Inside:
Reviews Of TriStar's
Devil In A Blue Dress &
Randy Newman's Faust

BlackHawk:
A Strong Collective
Cover Story

BlackHawk: An Eclectic Collective

Arista/Nashville trio BlackHawk has managed to meld its disparate talents into a unified sound that could very well carry the threesome to its second platinum album in as many releases. The group’s second album, Strong Enough, has just hit the streets, and BlackHawk refuses to believe that it could be bitten by a sophomore jinx. Cash Box Nashville editor Wendy Newcomer examines the group’s attitude in a Q&A.

Devil In The Blue Dress

This film adaptation of Walter Mosley’s award-winning, popular detective mystery novel is a smartly crafted film noir-ish treat, complete with tense moments and some humor. Director/screenwriter Carl Franklin brings out some fine performances and guides some engaging camera work in this TriStar release, which is reviewed by Cash Box editor M.R. Martinez.

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ASCAP Doubles Concert Survey

IN A MOVE TO BENEFIT member songwriters and publishers, the American Society of Composers, Authors & Publishers (ASCAP) has not only commenced paying royalties for the top 50 pop concert tours of 1993, but has now doubled their survey of pop concerts to cover all the dates of the top 100 grossing concert tours of 1994, including individual venues selected by ASCAP’s independent survey experts. The announcement was made by ASCAP president/board chairman, Marilyn Bergman.

This survey of pop concerts is based on set lists from the appropriate tour managers for each concert in the top 100 tours, including songs performed by opening acts. After this information is gathered, the performances are weighed on the basis of the revenues of these individual tours and used to distribute license fees allocated to the pop concert survey.

And while pop concerts abroad are licensed by the international societies within their respective territories, ASCAP is nonetheless working closely with managers of major touring artists to ensure that the foreign societies receive playlists identifying ASCAP songs performed at these concerts. In this way, monies can be distributed to the appropriate ASCAP members.

In a somewhat akin “public performance” flap Sony Wonder, responding to the Motion Picture Licensing Corp.’s recent announcement that it will stop day care centers from showing home videos to children unless the operators pay a public performance fee, announced it will allow and encourage day care facilities to screen its videos free of charge.

Sony Wonder is currently developing and establishing national outreach programs to work with day care centers on an on-going basis.

When BMI Talks...

THE FOLLOWING STATEMENT was released by Frances W. Preston, president/CEO of BMI and a member of the presidentially created commission that assisted in the drafting of the report entitled “Intellectual Property and the National Information Infrastructure” issued by Commerce secretary Ron Brown.

“The report charts a sensible and balanced path through the challenges brought on by immense technological change and the interests of creators of intellectual property.

“Several important aspects of the report give strong support to the creators and owners of musical works. The report concludes that an electronic transmission, in most circumstances, entails a licensable public performance. It emphasizes the growing importance of collective licensing in the digital age. It supports the proposition that on-line service providers share copyright liability and should not be immune from copyright infringement lawsuits, and it underscores the importance of effective and adequate copyright laws on an international scale.

“All these, the report firmly states that copyright is an essential component for the success of the National, as well as the Global Information Infrastructure, and proposes minimal changes to current American copyright law, and urges new programs for education and awareness among users of the need to protect creative works.”

UCLA Extension Sets Two Music Courses

MUSIC INDUSTRY ATTORNEY, JEFFREY GRAUBART has been tapped as a guest instructor for UCLA Extension’s course, “The Music Business from the Group Up: An Inside View.” His class will meet Wednesdays, October 11-Nov. 15, 7-10 p.m., at Universal CityWalk. Fee is $235 and students can earn two units of credit in Music.

(Continued on page 20)
**INDUSTRY BUZZ**

**Cash Box EAST COAST**

Epic artist Cyndi Lauper recently celebrated release of her new album *Twelve Deadly Cyns...And Then Some,* a greatest hits/origional collection, with a sold-out performance at The Academy in New York City. Pictured after the show are (-l): Liz Montalbano, director of crossover promotion, Epic; Dale Cannone, vp of pop promotion, Epic; David Massey, vp of A&R and international marketing, Epic; Lauper; Barbara Seltzer, vp of promotion, Epic; and Dan Beck, sr. vp of marketing, Epic.

HONORING THE CAUSE: Thursday saw a gathering of luminaries, including Whitney Houston and Toni Braxton, in mid-town Manhattan to honor Clive Davis, president of Arista Records, and support The T.J. Martell Foundation, the music industry's largest supporter of leukemia, cancer and AIDS research. In fact, over $7 million was raised for the Foundation. Entertainment for the night was provided by a bevy of musical superstars including Annie Lennox, Patti Smith, The O'Jays, and Teddy Pendergrass. The evening was highlighted when a throng of performers joined the Queen of Soul Aretha Franklin in a sing-along of "Respect."

CERTAINLY A SENIOR TALENT: What Austin native Junior Brown can do with a guitar is, at times, hard to believe. While he is playing his own brand of Texas two-step, he effortlessly glides on an instrument of his own invention, the "guit-steel," a double neck instrument that is one part 6-string and one part lap steel guitar he has set up on a makeshift music stand. If you couldn't see him at work on these unique devices it would be hard to believe that only one person was making all those wonderful sounds. But like a sorcerer, Junior does create songs that are danceable honky-tonk with influences that vary from surf to Hendrix and beyond. The crowd at Maxwell's on Sunday night loved every minute of him as he led his minimal four-piece band from self-penned numbers like the hilarious "My Baby Don't Dance To Nothin' But Ernest Tubb" to a roousing instrumental version of the '60s classic "Secret Agent Man." Brown's latest release is "Junior High," on the Curb label. Worth getting a Stetson hat just to listen to.

FROM DEUTSCHLAND WITH LOVE: Hamburg is best known musically for being the incubator that allowed The Beatles to find their own voices as they tore up the city's red-light district. The German port city has now spawned one of its own in the shape of Blumfeld who have found their own strong sound. This trio, named for a character in a Kafka novel, have started a buzz outside their homeland with Big Cat Records' American release of L'Etat Et Moi. The album which blends a number of different styles is certainly in the indie-rock scene, but is set apart by Jochen Distelmeyer's vocals which, though all in German, convey an emotional power beyond one's comprehension of the language of Beethoven's homeland. Their last minute show at Brownie's on the 12th was well attended by New York's scenester community including seminal guitar figure Tom Verlaine. A big "danke" was expressed by all.

SOLAR SYSTEM BOUND: The New York four-piece called Saturnine have, over the year and a half of their existence, showed how a band can evolve. Though always easy to listen to, the band has grown to create a catchy rhythmic hypnotic sound that will be sure to grab large numbers of alternative listeners' ears. With Dirt Records releasing its debut album Wreck At Pillar Point on the 19th of this month, Saturnine's prospects look good. The band has already gained a following on the East Coast and it aims to spread its catchy pop to the rest of the country this fall. Watch for them in the evening sky.

---

**Cash Box WEST COAST**

Do you think it was Arista recording act the Bogmen or the House of Blues that brought out the celeb crowd for the group's recent L.A. performance? The New York based band's debut album, *Life Begins At 40 Million,* was released at the end of August. Pictured (l-r): Lonn Friend, vp of A&R West Coast, Arista; Brendan Ryan, Mark Wilke and Billy Ryan, Bogmen; Leonardo DiCaprio; Penelope Ann Miller; Billy Campbell, Bogmen; Peter Cagerson, Group Management and P.J. O'Connor, Bogmen.

PRETTY & TWISTED; the new band featuring Johnette Napolitano and Marc Moreland, made their L.A. homecoming recently with a sold-out show at House Of Blues, opened by Los illegals, a band for whom Napolitano and former Concrete Blonde bandmate Jim Moneke have done production work.

Pretty & Twisted took to the stage about 10:30, opening with a killer version of "Hurtin' Each Other," a song Napolitano and Moreland did for the If I Were A Carpenter tribute record. The group then proceeded to go through an hour-long set of material found exclusively on its self-titled Warner Bros. debut album. The crowd deserves a lot of credit for letting Pretty & Twisted do its thing, and not repeatedly calling for Concrete Blonde or Wall Of Voodoo songs.

Highlights from the set included "Ride!," the record's first single, a song Napolitano co-wrote with Chris Bailey of Australia's The Saints, "Dear Marlon Brando," "No Daddy No" and "Souvenir."

All in all it was an impressive set that further established Napolitano's status as one of the best live performers in rock music.

CONGRATULATIONS GO TO JEWEL, the Atlantic Records' singer/songwriter whose debut album, Pieces Of You has been steadily picking up steam for the past few months. Jewel recently took home three honors at the annual San Diego Music Awards, including "Artist Of The Year" and "Album Of The Year." In addition, she won an award for "Best Acoustic Set."

Unfortunately Jewel was unable to attend due to touring conflicts. She's already gone out this year with Liz Phair and Peter Murphy. However, accepting in her place was Wally "the doorman" Medina, known to S.D. fans as the guy who works the door and sells the T-shirts at all her San Diego area shows.

The video for "Who Will Save Your Soul," the album's first single, has been in rotation on MTV and has been in a recurring role on VH-1's new Crossroads series.

Proving that nostalgia is the ultimate inducer of amnesia, West Hollywood's Luna Park and Polydor Records presented an ABBa tribute night, featuring cover performances by performance artist Ann Magnuson, as well as an ABBa costume contest. The night was dubbed ABBa-Ra-tion and served as a further reminder of (chokel) "ABBA's place in pop music history." The band recently released a box set, *Thank You For The Music* that features previously unreleased material and remastered "classics." Pictured (l-r): Dennis Davison, promoter of the event; Magnuson; Beth Talman, product manager, A&M Records; Jonathan Lee, promoter.
BlackHawk: Strong, Collective Spirit

By Wendy Newcomer

WHEN THE TRIO KNOWN AS BLACKHAWK first came together in the early ’90s, members Henry Paul (lead vocals, mandolin), Dave Robbins (vocals & keyboards) and Van Stephenson (vocals, guitar) brought with them an already impressive track record. Paul was formerly the lead singer for the southern rock group The Outlaws, and Robbins and Stephenson were the songwriters behind many of Restless Heart’s hits. BlackHawk’s self-titled debut album on Arista/Nashville was a new group’s dream come true. It went platinum, in addition to spawning top tens like “Goodbye Says It All,” “I Sure Can Smell The Rain” and “Every One In A While.”

Now that the trio’s second album, Strong Enough, has hit the stores, the threesome is out to prove that they are no flash in the pan. As they set up camp in the Arista/Nashville conference room for a “meet the press” day, BlackHawk talks to Cash Box about beating the sophomore slump.

Cash Box: How was the studio experience the second time around?
Paul: Comfortable. A little more clear and focused as to who we were and what we wanted. Not so much shooting in the dark. It was fun, it was relaxed.

CB: Did you feel any pressure from having a platinum debut?
Paul: No. Anything that we receive in the way of positive reinforcement in our career is viewed as a plus, not a goal. We don’t, you know, put that kind of pressure on ourselves. We never have. Our pressure is to sing the song correctly and to sing the right song. But after that, it’s out of our hands.

Stephenson: We didn’t want to experience the sophomore slump, which I personally as a recording artist, have. Henry’s run into it as well... There was some pressure involved in the songwriting aspect of it. Because we’re all songwriters, and it’s hard to let go sometimes of your own song in favor of a better song that someone else wrote. We didn’t experience a lot of that, but a little bit.

CB: Did you guys know each other before BlackHawk? Who put you together?
Paul: We did it ourselves. I mean, no one sings for us, Tim (DuBois) suggested we work together. That suggestion was a suggestion. It was just, “Give it a try.” We were more interested in writing and singing for ourselves, not because someone suggested we do it. If it wasn’t good or if it wasn’t working for us, we certainly weren’t going to continue to pursue it. But it wasn’t something that just happened. It didn’t just materialize. It wasn’t, “Go be an act. End of story. Where’s the money?”

Stephenson: I think there’s sort of an unspoken... I don’t know if you’d call it pressure or not. But an idea that you should somehow go out there when you get the opportunity and follow what everybody else has done. BlackHawk does not do that. We don’t find your basic ear candy, country music hit, quote-unquote, and say, “OK, we’re gonna put all of our efforts behind this and we’re gonna try and sound like this person or that person. We can’t do that. I doubt if you’ll ever hear us do a sort of three-quarter ballad, because we just don’t sound good doing ‘em. The vocals of BlackHawk are mixed different. The harmonies are way up in the mix, as opposed to being background vocals. We kind of view it more like a Crosby, Stills & Nash approach to singing, as opposed to a lead singer with background helpers.

CB: Did you feel any pressure from having a platinum debut?
Paul: Well they’re an integral part of our sound. Otherwise we wouldn’t be a trio, we’d be a “Me-o.”

