td>
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<tr>
<td>83 A LITTLE BIT OF YOU (Careen)</td>
<td>Lee Roy Parnell</td>
<td>83 18</td>
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<td>84 SHARP BOTTOM BOOGIE (Platinum Plus)</td>
<td>Gerald Curry DEBUT</td>
<td>84 14</td>
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<td>85 THE COWBOY WAY (Platinum Plus)</td>
<td>Morgan West</td>
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<td>86 MAMA CRIED (Platinum Plus)</td>
<td>Valerie Lyle</td>
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<td>87 WHO NEEDS YOU (Capitol Nashville)</td>
<td>Lisa Brokop</td>
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<td>88 LIVIN' ON BEAMS (Frazemity)</td>
<td>The Incorrect Band</td>
<td>88 9</td>
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<tr>
<td>89 BUT GOD KNOWS (ALH)</td>
<td>Jim Wilkerson</td>
<td>89 12</td>
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<tr>
<td>90 I DIDN'T KNOW MY OWN STRENGTH (BN)</td>
<td>Lorrie Morgan</td>
<td>90 20</td>
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<td>91 BOBBIE ANN MASON (Platinum Plus)</td>
<td>Rick Trevino</td>
<td>91 19</td>
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<td>92 SHE CAN'T LOVE YOU</td>
<td>Tom Howdy</td>
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<td>93 A HEART WITH 4 WHEEL DRIVE (Polydor)</td>
<td>4 Runner</td>
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<td>94 FINISH WHAT WE STARTED (Arista)</td>
<td>Diamond Rio</td>
<td>94 9</td>
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<td>95 I DON'T EVEN KNOW YOUR NAME (Arista)</td>
<td>Alan Jackson</td>
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<td>96 THE SON STARTED SHININ'</td>
<td>Tom MacWeatherly</td>
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<td>97 AMERICA (Platinum Plus)</td>
<td>C.J. &amp; Company</td>
<td>97 92</td>
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<tr>
<td>98 SOMETIMES I FORGET (Columbia 94300)</td>
<td>Doug Stone</td>
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<tr>
<td>99 WALKING TO JERUSALEM (MCA 11242)</td>
<td>Tracy Byrd</td>
<td>99 16</td>
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<tr>
<td>100 LEAVING YOU (NOW)</td>
<td>Teena</td>
<td>100 95</td>
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COUNTRY MUSIC

COUNTRY SINGLES INDEX

REVIEWs By Wendy Newcomer

REBA MCENTIRE: “On My Own” (MCA C-11264)
In the single’s liner notes, McEntire says that she chose this Burt Bacharach/Carole Bayer Sager song to record after the overwhelming response she received performing it in concert. McEntire was smart, however, not to do it as a carbon copy of the Patti LaBelle/Michael McDonald huge hit, “On My Own,” which lists pop meister Michael Omartian as associate producer, retains much of the pop feel of the dust version. But here, the song is effectively remade as “girl talk” between McEntire, Trisha Yearwood, Martina McBride and Linda Davis.

PERFECT STRANGER: “I’m A Stranger Here Myself” (Curb D-11688)
I don’t know how the lead singer makes that gulping sound, but it certainly distinguishes him from all the other singers on the radio. Vocal gymnastics aside, “I’m A Stranger Here Myself” is your basic tinkling piano, rim shot, 4/4 time country ballad. Excellent harmonies on the chorus are the strongpoint of “I’m A Stranger Here Myself.”

BRYAN WHITE: “Rebecca Lynn” (Asylum ASCAP-9344)
White truly is a gifted singer. The fact that a 21-year-old can sing about a first love that continues throughout adulthood and parenthood and be convincing is testament to his powerful interpretative abilities. With his incredible range, it seems there is nothing White can’t sing. “Rebecca Lynn,” co-written by Skip Ewing and Don Sampson, looks like another successor for Asylum’s golden child.

BRETT JAMES: “If I Could See Love” (Career ASCD-2869)
“If I could see love it would look like you/with a face full of sunshine/and eyes full of blue.”

The song isn’t groundbreaking and the idea isn’t brand new, but James delivers a respectable second single. His quavering voice manages to carry the song beyond its potential for mediocrity.

