The Return of Diva

Diana Ross

Inside: Tesh’s GTS Label Joins PolyGram
Cover Story

Return of The Motown Diva

There's been much written about seminal singer Diana Ross and the way her career has inspired a whole new perception of pop music and how she helped define a culture's will to succeed against all odds. Ross has also defined glamour and poise. And with her latest return to the limelight, she has become the epitome of indefatigable spirit. Her new Motown album, Take Me Higher, is an example of her will to continue providing classy, spirited entertainment. And Motown seems determined to push the record to higher chart ground. Urban editor Gil Robertson IV reports.

—see page 5

Tesh Joins PolyGram

TV magazine host John Tesh, who lately has been making more noise as an eclectic musician, has partnered his GTS label with PolyGram Classics and Jazz, which acquired a hefty percentage of the company. Tesh talked to Cash Box managing editor M.R. Martinez about the deal and what it represents.

—see page 19

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Lead Story

Harrell Takes Over Motown; Loses Uptown

Andre Harrell, the man recently appointed president/CEO of Motown Records, may have earned a lucrative contract in the process, but will also lose interest in the company that he helped build. Replacing Jermaine Jackson, who had run Motown since 1988, Harrell, 35, has earned a $20 million upfront bonus, a hefty annual salary and an incentive package. But his gain was at the expense of his 50% interest in the company he built through the late '80s and into the '90s—Uptown Entertainment, which he and brother Khalil started in Uptown in 1983 and 1984, respectively, and which now controls Motown Records through an asset purchase agreement.

Industry speculation was that Harrell would bring some of his talent to Motown to bolster a cornerstone that in recent years has been built around the success of Boyz II Men and Queen Latifah. Motown has also survived on its rich catalogue, a valuable legacy of R&B/pop which includes music by the Supremes, The Temptations, Marvin Gaye and Stevie Wonder.

Alain Levy, president of Motown owner PolyGram, said in a statement: "Andre is a very talented and driven executive whose hands are on the pulse of today's African American artistry. He has all the skills and intellect to lead Motown into the next millennium."

In addition to Motown, Harrell also will helm MoJazz, Tabu, Mad Sounds and Blv Ten labels, in addition to television, film and video production, animation and multimedia business. He is a York-native, who started his career at age 15 as one of the rap duo Dr. Jekyll & Mr Hyde, has already demonstrated his ability to run a diverse entertainment concern. At Uptown he produced and served as music supervisor on the film Strictly Business and created and served as co-executive producer on the Fox TV program New York Undercover.

Busby, ironically, ushered Harrell into the Uptown Records deal with MCA in 1986. He said of the Harrell hiring: "Andre has all the skills, instinct and creativity to guide Motown into chapter 3. I offer him continued support and help."

Warner Music To Sell Interest In Interscope

WARNER MUSIC GROUP and Interscope Records jointly announced that Warner Music will terminate its interest in the Interscope partnership. Warner Music Group will sell its interest in Interscope to the company's founders, Ted Field and Jimmy Iovine. During a transition period of up to six months, Warner will continue to distribute some of Interscope's product.

"If music is being distributed in our name, we will bear the responsibility for that music," said Michael Fuchs, Warner Music Group chairman/CEO. "The nature of our agreement with Interscope precluded us from any meaningful involvement or discussion regarding Interscope's music. We therefore decided, in conjunction with Interscope, that this joint venture no longer made sense for either party. This decision is not about any particular kind of music. An indispensable part of the Warner Music Group's success has been our historic track record of being open to all kinds of music and artists. This decision is about our responsibilities and how we conduct business."

Ted Field, co-head of Interscope, said, "From our respective vantage points, this was simply the right thing to do. We at Interscope will continue our tradition of providing a home for young and exciting artists and we are confident that Warner Music will continue to do the same."

Taito Shifts Marketing Effort In North America

TAITO CORPORATION, one of the world's largest manufacturers and operators of coin-operated arcade games, has revised its marketing approach in the North and South American markets.

Distribution of new coin-op products is now handled out of Taito world headquarters in Japan. The company's U.S. subsidiary, Taito America, will no longer distribute new products, but will continue to fully support its customers and distribute existing inventory products. It will also conduct all licensing arrangements for both the consumer and coin-op markets.

"This change in marketing strategy will not keep Taito America from offering the same high quality service to its customers," explained Paul Hirose, Taito America's executive v.p., coin-op and consumer sales. "We will continue to provide our traditional level of service including customer support, board repair, parts and technical service assistance."

"The company will also actively seek licensing agreements for its software titles."

Taito America Corp., based in the Chicago area, is a subsidiary of Japan's Taito Corporation, one of the world's largest developers, manufacturers and operators of coin-operated video games.

Cochran To Address BESLA

ATTORNEY JOHNNIE COCHRAN, JR., who has been a fixture in the news because of representation of O.J. Simpson, will be the keynote speaker at the 15th Annual Black Entertainment & Sports Lawyers Assn., which will be held Nov. 1-5 at the Americas Hotel Resort & Casino in Aruba, West Indies. BESLA is an organization of more than 400 attorneys representing some of the top entertainers and athletes in the nation.


(Continued on page 20)
PUTTING ON THE FINISHING TOUCH: Within the indie rock world there are few icons of the stature of Steve Albini. Not only did he play in the much touted Big Black, become a sought after producer whose credits include Nirvana, PJ Harvey, and many more, he has also become an outspoken critic of many issues surrounding the current music scene. So when his new band Shellac comes to town it is more of an event than a concert. Playing at the Knitting Factory on the 26th, he and his bandmates Bob Weston and Todd Trainer, overcame initial low volume problems and proceeded to clean out people’s ears sonically. With a stage set-up that has all three instruments in the front and bass guitar with the crowd to the rear. They are a visual treat and a sonic assault. 

NOT QUITE IMPOSTERS: British pop has had its ups and downs in the past couple of decades. Their music scene is often compared to that of the US, but it has a distinct style and sound that sets it apart. Some of the most popular bands to come from this scene include the Stone Roses, Oasis, Blur, and more recently, Arctic Monkeys. 

LISTING THE CELEBS: Shooting the champagne for their premiere issue, Time Out New York held a bash in a warehouse in Chelsea for a multitude of their close personal friends. The magazine which started in London attempts to be a weekly comprehensive guide to the comedians and gogs in different cities. 

THE BASIC GROOVE: They may have one genre of music in their name, but RCA’s Brooklyn Funk Essentials certainly take from a
Cover Story

The Diva Returns

Gil L. Robertson IV

WITH A CAREER THAT HAS SPANNEd four decades, Diana Ross continues to emerge as a significant player on the international music marketplace. With a catalog of song titles that stands as a treasure trove for a multi-generational audience of music lovers, as well as an image that’s a virtual trademark for glamour and sophistication, Diana Ross has enjoyed a career of importance measured not only for entertainment achievements, but for the impact that success has on society as a whole, as well. During her recent concert at the Greek Theatre in Los Angeles, soul/pop diva Anita Baker gave praise to the Ross legacy as being one that has been inspirational to generations of African Americans, especially females.

It’s true that prior to Ross’ arrival on the entertainment scene no other individual of African American descent had captured the psyche and imagination of mainstream America to any degree. While there have always been black performers who’ve enjoyed acceptance from white consumers, Diana Ross is arguably the first whose success made an impact on how white society viewed blacks and, more importantly, on how they viewed themselves. “Seeing Diana Ross come out and command the stage and audience with her upscale hairstyles, and confident persona really made a difference in how I viewed myself as a black woman,” says a well-placed industry executive. “Seeing her go out in the white world and achieve a level of success on par with any white woman in entertainment was a revelation to me.”

In a career that has too often relied on style rather than substance, Diana Ross has still managed to remain a superstar. However, today, in the U.S. after almost a decade of uneven recordings and disappointing chart performances, her celebrity has been derived more from her glamorous past rather than any present accomplishment. That’s about to change with her new Motown release Take Me Higher. Diana is poised to make a comeback, of sorts, with a collection of songs that showcase her considerable talents as a vocalist.

Using a team of new and veteran producers like Nick Martinelli, Narada Michael Walden, The Boom Brothers and John “John Jon” Robinson, the album is handsomely crafted through song selection, production merit and artistic focus. Take Me Higher should do well for Motown and Ross’ career. The disc is filled with enough juice to take her right back to the top of the charts. From the upbeat disco sounds on “Take Me Higher,” to the slow bump and grind of “Keep It Right There,” and lush ballads like “I Never Loved A Man Before” and “Voice Of The Heart,” Ross visits various musical formats and succeeds on every front. It is a well rounded project that will please her old fans and introduce her to a new audience as well.

The first single, “Take Me Higher,” is already doing very well on radio, having more than doubled its initial adds in its first week. “The single is doing great. The response that we’ve gotten from clubs and radio has been tremendous and we expect it to grow. This album is loaded with strong single possibilities and Motown is committed to taking them all to number one,” says James Cochran, Motown’s sr. vp of urban promotion.

“With this album we’re taking a multi-level marketing approach that was designed to appeal to the largest audience share possible,” adds Thornell Jones, Motown’s product manager for Diana. “At present our marketing plan covers four target audiences: The Gay market, Baby Boomers, College students and the traditional urban audience. The goal is to have success in one market cross over into others, for instance, the first single, “Take Me Higher” is a great dance record that is doing great on the club scene and is now crossing over into other key markets. We plan to duplicate that with all of the album’s singles. The next single “If You’re Not Going To Love Me Right” is more of a mid-tempo ballad with a strong urban appeal. We’ll work that record with its target audience first and then bring it over into other areas. Following that we’ll probably do one of the traditional ballad tracks that’s so associated with Diana’s music. We plan to make the most of Diana’s multi-faceted visual image. An extensive photo session has already been handled, while the video to the first song has been shot and has met with a tremendous response from the video marketplace. We plan to work these images to increase the public’s awareness about the new record and Diana’s return to the domestic marketplace.”

Motown also has a number of large scale promotional tie-ins designed to increase the public’s awareness of the new album. With Ross currently on the first leg of a nationwide tour, Motown is staging a number of personal appearances with Ross at key retailers across the country. Last Thursday (September 28), over 500 fans gathered Diana at the Wherhouse Record chain store in Los Angeles and Motown plans to hold more in the future (the next now slated for Mid-town Manhattan during Ross’ tour in that market).

Also in the planning stages are promotional displays at beauty salons and perfume counters. Additionally Motown is firming up an agreement with a major tele-communications company and placing the final touches for Ross to go live on the Internet.

On the publicity front, Ross has already appeared on the David Letterman and Jay Leno shows and is scheduled to appear on the CBS Good Morning Show. Additional large scale TV, radio and print interviews are in development. “With an artist like Diana Ross we get for interviews to come from all around. What we’re doing now is scheduling the time to handle all of the requests and make it happen,” says Michael Mitchell, Motown’s vp of communications. Mitchell adds, “I have talked to Diana and she has agreed to make herself available to do whatever is necessary to insure this record’s success. One of the most interesting things that we have planned is an interview that Diana is doing with her daughter Tracey for the TV show EXTRA. We have a lot of surprises in store to break this album out.”

With all the gears set, the only thing left to do now is wait for the spectacular return of Lady Diana who, if this album is any indication, plans to continue her royal reign in the entertainment arena.
OASIS: (What's The Story) Morning Glory? (Epic 67351-2)

Oasis emerged last year with the stellar Definitely Maybe collection, a record characterized by very strong Britpop-esque hooks. On the English group’s follow-up effort, the band once again show a gift for crafting catchy tunes. Prime examples include the first single, “Morning Glory,” as well as the infectious opener, “Hello.” The pleasant surprise of the 10-song CD, plus a brief hidden track that appears twice, is that the album really takes off when the group slows the tempo down. (What's The Story Morning Glory?) is filled with magnificent mid-tempo pop gems like the lovely “Wonderwall” and the delightful “Some Might Say.” In addition, the record closes with the superior anthem-like “Champagne Supernova.” On this solid second effort, Oasis has firmly established itself as a collection of undisputedly gifted tunemakers.

BLUR: The Great Escape (Virgin 40855 2)

In its native England, Blur is at the forefront of the new wave of UK bands, currently slugging it out with Oasis for the title of most popular group. However, the quartet is well behind such acts as Portishead and Elastica in Stateside recognition. The new 15-song CD is obviously being thought of as the one that will change that. On such tracks as the very Beatles-sounding “Best Days” and “The Universal” and the poppy “Country Days” Blur shows its talent for catchy and diverse hits. The impressive thing about The Great Escape is the way Blur merges its varied influences, from the Beatles to Madness. Expect strong Modern Rock support for this infectious disc.

CANDLEBOX: Lucy (Maverick 45962)

This Seattle group is back with the follow-up to its 1993 triple-platinum debut. On Lucy the group definitely adheres to the adage, “If it ain't broke, don't fix it.” The first half of the record is chock full of the same straightforward rockers that made the group’s first album such a massive success. Some potential radio favorites include “Simple Lessons,” the title track and “Crooked Halo.” However, the band spreads its wings on the second half of the 12-song CD, developing a moodier sound on the extended “Butterfly” and “Amazing.” With its second effort, Candlebox has accomplished a hell of a lot—creating a record that will satisfy its considerable fan base, while allowing the band to grow.

VARIOUS ARTISTS: Original Soundtrack: Four Rooms (Elektra 61861)

On this soundtrack Quentin Tarantino tries to do for lounge music what he did for surf music with the soundtrack to Pulp Fiction. The credit for this delightful 29-piece work goes to cocktail kings Combustible Edison, who will be the beneficaries of the fact that the Tarantino’s name is attached. The record kicks off with the hip surrealism of “Vertigo,” That same grooviness permeates the entire disc, highlighted by such tracks as “Bewitched” (yes, that one), the ongo-flavored “Headshake Rhumba” and the smooth “Strange Brew.” When the film takes off expect to hear this disc at parties everywhere through the rest of the year. Be sure to play this one from start to end.

PICKS OF THE WEEK

TARNATION: Gentle Creatures (4AD 45961-2)

Sounding like Patsy Cline meets PJ Harvey, Tarnation’s country-flavored alternative style weaves together classic American roots with today’s ambient music to create a record that is tremendously fresh and timeless at the same time. The heart and soul of this San Francisco quartet is lead singer Paula Fraser, a woman whose voice was born to exude heartache. On the aching “Tell Me It’s Not So,” When she sings, “…your smile’s just a memory that won’t go away” Fraser exudes an aching longing that hasn’t been heard in music since the glory days of Hank Williams Sr. Tarnation is just as adept at the more detached feel of “Halfway To Madness.” Though Fraser is the voice both lyrically and vocally of the band, the results are just as inspiring when she shares the vocal duties with Matt Sullivan on the haunting “Listen To The Wind.” Also of note is the melancholy twang of “Do You Fancy Me.” Gentle Creatures expresses heartbreak with the sincerity and frailty that only the masters, from Emily Dickinson to Tom Waits, possess. A masterpiece.