CB: Do you remember the first time you sang together? Did you know right away that this was right?
Robbins: We were writing songs at my house the first time we thought we had something. Being a songwriter all these years and Tim DuBois coming over to my house to hear us, it was “I wonder if he’s going to like these songs.” That’s kind of where my head was at. Well, he didn’t love the songs totally the first time he heard us. But what he heard was the sound, you know. And I think early on I concentrated so heavily on: “Are we writing good songs here?” that I failed to hear what he heard when he walked into that room. And the same thing happened in board rooms like this all over the country in radio stations. People stood there and listened to us and went, “God, you all don’t sound like anybody. You’ve got a really unique sound.”

Paul: If you sing with me, you have to sing loud. Because if I find something in my key, it’s either all or nothing. It’s on or off. It’s not nuances of volume. It was embarrassing in the earlier stages, because people came to this little 12 X 11 foot bedroom, and we’d be there and we’d have ‘em kind of pinned to the wall (laughs). We’d start singing and it’d be so loud. Van’s singing pretty much for all he’s got, and Dave, and I’m singing and we’re all singing on nine. We knew then that we could hang with one another as singers and have an impact individually.

CB: How did you choose the songs for Strong Enough?
Robbins: We get thousands and thousands of tapes. And I remember Mark (Bright, co-producer) met us out on the road last year. We were getting ready to cut our new album. He had like 30 songs he wanted to play us out of 900 that he had combed through. And I don’t even know if we picked any of those songs.

Stephenson: We didn’t. We didn’t cut any of them.

(Continued on page 22)
### CASH BOX
### TOP 100 POP SINGLES
### SEPTEMBER 30, 1995

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
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<tbody>
<tr>
<td>44</td>
<td>SHY GUY (FROM &quot;BAD BOYS&quot;)</td>
<td>(The Back Group 7787)</td>
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<tr>
<td>45</td>
<td>COMEDOWN</td>
<td>Diana King</td>
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<tr>
<td>46</td>
<td>'TIL I HEAR IT FROM YOU (A&amp;M 0026)</td>
<td>Bush</td>
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<td>47</td>
<td>LET HER CRY</td>
<td>Gin Blossoms</td>
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<td>48</td>
<td>MC'S ACT LIKE THEY DON'T KNOW (A&amp;M 4219)</td>
<td>KRS-One</td>
</tr>
<tr>
<td>49</td>
<td>WALK IN THE SUN (A&amp;M 4218)</td>
<td>Bruce Hornsby</td>
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<tr>
<td>50</td>
<td>CAN'T CRY ANYMORE (A&amp;M 0363)</td>
<td>Sheryl Crow</td>
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<tr>
<td>51</td>
<td>COME &amp; GET YOUR LOVE (Arista 12028)</td>
<td>Real McCoy</td>
</tr>
<tr>
<td>52</td>
<td>HEAVEN (Interscope 7498)</td>
<td>Solo</td>
</tr>
<tr>
<td>53</td>
<td>CRAZY COOL</td>
<td>Paula Abdul</td>
</tr>
<tr>
<td>54</td>
<td>TONIGHT'S THE NIGHT (Interscope 6311)</td>
<td>Blackstreet</td>
</tr>
<tr>
<td>55</td>
<td>VIBIN' (Motown 42256)</td>
<td>Boyz II Men</td>
</tr>
<tr>
<td>56</td>
<td>REAL HIP HOP (Elektra 43762)</td>
<td>Das EFX</td>
</tr>
<tr>
<td>57</td>
<td>TOTAL ECLIPSE OF THE HEART (Clique 15539)</td>
<td>Nicki French</td>
</tr>
</tbody>
</table>

#### HAVE YOU EVER REALLY LOVED A WOMAN?
- **A&M (102)**
- **Bryan Adams (50)**

#### DOWN TOWN BIG VENUS (MCA 88140)
- **MC5 0502**
- **Lost Boys (69)**

#### SCATMAN (SKI-BA-BOP-BA-BOP-BO) (RCA 6430)
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- **Toupee (66)**

#### WE MUST BE IN LOVE (Stephan 85173)
- **B滨海 (72)**
- **Pure Soul (72)**

#### GOOD (Elektra/EAG 64428)
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#### SEND ME ON MY WAY (Mercury 5656)
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- **The Proclaimers (37)**

#### I KNOW (Columbia 77750)
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#### BEST FRIEND (Atlantic 87140)
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#### FEEL ME FLOW (Tommy Boy 682)
- **Naughty By Nature (73)**
- **Keep (75)**

#### HOLD ME, THRILL ME, KISS ME, KILL ME
- **From "BATMAN FOREVER" (Island 87131)
- **U2 (72)**

#### BELIEVE (EMI 55280)
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- **Ain't No (70)**

#### THE BOMB (These Sounds Fall Into My Mind)
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- **I'm Only (78)**

#### SOULS A-LIVING (From "FREE WILLY 2")
- **Michael Jackson & Janet Jackson (79)**
- **Clyde (77)**

#### KEEPER OF THE FLAME (Mercury 56562)
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- **I'm Only (79)**

#### ROUND & ROUND (G Funk/RAL Island 393)
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#### I CAN'T TELL YOU WHY (MCA 7748)
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#### COME WITH ME (Gasoline Alley 55081)
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- **I'm Only (78)**

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- **Patra (84)**

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- **Clyde (79)**

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#### SO MANY TEARS (Interscope 58145)
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#### MISERY (Columbia 77859)
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- **I'm Only (83)**

#### HUMAN NATURE (Maverick 17852)
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- **I'm Only (87)**

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- **Tweezy (82)**

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#### YOU BRING ME JOY/LOVE YOU (Uptown/MCA 55029)
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#### TAKE YOUR TIME (DO IT RIGHT)
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**Lisa Loeb & Nine Stories**
- **Soul For Real (38)**

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**To Watch:**
- Cyndi Lauper

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**High Debuts:**
- Lisa Loeb & Nine Stories
The sort-of title track and the definite lead track from the English group's second album finds them picking up right where they left off on their Definitely Maybe CD. On this single stardie the band comes up with yet another depl Tube track, though this one rocks a bit harder and more album finds them picking up right where they left off on their Definitely Maybe CD. On this single stardie the band comes up with yet another depl Tube track, though this one rocks a bit harder and more

**REVIEWS By Steve Baltin**

**OASIS:** “Morning glory” (Epic 7302)

“The there’s nothing more sadistic than an infant waving his pistol in my face. The hardest thing to do in music is come up with a song that hasn’t been heard ever and done. Poe, a new female singer, has, impressively accomplished the trick with this by now, techno-ditty that also features some well crafted and imaginative lyrics. *Trigger Happy Jack...* accomplishes the goal of any songwriting natises to want to hear the rest of her forthcoming *Hello CD.*

**VIGILANTES OF LOVE:** “Blister Soul” (Capricorn 3042)

The Southern stalwarts of Triple A have come up with yet another strong bluesy, rock folk number that is likely to attract radio interest and prompt fans to find out who sings this song. The track title from the band’s most recent album shows that, in just world the band would be at least close to Hootie on the charts. Maybe soon.

**PIZZICATO FIVE:** “Happy Sad” (Madator 6742-4)

Pizzicato Five is the Japanese group that scored airplay with its novelty/Moder hit rock of last year. On this track, from the film *Unzipped,* the band goes for a popper, more upbeat feel, losing almost all of the novelty from previous works. This track has been received at CMJ shows the band has built up enough of a curiosity to lure listeners in for at least another 15 minutes.

**PICK OF THE WEEK**

**SARAH MCLACHLAN: I Will Remember You**

(Arista ASCD-2867)

Mclachlan’s contribution to the soundtrack of The Brothers McMullen is as good a ballad as will be released this year Against an alternately sparse and lush arrangement, the Canadian with the voice of an angel beautifully asks the age-old question, “will you remember me when all is said and done?” Reminiscent of her hit last year, “Good Enough,” this song further establishes Mclachlan as one of the major songwriters in pop/rock. As the film’s success continues to grow, look for this song to be a smash at Adult Contemporary and to eventually cross over to CHR and Top 40. If it doesn’t move you, you’ve never been in love.
### CASH BOX
#### TOP 100 POP ALBUMS

#### SEPTEMBER 30, 1995

**This Week's #1:**

- **Hootie & The Blowfish**

**To Watch:**

- **Morrissey**

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<th>Rank</th>
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<td><strong>BOOMBASTIC</strong></td>
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**43** - **NO NEED TO ARGUE** (Island 524050) - The Cranberries
**44** - **TIGERLILLY** (Arista 25717) - Annie Lennox

**Presidents of the United States**

- **PULP FICTION** (MCA 11103) - Soundtrack
- **HELL FREEZES OVER** (Geffen 24725) - The Eagles
- **NOW THAT I'VE FOUND YOU** (Rounder 325) - Alison Krauss
- **AND OUT COME THE WOLVES** (Epalsh 86444) - Rancid
- **BROWN SUGAR** (EMI 33629) - D'Angelo
- **DELUXE** (Epic/ELE 61784) - Better Than Ezra
- **I WISH** (Sunshine/Scott 75460) - Skele-Lo
- **EMPIRE RECORDS** (EMI 540334) - Morrissey
- **TUESDAY NIGHT MUSIC CLUB** (A&M 0126) - Sheryl Crow
- **MISS THANG** (Rivory/Arista 37006) - Monica
- **TIGERLILLY** (Arista 25717) - Montell Jordan
- **RUBBERNECK** (Virgin 922402) - Toadies
- **THIS DAY'S** (Arista 528181) - Bon Jovi
- **GREATTEST HITS** (Arista 66508) - Lorrie Morgan
- **FOREVER BLUE** (Reprise 45845) - Chris Isaak
- **DESPERADO** (Epic 87294) - Solo
- **LET YOUR DIM LIGHT SHINE** (Columbia 56716) - Soul Asylum
- **REFLECTIONS** (Virgin 45047) - After
- **CONVERSATION** (G Funk/Atlantic 527947) - The Twizn
- **A BOY NAMED GOO** (Warner Bros. 45750) - Goo Goo Dolls
- **WANTIN' AND HAVIN' IT ALL** (Curb 77785) - Sawyer Brown
- **YOU MIGHT BE A REDNECK IF...** (Warner Bros. 45314) - Jeff Foxworthy

**Note:** The above list is a snapshot of the top albums of the week ending September 30, 1995. For a complete list, please refer to the original source.
REVIEWS by Steve Baltin

**SONIC YOUTH: Washing Machine (DGC 24826)**

The new album from one of the most influential and enduring college acts in the history of the genre culminates what could end up being the band’s breakthrough year. Already in 1995, guitarist Thurston Moore has released an exceptional solo record while the band headlined this summer’s Lollapalooza tour. The band’s 15th album is more of what fans have come to expect from the quartet, both in sound and eclectic programming. Nine of the first 10 songs clock in at between three and six minutes, while the record’s finale, “The Diamond Sea,” comes in at over 19 and a half minutes. The moody opening, “Beucz,” once again showcases Kim Gordon’s detached vocals against Thurston Moore’s swirling guitars and entices fans into the distortional world of the New York band, where listeners will remain hypnotized for the next hour plus. Other standout songs include the title track, “Junkie’s Promise” and “No Queen Blues.”

**MORRISSEY: Southpaw Grammar (Reprise 45839-2)**

Though Morrissey tends to release albums at a relatively brisk pace for the mid-1990s, fans should still treat each record as an event, because it’s looking more and more like that’s all they’ll get from the enigmatic British new wave icon. Each album supposedly comes with the promise of a tour, but I’ll believe it when I see him on a U.S. stage. On his latest opus, Morrissey goes even further out there, landing somewhere in a time warp between the Velvet Underground, Sonic Youth and mid-80s British pop. While one has to admire Morrissey’s desire to move beyond his usual college pop grooves, it’s just not likely to happen, because his voice is too familiar and too associated with The Smiths. Morrissey doing guitar rock is akin to Jack Nicholson doing an action movie. Though Southpaw Grammar works on such tracks as “Reader Meet Author” and “Dagenham Dave,” it ultimately proves there is such a thing as too much success.

**APE HANGERS: Ultrasounds (A&M 0364 2)**

Ape Hangers is an L.A. trio with a debut album characterized by a sense of mischievous fun. The album’s cover features a ’50s looking painting of a family listening to a stereo, while the liner notes feature a section of “people we wish we knew,” including Brad Pitt, “cause he’s so cute.” The power pop music has the same spirit of fun, and occasionally creates a memorable riff, especially on “I’m Gonna Miss You Someday.” However, even when the trio stick to straight playing, they show a gift for good, tight music. Other highlights include “Hour Alone” and “This Is My Life.”

