L.L. Cool J: In The House with Mr. Smith

Inside: Geraldine Fibbers and
A look At Films For The Holiday Season
Cover Story

In The House With Mr. Smith

Def Jam recording artist L.L. Cool J can easily make an argument for being one of the most important artists to take rap to a wider audience. All of his albums have garnered platinum or multi-platinum sales, and his track “Mama Said Knock You Out,” earned him a Grammy for Best Solo Rap Artist in 1991. Now he’s a co-star on the NBC TV Monday night sitcom In The House, which has consistently won its time period. And the guy who became at 16 the first major artist released on the legendary Def Jam label has just released a new album, Mr. Smith, which comes during the 10th anniversary year of the label. Cash Box urban editor Gil L. Robertson IV reports that the album and L.L.’s perspective on his career are knockouts.

—see page 5

Bowie & Nine Inch Nails

David Bowie remains an icon of pop/rock, but his show didn’t have the sizzle that was anticipated when he began his recent U.S. tour with budding icon Trent Reznor and his Nine Inch Nails. Pop writer Steve Baltin reviews a recent Los Angeles presentation of the Bowie/MN show.

—see page 10

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Lead Story

Music Licensing Orgs & NLBA Agree On Cocktail & Copyright Act

THE NATIONAL LICENSED BEVERAGE ASSN., representing the retail alcohol beverage hospitality industry, and the performing rights organizations BMI, ASCAP, and SESAC, reached an accord regarding the music licensing legislation to amend and clarify the U.S. Copyright Act.

As a result, the cost of doing business would improve for the thousands of bars, restaurants, liquor stores and other small retail establishments that play radios or televisions for the enjoyment of their customers, while a more efficient and economical system will benefit songwriters and publishers.

The agreement encompasses changes in the Copyright Law, clarifying which types of businesses are eligible for exemption from music licensing liability for the performance of music over radio and television. As amended, the Copyright Law would establish clear and verifiable standards so that both the copyright owners and the rights and obligations. The exemption contemplated in the new legislation is calculated on the combination of the size of the establishment and the type of equipment used.

Representatives of all concerned including Jim Simpson, NLBA president; Martha Bisson, ASCAP president; Frances W. Preston, BMI president/CEO; Bill Velez, president/COO, SESAC, all expressed pride and pleasure with the agreement.

1st Fed Anti-Bootleg Felony Indictment Handed Down

CHARGES HAVE BEEN BROUGHT against Keith J. Taruski, the first person to be indicted under the new federal anti-bootleg statute. Taruski was indicted by a grand jury of the U.S. District Court, District of Connecticut, on charges of trafficking in sound recordings of live musical performances, illegal importation of bootleg CDs and conspiracy to commit these crimes.

Taruski was arrested in early August when law enforcement, accompanied by members of the Recording Industry Association of America, raided four establishments in Old Saybrook, CT, and confiscated 50,000 alleged bootleg CDs and a million alleged fake CD insert cards. This represents the largest U.S. seizures ever in these two categories of illegal products.

Under the new federal anti-bootleg statute, Taruski could face a jail term of up to five years and $250,000 in fines if he is found guilty. The statute, which was created in December 1994, is the first federal statute that criminalizes the unauthorized manufacturing, distribution or trafficking in sound recordings and music videos of "live" musical performances and also provides for the seizure by U.S. Customs at the point of importation into the United States, of bootleg recordings or music videos manufactured outside the United States.

ACLU SC Annual Fete Set For December 7

THE ACLU OF SOUTHERN CALIFORNIA will gather Thursday, December 7 at the Sheraton Universal Hotel for its annual dinner celebrating the 20th anniversary of the Bill of Rights.

This year, the ACLU’s Bill of Rights Award will be given to three individuals who “affirm and expand civil rights and civil liberties for all”: Capitol Records president/CEO Gary Gersh, actor/activist Sarah Jessica Parker, and Los Angeles Times contributing editor Robert Scheer. The ACLU’s Courageous Advocate Award goes to long-time ACLU activist and leader Joyce S. Fiske.

Rod Steiger will host the event and the evening will include guests Oliver Stone, Marilyn Bergman, Danny Goldberg, Lee Masters and Stanley K. Steinbaum.

NARAS NY Preems Heroes Award

THE NEW YORK CHAPTER of the National Academy of Recording Arts & Sciences (NARAS) Inc. will hold its first annual NY NARAS Heroes Awards dinner December 5.

Those being honored are Michael Bolton, Salt-N-Pepa and Elektra Entertainment Group president Seymour Stein. New York Congressman Jerrold Nadler will receive the Heroes’ “Friend of the Arts” Award. NARAS president/CEO Michael Greene will also be on hand to present Mill Gahlber, AAR exec and Commodore label owner, the NARAS President’s Merit Award.

The Heroes Awards were inaugurated by the New York Chapter of NARAS to recognize those individuals who have made significant contributions to the New
HITTING A VEIN: With the Yankees out of World Series contention it was up to James Blood Ulmer to play an October homestand. Jazz guitar is one of those instruments that is attempted by many, but rarely sounds like it isn’t someone’s annoying sibling trying to push its way into playing with the bigger kids. Columbia’s artist Ulmer is able to take the six-string and integrate it into the standard jazz set-ups without sounding out of place. With almost a week of gigs at the Knitting Factory, he and his adjustable quintet of players, which included a member of the World Saxophone Quartet, made what is normally an unglamorous beast into a purring cat. Only during the encore did all of them on the 23rd swing together. For the rest of the time it switched from a trio to a foursome, with results that made the hour fly by. Part of this was due to the leader of the band giving plenty of room for the others to spread their wings. The non-stifling atmosphere translated through the whole room.

COUNTRY’S KISSIN’ COUSINS: Recently indie-rock has found a large storage house of material to plunder in the vaults of country music. What was a long time considered an embarrassing antecedent to rock, has now been embraced by musicians and public. New York saw a truckload of bands come through on the weekend to what were all packed shows. Son Volt, whose debut album Trace is out on Warner Bros, is led by former Uncle Tupelo member Jay Farrar. The act’s show at Tramps on Friday aimed for that same heartfelt feel. The Byrds did in its later era. Though the band provided moments it was the opener, Sparklehorse, which captured more ionsome strains. The Richmond-based group whose debut Vividtinesisubmarinetransmissionplot on Capitol, felt as though it was truly digging deep, but without being maudlin. Wilco who is the other part of the Tupelo split has aimed for more catchy tunes with its album AM on Sire-Reprise. This played an acoustic set at Maxwell’s on the 25th with probably the finest of these groups Freakwater, Janet Bean, drummer for Eleventh Dream Day, and Catherine Irwin have combined to make some of the most achingly music to be heard in this genre in the recent past. With its fourth release Old Paint on the Thrill Jockey label, these two Louisville natives has shown its continued depth, partially due to its unpretentious embrace of the music from the hills of coal. This cannot be said about Will Oldham’s Palace Music which hails from the same town. Though his album Viva Last Blues on Palace/Drag City has been very successful, his live shows on this current tour have garnered nothing but bitter remarks, most of which are justified if only for the attitude which he exudes to the audience. A return to the roots of this American music has overall been a relief from the over-hyped “new” music. With a great deal of room left to explore in those once scuffed caverns there is still plenty of ore to be brought up, and maybe those indie miners can find those thick veins.

PLEAS'D TO MEEK YOU: It’s Hard To Believe It: The Amazing World Of Joe Meek, out on Razor & Tie, shows the value of the CD as an instrument to bring hard-to-find semifaction music back into the hands and the minds of the public. Mr. Meek was a producing genius who bridged the British gap between ‘50s rock and The Mersey Beat. His techniques were truly ahead of their time and are best remembered in the hit Telstar by The Tornados. The label threw a party at The Fill on the 30th to celebrate the much-acclaimed compilation and had an all-star line up—which included Marshall Crenshaw, Dennis Diken, Janet & Tricia Wygal of Splendorosa, and the producer of the album Rob “Rice & Beans” Kemp—play a sweet sixteen of the producer’s songs. There was no doubt where Mr. Meek’s spirit was that evening.
WITH THE RELEASE OF HIS NEW ALBUM, SIMPLY TITLED MR. SMITH, rap superstar L.L. Cool J. asserts his identity like never before. With a recording career that has spanned much of the history of rap music, L.L., has consistently remained a player in a music arena not known for artist longevity. Having risen to the top in the world of rap/hip-hop, L.L. has ventured on, expanding his talents and fan base with a starring role on the hit NBC-TV show "In The House." Working opposite screen veterans Debbie Allen and Michael Warren, L.L. plays Marion Hill, a former football player forced to take in boarders after his career is side tracked by an injury. As he's already proven with his music, L.L.'s a hit in his new career as a TV star. It's no secret that the camera likes him and viewers have responded in kind, giving his new show the highest ratings in its time slot. L.L. appears quite comfortable with his role as an actor, exhibiting great control of his character and showing a surprising aptitude for comedic timing.

Although he enjoys his new job, L.L. makes no secret of the fact that music is his first love. Rapping since he was nine, L.L. has been making his own music since age 13. Signed by rap megastar Russell Simmons when he was only 16, L.L. became the first artist with product issued under the then fledgling Def Jam label. Entitled "I Need A Beat," the single's phenomenal success launched not only his career, but played a crucial role in Def Jam's rise as a major music force. From that point a stream of hit singles has followed: "I Need Love," "I'm Bad," "Going Back To Cali," "I'm That Type Of Guy," and "Mama Said Knock You Out," which earned him a Grammy Award for Best Rap Solo in 1991. With a catalog of five platinum or multi-platinum albums, L.L.'s position as the most successful solo male performer in rap is already assured and with the release of his new album Mr. Smith, he seems to be positioning himself to reach even greater heights of superstar status.

Produced by a crew that includes Jean Claude Olivier and Tone, Easy Mo Bee, Chad Elliott, Chy Skillz and Rashid Smith, the 11 tracks on this new album represent a growth for L.L. on several fronts. The first single, "Hey Lover," a duet with Boyz II Men, debuts this week at #30 on the Cash Box Top 100 Pop Singles chart. Although the record keeps the rough edge flow found on L.L.'s previous work, it does make an obvious appeal to attract a more mainstream audience as well. L.L. views the record as a continuation of his evolution as a performer. He says, "Although this record continues along the same sound that my fans expect from me, I do take some chances with regards to how I decided to interpret some of the material. It's equally important that I continue to grow as an artist. The producers and I took some chances with this record that take me in to some areas that I haven't visited before. Nothing on this album affects the flow or continuity of the project."

The release of this album is a top priority for Def Jam, not only because it's L.L., but also because the release coincides with the company's 10 year anniversary. The label has planned an aggressive marketing plan to ensure that the record reaches the largest audience possible. At radio, it's first single has already been positioned to attract huge airplay from urban, mix show and college formats. The label's strategy at radio is to first appeal to the stations and jocks who have shown a commitment to hip hop before branching out to other formats. At radio, listeners will have the chance to win copies of the album before its release and a nationwide contest will be held for one winner to get an all-expense paid trip to Los Angeles to spend the day on the set with L.L., have dinner with him and win a cash prize. The video to the single (which is already in high rotation on video outlets), emphasizes L.L.'s greatest assets. First, that he's the sexiest performer alive and second, that he can still roll through the streets of his old hood kicking the dopest lyrics around.

Def Jam is also taking advantage of L.L.'s hit show to offer the album maximum exposure. Look for the "Hey Lover" video to be showcased at the end of his show in late October and throughout the fall TV rating sweeps period. Def Jam also plans to coordinate the airing of other videos of L.L.'s past hits at the end of his show.

At retail, the label field team has already begun saturating the market with postcards and singles. The art work for the album was designed to be simple, but yield a strong impact at the retail marketplace. In store album posters and flats are scheduled for prominent placement at retail outlets across the board and Mr. Smith album snipes will be posted immediately before the album's release in New York, L.A., Chicago, San Francisco, Oakland, DC, Baltimore, Atlanta, St. Louis, Detroit, Cleveland and Philadelphia.

At the media level, listening events have already been held in key regions around the country to an enthusiastic response. Expect to see special segments about L.L. on BET, E! Entertainment TV, "Entertainment Tonight," MTV News and other electronic media outlets. Major consumer and trade publications will be running features and cover stories on L.L. to increase exposure about his new record and Def Jam will be purchasing advertising space to augment that exposure. On the Internet look for information on the music and video for the album as well as his catalog of releases. L.L. will take part in a limited promotional tour and he says that he has plans to go out on the road later in '96.

