

# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

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



## BlackHawk: A Strong Collective

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# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

## NUMBER ONES

### POP SINGLE

Gangsta's Paradise  
Coolio Feat. L.V.  
(MCA)

### URBAN SINGLE

You Are Not Alone  
Michael Jackson  
(MJJ/Epic)

### RAP SINGLE

Gangsta's Paradise  
Coolio Featuring L.V.  
(MCA)

### COUNTRY SINGLE

If The World Had A...  
Tracy Lawrence  
(Atlantic)

### POP ALBUM

Cracked Rear View  
Hootie & The Blowfish  
(Atlantic)

### R&B ALBUM

The Show  
Soundtrack  
(Def Jam)

### JAZZ ALBUM

Elixer  
Fourplay  
(Warner Bros.)

### COUNTRY ALBUM

The Woman In Me  
Shania Twain  
(Mercury)

### POSITIVE COUNTRY

Two In The Saddle  
Susie Luchsinger  
(Integrity)

## Cover Story

### BlackHawk: An Eclectic Collective

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

—see page 5

### Devil In The Blue Dress

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

—see page 16

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CompuServe!

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## ASCAP Doubles Concert Survey

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

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

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

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

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

## When BMI Talks...

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

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

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

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

## UCLA Extension Sets Two Music Courses

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

(Continued on page 20)

## ON THE MOVE



Wright



Lietz



Baron



Henschel



Pitts



Davis

■ **BMG Entertainment** has announced a pair of appointments. **Carol Wright** has been named vp of international marketing in the latin region for the company's international operations. Formerly vp of artist marketing for **BMG Music Canada**, Wright now will oversee all A&R and marketing functions for the international repertoire of non-Latin artists. She will be based in Madrid, Spain. She joined the company in 1991 as director of artist marketing for **BMG Music Canada** and was promoted to the vp spot in 1993. Prior to **BMG** she spent six years at **Island Records** in Canada. In another move, **Susan Lietz** has been named director of corporate communications for **BMG Entertainment**. Previously sr. director of public relations and corporate communications at **EMI Records Group North America**, Lietz will now handle various communications-related activities, particularly those affecting **BMG Entertainment** operations outside North America. She joined **EMI** October 1991 and since 1994 has overseen all internal and external communications functions in North America.

■ **Diana Baron** has been named sr. vp of publicity at **A&M Records** where she will now oversee development strategy and implementation of the publicity campaigns for all **A&M** releases and supervise the 11 member East Coast and West Coast publicity offices. She joined the company in 1983 and most recently was vp of publicity West Coast. She also has held positions at **Capricorn** and **Warner Bros.** record labels. ■ **Capitol Records** has named **Faith Henschel** to vp of field marketing and of the Consumer Marketing Group. Located in **Capitol's** Hollywood offices, Henschel will be responsible for overseeing regional marketing and sales, including five label directors located in Atlanta, Chicago, Cleveland, Los Angeles and New York. She also will direct four marketing managers located in Dallas, L.A., NYC and San Francisco. Prior to joining **Capitol**, Henschel served as vp of alternative marketing and promotion at **Elektra Entertainment**. ■ **Lesley Pitts** has been named vp of publicity and artist development for **Loose Cannon Records**. Pitts will be responsible for creating and implementing publicity campaigns for **Loose Cannon's** artist roster in addition to providing imaging expertise and overseeing all other production. She will also serve as liaison between the label and its distributor, **Island Records'** publicity marketing and video production departments. Prior to joining **Loose Cannon**, Pitts was national director of publicity at **Jive Records**.

■ **Jeff Jones** has been named vp of marketing and product development at **Sony Music**. In his new job, Jones will serve as department head of **Legacy Recordings**, working closely with **Columbia** and **Epic Records Groups** in the mining of their rich catalogs to create and develop individual reissue titles, special series, compilation packages, and box-sets. Jones returns to **Sony** with this appointment, having first worked there in 1976 as a field merchandiser in Boston. Since 1993, he was vp of marketing and artist development for **Elektra Entertainment**. ■ **Joel Amsterdam** has been named sr. director of press and artist development at the **Elektra Entertainment Group**. Amsterdam started at **Elektra** in 1990 as publicity coordinator on the West Coast, and in 1993 was appointed assoc. director of press and artist development, West Coast. In a related development, **EEG** has named **Liz Morentin** assoc. director of press and artist development. Morentin came to the company from **Rhino Records** where she was national manager of press and publicity from 1994-95. She has also held publicity positions at **Epic Records** and **Scoop Marketing**. ■ **MCA Music Entertainment Group** has named **Kevin Reagan** sr. art director for **MCA Records** and **F. Jacqueline Davis** assoc. director for business development for **MMEG**. In his new job Reagan will be responsible for the design of packaging, advertising and merchandising material for all **MCA** artists. He comes to **MCA** after five years at **Geffen Records**. Davis will be responsible for exploring new business ventures and acquisitions as well as internal consulting projects for **MMEG**. Davis comes to the company armed with dual master degrees from the University of Pennsylvania—one an MBA in strategic management from the Wharton School, and the other an MA in international studies from the **Lauder Institute**.

# INDUSTRY BUZZ

J.S. Gaer

## Cash Box EAST COAST



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

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

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

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

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

By Steve Baltin

## Cash Box WEST COAST



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

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

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

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

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

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

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

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



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



## BlackHawk: Strong, Collective Spirit

By Wendy Newcomer

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

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

**Cash Box:** How was the studio experience the second time around?

Paul: Comfortable. A little more clear and focused as to who we were and what we wanted. Not so much shooting in the dark. It was fun, it was relaxed.

**CB:** Did you feel any pressure from having a platinum debut?

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

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

**CB:** Did you guys know each other before BlackHawk? Who put you together?

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

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



Paul: Well they're an integral part of our sound. Otherwise we wouldn't be a trio, we'd be a "Me-o."

**CB:** Do you remember the first time you sang together? Did you know right away that this was right?

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

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

**CB:** How did you choose the songs for *Strong Enough*?

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

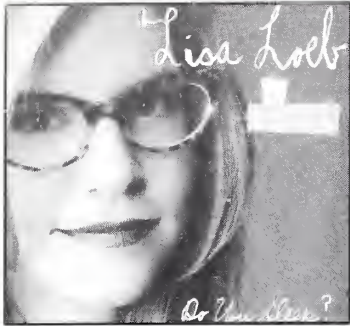
Stephenson: We didn't. We didn't cut any of them.

(Continued on page 22)

# CASH BOX

## TOP 100 POP SINGLES

SEPTEMBER 30, 1995



To Watch:

**Lisa Loeb & Nine Stories**



High Debut::

**Cyndi Lauper**

<b>1</b>	<b>GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")</b> (MCA 55104)	<b>Coolio Feat. L.V.</b>	<b>1</b>	<b>7</b>
<b>2</b>	<b>RUNAWAY (A&amp;M 581 194)</b>	<b>Janet Jackson</b>	<b>2</b>	<b>4</b>
<b>3</b>	<b>YOU ARE NOT ALONE (MJJ/Epic 78002)</b>	<b>Michael Jackson</b>	<b>3</b>	<b>9</b>
<b>4</b>	<b>FANTASY (Columbia 7321)</b>	<b>Mariah Carey</b>	<b>7</b>	<b>2</b>
<b>5</b>	<b>KISS FROM A ROSE (FROM "BATMAN FOREVER")</b> (ZTT/Sire/Wamer Bros. 17896)	<b>Seal</b>	<b>4</b>	<b>14</b>
<b>6</b>	<b>ONLY WANNA BE WITH YOU</b> (Atlantic 87132)	<b>Hootie &amp; The Blowfish</b>	<b>6</b>	<b>12</b>
<b>7</b>	<b>I GOT 5 ON IT (Yab Yum/Noo Trybe 38474)</b>	<b>Luniz</b>	<b>9</b>	<b>16</b>
<b>8</b>	<b>BOOMBASTIC/IN THE SUMMERTIME (Virgin 38482)</b>	<b>Shaggy</b>	<b>8</b>	<b>18</b>
<b>9</b>	<b>RUN-AROUND (A&amp;M 0982)</b>	<b>Blues Traveler</b>	<b>5</b>	<b>28</b>
<b>10</b>	<b>I CAN LOVE YOU LIKE THAT</b> (Blitz/Atlantic 87134)	<b>All-4-One</b>	<b>10</b>	<b>19</b>
<b>11</b>	<b>HE'S MINE (Outburst/RAL 1704)</b>	<b>MoKenStef</b>	<b>11</b>	<b>16</b>
<b>12</b>	<b>AS I LAY ME DOWN (Columbia 77801)</b>	<b>Sophie B. Hawkins</b>	<b>15</b>	<b>12</b>
<b>13</b>	<b>1ST OF THE MONTH (Ruthless 6331)</b>	<b>Bone Thugs N' Harmony</b>	<b>14</b>	<b>6</b>
<b>14</b>	<b>CARNIVAL (Elektra 64413)</b>	<b>Natalie Merchant</b>	<b>19</b>	<b>8</b>
<b>15</b>	<b>BROKENHEARTED (Atlantic 6175)</b>	<b>Brandy</b>	<b>21</b>	<b>7</b>
<b>16</b>	<b>WATERFALLS (LaFace/Arista 24108)</b>	<b>TLC</b>	<b>13</b>	<b>18</b>
<b>17</b>	<b>ROLL TO ME (A&amp;M 1114)</b>	<b>Del Amitri</b>	<b>18</b>	<b>13</b>
<b>18</b>	<b>COLORS OF THE WIND (FROM "POCAHONTAS")</b> (Hollywood 64001)	<b>Vanessa Williams</b>	<b>16</b>	<b>15</b>
<b>19</b>	<b>DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)</b> (Rowdy/Arista 5041)	<b>Monica</b>	<b>17</b>	<b>22</b>
<b>20</b>	<b>PLAYER'S ANTHEM</b> (Big Beat/Arista 98149)	<b>Junior M.A.F.I.A.</b>	<b>12</b>	<b>11</b>
<b>21</b>	<b>YOU USED TO LOVE ME (Bad Boy/Arista 79025)</b>	<b>Faith</b>	<b>20</b>	<b>15</b>
<b>22</b>	<b>I HATE U (Wamer Bros. 43592)</b>	<b>A.F.K.A.P.</b>	<b>27</b>	<b>3</b>
<b>23</b>	<b>'TIL YOU DO ME RIGHT (Virgin 38494)</b>	<b>After 7</b>	<b>24</b>	<b>12</b>
<b>24</b>	<b>BACK FOR GOOD (Arista 1-2848)</b>	<b>Take That</b>	<b>25</b>	<b>7</b>
<b>25</b>	<b>DECEMBER (Atlantic 87157)</b>	<b>Collective Soul</b>	<b>23</b>	<b>23</b>
<b>26</b>	<b>ONE MORE CHANCE/STAY WITH ME</b> (Bad Boy/Arista 7-9032)	<b>The Notorious B.I.G.</b>	<b>26</b>	<b>15</b>
<b>27</b>	<b>TELL ME (Epic 77961)</b>	<b>Groove Theory</b>	<b>36</b>	<b>6</b>
<b>28</b>	<b>HOW HIGH (FROM THE "SHOW")</b> (Def Jam/RAL 9924)	<b>Redman/Method Man</b>	<b>28</b>	<b>6</b>
<b>29</b>	<b>I WISH (Sunshine/Scotti Bros. 78032)</b>	<b>Skee-Lo</b>	<b>29</b>	<b>22</b>
<b>30</b>	<b>PRETTY GIRL (Yab Yum/550 Music 77813)</b>	<b>Jon B.</b>	<b>39</b>	<b>4</b>
<b>31</b>	<b>SUGAR HILL (EMI 58407)</b>	<b>AZ</b>	<b>22</b>	<b>10</b>
<b>32</b>	<b>SOMETHIN' 4 DA HONEYZ</b> (PMP/RAL/Def Jam 6962)	<b>Montell Jordan</b>	<b>30</b>	<b>9</b>
<b>33</b>	<b>WATER RUNS DRY (Motown 860 358)</b>	<b>Boyz II Men</b>	<b>32</b>	<b>24</b>
<b>34</b>	<b>I WANNA BE WITH U (Curb-Edel 76963)</b>	<b>Fun Factory</b>	<b>35</b>	<b>10</b>
<b>35</b>	<b>BROWN SUGAR (EMI 58360)</b>	<b>D'Angelo</b>	<b>31</b>	<b>11</b>
<b>36</b>	<b>FEEL THE FUNK (FROM "DANGEROUS MINDS")</b> (MCA 55130)	<b>Immature</b>	<b>47</b>	<b>3</b>
<b>37</b>	<b>SOMEONE TO LOVE (550 Music 77895)</b>	<b>Jon B. Feat. Babyface</b>	<b>33</b>	<b>24</b>
<b>38</b>	<b>CAN I TOUCH YOU...THERE? (Columbia 77991)</b>	<b>Michael Bolton</b>	<b>42</b>	<b>4</b>
<b>39</b>	<b>LET ME BE THE ONE (EMI 58443)</b>	<b>Blessid Union Of Souls</b>	<b>40</b>	<b>8</b>
<b>40</b>	<b>MACARENA (BAYSIDE BOYS MIX) (RCA 64407)</b>	<b>Los Del Rio</b>	<b>49</b>	<b>4</b>
<b>41</b>	<b>FREEK'N YOU (Uptown/MCA 55023)</b>	<b>Jodeci</b>	<b>34</b>	<b>17</b>
<b>42</b>	<b>DO YOU SLEEP?</b> (Geffen 4768)	<b>Lisa Loeb &amp; Nine Stories</b>	<b>59</b>	<b>3</b>
<b>43</b>	<b>THE LITTLE THING I DO (Uptown/MCA 55032)</b>	<b>Soul For Real</b>	<b>38</b>	<b>22</b>