KIM RICHEY: “Those Words We Said” (Mercury Nashville MNC-100)
Richie is a clever, intelligent, cooler-than-thou songwriter and one heck of a singer. Her songs have been recorded by many of today’s country artists, including Trisha Yearwood. And although she is one of the best singers of the decade, even Yearwood’s version of this particular single pales in comparison to Richie’s. “Those Words We Said” has an unforgettable groove, an utterly brilliant organ sound that recalls the ‘60s pop hit “96 Tears,” and Richie’s clear, piercing soprano to help make it a chart success.

PICK OF THE WEEK

[No content available for this section]
MCA/Decca Unveils Marketing Plan

By Wendy Newcomer

MCA/NASHVILLE/DECCA RECORDS RECENTLY UNCOVERED its multi-dimensional marketing plan. "Our Music Is Life's Soundtrack" will incorporate elements of retail, merchandise, advertising, radio promotion and publicity in an effort to benefit from country music's biggest retail month of the year, October. The campaign is expected to generate more than 50 percent of the label's total retail sales for 1995.

The label will feature several major album releases during the fall program while showcasing the label's entire product line. Some of MCA Nashville/Decca Records' platinum and multi-platinum artists include Reba McEntire, George Strait, Jimmy Buffett, Wynonna and The Mavericks.

"We developed this comprehensive campaign based on the strength of our release schedule, and the fact that sales are traditionally higher during this fall," said Dave Weigand, MCA's vp of sales & marketing.

Retail accounts will enjoy discount incentives for extended time periods, as well as creative merchandising and P.O.P (point-of-purchase) materials. A CD sampler, 3-D posters and a video compilation are some of the promotional tools the label is providing retailers.

"We have developed customized promotions for each account, tailor-made to fit the needs of the individual retailer," said Pam Russell, MCA's sr. dir. of national sales & marketing. "We expect to exceed our sales goals, as well as fulfill the expectations of our individual accounts."

MCA Nashville/Decca Records is also activating an advertising campaign toward such publications as People Magazine and Country America. This component, aimed at the consumer, will introduce a nationwide sweepstakes that utilizes a match-and-win concept.

CMA Goes To The Movies

COUNTRY MUSIC LOVERS WILL HEAR a familiar voice the next time they visit a movie theater. "The 29th Annual CMA Awards" are going to the movies via a special publicity campaign using the Movie Tunes concept. Working in conjunction with Mansfield Martinovich Associates, a Nashville marketing consulting firm, CMA has developed a 35-minute audio program promoting the live telecast of the annual CMA awards. Former CMA Vocalist of the Year Mary Chapin Carpenter will narrate the program, which will be heard in over 6,000 movie theaters nationwide from September 22 through October 4.

"This is an innovative marketing approach for a music awards special," says Ed Benson, CMA exec. director. "It's certainly a new way for us to reach potential viewers for CBS' live broadcast of the CMA Awards presentation, but it's a natural as Simmons research indicates that country music is the top listening choice of moviegoers. We were delighted that Mary Chapin was able to participate in the project, as she is one of country music's foremost singer/songwriters. Her distinctive voice is certain to grab the interest of movie audiences as they wait for a film to begin."

The program, scripted and produced by Dave Nichols of Nashville's Film House, will reach over 14 million patrons in theater chains including Carmike Cinemas, United Artists Theatres, AMC Theatres and Mann Theatres. It will air in the theater between each feature film as well as continually in lobbies, restrooms and concession areas. The program will also be heard in Tower Records, Disc Jockey and other record outlets during the same period.

Nominees for CMA Awards in several categories will be featured, including songs by Garth Brooks, Vince Gill, Reba McEntire, David Ball, Faith Hill, Shania Twain and Patty Loveless.

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

KIAQ-FM: Fort Dodge, IA
ALABAMA—"She Ain't Your Ordinary Girl"
JEFF CARSON—"Not On Your Love"
BRYAN WHITE—"Someone Else's Star"
BROOKS & DUNN—"You're Gonna Miss Me When I'm Gone"
RHETT AKINS—"That Ain't My Truck"
WRIX-FM: Anderson, SC
BRYAN WHITE—"Someone Else's Star"
CLINT BLACK—"One Emotion"
TIM MCGRAW—"I Like It, I Love It"
RHETT AKINS—"That Ain't My Truck"
TY HERNDON—"I Want My Goodbye Back"

WKKN-Mayfield, KY
COLLIN RAYE—"One Boy, One Girl"
BRYAN WHITE—"Someone Else's Star"
CLINT BLACK—"One Emotion"
RHETT AKINS—"That Ain't My Truck"
KENNY CHESNEY—"All I Need To Know"