As L.L. prepares to balance the demands of his careers in TV, music and as a husband and father, he remains characteristically calm about the whole thing. Its important to remember that he's been doing this a very long time and is keenly aware of the demands of the entertainment business. He says that he's taking it all as it comes and intends to continue to put his all in to whatever he commits to. "I love what I do and wouldn't trade doing it for anything else in the world. It can get hectic, but that's alright with me because I know that there is a time and place for all things to occur. What's happening in my career right now is great because I know that a time will come when it will pass, which is why I'm enjoying myself and success now."
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<th>Position</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>Xscape</td>
<td>LL Cool J</td>
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<td>2</td>
<td>Feeling So Good</td>
<td>(Tootsie &amp; David)</td>
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<td>Get on the Bus</td>
<td>(The Isley Brothers)</td>
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<td>Love U 4 Life</td>
<td>(Dionne Warwick)</td>
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<td>Don't Make Me Wait</td>
<td>(David &amp; Terry)</td>
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<td>You Don't Love My Lovin'</td>
<td>(Bobby Blue &amp; The Latinaires)</td>
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<td>You Can't Love Her</td>
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<td>It's Your Love</td>
<td>(The O'Jays)</td>
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<td>Don't Make Me Cry</td>
<td>(The Isley Brothers)</td>
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<td>You're My Girl</td>
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<td>I Shot The Sheriff</td>
<td>(Patti LaBelle)</td>
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<td>Can't Take My Eyes Off You</td>
<td>(The O'Jays)</td>
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<td>For You With Love</td>
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<td>For You With Love</td>
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This Week's #1: Xscape
High Debut: LL Cool J
BLACK SINGLES INDEX

11/07/94

1. TONITE TREAT YOU SOMEONE (Sony/Motown International/ASCAP/117 Spot/Embers/Columbia BMG) (Dennis Lloyd) (Sony/Motown International/ASCAP/117 Spot/Embers/Columbia BMG) (Dennis Lloyd)
2. COME WITH ME (Shan/Epic/ASCAP/Meta Music) (Dennis Lloyd)
3. RUNAWAY LOVE (Intense/ASCAP) (Dennis Lloyd)
4. DON'T FEEL LIKE GIVING IN (Martin/ASCAP) (Dennis Lloyd)
5. FUNK YOU (Tall/Epic/ASCAP) (Dennis Lloyd)
6. SATURDAY NIGHT (Intense/ASCAP) (Dennis Lloyd)
7. GANGSTA'S PARADISE (Dennis Lloyd)
8. GIRLSTOWN (Intense/ASCAP) (Dennis Lloyd)
9. HAMBLE (Intense/ASCAP) (Dennis Lloyd)
10. HE'S GONNA MISS ME (Intense/ASCAP) (Dennis Lloyd)
11. SHINE (Intense/ASCAP) (Dennis Lloyd)
12. JUST BREATHE (Intense/ASCAP) (Dennis Lloyd)
13. I JUST WANT TO BE YOUR FRIEND (Intense/ASCAP) (Dennis Lloyd)
14. WHAT DO YOU WANT (Intense/ASCAP) (Dennis Lloyd)
15. MY MOTHER (Intense/ASCAP) (Dennis Lloyd)
16. SAME FOR YOU (Intense/ASCAP) (Dennis Lloyd)
17. TAKE ME BY THE HAND (Intense/ASCAP) (Dennis Lloyd)
18. I'LL MAKE A MISTAKE (Intense/ASCAP) (Dennis Lloyd)
19. JUST BREATHE (Intense/ASCAP) (Dennis Lloyd)
20. I'LL MAKE A MISTAKE (Intense/ASCAP) (Dennis Lloyd)

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REVIEWS By Gil L. Robertson IV

- **THE WINNS: Heart & Soul**
  (Qwest 45888) Producers: Various

The Winns return with another strong collection that further demonstrates why they rank as one of R&B's premier groups. Throughout this release the Winns deliver solid vocals, backed by crisp production and a socially relevant message. Although urban radio has been reluctant to support secular music, the Winns have broken form and enjoyed success on a variety of places. There are several standout tracks from this project, which will hopefully give this album a long life at the top of the charts. Standout tracks: "Paradise," "Count Me In," and "Standing on Promises."

- **INTRO: New Life (Atlantic 82662-2)** Producers: Kenny Greene and Brent Reid

Intro's sophomore disc is a great follow up to its multi-platinum debut. On this project, the group showcases great vocal maturity as it takes the ability of R&B forms that allows the group to produce soulful R&B that should add to this group's appeal on pop and adult contemporary formats. With so many group's returning to the marketplace with new efforts, Intro has nothing to fear because this project is a winner all around. Congratulations, fellow fans. Standout tracks: "Strung Out On Your Lovin'," "New Life," and "My Song."

- **DOUG E. FRESH: Play (5444692-2)** Producer: Doug E. Fresh

This is some of the best hip-hop that I've heard this year. The music is fierce and the vocal blossoming is right on the money. Production wise these guys are on point with a variety of styles and make all work. This is legitimate pop oriented music that you can have fun with, instead of dealing with empty frontin' and lyrics. Not only will urban radio jump up on this across the board but this record has a great chance of attracting sizeable support from pop, alternative and college formats. Standout tracks: "Where's Da Party At?," "Take 'Em Up," "Freaks," and "Keep It Going."

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**PICK OF THE WEEK**

- **MARIAH CAREY: Daydream (Columbia 66700) Producers: Walter Afanasiev**

Mariah is back with another collection of well-crafted songs that would only add to her esteem as one of contemporary music's most respected and commercially successful vocalists. As one would expect, everything about this disc, down to the art work, is first rate. The vocals are of course superb, the song selection is both funky and timeless, and the producers do a good job of blending various genres on the album, which will certainly further add to its appeal. Radio formats across the board have already embraced the first single, "Fantasy," as they will with every single that's released from this album. It's just that good. Standout tracks: "Fantasy," "I Am Free," "Forever," and "Melt Away."
1. Dead Presidents (Capitol 32436) Soundtrack 1 4
2. FATHER & SON (Elektra 61859) Eddie & Gerald Levert 3 5
3. OFF THE HOOK (De So Def/Columbia 67022) Xcape 2 15
4. FAITH (Atlantic 50903) Faith Evans 9 9
5. DAY DREAM (Columbia 66700) Mariah Carey 7 4
6. BROWN SUGAR (EMI 232629) D'Angelo 5 17
7. THE SHOW (Def Jam/RCA/LI/6029) Soundtrack 10 1
8. COSA NOVO (Columbia 69197) Solo 10 3
9. DOE OR DIE (EMI 2631) AZ 12 3
11. E 1999 ETERNAL (Ruff Ryders/Champion) Bone Thugs N Harmony 8 14
12. 4 5 & 6 (Epic 57900) Kool G Rap 13 5
13. KRS-ONE (Live Date) KRS-One 17 3
14. DANGEROUS MINDS (MCA 11228) Soundtrack 11 13
15. THE GOLD EXPERIENCE (Warner Bros. 45999) A.F.K.A.P. 16 5
16. I REMEMBER YOU (Polydor/A&M 52628) Brian McKnight 14 12
17. HOLD IT DOWN (EastWest/61829) Das EFX 8 5
18. REFLECTIONS (Virgin 40547) After 7 19
20. MY E-40 (Black Eye Entertainment) Shai 41 2
21. MYSTIKAL (Big Boy 12) Mystikal 26 6
22. ONLY BUILT 4 CUBAN LINX (Loud 66677) Raekwon 21 14
23. MISE MAG (Ruff Ryders/RCA) Monica 27 5
24. OPERATION STAKOLA (C-Nut) L-Train 22 7
25. DEBORAH COX (Atlantic) Deborah Cox 27 2
27. NEW YORK UNDERCOVER (Uptown Records) Soundtrack 39 2
28. CRAZY SEXY COOL (LaFace/Rowdy) TLC 28 7
29. PURE SOUL (Dept/Interscope) Pure Soul 30 2
30. SOUTH CENTRAL LOS SKANKLESS (Lunchbox 2002) Kaosun DEBUT
31. REAL EM (Drew/Given/Prescription) Regina改善 DEBUT
32. GROOVE THEORY (Epic 57241) Groove Theory DEBUT
33. ME AGAINST THE WORLD (Island) WC & The Maad Circle 49 3
34. ANOTHER DAY ANOTHER BALLA (Susan 115) South Circle 40 17
35. READY TO DIE (Bad Boy/Anta) The Notorious B.I.G. 36 56
36. RIDE THE STORM (Warner Bros. 60868) Ruff Ryders 20 4
37. TRUE (Rowdy/Ruff Ryders) Tru 35 13
38. BROKEN (Interscope) William & Becont 37 18
39. CONVERSATION (G Funk/RaL/Radio Island 57947) The Twinz 39 10
40. CURT CERWIN (Pay Day 62950) WC & The Maad Circle 49 3
41. ANOTHER DAY ANOTHER BALLA (Susan 115) South Circle 40 17
42. READY TO DIE (Bad Boy/Anta) The Notorious B.I.G. 36 56
43. RIDE THE STORM (Warner Bros. 60868) Ruff Ryders 20 4
44. BROKEN (Interscope) William & Becont 37 18
45. KIRK FRANKLIN & FAMILY (Gospel Trends) Kirk Franklin & Family 45 45
46. BOOMBASTIC (Virgin 40158) Shaggy 38 14
47. TAKE A RIDE (JAM/Radio Island 524038) Jayo Felony DEBUT
48. HISTORY: PAST, PRESENT, AND FUTURE BOOK 2 (Epic 66872) Michael Jackson 32 19
49. LOVE AMBITION (Motown 634 3503) Jason Weaver 54 5
50. THINKING OF YOU (Jazzetea 136) Gerald Daekyn 53 3
51. THE BEST OF S.O.S. BAND (Tam/Motown 52894) S.O.S. Band DEBUT
52. BONAFIDE (Yab Yum/Suns Music/Epic 66848) Jon B. 50 20
53. THIS IS THE SHACK (G Funk/Radio Island 52754) The Dope Shack 43 10
54. INFAMOUS (Loud/RCA 64840) Mobb Deep 52 27
55. DOWN TO THE BOTTOM UP (Maj/Epic 66575) Brownstone 46 42
56. FEEL ONE'S E.N.V.Y. (Def Composers) Fat Joe DEBUT
57. GREATEST HITS (Right Stuff/Compo) Al Green 55 12
58. TIL SHILOH (Loose Cannon/LI 52419) Buju Banton 56 12
59. PHANTOM OF THE RAPRA (Rap-A-Lot/Neos Trybe/Virgin 40512) Bushwick Bill 57 14
60. TALES FROM THE CRYPT (Avid 7197) C-B 20
61. FOR LOVERS ONLY (Motown 525050) The Temptations 58 3
62. FM I HAMS INSIDE OUT (Kink 64537) MC Hammer 62 7
63. REAL BROTHAS (Outlaw/Virgin/Columbia 52879) B.G. Knocc Out & Dresta 48 10
64. RETURN TO THE 36 CHAMBERS (Elastika/EG 6160) Ol' Dirty Bastard 59 31
65. FRIDAY (Priority 53650) Soundtrack 61 30
66. CREEPIN ON AH COME UP (Ruthelessly) Bone Thugs N Harmony 63 66
67. STICK IT OUT (Def Jam/Epic 66856) Wu-Tang Clan 60 46
68. CANDY RAIN (Uptown/MCA 11125) Soul For Real 69 31
69. TICAL (Def Jam/Radio Island 52839) The Notorious B.I.G. 70 20
70. SAULIN' DA SOUTH (Jupiter/Suns) E.S.G. 64 6
71. IN A MAJOR WAY (Sick Vild/Innovate 4558) E-40 67 33
72. BLUE MOON (Maj/Motown 051) J. Spencer 71 9
73. POWER FORWARD (Fourplay) Wayman Tisdale 73 16
74. THE ICON IS LOVE (MCA 0115) Barry White 74 53

Capitol recording artists, the Earth Gyriz, and Bad Boy Entertainment artist Faith, recently performed at the Unique One Stop Annapolis Club in New York City. The Earth Gyriz performed three songs from the group's debut album, Fully Equipped. The Earth Gyriz are the newest R&B group on Capitol Records. The all-female five member group includes Barbara Laurie, Heather Gunter, Robin Saville, Angela Brown and Tanesha Taylor. Mrs. Gyriz, "Love Of Mine" is an up-tempo, funky cut that flirts with and seduces listeners" with its strong piano heavy. The album is due out November 13 and the album follows in January.

MAJOR MOVES AT MOTOWN. Don't count Motown Records out. The venerable rhythm & blues giant has a full schedule of releases that promises to re-establish its position as the world's premiere soul music label. New releases out from the label's catalog department include a series from Tabu Records. The four best of albums from The S.O.S. Band, Alexander O'Neal, Cherrille and Brainstorm are sure to bring back wonderful memories to music lovers as well as fatten the coffers at Motown tremendously. Over at Motown, look for the re-release of three influential recordings from Stevie Wonder, Evets Rednow, Grover Washington, Jr. Mister Magic and Inner City Blues. Festive in time for the holidays the label has released A Motown Christmas Carol, a definitive collection of holiday tracks sung by legendary Motown performers like The Jackson 5, Stevie Wonder, The Miracles, Smokey Robinson, The Temptations, The Supremes, Michael Jackson and Eddie Kendricks.

DIS N' DAT: Kudos goes out to Sean "Puffy" Combbs, president of Bad Boy Entertainment for his involvement in Daddy's House Social Programs, Inc. A non-profit organization financed and founded by Puffy that offers recreational, cultural and educational events to urban children nationwide. According to Puffy, he created the program because of the lack of self-love that children have for themselves. He sure to bring back "something that would help the next generation to motivate themselves. Through the social programs at Daddy's House our goal is to affect the children in a positive way so they will be able to love for other people and themselves." Sister Souljah, the well known rapper, author and activist, will serve as the program's executive director. Look out for MCA's release of Jody Watley's greatest hits CD. Included are all of Watley's classic hits like "Don't You Want Me," "I'm Looking For A New Love," and "Friends." Just in time for the holidays, PolyGram Video is releasing the Earth, Wind & Fire Live concert tape. Taped during the group's 1994 concert tour, the video features founding members Phillip Bailey, Verdine White and Larry Dunn. It's priced at $19.95. Legendary radio veteran Frankie Crocker has returned to WBLS-FM as the station's new program director.

During a recent after party, film actress N'Sushe Wright and Capitol recording artist Trace Spencer celebrated at the opening of the New York Film Festival release of Dead Presidents. The film and soundtrack have experienced success. After three weeks in release, the soundtrack has gone gold.
**TOP 25 RAP SINGLES**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Gangsta's Paradise</td>
<td>Coolio Featuring L.V.</td>
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<td>2</td>
<td>Cell Therapy</td>
<td>Goodie Mob</td>
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<td>3</td>
<td>I Got 5 On It</td>
<td>Luniz</td>
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<td>Sugar Hill</td>
<td>A-Z</td>
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<td>5</td>
<td>Player's Anthem</td>
<td>Junior M.A.F.I.A.</td>
<td>8</td>
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<td>6</td>
<td>Runnin'</td>
<td>The Pharcyde</td>
<td>10</td>
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<tr>
<td>7</td>
<td>Liquid Swords</td>
<td>Genius/GZA</td>
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<td>8</td>
<td>How High</td>
<td>Redman/Method Man</td>
<td>12</td>
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<td>9</td>
<td>Ice Cream</td>
<td>Chef Raekwon</td>
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<td>10</td>
<td>Boombastic</td>
<td>Shaggy</td>
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<td>11</td>
<td>1st Day of the Month</td>
<td>Bone Thugs-N-Harmony</td>
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<td>12</td>
<td>Danger</td>
<td>Blahzay</td>
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<td>13</td>
<td>Ain't Nothin But A She Thing</td>
<td>Salt-N-Pepa</td>
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<td>14</td>
<td>Last Dayz</td>
<td>Onyx</td>
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<td>15</td>
<td>Wings of the Morning</td>
<td>Capleton</td>
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<td>Bomdigi</td>
<td>Eric Sermon</td>
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<td>One More Chance</td>
<td>The Notorious B.I.G.</td>
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<td>East Side Rendezvous</td>
<td>Frost</td>
<td>22</td>
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<tr>
<td>19</td>
<td>Jeeps, Lex Coups, Bizzy &amp; Benz</td>
<td>Lost Boy</td>
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<td>Throw Your Set in the Air</td>
<td>Cyprus Hill</td>
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<td>Y'all Ain't Ready Yet</td>
<td>Mystikal</td>
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<td>22</td>
<td>Summertime in the LBC</td>
<td>The Dove Shack</td>
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<td>Fades Em All</td>
<td>Jamal</td>
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<td>24</td>
<td>MC's Act Like They Don't Know</td>
<td>KRS-One</td>
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<td>25</td>
<td>Temptations</td>
<td>2Pac</td>
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</tbody>
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**Rap Single Reviews**

**By Gil L. Robertson IV**

- **Frost:** "Smile Now, Die Later" (Ruthless 1504-2)
  - Frost’s smooth lyrical flossing and some excellent background support makes this track a winner. The record delivers just the right vibe for the fall/winter season, and I predict that the radio airwaves will be filled with this song.

