An Invitation To The Gallery With Ruth Ruth

Inside: A Tribute To Shannon Hoon, Film Reviews of Mighty Aphrodite, Copycat, Cry, The Beloved Country & Powder
Cover Story

Invitation To The Gallery

The group may have cut its teeth, so to speak, in dingy dives like the Continental Bar in the tenderloin of New York's Village, but pop/punk trio Ruth Ruth is striding toward (gulp) accessibility with release of its debut Verve/American Records album, Laughing Gallery. The group's come along way from selling self-made cassettes at the Continental to being hailed as crafty songsmiths who have corralled the energy of punk and presented it with the sheen of a pop band. Pop writer Steve Batin talked with vocalist/bassist Chris Kennedy about the band's invitation to greater things.

Blind Melon's Hoon Dies

Fans of Capitol recording act Blind Melon might be disappointed about uncertainty over the band's future since lead singer Shannon Hoon died recently due to accidental death, but they might be more confused over the mixed messages sent by Hoon. The rocker had publicly took a stand against drugs, but early, unconfirmed reports say his death was due to a drug overdose. Cash Box staffer Karen Sidlow examines Hoon's life in a special tribute.

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Blind Melon’s Shannon Hoon: In Rock N’ Roll Heaven

IN LAFAYETTE, INDIANA ON SEPTEMBER 26, 1967 Richard Leonard Hoon and Vernell Hodge Hoon brought their third child, Richard Shannon Hoon, into the world. A little over 28 years later, in New Orleans, Louisiana on October 21, 1995 at approximately 1:20 p.m. (CDT), Shannon, the frontman for Capitol recording act Blind Melon, died of an accidental, unconfirmed drug overdose. The band, also made up of bassist Brad Smith, drummer Glen Graham, and guitar players Christopher Thorn and Rogers Stevens, was currently on a nationwide tour performing in support of their second album, Soup, which was released on August 13. Since Shannon’s death, the remaining dates of the tour have been cancelled and the band’s future is currently uncertain. A private funeral service was held on Wednesday, October 25 with family and close friends in attendance.

Despite the fact his life was less than three decades long, the Blind Melon vocalist accomplished many things professionally and personally. Hoon’s personality and art touched many people, from fans to even charities, evidenced by the band’s performance at several benefit concerts, namely one that aided the flood victims in Hoon’s home state of Indiana and bordering territories. Knowing Hoon won’t grace a stage with his unique charisma and apparent charm, or pen a new inspirational song again, the goodness he did share while alive cannot be erased or ignored.

Many came to know Hoon in 1991 from his high profile guest appearances in both versions of the Guns N’ Roses “Don’t Cry” videos. Ironically, “Don’t Cry” was a tune Hoon’s late-’80s, Lafayette-based quartet Stiff Ketton had been covering for years. The songs were featured on G N’R’s Use Your Illusion I & 2 albums, with Hoon contributing backing vocals for select tracks on both. In 1992, the band’s self-titled debut album was released through Capitol Records. By 1993 the act began receiving positive feedback from excessive radio/video play of the now infamous tune “No Rain.” This visibility, coupled with constant worldwide touring, resulted in sales of over 2 million units for the fiveosome’s first effort. During Woodstock ‘94, the band left a lasting impression on concertgoers and television viewers throughout the world, and the newly opened Rock And Roll Hall Of Fame in Cleveland, Ohio houses a mannequin of Hoon clad in the attire he wore during that memorable set. Though the Blind Melon vocalist acknowledged these abovementioned professional successes, he was most proud of the child he had with long-time girlfriend Lisa Crouse. Their daughter, Nico Blue, was born this past July 11th, and during an interview with the Associated Press in September Hoon stated, “I need to start caring about myself if I’m going to be the proper father.” His intentions were sincere, but his actions caused his life to abruptly end.

Many people in Hoon’s life showed concern for his drug use. Less than two years ago, his mother told Rolling Stone, “When he got into drugs, I just gave up hope. He just turned 26, and there were times I didn’t think he’d live that long.”

Even Shannon himself was not in denial of this harmful habit. He had tried to conquer his addiction with visits to various treatment centers in hopes of being rehabilitated. But even with his strong desire to keep clean and the dedicated support of friends and family, he couldn’t save himself from an avoidable, premature death.

On October 23, 1995 in Lafayette’s Journal and Courier, Hoon’s sister Anna called her younger brother’s passing “the saddest day of her family’s” lives.

He will be missed by everyone who knew him, from those who appreciated his talent, friends who saw the former high school letterman follow his musical dreams, to his three-month-old daughter who didn’t get the chance to know her extraordinary father.

By Karen Sidlow
Backed by a group of onlookers, New York City Mayor Rudolph W. Giuliani (seated left) joined by Jon Diamond, co-chairman of N2K (seated left) and William C. Rudin, Rudin Management Company, oversaw developer of the NYTIC (seated third left) and J.J. Rosen, president of N2K (seated right) joined together for the first ever "cyber lease" for the New York Information Technology Center. N2K is launching "Jazz Central Station," The Global Network for Jazz on the Microsoft Network. N2K is GRD Group company devoted to the convergence of music, technology, multimedia and online services.

The Chattering Classes: Members of The Mekons get called a critics' band one more time, they will. But unfortunately for the band, as never caught the fancy of more than a few interested folk, most of whom have a large pen to share with the world. Through a career that had its inception in the incubator that was the '77 punk explosion, The Mekons is always been talked about and never properly celebrated. Playing a three-night stand in the New York area the band came out with its moxy and lips ready to roll. On Monday the 16th at the Mercury Lounge, the 1/4 Stick artists with newly-added accordionist took some time getting to speed. Maybe it was a member of the audience who shouted, "Less talk, more rock!" which got the rejoinder from Sally Timms that, "You must be at the wrong show," which finally set them on the proper course. A Mekons show is like a revue; parcels of music with improvised skits in between, in which quite a bit of the humor is aimed at each other. Once the group got into proper gear the crowd wouldn't let it leave until the band had done three encores. Such enthusiasm may start to be infectious. Opening for The Mekons was The Coctails from Chicago who, in some arcane form, were a part of the short-lived media all-romp phenomenon known as Cocktail Nation. The jazz-inspired quartet will end its career in p/j's this New Year.

Going South: Beastie-ly rumors abound about the Friday show at Brownie's. There certainly didn't need to be in order to fill the club since there was a line around the block. Hometown favorites Chavez has had no problems in selling out a number of closely-bunched gigs. Opening up for the group was the NY indie supergroup Butter who make a fair spread of the '70s groove and the loit scene, inspired free-jazz feel. The headliners were as tight, in both senses of the word, as they have been in ages. Chavez doesn't have to put on any extra fuel, its intensity sizzles harder each time the group takes to the floorboards. With members who already know the inside of a touring van all too well, Chavez has taken its previous experiences and put a tighter rein on the sound with tinges of metal churled with chunks of rock from the pre-grunge era, and worked into a concrete sound that has its heart aching with hooks. The group has just released the EP Pentagram Rang on Matador and will be taking a rest before entering the studio to give it a sophomore try. Maybe the members should order another couple rounds before mixing to make sure they get it right.

An Advanced Scaring: Most of the country thinks of New York as one permanent Halloween. The natives take that in stride because they don't know that there is anything outside of the Big Apple. The witching hour does find a couple of acts ready to frighten and delight. George Clinton & The P-Funk All Stars get set down at Tramps. Mr. Clinton, who is dressed permanently for a masquerade, will no doubt be bringing down some heavy vibes to get you into the spirit of this one-time pagan ritual. Frankenstein will no doubt have some mild feet dancing all night with his steel-toed boots. Airing from the dead are the hardcore legends Misfits. Though almost everyone who followed the group originally have moved on, there is a herd of new voters ready to slam their ghouls around. The coven will be meeting at Conwy High. Be sure to bring holy water.

By Steve Balsin

Last Year, The Seattle Band Sky Cries Mary became the first band to perform a concert on the Internet, preceding the Rolling Stones by a week. Now Sky Cries Mary will take another giant leap into Cyberspace thanks to a joint venture between its label, World Domination and Microsoft. The band will be taking to the road this fall, along with Sweet 75 and Hovercraft, for a tour of college campuses and nightclubs. During the tour, Microsoft will be unveiling its latest technology—CD Plus.

The Bill Gates run computer giant has just completed a full CD Plus title for Sky Cries Mary. In addition, the band will be featured on Microsoft's CD Plus Music Sampler, a disc that will be used to demonstrate the new technology as a platform of Windows '95. Concert goers will have the opportunity to experience CD Plus first hand at each venue via a specially designed interactive kiosk that will be on the road with the tour.

Okay, now that we've mentioned it a million times, what is CD Plus? Glad you asked. The new technology, designed by Microsoft, Sony and Philips, integrates music, video, graphics and sound onto the same compact disc. With CD Plus, consumers will hear music when the disc is played on any audio CD player. But when that same disc is played on a PC running Windows 95 with a compatible CD-ROM drive, fans will hear interviews with the artists, see exclusive photos, original artwork, artists' biographies and music videos.

The tour will be called "Transmissions From Space," mirroring the band's commitment to new technology. In addition to working with Microsoft to get CD Plus off the ground, the band will join with the company to broadcast the tour over the Internet at http://www.eden.com/cdplus or http://rocktopolis.com/skycriesmary/ with each show. (As if the obvious attention heaped upon this tour wasn't going to be enough, Sweet 75 is the new band featuring Nirvana's Krist Novoselic, and Hovercraft is Beth Veder's band.) When the tour on Nov. 17 hits the Troubadour in L.A., look for this to be the hottest ticket of the fall, with industry-ties clamoring to get in.

Hopefully, they'll all stick around long enough to witness one of the best live shows in rock today. Sky Cries Mary's This Timeless Turning was without question one of the top 10 albums of last year and the most underrated. To help promote the tour, World Domination will be reserving the song "Every Iceberg Is Afire" to commercial alternative radio and designing a special tour poster. It won't be long before the best kept secret in rock today will be on everybody's lips. It's about time.

As If Retailers Didn't Have Enough: To look forward to this holiday season, word has just come down that there will be a new Bruce Springsteen album in stores November 21. The much-hyped record, entitled The Ghost Of Tom Joad will be a solo acoustic record, said to be very much in the same vein as his brilliant 1983 top 10 album Nebraska. Will BRUUUCE!? is extolling the holiday spirit and setting mid-size theaters and ticket brokers around the world, as well.

Springsteen will be doing a solo acoustic tour of smaller venues in the States and Europe. Coming off his Greatest Hits collection, which reached the top of the charts everywhere, and the Academy Award and multiple Grammy-award winning hit "Streets Of Philadelphia," the man who hates to be called the boss is definitely back among the cliche of the music world.

Thus, the demand to see rock's greatest live performer, and one of its top-selling artists, in an intimate setting should be phenomenal. Those concerned that he won't be the same without The E Street Band can rest easy. I had the good fortune to see Springsteen do a solo acoustic set when he performed at a benefit in L.A. for the Christie Institute in 1991. It was, in its own way, every bit as awesome as Springsteen's legendary arena shows. With new vitality breathed into the different arrangements of such Springsteen classics as " Darkness On The Edge Of Town," "Wild Billy's Circus Story" and "Tenth Avenue Freeze-Out," and his charming storytelling ability, these shows will instantly add to the live myth of BRUUUCE!!
Ruth Ruth's Growing Gallery Of Admirers

By Steve Baltin

"It's a long way to the top if you wanna rock 'n' roll." (AC/DC)

IF YOU'VE NEVER BEEN TO THE CONTINENTAL BAR at Third Avenue and St. Marks in the Village there's no way to describe it other than to say it's the type of place cockroaches can't go into unless they're on the buddy system. The Continental is one of the great dive bars in the world, a haven from the assault of the yuppie bars in the West Village, a place that compels you to drink whisky straight, where there is no domestic or imported brews, only draft beer.

For anyone who's ever spent a drunken night there, it's a spot you must share with your buddies. For the New York-based pop/punk trio Ruth Ruth, it's much more—it's the place that gave the group its break. The band got its start playing at the club every Wednesday night. Noel Ford, who handles booking for the Continental says about Ruth Ruth, "We just loved them as people and always loved their music. These guys worked hard to get where they are and we always felt they could do very well." Ford may have a future in A&R, as Ruth Ruth's first single "Uninvited," from its debut album, Laughing Gallery, is a fixture on Modern Rock stations and has been a hit on MTV's "120 Minutes" and "Alternative Nation." Having made the journey themselves, the three men (Chris Kennedy—vocals and bass, Mike Lustig—guitar and Dave Snyder—drums) who comprise the Ventrue/American Recordings band understand first hand what AC/DC meant.

In a recent phone interview that found the band in its hometown for a show at the legendary CBGB's, before heading back out across the U.S., Kennedy, who also co-produced the disc, said of the trio's humble beginnings, "We began at rock bottom in the sense that we were doing it for free and doing it out of love."

Coming from such modest origins (the band used to rehearse in the basement of the Ciao Bella Ice Cream manufacturing plant, where Snyder worked during the day), how did it feel for the guys to see their songs plastered on MTV for the first time? Kennedy said, "It felt incredible, it felt frightening, it felt panicky."

An understandable response for someone who writes repeatedly during the 12 songs that make up Laughing Gallery about being an outcast, a social misfit. In the electric defiance of "Uninvited," Kennedy sings, "I don't know why, but I can't compete in the world today! I'm alone, but I wish I could have you for my friend. I'm uninvited."

Okay, but now that Ruth Ruth has made friends in high places, seem sure to make even more new friends all over the country when the trio hits the road with Portland's Everclear, and are part of the pop/punk movement that boosted Green Day's new album to debut in the top five of the national albums chart, the outcast motif is a thing of the past. Right? Well, the first thing you have to understand is, while bands like Green Day, Offspring and Rancid have looked to the American side of the late 70s punk invasion, taking their cue largely from the New York scene spearheaded by the Ramones, the New York-based Ruth Ruth, who has played CB's "many times," in Kennedy's words, found its influence on the other side of the Atlantic, sounding at times like early Elvis Costello ("All Readydown"), Graham Parker and especially like the Jam ("Don't Shut Me Out"), who Kennedy cites as one of his favorite bands.

Of course, all that shit about punk is moot to Ruth Ruth anyway. Spoken like someone who actually was there the first time, Kennedy doesn't believe in the so-called punk revival, saying, "It happened already in a total other time."

What about the punk influence to which Kennedy admits? (He quipped, "I'm totally not denying I ripped off the Jam." ) He said, "We tried to corral the energy of a punk band and put it into a pop band."

Slip a couple of valium into Ruth Ruth's beers and the songs on Laughing Gallery could easily be translated into Byrds' tunes, that's how good the hooks are on "Mission Idiot," "Pervert" and the B-movie/50s-inspired classic, "I Killed Meg The Prom Queen." However, any band that got started at the Continental, named itself after a characteristic in its favorite B-movie (The Incredible Shrinking Woman), admits to owning a collection of porno mags in the age of PC, had Ted Nicely (Fugazi) co-produce the record and killed the prom queen isn't looking to win you over with jangly acoustic hooks and shiny harmonies. It doesn't matter how good the songwriting is.

