Inside:
Joel Nava And *Tejano* Fusion,
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James Bond:
In The *Goldeneye* of the Beholder
Cover Story

Bonding With The Goldeneye

He’s baaaa-aack! There are sultry villains, explosions galore, car chases, new gadgets and steamy horizontal encounters. Bond...James Bond is back in the United Artists film Goldeneye, which introduces Pierce Brosnan as the suave super spy 007. Not only is the movie back, but Cash Box film writer John Goff examines a book that pictorially and editorially chronicles the arc of this four decade-old money making franchise.

—see page 5

Joel Nava And Tejano Fusion

Texas musician Joel Nava has come along way from the coffee can percussions where he started his career in childhood to become the defining star of a unique fusion of Latin-based Tejano music and country. The Arista Texas artist is interviewed by Cash Box Nashville writer Wendy Newcomer.

—see page 14

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Sports & Entertainment Commission Officially Bows

LOS ANGELES WOULD be the last place you’d think there was a need for a special agency to attract sporting and entertainment events, which bring large dollars into any city’s economy. But the City of Angels, the land of surf and sun (and just a short journey to mountain skiing) has found the need to shoulder into the “intensely competitive” pursuit for world class sports and entertainment setpieces to maintain L.A.’s edge. The Los Angeles Sports & Entertainment Commission officially bowed last week during a reception held at the city’s mayoral mansion, where several movers and shakers in the athletic and showbiz industries gathered to meet the commission’s president, Diane Hovenkamp, and members of the Commission’s board and advisory panels.

Diane Hovenkamp

We’re going to build a broad coalition of people in the sports and entertainment industries in order to successfully compete for events that will bring dollars to the city. We’ll also give Los Angeles the kind of profile that attracts conventions and conferences, which fill hotels and keep other area attractions busy.”

Hovenkamp was recruited from her last post of president of the Orlando Area Sports Commission, where she served as the chairman of Special Events for the upcoming 1996 Olympic Soccer Games and hosted the U.S. Jr. Olympic Volleyball Championships, among other events. The Philadelphia-native, who is engaged to baseball star Tug McGraw, father of country music sensation Tim McGraw, was executive director of the Philadelphia Sports Congress and spearheaded the city’s bid to host the 1994 World Cup by hosting the first round of test market games in 1989 and 1991.

She currently serves as chairwoman of the National Assn. of Sports Commissions, an industry association representing 100 cities across the U.S., and is involved in an advisory role with several other sports marketing associations.

M. R. Martinez

WEA Japan Gets New President

STEPHEN SHRIMPTON, WARNER MUSIC INT’L president, announced the appointment of Mitsuki Tsunekawa as president of WEA Japan, a division of Warner Music Japan, effective December 11.

Commenting on the appointment Ryuho Kosugi, WMJ chairman said, “Mr. Tsunekawa is one of the most important leaders within the Japanese music publishing business. He has been instrumental in developing the concept of the television tie-in and is recognized as possessing one of the sharpest minds in the industry. His work as a producer, combined with his unique marketing approaches, have resulted in a consistent string of million-selling records with some of Japan’s biggest domestic artists.”

“Based on this experience, Mr. Tsunekawa has established strong connections with nearly every major production company in Japan and our expectations are high that he will become a magnet for attracting new and established talent to WEA Japan.”

Julio Saenz has been named president of Latin North American operations for Warner Music Latin America. Saenz, who will continue to be based in Mexico City, will add the responsibilities of managing director of Warner Music Mexico, will now also be responsible for overseeing the activities of WEA Latina. The music industry veteran has held a number of positions throughout his lengthy career, and was appointed managing director of Warner Music Mexico in 1991. Attorney Gwen Irby has been named general manager at Perspective Records, where she will be charged with daily operation of the Jimmy Jam & Terry Lewis-owned label. All departments—including marketing, promotion, publicity and A&R administration—will report to her. She will also supervise all business and legal affairs for the company. She comes to Perspective from Motown Records where she was sr. vp of business and legal affairs for two years, prior to Motown she served in a similar role at Tabu Records for two and a half years. Michelle Madison has been appointed to the post of vp of black music promotion for the Elektra Entertainment Group (EEG). Madison was previously director of urban promotion at Capitol Records, and in 1994 was regional promotion/marketing manager for the Southwest region for EastWest/Elektra Records. In another move at EEG, Rene McLean has been named national director of rap and street promotion. McLean was previously national director of rap promotion at RCA Records. In 1994, he was director of promotion for StepSun Music/Entertainment, and he began his career in 1988 as a regional promotion manager for Virgin Records.

John Melillo has been named manager of music services/special projects and emerging technologies division for EMI Music Publishing, where he will be responsible for promoting EMI copyrights for use in both traditional and new media, as well as developing original creative outlets for EMI writers.

C.C. McClendon has been named Great Lakes regional promotion manager of black music for Arista Records, where she will now be responsible for exposing artists from the Artist, Rowdy, BadBoy and LaFace rosters to radio and other mediums. Prior to Arista, McClendon served as West Coast/Midwest region as promotion manager for Virgin Records, and held a similar position at Mercury Records.

REV & NETCOM Enhance Internet

REV ENTERTAINMENT, the leading developer of Enhanced CD music releases, and NETCOM On-Line Communications Services Inc., one of the nation’s largest providers of direct Internet access, have teamed to provide seamless Internet access from Enhanced CD music releases.

This unprecedented step amplifies the power and options of Enhanced CDs, providing users with a free copy of NETCOM’s NetCruiser software and instant access to music websites through the Internet. REV products will include this feature in January ’96.

“With a browser built right into our Enhanced CDs, the future of the technology is unlimited," said Todd Feinberg, REV CEO. “With the NETCOM connection, users can get tour, ticket and merchandise news groups, and browse the net. It’s a logical next step for the music industry and this is the kind of innovation our clients have come to expect from REV.”

In a related announcement it was revealed that Atlantic Records and REV have collaborated to produce the first of Atlantic’s first Enhanced CD, which is set to release November 28 for $10. SPEW+ combines audio tracks from nine of Atlantic’s hottest new artists and a unique, multimedia fanazine for both Macintosh and PC computer CD-ROM drives. Atlantic artists include James Carter, CIV, Collective Soul, Dragmules, The Inbreds, Jewl, Rusty, Jill Sobule and Sugar Ray.

SPEW+ is the first Enhanced CD to feature a digital fanazine as its multimedia track and the first to feature full-motion, full-screen video, courtesy of a partnership between REV and the Duck Corporation. The multimedia track mixes animation, biographies, lyrics, live performance videos and exclusive interviews.
Elektra recording artists Anthrax celebrated the release of their new album, *Stamp 442*, with New York area fans and Q-104 at an in-store at Sam Goody in Greenwich Village. "Fueled," the first single off the album, is currently Top 3 across the board at Hard Rock and is the #3 most requested single in the country. Pictured (l-f): Front Row—Anthrax; Scott Ian, John Bush, Frankie Bello and Charlie Benante. Second Row—Ben Weber, Elektra marketing assistant; Jay Perltoff, WEA regional marketing mgr; Matt Levy, Elektra secondary promo director; John Pernick, Elektra rock promo director; Jessica Harley, Elektra sr. rock promo director; Paul Uterano, WEA marketing coordinator; Marsha Edelstein, Elektra sr. director marketing; Brian Cohen, Elektra marketing v.p.; Mike Smeth, Elektra director sales; Ron Laffitte, sr. v.p./gm Elektra; Mark Snider, Elektra northeast regional promo director.

SWEET VICTORY: Careers are usually ended by major illnesses, not resurrected. This was not the case for Victoria Williams, who had the spotlight shown on her after she was diagnosed with Multiple Sclerosis. Her friends got together, made a tribute album and got the Louisiana native back on her feet, both health-wise and with recording. Now she has just released a live album, *This Moment In Toronto With The Loose Band*, on Mammoth/Atlantic. To celebrate the LP, Victoria played a show at St. Ann's Church in Brooklyn Heights. She brought all the charm that has become her trademark. Telling stories, going off on tangents and circling back into the songs; all the time being tickled pink during the concert and letting that infectious feeling to filter through the pews and balcony. Playing with five other musicians and her husband, Mark Olson of the Jayhawks, the group was well enough versed that Ms. Williams could decorate the drop of a hat what she wanted to do next. Through a mixture of originals and standards, her unique, sweet voice left its mark, leaving the audience with a glowing smile.

MAKE MINE BLOODY: Chicago is the scene that never was and always will be. Its obituary and birth notice has been written many times. Red Red Meat are a band that could shake the Windy City awake. With their third album, *Bunny Gets Paid*, out on Sub Pop, the band has furthered their foray of fusing rock, blues and various other loose musical threads. Their songs have the languid feel of a river floating by: it's not moving very fast but it knows where it is heading. Their ability to divert this stream when playing live makes them a must see when they ramble into town, as they showed when they played Brownies on the 4th. Instead of just aping the album, Red Red Meat used the loose structure of their pieces to change them. Which gave the whole set the feel of seeing a totally different side of someone you already know. This is a group that can do it raw and well done at the same time.

WITH TURKEY ON THE SIDE: The up and coming festive season is bringing a few musical dishes for New Yorkers to peruse. One of the most celebrated jazz musicians still playing, Anthony Braxton is on the town for an almost full week of shows at the Knitting Factory from the 21st to the 26th. With already four books in print about this proffesional player, Braxton will be running the whole gamut of his experiences including both saxophone and piano evenings.

The Cramps are considered by most a holiday band, though usually associated with the one that has jack-o-lanterns. The Punk and Garage mix originators will be taking on the Puritans' celebration as only they can at the Academy on the 24th. Joining them will be southern surf rockers Man or Astro Man? of Loud Records and a big Apple buzz band, Jonathan Fire-Eater who are currently on PCH.

By Steve Baltin

THE EVER-EXPANDING GRAMMY AWARDS will now be including unsigned bands. The NARAS (National Academy of Recording Arts & Sciences) Foundation Inc., the non-profit arm of NARAS, announced the implementation of the first annual Grammy Showcase, a national platform to promote unsigned rock and alternative bands. The process begins with 13 screenings on the local, regional and national showcases. Artists, agents, managers, music publishers, A&R reps and radio station music directors will serve as judges for the showcases.

"The Grammy Showcase is an expression of NARAS' commitment to supporting emerging and undiscovered musical talent," said Michael Greene, president/CEO of NARAS. "This is an incredible opportunity for unsigned bands to gain exposure, create contacts and learn the ins-and-outs of our dynamic and challenging industry."

After extensive weeding-out four bands will make it to the national showcase in L.A. during Grammy Week (Feb. 25). The showcase will be on Grammy's eve and will be headlined by a national alternative act. All interested parties should submit: two cassettes of original material (no more than three songs), one band photo, one band bio/press release (one page or less) and a list of all band members' names, addresses and telephone numbers. All material should be sent to: Grammy Showcase, 3402 Pico Blvd, Santa Monica, CA 90405. Deadline for entries is December 15, 1995.

A SUBLIME PERFORMANCE: Skunk Records' Sublime is best known for the novelty hit, "Date Rape." But the group proved at a recent sold-out show at the Ventura Theatre that track shouldn't be held against them. The Long Beach, CA act displayed two important attributes in its near 90-minute set that bode well for their future. The first was a remarkable versatility as the group played punk and traditional Jamaican reggae with equal skill. If anything, the band was more adept at the slow lingering grooves of reggae. The second trait was a sense of fun, as the guys covered tunes from friends, as well as the junior high anthem, "Smoke Two Dots." The sum of these parts was a surprisingly impressive performance that also was a good time.

Second-billed was MCA's Mr. Miranda, a band receiving some attention thanks to placement on the soundtrack to the new Ace Ventura flick. Doing something that could best be described as calypso punk, the band's eccentric sound had the Ventura kids eating out of its collective hands. Comprised of very skilled musicians, Mr. Miranda is a band to watch for in the coming months.

THE FIRST NAMES HAVE BEEN ANNOUNCED for Lifebeat's annual Counter AIDS to be held on December 2. Counter AIDS is Lifebeat's (the music industry fights AIDS organization) largest fundraiser of the year, bringing together major and mom and pop record retail outlets with music, television and film stars to help raise money for those living with HIV/AIDS. From December 1 (World AIDS Day) through December 7, participating retailers will be asking their customers to donate their purchases up to the nearest dollar, with the extra money being donated to Lifebeat.

