

CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

Inside: Q&A with
Doug Supernaw



Urge Overkill

Exits Toward Mainstream



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THE ENTERTAINMENT TRADE MAGAZINE

NUMBER ONES

POP SINGLE

Fantasy
Mariah Carey
(Columbia)

URBAN SINGLE

Fantasy
Mariah Carey
(Columbia)

RAP SINGLE

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

COUNTRY SINGLE

I'm Not Strong Enough...
Balckhawk
(Arista)

POP ALBUM

Daydream
Mariah Carey
(Columbia)

R&B ALBUM

Dead President
Soundtrack
(Capitol)

JAZZ ALBUM

Breathless
Kenny G
(Arista)

COUNTRY ALBUM

All I Want
Tim McGraw
(Curb)

POSITIVE COUNTRY

Love Comes Through
Midsouth
(Warner Alliance)

Cover Story

Urge Overkill Courts Mainstream

Geffen recording act Urge Overkill demonstrates with its latest album, *Exit The Dragon*, that it deserved the advance buzz prior to its 1993 debut *Saturation*. It also proves that it has more dimension than the Neil Diamond cover of "Girl, You'll be A Woman Soon," the track that afforded the band wide attention because of its pivotal presence in the hit film *Pulp Fiction*. Pop writer Steve Baltin managed to talk to the band about some of its dimensions.

—see page 5

Supernaw Is Down Home

RCA recording artist Doug Supernaw is making noise in country music with his spontaneity and aggressive style. He talked to *Cash Box* Nashville editor Wendy Newcomer during a Q&A that covers a spectrum of topics.

—see page 27

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STAFF

GEORGE ALBERT
President and Publisher
KEITH ALBERT
Exec. V.P./General Manager
M.R. MARTINEZ
Managing Editor

EDITORIAL
Los Angeles
JOHN GOFF
STEVE BALTIN
GIL ROBERTSON IV
HECTOR RESENDEZ, Latin Editor
Nashville
WENDY NEWCOMER
New York
J.S. GAER

CHART RESEARCH
Los Angeles
BRIAN PARMELLY
ZIV

TONY RUIZ
PETER FIRESTONE
Nashville
GAIL FRANCESCHI

MARKETING/ADVERTISING

Los Angeles
GARY YOUNGER
KAREN SIDLOW
FRANK HIGGINBOTHAM
JOHN RHYNS
Nashville
TED RANDALL
New York
NOEL ALBERT

CIRCULATION

NINA TREGUB, Manager
PASHA SANTOSO

PRODUCTION

SHARON CHAMBLISS-TRAYLOR

GENERAL COUNSEL

DONALD WEISSMAN & ASSOCIATES

PUBLICATION OFFICES

LOS ANGELES
6464 Sunset Blvd., Suite 605
Hollywood, CA 90028
Phone: (213) 464-8241
Fax: (213) 464-3235

NASHVILLE
50 Music Square West, Suite 804
Nashville, TN 37203-3212
Phone: (615) 329-2898
Fax: (615) 320-5120

NEW YORK

P.O. Box 2089
Cliffside Park, NJ 07010
Phone: (800) 580-6946
Fax: (201) 585-9409

CHICAGO

Director, Con Operations
CAMILLE COMPASIO
1442 S. 61 St. Ave.
Cicero, IL 60650
Phone: (708) 863-7440

UNITED KINGDOM

Director of Operations
HAL LEVY
19 Parkowen, Quaker Road
Cork, Ireland
Phone/Fax: 353-2131-6347

BRAZIL

CHRISTOPHER PICKARD
Est. da Cavea, 611/BL 2/304
Rio de Janeiro - RJ 22.610 - Brazil
Phone/Fax: (55-21) 322-2290

ITALY

MARIO DE LUIGI
"Music e Dischi"
Via De Amici 47 201233
Milan, Italy
Phone: (902) 839-18-37/832-79-37

JAPAN

SACHIO SAITO
2-F Fujishiro-Bldg.
4-Chome, 30-4, Shinbashi
Minato-ku
Tokyo, Japan 105
Phone: 03 (5401) 2065
Fax: 03 (5401) 2067

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Lead Story

Performance Rights Bill Awaits President Bill's Writing

THE RECORDING INDUSTRY ASSOCIATION OF AMERICA (RIAA) heralded the unanimous vote by the U.S. House of Representatives to pass the "Digital Performance Right in Sound Recordings Act of 1995" (S.227; H.R. 1506). Passage of this landmark piece of legislation has been a goal of the RIAA's for over 20 years.

The breakthrough came in June of this year when a re-draft of S. 227 cleared the Senate Judiciary Committee without opposition as a result of the leadership of Chairman **Orrin Hatch** (R-UT), who was the bill's chief sponsor, and Sen. **Dianne Feinstein** (D-CA), also an original sponsor. The move followed several intense weeks of discussions between the sponsors, the RIAA, and organizations representing cable and satellite users, as well as representatives of the songwriter and music publishing community.

S.227 passed the Senate by unanimous consent August 8, and its House counterpart, H.R. 1506, was moved quickly through the House Judiciary Committee and the full House of Representatives in record time.

Introduced in January of this year, the bill's purpose is to grant copyright owners of sound recordings the right to authorize certain digital transmission of their works, and to be compensated for others—such an exclusive right would cover interactive services. It's important to note that sound recordings are the only U.S. copyrighted work denied the right of public performance.

"I'm pleased to report that we now have an impressive bill that, when signed by the President, will enable our industry to move into the future with confidence," said RIAA chairman **Jay Berman**. "We can now turn our undivided attention to the administration's White Paper recommendations on the NII."

BMI Online Copyright Forms Available

BMI IS MAKING AVAILABLE U.S. Copyright Forms and its own clearance forms as part of its **Internet Web** site, announced BMI president/CEO **Frances W. Preston**. The new *forms online* service is the first of other new features BMI will be incorporating into its web site over the next few months.

The new *forms online* service allows Internet users worldwide to download and print out the U.S. Copyright forms for registering works of the performing arts, sound recordings, literary works, renewals, and for corrections to existing registrations. In addition, BMI songwriters, composers, and music publishers will be able to download and print the form required to clear (register) their works with BMI.

Launched last year, the BMI web site contains a searcher-friendly database of more than 7.5 million items on the songs, songwriters and music publishers in BMI's repertoire.

Blockbuster Announces New Structure

BLOCKBUSTER ENTERTAINMENT GROUP, a unit of **Viacom, Inc.**, announced the combination of its worldwide music and video operations into a single entity.

As part of this re-organization, the company said it has named **Gerald R. Geddis** president, worldwide operations, responsible for both domestic and international video and music operations. He will continue reporting to **Steven R. Berrard**, BEG president/CEO.

"Blockbuster Video has successfully penetrated the world's major home video markets, and Blockbuster Music has done likewise in major U.S. markets," Berrard said. "Our future plans to continue our rapid growth in the United States and in international markets can be more readily achieved by leveraging the strengths these operations share on a global basis."

Supporting Geddis will be **H. Scott Barrett** as president, domestic video.

ON THE MOVE



Ciongoli



Maffei



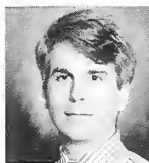
Blankumsee



Restrepo



Dawson



Schwab



Becchinelli



Kiel

■ **Charles C. Ciongoli** has been named vp of finance for **MCA Records**. Ciongoli will be responsible for overseeing all the financial activities for the label. He previously served as vp/group controller for MCA Records and the MCA Music Publishing Group since 1991.

■ **Capitol Records** has announced a pair of appointments. **Tom Maffei** has been named national director of crossover promotion. Maffei will focus on crossover radio promotion as well as initiate and implement street level marketing campaigns. Prior to Capitol, Maffei served as a West Coast promotion radio rep for **Relativity Records** working on crossover and urban. He also has worked as club promoter.

Diane Blankumsee has been named to the newly-created position of assoc. dir. urban visual marketing, and will now be responsible for video exposure and promotional campaigns for all Capitol's urban acts—nationally and locally. She comes to the company from **Epic/550 Music** where she served in a similar job. She joined Epic in 1989 and previously worked at **Solar Records**.

■ **Francesca Restrepo** has joined **Geffen/DGC Records** creative services department as art director. She comes to the job from a five-year tour of duty at **Sony Music**, having designed album packages for **Soul Asylum**, the **Spin Doctors**, **Velvet Crush** and **Peter Dinklage**, among others. She began her music industry career at **PolyGram Records** in a similar role.

■ **Greg Dawson** has been named manager of music clearance for **Zomba Music Services**. Dawson will be responsible for the development and implementation of clearance services to secure music rights outside the sources of material for clients, focusing on film, television and karaoke use.

■ **The Elektra Entertainment Group (EEG)** has announced a pair of appointments. **George Schwab** has been appointed counsel for the company. Schwab previously was an associate at the firm of **Mayer, Brown & Platt** specializing in commercial & entertainment litigation. **Vincent Becchinelli** has been promoted to manager of graphic art production for EEG. He previously was coordinator over the same duties for Elektra and also served as an assistant in the department.

■ **Zoo Entertainment** has bolstered its promotion force with three appointments. **Dana Keil** has been named national director of pop promotion. **David Ross** has been named Northeast regional promotion/marketing manager. **David Tezak** has been named Great Lakes regional promotion/marketing, and **Stephanie Hughes** has been named manager of creative services for the company. A 13-year veteran, having joined **CBS Records** in 1982, Keil will handle radio promotion. Ross spent the last few years in regional marketing and promotion for **Atco/East-West Records**, and will now continue to work in radio in the Northeast. Tezak is a 12-year veteran who has worked in regional promotion for **Hollywood**, **Columbia** and **Capitol Records**. Hughes started as an assistant in the creative services department for Zoo prior to her promotion.

■ **Jann Hendry** has been named national director of rock promotion for **Reprise Records**. Hendry began her music industry career as a college rep for **CBS Records**, later holding a promotion position at **Geffen Records**, before coming to **Reprise** in 1991 as a local promo rep in the Carolinas. Also at **Reprise**, **Jamil Rich** has been named A&R rep. Rich is a **Haverford College** graduate who ran the **New Point** concert series for two years.

EAST COAST

By J.S. Gaer



Geffen Records artist Lisa Loeb recently celebrated release of her debut album *Tails* at a special in-store appearance at New York's HMV Records. After playing an acoustic set that included the LP's first single, "Do You Sleep?" Loeb signed autographs. Pictured are (l-r): Will Botwin, side one; Kevin Twitchel, Geffen; Amy Feldman and Alan McDonald, HMV; Loeb; Scott Van Horn, Geffen; Kathy Angstadt and Ken Feldman, HMV; and Jason Whittington, Geffen.

DESERT MIRAGE: Britain has been in a bit of a slump as of late. No one seems to be hitting the American audience hard enough to make a dent. Oasis, out of Manchester, aims to cause the same serious damage to the U.S. charts that they have done in the U.K. The group's new release (*What's The Story*) *Morning Glory* on Epic has begun to make some impressions with their groove-inspired pop. Selling out the *Roseland Ballroom* on Wednesday night is also a good sign. The follow-through was not all that powerful. While the band was playing, the crowd was paying attention but in between tunes was another matter. It was maybe that the youngish crowd needed some more time to accustom themselves to the host of new songs that was just recently released. When the lights went up there didn't seem to be many who were dazzled by these standard bearers of Britpop. Maybe in the Sahara it is a different story.

QUICK BITE: Some bands get the heads turning without having to play a note. New York's *Cake Lake* has been very close to this phenomenon, with a trio of attractive women they have grabbed plenty of ink while only having one CD, *Delicious*, out on the import-only *Avant* label. The music is a mixture of DIY playing and minimal composition that deserves a good listen regardless of appearances. Not many groups would have their most popular tune be about a young girl who can't play because of a *Bum Leg*. As they have become more comfortable with their instruments, the quips in between numbers have become much funnier, making them one of New York's premier patterrock bands which was ably demonstrated on Friday night. *The Delta '72* will no doubt get its share of attention, and rightfully so. The group's mixture of driving organ and Mississippi blues-inspired slide guitar is a killer combination. If the D.C.-based '72s can maintain the fire showed live, the group will be hard to contain. With only one seven inch out on *Kill Rock Stars/Dischord* the group is already opening for *Sonic Youth*, which speaks volumes.

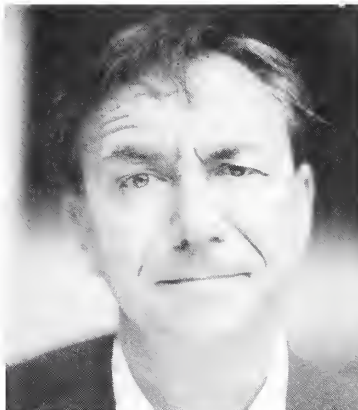
GETTING RELIGION: Out of the wreckage of the seminal trance rock *Spacemen 3* steps *Spiritualized*. Jason, who emerged from the English group, has been able to take his experiences to different areas of the same house. *Spiritualized* add more vibrancy and verve while still having a heavy dose of trippiness in their continuum. The band's album *Pure Phase*, out on *Arista*, shows off the different facets from ambient to almost pop. And though the recording appears to be a purely studio creature, the group proved that wrong when it played *Tramps* on Saturday night. The ability to make even the first song sound as though it is closing the set showed mastery. The show was also remarkable for having a light show that actually enhanced the experience instead of becoming a distraction. A ghost that would be welcome to haunt in most people's abodes.

WEST COAST

By Steve Ballin

THERE'S NO TARGET MORE VISIBLE THAN POLITICIANS for the pointed barbs of today's comedians. And no one does it better than San Francisco funnyman *Will Durst*. Realizing that, *SJS Entertainment* has signed the comedian, who's been nominated for Best Stand-Up Comic five years running at the *American Comedy Awards*, to a two-year contract to do commentary for their nationally syndicated programming.

The timing couldn't be better with the '96 presidential election only a year away. However, Durst said in a recent phone interview that the show would not concentrate solely on politics, "but on whatever the day's news was." At the time of the show's premiere, October 4, Durst was scheduled to do commentary twice a week for the company's "Fun Factory" show, but Durst said that he would like to expand on that number.



Will Durst

Frank Guida, executive producer, said: "Will Durst is hands-down America's best political satirist. He is so funny because he is essentially just telling the truth about which he speaks—Will Durst is beyond topical. We are very pleased and honored to feature him to our affiliates exclusively through 'Fun Factory.'"

Besides being tabbed America's best, he may also be the country's busiest performer. In addition to doing the radio show, Durst writes a column for the Internet, entitled "Durst Case Scenario," hosts a weekly series, "We Do The Work," for PBS, writes for humor magazines *Just For Laughs* and *The Nose* and said he will continue doing stand-up stuff.

With all of that going on already, why take on any more added responsibility? Durst said "Writing for radio helps my stand-up." Besides that, no good political comedian can pass up an opportunity to start getting his licks in.

THE NEWLY REVAMPED L.A. STATION, *Real Radio 97.1* just announced the upcoming *Fall Ball*, a free show featuring *Cheap Trick*, *The Tubes* and *The Plimsouls*. The afternoon concert will be held Saturday, October 28 at *Woodley Park* from noon to 4:00 p.m.

In addition to the very strong line-up, there will be an arts & crafts festival sponsored by *Budweiser* and the *City of Los Angeles Department of Recreation and Parks*. Those seeking more information can call the *Real Radio 97.1 Life Support Line* at 800/448-5579, 24 hours a day.



One of the responsibilities of having a hit single is doing the schmooze thing. On the heels of its smash hit "I'll Be There For You," EastWest recording act the *Rembrandts* are seen here with execs from *Warner/Chappell Publishing*. With as much as that song has been on the radio this summer it's little wonder the photo caption lists the *Warner/Chappell* folks as the group's biggest fans. Ch-ching. Pictured (l-r): *Brad Rosenberger*, V.P., *Warner/Chappell, Film & TV*; *Katie Wagner*, TV Personality; *Phil Solem*, *Rembrandts*; *Rick Shoemaker*, President, *Warner/Chappell*; *Judy Stakee*, V.P., Creative, *Warner/Chappell*; *Danny Wilde*, *Rembrandts* and *George Ghiz*, Manager.



Cover Story

Urge Overkill, *Exit The Dragon*: Enter The Mainstream

By Steve Baltin

"I don't try anymore, because only booze improves with age...I don't smile anymore, too many smiling Faces lie/I don't pray anymore, because too many of God's children die/I don't love anymore, you said you knew where love is, but I never knew where you was coming from"

- (Urge Overkill, "View Of The Rain," 1995)

QUENTIN TARANTINO'S 1994 ACADEMY AWARD-WINNING SMASH, *Pulp Fiction*, was filled with memorable sequences, but a favorite among the movie's fans was the scene where Uma Thurman and John Travolta went back to her home after he escorted her on a "date." Once there, Thurman turned the music up and started dancing seductively. The song heard in the background was Urge Overkill's cover of Neil Diamond's "Girl, You'll Be A Woman Soon."

Spurred on by the popularity of the film and that scene in particular, the song became a huge hit, the biggest of the Chicago trio's career. "Girl..." brought the former indie heroes, through its four records recorded with Touch & Go, and critical faves, thanks to its well-received 1993 Geffen debut, *Saturation*, into the mainstream for the first time.

So, even though the very-funky '70s-dressing guys of Urge Overkill were among the first acts to come out of the current new wave from Illinois (Smashing Pumpkins, Liz Phair, Hum, Smoking Popes, etc.), having released the debut EP, *Strange I...* on Ruthless in 1986, most fans had their introduction to Nash Kato (vocals/guitars), Eddie "King" Roeser (bass/guitars/vocals) and Blackie O (drums/vocals) through the 1994 re-release of "Girl, You'll Be A Woman Soon" (a song that originally appeared on the 1992 EP *Stull*). However, those expecting the band to try and repeat the formula of "Girl..." on the new DGC album, *Exit The Dragon*, are in for a surprise.

In a recent phone interview from the band's hometown of Chicago, where the group is rehearsing for its upcoming tour, the dry-witted Kato said of the Neil Diamond cover, "It's a song we recorded three years ago, it has very little to do with Urge Overkill today."

Perhaps that's true in theory, but in practice there are some very obvious lingering effects from the influence that prompted the trio to cover a Neil Diamond song. Aside from the haunting conclusion, the eight and a half minute plus "Digital Black Epilogue," the 14-song, Butcher Bros.-produced disc is chock full o' three and four minute pop gems with a strong '70s influence. From the opening "Jaywalkin'," with its bizarre refrain of "I'm the evil that's in this world/I'm the evil in you/I'm the evil within this world/ there's too much evil, it's true," to the vintage Van Halen styled riff that introduces "This Is No Place," Urge Overkill lay down its pop chops.

Given the craftsmanship that goes in to tracks like the record's first single, "The Break," the lovely change-of-pace "View Of The Rain" and the groovy

"Somebody Else's Body" one would think that the band spends an above-average amount of time perfecting the results of their songwriting; however, according to Kato, that isn't the case. He said, "We do most of our writing in the studio." He added that a big part of the reason the band wanted to work with the Butcher Bros. again, they also produced the band's *Saturation* album, was, "They (the Butcher Bros.) do things very spontaneously in the studio. They work a lot like Urge do."

Since two for two is a pretty good average (if you were a baseball player, it'd get you three million for the year), a continuation of the partnership would be a prudent move. But, in keeping with that live-for-the-moment motif, Kato is very noncommittal about future partnerships, choosing to leave it only as a possibility.

With the depth of singles available on the album, a major tour forthcoming and the resonating buzz from "Girl, You'll Be A Woman Soon," (the band has already appeared this year on the cover of the very influential *Alternative Press* and been the subject of a feature in tastemaker *Spin*) the prospects for a long run for *Exit The Dragon* would seem like a sure bet. Especially since the above-mentioned magazines indicate a niche in the all-important youth market.

Yet, Urge Overkill will never be confused with Green Day, Pearl Jam or R.E.M. While the big selling bands that today's kids are clamoring over borrow from the Ramones, the Damned, Velvet Underground and Led Zeppelin, Urge might best be described as Bay City Rollers-go-alternative. Given Urge's eclectic sound, it's somewhat surprising that the group's fans would fit into any one demographic market. Sure enough, Kato said, "Urge fans come from all over the place," though he did add, "they're getting much younger."

With a recent hit single, so much advance press and a press kit that has labeled 1995 "the year of the dragon," did Urge feel added pressure when heading into Studio 4 in Philadelphia, PA, USA to write and record its newest endeavor? According to Kato the answer is a very simple no. He said, "We just set out to make an Urge record."

While all three agree this is an Urge record, and DGC refers to *Exit The Dragon* as "a distillation of everything that has led up to it," there is a slight difference. As Blackie concludes, "This sucker sounds almost like live Urge."

Though it's only been two years between albums, a number that is in concordance with the average length between major label releases by the same act (generally speaking), the amount of promotional work the group has undertaken in that time makes its obvious restlessness somewhat understandable. After doing the advance press on the record, the trio headed off to Australia for a promotional tour, then delved into rehearsals upon return to the States.

Sandwiched in between was the latest wave of interviews. Little wonder there was a trace of sarcasm in Kato's voice at various times in the conversation.

When asked about his facetiousness he did loosen up a little. The Bay City Rollers with an attitude: dig it.



Urge Overkill

CASH BOX

TOP 100 POP SINGLES

OCTOBER 28, 1995



This Week's #1:
Mariah Carey



High Debut:
Mariah Carey

1	FANTASY (Columbia 7321)	Mariah Carey	1	6
2	RUNAWAY (A&M 581 194)	Janet Jackson	2	8
3	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") (MCA 55104)	Coolio Feat. L.V.	3	11
4	KISS FROM A ROSE (FROM "BATMAN FOREVER") (ZTT/Sire/Wamer Bros. 17896)	Seal	4	18
5	AS I LAY ME DOWN (Columbia 77801)	Sophie B. Hawkins	6	16
6	ONLY WANNA BE WITH YOU (Atlantic 87132)	Hootie & The Blowfish	5	16
7	BROKENHEARTED (Atlantic 6175)	Brandy	7	11
8	ROLL TO ME (A&M 1114)	Del Amitri	9	17
9	CARNIVAL (Elektra 64413)	Natalie Merchant	10	12
10	TELL ME (Epic 77961)	Groove Theory	11	10
11	YOU ARE NOT ALONE (MJJ/Epic 78002)	Michael Jackson	8	13
12	I GOT 5 ON IT (Yab Yum/Noo Trybe 38474)	Luniz	12	20
13	WHO CAN I RUN TO (So So Def/Columbia 78056)	Xscape	23	4
14	BACK FOR GOOD (Arista 1-2848)	Take That	15	11
15	WATERFALLS (LaFace/Arista 24108)	TLC	14	22
16	DO YOU SLEEP? (Geffen 4768)	Lisa Loeb & Nine Stories	22	7
17	NAME (Wamer Bros. 17758)	Goo Goo Dolls	19	4
18	I'LL BE THERE FOR YOU/THIS HOUSE IS NOT A HOME (EastWest 64384)	The Rembrandts	18	4
19	SUGAR HILL (EMI 58407)	AZ	17	14
20	'TIL YOU DO ME RIGHT (Virgin 38494)	After 7	20	16
21	PRETTY GIRL (Yab Yum/550 Music 77813)	Jon B.	21	8
22	I CAN LOVE YOU LIKE THAT (Blitz/Atlantic 87134)	All-4-One	16	23
23	I HATE U (Wamer Bros. 43592)	A.F.K.A.P.	13	7
24	LET ME BE THE ONE (EMI 58443)	Blessid Union Of Souls	26	12
25	RUN-AROUND (A&M 0982)	Blues Traveler	24	32
26	BREAKFAST AT TIFFANY'S (Rainmaker/Interscope 98138)	Deep Blue Something	34	10
27	FEEL THE FUNK (FROM "DANGEROUS MINDS") (MCA 55130)	Immature	28	7
28	BOOMBASTIC/IN THE SUMMERTIME (Virgin 38482)	Shaggy	25	22
29	ONE SWEET DAY (Columbia 66700)	Mariah Carey	DEBUT	
30	COMEDOWN (Trauma 98134)	Bush	31	8
31	HE'S MINE (Outburst/RAL 1704)	MoKenStef	27	20
32	1ST OF THA MONTH (Ruthless 6331)	Bone Thugs N' Harmony	30	10
33	MACARENA (BAYSIDE BOYS MIX) (RCA 64407)	Los Del Rio	33	8
34	ANYTHING (MJJ/550 7063)	3T	45	4
35	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Rowdy/Arista 5041)	Monica	29	26
36	HOW HIGH (FROM THE "SHOW") (Def Jam/RAL 9924)	Redman/Method Man	32	10
37	DECEMBER (Atlantic 87157)	Collective Soul	37	27
38	COLORS OF THE WIND (FROM "POCAHONTAS") (Hollywood 64001)	Vanessa Williams	38	19
39	REAL HIP HOP (Elektra 43872)	Das EFX	39	6
40	SENTIMENTAL (Arista 12852)	Deborah Cox	47	7
41	HEAVEN (Perspective 7498)	Solo	41	11
42	DOWNTOWN VENUS (Island 52147)	P.M. Dawn	42	6