Everyone and their mother, and with as young as some of these new punk fans are, their grandmothers too, know that Costello and Paul Weller could craft a catchy song out of a Hallmark card and kitchen utensils. Still, good craftsmanship isn't something normally associated with the p-word. In Ruth Ruth the infectious grooves and witty and sincere lyrics ("I threw that old 45 away/It reminded me of you/every time it played/I don't need no memory to show/Show me round the panic again, I feel it/Every time you go...Together we could rule the world but we're better off/Apart..." "Don't Shut Me Out") aren't as surprising as you might think.

For Kennedy, Ruth Ruth is about writing more than anything else. The group's origins stem from Kennedy's interest in songs, as well as the friendship among the three. In his words, "It began with the writing..." And even with all the hoopla and the impending hype, Kennedy still places the songs first. With the odds against successful sophomore efforts, the brass at Ventrue/American must be breathing a collective sigh to know that Kennedy already has songs written for a follow-up.

It was the label's belief in the band, though a common occurrence among people who come in contact with the guys, that helped lead Ruth Ruth to Ventrue/American. The band's A&R person, Amanda Scheer-Demme gushes on about the voice of Ruth Ruth. "Chris Kennedy is a magnetic personality. He's a genius. He writes, he produces, he can play any instrument. On stage, he throws those unbelievable headshakes. His moves are unpredictable and eccentric, like his mind." She goes on to add, "With Chris Kennedy, Ruth Ruth has the kind of talent that will grow and develop. They're a smart band that knows what they want and how to achieve it."

Ruth Ruth has blended the influence of MacGyver with the determination of a world leader since its formation two years ago. Not only did the band rehearse in the basement of an ice cream manufacturing plant, Ruth Ruth made its first recordings on the blank tapes rejected from the record store Lustig worked at (and musicians think day jobs don't pay). The band gave them out for free at its weekly gig at the Continental. The initial requests from five or ten people exploded exponentially to reach 80 or 90 in a short time. Not bad for a city that Kennedy lovingly says, "Has a cut-throat audience."

While bands like Spin Doctors and Blues Traveler have come out of New York of late, it's been too long since a band has come out of the city's meanstreets that reflects the "fuck you" pride expressed by the tough but endearing landscape and residents of Manhattan.

But Ruth Ruth appears ready to change all that. It may be cheesy (then again, what about the amazing success story that is Ruth Ruth's), but having made it there, it won't be long before the guys make it everywhere.
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SOMETHING HAPPENS (The Bouncing Souls) (EMI, 1995/A&M)

**WHITNEY HOUSTON:** "Exhale (Shoop, Shoop)" (Atlantic 1994)

The lead single from the soundtrack to Houston’s upcoming film, Waiting To Exhale has SMASH written all over it. Written and produced by Babyface, the single has this soothing, gentle feel refreshingly free of Houston’s normal vocal melodramatics. Perhaps the track marks a new direction for the leading soul diva. And this track will quickly lift Whitney back to the forefront of the scene for a long time to come.

**SELF:** “Cannon” (Spongebath Records/Zoo 17180)

Hewitt is another Fox TV star signed to Atlantic (see Jamie Walters). The newest addition to “Party Of Five” sounds a lot like that show’s music. While “Warped” was the first single from the band’s 1994/95 album, the single is likely the song that the label has been dying to release. A scene ballad that all of the show’s teen dream. Very rich in production values, the Angelo Monatone-helmed track is a pop single that will get us all up and jumping.

**JENNIFER LOVE HEWITT:** “Couldn’t Find Another Man” (Atlantic 6432-7)

While “Warped” was the first single from the band’s album, the single is likely the song that the label has been dying to release. A scene ballad that all of the show’s teen dream. Very rich in production values, the Angelo Monatone-helmed track is a pop single that will get us all up and jumping. While “Warped” was the first single from the band’s album, the single is likely the song that the label has been dying to release. A scene ballad that all of the show’s teen dream. Very rich in production values, the Angelo Monatone-helmed track is a pop single that will get us all up and jumping.

**PICK OF THE WEEK**

**ELASTICA:** “Car Song” (DGG 4799)

In the current British pop invasion of ‘94-’95, the Justine Frischmann-fronted quartet Elastica takes a back seat to no one. While Elastica’s contemporaries (Blur, Oasis, Gene) have been cementing their respective positions as the biggest things in England, Elastica has been too busy developing its sound to capitalize on the success of such acts as The Jam and Oasis. And while the band has yet to hit big in the States, including opening for O’Connor’s Lollapalooza ’95 tour, the band’s debut单曲 “Car Song” is a perfect example of the band’s ability to deliver a solid pop song with a groove that is both catchy and memorable. The song’s driving rhythm and catchy melodies make it a perfect fit for the band’s rockabilly-inspired sound. With its blend of punk, New Wave, and Britpop influences, “Car Song” is a standout track that is sure to make Elastica a name to watch out for in the future.
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This Week's #1: Mariah Carey
High Debut: Steely Dan

November 4, 1995

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3. Cracked Rear View (Atlantic 52613)  4. Hootie & the Blowfish
5. Insomniac (Reprise/Warner Bros. 46046)  6. Green Day
10. Janet Jackson  11. Crazierxycool (LaFace/Arista 36009)  12. TLC
13. All I Want (Curb 77500)  14. Tim McGraw
27. Frogstomp (Epic 67247)  28. Silverchair  29. One Hot Minute (Warner Bros. 45723)  30. Red Hot Chili Peppers
31. Dreaming of You (EMI 34123)  32. Selena  33. Sixteen Stone (Trauma/Interscope 92531)
38. Blues Traveler  39. Presidents of the United States (Sony 67291)  40. Presidents Of The United States

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CASH BOX
TOP 100 POP ALBUMS

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(Atlantic 82576)  John Michael Montgomery  38 29
REVIEWS by Steve Baltin

| MEAT PUPPETS: No Joke! (London/Island 828665-2) |
| Phoenix Arizona’s Meat Puppets has been one of the most influential and beloved bands in the all-important underground college scene for more than a decade. On par with Husker Du and The Minutemen, the trio comprised of the Kirkwood brothers and Derrick Bostrom had a song dedicated to them by no less a figure than Mike Watt. However, the advantage the Meat Puppets has over bands like Husker Du and The Replacements is that, unlike many of their mid-'80s peers, the Puppets is still in existence to reap the benefits of the attention being focused on that era. Sure enough, the record’s lead single/opening track, “Scum!,” has been a favorite at Modern Rock and AOR for some time now. Don’t think for a minute though that No Joke! finds the group going commercial. On the anointed “Head,” the band add a cello to add a sense of foreboding to an otherwise straightforward mid-tempo tune, while the lovely “Vampires!” also features a dash of the macabre. No, the imminent success of this consistently solid 13 song CD is a case of the mainstream finally coming to the Meat Puppets.

| ROCKET FROM THE CRYPT: Scream, Dracula, Scream (Interscope 92596-2) |
| Rocket From The Crypt followed Stone Temple Pilots out of San Diego and firmly helped establish the laid-back Southern California beach and college town as a kick ass rock city. However, the band has yet to enjoy the same commercial results, though the group has received its share of plaudits from the media. With Rocket From The Crypt third full-length album, the six-man Rocket appears to be ready to transfer some of the press’ good vibes to the record buying public. Scream, Dracula, Scream is an impressive rock ‘n roll record that mixes a good time sound with punk energy and varied styles from rock to ska. Produced by John Reis, the 14-song disc kicks off with the furious pace of “Middle,” then segues perfectly into the equally furious “Born In ’69,” a song dictated by the

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superior beat provided by drummer Atom. Other highlights include the catchy hooks of “Young Livers” and the ska grooves of “Come See, Come Saw.” From start to finish, Scream... is a tightly-woven journey through the sonic landscape of rock’s last 20 years.

| VARIOUS ARTISTS: Mallrats: Music From The Motion Picture (510 Records/Max Soundtracks 11294) |
| Like the soundtrack to Kevin Smith’s first film, Clerks, this soundtrack features a host of alternative bands mixed with hilarious bits of dialogue from the film. There is one large difference between the two records though—the groups. Whereas Clerks was a low budget indie, Mallrats is a major studio flick. Thus, the college acts on Clerks have given way to Bush, Elstacia, Sublime, Archers Of Loaf and Belly. If the film takes off, this collection could definitely follow suit, thanks to the radio popularity of the groups here. While some of the tracks have been previously released, Bush, Sponge, Weezer, Silverchair, Wax and Belly all contribute new material. Sponge, with the delicious “Seventeen,” Weezer, with the catchy “Suzanne” and Belly, on the dreamy “Broken,” come through with particularly noteworthy performances.

| DEFTONES: Adrenaline (Maverick/Warner Bros. 46054-2) |
| For some reason that I can’t explain, something about the name of the band and the packaging inspire the idea that they’re gonna be cute, poppy and friendly. Well, if a pissed off Tool is your idea of cute... Coming out with barely a whisper, this quartet quickly establishes that is a band not to be toyed with. On the track “Minus Blindfold,” the band pulsates with a boiling rage. That anger is infused throughout the aptly-titled 11-song rant and rave. If you like vocals brimming with fire, which is most apparent on “Nosebleed,” and hard rock, then Adrenaline is for you.

| SKUNK ANANIS: Paranoid & Sunburnt (One Little Indian/Epic 67216) |
| Led by the dynamic Skin, the multi-racial, multi-styled British group Skunk Ananis have created a strong buzz to accompany the release of its debut record. The buzz may not carry over to Iowa and Mississippi, but Skunk Ananis is exactly the type of band industries and critics love to fawn over. Bristling with raw energy and searing anger, this 11-song disc pulls no punches in dealing with such topical issues as sexism, religion and racism. The record kicks off with “Selling Jesus,” an impassioned song that begins, “You kill me with your smelly fingers/your muddy fingers from the sex you had on Christmas day.” While “Selling Jesus” is the first single, the group’s best moment comes with the next track, the fierce “Intelectualize My Blackness.” Musically, Skunk Ananis compliments the topical lyrics with a blend of rock, punk and metal that calls to mind varied influences from Iron Maiden to Rage Against The Machine.

PICK OF THE WEEK

| MIKE SCOTT: Bring ‘Em All In (Chrysalis/EMI 35200) |
| Mention the name Mike Scott and you won’t get the same response as if you’d said Bob Mould, Paul Westerberg or Michael Stipe. But as the leader of the now defunct Waterboys, Scott is one of the most important figures in the last 15 years of college music. On his debut solo record, there are few remnants of the innovative pop the Waterboys were known for. However, the stripped down traditional Irish sound via Bob Dylan does reaffirm Scott’s status as a musical genius. Co-produced by Scott and Niko Bedes, the 13 song disc reminds one throughout of the power of acoustic music. Ranging from the lovely “Wonderful Disguise,” to the bluesy “City Full Of Ghosts (Dublin),” from the Dylan harmonica intro on “What Do You Want Me To Do?” to the passion of the title track, Bring ‘Em All In is a beautiful throwback to a style of songs that invites listeners into the soul of the artist, while sending fans on a journey into their own soul. Masterful.
## Cash Box Top 100 Urban Singles

**November 4, 1995**

| 1. **Fantasy** (Columbia 7321) | Mariah Carey | 10 10 10 |
| 2. **Who Can I Run To?** (So So Def/Columbia 76006) | Xscape | 5 4 3 |
| 3. **Brokenhearted** (Atlantic 6175) | Brandy | 2 11 |
| 4. **Tell Me** (Epic 77961) | Groove Theory | 4 14 |
| 5. **I Hate U** (Warner Bros. 43592) | A.F.K.A.P. | 3 8 |
| 6. **Sentimental** (Arista 12852) | Deborah Cox | 6 9 |
| 7. **Heaven** (Perspective 4798) | Solo | 7 13 |
| 8. **Already Missing You** (Elektra) | Gerald & Eddie Levert | 9 6 |
| 9. **Runaway** (A&M 51194) | Janet Jackson | 8 11 |
| 10. **You Are Not Alone** (M.J./Epic 78002) | Michael Jackson | 10 15 |

### Notes

#### 1. **Fantasy**
- Mariah Carey
- Release Date: November 4, 1995
- Label: Columbia

#### 2. **Who Can I Run To?**
- Xscape
- Release Date: November 4, 1995
- Label: So So Def/Columbia

#### 3. **Brokenhearted**
- Brandy
- Release Date: November 4, 1995
- Label: Atlantic

#### 4. **Tell Me**
- Groove Theory
- Release Date: November 4, 1995
- Label: Epic

#### 5. **I Hate U**
- A.F.K.A.P.
- Release Date: November 4, 1995
- Label: Warner Bros.

#### 6. **Sentimental**
- Deborah Cox
- Release Date: November 4, 1995
- Label: Arista

#### 7. **Heaven**
- Solo
- Release Date: November 4, 1995
- Label: Perspective

#### 8. **Already Missing You**
- Gerald & Eddie Levert
- Release Date: November 4, 1995
- Label: Elektra

#### 9. **Runaway**
- Janet Jackson
- Release Date: November 4, 1995
- Label: A&M

#### 10. **You Are Not Alone**
- Michael Jackson
- Release Date: November 4, 1995
- Label: M.J./Epic

### Additional Notes

- **Fantasy** topped the chart for 10 weeks.
- **Runaway** by Janet Jackson lasted for 10 weeks.
- **Heaven** by Solo had a week-long stay.
- **Already Missing You** by Gerald & Eddie Levert peaked at 8.

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**This Week's #1:**
- Mariah Carey

**To Watch:**
- Stevie Wonder

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**Top 100 Urban Singles**

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>Fantasy</td>
<td>Mariah Carey</td>
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<td>2</td>
<td>Who Can I Run To?</td>
<td>Xscape</td>
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<td>I Hate U</td>
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<td>Sentimental</td>
<td>Deborah Cox</td>
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<td>7</td>
<td>Heaven</td>
<td>Solo</td>
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<td>8</td>
<td>Already Missing You</td>
<td>Gerald &amp; Eddie Levert</td>
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<td>9</td>
<td>Runaway</td>
<td>Janet Jackson</td>
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<tr>
<td>10</td>
<td>You Are Not Alone</td>
<td>Michael Jackson</td>
<td>10 15</td>
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**Notes:**
- The chart reflects the top 100 urban singles for the week of November 4, 1995.
- Mariah Carey's **Fantasy** was the #1 song.
- Stevie Wonder is mentioned as a potential watch artist for the week.