Lisa Loeb, Spoon, Faith Evans, Dinosaur Jr.'s J. Mascis, Kathy Mattea and Naumi Campbell will staff cash registers in New York, while Coolio, Traci Lords, Me'Shell NdegOcello, Alice In Chains' Mike Inez, Johnette Napolitano and "Weird Al" Yankovic will be in L.A. Speech of Arrested Development will be at Blockbuster in Atlanta. More names will be added as the event draws nearer.

VH1 will air the premiere of "Duetas" on November 22, as four of the hottest up and coming female singer/songwriters in music team up with rock's reigning queen, Melissa Etheridge. Can't wait to see this one. Pictured (l-r): Joan Osborne; Paula Cole; Etheridge; John Sykes, President, VH1; Jewel; Sophie B. Hawkins.
COVER STORY

Cover Story

Remember James Bond? How Can You Forget?

By John Goff

QUICK! YOUR FIRST MEMORY OF “Bond... James Bond”? You have it brought to you via legendary producer Albert R. “Cubby” Broccoli—who originally conceived writer Ian Fleming’s spy as a cinematic entity and, along with Harry Saltzman, brought him to the screen—attached, two others outside those auspices and a ’50s-made TV show to choose from. Well, don’t count that last one. Consider only the splashy color big screeners beginning in 1962 with Dr. No.

My memory is of Dr. No. I was a young stage (and you can apply to that all the snobbish hauteur an early-twenties youth teddibly impressed with himself can muster) actor home for a visit between repertory theatre touring gigs, and my father hauled the family off to the Lake Drive-In Theatre in Pascagoula, MS to see this blantly commercial film venture. The man who’d turned me on to The Rubaiyat Of Omar Khayyam, and the works of J.D. Salinger had also read, and continued to read throughout his life, the complete works of Louis L’Amour and... uh-huh... Ian Fleming. Now, here we were to see a British spy flick at the pre-eminent make-out spot on the Gulf Coast.

It was the first time I’d been to the Lake Drive-In to watch a movie in years. Prior to that no one worth their letterman’s jacket would dare be caught there without having their windows fogged up. It just wasn’t done! But I loved it. It wasn’t the last Bond film I ever saw, but it may well have been the last time a Bond film was considered drive-in fare anywhere in the world where a hard ticket sale could be applied.

But I wasn’t the only one who loved it. The Bond franchise went on to become probably the most lucrative series of films ever, certainly one of the most popular and definitely the most enduring. From that first Dr. No, 33 years ago, which went (horrors!) $100,000 over the $1 million budget to the current multi-million dollar Goldeneye, which also sees the launch of the fifth actor to portray the licensed-to-kill spy, Pierce Brosnan. While some of the elements shifted over the years from serio- spy thriller to adventure to almost slapstick comedy at times during the Roger Moore Bond term, the basic format has remained the same and the makers have seen to it that the action has always been cutting edge. And by “action” you know what I mean: excitement, danger and gorgeous women. The Bond character is what every man, whether his blood be boiling or tepid, can relate their fantasy to at one time or another. And it’s not so much a fantasy as it is a dream which, somehow is not out of reach at that time in their lives. Oh, we may realize as we grow older that it is a dream, a fantasy, but it’s doubtful any male who’s ever sat through a Bond movie has not, for at least a moment in that darkened theatre, given over to become Bond. That’s also regardless of nationality, race, creed, religion or any other politically correct or incorrect spin you care to place on it. Just have blood in your veins and chances are Bond’ll... Getcha!

It’s doubtful, too, that it’s just a “macho” thing. How many women have thought themselves a “Bond Girl?” C’mon, fess up. Used to be that was something to shoot for. The title carried an inherent pride. Why? Because Bond Girls (o.k. in the interests of PC, women) were always in on the action. They dodged bullets also, survived blasts. Some died. But guys did too. Only James was really expected to survive. There are also the lethal-type females who menace James just as much as any male villain. I don’t believe there’s ever been a kitchen where you expected to find Bond women. Women could be proud of the Bond women because just as many seduced James as James seduced. One, Diana Rigg, even brought him down to mere male status and got him to marry her. Well, yeah, she did.

The Bond series also changed the way action films were made, and while there’ve been countless imitations and rip-offs, none have been able to so successfully withstand the erosion of time like Bond. All of Bond’s action is always somehow justified within story context, where a lot of actioners can’t claim that. It seems that the leaders of the Bond franchise, Cubby Broccoli in (Continued on page 18)

Book Review

By John Goff

The Incredible World Of 007

By Lee Pfeiffer & Philip Lisa (A Citadel Press Book; Carol Publishing Group $19.95)

AND IT IS AN INCREDIBLE WORLD, that of 007, but it’s all readily available in this 240-page verbal and pictorial history book which is informative and entertaining without being fawning because it is an authorized work—authorized by franchise holder Albert R. “Cubby” Broccoli, who also pens the Foreword to the book.

Both authors, Lee Pfeiffer and Philip Lisa, are admitted fans of the Bond series so, when you consider fandom plus having the cinematic Bond’s father give his blessing to the venture, it could easily have become simply a chronological paeon to producer and pictures. Not so.

Pfeiffer and Lisa forego lengthy plot synopses so many of these coffee table types waste their time with and assume their audience has seen, or at least are familiar with, the films and what they’re about. Very wise move because that can bog down and put to sleep any interest someone, even a fan, has. They do move chronologically, but they do it with an informative sense of discovery, and they balance all the good with the bad. As anyone even remotely familiar with the Bonders knows the way to the franchise’s boxoffice success has not always been strewn with rose petals. There were grumblings and shouts from Sean Connery and George Lazenby, and these are dealt with without the authors taking sides. This also becomes very revealing for the reader as each actor takes over the role and they’re able, in retrospect and with guidance, to see the subtle alterations in character approach and how it affected the product.

It also reveals the power of some invisible glue within the character and the formula of the films which produces Broccoli and Harry Saltzman imposed and held rigidly to, with help from writers, directors and musicians who repeated their tasks more than once over the years that kept people returning to theatres. And how Saltzman and Broccoli came to be partners in this venture is fascinating in itself and could conceivably make a fascinating stand-alone piece if the particulars could be delved deeper into.

Numerous photographs, some familiar and some not, keep it lively. Pictures of on set relaxations are fascinating. We are able to see a beaming Connery posing on the Dr. No set with Broccoli, Saltzman and their wives; a man on the verge of international stardom. Then compare

Latest Bond girl? Nope, Bond producer Barbara Broccoli. (Continued on page 18)
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**NOVEMBER 25, 1995**
REVIEW by Steve Baltin

ALICE IN CHAINS: Alice In Chains (Columbia 67248-2)

Though "Heaven Beside You" feels of Nirvana during its chorus, Alice In Chains has always had a sound apart from its Seattle contemporaries. On the band's third full-length album, the first since 1992's Dirt, the quartet reintroduces music audiences to its grumpy, bluesy rock. Largely due to singer Layne Staley's gravelly vocals, Alice In Chains has a seductively dirty feel about them, a style that is taken to new heights on this 12-song collection. The disc is best summed up by the eight-minute plus "Frogs," a lingering track that lives in the underbelly of the swamps. The record's opening selection, lead single, "Grind," has consistently been among the most played tracks on AOR since its release, indicating the group's relatively extended absence hasn't diminished its extensive fan base. Those awaiting the group's return will be more than satisfied with this enticingly dark disc.

JULIAN COPE: 20 Mothers (American 43044-2)

After David Bowie and Andy Prieboy's efforts earlier this year to blend rock with theatrical drama comes Julian Cope's eclectic (an understatement) 20 Mothers, a 20-track record broken down into four phases and incorporating everything from punk to opera. The always enigmatic and gifted Cope shows off his accessibility with the pop infused "Try Try Try," a song that would fit at any top 40 station. However, the somber Cat Stevens-sounding "I'm Your Daddy" is a true representation of the spirit of 20 Mothers. Cope does a superb folk turn on "1995," a song with strong '60s overtones. Bordering on the surreal, thanks largely to quotes in the interior packaging from pop culture icons as diverse as George Clinton and Yoko Ono, 20 Mothers is another illuminating endeavor from one of rock's most ambitious visionaries.

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PICK OF THE WEEK

WEIRD AL YANKOVIC: The TV Album (Rock 'n' Roll/Scotti, Bros 54932)

No one will dispute Yankovic's parodies of contemporary pop hits could be placed in a time capsule as examples of '80s and '90s low brow humor, but for years they've been making people laugh for one single reason—they're funny as hell. The opening "Bedrock Anthem," set to two Red Hot Chili Peppers' tunes, sums up the obvious jokes that make up this 11-song retrospective, comprised of TV-related songs previously released. Other targets include Hammer's "U Can't Touch This," turned into "I Can't Watch This," Greg Kihn's "Jeopardy!" ("1 Lost On Jeopardy!") and talk shows, "Talk Soup." They may be stupid, but it's unlikely you'll make it through without smiling.

NATURE: Nature (Zoo 11107-2)

Nature is an L.A. quartet whose debut album displays schizophrenic tendencies throughout, laying a heavy metal groundwork early on in the 10-song collection, then jumping into a shockingly strong funk turn on the long-form "Zodiac 99." However, the ambiguous swings in sound aren't entirely unexpected. The disc's liner notes include the following quote on the bottom, "...so fear repetition not; there remain many seas of blood and cream to be traversed." From William Vollman, the quote speaks volumes about the underlying darkness of this bizarre, and hard to figure, record.

NO DOUBT: Tragic Kingdom (Trauma/Interscope 92580-2)

Hailing from Anaheim, CA, this quintet is one of the hottest buzz bands in L.A. right now, with an upcoming three-night stand at the Troubadour over Thanksgiving weekend (most national acts only do one night there). Led by the engaging vocals of Gwen Stefani, the 14-song Tragic Kingdom makes it easy to understand why fans are embracing this group at a rapid pace. Mixing the enticing pop hooks of Blake with the youthful candor of Alanis Morisette and the zealousness of punk, No Doubt have arrived at a refreshingly distinct sound that never grows tiresome. Among the many highlights on the delightful disc are "Just A Girl," the lead single, the reggae-tinged "Different People" and the alluring "The Climb."
# CASH BOX
## TOP 100 URBAN SINGLES
### NOVEMBER 25, 1995

