Inside: Q&A with Doug Supernaw

Urge Overkill

Exits Toward Mainstream
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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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 Chairmen 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 am 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 NIL.”

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 searchable-friendly database of more than 7.2 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 reorganization, 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 of these operations share on a global basis.”

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

(Continued on page 30)
Geffen Records artist Lisa Loeb recently celebrated release of her debut album *Tail* 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. Pictures are (l-r): Will Botwin, side One: Kevin Twwitchel, Geffen; Amy Feldman and Alan McDonald, HMV; Loeb; Scott Van Horn, Geffen; Kathy Angstadt and Ken Feldman, HMV; and Jason Whittington, Geffen.

DESSERT 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 youthful 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 their 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 paterock 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 group 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 they 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.
"I don't try anymore, because only booze improves with age... I don't try anymore, too many smiling
Faces lie! I don't pray anymore, because too many
of God's children die! I don't love anyone, you
said you knew where love is, but I never knew
where you were 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 be-
came a huge hit, the biggest of the Chicago trio’s career. “Girl,” brought the former
indie heroes, through its four records re-
corded with Touch & Go, and critical faves, thanks to its well-received 1993
Geffen debut, Saturation, into the main-
stream 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…, on Ruthless in 1986, most fans had their introduction to Nash Kato (vocals/guitars), Eddie “King” Roesser (bass/guitars/vocals) and Blackie O (drums/vocals) through the 1994 re-re-
lease of “Girl, You’ll Be A Woman Soon” (a song that originally appeared on the
1992 EP Stall). 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’s “Jaywalking,” 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
“Three 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 resounding 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. Espe-
cially since the above-mentioned magazines indicate a niche in the all-important youth market.

Yet, Urge Overkill will never be con-
fused 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 Roll-
ers-go-alternative. Given Urge’s eclectic sound, it’s somewhat surprising that the
group’s fans would fit into any one demo-
graphic market. Sure enough, Kato said,
“Urg fans come from all over the place,”
though he did add, “they’re getting much
younger.”

With a recent hit single, so much ad-
ance 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? Accord-
ing 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
accordance 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.

Spacked 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.
## CASH BOX
### TOP 100 POP SINGLES
### OCTOBER 28, 1995

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FANTASY</td>
<td>(Columbia 7321)</td>
</tr>
<tr>
<td>2</td>
<td>RUNAWAY</td>
<td>(A&amp;M 581 154)</td>
</tr>
<tr>
<td>3</td>
<td>GANGSTA’S PARADISE (FROM &quot;DANGEROUS MINDS&quot;)</td>
<td>(MCA 55104)</td>
</tr>
<tr>
<td>4</td>
<td>KISS FROM A ROSE (FROM &quot;BATMAN FOREVER&quot;)</td>
<td>(ZTT/Gre/Wamer Bros. 17595)</td>
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<tr>
<td>5</td>
<td>AS I LAY ME DOWN</td>
<td>(Atlantic 7132)</td>
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<tr>
<td>6</td>
<td>BROKENHEARTED</td>
<td>(Atlantic 6175)</td>
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<tr>
<td>7</td>
<td>ROLL TO ME</td>
<td>(Atlantic 1114)</td>
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<tr>
<td>8</td>
<td>CARNIVAL</td>
<td>(Elektra 64413)</td>
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<tr>
<td>9</td>
<td>TELL ME EPIC</td>
<td>(MCA 77961)</td>
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<tr>
<td>10</td>
<td>YOU ARE NOT ALONE (MJU/Epic 78002)</td>
<td>Michael Jackson 8 13</td>
</tr>
<tr>
<td>11</td>
<td>I GOT U ON IT</td>
<td>(Yab Yum/No Trybe 35874)</td>
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<tr>
<td>12</td>
<td>WHO CAN I RUN TO (So So Def/Columbia 78005)</td>
<td>Xscape 23 4</td>
</tr>
<tr>
<td>13</td>
<td>BACK FOR GOOD (Arista 1-12544)</td>
<td>(TLC 15 11)</td>
</tr>
<tr>
<td>14</td>
<td>WATERFALLS</td>
<td>(LaFace/Arista 24108)</td>
</tr>
<tr>
<td>15</td>
<td>DO YOU SLEEP? (Genet 4768)</td>
<td>Lisa Loeb &amp; Nine Stories 22 7</td>
</tr>
<tr>
<td>16</td>
<td>NAME</td>
<td>(Vanner Bros. 17756)</td>
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<tr>
<td>17</td>
<td>BREATFAST AT TIFFANY’S</td>
<td>(Rammunk/Interscope 58136)</td>
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<tr>
<td>18</td>
<td>YOU LIE</td>
<td>(MCA 55130)</td>
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<tr>
<td>19</td>
<td>ONE SWEET DAY</td>
<td>(Columbia 96700)</td>
</tr>
<tr>
<td>20</td>
<td>ANYTHING</td>
<td>(MCA 5500)</td>
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<tr>
<td>21</td>
<td>BREAKFAST AT TIFFANY’S</td>
<td>(Rammunk/Interscope 58136)</td>
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<tr>
<td>22</td>
<td>BOOMBASTISC THE SUMMERTIME</td>
<td>(Virgin 38482)</td>
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<tr>
<td>23</td>
<td>COMEDOWN</td>
<td>(Trauma 98/34)</td>
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<tr>
<td>24</td>
<td>1ST OF THE MONTH (Ruffless 6301)</td>
<td>(Bone Thugs N’ Harmony 30 10</td>
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<tr>
<td>25</td>
<td>MACARENA (BAYSIDE BOYS MX)</td>
<td>(RCA 64407)</td>
</tr>
<tr>
<td>26</td>
<td>ANYTHING</td>
<td>(MCA 5500)</td>
</tr>
<tr>
<td>27</td>
<td>DON’T TAKE IT PERSONAL (JUST ONE OF EM DAYS)</td>
<td>(Rowdy/Arista 5041)</td>
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<tr>
<td>28</td>
<td>HOW HIGH (FROM &quot;SHOW&quot;)</td>
<td>(Def Jam/RAL 9024)</td>
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<tr>
<td>29</td>
<td>DECEMBER</td>
<td>(Atlantic 67157)</td>
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<tr>
<td>30</td>
<td>MATERIALS OF THE WIND (FROM &quot;POCAHONTAS&quot;)</td>
<td>(Hollywood 64001)</td>
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<tr>
<td>31</td>
<td>REAL HIP HOP</td>
<td>(Elektra 43672)</td>
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<tr>
<td>32</td>
<td>SENTIMENTAL</td>
<td>(Arista 12652)</td>
</tr>
<tr>
<td>33</td>
<td>HEAVEN</td>
<td>(Perspective 7499)</td>
</tr>
<tr>
<td>34</td>
<td>DOWNTOWN VENUS</td>
<td>(Island 52147)</td>
</tr>
</tbody>
</table>