43	MC'S ACT LIKE THEY DON'T KNOW (Jive 42319)	KRS-One	43	7
44	ICE CREAM (Loud 64426)	Chef Raekwon	51	2
45	THROW YOUR SET IN THE AIR (Ruffhouse 78042)	Cypress Hill	49	2
46	I'D LIE FOR YOU (MCA 11341)	Meatloaf	61	2
47	SUMMERTIME IN THE LBC (FROM "THE SHOW") (G Funk/RAL/Island 9383)	Dove Shack	50	13
48	YOU REMIND ME OF SOMETHING (Jive 01241)	R. Kelly	DEBUT	
49	HOOKED ON YOU (Elektra 61849)	Silk	DEBUT	
50	AIN'T NOTHIN BUT A SHE THING (Next Plateau/London 50347)	Salt-N-Pepa	54	2
51	ANTS MARCHING (RCA 64350)	The Dave Matthews Band	DEBUT	
52	I WISH (Sunshine/Scotti Bros. 78032)	Skee-Lo	35	26
53	SOMEONE TO LOVE (550 Music 77895)	Jon B. Feat. Babyface	53	28
54	BOOM BOOM BOOM (Aureus 1100)	Outhere Brothers	57	2
55	A MOVER LA COLITA (Scotti Bros. 78048)	Artie The 1 Man Party	59	3
56	CAN I TOUCH YOU...THERE? (Columbia 77991)	Michael Bolton	36	8
57	WATER RUNS DRY (Motown 860 358)	Boyz II Men	52	28
58	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS LIKE THAT (Arista 5052)	Monica	DEBUT	
59	CELL THERAPY (Laface/Arista 4113)	Goodie Mob	DEBUT	
60	PLAYER'S ANTHEM (Big Beat/Atlantic 98149)	Junior M.A.F.I.A.	40	15
61	AUTOMATIC LOVER (Arista 18778)	Real McCoy	85	2
62	MISSING (Atlantic 87124)	Everything But The Girl	64	3
63	HOOK (A&M 1176)	Blues Traveler	DEBUT	
64	EVERY LITTLE THING I DO (Uptown/MCA 55032)	Soul For Real	58	26
65	ONE MORE CHANCE/STAY WITH ME (Bad Boy/Arista 7-9032)	The Notorious B.I.G.	44	19
66	BROWN SUGAR (EMI 58360)	D'Angelo	63	14
67	CRAZY COOL (Virgin 11007)	Paula Abdul	46	10
68	LET HER CRY (Atlantic 87231)	Hootie & The Blowfish	67	31
69	TEMPTATIONS (Interscope 95724)	2Pac	69	5
70	I WANNA BE WITH U (Curb-Edel 76963)	Fun Factory	48	14
71	RUNAWAY (Atlantic 98133)	The Corrs	79	4
72	DANGER (Mercury 7049)	Blahzay Blahzay	76	3
73	NEVER MET A GIRL LIKE YOU BEFORE (A&M 17758)		78	4
74	ALREADY MISSING YOU (Elektra)	Gerald & Eddie Levert	DEBUT	
75	COME WITH ME (Gasoline Alley 55081)	Shai	75	6
76	GOOD (Elektra/EEG 64428)	Better Than Ezra	72	17
77	SITTIN' ON CHROME (Delicious Vinyl 58452)	Masta Ace I.N.C.	77	3
78	VIBIN' (Motown 42286)	Boyz II Men	55	8
79	SOLITUDE (Atlantic 98141)	Edwin McCain	83	3
80	ROCK AND ROLL IS DEAD (Virgin 38514)	Lenny Kravitz	80	2
81	FREEK'N YOU (Uptown/MCA 55023)	Jodeci	81	21
82	COME & GET YOUR LOVE (Arista 12808)	Real McCoy	82	22
83	JEEPS, LEX COUPS, BEEMAZ & BENZ (MCA 55062)	Lost Boyz	56	7
84	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (RCA 6430)	Scatman John	62	10
85	SOMETHIN' 4 DA HONEYZ (PMP/RAL/Def Jam 6962)	Montell Jordan	71	13
86	YOU USED TO LOVE ME (Bad Boy/Arista 79025)	Faith	68	19
87	SOMETHING FOR THE PAIN (Mercury 852 962)	Bon Jovi	60	8
88	CAN'T CRY ANYMORE (A&M 00638)	Sheryl Crow	73	16
89	I WISH YOU WELL (Capitol 10247)	Tom Cochrane	DEBUT	
90	TONIGHT'S THE NIGHT (Interscope 6311)	Blackstreet	84	12
91	THE BOMB (THESE SOUNDS FALL INTO MY MIND) (Henry Street/Big Beat/Arista 981 40)	The Bucketheads	86	15
92	THIS AIN'T A LOVE SONG (Mercury 856 824)	Bon Jovi	90	21
93	FEEL ME FLOW (Tommy Boy 682)	Naughty By Nature	87	20
94	WALK IN THE SUN (RCA 64382)	Bruce Hornsby	88	9
95	SOMEBODY'S CRYING (Reprise 17872)	Chris Isaak	91	22
96	FEELS SO GOOD (So So Def/Columbia 77921)	Xscape	92	20
97	YOU BRING ME JOY/I LOVE YOU (Uptown/MCA 55029)	Mary J. Blige	93	22
98	ON THE DOWN LOW (Mercury 2082)	Brian McKnight	89	10
99	SHY GUY (FROM "BAD BOYS") (The Wbrk Group 77678)	Diana King	66	33
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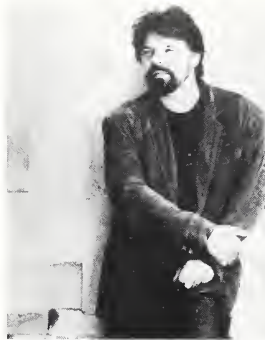
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YOU USED TO LOVE ME F. Evans (China Baby/Blackwood/Ninth St. Tunnel, BMI) 86

REVIEWS By Steve Baltin



BOB SEGER & THE SILVER BULLET BAND: "Lock And Load" (Capitol 10283)

The Detroit-bred Seger, while also scoring mainstream top 40 success, has been responsible for some of the most popular songs in the history of FM rock radio, i.e. "Night Moves," "Old Time Rock & Roll" and "Still The Same," to name but a few. In short, he's proven to be a phenomenal singles artist. The lead track from his forthcoming *It's A Mystery* album will carry that tradition forward. An up-tempo rocker with a pop hook, "Lock And Load" will enjoy immediate acceptance from AOR and Triple A outlets, with top 40 play viable.

BETTE MIDLER: "In This Life" (Atlantic 6265-2)

Midler's follow-up to "To Deserve You" finds the performer returning from the more uptempo stylings of that song to the ballad format that she's enjoyed such phenomenal success with. With Midler's track record look for a welcome embrace from Adult Contemporary to jump start this single to Top 40.

SONIC YOUTH: "The Diamond Sea" (DGC 4795)

The lead single from the seminal New York band's latest album is a perfect example of prime Sonic Youth while also showcasing a different side of the feedback loving group. Both the single and album versions of the song appear on this two-track CD single. The edited version is a surprisingly direct mid-tempo rocker at the beginning, with decipherable lyrics and little distortion, til the ending wall of noise. However, the album version clocks in at over 26 minutes long. You gotta love Sonic Youth, who else would release a 26 minute track as their lead single?



THE JESUS & MARY CHAIN: "I Hate Rock & Roll" (American 7730)

The first single/title track of the new album from the Reid brothers and their bandmates is, not surprisingly, a perfect rock 'n' roll anthem. A loud, angry scorching guitar-based rock number that sarcastically attacks MTV and the BBC, the song is a return to the traditional feedback Jesus sound after last year's wonderful subdued material.

PICK OF THE WEEK

R.E.M.: "Tongue" (Warner Bros. 7875)



Yet another track from R.E.M.'s long-running *Monster* album, this lovely single finds the Athens, GA. boys drastically toning down the energy of previous offerings as "What's The Frequency, Kenneth?," "Bang & Blame" and "Crush With Eyeliner." Against a simple organ-styled arrangement Michael Stipe delivers an impressive falsetto that is one of the sweetest things the band has ever put on record. With the tour still going strong and the success of "Everybody Hurts" from the last album, there appears to be a promising future for this song. While Triple A will be the first to jump on the bandwagon, they will not be alone, as CHR, Top 40 and maybe even Modern Rock outlets will find room on their playlists for one of the most bankable acts in rock.

CASH BOX

TOP 100 POP ALBUMS

OCTOBER 28, 1995



This Week's #1:
Mariah Carey



High Debut:
Green Day

1	DAYDREAM (Columbia 6670)	1	8	Mariah Carey
2	JAGGED LITTE PILL (Maverick/Reprise/Warner Bros. 45901)	2	17	Alanis Morissette
3	CRACKED REAR VIEW (Atlantic 82613)	3	56	Hootie & The Blowfish
4	INSOMNIAC (Reprise/Warner Bros. 46046)	DEBUT		Green Day
5	DESIGN OF A DECADE 1986/1996 (A&M 0399)	DEBUT		Janet Jackson
6	DANGEROUS MINDS (MCA 11228)	4	11	Soundtrack
7	CRAZYSEXYCOOL (LaFace/Arista 26009)	6	48	TLC
8	ALL I WANT (Curb 77800)	5	4	Tim McGraw
9	STARTING OVER (MCA 11264)	7	2	Reba McEntire
10	THE WOMAN IN ME (Mercury 522886)	11	26	Shania Twain
11	GREATEST HITS 1985-1995 (Columbia 67300)	9	4	Michael Bolton
12	BALLBREAKER (Elektra 61780)	8	3	AC/DC
13	E. 1999 ETERNAL (Ruthless/Relativity 5539)	10	49	Bone Thugs N Harmony
14	FROGSTOMP (Epic 67247)	13	14	Silverchair
15	ONE HOT MINUTE (Warner Bros. 45733)	12	5	Red Hot Chili Peppers
16	THE SHOW (Def Jam/RAL/Island 529021)	16	9	Soundtrack
17	FOUR (A&M 540265)	17	40	Blues Traveler
18	SIXTEEN STONE (Trauma/Interscope 92531)	18	34	Bush
19	TIGERLILLY (Elektra 61745)	19	17	Natalie Merchant
20	GAMES REDNECKS PLAY (Warner Bros. 45856)	20	21	Jeff Foxworthy
21	MORTAL KOMBAT (TVT 6110)	21	8	Soundtrack
22	PRESIDENTS OF THE UNITED STATES (Sony 67291)	23	10	Presidents Of The United States
23	KRS-ONE (Jive 41570)	DEBUT		KRS-One
24	UNDER THE TABLE AND DREAMING (RCA 66449)	24	44	Dave Matthews Band
25	LUCY (Maverick 45962)	15	2	Candlebox
26	DREAMING OF YOU (EMI 34123)	29	13	Selena
27	FATHER & SON (Elektra 61859)	22	3	Eddie & Gerald Levert
28	NOW THAT I'VE FOUND YOU (Rounder 325)	30	33	Alison Krauss
29	DEAD PRESIDENTS (Capitol 32438)	36	3	Soundtrack
30	OF THE HOOK (So So Def/Columbia 67022)	25	11	Xscape
31	TAILS (Geffen 24734)	31	3	Lisa Loeb & Nine Stories
32	GREATEST HITS (Warner Bros. 46001)	28	5	Travis Tritt
33	THE GOLD EXPERIENCE (Warner Bros. 45999)	14	3	A.F.K.A.P.
34	THE HITS (Liberty 29689)	34	45	Garth Brooks
35	SEAL (ZTT/Sire/Warner Bros. 45415)	26	54	Seal
36	STRONG ENOUGH (Arista 18792)	33	5	Blackhawk
37	THROWING COPPER (Radioactive/MCA 10997)	27	77	Live
38	JOHN MICHAEL MONTGOMERY (Atlantic 82728)	35	28	John Michael Montgomery
39	FAITH (Ansta 73003)	32	7	Faith Evans
40	A BOY NAMED GOO (Warner Bros. 45750)	46	5	Goo Goo Dolls
41	HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 (Epic 59000)	40	17	Michael Jackson
42	PULP FICTION (MCA 11103)	43	51	Soundtrack

43	ASTRO-CREEP 2000 (Geffen 24806)	White Zombie	39	27
44	ALL YOU CAN EAT (Warner Bros. 46034)	K.D. Lang	DEBUT	
45	FOO FIGHTERS (Capitol 34027)	Foo Fighters	45	15
46	JOCK JAMS VOL. I (Tommy Boy 1137)	Various Artists	44	9
47	CONSPIRACY (Undeas/Big Beat/AG 92614)	Junior M.A.F.I.A.	38	7
48	FRIENDS (Warner Bros. 46008)	Soundtrack	41	3
49	POCAHONTAS (Walt Disney 60874)	Soundtrack	48	20
50	THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown/MCA 11258)	Jodeci	51	13
51	OUT WITH A BANG (MCA 11044)	David Lee Murphy	58	5
52	II (Motown 530323)	Boyz II Men	52	58
53	RUBBERNECK (Interscope/AG 922402)	Toadies	50	6
54	HOLD IT DOWN (EastWest 61829)	Das EFX	37	3
55	HUNDRED YEAR HALL (Arista 14020)	Grateful Dead	42	3
56	BOOMBASTIC (Virgin 40158)	Shaggy	57	12
57	ONLY BUILT 4 CUBAN LINX... (Loud/RCA 66673)	Raekwon	54	11
58	BROWN SUGAR (EMI 33629)	D'Angelo	55	13
59	RAOUL AND THE KINGS OF SPAIN (Epic 67318)	Tears For Fears	DEBUT	
60	JOE SATRIANI (Relativity 1500)	Joe Satriani	DEBUT	
61	SOMETHING SPECIAL (Columbia 67140)	Dolly Parton	61	6
62	MUSIC FOR ALL OCCASIONS (MCA 11257)	The Mavericks	62	3
63	IT MATTERS TO ME (Warner Bros. 45872)	Faith Hill	67	7
64	WHEN LOVE FINDS YOU (MCA 11407)	Vince Gill	80	2
65	OPERATION STAKOLA (C-Note/Noo Trybe 52324)	Luniz	60	15
66	STRAIT OUT OF THE BOX (MCA 11263)	George Strait	71	2
67	MISS THANG (Rowdy/Arista 37006)	Monica	64	12
68	EMPIRE RECORDS (A&M 540384)	Soundtrack	66	7
69	HELL FREEZES OVER (Geffen 24725)	The Eagles	69	49
70	I THINK ABOUT YOU (Epic 67033)	Collin Raye	68	7
71	CIRCUS (Virgin 40696)	Lenny Kravitz	53	5
72	I REMEMBER YOU (Mercury 528280)	Brian McKnight	59	10
73	BATMAN FOREVER (Atlantic 82759)	Soundtrack	56	19
74	ABRIENDO PUERTA (Epic 67284)	Gloria Estefan	70	3
75	WHALER (Columbia 53300)	Sophie B. Hawkins	74	5
76	AND THE MUSIC SPEAKS (Blitz/Atlantic 82746)	All-4-One	73	18
77	COLLECTIVE SOUL (Atlantic/AG 82745)	Collective Soul	63	31
78	4 5 6 (Epic 57808)	Kool G Rap	47	3
79	"OUTSIDE" (Virgin 4071)	David Bowie	49	3
80	WILD ANGEL (RCA 66509)	Martina McBride	76	3
81	NO NEED TO ARGUE (Island 524050)	The Cranberries	79	50
82	SOLO (Perspective 49017)	Solo	81	5
83	GREATEST HITS (Warner Bros. 46017)	Little Texas	84	3
84	I'LL LEAD YOU HOME (Reunion/Arista 83953)	Michael W. Smith	77	7
85	WHEN I BROKE (Mercury 522713)	Rusted Root	75	14
86	NOT A MOMENT TOO SOON (Curb 77659)	Tim McGraw	86	75
87	AND OUT COME THE WOLVES (Epitaph 86444)	Rancid	78	8
88	MEDUSA (Arista 25717)	Annie Lennox	83	31
89	DOOKIE (Reprise/Warner Bros. 45529)	Green Day	82	87
90	WEEZER (DGC/Geffen 24629)	Weezer	88	49
91	BAROMETER SOUP (Margantaville/MCA 11247)	Jimmy Buffett	86	10
92	GREATEST HITS (BNA 66508)	Lorrie Morgan	93	15
93	HOME (Rainmaker/Interscope 92608)	Deep Blue Something	97	2
94	CURB SERVIN' (Payday/London 28650)	WC & The Maad Circle	71	2
95	WHAT'S THE STORY MORNING GLORY (Epic 66431)	Oasis	65	2
96	THESE DAYS (Mercury 528181)	Bon Jovi	85	16
97	DELUXE (Elektra/EEG 61784)	Better Than Ezra	89	20
98	BRANDY (Atlantic 82610)	Brandy	90	54
99	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	Sheryl Crow	92	62
100	WORKING CLASS HERO-A TRIBUTE TO JOHN LENNON (Hollywood 20152)	Various Artists	DEBUT	

REVIEWS by Steve Baltin



■ **GREEN DAY: *Insomniac* (Reprise/Warner Bros. 46046-2)**

The bio that accompanies the Bay Area band's second major-label album sums it up when it says, "Here's the thing: Rock and fucking roll. You either get it or you don't." While it is slightly more complicated than that, it's that attitude that explains why *Dookie* is still going strong after selling 8 million copies, and why *Time* Magazine called Green Day "the most popular band since Nirvana." Kids everywhere believe Billie Joe, Mike Dirnt and Tre Cool get it. On the band's eagerly awaited follow-up to *Dookie*, the trio proves it gets it enough to be able to count on selling another five million or so. The record's lead single/video, "Geek

Stink Breath" has saturated MTV since its release and there are 13 more songs with those same infectious pop hooks and punk energy to drive 14 year-olds everywhere into a moshing wet dream. The band mixes the grooves up slightly on tracks like "Bab's Uvula Who?" and "Brain Stew," but there is no mistaking on each and every track what has already become the signature sound of Green Day. Hey, you wanna argue with 8 million and counting?

■ **AC/DC: *Ballbreaker* (EastWest Records 61780-2)**

Heavy metal may be considered dead and gone, but AC/DC has been making music since bands like Poison and Warrant were in diapers, and it appears from the phenomenal reception given this latest album (which debuted in the top 10) that the Aussie rockers will be ruling the charts when bands like Poison and Warrant are back in diapers. Produced by American Recordings' founder Rick Rubin, who seems to have the midas touch, and then some, *Ballbreaker* is vintage AC/DC. The CD has been given a big boost from the lead single/opening track, "Hard As A Rock," which came out of the box on fire at AOR. Fans sucked in by that song will be delighted with tracks like "The Furor," which opens with a

very "Back In Black"-esque riff. With a major tour still to come, *Ballbreaker* can look forward to a long life on the charts.

■ **VARIOUS ARTISTS: *Working Class Hero: A Tribute To John Lennon* (Hollywood Records 20152)**

Because of the names involved and the *name* being honored, this has been one of the more anticipated of this year's fall slate of tribute records. Featuring an all-star alternative line-up, including three Seattle reps. (Candlebox, Mad Season and Screaming Trees), as well as Sponge, Red Hot Chili Peppers, Flaming Lips and Collective Soul, this 15-song CD has some standout moments that show the reverence the music world maintains for one of its greatest heroes/legends. Among the record's best moments are Mad Season's gritty "I Don't Wanna Be A Soldier," Screaming Trees' sparse version of the anthem, "Working Class Hero," The Magnificent Bastards' (Scott Weiland of Stone Temple Pilots other band) fierce cover of "How Do You Sleep?," "Power To The People," from The Minus 5, Cheap Trick's rockin' "Cold Turkey" and Mary Chapin Carpenter's lovely "Grow Old With Me." Of course, befitting any record with Lennon's name on it, this disc is a charity project, with 50% of the money going to a dedicated fund administered by the Humane Society for spaying and neutering cats and dogs.



■ **POE: *Hello* (Modern Records/Atlantic 92605-2)**

Poe is a singer/songwriter who honed her skills in the ivy league at Princeton University. Though Poe's lyrics lean towards the highly literate side, her alternately ambient techno grooves and fiery energy don't stray that much from those of her peers. What makes Poe's debut disc a worthwhile listen is the fusion of rock's passion she brings into the cool world of techno, creating a sound that is slightly like Liz Phair meets Tricky. The CD starts off with the very smooth, mellow title track before upping

the energy level with the aggressive first single, "Trigger Happy Jack (Drive By A Go-Go)," as well as "Choking The Cherry." On the record's best moments, including the spoken "That Day," the lilting "Angry Johnny" and "Beautiful Girls," Poe shows an ability to put herself on the line, opening herself up to the listeners. That is never more evident than on the beautiful closing song, "Fly Away," a melancholy track with all electronic effects removed. You'll be suitably impressed early and often, but by the end you'll be dazzled.

■ **VARIOUS ARTISTS: *Strange Days: Music From The Motion Picture* (Lightstorm Music/Epic Soundtrax 67226)**

This 13-song soundtrack to the highly futuristic Ralph Fiennes/Angela Bassett screen odyssey features a motif that fits right alongside the sci-fi thriller. The record kicks off with big Epic buzz band Skunk Anansie's fierce new single, "Selling Jesus." The band, which appears in the film, also has the song "Feed" on the disc. After the Anansie song, the record slips into a more techno mode with the hypnotic "The Real Thing" from Lords Of Acid. Tricky continues the ambient mood with the seductive "Overcome." Particularly noteworthy is Juliette Lewis' cover of PJ Harvey's "Hardly Wait" (it's not nearly as bad as you might imagine), and Peter Gabriel and Deep Forest's wonderfully upbeat "When The Earth Sleeps." Like the film, this record is meant for late at night meditations and encounters.

PICK OF THE WEEK

■ **SON VOLT: *Trace* (Warner Bros. 46010-2)**

For a defunct band which never made an impact on the charts, Uncle Tupelo has had quite a year, having first spawned Wilco's wonderful *A.M.* album, and now this country/rock/folk masterpiece from Son Volt. The St. Louis-born and based quartet taps into mid-Americana roots and rural dreams to demonstrate the value of subtlety, (as well finely-crafted songs). The 11-song disc is filled with understated gems like the opening "Windfall," "Too Early" and the beautiful Lyle Lovett-sounding "Tear Stained Eye." Song-writer/vocalist/guitarist Jay Farrar shows that he can mix the styles up with the uptempo lead single "Drown," and reprises that trick on "Route" and "Catching On." However, the rockers sound a bit like Counting Crows at times. It's on the quieter moments that Son Volt truly excels and lifts *Trace* up to another level of quality.



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CASH BOX

TOP 100 URBAN SINGLES

OCTOBER 28, 1995



This Week's #1:
Mariah Carey



High Debut:
R. Kelly

1	FANTASY (Columbia 7321)	.....	Mariah Carey	2	6
2	BROKENHEARTED (Atlantic 6175)	.....	Brandy	1	11
3	I HATE U (Warner Bros. 43592)	.....	A.F.K.A.P.	3	7
4	TELL ME (Epic 77961)	.....	Groove Theory	4	14
5	WHO CAN I RUN TO (So So Def/Columbia 78056)	.....	Xscape	7	4
6	SENTIMENTAL (Arista 12852)	.....	Deborah Cox	5	9
7	HEAVEN (Perspective 7498)	.....	Solo	8	13
8	RUNAWAY (A&M 581 194)	.....	Janet Jackson	6	8
9	ALREADY MISSING YOU (Elektra)	.....	Gerald & Eddie Levert	10	5
10	YOU ARE NOT ALONE (MJJ/Epic 78002)	.....	Michael Jackson	9	15
11	FEEL THE FUNK (FROM "DANGEROUS MINDS")	.....	Immature	12	7
	(MCA 55130)	.....		
12	ON THE DOWN LOW (Mercury 2082)	.....	Brian McKnight	11	13
13	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	.....	Coolio	13	10
	(MCA 55104)	.....		
14	YOU USED TO LOVE ME (Bad Boy/Arista 79025)	.....	Faith	15	20
15	YOU REMIND ME OF SOMETHING (Jive 01241)	.....	R.Kelly	DEBUT	
16	LOVE T.K.O. (Columbia 77965)	.....	Regina Belle	18	10
17	CRUISIN' (EMI 32629)	.....	D'Angelo	29	4
18	VIBIN' (Motown 42286)	.....	Boyz II Men	14	10
19	HE'S MINE (Outburst/RAL 1704)	.....	MoKenStef	16	24
20	PRETTY GIRL (Yab Yum/550 Music 77813)	.....	Jon B.	22	8
21	WE MUST BE IN LOVE (Stepsun 98137)	.....	Pure Soul	17	21
22	'TIL YOU DO ME RIGHT (Virgin 38494)	.....	After 7	19	19
23	SUGAR HILL (EMI 58407)	.....	AZ	20	14
24	BOOMBASTIC/IN THE SUMMERTIME (Virgin 38482)	.....	Shaggy	21	23
25	TONIGHT'S THE NIGHT (Interscope 95740)	.....	Blackstreet	23	12
26	ARE YOU READY (MCA 55074)	.....	Pebbles	24	10
27	BROWN SUGAR (EMI 58630)	.....	D'Angelo	25	23
28	FEELS SO GOOD (So So Def/Columbia 77921)	.....	Xscape	26	20
29	FREEK'N YOU (Uptown/MCA 55023)	.....	Jodeci	27	21
30	COME WITH ME (Gasoline Alley 55081)	.....	Shai	35	7
31	SOMETHIN' 4 DA HONEYZ (PMP/RAL/Def Jam 6962)	.....	Montell Jordan	28	13
32	SAME ONE (Atlantic 87118)	.....	Sean Levert	30	8
33	PLAYER'S ANTHEM (Big Beat/Arista 98149)	.....	Junior M.A.F.I.A.	31	14
34	YOU CAN'T RUN (Wing/Mercury 52224)	.....	Vannessa Williams	32	10
35	WHEREVER YOU ARE (EastWest 9353)	.....	Terry Ellis	48	4
36	WATERFALLS (LaFace/Arista 24108)	.....	TLC	33	34
37	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	.....	Monica	34	27
	(Arista 5041)	.....		
38	HOOKED ON YOU (Elektra 61849)	.....	Silk	DEBUT	
39	I GOT 5 ON IT (Noo Trybe 38474)	.....	Luniz	36	18
40	LIKE THIS LIKE THAT (Arista 5049)	.....	Monica	51	5
41	YOU MAKE ME FEEL LIKE A NATURAL WOMAN	.....	Mary J. Blige	47	4
	(Uptown/MCA 55139)	.....		
42	ONE MORE CHANCE/STAY WITH ME	.....	The Notorious B.I.G.	37	19
	(Bad Boy/Arista 79032)	.....		
43	LOVE AMBITION (CALL ON ME) (Motown 0319)	.....	Jason Weaver	38	18
44	I CAN'T TELL YOU WHY (MJJ/Epic 77848)	.....	Brownstone	39	18
45	HANDLE OUR BUSINESS (Giant 17808)	.....	Tony Thompson	40	8
46	HOW HIGH (FROM THE "SHOW")	.....	Redman/Method Man	41	10
	(Def Jam 9924)	.....		