- **Jodeci:** "Love U 4 Life" (MCA 3624)
  - Another winner from Jodeci! This track is filled with smooth, powerful vocals that will make it a winner on the radio airwaves across the board. As usual, the group’s harmonizing is in order and the production is crisp and supports the group well.

- **Won-G:** "On A Friday" (MS Distribution 0001-2)
  - Radio programmers look out! This debut track from the Haitian rapper is a solid, highly danceable track that will certainly fill the dance floors. The vocals here are executed well and the production and lyrical content is sharp and current.
Live Reviews

Shirley Bassey: The Goddess of Muse Descends on Los Angeles

By Gil L. Robertson IV

CONNOISSEURS OF GOOD MUSIC WERE OUT IN FORCE, last Saturday (October 28) night for British song stylist Shirley Bassey making her first local appearance in three years at the Wiltern Theatre. From the moment her orchestra began playing the strains to her biggest hit “Goldfinger” on through to the final notes of her last number “I Am What I Am,” Bassey held the audience captivated with a vocal charm and authority that’s increasingly rare in the world of live performances. Coming out on stage in a sexy tight fitting white dress, that left little to the audience’s imagination, Bassey revealed that at nearly 60, she’s still got the body to match her considerable vocal gifts.

After a rousing opening delivery of her signature tune “Goldfinger” (which earned her the first of six standing ovations) Bassey traced her musical history in song with a repertoire that offered a careful balance between old standards and new. As a vocalist, Bassey’s strengths have always been her ability to give each song just the right amount of nuance and emotional interpretation needed to get to the core of the song. Her ability to connect with the audience on a given song was played out time after time, especially with the songs “I Who Have Nothing,” “Never, Never, Never,” and “Dio Come Ti Amo.” Also the attitude and humor that she displayed on her version of “Big Spender,” and “Kiss Me Honey, Honey,” were crowd pleasers. After more than an hour and a half of belting out timeless melodies, and two encore performances, Bassey retreated backstage and the venue lights were turned on signaling the end to what had been a fantastic evening of entertainment.

David Bowie/NIN

By Steve Baltin

THE GREAT WESTERN FORUM, INGLEWOOD, CA—David Bowie’s 1983 “Serious Moonlight” tour remains one of the greatest concerts I’ve ever witnessed, a magical experience where one of rock’s most innovative and alluring performers swept the sold-out crowd off its collective feet. Since that time, however, Bowie’s other performances have fallen into the disappointment category. But since it is David Bowie I keep going back, and expecting it to be good.

With his current Outside release reuniting him with Brian Eno, the results being Bowie’s best studio offering since Scary Monsters 15 years ago, and the much-ballyhooed tour that join The Thin White Duke with Trent Reznor’s NIN (hailed as one of the most compelling live acts since U2), this live Bowie experience held out the promise of greatness.

After a brief opening set by Nothing/Interscope artist Prieck, NIN took to the stage with the lights still on and tore into an hour-plus set that reaffirmed the greatness exhibited on last year’s hugely successful Downward Spiral tour.

Revamping and scaling down that show, Reznor and band offered the same explosive energy that characterized last year’s tour. Mixing up hits, “March Of The Pigs,” “Closer,” and “Down In It” with more obscure tracks like “Sanctified,” NIN sent the crowd, the majority of whom were clearly there to see Trent, into a continuous frenzy. Featuring Reznor on guitar much more than before, the set stayed at a constant attack level, avoiding any slower moments until the promised collaborative venture with Bowie.

After a long musical interlude in the dark, which resembled the Dead’s famed “Space” periods, only with a modern feel, Bowie made his first appearance of the night. Being touted as the highpoint of the tour, the joint summit between two generations of rock theatres lived up to the hype, with a strong version of NIN’s “Reptiles,” a killer take of Bowie’s “Scary Monsters” and the night’s greatest moment, a duet of NIN’S beautiful “Hurt.”

The image of Bowie and Reznor standing side by side on the dimly lit stage trading vocals on the agonizing melancholy and anger of the song almost made the entire night worthwhile. At the end of the song Reznor waved goodbye, the curtain came up and Bowie took his turn in the limelight.

Mixing obscure oldies such as “Andy Warhol,” “The Man Who Sold The World,” and “Look Back In Anger” with a wealth of material from the new album, including the title track, “Heart’s Filthy Lesson” (the lead single) and the lovely “Strangers When We Meet” (a pure pop gem along the lines of “Modern Love”), Bowie remained true to his vow to not perform the classic hits.

One thing that can be maintained about Bowie is that he is an artist in an age of rock stars. Constantly pushing the envelope to redefine the boundaries of what rock music is about and can be about, Bowie seems to have at least pleased himself. And after the amount of pleasure he’s given so many fans for so many years, it’d be selfish of us to begrudge Bowie his fun.
Geraldine Fibbers Tell No Lies

By Steve Baltin

THERE ARE THREE BUSINESS PERSPECTIVES when it comes to releasing prerecorded music product: 1) There's the gold merchandise, the wonderful material that is a sure seller. 2) Take a chance on the middle of the line product that has a chance to sell and 3) Give the public something so good they have no choice but to eventually respond.

For Virgin Records, the L.A.-based quintet the Geraldine Fibbers are definitely an example of rule number three. Totally unique in sound, blending many different styles to come up with something kind of like country/punk, the Fibbers' brilliant debut album, *Lost Somewhere Between The Earth And My Home*, has been lauded with critical praise since its late summer release. *Spin* gave the disc a nine out of 10 rating, while the *L.A. Times* heaped four stars upon the record and the Village Voice rewarded the Carla Bozulich fronted act with a glowing extended review.

Yet, in a recent phone interview from the road, Bozulich said "I don't really expect to break big or anything...I like to do this for my life and I'm able to do that right now, so I'm very happy and I'm very proud." That way of thinking represents an indie mentality, but the Fibbers are now a major label act. How does Bozulich reconcile that train of thought with her band's major label status? She said, "Well, that would be interesting if it (success) happened, and I know that's what our label wants. And I think to some degree we want it too, because it makes you nervous when you realize how far in debt you are." She continued, however: "I don't wanna use that as a gauge to decide if what I'm doing is valid or not..."

Having been through the hype machine once (although Ethyl Meatplow never made it big, the band was certainly a known commodity), Bozulich knows to take it all, including the lauds, with a grain of salt. When asked about the band's unique style, she said, "I'm very aware of the fact that it doesn't sound like anything else. And I think that's sort of a double-edged sword...because, really I just think there's a lot of people that aren't looking for something new, they're looking for more of what they know they like." Unfortunately, most people around music believe the same thing as Bozulich. But the Fibbers offer a ray of hope in the commercial marketplace. The record is starting to receive airplay on the very influential L.A. station KROQ, and the band played a successful show, in Bozulich's words, "it was really fun," at this year's CMJ Conference.

However, all that major label/CMI/KROQ/reviews stuff can be put aside. For anyone who's heard *Lost Somewhere Between The Earth And My Home* the Fibbers record isn't about sales or reviews. It's about something much more valuable the art of music.

In this sound alike age, very few records come along that can actually move people, that can remind fans my age of what it once meant to hear Led Zeppelin or U2 for the first time. On "Dragon Lady," "Get Thee Gone" and "Lilybelle," the Geraldine Fibbers accomplish that most rare and remarkable feat. And the fans who have heard the record agree.

Bozulich said, "A lot of people do come up to me and say that the music moved them. That means a lot to me."
<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>FANTASY</td>
<td>(Columbia 7321)</td>
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<tr>
<td>2</td>
<td>RUNAWAY (A&amp;M 551 194)</td>
<td>Mariah Carey</td>
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<td>GANGSTA'S PARADISE (FROM &quot;DANGEROUS MINDS&quot;)</td>
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<td>AS I LAY ME DOWN (Columbia 77001)</td>
<td>Sophie B. Hawkins</td>
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<td>5</td>
<td>TELL ME (Epic 77961)</td>
<td>Groove Theory</td>
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<td>KISS FROM A ROSE (FROM &quot;BATMAN FOREVER&quot;)</td>
<td>Seal</td>
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<td>ROLL TO ME (A&amp;M 1114)</td>
<td>Del Amitrano</td>
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<td>8</td>
<td>WHO CAN I RUN TO (Go Go Def/Columbia 78056)</td>
<td>Xscape</td>
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<td>BROKENHEARTED (Atlantic 6175)</td>
<td>Brandy</td>
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<td>BACK FOR GOOD (Atlantic 1-2545)</td>
<td>Michael Jackson</td>
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<td>11</td>
<td>NAME (Warner Bros. 17755)</td>
<td>Go Goo Dolls</td>
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<td>CARNIVAL (Elektra 64413)</td>
<td>Natalie Merchant</td>
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<td>ONLY WANNA BE WITH YOU (Atlantic 87132)</td>
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<td>DO YOU SLEEP? (Geffen 47680)</td>
<td>Lisa Loeb &amp; Nine Stories</td>
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<td>YOU'LL SEE (Maverick 7900)</td>
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<td>ONE SWEET DAY (Columbia 66700)</td>
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<td>YOU ARE NOT ALONE (M.U. (Epic 78002)</td>
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<td>PRETTY GIRL (Yub Yum/550 Music 77131)</td>
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<td>BEFORE YOU WALK OUT OF MY LIFE/ELECTRIC LIKE THAT (Atista 5053)</td>
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<td>BREAKFAST AT TIFFANY'S</td>
<td>(RCA Victor/Intercope 88382)</td>
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<td>Blessid Union Of Souls</td>
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<td>I'D LIKE FOR YOU (AND THAT'S THE TRUTH) (MCA 11341)</td>
<td>Meatloaf</td>
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<td>ANYTHING (M.U. 7063)</td>
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<td>DREAMING OF YOU (Epic Latin 54609)</td>
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<td>(MCA 55130)</td>
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<td>WATERFALLS (LaFace/Arista 24108)</td>
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<td>I GOT 5 ON IT (Yab Yum/Noo Tribe 15074)</td>
<td>Luniz</td>
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<td>RUN-AROUND (A&amp;M 0822)</td>
<td>Blues Traveler</td>
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<td>I'LL BE THERE FOR YOU/THIS HOUSE IS NOT A HOME (React 84345)</td>
<td>The Rembrandts</td>
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<td>BOOMSTIC IN THE SUMMERTIME (Virgin 38462)</td>
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<td>SUGAR HILL (EMI 58670)</td>
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<td>DECEMBER (Atlantic 61757)</td>
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<td>HE'S MINE (Outburst/RAL 1704)</td>
<td>MoKenStef</td>
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<td>40</td>
<td>YOU REMIND ME OF SOMETHING (Ave 01241)</td>
<td>Salt-N-Pepa</td>
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**Note:** This list includes songs from various artists and albums, reflecting the top 100 pop singles on November 11, 1995.
REVIEW

By Steve Baltin

Dave Matthews Band: "Ants Marching" (RCA 64457-2)

Though the follow-up to the hit "What Would You Say?" is just now coming out as a single, the song has been all over radio for over a month now. There's no stopping the North Carolina group's breakthrough record, Under The Table And Dreaming. In fact, if not for the steamroller that is Hootie, this might be the success story of the year. A rock band with jazz overtones that can play its instruments cracking the top 20 is a welcome sign indeed for commercial music. This engaging energetic number will do nothing to slow down the Dave Matthews Band's breakthrough success.

Jill Sobule: "Good Person" (Lava/Atlantic 6059-2)

Sobule has already had a great year with the charging "I Kissed A Girl" single and "Supermodel," which got an added boost from its appearance on the Clueless soundtrack. Her latest single, from her eponymous Lava debut, has the same spirit of quirky fun that has brought new fans into the fold. Whimsical, with a good alternative, '90s feel, "Good Person" should keep Sobule on the Modern Rock and Triple A airwaves for a time longer.

DIANA ROSS: "Gone" (Motown 1390-2)

The sophomore single from "Lady Soul's" new Take Me Higher album finds the singer attempting to tap into the lucrative soft rock R&B market. The results should quickly capture the attention of listeners. As a result, Trumaa, which broke Bush in the states, and subsequently entered into an agreement with Interscope to avoid the verge of another success story. Delightful, energetic and winning, "Just A Girl" offers an introduction to a band worth getting to know.

PICK OF THE WEEK

MELISSA ETHERIDGE: "Little Secret" (Island 7054)

A preview of the dynamic Etheridge's upcoming album of the same name, this fiery rocker with the blues base has arrived at all formats of radio, successfully continuing the buzz she's generated with her breakthrough album, last year's Yes I Am. Though the singer/songwriter's infamous snarl on the song's seductive chorus, "You're Little Secret" encapsulates all of the traits that have catapulted Etheridge into the bed-breaker among pop/rock acts. And with VH1 all over this track, and two upcoming specials on the channel, expect this album to break out big.