<b>44</b>	<b>SHY GUY (FROM "BAD BOYS")</b> (The Work Group 77678)	<b>Diana King</b>	<b>37</b>	<b>29</b>
<b>45</b>	<b>COMEDOWN (Trauma 98134)</b>	<b>Bush</b>	<b>58</b>	<b>4</b>
<b>46</b>	<b>'TIL I HEAR IT FROM YOU (A&amp;M 0026)</b>	<b>Gin Blossoms</b>	<b>46</b>	<b>8</b>
<b>47</b>	<b>LET HER CRY (Atlantic 87231)</b>	<b>Hootie &amp; The Blowfish</b>	<b>43</b>	<b>27</b>
<b>48</b>	<b>MC'S ACT LIKE THEY DON'T KNOW (Jive 42319)</b>	<b>KRS-One</b>	<b>52</b>	<b>3</b>
<b>49</b>	<b>WALK IN THE SUN (RCA 64382)</b>	<b>Bruce Hornsby</b>	<b>48</b>	<b>5</b>
<b>50</b>	<b>CAN'T CRY ANYMORE (A&amp;M 00638)</b>	<b>Sheryl Crow</b>	<b>41</b>	<b>12</b>
<b>51</b>	<b>COME &amp; GET YOUR LOVE (Arista 12808)</b>	<b>Real McCoy</b>	<b>44</b>	<b>18</b>
<b>52</b>	<b>HEAVEN (Perspective 7498)</b>	<b>Solo</b>	<b>61</b>	<b>7</b>
<b>53</b>	<b>CRAZY COOL (Virgin 11007)</b>	<b>Paula Abdul</b>	<b>56</b>	<b>6</b>
<b>54</b>	<b>TONIGHT'S THE NIGHT (Interscope 6311)</b>	<b>Blackstreet</b>	<b>54</b>	<b>8</b>
<b>55</b>	<b>VIBIN' (Motown 42286)</b>	<b>Boyz II Men</b>	<b>55</b>	<b>4</b>
<b>56</b>	<b>REAL HIP HOP (Elektra 43872)</b>	<b>Das EFX</b>	<b>62</b>	<b>2</b>
<b>57</b>	<b>TOTAL ECLIPSE OF THE HEART (Critique 15539)</b>	<b>Nicki French</b>	<b>45</b>	<b>26</b>
<b>58</b>	<b>HAVE YOU EVER REALLY LOVED A WOMAN?</b> (A&M 1028)	<b>Bryan Adams</b>	<b>50</b>	<b>24</b>
<b>59</b>	<b>DOWNTOWN VENUS (Island 52147)</b>	<b>P.M. Dawn</b>	<b>64</b>	<b>2</b>
<b>60</b>	<b>SUMMERTIME IN THE LBC (G Funk/RAL/Island 9383)</b>	<b>Dove Shack</b>	<b>60</b>	<b>9</b>
<b>61</b>	<b>SENTIMENTAL (Arista 12852)</b>	<b>Deborah Cox</b>	<b>74</b>	<b>3</b>
<b>62</b>	<b>ON THE DOWN LOW (Mercury 2082)</b>	<b>Brian McKnight</b>	<b>65</b>	<b>6</b>
<b>63</b>	<b>BREAKFAST AT TIFFANY'S</b> (Rainmaker/Interscope 98138)	<b>Deep Blue Something</b>	<b>67</b>	<b>6</b>
<b>64</b>	<b>SOMETHING FOR THE PAIN (Mercury 852 962)</b>	<b>Bon Jovi</b>	<b>68</b>	<b>4</b>
<b>65</b>	<b>JEEPS, LEX COUPS, BEEMAZ &amp; BENZ</b> (MCA 55062)	<b>Lost Boyz</b>	<b>69</b>	<b>3</b>
<b>66</b>	<b>SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (RCA 6430)</b>	<b>Scatman John</b>	<b>70</b>	<b>6</b>
<b>67</b>	<b>WE MUST BE IN LOVE (Stepsun 98137)</b>	<b>Pure Soul</b>	<b>71</b>	<b>2</b>
<b>68</b>	<b>GOOD (Elektra/EEG 64428)</b>	<b>Better Than Ezra</b>	<b>53</b>	<b>13</b>
<b>69</b>	<b>SEND ME ON MY WAY (Mercury 6568)</b>	<b>Rusted Root</b>	<b>75</b>	<b>4</b>
<b>70</b>	<b>I KNOW (Columbia 77750)</b>	<b>Dionne Farris</b>	<b>57</b>	<b>35</b>
<b>71</b>	<b>THIS AIN'T A LOVE SONG (Mercury 856 824)</b>	<b>Bon Jovi</b>	<b>51</b>	<b>17</b>
<b>72</b>	<b>BEST FRIEND (Atlantic 87148)</b>	<b>Brandy</b>	<b>66</b>	<b>19</b>
<b>73</b>	<b>FEEL ME FLOW (Tommy Boy 682)</b>	<b>Naughty By Nature</b>	<b>73</b>	<b>16</b>
<b>74</b>	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b> (FROM "BATMAN FOREVER") (Island 87131)	<b>U2</b>	<b>72</b>	<b>17</b>
<b>75</b>	<b>I BELIEVE (EMI 58320)</b>	<b>Blessid Union of Souls</b>	<b>63</b>	<b>34</b>
<b>76</b>	<b>THE BOMB (THESE SOUNDS FALL INTO MY MIND)</b> (Henry Street/Big Beat/Arista 981 40)	<b>The Bucketheads</b>	<b>76</b>	<b>11</b>
<b>77</b>	<b>FEELS SO GOOD (So So Def/Columbia 77921)</b>	<b>Xscape</b>	<b>78</b>	<b>16</b>
<b>78</b>	<b>SCREAM/CHILDHOOD (FROM "FREE WILLY 2")</b> (MJJ/Epic 78000)	<b>Michael Jackson &amp; Janet Jackson</b>	<b>79</b>	<b>17</b>
<b>79</b>	<b>KEEPER OF THE FLAME (Mercury 6862)</b>	<b>Martin Page</b>	<b>81</b>	<b>6</b>
<b>80</b>	<b>ROUND &amp; ROUND (G Funk/RAL 9385)</b>	<b>Twinz</b>	<b>80</b>	<b>5</b>
<b>81</b>	<b>I CAN'T TELL YOU WHY (MJJ/Epic 77848)</b>	<b>Brownstone</b>	<b>77</b>	<b>15</b>
<b>82</b>	<b>COME WITH ME (Gasoline Alley 55081)</b>	<b>Shai</b>	<b>88</b>	<b>2</b>
<b>83</b>	<b>PULL UP TO THE BUMPER (Epic 77931)</b>	<b>Patra</b>	<b>84</b>	<b>7</b>
<b>84</b>	<b>HEY NOW (GIRLS JUST WANNA HAVE FUN)</b> (Epic 77967)	<b>Cyndi Lauper</b>	<b>DEBUT</b>	
<b>85</b>	<b>SOMEBODY'S CRYING (Reprise 17872)</b>	<b>Chris Isaak</b>	<b>82</b>	<b>18</b>
<b>86</b>	<b>SO MANY TEARS (Interscope 98145)</b>	<b>2Pac</b>	<b>86</b>	<b>13</b>
<b>87</b>	<b>MISERY (Columbia 77959)</b>	<b>Soul Asylum</b>	<b>83</b>	<b>19</b>
<b>88</b>	<b>HUMAN NATURE (Maverick 17882)</b>	<b>Madonna</b>	<b>87</b>	<b>15</b>
<b>89</b>	<b>I'LL BE THERE FOR YOU/YOU'RE ALL THAT I NEED TO GET BY</b> (RAL/Def Jam 1879)	<b>Method Man / Mary J. Blige</b>	<b>85</b>	<b>22</b>
<b>90</b>	<b>TEMPTATIONS (Interscope 95724)</b>	<b>2Pac</b>	<b>DEBUT</b>	
<b>91</b>	<b>MADE IN ENGLAND (Rocket/Island 2093)</b>	<b>Elton John</b>	<b>89</b>	<b>11</b>
<b>92</b>	<b>YOU BRING ME JOY/I LOVE YOU (Uptown/MCA 55029)</b>	<b>Mary J. Blige</b>	<b>90</b>	<b>18</b>
<b>93</b>	<b>TAKE YOUR TIME (DO IT RIGHT)</b> (S.O.S./Zoo 14229)	<b>Max-A-Million</b>	<b>91</b>	<b>12</b>
<b>94</b>	<b>SPRINKLE ME (Jive 42297)</b>	<b>E-40 Feat. Suga T</b>	<b>92</b>	<b>14</b>
<b>95</b>	<b>SICK OF MYSELF (Zoo 14222)</b>	<b>Matthew Sweet</b>	<b>95</b>	<b>21</b>
<b>96</b>	<b>MY UP AND DOWN (Mecca Don/EastWest 64412)</b>	<b>Adina Howard</b>	<b>93</b>	<b>11</b>
<b>97</b>	<b>STUTTER (DGC 22001)</b>	<b>Elastica</b>	<b>94</b>	<b>5</b>
<b>98</b>	<b>I WANNA LOVE LIKE THAT (Giant 17871)</b>	<b>Tony Thompson</b>	<b>96</b>	<b>16</b>
<b>99</b>	<b>WHY (Atlantic 6151)</b>	<b>Jamie Walters</b>	<b>97</b>	<b>9</b>
<b>100</b>	<b>SAY IT AIN'T SO (DGC 4742)</b>	<b>Weezer</b>	<b>98</b>	<b>11</b>



# CASH BOX

## TOP 100 POP ALBUMS

SEPTEMBER 30, 1995



This Week's #1:  
**Hootie & The Blowfish**



To Watch:  
**Morrissey**

<b>1</b>	<b>CRACKED REAR VIEW</b> (Atlantic 82613)	Hootie & The Blowfish	<b>3</b>	<b>52</b>
<b>2</b>	<b>JAGGED LITTE PILL</b> (Maverick/Reprise/Warner Bros. 45901)	Alanis Morissette	<b>2</b>	<b>13</b>
<b>3</b>	<b>DANGEROUS MINDS</b> (MCA 11228)	Soundtrack	<b>1</b>	<b>7</b>
<b>4</b>	<b>ONE HOT MINUTE</b> (Warner Bros. 45733)	Red Hot Chili Peppers	<b>DEBUT</b>	
<b>5</b>	<b>CRAZYSEXYCOOL</b> (LaFace/Arista 26009)	TLC	<b>6</b>	<b>44</b>
<b>6</b>	<b>E. 1999 ETERNAL</b> (Ruthless/Relativity 5539)	Bone Thugs N Harmony	<b>5</b>	<b>45</b>
<b>7</b>	<b>THE SHOW</b> (Def Jam/RAL/Island 529021)	Soundtrack	<b>4</b>	<b>5</b>
<b>8</b>	<b>CIRCUS</b> (Virgin 40696)	Lenny Kravitz	<b>DEBUT</b>	
<b>9</b>	<b>THE WOMAN IN ME</b> (Mercury 522886)	Shania Twain	<b>7</b>	<b>22</b>
<b>10</b>	<b>FROGSTOMP</b> (Epic 67247)	Silverchair	<b>10</b>	<b>10</b>
<b>11</b>	<b>MORTAL COMBAT</b> (TVT 6110)	Soundtrack	<b>16</b>	<b>4</b>
<b>12</b>	<b>GAMES REDNECKS PLAY</b> (Warner Bros. 45856)	Jeff Foxworthy	<b>12</b>	<b>7</b>
<b>13</b>	<b>SEAL</b> (ZTT/Sire/Warner Bros. 45415)	Seal	<b>13</b>	<b>50</b>
<b>14</b>	<b>THROWING COPPER</b> (Radioactive/MCA 10997)	Live	<b>15</b>	<b>73</b>
<b>15</b>	<b>FOUR</b> (A&M 540265)	Blues Traveler	<b>8</b>	<b>36</b>
<b>16</b>	<b>DREAMING OF YOU</b> (EMI 34123)	Selena	<b>9</b>	<b>9</b>
<b>17</b>	<b>TIGERLILLY</b> (Elektra 61745)	Natalie Merchant	<b>18</b>	<b>13</b>
<b>18</b>	<b>UNDER THE TABLE AND DREAMING</b> (RCA 66449)	Dave Matthews Band	<b>14</b>	<b>40</b>
<b>19</b>	<b>HISTORY: PAST, PRESENT AND FUTURE-BOOK 1</b> (Epic 59000)	Michael Jackson	<b>19</b>	<b>13</b>
<b>20</b>	<b>SIXTEEN STONE</b> (Trauma/Interscope 92531)	Bush	<b>20</b>	<b>31</b>
<b>21</b>	<b>THE SHOW, THE AFTER PARTY, THE HOTEL</b> (Uptown/MCA 11258)	Jodeci	<b>1</b>	<b>9</b>
<b>22</b>	<b>BAROMETER SOUP</b> (Margaritaville/MCA 11247)	Jimmy Buffett	<b>23</b>	<b>6</b>
<b>23</b>	<b>BATMAN FOREVER</b> (Atlantic 82759)	Soundtrack	<b>17</b>	<b>15</b>
<b>24</b>	<b>POCAHONTAS</b> (Walt Disney 60874)	Soundtrack	<b>24</b>	<b>16</b>
<b>25</b>	<b>GREATEST HITS</b> (Warner Bros. 46001)	Travis Tritt	<b>DEBUT</b>	
<b>26</b>	<b>CONSPIRACY</b> (Undeas/Big Beat/AG 92614)	Junior M.A.F.I.A.	<b>11</b>	<b>3</b>
<b>36</b>	<b>I REMEMBER YOU</b> (Mercury 528280)	Brian McKnight	<b>29</b>	<b>6</b>
<b>27</b>	<b>JOHN MICHAEL MONTGOMERY</b> (Atlantic 82728)	John Michael Montgomery	<b>22</b>	<b>24</b>
<b>28</b>	<b>THE HITS</b> (Liberty 29689)	Garth Brooks	<b>26</b>	<b>41</b>
<b>29</b>	<b>ASTRO-CREEP 2000</b> (Geffen 24806)	White Zombie	<b>27</b>	<b>23</b>
<b>30</b>	<b>STRONG ENOUGH</b> (Arista 18792)	Blackhawk	<b>DEBUT</b>	
<b>31</b>	<b>FAITH</b> (Arista 73003)	Faith Evans	<b>25</b>	<b>3</b>
<b>32</b>	<b>ONLY BUILT 4 CUBAN LINX...</b> (Loud/RCA 66673)	Raekwon	<b>30</b>	<b>7</b>
<b>33</b>	<b>JOCK JAMS VOL. I</b> (Tommy Boy 1137)	Various Artists	<b>34</b>	<b>5</b>
<b>34</b>	<b>OF THE HOOK</b> (So So Def/Columbia 67022)	Xscape	<b>35</b>	<b>7</b>
<b>35</b>	<b>II</b> (Motown 530323)	Boyz II Men	<b>37</b>	<b>54</b>
<b>37</b>	<b>I'LL LEAD YOU HOME</b> (Reunion/Arista 83953)	Michael W. Smith	<b>31</b>	<b>3</b>
<b>38</b>	<b>AND THE MUSIC SPEAKS</b> (Blitz/Antic 82746)	All-4-One	<b>33</b>	<b>14</b>
<b>39</b>	<b>OPERATION STAKOLA</b> (C-Note/Noo Trybe 52324)	Luniz	<b>38</b>	<b>11</b>
<b>40</b>	<b>WEEZER</b> (DGC/Geffen 24629)	Weezer	<b>43</b>	<b>46</b>
<b>41</b>	<b>IT MATTERS TO ME</b> (Warner Bros. 45872)	Faith Hill	<b>47</b>	<b>3</b>
<b>42</b>	<b>FOO FIGHTERS</b> (Capitol 34027)	Foo Fighters	<b>52</b>	<b>11</b>