47	CURIOSITY (FROM "DANGEROUS MINDS")	.....	Aaron Hall	42	15
	(MCA 55105)	.....		
48	ALL I CAN DO (Street Life/Scott Bros. 78044)	.....	Tina Moore	52	8
49	I WISH (Sunshine/Scott Bros. 78032)	.....	Skee-Lo	43	19
50	1ST OF THE MONTH (Ruthless 6331)	.....	Bone Thugs N' Harmony	44	10
51	WHAT ABOUT OUR LOVE (GRP 3065)	.....	Maysa Leaks	56	5
52	STAY WITH ME (Capitol 58057)	.....	Bebe & Cece Winans	45	14
53	SOMEONE TO LOVE (Yab Yum/550 Music 77895)	.....	Jon B. Feat. Babyface	46	27
54	WATER RUNS DRY (Motown 860 358)	.....	Boyz II Men	49	27
55	BEST FRIEND (Atlantic 87148)	.....	Brandy	50	24
56	TONITE (La Face/Arista 4103)	.....	A Few Good Men	53	12
57	U SHOULD BE MINE (Motown 1126)	.....	J.Spencer	54	11
58	BE ENCOURAGED (Intersound 9159)	.....	William Becton & Friends	55	13
59	CAN'T YOU SEE (FROM "NEW JERSEY DRIVE")	.....	Total Feat. The Notorious B.I.G.	58	30
	(Tommy Boy 676)	.....		
60	LOOK WHAT YOU'VE DONE (Columbia 77908)	.....	Asante	70	5
61	AIN'T NOTHIN BUT A SHE THING	.....	Salt-N-Pepa	72	2
	(Next Plateau/London 50347)	.....		
62	LOVE ENUFF (Virgin 40628)	.....	Soul II Soul	62	7
63	ANYTHING (MJJ/550 7063)	.....	3T	69	4
64	TEMPTATIONS (Interscope 95724)	.....	2Pac	66	5
65	CRAZY LOVE (FROM "JASON'S LYRIC")	.....	Brian McKnight	63	32
	(Mercury 856 730)	.....		
66	WHERE IS THE LOVE (Capitol 32438)	.....	Jesse & Trina	67	3
67	FUNNY HOW TIME FLIES (Atlantic 87093)	.....	Intro	DEBUT	
68	LOVE DON'T LOVE NOBODY	.....	Phil Perry	65	17
	(Blue Thumb/GRP/MCA 3063)	.....		
69	I WANNA LOVE LIKE THAT (Giant 17871)	.....	Tony Thompson	64	24
70	I WANT YOU BACK (Interscope 92638)	.....	Pure Soul	DEBUT	
71	JUST FOR MY MAN (Raging Bull 61388)	.....	Skillz	74	5
72	DAMN THING CALLED LOVE (Virgin 40547)	.....	After 7	77	4
73	REAL HIP HOP (Elektra 43872)	.....	Das EFX	73	6
74	LOVE YOU FOR LIFE (UpTown/MCA 11258)	.....	Jodeci	DEBUT	
75	I NEED YOU TONIGHT	.....	Junior M.a.f.i.a.	80	3
	(Big Beat/Arista 92614)	.....		
76	IN GODS HANDS NOW (Epic 7317)	.....	Anointed	81	3
77	CAN I TOUCH YOU...THERE?	.....	Michael Bolton	76	3
	(Columbia 77991)	.....		
78	CELL THERAPY (LaFace/Arista 4113)	.....	Goodie Mob	83	2
79	THE RUN AROUND (Priority 53226)	.....	Boyz Of Paradise	84	3
80	YOU PUT A MOVE ON MY HEART	.....	Quincy Jones Feat. Tamia	DEBUT	
	(Qwest 7844)	.....		
81	O'L SKOOL (Mercury 2294)	.....	Issac 2 Issac	DEBUT	
82	THIS IS NOT A GOODBYE (Biv 10/Motown 1295)	.....	Subway	82	4
83	PLAYA HATA (Noo Trybe 11025)	.....	Luniz	DEBUT	
84	A LITTLE OF THIS (Elektra 61619)	.....	Grand Puba	85	3
85	PULL UP TO THE BUMPER (Epic 77931)	.....	Patra	57	17
86	LOVE TRIANGLE (Work 78025)	.....	Diana King	DEBUT	
87	MY UP AND DOWN (Mecca Don/EastWest 64412)	.....	Adina Howard	60	19
88	FEEL ME FLOW (Tommy Boy 682)	.....	Naughty By Nature	61	21
89	MC'S ACT LIKE THEY DON'T KNOW (Jive 42319)	.....	KRS-One	91	7
90	TREAT MYSELF (Motown 0436)	.....	Stevie Wonder	DEBUT	
91	SUMMERTIME IN THE LBC (FROM "THE SHOW")	.....	Dove Shack	79	13
	(G Funk/RAL/Island 9383)	.....		
92	IF YOU WANT IT (Uptown 55005)	.....	Soul For Real	87	9
93	SO MANY TEARS (Interscope 98145)	.....	2Pac	59	20
94	CLAP YO HANDS (Tommy Boy 703)	.....	Naughty By Nature	71	5
95	SLAM (Island 0140)	.....	Beenie Man	75	5
96	GIRLSTOWN (Columbia 77850)	.....	Supercat	90	8
97	MIND BLOWING (IMI 8513)	.....	David Josias	94	9
98	I CAN LOVE YOU LIKE THAT (Blitz/Arista 87134)	.....	All-4-One	96	20
99	WHATZ UP, WHATZ UP	.....	Playa Poncho Feat. L.A. Sno	93	11
	(So So Def/Columbia 77958)			
100	SITTIN' ON CHROME (Delicious Vinyl 58452)	Masta Ace Incorporated	97	5

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ALREADY MISSING YOU G. Levert, E. T. Nicholas (Divided/Zomba/Ramal/Warner-Tamerlane, BMI)	9
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PLAYER'S ANTHEM Notorious B.I.G., Little Kim, Little Ceaser (Uncleas,ASCAP/Clark's True Funk, BMI)	33
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REAL HIP HOP A. Weston, W. Hines (Straight Out Da Sewer/Pete Rock Pub.,ASCAP/Gifted Pearl, BMI)	73
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SOMETHIN' 4 DA HONEYZ M. Jordan, O. Pierce, D. Rasheed (Second Decade/Warner-Tamerlane, BMI)	51
SOMEONE TO LOVE Babyface (Sony/Ecaf, BMI)	33
SO MANY TEARS T. Shakur, G. Jacobs, E. Baker, S. Wonder (Jobete/Black Bull/Tirboy,ASCAP/Joshua's Dream/Intercope Pearl/Warner-Tamerlane/Grand Imperial Thug/Pubbhoyzlike, BMI)	93
STAY WITH ME B. Winans/S. Harvey (EMI Blackwood/Benny's Music/Steve Harvey, BMI)	52
SUGAR HILL A. Z.J. Barnes, K. Barnes (Tricky Track, BMI)	23
SUMMERTIME IN THE LBC G. Brown, A. Blount, M. Makonie, L. Turner, H. Thomas (EMI Blackwood/Big Nuts, BMI/HL)	91
TELL ME B. Wilson, A. Larnieux, D. Brown (Almo/Bryce Luv,ASCAP/Sony/Jazop/Dream Team, BMI)	4
TEMPATIONS T. Shakur, R. Trouman, J. Trouman, S. Murdock, R. Noble, G. Clinton, Jr., G. Shider, D. Spradley (Warner-Tamerlane/Bee Me Easy,ASCAP/Joshua's Dream/Intercope Pearl/Saja Songs Of La Strada/Funky Knobler/Bridgeport, BMI)	64
THIS IS NOT A GOODBYE C. Elliott (Back To Ghetto,ASCAP/Big Herb/Mrs. Mary, BMI)	82
'TIL YOU DO ME RIGHT Babyface, M. Edmonds, K. Edmonds (Sony Songs/ECAF/KMEL, BMI)	22
TONIGHT'S THE NIGHT T. Riley, T. Lucas, C. Hugo, P. Williams, M. Riley (Domil/Zomba/T. Lucas/Smokin' Sound/Take,ASCAP/WBM)	25
TREAT MYSELF S. Wonder, S. Andrews (Steveland Morris,ASCAP/Mor-Lovable, BMI)	20
TONITE D. Austin (EMI April/D.A.R.P., ASCAP)	56
U SHOULD BE MINE N/A (N/A)	57
VIBIN' M. S. McCary, N. Morris, W. Morris, S. Stockman, T. Kelly, B. Robinson (Black Panther/Vanderpool/Aynaw/Shawn/Patrick/Ensign/Bee & Tee/Butter Jinx, BMI)	18
WATERFALLS Organized Noise, M. Etheridge, L. Lopez (Tiz Biz Music/Belt Star Music/Pebbltone,ASCAP/Organized Noise Music/Stiff Shirt Music, BMI)	36
WATER RUNS DRY Babyface (Sony/Ecaf, BMI)	54
WE MUST BE IN LOVE K. Jordan (Played Like A Stepson/Black Art Of War, ASCAP)	21
WHAT ABOUT OUR LOVE R. Raleout, B. Stingley, P. Temple (PolyGram Int'l./EMI Blackwood, BMI)	51
WHATZ UP, WHATZ UP Playa Foncho, L. A. SNO (Pepper Drive, BMI)	99
WHEREVER YOU ARE T. McElroy, D. Foster (Two Tuff E-Nuff Songs/EMI Blackwood, BMI)	35
WHERE IS THE LOVE R. MacDonald, W. Salter (Antia Music, ASCAP)	66
WHO CAN I RUN TO H. Hancock (Hancock, BMI)	5
YOU ARE NOT ALONE R. Kelly (Zomba Songs/R. Kelly, BMI)	10
YOU CAN'T RUN Babyface (Sony Tree/Ecaf, BMI)	34
YOU MAKE ME FEEL LIKE A NATURAL WOMAN G. Goffin, C. King, J. Wexler (N/A)	15
YOU PUT A MOVE ON MY HEART Q. Jones, R. Temperton (Almo/Rod Songs, ASCAP)	80
YOU REMIND ME OF SOMETHING R. Kelly (Zomba, BMI)	15
YOU USED TO LOVE ME F. Evans (China Baby/Blackwood/Ninth St. Tunnel, BMI)	14

REVIEWS By Gil L. Robertson IV

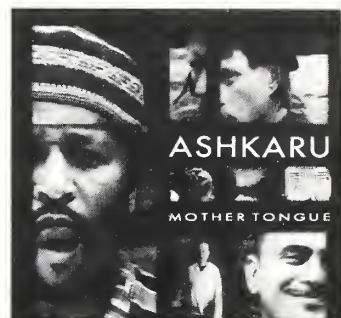


DEBORAH COX: *Deborah Cox* (Arista 18781-2) Producers: Various

Cox's highly-publicized debut project is a well-polished mix of pop and R&B styles that should do well on the marketplace. Everything about this project is first rate, from the glossy but solid musical production to the song selection and Cox's delivery. Although she's been hyped as Arista's next Whitney Houston, Cox's vocals lack the powerful dynamics responsible for Houston's massive appeal. Radio formats across the board will, for certain, fall for this talented Canadian beauty who in time may be music's next big thing. "Sentimental," "I'm Your Natural Woman," "My Radio," and "My First Night With You."

ASHKARU: *Mother Tongue* (Worldly 7214-2) Producers: Various

This group's eclectic blend of various strains of world music is a winner. Throughout, they take the listener on a marvelous journey to the musical capitals of the world with fabulous vocal harmonies, tight instrumentals and production support. While top 40 radio will not find this music easily accessible, I predict that Ashkaru will enjoy a successful run on alternative and progressive jazz formats, as well as find a sizeable international following. Standout tracks: "Mary-Wollelaye," "Know Joy," "Labor Of Love," and "Bellema."



J. Quest: *The Quest Is On* (Mercury 528534-2) Producer: Various

This New York native's debut is filled with a nice mix of rough and tumble hip-hop and R&B tracks that will, for certain, establish him among today's players in the male R&B sweepstakes. The artist has a vocal quality that should be easily accessible to urban radio, and he's supported well by strong production and solid song selections. This is a well-rounded debut effort that showcases the artist and his talents in a good light. Standout tracks: "Given It All," "Brand New Love," "Don't Stop Ya Luv," and "Behind the Scenes."

PICK OF THE WEEK

JANET JACKSON: *Design Of A Decade(B)* (A&M 03992) Producers: Jimmy Jam & Terry Lewis

Ms. Jackson's greatest hits package is a treasure trove for all who like their music hot and sweet. It's hard to believe that it's been 10 years since Jackson unleashed her definitive mix of highly-stylized R&B and pop onto the musical marketplace. In that time, Jackson has gone from wide-eyed youthful innocence to a woman of the world. In a way, both Jackson and her music symbolize the transformation of an entire generation of post-baby boomers. From her breakthrough hit, the liberation anthem, "Control," on to the funky and provocative "Nasty," Jackson's music charts the complex issues and circumstances one faces towards adulthood. About the music, very little can be said; all the songs here have been enormous hits. As for the two new tracks, "Runaway" and "24 Play," they aptly showcase Jackson's continued evolution as a strong and highly-focused adult performer.



URBAN TOP 75 R&B ALBUMS

CASH BOX • OCTOBER 28, 1995

1	DEAD PRESIDENTS (Capitol 32438)	Soundtrack	10	2
2	FATHER & SON (Elektra 61859)	Eddie & Gerald Levert	3	3
3	OFF THE HOOK (So So Def/Columbia 67022)	Xscape	1	13
4	THE SHOW (Def Jam/RAL/Island 529021)	Soundtrack	4	8
5	DANGEROUS MINDS (MCA 11228)	Soundtrack	2	11
6	BROWN SUGAR (EMI 232629)	D'Angelo	7	15
7	THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11258)	Jodeci	6	13
8	DAY DREAM (Columbia 66700)	Mariah Carey	12	2
9	E. 1999 ETERNAL (Ruthless/Relativity 5539)	Bone Thugs N Harmony	5	12
10	FAITH (Arista 73003)	Faith Evans	14	7
11	SOLO (Perspective 49017)	Solo	15	5
12	REFLECTIONS (Virgin 40547)	After 7	9	13
13	I REMEMBER YOU (Polydor/A&M 528280)	Brian McKnight	13	10
14	CONSPIRACY (Undeas/Big Beat/AG 92614)	Junior M.A.F.I.A.	11	7
15	4 5 6 (Epic 57808)	Kool G Rap	18	3
16	DOE OR DIE (EMI 32631)	AZ	DEBUT	
17	HOLD IT DOWN (EastWest 61829)	Das EFX	16	3
18	THE GOLD EXPERIENCE (Warner Bros 45999)	A.F.A.K.A.P.	21	3
19	KRS-1 (Jive 41570)	KRS-1	DEBUT	
20	NEW YORK UNDERCOVER (Uptown 11342)	Soundtrack	20	3
21	OPERATION STAKOLA (C-Note/Noo Trybe 52324)	Luniz	8	15
22	ONLY BUILT 4 CUBAN LINX (Loud 666673)	Raekwon	19	12
23	BRANDY (Atlantic 82610)	Brandy	23	51
24	THE RBX FILES (Warner Bros 45866)	RBX	57	2
25	MISS THANG (Rowdy/Arista 37006)	Monica	22	12
26	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	25	45
27	MACK 10 (Priority 53938)	Mack 10	26	16
28	ME AGAINST THE WORLD (Interscope 92399)	2Pac	24	31
29	HISTORY: PAST, PRESENT, AND FUTURE-BOOK 1 (Epic 59000)	Michael Jackson	17	17
30	CONVERSATION (G Funk/RAL/Island 527947)	The Twinz	27	8
31	REACHIN' BACK (Columbia 66813)	Regina Belle	28	6
32	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	29	54
33	TRUE (Priority 52983)	Tru	33	11
34	BOOMBASTIC (Virgin 40158)	Shaggy	30	12
35	II (Motown 530323)	Boyz II Men	36	56
36	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	34	45
37	THIS IS THE SHACK (G Funk/RAL/Island 527934)	The Dove Shack	31	8
38	MYSTIKAL (Big Boy 12)	Mystikal	40	4
39	BROKEN (Intersound 9145)	William Becton & Friends	37	16
40	ANOTHA DAY ANOTHER BALLA (Suave 1518)	South Circle	32	15
41	REAL BROTHAS (Outburst/Work/Columbia 527899)	B.G. Knocc Out & Dresta	38	8
42	PHANTOM OF THE RAPRA (Rap-A-Lot/Noo Trybe/Virgin 40512)	Bushwick Bill	35	12
43	SAILIN' DA SOUTH (Pernion 53973)	E.S.G.	41	4
44	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	39	40
45	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	47	43
46	TALES FROM THE CRYPT (Awol 7197)	C-Bo	46	18
47	THE INFAMOUS (Loud/RCA 66480)	Mobb Deep	45	25
48	'TIL SHILOH (Loose Cannon/Island 524119)	Buju Banton	48	10
49	BONAFIDE (Yab Yum/550 Music/Epic 66436)	Jon B.	49	18
50	MC HAMMER 5 INSIDE OUT (Giant 24637)	MC Hammer	42	5
51	AZZ IZZ (Outburst/RAL/Island 27364)	Mokenstef	44	16
52	GREATEST HITS (Right Stuff/Capitol 30800)	Al Green	54	10
53	JAZZMATAZZ VOL. II NEW REALITY (Chrysalis/EMI 34290)	Guru	51	12
54	CLOCKERS (40 Acres And A Mule/MCA 11304)	Soundtrack	43	5
55	CURB SERVIN (Pay Day 828650)	WC & The Maad Circle	DEBUT	
56	CANDY RAIN (Uptown/MCA 11125)	Soul For Real	55	29
57	THINKING OF YOU (Jazzestra 1369)	Gerald Daemyon	DEBUT	
58	RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)	Ol' Dirty Bastard	59	29
59	LOVE AMBITION (Motown 634 3503)	Jason Weaver	73	3
60	FOR LOVERS ONLY (Motown 530568)	The Temptations	DEBUT	
61	IN A MAJOR WAY (Sick Wid It/Jive 41558)	E-40	50	31
62	ENTER THE WU-TANG (36 CHAMBERS) (Loud/RCA 66336)	Wu-Tang Clan	61	44
63	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	64	64
64	FRIDAY (Priority 53959)	Soundtrack	53	28
65	SCENT OF ATTRACTION (Sony 67094)	Patra	52	9
66	TICAL (Def Jam/RAL/Island 523839)	Method Man	66	44
67	POVERTY'S POVERTY (Tommy Boy 1111)	Naughty By Nature	69	20
68	BLUE MOON (Mojazz/Motown 0551)	J. Spencer	58	7
69	SEXSATIONAL (Warner Bros. 24596)	Tony Thompson	63	16
70	THE ICON IS LOVE (A&M 0115)	Barry White	70	51
71	THIS IS HOW WE DO IT (Def Jam/RAL 527179)	Montell Jordan	56	28
72	POWER FORWARD (Mojazz/Motown 0552)	Wayman Tisdale	68	14
73	STRAIGHT FROM MY HEART (MCA 11190)	Pebbles	60	5
74	DO YOU WANNA RIDE? (Mecca Don/EastWest/EEG 61757)	Adina Howard	71	34
75	GROOVE ON (EastWest 92416)	Gerald Levert	62	54

THE RHYTHM

By Gil L. Robertson IV



Dre Force recording artists the Boys of Paradise are comin' at you with a hot new album entitled *B.O.P.* Produced by a team of today's hottest R&B producers, the group is poised to begin a hot tropical love affair with music lovers everywhere. On the set of their new video *The Run Around*, the group members pose with rapper Ice T and video director Okuwah.

MCA RECORDS HAS SIGNED A JOINT VENTURE WITH SALT-N-PEPA, it was announced by Al Teller, chairman/CEO of MCA Music Entertainment Group.

Known throughout the industry as the "Queens from Queens," Salt-N-Pepa is one of the most successful and critically acclaimed female groups in the history of hip-hop, having sold more than 10 million albums worldwide. Each of the trio's four previous albums, *Hot*, *Cool and Vicious*, *A Salt With A Deadly Pepa*, *Black's Magic* and its most recent *Very Necessary*, has sold in excess of 1 million units. *Very Necessary* has sold over 4 million. The group's MCA debut will be released in 1996. The new deal not only brings Salt-N-Pepa to MCA, but also involves the debut of the duo's very own record label *Jireh Records*. Pronounced "Jyra," the new label is presently home to three acts, *Deidra "Spin" Roper*, *Day Ta Day* and *Modern Yesterday*, which span the entire spectrum of modern musical styles. Roper, best known as DJ *Spinderella* was a featured vocalist on the Salt-N-Pepa hits "Whatta Man," "Shoop" and "None of Your Business." Day Ta Day is a R&B quintet that features Lawrence Flack, Earnest Hairston, Reginald McFadgen, Lynn Taylor and Wendell Wylie. The group has sung backup for Salt-N-Pepa and were featured on their '94 hit "Shoop." Modern Yesterday is an alternative band featuring Andrew Hellier, Michael Lockwood, Scott Davis and Scot Swanner. Expect product from these group's in 1996.

DIS N' DAT: Daniel Simmons (the brother of rap pioneer Russell Simmons) is generating a lot of attention for his fabulous abstract art pieces. Selected pieces of Simmons' work are currently on display at the *Mahogany Art Gallery* (located above *Georgia's Restaurant*) in Los Angeles. *Elektra Records* is gearing up big time for the new release from *Silk*. Entitled *Silk*, the disc is a collection of fine-tuned, gutsy and heartfelt offerings that promises to match the double platinum success of their debut. Watch for the first single "Hooked On You," in stores on October 17. Music lovers are in for a special treat this fall with new releases from two premiere R&B vocalists, *Randy Crawford* and the late *Phyllis Hyman*. *Bluemoon* releases Crawford's *Naked and True* on November 7 and *Zoo Entertainment* and *Philly International* releases Hyman's *I Refuse To Be Lonely* on November 17.



Motown recording artist Blu (pictured center) celebrates the release of his second single "Hide & Go Get It," from his debut album *Out of The Blu* at Casablanca in Los Angeles with the Motown Gang and friends.

THE RHYME

By Gil L. Robertson IV



Das EFX and Sway, from L.A.'s 92.3 the BEAT on air DJ's Sway & Tech, pictured here at the album release party in L.A. for *Hold It Down*. The group has just completed a tour to promote its East/West/Egg release *Hold It Down*. Pictured (l-r): Skoob from Das EFX; Parish from PMD; Dray from Das EFX; and Sway from KKBT.

WEST COAST AND THE SOUTH UNITE IN UNDERGROUND RAP COMPILATION: Priority Records has joined forces with hardcore talent from the West Coast to the Southern streets for the ultimate compilation, *Legal Dope*. Strictly underground, *Legal Dope* features such streetwise rappers as Coldworld Hustlers, J.T. The Bigga Figga and the Get Low Players from the Bay area, Brotha Lynch Hung and Homicide from Sacramento and Havoc & Prodeje, Watts Gangstas and the Body Snatchaz from South Central. The South is represented in full force with Tru, Master P and Tre-8 from New Orleans, and E.S.G. from Houston. Tracks featured include "Get What You Come Fo," "To Be A G," "Swisha Killa," "Wanna B," "Cold Day In Hell," "Bout It, Bout It." *Legal Dope* hits the street November 7.