WFMW: Madisonville, KY
RHETT AKINS—"That Ain't My Truck"
BRYAN WHITE—"Someone Else's Star"
JEFF CARSON—"Not On Your Love"
GEORGE STRAIT—"Lead On"
TY ENGLAND—"Should've Asked Her Faster"

WDTL-FM: Cleveland, MS
COLLIN RAYE—"One Boy, One Girl"
TY ENGLAND—"Should've Asked Her Faster"
TIM MCGRAW—"I Like It, I Love It"
TRACY LAWRENCE—"If The World Had A Front Porch"
WADE HAYES—"Don't Stop"

WBRM: Marion, NC
JOHN BERRY—"I Think About It All The Time"
PATTY LOVELESS—"Halfway Down"
WADE HAYES—"Don't Stop"
BRYAN WHITE—"Someone Else's Star"
RHETT AKINS—"That Ain't My Truck"

WVSC: Somerset, PA
TIM MCGRAW—"I Like It, I Love It"
BRYAN WHITE—"Someone Else's Star"
CLINT BLACK—"One Emotion"
RHETT AKINS—"That Ain't My Truck"
TY HERNDON—"I Want My Goodbye Back"
1. CLAY WALKER — "Who Needs You Baby" — (Giant) — #3
2. BROOKS & DUNN — "Whiskey Under The Bridge" — (Arista) — #1
3. DOLLY PARTON & VINCE GILL — "I Will Always Love You" — (Columbia) — #1

Most Active
1. GARTH BROOKS — "She's Every Woman" — (Capitol) — #8
2. TERRI CLARK — "Better Things To Do" — (Mercury) — #10
3. LORRIE MORGAN — "Back In Your Arms" — (BNA) — #31
4. COLLIN RAYE — "One Boy, One Girl" — (Curb) — #1

POWERFUL ON THE PLAYLIST — The Cash Box Top 100 Country Singles chart is led by the Collin Raye single "One Boy, One Girl," which jumped seven spots this week, making it the fourth biggest mover. This week's chart displays a few big movers with three debuts breaking into the top 50. Leading the way in the most-movement category is Garth Brooks with "She's Every Woman" at #8 and Terri Clark's "Better Things To Do" at #10, both taking a nine spot leap. Right behind them, with an eight spot jump to #31, is Lorrie Morgan and "Back In Your Arms." As for debuts, three acts hit this week's Top 50. Leading the way for the highest debut position with the single "Who Needs You Baby" is Clay Walker at #43. Entering at #47 is Brooks & Dunn with "Whiskey Under The Bridge." Dolly Parton & Vince Gill come in at #48 with "I Will Always Love You."

Songwriters Of The Week: Congratulations go out to Mark Alan Springer and Shaye Smith, writers of the Collin Raye #1 hit, "One Boy, One Girl."
INDIE CHART ACTION— Still leading the independents on the Cash Box Top 100 is Cary Cooley with "I'll Take My Chances," on the Platinum Plus label. The single currently resides at #45 on the chart. In the second highest spot for the indies, it's P.J. LaDor at #53 with "The Singer," to finish out the movers, John Wesley Carpenter moves to #63 with "If Flowers Could Grow," "Hold On To Your Dreams" by Jamie Harper moves to #64, "Party On The Couch" by Beau Powers moves to #66, Andy Wonn's "Casanova Cowboy" moves to #67, Gil Harvey moves to #68 with "Borrowed Angel," Jim Fullen with "God Don't Take American Express," moves to #70, Harry Deal & The Galaxies move to #71 with "60 Minute Man," "Transplant" by Tom Cunningham moves to #72, Monica Boswell moves to #73 with "A Little Bit Of Love," Niki Rose and "Hooked Again" move to #74, Al Lopez with "Smooth Runnin' Engine" moves to #75, "It's Only Make Believe" by Sheri Price moves to #76, the Cumberland Mountain Band moves to #77 with "Dancin' Fools," "Up Against You" by Amber Lane moves to #78, B.J. Banks and "Talk To Me Texas" move to #80, Craig Steele's "Hold You In My Arms" moves to #81, and finally, "The Cowboy Way" by Morgan West moves to #85. As for debuts, Brian Hilderman's "Armed And Dangerous" comes in at #82, and "Sharp Bottom Boogie" by Gerald Curry breaks into the chart at #84.