<b>43</b>	<b>NO NEED TO ARGUE</b> (Island 524050)	The Cranberries	<b>41</b>	<b>46</b>
<b>44</b>	<b>I THINK ABOUT YOU</b> (Epic 67033)	Collin Raye	<b>36</b>	<b>3</b>
<b>45</b>	<b>COLLECTIVE SOUL</b> (Atlantic/AG 82745)	Collective Soul	<b>44</b>	<b>27</b>
<b>46</b>	<b>BOOMBASTIC</b> (Virgin 40158)	Shaggy	<b>49</b>	<b>8</b>
<b>47</b>	<b>MEDUSA</b> (Arista 25717)	Annie Lennox	<b>48</b>	<b>27</b>
<b>48</b>	<b>PRESIDENTS OF THE UNITED STATES</b> (Sony 67291)	Presidents Of The United States	<b>72</b>	<b>6</b>
<b>49</b>	<b>PULP FICTION</b> (MCA 11103)	Soundtrack	<b>95</b>	<b>47</b>
<b>50</b>	<b>HELL FREEZES OVER</b> (Geffen 24725)	The Eagles	<b>46</b>	<b>45</b>
<b>51</b>	<b>NOW THAT I'VE FOUND YOU</b> (Rouder 325)	Alison Krauss	<b>50</b>	<b>29</b>
<b>52</b>	<b>AND OUT COME THE WOLVES</b> (Epitaph 86444)	Rancid	<b>42</b>	<b>4</b>
<b>53</b>	<b>WHEN I BROKE</b> (Mercury 522713)	Rusted Root	<b>56</b>	<b>10</b>
<b>54</b>	<b>BROWN SUGAR</b> (EMI 33629)	D'Angelo	<b>58</b>	<b>9</b>
<b>55</b>	<b>DELUXE</b> (Elektra/EEG 61784)	Better Than Ezra	<b>39</b>	<b>16</b>
<b>56</b>	<b>I WISH</b> (Sunshine/Scotti 75486)	Skee-Lo	<b>53</b>	<b>10</b>
<b>57</b>	<b>EMPIRE RECORDS</b> (A&M 540384)	Soundtrack	<b>54</b>	<b>3</b>
<b>58</b>	<b>SOUTHPAW GRAMMER</b> (Reprise 45939)	Morrissey	<b>DEBUT</b>	
<b>59</b>	<b>TUESDAY NIGHT MUSIC CLUB</b> (A&M 0126)	Sheryl Crow	<b>61</b>	<b>58</b>
<b>60</b>	<b>MISS THANG</b> (Rowdy/Arista 37006)	Monica	<b>59</b>	<b>9</b>
<b>61</b>	<b>THIS IS HOW WE DO IT</b> (Def Jam/RAL 527179)	Monteli Jordan	<b>51</b>	<b>21</b>
<b>62</b>	<b>RUBBERNECK</b> (Interscope/AG 922402)	Toadies	<b>82</b>	<b>2</b>
<b>63</b>	<b>THESE DAYS</b> (Mercury 528181)	Bon Jovi	<b>65</b>	<b>12</b>
<b>64</b>	<b>GREATEST HITS</b> (BNA 66508)	Lorrie Morgan	<b>69</b>	<b>11</b>
<b>65</b>	<b>FOREVER BLUE</b> (Reprise 45845)	Chris Isaak	<b>55</b>	<b>17</b>
<b>66</b>	<b>DESPERADO</b> (Epic 67294)	Soundtrack	<b>28</b>	<b>4</b>
<b>67</b>	<b>Solo</b> (Perspective 49017)	Solo	<b>DEBUT</b>	
<b>68</b>	<b>LET YOUR DIM LIGHT SHINE</b> (Columbia 56716)	Soul Asylum	<b>60</b>	<b>14</b>
<b>69</b>	<b>REFLECTIONS</b> (Virgin 40547)	After 7	<b>67</b>	<b>9</b>
<b>70</b>	<b>CONVERSATION</b> (G Funk/RAL/Island 527947)	The Twinz	<b>32</b>	<b>4</b>
<b>71</b>	<b>A BOY NAMED GOO</b> (Warner Bros. 45750)	Goo Goo Dolls	<b>DEBUT</b>	
<b>72</b>	<b>WANTIN' AND HAVIN' IT ALL</b> (Curb 77785)	Sawyer Brown	<b>68</b>	<b>2</b>
<b>73</b>	<b>YOU MIGHT BE A REDNECK IF...</b> (Warner Bros. 45314)	Jeff Foxworthy	<b>73</b>	<b>52</b>
<b>74</b>	<b>LP</b> (EastWest/EEG 61752)	The Rembrandts	<b>45</b>	<b>17</b>
<b>75</b>	<b>ANOTHER NIGHT</b> (Arista 18778)	Real McCoy	<b>57</b>	<b>25</b>
<b>76</b>	<b>ROAD HOME</b> (Capitol 30489)	Heart	<b>80</b>	<b>2</b>
<b>77</b>	<b>FRIDAY</b> (Priority 53959)	Soundtrack	<b>62</b>	<b>21</b>
<b>78</b>	<b>TALES FROM THE PUNCHBOWL</b> (Interscope 92553)	Primus	<b>64</b>	<b>14</b>
<b>79</b>	<b>DOOKIE</b> (Reprise/Warner Bros. 45529)	Green Day	<b>83</b>	<b>83</b>
<b>80</b>	<b>LIVE THROUGH THIS</b> (DGC/Geffen 24631)	Hole	<b>78</b>	<b>55</b>
<b>81</b>	<b>PULSE</b> (Columbia 67065)	Pink Floyd	<b>75</b>	<b>15</b>
<b>82</b>	<b>SMASH</b> (Epitaph 86432)	Offspring	<b>77</b>	<b>66</b>
<b>83</b>	<b>WHALER</b> (Columbia 53300)	Sophie B. Hawkins	<b>DEBUT</b>	
<b>84</b>	<b>BRANDY</b> (Atlantic 82610)	Brandy	<b>79</b>	<b>50</b>
<b>85</b>	<b>OUT WITH A BANG</b> (MCA 11044)	David Lee Murphy	<b>DEBUT</b>	
<b>86</b>	<b>MACK 10</b> (Priority 53938)	Mack 10	<b>87</b>	<b>12</b>
<b>87</b>	<b>EXILIR</b> (Warner Bros. 45988)	Fourplay	<b>RE-ENTRY</b>	
<b>88</b>	<b>SOUP</b> (Capitol 28732)	Blind Melon	<b>70</b>	<b>5</b>
<b>89</b>	<b>HOT HOUSE</b> (RCA 66584)	Bruce Hornsby	<b>76</b>	<b>8</b>
<b>90</b>	<b>ME AGAINST THE WORLD</b> (Interscope/AG 92399)	2Pac	<b>85</b>	<b>26</b>
<b>91</b>	<b>READY TO DIE</b> (Bad Boy/Arista 73000)	The Notorious B.I.G.	<b>66</b>	<b>46</b>
<b>92</b>	<b>SOMETHING SPECIAL</b> (Columbia 67140)	Dolly Parton	<b>90</b>	<b>2</b>
<b>93</b>	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> (Curb 77799)	Perfect Stanger	<b>71</b>	<b>4</b>
<b>94</b>	<b>CLUELESS</b> (Capitol 32617)	Soundtrack	<b>94</b>	<b>8</b>
<b>95</b>	<b>FORREST GUMP</b> (Epic Soundtrax/Epic 66329)	Soundtrack	<b>89</b>	<b>55</b>
<b>96</b>	<b>THIS IS THE SHACK</b> (G Funk/RAL/Island 527934)	The Dove Shack	<b>63</b>	<b>4</b>
<b>97</b>	<b>GREATEST HITS</b> (Capitol 30334)	Bob Seger & The Silver Bullet Band	<b>84</b>	<b>46</b>
<b>98</b>	<b>CANDY RAIN</b> (Uptown/MCA 11125)	Soul For Real	<b>93</b>	<b>25</b>
<b>99</b>	<b>YES I AM</b> (Island 848660)	Melissa Etheridge	<b>98</b>	<b>101</b>
<b>100</b>	<b>SHORT BUS</b> (Reprise/Warner Bros. 45864)	Filter	<b>74</b>	<b>15</b>





## REVIEWS by Steve Baltin



### SONIC YOUTH: *Washing Machine* (DGC 24825)

The new album from one of the most influential and enduring college acts in the history of the genre culminates what could end up being the band's breakthrough year. Already in 1995, guitarist Thurston Moore has released an exceptional solo record while the band headlined this summer's Lollapalooza tour. The band's 15th album is more of what fans have come to expect from the quartet, both

in sound and eclectic programming. Nine of the first 10 songs clock in at between three and six minutes, while the record's finale, "The Diamond Sea," comes in at over 19 and a half minutes. The moody opening, "Becuz," once again showcases Kim Gordon's detached vocals against Thurston Moore's swirling guitars and entices fans into the distortionary world of the New York band, where listeners will remain hypnotized for the next hour plus. Other standout songs include the title track, "Junkie's Promise" and "No Queen Blues."

### MORRISSEY: *Southpaw Grammar* (Reprise 45939-2)

Though Morrissey tends to release albums at a relatively brisk pace for the mid-1990s, fans should still treat each record as an event, because it's looking more and more like that's all they'll get from the enigmatic British new wave icon. Each album supposedly comes with the promise of a tour, but I'll believe it when I see him on a U.S. stage. On his latest opus, Morrissey goes even further out there, landing somewhere in a time warp between the Velvet Underground, Sonic Youth and mid-80s British pop. While one has to admire Morrissey's desire to

move beyond his usual college pop grooves, it's just not likely to happen, because his voice is too familiar and too associated with the Smiths. Morrissey doing guitar rock is akin to Jack Nicholson doing an action movie. Though *Southpaw Grammar* works on such tracks as "Reader Meet Author" and "Dagenham Dave," it ultimately proves there is such a thing as too much success.