VARIOUS ARTISTS: Tower Of Song: The Songs Of Leonard Cohen (A&M 0259 2)

If you still find it necessary to put together a tribute album, then follow the blueprints put forth by executive producers Kelley Lynch and David Anicier and supervising producer Steve Lindsey, which is assemble a diverse up-liquid of some of the music world’s biggest names, including Sting, Bono, Peter Gabriel, Aaron Neville, Willie Nelson, Trisha Yearwood and Billy Joel to perform the songs of one of popular music’s most profound songwriters—Leonard Cohen. Though the record gets off on a dubious foot with Don Henley’s version of “Everybody Knows,” one of Cohen’s better-known songs, Yearwood lifts the CD with her beautiful cover of “Coming Back To You.” Sting & The Chieftains turn in a nice Irish tinged version of “Sisters Of Mercy,” while the record gets taken to the next level with Bono’s stellar “Hallelujah” and Tori Amos’ breathtaking “Famous Blue Raincoat.” Other highlights include Gabriel’s haunting “Suzanne,” Suzanne Vega’s lovely “Story Of Isaac” and Martin Gore’s new wave/country take on “Coming Back To You.” A superb collection that ranks among the best of the tribute albums.
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<th>Song Title</th>
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<td>FANTASY</td>
<td>Mariah Carey</td>
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<td>2</td>
<td>BROKENHEARTED</td>
<td>Atlantic</td>
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<td>3</td>
<td>I HATE U</td>
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<td>RUNAWAY (AM)</td>
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<td>5</td>
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<td>6</td>
<td>SENTIMENTAL</td>
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<td>YOU ARE NOT ALONE</td>
<td>Michael Bolton</td>
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<td>GANGSTA'S PARADISE (FROM &quot;DANGEROUS MINDS&quot;)</td>
<td>Coolio</td>
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<td>WHO CAN I RUN TO</td>
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<td>Immature</td>
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<td>ALREADY MISSING YOU</td>
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<td>Faith</td>
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<td>TIL YOU DO ME RIGHT</td>
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<td>TONIGHT'S THE SHOW (Interscope 95740)</td>
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<td>BOOMBASTIC THE SUMMERTIME</td>
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<td>23</td>
<td>BROWN SUGAR</td>
<td>D'Angelo</td>
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<td>YOU CAN'T RUN (Vang/Mercury 52224)</td>
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<td>WATERFALLS</td>
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<td>DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)</td>
<td>Monica</td>
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<td>I GOT 5 ON IT (Oo Nee Trybe 38474)</td>
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<td>ONE MORE CHANCE/STAY WITH ME</td>
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<td>CRUSIN' (EMI 32929)</td>
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<td>40</td>
<td>HANDLE OUR BUSINESS</td>
<td>Tony Thompson</td>
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<td>41</td>
<td>CURIOUSITY (FROM &quot;DANGEROUS MINDS&quot;)</td>
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<td>1ST OF THA MONTH (Ruthless 6331)</td>
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<td>44</td>
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**CASH BOX**

**TOP 100 URBAN SINGLES**

**OCTOBER 14, 1995**

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**This Week's #:**

Mariah Carey

**High Debut:**

Michael Bolton
REVIEWs By Gil L. Robertson IV

BOYZ OF PARADISE: Boyz Of Paradise (Def-Force 53989) Producers: Various

This group of Polynesian-American performers offers a debut that showcases their enormous capacity for R&B music. Throughout this album the Boyz come through, delivering one soul-stirring melody after another. As for the up-tempo dance tracks, watch these fellows really know how to deliver with their great harmonies and strong lead vocals. In the past, Asian artists have been woefully missing from domestic radio and sales charts, however, this group is about to change all of that. Standout tracks: “Reasons,” “The Run Around,” “Soon As I Get Over You,” “Since You Went Away.”

SOUNDTRACK: New York Underground (MCA 11342) Producers: Various

While the music collected for this soundtrack is excellent, one wonders if this project would benefit from an actual release. Although the TV show is very popular, it would be a shame if this project could not be marketed. Like the show the music here vibrates with both a hard edge and mellow smooth flair that is bound to appeal to urban audiences. With artists like Guy, Al B. Sure, Lost Boyz, Mavis Staples and K-Ci & JoJo featured, this package contains a variety of strong flavors that should garner it support from the urban marketplace. Standout tracks: “Tell Me What You Like,” “Inside My Love,” and “Good Morning Heartache.”

SOUL II SOUL: Believe (Virgin 40628) Producer: Jazzy B

The groove is still on as this British soul act returns to the music arena with another slaming collection of easy-going, mid-tempo tracks that are destined to return them to chart prominence in the U.S. The vocals here are crisp and the production comes strong with sharp grooves and rousing beats. This record should do well in urban markets across the board and may even have a shot at the pop sweepstakes as well. “Feeling,” “Zion,” and “Pride.”

PICK OF THE WEEK

TAFKAP: Gold Experience (Warner 59599) Producer: TAFKAP

This is a brilliant collection of tracks that should re-establish The Artist Formerly Known As Prince back at the top of the radio and retail game. This disc is a techno-loving, rhythm-groover’s delight, with the artist in top vocal form and support well by an excellent production and professional lyrical content. TAFKAP demonstrates that he still has a lot of ingenuity to offer the marketplace and also proves that despite his enormous success he’s still got a real heart. Hopefully, he is the beginning of another burst of creative expression from this immensely gifted artist. Standout tracks: “Shhh,” “Dolphin,” “319,” and “Gold.”
1. Soundtrack
2. Xscape
3. Bone Thugs-Harmony
4. Soundtrack
5. They've Landed On the Other Side
6. Jodeci
7. M.A.A. F.I.A.
8. L'Usine
9. Faith Evans
10. J. M. C.
11. Brian McKnight
12. S.O. Live
13. The Truth
14. Monica
15. The Dramatics
16. Oneness
17. Michael Jackson
18. Brandy
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20. Mack 10
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32. My Life
33. Boyz II Men
34. Bushwack
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36. Friends
37. Brownstone
38. Soundset
39. Mystikal
40. Patra
41. Jodeci
42. Pebbles
43. Guru
44. The Trinity
45. The Indigous
46. The Dramatics
47. Shontelle
48. Jon B.
49. Kirk Franklin & Family
50. Kirk Franklin & Family
51. Tony Rich
52. E-40
53. Kool G Rap
54. Gerald Levert
55. Montel Jordan
56. Al Green
57. J. Spencer
58. Nino
59. Soul For Real
60. Kilo
61. Ol' Dirty Bastard
62. Adina Howard
63. Wu-Tang Clan
64. Bone Thugs-N-Harmony
65. Jason Weaver
66. Tony Thompson
67. Multiplan
68. Naught Nature
69. Wayman Tisdale
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71. Barry White
72. The Dayton Family
73. Super Cat
74. Grand Puba
75. All-4-One
76. Skee-Lo
77. The Dramatics
78. Jodeci
79. M.C. E.
80. The Dramatics
81. The Dramatics
82. The Dramatics
83. The Dramatics
84. The Dramatics
85. The Dramatics
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GET READY FOR A RIDE as MCA Records releases the Soul Train Box Set. Mark October 24, on your calendar, that's when MCA Records will release a box set that celebrates the rich musical legacy made popular on the internationally popular TV show. The album is designed to cover a twenty-five year period and features recording artists like: The Dramatics, Jackie Wilson, Aretha Franklin, Marvin Gaye, Average White Band, LaBelle, Curtis Mayfield, Queen Latifah, Staples Singers, Herbie Hancock and Whitney Houston.

D'NAT: Jeryl Busby, President/CEO of Motown recently announced that he was leaving his position at that label effective October 2. Busby is being replaced by Uptown Records' founder Andre Harrell (see NEWS section for more details). Shai member Carl Martin has expanded his CMB (Carl Martin Entertainment) operation with several new appointments: Chrys V. Kitchin, head of A&R; Pocket Honore Jr., musical director, staff writer and producer; and Charles Graham, vp/COO. At present the company has an impressive R&B line-up that includes On The Contrary, Erika and 1-Rock. Underworld/Capitol recording artist Hami has struck gold with the single "He's Mine," from Outburst artist Mokenstef. Fans of this highly talented and innovative artist can see him nightly on The Stephanie Miller show. Motown recording artist Shaniye, who is currently recording here next release with producer Narada Michael Walden, has joined forces with Jon Secada on the single "If I Never Knew You," from the hit Disney film Pocahontas. Shanice and Secada recorded three versions of the song in English, Spanish and Spanglish. The two have filmed a video for the track with acclaimed director Marcus Nispel. Music lovers are in for a special treat as Fenix Entertainment releases a collection of tracks from famed singer/entertainer Paul Robeson. Watch for it soon! Columbus Records will release an album of classic hits from The Jacksons New Line Cinema comedy Now And Then. Featuring tracks from The Jacksons, Stevie Wonder, Freda Payne, Tony Orlando & Dawn and the Supremes & Temptations, the record is due in stores on October 17. Roses Parks recently participated in the video taping and live recording of "Something Inside So Strong," the first single from the upcoming Verity Records album A Tribute To Rosa Parks. Featuring Shirley Caesar, Yolanda Adams, Tramaine Hawkins, Howard Hewitt, Vanessa Bell Armstrong and others, the release is due in November 21. As the Comedy Store celebrates its 23rd year in business, we are reminded that it was once the legendary landmark Circo, home to some of the world's famous jazz musicians. It therefore follows that Ted Terry, host of The Music Menu on KJH-FM, now holds his weekly show there every Sunday from 4:00 to 8:00 p.m. When you're in L.A., make sure to check it out.

Jive Records’ teen hip-hop sensation Aaliyah recently headlined the 7th Annual Family Fun Day in her hometown of Detroit. Aaliyah, currently working on her sophomore project, performed hit singles from her platinum debut album "Age Ain’t Nothing But A Number. The annual event, sponsored by WULB, was held at Rouge Park and attracted approximately 60,000. Pictures here with Aaliyah after her performance are (l-r): Cheryl Winston, mgr, Mid-West R&B Promotion; Larry Khan, vp R&B promo; Barry Weiss, president, Jive Records; Aaliyah; Denise George, Mid-West regional pop promo and Janet Kleinbaum, sr. dir. artist dev.& video promo.

PAY-PER-VIEW LIVE RAP CONCERT SET: October 13. The concert features an all star line-up of the hottest rap and hip-hop stars including Coolio, KRS-One, Cypress Hill, Naughty by Nature, Method Man, Erick Sermon, Keith Murray, Redman, Wu-Tang Clan and others. Concert-goers and television viewers throughout North America will be treated to the three hour extravaganza which is being produced by JSA International and executive produced by Spring Communications Inc. The telecast is value-priced at $14.95 with select markets offering discount promotions. A portion of the event’s net profits are being donated to the Minority Aids Project in Los Angeles.

DIS N’ DAT: Tomica Wright, widow of Eric “Easy-E” Wright, gave birth to a girl, Daijah Nakia, September 26 at Cedars Sinai Medical Center in L.A. Mrs. Wright and her late husband had their first child Dominick, two years ago. TLC’s Ozzie/Sexy/Co is has been certified as the biggest selling album by an all-female group. Watch for the group’s latest single “Diggin’ On You.” Congratulations to reggae star Shaggy who recently became the first reggae artist to debut at number one on the British pop charts. Watch out for music/TV superstar Latifah who recently co-sponsored a woman’s basketball tournament with the hopes of starting a U.S. Pro League. Industry heavyweight Morye Alexander has announced the creation of a new rap division of his Kent Records, First Kut Music, a joint venture between First Kut and Samoan Mafia Records. The first release from the label is entitled Occupation Hazardous, featuring Gangsta RD. MTV and BET will present Music 4 Life, highlights from the super star-studded benefit concert, UrbanAID 4 LIFEbeat, on Saturday, October 7 at 3:00 p.m. MTV will repeat the show October 8 at 6:00 p.m.

By Gil L. Robertson IV

THE RHYME

The Luniz and the staff of Noo Tyme Records celebrate the gold status of both the single “I Got 5 On It” and Operation Stackola. Pictured (l-r): Mike Mack; general manager, Noo Tyme; Knum Skull of Luniz; Yukmouth of Luniz; Felicia “The Poetess” Morris of 92.3 The Beat; Eric Brooks; president, Noo Tyme. kneeling (left) Carmonique Roberts, dir. A&R; (center) Kristen Petersen, manager of college promotions; (right) Shirlene Head, dir. of promotions.