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist(s)</th>
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<tr>
<td>48</td>
<td>Ain't Nothin' But A She Thing</td>
<td>Salt-N-Pepa</td>
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<td>50</td>
<td>I Got 5 On It</td>
<td>N.O.C. Tyrese</td>
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<td>51</td>
<td>The Riddler (From &quot;Batiman Forever&quot;)</td>
<td>Method Man</td>
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<td>52</td>
<td>I'm Your Man</td>
<td>All 4 One</td>
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<td>53</td>
<td>Tonight's The Night</td>
<td>Blackstreet</td>
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<td>54</td>
<td>Are You Ready</td>
<td>Pebbles</td>
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<td>55</td>
<td>Player's Anthem (Big Beat/Atlantic 9149)</td>
<td>Junior M.A.F.I.A.</td>
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<td>56</td>
<td>(You Make Me Feel Like) A Natural Woman (From &quot;New York Undercover&quot;)</td>
<td>Mary J. Blige</td>
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<td>57</td>
<td>One More Chance Stay With Me</td>
<td>The Notorious B.I.G.</td>
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<td>58</td>
<td>How High (From The &quot;Show&quot;)</td>
<td>Redman/Method Man</td>
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<td>59</td>
<td>Ice Cream</td>
<td>Chef Raekwon</td>
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<td>60</td>
<td>I Can't Stand The Pain</td>
<td>Jason Weaver</td>
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<td>61</td>
<td>Liquid Swords</td>
<td>Genius/GZA</td>
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<td>62</td>
<td>Wings Of The Morning</td>
<td>Capleton</td>
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<td>63</td>
<td>Remember (Motown 800480)</td>
<td>Boyz II Men</td>
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<td>64</td>
<td>Danger (Fader/Mercury 7049)</td>
<td>Blaklz Blaklz</td>
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<td>65</td>
<td>Running (Delicious Vinyl/Capitol 55483)</td>
<td>The Pharcyde</td>
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<td>O'L Skool</td>
<td>Issac 2 Issac</td>
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<td>67</td>
<td>Sorry, I Love You</td>
<td>Will Downing</td>
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<td>68</td>
<td>Love Ambition (Call On Me)</td>
<td>Jason Weaver</td>
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<td>69</td>
<td>1st Of The Month</td>
<td>Bone Thugs N Harmony</td>
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<td>70</td>
<td>Take A Look (Hollywood 94003)</td>
<td>J'Son</td>
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<td>71</td>
<td>Curiosity (From &quot;Dangerous Minds&quot;)</td>
<td>Dark Angel</td>
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<td>72</td>
<td>Daddy's Home</td>
<td>Montell Jordan</td>
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<td>73</td>
<td>Love Triangle</td>
<td>Diana King</td>
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<td>74</td>
<td>The Run Around</td>
<td>Boyz Of Paradise</td>
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<td>75</td>
<td>Be Encouraged</td>
<td>William Benton &amp; Friends</td>
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<td>76</td>
<td>Playa Hata</td>
<td>Luniz</td>
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<td>77</td>
<td>All I Can Do</td>
<td>Tye Moore</td>
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<td>78</td>
<td>Sex In The Rain</td>
<td>Mokoestef</td>
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<td>79</td>
<td>Temptations (Intersound 95724)</td>
<td>2Pac</td>
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<td>80</td>
<td>What About Our Love</td>
<td>Maysa Leaks</td>
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<td>81</td>
<td>I'll Always Be Around</td>
<td>C &amp; C Music Factory</td>
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<td>82</td>
<td>Real Hip Hop</td>
<td>Das EFX</td>
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<td>83</td>
<td>Don't Take It Personal (Just One Of Dem Girls)</td>
<td>Monica</td>
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<td>84</td>
<td>Hurricane</td>
<td>The Click</td>
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<td>85</td>
<td>Tonite (La Face/Arista 4103)</td>
<td>A Few Good Men</td>
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<td>86</td>
<td>Handle Our Business</td>
<td>Tony Thompson</td>
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<td>87</td>
<td>Can I Touch You...?</td>
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<td>88</td>
<td>M.C.'s Act Like They Don't Know (Luke 42335)</td>
<td>KRS-One</td>
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<td>89</td>
<td>Return of the Livin' Dead (Giant 17986)</td>
<td>The D.O.C.</td>
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<td>90</td>
<td>Somethin' 4 Da Honeyey (PMP/R&amp;B/Def Jam 0062)</td>
<td>Montell Jordan</td>
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<td>91</td>
<td>Same One (Atlantic 57118)</td>
<td>Sean Levert</td>
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<td>92</td>
<td>You Can't Run</td>
<td>Vanessa Williams</td>
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<tr>
<td>93</td>
<td>Summertime In The LBC (From &quot;The Show&quot;)</td>
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<tr>
<td>94</td>
<td>Pull Up To The Bumper</td>
<td>Dove Shack</td>
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<td>95</td>
<td>GirlsTown (Columbia 77850)</td>
<td>Supercat</td>
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<td>96</td>
<td>Mind Blowing</td>
<td>David Josias</td>
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<tr>
<td>97</td>
<td>Someone To Love</td>
<td>Jon B, Feat. Babyface</td>
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<tr>
<td>98</td>
<td>Love Don't Love Nobody</td>
<td></td>
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<tr>
<td>99</td>
<td>Just For My Man</td>
<td>Phil Perry</td>
</tr>
<tr>
<td>100</td>
<td>Best Friend</td>
<td>Brandy</td>
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**This Week's #1:**
- **R. Kelly**

**High Debut:**
- **Mariah Carey**
REVIEWS By Gil L. Robertson IV

TERRY ELLIS: Southern Gal (EastWest 61857-2) Producers: Denzel Foster & Thaddeus Roy

It's good to finally find out that Terry Ellis can sing as good as she looks. On her solo debut, the former En Vogue member delivers a fine set of mid-tempo dance and ballad tracks that will silence all naysayers. Ellis' voice has a warm, passionate flavor that will undoubtedly appeal to listeners and will find accessibility. The material here covers a gamut of experiences and attitudes that will certainly add to its commercial appeal. The production is sharp and clean, with producers giving it a perfect mix between Real and contemporary music.

CECIL WINANS: Alone In His Presence (Sparrow 51441-2) Producers: Various

What could be better than hearing the glorious voice of CeCe Winans singing the hell out of gospel music? With the help of a team of producers that include Cedric & Victor Wald, Gregg Nelson and Bebe Winans, they have assembled a collection of new and timeless songs that will further solidify CeCe's position as the first lady of secular gospel. The album's executive producer is Mr. Wanya "Babyface" Walton, who takes the lead role in composing and producing the majority of the tracks. This is a fantastic collection of music that will have listeners singing along to every song. The album is a must-have for all fans of gospel music.

AL GREEN: Your Heart Is In Good Hands (MCA 11530) Producers: Various

Al Green's MCA debut is filled with just what you would expect from the veteran soul legend. While nothing here can match the intense magic of his vintage works, this disc does capture the same flavor and bravado that has made Green an icon. The production here is simple, which is great because Green works at his best when not mired in convoluted studio works. Urban contemporary radio will hopefully support this release which might also generate a buzz on selected pop and A/C formats as well. Standout tracks: "Your Love (Is More Than I Ever Hope For)", "Love Is A Beautiful Thing", "Best Lover" and "Could This Be Your Love".
R. KELLY, THE KING OF R&B RETURNS to the music arena with a third self-titled disc that promises to outdo the multi-platinum sales of his first two efforts. The singer has already notched two Top Ten hits on the charts. The album features Notorious B.I.G., Ronald and Ernie Isley and The Kirk Franklin Choir. The first single, "You Remind Me of Something," is already a certified hit with strong airplay across the board in all the key urban markets and strong video rotation on MTV, BET and the Box. Jive has shipped more than 750,000 copies of the single and has followed that enormous order with more than one million copies of the album. Since making his debut in 1991, R. Kelly has enjoyed consistent platinum success. His first release, Born Into The '90s, was an instant favorite among the hip-hop generation, selling in excess of one million units. His follow-up album, 12 Play, featured the smash hit "Bump and Grind!" and sold more than four million units. As of his own work R. Kelly has enjoyed great success with Aaliyah and Michael Jackson, having recently worked with the latter on his most recent chart topping hit, "You Are Not Alone." According to Jazzard Jordan, sr. director of marketing at Jive, the label has an impressive marketing plan designed to make this new release even more successful than its predecessors.

RHYTHM & BLUES FOUNDATION TO AWARD $225,000 at its Seventh Annual Pioneer Ceremony, to be held on February 26 of this year, in Los Angeles. This year the foundation will honor 13 legendary R&B masters through its grants and programs. The award presentation includes the Ray Charles Lifetime Achievement Award (which is the foundation's highest honor), and the Pioneer Award, which carry $15,000 and $20,000 monetary grants, respectively. The Honorary Chair for this year's ceremony is Richard Foss, president of Rhino Records. Other Rhythm and Blues Foundation programs include the Doc Pomus Financial Assistance Program, which provides emergency financial assistance and funding for chronic health care services. Additionally, the foundation educates the public about the widespread impact of rhythm and blues on world culture. The Foundation is also producing a radio series on National Public Radio through support from the National Endowment for the Arts and BMI. Recent Foundation Trustee elections have elected past Pioneer Award recipient Jerry Butler as chairman of the board and Jim Fikield, CEO of Capitol/Epic as vice chairman of the board. New trustees include past Pioneer Award recipient Chuck Jackson, radio station mogul Cathy Hughes and Ichiban Records.

DIS N‘DAT: Congratulations go out to former national publicist director at Mercury Records, Chris Chambers, who recently joined the staff at EMI. Chambers is quite excited about his new job, which will offer him the chance to put to great use his enormous talents as a publicist. Congratulations also go out to Karen Taylor, who is now at Elektra Records in the marketing department. And to photographer Arnold Turner, who recently shot the single jacket for the new TLC release "Diggin' On You." Legendary Motown Record's performers The Temptations, The Commodores, Martha Reeves, The Miracles and The Marvelettes were a great treat to the popular George & Alana Show. Watch for the special edition of BET's "Our Voices" on November 26, when guests will include Beverly Crawford, Candi Staton and Vickie Winans. Janet Jackson's "Runaway" single has just been certified gold.

Rap Sheet, the nation's first Hip-Hop newspaper, recently hosted its second annual rap and hip-hop industry convention, Working Towards A Unified Hip-Hop Nation II, in Hollywood. More than 1,200 entertainment industry reps joined rap artists and students for panel discussions and interactive workshops on vital issues concerning rap music and its impact on society. Panel members addressed issues of amendment rights and social responsibility included (Dr.) Mayor Omar Bradley of Compton, CA; Darryl James, Rap Sheet Editor; and Chuck D. of Public Enemy.
Loud Records Turns Up the Volume by acquiring former Def Jam affiliate, PMP Records. Headed by Paul Stewart, PMP has been credited with launching and guiding the careers of many of urban music’s brightest luminaries, including Warren G., Montell Jordan, The D.O.Ve, The Twinz and L.V. Steve Rikkind, the president and owner of Loud Records is also readying plans to acquire a string of additional independent music labels with music genres ranging from jazz to alternative music. In gearing up for his expansion, Rikkind, earlier this year, recruited Brett Wright from Uptown Entertainment for the position of vice president of marketing. Joseph Nicolls from RCA is the v.p. of promotions, Matty C., formerly director of A&R was upped to v.p. national A&R for Loud and Marty Schwartz to director of corporate affairs. “The addition of PMP Records is just the beginning,” Rikkind says. “Our staff additions were in preparation for what I’m confident will be the beginning of a new era for Loud. This year we have made a nine album commitment to RCA. And although we are by no means abandoning our urban music roots our current expansion plans include the addition of a jazz label and possibly an alternative label as well.” Founded in 1992, Loud Records is a privately held company with headquarters in New York City and offices in Los Angeles.

Onyx to Debut Armic Records: Mercury Records has signed a distribution deal with Onyx’s newly formed label, Armic Records. Headed up by Onyx members Sticky Fingaz, Never and Sonnee Seeza, Armic Record’s debut rap group All City will release its lead single “Metro Theme.” Later this year with its album to follow in April of ’96. According to a Mercury spokesperson, the Brooklyn-based duo is comprised of J-Mega and Greg Valentine and says that they’re coming strong with a pure East Coast flavor. The first single is described as a laid back, chill song that uses absolutely no samples. The record was produced by Onyx and Latief. Currently the group is opening for Onyx on several dates of the current Def Jam tour, which is scheduled to run through November. Armic Records has deals through both Mercury and Capitol Records.

College Duo on the Music Horizon: Meet Andy France and G’Brey Minier, a.k.a. The Good Fellaz, an exciting up and coming rap/hip-hop duo with the talent and smarts to make it to the top. The unique thing about these fellows is that while they attend top flight universities (USC and Columbia), they’re still down with urban street culture. They called their music “new funk” with a West Coast vibe, that is free and soulful. Both have strong musical roots and cite P-Funk, Zapp, Grover Washington, Deep Earth and Charlie Parker as influences. Having recorded a bouncy and highly accessible maxi single that includes the cuts “Steenin’ The Next Man’s Funk,” “T.G.I.F.,” and “The Party’s Over,” the duo showcases a bouncy and highly accessible style that demonstrates their tremendous gifts as creative artists. The two are currently shopping for a label and my advice to the wise would be to check these fellows out. They’re very good and deliver a flavor that makes a wonderful addition to the ever evolving world of hip hop.

![Image of a microphone and a speaker]

**THE RHYME**

No guns, no drugs, no violence—Ruffhouse /Columbia’s hip-hop group, the Fugees and label mate, Tremaine Hawkins recently performed at the YWCA National Week Without Violence “Day of Remembrance,” held at the Cathedral of St. John the Divine in NYC. The event, co-sponsored by Sony Entertainment Inc., was dedicated to remembering all the men, women and children that we have lost to violence. The week’s events included, Senator Bill Bradley and Gloria Steinem, as well as former NYC Mayor David Dinkins and actor Darnell Williams delivered inspiring speeches calling for a world with out violence. Above center, Prema Mathai-Davis, National executive director, YWCA of the USA is joined by (l-r) Praskazel Michel and Lauryn Hill (Fugees), Issara Bey, director of corporate affairs, Sony Music Entertainment Inc. and Wycliff Jean (Fugees).