Top Ten Rising Independents
1. CARY COOLEY—"I'll Take My Chances"
2. P.J. LA DOIR—"The Singer"
3. JOHN WESLEY CARPENTER—"If Flowers Could Grow"
4. JAMIE HARPER—"Hold On To Your Dreams"
5. BEAU POWERS—"Party On The Couch"
6. ANDY WONN—"Casanova Cowboy"
7. GIL HARVEY—"Borrowed Angel"
8. JIM FULLEN—"God Don't Take American Express"
9. HARRY DEAL & THE GALAXIES—"60 Minute Man"
10. TOM CUNNINGHAM—"Transplant"

Single Review

MORGAN WEST: "The Cowboy Way" (Platinum Plus PP-RDM-1122)
Way back when country music was called country & western, songs like "The Cowboy Way" were frequently heard on the radio. Morgan West's vocal delivery—half-singing, half-speaking—fits the song's strong storyline like a well-worn cowboy's boot. It's obvious that West derives much of his songwriting style from western troubadours such as the legendary Marty Robbins.

Indie Spotlight

Amber Lane: Alabama's Latest Prodigy
BIRMINGHAM, ALABAMA'S AMBER LANE first gained attention for her singing ability when she was eight-years-old. Lane convinced her father to listen to her sing some gospel songs, and from then on, the youngster was encouraged to perform at every opportunity.

Lane grew up listening to country music. "My grandfather taught me songs when I was a child," she says. Throughout elementary and junior high school, Lane participated in talent shows, clubs, and church choirs. In high school, she was a member of the Show and Chamber Choirs. During her senior year, Lane continued singing, performing at weddings, major league baseball games and private parties. These parties often included such legends as football hero Bart Starr and Alabama Governor Jim Folsom.

Most recently, Lane has spent a lot of time in Birmingham and Nashville studios recording songs under the direction of Johnny Morris and Ray Pillow.

When searching for songs to record, Lane looks for what she calls "the chill-bump-song." "Anything that touches my heart, that moves me—that's what I look for," Lane says.

"Up Against You," Lane's current single (#78 on the Cash Box country singles chart), was one of those chill-bump-songs. When Morris, from Evergreen Records, sent Lane the song, she was not immediately won over. "It's probably not something I would have picked firsthand. I had to listen to it a second time," she says. After that second listen, Lane was hooked.

Lane is satisfied with her most recent recordings and the state of her singing career thus far. "I really just want to sing. As long as I can continue to sing, I'm not really too particular."

Beau Powers: High-Powered Country
TWO EAGLE BUSES AND A TRACTOR TRAILER are responsible for bringing the hot country of Beau Powers to the masses. Powers is definitely used to being on the road. His father, a fundamental preacher who traveled as an evangelist when Powers was a child, instilled in the young man a wandering spirit.

Going from city to city, Powers grew to love performing and singing before an audience. "There is something about touring and singing that is so fulfilling," he says.

Powers' new album, Party On The Couch, was produced by hit-maker Robert Metzgar. When the singer approached the producer about recording, Metzgar asked Powers if he wrote his own songs. Powers' wife spoke up and suggested to Powers that he play her favorites. The performer then sang songs like "Party On The Couch," "A Love Like This," and "Midnight Rodeo."

The title cut from Party On The Couch is currently at #66 on the Cash Box country singles chart. If his adventurous past is any indication, Powers' brand of high-powered country is sure to hit every country club across the nation.
This Week’s Debut

MIDSOUTH—‘‘Love Comes Through’’—(Warner Alliance)—#26
RANDY COWARD—‘‘Sure Feels Right’’—(Ropeburn)—#30

Most Active

JEFF MCKEE—‘‘Matters Of The Heart’’—(Gateway)—#23
DINAH & THE DESERT CRUSADERS—‘‘Give Love Away’’—(Gateway)—#15
BRUSH ARBOR—‘‘I’m Not Ashamed’’—(Benson)—#8
LISA DAGGS—‘‘Be Like Noah’’—(Cheyenne)—#22

Powerful On The Playlist

This week’s chart shows little change at the top. Leading the Cash Box Positive Country singles chart once again is Marty Raybon’s ‘‘Master Of The Wood’’ on Columbia. Susie Luchesinger holds at #2 with ‘‘Two In The Saddle,’’ Crystal Gayle’s latest, ‘‘Someday,’’ hangs on to #3. Bruce Haynes’ ‘‘Pieces Of His Heart’’ stays at #4, and still strong on airplay, ‘‘He Who Made The Rain’’ by Ken Holloway holds #5. Terri Lynn moves up one more to #6 with ‘‘Send The Light.’’ ‘‘Everybody Needs Love’’ by Lenny LeBlanc jumps three spots to #7. ‘‘I’m Not Ashamed’’ by Brush Arbor breaks into the Top 10 at #6. The latest from Ronny McKinley, ‘‘I’ll Stand,’’ jumps six spots to #9, and finally, David Patillo holds at #10 with ‘‘Jesus Never Said No.’’