TOP 25 RAP SINGLES

<table>
<thead>
<tr>
<th>#</th>
<th>SONG</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>PEAK POSITIONS</th>
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<tbody>
<tr>
<td>1</td>
<td>GANGSTA’S PARADISE (MCA 55104)</td>
<td>Coolio Featuring L.V.</td>
<td>MCA</td>
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<tr>
<td>2</td>
<td>I GOT 5 ON IT (Noo Tyme 288474)</td>
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<td>3</td>
<td>SUGAR HILL (EMI 59407)</td>
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<td>4</td>
<td>HOW HIGH (DEF JAM/RAL/Island 9025)</td>
<td>Redman/Method Man</td>
<td>DEF JAM/RAL/Island</td>
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<td>5</td>
<td>1ST DAY OF THE MONTH (Ruthless/Relativity 6331)</td>
<td>Bone Thugs-N-Harmony</td>
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<td>6</td>
<td>PLAYER’S ANTHEM (Jondee/Big Beat/AG 95750)</td>
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<td>7</td>
<td>BOOMBASTIC (Virgin 26482)</td>
<td>Shaggy</td>
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<td>8</td>
<td>MC’S ACT LIKE THEY DON’T KNOW (Jive 42319)</td>
<td>KRS-One</td>
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<td>9</td>
<td>REAL HIP HOP (Earth/EEG 64387)</td>
<td>Das Effx</td>
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<td>10</td>
<td>TEMPTATIONS (Interscope 98120)</td>
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<td>11</td>
<td>SUMMERTIME IN THE LBC (FROM &quot;THE SHOW&quot;)</td>
<td>The Dove Shack</td>
<td></td>
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<td>12</td>
<td>ONE MORE CHANCE (Bad Boy/Avista 79032)</td>
<td>The Notorious B.I.G.</td>
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<td>1,2 PASS IT (Arista Street/Avista 1-2946)</td>
<td>The D&amp;D Project Feat. All Stars</td>
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<td>14</td>
<td>WHAT UP, WHATZ UP (So So Def/Columbia 77958)</td>
<td>Playa Poncho Featuring L.A. SNO</td>
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<td>15</td>
<td>WEST UPI (Pay Day/London Island 50254)</td>
<td>W&amp;C &amp; The Maad Circle</td>
<td>W&amp;C &amp; The Maad Circle</td>
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<td>16</td>
<td>180 KV (Rowly 3-5042)</td>
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<td>17</td>
<td>JEEPS,LEX COPS,BIAMZ &amp; BENZ (Uptown 55062)</td>
<td>Lost Boyz</td>
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<td>18</td>
<td>RETURN OF THE CROOKY DODGERS (FROM &quot;CLOCKERS&quot;)</td>
<td>Crooklyn Dodgers 95</td>
<td>Crooklyn Dodgers 95</td>
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<td>19</td>
<td>Y’ALL AIN’T READY YET (Bog Boy 42331)</td>
<td>Mystikal</td>
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<td>20</td>
<td>SULTRY FUNK (Giant/Warner Bros. 17791)</td>
<td>M.C. Hammer</td>
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<td>I WISH (Sunshine/Scott Bros. 78032)</td>
<td>Skee Lo</td>
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<td>ON THEM THANGS (Priority 53220)</td>
<td>Mack 10</td>
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<td>DANGER (Fader 7049)</td>
<td>Blahzay Blahzay</td>
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<td>24</td>
<td>ROUND &amp; ROUND (G Funk/RAL/Island 9385)</td>
<td>The Twinz</td>
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<td>25</td>
<td>WHAT YOU WANNA DO? (Lench Mob 20014)</td>
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<td>22</td>
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</tbody>
</table>

By Gil L. Robertson IV

DIS N’ DAT: “Dis ‘N’ Dat/Hotel Motel” (Epic 7341)

The girls’ strong harmonic flavor is a winner on this track, which should add to this group’s credibility. The production is on the money and the music’s mellow groove gives the track its knockout punch.

WEESYDE: “Crazy” (Yab Yum 7234)

This group has fun and delivers much personality with the first track from its slamming debut. This record is filled with confident vocals and a funky smooth rhythmic track that will for sure generate a strong buzz from urban radio.

FUNKDOOBIES: “XXX FUNK” (Immortal 7295)

This track is funky, sweet and dope, with hype vocals and highly danceable beats that should guarantee a place for this track on many urban programmers spin lists.
**Live Reviews**

**PJ Harvey/Ben Harper**

By Steve Ballin

WILTERN THEATRE, L.A., CA—Despite the fact that PJ Harvey’s last album, the exceptional Island Records’ release To Bring You My Love, was released in February, and her Wiltern show marked the third time the college music queen has played L.A. this year, the one-night engagement was still sold out well in advance. It’s testimony both to the vehement allegiance of Harvey’s fans, as well as her remarkable growth as a live performer.

Watching Harvey front her five-piece band on the large Wiltern stage a dictionary’s worth of adjectives came to the mind, from sexy to gothic, elegant to gothic, electrifying to haunting. The biggest testimonial to Harvey’s dynamic 90-minute show, though, was the way the music captivated fans into other worlds, taking the audience on a journey that reached the arid desert during “To Bring You My Love,” a celestial blue-collar town on “Working For The Man” and nether dimensions on the dark “Send His Love To Me.”

Opening the show was Virgin Records’ Ben Harper, who took listeners on a trip of a different sort, namely back to the ‘60s. Fronting a quartet made up of a drummer, bassist and percussionist/bongo player, Harper, who remained seated for his whole set, opened with “Oppression,” the track that kicks off his new Fight For Your Man album. He smoothly segued that into a tight cover of Bob Marley’s classic reggae anthem, “Get Up, Stand Up.” He then led the group through Jimi Hendrix’s “Voodoo Chile.” While he kept the covers to a minimum, the early incursion of both songs established the throwback tone of his set, a mood he continued with the Hendrix-like distortionary sounds emanating from his guitar and an extended bongo solo in the middle of his 40-minute set.

While Harper is very adept at what he does, the pairing seemed to be completely mismatched and Harvey’s more alternative-based audience grew restless by the end of his set. On the other hand, Harvey must be commended for her daring and willingness to expose both her audience and other performers to something different. When she came through here in April, Tricky opened for her. Her eclectic double-bills harken a bit to Neil Young, who is famed for having taken out such acts as Sonic Youth, Social Distortion and Blind Melon.

The otherworldliness is something else Young, one of rock’s greatest live performers, is famed for. Harvey is rapidly following suit in establishing herself as one of the most charismatic and vital live performers in rock.

**The Presidents...Are A Mouthful**

By Karen Sidlow

![The President of the United States America](image)

INTRODUCING THREE GUYS that would undoubtedly make politics fun, or at least tolerable—The Presidents Of The United States Of America. Tagged with an anything-but-humble handle, this trio from Washington (state, that is) are making great noise without raising taxes or adding to the national deficit. The band has some strange ideas about musical instruments.

Main vocalist/bassist, Chris Ballew feels that his rhythmic instrument plays just fine with a mere 2 strings. Guitarist and part-time vocalist, Dave Dederer agrees with Ballew, thus using half of the usual 6 strings on his electric tool. Ballew justifies the reasons behind the oddity, “When you’re playing a regular 4-string bass or 6-string guitar there’s a lot of strings you don’t hit all the time. There’s fewer strings to tune and fewer strings to change.” He then sarcastically adds, “plus, it’s cheaper.” Ballew then confesses he changes his two strings prior to each live performance, because breaking a string would be a near tragedy. To complete the line-up, drummer Jason Finn, the man with no strings, makes quite enough commotion with his adequate-sized skin set in order to complete the Presidents cheerful audio.

Despite the “missing” strings, there is not a lack of humor and charm throughout the self-titled debut disc. Though, this album was originally released by PopLlama, an indie label located in Seattle, their current white house Columbia Records, re-issued it due to popular demand.

While the Presidents are fairly new to most of the world, in March of 1995 they were surrounded by a fierce buzz while showcasing at the South by Southwest Convention in Austin, Texas. Others began to notice the Presidents after receiving excessive spins of their tune “Lump” on so-called-alternative radio stations nationwide. Therefore, these candidates are welcomed into just about any office, car or home stereo system, with or without members of the secret service. Their “new” release features 13 punchy tunes, a very lucky number in this case. The opening track, “Kitty,” treats the listener to realistic meow’s in the songs background (courtesy of the multi-talented Ballew), then there’s “Back Porch,” a comfortable song for the whole family to enjoy. Ballew, a former house painter, admits to writing “a lot of songs on the ladder” due to the excessive amount of time spent off the ground. In addition to their ultra original material, these musicians dare to make the world a better place with their interpretation of “Kick Out The Jams,” an old MC5 classic. Of course, no one could overlook the well-spun “Lump,” or sarcastic “Dune Buggy.” Ballew talks about how the trio communicates to all who listen. “It’s not about challenging people with your music. It’s about letting them in. People respond to us.” Ballew seriously draws a songwriting theory. “If you can get by playing a song with one or two strings you know it’s good. There’s nothing to hide behind.”

But there’s more to the Presidents than an album of classy tunes. It should be against the law to pass up this energetic throesnporing live. These three fellows mesmerize the audience with their upbeat joyous music, satirical split leaks and classic Courtney Love impersonations.

Ballew, Dederer and Finn recently displayed their peculiar sense of humor by making the “back porch” of the World Famous Pink’s Hot Dog Stand (in Los Angeles, California) their stage just in time for rush hour traffic. With a stent like that who wouldn’t vote for the only Presidents that will be certain to appear on MTV after the 1996 elections. Let the music ring.

**Ross Does Diva’s Turn**

By M. R. Martinez

UNIVERSAL AMPHITHEATRE, LOS ANGELES, CA—Diana Ross did not make a comeback during her performance before a sold out house here. The seminal soul diva of Motown made a return. Ross’ show covered a generational spectrum of music, from her hits as a member of The Supremes through her solo career which has covered four decades. It was a touchy feelgood night for Ross whose audience was filled with several music luminaries, including the man who once served as her svengali—Barry Gordy.

Her show and stage set, which would have easily been at home in a Las Vegas venue, included a full compliment of musicians, backing singers and dancers. And then there was the array of costumes sported by Ross, especially a black sheer garment that left little to the imagination.

But none of the bluster of a band, the singers, the dancers or costume changes could distract the audience from the diva herself. Still in possession of a distinct and engaging voice, Ross’ show seemed to work best on material that permitted her to inject personality into the lyrics. One of the best segments of her lengthy set was the medley of songs from Lady Sings The Blues. Her alluring rendition of Billie Holiday’s “The Man I Love.” Although out to support her new Motown Records album, “Take Me Higher,” Ross relied more on past hits like “Endless Love” and the disco-era “Upside Down” rather than expect her audience to be tured by the new material. However new additions to her songbook such as “Only Love Can Conquer All,” which she performed with a local choir, easily fit the musical fabric of her show.

If anything was wrong on this night when Ross was greeted with several standing ovations, it was the use of dancers who lent little to the quality of the show and the singer’s excursions into the audience, which distracted from the music. But after all, R&B royalty must mingle with its subjects.
REVIEWs By Hector Resendez

**MANA: Cuando Los Angeles Lloran** (WEA Latina, 99707) Producers: Fher and Alex Gonzales. Co-producer: Jose Quintana. ROCK.

Mexican superstars Mana have sold over 3 million units of their album Cuando Los Angeles Lloran. The four-man international rock group was recently certified for a Gold Record Award by the RIAA for their 1992 album Dónde Jugarán Los Niños? The group is part of Warner Music Latin America's "Operacion AlterLatino," the first-ever major label promotion campaign delivering Latin Rock to college and alternative radio. Mana will continue with the AlterLatino movement with a tour this month and next. More info can be obtained from John Reilly at (212) 447-0077.

**EPISTOLE: Pecado Original (NRT Rock Latino, 1025) Producer: Alex and Sergio Soler. ROCK.**

Manel and Javi Duró are the brains and brawn behind the pop-rock group Epistole. Formed in 1987, the band took on a more self-definitive attitude toward their music in 1992. Since then there's been no turning back. With all original material, Epistole cranks out not only a very exquisite ballad with "Decides Olvidar," but some righteous rock with numbers like "La Noche Azul," "Mis Rumberas," and "Oscuro Lugar."

**MOISES Y LA GENTE DEL CAMINO: Fasión (BMG U.S. Latin, 23895) Producers: Juventino Ojito and Alexei Restrepo. FUSION/FOULK.**

What happens when you cross the traditional rhythms of Colombia with funky, rock-tinged elements? You get Moises and his band, La Gente del Camino. Call him the Carlos Vives of the next millennium. Whatever you do, don't call him conventional. A popular actor, as well as a believer in preserving the musical folklore of his native Colombia, you would say there are some strong similarities to his paisano Vives. Actually, that's where all comparisons end. Moises is very hip in his innovative musical interpretations. Initial promotional singles on the album are "Compadrito" and the eclectic "La Vaca Prieta."

**PICK OF THE WEEK**

**PONCHO SANCHEZ: Soul Sauce: Memories of Cal Tjader.** (Concord Picante, 4662) Producers: Carl E. Jefferson and John Burk. TROPICAL/SALSA/LATIN JAZZ.

Aside from the album itself, the most gratifying aspect of Poncho Sanchez' tribute to his mentor, Cal Tjader, is reading the liner notes from Tjader's daughter and son. For Tjader fans, certain emotions will undoubtedly emerge. There are 12 incredible selections on this album. "Soul Sauce" is by far a perennial favorite of many Tjader followers. Sanchez must have had tremendous difficulty in choosing from the hundreds and hundreds of Tjader's material. Countless fans will appreciate this long-awaited, if not greatly anticipated, project from "El Congero" himself. Sanchez indeed returns to his musical roots. His ensemble and guest vibraphonist, Ruben Estrada, takes Sanchez several steps beyond the classic selections found here. There is only one burning question: When is volume two coming out?

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

**RMM NIGHT A HIT AT HOLLYWOOD BOWL: This past Saturday marked the second L.A. concert promotion by Ralph Mercado at the Hollywood Bowl. The Second Annual Hollywood Salsa and Latin Jazz Festival kicked off with Tito Puente and his Golden Latin Jazz All-Stars featuring the legendary Mongo Santamaria and special guest Arturo Sandoval. Mercado, who recently celebrated the 20th anniversary of his New York Salsa Festival, has been one of the most successful promoters of such Latin music events. The balance of the mega-star line-up offered no mercy to the capacity-filled audience.**

**HOUSE OF BLUES HOSTS RUBEN BLADES: Famed salsa singer Ruben Blades, ended his non-stop weekend of appearances at the trendy venue this past Sunday. Along with his band, Son del Solar, Blades brought back memories of songs like "Justo Pachanga," "Pablo Pueblo," and "Pedro Navaja" that made him a household name throughout the Latin world. Blades gave a moving tribute to the late Louie Ramirez who penned one of the many perennial favorite songs of Blades, "Sin Tu Carito." The former presidential candidate of his native Panama, Blades mentioned the plight of farmers, Propostion 187, racism, and other politically slanted statements. The audience gave Blades a rousing vote of confidence.

**EDDIE PALMIERI RELEASES NEW JAZZ ALBUM:** RMM/Tropicaljazz held a listening party this past Tuesday for Eddie Palmieri's new album Arente. Held at the Radisson Roosevelt in Hollywood, Palmieri stated that this release marks his first collaboration with RMM's Ralph Mercado in over 20 years.

**NEW SELENA VIDEO SLATED FOR RELEASE:** EMI Latin is planning a November 14 street release of a 55-minute English-language video entitled Selena Remembered. Calling it neither a musical vid nor a documentary of the late female singer, the product is really a combination of both according to writer Joseph Trevino of the L.A. Spanish daily LA Opinion. Trevino quotes EMI spokesperson Steve Chamberlain as stating: "This will be a tribute to a star who has now sold more than 4 million copies of her (English cross-over) album, Dreaming Of You." EMI has not expressed any plans on marketing the video to the Spanish-language market.

The video originally recorded by Selena, will carry a sales tag of $19.95. As Trevino so pointedly described, the cover of the video portrays a smiling Selena in lieu of the more somber looking picture on the Spanish-language product. Diane Sawyer, of ABC's Prime Time TV show, will be presenting a retrospective on the life and death of the slain artist. The airing of that special has not yet been announced. The Tejano vocalist was slain on March 31st, allegedly by a former disgruntled female employee in Corpus Christi. The trial of Yolanda Saldivar is to commence early this month in Texas.