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NOVEMBER 11, 1995

CASH BOX

TOP 100 POP ALBUMS

This Week's #1:
Mellon Collie and the Infinite Sadness
(Virgin 48065)

High Debut:
Bob Seger

1. MELLON COLLIE AND THE INFINITE SADNESS
(Smashing Pumpkins)

2. DAYDREAM
(Columbia 6070)

3. JAGGED LITTLE PILLE
(Vanilla/Sire/Reprise/Warner Bros. 55021)

4. CRACKED REAR VIEW
(Atlantic 82953) & Hootie & the Blowfish

5. INSONNIAC
(Atlantic 89504)

6. GREATEST HITS 1995-1996
(Columbia 67300)

7. DESIGN OF A DECADE 1995-1986
(Dreamworks 81306)

8. CRAZY SEXY COOL
(TLC 5711)

9. DANGEROUS
(Atlantic 82953)

10. WELCOME TO THE JUNGLE
(Capitol 7578)

11. FREAKIRISH
(Warner Bros. 55021)

12. STRANGE DAYS
(Ruthless/Relativity 5500)

13. DEAD_presidents (Capitol 32436)

14. E. 1999 ETERNAL
(Bone Thugs N Harmony)

15. BALLBREAKER
(Atlantic 61780)

16. OZZOZIS
(Epic 67091)

17. ONE HOT MINUTE
(Warner Bros. 45733)

18. DREAMING OF YOU
(EMI 34123)

19. TIGERLILY
(Elektra 61745)

20. FROGSTOMP
(Epic 67247)

21. FOUR
(Atlantic 67091)

22. SIXTEEN STONE
(92533)

23. PRESIDENTS OF THE UNITED STATES
(Atlantic 67291)

24. UNDER THE TABLE AND DREAMING
(Epic 67091)

25. IT'S A MYSTERY
(Virgin 59774)

26. GAMES REDNECKS PLAY
(Warner Bros. 45756)

27. FATHER & SON
(Elektra 61859)

28. PULP FICTION
(Columbia 61067)

29. OFF THE Hook
(Solo 67080)

30. GREATEST HITS
(Warner Bros. 45756)

31. FAITH
(Arista 73000)

32. LIGHT SYRUP
(Columbia 67304)

33. TAILS
(Geffen 24734)

34. ALL WE GOT IZ US
(RAL/Def Jam 6050)

35. THE SHOW
(Def Jam/RCA Island 529021)

36. MORTAL KOMBAT
(VTV 6110)

37. THE HITS
(Infinity 20687)

38. A BOY NAMED GOD
(Warner Bros. 45756)

39. WALK ON
(Atlantic 33416)

40. SEAL
(Atlantic 6507)

41. LUCY
(Maverick 65029)

42. CHRISTMAS IN THE AIRE
(Mannheim Steamroller)

43. NOW THAT I'VE FOUND YOU
(Atlantic 527213)

44. THROWING COPPER
(Atlantic 106811)

45. JOHN MICHAEL MONTGOMERY
(Atlantic 527213)

46. JOCK JAMS VOL I
(Funartoy/Atlantic 82953)

47. FRIENDS
(Warner Bros. 46908)

48. ALL YOU CAN EAT
(Atlantic 82953)

49. KRS-ONE
(Jive 41570)

50. DER OR DIE
(EMI 32831)

51. OUT WITH A BANG
(MCA 10044)

52. STOMP 442
(Atlantic 61656)

53. RUBBERNECK
(Atlantic 622402)

54. GROOVE THEORY
(Epic 57421)

55. SMELLS LIKE CHILDREN
(Atlantic 52954)

56. ASTRO-CREEP 2000
(Geffen 24808)

57. BLACKFACE
(Atlantic 11776)

58. THE SHOW, THE AFTER PARTY, THE HOTEL
(Uptown/MCA 11258)

59. II
(Motown 533023)

60. BOYBLUE
(Warner Bros. 45756)

61. FOOFIGHTERS
(Capitol 34002)

62. STRAY OUT OF THE BOX
(MCA 11253)

63. HISTORY, PAST, PRESENT AND FUTURE BOOK I
(Epic 59000)

64. MISS THANG
(Atlantic 37008)

65. ALIVE IN AMERICA
(Atlantic 24853)

66. LIFE
(Elektra 61553)

67. RELISH
(Atlantic 526999)

68. BROWN SUGAR
(Atlantic 36329)

69. TOOL BOX
(MCA 6764)

70. STRONG ENOUGH
(Arista 18792)

71. 1200 CURFEWS
(Elektra 67229)

72. HYPNOTIZE THE MOON
(Atlantic 24640)

73. WHALER
(Columbia 53300)

74. POCAHONTAS
(Walt Disney 60874)

75. OPERATION STAKOLA
(C-Note/Non Turtle 52324)

76. CONSPIRACY
(Universal/Big Beat AG 92154)

77. BOOMBOASTIC
(Virgin 40158)

78. HELL FREEZES OVER
(Geffen 24725)

79. THE GOLD EXPERIENCE
(Warner Bros. 45599)

80. MUSIC FOR ALL OCCASIONS
(MCA 11257)

81. SOMETHING SPECIAL
(Columbia 67134)

82. IT MATTERS TO ME
(Warner Bros. 45756)

83. WHEN LOVE FINDS YOU
(MCA 11407)

84. BETTE ROSES
(Atlantic 82823)

85. JOE SATRIANI
(Columbia 82759)

86. SOPHIOLOGY
(Elektra 49017)

87. COLLECTIVE SOUL
(Atlantic 82745)

88. I REMEMBER YOU
(Mercy 528280)

89. ONLY BUILT 4 CUBAN LINX...
(Loud Records 66673)

90. ERASURE
(Elektra 61590)

91. BATMAI FOREVER
(Atlantic 82739)

92. AND THE MUSIC SPEAKS
(Atlantic 82748)

93. EMPIRE RECORDS
(Atlantic 540281)

94. HOME
(Rainmaker/Atlantic 9200)

95. ABRENDU PUERTO
(Epic 67284)

96. THE ISLE OF VIEW
(Warner Bros. 46053)

97. HUNDRED YEAR HALL
(Arista 10420)

98. AND OUT COME THE WOLVES
(Eapith/Atlantic 86444)

99. WHEN I BROKE
(Mercy 522713)

100. MELODY SANCTUARY
(Warner Bros. 45756)
REVIEWS by Steve Baltin

■ CYPRESS HILL: III (Temples Of Boom) (Ruthless/Columbia 66991)

Though largely a rap act, Cypress Hill have slipped into the alternative/Lollapalooza market with its melodic pro-wed diaries. Not surprisingly, the record's first single, "Throw Your Set In The Air," has jumped out on the pop charts. The album will quickly follow suit. This 15-song collection, including the bonus track, "Everybody Must Get Stoned," finds the group slow down the tempos consistently, creating an alluring sound that could be described as ambient rap. The CD's opening track, "Sparks And Arrows," sums up the style with its slow grooves. On "Stoned Raiders," the trio segue the ethereal into a haunted house feel, while "Illusions" kicks off with a sound out of India. The focus on Cypress Hill tends to be on the band's lyrics, but as the impressive III... shows, this is a band that can mix up its styles and knows how to craft a tune that seeps into the consciousness.

■ TEARS FOR FEARS: Raoul And The Kings Of Spain (Epic 67318)

The only similarity between this group and the one that recorded the brilliantly dark album The Hunting is that the act shares the same monitor. In the ten years since "Close" introduced Tears For Fears to America the group has undergone a metamorphosis that has brought Roland Orzabal and the current incarnation from the depths of despair into the sunny pop beacon that appears on this 12-song collection. The lyrics still make the peripatetic, the dark horse, like on "Sorry," which begins "What's the matter with your life/Did someone come and shoot your wife/Just as you planned," but the cheerful melodies on the title track and "God's Mistake" overpower the serious thoughts of the words, giving the disc a decidedly upbeat feel. Few acts can successfully make such a drastic change well, but to its credit, T.F.P. has made its strongest album since The Hunting.

■ VARIOUS ARTISTS: Tapestry Revisited: A Tribute To Carole King (Lava/Atlantic 92064-2)

One of the top-selling albums of all-time, as well as a record check full of hit singles, Carole King's landmark Tapestry is a natural choice for the first album to be the subject of a tribute. The question is, though, do we really need Eternal doing "I Feel The Earth Move," Amy Grant covering "It's Too Late" and the Bee Gees performing "Will You Love Me Tomorrow?" The answer in reality is a resounding no, but it's nice to see a compilation record for adults. The last couple of years have been completely free from these collections, while the pop market has been all but forgotten. Featuring a blend of the old (Rod Stewart, Manhattan Transfer) and the young guard (Faith Hill, All-4-One), as well as a variety of tapes, Tapestry Revisited is a noble effort.

■ Greta: This Is Greta (Merry 528 264-2)

The L.A. quartet Greta is back after three years with the follow-up to its Mercury début, No Biting. Once one of the must-see bands on the L.A. club scene, Greta has slipped back into the pack during a long hiatus, but its sound is still capable of scoring chart success, as evidenced by last year's double platinum Greatest Hits collection. How relevant he is today is a big question mark. His last studio effort came out four years ago, a lifetime in the quickly changing world of rock. With his latest 12-song effort, the first record of his career he's produced himself, Seger attempts to address the concern by taking on many of today's headlines in song. On the record's title track, Seger's mystery/It's a wonder/How we keep from/Sinking under... Musically, he provides his usual mix of up-tempo rockers ("Lock & Load," "Manhattan") and slower rock ballads ("By The River," "Golden Boy") as well as a cover of Tom Waits' "16 Shells From A 30-40" that completely misfires. The question of relevance lingers on artistically, as some of the topical tunes seem forced, but expect decent commercial success for one of rock's longest running chart machines.

■ BOB SEGER & THE SILVER BULLET BAND: It's A Mystery (Capitol 99774-2)

Seger has a sterling career, ranking among the top echelon of rock in the late '70s and early '80s, and is still capable of scoring chart success, as evidenced by this year's double platinum Greatest Hits collection. How relevant he is today is a big question mark. His last studio effort came out four years ago, a lifetime in the quickly changing world of rock. With his latest 12-song effort, the first record of his career he's produced himself, Seger attempts to address the concern by taking on many of today's headlines in song. On the record's title track, Seger's mystery/It's a wonder/How we keep from/Sinking under... Musically, he provides his usual mix of up-tempo rockers ("Lock & Load," "Manhattan") and slower rock ballads ("By The River," "Golden Boy") as well as a cover of Tom Waits' "16 Shells From A 30-40" that completely misfires. The question of relevance lingers on artistically, as some of the topical tunes seem forced, but expect decent commercial success for one of rock's longest running chart machines.

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PICK OF THE WEEK

■ VARIOUS ARTISTS: Inner City Blues: The Music Of Marvin Gaye (Motown 4652-2)

This album couldn't come out at a more appropriate time, with a lot of credit and attention spotlighted by the O.J. verdict. On the subject of inner city blues, Marvin Gaye established himself as a sort of musical Martin Luther King, a seer and commentator of the injustices in the world around him. And 24 years later, Gaye's music, as done by a multi-racial group of performers, including his daughter Nona Gaye, Madonna with Massive Attack, D'Angelo, Black Planet, Bonnie Raitt, Neneh Cherry, is as timely now as then. While the songs of What's Going On make up a large part of this 10-song disc, there was much more to Gaye's legendary career than his social commentary. On songs like " Ain't No Mountain High Enough " (one of many hits with Tammi Terrell) Gaye showed he could have pop fun with the best of 'em, while the seductive "Let's Get It On," done here by Boyd II Men, remains one of the great go-bump in the night tunes of all-time. There are 10 strong performances here, especially Bonos' " Save The Children" and Speech's take on "What's Going On." But this CD is about the long lost talent that is Marvin Gaye. And what this disc proves more than anything else is what a truly unique and important artist the world has lost.
Film Reviews

Paramount’s Home For The Holidays, A Tasty Dish

By John Goff

JODIE FOSTER’S SECOND TIME in the director’s seat shows her taking on a family’s Thanksgiving. Despite the popular belief of filmmakers, there are families who enjoy getting together for the holidays, enjoy each other’s company and get along. Of course, you have to understand that filmmakers, like TV newscasts and tabloid papers—what the hell, all papers—ascribe to the fact that bad news sells better than good news; good news travels fast, but bad travels faster and sells more.

Not to say that Home For The Holidays is bad news, it’s not. It’s good and bad, functional and dysfunctional, an entertaining mix of real and over-the-top people, but most of all it’s laced with emotions on the edge with edgy and touching performances.

Foster, guiding screenwriter W.D. Richter’s script—based on Chris Radatz’s short story—nicely through a few days of the holiday season works wonderfully with her actors, who are all top level talents. She, along with production designer Andrew McAlpine and director of photography Lagos Kohan, keeps the action, look, and feel, tight, focused, almost claustrophobic in close relation to the characters’ feelings. Occasionally they step outside for a breath of fresh air just as the feelings occasionally boil over; and in the end at least one person has come to a better acceptance of her own situation in life and in family. That they all have a more relaxed life outside of the family atmosphere itself is almost subliminally noted in a final montage showing them all to be content in their chosen situations, away from the family.

It’s a lovely piece of work with familial teams being chosen for either support or adversarial episodes, love and respect. While there is bickering and misunderstanding, one-upmanship and icy probing going on, there still remains a wonderful sense of family that both touches and repels.

Holly Hunter is the center-post, the one all the rest of the family attempts to spiritually bond and/or ally with, the one initially darting the return to the family situation, the one being tested. She’s solid in the role. Robert Downey, Jr. is the gay brother who comes to the dinner in support of Hunter. He works with a freneticism which masks his character’s desire to be elsewhere and a desire not to care. It’s a triple-layered performance, well thought through and exceptionally executed. Mom and pop are Anne Bancroft and Charles Durning who, together, offer up an almost Norman Rockwell portrait of a husband and wife who’ve come to terms with each other and lifestyle situations beyond their control, outside their walls. Bancroft retreats to chain smoke in her pantry and Durning goes into the basement to watch old family films. They’re wonderful.

Rounding out the family is sister Cynthia Stevenson in a rock-solid portrayal of the self-styled rock of the family and Geraldine Chaplin as the requisite dotty old spinster aunt, though her impression of the role is beyond requisite. She’s delightful and touching as she steps out of her world and into the others’. Dylan McDermott, Steve Guttenberg and David Strathairn turn in solid support.

Producers were Foster and Peggy Rajski. Executive producer, Stuart Kleinman.