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**More Information:**
- **Cash Box Magazine**
- **Urban Music Charts**
- **Music Industry Insights**
BLACK SINGLES INDEX


AINT NOBODY/THE TEMPTATIONS (Motown/Advance pics of this compilation include

ALL CAN DO IS D. Hillis, C. Smith (Wonder Story/Imagery/Andrea Martin, BMI)

A KILLER (Toni Braxton)/KILLER (Toni Braxton) (Atlantic/Atlantic Records, Inc. 3)

ALREADY MISSING YOU: Loose, L. Jackson, (Doo Wop/Gramm/Warner-Tamerlane/Tommy, BMI)

ANTING TO T. Jackson, T. Jackson, B. Calloway, R. Rogers (The Tems, BMI)

ARE YOU Meltin' / Meltin' / Meltin' / Meltin' / Meltin' / Meltin' / Meltin' / Meltin' / Meltin' / Meltin' / Meltin' (Silent Highway/Blackwood/Tamerlane/Melvin/B&W/Atlantic, BMI)

BREAKING THE NIGHT J. Croulic, K. Jones (Mambo Records Inc., BMI)

BROWN SUGAR (J. Craig, Al-Nasir/Al-Muzammil, BMI)

CAN'T TOUCH ME T. Brown, L. Jackson, (EM/Atlantic/Warner-Tamerlane/Playa, BMI)


CURE THE THIRST, O. Jackson, D. Isaac, T. Brown, B. Givens, W. (Tamerlane/Atlantic/Atlantic, BMI)

COME WITH ME B. (Musiquest Corp. of America/Composure By Ravern/Vandy/CAPPELL/Goldie, BMI)

FANTASY C. Mays, D. Brack, F. Townes, W. Banks, K. Blassingame (Motown Music/Motown/Motown, BMI)

FREESTYLE T. Brown, L. Jackson, (EM/Atlantic/Warner-Tamerlane/Atlantic, BMI)

FUTURE J. Croulic, K. Jones (Mambo Records Inc., BMI)

GOT WHAT IT T. Brown, L. Jackson, (EM/Atlantic/Warner-Tamerlane/Atlantic, BMI)


HE HAD IT TO PREDICT 2. E. A. Hunter, J. Johnson, H. (Journey, BMI)


IN A DANCE MEISTER'S HANDS 2. E. A. Hunter, J. Johnson, H. (Journey, BMI)


IT'S A FUNNY FEELING 2. E. A. Hunter, J. Johnson, H. (Journey, BMI)

JOIN OURSSELVES 2. E. A. Hunter, J. Johnson, H. (Journey, BMI)

JUST MINE S. Ware, G. Weeks, J. Weeks (EM/Atlantic/Warner-Tamerlane/Atlantic, BMI)

KEEP ON WALKING 2. E. A. Hunter, J. Johnson, H. (Journey, BMI)

LEAD SUGAR C. Queen, D. Brown, W. Bell, L. Bland, S. Ruffin (Atlantic/Atlantic/Tamerlane/Atlantic, BMI)

LET'S GET IT ON 2. E. A. Hunter, J. Johnson, H. (Journey, BMI)

MAKE ME SMILE 2. E. A. Hunter, J. Johnson, H. (Journey, BMI)


MY LOVE IS REAL 2. E. A. Hunter, J. Johnson, H. (Journey, BMI)


STANDING IN LINE 2. E. A. Hunter, J. Johnson, H. (Journey, BMI)


TURN YOUR LOVE LIGHT ON 2. E. A. Hunter, J. Johnson, H. (Journey, BMI)


REVIEWS

By Gil L. Robertson IV

TEMPATIONS: For Lovers Only (Motown 3145358) Producer: Richard Perry

After 20-plus years in the music marketplace, there is still no group that can match the Temptations when it comes to strong, soulful harmonies and straight-from-the-heart lyric interpretation. The group’s first release since Melvin Franklin finds these guys still in focus about their music direction. Everything here is first rate and I predict that urban, A/C and selected pop radio formats will embrace this group for what they are—An American institution. Standout tracks: “At Last,” “Some Enchanted Evening,” “I’m Glad There Is You,” and “That’s Why You Love Me.”

RBX: The RBX Files (Premiated 45666-2) Producer: Greg Royal

This group’s collection of hard-edged rap/hip-hop has captured the public’s imagination, and for good reason. This is some of the best new music to come along in a while from the hip-hop community. The source here is new and fresh as this group incorporates a variety of flavors and styles together that point to hip-hop. Urban radio as well as college and alternative formats will have no problem getting into these songs and I predict the beginning of a very big career for these guys. Stand out tracks: “A.W.O.L.,” “Feathers In The Wind, Moms Are Cryin’,” and “No Time.”

MAXI-MIX COMPILATION: Dancefloor Capacity Vol. II (Maxi 5006) Producers: Various

Put on your dance shoes and get ready to groove with the best of them on the dance floor with this album, the second in what is, hopefully, an ongoing series from the folks over at Maxi Records. Ted Patterson is in a league by himself as a dancemaster to a new generation of club-goers who like their music raw, funky and fast. Even a good cross-section of the dance community will be served by the various artists who make an appearance on this disc. Although there are a few radio formats that support this genre of music, I do see a few possibilities for radio support on alternative and selected formats. Standout tracks: “I Can’t Resist,” “Change,” “Sagat,” and “Nick Jones & Ace Carter.”

PICK OF THE WEEK

A FEW GOOD MEN: Take A Dip (LaFace 26021-2) Producers: Various

This long-awaited project from the LaFace camp’s first male group is a Godsend of well-crafted and executed tracks that should place them at the top of the heap in the male R&B sweepstakes. Although things get off to a slow start, this group soon gets things going with strong, effective lead vocals and crisp harmonies that hit the spot. The producers do an exemplary job of providing the group with musical arrangements and a selection of songs that showcase the members’ various talents. This is an urban programmer’s dream come true with several singles to choose from. Standout tracks: “Have I Never,” “A Thing For You,” “Sexy Day,” and “A Good Man.”
DEAD PRESIDENTS (Capitol 32438) 1
2 OFF THE MOOK (Ga Sound) Xscape 14
3 FATHER & SON (Elektra 61855) Eddie & Gerald Levert 4
4 THE SHOW (Def Jam/RAL/Island 52902) Soundtrack 9
5 BROWN SUGAR (EMI 23292) D’Angelo 16
6 THE SHOW, THE AFTERMATH, THE HOTEL 7
(Uptown 11258) Jodeci 14
7 DAY DREAM (Columbia 66700) Mariah Carey 8
8 E. 1999 Eternal (Ruthless/Relativity 5539) Bone Thugs N Harmony 13
9 FAITH WILL (Clint/Ivy) Faith Evans 10
10 SOLO (Perspective 49017) Solo 11
11 DANGEROUS MINDS (MCA 11228) Soundtrack 12
12 DOE OR DIE (EMI 32051) AZ 16
13 4 S 5 (Epic 57008) Kool G Rap 15
14 I REMEMBER YOU (Polydor/ASAP 52820) Brian McKnight 13
15 CONSPIRACY (Unlimited Big Beat/AG 32614) Junior M.A.F.I.A. 8
16 THE ORPHAN EXPERIENCE (Warner Bros. 45999) A.F.K.A.P. 14
17 KRS-ONE (Jive 41570) KRS-One 19
18 HOLD IT DOWN (EastWest 618) Das EFX 47
19 REFLECTIONS (Virgin 40547) After 7 12
20 NEW YORK UNDERCOVER (Uptown 11342) Soundtrack 20
21 ONLY BUILT 4 CUBAN LINK (Loud 600073) Raekwon 22
22 OPERATION T&TAKIGA (C-Note/Wiz 52321) Luntz 21
23 MISS THANG (Rowdy/Arista 37006) Monica 25
24 DESIGN OF A DECADE 1986-1996
(Vanessa Williams 45999) Janet Jackson DEBUT
25 BRANDY (Atlantic 62610) Brandi 23
26 MYSTIKAL (Big Boy 12) Mystikal 38
27 DEE DEE JOHNSON INSIDE OUT (MCA 9145) DeDee Cox 76
28 CRASSYSEXYCOOL (LaFace/Arista 29026) TLC 26
29 THE RBX FILES (Warner Bros. 45806) RBX 24
30 PURE SOUL (Step-Step/Interscope 92528) Pure Soul DEBUT
31 REGgae BACK (Columbia 66831) Regina Belle 31
32 HISTORY: PAST, PRESENT, AND FUTURE BOOK 1
(Epic 59000) Michael Jackson
33 ME AGAINST THE WORLD (Interscope 92399) 2Pac
34 MASTER P (Priority 52983) Master P 34
35 TRUE (Priority 52983) Tru 32
36 READY TO DIE (Bad Boy/Arista 73000) The Notorious B.I.G. 32
37 BROKEN (Interstate 1945) William Becton & Friends 19
38 BONGOS IN THE WORLD (Virgin 52794) The Tranz
39 CONVERSATION (G Funk/RAL/island 52794) The Tranz 30
40 ANOTHER DAY ANOTHER BALLA (Stature 1518) South Circle 40
41 BLACKFACE (Gasoline Alley/MCA 11798) Shai DEBUT
42 MY MUMBAI DANCE DOODLE (MCA 11188) Dwayne J
43 THIS IS THE SHACK (G Funk/RAL/island 52794) The Dove Shack 37
44 II (Motown 53021) Boyz II Men 35
45 KIRK FRANKLIN & FAMILY (GEC/72119) Kirk Franklin & Family 44
46 FROM THE BOTTOM UP (MJU/Epic 57820) Brownstone 44
47 TALES FROM THE CR YPT (Aved 7197) C-Bo 46
48 REAL BROTHAS (Columbia 52789) B.G. Knocc Out & Dresta 41
49 CURB SERVIN (Pay Day 62850) WC & The Maad Circle 55
50 BONAFIDE (Vab Yums/550 Music/Epic 65439) Bone Thugs N Harmony 65
51 MC HAMMER 2 INSIDE OUT (MCA 49267) MC Hammer 64
52 CREEPIN ON AH COME UP (Ruthless/Relativity 5526) Bone Thugs N Harmony 63
53 JAZZMATTAZZ VOL II REALITY (Chrysalis/EMI 24267) Guru 53
54 TICAL (Def Jam/RAL/Island 52839) Method Man 66
55 IN A MAJOR WAY (Sick/With Love 41556) E-40 61
56 CLOSKERS (40 Acres And A Mule/MCA 11304) Soundtrack 54
57 CANT BESELLED (Unidisc/MCA 11152) Fela 56
58 SCENT OF ATTRACTION (Tommy 60704) Patra 65
59 BLUE MOON (Motown/MCA 5051) J. Spencer 68
60 POVERTY'S POVERTY (Tommy Boy 1111) Poor Black 61
61 BIG AWARD (Motown/MCA 50552) Wayman Tisdale 72
62 THE ICON IS LOVE (ATM 0115) Barry White 70
63 SEXATIONAL (Warner Bros. 24596) Tony London 69

EXECUTIVES OF Epic Records were treated to a private listening session at New York's Hit Factory as Epic superstar Luther Vandross proudly previewed tracks from his forthcoming album. This is Christmas. Luther's dazzling collection of seven holiday-themed songs and three traditional favorites was released October 24. (Ir) Ron Sweeney, executive vp/black music, Epic Records; Luther Vandross; and Lamont Bole, EVP black music.

WAITING TO "SHOP" WITH WHITNEY HOUSTON: Arista Records will release the Waiting To Exhale soundtrack album to be in stores on November 14. The record features an unprecedented powerhouse lineup of music's hottest divas. Whitney Houston (who also stars in the film), Toni Braxton, Aretha Franklin, Mary J. Blige, TLC, Brandy, Chaka Khan, Patti Labelle, Faith Evans, SWV, CeCe Winans, For Real, Chance Moore, and newcomers Shanna and Sonja Marie. The album was written and produced by Kenny Edmonds who wrote 14 new songs plus the film's score. The first single will be by Houston and is titled "Exhale (Shop, Shop, Shop)." in stores November 3. A described as a warm, uplifting ballad that summarizes the overall theme of the film and its soundtrack, the song has already explored on the radio and video airwaves.

QUINCY JONES PRESENTS TAMIA: The latest musical protege from mega-producer Quincy Jones is a stunningly beautiful and completely captivating nineteen year old vocalist named Tamia. As the principle vocalist on Jones' first single release "You Put A Move On My Heart," from his forthcoming Q's Jook Joint release Tamia delivers an amazing display of vocal abilities. The Windsor, Ontario, Canada native, who recently had an industry coming out party at Los Angeles soul food restaurant Roscoe's, is already an accomplished vocalist having formerly studied voice, acting and singing from a young age. In Canada, she's appeared in numerous theatre productions and in 1993 was awarded that country's prestigious YTV Vocal Achievement Award. In 1994 Tamia was awarded the Steve Ross Music Scholarship as an Honor Youth Delegate at the American Academy of Achievement's 33rd Annual Salute to Excellence. Tamia's also performed in an audience of 75,000 at the retirement gala honoring Canadian Prime Minister Brian Mulroney and appeared on a benefit tour where she shared the stage with Peabo Bryson, Kenny G., Julio Iglesias and Kenny Loggins. Now managed by Brenda Richie, Tamia is, for certain, set to join the ranks of other Quincy Jones proteges like Patti Austin, James Ingram, Siedah Garrett and Tevin Campbell. Expect a solo album soon.

ROSS & REYNOLDS DO BENEFIT FOR DALLAS PERFORMING ART GROUP: When Diana Ross' October 22 benefit concert for the historic Dallas Black Dance Theatre was in trouble due to low ticket sales, Los Angeles-based publicist Kenneth Reynolds came to the rescue with some additional promotions to make the event a big success. With the assistance of D.A.R.T. (Dallas Area Rapid Transit) media director Tony Salters, Reynolds organized a city-wide Diana Ross Alert, featuring the dancers from the company dancing to her greatest hits at several strategic locations in and around the Dallas area. Well, their efforts paid off with an additional 1,700 tickets sold in the four days before the concert.
PANNING REGGAE'S PIONEER GOLD WITH ANANSI RECORDS: Danny Sims, the former partner of soul/r&g great Johnny Nash, and president/CEO of Anansi Records, is preparing to release a new collection of Nash material unlike anything ever heard before. Sims and Nash, who together are credited for Marley's success as both a musician and a performer, handled Bob's career from 1972-1976. During this period they, along with Marley, recorded approximately 200 songs, 49 of which have been locked in vaults until now. The music included on this release features four new tracks on which Marley explores mainstream American R&B music. Scheduled for release in early January, Soul Almighty features four previously unheard song titles, "What Goes Around Comes Around," "Splish For My Spash," and "You Say I Have No Feelings," and "Fallin' In And Out Of Love." The remainder of the album includes some of the Wailer's most precious alternate soul mixes from the 60s.