In spite of the obvious overwhelming demand, the trial in question will not be televised to the mass public.
Film Reviews

Universal's American Quilt Is A Rich Tapestry

By John Goff

HAND-MADE QUILTS ARE BEAUTIFUL pieces of art. Talent, creativity and inner strength combine in the pool of a tremendous amount of hard labor to produce one.

My mother makes quilts and anytime she enters one in the county fair the other ladies simply turn and leave for the pie judging. She's never lost. Her work is stunning. So smooth and lovely and flowing are the patterns the hand cramping, finger-aching work that's gone lovingly into forming it isn't noticeable. Quilt making is truly an art, like filmmaking should be and, like human relations and a full life, most people see only the outcome and never the hard work.

The work that went into putting How To Make An American Quilt together isn't immediately noticeable but its themes of love, relationships, and living life, correlating to the quilt being made on-screen is effective and humorous and drama insights. Each player's story, represented by their self-designed area, is woven into the quilt and onto the screen with a sense of story and history. At the end both the quilt—with its theme of "Where Love Resides"—and the film are complete and beautiful as seen and shown through the life experiences and talent of the female characters and the actresses. American Quilt is almost totally female-driven, both in front of and behind the camera. The screenplay by Jane Anderson, based on the novel by Whitney Otto, follows a quilting group in Grasse, California as they put together a concept work with each square representing each member's own place of remembrance of where their love resides. Anderson moves each tale from the past to the present through the quilt, intended as a gift for soon-to-be wed Winona Ryder. This is a lively bunch of quilters—Maya Angelou, Anne Bancroft, Ellen Burstyn, Winona Ryder, Alfre Woodard and Kate Nelligan.

Two generations of quilters, rich with talent (from l): Anne Bancroft, Ellen Burstyn, Winona Ryder, Alfre Woodard and Kate Nelligan.

Hollywood’s Dead Presidents Has Some Life

By M.R. Martinez

SECOND FILMS ARE TOUGH. This sophomore effort by twins The Hughes Brothers (Menace II Society) is tough. Works on many levels, and then lapses into a convenient ending. But the ride to that point is one of the best period piece stories wrapped to the back of the black experience during the Vietnam era. Marvelous direction through most of the film, a decent premise set up by screenwriter Michael Henry Brown (television's Laurel Avenue), a masterfully constructed on-screen soundtrack and some fine performances led by Larenz Tate (Menace, Inkwell and TV's South Central), Chris Tucker (Friday, House Party III), Keith David (Clockers, Eye For An Eye) and Clifton Powell (TV's Roc), give this film a taste of fresh

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Top 15 Weekly Film Grosses

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<th>Distributor</th>
<th>Week</th>
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<td>New Line</td>
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<td>2,472</td>
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<td>2. Halloween 6</td>
<td>Miramax</td>
<td>1</td>
<td>1,679</td>
<td>$7,308,529</td>
<td>$4,353</td>
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<td>3. Devil In A Blue Dress</td>
<td>TriStar</td>
<td>1</td>
<td>1,432</td>
<td>$5,422,385</td>
<td>$3,787</td>
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<td>4. The Big Green</td>
<td>Buena Vista</td>
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<td>2,072</td>
<td>$4,688,285</td>
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<td>5. Showgirls</td>
<td>MGM/UA</td>
<td>2</td>
<td>1,388</td>
<td>$3,512,430</td>
<td>$2,531</td>
<td>$4,588,683</td>
</tr>
<tr>
<td>6. To Wong Foo...</td>
<td>Universal</td>
<td>4</td>
<td>1,489</td>
<td>$2,948,220</td>
<td>$1,980</td>
<td>$28,455,730</td>
</tr>
<tr>
<td>7. Dangerous Minds</td>
<td>Buena Vista</td>
<td>8</td>
<td>1,578</td>
<td>$2,279,223</td>
<td>$1,444</td>
<td>$74,301,475</td>
</tr>
<tr>
<td>8. Steal Big, Steal Little</td>
<td>Savoy</td>
<td>1</td>
<td>1,080</td>
<td>$1,761,890</td>
<td>$1,631</td>
<td>$1,761,890</td>
</tr>
<tr>
<td>9. Unstrung Heroes</td>
<td>Buena Vista</td>
<td>3</td>
<td>576</td>
<td>$1,585,220</td>
<td>$2,752</td>
<td>$4,968,996</td>
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<tr>
<td>10. The Usual Suspects</td>
<td>Gramercy</td>
<td>7</td>
<td>803</td>
<td>$1,509,426</td>
<td>$1,878</td>
<td>$17,626,795</td>
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<tr>
<td>11. Clockers</td>
<td>Universal</td>
<td>3</td>
<td>1,186</td>
<td>$1,387,620</td>
<td>$1,170</td>
<td>$16,656,905</td>
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<tr>
<td>12. Moonlight And Valentino</td>
<td>Gramercy</td>
<td>1</td>
<td>669</td>
<td>$1,250,912</td>
<td>$1,870</td>
<td>$1,250,912</td>
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<tr>
<td>13. The Net</td>
<td>Columbia</td>
<td>10</td>
<td>825</td>
<td>$1,005,211</td>
<td>$1,222</td>
<td>$48,804,183</td>
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<tr>
<td>14. Babe</td>
<td>Universal</td>
<td>9</td>
<td>1,349</td>
<td>$903,830</td>
<td>$670</td>
<td>$5,122,805</td>
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<tr>
<td>15. A Walk In The Clouds</td>
<td>20th Century Fox</td>
<td>8</td>
<td>897</td>
<td>$794,775</td>
<td>$886</td>
<td>$47,216,728</td>
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Domestic box-office, which includes USA and Canada for the weekend of September 29-October 1, totaled $48,738,603, breaking down to a $2,500 per-screen average off a total of 19,798 screens, giving a combined total of $350,083,962. (Courtesy Entertainment Data, Inc.)
energy about a subject that America would as soon forget. It's basically a cops and robbers story with some serious subtext, but in the black community where everybody is presumably inclined to crime this is a crime of more passion and greed. This rip off is going to be the watershed event in self-determination against a buck drop of discrimination, despair and war. Well, maybe that's not original. But in the hands of The Hughes, Brown, the actors and cinematographer Lisa Rinzler, this story is told with a warm passion, cold determination and some twists that show the potential for depth. That all those elements are fully realized might be the subject for debate.

Kids graduating from high school in the Bronx. Some manage to go to college, some go to war, chasing dreams of being part of America's promised legacy of opportunity and others seeking to defend the nation's legacy. Tate's Anthony Curtis is one of the defenders, who, against family wishes decides to join the Marines. After joining an elite "recon" commando unit of the corps, Curtis meets up with his boyhood friend, Skippy. If Tate's character is the conduit to show the progression of the best intentions of the generation he represented, Tucker's Skip is the comic relief and an example of what went wrong.

The tours of duty in Vietnam (captured with riveting disgust in this film) changed everyone involved and provided a real context for the action that would occur when the main characters returned, including Curtis meeting his daughter by a high school sweetheart whom he slept with just prior to his induction.

The war had changed little of the circumstances in his neighborhood, and his medals of honor earned in battle of defense of what he thought were his country's principles did not translate to a job. The job he got he lost, so the alternative became a criminal act. That's the simple explanation. There's a subtext that implies that there was an effort to accomplish manhood in the process of self-determination, that it was part of a larger movement of community enlightenment.

But needless to say...the party broke up. The best laid plans...and all that

Wrong place, wrong time, wrong robbery.

shit. The heist planned comes to a tragic end, which robs the film of a masterful set-up. The gunplay and pyrotechnics that ensue make this just a cops and robbers story with some flavor.

The relentlessly relevant soundtrack helped capture a time in American history that too often is ignored in the films considered mainstream. But in this film, made by Disney's Hollywood Pictures, The Hughes Brothers capture a slice of the past that should be considered accessible.

Tate is outstanding as the young man venturing out from the largely nurturing womb of his working class home. Tucker's blustery Skippy establishes the actor as a spontaneous talent capable of scene-stealing, while Keith David's hometown mentor is played with gleeful abandon. The performance of Bokeem Woodbine does not give him the same expansive character development arc as his roles in the film Jason's Lyric or the cable movie Strapped, but his transformation from the perfectly murderous soldier to a backstabbing, wimpy preacher was uniquely crafted. N'Bushe Wright, who played the younger, politically-conscious sister of Tate's love interest exhibits remarkable power and subtlety when given the opportunity.

The Hollywood Pictures/Caravan Pictures, Underworld Entertainment Production of Allen & Albert Hughes film was produced by the brothers, with Darryl Porter serving as executive producer.

Warner's Assassins Deserves Assassination

By J. G.

#1, Stallone & #1-wannabe Banderas. #1 what? Oh, just your everyday top-of-the-line assassin. But what are y'gonna do? Boys will be boys.

REMEMBER THE OLD WESTERNs? I believe it was Gregory Peck, The Gunfighter, which epitomized the Best old fast gun facing the new fast gun who wants the reputation of "The Best." Here Sylvester Stallone is the old fast gun wanting out, only for '90's relevance he's the hidden assassin-for-hire and Antonio Banderas is the up and coming hot pistoleor who wants the top title.

Yeah, it's all been done before, except here both the killers use silencers and they're terrific at typing with one hand on their laptops to get their contracts, marks and fixes on the competition. Ain't hi-tech grand?

The screenplay by Andy Wachowski & Larry Wachowski and Brian Helgeland from a story by the Wachowskis, skips lightly over the whys of the killings for the more commerically-oriented hoops (read firepower and body count). They invoke a bit of Silver with Julianne Moore as a high-tech snoot with fraudulent tendencies; and a bit of, well...any Superhero for Banderas' character, to live as long as he does through as many harrowing...Well, the man survives a lethal car crash, being slammed between a moving car and bus, an explosion which throws him out a second story window, a dive out of a moving car, a three story crash through floors, for God's sake. Yeah, Stallone's gun finally gets him—but he has to empty it into him. The twist on this hoary old tale is that the old gunfighter walks away. I'm really not sure whether that's a further erosion of the art of storytelling or the further advancement of star power. Either way I suppose it's considered progress of a sort. Stallone may be gearing up another franchise. Well, he has been looking for an image change, and he never took his shirt off in this one.

Richard Donner handles action as good as any other director these days. It's never clear, however, how Banderas' character survives the grinding squeeze between car and bus, an action sequence so ridiculous as to make one truly desirous of rising from theatre seat and leaving theatre.

Stallone is stalwart in making his payday. He knows the territory very well by now. Banderas chews up enough celluloid to make five films, and with that Slash-like hair style he sports it's amazing he can find the crosshairs in the weapon's telescope to fire. What time he doesn't spend hyperventilating he spends pushing hair out of his eyes. Donner must have been doing during Banderas' time in front of the camera. Julianne Moore bases her character on a speed freak—but they put the blame on caffeine here. Moore and Banderas' characters appear related, spiritually and between the pair enough ham is sliced to feed the homeless through the holiday season.

Vilmos Zsigmond adds some nice photography.

Producers are Joel Silver, Bruce Evans, Raynold Gideon, Andrew Lazar and Jim Van Wyck.
Wherehouse Entertainment Enters Into Financing Agreement

WHEREHOUSE ENTERTAINMENT, INC., operating as a debtor in possession under Chapter 11 of the U.S. Bankruptcy Code, announced that it has obtained a $30 million revolving credit facility (including a letter of credit subfacility of $10 million) from Bankers Trust Company. The Bankruptcy Court has issued an Interim Order authorizing borrowings of up to approximately $15 million under the facility, pending an October 19, final court hearing to approve the full facility amount.

"We are pleased to have put this arrangement in place, which we believe should assure adequate financing to support the company's operations for the holiday selling season; furthermore, placement of the credit facility will enable us to pursue credit terms with our many music, video and special products suppliers," said CEO Henry Del Castillo.

Wherehouse Entertainment, Inc., a large pre-recorded home entertainment retailer, operates 317 stores in Arizona, California, Colorado, Nevada, North Dakota, Oregon, Utah and Washington.

NARAS And House Of Blues Host Gala

THE NATIONAL ACADEMY OF RECORDING Arts & Sciences in conjunction with its charitable foundation, MusiCares, will host a gala event at the House Of Blues to honor the 50th Anniversary of The Berklee College of Music on November 8, announced Michael Greene, president/CEO of NARAS and the MusiCares Foundation. Tony Bennett, Quincy Jones, Atlantic Records' Arif Mardin and BMI's Frances Preston will co-chair the event benefitting the MusiCares Foundation and launching the House of Blues Scholarship Fund at Berklee College of Music.

The HOB Scholarship Fund will award grants to students who intend to pursue a course of study related to Blues music. Proceeds will also go to MusiCares, which provides the music community with financial assistance grants, a national self-paid health insurance program and emergency referral service.

For ticket information, contact Chelsea Cochrane at the MusiCares Foundation at (310) 392-3777.

MCA Records & Mike Jacobs Form Way Cool Music, Inc.

MCA RECORDS AND MIKE JACOBS, founder of alternative music promotion company Jacobs & Associates, have entered into a 50/50 joint venture to form Way Cool Music Inc., a new record label affiliated with MCA Records, announced MCA Records president Richard Palmese. Jacobs has also entered into a long-term consulting agreement with MCA.

The new label will operate strictly within the alternative genre, with a shared focus on all of the different facets of alternative music. Way Cool Music/MCA's first two signings are the bands Becky Sharp, from Baton Rouge, LA; and Mr. Migrating, from Phoenix, AZ.

Joining Jacobs will be Karen Holmes as head of marketing; Steve Masters, west coast sr. director, alternative music; Kristen Rolla, retail marketing head; Alex Leon, head of street marketing; and Tazy Phylliz, publicity head.

LIFEbeat's 1st National Ad Campaign Ready To Spiel

LIFEbeat is about to launch its first-ever national public service announcement campaign, courtesy of Weiss, Whitten, Stagliano Advertising.

The campaign is based on the theme "The Power Of Music," and how LIFEbeat translates its association with artists into educating and helping those affected by HIV/AIDS.

Creative directors on the campaign were Marty Weiss and Nat Whitten. The art director was Jeff Compton. Copywriters include Laura Fogley and Nat Whitten. Producer was Margaret Hetherman; Director, Myra Paci; Editor, Ben Whitten. Steve Eichner gets photo credit for the artists used in the print ads.

House Of Blues Set For Chicago

HOB ENTERTAINMENT, INC. (House of Blues) will launch its fourth restaurant and concert venue accompanied by the premiere of House Of Blues Hotel—Chicago at the landmark property, The Marina City Commercial Complex. The location is in the heart of Chicago, along the river, which serves as the gateway to both the River North neighborhood and Chicago's loop.