Paramount’s Vampire Has Wildly Mixed DNA

By John Goff

IF DNA TESTS WERE RUN on Vampire In Brooklyn you’d find such wildly disparate types as Abbott And Costello Meet... (fill in the blank). Airplane, Dracula, Blackula, The Mummy, Vampira, Charlie Chan, Saturday Night Live, Amos N’ Andy, Saturday Night Fever, Interview With The Vampire, name a Wes Craven Film (‘course, he’s the director here), any number of films and/or TV shows I’m sure are missing here. The one thing truly missing is originality. Maybe those involved consider the leap from the north pole of absurdity to the south pole of reality without a connecting bridge of at least a nanosecond of adjustment “originality,” no writer I know does. But then, this is filmmaking in the ’90s and most film excels in the ’90s, to paraphrase a classic line from a classic—Originality!! We don’t need no steamin’ Originality!!

Top 15 Weekly Film Grosses

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<th>RANK</th>
<th>TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
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<th>WKND TOTAL</th>
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Domestic box office, which includes USA and Canada for the weekend of October 27-29, totaled $49,350,712, breaking down to a $2,140 per-screen average off a total of 23,061 screens, giving a combined total of $258,500,033 (Courtesy Entertainment Data, Inc.)
Looking Forward To The Rest Of The Year?

By John Goff

SEEMS LIKE, IF YOU HANG IN long enough, this always happens. Year end. Another 365 gone.

Gone where?

Who knows, pal. Wherever old days go, I suppose. They just came and went. Sort of like wispy breezes. Sort of like... well, like movies.

Ah, but like a year, the best is yet to come...?... I don't know where I heard it. Somewhere. It was impressive at the moment. At least it stuck long enough for me to use it here.

So what is it that's to come? Well, with the understanding that the term 'best' is relative—relative to what, you figure, and make it easy on yourself—I'll dig into the year's wrap-up press info packages buried here under all the superfluous material accumulated on our desk... Just hold on. It's here somewhere...

Ah! Yes!

Relative to the past! To what's gone before! Relative to the worst, or best, that's sprinted through the spreckets earlier this 1995 year, and making some guesses based on the ingredients of the soups being served up.

There we go. Now, are we all clear...?...

Considering that the Holiday (November-December) Season is considered Digital BOFFICE—That's when studios try to make more noise more often about their movies than Toys-R-Us feels the need to shout about Barbie Dolls and K-Mart flaps the Blue-Light switch. When the BOQ question of patrons becomes, 'Do I dare hide out two hours in a darkened theatre from the reality of merchants trying to get in my pocket? Is it cheaper to open my pockets to the movies and let them feed me a good dose of non-reality along with the fattening popcorn? Where the hell do I feel safest?'

Since there is no 'safe' place anymore, let's ask, 'Where can we be entertained?'

Alright. I personally am looking forward to bonding with MGM/UA's newest James Bond-er Goldeneye introducing Pierce Brosnan as 'Bond, James Bond.' That franchise never seems to fail at entertaining. My favorite Bond personage remains Sean Connery. Hopefully Brosnan can bring some of the fun back after the pall of intensity that last fellow invested in it.

Across town, in the Valley, Universal's shaking up and rolling out Casino, Martin Scorsese's take on Las Vegas. Even when Scorsese gives you reality, he entertains it, and here he's re-teamed on the script with Nicholas Pileggi (they did Goodfellas together), and their other partners in crime from that one, front-of-camera talent Robert DeNiro and Joe Pesci. Dressing up (or addressing, perhaps) Las Vegas for the boys is Sharon Stone, supporting are James Woods, Don Rickles and Alan King. Set for U's Christmas
Walt Disney Pictures isn't exactly sitting still over the holidays, or any other time for that matter. Their Toy Story, set for late November release—which will draw through the entire holiday season, is a comedy-adventure and Disney's first full-length feature to be created entirely through the use of computer animation. For marquee value names there are the vocal talents of Tim Allen and Tom Hanks toplining, and three new songs by Randy Newman, but will it have the same humanity past Disney product has appealed to universal audiences with?

And lumbering out of the Disney pipeline through Hollywood Pictures/Cinergi Productions will be the limited release (in order to qualify for Oscars) of Nixon, Oliver Stone's take on Richard Nixon with Anthony Hopkins impersonating the former president. Stone directs/co-writes/co-produces. At last, we'll finally get the Truth!

Colombia/TriStar is in there pitching with Robin Williams in an FX-laden (I'm supposing here, you understand) character from a board game entitled Jumanji. That's entertainment. In a bid for Prestige, Columbia, through Castle Rock, is offering up The American President starring Michael Douglas and Annette Bening. Behind the camera you're looking at Rob Reiner's direction with Reiner and Robert Redford producing. And also from Castle Rock for Col, in the vampire sweepstakes—and hopefully with more focus than the one in Brooklyn—is Dracula: Dead And Loving It.

Could be a good one if producer/director/co-writer Mel Brooks is on top of his game again. He's got Leslie Nielsen as his batman, and if there's anyone who knows how to have fun with satirical nonsense, it's Nielsen.

 Sense And Sensibility is listed as a "Romantic Comedy" and stars Hugh Grant (who wasn't possessed of either of the title's traits earlier in the year). Emma Thompson and Alan Rickman The Juror closes out the 1995 Demi Moore sweepstakes.

 Twentieth Century Fox seems to be taking it easy toward the end of the year here but has a good chance in the action arena with Broken Arrow staring the hotter-than-reentry John Travolta and Christian Slater as Stealth Bomber pilots. In addition, the script is by Speed writer Graham Yost who says that Arrow bears a strong resemblance to the already proven Speed. It also sports everybody's action guru John Woo as director.

And looking into the female market at 20th is Waiting To Exhale toplining Whitney Houston and Angela Bassett.

And at Paramount... Earlier, screenwriter Joe Eszterhas and producer Robert Evans sold them some fake Jade and Eddie Murphy sucked their blood as a Vampire In Brooklyn. At this writing they're hoping Home For The Holidays, directed by Jodie Foster with Holly Hunter starring will bring in enough to put a turkey (sorry to use that word but it is almost Thanksgiving) on the table. The dishes (elements) are there but will they be able to serve up a complete dinner? I personally wouldn't bet the gravy stains on the tablecloth they'll fill the chairs at the S table.

Nick Of Time sees Johnny Depp stepping into something more mainstream than he's been in before, a "suspense-thriller" whose filmed length matches the time frame for the events on screen. Sounds like a nail biter with John Badham directing the Patrick Sheane Duncan and Ebbie Roe Smith screenplay. Could be a delicious dessert, instead of another Depp fruitcake.

And the big "WHY!" of 1995 comes from Paramount in the re-make of Sabrina. Well, there's Sydney Pollack producing/directing. The big question on the minds of everyone who remembers the original is: "Can Harrison Ford, Julia Ormond and Greg Kinnear (who stand in for Humphrey Bogart, Audrey Hepburn and William Holden? Hey, if Greg Kinnear (*) can pull this off, how about re-doing Stalag 17, Bridge On The River Kwai and—Alright! Get this—Golden Boy? Whataya think? Wouldn't that carry a punch, Pal? Yessss!!! And we can get Courtney Love for the Barbara Stanwyck vamp role, change the sensibilities of the piece for the '90s. Love oughta be hot after she does Althea Flynt for Oliver Stone in the Larry Flynt bio-pic, don't ya think?

Christmas shopping sounds like a good idea. For 1997, maybe.

Enjoy your turkey. See you next month for a total year-end wrap. Han for Christmas, anyone?
REVSWS By Hector Resendez

THE BARRIO BOYZZ: How We Roll. (EMI, 35706) Producers: Pete Ganberg and Joe Jacket. R&B/POP.
The Barrio Boyzz have undoubtedly made their mark in the Latin music industry. Their two platinum Spanish-language albums behind them, the next natural step is to cross over. Mainstream, they have with their How We Roll album. With recruited expertise by Daryl Simmons, Mass Order, Peter Mokran, Full Force, Kenny Whitehead, and Fai Joe, Barrio Boyzz have truly realized a dream come true. They have arrived exactly where their hard work and aspirations have brought them. Selena would've been proud.

LAZO Y LOS DESCALZOS: Dejando Huellas (WEA Latina, 10921) Producer: Eduardo Enriquez. MEXICAN REGIONAL.

One of the more popular Mexican regional groups, Lazo y Los Descalzos releases their latest production since their inception in 1990. Prior to that, the group, known as El Tiempo, enjoyed early hits like “Cada Dia Mas” and “Juan La De Tijuna.” With this album, the group emphasizes ballads and romantic cumbias. The single promo, “Rivales,” is a duet with Lalo and Lorenzo Toppman, vocal director for the group. It has been receiving heavy airplay in Mexico and the Southwest.

NINO SEGARRA: EXITOS Y MAS EXITOS (MP, 6157) Producers: Various. TROPICAL/SALSA.
Puerto Rican vocalist-composer Nino Segarra is one of Salsa music’s most popular artists. This compilation album features some of Segarra’s most widely known selections. There’s the top favorite “Porque Te Amo” followed by hit after hit. Salsa fans will enjoy featuring this collection of hits at their next dance party.


Produced by D.J. Juanito, A Movin La Colita is a crackling fusion of techno, house and Latin influences. It is Latin-pop fusion at its best. Called “Latin house,” it incorporates pop dance music with the sampled sounds of merengue icon Wilfredo Vargas’ “La Colita.” Quite an ingenious production by this twenty-year-old DJ/composer/arranger who lives in L.A.


Is L.A. the boomtown for the next generation of Latin jazz and salsa bands? By the proliferation of local groups, it would definitely seem so. Even N.Y., centric Paquito D’Rivera couldn’t argue with the numbers, especially if he were to meet Johnny Blas. This multi-talented musician writes, arranges, and plays a number of instruments, including congas. A Night In L.A. is the perfect title for a work that captures the soul of this city’s Latin community. From jazz, to cha cha, and strumming medley into a classic swing, Blas and his talented eight-piece band swing with the greatest of ease. Of special delight is “A Little Latin For Charlie” which Blas wrote for his longtime source of inspiration, Charlie Parker. There’s a little bit of Latin here for all of us. Gracias, Johnny!

News From U.S. & Latin America

By Hector Resendez

ARISTA/Texas announces new signing: Mariahachi vocalist Nydia Rojas has been added to the Arista/Texas roster this past month. A private celebration was held for media and friends at the famed Cielito Lindo Restaurant in Los Angeles early in October.

Rojas brings Arista/Texas her highly acclaimed talent and style as a rising maria chichi vocalist. Currently a member of the all-female Mariachi Reyna de Los Angeles, Rojas has cultivated a passion for the music of her family’s native Mexico and will combine these unique elements with Latin Pop on her debut album for the aggressively expanding indie label Arista/Texas. The record is scheduled for an early 1996 release.

“Nydia represents the brightest possible prospect for the future of maria chichi music,” observes Arista/Texas vice president and general manager Cameron Randle. “She is gifted beyond her years.” Still in high school, the 15-year-old has definite aspirations as well as remarkable accomplishments to her credit. She has studied with Heriberto “El Curu” Molina, one of the original members of the great Mariachi Varas de Tecalitlan. Josu Hernandez, musical director and founder of the all-female band Rojas currently performs with, has also tutored her.

In addition to singing, Rojas also reads and writes music and is adept on the guitar, the violin, and the vibrahra (an instrument used in maria chichi music), and has studied acting, modern dance and folklorico dance. “With music, my goal is not to be famous but to stay true to my roots. My music is my responsibility to share the richness of the Latin culture with both new and old audiences. I am deeply moved when I see during a performance, that my singing has made someone cry. Nostalgia for the Mexico they left long ago overcomes them. I hope my music will always take them back.”

Rojas joins the ranks of a label committed to taking regional music to a national and international audience. The label broked ground with the success of its other regional artists, debut success La Diferencia, upcoming Tejano country cross-over artist Joel Nava and conjunto accordion legend Flaco Jimenez.

Arista/Texas was founded in 1993 and is a division of Arista/Nashville and Arista Records. Arista Records is one of the core labels of BMG Entertainment, the $5.1 billion/year music and entertainment arm of Bertelsmann AG, the $13.6 billion/year worldwide media enterprise.

NEW YORK LATINO MAG ON CUTTING EDGE: Where does one turn when seeking what’s happening on the Latin scene? Aside from this column, try New York Latino magazine. Its publisher and editor, Alfredo Alvarado, has been trying to fill a media gap with his quarterly magazine: “Our philosophy is to write about the people in the Latino community who are doing cutting edge work—whether it be in music, literature or other fields,” said Alvarado in a recent interview with E.L. Daily News reporter Yndira Roperto. There are plans to have the magazine available at counter racks in local record stores as well as at mega-stores like Tower Records and Barnes & Noble.

FONOVISA Kicking Up A Storm: A heavy flow of new product has been pushing out of Fonovisa lately. The label recently released the new Spars album Mandeme Flores. The all-female group, comprised of four sisters from Albuquerque, New Mexico, launched a South American tour in conjunction with the album’s release. This is their second production with the Fonovisa label.

Other new releases include material from Enrique Iglesias, Jose Manuel Figueroa, tropical singer Carlos Nuño with the single “Amor, Amor, Amor,” Banda Zeta, Alta Banda, Los Rehenes, and Cachaco with the salsa single “De Nuevo Enamorado.”

OTHER NEW RELEASES: Merengue band, Los Hermanos Rosario have released their single “Video Clip,” on Miami-based Kulybany Records. A special mix of their hit “La Duenia del Swing” has also been released. Kulybany has been heavily marketing salsa singer Mickey Taveras’ single “Quiereme.” Back in New York, Platano Records, has been pushing its number one merengue artist, Caria Brava’s single “Dama Mami.” Returning to Miami, Vedisco has launched merengue groupcesso’s latest album. With all the attention focusing on Gloria Estefan’s latest project, sales are definitely jumping for Vedisco’s single “El Santo Cachor” by Colombian band Los Embajadores Vallaztos.