HIP-HOP HALL OF FAME FOUNDATION SHOW DEBUTS: The newly-formed Hip-Hop Hall of Fame Foundation will launch its first televised awards program to recognize the top artists in hip-hop entertainment. Designed to reinforce positive aspects of hip-hop culture in music, film, sports and television, the awards show will be taped live for international broadcast from Harlem's world famous Apollo Theatre in May 1996. Award recipients, presenters and entertainment for the evening are expected to include Martin Lawrence, Salt-N-Pepa, Queen Latifah and LL Cool J. Dove Entertainment's J.T. Thompson and Juanita Williams are the award's creators and will executive produce the show. Associate producers are Charles Rachel and Leon Gulette. The show's theme, "Knowledge is Self-Empowerment," supports the Foundation's goal to foster peace, improve education and raise AIDS awareness in African American communities. Sponsorship and advertising opportunities are available by calling Lynn Allen Jetter & Associates at (213) 930-2366 or Dove Entertainment at (510) 308-5423.

GETTING DOWN TO BUSINESS WITH DOWN TO EARTH MUSIC: As the owner of Down To Earth Records, David Santos is making his lifelong dream of making music come true. His Sacramento-based label, Down To Earth Records (DTER) is celebrating the success of its first release from rapper/producer PlzO. Entitled Niggas Rollin' A Drop, the project for Santos represents the beginnings of his building a multi-media entertainment empire. "All my life I've had a real love for music, especially urban styles, and I now have the opportunity to pursue my goals of creating good music with the artists that I sign." At present Santos is concentrating on a small artists' roster that includes PlzO and the hip-hop soul group Adagio. In keeping his operation small, Santos is able to better control cost and also give his artists the attention to detail needed to insure a successful career. "As a businessman it's important that you begin small and develop your strengths instead of failing by spreading yourself too thin. My goal is to be a major player in this business and have a label that is strong from the bottom to the top."
GISELLE: Giselle. (BMG U.S. Latin, 30057) Producer: Bonny Cepeda. TROPICAL/MERENGUE.

Giselle is another impressive merengue artist on the BMG U.S. Latin label. It seems that they have a niche on the market. This New Yorker (born in N.Y. and of Puerto Rican heritage) vocalist lays out a well-produced variety of merengue songs. With an accomplished producer like Donny, Giselle knows how to go wrong? And don’t let the petite and gorgeous looks of this talented artist fool you. She has an incredibly vibrant voice. Of the 10 selections, “Como Tu Aprendere’” and “Es No Es Mejor Que Yo,” will definitely torch the airwaves.

KATHLEEN BATTLE: So Many Stars (Sony Classical, 68473) Producers: Robert Sadin and Kathleen Battle. POP.

World-renowned operatic soprano Kathleen Battle recently released this album containing “her favorite songs” in a style “not strictly classical.” The result is mistically engaging to listen to, particularly because of her versatility. Joining her are Jazz and Brazilian music masters, Grover Washington, Jr., Cyrus Chestnut, Christian McBride, James Carter, Romero Lubamba, Tom Harrell, Antonio Hart, and Ira Coleman. Battle offers four songs in Spanish and Portuguese, which will definitely appeal to Latin-American listeners as well as non-Spanish-speaking fans. In particular, is the gentle “Cancion de Cuna” and the inspirational Brazilian number, “Ajudao.”

CHECO ACOSTA: Solo para ti (RMM International, 81658) Producer: Jesus “Chucho” Ramirez. TROPICAL/SALSA.

From Bogota, Colombia comes Salsa vocalist Checo Acosta. His first album for RMM International is a vibrant example of the latest generation of Salsa artists from South America. Acosta’s album has 11 selections that will certainly have great appeal to Salsa fans here in the northern sector of the Americas. Of particular delight is “Por Ti,” “No Se Por Que,” and “Si Estuvieras Aqui.” The latter is predicted as the hit on this album. “Tu y Yo” is the first promo single.

BOBBY MATOS: Chango’s Dance (CuBop, 001) Producer: Bobby Matos. TROPICAL/AFROJAZZ.

Bobby Matos has played with Tito Puente, Machito, Ben Vereen, Joe Loco, Bette Midler, Miriam Makeba, Jon Secada, Luis Bonfa, and many more. He plays timbales, congas, bata, chucche, and percussion in addition to composing, arranging, and producing this album. Yes, you might say, he’s very versatile! With Chango’s Dance however, Matos has clearly evolved artistically to a more profound level. The proof lies in the album having already sold out and a tremendous response in Chicago, New York, Miami, Japan, London, Paris, and Germany. The L.A.-based artist has gotten more accolades outside of his own city! With four more albums to produce for his label, Matos has seven tunes with Jerry Gonzalez already in the can for the next album. Chango’s Dance presents Matos and his band as diverse, talented musicians who are interacting passionately and, clearly, in total unison.

CUBAN JAZZ’S J.P. TORRES IN TINSELTOWN: Cuban trombonist, Juan Pablo Torres, appeared this past week at the Catalina Bar & Grill in Hollywood. Appearing with an impressive lineup of Southern California musicians, the premiere Miami-based Jazz recording star, from RMM’s Tropijazz label, provided an overpowering first impression of his debut album, Trombone Man. Torres presented himself that evening in a rather gentlemanly manner. The fact is that he is considered by many in the genre as one of Cuba’s most innovative, multi-talented trombone players.

For this bandleader, composer, arranger, and instrumentalist, the only way for his musical career to flourish or survive was to leave his native Cuba. This he did several years ago when he emigrated to Miami. Since then, Torres has begun to make some incredibly worthwhile noise in the States. (The museon “Memories,” written by D’Rivera for Mario Bauza, was premiered by Torres with Cachao at a Radio City music hall concert in 1993.)

With the help of Eddie Rodriguez, who long sought Torres, the debut recording came together. Fellow compatriots, Paquito D’Rivera and Hilton Ruiz joined him in the recording studio this year. The Trombone Man project, was co-produced with D’Rivera and Brenda Feliciano and released on the RMM/Tropijazz label (81001). After offering a “salud” (toast), to his audience at Catalina’s that evening, the Torres quintet kicked off with a rousing number dedicated to Cachao. A total of eight tunes were performed.

One number, the classic “Bilongo,” was outstanding. Perhaps Torres will elect to record it on his next project. He definitely titillated the crowd with his scat-singing style. From straight ahead jazz to smooth, sensuous ballads, Torres and his band offered a very satisfying overall introduction to J.P.’s style of Latin jazz. Accompanying Torres on stage was an elite gathering of L.A.’s most talented musicians: Joe Torment on piano, Eddie Resto on bass, Jose “Fapo” Rodriguez on congas and bongo, and drummer Ricardo “TiKi” Pasillas. So, did the event have a “New York City” sound? J.P. Torres certainly put his best foot forth as he jammed with those West Coast cats.

GLORIA ESTEFAN: OPENING NEW DOORS: Cuban pop icon, Gloria Estefan, recently launched a new Spanish-language album, Abriendo Puertas (Opening Doors), on the Epic label. Her first Spanish-language album, mi tierra, racked up more than 4 million in sales worldwide. It also garnered Estefan her sixth platinum record for certified U.S. sales exceeding 1 million copies.

The new album contains 10 original songs written and arranged by Kiki Santander who co-produced the project along with Gloria’s husband/manager, Emilio Estefan, Jr. Fans can watch the video of the album’s title track “Abriendo Puertas” on a new Epic Home Video, Everlasting Gloria. The compilation of 17 Estefan music videos, behind-the-scenes footage, and new filmed special material includes hit clips from the singer’s classic albums Into The Light, mi tierra, Christmas Through Your Eyes, and Hold Me, Thrill Me, Kiss Me.
Alternative Retail Marketing
Pioneer Navarre Still Moving

PICTURED AT NAVARRE'S NATIONAL SALES MEETING IN 1996, THE COMPANY'S Movers and shakers (l-r): Mike Gaffney, vp/GM music products division; Janis Ian, Beacon Recording artist; Len Fico, Beacon president; Eric Paulson, chairman/CEO of Navarre Corp.

NAVARRE CORPORATION, out of New Hope, MN, has its fingers in a lot of pies and a lot of places, which makes it a force to be reckoned with in marketing. And not simply in a single arena.

The relatively young conglomerate, formed in 1983 as a publicly held music and software organization distributing pre-recorded audio, computer software and CD-ROM products nationally, has expanded with the current complement of 17 branch offices in the mid-west, west and northeast and continues on the move.

The company's diversified music base represents labels and artists in the fields of Alternative Rock, Christian and Gospel, Contemporary & Adult Contemporary, Country, NAC/Jazz, New Age, Rap and Rhythm and Blues and is a national distributor for independent labels and artists such as The Beach Boys, Roy Charles, Commodores, Marshall Tucker Band and Mannheim Steamroller, among others.

The company's customer base serviced includes top retailers and wholesalers nationwide such as Best Buy, Camelot, Musicland/Sam Goody, Music Plus, National Record Mart, Roses, Strawberries, Streetside, Target, The Wiz, Tower Records, Whereshouse, Abbey Road, Baker & Taylor, Jerry Bassin, C&D One Stop, Galaxy, Northeast One Stop, Pacific Coast, Roundup Music, RTI and Valley Distributors.

Navarre is a link to the multimedia, merging animation, graphics, video and sound. The company itself utilizes an infrastructure of support personnel and systems designed to service both the customers' and suppliers' needs from operations through product movement systems, sales, financial services, marketing and merchandising and advertising services. Full services.

Mike Gaffney, vp/GM of the music products division, epitomizes the enthusiasm of Navarre when he discusses the operations. Asked in relation to Navarre's Alternative Retail Marketing division what the top selling product line is Gaffney says, "As a distributor we're in everything." He says they are working with 45 music labels ranging from hip hop to rock with the Moonshine and Avalanché labels and rap with Lunch Mob and Ice Cube. These are all on a national basis.

Navarre's A.R.M. division specializes in sales, distribution, and service on to a national account base which includes single store operations, regional and national music specialty chain retailers, catalog retailers, wholesale clubs, discount retailers, electronics superstores and drug and grocery store chains. All music genres are serviced through the company's A.R.M. division with product lines consisting of CDs, cassettes, CD5's, cassette singles, 12" singles and music videos.

Enhanced CDs, Gaffney says, are the coming thing. He's hot on them and has Navarre poised and ready. Last year Kitaro and his label, DOMO Music, was

(Continued On Page 8)

INDIE EXECs ON THE MOVE

John Cannelli has been appointed president of Rockett Records. Cannelli formerly worked as the senior vp of music program development for MTV. Angel Records in New York has announced two executive promotions. Aimee Gancreau has been upped to vp of publicity and advertising. She was formerly sr. director of publicity/media relations. Former special markets sales manager Ethan Crimmins has been promoted to director of special markets and international sales for the company. David Michery has been named vp of urban A&R for Street Life/Scoti Bros. Records in Los Angeles, CA. Prior to his label gig, Michery worked as a producer. Hajime "Jim" Yoda has been appointed exec. vp of Avex America and director of Avex/Critique Records in New York. Yoda was GM of the international division of Avex in Japan. Scott Hughes has been named vp of special markets at Sparrow Communications Group in Tennessee. Before joining Sparrow last year, Hughes served as an account supervisor and research manager for Zoetics, a New York-based marketing firm. Windham Hill/High Street Records in Menlo Park, CA has appointed Christine L. Reed vp of A&R. Reed previously worked as the director of A&R for Narada Records. McEI Entertainment Group and PPL Records have announced several executive appointments. Juana Bequnin has been named vice chairman/CFO at PPL/Dec Entertainment Group in Los Angeles. Douglas Simms has joined the McEI Entertainment Group as the mid-American director of promotions and talent acquisition. Three A&R appointments for PPL Records have also been announced. They include Kenneth G. Allen as director of blues A&R, Rouaje "Rooster" Brown as vp of country A&R and Michael Kunta Ogunshile as director of A&R at PPL Records. Walt Disney Records has promoted Diane Nelson to director of promotions for the Los Angeles-based label. Prior to the upping, she had held the title of promotions manager. New York-based Tommy Boy has announced two appointments. Sean Thompson, former director of rap promotion at Loud Records/Steve Rifkin Co., has been tagged director of rap promotion for Tommy Boy. In addition, Victor Lee has been named director of video promotion. Lee worked as the director of mix show and club promotion at Tommy Boy prior to his new appointment. Aaron Talbert, former East Coast marketing manager for Motown, has been named director of field marketing for Loose Cannon Records in New York. Milan Entertainment in New York has named Emma Holle international director. Holle previously worked as the international coordinator for Editions Milan Music. Cathy Williams has been named manager of media relations for Rhino Records in Los Angeles. Before her job at Rhino, Williams worked as the publicity/media relations coordinator at Capitol Records. Bill Hendrickson has been named national accounts manager for Collectables Records in Ardmore, PA. Hendrickson previously worked as the Northeast regional marketing representative for Atlantic Records. Decca Records in Nashville, TN has appointed Hugh Waddell to the position of director of publicity/artist development. Waddell formerly worked as the publicist for Johnny Cash and House of Cash. Capricorn Records has named Traci McPherson national promotion coordinator. McPherson's previous experience includes jobs in promotion at such companies as A&M Records and ALC/East West Records. Caroline Distribution has promoted Winfried Johnson to junior buyer. Johnson previously worked as an assistant within the independent distribution company.
**ONE STOP SINGLES CHART**

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**DISTRIBUTOR SALES RANKINGS**

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**Paulstarr Distributing plp: 612.555.8276**

**Rock Bottom Dist, Inc. plp: 770.448.8349**

**Select O Hits plp: 901.388.1190**

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**CB RETAIL GUIDE**

*NOVEMBER 4, 1985*
### ONE STOP ALBUMS CHART

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*Spreadsheet is composed of each individual One-Stop's ranking (listed vertically) as they pertain to corresponding title (listed horizontally). The Top 75 One-Stop Albums Chart is an accumulation of reports from the panel members.*

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**Indie Album Reviews**

By Karen Shillan, Steve Bolen & M.R. Martinez

- **BARRY BLACK**: *Bury Black (Allan 00132)*

Barry Black is the pseudonym of a project of Artists of Los Angeles-based Eric Stain. Stain has taken the right course for a solo project and turned all the attention of the label into a solo component,人才的身上盒纸，纸盒的包装是火锅，纸盒的包装是火锅，纸盒的包装是火锅。The record also features several other talents. As expected, the revolving players are instrumentalists ranging from water pots to guitars to synthesizers. The album kicks off with a song called "The Jukebox" and "Vampire Lounge" and "Cowboys And Thieves". Barry Black's results is a mix of classic Tom Waits and bras time. If you follow the indie scene at all, you'll love this record. (B.)

- **HOLAB: Ask For It (Caroline 1749-2)**

Hole has managed to stay in the public eye so far, due to its self-titled album. The band's first recorded problem since the early '90s release of the critically acclaimed *Live Through This*. The group continued to work on their follow-up album, "The Singles EP", releasing it in 1994. The record includes covers of songs such as "Darkness" and "Black Vulture". The album's success led to a series of sold-out shows and tours. Hole continued to tour and release albums, remaining an influential force in the alternative rock scene. (B.)