The new establishment will initially open a 1,500-person capacity restaurant and concert venue which will also house television production, multi-media and radio broadcast facilities.

The hotel will be located at 300 North State Street adjacent to the House Of Blues site. It will open late summer '96.

Still Named Warner Vision Managing Director

RAY STILL HAS BEEN NAMED managing director of the newly created Warner Vision International company, announced Stephen Shrimpton Warner Music International president.

Still was previously v.p. of Warner Music Vision which has been re-formed with immediate effect as Warner Music International's UK-based video division under the new name Warner Vision International.

Shrimpton said, "The creation of Warner Vision International is confirmation of Warner Music International's determination to be a major player in the creation, acquisition and marketing of a wide-range of video titles. Similarly Ray Still's appointment as managing director of our new expanded video company reflects the skill and ability he has shown during the past five years in launching and developing Warner Music Vision."

WVI will, in the future, be involved in non-music programming and the expansion of its range of non-music repertoire while WMV, which was originally established in 1990, will be retained as the label for music video releases from WVI including classical music titles from the Teldec Classics International and NVC Arts divisions of Warner Classics International.

Still commented, "Over the past five years Warner Music Vision has established a strong base of music titles principally from artists signed to the company within the Warner Music Group. In the future this will be extended to embrace the impressive classical repertoire emanating from the video areas of the Teldec and NVC Arts labels."

"Establishing Warner Vision International as the new identity is an essential and important part of our commitment to increasing our involvement in the area of non-music repertoire."

ASCAP Distributes $1 Mil + Cash Awards

$1,198,000 IN CASH AWARDS FOR 1995-96 have been voted to writer members of the American Society of Composers, Authors and Publishers (ASCAP) by the Society's Awards Panels, ASCAP president and chairman Marilyn Bergman announced. The purpose of these special awards is to reward writers whose works have a unique prestige value for which adequate compensation would not otherwise be received, and to compensate those writers whose works are performed substantially in media not surveyed by ASCAP.

Commenting, Bergman said, "No other American performing rights organization makes this service available to songwriters. We are very proud that, for over three decades, this program has continued to provide deserving songwriters with meaningful support that combines dollars and recognition."
Jazz Notes

TIME WARP WITH THE QUICKNESS: “We’re just rehearsing,” said composer/pianist/group leader Chick Corea during the opening night of his six-night engagement at the Catalina Bar & Grill in Hollywood, CA. He was in town to trot out some material for his new Stretch/GRP Records album Time Warp featuring him in a quartet setting with young turks Bob Berg (saxophones), John Patitucci (bass) and drummer Gary Novak. The results were largely successful, as Corea and company weaved a broad lexicon of music into accessible set-pieces. The composer/pianist said after the hour plus show that the first three tunes, while recorded on the album, had never been played live by the band. It was hard to tell, as each of the players fit the compositional challenges like the fingers on the Pillsbury Doughboy’s four digit glove. Whether exploring quirky blues riffs, or extrapolating the dimensions of modal expression, the band seemed to play with passionate restraint.

The show was the first of an October tour that will end Oct. 22 in Knoxville, TN, with stops in New York, Philadelphia, New Jersey and Boston. If you’re lucky enough to be on one of these stops, go watch these guys, “rehearse.”

TESH-DOWN: It would seem to be matching paths with heavenly footprints all over. That’s the deal cut between musician/TV personality John Tesh and PolyGram Records, Inc. For $8 million, Entertainment Tonight co-host Tesh has relinquished 51% of his three-year-old record company, GTS, to PolyGram, Inc., which won out over tepid attempts from Warner Bros. Records and Sony Music Entertainment. According to the Tesh camp, Arista, BMG and Columbia had already turned down potential deals with the indie GTS.

Tesh told Cash Box last week that there was really no context in the bidding war. “Chris Roberts (the newly-elected president of PolyGram Classics and Jazz) demonstrated that he really understood the music. He really pursued us and seemed to know everything about the music. He actually flew in for one of my concerts and had a chance to see what this music was about and who came to hear it. He really hustled.”

The artist also believes the audience attracted by his live show, which he estimates to be between 12 and 75 years of age, was also an attractive prospect for Roberts and PolyGram.

Tesh says that one time candidate Warner Bros. Records, while a strong presence domestically, does not acquit itself as strongly as PolyGram does in the international marketplace.

The TV magazine host, whose contract with Entertainment Tonight is up in June of next year, also said that PolyGram won the bidding skirmish because the Dutch-based company would allow GTS to maintain control over its creative and marketing development. While Tesh plans an ongoing and active involvement beyond the creation of his music, one of his primary lieutenants is Irma Caldera, director of marketing.

GTS, which has about a dozen titles in its catalogue, primarily Tesh's eclectic new music titles like Live At Red Rocks, A Romantic Christmas and compilations he's produced such as Sax By The Fire and Sax At The Beach, had been distributed independently and has been wrangled by Tesh and his wife Connie Selleca, with whom he started the company after leaving BMG-distributed Private Music. Under the deal with PolyGram, GTS catalogue will be exploited by the multi-national company.

The new deal permits Tesh and his crew to go to one company to coordinate international marketing and promotion, which is the major frontier for his music.

Tesh suggests that the new arrangement is less labor intensive and can bring more immediate financial rewards than the previous independent distribution net. But he has experienced success through the indie circuit—both A Romantic Christmas and Live At Red Rocks have been certified gold and Sax By The Fire have been on the contemporary jazz charts for more than 72 weeks. Sax On The Beach appears to be more than a seasonal thing—it's also on the charts this fall.

While Tesh's music—and his production of compilation projects—are the mainstays of GTS, violinist/guitarist Charlie Bisharat is also signed to the label.
News From The Commonwealth, Ireland & Europe

By Hal Levy

WELCOME BACK, HEF. You’ve been gone a long time. As a matter of fact, 41 years. Now, thanks to the Irish Censorship Board, you are no longer a menace to society, and civilization as we know it, will not fall when Playboy hits the Irish stands in November.

WHO’S COUNTING THE BEANS? Live ’95, the U.K. Consumer Electronics Show was either a great success according to organizers, Blenheim, with almost 200,000 coming through the turnstiles at a bust, with market researcher NOP claiming that the figure should be closer to 75,000.

UFOS? No, just satellite saucers in the London skyline. Even though prices for the dishes are falling, which should increase sales, they have confounded everyone by moving slowly in the marketplace. Industry analysts blame the increasing competition from cable as well as news about the superiority of digital satellites which are expected to be on sale in the near future.

MAKE A DATE: London’s Camden District is the place to be October 27 - November 4 when Camden celebrates its “center of the music universe” title with nine days of music. The top U.K. radio DJs will be spinning the discs from the area.

MEET YOU ONLINE October 15 as The Shamen go Internet with an interactive promo for their Axis Mutatis album. The site will preview tracks together with videos and animation. Release date is October 23.

UNDAMAGED: Nils Lofgren’s newest album Damaged Goods hits the streets October 16 and will be followed up by a whistle stop tour of the U.K. Lofgren was guitarist with Bruce Springsteen’s E-Street Band.

ALL THAT JAZZ: Jazz, according to the U.K. Arts Council head, is a house with three rooms upstairs and three down, as compared to opera which is like a palace with 20 bedrooms. Lord Gower was hit with a petition with some 10,000 names protesting his remarks as well as decisions to spend £8 per seat subsidy at the opera compared to 8 1/2 pence (around 15 cents) for jazz. Said the petition, since both jazz and opera have approximately the same numbers, the funding should be equal.

GEORGE MICHAEL is filming a video for his upcoming single, “Jesus To A Child” in London’s Soho. The former Wham star says release is expected in time for Christmas sales. This is Michael’s first promo video in almost six years.

TIN LIZZY SINGER Phil Lynott is being remembered on the 10th anniversary of his death with a documentary currently being filmed in Ireland. Still In Love With You has already teased Jon Bon Jovi and Van Morrison among other top names. Bono and Bob Geldof are expected before the cameras shortly. Release is expected in January.

MARK 2001 on your calendar. That’s the projected opening date for the proposed Centre for the Performing Arts in London. Covering everything from rock groups to orchestras, opera to musical comedy as well as acting and dance, the Centre will provide venues for performances. A major objective is to have a training school using state-of-the-art equipment for performing arts training. Everything from marketing to sound to management down to running a specialized library.

ON TOUR IN THE U.K. in October is The Human League, Oasis, Therapy, Toby & The Whole Truth’s Ignorance Tour, Nick Heyward, Wild Hearts and Mike Scott. Ireland will see the Red Hot Chili Peppers, Janis Ian and Hickie Lee Jones.

MY ACHING FOOT: Jean Butler had to bow out of opening night performance of Riverdance when it started its run at the Apollo in London, due to a sprained knee. Also not showing up for opening night was Michael Flatley who has left the show in a contract dispute. However, with advance sales of more than £12 million, the producers were not too worried. Butler will stay with the show until it finishes its run at New York’s Radio City Music Hall on St. Patrick’s Day. Flatley will be appearing next year in the World War II film, The Birclem Boys which stars Gabriel Byrne.

UK TOP SINGLES: Booming back is Shaggy’s “Boombastic” which bounced from first to fourth and now is back on first. New on the charts is Simply Red’s “Fairground” in second spot, and dropping back from top spot to third is Michael Jackson’s “You Are Not Alone.” But not to worry, Michael, you’re still in the top spot in Europe. N-Trance moves down from second to fourth with “Staying Alive,” while back into the Top Ten is Mariah Carey’s “Fantasy” at number five. Down from three is The Rembrandts’ “I’ll Be There For You,” waiting at door number six and moving back into the Top Ten is Janet Jackson’s “Runaway” at the seventh spot. Holding onto eighth spot is Smoke’s “Living Next Door To Alice” and also back on the charts is Outbure Brothers’ “La La La Hey Hey” at nine. Rounding out the chart is Berri’s “The Sunshine After The Rain” which dropped down to tenth spot from fifth.

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News From Japan And The Orient

By Sachio Saito

BMG ROOMS RECORD COMPANY, jointly owned by BMG Victor and Being Group, has been dissolved and evolved into Rooms Record Company, effective September 1, with capital of $50 million total investment by Being Group. The distribution of the new company will be charged by BMG Victor. Hiromasa Shimada, executive of BMG Victor, has been named president.

MEMBERS OF THE BOARD OF CONSULTANTS OF JASRAC have been voted into three year officer terms. Of the 75 board members named, authors Miyuki Nishimoto and Rei Nakanishi and composers Asei Ko- hayashi and Tomo Furumonaka were included.

A BIG WINTER SALES CAMPAIGN by King Records titled “King Winter Jungle ’95” will be carried for four months (September 21 - January 1996) with a sales target set for $61,56 million. During the campaign period, main works which will be strongly promoted are, Super Girl Pop, Big 3 Great Band & Units, Japanese Folk Songs Recommended By The King, Star Child, Sensational Memorial and rental videos (Love Letter, Dochushi, Hanayori Onoko and Reiko Shiratori).

LOCAL 45s TOP 10

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<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>“Hello Again”</td>
<td>(Tos Factory)</td>
</tr>
<tr>
<td>2</td>
<td>“Donna Ikoto (How Good Things)”</td>
<td>(Victor)</td>
</tr>
<tr>
<td>3</td>
<td>“Love Love Love”</td>
<td>(Epic Sony)</td>
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<tr>
<td>4</td>
<td>“See Saw Game”</td>
<td>(Toystory Factory)</td>
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<tr>
<td>5</td>
<td>“Totsuzen (Surprise)”</td>
<td>(Zain)</td>
</tr>
<tr>
<td>6</td>
<td>“Feel Like Dance”</td>
<td>(Avex)</td>
</tr>
<tr>
<td>7</td>
<td>“Sorao Minayo”</td>
<td>(BMG Victor)</td>
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<tr>
<td>8</td>
<td>“Sayonara Imamo Kononuneni Imasu”</td>
<td>(Bram)</td>
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<tr>
<td>9</td>
<td>“Koinowana Shikakemashou”</td>
<td>(Epic Sony)</td>
</tr>
<tr>
<td>10</td>
<td>“Summer Heartbreaker”</td>
<td>(Victor)</td>
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LOCAL CD TOP 10

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<th>#</th>
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</thead>
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<tr>
<td>1</td>
<td>Sunshine, Moonlight (SON)</td>
<td>(Toshibohuhubou)</td>
</tr>
<tr>
<td>2</td>
<td>Circus (Toshiba EMI)</td>
<td>(Lenny Kravitz)</td>
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<tr>
<td>3</td>
<td>Scatman’s World (BMG Victor)</td>
<td>(Scatman John)</td>
</tr>
<tr>
<td>4</td>
<td>Lady Generation (Epic Sony)</td>
<td>(Ryoeko Shinohara)</td>
</tr>
<tr>
<td>5</td>
<td>Ops 21 (For Life)</td>
<td>(Anri)</td>
</tr>
<tr>
<td>6</td>
<td>Kokouama Stranger (BMG Victor)</td>
<td>(Rich Blackmoore)</td>
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<tr>
<td>7</td>
<td>Adajo Karajan (Polysorb)</td>
<td>(Karakaj Berlin Phil)</td>
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<tr>
<td>8</td>
<td>Tougher Than Love (SON)</td>
<td>(Dianna King)</td>
</tr>
<tr>
<td>9</td>
<td>La La La (Bram)</td>
<td>(Maki Daikoku)</td>
</tr>
<tr>
<td>10</td>
<td>Singles (Toshiba EMI)</td>
<td>(Kyuusu Himuro)</td>
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President Bill Clinton and VP Al Gore had a Democratic Fundraising party at the House of Blues that was hosted by Mary Stuart Masterson. Jim Belushi performed with a special appearance by John Mayall while Roger Clinton got up to do his version of "Mustang Sally." Pictured are (l-r): Jim Belushi, President Clinton, Vice President Al Gore, Roger Clinton and Masterson.

ASCAP adds titles. John LoFrumento, managing director and COO of ASCAP adds the title of executive v.p. to his duties, said president/chairman Marilyn Bergman. Others named were sr. v.p. titles for Todd Brabec and Al Wallace and v.p. titles were given to Peter Boyle, Connie Bradley, Vincent Candilora, Jim Collins, Robby Takac and Mike Malinin; KROQ program director Kevin Weathers; Johnny Rzeznik, Goo Goo Dolls; KROQ asst. program director Gene Sandbloom and music director Lisa Worden.