### This Week’s #1:
- **Fantasy** by Mariah Carey

### High Debut:
- **Fantasy** by Mariah Carey

### Other Notable Entries:
- **MC’S ACT LIKE THEY DON’T KNOW** by KRS-One
- **ICE CREAM** by Chef Raekwon
- **THROW YOUR SET IN THE AIR** by Cypress Hill
- **I’D LIE FOR YOU (MC11241)** by Meatloaf
- **SUMMERTIME IN THE LBC (FROM "THE SHOW")**
- **YOU REMIND ME OF SOMETHING** by R. Kelly
- **HUNTED ON YOU** by Delia 61489
- **AIN’T NOTHING BUT A SHE THING** by Boyz II Men

### Previous Chart Highlights:
- **BETTER BLUE** by Sophie Brandy
- **39 REAL FEELS** by Jon
- **COME XSCAPE**
- **LUNIZ**
- **2 TAKE**
- **DIANA ROSS**
- **THE JACKETS**
- **JANET JACKSON**
- **SHAI**
- **A.F.K.A.P.**
- **BRIAN McKINNEN**
- **JANET JACKSON**
- **LUV**

### Chart Analysis:
- Mariah Carey dominates the chart with "Fantasy" at #1, followed by "Runaway" and "Epic".
- Other notable artists include Bebe Rexha, Mariah Carey, and Boyz II Men.
- The chart features a mix of R&B, hip-hop, and pop hits from the late 1990s.

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**Update from Next Plateau (50347):**
- **Salt-N-Pepa**
- **ANTS MARCHING** by The Dave Matthews Band
- **I WISH** by Sunshine Scott
- **SOMEONE TO LOVE** by Jon B.
- **BOOM BOOM BOOM** by Outhere Brothers
- **A MOVER LA COLITA** by Artie The Man Party
- **I CAN TOUCH YOU... THERE?** by Michael Bolton
- **WATER RUNS DRY** by Motown
- **YOU WALK OUT OF MY LIFE LIKE THIS** by Monica
- **BROWN SUGAR** by D’Angelo
- **CRAZY COOL** by Paula Abdul
- **LET HER CRY** by Hootie & The Blowfish
- **TELL ME** by Ambient Lover
- **I WANNA BE WITH U** by Fun Factory
- **-runaway** by The Corrs
- **DANGER** by Blahzay Blahzay
- **NEVER MET A GIRL LIKE YOU BEFORE** by Soul For Real
- **ALREADY MISSING YOU** by Garth & Eddie Levert
- **COME WITH ME** by Shai
- **GOOD (Elektra) 64/426**
- **SITTIN’ ON CHROME** by Masta Ace
- **VIBIN’** by Boyz II Men
- **SOLITUDE** by Edwin McCain
- **ROCK AND ROLL IS DEAD** by Lenny Kravitz
- **FREE’N’YOU** by Jodeci
- **COME & GET YOUR LOVE** by Real McCoy
- **JEFFS, LEX COUPS, BEEMAZ & BENZ**
- **SCATMAN (SKI-BA-BOP-BA-DOP-BOP)** by Fat Man
- **SOMETHIN’ 4 DA HONEYZ** by Montell Jordan
- **YOU USED TO LOVE ME** by Bad Boy
- **SOMETHING FOR THE PAIN** by Bon Jovi
- **CAN’T CRY ANYMORE** by Sheryl Crow
- **I’M YOURS** by Capitol
- **TONIGHT’S THE NIGHT** by Blackstreet
- **THE BOMB** by The Buckethedads
### POP SINGLES INDEX