REG E. GAINES TO STAR IN GEORGE C. WOLFE PRODUCTION: Mercury Records spoken word artist, Reg E. Gaines joins with Savion Glover (*The Tap Dance Kid*), singer Anne Duquesnay (*Jelly's Last Jan*) and New York City's famed subway bucket drummers, Jared "J.R." Crawford and Larry Wright in the new production *Bring In Da Noise, Bring In Da Funk - A Tap/Rap Discourse on Staying Power of the Beat*. The piece, co-created by Reg E. Gaines, Savion Glover and George C. Wolfe, begins performances at the Public Theatre's Newman Theatre on November 15. In this production, New York Shakespeare Festival producer and Tony Award winning director George C. Wolfe, explores the living history of the language of rhythm in American culture. The piece is musical theatre presented through text and songs comprised of Savion Glover's tap, Reg E. Gaines' poetry and found text, set to music composed by Daryl Waters and Zane Mark.

HARLEM DIARY: NINE VOICES OF RESILIENCE: A Discovery Channel documentary that follows the struggles and triumphs of nine young people who live in New York City's historic Harlem community. Directed by Jonathan Stack, the film underscores the focus and determination of these youths as they work toward goals that include college, career, various artistic endeavors and the ultimate American Dream of a better life for their children, all while having to overcome a world increasingly hostile to urban young people. Elektra Recording has a stellar artist's line-up contributing tracks to this special: Ini Kamoze, Grand Puba, Das EFX, Da Youngstas, Brand Nubian, Boys Choir of Harlem, Pete Rock and Atlantic artist Brandy. The film will air on the Discovery Channel February 25, as a part of Black History Month.

TUPAC SHAKUR GOES TO DEATHROW: Rap and film star Tupac Shakur was freed from prison late Thursday (12) after serving about a year on sexual assault charges. According to sources, Shakur was freed after a \$1.4 million bond was made on his behalf by Death Row head Marion "Suge" Knight, whose company the popular rapper will now record for. While in prison Shakur's previously recorded album *Me Against The World* sold more than 1.6 million copies. The label expects a release from Shakur by summer '96.

TOP 25 RAP SINGLES

CASH BOX • OCTOBER 28, 1995

1	GANGSTA'S PARADISE (MCA 55104)	Coolio Featuring L.V.	1	21
2	I GOT 5 ON IT (Noo Trybe 38474)	Luniz	2	20
3	SUGAR HILL (EMI 58407)	Az	3	15
4	CELL THERAPY (Laface/Arista 4113)	Goodie Mob	8	2
5	PLAYER'S ANTHEM (Undeas/Big Beat/AG 95750)	Junior M.A.F.I.A.	5	14
6	HOW HIGH (Def Jam/RAL/Island 9925)	Redman/Method Man	6	9
7	BOOMBASTIC (Virgin 38482)	Shaggy	7	14
8	ICE CREAM (Loud 64426)	Chef Raekwon	14	2
9	1ST DAY OF THE MONTH (Ruthless/Relativity 6331)	Bone Thugs-N-Harmony	4	9
10	MC'S ACT LIKE THEY DON'T KNOW (Jive 42319)	KRS-One	9	7
11	BOMDIGI (Ral/Def Jam/Island 7196)	Eric Sermon	DEBUT	
12	DANGER (Fader 7049)	Blahzay Blahzay	19	3
13	ONE MORE CHANCE (Bad Boy/Arista 79032)	The Notorious B.I.G.	11	19
14	SUMMERTIME IN THE LBC (FROM "THE SHOW") (G Funk/RAL/Island 9383)	The Dove Shack	16	16
15	THROW YOUR SET IN THE AIR (Ruffhouse/Columbia 78042)	Cypress Hill	17	2
16	JEEPS, LEX COPS, BIMAZ & BENZ (Uptown 55062)	Lost Boyz	13	3
17	AIN'T NOTHIN BUT A SHE THING (Next Plateau/London 50347)	Salt-N-Pepa	DEBUT	
18	FADES EM ALL (Rowdy 3-5042)	Jamal	1	4
19	Y'ALL AIN'T READY YET (Big Boy 42331)	Mystikal	18	4
20	RUNNIN' (Dlicious Vinyl/Capitol 58438)	The Pharcyde	24	2
21	REAL HIP HOP (EastWest/EEG 64387)	Das EFX	10	5
22	TEMPTATIONS (Interscope 98120)	2Pac	12	4
23	WEST UPI (PayDay/London/Island 50258)	WC & The Maad Circle	15	5
24	WHATZ UP, WHATZ UP (So So Def/Columbia 77958)	Playa Poncho Featuring L.A. SNO	21	8
25	I WISH (Sunshine/Scotti Bros. 78032)	Skee-Lo	22	18

Rap Single Reviews

By Gil L. Robertson IV

■ MYSTIDIOUS MISFITSS: "UpsideDown (Word Is Born)" (550/Epic 7325)

While this single is better than the first, this group still suffers from trying to include too many song styles and influences on one track. The vocals are unclear and the music is muddled with too many flavors to dance to.

■ GAIMBOLZ: "Money (The Root Of An Evil)" (Street Life 78016-2)

This is another example of a song that has no artistic merit. Again the lyrics here are muddled and the music is bland and uninspired.

■ BLU: "Hide & Go Get It" (Motown 31289)

As a soul singer Blu is a very credible artist, however, the hip-hop flavor of this new single does not showcase his abilities in the best light. The music here is attractive, but the vocal execution and lyrical content is poor.

ON STAGE

Live Reviews

Heather Nova/Ben Folds Five

By Steve Baltin



THE ROXY, WEST HOLLYWOOD, CA—

The sold-out double-bill of singer/songwriter Heather Nova and Chapel Hill, NC's trio Ben Folds Five, both of whom were making their L.A. debuts, featured two acts headed in the same direction, on very different paths. Nova recently released her debut album, *Oyster*, on Work/Big Cat, and with the Columbia/Sony push behind her she finds herself with a hit single, in "Walk This World," which has received considerable radio support and is being played on

MTV and VH1. In contrast, Ben Folds Five's eponymous debut came out on Caroline. Through a strong word-of-mouth, grass-roots buzz, the band finds its self in the position of being industry darlings and on the cusp of reaching the next level. The artists' respective sets reflected the different roads they've traversed to reach buzz status.

Ben Folds Five opened the show with a 45-minute set made up primarily of material from its 12-song Caleb Southern-produced disc. The laid-back, good-time sound of the record indicates a band that is utterly engaging and damn delightful. You know what, after seeing this trio live, I now know the disc doesn't even do them justice. Ben Folds Five are a total blast, a group with great songs, a strong sense of humor and stage presence up the wazoo.

Opening with "Jackson Cannery," the song that kicks off the album, the band (Ben Folds on piano and vocals, Robert Sledge on bass and drummer Darren Jessee) oozed playful sarcasm in their mock rock star antics, like leader Folds standing on the piano during a show-stopping version of "The Best Imitation Of Myself."

Of course the crux of the band's success is its infectious slightly Squeeze-sounding piano-based pop gems, which translated beautifully to the stage. The band is so gifted at writing great hooks it's hard to single out any one track, but "...Cannery," the wonderful "Alice Childress," "Julianna," the wistful "Where's Summer B.?", the awe-inspiring "Best Imitation..." (it bears repeating), the witty "Uncle Walter" and the closing "Philosophy" were all standouts. In addition, a new song they did about getting dumped provided the best rock moment of the night. Essentially, I just listed its whole set. But how could you not?

In sharp contrast, Heather Nova and her four-piece band (the standard line-up plus a cellist, not so normal) came out very tight. Whether Nova was nervous or not is questionable, but the woman appeared to be wound up like a leather whip hanging in the back of the closet. In a dimly-lit setting with smoke in the background Nova gave some indication of a potential explosion with very dramatic hand movements. However, it wasn't until after the fourth song, where she spoke to the audience for the first time that she loosened up. Introducing the next song "as one I didn't write," she and her cellist did a beautiful cover of Neil Young's "Like A Hurricane." From that point on it was smooth sailing, with the turnaround as dramatic as a gay vampire's entrance. Highlights of the "second" half

of her hour-long set were often, including a strong "Walk This World," the rocking "Maybe An Angel" and the lovely "Island," a song she very nervously dedicated to Nicole Simpson.

However, that was but a precursor to her first encore number, a magnificent version of "Truth And Bone." Introduced as "a song about stripping away all the bullshit," it was a breathtaking moment that removed any of the doubts about Nova's ability that might've been resonating after the lackluster opening. After a good version of the oft-requested "Doubled Up" Nova left a relaxed, confident performer that had, in her own way, completely brought in her audience.

Soul Asylum

By Karen Sidlow

HOLLYWOOD PALLADIUM, HOLLYWOOD, CA—There are two kinds of Soul Asylum fans. One being those followers who recently became aware of this talented band a couple years ago due to excessive radio/video play of the band's Grammy award winning tune "Runaway Train." The other fan base consists of those admirers that have been acquainted with the act since its days in Minneapolis, which was more than a decade ago.

The supporters who attended the group's recent live performance at the Hollywood Palladium in hopes of hearing that particular "hit" were most likely disappointed, considering the song was absent from the band's energetic set. On the other hand, concert-goers familiar with more than one tune by the clever group walked away completely entertained.

Recently accusations have been floating around implying that Soul Asylum has softened its punch, tamed its liveliness and slickened its sometimes incoherent noise. These statements can only be reasonably explained by attributing them to obviously uninformed folks who haven't experienced the once-and-always powerful live performance the band puts forth.

The band, consisting of lead vocalist/guitarist Dave Pirner, guitarist/part-time vocalist Dan Murphy, bassist Karl Mueller, drummer Sterling Campbell and touring keyboard player Joey Huffman, opened the more than hour long set with "Hopes Up," a song from the bands current Columbia Records release, *Let Your Dim Light Shine*. The live playlist, culled from the new record, which has already sold over a million units, included the catchy diddy "Shut Down," an upbeat, yet sour *love* song "Bittersweetheart," the mild-mannered "Promises Broken," and "Misery," the first single from this year's masterpiece. In addition, a new interpretation of tunes from the band's multi-platinum 1992 release, *Grave Dancers Union*, such as "Somebody To Shove," "Black Gold," "Get On Out" and "99%" were exposed. The crowd responded in a positive manner to each tune during the evening with emphasis on the tracks they were more accustomed to. In this case, the songs making up the three year old disc *Grave Dancers Union* received a stronger, more favorable reaction.

Despite the fact Soul Asylum has released over a half dozen records in its career, on the stage focus remained on the acts newer material, therefore leaving the majority of tunes from previous albums like *...And The Horse They Rode In On*, *Hang Time*, *Clam Dip And Other Delights*, *Say What You Will*, *Made To Be Broken* and *While You Were Out* in the olden days.

Though some evolution is apparent in the band's sound and image, it's accurate to view the expansion as artistic maturity, rather than insisting some substance has been lost along the road to stardom. Besides, the worst thing a band can do is regurgitate the same typical songs and remain monotonous throughout its career, and Soul Asylum has never

REVIEWS *By Hector Resendez*


■ **MAYRA MAYRA: *Con El Primero*** (BMG U.S. Latin, 27455) Producer: David Cruz. TROPICAL/MERENGUE.

Puerto Rican vocalist, Mayra Enid Rodríguez Padua, has definitely paid her dues. Her professional debut began eleven years ago when she sang chorus for **Nano Cabrera** to her more recent role as the other half of the merengue group, **Mayra y Celinés**. Her debut solo album clearly shows the immense maturity that this artist has achieved. Her soprano voice rings in a

true form to hot merengue numbers like "Ahora Vuelves" and "Si Volvieras A Mi." With an attractive voice and physical beauty to match, this artist is destined to be a hugely successful merengue artist.

■ **LUISITO MARTI: *Nueva Yol: Por Fin Llegó Balbuena!*** (RMM/Merengazo, 81634) Producer: Luisito Marti and Ralph Mercado. TROPICAL/VARIOUS.

Pronounced "Nueva York" (or New York in English), this soundtrack from the Dominican film is a quirky, yet poignant view of what an immigrant faces in a foreign land. Luisito Marti, an accomplished musician-singer, also stars in the film as the Dominican immigrant, Balbuena. The album includes previous hits like "Pasaporte Latinoamericano" by Celia Cruz to new material designed for the film like "Yo Me Voy Pa' Nueva Yol!" and "Magico Desdoble" by Luisito Marti. An exquisite ballad, "Cuando Tú Vuelvas," is sung by Sonia Silvestre. Rappers Kenny Reyes and Roberto Velez of the group Tres Equis offer the tunes "A Little Ahead" and "Aprovecha" while the New York Band jams with two merengue numbers called "Dancing Mood" and "El Cibaño." Felix

D'Olco performs the ballad "Se Fue." Original music and score from the movie is included.



■ **ESSENTIAL MERENGUE: *Stripping the Parrots*** (Discos Corason, 122) Producer: Ernesto Llerenas. TROPICAL/MERENGUE.

If this album's name brings to mind titles like "Silence Of The Lambs," forget it. This title refers to wild parties in the Dominican Republic where these poor birds (or perico ripiao) served as substitutes for chicken or any other fowl. Today, the name refers to the original style and backbone of the merengue.

There are five groups presented on this album.

The recordings were made in the Dominican Republic. Connoisseurs of folkloric music from the Caribbean will find this album extremely interesting. Merengue enthusiasts should definitely find this fascinating and add it to their collection.


PICK OF THE WEEK

■ **GILBERTO SANTA ROSA: *En Vivo Desde Carnegie Hall*** (Sony Discos, 81647) Producer: Cucco Peña. TROPICAL/SALSA.

On March 23, 1995, Gilberto Santa Rosa became the first Puerto Rican singer to perform on stage at the legendary Carnegie Hall. The two-disc production clearly establishes Santa Rosa as tropical music's pre-eminent showman. Performing his biggest hits as well as popular songs from Ismael Rivera and Alberto Carrion, the concert and the album were masterfully produced by Cucco Peña. Fans will enjoy the singer's comedy bit on "Cantante De Cartel" and his rendition of "Quien Lo Diria." Kudos to George Zamora, president of Sony Discos, for having the keen insight to fully support one of the best live albums ever in the Latin music industry.


THE LATIN LOWDOWN
News From U.S. & Latin America
By Héctor Reséndez

EMILIO CROSSES OVER AT THE COUNTRY STAR: The phenomenal commercial success of **Selena's** album *Dreaming of You* has proven a bittersweet milestone for the Latin music industry. The slain pop singer continues to be mourned throughout the world. One harsh, yet positive reality is the golden window of opportunity Selena's crossover achievement has readily afforded other Latin artists.

A fine example is fellow Tejano recording star, **Emilio**, who appeared Oct. 11th at **Universal CityWalk's Country Star** venue. Along with his "Real Band from San Antonio," Emilio stood as tall as the shiny metallic "boot" pillars that towered in front of the stage. The evening was hosted by the Woodland Hills-based distribution company, **Cema**. As part of their convention, Cema execs personally introduced the artist to a gathering of **Blockbuster** representatives.

Emilio kicked off his long non-stop set by explaining how the band lost their baggage. They definitely didn't lose their instruments nor their spirit. With foot-stompin' numbers like "Red Eye From Vegas" and "Honky Tonk Habits," Emilio featured other numbers from his new album, *Life Is Good*, on **Capitol Nashville**. Two of the Spanish-language songs on the album were performed in his set of thirteen numbers. The audience appeared as receptive to Spanish lyrics as they were to a more familiar tongue. What mattered is that Emilio's electric performance was pure sweet country with a twang of rock. The group's rendition of "Hotel California" left one **Blockbuster** rep, **Kathy**, totally breathless and clearly excited. She was first in line to get an autograph from the Texan gentleman.

An established recording artist for sister-label, **EMI-Latin**, Emilio's immense popularity has garnished him many awards and accolades. Nominated for two Grammy Awards, the singer has won the prestigious Tejano Award for "Best Male Entertainer" and "Best Male Vocalist" for 6 years straight. His albums have taken the "Best Album" award for the past 5 years. **EMI-Latin's** president, **José Behar**, stated that Emilio had always been considered, along with Selena, as an artist able to crossover into the mainstream market. The album is a high-priority item for **Capitol Nashville** and **EMI Latin** because of its immense crossover potential. Having dominated the Hispanic market, Emilio is now ready to start his conquest of the American market.

ESTRADA BROTHERS JAZZ IT UP IN HOLLYWOOD: Indie label, **Rumba Jazz**, hosted a record release party and performance by the Latin jazz quintet, **Estrada Brothers** at the **Catalina Bar & Grill** in Hollywood. Their second album, *About Time*, has been receiving a strong favorable consumer response since its very recent release. Featuring **Ruben Estrada** on vibraphone, **Henry Estrada** on sax and clarinet, **Cougar Estrada** on trap drums, **Raul Rico, Jr.** on congas, **Ian Peters** on upright bass, and **Joe Rotundi** on piano, these cats were definitely in full swing.

The Estradas have been playing their eclectic brand of Latin jazz for the past thirty years. The new album, however, takes their Tjader-inspired music to yet another, higher level. The opening number is an up-tempo percussive-filled composition by Ruben Estrada called "Mr. Ray." Ruben wrote three of the ten numbers on the album. Half of the selections are classic Latin covers such as the ballad, "Un Cigarillo, La Lluvia Y Tu" made popular by the late **Tito Rodríguez**, the standard "Lullaby of Birdland," the bolero "Ya No Me Quieres" by Mexican composer **María Grever**, and two selections so reminiscent of **Cal Tjader**, "Alonzo" and "Guachi Guara." The Estrada Brothers are also receiving strong airplay in various key markets in the U.S. and Europe.

WEA LATINA'S NEW PRESS AND PUBLICITY MANAGER: Accomplished journalist and musician, **Adolfo Fernández**, was recently hired by **WEA Latina's** v.p./g.m. **Sergio Rozenblat**. As a result, the label has one of the best press release formats in the industry. The latest report offers succinct information on breaking news about the artist and forthcoming product.

For example, singer **Angela Carrasco's** single "La Mal Querida" is to hit stores by November 14. The album, entitled *Una Producción de Juan Gabriel*, is evidently named after its famed producer. Mega-star **Luis Miguel's** eleventh production, *El Concierto*, was released this past week. The double album was recorded live at the **Auditorio Nacional de México**. Puerto Rican songstress, **Yolandita Monge**, completed work on her latest project, *Yolandita*, her fourth for **WEA Latina**. It will feature romantic ballads written by Italian composers, as well as one by Cuban-American, **Rudy Pérez**, and another by the album's producer, **Gustavo Márquez** of Argentina.

Film Reviews

MGM's Get Shorty To Get Boxoffice

By John Goff



The powerhouse of talent including (l-r & down) Rene Russo, John Travolta, Gene Hackman, Danny DeVito, show us how comedy is done in Hollywood.

GET SHORTY IS DELICIOUS. It's as neat and delicately crafted as a radish carved into a rose hors d'oeuvre at the Four Seasons; and the humor as sharp as the instrument used to carve it with.

That's because the instruments included on this M-G-M Pictures, Jersey Films Production, Barry Sonnenfeld Film are participants whose talents and observations are as sharp as a French chef's carving blade.

Of course, they had some of the better source material around—an Elmore Leonard novel. Not just any Elmore Leonard novel but one that takes a look at *Hollywood* with the humor and insight of one who's been there: Two hoods,

a loan shark and a dope-dealing limo biz operator, discuss the *Rewriting* of a script.

You laugh? At just the idea even?

I did. Twice. Fell on the floor. Literally.

You fall on the floor?—If you didn't you ain't been there before, pal.

I've sat in a room with six lawyers-dentists-therapists—not far from loan sharks and dope-dealing business dudes—and listened to essentially the exact dialogue.

Fell on the floor.

Anyway, Elmore Leonard knows what he writes about. Screenwriter Scott Frank obviously does too. He's done a topnotch, Grade-A job of converting the novel to script. He's gotten Leonard's characters there whole, the humor with the serio-undercurrent and the not-heavy, but definitely entertaining tale of the film-loving Miami loan shark, John Travolta, coming to Hollywood and interlacing with the B-movie producer, Gene Hackman; actress turning producer Rene Russo; and everybody's bankable star, Danny DeVito.

You just gotta love it!

Director Barry Sonnenfeld *and* cast never make the mistake of taking the tone out of the real and into the here's-some-comedy-for-you progression. They play it straight and, in so doing, make it even more hilarious universally. Had they taken it a step further it would have become too *inside*. Movie-goers in Indiana and India will enjoy this action. Those moments which overstep are with Bette Midler and Penny Marshall in uncredited cameos and were necessary only to say to the H'wood elite, "it's all in fun, guys."

Performances are first rate. Travolta, chic-ly beefy *is* the character. His resurgency work continues getting richer and more honest with his laid-back and relaxed attitude. Hackman's had enough time around town to have autopsied down to the marrow the composite of his producer character, and he's brilliant. If he doesn't get another nomination for his work here it'll be because too many Academy members recognize themselves and feel insulted. The casting of DeVito (who's a producer and Jersey Films head) as the quintessential *Star* was a marvelous stroke and he bullseyes the bull's butt for the fresh b.s. with a sharp, *Sharp* dart. Rene Russo gets the most out of her role with an honest seductive-without-exploitation approach to the role; setting the character on a level with, and often above, the men via straightforward, factual honesty. Delroy Lindo as the limo head-producer wannabe is the only real note of danger and he successfully walks a fine line between menace and comedy adding ace support. Dennis Farina, whose total Miami hood is purposely drawn broad, could have been a touch less broad in approach since this is the *only* character presented in that vein. It works, but it would have worked better.

It's slick. It's good. It's a winner from the first frame. *Get Shorty*.

Producers are DeVito, Michael Shamberg and Stacey Sher. Sonnenfeld exec produced.

Top 15 Weekly Film Grosses

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Seven</i>	New Line	4	2,511	\$8,645,354	\$3,443	\$57,754,130
2. <i>Assassins</i>	Warner Bros.	2	2,343	\$5,944,658	\$2,537	\$18,504,138
3. <i>Dead Presidents</i>	Buena Vista	2	1,084	\$4,548,883	\$4,196	\$15,404,834
4. <i>How To Make An American Quilt</i>	Universal	2	1,526	\$4,356,730	\$2,855	\$12,235,910
5. <i>Jade</i>	Paramount	1	2,164	\$4,284,246	\$1,980	\$4,284,246
6. <i>The Scarlet Letter</i>	Buena Vista	1	1,510	\$4,119,086	\$2,728	\$4,119,086
7. <i>To Die For</i>	Columbia	3	954	\$4,020,866	\$4,215	\$12,820,978
8. <i>Strange Days</i>	20th Century Fox	1	1,691	\$3,656,012	\$2,162	\$3,725,388
9. <i>The Big Green</i>	Buena Vista	3	1,953	\$2,698,150	\$1,382	\$13,146,725
10. <i>Devil In A Blue Dress</i>	TriStar	3	1,432	\$2,001,550	\$1,398	\$12,935,354
11. <i>Halloween 6</i>	Miramax	3	1,277	\$1,450,515	\$1,136	\$13,091,672
12. <i>Dangerous Minds</i>	Buena Vista	10	1,301	\$1,301,959	\$1,001	\$78,492,762
13. <i>To Wong Foo...</i>	Universal	6	1,168	\$1,203,045	\$1,030	\$32,923,280
14. <i>Apollo 13</i>	Universal	16	794	\$865,460	\$1,090	\$168,793,585
15. <i>Pocahontas</i>	Buena Vista	18	757	\$768,359	\$1,015	\$139,242,512

Domestic box-office, which includes USA and Canada for the weekend of October 13-15, totaled \$49,864,873, breaking down to a \$2,219 per-screen average off a total of 22,465 screens, giving a combined total of \$587,474,600. (Courtesy *Entertainment Data, Inc.*)

Paramount's Dull *Jade* Needs More Than Polish To Shine

By J.G.



Linda Fiorentino heats things up and Chazz Palminteri's the power in *Jade*

THERE ARE SOME FINE ELEMENTS to the Paramount presentation, Robert Evans, Adelson/Baumgarten Production, William Friedkin film, *Jade*: A rich look in keeping with the theme of money and power strolling arrogantly and contentedly, hand in hand, through life. This rich tone is brought to every frame through Andrzej Bartkowiak's camera; James Horner's music, plush, moody; director Friedkin attempts to re-create his car chase from *French Connection* on the hills of San Francisco, but *Bullitt*, and so many others have been there before that this one simply becomes overkill after the first car goes airborne.

Unfortunately the weakest link in the chain is Joe Eszterhas' script, which is little more than a half-hearted re-tooling of *Basic Instinct* with some *Sliver* hi-tech toys tossed in: San Francisco; murder with sexual overtones; mysterious car killing and chase; one hot broad who does *anything* in the sack; lesbianism overtones; video-taped sex. It's all *deja vu*, and what hints toward identity or clarification of the small mystery merely become pungent red herrings in Eszterhas' recycling plant. Friedkin chooses to pay little attention to story (if there ever was one) enhancement, preferring to favor visual sexual minutia and action. The one message which comes through even more clear than ever: the fact that money and power can allow those *with* it to get away with murder by manipulating the system to their own desires is there in spades and, at this particular point in time, more easily recognizable and acceptable than ever. Just as the killer in *Basic Instinct* was never apprehended, though we weren't *sure* beyond a reasonable doubt; In *Jade* we know the power, money and killer, and watch them walk with remorseless laughter, admitting the deeds and arrogantly reminding the D.A.'s office their ass won't be worth ground meat if they pursue it. The rest of Eszterhas' writing is simply flash and dash with little connection to story. Have to say though, that one particular statement is singularly powerful, (so do we really *need* more?)—and is one that can *only* be put forth by one of the similarly arrogantly rich and powerful.