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

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

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

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



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

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

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## PICK OF THE WEEK



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

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

# CASH BOX

## TOP 100 URBAN SINGLES

SEPTEMBER 30, 1995



This Week's #1:  
Michael Jackson



High Debut:  
2Pac

1	YOU ARE NOT ALONE (MJJ/Epic 78002)	Michael Jackson	1	11
2	BROKENHEARTED (Atlantic 6175)	Brandy	2	8
3	ON THE DOWN LOW (Mercury 2082)	Brian McKnight	3	9
4	RUNAWAY (A&M 581 194)	Janet Jackson	5	4
5	FANTASY (Columbia 7321)	Mariah Carey	7	2
6	I HATE U (Vamer Bros. 43592)	A.F.K.A.P.	9	3
7	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") (MCA 55104)	Coolio	14	6
8	YOU USED TO LOVE ME (Bad Boy/Arista 79025)	Faith	4	16
9	WE MUST BE IN LOVE (Stepsun 98137)	Pure Soul	6	17
10	TELL ME (Epic 77961)	Groove Theory	10	10
11	SENTIMENTAL (Arista 12852)	Deborah Cox	12	5
12	HEAVEN (Perspective 7498)	Solo	16	9
13	'TIL YOU DO ME RIGHT (Virgin 38494)	After 7	11	15
14	HE'S MINE (Outburst/RAL 1704)	MoKenStef	8	20
15	TONIGHT'S THE NIGHT (Interscope 95740)	Blackstreet	15	8
16	FEEL THE FUNK (FROM "DANGEROUS MINDS") (MCA 55130)	Inmature	18	3
17	BOOMBASTIC/IN THE SUMMERTIME (Virgin 38482)	Shaggy	13	19
18	VIBIN' (Motown 42286)	Boyz II Men	17	6
19	BROWN SUGAR (EMI 58630)	D'Angelo	19	19
20	ALREADY MISSING YOU (Elektra)	Gerald & Eddie Levert	33	1
21	SUGAR HILL (EMI 58407)	AZ	22	10
22	FEELS SO GOOD (So So Def/Columbia 77921)	Xscape	21	16
23	SAME ONE (Atlantic 87118)	Sean Levert	23	4
24	SOMETHIN' 4 DA HONEYZ (PMP/RAL/Def Jam 6962)	Montell Jordan	20	9
25	LOVE T.K.O. (Columbia 77965)	Regina Belle	25	6
26	FREEK'N YOU (Uptown/MCA 55023)	Jodeci	24	17
27	PLAYER'S ANTHEM (Big Beat/Arista 98149)	Junior M.A.F.I.A.	27	10
28	WATERFALLS (LaFace/Arista 24108)	TLC	26	30
29	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Arista 5041)	Monica	28	23
30	YOU CAN'T RUN (Wing/Mercury 52224)	Vannessa Williams	36	6
31	PRETTY GIRL (Yab Yum/550 Music 77813)	Jon B.	35	4
32	ARE YOU READY (MCA 55074)	Pebbles	37	6
33	I GOT 5 ON IT (Noo Trybe 38474)	Luniz	34	14
34	ONE MORE CHANCE/STAY WITH ME (Bad Boy/Arista 79032)	The Notorious B.I.G.	31	15
35	STAY WITH ME (Capitol 58057)	Bebe & Cece Winans	32	10
36	I CAN'T TELL YOU WHY (MJJ/Epic 77848)	Brownstone	30	14
37	LOVE AMBITION (CALL ON ME) (Motown 0319)	Jason Weaver	38	14
38	I WISH (Sunshine/Scotti Bros. 78032)	Skee-Lo	29	15
39	HOW HIGH (FROM THE "SHOW") (Def Jam 9924)	Redman/Method Man	41	6
40	1ST OF THE MONTH (Ruthless 6331)	Bone Thugs N' Harmony	39	6
41	SOMEONE TO LOVE (Yab Yum/550 Music 77895)	Jon B. Feat. Babyface	40	23
42	WATER RUNS DRY (Motown 860 358)	Boyz II Men	42	23
43	CURIOSITY (FROM "DANGEROUS MINDS") (MCA 55105)	Aaron Hall	43	11
44	PULL UP TO THE BUMPER (Epic 77931)	Patra	44	13
45	BEST FRIEND (Atlantic 87148)	Brandy	45	20

46	BE ENCOURAGED (Intersound 9159)	William Becton & Friends	46	9
47	U SHOULD BE MINE (Motown 1126)	J.Spencer	47	7
48	MY UP AND DOWN (Mecca Don/EastWest 64412)	Adina Howard	48	15
49	CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676)	Total Feat. The Notorious B.I.G.	49	26
50	FEEL ME FLOW (Tommy Boy 682)	Naughty By Nature	50	17
51	COME WITH ME (Gasoline Alley 55081)	Shai	60	3
52	HANDLE OUR BUSINESS (Giant 17808)	Tony Thompson	59	4
53	TONITE (La Face/Arista 4103)	A Few Good Men	54	8
54	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	51	28
55	SO MANY TEARS (Interscope 98145)	2Pac	55	16
56	I WANNA LOVE LIKE THAT (Giant 17871)	Tony Thompson	56	20
57	ALL I CAN DO (Street Life/Scotti Bros. 78044)	Tina Moore	58	4
58	LOVE DON'T LOVE NOBODY (Blue Thumb/GRP/MCA 3063)	Phil Perry	57	13
59	AFFECTION (Avitone/Bellmark 74506)	Jody Watley	52	16
60	SUMMERTIME IN THE LBC (G Funk/RAL/Island 9383)	Dove Shack	63	9
61	WARM SUMMER DAZE (Island 54363)	Vybe	53	10
62	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (RAL/Def Jam 1879)	Method Man/Mary J. Blige	61	23
63	LOVELY THANG (Elektra 9243)	Kut Klose	62	8
64	IF YOU WANT IT (Uptown 55005)	Soul For Real	66	5
65	I LIKE (Keia/Elektra 64486)	Kut Klose	64	31
66	EVERY LITTLE THING I DO (Uptown 55032)	Soul For Real	65	22
67	I CAN LOVE YOU LIKE THAT (Blitz/Arista 87134)	All-4-One	67	17
68	WHATZ UP, WHATZ UP (So So Def/Columbia 77958)	Playa Poncho Feat. L.A. Sno	70	7
69	LIKE THIS LIKE THAT (Arista 5049)	Monica	77	1
70	ANYTHING (Mercury 52186)	J. Quest	75	1
71	SULTRY FUNK (Giant 17791)	M.C. Hammer Feat. VMF	71	5
72	LOVE ENUFF (Virgin 40628)	Soul II Soul	76	3
73	YOU BRING ME JOY/I LOVE YOU (Uptown/MCA 55029)	Mary J. Blige	68	16
74	MC'S ACT LIKE THEY DON'T KNOW (Jive 42319)	KRS-One	80	3
75	WHAT ABOUT OUR LOVE (GRP 3065)	Maysa Leaks	82	1
76	SPRINKLE ME (Jive 42297)	E-40 Feat. Suga T	72	16
77	TEMPTATIONS (Interscope 95724)	2Pac	DEBUT	
78	GIRLSTOWN (Columbia 77850)	Supercat	79	4
79	REAL HIP HOP (Elektra 43872)	Das EFX	90	2
80	HEAD NOD (Mercury 6990)	Hodge	81	3
81	CLAP YO HANDS (Tommy Boy 703)	Naughty By Nature	89	1
82	JUST FOR MY MAN (Raging Bull 61388)	Skillz	87	1
83	PUSHIN' (LaFace 24102)	Society Of Soul	83	3
84	TOGETHER FOREVER (Arista 2844)	Bernard Jackson	84	1
85	THE MANY WAYS (LaFace/Arista 4105)	Usher	73	14
86	SITTIN' ON CHROME (Delicious Vinyl 58452)	Masta Ace I.N.C.	DEBUT	
87	COLORS OF THE WIND (FROM "POCAHONTAS") (Hollywood 64001)	Vanessa Williams	78	15
88	LOOK WHAT YOU'VE DONE (Columbia 77908)	Asante	DEBUT	
89	SLAM (Island 0140)	Beenie Man	DEBUT	
90	WHERE'S DA PARTY AT? (Island 0612)	Doug E. Fresh	DEBUT	
91	ROUND & ROUND (G Funk/RAL 9385)	Twinz	86	5
92	FOE LIFE (Priority 53192)	Mack 10	85	10
93	LISTEN ME TIC (WOYOI)/Elektra 64414	Ini Kamoze	88	14
94	NEVER GONNA LET YOU GO (Street Life/Scotti Bros. 78019)	Tina Moore	74	21
95	PLAY ANOTHER SLOW JAM (Silas/MCA 55066)	Gyrl	69	8
96	MIND BLOWING (IMI 8513)	David Josias	93	5
97	MVP (Columbia 77940)	Big L	92	11
98	GETTIN' OFF ON YOU (Atlas/Polygram 1166)	Joya	91	9
99	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	94	31
100	GRAPEVYNE (MJJ/Epic 77864)	Brownstone	95	27



# URBAN

## TOP 75 R&B ALBUMS

### CASH BOX • SEPTEMBER 30, 1995

1	THE SHOW (Def Jam/RAL/Island 529021)	Soundtrack	1	50
2	E. 1999 ETERNAL (Ruthless/Relativity 5539)	Bone Thugs N Harmony	3	8
3	DANGEROUS MINDS (MCA 11228)	Soundtrack	7	7
4	CONSPIRACY (Undeas/Big Beat/AG 92614)	Junior M.A.F.I.A.	2	3
5	THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11258)	Jodeci	6	9
6	OFF THE HOOK (So So Def/Columbia 67022)	Xscape	10	9
7	OPERATION STAKOLA (C-Note/Noo Trybe 52324)	Luniz	5	11
8	BROWN SUGAR (EMI 232629)	D'Angelo	8	11
9	FAITH (Arista 73003)	Faith Evans	4	3
10	ONLY BUILT 4 CUBAN LINX (Loud 666673)	Raekwon	9	8
11	I REMEMBER YOU (Polydor/A&M 528280)	Brian McKnight	11	6
12	REFLECTIONS (Virgin 40547)	After 7	14	9
13	CONVERSATION (G Funk/RAL/Island 527947)	The Twinz	12	4
14	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	15	50
15	THIS IS THE SHACK (G Funk/RAL/Island 527934)	The Dove Shack	13	4
16	MISS THANG (Rowdy/Arista 37006)	Monica	22	8
17	HISTORY: PAST, PRESENT, AND FUTURE-BOOK 1 (Epic 59000)	Michael Jackson	18	13
18	REACHIN' BACK (Columbia 66813)	Regina Belle	57	2
19	ME AGAINST THE WORLD (Interscope 92399)	2Pac	16	27
20	MACK 10 (Priority 53938)	Mack 10	19	13
21	BRANDY (Atlantic 82610)	Brandy	21	47
22	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	20	41
23	AZZ IZZ (Outburst/RAL/Island 27364)	Mokenstef	23	12
24	TRUE (Priority 52983)	Tru	35	7
25	PHANTOM OF THE RAPRA (Rap-A-Lot/Noo Trybe/Virgin 40512)	Bushwick Bill	25	8
26	BOOMBASTIC (Virgin 40158)	Shaggy	17	8
27	REAL BROTHAS (Outburst/Work/Columbia 527899)	B.G. Knocc Out & Dresta	24	4
28	ANOTHA DAY ANOTHA BALLA (Suave 1518)	South Circle	26	11
29	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	28	41
30	SOLO (Perspective 49017)	Solo	DEBUT	
31	II (Motown 530323)	Boyz II Men	30	52
32	IN A MAJOR WAY (Sick Wid'U/Alive 41558)	E-40	32	27
33	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	33	36
34	CLOCKERS (40 Acres And A Mule/MCA 11304)	Soundtrack	DEBUT	
35	THIS IS HOW WE DO IT (DeJam/RAL 527179)	Montell Jordan	27	24
36	SCENT OF ATTRACTION (Sony 67094)	Patra	29	5
37	BROKEN (Intersound 9145)	William Becton & Friends	31	12
38	JAZZMATAZZ VOL. II NEW REALITY (Chrysalis/EMI 34290)	Guru	37	8
39	CANDY RAIN (Uptown/MCA 11125)	Soul For Real	34	25
40	TALES FROM THE CRYPT (Awol 7197)	C-Bo	46	15
41	BONAFIDE (Yab Yum/550 Music/Epic 66436)	Jon B.	41	14
42	BLUE MOON (Mojazz/Motown 0551)	J. Spencer	38	3
43	THE ICON IS LOVE (A&M 0115)	Barry White	43	47
44	FRIDAY (Priority 53959)	Soundtrack	44	24
45	THE INFAMOUS (Loud/RCA 66480)	Mobb Deep	45	21
46	DO YOU WANNA RIDE? (Mecca/Dor/EastWest/EEG 61757)	Adina Howard	42	30
47	BIG PHAT ONES IF HIP HOP (Boxtunes 44068)	Various Artists	47	2
48	'TIL SHILOH (Loose Cannon/Island 524119)	Buju Banton	48	6
49	POVERTY'S POVERTY (Tommy Boy 1111)	Naughty By Nature	49	16
50	THE JAZZMASTERS (JVC 2049)	The Jazzmasters II	50	7
51	KIRK FRANKLIN & FAMILY (Gospe-Centric 72119)	Kirk Franklin & Family	51	39
52	MC HAMMER 5 INSIDE OUT (Giant 24637)	MC Hammer	DEBUT	
53	GREATEST HITS (Right Stuff/Capitol 30800)	Al Green	52	6
54	SEXSATIONAL (Vamer Bros. 24596)	Tony Thompson	54	12
55	YOU'RE GONNA LOVE IT (Mojazz/Motown 53054)	Impromp2	40	15
56	THE STRUGGLE CONTINUES (Columbia 64197)	Super Cat	36	4
57	ENTER THE WU-TANG (36 CHAMBERS) (Loud/RCA 66336)	Wu-Tang Clan	RE-ENTRY	
58	2000 (Elektra 61619)	Grand Puba	59	13
59	RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)	Ol' Dirty Bastard	65	25
60	STRAIGHT FROM MY HEART (MCA 11190)	Pebbles	DEBUT	
61	TICAL (DefJam/RAL/Island 523839)	Method Man	60	41
62	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	61	60
63	AND THE MUSIC SPEAKS (Blitz/Atlantic 82746)	All-4-One	62	14
64	I WISH (Sunshine/Scotti Bros. 75486)	Skee-Lo	63	11
65	SURRENDER (Keia/Elektra/EEG 61668)	Kut Kloze	67	26
66	THE OTHER SIDE (Atlantic 82663)	Sean Levert	53	13
67	THE MOOD OF MOONLIGHT (Morning Crew 1853)	Gary Taylor	39	4
68	FACES OF DEATH (Stoney Burke 70020)	B.O.N.E Enterprise	64	11
69	POWER FORWARD (Mojazz/Motown 0552)	Wayman Tisdale	66	10
70	WHATS ON MY MIND? (Po Broke/Relativity 1514)	The Dayton Family	72	37
71	TOAST TO THE LADIES (Capitol 30270)	The Whispers	68	24
72	GROOVE ON (EastWest 92416)	Gerald Levert	69	50
73	JUST FOR YOU (MCA 10946)	Gladys Knight	71	51
74	DRAMA TIME (Big Boy 0017)	Black Menace	73	6
75	JOCK JAMS VOL. I (Tommy Boy 1137)	Various Artists	55	5

## THE RHYTHM

By Gil L. Robertson IV



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

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

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



MoJazz recording artist, J. Spencer enjoys the company of KMEL program director Michael Erickson, and Mint Condition's Stokley Williams at the recent Virgin Mega Store opening in San Francisco.