**WHALE: We Care (Virgin 40560-2)**

Whale had a huge hit with 1993’s catchy “Hobo Humpin’ Slobo Babe,” a song that appears on its debut album. More often than not, bands who come out of nowhere with a single prove to have only one hit in them. Whale demonstrates on the opening track the seductive, laid-back “Kickin’,” which gets a boost from a duct with current genius of the day—Tricky, that they can move past the one-hit wonder status. The most impressive aspect of We Care is the way Whale diversifies its grooves, going slow and easy on “That’s Where It’s At” and hard and heavy on the record’s best song, the eight-minute plus “I’ll Do Ya.” An utterly engaging record.

**MACHINES OF LOVING GRACE: Gift (Mammoth/Atlantic 92613-2)**

Machines had a breakthrough hit off its debut album with the off-played “Butterfly Wings.” After undergoing some changes, the Tucson quintet is back with an album that finds the group carrying on in a unique blend of techno, industrial textures and rock with renewed energy and vigor. The result is a record that spews forth venom, characterized by lead singer Scott Benzel’s near-violent vocals. The style works throughout the 11-song CD, most notably on the alternately quiet and angry “Suicide King” and the record’s first single, “The Richest Junkie Still Alive.” However, Machines want to get past the occasional radio play they need to prove they can mix it up a bit more and move past adolescent anger. The bet here is that they can.

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**PICK OF THE WEEK**

**ELECTRAFIX ON: Burned (Sire/Elektra 61793-4)**

Coming from the Courtney Love school of thought that Ian McCulloch is a genius, I have to admit I found Electrafix’s Zephyr EP, released last year, disappointing. However, the new band featuring the former frontman of Echo & The Bunnymen more than atones with the group’s full-length debut Burned finds McCulloch and mates adding a rock touch to the famed dark, pop romanticism of the Bunnymen. The opening, “Feel My Pulse,” kicks the record off with a tinge of the bluesy guitar one hears in film noir movies of the 90s. It then settles into a slow, grinding groove that remains through the second track, “Sister Pain.” On “Lowdown,” the band moves into a more pop-oriented style, though the gritty feel resurfaces on “Timebomb.” “Zephyr” features a faster version of the ‘50s rock stylings. This 11-song collection is consistent in both its grooves and strength. Burned is ultimately just a really kick-ass rock record.
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**Cash Box Top 100 Urban Singles September 30, 1995**
By Gil L. Robertson IV

Gasoline Alley/MCA artists Shai, put the finishing touches on their upcoming second album Blackface, which follows the group's multi-platinum debut, If I Ever Fall in Love. The new offering is entirely written, arranged and produced by Shai members Garfield R. Bright, Marc Gay, Carl Martin and Darnell Van Rensselaer. The first single, "Come With Me," is currently enjoying great out-of-the-box radio and retail acceptance. Blackface is due in October. Pictured at Bernie Grundman Studios in Hollywood are (clockwise, from top): Van Rensselaer; Gay; Martin and Bright.

COME TO PARADISE WITH THE BOYS OF PARADISE, a hot new Polynesian-American quintet whose self-titled debut disc is destined to make them R&B's newest heartthrobs. Signed to Andre Fisher's Dre-Force Records and managed by Logan H. Westbrooks, the members of BOP have been electrifying international and domestic audiences since the mid-eighties with the sultry ballads, hard-edged dance tracks, and a live show filled with excitement. On their new album the group worked with a strong production team that included Jonathan "John Jon" Robinson, and Derek "D.O.A." Allen. Having already generated much buzz with their first single "Shining Star," the group is preparing to bat the ball home with its new release "The Run Around."

BE ON THE LOOKOUT FOR BENITO, a hot young balladeer whose debut disc will bring soul back into R&B music. A protege of MC Hammer, Benito took the highly ambitious step of recording, marketing and merchandising his own product and, with the help of hotshot entertainment attorney Gary Watson, negotiated a distribution agreement with Raging Bull Records. Describing his sound as a mix between Teddy Pendergrass and Aaron Hall, Benito's publicist Kenneth Reynolds says, "He's got the full-bodied richness of the old school mixed with a suave, sultry flavor that perfectly suits contemporary listeners." Look for his single, "Show Me Some Love," September 19 and the album October 17.

Mou). recording artist, J. Spencer enjoys the company of KMEL program director Michael Erickson, and Mint Condition's Stokley Williams at the recent Virgin Mega Store opening in San Francisco.
THE FIRST ANNUAL CROOKED “I” CELEBRITY BASKETBALL game held September 17 at Cal State Long Beach and set up by super hot, rap/hip-hop producer D.J. Pooh, was a rousing success. Sponsored by the McKenzie River Corporation, the event was a fundraiser for The Minority AIDS Project and The Challengers Boys and Girls Club. Celebrity participants in addition to Pooh included: Coolio, Snoop Dogg Dogg Dog, Threat, Warren G., The Twinz, Gary Gray, Darius Henderson, Cedric Ceballos, Nick Van Exel, Eddie Jones, Elden Cambell, Tiny Lester, Tommy Ford, Karl Knane, and Michael Rieves.

Rap Sheet’s Second Annual Hip-Hop Caucus. Working Toward A Unified Hip Hop Nation II, has been scheduled to take place October 25-29 at the Roosevelt Hotel in Los Angeles, CA. Designed as a meeting to discuss and decide on policies and procedures that relate to the continued existence of rap music, the event is expected to match last year’s level of participation from—top-level executives from record labels, music publications, retail outlets and radio, as well as top-selling artists. This year’s conference takes on even greater urgency given the increasingly hostile environment that shapes the music genre.

Dis’n’Dat: Rapper MC Hammer could lose several of his San Francisco properties, including his $9 million mansion, if he can’t come up with the cash to pay his bills. Watch out for MC Quake’s new single “Drop Top Caddy,” due in October from Iris Records...Over at Maxi Records, look for new product from Daphne and a new volume of dope dance tracks from the label’s Maxi-mum Dancefloor Capacity Volume II, featuring remixes by Todd Patterson.

Rap Single Reviews
By Gil L. Robertson IV

- Ruffnexx Sound System: “Stick By Me” (Qwest 7708)
  This single has a folksy, very alternative kind of appeal that should translate well on a variety of radio formats. The lead vocals are strong and personable which adds to the song’s appeal.

- Prince Markie Dee: “All My Love/All The Time” (Motown 31346)
  With its smooth, mellow groove and strong lead vocals, Prince Markie should have a big hit on his hands with this mid-tempo ballad track. The overall production is crisp and comes correct with sex appeal that should attract both urban and crossover radio listeners.

- Smith - Vessun: “Wrekonize” (Nervous 20161-2)
  The rapping throughout this disc is strong and filled with a low-key misty flavor that is perfect for the fall season. The use of Bill Whiter’s classic song, “Just The Two Of Us” as a sample was inspired and gives the song a hook and flow that should make it a winner with radio across the board.
Live Review

Alanis Morissette Asserts Presence

By Steve Baltin

JOHN ANSON FORD THEATER, HOLLYWOOD, CA—Near the end of “Right Through You,” the second song in her hour-plus set, the Canadian-born Morissette growled, “Now that I’m ‘Miss Thing,’ now that I’m a zillionaire…” It may sound like a bold assertion for a twenty-one year-old singer with only one album to her credit, but that one album is dominating the airwaves right now, has been firmly nestled in the top five for most of the summer and has spawned one of the biggest pop/rock singles of the year in the biting anthem, “You Oughta Know.”

At the second of her two sold-out nights at the beautiful John Anson Ford Theater in the Hollywood Hills, Morissette backed up her claim and proved she is rock’s woman of the moment. She came onto the pitch-black stage, a moment after her four-piece band, wearing a long blonde wig and overcoat, which she never let intermingle with her expressive movement, then jumped into the raucous “All I Really Want,” the song that opens her Jagged Little Pill CD.

Morissette’s fiery songs lend themselves beautifully to the stage, as she constantly had opportunities to showcase her considerable singing talents and drive the crowd wild with each snarl and yell. What made songs such as “Right Through You,” “Forgiven” and “Ironic” so effective was the sincerity with which Morissette delivers her vocals. Backed by a superbly tight band, led by Jesse Tobias and Chris Lashley on guitars, Morissette embodied passion in both her singing and her awkward body motions, seemingly ready to go over the edge, but never losing control of her anger.

Morissette showed herself to be leaps and bounds over many of her contemporaries by being able to interact with the crowd in a self-assured and relaxed manner, thanking the shrieking fans repeatedly and offering scattered comments that refrained from clichedom. In addition, she deserves much credit for not letting the hits dictate the set, playing the current radio favorite “Hand In My Pocket” towards the beginning and doing “You Oughta Know” second to last, closing instead with the rocking “Forgiven,” a song that instantly soared to near live-classic status in its explosiveness.

Morissette’s fans were obviously beyond knowing only the singles, greeting lesser-known songs like “Wake Up” and “Head Over Feet” with enthusiasm and remaining on their collective feet for the slower numbers. In fact, the finale, “Perfect,” a ballad that follows “You Oughta Know” on the album, was received as warmly as the full-throttle anthems. The way Morissette delivered the closing line, “We’ll love you just the way you are, if you’re perfect,” letting the vocals drift on that word, showed that the song may end up becoming her signature in the long run.

Being twenty-one years old and being “Miss Thing” hardly guarantees a long career, in fact, it usually works against it. But Morissette is a special talent with an appeal that obviously goes beyond the fickle youth market. Many of the fans in attendance were older than Morissette, showing she has already gone beyond the MTV and Modern Rock audience.

It’s hard to get too excited after one album and an hour-long set, but it’s even harder not to get your hopes up that you’re witnessing the beginning of something special in Alanis Morissette.

Album Focus

Randy Newman’s Faust

By Steve Baltin

POP/ROCK HASN’T ALWAYS BEEN ABOUT bubble-gum or rebellion. For every Bananarama or Guns ’n’ Roses singing about summer or yelling “bitch” there’s been a David Bowie, who appeared on Broadway in the title role of The Elephant Man, or Tom Waits, who co-wrote an opera with William Burroughs entitled The Black Rider.

Rock music without its ambition would be pop. Fortunately, there’s a songwriter like Randy Newman to ensure that doesn’t happen. The Red Hot Chili Peppers, Smashing Pumpkins or Mariah Carey may have the biggest selling album of the fall, but no one will release a more adventurous project than Newman’s Faust, a musical based on the classic Goethe story about the man who gets caught in a bet between God and the devil.

There’ve been countless reworkings of the Faust story, including stage plays (Newman’s version also just opened at the Tony-award winning La Jolla Playhouse in San Diego, and the show’s backers, including Warner Bros. and “Saturday Night Live” producer Lorne Michaels hope to take the show to Broadway) but none with James Taylor supplying the voice of God, Elton John playing a British angel, Newman as the devil, Don Henley appearing as Faust, Bonnie Raitt as Martha and Linda Ronstadt playing Margaret (though the staged version has a different cast).

The remarkable cast shows the mark that Newman, who’s had a few hits singles in “Sail Away,” “Short People” and “I Love L.A.,” among others, has made on his peers since his eponymous debut album was released in 1968. In the ensuing 27 years Newman has been nominated for multiple Grammys and an Oscar for the song “One More Time,” from Milos Forman’s Ragtime. During the past few years Newman did the score for The Paper and Maverick, all the while working on his dream project, a contemporary version of Faust.

In Newman’s story, the man at the center of the bet between God and the devil is a freshman at Notre Dame University, who signs, without reading it over, the contract with Newman’s devil because he “doesn’t like to read on his own time.” The bet is that the devil can corrupt a representative of mankind. If he wins he gets to return to Heaven, where they now have “Hawaiian music, golf and roller coasters.” If the devil fails, Faust’s soul, which is so small as to be almost invisible, goes to God.

The story unfolds on the CD through the 17 songs, all written by Newman. What truly accentuates the Newman style is the repeated presence of his very dry and sarcastic humor. During the song “Bleedin’ All Over The Place,” about a broken heart, Newman sings, “I don’t mean to be rude/but I’m in a pretty bad mood/just take a look at my face.” Amazingly enough for an album of this depth and one woven so tightly together, there’s an abundance of singles because of the superstar power of the cast. Obvious choices include Elton John’s dramatic “Little Island,” Linda Ronstadt’s lovely “Gainesville,” Don Henley’s rocking “The Man,” Bonnie Raitt’s devilishly playful “Life Has Been Good To Me” and Newman’s dazzling, jazzy finale, “Happy Ending.” The credits break down to John singing one song, Raitt doing lead on two, Ronstadt handling three (her best work in some time), Henley on two and Taylor and Newman taking the rest.