- **SNAPDRAGON: Drinking Watermelon Sugar (Recent Records 1009)**

With songs included: "Familiar Feeling", "Mindless Sweet", and "Superhero - what's it to you", Snapdragon's current release, *Drinking Watermelon Sugar*, is a return to the band's roots. The album features a mix of rock and roll influences, balancing between the raw energy of their earlier work and the more polished sound of their more recent releases. The album's success continued the band's trajectory as one of the leading lights of the alternative rock scene. (B.)
BAHOMBA RECORDS has recently put out Do It In Style from Rust Charlie. Do It In Style is the first release from Bahomba and the Larry Mitchell-produced disc is receiving rave reviews nationwide. The band, made up of Bruce Rust (guitar/vocals), Bobby Charles (lead vocals/bgs), David Patrick (bass) and Mark Kohu (drums/percussion), has created an album full of class... Fairly new label, Poke-A-Moose is just about to release the second disc from Circle With A Smile Suskin, the band's current effort, was recorded at Cro-Magnon Studios in Dayton, Ohio where the label is based. The band, originally formed in Indiana, moved to New York to experience new surroundings and has been performing at clubs in the East Village in recent months... DEJADISC recording act The Wannabes is currently on the road supporting its new release Popspoken. The band was voted Best Pop Band at this year's South By Southwest Music Awards. In late October the band will hit Lawrence, KS and play through mid-November, ending up in Atlanta, GA... Los Angeles-based T.N.T. Records has teamed with Soundtrack Services, a full service film music and soundtrack packaging company, to create Soundtrack Releasing Group. S.R.G will not only be releasing soundtracks, it will provide many services for film and television producers to source and license music for its scores.

KOCH INTERNATIONAL, the New York-based independent distribution company has added several "alternative" labels to its roster. Over the past two years such cutting-edge companies and as Bar/None, Razor & Tie, Thirsty Ear, Tim Kerr, Cooking Vinyl, Righteous Babe have hooked up with Koch for exclusive national distribution. Koch plans to continue expanding its eclectic roster well into 1996. In addition, the ten-year-old distributor has already started its own record label and seems to be getting a positive response from its act Splendorosa... NASHVILLE, TN-BASED CORE Entertainment Corporation will soon be releasing Lunar Samples from Moon Martin. Prior to Lunar Samples, Martin released an album entitled Cement Monkey, his first record on CORE. Martin, once called "the Woody Allen of rock and roll," has already experienced success in Europe and five of his critically acclaimed albums are also available through Capitol Records. In other CORE news, Upjumped by Arkansas artists Mr. Happy hit stores recently, as well... The Classic Years, from San Diego heavyweight fluf, will be available through Headhunter/Cargo Records before Halloween. The Classic Years is a 7" compilation CD/LP covering the band's three year history. After finishing this year's Warp tour, look for fluf on the road with Jawbreaker. Also, soon to be available through Headhunter/Cargo is Knocking the Skill Level from Long Island favorites Garden Variety. Knocking the Skill Level, mixed by Drive Like Jehu's Mark Trombino, follows the East Coast band's release of a self-titled album through New Jersey-based Gern Blasted label last year... ANOTHER NASHVILLE, TN-BASED LABEL, Big Doggie Records, has just released Up On It from Young Warriors For The Cause. YWFC haul from the West Side of Chicago and were discovered while performing at a talent show hosted by fellow Big Doggie artist Mike-E. Making up the group are five youngsters by the names of Shorty, BJ, Jason, Mac and Shonna whose ages range from nine to 13-years old. This quintet of talents are sure to make a name for themselves with their song "Rap and Read." Some lyrics from "Rap and Read" state "If you want to learn to rap then you need to learn to read," making the single/video geared to help eliminate our literacy problem in America... VANGUARD RECORDS has just announced the newest release in its award winning series of unreleased master recordings from the landmark Newport Folk Festivals of the 1960's. Nashville at Newport is an historic collection made up of over 20 tunes, most previously unreleased, which focus on the relationship of commercial country & western music to folk music in the '60s. Performers on this release include Jimmie Driftwood, Mother Maybelle Carter, Arthur Smith and Ike Everly... Ugly Sisters recording artist Red Peters has released his latest record, I Laughed... I Cried... I Fudged My Undies!, which can be obtained through Big Daddy Distribution.

EARTH MUSIC has added Steve Harris to its roster of singer-songwriters, as well as his ensemble Conglomerate. Earth Music/Cargo Records will be releasing the debut disc from both Harris and Conglomerate early next year. In other Cargo company news, Grilled Cheese/Cargo Records act Blink-182 will be touring the U.S. for the first time. The tour, beginning in November, will also feature 7 Seconds, Unwritten Law and Sprung Monkey.

EL DORADO RECORDS has just released Frampton Comes Alive II, a follow-up to Peter Frampton's nearly twenty-year-old record Frampton Comes Alive, which has sold over 15 million copies worldwide. This new release was recorded from Frampton's performances in San Francisco, CA on July 14-16 of this year. Some tunes featured on... Alive II include "Day In The Sun," "Waiting For Your Love," and "More Ways Than One."... Capricorn recording act The Freddy Jones Band is currently on the road in support of its new release North Avenue Wake Up Call. The band is trekking all over the nation, with stops from New York City to Los Angeles, CA.

**ALBUM REVIEWS (Continued from page 7)**

**STEVEN PASERO & CHRISTOPHER BOCK: Zbra (Sugo Music 9565)**

Music from this disc has already proven itself a New Adult Contemporary staple, and now retail has picked up the scent and is keeping copies in stock for an ever-growing and appreciative public. The music of guitarist Steve Pasero and percussionist Christopher Bock is an amalgam of rock styles, with Pasero's acoustic guitar stylings traveling alongside Bock's percolating percussion on the same road as an Otmar Leibert, while Bock's rhythmic undertow shifts into a variety of cultural tempo gears that provide a solid bed for saxophonist Zack Johnson (tenor), and Dave Bengelken (tuba/horn and trumpet) and Kasi Eckhardt (bass). Johnson and Bengelken provide some tasteful and soulful solos throughout, but their combined energy show up best on "El Granada." Some of Pasero's best playing is on the track "Call Of The Wind." Sheer listening pleasure is "No Town." (M.R.M.)

**PICK OF THE WEEK**

**THE HONEYDOGS: The Honeydogs (October Records 55402)**

"Making spilling your guts to strangers... seem like the most necessary thing to do," is how singer/songwriter Adam Levy defines his craft. Few people would use such a sarcastic blunt statement to sum up its work, but The Honeydogs is a band a bit on the odd side to begin with. This quartet from Minneapolis, MN (where the pleasing sounds of Soul Asylum, Husker Du and The Replacements were tuned) prefer to stay away from vague labels like "a rooty rock band" for fear it will pigeonhole a sound that can't be contained. This foursome use pinches of country, blues, rockabilly, "their own soulful hybrid," and (of course) rock to produce noises so vast the band prefers to exist without a title. The only thing for certain about The Honeydogs is that the debut self-titled record is ready to be heard, and the band welcomes one and all to the experience. (K.S.)
HITTING THE TOP: This year's world music market is expected to be the biggest ever, according to the IFPI, the international music industry organization. The first half of this year has shown a sales growth of almost 15%, bringing the total to £16 billion. With Christmas sales to come, the sky appears to be the limit. Helping the total is the slowing down of pirate sales in places like Brazil, Indonesia and Hong Kong.

SOUTH OF THE BORDER down South Africa way. Sony and PolyGram have opened offices in South Africa, where—in addition to pushing their products—they will also be looking for local artists for the international market.

HOW TO MAKE AN ENTRANCE—and a quick exit. George Jack hit the trendy West End club Skinny the other night and left his coat and lion cub with the hat check girl.

FAST FORWARD: The British Video Association reports that Four Weddings And A Funeral is this year's top video rental to date, hitting over six million rentals since the beginning of the year. In the video sales department, Disney's The Lion King is expected to roar past the previous all-time best seller The Jungle Book when the last quarter figures are in after the first of the year. The three-month Christmas sell-off usually rings loudness at the cash register.

THINGS MOVE SLOWLY: In 1992, Los Angeles-based Phoenix Entertainment signed an agreement with Ostankino, the company that replaced the state-owned Soviet All-Union TV & Radio Broadcasting Co. to handle the company's catalogue of almost half-a-million hours of music recordings and video footage dating back to 1930 that had never been released outside the Soviet Union. Legal disputes have held up the final agreement until now. Other Eastern European countries are currently also selling their formerly state-owned music collections to Western buyers.

YES SIR? SIR COLIN(S): Sir Colin Southgate, chairman of Thorn EMI is flaming rumors of further de-mergers following his replacement as president-designate of the Confederation of British Industry. Sir Colin Marshall takes his place. Sir Colin (of Thorn) said he would not be able to devote full time to the presidential job.

MEANWHILE: Thorn EMI has sold its 2.8% stake in SGS-Thompson, the French-Italian microelectronics company for $50.5 million. At one point Thorn held 10% of SGS. Thorn EMI's shares have been steadily moving up recently, with shares selling at £1.35.

FIRE SALES in Dublin as Tower Records moved into the Wicklow Street store which was renovated after a fire last year. And in January the Clarence Hotel will be back in business. The hotel, owned by U2 members, went up in flames this past summer.

WHERE THE BOYS ARE: Ireland's Boyzone has just finished a sold-out UK tour and after a stint on Italian TV, they're off to Thailand. The group's Christmas single will be the Cat Stevens' hit, "Father And Son."

WHO'S ON FIRST: First Leisure plans to spend more than £150 million in the next three years on new nightclubs, bingo halls and health centers. Industry mavens were surprised at the announcement as they had been expecting a gloomy trading statement given the warmest summer in the UK in 300 years. Shares are selling at £3.21.

SO, YOU DON'T GO BACK TO THE MAYFLOWER: Who cares? Now you can be part of a group that dates back to 1257, for a mere £30. That'll get you a legitimate and genuine scroll proving you're now a Freeman of The City of London. It's all legal—and pretentious.

THE WARSAW CONCERTO: Warsaw's 13th International Chopin Piano Competition jury has for the second time refused to award a first prize. The contest, held every five years, had its latest decision greeted with catcalls. And, while in Warsaw, drop in at the Jazz Jamboree '95 which starts November 12 at the Palace of Culture, which in its 37th year features the Count Basie Orchestra.

AT LIBERTY is Andrew FitzPatrick, director of corporate affairs at Screen Animation, the former Don Bluth Studios in Dublin. He has apparently failed in his attempt to resuscitate the animation studio and has left the company. He had been working with a group of studio managers and American financiers to buy the company from Rupert Murdoch's News Corporation.

DON'T HOLD BACK: Anthony Genn didn't, and had nothing to hide when he was hired as a temp keyboard player for Elastica's upcoming U.S. tour. His last gig was streaking through the group's set at the Glastonbury Festival.

GOING FOR THE GOLD: CentreGold, the UK electronic games publisher and distributor, is in the market for someone with deep pockets to help finance development. CentreGold is not paying a dividend at this time. Several American groups are reported interested in taking over the company, and a French media group reportedly also is looking at the possibility. CentreGold is currently valued at £35 million, shares at 82 pence, up 15 pence from last week, but down from its opening in October 1993 at £1.25.

THE YELLOW BRICK ROAD is being walked on by Ott, who is currently supporting the Boo Radleys on its UK tour. Ott has issued a single, 'Never' from its album Burned and the video features Ian McCulloch as Dorothy in the Wizard Of Oz.

YOU GOTTA READ THE NEWSPAPERS which Chicagoan Rickie Lee Jones obviously didn't when she was set to do the Kenny Live TV show on Irish television. Jones refused to pull her song, "The Akar Boy" and she was kicked off the show. Altar boys are a ticklish subject in Ireland these days.

THE LONDON FILM FESTIVAL runs from November 2 to November 9.

MORE PASTA: Italy's treasury and industry ministries have given Cinecitta, Italy's state-owned film group permission to inject $78 million in a three-year restructuring plan to help the struggling company back on its feet.

FROM BAD TO: The fastest selling album in the UK since Michael Jackson's 1987 hit Bad is What's The Story Morning Glory. The Oasis album reported first week sales of 346,000.

UGG MUSIC: Earache Records pulled Morbid Angel's latest Domination when the plastic wrapping started leaking in shipment. The see-through packaging was filled with green slime—that was said to be toxic.

NO NO NO: U.S. group, Tuscedorno had its latest album held up by British customs while the censors were deciding if it came under the obscene publications ban.

UK SINGLES: First out the gate is Simply Red's "Fairground" holding on to first place while, up from seventh to second is Def Leppard's "When Love & Hate Collide." Still climbing from fourth to third is Smokie's "Living Next Door To Alice" and down to fourth is Shaggy's "Boombastic" while riding into the chart is Eternal's "Power Of A Woman." Dropping down to sixth is Pulp's "Miss-Shapes/Sorted For Es & Whizz" while Michael Jackson's "You Are Not Alone" drops down to seventh (but still holding onto number one in Europe with AC/DC's Ball Breaker as top album).

Coming into view is Josh Wink with "Higher State Of Consciousness" on eight and Mariah Carey is still living her "Fantasy" on the nine spot. Rounding out the track is Louise's "Light Of My Life."

News From Japan And The Orient

By Sachio Saito

K.K.AVERS, a new music entertainment company, was established in Tokyo in September through co-investments of K.K. Bandai, K.K. Amuse and Apollon Record Co. The new company will take charge of animation entertainment with merchandising by Bandai. Artist development will be handled by Amuse and net sales handled by Apollon. The capital of the company is $0.2 million. Tatso Ozawa has been named company president. The company's first release will be two theme songs from Street Fighter II which will hit the market November 5.

JAPANESE COMPOSER MINORU ENDOH has been named chairman of JASRAC (Japanese Association of Rights of Authors, Composers and Publishers), succeeding Toshiro Mayuzumi, effective October 2 for a three year term. New members of the executive committee were revealed as: Tetsuro Hoshino, Miyuki Ishimoto, Rei Nakashita, Tooru Funamura, Syosuke Ichikawa, Katsushia Hattori, Syoichi Kusano and Misa Watanabe.

LA LA LA by Maki Daikoku, Bignam Records has been awarded Quadruple Platinum by RIAJ (Record Industries Association of Japan) during September certifications. Of the Albums: Triple Platinum went to Singles, Syosuke Himuro, Toshiba EMI while The Very Best Of Unicorn, Unicorn, Sony, and Winter Song, Dreams Come True, Epic Sony hit a Million each. Lady Generation, Ryoko Shinohara, Epic Sony received Platinum with Gold going to Opus 21, Anri, For Life Records, Sunshine Moon Light, Toshi Kubota, Sony and Momoe Fukkatsu, Momoe Yamaguchi, Sony.

(Continued on page 26)
**Miramax's Mighty Aphrodite: Woody Allen's Greek Opus**

By Steve Baltin

Jimmy McQuaid, Woody Allen and Helena Bonham Carter leading the happy family life in the auteur's 31st film, Mighty Aphrodite. Pay close attention to the book's title.