## THE RHYME

By Gil L. Robertson IV



Bone Thugs-N-Harmony recently completed a video for their new single "East 1999" from its *E. 1999 Eternal*. The Ruthless Records group then embarked on a national tour. The late Eazy-E executive-produced the entire package. Pictured (l-r): Ruthless marketing/promo vp Cassandra Ware; producer D.J. U-Neck; group members Layzie Bone, Wish Bone, Bizzy Bone, Flesh-n-Bone, Krayzie Bone; national director of marketing Don Cunningham; label president Ernie Singleton; and Sean Christopher Williams, national promotions coordinator.

**THE FIRST ANNUAL CROOKED "I" CELEBRITY BASKETBALL** game held September 17 at Cal State Long Beach and set up by super hot, rap/hip-hop producer D.J. Pooh, was a rousing success. Sponsored by the McKenzie River Corporation, the event was a fundraiser for **The Minority AIDS Project** and **The Challengers Boys and Girls Club**. Celebrity participants in addition to Pooh included: Coolio, Snoop Doggy Dog, Threat, Warren G., The Twinz, Gary Gray, Darius Henderson, Cedric Ceballos, Nick Van Exel, Eddie Jones, Elden Cambell, Tiny Lester, Tommy Ford, Kalil Kane, and Michael Bivins.

**RAP SHEET'S SECOND ANNUAL HIP-HOP CAUCUS**, Working Toward A Unified Hip Hop Nation II, has been scheduled to take place October 25-29 at the Roosevelt Hotel in Los Angeles, CA. Designed as a meeting to discuss and decide on policy and procedures that relate to the continued existence of rap music, the event is expected to match last year's level of participation from—top-level executives from record labels, music publications, retail outlets and radio, as well as top-selling artists. This year's conference takes on even greater urgency given the increasingly hostile environment that shadows the music genre.

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



Warren G's new label, G Funk Music hosted a record release party at Twins Restaurant in NYC for its new group, The Twinz. The Twinz debut album, *Conversations* (G Funk Music/Def Jam) is due for release in late August. Pictured above are the lovely twin sister employees of Twins Restaurant surrounding G Funk rappers The Twinz (Wayniac and Tripp Locc).

## TOP 25 RAP SINGLES

CASH BOX • SEPTEMBER 30, 1995

1	GANGSTA'S PARADISE (MCA 55104)	Coolio Featuring L.V.	1	6
2	I GOT 5 ON IT (Noo Trybe 38474)	Luniz	2	16
3	HOW HIGH (Def Jam/RAL/Island 9925)	Redman/Method Man	3	5
4	BOOMBASTIC (Virgin 38482)	Shaggy	5	10
5	PLAYER'S ANTHEM (Undeas/Big Beat/AG 95750)	Junior M.A.F.I.A.	4	10
6	SUGAR HILL (EMI 58407)	Az	7	11
7	1ST DAY OF THE MONTH (Ruthless/Relativity 6331)	Bone Thugs-N-Harmony	6	5
8	MC'S ACT LIKE THEY DON'T KNOW (Jive 42319)	KRS-One	9	3
9	SUMMERTIME IN THE L.B.C. (G Funk/RAL/Island 9383)	The Dove Shack	11	12
10	ONE MORE CHANCE (Bad Boy/Arista 79032)	The Notorious B.I.G.	8	15
11	REAL HIP HOP (EastWest/EEG 64387)	Das EFX	DEBUT	
12	SULTRY FUNK (Giant/Warner Bros. 17791)	M.C. Hammer	19	3
13	1,2 PASS IT (Arista Street/Arista 1-2846)	The D&D Project Feat. All Stars	10	4
14	I WISH (Sunshine/Scott Bros. 78032)	Skee-Lo	12	14
15	FEEL ME FLOW (Tommy Boy 7682)	Naughty By Nature	13	16
16	FOE LIFE (Priority 53192)	Mack 10	14	17
17	WHATZ UP, WHATZ UP (So So Def/Columbia 77958)	Playa Poncho Featuring L.A. SNO	23	4
18	WEST UPI (PayDay/London/Island 50258)	WC & The Maad Circle	DEBUT	
19	ROUND & ROUND (G Funk/RAL/Island 9385)	The Twinz	21	9
20	SPRINKLE ME (Sick Vmd'lv/Jive 42298)	E-40 (Featuring Suga T)	15	14
21	WHERE'S THE PARTY AT? (Gee Street Independent/4th & B'Way/Island 06712)	Doug E. Fresh	16	3
22	50/50 LUV (Outburst/Def Jam/Island 9717)	B.G. Knocc Out & Dresta	22	2
23	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Def Jam/RAL/Island 1879)	Method Man/M.J. Blige	20	20
24	WHAT YOU WANNA DO? (Lench Mob 20014)	Kausion	24	8
25	SO MANY TEARS (Interscope/AG 98145)	2Pac	17	13

### Rap Single Reviews

By Gil L. Robertson IV

#### ■ RUFFNEXX SOUND SYSTEM: "Stick By Me" (Qwest 7708)

This single has a folksy, very alternative kind of appeal that should translate well on a variety of radio formats. The lead vocals are strong and personable which adds to the song's appeal.

#### ■ PRINCE MARKIE DEE: "All My Love/All The Time" (Motown 31348)

With its smooth, mellow groove and strong lead vocals, Prince Markie should have a big hit on his hands with this mid-tempo ballad track. The overall production is crisp and comes correct with sex appeal that should attract both urban and crossover radio listeners.

#### ■ SMITH - WESSUN: "Wrekonize" (Nervous 20161-2)

The rapping throughout this disc is strong and filled with a low-key misty flavor that is perfect for the fall season. The use of Bill Whitter's classic song, "Just The Two Of Us" as a sample was inspired and gives the song a hook and flow that should make it a winner with radio across the board.

## Live Review

## Alanis Morissette Asserts Presence

By Steve Baltin

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



Alanis Morissette

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

Morissette's fiery songs lend themselves beautifully to the stage, as she constantly had opportunities to showcase her considerable singing talents and drive the crowd wild with each snarl and yell. What made songs such as "Right Through You," "Forgiven" and "Ironic" so effective was the

sincerity with which Morissette delivers her vocals. Backed by a superbly tight band, led by Jesse Tobias and Chris Lashley on guitars, Morissette embodied passion in both her singing and her awkward body motions, seemingly ready to go over the edge, but never losing control of her anger.

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

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

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

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

## Album Focus

Randy Newman's *Faust*

By Steve Baltin

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

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

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

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

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

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

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

## Jazz Reviews & Notes

By M.R. Martinez

### Reviews



#### ■ MCCOY TYNER FEATURING MICHAEL BRECKER: *Infinity* (Impulse/GRP IMPD-171). Producer: Michael Cuscuna.

This album represents a number of milestones. It is the reunion of the muscular, angular and sometimes lyrical pianist Tyner with his old label and the release that inaugurates the reactivation of the fabled Impulse label. But the music also provides some shiny gems. Primarily stocked with Tyner's original compositions, the artist manages to avoid a homogenous

sounding album by varying the role of his featured guest, saxophonist Michael Brecker. Known for spacey atonal excursions, Tyner does not disappoint on this album, as opening track "Flying High" attests. While well-rooted, it soars through spaces as only Tyner can define them. Brecker shows up warmly on the cover of Thelonius Monk's "I Mean You" and the lilting lyricism of "Where Is Love." Tyner is ably supported here by bassist Avery Sharpe and drummer Aaron Scott.

#### ■ JOHN MCLAUGHLIN: *After The Rain* (Verve 314 527 467-2). Producer: J. McLaughlin.

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

#### ■ GERALD ALBRIGHT: *Giving Myself To You* (Atlantic Jazz 82829-2). Producer: G. Albright.

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



### Jazz Notes

**RIM SHOTS:** Off and on through October and into February, 1996 (it's just around the corner), the Lila Wallace-Reader's Digest National Jazz Network will be sponsoring the 75th birthday celebration of the late icon Charlie "Bird"

## TOP 25 JAZZ ALBUMS

CASH BOX • SEPTEMBER 30, 1995

1	ELIXER (Warner Bros. 45922)	Fourplay	2	3
2	BREATHLESS (Arista 18646)	Kenny G	1	112
3	JAZZ MASTERS II (JVC 2049)	The Jazz Masters	3	7
4	SAX ON THE BEACH (GTS 4578)	John Tesh Project	10	22
5	PEARLS (Elektra 61759)	David Sanborn	4	19
6	100 DEGREES & RISING (Forecast/Verve 80000)	Incognito	5	12
7	POWER FORWARD (Mojazz/Motown 0552)	Wayman Tisdale	13	5
8	JOE COOL'S BLUES (Sony 66880)	Wynton & Ellis Marsalis	6	13
9	THE RITE OF STRINGS (GAI SABER/R.S. 34167)	Stanley Clark/AI Di Meolo/Jean-Luc Ponty	12	5
10	URBAN KNIGHTS (GRP 9815)	Urban Knights	7	11
11	DIS IS DA DRUM (Mercury 2681)	Herbie Hancock	11	13
12	FIRST INSTRUMENT (Blue Note/Capitol 27820)	Rachell Ferrelle	9	15
13	NASTE (Groovetown/RCA 66613)	Roy Ayers	8	11
14	BLUE MOON (Mojazz/Motown 0551)	J. Spencer	21	3
15	TALES (PRA 60501)	Marcus Miller	15	13
16	PURE PLEASURE (GRP 4026)	Phil Perry	16	38
17	DREAMLAND (Warner Bros. 45944)	Yellowjackets	20	3
18	WE LIVE HERE (Geffen 24729)	Pat Metheny Group	14	31
19	GIVING MYSELF TO YOU (Atlantic Jazz 82829)	Gerald Albright	DEBUT	
20	THE BEST OF DAVID SANBORN (Warner Bros. 45768)	David Sanborn	18	41
21	LARRY & LEE (GRP 9817)	Lee Ritenour & Larry Carlton	19	17
22	LOVE & OTHER OBSESSIONS (GRP 9808)	Spyro Gyra	17	22
23	DESTINY (JRP 19814)	Nelson Randell	22	19
24	POSITIVITY (Verve Forecast/Verve 522 036)	Incognito	25	50
25	AFTER THE STORM (Mojazz/Motown 0301)	Norman Brown	23	55

Parker with a series of concerts that will be conducted by the inimitable Slide Hampton. Fronting the JazzMasters ensemble, Hampton and company will perform first-ever large ensemble arrangements of Parker material. The tour will hit 10 of the 20 Lila Wallace-Reader's Digest Net's sites as part of a 50-city tour coordinated by Washington, D.C.'s Charismatic Prods. The show will be recorded for airing Nov. 18 on 200 National Public Radio affiliates by Kansas City, MO station WBGO. The Lila Wallace-Reader's Digest Jazz Network received \$5.1 million earlier this year from a fund set up to benefit the Net's effort to develop audience appreciation for jazz. The Network is directed and managed by the New England Foundation for the Arts.



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

**Film Reviews**

# TriStar's *Devil In A Blue Dress* Is Red Hot

By M.R. Martinez



Denzel Washington's Easy Rawlins is pictured above in a tight-clenched moment with Jennifer Beals' Daphne.

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

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

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

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

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

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

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

## Top 15 Weekly Film Grosses

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>To Wong Foo...</i>	Universal	2	1,448	\$6,544,960	\$4,520	\$18,029,210
2. <i>Clockers</i>	Universal	1	1,208	\$4,463,560	\$3,695	\$5,390,980
3. <i>Dangerous Minds</i>	Buena Vista	6	1,588	\$3,445,284	\$2,170	\$67,446,291
4. <i>Hackers</i>	MGM/UA	1	1,812	\$3,173,101	\$1,751	\$3,173,101
5. <i>The Usual Suspects</i>	Gramercy	5	874	\$3,017,130	\$3,452	\$12,423,864
6. <i>Braveheart</i>	Paramount	17	1,700	\$2,323,343	\$1,367	\$62,480,060
7. <i>Mortal Kombat</i>	New Line	5	2,077	\$2,261,672	\$1,089	\$63,258,779
8. <i>Angus</i>	New Line	1	1,154	\$1,915,192	\$1,660	\$1,915,192
9. <i>Babe</i>	Universal	7	1,635	\$1,855,725	\$1,135	\$48,143,820
10. <i>A Walk In The Clouds</i>	20th Century Fox	6	1,434	\$1,722,578	\$1,201	\$44,429,564
11. <i>The Prophecy</i>	Miramax	3	1,447	\$1,571,729	\$1,086	\$14,127,470
12. <i>Last Of The Dogmen</i>	Savoy	2	931	\$1,519,950	\$1,633	\$4,715,828
13. <i>Desperado</i>	Columbia	4	1,203	\$1,371,913	\$1,140	\$23,137,894
14. <i>The Tie That Binds</i>	Buena Vista	2	1,783	\$1,354,480	\$760	\$4,749,508
15. <i>Apollo 13</i>	Universal	12	888	\$1,110,085	\$1,250	\$165,420,785

Domestic box-office, which includes USA and Canada for the weekend of September 15-17, totaled \$37,650,702, breaking down to a \$1,777 per-screen average off a total of 21,182 screens, giving a combined total of \$538,842,346. (Courtesy *Entertainment Data, Inc.*)



*One False Move*) and Oscar-winner Jonathan Demme (executive producer with Edward Saxon) provided a nurturing creative environment for this Clinica Estetico and Mundy Lane Entertainment Production presented by TriStar Pictures.

## Gramercy's *Canadian Bacon* Is A Bit Fatty; Well, Hammy, But Fun

By John Goff



Director Michael Moore surrounded by his stars (l-r): Rip Torn, Kevin Pollak, Alan Alda, John Candy and Rhea Perlman.