Go-Go Gaa-Gaa For Goo Goo. Goo Goo Dolls, whose latest Warner Bros. Records release, A Boy Named Goo, played a sold out concert at Hollywood's Whiskey A-Go Go. After the performance, friends and wellwishers gathered backstage, including key supporters from radio station KROQ. Pictured (l-r): Goo Goo-ers Robby Takac and Mike Malinin; KROQ program director Kevin Weathers; Johnny Rzeznik, Goo Goo Dolls; KROQ asst. program director Gene Sandbloom and music director Lisa Worden.

Cyndi sits in with Bad Company. In NY during the end of the summer Aloha Cruise, Bad Company performed an acoustic set for WMXV Mix 106 radio winners and were joined by "Cruise Director" Cyndi Lauper on "Feel Like Making Love." Pictured (l-r): Dave "Bucket" Colwell, Cyndi Lauper, Robert Hart, Simon Kirke.

Earth, Wind & Fire hits the sidewalk. Six-time Grammy Award winners, Earth, Wind & Fire, were recently given a star on the Hollywood Walk of Fame. Fans and media joined the festivities. Pictured at the ceremony are (l-r): EW&F's Ralph Johnson; Tom Joyner; Philip Bailey; Sheldon Reynolds of EW&F; Maurice White; Verdine White; Sinbad; and Sonny Emory of EW&F.
Dandelion’s Dyslexicon

By Karen Sidlow

ON THE HEELS of Dandelion’s second RuffHouse/Columbia release, Dyslexicon, an album bassist Mike Morpurgo is “thrilled” with, the four piece band is making its way across the States, bringing its energetic live show to stages nationwide.

Mike, along with his elder brother of two years Kevin (who provides the vocals and second guitar for the act), lead guitarist Carl Hinds and Dante Cimino on drums, recently created an album of 12 fairly diverse songs. One reason for the band’s variety of sounds may be attributed to Mike’s confession of “being a metalhead” when he was a kid. Kevin bluntly rattles off a forced definition of the noise they put forth. “I dunno... loser-core... acid-trash...pop...punk...rock...music...or something like that.” Mike then continues, “There’s a really cool thing going on with music right now. People are opening their minds a little bit, and I think that’s really important. The not labeling thing, (simply) that people don’t categorize music (in exclusive genres) is good.”

In the past the band has felt mis-labeled, even booked at inappropriate outlets. One example being its 1993 “horrible” experience at Foundations Forum, a heavy metal convention that left them with a permanent not-that-metal title. That was one of many gigs in support of I Think I’m Gonna Be Sick, the band’s 1993 debut release. The Philadelphia-based quartet spent the majority of time between its two releases (1993 and 1995) on the road. During that time, the group shared bills with Redd Kross, The Goats and Big Chief throughout the United States, as well as, performing with then-Columbia-labelmates Gumball in Europe. Mike elaborates on that time in the band’s career. “It was low pressure, low key. We got to tour. We got to play. We had a member who we parted ways with. We recorded the first record as a four-piece and then we added a guitar player after the record was done. We tried to fix something that wasn’t broken.”

I Think I’m Going To Be Sick was originally distributed independently through Relativity. Later, the debut was re-released with backing by major distributor Sony, who continues to sell Ruffhouse product. The band instantly saw drastic—but positive—changes with people’s awareness of Dandelion’s music and vast availability of the band’s product, which was fueled by Dyslexicon and the re-issue of the debut album. “Wherever we go (now), we can find our record. We’re actually getting airplay and people know when we’re coming into an area,” Matt says.

He then responds to the not-selling-out cliché that goes with the indie vs. major label stigma. “You gotta get out there. You gotta get heard. That’s the bottom line.”

“We used Phil Nicolo, he did Saturation for Urge Overkill and Urge Overkill’s new record. He’s the right kind of producer (for our band). He doesn’t produce a band. He let’s us do our thing, then he does his thing. He has a great way about capturing a really cool vibe.”

The band recorded the entire record within a month and Matt thinks “this second record was definitely a more enlightening experience.” The fifth song on the record, “Super Cool,” is Mike’s favorite, mostly because of a special guest star it features, his son Dylan.

Now that Dyslexicon is in store, what’s next for this foursome? “I love this record...but we’re a live band. It’s a vehicle for us to tour, basically.” If it be atop platforms at quaint clubs to radio festivals (they’ve played nearly 10 of them) Dandelion is ready, willing and able to display its art to whomever will listen. Mike talks about how the band transferred to playing in front of a couple hundred people, then to entertaining several thousand folks at once. “It’s a very strange transition, but they’ve all been very cool (experiences).”

The band were recently back in Los Angeles to film a video for the tune “Weird Out.” Mike claims the clip is made up of “freak extras and odd people” while the band shows down on bar-be-que. Thus, making it “a better L.A. experience,” compared to its ’93 “metal-fest” show.

When Mike tallies the pros and cons of his last five years with Dandelion, he comes up with a sincere statement. “I can’t complain. Everything is really, really cool.” It’s nice to see a band that appreciates the attention they’ve earned rather than despising the public for acknowledging their work.

Indie Profile

Richard Godwin Gives His Feedback

By Steve Balin

TALKING WITH FEEDBACK’s CEO Richard Godwin is like a lesson in economics. However, there is a lot of music appreciation in Godwin’s syllabus. The transplanted Englishman approaches the competitive world of indie distribution with the mentality of a Wall Street business executive, but he tackles the music side of distribution with the heart of a fan.

Since starting the business on Valentine’s Day, 1990 in his basement, Godwin has seen the company literally explode. Feedback, which he started with co-owners Tony Holloway and Vince Newman, now employs over 100 people in the 23,000 square foot building in Glendale Heights, IL that they call home.

Not only has it expanded like a blinding nova, it’s meta-morphosized as well. When Godwin and friends began the company it started out as a kingpin in the import business, thanks in part to his European background. In addition, Godwin worked with U.S. customs to help clearly define what “imports,” as opposed to “bootlegs” were.

However, Godwin got hit by the competitive capitalist bug and in late 1993 the new objective of Feedback became a top-level independent distributor. During a phone interview Godwin said his main goal for the upcoming months is to have sales of domestically distributed material finally surpass those of import releases. With close to 70 labels on its current roster the company is nearing its goal.

A major coup associated with Feedback achieving that directive was the exclusive deal Feedback recently signed with Taang! A look through Feedback’s sales chart in the Cash Box Retail Guide shows that Taang! is responsible for six of the company’s top 20 selling albums, including two by The Mighty Mighty Bosstones, who just concluded a summer-long stint on the main stage of Lollapalooza. Another huge factor in Feedback’s success is its deal with Lookout Records, which gives it distribution rights to the old catalog of Green Day. Not surprisingly, Green Day holds the top two spots on the Feedback chart.

Other well-known labels on the roster include Aias, Touch & Go, Matador and countless more. In addition, they have exclusive deals with Thermometer, RPM, Musiquarium, Fuse, Molten Metal, Massacre and Castle Von Buhler.

They are looking to further success this fall with two prime releases, Superchunk’s Here’s Where The Strings Come In, on Merge, and a Thermometer record, Little High Sky Show from The Drovers, which a spokesperson for Feedback said, “is really going to be our big release” exclusive-wise.

What all this means is that Feedback is getting ever closer to moving in on the top indie distributors. Not bad for a company that five years ago started in Godwin’s basement. Within a very short time Feedback may make its way to the penthouse.
<table>
<thead>
<tr>
<th>Number</th>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>BETTER THINGS TO DO</td>
<td>Mercury</td>
<td>2</td>
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<td>2</td>
<td>SHE'S EVERY WOMAN</td>
<td>Capitol Nashville</td>
<td>3</td>
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<td>3</td>
<td>I'M NOT STRONG ENOUGH TO SAY NO</td>
<td>Arista</td>
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<td>4</td>
<td>LET'S GO TO VEGAS</td>
<td>Warner Bros</td>
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<td>5</td>
<td>THIS THING CALLED WANTIN' AND HAVIN' IT ALL</td>
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<td>NO MAN'S LAND</td>
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<td>HALF A DOWN</td>
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<td>8</td>
<td>DUST ON THE BOTTLE</td>
<td>MCA</td>
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<td>SAFE IN THE ARMS OF LOVE</td>
<td>RCA</td>
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<td>ALL I NEED TO KNOW</td>
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<td>I WANNA GO TOO FAR</td>
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<td>DON'T STOP</td>
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<td>SOMETIMES SHE FORGETS</td>
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<td>I LET HER LIE</td>
<td>Giant</td>
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<td>IF I WAS A DRINKIN' MAN</td>
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<td>THE WOMAN IN ME</td>
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<td>17</td>
<td>WHISKEY UNDER THE BRIDGE</td>
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<td>ON MY OWN</td>
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<td>19</td>
<td>CHECK YES OR NO</td>
<td>MCA</td>
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<td>HEAVEN BOUND (I'M READY)</td>
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<td>21</td>
<td>LIFE GOES ON</td>
<td>Little Texas</td>
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<td>BACK IN YOUR ARMS AGAIN</td>
<td>BNA</td>
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<td>IF THE WORLD HAD A FRONT PORCH (ATLANTIC)</td>
<td>Giant</td>
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<td>WHO NEEDS YOU BABY</td>
<td>Giant</td>
<td>25</td>
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<td>GO REST ON THAT HIGH MOUNTAIN</td>
<td>RCA</td>
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<td>26</td>
<td>I WILL ALWAYS LOVE YOU</td>
<td>Columbia</td>
<td>30</td>
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<td>27</td>
<td>HERE COMES THE RAIN</td>
<td>MCA</td>
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<td>IN PICTURES</td>
<td>RCA</td>
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<td>TEQUILA TALKIN</td>
<td>BNA</td>
<td>36</td>
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<td>SHOULDN'T ASK HER FASTER</td>
<td>RCA</td>
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<td>IT'S NOT THE END OF THE WORLD (Capitol Nashville)</td>
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<td>LOVE LESSONS CMA 3428</td>
<td>Tracy Byrd</td>
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<td>33</td>
<td>WHEN A WOMAN LOVES A MAN</td>
<td>Career</td>
<td>35</td>
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<td>34</td>
<td>TROUBLE (Decca 11261)</td>
<td>Mark Chestnut</td>
<td>38</td>
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<tr>
<td>35</td>
<td>I THINK ABOUT IT ALL THE TIME</td>
<td>Capitol Nashville</td>
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<td>36</td>
<td>BORN IN THE DARK</td>
<td>Columbia</td>
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<td>SAVE THIS ONE FOR ME</td>
<td>Columbia</td>
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<td>38</td>
<td>DEEP DOWN (Arista)</td>
<td>Pam Tillis</td>
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<td>39</td>
<td>ANYTHING FOR LOVE</td>
<td>Epic</td>
<td>8</td>
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<td>40</td>
<td>THAT ROAD NOT TAKEN</td>
<td>Epic</td>
<td>8</td>
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<td>41</td>
<td>RUB-A-DUBIN' (Epic 66559)</td>
<td>Ken Mellons</td>
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<td>42</td>
<td>HONKY TONK HEALIN' (Warner Bros 17785)</td>
<td>David Ball</td>
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<td>WHO'S COUNTING</td>
<td>Mercury</td>
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<td>44</td>
<td>REBECCA LYNN (Asylum 8344)</td>
<td>Bryan White</td>
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<tr>
<td>45</td>
<td>ONE BOY, ONE GIRL</td>
<td>Epic</td>
<td>32</td>
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<tr>
<td>46</td>
<td>THREE WORDS, TWO HEARTS, ONE NIGHT</td>
<td>(Giant 24652)</td>
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</tbody>
</table>

This Week's #1: Terri Clark
High Debut: Pam Tillis

**CASH BOX TOP 100 COUNTRY SINGLES**

**OCTOBER 14, 1995**

**THE CAR** (Curb 77744) ................................................. Jeff Carson  DEBUT
**I'M A STRANGER HERE MYSELF** (Curb) .................................. Perfect Stranger  54 2
**BIG OL' TRUCK** (Polydor 314223) .................................... Toby Keith  42 12
**THAT AIN'T MY TRUCK** (Decca 11090) .................................. Rhett Akins  44 21
**BILL'S LAUNDROMAT, BAR AND GRILL** .................................. Confederate Railroad  45 5
**EVERY LITTLE WORD** (MCG/Curb) ..................................... Hal Ketchum  47 7
**YOUR TATTOO** (Mercury 528536) ..................................... Sammy Kershaw  49 7
**I LIKE IT, I LOVE IT** (Curb) ....................................... Tim McGraw  50 9
**SOMEONE ELSE'S STAR** (Asylum) ..................................... Bryan White  52 21
**RAIN THROUGH THE ROOF** (MagnaStone) ............................... Billy Montana  51 7
**KNOCK, KNOCK** (Atlantic) ........................................... The Huchens  64 2
**LEAD ON** (MCA 11092) .................................................. George Strait  56 16
**FEEL LIKE MAKIN' LOVE** (Curb) ...................................... Philip Claypool  61 2
**ONE EMOTION** (RCA 66419) ............................................. Clint Black  53 14
**THE TROUBLE WITH LOVE** (Royal North 51410) ....................... Rob Crosby  DEBUT
**I WANT MY GOODBYE BACK** (Epic 96397) ............................. Ty Herndon  55 18
**IN BETWEEN DANCES** (Arista) ........................................ Pam Tillis  58 20
**I'M LISTENING NOW** (Columbia 66117) ............................... Ron Wallace  57 5
**NOT ON YOUR LOVE** (MCG/Curb) ..................................... Jeff Carson  60 19
**SHE AIN'T YOUR ORDINARY GIRL** (RCA 66525) ........................... Alabama  59 16
**THESE ARMS** (MCG/Curb) ................................................ Baker & Myers  DEBUT
**IF I AIN'T GOT YOU** (MCA 11204) ..................................... Marty Stuart  65 16
**IF IT WERE ME** (Arista) ............................................... Radney Foster  62 6
**THOSE WORDS WE SAID** (Mercury 526812) ............................ Kim Richey  DEBUT
**YOU'RE GONNA MISS ME WHEN I'M GONE** (Arista) ..................... Brooks & Dunn  63 17
**DOWN IN TENNESSEE** (Decca 11094) .................................. Mark Chesnutt  66 17
**I DIDN'T KNOW MY OWN STRENGTH** (BNA) .............................. Lorrie Morgan  72 23
**THIS IS ME MISSING YOU** (Epic) .................................... James Krauss  68 24
**BABY, NOW THAT I'VE FOUND YOU** (Rounder) ........................... Alison Krauss  69 11
**HONEY I DO** (Columbia 57214) ...................................... Stacy Dean Campbell  67 7
**BOBbie ANN MASON** (Columbia 667172) ............................... Rick Trevino  74 22
**A LITTLE BIT OF YOU** (Career) ..................................... Lee Roy Parnell  70 21
**I DON'T EVEN KNOW YOUR NAME** (Arista) ............................. Alan Jackson  78 19
**FINISH WHAT WE STARTED** (Atlantic) .................................. Diamond Rio  77 22
**WALKING TO JERUSALEM** (MCA 11242) ................................... Tracy Byrd  80 18
**WHEN AND WHERE** (Atlantic) .......................................... Confederate Railroad  81 21
**SOMETIMES I FORGET** (Columbia 63340) ............................. Doug Stone  79 16
**WHO NEEDS YOU** (Capitol Nashville) ................................ Lisa Brokop  71 9
**YOU HAVE THE RIGHT TO REMAIN SILENT** ....................................
**AND STILL** (MCA 55047) .................................................. Reba McEntire  82 19
**SHE CAN'T LOVE YOU** (Curb) ......................................... Boy Howdy  75 15
**A HEART WITH 4 WHEEL DRIVE** (Polydor) .............................. Runner  76 13
**I LIKE THE SOUND OF THAT** (Atlantic) ............................... Woody Lee  83 11
**WHY WALK WHEN YOU CAN FLY** ..........................................
**MARCHIN' CAPRIN' HOPPER** (Columbia 64327) .......................... Mary Chapin Carpenter  84 14
**JUST MY LUCK** (Mercury 526812) ..................................... Kim Richey  85 15
**PARTY CROWD** (MCA) ..................................................... David Lee Murphy  86 29
**YOU BETTER THINK TWICE** (MCA 55036) ............................. Vince Gill  87 21
**FEMALE BONDING** (Career) ............................................. Brett James  88 11
**PARTY ALL NIGHT** (Warner Bros 45566) .............................. Jeff Foxworthy  89 11
**DARNED IF I DON'T DANGLED IF I DO** (Capitol Nashville) ....... Shenandoah  90 24
**MY HEART WILL NEVER KNOW** (Giant 24582) .......................... Clay Walker  91 22
**SLOW ME DOWN** (MagnaStone) ......................................... Shelby Lynne  92 12
**ANY MAN OF MINE** (Mercury) ......................................... Shania Twain  93 20
REVIEWs  By Wendy Newcomer