Chazz Palminteri nails the power in as nicely a shaded performance on screen these days. The man is strong and good. Linda Fiorentino is the woman who will do anything in the boudoir. She is *Jade*; smoky-voiced, sensual *Jade*. David Caruso broods over the love lost to pal Palminteri and we're never sure whether he's a cop or a prosecutor—fault of the script and director, not actor—and he's not able to overcome the higher level indecision through performance. Michael Biehn is strong as an opposing force on the force. Richard Crenna as the power hungry California governor (total work of fiction, understand) is totally solid and Angie Everhart makes an impressive acting debut as a cynical informant.

Producers are Robert Evans, Craig Baumgarten and Gary Adelson.

Gramercy's *Mallrats*

By Steve Baltin



"Silent" Bob and Jay contributing to the national literacy level in Kevin Smith's hilarious new comedy, *Mallrats*

HERE'S WHAT YOU NEED TO KNOW ABOUT MALLRATS: A running joke throughout the movie is about a guy who likes to pick up

vulnerable women and "screw 'em in a very uncomfortable place (hint, it's not the back of a Volkswagen). Comic creator Stan Lee appears as himself, and is treated as the greatest living sage in the world today, a guru capable of deciphering the meaning of life. There are countless weed references, sex jokes, including a discussion of whether or not Lois Lane could have Superman's baby, and a guy who sticks his hand in his ass to "stink palm" his enemy. The film takes advantage of the presence of Shannon Doherty to make repeated Brenda (her character on *Beverly Hills, 90210*, but if you didn't know that this movie is not for you anyway) jokes. And, oh yeah, *Mallrats* is also, as of October 13th, by far, the funniest movie of the year. A piss-in-your-pants, laugh-out-loud, doubled-over-in-pain, red-in-the-face laugh riot.

Written and directed by 24 year-old Kevin Smith, who is sure to become the industry's new wunderkind, the movie is his big budget follow-up to the critically acclaimed indie hit *Clerks*. Though Smith likes to call *Mallrats* the second part of his "New Jersey Trilogy," the movie is much more of a companion piece/follow-up to *Fast Times At Ridgmont High*, the undisputed king of the early '80s teen flick phenomena.

Like *Fast Times*... Smith's movie takes place almost entirely in a mall and is very slice-of-life dialogue based. But, more importantly, it taps into its audience with the same dead-on accuracy that the Cameron Crowe classic did.

The plot of *Mallrats* centers on T.S. (Jeremy London) and Brodie's (Jason Lee) efforts to reunite with their "significant others," Brandi (Claire Forlam) and Rene (Shannon Doherty) respectively. The movie opens with the two guys being dumped on the same morning, for different reasons. Taking the normal course of action for two people who have just been jilted, T.S. and Brodie seek comfort in that greatest of institutions—the mall. There they run into a cast of characters ranging from T.S.' old girlfriend, Gwen (Joey Lauren Adams) to the toughest mall security cop in the world, La Fours (Sven Thorsen).

Taking place at this apparently very busy mall on this day is an in-store by Lee, as well as a live T.V. dating show put on by Brandi's father, Svenning (Michael Rooker). Seeing this as an opportunity to get close to Brandi, T.S., with Brodie's help, moves to work his way into the game show. In addition to aid from Brodie, T.S. gets assistance from Silent Bob and Jay (Kevin Smith and Jason Mewes), who fans will recognize from *Clerks*.

How it comes off would be spoiling the surprise, but the ending sequence during the broadcast of the game show is one of the funniest scenes in recent movie history, thanks to Jason Lee as Brodie.

While everyone in the cast is perfect for their parts, it's newcomer Lee, who makes his feature film debut here, who owns the movie. He's so naturally gifted in his timing it's unbelievable no one thought to use him before. That same mistake won't be made again. This is a guy with a meteoric future in front of him.

And speaking of meteoric futures, the real star of this film is Smith's hilarious and insightful script. Having now proven with *Mallrats* that he can make the jump to the major studio way of filmmaking, there is no limit on how high Smith's star will rise.

Mallrats is a film that must be seen, then seen again and again anytime you need a laugh.

The film was produced by James Jacks, Sean Daniel and Scott Mosier.

REVIEWS / FEATURE

Book Review

By Karen Sidlow

Rock Names: How Rock Bands Got Their Names

By Adam Dolgins (A Citadel Press Book; Carol Publishing Group \$10.95)

HAVE YOU EVER WONDERED what inspired Billie Joe Armstrong and Mike Dirnt to name their music group Green Day? Wonder no more. In the late-eighties the two who formerly called their act Sweet Children, renamed themselves Green Day after one of their own songs which was an ode to hanging out and smoking pot.

This fascinating explanation, along with several hundred other detailed definitions, have been compiled by writer Adam Dolgins to clear up all the band name mystery. The book is genuine and thorough, complete with title tales that are enlightening, entertaining and engaging.

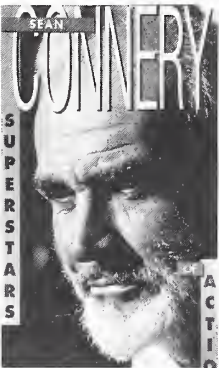
Many of the brief, yet solid, descriptions are interesting and unusual, while some of them are simple and obvious. Many groups grabbed their names from classic and not-so-classic book, movie and/or song titles. *The Doors of Perception* by Aldous Huxley inspired Jim Morrison to tag the group he fronted The Doors; then there's a flick by Russ Meyer, *Faster Pussycat! Kill! Kill!*, that provoked five guys from Los Angeles to call their outfit Faster Pussycat, not to mention Deep Purple, a name inspired by guitarist Richie Blackmore's grandmother's favorite tune of the same name which was recorded by Nino Tempo and April Stevens in 1963. These are just a few examples of the *partial label borrowing* featured in *Rock Names*.

Some artists, such as members of The Beatles, Butthole Surfers, Grateful Dead, Jefferson Airplane, L7, The Ramones, Redd Kross, and Was (Not Was) are even featured in the text explaining in their own words how their specific group name stuck.

After completing this entire read, the next time you hear a typical band name, you can impress those around you by telling them how each original handle came to be.

VIDEO REVIEWS

Superstars Of Action—Sean Connery



IF YOU'RE GONNA KICK OFF a series on Superstars of filmdom, you couldn't bolster your bet any better than to do it with Sean Connery. Connery's work as James Bond, in essence, redefined action in films, bringing to it a new level; one of thought prior to execution rather than pure reaction to action. And, he's a true superstar.

The half-hour video highlights the Scotsman's career from bodybuilder and bathing suit model to the current icon he's become through the use of still photos, behind-the-scenes footage, and clips from his legion of films, plus brief interviews with directors and producers. Robert Wagner serves as host.

Actually Connery surpasses the "Action" handle and, like a couple of the other subjects in the initial six vids—Harrison Ford, Steve McQueen, Eddie Murphy, Paul Newman and Sylvester Stallone—crosses over into other acting arenas with equal success, notably McQueen and Newman. Of them all however, Connery stands alone in having been able to even step out of, largely, contemporary time periods into historical eras successfully and convincingly. You want more of this one but it's easy to see that the 30-minute format will be strained with other subjects. Upcoming are: Tom Cruise, Robert De Niro, Mel Gibson, Al Pacino and Arnold Schwarzenegger. (ABC Video)

Deep Blue Something's Home...Again

By Karen Sidlow



BY NOW EVERYONE and their mother has heard Deep Blue Something's tune "Breakfast At Tiffany's." Well, this quartet from Dallas, Texas wants everyone to know they are not a *one-hit-wonder*, or simply a bunch of "cute guys."

The Rainmaker/Interscope debut release, *Home* was originally recorded over a year ago and even got some attention in the band's home state when the album was distributed regionally by Crystal Clear, a Dallas-based company. After an Interscope Records A&R representative got wind of the act, the label instantly picked up *Home* and made the 12 songs, three of which were re-cut, accessible beyond Texas. While *Home* is the group's first full-fledged effort, the band is not new in the sense of playing live. Lead vocalist/bassist Todd Pipes declares, "We've done over 300 gigs... so far." And the band isn't about to let up yet.

This isn't to imply these guys are simply musicians. To the contrary, all four members have earned college degrees, and Todd, who has a masters degree in English, even spent a few months teaching. "I was a teacher and it got a little out of hand, so I got fired," The reason for Todd's dismissal happened after his students showed Deep Blue Something's record to their parents and told them that one of the band members was their teacher. Needless to say all hell broke loose, as it were. "I was a good teacher, but Southern Baptists and rock n' roll don't mix," Todd honestly remarks. "I (taught) to occupy my time. And it did. I got fired. Two months later we got signed, and then we've lived happily ever after..."

Todd's younger brother Toby, who plays guitar and sings in the band, once wanted to be a soccer coach. Toby talks about his early musical discoveries. "Remember in the early '80's when the music you listened to was *who* you are. I listened to The Smiths, Depeche Mode, The Cure." Toby goes even farther back to concerts that left a lasting impression on him while still a child. "In fifth grade I saw Cheap Trick... and then the next year I saw Journey. After that I finally saw Depeche Mode and The Cure."

Speaking of live shows, Toby talks about the pros and cons of being away from home. "I like (being on the road). It's a good time. Every time you wake up, you're in a completely different part of the country and that's great. But at the same time, you never know where you are and you can't enjoy where you are because you're only there for a short period of time. You never really get to hang out. You only get to see the club area."

And what about the myth of band members being *cassavovas*. Guitarist Kirk Tatom sets the record straight. "That is a huge myth that all these rockstars get (lucky) all the time. There's not a minute in the day (when we're not busy). I can't understand how people can find the time." If these guys aren't in a band to woo the opposite sex, what do they aim for in life? Todd spells out his mission. "The meaning of life is to do what you're good at and try to find somebody to hang out with." A simple goal that too few people are lucky enough to accomplish.



News From The United Kingdom, Ireland & Europe

By Hal Levy

SORRY, YOU'LL HAVE TO WAIT. The Irish Supreme Court ruled against **Phonographic Performances (Ireland) Ltd.** in their claim of £2 million advance payment for broadcast air rights for the upcoming year from **RTE (Radio Telefis Eireann)** state-run television and radio. The court ruled that not only was it not necessary to pay royalty in advance of playdate, but that there was also no need to secure a license to play records in public. Under the ruling, users such as RTE, radio stations, clubs, discos and pubs can offer royalty payments to record companies and any dispute would be referred to the Controller of Patents. Industry sources suspect that royalty payments will be going down. **PPI**, the licensing body for music, is owned by the leading record companies.

UP AND DOWNS: The UK earned almost a billion pounds last year overseas from its film and television sales, which were up 19% over 1993 figures. But, at the same time, monies spent overseas went up by 28% in the same period, going from £588 million to £753 million. Net gain fell from £200 million to £185 million.

STOCK UP NOW: Reports are circulating in the industry that there may be a shortage of musical CD production later this year. Problem is, pressing plants are busy with CD-ROMs, which have a higher profit margin than just plain music.

LEAVE US PRAY: EMI is coming out next month with *Canto Live* by the **Benedictine Monks Of The Monastery Of Santo Domingo De Silos**, the spiritual entity *Canto Gregoriano* sold more than five million units worldwide for EMI and started a whole new industry trend. However, fame does have its disadvantages, namely visitors and lots of publicity. So, the Spanish monks have split with EMI and their newest CD, *Ave Maria*, is with the French religious label **Jade**. However, EMI reports they are still in negotiations for upcoming releases.

STELLA, STELLA, STELLA: **Stella Musical Management** has a near monopoly in Germany as far as non-state funded theaters are concerned. All musicals have been forced to play in Stella theaters, which is owned by **Rolf Deyule**, a property developer who took over the company five years ago. *Cats* and *Starlight Express* are among the company's successes. However, **Andrew Lloyd Weber's** German company, **The Really Useful Group** is coming on the market with their own 1600 seat theater near Frankfurt which will open with *Sunset Boulevard*. **TRUG** has *A Star Is Born* and *Whistle Down The Wind* in the pipeline for the house. Stella still has rights to other Weber shows, but will get nothing new in the future. Stella has *Les Miserables* in its sight and indications are that **Cameron Mackintosh** will be playing in the Stella field for a long time.

THE SWEET SMELL OF SUCCESS?: **Bill Wyman** of **The Rolling Stones** is complaining that his neighbors are using pig manure on their fields and, as a result, his visits to his £1 million country home are unpleasant. His lawyers are sniffing around for a settlement while local politicians and neighbors said he'll have to learn there is no such thing as sweet-smelling manure.

ON TOUR: **Red Hot Chili Peppers** in Germany, Sweden, Holland, France, Switzerland, Italy and Spain. **Bjork** in France and **The Levellers** in Denmark, Norway and Sweden. **Primus** in Germany and Italy.

BASS PLAYER DOUGIE PALOMPO of **The Flying Medallions** died from injuries received when the group was driving home to the U.K. from a gig in Belgium. Singer **Stuart Stephens**, who was in a coma for almost a week, regained consciousness, is still listed in serious condition. The group is uncertain about its future plans.

DAVID BOWIE is setting up *The Outsiders Tour*, a November and December U.K. tour. Playing support will be **Morrissey**.

WHAT'S THE STORY? Well, according to the outlets, *What's The Story Morning Glory*, **Oasis'** second album is flying out the shops. With lines starting to form outside the day before the release, some of the stores opened at midnight. The album is reported to be the fastest moving CD of the year. To celebrate, the group is putting on a free concert at **Virgin's Megastore** in London. Replacing the ill **Paul McGuigan** for the rest of the year will be bassist **Scott MacLeod**, who, while with **The Ya Ya's** played support for Oasis several years ago. Meanwhile **Noel Gallagher** apologized for his remarks about AIDS and **Blur's Damon** and **Alex**. He said the remark was a result of too many interviews and he tried to retract it as soon as he made the remark.

IF YOU HAPPEN TO BE IN NORWAY, check out the **Oslo Rock Festival**, which includes **The Shamen** and **The Prodigy**. Also in Oslo, **Jethro Tull** is doing a gig.

WHAT'S UP YOUR SLEEVE? After the cops, radio djs and anti-drug activists complained, **Pulp** had to pull the inner sleeve of their single "Sorted For Es And Wizz." The sleeve, which the group called a Japanese origami diagram gave

instructions on how to fold the inlay so as to make a warp to hide amphetamines.

LONDON MAGISTRATES FINED one **Simon Jones** \$2,000 for selling pirate CDs. Simon had more than 1,000 of the counterfeit CDs in his possession at the time of his arrest.

SOUTH LONDON'S BRIT SCHOOL hosted a DJ Workshop at **The Royal Festival Hall**. Top DJs answered questions from the mainly student crowd as well as showed off their talents in working a crowd, feeling an audience as well as mastering the turntables, everything from how to put in the needle to mixing and jumping of tracks.

SAMSUNG, the South Korean electronics and engineering group, is moving its European headquarters and training center from Frankfurt to London. Construction costs are estimated at £25 - 30 million. Last week a survey of directors at 500 top European companies voted London as number one city in Europe, followed by Paris, Frankfurt, Brussels and Amsterdam.

RECYCLING: First we had the French film, *The Return Of Martin Guerre*, which was followed by Hollywood's *Sommersby*, and now, **Cameron Mackintosh's** new musical, *Martin Guerre* will open in London Next June.

JOINING THE LINE is **Chris Wright's Chrysalis** for control of TV producer **SelecTV**. Others sniffing around are **Pearson**, *The Daily Mail*, **General Trust** and **Flextech**. **SelecTV**, in addition to producing TV comedies, owns 15% of **Meridian**, an ITV broadcaster in the south of England as well as being part of the UKTV consortium which is bidding for England's newest channel, **Channel 5**.

HELP HELP: *Help*, the Bosnian/War Child record has hit more than £2 million in the U.K. thus far. It is reportedly selling well in Europe and Japan and the LP is expected to hit the market in the States very soon.

GET YOUR BALLOT IN: The 1995 MTV Europe Music Awards will be at **Le Zenith** in Paris on 23 November. Nominees were voted upon by listeners of **MTV Europe** and among those nominated are **Liam** of **The Prodigy** for "Best Live Act" and **Henning** of **H-Blockx** for "Best Breakthrough Artist."

THEY KEEP ON ROLLING and **Princess Dora Lowenstein** is set to tell all. Lowenstein, daughter of **Prince Rupert Lowenstein**, the Rolling Stones' business manager, has been set by **Virgin Publishing** to do the official biography.

SPINNING OFF is the **Trocadero** and neighbor **London Pavilion** into a separate company by U.K. property group **Burford Holdings**. The Trocadero is home of London's **Planet Hollywood** and the top tourist spot in the U.K. with more than 16 million visitors a year. It is also Europe's largest state-of-the-art indoor leisure center. The London Pavilion, among its tenants, houses **Madame Tussaud's Rock Circus**. Voting for demerger is in November with trading on the Alternative Investment Market possible in December. **Burford** is currently involved with Japanese video games giant **Sega** in a joint venture to build a virtual reality theme park in London.

ENDANGERED SPECIES: The **Rhino Group**, Britain's largest independent video games and computer chain may disappear from the market as the U.S. and Canadian video game dealer, **Electronics Boutique Inc.**, which already has a 25% share of Rhino, is taking over effective management control. Rhino's label, **Future Zone** as well as its 112 stores will be changed to **Electronics Boutique**. Rhino has been in trouble this year because customers have held up purchases waiting for the new 32-bit machines from Sega and Sony to come on the market before Christmas. **Nintendo's Ultra 64** is due next Spring. Rhino had a pre-tax loss of £6.8 million the first half of this year and they are currently trying to raise £9 million through its second rights issue this year. **EBI**, which is expanding into Korea and Singapore, is expected to help Rhino move into the European market.

RED INDIAN VS. A SCHLEMEIL: And the winner will be? **Red Indian Pocahontas**, a 12-year old with a developed body and English boyfriend, courtesy of **Disney** is up against *The Real Schlemiel*, a Franco-German animated feature film starring a Jewish boy who doesn't get a girlfriend. The producers have rejected a happy ending and are betting that a "superior product doesn't need hype to sell." Any bets on the outcome?

UK SINGLES: Hanging onto the top spot is **Fairground's** "Simply Red," and still in second is "Mis-shapes/Sorted For Es & Whizz" by **Pulp**. Another hanging onto its position is **Shaggy's** "Boombastic" in third. Working its way up the charts is **Smokie's** "Living Next Door To Alice" in fourth. **Michael Jackson's** "You Are Not Alone" dropped down to fifth, but is still topping the charts in Europe in the singles, while **AC/DC's** "Ball Breaker" tops Europe's albums. Holding onto sixth is **Mariah Carey's** "Fantasy" and new on the chart at seven is **Def Leppard's** "When Love & Hate Collide." Moving up is **Louise's** "Light Of My Life" in eighth with **N-Trance's** "Stayin' Alive" stayin' alive on nine. Coming back is **The Rembrandts'** "I'll Be There For You."



Hard Rockin' LIFEbeat. (l-r) Executive director of LIFEbeat Tim Rosta, Bad Boy Entertainment president Sean "Puffy" Combs, Motown Records new president/CEO Andre Harrell and supermodel/LIFEbeat board member Veronica Webb celebrated at the Hard Rock Cafe in NY after the urbanAID 4 LIFEbeat marathon concert at Madison Square Garden.



Warren's Seven With EMI. Martin Bandier, EMI chairman/CEO music pub worldwide, and Peter Reichardt, managing director EMI music publishing UK, joined Diane Warren in Los Angeles recently to celebrate her seven-year relationship with EMI Music. Warren's most recent releases include the current Meat Loaf single, "I'd Lie For You And That's The Truth," and the forthcoming AI Green single, "Your Heart's In Good Hands." Pictured (l-r): Bandier, Warren, Reichardt.



And Hard Rockin' on the West Coast were members of Heart at a HRLA party honoring the release of the group's live concert performance, *The Road Home*, which premieres on The Disney Channel Oct. 29 and hits stores Nov. 7 as a home video. The live performance was filmed earlier this year at the historic Moore Theatre in Seattle. Heart, pictured (l-r): Ann Wilson, Howard Leese and Nancy Wilson.



Ball's Got A Platinum Thinkin' Problem. RIAA chairman Jay Berman (second from left) presents Warner/Reprise Nashville recording artist, David Ball (far right), with a special *Thinkin' Problem* commemorative plaque before his performance at a recent VIP congressional dinner that the RIAA hosted on Capitol Hill. Released in June '94 *Thinkin'* went Platinum in March '96. Joining in on the presentation are Jim Ed Norman, WRN president (far left); RIAA president Hilary Rosen; and Time Warner Inc.'s public policy sr. v.p. Tim Boggs.



Rickie Lee Jones On Stage, On-Line. Rickie Lee Jones played an SRO appearance earlier this month at NY's Alice Tully Hall as part of the CMJ convention, performing material from her new Reprise Records release, *Naked Songs*. After the performance, she answered fans' on-line questions in a special Cybertalk session and met backstage with label staffers. Pictured (l-r): David Altschul, Warner Bros. Records vice chairman; Russ Titelman, WB v.p. and *Naked* producer; Jones; WB chairman/CEO Russ Thyrett; and Craig Kostich, Reprise Records sr. v.p., artist development/creative marketing.



Ezra Electrifies Elektra Exx. Elektra recording artists, Better Than Ezra, are seen here receiving its Gold plaques for its current release *Deluxe*. The band plans to tour the States again in November in support of the release. Pictured are Elektra executives surrounding BTE members Tom Drummond, Kevin Griffin and Cary Bonnacaze.



Jazz Notes & Reviews

By M.R. Martinez



MoJazz/Motown recording artist and legendary jazz icon Lionel Hampton recently shared a few light moments with close friends during a listening party to celebrate release of his debut for the company, *For The Love Of Music*. The album features guest artists such as Stevie Wonder, Joshua Redman, Tito Puente, Chaka Khan, Norman Brown and Grover Washington, Jr. Pictured are (l-r): Jon Henderson, Al Grey and Hampton.

RIM SHOTS: Convergence Marketing, a pioneer in festival marketing strategies, and the Knitting Factory recently announced an exclusive agreement that Convergence will direct record label sponsorships for the 1996 *What Is Jazz? Festival*. Major jazz labels, including Blue Note Records, which Convergence successfully matched with the festival last year, are expected to take advantage of the artist development and product sales opportunities represented by the fest. The eight-year-old *What Is Jazz?* Festival will expand to more than 200 Knitting Factory performances in TriBeCa and a series of concerts held at major venues throughout New York...Late jazz great Dizzy Gillespie last week received a star on the Hollywood Walk Of Fame, right near the stars of fellow late great Thelonius Monk and the very-much-alive Herbie Hancock. Among the artists that performed at a special ceremony following the star presentation were Harry Sweets Edison, Al Grey, Jon Faddis, Arturo Sandoval, James Moody, Pete Candoli, Red Novo, Andy Simpkins and Gerry Wiggins...Monad Classics recently released *Dexter Gordon Featuring Joe Newman*. The album has become a radio and retail hit, according to Monad's Buddy Scott, vp of A&R. "We couldn't have timed the release better because the album is piggy-backing on the nationwide television release of the acclaimed film 'Round Midnight,' which stars the now-deceased tenor player," Scott commented...Sting has been making noise with his recent court battle over funds his former business manager allegedly embezzled. But he also brought some reputable noise with the three jazz tracks he performs on the soundtrack to the MGM/UA/Lumiere film release *Leaving Las Vegas*, which stars Nicolas Cage as a suicidal alcoholic. The *Pangaea/I.R.S. Records* soundtrack, set for release Nov. 7, features Sting performing "Angel Eyes," "My One And Only Love" and "It's A Lonesome Old Town." That album also features Don Henley performing a live version of the Johnny

Mercer/Harold Arlen classic "Come Rain Or Come Shine"...Charlie Parker, Lee Morgan, the Modern Jazz Quartet, Paul Bley, Joe Wilder and Cannonball Adderly were among the first releases by Denon Records under its Savoy MG12000 series. Last week, the company released eight more albums, including titles by Miles Davis, Fats Navarro, Stan Getz, George Wallington, Curtis Fuller and Milt Jackson. The albums are remastered from the original Savoy 78 lacquer and analog tape masters using the 20-bit Mastersonic technology.



Jazz great Les McCann and his Magic Keyboard Band are set for a rare Southern California appearance at Typhoon Oct. 28.