**WHAT IF PEACE BECAME TOO EXPENSIVE** to support? Yeah. Good premise. Where's our next enemy to jump start the economy of producing war materials when Russia won't tear themselves away from their MTV and VH-1, even for a little pretend animosity? Canada oughta bunch Americans' shorts. Alright! Manipulate the media who'll massage the masses into munehing down that message and we'll mix up a good mess which'll move the money once more! Great!

Michael Moore of *Roger & Me* fame and satire mulled over those thoughts and came up with *Canadian Bacon*. Sounds like fun, huh? Well... it is and it isn't. It gets off to a good start but never really picks itself up and soars, despite many fine moments presented by the ace cast.

Moore wrote/produced/directed *Canadian Bacon* and it's in the first arena he goes wrong. Alright, he doesn't go *wrong*, rather he settles into a pond of cinematic reference to feed his gags with and, perhaps like a happy Canadian goose, never takes flight out of that spot. He has too much fun paddling around *that* body of water and just sees no need to look elsewhere. That's fine. The film's fun, you can take away a nice feeling and chuckle on your way to the parking lot, but for satire to be really effective the script needs some bite. Moore's gags and situations almost always relate back to some line from a movie or an aspect of television rather than to some universal focal point. It's definitely an American/Canadian movie. Prospects look dim outside of those two countries however.

When there's too much peace under American president Alan Alda and defense plants under tycoon and money-hungry owner G.D. Spradlin close down, it's decided by *most* all that what the economy needs is a good, old fashioned war. Barring war, at least an enemy the public can hate. When Russia refuses to come back into the game and there's no viable alternative to approach, the political and money machinery of Kevin Pollak, Spradlin and militarist Rip Torn make Canada a viable enemy. Caught up in the action outside of the higher-up's knowledge are small town Niagara sheriff John Candy, sweetie Rhea Perlman and dimwitted cohorts Bill Nunn and Kevin J. O'Connor who declare their own war on Canada after going totally for the media blitz.

The cast are all tops with Torn expertly emulating George C. Scott's warmongering General of the Stanley Kubrick classic *Dr. Strangelove*, which is owed more than a passing nod here. Alda's wishy-washy president is on the button and Spradlin, representing Republican right, is the epitome of big

business greed. Candy, who finished this just before he went to work on his final, and disastrous *Wagons East*, was in fine form here as is gun-toting Perlman.

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

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

### Video News

## Paramount Pairs With Playboy And Flo-Jo For Vids

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

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

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

## PolyGram Promotes Robin Kaye



Robin Kaye

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

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

Previously Kaye was associate director, film & television licensing at MCA Records, which represented the catalogs of MCA, Geffen, Radio Active, GRP, Gasoline Alley, Uptown, Impulse, & Chess. As sr. director at PolyGram her duties will include the placing of recordings

in film and television soundtracks from the company's labels of Mercury, Mercury Nashville, Island, Motown, Polydor, Polydor Nashville, London, Def Jam, Verve, Deutsche Grammophon, Phillips, and Decca/London.

(Continued on page 20)

## L A T I N

REVIEWS *By Hector Resendez*

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

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

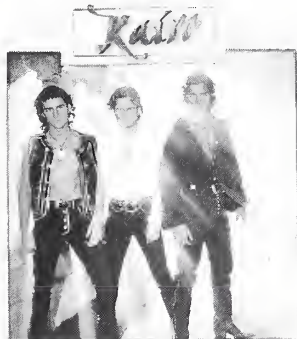
**DIMENSION LATINA: *Tremenda Dimensión!* (Vedisco, 5073) Producer: Cesar "Albondiga" Monge. TROPICAL/SALSA.**

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



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

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



Que La Amo."

## PICK OF THE WEEK

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

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

THE  
LATIN  
LOWDOWNNews From U.S. & Latin  
America

*By Héctor Reséndez*

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

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

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



Tito Puente

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

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

The album's first single, "El Palo," made history as the only new song to hit the Number One spot on the charts during its first week of release. Since its debut, the song has stayed in the Top 5 in spite of the phenomenal success of the late **Selena** album.



## News From The Commonwealth, Ireland & Europe

By Hal Levy

**THE LION KING'S LOAD** will be some 30% lighter when he carries the loot from UK video sales to the bank. While Disney expects grosses of some \$100 million, they are also crying for the estimated 30% loss in pirate sales. The Motion Picture Association's UK anti-piracy arm, FACT, estimates the loss to the industry of pirate sales in the neighborhood of some \$400 million a year.

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

**'IF YOU CAN'T MAKE IT THERE** (the U.S. market), you can't make it anywhere,' describes success in the international market. But the U.S. is still eluding British groups. Since the heydays of the '60s and '70s with **Elton John, Rod Stewart, The Rolling Stones** and **The Beatles** (who are still upthere as far as money goes) most Brits haven't made a dent on the U.S. scene. And the best way to open the market is to hit the road following up current releases. And that's what some of the top groups have on the fire. **Elastica** has just ended its U.S. tour and **Supergrass** has headed out on its first trip. **Blur** jets out next week with **Oasis** hot on its tail in October. Another October entry is **Take That**. With 1994 estimates of £25 billion in the international market, the UK's share of £1.16 billion, while still one of Britain's top earners, still could stand some improvement, especially since the U.S. earned some £7.60 billion.

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

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

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

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

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

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

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

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

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

## News From Japan And The Orient

By Sachio Saito

**ACCORDING TO A JVA (Japan Video Association)** survey, the total video software sales here for the first six months (January to June, 1995), reached \$1.233 million, which is down 4.5% in comparison with 1994. The focal points of the survey were: 1—Strong sales of cassettes; 2—Video discs for Karaoke showed a drop of 30.2%; 3—double increase of CD-ROMs. The detail of this survey showed cassettes were \$782 million, up 12.6% while video discs recorded \$300 million, down 17.9%. CD-oriented goods reached \$107 million, down 39.7%. Shown in volume, cassettes reached 16.182 million units, a 331.1% increase while video discs were 7.643 million units, down 15.8%; CD-oriented goods were 6.173 million units, a 19% drop from the result shown. JVA concluded that the high increase of cassettes contributed mainly to the total software sales. The ratio of each media were: Cassettes, 55.7%; Video discs, 25.3%; CD-oriented goods, 9%. Both video cassette sales and rentals showed an increase with the composing ratio of 41.2% and 56.3% each. According to genre: Animations showed a 127.8% increase, while children-oriented product rose 6% and international movies increased 4.8%. Video discs for Karaoke revealed a drop from the comparable months of the prior year with sales of \$138 million, down 31.2% while volume was 4.28 million units, a 26.6% drop.

## LOCAL 45s TOP 10

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

## LOCAL CDs TOP 10

1	1	<i>Lady Generation</i> (Epic Sony)	Ryoko Shinohara
2	-	<i>Opus 21</i> (For Life)	Anri
3	3	<i>La La La</i> (Bgram)	Maki Daikoku
4	2	<i>Love Of My Life</i> (For Life)	Miki Imai
5	6	<i>Scatman's World</i> (BMG Victor)	Scatman John
6	-	<i>Heavenly</i> (Kioon Sony)	L'Arc-en-ciel
7	4	<i>Singles</i> (Toshiba EMI)	Kyosuke Himuro
8	-	<i>Aishiteiruto Itekure (Say, I Love You)</i> (Epic Sony)	Masato Nakamura
9	8	<i>Tougher Than Love</i> (Sony)	Diana King
10	-	<i>Vanilla</i> (Sony)	Vanilla

# NEWS / VIDEO

## News (Continued from page 3)

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

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

This marks only the fourth time in 10 years Melina will teach this comprehensive 10-session course, "The Independent Record Game: A Practical Guide to Releasing Records through Independent Distribution." It meets Tuesdays, October 10-Dec. 12, 7-10 p.m., at Universal CityWalk. Fee is \$325 and students can earn 3.4 units of credit in music.

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

## RIAA August Metal

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

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

## Ogden Corp. & Metropolitan Ent. Join

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

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



Zoo Entertainment recording artists **Nature** celebrate at the home of Zoo president **Lou Maglia** during a listening party for the band's self-titled debut. Pictured are (l-r): **Brendan Etter**, **Hugh Bonar** and **Brian Threatt** of **Nature**; **Maglia**; and **Andrew Parson** of **Nature**.

## Video (Continued from page 17)

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

### VIDEO REVIEWS

## Cover Me

By **John Goff**



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

## The Flo-Jo Workout

OLYMPIC CHAMPION **FLORENCE GRIFFITH-JOYNER** joins the workout line-up of stars in the fitness video arena. **Flo-Jo** goes for an across-the-board appeal to both men and women and her Olympic-winner credentials certainly add believability to the "fitness" acceptability where other of the *Star* workout packages leave something to be desired in the come-on. When **Griffith-Joyner** speaks of commitment you fully realize she knows what she's talking about. This one and the **Mitch Gaylord** (also a credentialled Olympian) June release address the motivational



aspect of working one's body which is something others only touch on, if they address it at all. This one uses a group of "friends" working out with **Griffith-Joyner** and they all don't look as if they just came from a lifetime of gym work. All stages of in- or out-of-shape are represented spotlighting aerobics, abdominals, upper and lower body low-impact workouts as well as a mental approach and quick touch on nutrition. (**Paramount Home Video**).

# SCHMOOZE



Krasnow Entertainment/MCA artist Vanessa Daou recently joined executives of MCA and Uni Distribution Corp. at Match in New York City to celebrate the release of *Zipless*, her new album and the debut album release from Krasnow's new MCA-affiliated label, Krasnow Entertainment. The first single and video from *Zipless* is "Near The Black Forest." Pictured at the retail party at Match's in New York City are (l-r): Mike Farrell, regional sales manager, Uni; Rhonda Foreman, regional director, sales & field marketing, Northeast/Mid-Atlantic Region, MCA; Daou; Mickey Eichner, senior vp, MCA; and Dennis Boerner, director of video promotion, MCA.



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



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



Warner/Chappell's executives welcomed legendary songwriter Paul Westerberg into their fold at a recent company meeting in Boca Raton, Florida. Pictured (l-r): Kenny Macpherson, sr. vp, creative, Warner/Chappell; Jim Cardillo, vp, A&R Marketing, Warner/Chappell; George Regis, Attorney; (2nd Row) Westerberg; Rick Shoemaker, president, Warner/Chappell.



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



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

## Cover Story (Continued from page 5)

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

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

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

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

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

Paul: We co-produce our records, I think, in all fairness.

Robbins: Mark Bright, who was really involved in the hands-on part, he and Tim DuBois co-produce our albums. Mark is one of the guys. It's not like this, "Oh, here's our producer..."

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

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

Robbins: He gives you enough rope to hang yourself. . .

Stephenson: There you go.

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

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

**CB: What makes the band click onstage?**

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

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

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

**CB: Currently, there is a trend of using your road band in the studio versus using the Nashville session players. Did you guys do that?**

Paul: We always have done that. And why hire the A-players if you're not making that record? You come in and listen to our arrangements. I'm not saying that we re-wrote the rule book or the way things are done. But our records don't reflect what a lot of quote unquote country records reflect. The arrangements are far more complex. We need help in the studio and we get it from all the guys in the band...These guys have helped us immeasurably.

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

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

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

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

**CB: Do you like being out on the road?**

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

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

Stephenson: Ten days can be an eternity.

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

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

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



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

# CASH BOX

## TOP 100 COUNTRY SINGLES

SEPTEMBER 30, 1995



This Week's #1:  
**Tracy Lawrence**



#1 Indie:  
**Cary Cooley**

<b>1</b>	IF THE WORLD HAD A FRONT PORCH (ATLANTIC)	Tracy Lawrence	5	9
<b>2</b>	SHOULD'VE ASKED HER FASTER (RCA 66522)	Ty England	4	16
<b>3</b>	I THINK ABOUT IT ALL THE TIME (Capitol Nashville)	John Berry	3	12
<b>4</b>	HALFWAY DOWN (Epic 64188)	Patty Loveless	6	12
<b>5</b>	DON'T STOP (DKC/Columbia 66412)	Wade Hayes	7	12
<b>6</b>	BETTER THINGS TO DO (Mercury)	Terri Clark	10	10
<b>7</b>	SHE'S EVERY WOMAN (Capitol Nashville 10301)	Garth Brooks	8	3
<b>6</b>	LET'S GO TO VEGAS (Warner Bros. 45872)	Faith Hill	9	8
<b>9</b>	I'M NOT STRONG ENOUGH TO SAY NO (Arista)	Blackhawk	12	8
<b>10</b>	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (Curb)	Sawyer Brown	14	11
<b>11</b>	ONE BOY, ONE GIRL (Epic 67033)	Collin Raye	1	10
<b>12</b>	NO MAN'S LAND (Atlantic)	John Michael Montgomery	16	5
<b>13</b>	BIG OL' TRUCK (Polydor 314523)	Toby Keith	13	10
<b>14</b>	ALL I NEED TO KNOW (BNA 66562)	Kenny Chesney	20	9
<b>15</b>	THREE WORDS, TWO HEARTS, ONE NIGHT (Giant 24620)	Mark Collie	15	15
<b>16</b>	I WANNA GO TOO FAR (MCA 11201)	Trisha Yearwood	17	8
<b>17</b>	SAFE IN THE ARMS OF LOVE (RCA 66509)	Martina McBride	19	9
<b>16</b>	SOMETIMES SHE FORGETS (Warner Bros.)	Travis Tritt	21	6
<b>19</b>	DUST ON THE BOTTLE (MCA 11044)	David Lee Murphy	24	6
<b>26</b>	I LET HER LIE (Giant 24606)	Daryle Singletary	22	8
<b>21</b>	THAT AIN'T MY TRUCK (Decca 11098)	Rhett Akins	2	19
<b>22</b>	IF I WAS A DRINKIN' MAN (Atlantic)	Neal McCoy	23	7
<b>23</b>	THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Mercury 522886)	Shania Twain	25	6
<b>24</b>	HEAVEN BOUND (I'M READY) (Capitol Nashville)	Shenandoah	26	8
<b>25</b>	LIFE GOES ON (Warner Bros. 17770)	Little Texas	27	4
<b>26</b>	ON MY OWN (MCA 11264)	Reba McEntire	DEBUT	
<b>27</b>	BACK IN YOUR ARMS AGAIN (BNA 66508)	Lorrie Morgan	31	4
<b>28</b>	WHISKEY UNDER THE BRIDGE (Arista 2770)	Brooks & Dunn	47	2
<b>29</b>	THAT ROAD NOT TAKEN (Epic 64357)	Joe Diffie	29	6
<b>30</b>	HERE COMES THE RAIN (MCA 11257)	The Mavericks	30	6
<b>31</b>	GO REST ON THAT HIGH MOUNTAIN (MCA 11047)	Vince Gill	34	4
<b>32</b>	TEQUILA TALKIN' (BNA 66642)	Lonestar	33	6
<b>33</b>	THAT'S AS CLOSE AS I'LL GET TO LOVIN' YOU (RCA)	Aaron Tippin	36	4
<b>34</b>	EVERY LITTLE WORD (MCG/Curb)	Hal Ketchum	35	5
<b>35</b>	WHO NEEDS YOU BABY (Giant 17771)	Clay Walker	43	2
<b>36</b>	YOUR TATTOO (Mercury 528536)	Sammy Kershaw	37	5
<b>37</b>	I LIKE IT, I LOVE IT (Curb)	Tim McGraw	11	7
<b>38</b>	IT'S NOT THE END OF THE WORLD (Capitol Nashville)	Emilio	39	5
<b>39</b>	LOVE LESSONS (MCA 3428)	Tracy Byrd	41	3
<b>40</b>	WHEN A WOMAN LOVES A MAN (Career 187902)	Lee Roy Parnell	40	3
<b>41</b>	I WILL ALWAYS LOVE YOU (Columbia 67140)	Dolly Parton & Vince Gill	48	2
<b>42</b>	RAIN THROUGH THE ROOF (Magnatone)	Billy Montana	42	5