**Rap Single Reviews**

By Gil L. Robertson IV

**EARTH GYRLZ: “Love of Mine” (Capitol 10268)**

This is a funky fresh mid-tempo ballad that should appeal to hip-hop audiences looking for a way to end the evening. The lead vocals and harmonizing are excellent and offer a great introduction to this group’s upcoming debut. Way to go girlz.

**JT THE BIGGA FIGGA: “The Mack Hand” (DPRO 30013)**

I like the easy groove of this track, which showcases this rapper’s hard edge within a musical environment that’s appealing. Look for urban radio formats across the board to go after this one.

**ALAD TROY: “Side to Side” (ATB 0001)**

This mid-tempo ballad is filled with an urban appeal that’s finally back in vogue with popular formats. The group puts to great use both traditional r&b, and rap and have succeeded in crafting a record that could fill select urban airwaves throughout the fall and winter season.

**TOP 25 RAP SINGLES**

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<thead>
<tr>
<th>#</th>
<th>SONG / ARTIST</th>
<th>LABEL</th>
<th>WEEKS</th>
<th>peak position</th>
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<tbody>
<tr>
<td>1</td>
<td>CELL THERAPY (Latice/Antex 4113)</td>
<td>Goodie Mob</td>
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<td>6</td>
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<td>2</td>
<td>GANGSTA’S PARADISE (MCA 55104)</td>
<td>Coolio Featuring L.V.</td>
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<td>3</td>
<td>HEY LOVER (RAL/Def Jam/Island 77.494)</td>
<td>L.L. Cool J</td>
<td>DEBUT</td>
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<td>4</td>
<td>HURRICANE (Sick Wid N.Y. 42335)</td>
<td>The Click</td>
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<td>5</td>
<td>LIQUID SWORDS (Geffen 19398)</td>
<td>Genius/GZA</td>
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<td>THE RIDDLE (Atlantic 57106)</td>
<td>Method Man</td>
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<td>7</td>
<td>I GOT 5 ON IT (Noo Tylje 38.474)</td>
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<td>SUGAR HILL (EMI 54047)</td>
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<td>9</td>
<td>ICE CREAM (Loud 64328)</td>
<td>Chef Raekwon</td>
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<td>10</td>
<td>WINGS OF THE MORNING (African Stars/Island 7198)</td>
<td>Capleton</td>
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<td>11</td>
<td>RUNNING (D'ious/Vinyl Capitol 54363)</td>
<td>The Pharcyde</td>
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<td>12</td>
<td>LAST DAYZ (JAM/RAL/Island 7195)</td>
<td>Onyx</td>
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<td>13</td>
<td>DANGER (Fader 7049)</td>
<td>Blahzay Blahzay</td>
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<td>14</td>
<td>HOW HIGH (Def Jam/RAL/Island 9025)</td>
<td>Redman/Method Man</td>
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<td>13</td>
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<td>15</td>
<td>AIN'T NOTHING BUT A SHE THING (Next Plateau/Europ 50347)</td>
<td>Sall-N-Pepa</td>
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<td>BOMDIGI (Def Jam/Island 7199)</td>
<td>Eric Sermon</td>
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<td>THROW YOUR SET IN THE AIR (Ruffhouse/Columbia 78004)</td>
<td>Cypress Hill</td>
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<td>FADES EM ALL (Rowdy 3-5402)</td>
<td>Jamal</td>
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<td>19</td>
<td>PLAYER'S ANTHEM (Uptown/Eag Beat/AG 96750)</td>
<td>Junior M.A.F.I.A.</td>
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<td>RETURN OF DA LIVIN' DEAD (Giant/ Warner Bros 17796)</td>
<td>The D.O.C.</td>
<td>DEBUT</td>
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<td>21</td>
<td>ONE MORE CHANCE (Bad Boy/Arista 70036)</td>
<td>The Notorious B.I.G.</td>
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<td>22</td>
<td>JEEPS.LEX COUPS.BIMAZ &amp; BENZ (Uptown 55062)</td>
<td>Lost Boyz</td>
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<tr>
<td>23</td>
<td>1ST DAY OF THE MONTH (Ruffy/Relativity 6331)</td>
<td>Bone Thugs-N-Harmony</td>
<td>18</td>
<td>13</td>
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<tr>
<td>24</td>
<td>Y'ALL AIN'T READY YET (Big Boy 42331)</td>
<td>Mystikal</td>
<td>25</td>
<td>8</td>
</tr>
<tr>
<td>25</td>
<td>BOOMASTIC (Virgin 38482)</td>
<td>Shaggy</td>
<td>19</td>
<td>18</td>
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Joel Nava: Tejano Meets Country On The Cutting Edge

Texan Brings True Value To The Meaning Of Fusion.

By Wendy Newcomer

A mere five years later, Nava discovered what it was all about, as Arista/Texas set up shop in Austin and went about looking for signees. Cameron Randle, vice president and general manager of the label, found out about Nava through two Nashville songwriters, Tom Shapiro and Chris Waters, who knew Nava's management team. After witnessing a Nava show in El Campo, Texas, Randle liked what he saw and signed the Tejano singer.

Knowing and respecting colleague Waters, Holly Dunn's brother and co-writer, when Randle received a tape regarding Nava. "I met (Waters) in the parking lot outside the Arista building and picked up this tape which had one song on it, a song that Joel had wrote," Randle recalls. "And when I first heard it, I thought his voice was very arresting. And I made arrangements to go down and see him."

Randle went to El Campo, TX with colleague Shapiro, already a Nava fan. Having lost his voice, but eager to fulfill a commitment, Randle went to hear Nava sing. History? Proverbial. "It was equally engaging in that you had a mix in the audience of Hispanics, country fans and rock kids. I don't work one weekend, I feel really useless because I'm not out there performing. If I could sing every night, I'd sing every night," Nava says. "When I'm off and I'm not performing, I'm out looking for live music. Maybe I could get to sit in and play drums or sit in with vocals or something. I love performing."

As Nava spent his formative years in Tejano and country bands, it was only natural for him to include both brands of music on his debut album. "You know, we could be listening to country on one end of the house and come to the other end of the house and there would be a Spanish station on. It's just the way we grew up, speaking Spanish and English." Nava cut his musical teeth on various Mariachi and Mexican singers at the same time he

(Continued on page 26)
REVIEWs By Héctor Reséndez

■ GRUPO GALE: Afirmando (GEOs Productions, 76016) Producer: Diego Gále, TROPICAL/SALSA.

Colombian salsa bands are enjoying the fruits of their long labor. There are hundreds of outstanding musicians that have yet to be recognized throughout Latin America, and the U.S. Grupo Gale is one of them. Headed by its director, Diego Gále, this album will surely knock Salseros for a loop. Hard-driving, consistent, and well-produced, Afirmando definitely affirms its message: dance til you drop!

From the starting number, "Buscando Olvidarte," to the first promo single, "Enamorado De Ti," Gala doesn't offer any mercy. A clear must for your Salsa/Tropical bin!

■ UNIK-KO: Ven y Pruebalo (Sony Latin, 81673) Producers: Enrique "Kiki" Garcia, Hector Rimuguer, Manny Benito. POP

The three-year old foursome, UNIK-KO, has endeavored to create something "unique" with their past two albums. This project does offer more of a variety of rhythms than before. You might attribute this (as does Sony) to the input of former Miami Sound Machine musician, Kiki Garcia. Aside from the trademark dance tracks, the group infuses ballads, R&B, and pop. What a novel idea!


While creating headlines about her wardrobe, the multi-talented Thalía's new album debuts on EMI Latin. En Extasis is an apparent reflection and expression by the artist on her career and life. She obviously has picked up some good habits on her way up. Joining her are co-producers Emilio Estefan, Jr., along with Kike Santander, and Oscar Lopez. Lopez actually produced all but two selections. The popular Mexican actress-singer's first promo single, the pop ballad, "Piel Morena," debuted in first place in her native country.

■ ROCIO DURCAL: Hay Amores y Amores (BMG U.S. Latin, 74321) Producer: Roberto Livi. POP

The latest project by the very popular Spanish singer Rocío Durcal is quite lavish. Renowned producer Roberto Livi has spared no expense. All of the ten numbers on the album represent what Durcal fans have long known — Rocío can expertly interpret the best by any Latin composer. From Juan Gabriel (her close friend) to Roberto Livi, Durcal's nineteen albums (20 with this one) have brought her numerous accolades. Aside from Mariachi-flavored ballads like "De Menos a Mas," there are other gorgeous songs designed to please any die-hard romantic. "Como Han Pasado Los Años" and "De Que Estoy Hecha" are the current promo singles.

News From U.S. & Latin America

By Héctor Reséndez

ROMANCE WITH LUIS MIGUEL STILL RUNNING HOT. Last week's column opened with the phenomenal success that the "Latin King of Pop," Luis Miguel has been experiencing with his latest album, En Concierto. To date, the 25-year old male singing sensation continues riding high on charts everywhere. Last month, the WEA Latina album took first place in 232 stores of the Best Buy national retail chain. The singer outsold popular mainstream American artists like Steely Dan and Clay Walker. Miguel's current single is the Latin American classic "Si Nos Dejan.

OTHER WEA LATINA NEWSMAKERS: The Brazilian duo, Leandro y Leonardo, have had their second promotional single, "Golpes y Besos," airing over Spanish-language radio stations here in the U.S. Meanwhile, other label mates are gearing up to release their albums and singles this month. There's merengue artist, Toño Rosario's single, "Siempre Estoy Pensando En Ella," from his debut album, Quiero Volver A Empezar, produced in Puerto Rico. The Spanish rock group Seguridad Social is jamming with their single, "Un Beso y Una Flor." Yolanda Mungu of Puerto Rico has a new album simply called, Yolanda. And Mexican singer Lorenzo Antonio's Tributo II features songs produced by fellow countryman and singer composer, Juan Gabriel.

SALSA ICON SWITCHES LABELS: In a rather surprising move, Puerto Rican Salsa legend, Willie Colon recently signed with the giant Fonovisa-Tropical. His first production, Vuelve Otra Vez, is expected to hit the street sometime this November. Colon, who was with Sony for a good amount of time, has 39 albums under his belt. His 40th is expected to cause quite a rumble in the tropical market.

WHAT'S THE DEAL? RMM has also signed a new contract of its own. As of this December, RMM will be distributed by MCA. According to one source close to RMM, Sony was unable to offer a more attractive deal to Ralph Mercado, president and CEO of RMM Records and Videos.

SF SPANISH FLY IN OMENTMENT AT WARNER BROS: The Spanish-reggae single, "Ven Amor" (Let's Get Together), comes from the group SF Spanish Fly's debut album, Anything You Want, on Upstairs/Warner Bros. The promo single is being offered in both radio and club versions.
THE CHANGES ARE THERE: New James; new M; female, same no-nonsense attitude; new producer, also female, still a Broccoli, but the franchise set-pieces for success are still in place. So, those who like their Bond—and at the last estimate the number who have succumbed to the lure of his boxoffice was nearing the $2 Billion mark—will not leave Goldeneye disappointed.

Naturally, the main focus will be on the most obvious change, that of Pierce Brosnan as Superagent Bond. I, personally, was skeptical he'd be able to pull it off. Reasons? First, physically he looked too slight—the actor pulls that off with a definite in-charge carriage combined with a super-confident attitude delivered from inside. Some fine camera work with strength-favoring angles also offers subtle insurance. Brosnan uses his litheness and agility in action much like a cat and it works. Second, Brosnan's Remington Steele persona seemed to precede him (all in my mind), bringing to mind "light and frothy," and there is a difference between light and frothy TV humor and light comedy in the Bond series, Brosnan well knows the difference. He nails the Bond light humor solidly. Sean Connery set the standard. George Lazenby carried it in a single shot, more impersonation than anything else and could have been good. Roger Moore took a more comedic approach. Timothy Dalton invested the spy with such intensity it made me nervous. Still each had his own approach and now Brosnan brings all them together in a single package to make the role his own. It'll be interesting to watch over the next couple films—I believe he's signed for a trio—because, given what is on the screen here, James Bond lives!