**LET OF THE MONTH**

- "Baby, I'm Scared" by Shania Twain (Atlantic/Warner Bros.)

**NOVEMBER**

- "We Know" by Lionel Richie (Motown/RCA)
- "Runaway Love" by LeAnn Rimes (Columbia/Sony Music)

**DECEMBER**

- "I Call Your Name" by Jodeci (MCA/Atlantic)
- "My Heart Will Go On" by Celine Dion (A Multiply/EMI)

### REVIEWS

By Steve Ballin

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

The Detroit-bred Seger, while also scoring top 40 success in any currency, has been the front-runner 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 phenomenonal singles artist. The lead track from this 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 upbeat, up-tempo streak 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 rock band's perfect example of prime Sonic Youth while also showcasing a different side of the feedback band, this song 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 of the wall of noise. However, the album versions clocks in at over 26 minutes. 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 77730)**

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 sound, the guitar-based rock number that screamed and attracted MTV and the BBC, the song is a return to the traditional Jesus sound 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 runggging Monster album, this proudly single finds the Athens, GA boys drastically turning down the energy of previous offerings as "What's The Frequency, Kenneth?," "Bang & Blame" and "Crush With Eyeliner." Against a simple organ-styled arrangement Mike Michael and 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, appears to be 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.
<table>
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<th>No.</th>
<th>Album</th>
<th>Artist</th>
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<td>1</td>
<td>Daydream</td>
<td>Mariah Carey</td>
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<td>2</td>
<td>Jagged Little Pill</td>
<td>Alanis Morissette</td>
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<td>3</td>
<td>Crackin' Rear View</td>
<td>Hootie &amp; the Blowfish</td>
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<td>4</td>
<td>Insomniac</td>
<td>Various</td>
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<td>5</td>
<td>Design Of A Decade 1986/1996</td>
<td>Janet Jackson</td>
<td>11</td>
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<td>6</td>
<td>Dangerous Minds</td>
<td>Soundtrack</td>
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<td>7</td>
<td>Crazysexycool</td>
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<td>8</td>
<td>I'll Want You</td>
<td>Tim Mcgraw</td>
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<td>Starting Over</td>
<td>Reba McEntire</td>
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<td>The Woman In Me</td>
<td>Shania Twain</td>
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<td>Greatest Hits 1985-1995</td>
<td>Michael Bolton</td>
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<td>12</td>
<td>Ballbreaker</td>
<td>AC/DC</td>
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<td>E. 1999 Eternal</td>
<td>Bone Thugs N Harmony</td>
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<td>Frogstomp</td>
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<td>16</td>
<td>The Show</td>
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**CASH BOX Top 100 Pop Albums October 28, 1995**

**1. Astrowar-Creep 2000**
**2. All You Can Eat**
**3. Foo Fighters**
**4. Jock Jams Vol. 1**
**5. Conspiracy (Underex/Big Beat/AG 92614)**
**6. Friends**
**7. Pochohantas**
**8. The Show, The After Party, The Hotel**

**No. 1: Mariah Carey**
**No. 2: Green Day**

![This Week's #1: Mariah Carey](image1)

![High Def: Green Day](image2)
POP ALBUMS

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 got it on the band's eagerly awaited follow-up to Dookie, the trio proves it gets enough to be able to count on selling another five mil 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 "Bag'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 band 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 bands (Curtis, Mad Season and Screaming Trees), as well as Spoon, Red Hot Chili Peppers, Flaming Lips and Collective Soul, this 13-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, biffing 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 exuberant "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 Soundtrack 67228)
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 mood with the hypnotic "The Real Thing," while Of Liverpool's "Man Of War" carries 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.