However, to single out any one track or listen to this in fragments is only depriving yourself of pure genius. While there are many great moments on this record, none match the greatness of the project as a whole. Listening to Faust, it’s easy to see why Newman has dreamed of this project for so long—they were meant for each other. If you’re looking for an early Grammy bet, this is a potential Album Of The Year nominee that is more than deserving.
Jazz Reviews & Notes
By M.R. Martinez

Reviews


This album represents a number of milestones. It is the reunion of the muscular, angular and sometimes lyrical pianist Tyner with his old label and the release that inaugurates the reactivation of the fabled Impulse label. But the music also provides some shiny gems. Primarily stocked with Tyner's original compositions, the artist manages to avoid a homogenous sounding album by varying the role of his featured guest, saxophonist Michael Brecker. Known for spacy atonal excursions, Tyner does not disappoint on this album, as opening track "Flying High" attests. While well-rooted, it soars through spaces as only Tyner can define them. Brecker shows up warmly on the cover of Thelonious Monk's "I Mean You" and the lilting lyricism of "Where Is Love." Tyner is ably supported here by bassist Avery Sharpe and drummer Aaron Scott.


Guitarist/composer McLaughlin has never been one to rest on laurels, frequently revisiting musical terrain or spend time reorganizing convention. His music is more often than not fresh rededictions of classical forms and his own style which is always distinctive. Joined by legendary drummer Elvin Jones and young organist Joey DeFrancesco, McLaughlin covers a wide range of material from the Ellington track "Take The Coltrane," where Jones provides a linchpin of rhythmic and textural support, to the nearly whimsical cover of the Rodgers and Hart classic "My Favorite Things." On the latter, the guitarist and DeFrancesco trade lyrical licks that are rooted in the melody but branch off, stretching toward imaginative horizons. The cover of Carla Bley's "Sing Me Softly of the Blues" could lull a speed freak into a nod. All three Coltrane tunes covered have special charms, but "After The Rain" stands out.


Anyone who thought saxman Gerald Albright was a pop-funk-jazz player or the musical director of a long forgotten late night talk show, should've spied a clue to the depth of his talent when he released a live album featuring standards a few years ago. All doubt should be removed after listening to this lush and richly-textured album of diverse material and stellar sidemen. People like Cyrus Chestnut, Stanley Clarke, George Duke, Harvey Mason, Joe Sample, Bobby Lyle, Leon "Ndugu" Chancler and Paulinho Da Costa don't lift lightweights. And while the music on this album is accessible, there are compositional, arrangement, production and sonic qualities that are deftly integrated into a distinct Albright package. Some of the best flavors on this musical menu include the spicy but smartly prepared "Samba Queen," the soul nutrition of "Oo Pah Doo" and the heavy slab of intrigue on "Made In Chicago." The title track is a savory dessert.

Jazz Notes

RIM SHOTS: Off and on through October and into February, 1996 (it's just around the corner), the Lila Wallace-Reader's Digest National Jazz Network will be sponsoring the 75th birthday celebration of the late icon Charlie "Bird" Parker with a series of concerts that will be conducted by the inimitable Slide Hampton. Fronting the Jazz Masters ensemble, Hampton and company will perform first-ever large ensemble arrangements of Parker material. The tour will hit 10 of the 20 Lila Wallace-Reader's Digest Net's sites as part of a 50-city tour coordinated by Washington D.C.'s Charismatic Prods. The show will be recorded for airing Nov. 18 on 200 National Public Radio affiliates by Kansas City, MO station WBGO. The Lila Wallace-Reader's Digest Jazz Network received $5.1 million earlier this year from a fund set up to benefit the Net's effort to develop audience appreciation for jazz. The Network is directed and managed by the New England Foundation for the Arts.

MCA Music Publishing recently acquired the entire catalog of veteran jazz pianist/composer Chick Corea, in a deal that covers his Lila Music, Thalian Music and Not Bernie's Music, pictures at the signing are (l-r): Carol Ware, vp of creative services, MCA Music; Irwin Griggs, vp of special projects, MCA; Ron Moss, Corea's manager; Gayle Moran-Corea; Jay Bobberg, president of MCA Music; and John Alexander, exec. vp of creative services, MCA Music.
Film Reviews

TriStar’s Devil In A Blue Dress Is Red Hot

By M.R. Martinez

Denzel Washington is pictured above in a tight-clenched moment with Jennifer Beals’ Daphne.

JUST LIKE THE NAME of the main character. “Easy,” this film draws you in on a soft ride that’s like livin’ in summertime. The combination of unobtrusive filmmaking and wildly crafted performances make this mood indigo film noir, the first of a series of films to be based on the mystery novels of award-winning author Walter Mosley, a delightful experience. Mosley’s story, as interpreted by director Carl Franklin (One False Move, a Spirit Award winner), who also adapted the novel to film, is a multi-layered slice of post-WWII life in Los Angeles, where the promised land of milk and honey remains a bitter pill for black war veteran Ezekial “Easy” Rawlins.

Denzel Washington manages to bring a palpable grittiness to the Easy Rawlins role, something that gave the character spirit in Mosley’s prose. But the ever-urban Washington also brings his own personality to this story.

Rawlins is looking through want ads after his job is yanked from underneath him by an unsympathetic employer, with mortgage company foreclosure on his house imminent, when, for $100, he accepts the task of finding the girlfriend of a political candidate. He subsequently spirals into the cesspool of 1940’s L.A., which is captured with textual visual virtuosity by cinematographer Tak Fujimoto under the insightful direction of Franklin. The scene-setting of this period is carefully established to permit the story’s characters to play with believability, and the murder, corruption and sexy intrigue.

Reluctant detective Rawlins is engaged to find Daphne Monet (Jennifer Beals) by Dewitt Albright, played with oily relish by Tom Sizemore, and then navigates the speakasy nightlife of early South Central Los Angeles in search of the mystery woman. Along the way, Rawlins succumbs to the charms of a friend’s main squeeze, survives a hangover, gets information about the woman to Albright and is later arrested by a pair of brash LAPD dicks (some things don’t change) and discovers that the woman who he was with the night before (played with allure by Lisa Nicole Carson) has been murdered.

Suddenly Washington’s character is motivated by more than money; something smells like whatever is rotten in Denmark. When Rawlins’ info doesn’t lead Albright to the woman he shows up at Rawlins’ home and threatens to kill him if he doesn’t investigate further and turn up the goods. Realizing he’s in over his head, Easy summons Mouse, his itchy trigger-finger childhood friend from Texas, who saves him from a local hoodlum attack. It is with the arrival of Mouse, played with marvelous abandon by Don Cheadle (in a total departure from his role on the CBS-TV series Picket Fences) that the on-screen action takes on a cheeky but invigorating energy. The volatile Mouse is the foil to Rawlins’ more deliberate, groping detecting.

To reveal more of the plot would ruin the twists and turns of this screen story, which ends on a largely positive note for the main character and launches his career as a private detective.

Franklin keeps the pace of the film brisk while permitting the characters to tell the story, build the plot. Production designer Gary Frakoff embellishes the fine cinematography with an eye for detail. Silence Of The Lambs, Philadelphia team members Gary Goetzman (producer with Jesse Beaton of

Top 15 Weekly Film Grosses

<table>
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<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCRENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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<tr>
<td>1. To Wong Foo…</td>
<td>Universal</td>
<td>2</td>
<td>1,448</td>
<td>$6,544,960</td>
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<td>2. Clockers</td>
<td>Universal</td>
<td>1</td>
<td>1,208</td>
<td>$4,463,560</td>
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<td>3. Dangerous Minds</td>
<td>Buena Vista</td>
<td>6</td>
<td>1,588</td>
<td>$3,445,284</td>
<td>$2,170</td>
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<td>4. Hackers</td>
<td>MGM/UA</td>
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<td>1,812</td>
<td>$3,173,101</td>
<td>$1,751</td>
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<td>5. The Usual Suspects</td>
<td>Gramercy</td>
<td>5</td>
<td>874</td>
<td>$3,017,130</td>
<td>$3,452</td>
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<td>6. Braveheart</td>
<td>Paramount</td>
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<td>1,700</td>
<td>$2,323,343</td>
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<td>7. Mortal Kombat</td>
<td>New Line</td>
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<td>2,077</td>
<td>$2,261,672</td>
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<td>8. Angus</td>
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<td>9. Babe</td>
<td>Universal</td>
<td>7</td>
<td>1,635</td>
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<td>10. A Walk In The Clouds</td>
<td>20th Century</td>
<td>6</td>
<td>1,434</td>
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<td>11. The Prophecy</td>
<td>Miramax</td>
<td>3</td>
<td>1,447</td>
<td>$1,571,729</td>
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<td>12. Last Of The Dogmen</td>
<td>Savoy</td>
<td>2</td>
<td>931</td>
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<td>13. Desperado</td>
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<td>14. The Tie That Binds</td>
<td>Buena Vista</td>
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<td>15. Apollo 13</td>
<td>Universal</td>
<td>12</td>
<td>888</td>
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Domestic box-office, which includes USA and Canada for the weekend of September 15-17, totaled $37,650,702, breaking down to a $1,777 per-screen average off a total of 21,182 screens, giving a combined total of $538,842,346. (Courtesy Entertainment Data, Inc.)
business greed. Candy, who finished this just before he went to work on his final, and disastrous Wagons East, was in fine form here as is gun-toting Perlman.

DP Haskell Wexler’s cinematography captures a grayish, on-the-spot, documentary-like, wintry world on the Niagara/Canadian border, while 2nd unit DPs Francis Kenny and Matt Tundo have brought in some near spectacular footage of Niagara Falls from several angles.

Producers are David Brown and Ron Rotholz along with Moore. Executive producers Freddy DeMann and Sigurjon Sigvatssson.

Video News

 Paramount Pairs With Playboy And Flo-Jo For Vids

PARAMOUNT HOME VIDEO is releasing a trio of direct-to-video features which marks Playboy Entertainment Group, Inc.’s first foray into the full-length feature film market.

Hosting a day of interviews at West Hollywood’s Bel-Age Hotel to kick the distribution deal off, stars of the premiere film Cover Me, Rick Rossovich and Courtney Taylor and Florence Griffith-Joyner, pushing her fitness vid, provided some pleasant chatter. Relative newcomer Taylor (niece of actor Albert Finney), and Rossovich fielded predictable questions regarding the nude love scenes—you expected Playboy to stray too far from formula maybe?—while Griffith-Joyner elicited the most press excitement with her kick off of a planned video fitness line, produced through Arsenio Hall Communications, and discussion of her plans for a run at the 1996 Olympic games in the 400-meter run and the 2000 games as a Marathoner.

Playboy’s initial Cover Me will be followed in November by Temptress, called a “sexy thriller” starring Chris Sarandon, Kim Delaney and Corbin Bernsen; and Playback, an “erotic mystery” in December with Harry Dean Stanton, Towney Kitaen and George Hamilton. Nothing was mentioned regarding a release date for G-J’s fitness follow-up but she spoke very definitely of there being one.

PolyGram Promotes Robin Kaye

ROBIN KAYE has been named senior director, film & television licensing, PolyGram Holding, Inc. (PHI), announced Jacqueline Perryman, PolyGram Soundtracks sr. v.p.

Regarding her appointment Kaye said, “I am very pleased to be associated with such a diverse and creative group of labels, especially during this stimulating growth period.”

Previously Kaye was associate director, film & television licensing at MCA Records, which represented the catalogs of MCA, Geffen, Radio Active, GRP, Gasoline Alley, Uptown, Impulse, & Chess. As sr. director at PolyGram her duties will include the placing of recordings in film and television soundtracks from the company’s labels of Mercury, Mercury Nashville, Island, Motown, Polydor, Polydor Nashville, London, Def Jam, Verve, Deutsche Grammophon, Phillips, and Decca/London.

(Continued on page 20)
**FRED RAMIREZ: A Tribute to Legends of Latin Jazz (Discos Dos Coronas, 9409) Producer: Fred Ramirez. LATIN JAZZ.**

If there could be a successor to Tito Puente, Louie Ramirez (no relation), Cal Tjader, or Eddie Cano, it would undoubtedly be Fred Ramirez. As each of these musicians are in a class all to themselves, so is Ramirez. A composer, arranger, pianist, vibra-harp player, and bandleader, he is definitely one of the most important living resources in Latin music on the West Coast today! Ramirez has played and toured with numerous major artists: Willie Bobo, Robert Goulet, Glenn Yarbrough, Eloise Laws, Olga Guillot, to name a paltry few. Jazz programmers will enjoy this entire album of completely original material. Nine selections that pay a handsome tribute to the fathers of Latin Jazz.

**DIMENSION LATINA: Tremenda Dimension! (Vedisco, 5073) Producer: Cesar “Albongida” Monge. TROPICAL/SALSA.**

This gem of the Salsa world was originally released in 1978. Featuring the unmistakable vocal style of Puerto Rico’s Andy Montañez with fellow co-singer Rodrigo Mendoza, the album remains significant to this day. Popular tunes like “Cantante Errante” and “Fanfarron” can be found. The real treat is the collaboration of fine musicians like Johnny Pacheco, Ruben Blades, Ismael Quintana, Luis Perico Ortiz, Marty Shelter, and Andy Gonzales.