PICK OF THE WEEK

Nydia Rojas.
News From The United Kingdom, Ireland & Europe

By Hal Levy

PIECE OF THE PIE: John Garrett, head of the Rank Organization's casino and bingo operations, let out with a blast at the government's inactivity in its promise to liberalize the 1966 Gambling Act that put a waiting time of 24-hours for bookmakers to place "bills" before they could play at the boards of tables after joining. The law also prohibited advertising. The casino and leisure industry conference complained they were competing with the National Lottery but had no access to liquor. The law was supposed to have been amended some nine months ago but no action has been taken. The industry wants abolition of the cooling off period, permission to advertise, amending the liquor drinking hours and allowing more gambling machines in the clubs. Garrett pointed out that the UK earned more than £550 million last year from the overseas and gave employment to people rather than computers.

THE BIG BULLDOZ: Paula Yates Geldof last can't keep her name and pictures out of the public eye. After ditching hubby Bob earlier this year, Paula went the whole enchilada and showed off her new, enlarged chest, together with her newly-capped teeth and vivid colored hair and boyfriend Michael Hutchence of INXS, in New York. And then complained about the attention they paid her. Helping stroke the flames is her new Paula Yates: The Autobiography, published by Harper Collins with page burning descriptions of lovemaking with Hutchence. She wrote the book because "she needed the money," and she's getting it with record sales and a magazine serialization together with booming bookshop sales. Now she's walked off the set of BBC's Have I Got News For You after an on-camera cat fight with Ian Hislop, editor of the magazine Private Eye. She said she was tired of her cheap, sexist gigs.

IT WON'T GO AWAY: The music, a blend of hard electronic rhythms with traces of the music of the Far East and India, Goa Trance music is spreading through the UK and Europe. Picked up by English musicians in Goa, a former Portuguese colony in India, which has been attracting hippies and dropouts since the early '90s, the music, mainly instrumental, is a flow of mixed music that has its highs and lows and often goes on for hours or more. In Goa, dance and music parties sometimes run continuously up for a week and the music goes right along all the time.

INDUSTRY OBSERVERS ARE WORRIED that when Philips sells off its stake in PolyGram's music division, the company's remaining markets in consumer electronics will be troublesome. Philips has reported disappointing third quarter results last week with major blame being put on its German subsidiary, Grundig, which is reported to have lost hundreds of millions of dollars this year. Blame is placed on a downturn in the German market for their product as well as in Italy and Spain, their major export markets, both countries are suffering from currency problems.

I'M TIRED: Scott MacLeod, the bass player who joined Oasis on their American tour, replacing Paul McGuigan, who quit because he was exhausted, has, in turn, quit because he was exhausted, and MacLeod has been replaced by—who else?—McGuigan, who joins the group on its European tour.

RE-COMMITTED: Miramax Films is set to do the sequel to the 1991 hit, Alan Parker's The Commitments. Miramax is trying to get the original cast for the sequel.

IT ISN'T A HOG, IT'S A BEATLE: All major pressing plants in the UK and Europe are being hogged by the Beatles anthology album and single which is due out the end of this month. Other groups are waiting on line for its pressings. It is also reported that the Dutch pressing plant has armed guards patrolling the plants to prevent pirates from getting their hands on copies before release date.

WE HAVE OUR RIGHTS: The International Federation of the Phonographic Industry has asked the European Commission to protect copyrights from the threat posed by new digital broadcasting technologies. The industry fears illegal copying could reduce their future, and thus the present, and prevent them from being able to earn as well, which comes from royalty fees. They want new rights to allow them to charge for the making of copies.

COMING SOON TO TV: Sega, the video games giant and Fujitsu, Japanese computer manufacturer will joint forces in providing multimedia services to TV. Starting next March, users of Sega's Saturn, the 32-bit video games machine, will be able to access Fujitsu's PC network via television. Later in the year the service will expand to allow access to new services including games and shopping.

HIT 'EM WHERE THEY DANCE: The 18-25 year olds are found at the clubs and advertisers are following them there. Sony Play Stations have been placed in The Ministry of Sound and the room with the computer games' consoles are packed to the gunwale with young people dancing up a storm. Other sponsors are getting into the play as the 18-25 year olds usually have disposable money and they don't watch much TV or read newspapers or magazines. So they do go to clubs and current sponsors include liquor, perfume, deodorant and even gourmet food companies, all hopeful of hitting their target. While they're at play.

TV OR NOT TV: Actors Robson Green and Jerome Flynn of the TV series Soldier, Soldier, have a single coming out next week. The 1964 hit, "I Believe," with Green and Flynn has pre-release orders of 600,000. Their first effort, "Unchained Melody," backed by "The White Cliffs Of Dover," has sold almost two million copies.

HOW LOW IS HIGH?: A bid of £22 million a year for the UK's last television license was the winner for Channel 5 Broadcasting, the consortium consisting of MAI, a broadcasting and financial group, Pearson, the media company, C.I.T. the Luxembourg-based broadcaster and Wartburg Pincus, the big investment bank. The shocker was, Channel 5's bid was almost £15 million lower than its leading rival. Coming in with the top bid was UKTV with £36 million. UKTV is a consortium headed by CanWest, a Canadian international broadcaster. Coming in at £22 million was Virgin Television, the Associated Newspaper Group together with Richard Branson. The UKTV group, together with Virgin are expected to seek judicial review of the decision. However, High Court approval is needed for a full judicial review and in the past, all such requests have been denied. The Independent Television Commission awarded the license because they felt Channel 5 TV offered the best programming. Target date for debut is January 1, 1995.

UK SINGLES: Hitting the water for the first time is Coolio featuring L.V.'s "Gangsta's Paradise." Also new in the water is Meat Loaf's "I'd Lie For You" in secong position. Being uploaded in third is Simply Red's "Fairground" while backstopping into fourth is Def Leppard's "When Love And Hate Collide." Smokie uses the breast stroke to get "Living Next Door To Alice" into fifth kicking water at Eternal's "Power Of A Woman" in sixth. Trailing in the wake is Shaggy's "Boombastic" on seven and jumping in at eight is "Everything But The Girl's "Missing." Michael Jackson is floating on nine with "You Are Not Alone" and swallowing everyone's water is Josh Wink's "Higher State Of Consciousness" in tenth. In Europe Jackson's "You Are Not Alone" is still number one single while top album goes to Simply Red's Life.

News From Japan And The Orient

By Saschio Saito

TOTAL SHIPMENTS OF CDS HERE for September '95 showed, in both domestic and foreign, orders reached 28.3 million, 99% of the total '94 volume in comparison with the comparable month of the prior year. According to RIAJ (Recording Industries Association of Japan), the total shipment of CDs for the month was ¥446.76 million, with 34.532 million unit volume. Of these totals, domestic shipments, 4.2 million, 87% of the total, a drop of 12.4%, while 24.499 million unit volume, 71% of the total, represented a drop of 3%. International repertoire sales were ¥144.68 million, 32% of the total, up 38% with 10.033 million units, 29% of the total, up 41%. ATs were ¥18.8 million, down 15%, 2.183 million units, down 17%. CD-complexes (CD-graphies, CD-1, CD-ROM) were ¥24.82 million, up 14%, 6.079 million units volume, up 15%. Video Recordings were ¥116.647 million, up 6%, 3.833 million units, up 13%. Video Disks were ¥35.29 million, 30% of the total, down 21%, 1.328 million units, 35% of the total, down 21%. Video Tapes reached ¥81.18 million, 70% of the total, up 26%, 2.505 million units, 65% of the total, up 46%.

LOCAL 46s TOP 10

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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Love Phantom&quot; (RR)</td>
<td>24/7</td>
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<tr>
<td>2</td>
<td>&quot;Hello Again&quot; (Toys Factory)</td>
<td>My Little Lover</td>
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<tr>
<td>3</td>
<td>&quot;Joy To The Love&quot; (Avex)</td>
<td>Globe</td>
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<tr>
<td>4</td>
<td>&quot;Message&quot; (BMG Victor)</td>
<td>Masaharu Fukuyama</td>
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<td>5</td>
<td>&quot;Tomoyo&quot; (Toshiba EMI)</td>
<td>Tsuyoshi Nagabuchi</td>
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<tr>
<td>6</td>
<td>&quot;Love Love Love&quot; (Epic Sony)</td>
<td>Dreams Come True</td>
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<tr>
<td>7</td>
<td>&quot;Yasunimo Gogo&quot; (One Up)</td>
<td>Chisato Mitake</td>
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<tr>
<td>8</td>
<td>&quot;Feel Like Dance&quot; (Avex)</td>
<td>Globe</td>
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<tr>
<td>9</td>
<td>&quot;Beams&quot; (Toshiba EMI)</td>
<td>Kokunyu</td>
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<tr>
<td>10</td>
<td>&quot;I Believe&quot; (Lazer Disk)</td>
<td>Kahara Akemi</td>
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LOCAL CDs TOP 10

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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Daydream (Marliah Carey)</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>I (Zain)</td>
<td>Field Of View</td>
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<tr>
<td>3</td>
<td>Hachimisu (Polydor)</td>
<td>Splits</td>
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<tr>
<td>4</td>
<td>Scramm's World (BMG Victor)</td>
<td>Scramm John</td>
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<tr>
<td>5</td>
<td>Ozmiso (Sony)</td>
<td>Ozy Osborne</td>
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<tr>
<td>6</td>
<td>Chara The Best Baby Baby Baby (Epic Sony)</td>
<td>Chara</td>
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<tr>
<td>7</td>
<td>Go To The Top (Avex)</td>
<td>Hitomi</td>
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<tr>
<td>8</td>
<td>Def Leppard Greatest Hits (MM)</td>
<td>Def Leppard</td>
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<tr>
<td>9</td>
<td>Morning Glory (Epic Sony)</td>
<td>Oasis</td>
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<tr>
<td>10</td>
<td>Design Of A Decade (Polydor)</td>
<td>Janet Jackson</td>
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Jazz Notes
By M.R. Martinez

The MCA Music Entertainment Group (MMEG) recently acquired the jazz catalog to the seminal label Commodores Records. Pictured celebrating the acquisition are (l-r): Bruce Resnikoff, exec. vp/gm of special markets and products, MMEG; Zach Horowitz, CIO; MMEG; Mitt Gabler, founder of Commodore; Andy McKane, vp of catalog development & special markets A&R, MMEG (see story below).

RIM SHOTS: The jazz universe is reaching a historic nexus. History is being recycled, celebrated and, with each passing moment, created. Well, back from the ozone. Let’s talk about the deal that brings the history of the legendary Commodore Records to the MCA Music Entertainment Group (MMEG). Last week Tommy LiPuma, president of the MMEG-owned GRP Recording Company, announced the acquisition of the label. Created by legendary producer and Rock and Roll Hall of Fame inductee Mitt Gabler, Commodore has been a ground-breaking label that has amassed a catalog that features the likes of Billie Holiday, Coleman Hawkins, Jelly Roll Morton, Fletcher Henderson, Bud Freeman, Teddy Wilson, Jack Teagarden, Pee Wee Russell, Albert Ammons, Lester Young, Jess Stacy, Red Norvo, Gene Krupa, Sidney Bechet, Eddie Condon, Willie The Lion and Stuff Smith.

GRP, which has been aggressively resurrecting jazz labels harboring wildly desirable catalogs (the label brought back Impulse Records and Blue Thumb Records), plans to release the majority of the catalog as compilations, which will include rare tracks that will provide insights into the Commodore artists’ skills as innovators and improvisers.

Among the first releases is a two-CD set compiled by Gabler which will serve as a retrospective of his career as the owner of Commodore and the major domo A&R exec at Decca Records.

“The Commodore catalog has long been considered a cornerstone of recorded jazz history,” LiPuma commented. “We are extremely proud to be the ‘keepers’ of this important American Music legacy, and look forward to introducing new audiences to music that has not been released in many years. We also feel that this serves as a ‘coming home’ for Milt, whose most impressive work was done with many of Decca’s most renowned artists.”

Gabler worked with artists such as Bill Haley and The Comets, Louis Jordan, Holiday, the Mills Brothers, the Andrew Sisters, Louis Armstrong & Ella Fitzgerald and Bing Crosby.

Gabler says of the deal: “I am happy that this music will be in good hands at MCA, who have proven their respect for preserving the integrity of music and dedication to creating packages of the highest possible quality. I am also excited that this music will continue to be heard and enjoyed by new generations of music fans.”

MORE RIM SHOTS: Anthony J. Wilson, the most recent winner of the BMI/Thelonious Monk Institute of Jazz Composers Competition winner, and the 27-year-old son of the legendary big band composer/leader Gerald Wilson, will perform his work “Karoake,” and receive his award at the ninth annual Thelonious Monk International Jazz Competition, set for Monday, Nov. 20 at the John F. Kennedy Center for the Performing Arts in Washington D.C.

Wilson’s “Karoake” won out over more than 100 submissions to the annual competition, which has helped spawn the careers of people like Joshua Redman, Marcus Roberts, Joey De Francesco, Ryan Kisor and Jacky Terrason, all of whom have moved on to major label record deals.

Wilson’s composition won for its use of guitar, bass, drums and saxophone.
SCHMOOZE

Waiting To Exhaleers waiting to inhale the sound of money, hopefully. Celebrants at the recent premiere of the Arista Records soundtrack album of the 20th Century Fox film Waiting To Exhale look happy at the Beverly Hills Hotel. Was it the meal or the music that caused all the grins here from (l-r): Soundtrack producer Babyface; film's stars Whitney Houston and Angela Bassett; director Forest Whittaker and Arista head Clive Davis.


If it's a disc-y day in Oregon, it must be Sony. Sony Disc Manufacturing recently inaugurated its first West Coast digital optical disc manufacturing plant at Springfield, Oregon, capable of producing 4 million discs a month. Celebrating the plant's opening were (l-r): Oregon Governor John Kitzhaber; Michael P. Schulhof, Sony Corp. of America president/CEO; James Frische, Sony Disc Mfg. president; and Thomas Costabile, SDM Springfield sr. v.p.

Clockers clicking at CMJ Convention. Director Spike Lee hosted the world premiere of his new Clockers at the CMJ convention in NYC. Pictured (standing l-r): Marc Dorsey of 40 Acres And A Mule Musicworks; Kathy Nelson, sr. v.p./GM, MCA Soundtracks; Lee; Lisa Jackson, 40 Acres, etc. president/GM; artists Jeru the Damaja and Chubb Rock; and (front) artist O.C.