■ SON VOLT: Trace (Warner Bros. 46060-2)
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-America 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 "Wind." Early," and the beautiful Lyric Lovett/sounding "Tear Stained Eye." Songwriter/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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MTV CASH BOX OCTOBER 28, 1995
### CASH BOX
#### TOP 100 URBAN SINGLES

**OCTOBER 28, 1995**

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<td>HEAVEN</td>
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<td>WHO CAN I RUN TO</td>
<td>Janet Jackson</td>
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<td>5</td>
<td>ALREADY MISSING YOU</td>
<td>Michael Jackson</td>
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<td>6</td>
<td>CRUISIN'</td>
<td>Boyz II Men</td>
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<td>WBMINI</td>
<td>Boyz II Men</td>
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<td>HE'S MINE</td>
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<td>PRETTY GIRL</td>
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<td>WE MUST BE IN LOVE</td>
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<td>TIL YOU DO ME RIGHT</td>
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<td>12</td>
<td>SUGAR HILL</td>
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<td>BOOMBSTICKIN THE SUMMERTIME</td>
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<td>TONIGHT'S THE NIGHT</td>
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<td>COME WITH ME</td>
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<td>SOMETHING 'DA HONEYZ (PMR/Raf/Def Jam 6962)</td>
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<td>SAME ONE</td>
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<td>PLAYER'S ANTHEM</td>
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<td>YOU CAN'T RUN (Vang/Mercury 52224)</td>
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<td>24</td>
<td>WHEREVER YOU ARE</td>
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<td>25</td>
<td>WATERFALLS (LaFace/Rasta 24105)</td>
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**This Week's #1**

**High Debut:**

**R. Kelly**

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**Redman/Method Man**
reviews by Gil L. Robertson IV

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

This highly-publicized debut project is a well-polished mix of pop and R&B tracks that should do well on the market-place. Everything about this project is first rate, from the glossy but solid musical production to the song selection and Cox's delivery. Although she has 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 are on the lookout for this 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 genres takes world music to a new level. Throughout, they take the listener on a marvelous journey through the musical capitals of the world with fabulous vocal harmonies, tight instrumental arrangements and production numbers. While top 40 radio won't call on this music easily accessible, I predict that Ashkaru will enjoy a successful run on alternative and progressive college radio as well as find a sizable international following. Standout tracks: “Maray Wolfdaye,” “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 sweepsstakes. 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 constructions. This is a well- rounded debut effort that showcases the artist and his talents in all the right light. Standout tracks: “Given It All,” “Brand New Love,” “Don’t Stop Ya Liv,” 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 rock-solid double album 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 a ‘girl next door’ on late 80’s records to the fully developed pop goddess she is today. Her transformation is complete, and while some may say she’s changed, I say that she’s not as I’ve ever known her to be. About the music, very little can be said; all the songs here have been hits on such a grand scale that even the most jaded of us can’t help but be caught up in all the excitement. The only mistake here is that all the singles have been heard, and for that reason, the album may not sell as much as expected. Here’s hoping that the fans will be as receptive as expected to this fine compilation.

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DRE FORCE RECORDINGS

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, 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 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 "Jay-rah," the new label is presently home to three acts, Heidra "Spin" Roper, Day T and Day Modern and 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 T Day is a R&B quintet that features Lawrence Flack, Earnest Hairston, Reginald McFadden, Lynn Taylor and Wendell Wylie. The group has signed backing contract with Salt-N-Pepa and were featured on their '94 hit "Shoop." Modern Yesterday is an alternative band featuring Andrew Heller, Michael Lockwood, Scott Davis and Scott Swanner. Expect product from these groups 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's 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, sexy 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.
Das EFX and Sway, from L.A.'s 92 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 KXBT.

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 Snatcha 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 For," "To Be A G," "Swisha Killa," "Wanna B," "Cold Day In Hell," and "Boat It, Boat It." Legal Dope hits the street November 7.

REG E. GAINES TO STAR IN GEORGE C. WOLFE PRODUCTION: Mercury Records signed word artist Reg E. Gaines joins with Savion Glover (The Tap Dance Kid), singer Annie Duquesnay (Jelly's Last Jam) 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 test and songs comprised of Savion Glover's tap, Reg E. Gaines's 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 Kamoe, Grand Puba, Das EFX, Da Youngsta, 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 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.