LOOKING AHEAD

Singles that are getting some attention from radio this week include: Thad Christopher’s ‘‘I Surrender,’’ ‘‘Go Rest High On That Mountain’’ by Vince Gill, and Sierra’s ‘‘Common Ground.’’

Album Review

FOX BROTHERS: 21st Century (Sierra-Nashville SRN-1002CD)

The Fox Brothers may be marketed as positive country or Christian country, but they owe a lot to southern gospel where their sound is concerned. The familiar old-time quartet flavor is extremely prominent throughout 21st Century. Ballads like ‘‘Say It Now’’ and ‘‘The Greatest Gift’’ highlight the sextet’s inspiring gospel harmonies, while the upbeat kick of ‘‘Cradle Of Love’’ brings the group out of the church and headed toward contemporary country radio. Overall, The Fox Brothers recall the Oak Ridge Boys, another country group with its roots firmly planted in gospel music.
ICMOA Elects New Officers

CHICAGO—During its recently held annual meeting at the Lodge of the Four Seasons in Lake Ozark, Missouri, the Illinois Coin Machine Operators Association elected a new slate of officers for the 1995-96 term.

Elected for a one year term were: Jay Abraham (Abraham Amusement), president; Jim LaCost (LaCost Amusement), 1st vice president; Ray Shroyer (Metro Amusement), secretary and John Neville (Blackhawk Music), treasurer.

Following are the association's newly-elected vice presidents: Tom Fiedler (Melody Entertainment), Don Hesch (A.H. Entertainers) and Mike Paisley (M & M Vending).

The meeting saw a full turnout of members and their families. The business agenda focused on such pertinent issues as dollar coin legislation, which is expected to be passed this year; and AMOA's position against graphic violence in video games. AMOA is currently working on a rating system, in this regard.

Attendees viewed the highly informative AMOA video on the National Amusement Network (NANI). In addition, there was a presentation on setting up an insurance pool on Workers Compensation coverage for ICMOA members.

Climaxing event was the annual banquet and auction, which raised approximately $30,000 for PAC and $14,000 for ICMOA's Video Gaming Committee. As in years past, Jerry Marcus of Atlas Dist. was responsible for obtaining donations for the PAC auction.

WILLIAMS BALLY/MIDWAY SHOWING REVISITED

CHICAGO—William Bally/Midway recently unveiled some exciting new products during a special distributor showing at the Fairmont Hotel in Chicago (Cash Box, 9/16/95). Among the new products introduced were Midway's WWF Wrestlemania video game along with Bally's Indianapolis 500 and Williams' Jack Bot pinball machines. A special guest in attendance was renowned WWF athlete Bam Bam Bigelow. Following are additional photos taken at this big event.

[Photo 1: Jim Patla, John Hey, Larry DeMar and Louis Kozlarcz, members of the Jack Bot design team.]

[Photo 2: Distrib repre Barry Schraier, Ron Bolger, Williams' Roger Sharpe and Joe Cirillo with Bam Bam Bigelow.]

[Photo 3: Mike Lynch, Eugene Greer, Sal Divita, Josh Rosi, Mark Turmell and Jason Skiles, members of the WWF Wrestlemania design team.]

EDITORIAL

New Orleans—Is Where It's At!

CHICAGO—This exciting city is a mecca for tourists all year long. On September 21-23, however, in addition to the usual tourist traffic, it will beckon anyone and everyone connected with the coin machine business.

AMOA Expo '95 moves into the New Orleans Convention Center, complete with 1,000 or more exhibits and an expected 8,000 plus tradestes, for this most important three-day event.

While equipment is always the main draw at Expo, of equal significance is the annual educational program presented each day during the run of the show. As in years passed, the 1995 seminar program is fashioned with the operator in mind and is designed to address every possible issue or topic pertaining to the industry and the operating business.

There are plenty of social activities on the agenda, highlighted by the annual AMOA banquet and awards show. Besides which, the city itself has much to offer after Expo hours.

By all means, be there! New Orleans is where it's at on September 21-23!
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