J ohn Berry, "If I Had Any Pride Left At All" (Capitol DPRO-79105)

Grab the Kleenex folks—you're gonna need 'em for this one. "If I Had Any Pride Left At All" is yet another chance for Berry to show off his range and instincts to the nth degree. Pain and remorse were never so pleasurable to listen to.

P AM TILLIS: "Deep Down" (Arista ASCAP-2878)

The first single from All Of This Love is trademark Pam Tillis. A catchy chorus, sawing country fiddle providing the country touch, and Tillis' trilling soprano. Although Tillis' voice sounds as beautiful as ever, her almost happy delivery detracts somewhat from the song's melancholy message.

G EORGE STRAIT: "Check Yes Or No" (MCA 55-5127)

Strait's latest unfolds a tale of nostalgia and monogamous lifelong commitment to make "Check Yes Or No" a romantic, it-only-happens-in-the-movies love song. Strait sticks to the laid-back style he's accustomed to; no frills or fr overjudging from the overabundance of number ones and his living-legend status in the business, it's working.

K EN MELLONS: "Rub-A-Dubbin'" (Epic ESK-78068)

A humorous take on divorce and remarriage from the ex-husband's point of view. Mellons sings "Rub-A-Dubbin'" as though he personally lived through it. The song itself is extremely clever and well-written (by Don Goodman, Stan Paul Davis and Becky Hobbs). Mellons sounds years older than he really is, his deluxe baritone enables him to pull it off. With radio support, "Rub-A-Dubbin'" could be another "Jukebox Junkie"-size hit for Mellons.

P ICK OF THE WEEK

D WIGHT YOAKAM: "Nothing" (Reprise 7837-R)

From the echoing guitar and percussion and Yoakam's whiskey delivery, the first verse of "Nothing" sounds like a Chris Isaak tune. Then the chorus kicks in with horns and backup singers a la Al Green. Yoakam’s songs are like nothing you’ve ever heard before, and like everything you’ve heard from thirty years ago. Keep in mind, as long as Dwight Yoakam's name is attached to it, this is still country music. "Nothing" is from Yoakam’s upcoming album, Gone, which promises to be a collection of his most progressive-thought-timeworn compositions thus far.
New Look For CMT
By Wendy Newcomer

CMT: COUNTRY MUSIC TELEVISION has taken on a new look for the fourth quarter of 1995. Genuine American Original encompasses all of its on-air graphics and promotion spots, print advertising, television and radio commercials as well as its in-market promotions—including local advertising, in-theater advertising, cable bill stuffers and the roving CMT tracks.

The campaign will be seen in the United States, Latin America and the Asia-Pacific region, including U.S. spot television commercials, local cable commercials and major market print advertising. CMT will gradually reveal other elements throughout the next nine months. The $5.1 million “Spirit of America” campaign currently being used by CMT in Europe will continue throughout 1995.

The new look emphasizes benefits CMT viewers experience in watching “CMT: Adventure, Excitement and Romance.” Utilizing a new CMT tag line “Turn On To Country, Turn On To CMT,” it will also expose television viewers to “Turn On To Adventure, Turn On To Excitement, Turn On To Romance and Turn On To An American Original.”

To convey the four themes in the television spots, the images of several country music artists appear. In the initial on-air spots, Chris LeDoux and Pam Tillis will represent “adventure,” Faith Hill and Alan Jackson will convey “excitement,” Shania Twain and Mary Chapin Carpenter are “romance,” and Dwight Yoakam is an “American Original.”

“CMT’s on-air look as well as its advertising and marketing will convey the emotional attachment viewers have to country music, in general, and to CMT, in particular. It will express the emotional experiences of adventure, romance and excitement that CMT creates for its viewers,” said Lloyd Werner, exec. vp, sales and marketing, Group W Satellite Communications, which markets and distributes CMT. “Our vision is to make country music the most popular form of entertainment in the world and CMT’s new look is an evolutionary step in our strategy to give CMT a personality of its own and to brand CMT as the authentic authority of country music worldwide.”

“Our research shows that viewers tune to CMT’s country music videos to be entertained, to escape, to experience adventures and excitement as well as romance,” says Paul Hastaba, vp/gm, CMT. “Through an artistic rendition featuring icons of American culture, CMT’s new look emphasizes that CMT creates a real experience, real music for real people, a genuine American original. We feel this approach far better conveys what CMT is than a high-tech approach would.”

BMI Awards Top Song, Writers & Publishers

BMI HELD ITS 43RD ANNUAL AWARDS on Sept. 30, and presented awards for Most Performed Song of the Year, Songwriter of the Year, and Publisher of the year, among others.

Bob DiPiero’s and Tom Shapiro’s song, “Wink,” picked up the 27th Robert J. Burton Award as the Most Performed Country Song of the Year. Publishers American Made Music, Diamond Struck Music, Hamstein Cumberland Music and Little Big Town Music also shared the honor.

Atlantic artist Neal McCoy took the song to No. 1 for four weeks, ensuring it a BMI Million-Air designation as well.

DiPiero and Shapiro also collaborated on another award-winning song for 1995: “Walking Away A Winner.” This year’s awards bring DiPiero’s BMI total to 13, Shapiro’s to 17.

MCA artist Vince Gill outnumbered all other writers with award songs to be proclaimed Songwriter of the Year for the second time; he previously carried the title in 1992. The four hits earning him the honor were “Tryin’ To Get Over You,” “What The Cowgirls Do,” “When Love Finds You” and “Whenever You Come Around.” Gill’s tally of BMI awards now stands at 18.

With 11 songs, Tree Publishing Co., Inc. earned Publisher of the Year accolades for Sony Tree for the fourth consecutive year. The award is given to the publishing company with the highest percentage of copyright ownership in award songs. This is the 22nd BMI publisher triumph for Tree; accepting the trophy was president and CEO Donna Hilley.

In Other News...

Marty Stuart jams with rock n’ roll legend Jerry Lee Lewis at the taping of Stuart’s third TNM Marty Party special. Pictured (l-r): Stuart; Lewis’ band member Kenny Lovelace; and Lewis.

JOHN VAN METER HAS RE-JOINED the staff of Sony Music Publishing Nashville as a dir. of creative services. Van Meter, who had also been employed with the company from 1987-1990, has secured recordings by such artists as Trisha Yearwood, Tracy Lawrence, Lorrie Morgan and Blackhawk.

CHRISTY CRUTCHFIELD WAS APPOINTED marketing coord. for Magnatone Records. In her new position, Crutchfield will assist both the publicity and creative services divisions of the marketing department.

CAPITOL NASHVILLE RECORDING ARTIST GARTH BROOKS announced that his upcoming album, Fresh Horses, will be in stores Tuesday, Nov. 21. The album, produced by Allen Reynolds, will contain the current single “She’s Every Woman,” and is Brooks’ first studio album in two years.

JUDY WRAY WAS PROMOTED to assoc. dir. of administration at EMI Music Publishing.

EPIC RECORDS NASHVILLE SR. VP DOUG JOHNSON announced two appointments. Jack Lameier was named sr. vp, national country promotion. Lameier will oversee Epic’s Nashville promotion team and regional staff in the establishment and support of airplay for Epic artists on country format radio stations. Dean Broadhead was named vp, marketing and artist development. Broadhead will be responsible for the creation and implementation of marketing strategies for the label, including various aspects of artist development.

MJI BROADCASTING, THE OFFICIAL RADIO NETWORK of the Country Music Association Awards, will carry the CMA Awards festivities across the nation via a five-facet package of radio specials. The specials will air on more than 150 country radio stations and reach more than 25 million listeners nationwide.
## TOP 75 COUNTRY ALBUMS

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<tr>
<th>Week Ending 10/14/95</th>
<th>Week Ending 10/07/95</th>
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<td><strong>High Debuts</strong></td>
<td><strong>Most Active</strong></td>
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<tr>
<td>1. PACIFICA</td>
<td>1. DAVID LEE MURPHY</td>
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<td>2. DAVID LEE MURPHY</td>
<td>2. GEORGE STRAIT</td>
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<td>3. ALABAMA</td>
<td>3. DAVID LEE MURPHY</td>
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<td>4. DOLLY PARTON &amp; VANCE GILL</td>
<td>4. DOLLY PARTON &amp; VANCE GILL</td>
</tr>
<tr>
<td>5. JEFF CARSON</td>
<td>5. DOUG STONE</td>
</tr>
</tbody>
</table>

### POWERFUL ON THE PLAYLIST
- The Cash Box Top 100 Country Singles chart is led by the Terri Clark single, "Better Things To Do."
- This week's chart displays a few big movers with four debuts breaking into the Top 50. Leading the way in the most-movement category is David Lee Murphy and "Dust On The Bottle" taking a seven spot leap to #8. George Strait's "Check Yes Or No" also jumped seven spots to #19, as did Alabama's "In Pictures," which moved to #29. Jumping six this week to #27 is Dolly Parton & Vince Gill with "I Will Always Love You." Also with a six spot jump is Doug Stone and "Born In The Dark." At #37. As for debuts, four acts hit this week's Top 50. Leading the way for the highest debut position with the single "Deep Down" is Pam Tillis at #39. Entering at #42 is Ken Mellons with "Rub-A-Dubbin." Bryan White slides into the chart at #45 with "Rebecca Lynn," and Jeff Carson's "The Car" makes it to #48.

### Songwriters Of The Week
- Congratulations go out to Tom Shapiro, Terri Clark and Chris Waters, writers of the Terri Clark #1 hit, "Better Things To Do."

### CMT Top Twelve Video Countdown
1. TIM MCGRAW
2. FAITH HILL
3. TERRI CLARK
4. SAWYER BROWN
5. KENNY CHESNEY
6. JUNIOR BROWN
7. TRAVIS TRITT
8. COLLIN RAYE
9. BLACKHAWK
10. SHANIA TWAIN
11. MARTINA MCBRIDE
12. DARYLE SINGLETARY

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**Cash Box Country Radio**

- "The Square_bullet indicates upward chart movement:
- (G) = Gold (RIAA) Certified
- (P) = Platinum (RIAA) Certified

**Last Week**
- **This Week**
COUNTRY PERFORMERS RAY BENSON (Asleep At The Wheel), Kenny Chesney, Toby Keith, Doug Supernaw and Chely Wright are among those participating in the “13th Annual Academy of Country Music Bill Boyd Golf Classic” on the De Bell Golf Course in Burbank, California on Oct. 16. Proceeds from the tournament will be divided between the T.J. Martell Foundation for cancer, AIDS and leukemia research for children, and its West Coast division, Neil Bogart Memorial Laboratory; AmFAR, the American Foundation for AIDS Research; and the Shriners Hospital for Crippled Children.

CLINT BLACK AND HIS TOUR SPONSOR, Keebler Wheatables, have joined together to help feed the needy in Nashville. Keebler has agreed to donate approximately 2-3 tons (5,000 pounds) of food to USA Harvest. The donation will be distributed to local shelters and/or school lunch programs in the Nashville area. Black will ask for donations in over 30 other major cities by the end of his tour.

GRAND OLE OPRY LEGEND PORTER WAGONER rang the opening bell at the New York Stock Exchange on Monday, October 2, to commemorate the Opry’s 70th anniversary and the beginning of country music week.

MAUDE GILMAN WAS PROMOTED to vp, creative services at Arista Nashville. Gilman will create and oversee the production of all visual materials, including album packaging, advertising, merchandising, and still photography of all Arista/Nashville, Career Records and Arista/Texas artists.

BILLY CRITTENDEN OF THE GROUP 4 RUNNER is leaving the band to pursue other opportunities. His replacement will be named in the near future, and no interruption will occur in their touring schedule.

CONNIE BAER WAS NAMED TO THE marketing and development post at the newly-formed label, Veritas Music Entertainment. Baer will be responsible for creating integrated, strategic marketing campaigns for the Veritas roster and oversee advertising, consumer promotion, merchandising, publicity, creative services and video production for the label.

MERCURY ARTIST BILLY RAY CYRUS became the first recipient of the Bob Hope Artists Award in Philadelphia on Friday, Sept. 29. Cyrus received the award in special recognition of his considerable donation of time and money to help Vietnam veterans find permanent housing.

CLAY SMITH, SR. MUSIC SEGMENT PRODUCER for Entertainment Tonight, is the recipient of the 1995 Media Achievement Award presented by the Country Music Association. CMA exec. dir. Ed Benson presented the honor to Smith during a surprise party hosted by ET. He also was recognized at CMA’s annual meeting on Oct. 5.