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TOP 25 RAP SINGLES

<table>
<thead>
<tr>
<th>Number</th>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GANGSTA'S PARADISE</td>
<td>Cappo Featuring L.V.</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>I GOT 5 ON IT</td>
<td>Noe Twins</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>SUGAR HILL</td>
<td>EM (EML)</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>CELL THERAPY</td>
<td>Crazy</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>PLAYER'S ANTHEM</td>
<td>Junior M.A.F.i.A.</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>HOW HIGH</td>
<td>Redman/Method Man</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>BOOMBASTIC</td>
<td>Shaggy</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>ICE CREAM</td>
<td>Chef Raekwon</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>1ST DAY OF THE MONTH</td>
<td>Bone Thugs-N-Harmony</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>MC'S ACT LIKE THEY DON'T KNOW</td>
<td>KRS-One</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>BOMB Digga</td>
<td>Eric Seamon</td>
<td>11</td>
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<tr>
<td>12</td>
<td>DANGER</td>
<td>Blahzay Blahzay</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>ONE MORE CHANCE</td>
<td>Notorious B.I.G.</td>
<td>13</td>
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<tr>
<td>14</td>
<td>SUMMERTIME IN THE BOX</td>
<td>The Notorious B.I.G.</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>THROW YOUR SET IN THE AIR</td>
<td>Cypress Hill</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>JEEPS, LEX COPS, BIMAZ &amp; BENZ</td>
<td>Lost Boyz</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>AIN'T NOTHIN BUT A SHE THING</td>
<td>Salt-N-Pepa</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>NEW PLATEAU</td>
<td>Salt-N-Pepa</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>FADES EM ALL</td>
<td>Jamal</td>
<td>19</td>
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<tr>
<td>20</td>
<td>Y'ALL AIN'T READY YET</td>
<td>Mystikal</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>RUNNIN'</td>
<td>The Pharcyde</td>
<td>21</td>
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<tr>
<td>22</td>
<td>REAL HIP HOP</td>
<td>Das EFX</td>
<td>22</td>
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<tr>
<td>23</td>
<td>TEMPTATIONS</td>
<td>2Pac</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>WEST UPI</td>
<td>WC &amp; The Mad Circle</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>WHAT'UP, WHATZ UP</td>
<td>Closing.1</td>
<td>25</td>
</tr>
</tbody>
</table>

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Rap Single Reviews

By Gil L. Robertson IV

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>MYSTEROUS MISFITSS: &quot;Upside Down (Word Is Born)&quot;</td>
<td>(550/Epic 7325)</td>
</tr>
<tr>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>GAIMBOIZ: &quot;Money (The Root Of An Evil)&quot;</td>
<td>(Street Life 78016-2)</td>
</tr>
<tr>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>BLU: &quot;Hide &amp; Go Get It&quot;</td>
<td>(Motown 31289)</td>
</tr>
<tr>
<td></td>
<td>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.</td>
</tr>
</tbody>
</table>
Live Reviews

Heather Nova/Ben Folds Five

By Steve Balltin

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 itself 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," "Juliana," the wistful "Where's Summer B?", "the awe-inspiring "Best Imitation..." (it bears repeating), the wity "Uncle Walter" and the closing "Philosophy" were all standouts. In addition, a new song they did 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 loosen 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 notably 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 Sidhow

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 supporter'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 thickened 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 four 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 ditty "Shut Down," an upbeat, yet soar love song "Bittersweet," 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 End Rodriguez Padua, has definitely paid her dues. Her professional debut began eleven years ago when she sang choruses for Nano Cabrera to her more recent role as the other half of the merengue group, Mayra y Celiné. 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 Volviera A Mi.” With an attractive voice and physical beauty to match, this artist is destined to be a hugely successful merengue artist.

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 “Papaste Latinoamerica” 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 Tu Vuelvas,” is sung by Sonn Silvaestre. 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 Cibachon.”

D’Oko performs the ballad “Se Fue.” Original music and score from the movie is included.

Essential Merengue: Striping the Parrings  (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 rípia) served as substitutes for chicken or any other fowl. Today, the name refers to the original style and backbone of the merengue sound. 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

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 “Con tante De Cartel” and his rendition of “Quien Lo Daria.” 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.

EMILIO CROSSES OVER AT THE COUNTRY STAR: The phenomenal commercial success of Selena’s album Dreaming Of You has been 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 “buck” 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 exes 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 Emilio’s 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 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, Jose Behar, stated that Emilio had always been considered, along with Selena, as an artist able to cross over to 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 quartet, 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 Rubin 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 Estrada 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 Rubin 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 Rodriguez, the standard “Lullaby Of Birdland,” the bocker “Ya No Me Quieres” by Mexican composer Maria Grever, and two selections so reminiscent of Cal Tjd, “Alono” and “Guachi Guara.” The Estrada Brothers are also receiving strong airplay in various key markets in the U.S. and Europe.

WIA LATINA’S NEW PRESS AND PUBLICITY MANAGER: Accol- dated journalist and musician, Adolfo Fernandez, 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 some information on breaking news about the artist and forthcoming product.