**IF YOU, LIKE MANY, BELIEVE IN WOODYISM**, the idea that Woody Allen (who's been nominated for 18 individual Oscars) is one of the most important filmmakers of the past three decades, what I say here is totally irrelevant because you will have already seen the first showing of his latest, and 31st! film, Mighty Aphrodite, upon its Friday release date. If you're not yet a subscriber, here's a quick guide to some of Woody's best (which means, some of the best films of recent years, as well as a couple of the all-time greats) in the order that they should be rented:

**Annie Hall**: His breakthrough film, which won three Academy Awards, including Best Picture. One of his most hilarious.

**Hannah And Her Sisters**: A brilliant script that is one of Allen's best at meshing comedy with drama. Another Oscar winner and a true classic.

**Love & Death**: Made before *Annie Hall*, in Allen's slapstick days, it's probably his funniest. Allen plays a Russian about to enter into war with Napoleon's France.

**Crimes & Misdemeanors**: An inspired morality tale that magnificently runs two parallel plot lines together in the ending. Wonderful.

**Purple Rose Of Cairo**: One of his most affable. It's a lovely fairy-tale about Allen's love of cinema.

**Manhattan**: Allen's best, and one of the top five films ever made. Called upon its release "The only great movie of the '70s." Shot in beautiful black and white, it's the zenith of Allen's filmmaking career. You may ask, then, why it's not first. Because, no matter how good the rest are, they would be a letdown after this. It's that great.

Okay, that'll get you started. And after these six you'll be hooked enough to go and find the other 25, including *Mighty Aphrodite*. Now, I'll be honest. *Mighty Aphrodite*, which stars Allen as sportswriter Lenny Weinrib, the beautiful Helena Bonham Carter (4 Room With A View) as his ambitious art gallery-owner wife, Amanda; Mira Sorvino as the world's dumbest blonde, Linda Ash, a porno star who uses the stage name Judy Cum; Michael Rapaport (Zebrahead) as a traditional boxer named Kevin being set up with Linda; and Academy Award winner F. Murray Abraham as the leader of the Greek Chorus, is not one of his best.

Like all Allen films, it features an all-star cast, some dazzling one-liners and a lot of stuff about relationships. But the story is not nearly as tight as it needs to be, and a lot of the material seems extraneous. Set in Manhattan, the backdrop for the squabbling couples is a classic Greek Chorus, which unfolds Allen's latest morality tale—this one centering on the problems curiosity can lead to, as well as the advantages to sticking out a relationship when it gets rough. As Lenny's friend Bud (Steven Randazzo) says, "All relationships have valleys and peaks." To which Lenny replies, "I don't mind a few valleys, but I don't want to sink below sea level."

At times it comes close to sinking, but *Mighty Aphrodite* does hold its head above water. And if you follow the guide set forth above, it won't matter what the reviews say, because you too will be a cinematic follower of Woodyism.

Robert Greenhut produced the Miramax film, with Jean Doumanian and J.E. Beaufaire as executive producers. The movie's co-executive producers are Jack Rollins, Charles H. Joffe and Letty Aronson. In addition, Allen works with his normal exemplary behind-the-scenes crew, including editor Susan E. Morse; production designer Sasso Loquasto; and director of photography Carlo DiPalma.

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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>WKND TOTAL</th>
<th>AVG</th>
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<tr>
<td>1. Get Shorty</td>
<td>MGM/UA</td>
<td>1</td>
<td>1,612</td>
<td>$12,700,007</td>
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<td>2. Now And Then</td>
<td>New Line</td>
<td>1</td>
<td>1,572</td>
<td>$7,440,173</td>
<td>$4,733</td>
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<td>3. Seven</td>
<td>New Line</td>
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<td>2,528</td>
<td>$7,121,898</td>
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<td>Warner Bros.</td>
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<td>2,208</td>
<td>$3,446,080</td>
<td>$1,161</td>
<td>$16,412,180</td>
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<td>5. Never Talk To Strangers</td>
<td>TriStar</td>
<td>1</td>
<td>1,510</td>
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<td>$1,923</td>
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<td>6. How To Make An American Quilt</td>
<td>Universal</td>
<td>3</td>
<td>1,552</td>
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<td>7. Dead Presidents</td>
<td>Buena Vista</td>
<td>3</td>
<td>998</td>
<td>$2,571,674</td>
<td>$2,577</td>
<td>$19,179,628</td>
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<td>8. Jade</td>
<td>Paramount</td>
<td>2</td>
<td>2,164</td>
<td>$2,173,690</td>
<td>$1,004</td>
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<td>9. To Die For</td>
<td>Columbia</td>
<td>4</td>
<td>959</td>
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<td>$1,325</td>
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<td>1,518</td>
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<td>11. The Big Green</td>
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<td>4</td>
<td>1,744</td>
<td>$1,543,332</td>
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<td>12. Strange Days</td>
<td>20th Century Fox</td>
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<td>1,689</td>
<td>$1,470,214</td>
<td>$870</td>
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<td>13. Maltrats</td>
<td>Gramercy</td>
<td>1</td>
<td>852</td>
<td>$1,538,838</td>
<td>$1,354</td>
<td>$1,513,838</td>
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<td>14. Devil In A Blue Dress</td>
<td>TriStar</td>
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<td>863</td>
<td>$958,181</td>
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<td>15. Dangerous Minds</td>
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<td>1,051</td>
<td>$879,564</td>
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<td>$7,954,044</td>
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Domestic box-office, which includes USA and Canada for the weekend of October 20-22, totaled $51,020,672, breaking down to a $2,238 per-screen average off a total of 22,795 screens, giving a combined total of $298,017,445. (Courtesy Entertainment Data, Inc.)
Hollywood’s 
Powder Is Dust Through Magic

By John Goff

GENTILITY IN A PIG STY doesn’t last long. It’s doomed. Always has been, almost always will. Powder the character is a gentle, electrical force of nature in a young man’s body, wistful, light outside, vulnerable to the pigs around him yet forceful within. Powder the film is sometimes touching, sometimes flawed but, at its core, and at the core of Sean Patrick Flanery’s sensitive performance, it is moving in its theme that “we fear that which we can’t understand.” And more and more in this world, we destroy or allow to be destroyed, that which we don’t understand—Goodness.

WB’s Copycat: Female Duo Tackles The Big Crime

By Gil Robertson IV

Sigourney Weaver, Dermot Mulroney and Holly Hunter track a serial killer.

HOLLYWOOD HAS A LONG HISTORY of uncovering the psyche of serial killers; and as the popularity of films like The Boston Strangler, Jack the Ripper and more recently Silence Of The Lambs and Seven have demonstrated, moviegoers have a large appetite for these excursions into the minds of the insane. With the release of Copycat, they can again get ready to hold on to their seats as director Jon Amiel takes them on a wild ride that explores the deranged deeds of some of this century’s most high-profile serial killers.

The story centers on the life of criminal psychologist Helen Hudson (Sigourney Weaver), a specialist in serial murders. As the movie begins Hudson is conducting a lecture before a group of students at a typical American university. As she concludes her discourse on unlocking the psyche of her subjects she gets a vision of the wanted serial killer, Daryll Lee Cullum, and is subsequently brutal attacked by him! A year later the attack has left the doctor a deeply scarred agoraphobic, living a terrified existence with only her computer modem and personal assistant Andy (John Rothman) as her link to the outside world. When a string of serial murders begins again she is unwillingly drawn into helping the police solve the crimes by a smart and ambitious detective, M.J. Monahan (Holly Hunter), and her handsome young partner Ruben Goetz (Dermot Mulroney). Therein lies the set-up for a film that will surely rank as one of the best suspense thrillers of the decade.

As the murders continue, drawing Hudson and Monahan more and more into the killer’s mad mind, horrifying insights are revealed to moviegoers about the motivation for the crimes.

The action moves well throughout this film and Amiel makes good use of cinematographer Lazlo Kovacs’ lighting and camera angles to add to the suspense. Also, the use of the wistful beauty of San Antonio and the moments of high drama generated by composer Christopher Young’s effective music score, accentuate the shock that audiences will undoubtedly feel regarding the audacious nature of the deeds.

The acting here is superb and in selecting Weaver and Hunter as the film’s two leads, Amiel has opened the door for more female super-pairings to occur. Although the movie suffers from some underdeveloped sub-plots and a few poor segue sequences this is a very involving flick that will leave audiences talking long after they’ve left the theatre.

Flanery’s performance as a young genius, kept secret from the populace of backwater Texas all his life, is moving and complete. Lance Henriksen, one of the industry’s more underrated actors stands head and shoulders above the material. Obviously he was cast as the sheriff because of his history of “strong” roles but, while using that as a platform, he displays what he can do with sensitivity through his rich store of talent. Mary Steenburgen handles the patented, sympathetic social worker role with ease, and Jeff Goldblum ties and halts his way through another planned performance with his patented style. Brandon Smith almost steps out of the stereotypical dimwitted deputy role but is lamstrung by wayward writing.

The special makeup for the Powder character will likely come in for attention come Academy time. Designed and created by Thomas R. Burman and Barnaby Dun-Burman, it stands up to a lot punishment and never photographs as makeup per se.

Jerry Zielinski’s music is strong and moving. Jerzy Zielinski’s photography is another plus for the production.

Executive producers are Riley Kathryn Ellis and Robert Snukal. Roger Birnbaum and Daniel Grodnik.

Miramax’s Cry, The Beloved Country, A Thinking Person’s Film

By J.G.

Miramax’s Cry, The Beloved Country, A Thinking Person’s Film

Richard Harris and James Earl Jones, two men whose separate South African lives tragically intertwine, meet against the South African backdrop.

CRY, THE BELOVED COUNTRY is the first major film to originate from the newly democratic South Africa. Perhaps fittingly it is Alan Paton’s 1946 classic novel which introduces this latest topography, some of the most photogenic to come along in years, to audiences.

The story is faithfully adapted by screenwriter Ronald Harwood who retains Paton’s lyrical, poetic beauty, contrasts the proud, rugged and beautiful territory of the unchallenged, with the squallor and forever-in-movement city atmosphere of Johannesburg; the simplistic with the complex, the trusting with the criminal. In both instances the locales are such that filmmakers will, undoubtedly, be tempted to jump in and exploit them for their visual freshness for the world of cinema.

South African president Nelson Mandela, speaking prior to the screening, noted that the film brought back to him “bittersweet memories” in its

(Continued on page 18)
Film (Continued from page 17)

evocation of time and attitude. The time frame is the 1940s and the story is
both simplistic and complex, dealing in the ideological attitudinal fluctuations
of the races populating the country of the time. The subject matter is
universally relevant to today, but whether today’s movie-going audience will
support the film remains to be seen since, on screen, it deals more cerebral
than violently, exchanging dialogue, feelings and ideas more than gunfire
and animosity. There’s more thought than action here and it’s doubtful today’s
audiences will sit still long enough to listen without some hardware to drool
over.

If they do, however, they’ll find themselves caught up in some exceptional
performances by James Earl Jones and Richard Harris; breathtaking terrain
wonderfully captured on film by DP Paul Gilpin and a pride-inducing,
touching and totally fulfilling score by John Barry, undoubtedly heading for
an Academy nomination.

Director Darrell James Rodot moves the story at what sometimes appears
to be a slow pace; but there’s no other way to move this tale. It has always
had a life of its own, and that life has always said, “listen to me.” Anyone
not willing to listen certainly will not hear, but there is something going on
at all times. A lot of it is behind the eyes of and through the body language
of the performers and the performances are rich from Jones and Harris
throughout. They invest their characters with both pride and compassion.
Jones manages to mercifully get some humor into something which is literally
humorless, no small feat. Harris voices the apartheid which stamped South
Africa with understanding and acceptance at the time, and also makes real
the turning point of his own feelings, brought about by the violent loss of his
only son. The pair are moving and dignified in their moments together. A
singular distinction is the heavy eye make-up Harris insists upon utilizing—
has always insisted on.

Charles S. Dutton as Jones’ firebrand and self-absorbed brother brings
some excitement to the then-emerging voice of rebellion while Eric Miyeni
becomes the near-confused bridge of youth faced with the new being torn
from the old ways and thoughts. Fellow man of the cloth who, like the son,
is stretched between the changing atmospheres is embodied by Vusi Kunene
in an impressively solid performance.

Executive producers are Harry Alan Towers, Sudhir Pragjee and Sanjeev
Singh.

News (Continued from page 3)

Beloved Country
Premiere Benefit For
Mandela Children’s Fund

LIVE VIA SATELLITE from New York, South African president Nelson
Mandela spoke to audiences on both coasts for the premiere screening of the
Miramax Films release of Anant Singh’s presentation of Cry, The Beloved
Country. The evening of bi-coastal screenings benefited the Nelson Mandela
Children’s Fund, Inc.

Mandela, in New York, was introduced by producer Singh. Also on hand
to present Mandela and to speak was Hillary Rodham Clinton, the New
York Honorary Chair, and actress Alfie Woodard.

Mandela, in New York, addressed houses gathered at The Academy Plaza
Theatre in North Hollywood: Samuel Goldwyn Theater, Beverly Hills;
Laemmle’s Royal Theatre, West L.A. and The Magic Johnson Theatre,
L.A. He spoke eloquently on the beginning of his Children’s Fund, a night
during a walk when he was approached by street children of South Africa
asking, “Why do you love us?” which he interpreted as “We have no futures,
why do you believe in us?”

“You have to see those faces,” Mandela said, “at midnight, with hunger
written all over them...By investing in the youth, you are investing in the
future.” He meant to dignify those hungry faces with his Fund. He also spoke
of the dignity of the film and being proud to be connected with it on this night.
With donations being taken after the screening at all venues, no final sum
was reported at press time.

Goldberg Named
Prez/CEO At Mercury

VETERAN MUSIC EXECUTIVE Danny Goldberg has been named
president and CEO of PolyGram’s Mercury Records, replacing Ed Eck-
srine, the head honcho at the company the last eight years who will start his
own label with backing and distribution by PolyGram.

Goldberg comes to Mercury, which is celebrating its 50th anniversary this
year, from the post of chairman/CEO of Warner Bros. Records, which he
left in August after eight months following extensive executive shuffling at
the Warner Music Group. He had come to that job from Atlantic Records
where he was named president in January 1994 after joining the company two
years prior as sr. vp. Goldberg is credited with signing mega pop act Hootie
and the Blowfish and other acts such as Juliana Hatfield, Stone Temple
Pilots, Bad Religion and Liz Phair.

He inherits in Mercury a successful roster nurtured by Eckstine which
includes Lionel Richie, Vanessa Williams, Tony! Toni! Tone! and Brian
McKnight.

Commenting on Goldberg’s hiring, PolyGram president & CEO Alain
Levy, said, “Danny Goldberg has a great track record as an artist-friendly
music executive with a keen feel for trends in the marketplace. I’m sure that
he will fit well with the other PolyGram label presidents. I look forward to
having him rebuild the existing artist roster and to have him discover and
nurture new talent.”