**KAIRO: Gaudium (SDI, 479869) Producer: Gian Pietro Felsatti. POP.**

“Gaudium” is Latin for splendor. A word that best describes the excellent packaging of the Mexican pop trio of beekeifers, Kairo, and the group’s new album. All 10 selections are highly danceable while intertwining with a romantic disco-tinge that Kairo executes so well. The first promotional single is the pulsating “Porra La Multi.” Watch for other hit-bound material in “Hacer El Amor Contigo,” “Todo Un Mito,” and “Dile Que La Amo.”

**JUAN GABRIEL: El Mexico Que Se Nos Fue. (BMG U.S. Latin, 29580) Producer: Juan Gabriel. MEXICAN/TRADITIONAL.**

Juan Gabriel’s new release, El Mexico Que Se Nos Fue, has been heralded as the “best album of Mexican music in such a long time.” One cannot argue since Juan Gabriel is the epitome of what Mexican music has been measured or defined by in recent memory. Undoubtedly one of the most revered and idolized artists in the Spanish-speaking world, the Mexican composer-singer offers new original works that commemorate the essence of traditional Mexican folkloric music. From rancheras, nortenas, son huastecos, Juan Gabriel’s second promotional single epitomizes this artist’s tremendous influence as an innovator. “Cancion 187” is a stinging political statement about California Governor Pete Wilson’s Proposition 187 which denies health and education to undocumented individuals and their children. On the cusp of selling one million units, Juan Gabriel will certainly continue on the cutting edge of the music industry in Mexico and throughout Latin America.

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

*By Héctor Reséndez*

**RMM TO HOST HOLLYWOOD BOWL SALSA & LATIN JAZZ FEST: Still glowing from their hugely successful two-day concert (20th Anniversary Salsa Festival) at Madison Square Garden in New York City, indie label RMM will be bringing quite a different show to L.A.’s Hollywood Bowl Saturday, September 30th, at 7 p.m.**

Billed as the Festival Hollywood Sala y Jazz Latino, the concert is RMM president Ralph Mercado’s second venture at the Bowl. Andrew Hewitt and Bill Silva join Mercado as associate producers. The event will feature several of RMM’s most established and popular artists: the Cuban Queen of Salsa, Celia Cruz, the legendary Tito Puente and his Golden Latin Jazz All-Stars, and the “Lion of Salsa,” Venezuelan singer-bandleader Oscar D’Leon and his orchestra. Sony artist, Ruben Blades and his band, Son de Solar, is a Salsa veteran and perennial favorite from the ’70s. Cuban trumpeter and GRP recording artist, Arturo Sandoval, will be a featured guest. Sandoval captured a Grammy Award in the Latin Jazz category this past year. Expect to be very surprised, however, when a certain young, unassuming figure appears on stage that evening. We predict that Marc Anthony will elicit the greatest response from the audience. His second album on the SoHo Latino label, Todo A Su Tiempo, went Double Platinum within two months after being released. The charismatic singer can also be seen in the new United Artist film Hackers.

**THE PAVAROTTI OF SALSA IN TINSELTOWN: RMM’s Salsa superstar, Tito Nieves, appeared last week at the Radisson Roosevelt Hotel in Hollywood, Nieves was promoting his new album, Un Tipo Comun (A Common Guy). Produced by the well-respected Cuto Boto, the album features a version of the Selena classic ’No Me Queda Mas,’ an arrangement by Ramon Sanchez. The Juan Gabriel composition, ’No Me Vuelvo Enamorar,’ is also receiving strong airplay.**

**Tito Puente**

**BMG RELEASES SECOND JUAN GABRIEL SINGLE: Mexico’s composer-singer Juan Gabriel is undoubtedly the most beloved artist of the Latin world. His new album on the BMG label, El Mexico Que Se Nos Fue, follows his last project, Gracias Por Esperar, released after eight years, waiting period by ardent fans. Gabriel’s current album has been enthusiastically accepted by both critics and fans. It has also generated a great deal of political controversy. The second promotional single, “La Cancion 187,” was penned by Gabriel in protest of the anti-immigration proposition by California’s Governor Pete Wilson. The album was released in the United States on July 18th. Since then, it has sold over 300,000 units here and over 400,000 in Mexico. Well-known for his love of children, Juan Gabriel’s motivation to pen such a protest song came from his anger at Wilson’s intent to deny health and educational services to undocumented individuals and their children.**

BMG’s marketing manager, Rogelio Macin, remarked on the U.S. television campaign involving the two Spanish-language networks, Univision and Telemundo. The promotion of “La Cancion 187” yielded national exposure of unprecedented measure. Another promotional strategy included the retrofitting of a public transportation bus in Los Angeles, having it painted with the album cover, and giving bus rides in East L.A. for one month. The artist appeared and sang at the recently televised East L.A. Mexican Independence Parade.

The album’s first single, “El Palo,” made history as the only new song to hit the Number One spot on the charts during its first week of release. Since its debut, the song has stayed in the Top 5 in spite of the phenomenal success of the late Selena album.
News From The Commonwealth, Ireland & Europe

By Hal Levy

THE LION KING’S LOAD will be some 30% lighter when he carries the loot from UK video sales this week. Whistle Stop has pulled the 10,000 copies of Chicken Run and is also expecting a 20% loss in pirate sales. The Motion Picture Association’s UK anti-piracy arm, FACT, estimates the loss to the industry of pirate sales in the neighborhood of some £400 million a year.

LADIES BE SEATED: Women in the music business will be honored on Wednesday, October 11 with the First Annual Women of the Year Awards dinner in London. One of the main aims of the new group is to focus on the situation of the limited number of females holding top executive positions.

IF YOU CAN’T MAKES THEM, shop (the U.S. market), you can’t make it anywhere,” Shaggy, the Louvin Brothers in the international market. But the U.S. is still eluding British groups. Since the heydays of the ‘60s & ‘70s with Elton John, Rod Stewart, The Rolling Stones and The Beatles (who are still up there as far as money goes) most British haven’t made a dent on the U.S. scene. And the best way to open the market is to hit the road following up current releases. And that’s what some of the top groups have on the fire. Elastica has just ended its U.S. tour and Supergrass has headed out on its first trip. Blur jets out next week with Oasis hot on its tail in October. Another October entry is Take That. With 1994 estimates of £25 billion in the international market, the UK’s share of £1.16 billion, while still one of Britain’s top earners, will still stand some improvement, especially since the U.S. earned some £760 million.

WHERE HAVE ALL THE DOLLARS GONE? While Help!, WarChild’s charity album for Bosnian children’s relief is still number one on the combined albums chart, there is some uneasiness about where all the money is going. Most buyers were under the impression that all income would go to WarChild as all the artists, label company discs, distributor PolyGram, the song publishers and technical staff of the services. However, there was no firm agreement with the retailers. Some outlets, it seems, are picking up £2 per CD sold. Only biggie Woolworths said that all its profits from Help would go to WarChild. HMV donated window displays, marketing and advertising materials, but has not yet committed on sales income. Tower Records and Rough Trade are reportedly selling at cost and Our Price said they would “donate more money than HMV.”

HOLD ONTO YOUR EARS: Live ‘95, the UK Consumer Electronics Show at London’s Earls Court (September 19-24) will end up with the National Sound Off Championships. Cars winning at regional heats are all in London to sound out for the top car with the loudest and best in-car music system. The show covers everything from what’s new in stereo, hi-fi, TV & video, computers, games, car systems and photography as well as some unclassifiable gadgets. Last year, approximately 100,000 came through the gates and this year’s total is expected to go over 200,000. Other attractions will be a nightly laser show splitting the sky in London and all week long regional winners of The Battle of the Bands will compete in the national finals.

STILL MARILYN: A forgotten 1940s Marilyn Monroe recording was withdrawn from auction at the last minute because of a copyright dispute. Sotheby’s had expected it to fetch £10,000.

IN TIME FOR THE HOLIDAYS, Tovarich Inferno’s Xmas isht has been picked up by Island Records. Called by some, “rock’s Schindler’s List,” the album is a musical meditation on the Holocaust with roots in rock, ambient and Jewish folk music. Tovarich Inferno is currently at Berlin’s House of World Culture where the band’s music will blend in with video images of war and concentration camps.

TAKE TO THE HIGHLANDS: The 10-day Weekend, this year’s successor to 1994’s Glasgow Sound City, will feature more than 150 bands, together with films, seminars, workshops and exhibitions. Running October 13-22, expected groups include The Boo Radleys, The Wildhearts, Underworld and Menswear.

RUPERT MURDOCH’S NEWS CORPORATION is facing losses of some $40 million in its investment of $60 million in Dublin’s Screen Animation, formerly the Don Bluth Studios. Tettering on the edge of closing, the animation studio has been losing money for the past three years as their animation movies, which cost an average of $20 million, are bringing in only $5 million. News Corp., during its control of the studio, did not start any new animation films and its subsidiary, Fox Animation hired away Don Bluth and Gary Goldman, both considered the creative forces behind the studio. Talks, broken off last week with New York-based Richard McDonald regarding potential investment, were reported to be on the track again.

THE FRENCH DON’T GIVE A RAP: The French Ministry of the Interior is preparing to sue the French rap group, Ministere Amer for its song “Sacrifice The Game.” which they claim calls for the killing of police. Chicken in French slang is equal to pig for cop in English. The song is part of the soundtrack for The Hate, a film exploring minority relations with police in Paris slums. Some critics have compared the film to Spike Lee’s Do The Right Thing.

AND ANOTHER WEEK HAS GONE BY with the media still making noises about the Blur-Oasis war. Insults and more insults by and between the groups guarantee almost daily headlines. Is there any truth to it? Who knows. But it does make them the hottest groups in the country.

MOVING ON THE LISTS IN NUMBER ONE SPOT is Shaggy’s “Boombastic” followed by Michael Jackson’s “You Are Not Alone” moving down to second spot. Also moving down one notch is Trance’s “Stayin’ Alive” in third. Joining The Top 10 is Mariah Carey’s “Fantasy” jumping from 18 to four followed by The Rembrandts’ “I’ll Be There For You” dropping from third spot to fifth. Another big leap forward is Janet Jackson’s “Runaway” from way down at 30 to number six. Climbing onto the charts is Outthere Brothers’ “La La La Hey Hey.” in at seven and moving up from nine to eight is Smokie & Roy Brown’s “Who The F— Is Alice?” while dropping down to the nine spot is Berri’s “Sunshine After The Rain.” Rounding out the tenth spot is Michael Bolton’s “C’nt I Touch You There moving over from sixth.

News From Japan And The Orient

By Sachio Saito

ACCORDING TO A JVA (Japan Video Association) survey, the total video software sales here for the first six months (January to June, 1995), reached $1.23 billion, which is down 4.5% in comparison with 1994. The focal points of the survey were: 1—Strong sales of cassettes; 2—Video discs for Karaoke showed a drop of 30.3%; 3—double increase of CD-ROMs. The detail of this survey showed cassettes were $782 million, up 12.6% while video discs recorded $300 million, down 17.9%. CD-oriented goods reached $107 million, down 39.7%. Shown in volume, cassettes reached 16.182 million units, a 331.1% increase while video discs were 7.643 million units, down 15.8%; CD-oriented goods were 6.173 million units, a 19% drop from the result shown. JVA concluded that the high increase of cassette contributed mainly to the total software sales. The ratio of each media were: Cassettes, 55.7%; Video discs, 25.3%; CD-oriented goods, 9%. Both video cassette sales and rentals showed an increase with the composing ratio of 41.2% and 56.3% each. According to grade, Animations showed a 127.8% increase, while children-oriented product rose 6% and international movies increased 4.8%. Video discs for Karaoke revealed a drop from the comparable months of the prior year with sales of $138 million, down 31.2% while volume was 4.28 million units, a 26.6% drop.

LOCAL 45s TOP 10

1 2 "Love Love Love" (Epic Sony) ........ Dreams Come True
1 2 "See Saw Game" (Toys Factory) .... Mr. Children
3 4 "Sayonara Iwamotsumenoninamata" (Bagram) .... Zard
4 4 "Hello, Again" (Toys Factory) .... My Little Lover
5 5 "Toucan (Surprise)" (Zain) .... Field Of View
6 3 "Sora Minyuu (Look Upon The Sky)" (BMG Victor) .... Shara Q
7 8 "Feel Like Dance" (Avex) .... Globe
8 8 "Shake It" (Zain) .... T-Bolan
9 9 "Summer Heartbreak" (Victor) .... Southern All Stars
10 6 "Going Going Home" (Avex) .... H Jungle With It

LOCAL CDs TOP 10

1 1 Lady Generation (Epic Sony) ........ Ryoko Shinohara
2 2 Opus 21 (For Life) ........ Anri
3 3 La La La (Bagram) .... Maki Daikoku
4 2 Love Of My Life (For Life) .... Miki Imai
5 5 Scatman’s World (BMG Victor) .... Scatman John
6 6 Heavenly (Koon Sony) .... L’Arc-en-Ciel
7 4 Singles (Toshiba EMI) .... KyoSuke Himuro
8 8 Aishiteiru Utae (Say, I Love You) (Epic Sony) .... Masato Nakamura
9 8 Tougher Than Love (Sony) .... Diana King
10 10 Vanilla (Sony) .... Vanila
News (Continued from page 3)

Topics include finding and making great music; the anatomy of a record company; the relationship between radio and records; how to break into the music business; and the role of management, agents and touring for a studio and a musician.