For example, singer Angela Carrasos’s single “La Mal Querida” is to hit stores by November 14. The album, entitled Una Produccion de Juin 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 Mexico. Puerto Rican songstress, Yolanda Monge, completed work on her latest project, Yolanda, her fourth for WEA Latina. It will feature romantic ballads written by Italian composers, as well as one by Cuban-American, Rudy Perez, and another by the album’s producer, Gustavo Marquez of Argentina.
Film Reviews

MGM’s Get Shorty To Get Boxoffice

By John Goff

The powerhouse of talent including (lie & 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, 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 interlocking with the B-movie producer, Gene Hackman; actor 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 her’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 movie. Movie-goers in Indiana and India will enjoy this action. Those moments which oswait are with Bebe Miller 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 resurgence 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 butt’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 straight-forward, 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.

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Top 15 Weekly Film Grosses

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKN'D TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>1. Seven</td>
<td>New Line</td>
<td>4</td>
<td>2,511</td>
<td>$8,645,354</td>
<td>$3,443</td>
<td>$57,754,130</td>
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<tr>
<td>2. Assasins</td>
<td>Warner Bros.</td>
<td>2</td>
<td>2,343</td>
<td>$5,944,658</td>
<td>$2,537</td>
<td>$18,504,138</td>
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<td>3. Dead Presidents</td>
<td>Buena Vista</td>
<td>2</td>
<td>1,084</td>
<td>$4,548,883</td>
<td>$4,196</td>
<td>$15,404,834</td>
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<td>4. How To Make An American Quilt</td>
<td>Universal</td>
<td>2</td>
<td>1,526</td>
<td>$4,356,730</td>
<td>$2,855</td>
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<td>5. Jade</td>
<td>Paramount</td>
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<td>$4,284,246</td>
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<td>6. The Scarlet Letter</td>
<td>Buena Vista</td>
<td>1</td>
<td>1,510</td>
<td>$4,119,086</td>
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<td>7. To Die For</td>
<td>Columbia</td>
<td>3</td>
<td>954</td>
<td>$4,020,866</td>
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<td>8. Strange Days</td>
<td>20th Century</td>
<td>1</td>
<td>1,691</td>
<td>$3,656,012</td>
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<td>9. The Big Green</td>
<td>Buena Vista</td>
<td>3</td>
<td>1,953</td>
<td>$2,698,150</td>
<td>$1,382</td>
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<td>10. Devil In A Blue Dress</td>
<td>TriStar</td>
<td>3</td>
<td>1,432</td>
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<td>11. Halloween 6</td>
<td>Miramax</td>
<td>3</td>
<td>1,277</td>
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<td>12. Dangerous Minds</td>
<td>Buena Vista</td>
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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 $387,474,600. (Courtesy Entertainment Data, Inc.)
Paramount's Dull Jade Needs More Than Polish To Shine

By J.G.

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 Silver 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 mimata 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 Bahnin

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 Ridgemont 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 Forlani) 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.’s old girlfriend, Gwen (Joey Lauren Adams) to the toughest mall security cop in the world, La Sours (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 level 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, Scan Daniel and Scott Mosier.
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 Ritchie 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, Barthele Fox 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.

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 'cutie 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 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 further 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 cassowaries? Guitarist Kirk Tatsumi 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. It 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 £38 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 Gregoriani 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 Dayuel, a property developer who took over the company five years ago. Cats and Starlight Express are among the company’s successes. However, Andrew Lloyd Webber’s German company, The Really Useful Group, is coming on the market with their own 1,600 seat theater near Frankfurt which will open with Sunset Boulevard. TRU has A Star Is Born, the Spanish Don Quixote 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 sights 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. Björk 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 UK. 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 Morrisey.

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 McGaun 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. However, the remark is 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 Shanmen 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 warrp 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 turntable, 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 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 SelectTV. Others sniffing around are Pearson, The Daily Mail, General Trust and Flextech. SelectTV, 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 UTV 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-Blocks 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 game 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 chart 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 now 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” staying on at 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.

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.

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 GMJ 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 Abschul, Warner Bros. Records vice chairman; Russ Titelman, WB v.p. and Naked producer; Jones; WB chairman/CEO Russ Thyett; and Craig Kostich, Reprise Records sr. v.p., artist development/creative marketing.


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 '95. Joining in on the presentation are Jim Ed Norman, W/RN president (far left); RIAA president Hilary Rosen; and Time Warner Inc.'s public policy sr. v.p. Tim Boggs.
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 Thelonious 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/LRS. 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 Adderley 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.

Reviews


This unusual set piece 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.”