Barbara Broccoli is the new producer, along with Michael G. Wilson. Guess you could say Broccoli "grew up" with Bond. Wilson has been associated with the franchise since Moonraker as either an executive producer, producer or writer. They obviously know the formula and how to guide it.

 Writers are first time Bonders Jeffrey Caine and Bruce Feirstein with a story credited to Michael France and it's well crafted to both introduce Brosnan and bring him into the '90s. Sequences neatly bridge the gap between former Bond exploits, giving him a tangible past the audience can hold onto as well as humanizing him, bringing into question a psychological make-up so dear to '90s audiences. It works nicely.

And the action is there, beginning with the pre-credits sequence of a spectacular 750-ft. bungee jump off Switzerland's Contra Dam. Credit goes to stunt coordinator Simon Crane, stuntman Wayne Michaels who took the plunge, DP Phil Meheux and 2nd unit director Ian Sharp with his cameraman Harvey Harrison and, throughout all action sequences, top notch editing by Terry Rawlings. The villain takes form as a former compatriot of Bond's, Agent 006, who also works as a bridge from Cold War tactics to present-day behind-the-scenes manipulations. Sean Bean takes on the role and is solid while not as memorable as other classic villains. He's aided in his fear fostering by Famke Janssen, as Zenia Onatopp, whose specialty is killing by squeezing her victims between her thighs when she gets on the-top. You take it from there Janssen truly has fun with the role, investing the physicality and brutality of it with an X-rated sensuality. Her vile, killing partner is Gottfried John, pretty

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**Top 15 Weekly Film Grosses**

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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</thead>
<tbody>
<tr>
<td>1. Ace Ventura: Nature...</td>
<td>Warner Bros.</td>
<td>1</td>
<td>2,652</td>
<td>$37,804,076</td>
<td>$14,255</td>
<td>$37,804,076</td>
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<tr>
<td>2. Get Shorty</td>
<td>MGM/UA</td>
<td>4</td>
<td>2,103</td>
<td>$7,600,007</td>
<td>$3,614</td>
<td>$50,603,778</td>
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<tr>
<td>3. Copycat</td>
<td>Warner Bros.</td>
<td>3</td>
<td>1,661</td>
<td>$4,772,207</td>
<td>$2,873</td>
<td>$19,367,237</td>
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<tr>
<td>4. Powder</td>
<td>Buena Vista</td>
<td>3</td>
<td>1,621</td>
<td>$4,144,574</td>
<td>$2,557</td>
<td>$21,489,384</td>
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<tr>
<td>5. Home For The Holidays</td>
<td>Paramount</td>
<td>2</td>
<td>1,000</td>
<td>$3,345,404</td>
<td>$3,345</td>
<td>$8,461,719</td>
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<tr>
<td>6. New And Then</td>
<td>New Line</td>
<td>4</td>
<td>1,713</td>
<td>$2,699,679</td>
<td>$1,576</td>
<td>$21,789,827</td>
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<tr>
<td>7. Fair Game</td>
<td>Warner Bros.</td>
<td>2</td>
<td>1,949</td>
<td>$2,560,195</td>
<td>$1,314</td>
<td>$8,953,765</td>
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<tr>
<td>8. Seven</td>
<td>New Line</td>
<td>8</td>
<td>1,818</td>
<td>$2,479,799</td>
<td>$1,364</td>
<td>$81,902,765</td>
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<tr>
<td>9. Vampire In Brooklyn</td>
<td>Paramount</td>
<td>3</td>
<td>2,130</td>
<td>$2,272,362</td>
<td>$1,067</td>
<td>$16,728,177</td>
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<td>10. Gold Diggers</td>
<td>Universal</td>
<td>2</td>
<td>1,301</td>
<td>$1,567,720</td>
<td>$1,205</td>
<td>$4,628,650</td>
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<tr>
<td>11. Mighty Aphrodite</td>
<td>Miramax</td>
<td>3</td>
<td>278</td>
<td>$1,012,036</td>
<td>$3,640</td>
<td>$2,547,581</td>
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<td>12. Three Wishes</td>
<td>Savoy</td>
<td>3</td>
<td>1,287</td>
<td>$860,570</td>
<td>$673</td>
<td>$6,282,304</td>
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<tr>
<td>13. How To Make An American Quit</td>
<td>Universal</td>
<td>6</td>
<td>940</td>
<td>$728,545</td>
<td>$775</td>
<td>$21,880,290</td>
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<td>14. To Wong Foo...</td>
<td>Universal</td>
<td>10</td>
<td>793</td>
<td>$614,575</td>
<td>$775</td>
<td>$35,383,765</td>
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<tr>
<td>15. To Die For</td>
<td>Columbia</td>
<td>7</td>
<td>752</td>
<td>$603,375</td>
<td>$802</td>
<td>$19,841,215</td>
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Domestic box-office, which includes USA and Canada for the weekend of November 10-12, totaled $73,065,124, breaking down to a $3,322 per-screen average off a total of 21,989 screens, giving a combined total of $357,664,533. (Courtesy Entertainment Data, Inc.)
standard. Computer whiz turned turncoat, Alan Cumming, is arrogant and adds some fun to the machinations.

On Bond's side are Izabella Scorupco as the latest love interest; she's sweet, healthy looking and able to stick with him during car-tank chases, a plane crash and train explosion. Joe Don Baker turns up with some levity as an American CIA man denying to be anywhere there's trouble. The new M is a no-nonsense Judi Dench, solid and a more feminist-correct Samantha Bond as Miss Moneypenny who doesn't fawn over the agent but seems able to quip along with him. Back is gadgetmeister Q in the familiar form of Desmond Llewelyn.

Music is taken over by Eric Serra and retains the Bond flavor while U2's Bono and The Edge penned "Goldeneye" the theme, which is solidly executed by Tina Turner.

The franchise continues with as much class as ever, and with the promise of some being added.

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Warner Bros. Ace Ventura: When The Box-Office Calls

By Steve Baltin

LET'S TAKE A LOOK AT A FEW of the sociological reasons Jim Carrey's Ace Ventura: When Nature Calls took in an astonishing $37.8 million in its first three days. It's America, FOR CHRIST'S SAKE, the same country that turned a murder trial into a daily soap opera, that gave Carone Wilson and Danny Bonaduce weekly forums to pontificate on their world views. Need I say more. And now that the trial of the century (let's hope we never have to go through that again) is done, Americans are in need of more mindless entertainment. Enter Jim Carrey, with his fifth box office smash in a row; just the man to provide "us" with the type of bathroom humor we crave.

The only question left after the stunning opening of his new flick is what comes next for Hollywood's $20 million man. Maybe they'll bronze his ass, since talking out of it in both Ace movies probably added $10 mil to the opening haul of this one. One day we'll see Carrey's cheeks hanging in the Smithsonian, but not until he has a flop. In the meantime we'll just have to elect him president. I can see the headlines now: "Carrey given a key to the U.S. Treasury Department as part of the agreement for next film: Hollywood's go-go plus man."

Yes, thank God, with indecision about the future of the country, world leaders being assassinated and racial tensions at an all-time high, we have But-Man to rescue us. Hell, $20 million isn't enough. Give your first-born and a couple of fingers, as well. All hail the new king!

Of course, all of this was just to fill the requisite space. $37.8 million says it all $37.8.

Congrats to producer James G. "P.T. Barnum" Robinson, exec producer Gary Barber, Morgan Creek and writer/director Steve Oedekerk. You all deserve credit for knowing which coattails to ride on. By the way, is there room for me?

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Warner's It Takes Two, Cute And Light

By John Goff

The Olsen twins Mary-Kate and Ashley plot for parents.

THE RELATIONSHIP TO the nearing-classic cult Haley Mills dual-starrer The Parent Trap may be a couple generations removed from the Rydher Entertainment, Orr & Cruckshank, Dualstar production, Warner Bros. release but it's there nonetheless—lookalikes plotting to get the people they love to love each other so they can all live happily together ever after. There's simply no previous marriage attached to the adult couple targeted in It Takes Two.

It's cute, it's light, it showcases the charming Olsen twins Mary-Kate and Ashley, from TV's Full House, but it's about to be thrown to the wolves; family entertainment during the holidays or not.

Deborah Dean Davis' script draws more on The Prince And The Pauper for her central twins than Parent Trap: an orphan and a rich kid who look alike. There's an affinity between the orphan, Mary Kate, and the loving social worker Kirstie Alley, and not a real goodwill amount between rich Ashley and her air-headed father, Steve Guttenberg in what amounts to a "dumb blonde" type role, but he's rich and he can ride a horse—which he does very well in a not too subtle prince-rescuing maiden sequence. But, boy, for a man who's been so smart in business he's classically dumb in women. The cartoonish and shrewish intended bride Jane Sibbett has her hooks in him where they don't show, but he's as easily led by anyone with hair on their head longer than his own.

It's all been done before, and better. Yeah, kids will like it, and parents can enjoy it. It's familiar enough to those over 20 that that hour and a half can be spent napping, if the parents don't need the Z's they have the option to enjoy it, at least up to the frustratingly manipulated get-me-to-the-church-on-time climactic sequence where first time director Andy Tennent loses big time in his time sequence editing. Edit that down!

The performances are servicable. Kirstie Alley should be able to do this stuff in her sleep by now but she professionally dredges up enthusiasm, which is admirable. Guttenberg tries hard but the role sets the Male Movement back beyond the ice age. A few more roles like these and the Boy Scouts will be picketing theatres. The Olsen twins are a delight. Philip Bosco as the loveable manservant/best friend adds a solid air of decorum and Sibbett kicks her character over the moon. Hey diddle diddle!

Sandwiched in between Ace, Bond and others upcoming in the next week It Takes Two needs more than that. Look for it soon at your video store, and enjoy.

James Orr and Jim Cruckshank produced. Keith: Samples and Mel Efros executive produced.
LIVE REVIEW

The Terry Evans Band

By John Rhys

B.B. KING'S BLUES CLUB, UNIVERSAL CITY, CA—Terry Evans for 20 years has been an exceptional, consummate road warrior, probably played as many gigs as any other road musician alive. Evans is as comfortable on stage as he is in the old (terrycloth) robe he wears before he goes on the boards.

Dressed in black slacks, black shirt and vest, complemented by ultra sharp black and white shoes, the man was clean. He finishes his stage dress as the band concludes an instrumental called "Fat Wallet." Evans then meanders downstairs as if he were going to the refrigerator in the middle of the night. The only difference is that I hope he doesn't have hundreds of people in his kitchen. He reaches the bottom of the stairs just as the band announces his name to a multitude of applause. The drummer counts off "I Fancy You" and Terry Evans is in another world.

A world of performance and entertaining.

You can tell by the smile on Evans' face that it's going to be a great show.

Backed by a wonderful group of musicians stage left to right: singing background is Ray Williams; on first guitar is Jesse Samuels playing a Fender Stratocaster; behind Terry on the drums is Phil Bloch; next to Terry, stage right, on second guitar is Ken Scandlyn; behind Ken on bass is Jorge Calderon; and right of Ken, full right, is Terry Powell on Hammond M1 and Korg keyboards.

The band swings out hot!

Evans jams "Put The Money In Your Pocket," a tune from his latest CD on AudioQuest Records. The tempos glide up and down, feet patting, hands clapping, people dancing. Evans goes to a ballad, one of my favorites, "Dark End Of The Street off an earlier CD. His control is remarkable, not only vocally, but with the audience as well. When you think Evans has given everything he has he surprises you and comes with the killer blues tune from his new CD, a song titled "Down In Mississippi" which speaks of the way it was for black Americans in the Mississippi Delta then and sometimes now.

The performance has people on their feet, cheering.

The band closes with the now standard, "Everyday I Have The Blues" and a little bit of "Shake, Rattle and Roll" and Evans is gone, but that's O.K. Soon he'll be in your town and then you can enjoy one of the world's finest rhythm and blues artists personally.

BOOK REVIEW (Continued from page 5)

that with later images. Fun.