Another course, by popular demand, focuses on independent record distribution and will be taught by industry expert Alan Melina, a partner with Shankman, DeBlasio, Melina Inc., and principal of the independent label group Sunset Boulevard Entertainment and Playfull.

This marks only the fourth time in 10 years Melina will teach this comprehensive 10-session course, “The Independent Record Game: A Practical Guide to Releasing Records through Independent Distribution.” It meets Tuesdays, October 10- Dec. 12, 7-10 p.m., at Universal CityWalk. Fee is $125 and students can earn 3.4 units of credit in music.

The course is designed for artists, managers, producers, executives and entrepreneurs who have already begun to release records independently or wish to do so.

RIAA August Metal

THE RECORDING INDUSTRY ASSOCIATION OF AMERICA announced the certification of 11 gold and two platinum singles; 24 gold, 20 platinum and 32 multi-platinum albums for August 1995. One short-form album and three music video titles also certified.

Highlights include: Walt Disney Records’ Pocahontas soundtrack, triple platinum; Jeff Foxworthy’s You Might Be A Redneck If... multi-platinum comedy album; Michael Jackson’s HIStory: Past, Present And Future, Book I reached sales of five million; Reba McEntire’s Greatest Hits, Volume II, four million; Garth Brooks’ The Hits, seven million; Latin albums named were Los Temerarios’ Tu Ultima Cancion and Maria’s Donde Jugaran Los Ninos, gold and Luis Miguel’s Segundo Romance, platinum; Salt ‘N Pepa’s Very Necessary, four million; R.E.M.’s Monster, four million; and Eric Clapton’s Timepieces/Best Of, seven million.

Ogdens Corp. & Metropolitan Ent. Join

A MULTI-MILLION DOLLAR JOINT VENTURE between the Ogdens Corporation, one of the largest companies in global service and concert promotion and artist management company Metropolitan Entertainment, Inc., was jointly announced by R. Richard Aborn, Ogdens president/CEO and John Scher, CEO of MEI. The new entity, the Metropolitan Entertainment Group (MEG), will be the nation’s largest full service, live entertainment company.

In its first year, MEG will help bring to Broadway Victor/Victoria, starring Julie Andrews, plus at least two other theater projects currently on the boards for 1996. It will also produce a full schedule of live concerts, productions and live event theater and will develop national touring projects. MEG has plans near completion to build two amphitheaters in the Northeast United States.

Video (Continued from page 17)

In making the announcement Perryman commented, “With Robin joining this new department PolyGram now provides a one-stop into its richness of talent and an aggressive creative team to bring this music to the attention of the entertainment world.”

VIDEO REVIEWS

Cover Me

By John Goff

COVER ME is a relatively slick straight-to-video piece distinguished largely by its being the premiere package from Playboy Entertainment Group, Inc. for Paramount Home Video. Marketed as an erotic thriller, the script by Steve Johnson samples any number of same genre films with the emotionally unstable cross-dressing killer knocking off cover girls; Cruising, all a undercover cop being drawn into the milieu she’s (in this incarnation) inhabiting; and a little 9 1/2 Weeks via a tackled-in and without-that-heat library sex sequence. Director Michael Schroeder’s no stranger to the cop vs. killer thriller genre (Dead On: Relentless 2), but adds nothing new here. Rick Rossovich and Courtney Taylor are the central duo while Paul Sorvino, Elliott Gould and Corbin Bernsen show up for a payday. (Paramount Home Video).

The Flo-Jo Workout

OLYMPIC CHAMPION FLORENCE GRIFFITH-JOYNER joins the workout line-up of stars in the fitness video arena. Flo-Jo goes for an across-the-board appeal to both men and women and her Olympic-winner credentials certainly add believability to the “fitness” acceptability where other of the Star workout packages leave something to be desired in the come-on. When Griffith-Joyner speaks of commitment you fully realize she knows what she’s talking about. This one and the Mitch Gaylord (also a credential-ed Olympian) June release address the motivational aspect of working one’s body which is something others only touch on, if they address it at all. This one uses a group of “friends” working out with Griffith-Joyner and they all don’t look as if they just came from a lifetime of gym work. All stages of in- or out-of-shape are represented spot Dionics, abdominals, upper and lower body low-impact workouts as well as a mental approach and quick touch on nutrition. (Paramount Home Video).
Krasnow Entertainment/MCA artist Vanessa Daou recently joined executives of MCA and Uni Distribution Corp. at Match in New York City to celebrate the release of Zipless, her new album and the debut album release from Krasnow's new MCA-affiliated label, Krasnow Entertainment. The first single and video from Zipless is "Near The Black Forest." Pictured at the retail party at Match's in New York City are (l-r): Mike Farrell, regional sales manager, Uni; Rhonda Foreman, regional director, sales & field marketing, Northeast/Mid-Atlantic Region, MCA; Daou; Mickey Eichner, senior vp, MCA; and Dennis Boerner, director of video promotion, MCA.

Columbia Records president Don Jenner presents Toad The Wet Sprocket with plaques commemorating the platinum success of the band's Dulcinea record, the group's second consecutive platinum award. The band just completed a summer tour with The Cranberries and Willy Porter. Pictured here with Jenner (center) are Toad members (l-r): Dean Dinning, Todd Nicholas, Glen Phillips and Randy Guss.

Columbia Records Peabo Bryson proved, once again, why he was the first artist in history to have separate records atop four different charts as his song styling's moved the crowd, body & soul, at the 25th Annual Indiana Black Expo kick-off party, sponsored by Sony Music Entertainment Inc. and The House Of Seagram. Pictured (l-r): LeBaron Taylor, sr. vp of corporate affairs, Sony Music Entertainment Inc.; Issara Bey, director of corporate affairs, SME; Bryson and Clyde Allen, director of trade marketing, The House of Seagram.

Gibson Guitar recently sponsored the first annual "Jimi Hendrix Guitar Competition" during the Jimi Hendrix Festival (makes sense to me) at Seattle's Arts Festival. Gibson awarded a Limited Edition Jimi Hendrix guitar to the winner, Jay Roberts, after he was judged the guitarist who best embodied the qualities admired and imitated in Hendrix's imagination. Coming soon to a city near you, "Jimi Hendrix-mania." Pictured (l-r): Al Hendrix, Jimi's Father; Roberts; Gibson's Marketing Nashville Division Richard Head and Former Hendrix band member Noel Redding.


Windsewpt Pacific has entered into a co-publishing venture with Paul Stewart, PMP Records topper who is also associated with such artists as Coolio and Pharoyle via his management division. Pictured are (l-r): Windsweep's Jonathan Stone, sr. vp/gm, creative; Evan Medow, president; Stewart; Jeff Sachrow, vp of business affairs & legal; and Steven Ray, director of urban music.
Cover Story (Continued from page 5)

Robbins: That just shows you the process you go through to get to the gems.

Stephenson: And when we started out, we did not get the best stuff the publishers had to offer, because we were unknown, unproven. We got lucky with "Goodbye Says It All" It had just been turned in the day before. We were able to get our hands on that song before somebody else did. This time around, we got stuff early on. It was great.

CB: So even though you guys were already somewhat established in the industry, being songwriters and performers, you still had to prove yourself for the first album?

Paul: Every record, every song, every night on the stage. That process is always there. Every night you go out and you’ve gotta play, every time you open your yap you’ve gotta hope that a good thing comes out. And you know, you think about what you do. We are not finding cures for diseases over here. We are making records. And basically, they’re pop records. They’re called country, but it’s popular music. But for us, this is our little corner of the world and this is what we take. But we don’t lose sight of what this is. That’s the point I’m trying to make, is that it’s just—we’re making records (laughs).

CB: What’s your relationship with your producers? What’s the balance of control?

Paul: We co-produce our records, I think, in all fairness. Robbins: Mark Bright, who was really involved in the hands-on part, he and Tim DuBois co-produce our albums. Mark is one of the guys. It’s not like this, “Oh, here’s our producer.”

Paul: . . . do what he says.” He’s a member of our team. He’s there every waking hour of every working day. He’s always there, and he always has to have his ears in the middle of the mix, to decide whether we’re getting close or whether we’re not. We all depend on Mark’s opinion. And Tim DuBois as our co-producer as the man who can, in this town, get his hands on any song worth cutting.

Stephenson: I think there’s a definite chain of command there that is good for us. There are a lot of gray areas that come up when you’re making records that no one has a definitive answer on. And it helps to have people like Tim. The great thing about having him as a producer, is the freedom that he gives you.

Robbins: He gives you enough rope to hang yourself.

Stephenson: There you go.

Robbins: . . . if that’s what you choose to do.

Stephenson: He will let you hang yourself if you choose to.

CB: What makes the band click onstage?

Paul: I think everybody in our band pulls their weight onstage. From the singer, to the other singer, to the other singer, to the guitar player. We have some really unique and distinctly different characters in our group, and they all have this little thing they bring. I front the band. I communicate with the audience. Van sings. Van’s got a vibe, very business-like, very animated at times, but very efficient at making the music do the talking. Dave’s a very flirtatious, very popular member of our group. Communicates in his own way.

Robbins: I’m the only one that flirts onstage. (Stephenson & Paul both laugh)

Paul: Our guitar player is real animated, as is our bass player, and the drummer is a young, ferocious hitter. The band is really a wolf in sheep’s clothing. We are not out there to strum along around the campfire. It is energy and it is real. And I think the reality, at a time when everyone is spinning and grinning and trying to “Garth” the cowboy rock star. You know, I’ve seen that. Garth does that like no one has ever done it before and no one will ever do it since. BlackHawk’s a trio, but when the lights go down and the curtain comes up, it is a six-piece band. Everybody’s butt’s on the line.

CB: Do you think it’s important to get along onstage as well as onstage, or could you put the music first, night after night, and still be convincing?

Robbins: I think if you’re having internal struggles and problems, people are gonna see it onstage. The audience sees a lot more than I think we realize...We actually get along great. And if something’s rubbing somebody the wrong way, we talk about it. You know, it’s kind of helped me a lot to when I do go back home and try to have something with my wife. I’m not a real good communicator. You learn that out there on the road as a band, or you eventually fall apart.

Paul: You can’t have one without the other. You can’t be an ongoing musical entity if you hate each other’s guts. It’s not just music. It’s a social arrangement.

Stephenson: Yeah, and you know, if you’ve got a bunch of prima donnas onstage, you’re asking for trouble to begin with. If we were coming to BlackHawk and doing this because we couldn’t do solo records on our own... I don’t think there’d be much longevity in this group.

CB: Do you like being out on the road?

Robbins: I think you’d get three different answers, you know, as far as our levels of...God, Henry’s been on the road for a long time and is hip to what that life is about, and adjusts to it very well. I came out of Nashville being a songwriter and being home all the time. You know, picking my kids up at school, taking them to school, to being out on the road. It’s been a big adjustment for me. I love it. But there is a certain point you get to, you go, “OK, wait a minute, I’ve gotta get home for a few days.” We can usually tell by a 10-day run that we’re all about to get fired and we need some time at home.

Paul: You think about 10 days. It’s a long time.

Stephenson: Ten days can be an eternity.

What is it like being on a label with artists like Alan Jackson, Pam Tillis, Brooks & Dunn and Diamond Rio? Were you afraid you might get lost in the shuffle?

Stephenson: I think I probably had the opposite reaction when we got signed to Arista from what you were saying. If we were somewhere else where there were 30 or 40 acts on the roster, then we might get lost in the shuffle. Here, we were with six, eight or 10 acts on the label, and all successful. And everybody gets an equally fair shot here. You wait in line for your shot to happen, but everybody gets it.

Paul: I never had any fears. I knew what we were doing was not going to compete with anyone on the label. Even Diamond Rio, who is a band. BlackHawk and Diamond Rio are totally different musical entities. The guy that runs the label signs some great talent. Everybody in this town, whether they’ll admit it or not, would like to be on this label. We’re on it. I guess you could say we feel lucky. We damn sure don’t want to be somewhere else.