TOP 25 JAZZ ALBUMS

CASH BOX • OCTOBER 28, 1995

1	BREATHLESS (Anisia 18646)	Kenny G	2	116
2	ELIXER (V&mer Bros. 45922)	Fourplay	1	7
3	PEARLS (Elektra 61759)	David Sanborn	4	23
4	JAZZ MASTERS II (JVC 2049)	The Jazz Masters	3	11
5	POWER FORWARD (MoJazz/Motown 0552)	Wayman Tisdale	6	9
6	GIVING MYSELF TO YOU (Atlantic Jazz 82829)	Gerald Albright	19	5
7	BLUE MOON (MoJazz/Motown 0551)	J. Spencer	9	7
8	JOE COOL'S BLUES (Sony 66880)	Wynton & Ellis Marsalis	7	17
9	SOULED OUT (Epic 67218)	Tower Of Power	12	3
10	THE RITE OF STRINGS (GAI SABER/I.R.S. 34167)	Stanley Clark/AI Di Meolo/Jean-Luc Ponty	8	9
11	SAX ON THE BEACH (GTS 4578)	John Tesh Project	5	26
12	FIRST INSTRUMENT (Blue Note/Capitol 27820)	Rachell Ferrelle	10	19
13	URBAN KNIGHTS (GRP 9815)	Urban Knights	11	15
14	100 DEGREES & RISING (Forecast/Verve 80000)	Incognito	13	16
15	DIS IS DA DRUM (Mercury 2681)	Herbie Hancock	15	17
16	PURE PLEASURE (GRP 4026)	Phil Perry	16	42
17	LARRY & LEE (GRP 9817)	Lee Ritenour & Larry Carlton	17	21
18	TALES (PRA 60501)	Marcus Miller	18	17
19	SAPPHIRE (White Cat 77727)	Keiko Matsui	20	3
20	BLUE SUN (Columbia 67227)	Mark Isham	DEBUT	
21	DESTINY (JRP 19814)	Nelson Randell	21	23
22	URBAN GYPSY (Nyc 6020)	Mark Antoine	DEBUT	
23	THE BEST OF DAVID SANBORN (V&mer Bros. 45768)	David Sanborn	22	45
24	WE LIVE HERE (Geffen 24729)	Pat Metheny Group	23	35
25	DREAMLAND (V&mer Bros. 45944)	Yellowjackets	14	7

Reviews

HARGROVE, MCBRIDE, SCOTT TRIO: *Parker's Mood* (Verve 314 527 907-2) Producers: Richard Seidel & Don Sickler.

This unusual setpiece for trumpeter Roy Hargrove, bassist Christian McBride and pianist Stephen Scott covers a rainbow of material that the late legend Charlie Parker either wrote himself or that were written with his style in mind. The absence of a drum does not deter this trio from varying tempos and time signatures, although on some tracks McBride and Scott seem to work to hard to provide both meter and texture, something particularly evident on the track "Marmaduke." Hargrove continues to evolve into a smart, tasteful horn player. He and his bandmates show up best on the hauntingly beautiful track "Laura," which was written by David Raksin and Johnny Mercer. Hargrove explores a broad scale of tonality on "Yardbird Suite."



CASH BOX

TOP 100 COUNTRY SINGLES

OCTOBER 28, 1995



This Week's #1:
Blackhawk



High Debut:
Alan Jackson

1	I'M NOT STRONG ENOUGH TO SAY NO (Arista)	Blackhawk	2	12
2	NO MAN'S LAND (Atlantic)	John Michael Montgomery	4	9
3	LET'S GO TO VEGAS (Warner Bros. 45872)	Faith Hill	3	12
4	DUST ON THE BOTTLE (MCA 11044)	David Lee Murphy	6	10
5	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (Curb)	Sawyer Brown	5	15
6	SAFE IN THE ARMS OF LOVE (RCA 66509)	Martina McBride	7	13
7	I LET HER LIE (Giant 24606)	Daryle Singletary	10	12
8	ALL I NEED TO KNOW (BNA 66562)	Kenny Chesney	9	13
9	I WANNA GO TOO FAR (MCA 11201)	Trisha Yearwood	11	12
10	CHECK YES OR NO (MCA 11263)	George Strait	13	4
11	SOMETIMES SHE FORGETS (Warner Bros.)	Travis Tritt	12	10
12	THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Mercury 522886)	Shania Twain	14	10
13	WHISKEY UNDER THE BRIDGE (Arista 2770)	Brooks & Dunn	16	6
14	WHO NEEDS YOU BABY (Giant 17771)	Clay Walker	19	6
15	IF I WAS A DRINKIN' MAN (Atlantic)	Neal McCoy	15	11
16	BACK IN YOUR ARMS AGAIN (BNA 66508)	Lorrie Morgan	18	8
17	ON MY OWN (MCA 11264)	Reba McEntire	17	5
18	SHE'S EVERY WOMAN (Capitol Nashville 10301)	Garth Brooks	1	7
19	LIFE GOES ON (Warner Bros. 17770)	Little Texas	21	8
20	I WILL ALWAYS LOVE YOU (Columbia 67140)	Dolly Parton & Vince Gill	23	6
21	IN PICTURES (RCA 66525)	Alabama	26	4
22	GO REST ON THAT HIGH MOUNTAIN (MCA 11047)	Vince Gill	25	8
23	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (RCA)	Aaron Tippin	24	8
24	HERE COMES THE RAIN (MCA 11257)	The Mavericks	27	10
25	TEQUILA TALKIN' (BNA 66642)	Lonestar	28	10
26	LOVE LESSONS (MCA 3428)	Tracy Byrd	29	7
27	HEAVEN BOUND (I'M READY) (Capitol Nashville)	Shenandoah	20	12
28	IT'S NOT THE END OF THE WORLD (Capitol Nashville)	Emilio	30	9
29	DEEP DOWN (Arista)	Pam Tillis	34	3
30	TROUBLE (Decca 11261)	Mark Chestnutt	32	5
31	WHEN A WOMAN LOVES A MAN (Career 187902)	Lee Roy Parnell	31	7
32	TALL, TALL TREES (Arista)	Alan Jackson	DEBUT	
33	BORN IN THE DARK (Columbia 64330)	Doug Stone	33	4
34	LIFE GETS AWAY (RCA 66419)	Clint Black	36	2
35	SAVE THIS ONE FOR ME (Columbia 66771)	Rick Trevino	35	7
36	BETTER THINGS TO DO (Mercury)	Terri Clark	8	14
37	ANYTHING FOR LOVE (Epic)	James House	37	5
38	THE CAR (Curb 77744)	Jeff Carson	39	3
39	REBECCA LYNN (Asylum 9344)	Bryan White	41	3
40	RUB-A-DUBBIN' (Epic 66965)	Ken Mellons	40	3
41	NOTHING (Reprise 17734)	Dwight Yoakam	44	2
42	HONKY TONK HEALIN' (Warner Bros. 17785)	David Ball	42	4
43	WHO'S COUNTING (Mercury 526582)	Wesley Dennis	43	4
44	I'M A STRANGER HERE MYSELF (Curb)	Perfect Stranger	46	4
45	KNOCK, KNOCK (Atlantic)	The Hutchens	49	4
46	HALFWAY DOWN (Epic 64188)	Patty Loveless	22	16
47	HEART HALF EMPTY (Epic 66397)	Ty Herndon & Stephanie Bentley	DEBUT	

48	NOT ENOUGH HOURS IN THE NIGHT (Giant 17764)	Doug Supernaw	50	2
49	THE TROUBLE WITH LOVE (River North 51416)	Rob Crosby	51	3
50	IF I HAD ANY PRIDE LEFT AT ALL (Capitol Nashville)	John Berry	DEBUT	
51	DON'T STOP (DKC/Columbia 66412)	Wade Hayes	38	16
52	IF THE WORLD HAD A FRONT PORCH (Atlantic)	Tracy Lawrence	45	13
53	THESE ARMS (MCG/Curb)	Baker & Myers	56	3
54	SHOULD'VE ASKED HER FASTER (RCA 66522)	Ty England	47	20
55	SHE SAID YES (Decca 11098)	Rhett Akins	DEBUT	
56	I THINK ABOUT IT ALL THE TIME (Capitol Nashville)	John Berry	48	16
57	THOSE WORDS WE SAID (Mercury 526812)	Kim Richey	60	3
58	ONE BOY, ONE GIRL (Epic 67033)	Collin Raye	53	14
59	THREE WORDS, TWO HEARTS, ONE NIGHT (Giant 24620)	Mark Collie	54	19
60	I JUST CAN'T STAND TO BE UNHAPPY (MCA)	Bobbie Cryner	63	2
61	FEEL LIKE MAKIN' LOVE (Curb)	Philip Claypool	59	4
62	THAT ROAD NOT TAKEN (Epic 64357)	Joe Diffie	52	10
63	BIG OL' TRUCK (Polydor 314523)	Toby Keith	55	14
64	HOME ALONE (Polydor)	4 Runner	67	2
65	THAT AIN'T MY TRUCK (Decca 11098)	Rhett Akins	57	23
66	BILL'S LAUNDROMAT, BAR AND GRILL (Atlantic)	Confederate Railroad	58	7
67	I LIKE IT, I LOVE IT (Curb)	Tim McGraw	64	11
68	LEAD ON (MCA 11092)	George Strait	65	17
69	EVERY LITTLE WORD (MCG/Curb)	Hal Ketchum	61	9
70	YOUR TATTOO (Mercury 528536)	Sammy Kershaw	62	9
71	ONE EMOTION (RCA 66419)	Clint Black	68	16
72	SOMEONE ELSE'S STAR (Asylum)	Bryan White	66	23
73	I WANT MY GOODBYE BACK (Epic 66397)	Ty Herndon	71	20
74	NOT ON YOUR LOVE (MCG/Curb)	Jeff Carson	73	21
75	SINGLE MOTHER (Reprise)	Victoria Shaw	76	2
76	I'M LISTENING NOW (Columbia 66117)	Ron Wallace	70	7
77	IN BETWEEN DANCES (Arista)	Pam Tillis	72	22
78	YOU'RE GONNA MISS ME WHEN I'M GONE (Arista)	Brooks & Dunn	74	19
79	RAIN THROUGH THE ROOF (Magnatone)	Billy Montana	69	9
80	SHE AIN'T YOUR ORDINARY GIRL (RCA 66525)	Alabama	75	18
81	I'M NOT THE ONE (Magnatone)	Shelby Lynne	83	3
82	I DIDN'T KNOW MY OWN STRENGTH (BNA)	Lorrie Morgan	79	25
83	IF I AIN'T GOT YOU (MCA 11204)	Marty Stuart	77	18
84	BABY, NOW THAT I'VE FOUND YOU (Rounder)	Alison Krauss	82	13
85	IF IT WE'RE ME (Arista)	Radney Foster	78	8
86	THIS IS ME MISSING YOU (Epic)	James House	80	26
87	DOWN IN TENNESSEE (Decca 11094)	Mark Chesnutt	81	19
88	I DON'T EVEN KNOW YOUR NAME (Arista)	Alan Jackson	84	21
89	WALKING TO JERUSALEM (MCA 11242)	Tracy Byrd	88	20
90	HONEY I DO (Columbia 57214)	Stacy Dean Campbell	85	9
91	BOBBIE ANN MASON (Columbia 667712)	Rick Trevino	86	24
92	A LITTLE BIT OF YOU (Career)	Lee Roy Parnell	87	23
93	SOMETIMES I FORGET (Columbia 64330)	Doug Stone	89	18
94	YOU HAVE THE RIGHT TO REMAIN SILENT (Curb)	Perfect Stranger	92	26
95	FINISH WHAT WE STARTED (Arista)	Diamond Rio	90	24
96	AND STILL (MCA 55047)	Reba McEntire	94	21
97	WHEN AND WHERE (Atlantic)	Confederate Railroad	91	23
98	WHO NEEDS YOU (Capitol Nashville)	Lisa Brokop	93	11
99	PARTY CROWD (MCA)	David Lee Murphy	95	31
100	YOU BETTER THINK TWICE (MCA 55035)	Vince Gill	96	23

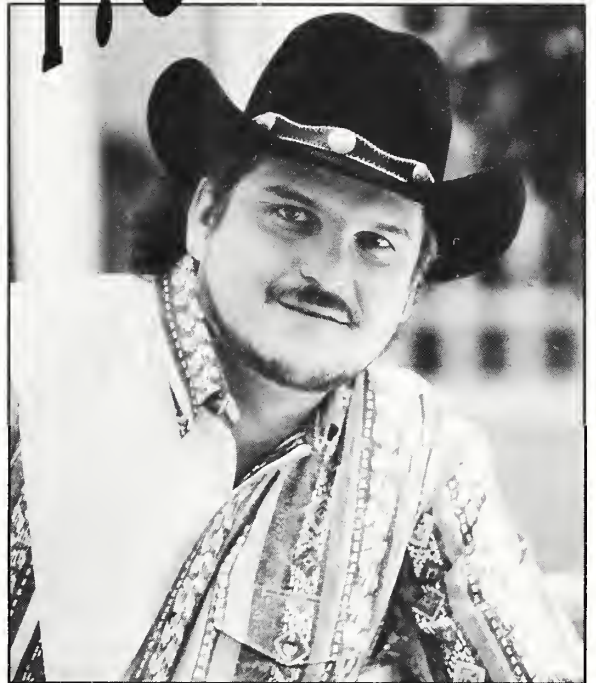
COUNTRY SINGLES INDEX

A LITTLE BIT OF YOU	Trey Bruce	(WB Music Corp./Big Tractor Music/Almo Music Corp./Daddy Rabbit, ASCAP)	92	
AND STILL	Liz Hengler, Tommy Lee James	(Starstruck Writers Group, Inc., ASCAP/Starstruck Angel Music, Inc., BMI)	96	
ANYTHING FOR LOVE	James House, Phil Barnhart, Sam Hogg	(Sony Tree Pub. Co., Inc./Taylor Rose Music, BMI)	37	
ALL I NEED TO KNOW	Steve Seskin, Mark Alan Springer	(Love This Town Music/David Aaron Music, ASCAP/Mutrah Music Corp., BMI)	8	
BABY, NOW THAT YOU'RE GONE	John MacLead, Tony Mccanby	(BMG Songs, Inc., ASCAP)	14	
BACK IN YOUR ARMS AGAIN	J. Fred Knobloch, Paul Davis	(Almo Music Corp./Garlicky Music, ASCAP)	86	
BETTER THINGS TO DO	Tom Shapiro, Terri Clark, Chris Waters	(Great Cumberland Music/Diamond Struck Music/Tom Shapiro Music, Sony Tree Pub. Co., Inc., BMI)	36	
BIG OL' TRUCK	Toby Keith	(Songs of PolyGram Int'l, Inc./Tokio Times, BMI)	63	
BILL'S LAUNDROMAT, BAR & GRILL	Mark Jemino, Jimmy Alan Stewart	(Sony Cross Keys Publishing Co., Inc./GMMI Music, Inc., ASCAP/Midhouse Music, BMI)	66	
BOBBIE ANN	Mason Mark D. Sanders	(Mark D. Music, ASCAP)	91	
BORN IN THE DARK	Chet Hanesley	(House of Dust Music/First Write Music, BMI)	33	
CHECK YES OR NO	Danny A. Wells, Dana Hunt Oglesby	(John Juan Music, BMI/Victoria Kay Music, ASCAP)	10	
DEEP DOWN	Walt Aldridge, John Jarrard	(Rick Hall Music Inc./Watertown Music/Alabama Band Music/Miss Byas Music, ASCAP)	29	
DOWN IN TENNESSEE	Wayland Holyfield	(EMI April Music, Inc./Ides of March, ASCAP)	87	
DUST ON THE BOTTLE	David Lee Murphy	(VSD Publishing Company, ASCAP)	4	
DON'T STOP	Chuck Farris, Tom Shapiro	(Sony Tree Pub. Co., Inc./Great Cumberland Music/Diamond Struck Music, BMI)	61	
EVERY LITTLE WORD	Marcus Hummon, Hal Ketchum	(Carriers-BMG Music Pub., Inc./Forestadow Songs, Inc./Songs of PolyGram Int'l, Inc., BMI)	59	
FEEL LIKE MAKIN' LOVE	Paul Rodgers	(Bado Music, Inc., ASCAP)	61	
FINISH WHAT WE STARTED	Monty Powell, Mike Noble	(Carriers-BMG Music Pub., Inc./Warner-Tamereane Pub. Corp./Under The Bridge Music, BMI)	95	
GO REST HIGH ON THAT MOUNTAIN	Vince Gill	(Benefit Music, BMI)	46	
HALFWAY DOWN	Jim Lauderdale	(Mighty Nice Music/Lustersongs, BMI)	96	
HEART HALF EMPTY	Gary Burr, Desmond Child	(Gary Burr Music, Inc./MCA Music Publishing/EMI April Music, Inc./Demolish Music Co., Inc., ASCAP)	47	
HEAVEN BOUND	Tommy Lee James, Bob Ferguson	(EMI Blackwood Music, Inc./Linda Manor Publishing Co./Right Key Music, BMI)	27	
HERE COMES THE RAIN	Kostas, Ron Milo	(Songs of PolyGram Int'l, Inc./Seven Angels Music/Sony Tree Publishing Co., Inc./Reid, Milo Music, BMI)	24	
HOMER ALONE	Deamus W. Wilson, Craig Morris	(Frasal Approach Pub./MCA, Inc., BMI/PolyGram Int'l Pub., Inc./Craig Morris Music, ASCAP)	64	
HONEY I DO	Stacy Dean Campbell, Al Anderson	(Sony Tree Pub. Co., Inc./Little E. Music/Mighty Nice Music/Al Andersons, BMI)	90	
HONKY TONK HEALIN'	David Ball, Tommy Holk	(EMI Blackwood Music, Inc./Forrest Hills Music, Inc., BMI)	42	
I JUST CAN'T STAND TO BE UNHAPPY	(N/A)		60	
I DIDN'T KNOW MY OWN STRENGTH	Rick Bowles, Robert Byrne	(Maypop Music/Nineteenth Hole Music/Belarmine Music, BMI)	82	
I DON'T EVEN KNOW YOUR NAME	Alan Jackson, Ron Jackson, Andy Loftin	(Yee Haw Music, ASCAP)	88	
I LET HER LIP	Tim Johnson	(Big Grant Music/DR - Vet Music/Little Dakota Music, BMI)	7	
I LIKE IT I LOVE IT	Steve Dulcich, Jeb Stuart Anderson, Markus Hall	(Crest Music, Texas Wedge Music/Rick Hall Music, Inc., ASCAP)	67	
I THINK ABOUT IT ALL THE TIME	Don Schartz, Billy Lavsey	(New Don Songs/New Hayes Music, ASCAP/Irving Music, Inc., BMI)	56	
I WANNA GO TOO FAR	Layne Martine, Jr., Kent Robbins	(Carriers-BMG Music Publishing, Inc./Doo Layng Songs/Irving Music, Inc./Colter Bay Music, BMI)	73	
I WANT MY GOODBYE	Back Pat Bunch, Doug Johnson, Dave Berg	(August Wind Music/Longacre Music Co./Bendish Music Co./Soyday/Ernie Music, BMI)	9	
I WILL ALWAYS LOVE YOU	Dolly Parton	(Velvet Apple Music, BMI)	20	
I'M A STRANGER HERE MYSELF	Dave Lindsay, Matt Lindsay, Michael Keith	(Cross Timbers Music/Bright Like the Sun Music/Palm Island Pub. Co., BMI)	44	
I'M LEARNING NOW	Ed Hill, Bob Reagon	(New Haven Music, Inc./Musick Hill Music, BMI/AMR Publications, Inc./Sierra Home Music, ASCAP)	76	
I'M NOT STRONG ENOUGH TO SAY NO	R. J. Lange	(Zomba Enterprises, Inc., ASCAP)	1	
I'M NOT THE ONE	Craig Wiseman, Kent Blythe	(Almo Music Corp./Daddy Rabbit Music, ASCAP/Carriers-BMG Music Pub., Inc./A Hard Days Write Music, BMI)	81	
IF I AIN'T GOT YOU	Craig Wiseman, Trey Bruce	(Almo Music Corp./WB Music Corp./Big Tractor Music, ASCAP)	83	
IF I HAD ANY PRIDE LEFT	AT ALL	Trey Seals, Fiddle Sester, John Greenbaum	(WB Music Corp./East 64th Street Music/Mayer Bob Music Co., Inc., ASCAP/Warner-Tamereane Publishing Corp./Yaso Music, BMI)	50
IF I WAS A DRINKIN' MAN	J. B. Rudd, Byron Hill	(EMI Tower Street Music, Inc., BMI/MCA Music Canada/Sold For A Song, SUCAN/Brother Bart Music, ASCAP)	15	
IF IT WERE ME	Kidney, Kim Richey	(PolyGram International Publishing, Inc., St Julien Music, ASCAP/Mighty Nice Music, BMI)	85	
IF THE WORLD HAD A FRONT PORCH	Tracy Lawrence, Paul Nelson, Kenny Beard	(TLE Music/Golden Reed Music, Inc., ASCAP/Sony Tree Pub. Co., Inc., BMI)	52	
IN BETWEEN	DANCES	Craig Burkhardt, Barry Trifonzo	(Almo Music Corp./Craig Burkhardt/Scarlet, ASCAP)	27
IN PICTURES	Joe Doyle, Bobby E. Boyd	(BMG Songs, Inc., ASCAP/Carriers-BMG Music Pub., Inc., BMI)	71	
IT'S NOT THE END OF THE WORLD	As It Seems	Larry Boone, Earl Clark	(Sony Tree Pub. Co., Inc./Teriac Music/O-Tex Music, BMI/Sony Cross Keys Pub. Co., Inc., ASCAP)	28
KNOCK, KNOCK	Jerry Salley, Jeff Stevens	(Warner-Tamereane Pub. Corp./Jeff Stevens Music, BMI/W. B. M. Music Corp./Extra Imagination, SESAC)	45	
LEAD ON	Don Dilks, Teddy Gearty	(Acuff-Rose Music, Inc./Maypop Music)	3	
LET'S GO TO VEGAS	Karen Skaley	(All Over Town Music/Sony Tree Pub. Co., Inc., BMI)	43	
LIFE GETS AWAY	Clint Black, Hugden Nicholas, Thom Schroyer	(Blakenet Music/EMI Blackwood Music, Inc./Bethlehem Music, BMI)	34	
LIFE GOES ON	Del Gray, Keith Follese	(Howlin' Hit Music/Square West Music, ASCAP/Kicking Bird Music/Thomas Hawk Music/Carriers-BMG Music Publishing, Inc./Breaker Maker Music, BMI)	19	
LOVE LESSONS	Jerry Kilgore, Ted Hovitt, Monty Powell, Sarah Magors	(Saddle Tam Music, Bethlehem Music/Acuff-Rose, ASCAP)	2	
NO MAN'S LAND	John Scott Sherrill, Steve Seskin	(All Over Town Music/Sony Tree Publishing Co., Inc./New Wolf Music, BMI/Love This Town Music/David Aaron Music, ASCAP)	26	
NOT ENOUGH HOURS IN THE NIGHT	Aaron Barker, Kim Williams, Ron Harbin	(O-Tex Music/Hu Street Music, BMI/Sony Cross Keys Pub. Co., Inc./Kim Williams Music, ASCAP)	48	
NOT ON YOUR LOVE	Tony Martin, Reese Wilson, Troy Martin	(Stroubcaster Music/Baby Mae Music/Warner-Tamereane Pub. Corp., BMI)	74	
NOTHING	Dwight Yoakam, Kostas	(Crest Dust Music/Songs of PolyGram Int'l, Inc./Seven Angels Music, BMI)	41	
ON MY OWN	Carole Bayer Sager, Bucklebarach	(Carole Bayer Sager Music, BMI/Hidden Valley Music, ASCAP)	17	
ONE BOY, ONE GIRL	Mark Alan Springer, Shayne Smith	(EMI Blackwood Music, Inc./Mark Alan Springer Music, BMI)	58	
ONE EMOTION	Clint Black	(Blakenet Music, BMI)	71	
RAIN THROUGH THE ROOF	Billy Morrison, Jamie K. Watson	(Magnasonic Music Publishing/Red Quill Music/Killer Boy Music/Semi Quaver Music, BMI)	79	
PARTY CROWD	D. L. Murphy, J. Hanson	(N2D Publishing/American Romance Songs, ASCAP)	99	
REBECCA LYNN	Don Sampson, Stan Paul Davis	(ASCAP/Patent Rose Music, BMI)	40	
RUB-A-DUBBIN'	Don Goodman, Stan Paul Davis, Becky Hobbs	(Goodman/Walker Music Publishing Co., Inc./Bedcard Music, BMI/Shoot Straight Music, ASCAP)	40	
SAFE IN THE ARMS OF LOVE	Ami Kennedy, Pat Bunch	(Irving Music, Inc./Fortunate Moon Music/LaTae Two Music/Zanesville Music, BMI)	6	
SAVE THIS ONE FOR ME	Venton Thompson, Mark D. Sanders	(EMI April Music, Inc./Ides of March Music/Starstruck Writers Group, Inc./Mark D. Music, ASCAP)	35	
SHE AIN'T YOUR BABY	Robert Jackson	(Suzi Music/My Split Music, BMI)	89	
SHE SAID YES	Joe Doyle, Rhett Atkins	(BMG Songs, Inc./Tree Publishing Co., Inc., ASCAP/BMI)	55	
SHE'S EVERY WOMAN	Victoria Shaw, Garth Brooks	(BMG Songs, Inc./Major Bob Music Co., Inc., ASCAP)	18	
SHOULD'VE ASKED HER FASTER	Bob DiPiero, Al Anderson, Joe Klemik	(Little Big Town Music/American Made Music/Al Andersons, BMI)	54	
SINGLE MOTHER	(N/A)		75	
SOMEONE ELSE'S STAR	Step Jay, Jim Weatherly	(Acuff-Rose Music, Inc., BMI/Aiane Music, Inc., ASCAP)	92	
SOMETIMES I FORGET	Billy Kersch, Bob Regan	(Issy Moon Music/Kadilly Music, BMI/AMR Publications, Inc./Sierra Home Music, ASCAP)	73	
SOMETIMES SHE FORGETS	Steve Earle	(Warner Bros. Corp., ASCAP)	31	
TALL, TALL TREES	George Jones, Roger Miller	(Trio Music Co., Inc./Fert Knot Music, BMI)	11	
TEQUILA TALKIN'	Bill LaBounty, Chris Waters	(Ensign Music Corp./Hidden Planet Music/Great Cumberland Music, BMI)	25	
THAT AIN'T MY TRUCK	Tom Shapiro, Chris Waters, Rhett Atkins	(Great Cumberland Music/Diamond Struck Music/Tree Publishing Co., Inc., BMI)	65	
THAT ROAD NOT TAKEN	Casey Kelly, Deborah Beasley	(Himovself's Music/South Paw Music/Wood Newton Music, ASCAP/Terry Rose Music/Miss Panny's Music/Woodfile Music, BMI)	62	
THAT'S AS CLOSE AS I'LL GET TO LOVING YOU	Sally Dworsky, Paul Jefferson, Jan Leyers	(Almo Music Corp./Tiki Music, ASCAP/R. S. M. Music, BMI)	23	
THE CAR	C. Michael Spriggs, Gary Heydel	(Diamond Storm Music, Inc./EMI Tower Street Music, Inc., BMI)	38	
THE TROUBLE WITH LOVE	Rob Crosby, Suzie LeMaire	(Music Corp. of America, Inc./Sanfor River Songs/EMI Blackwood Music, Inc./Tadler To Pale Music, BMI)	49	
THE WOMAN IN ME	(N/A)		82	
THESE ARMS	Gary Baker, Frank J. Myers	(Zomba Enterprises, Inc./Disc Stars Music, ASCAP)	53	
THIS IS ME MISSING YOU	James House, Monty Powell, Debi Cochran	(Mad Women Music/Warner-Tamereane Pub. Corp./Reese Wilson Music/EMI Blackwood Music, ASCAP)	86	
THOSE WORDS WE SAID	Kim Richey, Angelo	(Mighty Nice Music/Wait No More, BMI/PolyGram Int'l Pub., Inc., ASCAP)	87	
THREE WORDS, TWO HEARTS, ONE NIGHT	Mark Collie, Gerry House	(Music Corporation of America, Inc./Mark Collie Music/Sonnes Music, BMI)	59	
TROUBLE	Todd Snider	(Bro 'N' Sit Music, Inc./Keith Sykes Music, BMI)	30	
(THIS THING CALLED) WANTIN' AND HAVIN'	IT ALL	Ronnie Samsel, Dave Loggins	(WB Music Corp./Samson Music/Savage Way Music, ASCAP)	5
WALKING TO JERUSALEM	Sam Hogg, Mark D. Sanders	(Sony Tree Publishing Co., Inc./Katy's Rainbow and Starstruck Writers Group/Mark D. Music)	89	
WHEN A WOMAN LOVES A MAN	Mark Lana, Rafe Van Hoy	(Major Bob Music Co., Inc., ASCAP/Sony Tree Pub. Co., Inc./True South Music, BMI)	31	
WHEN AND WHERE	(N/A)		97	
WHISKEY UNDER THE BRIDGE	Don Cook, Kix Brooks, Ronnie Dunn	(Sony Tree Publishing Co., Inc./Don Cook Music/Buffalo Music/Showbilly Music, BMI)	13	
WHO NEEDS YOU	Meany Casey, Skip Ewing	(Acuff-Rose Music, Inc., BMI/Alabama Band Music, ASCAP)	98	
WHO NEEDS YOU BABY	Clay Walker, Randy Boudreaux, Kim Williams	(Lori Jane Music/Linda Cobb Music/That's A Smash Pub., Inc., BMI/Sony Cross Keys Music/Kim Williams Music/D. L. Music, ASCAP)	43	
WHO'S COUNTING	Roger Springer, Tony Martin, Reese Wilson	(EMI April Music, Inc., ASCAP/Stroubcaster Music/Baby Mae Music, BMI)	14	
YOU BETTER THINK TWICE	Vince Gill, Reed Nelson	(Benefit Music/Englishown Music, BMI)	100	
YOU HAVE THE RIGHT TO REMAIN SILENT	Cal Sweat, Brenda Sweat	(Co-Heart Music, Inc., BMI)	94	
YOU'RE GONNA MISS ME WHEN I'M GONE	Kix Brooks, Ronnie Dunn, Don Cook	(Tree Publishing Co., Inc./Buffalo Music/Showbilly Music, BMI)	78	
YOUR TATTOO	Kostas, Jack Tempchin	(Songs of PolyGram Int'l, Inc./Seven Angels Music, BMI/Night River Pub., ASCAP)	70	