The authors do not simply stay with the films, but also have interviewed Bonds Roger Moore, George Lazenby, Timothy Dalton and Pierce Brosnan. Only Connery is missing. It isn't noted whether this was by design or whether Connery was reluctant, given the history, to offer up his thoughts. There are also interviews with Desmond Llewelyn, "Q" the gadget man; Lois Maxwell, Miss Moneypenny; production designer Ken Adam; director/editor, Peter Hunt; and Broccoli among others.

While the renegade Bond pictures, Never Say Never Again and Casino Royale, as well as the TV entry are not pictorially included or delved into in depth here, they are not ignored as if they didn't exist either. They are acknowledged from several sources, in balance and without rancor.

James Bond merchandising and collecting as well as Trivia and Blooper sections are also included.

A fun, revealing and interesting addition to any coffee table or film buff's collection.

COVER STORY (Continued from page 5)

particular, and now Barbara Broccoli, strictly adhere to creator Fleming's credo toward his Bond stories, "My plots are fantastic, while being often based in truth. They go wildly beyond the probable, not, I think, beyond the possible." And, James always gets out of it by thinking, using both his wits and those wonderful gadgets "Q" gives him in each set-piece sequence, which provides us another level of suspense to look forward to—How's he gonna use that?

The gadgetry of Q (Desmond Llewelyn) is a Bond staple, however, this one isn't used this time out.

It's gratifying when Bond outwits foes rather than simply transmuting himself into a destruction device like... Well, you know what I mean: When the blockheads with more muscle between their ears than on their steroid-pumped biceps clatter away with automatic, 550 round clips, never come near to hitting the equally blockheaded hero who stands on a bar in full view and picks them off with a .22 caliber pea shooter. Every wannabe does it. Yeah, you know what I mean.

You want action?...Possible? By Bond perhaps, not by me.

Ah, but not Bond directors. Not the Bond franchise. It's class that lass, within the formula and the presentation. The franchise has weathered changes in approach, directors and actors, but it has remained an across-the-board money-maker for 33 years, spawning dolls, knock-knacks, scents, fashion trends, attitudes and music. When it loses money is when there will be no more Bonds, but don't look for that to happen anytime soon.

Two Bonds, Timothy Dalton and the current Pierce Brosnan have both admitted to being influenced by Connery's Bond in their young years.

Let's Time-Cut here: 33 years into the future—and there's a new James Bond about to debut and he says, "I was very influenced by Pierce Brosnan's James Bond when my father took me to the movies in 1995."

Impossible? Don't bet on it...Count on it.
News From The United Kingdom, Ireland & Europe

By Hal Levy

IN RECORD TIME: It's been a year since peace has come to Northern Ireland and the government has finally decided to recognize the music business as a business. The Local Enterprise Development Unit has given a grant to XII Records to fund their first release. The Mandalfoot Set is currently laying down tracks for the company's debut album, due out early 1996.

AND NOT WAITING: Telecide's members got together their pennies and released their own CD, Earth Dies Screaming. The Northern Irish group felt they couldn't wait for a government grant.

CAN DO AND BANDE: Last year PolyGram's album of theme music from TV's Inspector Morse, Made In England, cracked the Top 20 list. Attempting to mine the field further, PolyGram has taken half interest in the Leonard Bernstein Music Publishing Company to make new recordings of Bernstein's music as well as welcoming new writers in the middle-of-the-road music area, music that is not exactly pop, but not exactly art.

BEAT OUT THE RHYTHM ON THE DRUMS: Virgin Records released Fearless Brave's Sacred Spirit in March and it quickly sank. However, the album, which features campfire songs of Native Americans set to disco music, was given a new cover and video and in its first week of re-release sold more than 100,000 units. Virgin is hoping Sacred Spirit will follow Gregorian Chants into the heavy heavens. The Silas Monks hit more than five million with their chanting.

HIGH HOW Will IT FLOAT? The Societe Européene des Satellites (SES) is aiming at a £2 billion float in the stock market next year. MTV and Murdoch's BSkyB are major users of SES's ASTRA satellite system. SES has just launched its fifth satellite, dedicated to digital transmissions. Last year's profits were £86.6 million on sales of £197 million and profits are expected to grow as more channels are added on in Europe.

COME BACK ELECTRAVISION: My new single “Never” is due for release this week. In the early 80s, the group, then known as Echo & The Bunnymen were rated with U2 and Simple Minds as the top Brit groups.

YES, SAID THE VIRGIN: Virgin Television is going to the UK High Court in order to have the Independent Television Commission's awarding of the new television channel to Channel 5, Broadcasting halted. Canadian-led consortium UKTV will not contest the decision.

ANOTHER OPENING ANOTHER HALL OF FAME: This time it's for the unsung heroes of the music world. The International Managers Forum's Hall of Fame in London immortalizes its first members. Muff Winwood of Sony Soho Square, Rob Dickie and MFE Records, Peter Grant of Led Zeppelin fame and Harvey Goldsmith for Live Aid.

BRUSH UP YOUR RESUMÉ: According to recently published reports, the fastest growing business in the world is, at more than 20% a year, is Headlining. Total income for headache companies is reported to be almost $4 billion a year. Hotter than the average of the usual.

CHECKING OUT THE STUBS: The Ticketing Group, which includes ticket agencies First Call and Keith Prove have their shares suspended in order to try to obtain financing or face being sold off. Burrows Investment Group, a New Orleans investment company, reportedly is interested, through an affiliate, of taking over the trading business which provides event management, computerized ticketing systems as well as ticket sales.

TOFU LUCK: Madonna, in London for Evita recording, is facing starvation. She took a group to in spot Quaglini's for lunch. But since she neglected to book, she was shown the door. So, down the street they went to Le Caprice, which was also full. But all was not lost, the group ended up at the Country Life Cafe, a vegetarian run by members of the Seventh Day Adventists. The bill, for the six, came to a little over £13 including tip.

HAVE YOU SEEN...? More than 100,000 people have gone to see the films at the London Film Festival. With one more week to go, audience already tops last year's total of 90,000. Revenue of £410,000 is also headed for a record.

CAFE ESPRESSO: In Milan, the 62nd annual MIFED attracted more than 5,000, up 20% from last year, from 80 countries to sell, see and hopefully buy the latest independent film and video productions. The larger film companies, like Warners and MGM have their own distribution offices worldwide and negotiate directly with local theater chain owners and so they don’t turn out to place like MIFED. However, independent producers usually can’t afford to travel around the world selling their films, so they hook up with international distribution companies who for a fee, or a percentage, handle their films on the world market by dealing directly with distributors who buy for a specific country, and in turn, they sell to theater chains. And the three major markets are the AEM in Los Angeles, the EVC in Milan and MIFED. The last are all international, but in the 62nd edition, 50% of the films and their associated video and TV rights, there are for sale some compilations of musical videos offered as packages. And no film or video is ever considered “too old” until it has sold in every of the 170 odd countries in the world.

RAVE FEVER: Rave Beyond, a British company, has come up with Rave—Dancing To A Different Beat, another fast-moving music oriented film set in the Los Angeles club scene. It's directed by Shabba Doo (Adolfo Quinones) and should be opening in the States soon.

AND EAT YOUR HEART OUT: Everyone, especially the Americans, complained about the food served at the convention center. Well, for those of you who may be held for Milan. Ms. Joyce Bigio of American International Bakers in Milan, is introducing Bagels into Italy and promises to be up and running by the end of the year.

HEADED UP: Andrew Teare who is the new CEO of Rank Organization, the British leisure giant, also is at the top of the list. The Festival ON is the English National Opera which plans to move out of the world famous Coliseum to more modern quarters. Sir Andrew Lloyd Webber is said to be interested in the Coliseum because of difficulty in finding a venue for his new musicals, namely A Star Is Born and Whistle Down The Wind, due to a series of strikes against the national auditorium. Sir Andrew is also still in the headlines with stories about his interest in buying United News and Media, publishers of the Daily Express and the Sunday Express.

UK SINGLES: Tonight we're dining in Coollo's “ GANGSTA Paradise” as our first stop. We'll have a second cocktail “I Believe” by Bobson & Jerome, which is on the menu. Another new item is our third appetizer, Oasis’s “Wonderwall.” Queen's “Heaven For Everyone” surfs up the fourth bowl of soup and naturally in fifth is Meat Loaf’s “I'll Do For You.” East 17's “Thunder” is sixth on our wine list and we'll be “Missing Everything But The Girl’s seven show an improvement on the first half of the year, but whether for desert, being kept awake with our ninth cup of coffee with Def Leppard's “When Love & Hate Collide” and really be needing that brandy “Living Next Door To Alice” with Smoke rounding out the evening.

The top European single is Coollo's “Gangsta's Paradise” and is simply Red's Life.

BRAZIL

By Christopher Popper

BRAZILIAN MARKET TREMORS: The jury is still out on the Brazilian record industry. Figures are still good, but just how good nobody is certain, least of all the record companies who await the verdict.

32 million units (CD/LP/cassette) were sold in the first six months of 1995. That is 14 million less than the last six months of 1994 but still double that of the corresponding period in 1994. Analysts explain that the explosion in sales in the second half of 1994 was simply an immediate knee-jerk reaction by the public to a new economic plan. Both the plan, the Brazilian economy and sales in all sectors of the market have now settled and at levels which should keep Brazil positioned as the world's seventh largest music market with annual sales around the U.S. $700 million mark.

The record companies are quietly confident that the second half of 1995 will show a recovery from the sales peak of 1994. If they can get everyone to buy those produced in the second half of 1994 is now in doubt.

Record companies have also had to become a lot more careful in extending credit to stores after a number of retailers—including Meshia, a major chain of department stores—went belly up. Meshia, which is in receivership but still operating, is rumored to owe record companies as much as $5 million. Estimates of the total outstanding debts in the Brazilian market now stand at $18 million but, record companies will hope to clear up a good percentage of this as the big year-end releases force stores into clearing their outstanding debts and restocking.

Brazil does, however, remain firmly at the top of the charts when it comes to vinyl sales. 14.5 million vinyl discs were sold in Brazil in 1994, which helped Latin America claim a 51% share of the total world sales of vinyl. Overall, Brazil's nearest vinyl rival is the United Kingdom with sales of 4.5 million units. The U.S., the world's largest market, finds itself at number seven in the vinyl top ten with sales of just 1.9 million units in 1994.

FREE JAZZ LOOKS AHEAD: The last chords of this year's Free Jazz Festival in Brazil had not even died down and the organisers, Silva and Monique Gardenberg, were already starting to look ahead to October 1996.

The results of this year's festival, the tenth, were generally positive, with the festival moving in Rio from its traditional home at the L1,400 seat theatre of the Hotel Dom Pedro to the 5,000 seat state of the art setting of the Metropolitan which crammed in over 10,000 standing to see the second of Stevie Wonder's shows with Brazilian Gilberto Gil.

While the Metropolitan got the approval of fans for the larger, more popular shows such as Wonder, Al Green and Harry Connick, Jr., it was left for the smaller, more intimate shows—such as Jazzmanic or the jazz purists. In São Paulo the Festival of the Palace is likely to continue to host the festival while there are plans to extend the event to a third Brazilian city, most likely Porto Alegre in the south of the country.

Acts on the organisers' shopping list for 1996 include Lou Reed, Anita Baker, and Eric Clapton, if he will agree to play his blues sets.

During the festival, the family of the late Tom Hargrove, Leora Jones (both critically acclaimed by the Brazilian critics) and Branford Marsalis' Buckshot LeFonque. The organisers have promised to study the possibility of using more than one venue in Rio with the Metropolitan for larger shows and more intimate settings—such as Jazzmanic for the jazz purists. In São Paulo the Festival of the Palace is likely to continue to host the festival while there are plans to extend the event to a third Brazilian city, most likely Porto Alegre in the south of the country.
The hottest ticket in town—Sony Music Entertainment Inc., Sony Pictures Entertainment Inc. and Sony Electronics Inc. hosted their annual gala “La Grande Affaire” during the Congressional Black Caucus Foundation Annual Legislative Conference in Washington, D.C. The gala was held this year at the residence of His Excellency, the Ambassador of Japan and Mrs. Takakazu Kuriyama. Admiring the successful evening are (l-r): Yvonne Taylor, LeBaron Taylor, sr., v.p., corporate affairs, SME; Harvey Lehman, Jr., v.p. external affairs, SPE; and Japanese Ambassador Kuriyama.