Cary Cooley relaxes with Blue Miller, formerly of the Gibson Miller Band, after the 17th Anniversary Listener Appreciation Concert sponsored by Radio Station KRRV in Alexandria, LA. Cooley was the opening act for the Gibson Miller Band, who performed in the Rapides Parish Coliseum in Alexandria.
CASH BOX

TOP 100 COUNTRY SINGLES

SEPTEMBER 30, 1995

This Week's #1:
Tracy Lawrence

#1 Indie:
Cary Cooley

1 IF THE WORLD HAD A FRONT PORCH (Atlantic) Tracy Lawrence 5 9
2 SHOULD'VE ASKED HER FASTER (RCA 66522) Ty England 4 16
3 I THINK ABOUT IT ALL THE TIME (Capitol Nashville) John Berry 3 12
4 HALFWAY DOWN (Epic 64185) Patty Loveless 6 12
5 DON'T STOP (DKC/Columbia 66412) Wade Hayes 7 12
6 BETTER THINGS TO DO (Mercury) Terri Clark 10 10
7 SHE'S EVERY WOMAN (Capitol Nashville 10301) Garth Brooks 8 3
8 LET'S GO TO VEGAS (Warner Bros 45872) Faith Hill 9 8
9 I'M NOT STRONG ENOUGH TO SAY NO (Arista) Blackhawk 12 8
10 THIS THING CALLED WANTIN' AND HAVIN' IT ALL (Curb) Sawyer Brown 14 11
11 ONE BOY, ONE GIRL (Epic 67033) Collin Raye 1 10
12 LOVE'S LAMBS (Atlantic) John Michael Montgomery 16 5
13 BIG OL' TRUCK (Polydor 314523) Toby Keith 13 10
14 I'M GONNA MISS ME WHEN I'M GONNA (Arista) Brooks & Dunn 55 15
15 THREE WORDS, TWO HEARTS, ONE NIGHT (Giant 24650) Mark Collie 15 15
16 I WANNA GO TOO FAR (MCA 11201) Trisha Yearwood 17 8
17 SAFE IN THE ARMS OF LOVE (RCA 66509) Martina McBride 19 9
18 SOMETIMES SHE FORGETS (Warner Bros) Travis Tritt 21 6
19 DUST ON THE BOTTLE (MCA 11044) David Lee Murphy 24 6
20 SHE'S LEAVING (Giant 24608) Daryle Singletary 28 2
21 THAT AIN'T MY TRUCK (Decca 10968) Rhett Akins 2 19
22 IF I WAS A DRINKIN' MAN (Atlantic) Neal McCoy 23 7
23 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Mercury 522856) Shania Twain 25 6
24 HEAVEN BOUND (I'M READY) (Capitol Nashville) Shenandoah 26 8
25 LIFE GOES ON (Warner Bros 17770) Little Texas 27 4
26 ON MY OWN (MCA 11204) Reba McEntire DEBUT
27 BACK IN YOUR ARMS AGAIN (BNA 66508) Lorrie Morgan 31 4
28 WHISKEY UNDER THE BRIDGE (Atlantic 2770) Brooks & Dunn 47 2
29 THAT ROAD NOT TAKEN (Epic 64357) Joe Diffie 29 6
30 COMES THE RAIN (MCA 11257) The Mavericks 30 6
31 GO REST ON THAT HIGH MOUNTAIN (MCA 11047) Vince Gill 34 4
32 TEQUILA TALKIN' (BNA 66642) Lonestar 33 3
33 THAT'S AS CLOSE AS I'M GONNA GET YOU LOVING YOU (RCA) Aaron Tippin 34 6
34 EVERY LITTLE WORD (MCA/Curb) Hal Ketchum 35 5
35 WHO NEEDS YOU BABY (Giant 17771) Clay Walker 43 2
36 YOUR TATTOO (Mercury 52850) Sammy Kershaw 37 5
37 I LIKE IT, I LOVE IT (Curb) Tim McGraw 11 7
38 IT'S NOT THE END OF THE WORLD (Capitol Nashville) Emilio 39 5
39 WHEN A WOMAN LOVES A MAN (Columbia 67149) Lee Roy Parnell 40 3
40 I WILL ALWAYS LOVE YOU (Columbia 67149) Dolly Parton & Vince Gill 48 2
41 RAIN THROUGH THE ROOF (Magnetron) Billy Montana 42 5
42 SAVE THIS ONE FOR ME (Columbia 66771) Rick Trevino 50 3
43 I'LL TAKE MY CHANCES (Platinum Plus) Cary Cooley 45 16
44 ANYTHING FOR LOVE (Epic) James House DEBUT
45 SOMEONE ELSE'S STAR (Asylum) Bryan White 18 19
46 BILL'S LAUNDROMAT, BAR AND GRILL (Atlantic) Confederated Railroad 49 3
47 TROUBLE (Decca 11261) Mark Chesnutt DEBUT
48 ONE EMOTION (RCA 66419) Clint Black 28 12
49 I WANT MY GOODBYE BACK (Epic 66397) Ty Herndon 32 16
50 LEAD ON (MCA 11092) George Strait 38 13
51 THE SINGER (La Don) P. J. LaDor 53 15
52 IF IT WERE ME (Arista) Rodney Foster 44 4
53 I'M LISTENING NOW (Columbia 66617) Ron Wallace 46 3
54 IN BETWEEN DANCES (Arista) Pam Tillis 51 18
55 SHE AIN'T YOUR ORDINARY GIRL (RCA 66525) Alabama 52 14
56 NOT ON YOUR LOVE (MCA/Curb) Jeff Carson 54 17
57 YOU'RE GONNA MISS ME WHEN I'M GONE (Arista) Brooks & Dunn 55 15
58 IF I AIN'T GOT YOU (MCA 11204) Marty Stuart 56 14
59 I WOULDN'T BE HERE BY NOW (Platinum Plus) Jennifer LeClere 57 16
60 IF FLOWERS COULD GROW (Platinum Plus) John Wesley Carpenter 61 11
61 HOLD ON TO YOUR DREAMS (Starday) Jamie Harper 64 10
62 DOWN IN TENNESSEE (Decca 11064) Mark Chesnutt 58 15
63 CASANOVA COWBOY (Rockwood) Andy Wonn 67 10
64 PARTY ON THE COUCH (Platinum Plus) Beau Powers 66 11
65 BORROWED ANGEL (Song-1) Gil Harvey 68 9
66 GOD DON'T TAKE AMERICAN EXPRESS (Song-1) Jim Fullen 70 9
67 50 MINUTE MAN (Eclipse) Harry Deal & The Galaxies 71 9
68 YOU HAVE THE RIGHT TO REMAIN SILENT (Curb) Perfect Stranger 59 22
69 I LITTLE BIT OF LOVE (Song-1) Monica Boswell 73 10
70 TRANSPLANT (Alliance) Tom Cunningham 72 10
71 HOOKED AGAIN (Platinum Plus) Nikki Rose 74 8
72 SMOOTH RUNNIN' ENGINE (Renegade) Al Lopez 75 8
73 IT'S ONLY MAKE BELIEVE (Song-1) Sherry Price 76 7
74 DANCIN' FOOLS (Platinum Plus) Cumberland Mountain Band 77 6
75 UP AGAINST YOU (Evergreen) Amber Lane 78 3
76 ARMED AND DANGEROUS (Song-1) Brian Hildbrander 82 2
77 TALK TO ME TEXAS (Platinum Plus) J. B. Banks 80 3
78 HOLD YOU IN MY ARMS (Platinum Plus) Craig Steele 81 3
79 WHAT SHE DOESN'T KNOW (Platinum Plus) Tim Williams 60 14
80 SHARP BOTTOM BOOGIE (Platinum Plus) Gerald Curry 84 2
81 THE COWBOY WAY (Platinum Plus) Morgan West 85 3
82 GONNA FIND ME A DOCTOR (Jukebox) Mike Manuel 61 12
83 GOOD GIRL (Silver Vang) Drew Stevens 62 12
84 HONEY I DO (Columbia 57214) Stacy Dean Campbell 65 5
85 THIS IS ME MISSING YOU (Epic) James House 69 22
86 BABY, NOW THAT I'VE FOUND YOU (Rounder) Alison Krauss 79 9
87 A LITTLE BIT OF YOU (Career) Lee Roy Parnell 83 19
88 MAMA CRIED (Platinum Plus) Valerie Lyle 86 15
89 WHO NEEDS YOU (Capitol Nashville) Lisa Brokopp 87 7
90 LIVIN' ON BEANS (Fraternal) The Inconsect Band 88 13
91 BUT GOD KNOWS (All) Jim Wilkerson 89 12
92 I DIDN'T KNOW MY OWN STRENGTH (BNA) Lorrie Morgan 90 21
93 BOBBIE ANN MASON (Columbia 667712) Rick Trevino 91 20
94 SHE CAN'T LOVE YOU (Capitol) Boy Howdy 92 13
95 A HEART WITH 4 WHEEL DRIVE (Polydor) 4 Runner 93 11
96 FINISH WHAT WE STARTED (Arista) Diamond Rio 94 20
97 I DON'T EVEN KNOW YOUR NAME (Arista) Alan Jackson 95 17
98 THE SON STARTED SHININ' (Mountain Top Records) Tom Mac Weathers 96 14
99 AMERICA (Platinum Plus) C. J. & Company 97 16
100
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Golden Muses Inspire Hit Songs

By Wendy Newcomer

GRAMMY AWARD WINNER SANDY KNOX, Reunion gospel recording artist Ashley Cleveland and Warner Chappell staff writer Susan Longacre are among a dozen Nashville hitmakers featured in a one-of-a-kind art exhibit that honors well-known female songwriters.

"Golden Muses," a collection of oil paintings by artist Laura Powers, began a two-month run at Mere Bulles, a restaurant/club in downtown Nashville.

"As far as I know, this is the first time a painter has created a collection of paintings that pays tribute to successful female songwriters," Powers said. "It was a privilege to work with these talented women, and I feel very fortunate to present an exhibit that reflects the heart of Nashville's songwriting heritage."

The 1995 version of the "Golden Muses" are: Sally Barris a staff writer for Wrensong Publishing Corp.; Ellen Britton a staff writer for Galbraith Music Group; Cleveland a singer/songwriter who has recorded albums for Atlantic and Reunion Records and worked with performers such as Emmylou Harris and John Hiatt; Sandy Emory, a singer/songwriter who recently won the "New Folk Artist Award" at the Kerrville (Texas) Folk Festival; Angela Kaset, writer of the Lorrie Morgan hit "Something In Red"; Knox, writer of tunes for Reba McEntire and Dionne Warwick, Longacre, writer of hits by Ricky Van Shelton, Collin Raye and Rick Trevino; Kim Parent, a staff writer for Zomba and a session singer; Suzi Ragsdale, singer/songwriter whose songs have been recorded by Suzy Bogguss, Lari White and Rodney Crowell; Tricia Walker, a Crossfield Music staffer and writer of songs recorded by the Imperials, Patty Loveless and Faith Hill; Patty Way, a Bluewater Music staffer and composer of hits by Little Texas and Aaron Neville; and Gillian Welch, an Almo Irving Music staffer whose songs have been recorded by country performers Trisha Yearwood and Emmylou Harris.

Jackson & Alabama Bring Country Comfort

FRUIT OF THE LOOM, INC. has announced that it will double its country music sponsorship program in 1996. Because of the success of the "1995 Fruit of the Loon Country Comfort Tour" starring Alan Jackson, the '96 tour will present two country music tours playing over 140 arena and amphitheater shows. The apparel company has renewed its association with Jackson and in addition, has signed the legendary supergroup Alabama to headline a separate Fruit of the Loon Country Comfort Tour.

The company will continue to build on the country music-related marketing and promotional program established this year. Participating artists will be featured in major retail store displays, national advertisements and on special promotional merchandise.

"The expanded 1996 Fruit of the Loon Country Comfort Tour program reconfirms the close relationship that our consumers and country music fans share," said John Wigodsky, exec. vp of sales & marketing for Fruit of the Loon. "People who choose Fruit of the Loon products and enjoy country music appreciate the back-to-basics appeal of casual living. Both value basic American ideals like comfort, family, friends and good times."

Gaylord Expands Wildhorse Saloon

NASHVILLE'S WILDHORSE SALOON, a restaurant and entertainment dance club that opened in June 1995, will soon become a franchise. Gaylord Entertainment Co. has signed an agreement in principle to expand its Wildhorse Saloon restaurant concept to other markets via a partnership with Chicago-based The Levy Restaurants.

The partnership, of which Gaylord Entertainment will own 51 percent, initially plans to open at least three Wildhorse Saloons during the next three years, with the first expected to open in 1996. Specific cities have been targeted for expansion, but a specific site has not been chosen at this time.