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Winnie the Pooh and his pal Eeyore traded honey for a bite of the Big Apple when they accompanied recording artist Tyler Collins to WALK-FM to push her single "Never Alone (Eeyore's Lullaby)" from Walt Disney Records' latest release, Take My Hand; Songs from the 100 Acre Wood. Pictured (l-r): The WALK-FM mascot; music director Charlie Lombardo and daughter; Pooh; Collins; Eeyore and program director Gene Michaels with his daughter.

Superstar Ringo Starr was feted at a post-concert reception at Eric Gardner's hillside estate near Los Angeles' outdoor Greek Theatre where Ringo and his All-Star Band strutted their stuff. Pictured at the reception are (l-r): Starr; Gardner; and Don Was.
NEED Little ASCAP (BMI) 
BRAY INC. WAS BMI 
THINK Inc. 
WANNA LET BMI (ASCAP/Kfillhouse)
Tilda 
WANT Inc. 
ASCAP/Stroudacasler

COUNTRY MUSIC

COUNTRY SINGLES INDEX

THING FOR LOVE Love Story, Phil Donahue, Sun City Songs, Sony BMG Music Publishing, Inc., ASCAP
ALL I ALLOW Know No evil, Mark Alan Springer (Song Title: All I ALLOW Know No evil, Sony BMG Music Publishing, Inc., ASCAP)
BAY CITY RIPPLES Never Too Old To Rock'n'Roll, Boyz Inc., BMI 
BACK IN YOUR ARMS AGAIN, Boyz Inc., BMI
BAD THING I'm Just Like You, Producer: John Dufresne, SONGS MACHINE MUSIC (BMI)
BIG OF TRUCK In My Backyard, 420 Music, ASCAP
DO YOU WANT ME (I Love Your Style), Della Reese, Heyday Music, ASCAP 
DON'T LIFE ME LIKE A MAN (TIME OF MY LIFE), Jimmy Dean, Warner Chappell Music, BMI
DOIN' THAT SHEEN Yeah Baby, 420 Music, BMI
FULLY REALIZED Woman Of The Hour, Producer: John Dufresne, SONGS MACHINE MUSIC (BMI)
GET ME A MAN (I'll Let Him Be), Producer: John Dufresne, SONGS MACHINE MUSIC (BMI)
GOOD OL' FASHIONED DIRT, 420 Music, BMI
HIT THE ROAD JACK, 420 Music, BMI
IF I HAD A SONG (I'd Sing It For You), Producer: John Dufresne, SONGS MACHINE MUSIC (BMI)
IN THE GARDEN, 420 Music, BMI
LITTLE ANGEL, 420 Music, BMI
LOVE IN VAIN, 420 Music, BMI
NEVER LET ME GO, 420 Music, BMI
ONE STREET OVER, 420 Music, BMI
TOMORROW, 420 Music, BMI
UP IN THE AIR (I Don't Want To Miss A Thing), Producer: John Dufresne, SONGS MACHINE MUSIC (BMI)
WALKING THE SKIES, 420 Music, BMI
WHEN THE SUN IS SHINING, Producer: John Dufresne, SONGS MACHINE MUSIC (BMI)
WHERE I'M COMING FROM, 420 Music, BMI
WHERES HE GOIN', 420 Music, BMI
WON'T GET LEFT OUT, 420 Music, BMI

D & T Records presents
RAY BAYER

"Mr. Lonely"
(Bobby Vinton & Gene Allan)
Ripley Music, Inc. BMI

Promoter: Chuck Dixon
Producer: Dick McVey
Engineer: Ronny Light

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Dick McVey
107 Moonlight Drive
Gallatin, Tennessee 37066
(615) 259-0701
Skool Music Rocks The Smokies

By Wendy Newcomer

SKOAL MUSIC WILL SPONSOR one of the largest concerts of 1996 at Forks of the River Entertainment Show Park in Newport, TN on July 6. "Rock The Smokies" will present some of the top country and rock acts, including Hank Williams Jr., Travis Tritt, The Charlie Daniels Band, Little Feat, 38 Special and The Marshall Tucker Band.

The concert will be produced by Pace Concerts Southeast's Steve Hauser, and Corlew & Associates' David Corlew. Nashville-based Hauser and Corlew are seasoned veterans at producing mammoth concerts. Hauser has produced for the Rolling Stones, Pink Floyd, among others; Corlew's past productions have included many concert tour dates as well as the Charlie Daniels Band Volunteer Jams, numbers I through XV.

More recently, Hauser and Corlew teamed up to produce "Rock the Rockies," a Skool Music-sponsored concert held May 28, 1995 at Denver's Stapleton Airport that featured Bad Company, John Berry, Tanya Tucker and Hank Williams, Jr.

In connection with the concert, U.S. Tobacco Sales and Marketing Company is currently conducting a nationwide retail promotion and print ad campaign enabling adult consumers to obtain a free ticket to "Rock the Smokies."

Country Fest Expands Lineup

THE PREVIOUSLY ANNOUNCED LINEUP for the Fruit of the Loom All-Star Country Fest (with headliners Alan Jackson and Alabama) has been expanded to include Pam Tillis, Patsy Loveless, Hank Williams, Jr., Tracy Byrd, Lee Roy Parnell and The Charlie Daniels Band.

Fruit of the Loom will host the largest one-day ticketed concert event in history on Saturday, July 13, 1996 at the Atlanta Motor Speedway, one of NASCAR's premier racing facilities. Expected attendance for the extravaganza is estimated to be over 200,000. In addition to performances from the previously mentioned artists, the day-long festival features activities for the entire family, including on-site camping facilities, an arts and crafts fair, a carnival area for children and a merchandise mart. The event is being produced by Warner/Avalon.

As seems to be the trend of late for concerts of such a colossal nature, Fruit of the Loom is not selling tickets for the event. All 200,000 tickets are available exclusively through special Fruit of the Loom product promotions. Beginning in January of 1996, Fruit of the Loom will introduce the first promotion, a limited-edition customized CD offer, into mass merchandise.

In Other News...

JIM HUĐAK HAS JOINED SESAC as vp, general licensing and administration. Hudak comes to SESAC from ASCAP, where he was a longtime licensing executive.

THE GRAND PALACE IN BRANSON, Missouri announced a partnership with the producers of "Legends In Concert" for its 1996 season. The "All New Legends In Concert" will feature impersonators and will be a tribute to superstars such as Marilyn Monroe, Elvis Presley, Laurel and Hardy and country artists such as Garth Brooks.

CHARLIE DANIELS CONTINUES his stint on the talk show circuit, having appeared on programs including Politically Incorrect, The Oliver North Show, Equal Time with Mary Matalin and Dee Dee Myers and the Michael Reagan Show. The political talk show circuit is just one of the avenues being used to promote Daniels' latest album, Some Of Me.

RON HUNTSMAN, PRESIDENT OF Huntsman Entertainment Inc, announced the completion of the largest in its series of multi-station fall awards week remote broadcasts, Live from Nashville!. Huntsman also announced the 12th addition of Live from Nashville! will originate from Nashville during Fan Fair week in June 1996. Station broadcast positions are limited and available on a first-come, first-served basis. For information, call Tom Samoray, affiliates mgr., 615-255-1100.

RUNNING LATE FOR AN APPOINTMENT in Nashville, BNA Records artist Kenny Chesney was stopped for speeding. Chesney evaded a ticket by proving his identity with an impromptu rendition of his latest single, "All I Need To Know," and drove away with only a warning.

JEFF FOXWORTHY'S LATEST RELEASE on Warner Bros., Games Rednecks Play, has been certified platinum by the RIAA. Released on July 18 of this year, the project is one of the fastest selling comedy albums of all time.

WATERMELON RECORDS ANNOUNCED THE SIGNING of Texas native singer/songwriter Hugh Moffatt to a multi-album contract. Moffatt has had his songs cut by, among others, Merle Haggard, Nitty Gritty Dirt Band and Kathy Mattea.

DAVID F. MANNING, VP/RADIO TAMPA announced that WMTX's operations director, Mason Dixon, has been promoted to the position of VP/operations Radio Tampa. Mason's new position will include overseeing the future growth and goals of programming for all of Clear Channel Radio properties in Tampa, Florida (WMTX AM/FM & WRBQ AM/FM).

THE COUNTRY RADIO BROADCASTERS, INC. are gearing up for the 27th Annual Country Radio Seminar to be held February 28 through March 2. The 1996 seminar will take place at Nashville's Opryland Hotel.


ALAN JACKSON IS GOING INTERNATIONAL with his Arista/Nashville album, Alan Jackson: The Greatest Hits Collection. The 20-song album will be the artist's first album ever to have simultaneous releases in over 15 international territories.

BROOKS QUIGLEY HAS JOINED The Asylum Records promotion team as the new Southeast regional promotion mgr. Before joining Asylum Records, Quigley was the Northeast regional promotions mgr. at Polydor Records.

REUNION RECORDS ANNOUNCED the addition of two new staff members. Jimmy Wheeler, new dir. of sales/mainstream marketing for Reunion, previously worked with BMG. Catherine Highfill, new dir. of publicity, recently worked as assoc. producer for David Benware Productions, a Dallas-based video company.

Capitol Nashville celebrated CMA Awards night with a party at Nashville's Capitol building on Legislative Plaza. Members of first-time CMA Award winners Shenandoah arrived to share their joy and a look at their awards with the label's staff and artists. Pictured (l-r): Jim Scales, Shenandoah; Walt Wilson, gm/exec. vp, Capitol Nashville; Marty Raybon, Shenandoah; Scott Hendricks, pres. and CEO, Capitol Nashville; Mike McGuire and Ralph Ezel, Shenandoah.

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RADIO PLAYLISTS

Some of what's playing in heavy rotation:

**KULP:** El Campo, TX
- DAVID LEE MURPHY—"Dust On The Bottle"
- BLACKHAWK—"I'm Not Strong Enough To Say No"
- GEORGE STRAIT—"Check Yes Or No"
- JOHN MICHAEL MONTGOMERY—"No Man's Land"
- MARTINA MCBRIDE—"Safe In The Arms Of Love"

**WSDS:** Ypsilanti, MI
- 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 MCBRIDE—"Safe In The Arms Of Love"

**WJAG:** Norfolk, NE
- BLACKHAWK—"I'm Not Strong Enough To Say No"
- JOHN MICHAEL MONTGOMERY—"No Man's Land"
- MARTINA MCBRIDE—"Safe In The Arms Of Love"
- TRISHA YEARWOOD—"I Wanna Go Too Far"
- KENNY CHESNEY—"All I Need To Know"

**KGLS-FM:** Hutchinson, KS
- JOHN MICHAEL MONTGOMERY—"No Man's Land"
- GEORGE STRAIT—"Check Yes Or No"
- MARTINA MCBRIDE—"Safe In The Arms Of Love"
- DARYLE SINGLETARY—"I Let Her Lie"
- DAVID LEE MURPHY—"Dust On The Bottle"

**KMCO-FM:** McAlester, OK
- GEORGE STRAIT—"Check Yes Or No"
- DARYLE SINGLETARY—"I Let Her Lie"
- DAVID LEE MURPHY—"Dust On The Bottle"
- JOHN MICHAEL MONTGOMERY—"No Man's Land"
- KENNY CHESNEY—"All I Need To Know"

**KKBI-FM:** Broken Bow, OK
- DAVID LEE MURPHY—"Dust On The Bottle"
- JOHN MICHAEL MONTGOMERY—"No Man's Land"
- BLACKHAWK—"I'm Not Strong Enough To Say No"
- GARTH BROOKS—"She's Every Woman"
- MARTINA MCBRIDE—"Safe In The Arms Of Love"

**KORI-FM:**Keithville, LA
- KENNY CHESNEY—"All I Need To Know"
- GEORGE STRAIT—"Check Yes Or No"
- DAVID LEE MURPHY—"Dust On The Bottle"
- DARYLE SINGLETARY—"I Let Her Lie"
- TRISHA YEARWOOD—"I Wanna Go Too Far"

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Single Reviews by Wendy Newcomer

**TRISHA YEARWOOD:** "On A Bus To St. Cloud" (MCA C-11201)

Any lover of no-doubt-about-it, good music will appreciate this melancholy song written by Gretchen Peters. The introspective nature of "On A Bus To St. Cloud" is supported by heavenly strings and an unadorned, simple arrangement. Yearwood has again chosen material that is more than worthy of her legend-bound pipes.

**BLACKHAWK:** "Like There Ain't No Yesterday" (Arista ASCD-2857)

From the very first note of a BlackHawk song it is obvious who is singing. This stamp of individuality is something that very few groups can claim. Without taking away from the other two members of the trio, BlackHawk can thank lead singer Henry Paul for most of that recognizable quality. "Like There Ain't No Yesterday" fits in the same groove as "Sure Can Smell The Rain" or "Goodbye Says It All"—it is extremely catchy and suits the harmony-based root of BlackHawk.

**REBA MCENTIRE:** "Ring On Her Finger, Time On Her Hands" (MCA 5P-55161)

McEntire's voice is magical when she sings pure country songs. With "Ring On Her Finger, Time On Her Hands," she has taken the Lee Greenwood hit (written by Don Goodman, Pam Rose & Mary Ann Kennedy) and reaffirmed its classic status. By the time each verse crescendos into the chorus, the effect is chill-bump inducing.

**LISA BROKOP:** "She Can't Save Him" (Capitol DPRO-10303)

Brokop has yet to have a signature song. "She Can't Save Him" contains a powerful message about alcoholism and its effect on the family—so powerful that Brokop has also recorded PSAs for Al-Anon and Alateen in conjunction with its release. Who knows if this will be the one for her? Brokop's heavy-duty voice definitely matches the intensity of the song.

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**PICK OF THE WEEK**

**TY HERNDON:** "Heart Half Empty" (Epic 78073)

Certainly one of the most expressive, interpretive singers to be heard on the radio in a long time, Ty Herndon has another hit on his hands. This time he's aided by raw Epic artist Stephanie Bentley, whose own project will be coming out in early 1996. Bentley more than holds her own with Herndon, and the two of them blend like they've been singing together forever. If Herndon can stay focused on his career and keep picking well-written songs, he'll surely entertain audiences for years to come.
Superhero Spiderman welcomes MCA recording artist Marty Stuart and his loyal sidekick, the wonder dog Oscar Lee, to the ranks of Marvel Entertainment's superheroes with the release of the "Marty Party In Space" comic book. Stuart was officially inducted into the club of comic book superheroes by Spiderman himself at Marty Party Headquarters at The Great Escape in historic downtown Nashville.