<b>43</b>	SAVE THIS ONE FOR ME (Columbia 66771)	Rick Trevino	50	3
<b>44</b>	I'LL TAKE MY CHANCES (Platinum Plus)	Cary Cooley	45	16
<b>45</b>	ANYTHING FOR LOVE (Epic)	James House	DEBUT	
<b>46</b>	SOMEONE ELSE'S STAR (Asylum)	Bryan White	18	19
<b>47</b>	BILL'S LAUNDROMAT, BAR AND GRILL (Atlantic)	Confederate Railroad	49	3
<b>48</b>	TROUBLE (Decca 11261)	Mark Chestnutt	DEBUT	
<b>49</b>	ONE EMOTION (RCA 66419)	Clint Black	28	12
<b>50</b>	I WANT MY GOODBYE BACK (Epic 66397)	Ty Herndon	32	16
<b>51</b>	LEAD ON (MCA 11092)	George Strait	38	13
<b>52</b>	THE SINGER (La Doir)	P. J. LaDoir	53	15
<b>53</b>	IF IT WE'RE ME (Arista)	Radney Foster	44	4
<b>54</b>	I'M LISTENING NOW (Columbia 66117)	Ron Wallace	46	3
<b>55</b>	IN BETWEEN DANCES (Arista)	Pam Tillis	51	18
<b>56</b>	SHE AIN'T YOUR ORDINARY GIRL (RCA 66525)	Alabama	52	14
<b>57</b>	NOT ON YOUR LOVE (MCG/Curb)	Jeff Carson	54	17
<b>58</b>	YOU'RE GONNA MISS ME WHEN I'M GONE (Arista)	Brooks & Dunn	55	15
<b>59</b>	IF I AIN'T GOT YOU (MCA 11204)	Marty Stuart	56	14
<b>60</b>	I WOULD'VE BEEN THERE BY NOW (Platinum Plus)	Jennifer LeClere	57	16
<b>61</b>	IF FLOWERS COULD GROW (Platinum Plus)	John Wesley Carpenter	63	11
<b>62</b>	HOLD ON TO YOUR DREAMS (Starcut)	Jamie Harper	64	10
<b>63</b>	DOWN IN TENNESSEE (Decca 11094)	Mark Chestnutt	58	15
<b>64</b>	CASANOVA COWBOY (Rickwood)	Andy Wonn	67	10
<b>65</b>	PARTY ON THE COUCH (Platinum Plus)	Beau Powers	66	11
<b>68</b>	BORROWED ANGEL (Song-1)	Gil Harvey	68	9
<b>67</b>	GOD DON'T TAKE AMERICAN EXPRESS (Song-1)	Jim Fullen	70	9
<b>68</b>	60 MINUTE MAN (Eclipse)	Harry Deal & The Galaxies	71	9
<b>69</b>	YOU HAVE THE RIGHT TO REMAIN SILENT (Curb)	Perfect Stranger	59	22
<b>70</b>	A LITTLE BIT OF LOVE (Song-1)	Monica Boswell	73	10
<b>71</b>	TRANSPLANT (Alliance)	Tom Cunningham	72	10
<b>72</b>	HOOKED AGAIN (Platinum Plus)	Nikki Rose	74	8
<b>73</b>	SMOOTH RUNNIN' ENGINE (Renegade)	Al Lopez	75	8
<b>74</b>	IT'S ONLY MAKE BELIEVE (Song-1)	Sheri Price	76	7
<b>75</b>	DANCIN' FOOLS (Platinum Plus)	Cumberland Mountain Band	77	6
<b>73</b>	UP AGAINST YOU (Evergreen)	Amber Lane	78	3
<b>77</b>	ARMED AND DANGEROUS (Song-1)	Brian Hilderbrand	82	2
<b>78</b>	TALK TO ME TEXAS (Platinum Plus)	B. J. Banks	80	3
<b>73</b>	HOLD YOU IN MY ARMS (Platinum Plus)	Craig Steele	81	3
<b>80</b>	WHAT SHE DOESN'T KNOW (Platinum Plus)	Tim Williams	60	14
<b>81</b>	SHARP BOTTOM BOOGIE (Platinum Plus)	Gerald Curry	84	2
<b>82</b>	THE COWBOY WAY (Platinum Plus)	Morgan West	85	3
<b>83</b>	GONNA FIND ME A DOCTOR (Jukebox)	Mike Manuel	61	12
<b>84</b>	GOOD GIRL (Silver Wing)	Drew Stevens	62	12
<b>85</b>	HONEY I DO (Columbia 57214)	Stacy Dean Campbell	65	5
<b>86</b>	THIS IS ME MISSING YOU (Epic)	James House	69	22
<b>87</b>	BABY, NOW THAT I'VE FOUND YOU (Rounder)	Alison Krauss	79	9
<b>88</b>	A LITTLE BIT OF YOU (Career)	Lee Roy Parnell	83	19
<b>89</b>	MAMA CRIED (Platinum Plus)	Valorie Lyle	86	15
<b>90</b>	WHO NEEDS YOU (Capitol Nashville)	Lisa Brokop	87	7
<b>91</b>	LIVIN' ON BEANS (Fraternity)	The Incorrec Band	88	13
<b>92</b>	BUT GOD KNOWS (ALH)	Jim Wilkerson	89	12
<b>93</b>	I DIDN'T KNOW MY OWN STRENGTH (BNA)	Lorrie Morgan	90	21
<b>94</b>	BOBBIE ANN MASON (Columbia 667712)	Rick Trevino	91	20
<b>95</b>	SHE CAN'T LOVE YOU (Curb)	Boy Howdy	92	13
<b>96</b>	A HEART WITH 4 WHEEL DRIVE (Polydor)	4 Runner	93	11
<b>97</b>	FINISH WHAT WE STARTED (Arista)	Diamond Rio	94	20
<b>98</b>	I DON'T EVEN KNOW YOUR NAME (Arista)	Alan Jackson	95	17
<b>99</b>	THE SON STARTED SHININ' (Mountain Top Records)	Tom Mac Weatherly	96	14
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# COUNTRY MUSIC

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WHISKEY UNDER THE BRIDGE Don Cook, Kix Brooks, Ronnie Dunn (Sony Tree Publishing Co., Inc./Don Cook Music/Bufallo Music/Showbilly Music, BMI)	28
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# PLATINUM PLUS

PROUDLY PRESENTS

# Roy Mitchell



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# COUNTRY MUSIC

## Golden Muses Inspire Hit Songs

By Wendy Newcomer

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

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

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

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

## Jackson & Alabama Bring Country Comfort

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

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

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

## Gaylord Expands Wildhorse Saloon

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

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

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

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

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

## In Other News...

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

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

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

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

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

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

COUNTRY STAR RESTAURANT/HOLLYWOOD'S latest installment of its "Words & Music" singer/songwriter series, held Sept. 18, featured renowned writer John Ford Coley and newcomer Eddie Cunningham. "Words & Music" is staged monthly at Country Star in cooperation with ASCAP, BMI, LASS, NAS, SGA and the William Morris Agency, Inc.

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

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

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

BRYNDLE, THE ARCHITECTS of Southern California country rock, recently completed an 11-city tour which culminated at New York's The Bottom Line. Bryndle is comprised of singer/songwriters Karla Bonoff, Andrew Gold, Wendy Waldman and Kenny Edwards. The group's self-titled debut album was released on MusicMasters/BMG Records.

## RADIO PLAYLISTS

Some of what's playing in heavy rotation:

### KVOX-FM\Moorhead, MN

TIM MCGRAW—"I Like It, I Love It"

COLLIN RAYE—"One Boy, One Girl"

RHETT AKINS—"That Ain't My Truck"

TY ENGLAND—"Should've Asked Her Faster"

TRACY LAWRENCE—"If The World Had A Front Porch"

### KZZY-FM\Devil's Lake, ND

TY ENGLAND—"Should've Asked Her Faster"

TY HERNDON—"I Want My Goodbye Back"

MARK COLLIE—"Three Words, Two Hearts, One Night"

PATTY LOVELESS—"Halfway Down"

GEORGE STRAIT—"Lead On"

### WSLC\Roanoke, VA

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

WADE HAYES—"Don't Stop"

TY ENGLAND—"Should've Asked Her Faster"

PATTY LOVELESS—"Halfway Down"

RHETT AKINS—"That Ain't My Truck"

### KVCL-FM\Winnfield, LA

PAM TILLIS—"In Between Dances"

BRYAN WHITE—"Someone Else's Star"

CLINT BLACK—"One Emotion"

GEORGE STRAIT—"Lead On"

RHETT AKINS—"That Ain't My Truck"

### WPIK-FM\Summerland Key, FL

JEFF CARSON—"Not On Your Love"

CLINT BLACK—"One Emotion"

GEORGE STRAIT—"Lead On"

RHETT AKINS—"That Ain't My Truck"

WADE HAYES—"Don't Stop"

### KJEF-FM\Jennings, LA

TY ENGLAND—"Should've Asked Her Faster"

WADE HAYES—"Don't Stop"

TRACY LAWRENCE—"If The World Had A Front Porch"

SHENANDOAH—"Heaven Bound (I'm Ready)"

PATTY LOVELESS—"Halfway Down"

### WOCO\Oconto, WI

RHETT AKINS—"That Ain't My Truck"

TRACY LAWRENCE—"If The World Had A Front Porch"

COLLIN RAYE—"One Boy, One Girl"

CLINT BLACK—"One Emotion"

WADE HAYES—"Don't Stop"



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



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



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



# COUNTRY MUSIC

## TOP 75 COUNTRY ALBUMS

SEPTEMBER 30, 1995

The square bullet indicates upward chart movement  
(G) = Gold (RIAA) Certified (P) Platinum (RIAA) Certified