POLYDOR RECORDING ARTIST DAVIS DANIEL joined Buddy Lee Attractions, Inc. for exclusive worldwide booking representation.

MARTHA WHITE FOODS WILL SPONSOR bluegrass supergroup Alison Krauss and Union Station on their 1996 tour. The sponsorship ties the band with the longest continuous advertiser on the world famous Grand Ole Opry.
Twain Leads CRM Awards

By Wendy Newcomer

'TWAS THE NIGHT BEFORE THE CMA AWARDS. As a precursor to country music's biggest night, a handful of stars twinkled before an intimate audience of about 250 at the Second Annual Country Radio Music Awards, held Oct. 3 at the Tennessee Performing Arts Center in downtown Nashville. Host Clint Black entertained an audience of media and radio folks while the two-hour show was broadcast live on over 200 radio stations nationwide. Canada's Shania Twain was the evening's leading winner, as she gained two out of four awards in the categories for which she was nominated. Also during the broadcast, hosts of Entertainment Radio Networks' "The Weekly Top 30," Harmon & Evans, presented Black with a special Humanitarian Award.

In addition to Black and Twain, artists including Neal McCoy, Tracy Byrd, Alan Jackson, John Berry, Ty Herndon, Martina McBride and Rick Trevino performed. Other artists such as Tim McGraw, Rhett Akins, Marty Stuart and Terri Clark were on hand to present awards.

The night's most prestigious Legend Award was given to Merle Haggard, who added the CRMA Legend Award to his already long list of accolades. Haggard has been honored six times by the CMA and 18 times by the ACM, winning Entertainer of the Year from each and entering the CMA Hall of Fame last year. He has also won several Grammys and 56 BMI Songwriter awards.

Following his award presentation, Haggard performed two songs—his classic "Workin' Man's Blues" and a new song, "No Time To Cry," from his upcoming album. Created by Entertainment Radio Networks, the CRMA show is a listener appreciation voted event created for radio. Listeners called 1-800-789-CRMA to vote for their favorite artists. Last year over 250,000 country listeners used the 800 number to choose their favorite artists in eight categories.

This year, Alan Jackson and Shania Twain led all other artists with four nominations each. Fellow multiple nominees included Vince Gill with three and Reba McEntire, Clint Black, Brooks & Dunn, John Michael Montgomery and Ty Herndon with two each. The following are the winners:

BEST FEMALE ARTIST
Shania Twain

BEST MALE ARTIST
Clint Black

BEST GROUP OR DUO
Brooks & Dunn

BEST NEW ARTIST
Ty Herndon

ALBUM OF THE YEAR
Who I Am—Alan Jackson

SINGLE OF THE YEAR
"Any Man Of Mine"—Shania Twain

SONG OF THE YEAR (SONGWRITER)
"Your Love Amazes Me"—Amanda Hunt and Chuck Jones

ENTERTAINER OF THE YEAR
Vince Gill
### This Week’s Debut

**BRENT LAMB**—“Drawing Pictures”

(Genesis)—#26

### Most Active

**SIERRA**—“Common Ground”—(Star Song)—#23

**THAD CHRISTOPHER**—“I Surrender”—(Gateway)—#19

**VINE GILL**—“Go Rest High On That Mountain”—(MCA)—#15

### Powerful On The Playlist

Leading the Cash Box Positive Country singles chart for this week is **Bruce Haynes** and “Pieces Of His Heart” on the Cheyenne label. After two weeks at #1, **Susie Luchsinger** drops to #2 with “Two In The Saddle.” Moving up one more to #3 is **Ronny McKinley** and “I’ll Stand.” “Love Comes Through” by **MidSouth** jumps three spots to #4. Holding at #5 this week is **Diah & The Desert Crusaders** with “Give Love Away.” Dropping to #6 is **Marty Raybon** with “Master Of The Wood.” **Paula McCulla** and “A Place To Turn Around” moves to #7. “I’m Not Ashamed” by **Brush Arbor** falls to #8. “Sure Feels Right” by **Randy Coward** moves up one more to #9, and finally, **Jeff McKee**’s latest, “Matters Of The Heart,” slides into the Top 10 at #10.

### LOOKING AHEAD

Singles that are getting some attention from radio this week include: **Sawyer Brown**’s “Wantin’ And Havin’ It All,” “We Should Only Have Time To Love” by **Claire Lynch**, and **Elaine Anderson**’s “Take Joy.”

### POSITIVE COUNTRY

#### OCTOBER 14, 1995

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>PIECES OF HIS HEART (Cheyenne)</td>
<td>Bruce Haynes</td>
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<tr>
<td>2</td>
<td>TWO IN THE SADDLE (Integrity)</td>
<td>Susie Luchsinger</td>
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<tr>
<td>3</td>
<td>I’LL STAND (Cheyenne)</td>
<td>Ronny McKinley</td>
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<tr>
<td>4</td>
<td>LOVE COMES THROUGH (Warner Alliance)</td>
<td>Marty Raybon</td>
<td></td>
<td>7</td>
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<tr>
<td>5</td>
<td>GIVE LOVE AWAY (Gateway)</td>
<td>Dinah &amp; The Desert Crusaders</td>
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<tr>
<td>6</td>
<td>MASTER OF THE WOOD (Sparrow)</td>
<td>Paula McCulla</td>
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<td>7</td>
<td>A PLACE TO TURN AROUND (Gateway)</td>
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<td></td>
<td>2</td>
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<td>8</td>
<td>I’M NOT ASHAMED (Benson)</td>
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<td></td>
<td>6</td>
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<td>9</td>
<td>SURE FEELS RIGHT (Ropeburn)</td>
<td>Randy Coward</td>
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<tr>
<td>10</td>
<td>MATTERS OF THE HEART (Gateway)</td>
<td>Jeff McKee</td>
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<td>11</td>
<td>BE LIKE NOAH (Cheyenne)</td>
<td>Lisa Dagg</td>
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<td>12</td>
<td>WE HAVE A GOOD THING (Random)</td>
<td>Seneca</td>
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<td>13</td>
<td>IN THE PALM OF YOUR HAND (Rounder)</td>
<td>Alison Krauss</td>
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<td>14</td>
<td>I CALLED AND YOU ANSWERED (Horizon)</td>
<td>Karen Peck &amp; New River</td>
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<td>15</td>
<td>GO REST HIGH ON THAT MOUNTAIN (MCA)</td>
<td>Vince Gill</td>
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<td>16</td>
<td>HE WHO MADE THE RAIN (Random)</td>
<td>Ken Holloway</td>
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<td>SOMEDAY (Intersound)</td>
<td>Crystal Gayle</td>
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<td>EVERYBODY NEEDS LOVE (Integrity)</td>
<td>Lenny LeBlanc</td>
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<td>19</td>
<td>I SURRENDER (Gateway)</td>
<td>Thad Christopher</td>
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<td>JESUS NEVER SAID NO (Heartwrite)</td>
<td>David Patillo</td>
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<td>SEND THE LIGHT (Intersound)</td>
<td>Terri Lynn</td>
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<td>HELP ME MAKE THROUGH TOMORROW (Circuit Rider)</td>
<td>Touching Home</td>
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<td>23</td>
<td>COMMON GROUND (Star Song)</td>
<td>Sierra</td>
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<td>TOTALLY DEVOTED TO YOU (Arrival)</td>
<td>Lee Greenwood</td>
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<td>CROSS STANDING IN THE WAY (Gospel Choice)</td>
<td>Del Way</td>
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<td>26</td>
<td>DRAWING PICTURES (Genesis)</td>
<td>Brent Lamb</td>
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<td>27</td>
<td>GOSPEL ROAD (Custom)</td>
<td>Tom Devoursney</td>
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<td>28</td>
<td>THE BUSINESS OF LOVE (Sparrow)</td>
<td>Charlie Daniels</td>
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<td>29</td>
<td>GONNA FIND ME A DOCTOR (Jukebox Records)</td>
<td>Manuel Family Band</td>
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<tr>
<td>30</td>
<td>LAY IT DOWN, GIVE IT UP (Tail Texan)</td>
<td>Billy Walker</td>
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<tr>
<td>31</td>
<td>HEAVEN BOUND, GIVE IT UP (Tail Texan)</td>
<td>Billy Walker</td>
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<td>ONE WAY OR THE OTHER (Lonesome Dove)</td>
<td>The Kendalls</td>
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<td>33</td>
<td>YOU CAN’T WALK THIS ROAD ALONE (Warner Alliance)</td>
<td>Midsouth</td>
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<td>34</td>
<td>IRA JONES (Warner Alliance)</td>
<td>Ron David Moore</td>
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<td>PERFECT WOMAN (Gall)</td>
<td>Lori Loza</td>
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<td>DON’T IT MAKE YOU WANNA PRAISE THE LORD (Fortress)</td>
<td>Buddy Greene</td>
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<td>37</td>
<td>IN THE MIDST OF YOUR LOVE (Revion)</td>
<td>Michael James</td>
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<tr>
<td>38</td>
<td>LITTLE GIRLS AND DADDIES (Thoroughbred)</td>
<td>Jim Carruthers</td>
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<tr>
<td>39</td>
<td>I’M GONNA MOVE (Horizon)</td>
<td>Isaacs</td>
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<td>14</td>
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<tr>
<td>40</td>
<td>BUT GOD KNOWS (ALH)</td>
<td>Jim Wilkerson</td>
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<td>13</td>
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</tbody>
</table>

Three of music’s leading female vocalists, (l-r) **Susie Luchsinger**, Faith Hill and Amy Grant, recently had an opportunity to catch up with each other at Nashville’s historic Ryman Auditorium. Along with host Gary Chapman, the three award-winning artists headlined the Ryman’s “Sam’s Place” series on September 24.
Valley Receives President's 'E Star' Award

CHICAGO—Valley Recreation Products, Inc. has been singled out for the prestigious President's "E Star" award for "export excellence." The award, given in recognition of Valley's "superior and continued performance in marketing and promotional services in world markets," was made in Pontiac, Michigan and presented by Lauri Fitz-Pegado, director general of commercial service of the U.S. Department of Commerce. In 1990, Valley received the President's "E" award, in recognition of its export of products to global markets.

"This honor is very meaningful to our company," stated Richard B. Shelton, Valley president, "because it continues to show our commitment to the international marketplace and the high priorities and the enthusiastic effort of our staff. We are the largest exporter of electronic dart games and biggest manufacturer of coin-operated pool tables in the world, and aside from the dollar impact that our global efforts have made, the export of our products has had a tremendous impact of jobs."

The President's "E" award was created in 1961, its purpose being to provide suitable recognition to people, firms or organizations that make significant contributions in selling overseas. To qualify for the award, a company must show a substantial increase in export volume over a four-year period and this volume must constitute a significant portion of total product sales and/or be materially in excess of the industry's average percentage. In 1969, the President's "E Star" award was additionally authorized to further recognize outstanding export promotion efforts by "E" award recipients.

Valley has been manufacturing coin-operated pool tables for fifty years and enjoys an outstanding reputation throughout the industry for quality products and service.

Williams' Jack-Bot

CHICAGO—In 1986, Williams Electronics introduced Pin-Bot, which made pinball history, winning wide acclaim and attracting a legion of loyal followers the world over who were captivated by this special robotic character.

By 1991, the time was ripe for the arrival of yet another historic model, The Machine, and the emergence of a Bride of Pin-Bot. Stunning graphics and an inspired playfield design brought life to the marriage made in the heavens of the pinball universe.

Now comes Jack-Bot, which unveils the wonders of the Mighty Space Casino where both Pin-Bot and his Bride are discovering that every game of chance can be a sure bet winner because "cheating" is not only allowed, but encouraged.

Jack-Bot deals a dazzling array of risk and skill-based features. The edge is decisively in the players' favor in an uncluttered playfield layout where everything's accessible to the novice and expert pinball player alike. From the opening Spiral vortex skill shot, the action unfolds with mini-games within a single game waiting for the taking. There's the chance to win millions of points by playing Keno, Dice, Slots and Poker as well as increased Jack-Bot awards during 2 or 3-ball Multi-Ball play where the objective is to accumulate 15 Jack-Bots in order to activate the Mega Visor mode and the ultimate Mega-JackBot reward. In addition, players can instantly strike it rich during Casino Run, the industry's first highly interactive game play mode presented in exclusive Domination on the Dot Matrix Display. It is here that players control their own fate by choosing whether to wager their winnings or, instead, play it safe and collect whatever rewards they have earned.

As a further enhancement, the DCS Sound System features the vocal talents of Pin-Bot and his Bride.

Further information may be obtained through authorized Williams Electronics Games distributors.

Bally's Indianapolis 500

CHICAGO—Midway Manufacturing Company has captured all of the thrills and excitement of the world renowned Indianapolis 500 speed race in its latest Bally pinball machine—the Indianapolis 500. A number of pinball industry firsts, including a unique Turbo Lock Unit, all-new Pop-Up Bumpers and revolutionary Light-up Targets for high velocity action, have been incorporated into this outstanding machine.

Indianapolis 500 puts the player in the driver's seat, right in the middle of the famed 2 1/2 mile rectangular track in a quest for racing immortality and the coveted Borg-Warner silver trophy. Enhanced by the integration of two special edition collectible model race cars, the entire playfield comes alive from the opening plunger shot, as players attempt to make all the right moves in advancing through the field, passing the other drivers and accumulating all 200 laps.

Intimately woven into the game action is the opportunity for some fast-paced two, three and four-ball Multi-Ball excitement with Jackpot and Super Jackpot scoring, a spectacular video game mode played out in Domination animation on the Dot Matrix Display that puts players behind the wheel of their own Indy car, as well as the strategy of gaining each of twelve different Speedway Awards. Included in this selection are such varied modes as Dueling Drivers, where players can move through the pack and overtake some of the best Indy drivers around; Go For The Pole, a visit to Gasoline Alley, Turbo Boost Multi-Ball for increased points and Quick Pit, where those able to make the quickest Pit Stop can enter their initials in a separate records table.

Midway's own exclusive patented DCS Sound System provides the ultimate in authenticity, with genuine track-side sounds and play-by-play commentary from ABC announcers Paul Page and Bobby Unser, along with the vocal talents of the official voice of the Indianapolis 500—Tom Carnegie.

Further information may be obtained through authorized Midway distributors.
PROMOTION

CHUCK DIXON PROMOTIONS: #1 Cash Box promoter 8 years in a row. “Hard work always makes the difference.” Documented chart history. Production—Promotion—Career Development. (615) 754-7492.

CHRISTIAN COUNTRY

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

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Publishing photos Jazz playlists Radio
Profiles Media columns International