Greek? I thought he was Italian—Tony Bennett recently performed to a packed house at Los Angeles’ Greek Theatre and met backstage with: (l-r) Rob Heller, v.p. of talent/William Morris; Bennett; Susan Rosenbluth of Nederlander Concerts; and Mike Garcia, Greek GM.

Spanish Fly Basketball With KYLD—KYLD (Wild 107) recently held a charity basketball game to help raise funds for the Hernandez family who lost two children to a car accident. Among the participants helping raise $10,000 were Upstairs/ Warner Bros. artists, SF Spanish Fly. Pictured: (l-r) Michael Martin (PD, KYLD); Milo Pro & Octaviano Silva (SF Spanish Fly); and Elvis Median (KYLD Morning Doghouse).

Sonic Shadowfax At Tower—Sonic Images recording group Shadowfax recently made a special in-store appearance at Tower Sunset in Hollywood promoting their new live album. Pictured at the get-together are: (l-r) Hilly Waters-Samelton, Tower sales coordinator; Steven Cohen, Sonic Images, director of publicity; Lauren Chez, SI retail marketing director; Todd Meehan, Tower record sales manager; Andy Abad and Ray Yslas of Shadowfax.
Blue Note Records has released Jazz To The World a Christmas album benefiting the Special Olympics. A veritable cornucopia of artists and spectrum of styles are represented on the album. The record was the brainchild of Eunice Kennedy Shriver, founder of Special Olympics International, and Sargent Shriver. Among the participants and others involved pictured above are (front row, l-r): Gary Gersh, president/CEO of Capitol Records; Bruce Lundvall, president of Blue Note/East Coast gm, Capitol; Dianne Reeves, Eunice Kennedy Shriver; and Sargent Shriver. (Second Row, l-r): Lou Mann, gm, Capitol; Harvey Mason, Fourplay; George Duke; Lou Rawls, Bobby Shriver, Chick Corea, Christine Martin, producer; Everette Harp; Dave Koz; and Nathan East, Fourplay.

Reviews


There's a quality of maturity to Bridgewater's performance on this record that expands on her previous musical persona. While this comes at the expense of her soulful, gut-wrenching recordings of the '70s and '80s, this collection of compositions by the inimitable Horace Silver provides her greater range within which to display how this lady has learned to caress a lyric. Ballads, up-tempo vociose and the complete spectrum of jazz as cabaret have become part of her lexicon on this album. The best example of how she reaches to meld her vocal instrument with her supporting players comes on "Tokyo Blues" and "Soulville," where she glides in unison with Stephen Belmondo's trumpet and Lionel Belmondo's saxophone. Pianist Silver joins Bridgewater on two tracks, including his benchmark classic "Song For My Father," where the singer exhibits once again her penchant for finding a way to provide music beyond lyrical interpretation. Silver also demonstrates that no matter how many times he performs this composition, he can bring fresh energy to it. You can really tell that this is seminal work for him. Joined by the legendary Jimmy Smith on organ for a fling with "Filthy McGusty," Bridgewater shows that while she's been polishing her craft, she can be just that tad bit raw. Her production of this album makes it a special treat. This is a singer's album.

**TERENCE BLANCHARD: Original Orchestral Score From The Motion Picture—Clockers** (Columbia CK 67440). Producers: Robin Burgess and Alex Steyermark.

You wouldn't imagine such a soothing mosaic of music based around a gritty urban saga like Spike Lee's Clockers. But Blanchard, who is quickly becoming a major voice in the soundtrack arena, brings his considerable vision to a collection of compositions that are nearly seamless in emotional content. It's on those tracks where his trumpet playing is in abundant evidence that the music's character is suffused. Prime example of this is during the intro to the music "Strike Packs Up." Despite the orchestral overtones, there's a bluesy melancholy that infuses integrity throughout Blanchard demonstrates that he can manage several instrumental voices while remaining distinct as a musician. "Drive With Andre" is an excursion that haunts long after the final chords. And so goes this album.

**DIZZY GILLESPIE: To Bird With Love** (Telarc CD-83316). Producers: John Snyder & Charles Fishman.

This live collection is flawlessly recorded and provides a footnote to a career that defined be-bop. Surrounded by many of the musicians that he inspired, John Burks, aka Dizzy Gillespie, holds forth on this album as a touchstone to how music endures, beyond the most vibrant years that it is performed. Paquito D'Rivera, a Gillespie devotee, Antonio Hart, Benny Golson, Clifford Jordan, Bobby McFerrin, Jackie McLean and David Sanchez join Dindo Perez, George Mraz, Lewis Nash and Kenny Washington for a wildly varied set at New York's Blue Note recorded January 23-25, 1992.
Love Jones’ Powerful Pain Relief For Ineptitude

By Steve Bottom

"I USED TO THINK KISS AND FOGHAT were inept, but 90% of the bands coming down the Pike today make them sound like F- King Aerosmith in its prime." Welcome to the irreverent, and opinionated, world of Love Jones, the Louisville, KY band with the best sense humor in pop music. How else would you describe a quintet that says, "We formed to be a complete antithesis, not only to the local (Louisville) scene, but an affront to the national music scene."?

Perhaps it’s that light-heartedness, as well as the group’s self-proclaimed “booty-shakin’, get-down music” and infamous live shows featuring all of the band’s members dressing alike as a local Motown act of the ‘60s that gives you a hint. But, almost in spite of themselves, Love Jones is slipping its way into the national music scene.

In a lucid moment amid the group’s frolicking nature, the members have very definite opinions on their place in the scene. As they point out, "We don’t really have anything to do with what’s happening musically." They go on to elaborate, "Part of the problem is, we’re a pop band with an attitude. That gets us credibility in alternative circles, but that hurts us in mainstream circles...We face this kind of struggle figuring out how we’re going to break through in one field or the other. Consequently, all along, we’ve had a toe dipped in each world and it’s very confusing to the-by-the-numbers industry people who want everything pre-packaged and pre-labeled." As for the band’s view. "If we had to label ourselves, I think we’d call ourselves a pop band."

The record’s first single, "The Thing," does nothing to contradict that opinion. Especially since an alternative act doing a disco song mels somewhere in the middle and might be called pop. The swinging "The Thing" showcases the aforementioned "get-down" feel in a way not seen since "The Hustle." In other words, it’s a stupid-as-hell, infectious tune that, once it infiltrates your consciousness, refuses to leave. Telling Love Jones the song is stupid doesn’t bring your typical rock star response. The group’s reply. "We knew it was a dumb song when we wrote it, and we’re proud of that." Not merely satisfied with that they added, "It was one of those songs...on our first record we had a song called "Custom Van," where it was so bad we could barely sing it without laughing, and this song was the same way." When we made it up, we were like, ‘good lord, this is stupid.’ It’s like a KC & The Sunshine Band song, it’s not really about anything in particular. It’s just fun and happy."

Fun and happy could be the band’s motto. The group clearly has a conscious idea of the path. "We were consciously a reaction against the shoe-shining, introspective, nihilistic kind of bulls— that’s been going on for the past 10 years, which was, in turn a reaction against the showy, joyful glam stuff of the late ‘70s and early ‘80s embodied by David Lee Roth in his prime." The ultimate goal: "We wanna take it back to high entertainment value, and quality music as well."

Love Jones is more than a one-dimensional lounge act (that’s a separate story). According to the band, "Some nights we’d get out and watch the shoe-shining, introspective rock." Now this is where the interview gets really interesting. When it comes time to discuss the state of today’s rock music. The names have been changed to protect the innocent, and not so innocent. Love Jones’ view, "Ineptitude is something that people are really into right now...Shit rock is at an all-time high." They added, "Half of the shit that’s on the radio right now, you’d have your ass whupped in Louisville if you tried to come out playing like that."

That may sound funny coming from a band who admits to stupider songs and describes its original sound, "doo-wop inspired samba-based music," as "fucked up." However, the group takes pride in its work, a point emphasized by the band’s belief in the lovely ballad, "World Of Summer," a change of pace from the more up-tempo grooves that permeate the other 10 tracks on Powerful Pain Relief.

The band says about the song, "It’s very earnest for us, it’s probably the most earnest thing we’ve ever done." They went on to add, "I thought it’s like the strongest song we’ve ever written. I think when we all got done writing it, we were all like, ‘wha’, this is like a real song. It sounds like something you can hear on the radio."

Working with producer Stuart duGre also says a lot about the band’s commitment to quality music. duGre is best known for producing Los Lobos’ highly acclaimed Kiko album. The two styles wouldn’t seem to jibe on the surface, but according to the band, duGre is someone whose work they respect. And how did they get so fortunate to work with the producer? Step one was the mutual acquaintance. The band said, "We should credit Mr. Matthew Sweet (the band’s labelmate) with helping us find him...He’d been working with Matthew, did some demo work for him and also did some work for the compilations Matthew’s done...[Sweet] knew we were looking for a producer, so he recommended Paul." (Stuart played drums with Sweet, touring with him and playing on six of the songs on Sweet’s 100% Fun album, prompting Stuart to get off the day’s best line, "I was about 60% of the fun)."

Step two was the always more precarious meeting. The band said about this part of the proceedings, "Paul liked the band and we kind of hit it off as people, so it wasn’t really a question of money as much as this would be really fun to do this together...That’s when you know you’re working with somebody cool, too. It’s just, the money’s not really the big deal, I wanna make a record with you cats." In summing it up, they said, "It was serendipitous that we managed to find someone who was willing to work with us on the budget we had, and also happened to be someone whose work we respected."

Serendipitous, huh? The thing, no pun intended, that comes across about Love Jones, both in music and personality, is that this is one talented outfit having fun with the chaos the band leaves in its wake. In the band’s own words, it may be a pop group, but isn’t that what rock ‘n’ roll is all about?
This Week's #1:
George Strait

Highest Debut:
John Michael Montgomery

1 CHECK YES OR NO (MCA 11253) ................. George Strait 1 8
2 WHO NEEDS YOU BABY (Giant 17771) ........... Clay Walker 6 10
3 I LET HER LIE (Giant 24006) .................. Daryle Singletary 3 16
4 WHISKEY UNDER THE BRIDGE (Atlantic 2770) ... Brooks & Dunn 8 10
5 SOMETIMES SHE FORGETS (Warner Bros.) ...... Travis Tritt 7 14
6 BACK IN YOUR ARMS AGAIN (BNA 66508) ..... Lorrie Morgan 10 12
7 TALL, TALL TREES (Atlantic) ................. Alan Jackson 11 5
8 LIFE GOES ON (Warner Bros. 17770) ......... Little Texas 12 12
9 IN PICTURES (RCA 66525) .................... Alabama 14 8

10 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (RCA 67140) . Dolly Parton & Vince Gill 16 10
11 TEQUILA TALKIN' (BNA 66542) ............... Lonestarr 19 14
12 IF I WAS A DRINKIN' MAN (Atlantic) ... Neal McCoy 13 15
13 I WILL ALWAYS LOVE YOU (Columbia 67145) . Dolly Parton & Vince Gill 16 10
14 LIFE GETS AWAY (RCA 66419) .................. Clint Black 20 6
15 GO REST ON THAT HIGH MOUNTAIN (MCA 11047) . Vince Gill 18 12
16 DEEP DOWN (Atlantic) ....................... Pam Tillis 21 7
17 LOVE LESSONS (MCA 3428) .................. Tracy Byrd 22 11
18 NO MAN'S LAND (Atlantic) ................. John Michael Montgomery 2 13
19 CAN'T BE REALY GONE (Curb 77800) ....... Tim McGraw 29 4
20 HERE COMES THE RAIN (MCA 11257) ....... The Mavericks 23 14
21 TROUBLE (Decca 11261) ...................... Mark Chesnutt 24 9
22 THE CAR (Curb 77744) ...................... Jeff Carson 25 27
23 SAFE IN THE ARMS OF LOVE (RCA 65509) ... Martina McBride 4 17
24 BORN IN THE DARK (Columbia 63330) ....... Doug Stone 27 8
25 WHEN A WOMAN LOVES A MAN (Career 187902) . Lee Roy Parnell 26 11
26 REBECCA LYNN (Asylum 9344) ............... Bryan White 30 7
27 IT'S NOT THE END OF THE WORLD (Capitol Nashville) ......... Emilio 28 12
28 NOTHING (Reprise 17734) .................... Dwight Yoakam 31 6
29 IF I HAD ANY PRIDE LEFT AT ALL (Capitol Nashville) ... John Berry 32 5
30 WHEN BOY MEETS GIRL (Mercury 526991)......... Terri Clark 34 3
31 I WANNA GO TOO FAR (MCA 11201) ............. Trisha Yearwood 5 16
32 NOT ENOUGH HOURS IN THE NIGHT (Giant 17764) . Doug Supernaw 35 6
33 RING ON HER FINGER, TIME ON HER HANDS (MCA 12542) ... Reba McEntire 38 2
34 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Mercury 525368) ... Shania Twain 9 14