**TOP 25 JAZZ ALBUMS**

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<td>Elks (Valerie Bros 45922)</td>
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<td>PEARSLS (ELETRIC 61755)</td>
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<td>GIVING MYSELF TO YOU (Atlantic)</td>
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<td>SAX On The Beach (GTS 4578)</td>
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<td>Saphhire (White Cat)</td>
<td>Keiko Matsui</td>
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<td>20</td>
<td>Blue Sun (Columbia 7227)</td>
<td>Mark Isham</td>
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<td>21</td>
<td>Destiny (JRP 19814)</td>
<td>Nelson Randelli</td>
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<td>Urban Gypsy (Nev 9020)</td>
<td>Mark Antoine</td>
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<td>The Best of David Sanborn (Valerie Bros 4578)</td>
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<td>We Live Here (Geffen 24720)</td>
<td>Pat Metheny Group</td>
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<td>25</td>
<td>Dreamland (Valerie Bros 45944)</td>
<td>Yellowjackets</td>
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**CASH BOX**

**TOP 100 COUNTRY SINGLES**

**OCTOBER 28, 1995**

| #1 | I'M NOT STRONG ENOUGH TO SAY NO (Arista) | Blackhawk | Alan Jackson | 12 |
| #2 | NO MAN'S LAND (Atlantic) | Blackhawk | John Michael Montgomery | 9 |
| #3 | LET'S GO TO VEGAS (Warner Bros) | Faith Hill | 12 |
| #4 | DUST IN THE BOTTLE (MCA 11044) | David Lee Murphy | 10 |
| #5 | (THIS THING CALLED) VAIN'T IN AND HAVIN' IT ALL | George Strait | 13 |
| #6 | SAFE IN THE ARMS OF LOVE (RCA 66509) | Martina McBride | 13 |
| #7 | I LET HER LIE (Giant 24606) | Daryle Singletary | 12 |
| #8 | ALL I NEED TO KNOW (BNA 66502) | Kenny Chesney | 9 |
| #9 | I WANNA GO TOO FAR (MCA 11201) | Trisha Yearwood | 11 |
| #10 | CHECK YES OR NO (MCA 11263) | Travis Tritt | 12 |