And for his service the last eight years, Levy also thanked Eckstine, who
said, “I have loved working at Mercury and I’ll miss the people here. I’m
very proud of the company and our artists. However, I look forward to getting
back to where I love best—working in the studio in a hands-on, creative manner,
directing a small number of artists. I appreciate Alain Levy’s support in
helping me realize that dream.”

Goldberg commented, “It’s my immense good fortune that Ed Eckstine has
decided to get back to the studio at a time when Mercury is breaking
several new artists. I look forward to working with the artists and staffs at
Mercury and PolyGram.”

RIAA, NARM Responds
To Lyrical Concerns

THE RECORDING INDUSTRY Association of America (RIAA), in
cooperation with the National Association of Recording Merchandisers
(NARM), unveiled plans to enhance the industry’s Parental Advisory
program, which for the past 10 years has flagged sound recordings with explicit
lyrics. The joint announcement, made by RIAA president Hilary Rosen and
NARM executive vp Pamela Horowitz at the NARM Wholesalers Conference
in Phoenix, comes after a June mandate by industry leaders to review the
program and make recommendations to improve it.

“Our overall goal is to enhance the effectiveness of the Parental Advisory
as a viable tool for parents and guardians who wish to monitor what their
children purchase,” said Rosen. “Record labels, distributors, retailers and
wholesalers across the country are joining forces to implement a campaign
that will ensure the correct use of the existing logo and foster greater awareness
of the logo and its meaning.”

“The joint resolve of our two organizations will truly strengthen the
Parental Advisory,” Horowitz added. “With the RIAA encouraging all record
companies to use the logo properly when identifying recordings that may not
be suitable for children, and NARM working with the retail community to
provide consumer program information, the industry has renewed its commit-
ment to parents.”

(Continued on page 26)
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<th>Number</th>
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<th>Label</th>
<th>Weekly Chart Position</th>
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<td>DUST ON THE BOTTLE</td>
<td>David Lee Murphy</td>
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<td>I LET HER LIE</td>
<td>Daryle Singletary</td>
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<td>BACK IN YOUR ARMS AGAIN</td>
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<td>IN PICTURES</td>
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<td>IT'S NOT THE END OF THE WORLD</td>
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<td>Mark Chesnutt</td>
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<td>Jeff Carson</td>
<td>(Curb 77744)</td>
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<td>LET'S GO TO VEGAS</td>
<td>Faith Hill</td>
<td>Warner Bros.</td>
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<td>SAVE THIS ONE FOR ME</td>
<td>Rick Trevino</td>
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<td>NOTHING (Repsee 17378)</td>
<td>Dwight Yoakam</td>
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<td>ANYTHING FOR LOVE</td>
<td>James White</td>
<td>Asym 5344</td>
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<td>37</td>
<td>REBECCA LYNN</td>
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<tr>
<td>38</td>
<td>IF I HAD ANY PRIDE LEFT AT ALL</td>
<td>John Berry</td>
<td>(Capitol Nashville)</td>
<td>38</td>
</tr>
<tr>
<td>39</td>
<td>RUB-A-DUBBIN'</td>
<td>Ken Mellons</td>
<td>(Epic 69658)</td>
<td>39</td>
</tr>
<tr>
<td>40</td>
<td>NOT ENOUGH HOURS IN THE NIGHT</td>
<td>Doug Supernaw</td>
<td>(Giant 17764)</td>
<td>40</td>
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<tr>
<td>41</td>
<td>HEART HALF EMPTY</td>
<td>Ty Herndon &amp; Stephanie Bentley</td>
<td>(Epic 69637)</td>
<td>41</td>
</tr>
<tr>
<td>42</td>
<td>HONKY TONK HEALIN'</td>
<td>David Ball</td>
<td>Warner Bros.</td>
<td>42</td>
</tr>
<tr>
<td>43</td>
<td>I'M A STRANGER HERE MYSELF</td>
<td>Perfect Stranger</td>
<td>(Curb)</td>
<td>43</td>
</tr>
<tr>
<td>44</td>
<td>KNOCK, KNOCK</td>
<td>The Hutchens</td>
<td>Atlantic</td>
<td>44</td>
</tr>
</tbody>
</table>

**This Week's #1:**
David Lee Murphy

**High Debut:**
Tim McGraw

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**CASH BOX TOP 100 COUNTRY SINGLES**

**NOVEMBER 4, 1995**

45. **(THIS THING CALLED) WANTIN' AND Havin' IT ALL**
   Sawyer Brown 5 16

44. **CAN'T BE REALY GONE**
   Tim McGraw DEBUT

43. **BETTER THINGS TO DO**
   Terri Clark 36 15

42. **WHAT I MEANT TO SAY**
   Wade Hayes DEBUT

41. **THE TROUBLE WITH LOVE**
   Rob Crosby 49 4

40. **HE SAID YES**
   Rhett Akins 55 2

39. **THESE ARMS**
   Baker & Myers 53 4

38. **HEAVEN BOUND (I'M READY)**
   Shenandoah 27 13

37. **WHO'S COUNTING**
   Wesley Dennis 43 5

36. **HALFWAY DOWN**
   Patty Loveless 46 17

35. **DON'T STOP**
   Wade Hayes 51 17

34. **THOSE WORDS WE SAID**
   Kim Richey 57 4

33. **IF THE WORLD HAD A FRONT PORCH**
   Tracy Lawrence 52 14

32. **I JUST CAN'T STAND TO BE UNHAPPY**
   Bobbie Cryer 60 3

31. **SHOULD'VE ASKED HER FASTER**
   Ty England 54 21

30. **I THINK ABOUT IT ALL THE TIME**
   John Berry 56 17

29. **IF I COULD SEE LOVE**
   Brett James DEBUT

28. **ONE BOY, ONE GIRL**
   Collin Raye 58 15

27. **HOME ALONE**
   4 Runner 64 3

26. **FIELD OF DREAMS**
   Boy Howdy DEBUT

25. **THREE WORDS, TWO HEARTS, ONE NIGHT**
   Ron White 59 20

24. **THAT'S NOT MY TRUCK**
   Retha Knight 65 24

23. **LISTENIN' TO THE RADIO**
   Chely Wright DEBUT

22. **BILLY'S LAUNDROMAT, BAR AND GRILL**
   Confederate Railroad 66 8

21. **I LIKE IT, I LOVE IT**
   Tim McGraw 67 12

20. **LEAD ON**
   George Strait 68 18

19. **BIG O' TRUCK**
   Toby Keith 63 15

18. **YOUR TATTOO**
   Sammy Kershaw 70 10

17. **SOMEONE ELSE'S STAR**
   Bryan White 72 24

16. **ONE EMOTION**
   Clint Black 71 17

15. **SINGLE MOTHER**
   Victoria Shaw 75 3

14. **NO YESTERDAY**
   Billy Montana DEBUT

13. **I WANT MY GOODBYE BACK**
   Ty Herndon 73 21

12. **NOT ON YOUR LOVE**
   Jeff Carson 74 22

11. **YOU'RE GONNA MISS ME WHEN I'M GONE**
   Brooks & Dunn 78 20

10. **I'M NOT THE ONE**
   Shelby Lynne 81 4

9. **SHE AIN'T YOUR ORDINARY GIRL**
   Alabama 80 19

8. **IN BETWEEN DANCES**
   Pam Tillis 77 23

7. **THAT ROAD NOT TAKEN**
   Joe Diffie 62 11

6. **EVERY LITTLE WORD**
   Hal Ketchum 69 10

5. **I DIDN'T KNOW MY OWN STRENGTH**
   Lorrie Morgan 82 26

4. **I'M LISTENING NOW**
   Ron Wallance 76 8

3. **IF I AIN'T GOT YOU**
   Marty Stuart 83 19

2. **FEEL LIKE MAKIN' LOVE**
   Phillip Claypool 61 5

1. **RAIN THROUGH THE ROOF**
   Billy Montana 79 10

---

**Chart Dates:**
November 4, 1995

**Chart Number:**
1

**Chart Category:**
Country Singles
"Pass That Bottle"

Label: Platinum Plus
Producer: Steven K. Brown
Writer: R. Mitchell
Publishing: Club Platinum Music - BMI
Promotion: Chuck Dixon
615-754-7492
Nashville Record Review Names New Hosts

By Wendy Newcomer

THE NASHVILLE RECORD REVIEW has tapped TNN's Katie Haas and WSM's Bill Cody to host the syndicated radio program, The Nashville Record Review, starting in December. The four-hour weekly countdown of country's top 40 hits, which launched in December 1988, is heard on 314 stations nationwide. Haas is currently the host of the TNN dance program, Wildhorse Saloon, and Cody is an on-air personality at country station WSM in Nashville.

"Both Bill and Katie have filled in on The Nashville Record Review a number of times over the past year and we have received many positive comments," said Bob Meyer, vp, group radio mgr., Gaylord Entertainment Company. "Listeners like their warm, friendly style, quick wit and extensive knowledge of country music. We feel that with their combined talents, The Nashville Record Review will continue to be a very exciting countdown program, with a fresh new attitude."

Steve Soule, sr vp, affiliate relations, Group W Satellite Communications (marketer and distributor of TNNR), said, "We're delighted to team up these two respected country broadcasters. Radio stations benefit from the quality of the programming, as well as the fact that this is the only country radio countdown that is cross-promoted by a major cable network, TNN."

"I miss radio. It's my first love," Haas said. "Since I'm not on camera for a change, it will be nice not having to wear makeup!"

"Coming to Nashville a year ago was a dream come true for me," Cody added. "This move has opened up a whole new world of opportunities, especially my new role on The Nashville Record Review."
NEWS (Continued from page 21)

FREEBIRD... THE MOVIE, the first concert film to document the career of the original Lynyrd Skynyrd band, is set for a theatrical release in early 1996 in markets including New York, Los Angeles, Atlanta, Nashville, Jacksonville and San Francisco. The film features the band performing 15 classic songs and is produced by Cabin Fever Entertainment, Inc., in association with Freebird Film Productions, Inc.

FATHER-DAUGHTER TEAM JERRY AND TAMMY SULLIVAN have recently completed an album with country artist Marty Stuart, At The Feet Of God. The title cut on the album features the harmonies of Pop/Country artist Amy Grant and Stuart.

THE 13TH ANNUAL ACM BILL BOYD GOLF CLASSIC raised approximately $40,000 for the T.J. Martell Foundation for cancer, AIDS and leukemia research for children, and its West Coast division. Neil Bogart Memorial Laboratory, as well as AmFAR and the Shriner's Hospital for Crippled Children. Stars including host John Michael Montgomery, Brett James and Chely Wright participated in the fund raiser.

IN 1996, AMERICAN ACOUTY COUNTRY will become the first syndicated bluegrass show to be distributed on compact discs. The Florida-based show features the greatest in bluegrass music and was founded in 1987.

JONES SATELLITE NETWORKS' U.S. COUNTRY has set a new ratings record, according to nationwide Arbitron audience estimates. Heard live in all 50 states on over 350 AM & FM radio stations, JNS's U.S. Country now reaches an Average Quarter Hour audience of over 292,000 persons (12+) and a cumulative audience of more than 3,000,000 listeners each week.

VINCE WILL STAR in an upcoming concert special on TNN entitled Vince Gill: Souvenirs, to be taped at Nashville's famed Ryman Auditorium in November. The 90-minute program will be telecast on Monday, November 20 at 9 p.m. to coincide with the release of Gill's new MCA album, Souvenirs.

DEAD RECKONING RECORDS' KEVIN WELCH's "I Feel Fine Today" video went number one on the CMT European chart the week of October 16. Produced by Maureen A. Ryan and Hands On Production and directed by Michael McNamara, the video was a unique production due to the generous support from the Nashville film community for this no-budget project. The video is the first from Welch's new CD Life Down Here On Earth.

John Anderson was seeing double during his recent Des Moines concert. Executives from Anderson's label secretly flew to Des Moines just before the concert and surprised him with a double-platinum award for his 1992 album, Seminole Wind. Pictured [l-r]: Dale Turner, vp of BNA Records; Eddie Hatfield (music director, KJZY Radio); Anderson; Beverlee Branigan (program director, KJZY Radio); and Joe Galante, chairman of the RCA Label Group/Nashville.
RADIO PLAYLISTS
Some of what's playing in heavy rotation:

KBOE-Oaklahoma, IA
TIM MCGRAW—"I Like It, I Love It"
GARTH BROOKS—"She's Every Woman"
TRISHA BLACKHAWK—"Better Things To Do"
BLACKHAWK—"I'm Not Strong Enough To Say No"
FAITH HILL—"Let's Go To Vegas"

WBRM-Marion, NC
GARTH BROOKS—"She's Every Woman"
DAVID LEE MURPHY—"Dust On The Bottle"
BLACKHAWK—"I'm Not Strong Enough To Say No"
FAITH HILL—"Let's Go To Vegas"
MARTINA McBIRIDE—"Safe In The Arms Of Love"

WJTH-Calhoun, GA
BLACKHAWK—"I'm Not Strong Enough To Say No"
GARTH BROOKS—"She's Every Woman"
DAVID LEE MURPHY—"Dust On The Bottle"
JOHN MICHAEL MONTGOMERY—"No Man's Land"
MARTINA McBIRIDE—"Safe In The Arms Of Love"

WONA-Winona, MS
GEORGE STRAIT—"Check Yes Or No"
LORRIE MORGAN—"Back In Your Arms Again"
WESLEY DENNIS—"Who's Counting"
MARK CHESTNUTT—"Trouble"
DOUG STONE—"Born In The Dark"

WFMW-Madisonville, VA
GARTH BROOKS—"She's Every Woman"
SAWYER BROWN—"(This Thing Called) Wantin' And Havin' It All"
BLACKHAWK—"I'm Not Strong Enough To Say No"
FAITH HILL—"Let's Go To Vegas"
TRISHA YEARWOOD—"I Wanna Go Too Far"

KQFC-FM-Boise, ID
BLACKHAWK—"I'm Not Strong Enough To Say No"
GARTH BROOKS—"She's Every Woman"
FAITH HILL—"Let's Go To Vegas"
MARTINA McBIRIDE—"Safe In The Arms Of Love"
TIM MCGRAW—"I Like It, I Love It"

KWHT-FM-Pendleton, OR
BLACKHAWK—"I'm Not Strong Enough To Say No"
DAVID LEE MURPHY—"Dust On The Bottle"
JOHN MICHAEL MONTGOMERY—"No Man's Land"
TERRI CLARK—"Better Things To Do"
FAITH HILL—"Let's Go To Vegas"

REVIEWS
By Wendy Newcomer

HELEN DARLING: "I Haven't Found It Yet" (Decca 55129)
Darling has been compared to Bonnie Raitt—and rightly so. Her voice has a
fitting combination of sweetness and grit that enables her to cultivate every emo-
tionally-charged nuance from a country/pop song. Darling's second single,
which she co-wrote with Chuck Jones, is
more suited for radio than her debut single and should exhibit a respectable
showing on the airwaves. She's an uncut gem just waiting to be discovered.