Last Week Total Weeks

1	THE WOMAN IN ME (Mercury 522886)	Shania Twain	1	29
2	GAMES REDNECKS PLAY (Vamer Bros. 45856)	Jeff Foxworthy	2	7
3	JOHN MICHAEL (Atlantic 82728)	John Michael Montgomery	3	23
4	THE HITS (Capitol Nashville 29689)(P5)	Garth Brooks	4	37
5	NOW THAT I'VE FOUND YOU - A COLLECTION (Rouner 0325)	Alison Krauss	5	30
6	IT'S UP TO YOU (Curb 77799)	Perfect Stranger	6	9
7	YOU MIGHT BE A REDNECK IF... (Vamer Bros. 45314)(P)	Jeff Foxworthy	8	54
8	GREATEST HITS (BNA 66508)	Lorrie Morgan	9	10
9	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	7	76
10	TY ENGLAND (RCA 66522)	Ty England	11	3
11	READ MY MIND (MCA 10994)(P2)	Reba McEntire	13	71
12	LOVE LESSONS (MCA 11242)	Tracy Byrd	12	8
13	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	15	50
14	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	14	48
15	IN PICTURES (RCA)	Alabama	17	4
16	BRYAN WHITE (Asylum 61642)	Bryan White	18	9
17	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	19	65
18	WHO I AM (Arista 18759)(P2)	Alan Jackson	16	62
19	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	20	27
20	BLACKHAWK (Arista 18708)(P)	BlackHawk	10	80
21	ONE (MCA 11248)	George Jones & Tammy Wynette	25	10
22	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	30	36
23	JEFF CARSON (MCG Curb 77744)	Jeff Carson	31	3
24	STANDING ON THE EDGE (Patriot 28495)(G)	John Berry	27	27
25	THE REDNECK TEST VOLUME 43 (Laughing Hyena 2043)	Jeff Foxworthy	33	3
26	TEN FEET TALL AND BULLETPROOF (Vamer Bros. 45603)(P)	Travis Tritt	21	68
27	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	24	63
28	LEAD ON (MCA 11092)(P)	George Strait	23	43
29	GREATEST HITS III (RCA 07863)(G)	Alabama	22	47
30	OUT WITH A BANG (MCA 11044)	David Lee Murphy	43	3
31	GREATEST HITS VOL II (MCA 11201)(P3)	Reba McEntire	26	99
32	ONE EMOTION (RCA 66419)(G)	Clint Black	34	47
33	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	35	31
34	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	32	30
35	THIRD ROCK FROM THE SUN (Epic 64357)(P)	Joe Diffie	28	55
36	EXTREMES (Epic 53952)	Collin Raye	29	83
37	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	36	33
38	DWIGHT LIVE (Reprise 45907)(P3)	Dwight Yoakam	37	16
39	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	38	71
40	TERRI CLARK (Mercury Nashville 52699)(P)	Terri Clark	44	3
41	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	45	149
42	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	39	82
43	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	41	47
44	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	40	53
45	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	42	65
46	A THOUSAND MEMORIES (Decca 11098)	Rhett Akins	49	27
47	THE TRACTORS (Arista 18728)(P)	The Tractors	50	57
48	BOOMTOWN (Polydor 523407)(G)	Toby Keith	46	49
49	DAYS GONE BY (Epic 57501)	James House	52	13
50	WHAT MATTERED MOST (Epic 66771)(G)	Ty Herndon	48	20
51	IF I COULD MAKE A LIVING (Giant 24582)(G)	Clay Walker	51	48
52	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	47	58
53	WE ALL GET LUCKY SOMETIMES (Career 18790)	Lee Roy Parnell	55	2
54	ALL I NEED TO KNOW (BNA 66562)(P)	Kenny Chesney	54	9
55	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	53	159
56	JUNIOR HIGH (MCG Curb 77783)	Junior Brown	60	2
57	SUPER HITS (Epic 64182)	Charlie Daniels	56	45
58	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	62	146
59	SUPER HITS (Columbia 64184)	Willie Nelson	57	56
60	WHEN AND WHERE (Atlantic 82774)	Confederate Railroad	58	3
61	TAKE ME AS I AM (Vamer Bros. 45389)(P)	Faith Hill	63	88
62	BRAND NEW MAN (Arista 18658)(P4)	Brooks & Dunn	64	209
63	THINKIN' PROBLEM (Vamer Bros. 45562)(G)	David Ball	61	64
64	LIFE'S A DANCE (Atlantic 82420)	John Michael Montgomery	65	147
65	HARD WORKIN' MAN (Arista 18716)	Brooks & Dunn	67	129
66	4 RUNNER (Polydor 527379)	4 Runner	59	17
67	WHAT A WAY TO LIVE (Decca 11094)(G)	Mark Chesnutt	66	51
68	RESTLESS (MAGNATONE 102)	Shelby Lynne	69	2
69	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	68	98
70	LITTLE ACTS OF TREASON (Giant 24581)	Carlene Carter	DEBUT	
71	NO FENCES (Capitol Nashville 93866)(P13)	Garth Brooks	70	253
72	KICK A LITTLE (Vamer Bros. 45739)(G)	Little Texas	71	49
73	I STILL BELIEVE IN YOU (MCA 10630)(P3)	Vince Gill	73	154
74	NASCAR: RUNNIN' WIDE OPEN (Columbia 67020)(P10)	Various	74	21
75	IN PIECES (Capitol Nashville 80857)(P5)	Garth Brooks	75	144

### Cash Box COUNTRY RADIO

#### High Debuts

1. REBA MCENTIRE—"On My Own"—(MCA)—#26
2. JAMES HOUSE—"Anything For Love"—(Epic)—#45
3. MARK CHESNUTT—"Trouble"—(Decca)—#48

#### Most Active

1. BROOKS & DUNN—"Whiskey Under The Bridge"—(Arista)—#28
2. CLAY WALKER—"Who Needs You Baby"—(Giant)—#35
3. DOLLY PARTON & VINCE GILL—"I Will Always Love You"—(Columbia)—#41
4. RICK TREVINO—"Save This One For Me"—(Columbia)—#43

**POWERFUL ON THE PLAYLIST**— The *Cash Box* Top 100 Country Singles chart is led by the Tracy Lawrence single "If The World Had A Front Porch." This week's chart displays a few big movers with three debuts breaking into the Top 50. Leading the way in the most-movement category is Brooks & Dunn and "Whiskey Under The Bridge" taking a nine spot leap to #28. Clay Walker's "Who Needs You Baby" jumped eight spots to #35. Jumping seven this week to #41 is Dolly Parton & Vince Gill with "I Will Always Love You." Also with a seven spot jump is Rick Trevino and "Save This One For Me" at #43. As for debuts, three acts hit this week's Top 50. Leading the way for the highest debut position with the single "On My Own" is Reba McEntire at #26. Entering at #45 is James House with "Anything For Love." Mark Chesnutt slides into the chart at #48 with "Trouble."

**Songwriters Of The Week:** Congratulations go out to Tracy Lawrence, Paul Nelson and Kenny Beard, writers of the Tracy Lawrence #1 hit, "If The World Had A Front Porch."

#### CMT Top Twelve Video Countdown

1. JEFF FOXWORTHY . . . . . "Party All Night" (Warner Bros.)
2. COLLIN RAYE . . . . . "One Boy, One Girl" (Epic)
3. TIM MCGRAW . . . . . "I Like It, I Love It" (Curb)
4. TY ENGLAND . . . . . "Should've Asked Her Faster" (RCA)
5. FAITH HILL . . . . . "Let's Go To Vegas" (Warner Bros.)
6. ALISON KRAUSS & UNION STATION  
. . . . . "Baby, Now That I've Found You" (Rouner)
7. TERRI CLARK . . . . . "Better Things To Do" (Mercury)
8. WADE HAYES . . . . . "Don't Stop" (Columbia/DKC)
9. JUNIOR BROWN . . . . . "Highway Patrol" (MCG/Curb)
10. TOBY KEITH . . . . . "Big Ol' Truck" (Polydor)
11. SAWYER BROWN  
. . . . . "(This Thing Called) Wantin' And Havin' It All" (Curb)
12. KENNY CHESNEY . . . . . "All I Need To Know" (BNA)

# COUNTRY MUSIC

## Cash Box COUNTRY INDIE

**INDIE CHART ACTION**— Leading the independents yet another week on the *Cash Box* Top 100 is Cary Cooley with "I'll Take My Chances," on the Platinum Plus label. The single currently resides at #44 on the chart. In the second highest spot for the indies, it's P.J. LaDoir at #52 with "The Singer,." To finish out the movers, John Wesley Carpenter moves to #61 with "If Flowers Could Grow," "Hold On To Your Dreams" by Jamie Harper moves to #62, Andy Wonn's "Casanova Cowboy" moves to #64, "Party On The Couch" by Beau Powers moves to #65, Gil Harvey moves to #66 with "Borrowed Angel," Jim Fullen with "God Don't Take American Express" moves to #67, Harry Deal & The Galaxies move to #68 with "60 Minute Man." Monica Boswell moves to #70 with "A Little Bit Of Love," "Transplant" by Tom Cunningham moves to #71, Nikki Rose and "Hooked Again" move to #72, Al Lopez with "Smooth Runnin' Engine" moves to #73, "It's Only Make Believe" by Sheri Price moves to #74, the Cumberland Mountain Band moves to #75 with "Dancin' Fools," "Up Against You" by Amber Lane moves to #76, Brian Hilderbrand moves to #77 with "Armed And Dangerous, B.J. Banks and "Talk To Me Texas" move to #78, Craig Steele's "Hold You In My Arms" moves to #79, Gerald Curry's "Sharp Bottom Boogie" moves to #81, and finally, "The Cowboy Way" by Morgan West moves to #82.

### Top Ten Rising Independents

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

### Album Review



#### ■ HARRY DEAL & THE GALAXIES: *Beach Country* (No Cat. #)

Harry Deal & The Galaxies present beach music and '50s rock classics with a country backbeat. Songs like "Mack The Knife" and "Stay" are given new life as Deal and his band put new energy and spirit into them. Album highlights include "60 Minute Man," "Blue Moon" and "Rainy Day Girl." *Beach Country* will make its listeners want to shake the sand out of their boots.

### Indie Spotlight

## Jeane Shae: One Woman Show



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

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

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

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

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

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

# POSITIVE COUNTRY

## POSITIVE COUNTRY RADIO

### This Week's Debuts

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

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

### Most Active

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

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

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

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

### Powerful On The Playlist

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

### LOOKING AHEAD

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



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

## POSITIVE COUNTRY

SEPTEMBER 30, 1995

1	TWO IN THE SADDLE (Integrity)	Susie Luchsinger	2	8
2	MASTER OF THE WOOD (Sparrow)	Marty Raybon	1	9
3	PIECES OF HIS HEART (Cheyenne)	Bruce Haynes	4	7
4	I'LL STAND (Cheyenne)	Ronny McKinley	9	6
5	I'M NOT ASHAMED (Benson)	Brush Arbor	8	7
6	SOMEDAY (Intersound)	Crystal Gayle	3	9
7	GIVE LOVE AWAY (Gateway)	Dinah & The Desert Crusaders	15	4
8	HE WHO MADE THE RAIN (Ransom)	Ken Holloway	5	10
9	SEND THE LIGHT (Intersound)	Terri Lynn	6	10
10	EVERYBODY NEEDS LOVE (Integrity)	Lenny LeBlanc	7	10
11	WE HAVE A GOOD THING (Ransom)	Seneca	11	6
12	A PLACE TO TURN AROUND (Gateway)	Paula McCulla	18	19
13	I CALLED AND YOU ANSWERED (Horizon)	Karen Peck & New River	16	8
14	MATTERS OF THE HEART (Gateway)	Jeff McKee	23	3
15	LOVE COMES THROUGH (Warner Alliance)	Midsouth	26	2
16	JESUS NEVER SAID NO (Heartwrite)	David Patillo	10	12
17	BE LIKE NOAH (Cheyenne)	Lisa Daggs	22	3
18	TOTALLY DEVOTED TO YOU (Arnival)	Lee Greenwood	12	10
19	GOSPEL ROAD (Custom)	Tom Devoursney	17	11
20	CROSS STANDING IN THE WAY (Gospel Choice)	Del Way	20	16
21	HELP ME MAKE THROUGH TOMORROW (Circuit Rider)	Touching Home	21	5
22	THE BUSINESS OF LOVE (Sparrow)	Charlie Daniels	13	14
23	SURE FEELS RIGHT (Ropeburn)	Randy Coward	30	2
24	GONNA FIND ME A DOCTOR (Jukebox Records)	Manuel Family Band	19	15
25	LAY IT DOWN, GIVE IT UP (Tall Texan)	Billy Walker	14	13
26	HEAVEN BOUND (I'M READY) (Capitol Nashville)	Shenandoah	27	3
27	IN THE PALM OF YOUR HAND (Rounder)	Alison Krauss	DEBUT	
28	ONE WAY OR THE OTHER (Lonesome Dove)	The Kendalls	28	5
29	YOU CAN'T WALK THIS ROAD ALONE (Warner Alliance)	Midsouth	24	17
30	IRA JONES (Warner Alliance)	Ron David Moore	25	15
31	GO REST HIGH ON THAT MOUNTAIN (MCA)	Vince Gill	DEBUT	
32	PERFECT WOMAN (Salt)	Lori Loza	29	6
33	DON'T IT MAKE YOU WANNA PRAISE THE LORD (Fortress)	Buddy Greene	31	14
34	IN THE MIDST OF YOUR LOVE (Reunion)	Michael James	33	13
35	LITTLE GIRLS AND DADDIES (Thoroughbred)	Jim Carruthers	34	8
36	BUT GOD KNOWS (ALH)	Jim Wilkerson	32	11
37	I'M GONNA MOVE (Horizon)	Isaacs	36	12
38	WHETHER GOOD OR BAD (Ropeburn)	Randy Coward	38	20
39	GOD'S COUNTRY (Custom)	Locke Gollither	35	11
40	NO STONE TO THROW (Star Song)	Sierra	37	14

# COIN MACHINE



ROLL 'EM OUT! *Orbatark*, the new computer-generated title from American Laser Games, (*Cash Box*, 9/2/95) marks the return of trackball controls in a fighting game environment designed for players of all skill levels. As noted by Jim Jarocki, ALG's vice president of coin-op sales and marketing, "*Orbatark* has universal appeal. With the hands-on, intuitive feel of the trackball, anyone can play it and enjoy it right off the bat without having to learn any multiple control moves." (Ed Note: When *Cash Box* originally featured this game, no photo was available. Check the 9/2/95 issue for full details on game play).



A REAL BEAUTY! Pictured is Rowe's new MM-2 jukebox, the latest addition to the factory's outstanding LaserStar line. It was officially unveiled at the recent AMOA convention in New Orleans and was scheduled for production immediately following the show. Changes in the MM-2 include the addition of theatrical, running lights around the title display area to further enhance its appeal. While the MM-2 is designed for smaller locations, it still has the capacity to hold 100 CDs and display eight album covers with title strips.



## Midway's *WWF Wrestlemania*

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

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

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

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

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

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



NINTH ANNUAL "VALLEY GOLD." Hundreds of dart players from throughout the country competed in the recently held ninth annual North American Championships, held at the Sahara Hotel and Casino in Las Vegas, NV. Main objective was to win a spot on Team USA, travel to Europe for the international competition and bring home the Valley World Cup. Thousands of dollars in cash prizes were awarded. The outstanding players who earned positions on Team USA were Dave Kelly, Paul Lim, Teena Marie Cunningham and Teri Taylor. For information on the 1996 event, contact Valley Gold coordinator Dave Kristal at 1-800-248-2837.



Midway's *WWF Wrestlemania*



## COIN MACHINES

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

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## 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.

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## 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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