**48. NOT ENOUGH HOURS IN THE NIGHT** (Giant 17764) - Doug Supernaw

**49. THE TROUBLE WITH LOVE** (River North 51416) - Rob Crosby

**50. IF I HAD ANY PRIDE LEFT AT ALL** (Capitol Nashville) - John Berry

**51. DON'T STOP** (RCA/Columbia 66412) - Wade Hayes

**52. IF THE WORLD HAD A FRONT PORCH** (Atlantic) - Lawry Lawrence

**53. THESE ARMS** (MCA/Curb) - Baker & Myers

**54. SHOULD'VE ASKED HER FASTER** (RCA 66522) - Ty England

**55. SHE SAID YES** (Decca 11098) - Rhetta Akins

**56. I THINK ABOUT IT ALL THE TIME** (Capitol Nashville) - John Berry

**57. THOSE WORDS WE SAID** (Mercury 526812) - Kim Richey

**58. ONE BOY, ONE GIRL** (Epic 67033) - Collin Raye

**59. THREE WORDS, TWO HEARTS, ONE NIGHT** (Giant 24620) - Mark Collie

**60. I JUST CAN'T STAND TO BE UNHAPPY** (MCA) - Bobbie Cryner

**61. FEEL LIKE MAKIN' LOVE** (Capitol) - Clay Walker

**62. THAT ROAD NOT TAKEN** (Epic 64357) - Joe Diffie

**63. BIG OL' TRUCK** (Polydor 314523) - Toby Keith

**64. HOME ALONE** (Polydor) - 4 Runner

**65. THAT Ain'T MY TRUCK** (Decca 11098) - Rhetta Akins

**66. BILL'S LAUNDROMAT, BAR AND GRILL** (Atlantic) - Confederate Railroad

**67. I LIKE IT, I LOVE IT** (Capitol) - Tim McGraw

**68. LEAD ON** (MCA 11092) - George Strait

**69. EVERY LITTLE WORD** (MCA/Curb) - Hal Ketchum

**70. YOUR TATTOO** (Mercury 528536) - Sammy Kershaw

**71. ONE EMOTION** (RCA 66419) - Clint Black

**72. SOMEONE ELSE'S STAR** (Atlantic) - Bryan White

**73. I WANT MY GOODBYE BACK** (Epic 66397) - Ty Herndon

**74. NOT ON YOUR LOVE** (MCA/Curb) - Jeff Carson

**75. SINGLE MOTHER (Reprise)** - Victoria Shaw

**76. I'M LISTENING NOW** (Capitol 66117) - Ron Wallace

**77. IN BETWEEN DANCES** (Arista) - Pam Tillis

**78. YOU'RE GONNA MISS ME WHEN I'M GONE** (Brooks & Dunn) - Brooks & Dunn

**79. RAIN THROUGH THE ROOF** (MCA/Curb) - Billy Montana

**80. SHE Ain'T YOUR ORDINARY GIRL** (RCA 66525) - Alabama

**81. I'M NOT THE ONE** (MCA/Curb) - Shelby Lynne

**82. I Didn'T KNOW MY OWN STRENGTH** (BNA) - Lorrie Morgan

**83. IF I Ain'T GOTT YOU** (MCA 11204) - Marty Stuart

**84. BABY, NOW THAT I'VE FOUND YOU** (Rounder) - Alison Krauss

**85. IF IT Were ME** (Arista) - Rodney Foster

**86. THIS IS ME MISSING YOU** (Epic)

**87. DOWN IN TENNESSEE** (Decca 11094) - Mark Chesnutt

**88. I DON'T EVEN KNOW YOUR NAME** (Arista) - Alan Jackson

**89. WALKING TO JERUSALEM** (MCA 11242) - Tracy Byrd

**90. HONEY I DO** (Columbia 57214) - Stacy Dean Campbell

**91. BOBBIE ANN MASON** (Capitol 667712) - Rick Trevino

**92. A LITTLE BIT OF YOU** (Columbia) - Lee Roy Parnell

**93. SOMETIMES I FORGET** (Capitol 64350) - Doug Stone

**94. YOU HAVE THE RIGHT TO REMAIN SILENT** (Capitol) - Perfect Stranger

**95. FINISH WHAT WE STARTED** (Arista) - Diamond Rio

**96. AND STILL** (MCA 55047) - Reba McEntire

**97. WHEN AND WHERE** (Atlantic) - Confederate Railroad

**98. WHO NEEDS YOU** (Capitol Nashville) - Lisa Brokop

**99. PARTY CROWD** (MCA) - David Lee Murphy

**100. YOU BETTER THINK TWICE** (MCA 55035) - Vince Gill
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**You Can't Straddle The Fence**

Promoted by: Chuck Dixon

Produced by: Robert Metzgar

For More Information: Capiot Management
1300 Division Street, Ste 200
Nashville, TN 37203
(615) 244-2440
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 Lorriane 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 weekend 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 Lorriane 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 Lorriane 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 Hanks 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 return 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 on 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 TNRR (The Nashville Network Radio), which will continue through December 1995.

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 McBRIE 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 prez. Brent Maher, and of course, Montana, will be traveling in teams of two and meeting with over 140 stations.


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 team that will eventually number five.

SUGAR HILL RECORDS ANNOUNCED the hiring of Rebeckah 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 Waber & The Pure Texas Band, Libbly Bosworth and The Wagoners.

In Other News...

SINGER, SONGWRITER AND ASSOCIATE BILLY SIMON has been named the new member of 4 Runner. Simon began touring with the Polylod 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.

Decora artists (l-r): Helen Darling; Mark Ghesnutt; Danny Frazier (Frazier River); Mark Wright, Decca ar. vp/head of A&R; Rhett Akins; Sheila Shipley/Biddy; Decca ar. vp/gm; and Ross Reynolds, pres., MCA Records/Canada gather for a quick "Kodak Moment" during the MCA/Decca GMA party held at the Hard Rock Cafe in Nashville.
EMMYLOU HARRIS: Wrecking Ball (Elektra 61854-2)

The primal sound of the military snare drum on "Where It All Began" is an immediate announcement that this isn'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 it 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' culmination is a challenge for the listener at times (thank God for the lyrics inside the CD booklet!), her haunting voice is perfect for Lanon's 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 nicely with their predecessors—"I'll Try," "Home," and the Roger Miller/George Jones-penned "Tail, Tall Trees." The Greatest Hits Collection is both a true representation of Jackson's abundant talents and a collector's item for the consumer.

REBECA MCENTIRE: Starting Over (MCAD-11246)

Only a woman 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 ("countryfied" versions of "You're No Good" and "You Keep Me Hangin' On") just don't rate well. McEntire sinks on country remakes of "Ring In Her Finger, Tape 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.

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 affairs, 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 material. However, close to Patsy Loveless in her ability to choose quality songs, a few fine examples being "Cry On The Shoulder Of The Road." Written by Matraca Berg and Tim Kretz, 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/Devile 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 McBRIEDE—"Safe In The Arms Of Love"
TRACY LAWRENCE—"If The World Had A Front Porch"
WNCO-FM/Ashtabula, 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 HERRY—"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 Climb 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 McBRIEDE ................ "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 long-week 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—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’re 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 really 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
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’s 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... 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. (Superfaw 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.
This Week's Debut

ANDY LANDIS & RICKY VAN SHETON—"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 onto #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."

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.

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-Munn 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 Lacrosse, 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 Falcaigno (Collier Games); Blaine MacNeil (Town & Country Amusement); Carol McElhanney (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.

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!

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.
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