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COUNTRY MUSIC

Crook & Chase Announce '96 Plans

By Wendy Newcomer



JIM OWENS, PRESIDENT OF Jim Owens & Associates, announced that the production company, along with television personalities **Lorianne Crook** and **Charlie Chase**, will launch a nationally syndicated daytime talk/entertainment show titled *Crook & Chase* in January of 1996. Crook and Chase currently host *Music City Tonight*, **The Nashville Network's** highest-rated weeknight prime time program. The team's move to national television syndication comes after their joint announcement, along with Owens, in May of 1995 to depart TNN at the year's end.

Originating from Nashville, the *Crook & Chase* program will air Monday through Friday on television stations throughout the country during the morning and afternoon viewing hours. The show will feature information and entertainment segments, studio audience participation, and music. "We'll continue to feature country performers and introduce new talent," Owens said. "At the same time, our format will include guests from the motion picture and television industries as well as musical artists outside the country genre." Owens added, "With the glut of so-called trash TV shows flooding the airwaves, our research indicated a family-oriented talk/entertainment show, with Lorianne and Charlie as hosts, would be very appealing to the audience." At the time of the press conference, Owens declined to say who the national syndicator would be.

Other plans revealed for Jim Owens & Associates include two development deals involving prime time specials for both the **CBS Television Network** and **Turner Original Productions for TBS**. The first special television project, to be produced for CBS, will feature an exclusive in-depth look at the career of superstar **Garth Brooks**. Tentatively titled *Garth Brooks—Offstage*, the program will be hosted by Lorianne Crook and is scheduled to air on CBS during the first quarter of 1996.

In development for **Turner Original Productions** for TBS is a two-hour prime time special tentatively titled *The Hunks and Ladies of Country Music*. Crook and Chase will offer an intimate look at today's most popular men and women in country music.

The duo is also scheduled to co-host a new version of the annual *Music City News Songwriter's Awards* show, scheduled for March. In addition, two of Owen's popular yearly mainstay productions, *CMA Preview* and *This Year In Country Music*, are expected to resurface in 1996.

The return of *Weekend With Crook & Chase* was announced as well, with the weekly one-hour program scheduled to premiere on the **Inspirational Network (INSP)** in January 1996.

Regarding the team's involvement in radio, Owens disclosed plans for an alliance with **Jones Satellite Networks**. *The Crook & Chase Country Countdown*, a four-hour weekend series will premiere in national radio syndication also beginning in January 1996. Jones Satellite Networks, with nearly 1,000 affiliates, is the nation's largest provider of live, 24-hour satellite delivered radio formats. Currently, Crook and Chase host *The Nashville Record Review*, a radio program distributed by **TNNR (The Nashville Network Radio)**, which will continue through December 1995.

In Other News...

SINGER, SONGWRITER AND ASSOCIATE BILLY SIMON has been named the new member of **4 Runner**. Simon began touring with the **Polydor** group on Oct. 12.

CMT, MCA/NASHVILLE & BLOCKBUSTER will sponsor the "Experience The Music" sweepstakes, offering CMT viewers an opportunity to win a 60-second shopping spree through Blockbuster Music's newest Nashville store, as well as a \$15,000 home entertainment system and an all-expense paid trip to Nashville.



Decca artists (l-r): Helen Darling; Mark Chesnutt; Danny Frazier (Frazier River); Mark Wright, Decca sr. vp/head of A&R; Rhett Akins; Shelia Shipley Biddy, Decca sr. vp/gm; and Ross Reynolds, pres., MCA Records/Canada gather for a quick "Kodak Moment" during the MCA/Decca CMA party held at the Hard Rock Cafe in Nashville.

LEGENDARY SONGWRITER HARLAN HOWARD has expanded his publishing company, **Harlan Howard Songs, Inc.** by naming **Leslie Barr** as creative director. Barr will be exploiting Howard's extensive song catalog, along with several staff writers' songs. She will also be responsible for acquiring new songs and writers.

COUNTRY SINGER RONNA REEVES recently joined pop star **Peter Cetera** in concert in Nashville. The two performed their duet, "S.O.S." (yes, that's a remake of the 1975 **ABBA** classic). Both singers record for **River North Records**.

MATT WILLIAMS WAS PROMOTED to national publicity coordinator at **Warner/Reprise Nashville**. Williams responsibilities will include securing media coverage and handling tour publicity for Warner/Reprise Nashville's country artists.

MARTINA MCBRIDE HAS BEEN CHOSEN as **CMT's** November Showcase Artist. McBride will release the video for her latest single, "All The Things We've Never Done," in November. It will be the second single release from her album, *Wild Angels*.

CASH BOX REPORTING STATION WWGR Fort Myers welcomes **Super Dave Logan** from **WCKT** to take over middays and promotions. Music director **B.J. Odom** moves from middays to wake up duties with **Kayla Kennedy**.

MAGNATONE RECORDS IS DELIVERING music (literally) these days as the entire staff heads out to personally hand deliver the new **Billy Montana** single, "No Yesterday," the title track of his current album, to radio stations across the country. The staff, including label pres. **Brent Maher**, and of course, Montana, will be traveling in teams of two and meeting with over 140 stations.

MERCURY NASHVILLE HAS RELEASED a three-CD boxed set that covers the label's last half century in country music. *Fifty Years of Country Music From Mercury 1945-1995* begins with **Sheriff Tom Owen and His Cowboys'** "A New Ten Gallon Hat," Mercury's first country signing, and ends with **Shania Twain's** "Any Man of Mine."

ALMO SOUNDS/NASHVILLE'S DIRECTOR of operations, **Garth Fundis**, announced the addition of radio veteran **Larry Pareigis** to the Almo Sounds team. Pareigis will head the promotion department and will be instrumental in hiring and developing a promotion staff that will eventually number five.

SUGAR HILL RECORDS ANNOUNCED the hiring of **Rebekah Radisch** as label publicist. Radisch replaces **Judy McDonough**, who is pursuing similar duties at **Capitol Records/Nashville**.

WATERMELON RECORDS HAS RELEASED a compilation of 13 newly-recorded tracks from some of the leading acts of Austin's booming new country scene. *Austin Country Nights: Rising Stars from the Heart of Texas* features, among others, artists such as **Dale Watson, The Cornell Hurd Band, Don Walser & The Pure Texas Band, Libbi Bosworth** and **The Wagoners**.

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

OCTOBER 28, 1995

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

Last Week Total Weeks

1	ALL I WANT (Curb 77800)	Tim McGraw	1	3
2	THE WOMAN IN ME (Mercury 522886)	Shania Twain	2	33
3	GREATEST HITS-FROM THE BEGINNING (Warner Bros. 46001)	Travis Tritt	4	4
4	STRONG ENOUGH (Arista 18792)	Blackhawk	8	3
5	GAMES REDNECKS PLAY (Warner Bros. 45856)	Jeff Foxworthy	3	11
6	THE HITS (Capitol Nashville 29689)(P5)	Garth Brooks	5	41
7	JOHN MICHAEL (Atlantic 82728)	John Michael Montgomery	6	27
8	I THINK ABOUT YOU (Epic 67033)	Collin Raye	7	4
9	STRAIT OUT OF THE BOX (MCA 11263)	George Strait	11	4
10	IN MATTERS TO ME (Warner Bros. 45872)	Faith Hill	9	4
11	NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325)	Alison Krauss	10	34
12	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	12	80
13	OUT WITH A BANG (MCA 11044)	David Lee Murphy	13	7
14	GREATEST HITS (BNA 66508)	Lorrie Morgan	15	14
15	SOMETHING SPECIAL (Columbia 67140)	Dolly Parton	17	4
16	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	14	58
17	THIS THING CALLED WANTIN' AND HAVIN' IT ALL (Curb 77785)	Sawyer Brown	16	4
18	THE HITS: CHAPTER 1 (Mercury 528536)	Sammy Kershaw	25	4
19	TRACY LAWRENCE LIVE (Atlantic 82847)	Tracy Lawrence	23	2
20	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	24	69
21	IN PICTURES (RCA)	Alabama	18	8
22	LOVE LESSONS (MCA 11242)	Tracy Byrd	19	12
23	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	21	52
24	READ MY MIND (MCA 10994)(P2)	Reba McEntire	20	75
25	BRYAN WHITE (Asylum 61642)	Bryan White	26	13
26	IT'S UP TO YOU (Curb 77799)	Perfect Stranger	22	13
27	TERRI CLARK (Mercury Nashville 52699)(P)	Terri Clark	27	7
28	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	29	69
29	STANDING ON THE EDGE (Patriot 28495)(G)	John Berry	30	31
30	WHO I AM (Arista 18759)(P2)	Alan Jackson	28	66
31	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	31	54
32	BLACKHAWK (Arista 18708)(P)	BlackHawk	33	84
33	TY ENGLAND (RCA 66522)	Ty England	32	7
34	GREATEST HITS VOL.II (MCA 11201)(P3)	Reba McEntire	36	103
35	GREATEST HITS III (RCA 07863)(G)	Alabama	37	51
36	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	34	40
37	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	40	35
38	THE REDNECK TEST VOLUME 43 (Laughing Hyena 2043)	Jeff Foxworthy	35	7
39	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	39	86
40	ONE (MCA 11248)	George Jones & Tammy Wynette	38	14
41	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL (Sparrow 1445)	Various Artists	44	2
42	LEAD ON (MCA 11092)(P)	George Strait	41	47
43	ONE EMOTION (RCA 66419)(G)	Clint Black	42	51
44	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	43	31
45	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	47	57
46	JEFF CARSON (MCA Curb 77744)	Jeff Carson	45	7
47	ALL I NEED TO KNOW (BNA 66562)(P)	Kenny Chesney	50	13
48	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	49	153
49	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	48	37
50	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	58	67
51	A THOUSAND MEMORIES (Decca 11098)	Rhett Akins	46	31
52	DWIGHT LIVE (Reprise 45907)(P3)	Dwight Yoakam	51	20
53	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	52	75
54	THIRD ROCK FROM THE SUN (Epic 64357)(P)	Joe Diffie	53	59
55	BOOMTOWN (Polydor 523407)(G)	Toby Keith	56	53
56	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	54	163
57	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	57	34
58	BRAND NEW MAN (Arista 18658)(P4)	Brooks & Dunn	59	213
59	THE TRACTORS (Arista 18728)(P)	The Tractors	62	61
60	DARYLE SINGLETARY (Giant 24606)	Daryle Singletary	61	4
61	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45803)(P)	Travis Tritt	55	72
62	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	60	51
63	WHAT MATTERED MOST (Epic 66771)(G)	Ty Herndon	63	24
64	SUPER HITS (Columbia 64184)	Willie Nelson	64	60
65	WE ALL GET LUCKY SOMETIMES (Career 18790)	Lee Roy Parnell	66	6
66	IF I COULD MAKE A LIVING (Giant 24582)(G)	Clay Walker	67	52
67	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	72	68
68	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	69	150
69	EXTREMES (Epic 53952)	Collin Raye	65	87
70	HARD WORKIN' MAN (Arista 18716)	Brooks & Dunn	68	133
71	JUNIOR HIGH (MCA Curb 77783)	Junior Brown	70	6
72	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	71	62
73	WHEN AND WHERE (Atlantic 82774)	Confederate Railroad	74	7
74	LIFE'S A DANCE (Atlantic 82420)	John Michael Montgomery	75	151
75	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	73	102

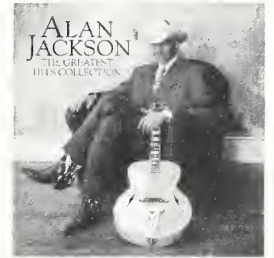
REVIEWS By Wendy Newcomer

EMMYLOU HARRIS: *Wrecking Ball* (Elektra 61854-2)



The primal sound of the military snare drum on "Where Will I Be" is an immediate announcement that this ain't your ordinary Music Row record. Emmylou Harris, the simultaneous voice of tradition and rebellion, has enlisted the help of producer Daniel Lanois (probably most famous for his work with U2) to build *Wrecking Ball*. With this album, Harris presents by far the most eclectic, somber-sounding collection of her career. Always known for her impeccable taste in choosing songs and using the best musicians, Harris goes extremely left of center with the selection of Neil Young's "Wrecking Ball," Lucinda Williams' "Sweet Old World" and Gillian Welch's "Orphan Girl." Although Harris' enunciation is a challenge for the listener at times (thank God for the lyrics inside the CD booklet!), her haunting voice is perfect for Lanois' dark, sparse production. *Wrecking Ball*, a courageous departure from the ordinary, is not likely to find its way into country radio's Top 40 anytime soon. I don't think Harris is too concerned.

ALAN JACKSON: *The Greatest Hits Collection* (Arista 07822-18801-2)



My, how times change! The man who was once turned down from almost every major label in town is now the CMA's reigning Entertainer of the Year. Only five years after being signed as Arista Nashville's flagship artist, Alan Jackson now has the satisfaction of releasing a greatest hits album. Country music's "simple man" revels and succeeds in writing unpretentious songs about everyday living. Jackson's hits, including his breakthrough, "Here In The Real World," and others like "Chasin' That Neon Rainbow" and "Don't Rock The Jukebox," are consistent in their simplicity. He also includes three new songs on the album that fit in nicely with their predecessors—"I'll Try," "Home," and the Roger Miller/George Jones-penned "Tall, Tall Trees." *The Greatest Hits Collection* is both a true representation of Jackson's abundant talents and a collector's item for the consumer.

REBA MCENTIRE: *Starting Over* (MCAD-11264)

Only an artist who has one of the most distinctive voices on the radio could do an entire album of cover songs and get away with it. *Starting Over* finds Reba McEntire going back in time to record the songs she says influenced her the most throughout her career. There are plenty of hits ("Please Come To Boston," "Five Hundred Miles Away From Home," "By The Time I Get To Phoenix") and a few misses ("countrified" versions of "You're No Good" and "You Keep Me Hangin' On" just don't fare well). McEntire shines on country remakes of "Ring On Her Finger, Time On Her Hands" and "Talking In Your Sleep"—she's absolutely in her element. Whether or not *Starting Over* is a critical success, one thing is for sure: as the queen of corporate country music, McEntire can chart her own course with a guarantee of finding a legion of dedicated fans waiting at her destination.

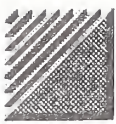
PICK OF THE WEEK

MARTINA MCBRIDE: *Wild Angels* (RCA 66509-2)



The first sound heard on *Wild Angels* isn't the title track; it is the content laughter of McBride's newborn daughter (according to McBride, motherhood had a profound effect on the making of her third album). In contrast to her earlier efforts, *Wild Angels* contains more positive, uplifting love songs versus messages of heartbreak. There is the gentle reassurance of "All The Things We've Never Done" and "Born To Give My Love

To You." However, McBride also wisely showcases her powerhouse vocals (reminiscent of "Independence Day") in the songs "Safe In The Arms Of Love" and the cover of Delbert McClinton's "Two More Bottles Of Wine." It's difficult to predict which songs will be released as singles; the album is full of substance and void of filler material. McBride is a close second to Patty Loveless in her ability to choose quality songs; a fine example being "Cry On The Shoulder Of The Road." Written by Matraca Berg and Tim Kreckel, McBride's interpretation is enhanced by the stroke-of-genius choice of having Levon Helm assist with backing vocals. If *Wild Angels* can be considered McBride's "second baby" (she co-produced), its quality and consistency should place her as a strong contender for "Parent of the Year."



RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WSLC\Roanoke, VA

BLACKHAWK—"I'm Not Strong Enough To Say No"

SAWYER BROWN—"This Thing Called) Wantin' And Havin' It All"

FAITH HILL—"Let's Go To Vegas"

TERRI CLARK—"Better Things To Do"

TRISHA YEARWOOD—"I Wanna Go Too Far"

WXID-FM\Mayfield, KY

PATTY LOVELESS—"Halfway Down"

TERRI CLARK—"Better Things To Do"

GARTH BROOKS—"She's Every Woman"

BLACKHAWK—"I'm Not Strong Enough To Say No"

WADE HAYES—"Don't Stop"

KFTX-FM\Corpus Christi, TX

BLACKHAWK—"I'm Not Strong Enough To Say No"

GARTH BROOKS—"She's Every Woman"

SAWYER BROWN—"This Thing Called) Wantin' And Havin' It All"

KENNY CHESNEY—"All I Need To Know"

TERRI CLARK—"Better Things To Do"

U. S. COUNTRY\Englewood, CO

SAWYER BROWN—"I'm Not Strong Enough To Say No"

TERRI CLARK—"Better Things To Do"

FAITH HILL—"Let's Go To Vegas"

KENNY CHESNEY—"All I Need To Know"

BLACKHAWK—"I'm Not Strong Enough To Say No"

WHAK\Rogers City, MI

GARTH BROOKS—"She's Every Woman"

FAITH HILL—"Let's Go To Vegas"

SAWYER BROWN—"This Thing Called) Wantin' And Havin' It All"

BLACKHAWK—"I'm Not Strong Enough To Say No"

JOHN MICHAEL MONTGOMERY—"No Man's Land"

KZZY-FM\Deville Lake, ND

SAWYER BROWN—"This Thing Called) Wantin' And Havin' It All"

SHENANDOAH—"Heaven Bound (I'm Ready)"

KENNY CHESNEY—"All I Need To Know"

MARTINA MCBRIDE—"Safe In The Arms Of Love"

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

WNCO-FM\Ashland, OH

TIM MCGRAW—"I Like It, I Love It"

COLLIN RAYE—"One Boy, One Girl"

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

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

TERRI CLARK—"Better Things To Do"

High Debuts

1. CLINT BLACK—"Life Gets Away"—(RCA)—#36

2. DWIGHT YOAKAM—"Nothing"—(Reprise)—#44

3. DOUG SUPERNAW—"Not Enough Hours In The Night"—(Giant)—#50

Most Active

1. JEFF CARSON—"The Car"—(MCG/Curb)—#39

2. THE HUTCHENS—"Dust On The Bottle"—(MCA)—#49

3. GEORGE STRAIT—"Check Yes Or No"—(MCA)—#13

4. ROB CROSBY—"The Trouble With Love"—(River North)—#51

5. BAKER & MYERS—"These Arms"—(MCG/Curb)—#56

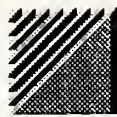
POWERFUL ON THE PLAYLIST— The *Cash Box* Top 100 Country Singles chart is led by the **Garth Brooks** single "She's Every Woman." This week's chart displays a few big movers with three debuts breaking into the Top 50. Leading the way in the most-movement category is **Jeff Carson** and "The Car" taking a nine spot leap to #39. **The Hutchens** and "Knock, Knock" also jumped nine spots to #49. **George Strait's** "Check Yes Or No," moved six spots to #13. Two big movers edging up on the Top 50 are **Rob Crosby** with "The Trouble With Love," and **Baker & Myers** with "These Arms." As for debuts, three acts hit this week's Top 50. Leading the way for the highest debut position with the single "Life Gets Away" is **Clint Black** at #36. Entering at #44 is **Dwight Yoakam** with "Nothing," and finally, **Doug Supernaw** slides into the chart at #50 with "Not Enough Hours In The Night."

Songwriters Of The Week: Congratulations go out to **Victoria Shaw** and **Garth Brooks**, writers of the Garth Brooks #1 hit, "She's Every Woman."

CMT Top Twelve Video Countdown

1. TERRI CLARK "Better Things To Do" (Mercury)
2. TRAVIS TRITT "Sometimes She Forgets" (Warner Bros.)
3. KENNY CHESNEY "All I Need To Know" (BNA)
4. SHANIA TWAIN "The Woman In Me" (Mercury)
5. MARTINA MCBRIDE "Safe In The Arms Of Love" (RCA)
6. BLACKHAWK "I'm Not Strong Enough To Say No" (Arista)
7. FAITH HILL "Let's Go To Vegas" (Warner Bros.)
8. DARYLE SINGLETARY "I Let Her Lie" (Giant)
9. JOHN MICHAEL MONTGOMERY "No Man's Land" (Atlantic)
10. SAWYER BROWN
. "(This Thing Called) Wantin' And Havin' It All" (Curb)
11. CLAY WALKER "Who Needs You Baby" (Giant)
12. REBA MCENTIRE "On My Own" (MCA)

—Compliments of CMT video countdown, week ending October 18, 1995.



Doug Supernaw: Country's Outspoken Renegade

by Wendy Newcomer

MY FIRST EXPERIENCE WITH DOUG SUPERNAW was during Fan Fair week in 1993. Supernaw was performing his second single, "Reno" at Tower Records in Nashville. The record chain hosted a week-long outdoor concert featuring the up-and-coming country newcomers of 1993, and Supernaw was one of dozens of hopefuls trying to blend in with the lucky few who had joined their heroes as established stars.