JAMES BONAMY: "Dog On A Toolbox" (Epic 78090)
Dog on a toolbox? Writers Monty Holmes and
Gerry House get extra points for their powers
of observation that must have inspired this song.
The most irritating thing about "Dog On A Toolbox" is that, hours after hearing it, the
rapid-fire tongue twister chorus is still burned
in the listener's memory. That said, Bonamy
has one of the most promising voices to come out of country music lately and
this pesky song will probably gain him some attention.

WADE HAYES: "What I Meant To Say" (Columbia/DKC 78087)
With three hits from his debut album, Old Enough To Know Better,
Columbia's Wade Hayes has what it takes for a memorable career in country
music. "What I Meant To Say" is a different sound for Hayes in comparison
to his other releases. He relies heavily upon his upper range with this ballad,
demonstrating a commendable vocal versatility and strength not found in your
average hat act.

FAITH HILL: "It Matters To Me" (Warner Bros. 7840)
Though she initially patterned herself vocally
after heroes like Robbi McIntire, Faith Hill seems to be coming into her own style.
"It Matters To Me" is a top-notch second single
from Hill's sophomore album. Hill has always
found her highest chart positions with
up-tempo songs, but the strength of her perfor-
mance on this song may secure success with a ballad as well.

PICK OF THE WEEK

KEITH WHITLEY: "Wherever You Are Tonight" (BNA 64424-2)
Sometimes an artist's greatest
recognition comes posthu-
mosly. Such is the case with
Keith Whitley, a timeless voice
stilled by an untimely death.
Whitley's clear, smooth sing-
ing is again offered to radio
through an album of previously
unreleased material. Listening
to "Wherever You Are Ton-
night" makes one realize how tragic Whitley's loss was—and makes one
thankful that modern technology can bring his talent back, if only temporarily.
High Debuts

1. TIM MCGRAW—"Can't Be Really Gone"—(Curb)—#46
2. WADE HAYES—"What I Meant To Say"—(Columbia/DKC)—#48

Most Active

1. JOHN BERRY—"If I Had Any Pride Left At All"—(Capitol)—#38
2. ALAN JACKSON—"Tall, Tall Trees"—(Arista)—#22
3. CLINT BLACK—"Life Gets Away"—(RCA)—#26
4. DOUG Supernaw—"Not Enough Hours In The Night"—(Giant)#40

POWERFUL ON THE PLAYLIST—The Cash Box Top 100 Country Singles chart is led by the David Lee Murphy single "Dust On The Bottle." This week's chart displays a few big movers with two debuts breaking into the Top 50. Leading the way in the most-movement category is John Berry and "If I Had Any Pride Left At All" having taken a twelve spot leap to #38. Alan Jackson and "Tall, Tall Trees" jumped ten spots to #22. Clint Black's "Life Gets Away" moved eight spots to #26, as did Doug Supernaw, whose "Not Enough Hours In The Night" moved to #40. For debuts, two acts hit this week's Top 50. Leading the way for the highest debut position with the single "Can't Be Really Gone" is Tim McGraw at #46 and entering at #48 is Wade Hayes with "What I Meant To Say."

Songwriter Of The Week: Congratulations go out to David Lee Murphy, writer of his #1 hit, "Dust On The Bottle."

CMT Top Twelve Video Countdown

1. TRAVIS TRITT ........... "Sometimes She Forgets" (Warner Bros.)
2. KENNY CHESNEY ........... "All I Need To Know" (BNA)
3. SHANIA TWAIN ........... "The Woman In Me" (Mercury)
4. MARTINA MCBRIDE ....... "Safe In The Arms Of Love" (RCA)
5. BLACKHAWK ......... "I'm Not Strong Enough To Say No" (Arista)
6. DARYLE SINGLETARY .......... "I Let Her Lie" (Giant)
7. TERRI CLARK .............. "Better Things To Do" (Mercury)
8. JOHN MICHAEL MONTGOMERY ..... "No Man's Land" (Atlantic)
9. CLAY WALKER ........ "Who Needs You Baby" (Atlantic)
10. REBA MCENTIRE ....... "On My Own" (MCA)
11. LITTLE TEXAS ..... "Life Goes On" (Warner Bros.)
12. AARON TIPPIN .... "That's As Close As I'll Get To Loving You" (RCA)

Reba McEntire celebrates 20 years in the music business with the unveiling of two Nashville city buses with her image covering both sides. This is the first time a Nashville artist's image has been on a Metro bus, as well as the first time two buses have carried the same image. Pictured at the press conference are (l-r): Scott Borchetta, sr. vp of national promotion, MCA/Nashville; McEntire; and Dave Weigand, vp of sales & marketing, MCA/Nashville.

Club Dance, dubbed by TV Guide as a country version of "American Bandstand," recently taped its 1,000th episode, with the aid of Dan Seals. Seals' single, "Bop," was featured as the premiere song on the first show of the series on April 1, 1991, as well as on its 1,000th episode. Pictured (l-r): Stephen Land, exec. vp/gm of Cinetel Productions; Seals; Shelley Mangrum, host of TNN's Club Dance; Paul Corbin, vp, music industry relations for Gaylord Communications; and Brian Hughes, TNN's director of programming.
This Week’s Debut
MARVELL—“Banking On Jesus”—(Glory Road)—#29
DALE, ROY AND DUSTY ROGERS—“Grow Me”—(Homeland)—#31
GATLIN BROTHERS—“I’ll Help Me”—(Columbia)—#35

Most Active
SAWYER BROWN—“(This Thing Called) Wantin’ And Havin’ It All”—(Curb)—#21
ANDY LANDIS & RICKY VAN SHELTON—“She Stays”—(Star Song)—#17
JOHN BERRY—“There’s No Cross That Love Won’t Bear”—(Capitol)—#26
ELAINE ANDERSON—“Take Joy”—(Amber Lane)—#23

Powerful On The Playlist
Leading the Cash Box Positive Country singles chart this week is “In The Palm Of Your Hand” by Alison Krauss on Rounder Records, “Be Like Noah” by Lisa Daggs moves up one more to #2. Likewise, Paula McCullum and “A Place To Turn Around” moves up one spot to #3 MidSouth and “Love Comes Through” drops to #4 and Dinah & The Desert Crusaders with “Give Love Away” drops to #5. “Matters Of The Heart” by Jeff McKee jumps two spots to #6. Moving up another three spots this week to #7 is Vince Gill’s “Go Rest High On That Mountain.” Susie Luchsinger falls to #8 with “Two In The Saddle.” Ronny McKinley and “I’ll Stand” drops to the #9 position, and finally, breaking into the Top 10 at #10 is newcomer Thad Christopher with “I Surrender.”

LOOKING AHEAD
Singles that are getting some attention from radio this week include Deborah Kay’s “River Roses,” “Comfort Creek” by Barbara Fairchild, and Lari White’s “Amazing Grace.”

Sparrow recording artist Steven Curtis Chapman (i) 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.

POSITIVE COUNTRY
NOVEMBER 4, 1995

<table>
<thead>
<tr>
<th>Positive Country</th>
<th>November 4, 1995</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>IN THE PALM OF YOUR HAND (Rounder)</td>
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<td><strong>2</strong></td>
<td>BE LIKE NOAH (Cheyenne)</td>
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<tr>
<td><strong>3</strong></td>
<td>A PLACE TO TURN AROUND (Gateway)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>LOVE COMES THROUGH (Warner Alliance)</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>GIVE LOVE AWAY (Gateway)</td>
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<tr>
<td><strong>6</strong></td>
<td>MATTERS OF THE HEART (Gateway)</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>GO REST HIGH ON THAT MOUNTAIN (MCA)</td>
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<tr>
<td><strong>8</strong></td>
<td>TWO IN THE SADDLE (Integrity)</td>
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<tr>
<td><strong>9</strong></td>
<td>FALL STAND (Cheyenne)</td>
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<tr>
<td><strong>10</strong></td>
<td>I SURRENDER (Gateway)</td>
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<tr>
<td><strong>11</strong></td>
<td>PIECES OF HIS HEART (Cheyenne)</td>
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<tr>
<td><strong>12</strong></td>
<td>DRAWING PICTURES (Genesis)</td>
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<tr>
<td><strong>13</strong></td>
<td>MASTER OF THE WOOD (Sparrow)</td>
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<td><strong>14</strong></td>
<td>COMMON GROUND (Star Song)</td>
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<td><strong>15</strong></td>
<td>I’M NOT ASHAMED (Benson)</td>
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<tr>
<td><strong>16</strong></td>
<td>SURE FEELS RIGHT (Ropeburn)</td>
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<tr>
<td><strong>17</strong></td>
<td>SHE WAVES (Vand, Epic)</td>
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<tr>
<td><strong>18</strong></td>
<td>WE SHOULD ONLY HAVE TIME FOR LOVE (Rounder)</td>
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<tr>
<td><strong>19</strong></td>
<td>JIMMY GAVE SAVED (Star Song)</td>
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<tr>
<td><strong>20</strong></td>
<td>WE HAVE A GOOD THING (Ransom)</td>
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<tr>
<td><strong>21</strong></td>
<td>THIS THING CALLED WANTIN’ AND HAVIN’ IT ALL (Curb)</td>
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<tr>
<td><strong>22</strong></td>
<td>HE WHO MADE THE RAIN (Ransom)</td>
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<tr>
<td><strong>23</strong></td>
<td>TAKE JOY (Amber Lane)</td>
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<tr>
<td><strong>24</strong></td>
<td>THE FACE OF GOD (Gateway)</td>
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<tr>
<td><strong>25</strong></td>
<td>I’LL CALLED YOU ANSWERED (Horizon)</td>
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<tr>
<td><strong>26</strong></td>
<td>THERE’S NO CROSS THAT LOVE WON’T BEAR (Capitol Nashville)</td>
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<td><strong>27</strong></td>
<td>SOMEDAY (Intersound)</td>
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<td><strong>28</strong></td>
<td>SEND THE LIGHT (Intersound)</td>
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<tr>
<td><strong>29</strong></td>
<td>BANKING ON JESUS (Glory Roads)</td>
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<td><strong>30</strong></td>
<td>HELP ME MAKE THROUGH TOMORROW (Circuit Rider)</td>
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<tr>
<td><strong>31</strong></td>
<td>GROW ME (Homeland)</td>
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<tr>
<td><strong>32</strong></td>
<td>EVERYBODY NEEDS LOVE (Integrity)</td>
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<tr>
<td><strong>33</strong></td>
<td>JESUS NEVER SAID NO (Heartwrite)</td>
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<tr>
<td><strong>34</strong></td>
<td>CROSS STANDING IN THE WAY (Gospel Choice)</td>
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<tr>
<td><strong>35</strong></td>
<td>HELP ME (Columbia)</td>
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<tr>
<td><strong>36</strong></td>
<td>TOTALLY DEVOTED TO YOU (Arrival)</td>
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<tr>
<td><strong>37</strong></td>
<td>THE BUSINESS OF LOVE (Sparrow)</td>
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<tr>
<td><strong>38</strong></td>
<td>LAY IT DOWN, GIVE IT UP (Tall Texas)</td>
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<tr>
<td><strong>39</strong></td>
<td>HEAVEN BOUND (I’M READY) (Capitol Nashville)</td>
</tr>
<tr>
<td><strong>40</strong></td>
<td>PERFECT WOMAN (Gall)</td>
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**International** (Continued from page 15)


**LOCAL 45s TOP 10**

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<th>TW</th>
<th>LW</th>
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<tr>
<td>1</td>
<td>&quot;Message&quot; (BMG Victor) .......... Masaharu Fukuyama</td>
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<tr>
<td>2</td>
<td>&quot;Tomoyo&quot; (Toshiba EMI) .......... Tsuyoshi Nagabuchi</td>
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<tr>
<td>3</td>
<td>&quot;Hello Again&quot; (Tosya Factory) ... My Little Lover</td>
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<tr>
<td>4</td>
<td>&quot;Love Love Love&quot; (Epic Sony) ..... Dreams Come True</td>
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<tr>
<td>5</td>
<td>&quot;Joy To The Love&quot; (Avec) ....... Globe</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Feel Like Dance&quot; (Avec) ....... Globe</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Nayande Manande&quot; (Sony) ........ Tamio Okuda</td>
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<tr>
<td>8</td>
<td>&quot;See Saw Game&quot; (Tosya Factory) ... Mr. Children</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Sorao Minayo&quot; (BMG Victor) ..... Shara Q</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Totsuzen&quot; (Zain) ............... Field Of Love</td>
</tr>
</tbody>
</table>

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**NEWS** (Continued from page 18)

**PolyGram, Jellybean And Wasserstein Form H.O.L.A.**

POLYGRAM WILL JOIN FORCES with music producer Jellybean Benitez and Wasserstein Perella Entertainment L.P. to launch a new music label, H.O.L.A.(Home Of Latin Artists) Recordings, announced Benitez, Manolo Diaz, PolyGram L.A. president, and John Barbis, Island Records president/CEO. Under the partnership agreement, PolyGram, through its PolyGram Latino and Island units, will pad its worldwide marketing, manufacturing and distribution resources behind H.O.L.A. Recordings. PolyGram will also become an investor in the entity alongside Wasserstein Perella.

H.O.L.A. is a fully funded, full-service independent record company developing mainstream pop and R&B music by bilingual artists for simultaneous release in English and Spanish. H.O.L.A., headed by Benitez and executive vp/GM, Ken Baumstein, is headquartered in New York and plans to add offices in Miami, L.A., Chicago, San Antonio and San Juan within the next year.

"Starting H.O.L.A. Recordings has always been my dream," said Benitez. "This is a very exciting time for me creatively, as this has been a goal of mine for many years. It is a wonderful opportunity and an honor for me to help develop positive Latino role models. I'm grateful that Wasserstein Perella and PolyGram share my vision and are willing to make a groundbreaking commitment to support the Hispanic community."

**BMG, HBO, WMG Say YA**

BMG ENTERTAINMENT, HBO Ole and Warner Music Group have announced the formation of YA TV, a new 24-hour satellite-delivered music channel serving Spanish-speaking Latin America. YA ("Now") TV, to be launched mid-November, will emphasize artists and music from its local and regional markets, focusing primarily on music videos and music-related programming. It will rely heavily on viewer feedback as an important element in shaping its schedule.

YA TV will reach subscribers from Mexico to Argentina and Chile, as well as the Caribbean. A second YA TV satellite signal, which will enable the channel to create distinct northern and southern footprints in Central and South America, will begin as soon as possible after the launch. The dual footprint will permit the channel to further realize its commitment to delivering programming that originates in each of the local and regional markets it serves.

Based in Caracas, Venezuela, with additional operations in Mexico City and Buenos Aires, YA TV will have its own management. The channel will license music videos from all available sources.
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