Arista/Nashville recently hosted a platinum party for Pam Tillis in celebration of her two albums, Homeward Looking Angel and Sweetheart's Dance. Pictured (l-r): Tim DuBois, pres.; Mike Dungan, sr. vp., sales & marketing; Tillis; Jack Weaton, vp., artist development & promotion; and Mike Robertson, Mike Robertson Management.

CMT Top Twelve Video Countdown

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

Songwriters Of The Week: Congratulations go out to Danny M. Wells and Dana Hunt Oglesby, writers of the George Strait #1 hit, "Check Yes Or No."

---Compliments of CMT video countdown, week ending November 1, 1995.
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

NOVEMBER 11, 1995

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

1. STARTING OVER (MCA 11264) - Reba McEntire
2. A WAY OF LIFE (Atlantic 72252) - Emmylou Harris
3. THE WOMAN IN ME (Mercury 25245) - Shania Twain
4. GAMES REDNECKS PLAY (Warner Bros. 45586) - Joe Diffie
5. GREATEST HITS FROM THE BEGINNING (Atlantic 46017) - Travis Tritt
6. THE HITS (Capitol Nashville 29659)(P) - Garth Brooks
7. NOW THAT I'VE FOUND YOU - A COLLECTION (Founder 0325) - Alison Krauss
8. STRAIGHT OUT OF THE BOX (MCA 11263) - George Strait
9. JOHN MICHAEL (Atlantic 83278) - John Michael Montgomery
10. OUT WITH A BANG (MCA 11644) - David Lee Murphy
11. TURF WAR SPECIAL (Capitol 12419) - Dolly Parton
12. HYPOSTOIZE THE MOON (Curb 41460) - Clay Walker
13. MUSIC FOR ALL OCCASIONS (MCA 11257) - The Mavericks
14. WHEN LOVE FINDS YOU (MCA 11047)(P) - Vince Gill
15. THE GREATEST HITS COLLECTION (MCA 18601) - Alan Jackson
16. IT MATTERS TO ME (Warner Bros. 45872) - Faith Hill
17. I THINK ABOUT YOU (Epic 07033) - Tim McGraw
18. NOT A MOMENT TOO SOON (Curb 78565)(G) - Tim McGraw
19. WILD ANGELS (RCA 05999) - Martina McBride
20. IN PICTURES (RCA) - Alabama
21. GREATEST HITS (Warner Bros. 40017) - Little Texas
22. WINGS (Decca 12561) - Mark Chesnutt
23. WAITIN' ON SUNDOWN (Atlantic 16765)(P) - Brooks & Dunn
24. STANDING ON THE EDGE (Capitol Nashville 28419)(G) - The Mavericks
25. SEASON IN REDNECK F.(Warner Bros. 45114)(P) - Jeff Foxworthy
26. WHO I AM (Atlantic 18759)(P) - Alan Jackson
27. LIFE IS GOOD (Capitol Nashville 32939) - Collin Raye
28. I'M A PYMIND (MCA 10594)(P) - Steve Forbert
29. TOOLBOX (RCA 66749) - Aaron Tippin
30. THE HITS: CHAPTER 1 (Mercury 52356) - Sammy Kershaw
31. A LITTLE THING CALLED WANTIN' AND HAVIN IT ALL (Capitol Nashville 77785) - Sawyer Brown
32. LOVE LESSONS (MCA 11243) - Tracy Byrd
33. WHAT A CRYING SHAME (MCA 10619)(P) - The Mavericks
34. TENNIS BALL (Mercury Nashville 52659)(P) - Terri Clark
35. ARTIN (Mercury 64184) - Patty Loveless
36. YOU HAVE THE RIGHT TO REMAIN SILENT (Curb 77999) - Tracy Lawrence
37. GREATEST HITS VOLUME I (MCA 12098)(P) - Tracy Lawrence
38. NO ORDINARY MAN (MCA 10991)(G) - Tracy Byrd
39. BRYAN WHITE (Asylum 61642) - Bryan White
40. TRACY LAWRENCE LIVE (Atlantic 52847) - Tracy Lawrence
41. LIFTING GAME: A COUNTRY SALUTE TO QUIPES (Asylum 1445) - Various Artists
42. BLACKHAWK (Atlantic 18780)(P) - BlackHawk
43. ONE (MCA 12498) - George Jones & Wynette
44. BROOKS & DUNN: LITTLE DEBUT - Brooks & Dunn
45. WEARING BALL (Asylum 61584) - Emmylou Harris
46. PURE COUNTRY (Original Motion Picture Soundtrack) - Various Artists
47. COME ON OVER (Capitol Nashville 61642) - Shania Twain
48. THE REDNECK TEST VOLUME 43 (Liberty 31199) - Jeff Foxworthy
49. LOOTIN' THE LION (Columbia) - Rikk Trevino
50. NERU EMOTION (RCA 65884) - Clint Black
51. THINKING ABOUT YOU (MCA 12101) - Trisha Yearwood
52. ALL I NEED TO KNOW (BNA 66502)(P) - Kenny Chesney
53. A THOUSAND MEMORIES (Decca 16689) - Rett Akins
54. SHAYNES IN LIVING COLOR (Capitol Nashville 76788)(G) - Sawyer Brown
55. IN THE VICINITY OF THE HEART (Liberty 31199) - Shenandoah
56. LONESTAR'S LONESTAR (BNA 66422) - Lonestar
57. UP TOWN BABY (MCA 52599)(P) - Willie Nelson
58. THE REDNECK TEST VOLUME 43 (Liberty 31199) - Jeff Foxworthy
59. LOOTIN' THE LION (Columbia) - Rikk Trevino
60. NERU EMOTION (RCA 65884) - Clint Black
61. THINKING ABOUT YOU (MCA 12101) - Trisha Yearwood
62. ALL I NEED TO KNOW (BNA 66502)(P) - Kenny Chesney
63. A THOUSAND MEMORIES (Decca 16689) - Rett Akins
64. SHAYNES IN LIVING COLOR (Capitol Nashville 76788)(G) - Sawyer Brown
65. IN THE VICINITY OF THE HEART (Liberty 31199) - Shenandoah
66. LONESTAR'S LONESTAR (BNA 66422) - Lonestar
67. DARYLE SINGLETARY (Giant 24600) - Daryle Singletary
68. WE ALL GET LUCKY SOMETIMES (Cassidy Career 18790) - Lee Roy Parnell
69. THINKIN' PROBLEM (Warner Bros. 45586)(G) - David Ball
70. BRAND NEW MAN (MCA 18652)(P) - Pam Tills
71. SWEETHEART'S DANCE (Atlantic 18758)(P) - Mary Chapin Carpenter
72. COME ON COME ON (Capitol Nashville 43278)(P) - Mary Chapin Carpenter
73. A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LUV) - Alan Jackson
74. STONES IN THE ROAD (Capitol Nashville 64327)(P) - Mary Chapin Carpenter
75. BOOMTOWN (PolyGram 523497)(G) - Toby Keith

Album Reviews

By Wendy Newcomer

AARON TIPPIN: Tool Box (RCA 66740-2)

Tippin's nasal twang is perfect for the "working man" songs that gave him a niche to hold on to. However, too much of anything tends to dull the senses. Though the title of the album suggests otherwise, Tool Box actually focuses instead on songs about love and relationships. Whether light-hearted ("A Real Nice Problem To Have") or serious ("Everyday I Own"), Tippin's project boasts a majority of cuts that reveal a new, welcome side of an entertaining artist.

PAM TILLIS: All Of This Love (Arista 18799-2)

Early in her career, Pam Tillis made a name for herself through songwriting and demo singing. She has done it all, from an '80s new wave album (that was actually quite good) to an established career in country music. For her fourth Arista album, Tillis adds the title "producer" to her musical resume, "The River And The Highway" (written by Gerry House and Don Schlitz) is worth a hundred listens: lyrically alone, it is a masterpiece. Tillis' voice only enhances the tenderness and poignancy of the song. Other gems on the album are "Sunset Red And Pale Moonlight," the swing-styled "You Can't Have A Good Time Without Me" and the Bruce Hornsby cover, "Mandolin Rain." All Of This Love is a project that proves the lady knows her stuff in the control room as well as the vocal booth.

CLAY WALKER: Hypnotize The Moon (Giant 9-24640-2)

Although Clay Walker's Hypnotize The Moon is still riding the success of its debut single, "Who Needs You Baby," the album appears to hold quite a few winners. The strongest and most radio-friendly songs on the album seem to be ballads ("Loving You Naturally To Me," "Love Me Like You Love Me," the title cut). Uptempo songs such as "I Wouldn't Have The Heart" and "Only On Days That End In Y" are not bad, but not especially memorable either. The most striking thing about Walker's sound is the vocal control he exercises over each song. While he is still a young artist, his phrasing is uncharacteristically polished for someone his age.

PICK OF THE WEEK

LONESTAR: Lonestar (BNA 66422-2)

Lonestar's live album released earlier this year confirmed that these guys are the real deal. After showing some slow but steady progress with its first single, "Tequila Talkin'," the quintet has made a formidable impression on radio. Lonestar is produced by Don Cook (who also produced The Mavericks and Wade Hayes) and Wally Wilson, a producer who has the magic touch when it comes to cultivating talent. Not since Diamond Rio has a band displayed such promise. Lead vocalists John Rich and Richie McDonald give Lonestar its original, distinctive sound. Highlights of the band's debut studio album include "Heartbreak Every Day," «Does Your Daddy Know About Me," and «I Love The Way You Do That." For lack of a worthier description, Lonestar sounds like your typical bar band (the night before they are discovered by a talent scout and propelled to worldwide fame).
This Week's Debut

W.C. TAYLOR—“Is There A Song On The Jukebox About Jesus” (Circuit Rider) #34

TERRI LYNN—“No Stranger To Treason” (Intersound) #37

Most Active

ANDY LANDIS & RICKY VAN SHELTON—“She Stays” (Word Nashville) #37

BRIAN BARRETT—“Jimmy Got Saved” (Star Song) #13

CLAIRE LYNCH—“We Should Only Have Time For Love” (Rounder) #14

BUDDY HYATT—“The Face Of God” (Gateway) #20

GATLIN BROTHERS—“Help Me” (Columbia) #31

Powerful On The Playlist

Leading the CASH BOX Positive Country singles chart for the second week is “In The Palm Of Your Hand” by Alison Krauss on Rounder Records. “Be Like Noah” by Lisa Daggs hangs on to #2. Likewise, Paula McCulla and “A Place To Turn Around” holds the #3 position. “Matters Of The Heart” by Jeff McKee jumps two spots to #4. MidSouth and “Love Comes Through” drops to #5. Moving up one more this week to #6 is Vince Gill’s “Go Rest High On That Mountain.” Breaking into the Top 10 with a 10 spot leap to #7 is “She Stays” by Andy Landis and Ricky Van Shelton. Dinah & The Desert Crusaders with “Give Love Away” falls to #8. Brent Lamb slides into the Top 10 at #9 with “Drawing Pictures.” Finally, holding on to #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.”

Album Review

■ VARIOUS ARTISTS: Common Ground (Word-Epic 7014708023)

A joint effort by Word Nashville and Epic Records Nashville has yielded Common Ground, self-described as “country songs of faith, love and inspiration.” Common Ground is a brilliant marketing plan in that it combines the two fastest rising forms of music, country and Christian. Some of country’s top artists are represented in this collection, which includes previously released songs and new material. Old favorites like Shenandoah’s “Sunday In The South” and “Same Ol’ Love” by Ricky Skaggs are included, as well as new songs/album cuts by Patty Loveless (“Handful Of Dust”), Ken Mellons (“Dr. Jesus”) and Ron Wallace (“Left Hand Of God”). The album’s first release is “She Stays,” a duet by Ricky Van Shelton and Andy Landis (currently at #7 on the CASH BOX positive country singles chart). Common Ground is a welcome addition to any CD collection or positive country radio playlist.
Five New Jukes Introed By NSM-America

CHICAGO—"We've said that our approach was to give distributors and operators enough options in jukeboxes so that they could address just about every location," stated John Margold, senior vice president of NSM-America, in describing the lineup of machines featured by the company at the recent AMOA convention.

While the new models come in a variety of styles, each is equipped with the noted NSM HyperBeam sound system and the "super-fast" 100 CD player/changer that changes CDs on an average of 2.2 seconds between plays.

The lineup of machines, all styled to catch the eye and enhance the location, includes the Digital Thunder floor model and wall model, both featuring a bank of speakers visible beneath a decorative grill assembly for attracting attention. The Performer 2000 is also available in both floor and wall-mounted configurations with classic cabinet design. Other models include the Nostalgia Gold and the Emerald Ice wall-mounted machine. Emerald Ice is the factory's first in a designer series for style-conscious locations. The cosmetics feature a combination of greens, aquamarines and blues which keep changing through timed back lighting for a beautiful shimmering effect.

NSM also introduced its new M.U.S.I.C. program which incorporates a number of "how-to" booklets and other promotional tools to assist operators and locations alike.

Further information may be obtained by contacting NSM-America, 1158 Tower Lane, Bensenville, IL 60106.

New 'Value' Kiddie Ride Line From EMT

CHICAGO—The new EMT Value Line from EMT Kiddie Rides represents a lower-priced group of kiddie ride products that contains all of the safety and durability features characteristic of higher-priced, value-added lines of EMT kiddie rides.

Among the entries in this grouping are the Ferrari, a sleek-looking car that gives the young rider the full enjoyment of a real automobile, and the Turbo, which is a sporty, sparkle-finished, mint green colored automobile that provides an equally realistic play experience.

Marketing manager John Tracy pointed out that the Value Line offers a price alternative to kiddie ride operators. "Operators will get the durability they need plus the safety features all operators are concerned about," he noted. "This combination provides operators the basic ride without any compromises on quality or durability—a ride that looks like it should cost more."

EMT also offers a Standard Line of kiddie ride products which includes the following models. Jeep, Kid Burger (hamburger ride), Mercedes, Jumbo (the elephant), Nesse (the Loch Ness monster), Dozer, Santa Fe and Music Lion Swing (a likeness of Disney's Lion King)

Pictured is the Turbo Porsche 2000 Interactive.

NOVEMBER IS NATIONAL JUKEBOX MONTH!

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

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