Fast forward to March 1995 at the Country Radio Seminar, a meet-and-greet where radio personalities and artists endlessly schmooze and compete for that all-important radio airplay. Supernaw, who had initial success with the songs "Reno" and "I Don't Call Him Daddy," is performing his current single, the controversial "What'll You Do About Me." The song was dropped by many radio stations for its violent content, which depicted a spurned lover "stalking" his ex-girlfriend. In a crowded room full of radio reps, Supernaw announces that he is about to do the most politically incorrect song of his career thus far, and proceeds to call all the music programmers "chicken shit" for not playing it.

Supernaw is nothing if not straightforward. He calls 'em like he sees 'em. Such candid responses have taken the Texan through an uncertain beginning in Music City (which resulted in a move back to Texas), a shaky start in the music business with two albums on BNA Records (which garnered the artist two hit songs and an eventual parting of ways), and finally, a second chance on Giant Records. As Supernaw prepares for the release of his third album, *You Still Got Me*, he appears to be at peace with the career choices he's made so far and with the maverick attitude that distinguishes him from the pack—for better or for worse.

Cash Box: *You've got a new album out on Giant Records. How did you get your deal with Giant?*

Doug Supernaw: It kind of came through my producer, Richard Landis. Richard Landis runs A&R at Giant. He's my producer, so it was natural for me to go to Giant.

CB: *You were on BNA before that—for how long?*

DS: For two albums. I got dropped by BNA in March and I was signed in July of '92.

CB: *What happened when you left BNA?*

DS: The artistic differences. They just...we just didn't see things eye to eye. You know, they didn't like my style of doing things and I didn't like theirs, really.

CB: *I know when you're dealing with a record company, you probably know how you want your career to go—is that a problem for artists when they come up against record label executives?*

DS: I think every artist has problems with it. I mean, unless they're just a pushover artist. I think any artist with any integrity has a problem with it. Some have different ways of handling it. Mine wasn't necessarily where we had big differences. It was just a style difference. I'm very chaotic. And like, I don't like to...Like I'm on a television show and they call me a week in advance and say, "What three songs are you doing?" I say I don't know. You know, I'll decide when I pick up my guitar that night. And they can't take that. But that's the only way I'm really good. Otherwise I'm lame.

CB: *Tell me about the first time you came to Nashville back in 1987.*

DS: The thing is, I was always kind of on the edge of getting a record deal, you know? But nobody ever thought I could sing here. The truth of the matter is, after a few months...Um, I think I could probably sing right when I got here. But after a few months of beating me down, I probably couldn't sing.

CB: *What do you mean?*

DS: When people start telling you you can't sing, I mean, it's just a natural thing, but you don't realize it when you get here. You don't realize, well,

they've got to tell you something. And so when they say you can't sing, you start believing that you can't sing, and it's just a mental thing. Nashville's a mental grind on a new artist. Or somebody wanting to be an artist. It's very mentally trying. I mean, you've got to sit back and regroup.

CB: *So did you live here for awhile?*

DS: Mmm-hmm.

CB: *For how long?*

DS: About three years.

CB: *What made you leave?*

DS: I just felt like I'd worn out my welcome. I don't think I'd ever gotten a record deal if I'd stayed here. I just didn't like myself. I started playing the Nashville game a little bit. And it just wasn't me.

CB: *The Nashville game?*

DS: I just started playing the Nashville game of not being myself. Just afraid somebody in a power position would be watching me and think one way of me and all that kind of stuff. And you just get paranoid here. It's not like being in a small town in Texas where you're just yourself. You can't...it's really hard to be yourself here. And even if you are completely yourself, it's looked down upon, a lot of times. They think you're egotistical if you are yourself.

CB: *I have heard that artists trying to make it in Nashville sometimes get a regular gig somewhere in town and then get taken for granted.*

DS: Right. I was just kind of like an ornament in Nashville, you know. One ornament on the tree that was just hanging there and so they...I didn't feel good.

CB: *How did you go about choosing songs for your new album?*

DS: The same way I always do. I always start with a bunch of my own, and I try to knock my own off. I try to knock my songs off the album as we go. And unfortunately for me, this is an 11-song CD. I knocked a lot of mine off. I've only got three on this one. I just found some great songs. And the difference, when you find a great song that's not yours, if you don't cut it when you find it, somebody else is going to cut it. And things songs are in real...you know, different-sounding songs are in high demand now, because there's so many artists and there's so much stuff sounding the same. It's very high-demand for some different things.

CB: *So when you're looking for songs, what in a song would make you say, 'I don't want to cut that?'*

DS: A lot of things. I mean, if it's something I don't want to say, it's a major thing. It's got to be something that I want to say. Or something that fits with the program for my life. I mean, I don't want to sing about being a transvestite hooker if I've never been a transvestite hooker. I don't care how entertaining it is, it's got to somehow relate to my life, or I've got to feel some kind of emotion out of it. And I can feel that through other people too, I mean, if it's something like "You've Still Got Me," the title cut. I wrote it with my bass player about his wife that he was separated from, but I still felt it a whole lot.

CB: *One thing I noticed from the songwriting credits is that the songs you wrote, you wrote with your band members. What is your relationship with your road band?*

DS: We're a family on the road. We've been together longer than when we've had a record deal. We've been together five years.

CB: *So it's not like a band you just put together whenever you got a deal?*

DS: No. I mean, I put the band together when I moved back to Texas in the hopes of getting a record deal. And I never made any bones about it. I didn't want to be a "band," you know? I didn't want to have a band name, because that's just such an iffy thing. And when a band breaks up, it's really hard to keep on going. As a lead singer or something, it's real difficult. So I never had that in mind at all. But we're a unit. It's The Possum Eatin' Cowboys. That's what it is.

CB: *Who do you think your audience is in country music?*

DS: There are several different factions. I don't actually...I don't try to cater to a certain audience, I don't think. I kind of want an audience to come

to me over time. I don't have really a *target market*. I just kind of want to be who I am and sing what I want to sing and hopefully, there'll be some people that gravitate toward that. I don't try to go out and reach out and get 'em.

CB: *Who are some of your influences?*

DS: Willie Nelson, Vern Gosdin, Gene Watson, Con Hunley. The Eagles, Elvis.

CB: *Who do you like to listen to now?*

DS: I probably listen to Vern Gosdin as much as I listen to anything. Vern Gosdin and Willie. I listen to a lot of Willie Nelson.

CB: *There's a lot of emphasis on the new country sound versus traditional country today, at least on radio. Where do you think your music fits in?*

DS: I don't know. I mean, you can listen to my album and there's some of all of it. But it's not that I'm trying to cover the board, it's just that I have all of those pieces in me. I mean, I've got "Roots And Wings," and then I've got "The Note." And then come back with "She Never Looks Back." I just like country music. And I really like stone cold country, so then I throw in a song like, on my album, "What In The World," you know. I think country music today encompasses a bunch of things. I mean, it started out as basically rural music and it went into the city. And so it got diluted a little bit, but rural people still enjoy country music as it is today. So if they had never heard the old stuff, they wouldn't know any difference. It's just music that relates to their lives.

CB: *Do you think that's a good thing or bad thing—the fact that country music has diluted into country/pop?*

DS: It's just an evolution. I mean, "Rock Around The Clock" and Bill Haley & The Comets, nothing sounds like that anymore. It just moves on. It just moves on. Country gets a lot of flak for it, and I like very old country, you know? But still... That's what makes that so special, is it is different than what we're doing today. So there's a lot of country out today that I don't particularly like, because it's middle-of-the-road stuff to me. And it's rare when you can find one written today, you know, that's really stone cold country. That's my problem. See, I write stone cold country. But my songs that I write are probably too country for radio today, so they don't make the album a lot of times. I write really *country* songs. And really country songs are not in, unless they've got something catchy about 'em. So a lot of my songs miss the albums because they're too country. But I still enjoy playing them for myself in the back of the bus.

CB: *What do you think about the fact that an artist can say, "This is what I am, this is what I play and sing," but then the music has to pass the radio test?*

DS: I don't like it. I mean, in a perfect world I could just go in and cut exactly the album that I wanted to cut. Which, you know... I'm not saying that this album's far off from that, because I've really got some really good country songs on there. But in the perfect world I would be way too country for the average person, or the average country listener as country is today. And so I wouldn't sell anything, and so therefore, nobody would hear the music. You have to... If they like "Not Enough Hours In The Night" and they go buy my album, then they'll hear "The Note" and "What In The World." They'll hear some stone cold country songs. So that's all I can hope to do. And hope... And it's bared out in the past that they like those. Like when people come to shows, they'll want the really country ones that are on the albums.

CB: *I saw you at CRS this year when you did your song, "What'll You Do About Me." You called the radio reps chicken shit for not playing the song. You don't hear a lot of artists openly criticize these days—you seem to say what you think.*

DS: I do. It gets me in a lot of trouble. But you know, that song wasn't meant to hurt anybody or anything. It was just a humorous song, and seven or eight people cut it before me. It was the fastest moving single of my career. I guess it was just bad timing because of the O.J. Simpson thing. But... they've got a job to do, I guess.

CB: *What do you think it takes for an artist to make it these days?*

DS: It's going to be real hard. But I keep getting proven wrong all the time. But I think at some point, there's going to have to be artists that sing and write and have distinctive voices. You know, very distinctive. Write their own songs, can play on stage, can entertain a crowd. It's just... They've got to have the whole package. And I think it's going to get back to a point where the artist has got to have that before they get here.

CB: *What do you mean—before they get here?*

DS: I mean, now there's a lot of people that have got talent, but they're being *made*, basically. I know probably 20 artists that have never really played a show until they had a record. They never really played for anybody until they had a record, but they looked good and they sang good and so they got a record deal. And they (record execs) said, "Well, we'll groom him into the next George Strait or the next Garth Brooks or the next whatever." There's a lot of grooming going on. And I think it's going to move away from that. There needs to be some more individual character, like...

CB: *Who's out now that you think is individual?*

DS: (Long pause) Man... (Long pause) That is a tough question. I really can't think of... I mean, I've got a lot of good friends in the... "That's really individual..." (Long pause) I don't know of anybody that stands out today that's... I guess Garth Brooks is individual, because he's the one that set the trend for everybody. You know, *now* there's country artists coming in, their biggest influence is *Garth Brooks*. So, if your biggest influence is Garth Brooks, it means you've only been in country about five years. And so you don't have any knowledge of the history or the roots or the evolution of the music or any of the stuff that's happened. There's nobody as individualistic as, say, Willie Nelson or Buck Owens. He was individual. Or Merle Haggard.

CB: *Do you think it's possible to be an individual these days?*

DS: Do I think it's possible? Yeah. I think it takes longer to catch on. I mean, there are some people that are workin' out. I think Toby Keith's pretty individual. I think Chesnutt's individual, in his own way. He's just such a... *dick* that he's individual. I mean, he's just (breaks into laughter)... he's just so redneck that he's individual. You know, Chesnutt doesn't... really care what people think. He does, but he really doesn't, in a way. He's individual. I think Neal McCoy is individual. You know, all of Neal McCoy's shows, he plays... he doesn't play a whole lot of country in 'em. But he's individual, and he has got his own style going. And uh... I don't know. There's a few workin' their way out. (Supernaw later says he "can't wait to read how he called Mark Chesnutt a dick" in print.)

CB: *What would you like people to say about your career 10 years from now?*

DS: I hope I'm still singing. I hope we're talking about my 14th album 10 years from now.

CB: *What are you going to do if this album doesn't work out?*

DS: I'll just keep going. Just keep puttin' out records, keep doin' whatever.

CB: *What's your definition of success?*

DS: Success? Retiring at 65 from cleaning toilets eight hours a day and saying, "I loved my job." (laughs) That is a successful person. See, there is no barometer on success in this... entertainment, for me.

CB: *What about personal success?*

DS: Personally, success is having a good relationship with my family and being able to raise my kids good, and stuff like that. Make my wife happy. I don't know, just have a good heart, I guess... But I don't think you can ever reach a goal in this. Because if you sell 10 million records... You know, if you sell 30 million records like Garth Brooks has done, then you want to sell 60 million. If my first album went gold, then I want my second album to go platinum. But I don't think you really care about that. It's just a challenge. And I don't think you ever get to that. I don't think you ever complete it, because you're always trying to write that new song. The one that means something to somebody. And it's just a never-ending deal.

POSITIVE COUNTRY RADIO

This Week's Debuts

ANDY LANDIS & RICKY VAN SHELTON—"She Stays"—(Star Song)—#24

BUDDY HYATT—"The Face Of God"—(Gateway)—#26

SAWYER BROWN—" (This Thing Called) Wantin' And Havin' It All"—(Curb)—#29

JOHN BERRY—"There's No Cross That Love Won't Bear"—(Capitol)—#32

Most Active

BRIAN BARRETT—"Jimmy Got Saved"—(Song Star)—#22

ELAINE ANDERSON—"Take Joy"—(Amber Lane)—#28

CLAIRE LYNCH—"We Should Only Have Time For Love"—(Rounder)—#20

Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart for this week is **MidSouth** and "Love Comes Through" on the Warner Alliance label. **Dinah & The Desert Crusaders** with "Give Love Away" move up one more to #2. "Be Like Noah" by **Lisa Daggs** jumps four spots this week to #3. **Paula McCulla** and "A Place To Turn Around" moves two spots to #4. "In The Palm Of Your Hand" by **Alison Krauss** breaks into the Top 10 at #5. **Ronny McKinley** and "I'll Stand" drops to the #6 position. **Susie Luchsinger** falls to #7 with "Two In The Saddle." **Jeff McKee's** latest, "Matters Of The Heart," holds on to #8. Dropping to #9 this week is **Bruce Haynes** and "Pieces Of His Heart," and finally, moving three spots to #10 is **Vince Gill's** "Go Rest High On That Mountain."

LOOKING AHEAD

Singles that are getting some attention from radio this week include: **Deborah Kay's** "River Roses," "Banking On Jesus" by **Marvel**, and **Lari White's** "Amazing Grace."

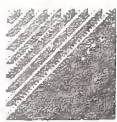
POSITIVE COUNTRY

OCTOBER 28, 1995

1	LOVE COMES THROUGH (Warner Alliance)	MidSouth	2	6
2	GIVE LOVE AWAY (Gateway)	Dinah & The Desert Crusaders	3	8
3	BE LIKE NOAH (Cheyenne)	Lisa Daggs	7	7
4	A PLACE TO TURN AROUND (Gateway)	Paula McCulla	6	23
5	IN THE PALM OF YOUR HAND (Rounder)	Alison Krauss	11	5
6	I'LL STAND (Cheyenne)	Ronny McKinley	1	10
7	TWO IN THE SADDLE (Integrity)	Susie Luchsinger	5	12
8	MATTERS OF THE HEART (Gateway)	Jeff McKee	8	7
9	PIECES OF HIS HEART (Cheyenne)	Bruce Haynes	4	11
10	GO REST HIGH ON THAT MOUNTAIN (MCA)	Vince Gill	13	5
11	MASTER OF THE WOOD (Sparrow)	Marty Raybon	10	13
12	I SURRENDER (Gateway)	Thad Christopher	15	4
13	SURE FEELS RIGHT (Ropeburn)	Randy Coward	9	6
14	I'M NOT ASHAMED (Benson)	Brush Arbor	12	11
15	DRAWING PICTURES (Genesis)	Brent Lamb	18	3
16	COMMON GROUND (Star Song)	Sierra	19	4
17	WE HAVE A GOOD THING (Ransom)	Seneca	14	10
18	I CALLED AND YOU ANSWERED (Horizon)	Karen Peck & New River	16	12
19	HE WHO MADE THE RAIN (Ransom)	Ken Holloway	17	14
20	WE SHOULD ONLY HAVE TIME FOR LOVE (Rounder)	Claire Lynch	26	2
21	SOMEDAY (Intersound)	Crystal Gayle	20	13
22	JIMMY GOT SAVED (Star Song)	Brian Barrett	29	2
23	SEND THE LIGHT (Intersound)	Terri Lynn	21	14
24	SHE STAYS (Word, Epic)	Ricky Van Shelton & Andy Landis	DEBUT	
25	HELP ME MAKE THROUGH TOMORROW (Circuit Rider)	Touching Home	22	9
26	THE FACE OF GOD (Gateway)	Buddy Hyatt	DEBUT	
27	EVERYBODY NEEDS LOVE (Integrity)	Lenny LeBlanc	23	14
28	TAKE JOY (Amber Lane)	Elaine Anderson	32	2
29	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (Curb)	Sawyer Brown	DEBUT	
30	JESUS NEVER SAID NO (Heartwrite)	David Patillo	24	16
31	CROSS STANDING IN THE WAY (Gospel Choice)	Del Way	27	20
32	THERE'S NO CROSS THAT LOVE WON'T BEAR (Capitol Nashville)	John Berry	DEBUT	
33	TOTALLY DEVOTED TO YOU (Arrival)	Lee Greenwood	25	14
34	THE BUSINESS OF LOVE (Sparrow)	Charlie Daniels	28	18
35	LAY IT DOWN, GIVE IT UP (Tall Texan)	Billy Walker	31	17
36	GONNA FIND ME A DOCTOR (Jukebox Records)	Manuel Family Band	30	19
37	HEAVEN BOUND (I'M READY) (Capitol Nashville)	Shenandoah	33	7
38	ONE WAY OR THE OTHER (Lonesome Dove)	The Kendalls	34	9
39	PERFECT WOMAN (Salt)	Lori Loza	35	10
40	GOSPEL ROAD (Custom)	Tom Devoursney	36	15



Sparrow recording artist Steven Curtis Chapman (l) recently joined Brown Bannister(c) and CeCe Winans (r) at Ocean Studio in Burbank, CA to record Chapman's first Christmas album, *The Music Of Christmas*. The package features a host of original songs and guest vocalizing by the entire Winans family.



Looking Back...

CHICAGO—In conjunction with National Jukebox Month, this coming November we searched the archives and came upon a copy of the January 17, 1948 edition of *Cash Box*. It was given to us over a decade ago by Sterling, Illinois operator John Neville.

Listed in this issue as "The Nation's Top Ten Jukebox Tunes" were the following:

1. Ballerina
2. Golden Earrings
3. How Soon
4. Civilization
5. Too Fat Polka
6. Serenade Of The Bells
7. You Do
8. Two Loves Have I
9. Near You
10. I'll Dance At Your Wedding

Each of the titles were recorded by from five to ten different artists. The chart was compiled from reports submitted by leading music operators throughout the country.

The "Disk Of The Week" was "Little White Lies/Treasure of Sierra Madre" by Dick Haymes; the "Sleeper Of The Week," "But Beautiful/Now Is The Hour" by Margaret Whiting.

The historic Wurlitzer 1100 jukebox graced the front cover.

This issue coincided with the opening of the annual Coin Machine Show, the major trade convention of that era, which was being held January 19-22, 1948 at the Sherman Hotel in Chicago.

NOVEMBER IS NATIONAL JUKEBOX MONTH!

CHICAGO—The AMOA Jukebox Promotion Committee urges all operators, manufacturers, one-stops and suppliers to get involved in special promotions relating to this event. The committee itself has been working on a massive campaign to promote and market the jukebox via mass media exposure, advertising and various other tie-ins on both a local and national scale, the bottom line being increased visibility translates into increased earnings!

New VNEA Officers & Board Members Named

CHICAGO—The Valley National Eight-Ball League Association (VNEA) announced its new slate of officers and board of directors for the 1995-1997 term.

Gary Benson of High Country Promotions in Fort Collins, Colorado has been appointed president and chairman of the board. He has been an active board member for the past several years, was the 1986 recipient of the Warren Kelley Meritorious Service Award and is VNEA's International Championship tournament director.

Jerry Derrick of Derrick Music in Charleston, West Virginia was elected charter holder director at large; and Jerry Dunbar of Dabros-Murnaw Enterprises in South Bend, Indiana was elected 3rd vice president.

Elections took place at the association's most recent general membership meeting in Las Vegas, Nevada.

Other officers include: Gary Nelson of Stansfield Vending in La-Crosse, Wisconsin, 1st vice president and chairman of the executive committee; Vince Leavey of Western Automatic Amusement in Ontario, Canada, 2nd vice president and treasurer; Paul Huebler of Huebler Industries in Linn, Missouri, manufacturer director; and Chuck Milhem of Valley Recreation Products in Bay City, Michigan, secretary.

Inductees:

The following players were inducted into the 1995 VNEA Amateur Pool Player Hall of Fame, during the Las Vegas championships: Dick Callier (D & R/Star); Anthony Falcigno (Collier Games); Blaine MacNeil (Town & Country Amusement); Carol McElhaney (Derrick Music) and Louis Salazar (High Country Pool Leagues).

Each received Hall of Fame satin jackets, certificates and the limited edition VNEA Hall of Fame trading card set.

AMOA Expo '96 Show Dates...

THE 1996 AMOA CONVENTION has been scheduled for September 26-28, 1996 at the Convention Center in Dallas, Texas.

News *(Continued from page 3)*

Also reporting to Geddis will be Jerry M. Comstock as president, Blockbuster Music.

Foxworthy, Parallel And Warners Deal

COMEDIAN AND COMEDY recording artist, Jeff Foxworthy and managers, J.P. Williams and Debra Shaler of Parallel Entertainment, Inc. have closed a deal with Warner Bros. Records for their own record label.

The new company, Parallel Records will focus on producing comedy albums. Parallel Records is currently looking for established comedians, as well as up-and-coming comedians to begin recording careers. "We want to find the next comedian who has the crossover potential to achieve the successes of a Jeff Foxworthy, Adam Sandler or The Jerky Boys," says Shaler.

The label will be distributed by WEA and marketing will be handled in conjunction with Warner Bros. Daily operations will be handled by Williams. As yet no artists have been signed to the label.



PROMOTION

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CHRISTIAN COUNTRY

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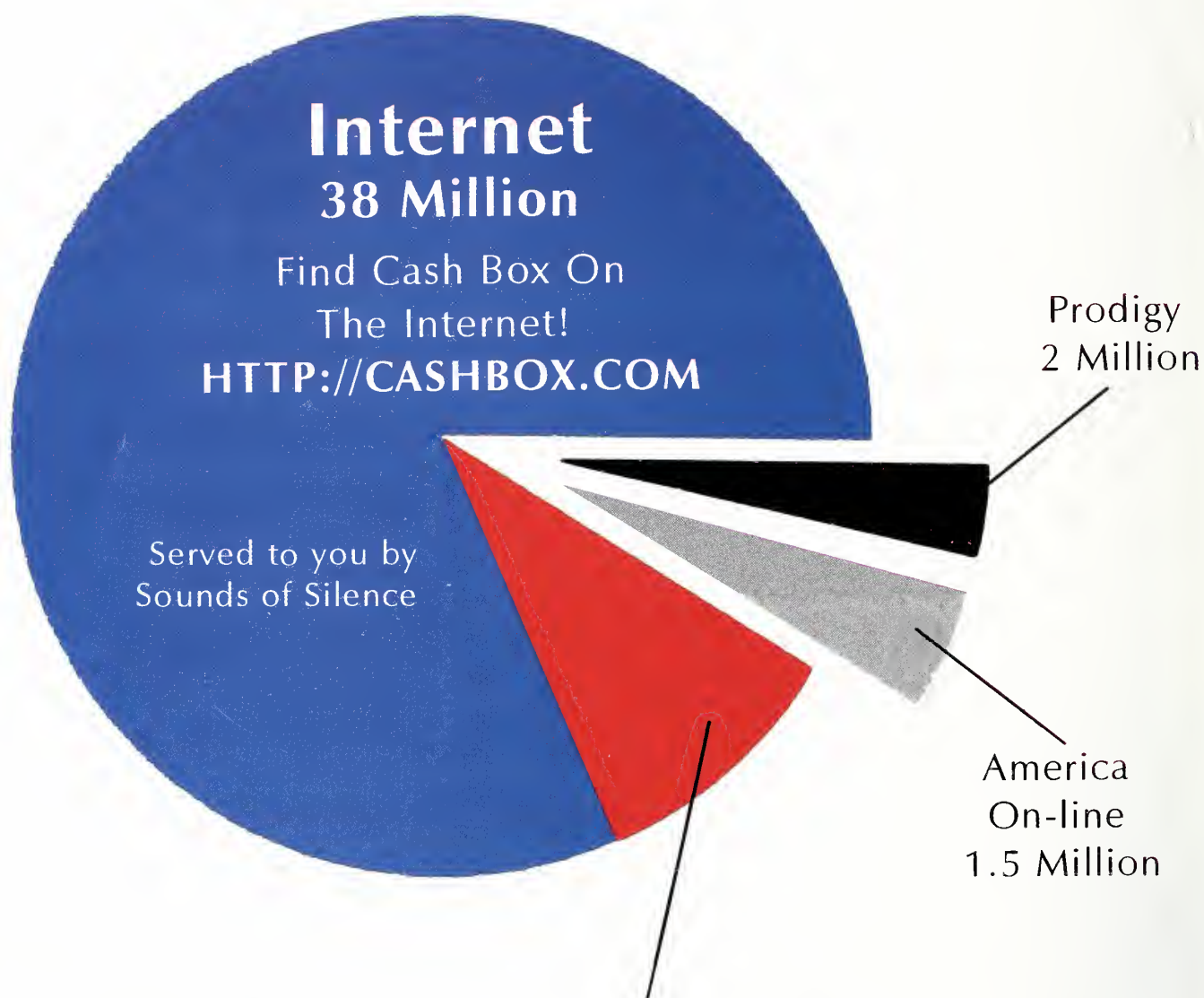
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