"We have thought for some time that the success of the Nashville Wildhorse Saloon could be duplicated in major cities and tourism markets around the country and around the world," said E.W. Wendell, pres. and CEO of Gaylord Entertainment. "The missing ingredient has been a premier restaurant company like Levy with its award-winning staff that knows how to maintain the quality and entertainment experience of the original Wildhorse Saloon in multiple locations."

"We feel that the synergy between great food, live country music and broadcast media in the Wildhorse Saloon will create a dimension in the fusion of dining and entertainment," added Mark Levy, co-founder of The Levy Restaurants.

In the agreement, Levy will provide management of daily operations and coordinate and oversee site selections and lease negotiations in the expansion markets. Gaylord Entertainment will coordinate and oversee national and international marketing and promotion, including programming on its cable network.

In Other News...

COLUMBIA RECORDS' MARY CHAPIN CARPENTER has retained Gary Borman of the L.A.-based firm Gary Borman Entertainment for personal management representation. Carpenter joins a roster that also includes country artists Dwight Yoakam and Faith Hill.

SARAH TRAHERN WAS APPOINTED mgr. of specials in the programming dept. of TNN: The Nashville Network. Traher's responsibilities will include overseeing all specials and limited series.

BRIAN SMITH HAS OPENED Turning Point Media Relations, Inc., a full-service public relations firm for artists and authors within the Christian and country music arenas.

MAGNATONE ARTIST SHELBY LYNNE'S latest video is first for a country music video. Live audio was recorded over the original track of "I'm Not The One," Lynne's newest single. CMT is also airing two different versions. One is conceptual; the other is solely Lynne and her interpretation of the song done in one shot and one take.

CAPUCINE MONK WAS NAMED creative director for Monk Family Music Group, Inc., according to company vp/gm Brian Baughn.

NASHVILLE'S NEWEST LIVE ENTERTAINMENT venue, The Crown, recently began construction. The 60,000 square feet, 2,000 seat venue will present approximately 100 national touring concerts, with the main focus being rock and roll, pop, alternative and adult contemporary acts.


WATERMELON RECORDING ARTIST DON WALSER was chosen by the California State Lottery to sing the traditional favorite "Home On The Range" as part of their upcoming TV and radio advertising campaign. Beginning in October, Walser's voice will be heard statewide for three months.

THE ACADEMY OF COUNTRY MUSIC announced that Bob Romeo has been re-elected chairman of the board of the ACM for the upcoming year. This marks Romeo's third time as chairman of the board. Gene Weed will again serve as vice-chairman.

WARNER BROS./ TRAVIS TRITT has been chosen by CMT as the October Showcase Artist. The selection coincides with the release of his album, Greatest Hits—From The Beginning.

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

KVOX-FM/Moorhead, MN
TIM MCGRAW—"I Like It, I Love It"
COLLIN RAYE—"One Boy, One Girl"
RHETT AKINS—"That Ain't My Truck"
TY ENGLAND—"Should've Asked Her Faster"
TRACY LAWRENCE—"If The World Had A Front Porch"

KZZY-FM/Devil's Lake, ND
TY ENGLAND—"Should've Asked Her Faster"
TY HERNDON—"I Want My Goodbye Back"
MARK COLLIE—"Three Words, Two Hearts, One Night"
PATTY LOVELESS—"Halfway Down"
GEORGE STRAIT—"Lead On"

WSLC/Roanoke, VA
JOHN BERRY—"I Think About It All The Time"
WADE HAYES—"Don't Stop"
TY ENGLAND—"Should've Asked Her Faster"
PATTY LOVELESS—"Halfway Down"
RHETT AKINS—"That Ain't My Truck"

KVCL-FM/Winnfield, LA
PAM TILLS—"In Between Dances"
BRYAN WHITE—"Someone Else's Star"
CLINT BLACK—"One Emotion"
GEORGE STRAIT—"Lead On"
RHETT AKINS—"That Ain't My Truck"

WPIK-FM/Summerland Key, FL
JEFF CARSON—"Not On Your Love"
CLINT BLACK—"One Emotion"
GEORGE STRAIT—"Lead On"
RHETT AKINS—"That Ain't My Truck"
WADE HAYES—"Don't Stop"

KJEF-FM/Jennings, LA
TY ENGLAND—"Should've Asked Her Faster"
WADE HAYES—"Don't Stop"
TRACY LAWRENCE—"If The World Had A Front Porch"
SHENANDOAH—"Heaven Bound (I'm Ready)"
PATTY LOVELESS—"Halfway Down"

WOCO/Oconto, WI
RHETT AKINS—"That Ain't My Truck"
TRACY LAWRENCE—"If The World Had A Front Porch"
COLLIN RAYE—"One Boy, One Girl"
CLINT BLACK—"One Emotion"
WADE HAYES—"Don't Stop"

Enjoying the last and 12th Annual Harlan Howard Birthday Bash are Pat Alger, NSAI pres.; Demetria Harris, vp Edisto Sound; performers Laura Vida, Nanci Griffith, Stewart Harris, Thom Hardwell, and Dave Gibson.

Before their recent show at The Bottom Line, artists John Berry and Lisa Brokop relax with Capitol Nashville staffers at a party held at New York City's Time Cafe. Pictured (l-r): Walt Wilson, exec. vp/gm, Capitol Nashville; Brokop; Berry; and Scott Hendricks, pres. & CEO, Capitol Nashville.

Wade Hayes celebrated his recent career milestones in grand style when he opened a concert date for musical hero, Merle Haggard at the historic Ryman Auditorium. Hayes was presented with a gold plaque for his debut Columbia Records/DKC Music album, Old Enough To Know Better. Pictured (l-r): Mike Kraush, vp sales/Sony Music Nashville; Paul Worley, exec. vp/Sony Music Nashville; Mike Robertson, Mike Robertson Management; Donna Hilley, pres. & CEO/Sony Music Publishing Nashville; Hayes; Haggard; Don Cook, producer & pres./DKC Music; and Debi Fleischer, sr. dir. national country promotion/Columbia Records Nashville.
Indie Spotlight

Jeane Shae: One Woman Show

When Jeane Shae realized she was interested in music she didn't just start writing songs and dream of becoming the next Patsy Cline. She thrust herself full-force into the task of learning everything she could about the music industry. Building her own recording studio and reading all the material she could get her hands on about production equipment was a great way to learn about the industry and get her feet wet. Her next step was to start a publishing company and label—two things your average singer/songwriter does not take on.

Shae also had her "15 minutes" on national television when she co-hosted "Veterans and Friends of America." This was a two-year job she worked into her whirlwind schedule of recording, publishing and producing. She has also been an opening act for Grand Ole Opry stars such as Little Jimmy Dickens, Jimmy C. Newman and John Conlee.

Her new album is entitled Country Feelings, and feelings are what her songs are all about. Shae likes to sing about life experiences and believes we all have things we like to discuss and share. This singer's perception of her audience is so intuitive that they react as if she has written her songs for and about them. "My music is dedicated to my listeners in hopes of sharing a feeling or an emotion, be it joy, happiness or sorrow in their heart," Shae says.

Shae's first release from Country Feelings will be a twist on the George Jones classic "He Stopped Loving Her Today." She presents her version of it—"She Stopped Loving Him Today." A positive response from radio stations across the country is taking Shae on a 48-state radio tour concurrent with her CD single release.

After learning every part of the industry, Shae has decided her favorite aspect is the actual live performance. Interaction with the audience is the focus of her show. Most important, she loves the audience's reaction to her songs. "The best feeling for me is on stage, seeing people change as they hear my songs," Shae says. Her show is fully self-contained with a customized tour bus, sound equipment, lights, session player musicians and background singers with over 100 years combined experience. Performing is where Shae feels most at home and is likely where she will stay for quite some time. With the cross-country tour, performing, producing, publishing and trying to maintain her sanity, she has enough to keep her busy through the millennium.

This hectic lifestyle is what Shae thrives on. Without it, she is clearly out of her element—an element that contains an overabundance of energy, a non-stop creative force and a competitive edge that will carry her straight to the top.
**This Week's Debuts**

ALISON KRAUSS—"In The Palm Of Your Hand"—(Rounder)—#27

VINCE GILL—"Go Rest High On That Mountain"—(MCA)—#31

**Most Active**

MIDSOUTH—"Love Comes Through"—(Warner Alliance)—#26

JEFF MCKEE—"Matters Of The Heart"—(Gateway)—#23

DINAH & THE DESERT CRUSADERS—"Give Love Away"—(Gateway)—#15

RANDY COWARD—"Sure Feels Right"—(Ropeburn)—#30

**Powerful On The Playlist**

Leading the *Cash Box* Positive Country singles chart this week is Susie Luchsinger and "Two In The Saddle" on the Integrity label. Dropping to #2 is Marty Raybon with "Master Of The Wood." Bruce Haynes moves up one more to #3 with "Pieces Of His Heart." Jumping five spots this week to #4 is Ronny McKinley and "I'll Stand." "I'm Not Ashamed" by Brush Arbor jumps to #5. Crystal Gayle's single, "Somewhere," falls to #6. Taking a big eight spot jump into the Top 10 is Dinah & The Desert Crusaders with "Give Love Away" at #7. "He Who Made The Rain" by Ken Holloway drops to #8. Terri Lynn and "Send The Light" drops off to #9, and finally, "Everybody Needs Love" by Lenny LeBlanc falls to #10.

**LOOKING AHEAD**

Singles that are getting some attention from radio this week include Thad Christopher's "I Surrender," "We Should Only Have Time To Love" by Claire Lynch, and Sierra's "Common Ground."

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The Lewis Family of Lincolnton, Georgia, just recorded a new album entitled Bluegrass Country Club on Daywind Music Group's Thoroughbred label. Picture in the studio are (l-r standing): Bruce Watkins, studio musician; Wallace Lewis; Dave Wilcox, Daywind's national dir. of A&R; Buddy Spicher; Travis Lewis; Lewis Phillips; "Little Roy"; and Wayne Hahn, Daywind's dir. of publishing. (l-r seated are): Polly Lewis Copsey; Pop Lewis; and Janis Lewis.
Midway's WWF Wrestlemania

CHICAGO—The World Wrestling Federation has been captivating fans by the millions for over fifty years, via live arena events, television, pay-per-view, publications, licensed merchandise and even music. During the last decade, more than sixty million people have watched World Wrestling Federation events on pay-per-view, generating well in excess of $350 million in gross revenue.

Capitalizing on this phenomenal success story, Midway Manufacturing Company presents its WWF Wrestlemania video game, which delivers live, digitized wrestling action for anything from one-on-one brawls to two-versus-eight Royal Rumble contests.

Players will be able to control all of the signature and finishing moves of such WWF superstars as Bret "The Hit Man" Hart; the Undertaker; Razor Ramon; Lex Luger; Doink the Clown; Shawn Michaels; Yokozuna, the 568 pound Sumo wrestler and Bam Bam Bigelow, who tips the scale at a mere 360 pounds.

These champions are individually rated for power, speed, agility and recovery time. An eight-way joystick and five action buttons for kicking, running, punching, defense and power attacks put all of their fantastic moves within fingertip control of players. Additionally, Midway has served up four different and distinctively challenging games in one machine.

The single-player Intercontinental Champion mode provides an easier level of one-on-one play against the computer and, for the more accomplished players, there's the World Wrestling Federation Championship mode which pits a single player against two computer controlled opponents in a fight to the finish. For two-player bedlam, WWF Wrestlemania features each superstar's own theme music played via the factory's DCS Sound System and WWF's own ringside announcers—the incomparable Vince McMahon and Jerry "The King" Lawler—doing play-by-play!

Further information may be obtained through factory distributors or by contacting Midway Manufacturing Company at 3401 N. California Ave., Chicago, IL 60618.
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Knuckle Bash; Off The Wall. CAPCOM: The Punisher; Knight of the Round; SF II CE Turbo. FABTEK: Zero Team; Super Macross. KONAMI: Martial Champion; Metamorphic Force. MIDWAY: Mortal Kombat; Terminator II; Super High Impact. SNK: Neo Geo (6 pak). STRATA: Time Killer. TAITO: Prime Time Fighter. PINBALLS: BALLY: Dr. Who. GOTTLEIB: Gladiators. DATA EAST: Last Action Hero; Jurassic Park; Rocky, Bullwinkle. PREMIER: Street Fighter II; Tee’d Off. WILLIAMS: Dracula; Hot Shot; Indiana Jones. USED KITS: Final Star Force; High Impact; In The Hunt; Knuckle Bash; Knuckle Head; The Punisher; SF II CE Turbo. NEO GEO PAKS Slightly used (cartridges): $15 each; World Heroes. $50 each; Alpha Mission II; 3 Count Bout; Fatal Fury II. $175 each; Fatal Fury Special. $295 each; Samurai Showdown. For all your parts—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Aronout Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

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