45 HEART Half EMPTY (Epic 66397) .............. Ty Herndon & Stephanie Bentley 37 5
46 RUB-A-DUBBING (Epic 66965) .................. Ken Mellons 36 7
47 IT MATTERS TO ME (Warner Bros. 45872) .... Faith Hill 45 2
48 WHAT I MEANT TO SAY (Columbia 66412) ...... Wade Hayes 39 4
49 SHE SAID YES (Decca 11098) .................. Rhett Akins 40 5
50 COWBOY LOVE (Atlantic) ..................... John Michael Montgomery DEBUT
51 I'M A STRANGER HERE MYSELF (Curb) ........... Perfect Stranger 41 8
52 SMOKE IN HER EYES (RCA 64045) ............ Ty England 42 3
53 LIKE THERE AIN'T NO YESTERDAY (Atlantic) .... Blackhawk 48 2

44 NOT THAT DIFFERENT (Epic 71819) ................ Collin Raye DEBUT
45 ALWAYS HAVE, ALWAYS WILL (Capitol Nashville 10302) ... Shenandoah 47 2
46 ALL I NEED TO KNOW (BNA 66562) ........... Kenny Chesney 33 17
47 THOSE WORDS WE SAID (Mercury 53612) .... Kim Richey 49 7
48 VEIL OF TEARS (Curb 36965) ................. Hal Ketchum DEBUT
49 I JUST CAN'T STAND TO BE UNHAPPY (MCA) ... Bobbie Cryner 50 6
50 GRANDPA TOLD ME SO (BNA 66562) ............ Kenny Chesney DEBUT
51 DUST ON THE BOTTLE (MCA 11044) ... David Lee Murphy 17 14
52 KNOCK, KNOCK (Atlantic) ............... The Hutchens 43 8
53 WHEN HE WAS MY AGE (Atlantic) .......... Confederate Railroad 55 3
54 ANYTHING FOR LOVE (Curb) ............... James House 44 9
55 LISTENIN' TO THE RADIO (Polydor) .......... Chely Wright 58 4
56 I'M NOT STRONG ENOUGH TO SAY NO (Atlantic) ... Blackhawk 46 16
57 IF I COULD SEE LOVE (Career 187903) ... Brett James 57 4
58 SAVE THIS ONE FOR ME (Columbia 66771) .... Rick Trevino 52 11
59 DOG ON A TOOLBOX (Epic 67096) ............. James Bonamy 60 3
60 SHE'S EVERY WOMAN (Capitol Nashville 10301) ... Garth Brooks 53 11
61 THE TROUBLE WITH LOVE (River North 14168) ... Rob Crosby 51 7
62 NO YESTERDAY (Magnatone) ......... Billy Montana 64 4
63 FIELD OF DREAMS (Curb) ............... Boy Howdy 63 4
64 SOLID GROUND (Atlantic) ................... Ricky Skaggs DEBUT
65 HIS MEMORY (Step One 0835) ............... Western Flyer 67 2
66 ON MY OWN (MCA 11264) ................. Reba McEntire 54 9
67 LET'S GO TO VEGAS (Warner Bros. 45872) .... Faith Hill 56 16
68 WHEREVER YOU ARE TONIGHT (BNA 66764) ... Keith Whitley 69 3
69 I'VE HADN'T FOUND IT YET (Decca 11259) .... Helen Darling 74 2
70 HORNY TONK HEALIN' (Warner Bros. 17755) ... David Ball 59 8
71 HALFWAY DOWN (Epic 64188) ............... Patty Loveless 68 20
72 BETTER THINGS TO DO (Mercury) ........ Terri Clark 61 18
73 THIS THING CALLED WANTIN' AND HAVIN' IT ALL (Curb) ... Sawyer Brown 62 19
74 IF THE WORLD HAD A FRONT PORCH (Atlantic) ... Tracy Lawrence 70 17
75 SHE CAN'T SAVE HIM (Capitol Nashville) .... Lisa Brokop DEBUT
76 HEAVEN BOUND (I'M READY) (Capitol Nashville) ... Shenandoah 65 16
77 I THINK ABOUT IT ALL THE TIME (Capitol Nashville) ... John Berry 71 20
78 ONE BOY, ONE GIRL (Epic 67033) ............. Collin Raye 73 18
79 I LIKE IT, I LOVE IT (Curb) .............. Tim McGraw 75 15
80 IT'S NOT ABOUT BLAME (River North 45459) ... Holly Dunn DEBUT
81 DON'T STOP (RCA/Columbia 66412) ............ Wade Hayes 66 20
82 SHOULD'VE ASKED HER FASTER (RCA 66522) .... Ty Herndon 72 24
83 WHO'S COUNTING (Capitol 525682) ....... Wesley Dennis 76 8
84 THAT AIN'T MY TRUCK (Decca 11098) ........ Rhett Akins 78 27
85 LEAD ON (MCA 11060) ................ George Strait 80 21
86 THREE WORDS, TWO HEARTS, ONE NIGHT (Giant 24620) ... Mark Collie 79 23
87 BIG O'L TRUCK (Polydor 314523) ............. Toby Keith 82 18
88 I'M NOT THE ONE (Magnatone) ......... Shelby Lynne 85 7
89 SOMEONE ELSE'S STAR (Asylum) ............ Bryan White 84 27
90 ONE EMOTION (RCA 66419) ............... Clint Black 90 20
91 THESE ARMS (MCG/Curb) .................... Baker & Myers 77 7
92 HOME ALONE (Polydor) ................. 4 Runner 81 6
93 SHE AIN'T YOUR ORDINARY GIRL (RCA 66525) ... Alabama 86 22
94 NOT ON YOUR LOVE (MCG/Curb) .............. Jeff Carson 88 25
95 YOU'RE GONNA MISS ME WHEN I'M GONE (Atlantic) ... Brooks & Dunn 91 23
96 BILL'S LAUNDROMAT, BAR AND GRILL (Atlantic) .... Confederate Railroad 93 11
97 I WANT MY GOODBYE BACK (Epic 66397) ....... Ty Herndon 87 24
98 IN BETWEEN DANCES (Atlantic) ........ Pam Tillis 92 26
99 YOUR TATTOO (Mercury 525390) ............ Sammy Kershaw 89 13
100 I DIDN'T KNOW MY OWN STRENGTH (BNA) ... Lorrie Morgan 93 29
JOHN MICHAEL MONTGOMERY: “Cowboy Love” (Atlantic 82728)

The latest from John Michael (You’ve got a baby blue Beemer/I drive a pickup truck) is vintage Montgomery—tongue twister choruses, smoking guitar and line dance-ability. It appears that he has found his niche in this format and is a strong contender to be more than a flash-in-the-pan in tight jeans. Montgomery’s attempt to warm the blue blood of a “refined lady” with his “Cowboy Love” will no doubt soon saturate the radio airwaves.

JOE DIFFIE: “Bigger Than The Beatles” (Epic ESK 78202)

Like “John Deere Green,” a smash love song about regular folks falling in love, Diffie’s first single from Life’s So Funny finds him singing about another average Joe and Jolene of sorts who declare undying love for one another. They got a love bigger than the Beatles/Wild and free like a Rolling Stone/They got a love, takes’em higher than the Eagles.... Not an entirely original concept, but never before has it incorporated (ironically) many of the inspirations for today’s country artists. Complete with Fab Four-sounding “Yea Yeah Yeah Yeah’s” and “Na Na Na Na” at the song’s end, “Bigger Than The Beatles” is irresistible.

SHANIA TWAIN: “(If You’re Not In For Love) I’m Outta Here!” (Mercury MNCD 104)

Pour some sugar on me...Oops, wrong song. With her rock producer/husband, Mutt Lange, Twain enjoys pushing the envelope when it comes to defining (or redefining) country music. Her salty lecture to a sloozy bar babush has should women everywhere singing along appreciatively.

RICOCHET: “What Do I Know” (Columbia CSK 78088)

Add Ricochet to the crop of new groups springing up all over town. Since their album won’t be out until Spring of ’96, it’s hard to tell if they’ll have a sound that sticks. A powerful, right-on-the-money lead vocal certainly gives them a leg up on competition. Their debut single, “What Do I Know,” is a commendable effort that, at the very least, Drumms up some interest and a desire to hear more.

GARTH BROOKS: “The Fever” (Capitol DPRO 10317)

First he covers a KISS tune, then he delves into the catalog of Aerosmith. Hmmm. What’s next—a Guns-n-Roses power ballad? Just kidding. Faster than a sonic boom, Garth Brooks has thundered back into the arena with a remake of an Aerosmith song (Brooks & Co. revamped the lyrics to fit his rodeo cowboy forte). In keeping with the title, Brooks’ frenzied “Fever” breaks just as rapidly as it begins, and his kinetic vocals are kickin’. As always, our commander of coolism country/rock has scored himself yet another stadium-size hit.
Former "Duke" Hosts New TNN Series

By Wendy Newcomer

TOM WOPAT, BEST KNOWN AS "LUKE DUKE" in the hit TV series The Dukes of Hazzard and as a successful country artist, has been chosen to host the new weeknight country music entertainment and variety series on TNN: The Nashville Network. Prime Time Country will premiere in January 1996, replacing Music City Tonight, the nightly series which began on TNN in October 1993.

"For over three months, we at TNN and Dick Clark Productions have been collaborating and working hard to create something really different," said Kevin Hale, vice president and general manager of TNN. "We believe Tom Wopat, whose multi-faceted career includes a strong track record in television as well as success as a country music singer and songwriter, brings a new dimension to TNN's primetime. He's warm, engaging, part of the Nashville music scene and also has broad national appeal."

Currently, Wopat is known as one of the leading men and TV's ex-husband of Cybil Shepherd in the CBS-TV hit, Cybill. Country fans remember the singer/songwriter's four albums, from which he achieved five Top 20 singles—"Too Many Honky Tonks," "The Rock and Roll of Love," "Susannah," "Back to the Well" and "A Little Bit Closer." Wopat also co-wrote the Top Five song, "Shadow of a Doubt," which was performed by Earl Thomas Conley.

Dick Clark, executive producer of Prime Time Country, said, "As we and the people at TNN went through possible hosts, one name kept popping up in our deliberations, demanding our attention. It was Tom Wopat. His career has had a wide scope, wider than most realize. But through it all, his heart, soul and his emotions have been country. He brings to Prime Time Country an abundance of engaging qualities: humor, warmth and remarkable musical sense and talent."

As previously announced, TNN's new series (Mon.-Fri., 9-10:30 PM/ET) will be produced by Dick Clark Productions and will originate from The Nashville Network Studio in Opryland USA.

Westwood One Presents Holiday Programming

WESTWOOD ONE ENTERTAINMENT WILL CELEBRATE the holiday season with special editions of its country programs, including the following:

Country's Top Vocalists—Nov. 23-26—Hosted by WYNY's Katherine Brown and David Temple, it honors both the 1995 CMA's and the ACM's top male and female vocalists, Alan Jackson, Reba McEntire, Vince Gill and Alison Krauss.

A Cutting Edge Christmas—Dec. 23-24—Host J.D. Spangler will profile new Christmas songs from artists such as Joe Diffie, Toby Keith, John Berry and Clint Black.

The Class of 1995—Dec. 30-31—This program, a special holiday installment of Country's Cutting Edge, will review 1995's hottest new artists including Wade Hayes, Ty Herndon, Shania Twain and Terri Clark.


Christmas Around the Country—Dec. 22-25—A three-hour special that celebrates the holiday season with country music's top performers. Listeners will hear an array of holiday recordings and releases from their favorite performers including Clint Black, George Strait, Alabama and Vince Gill.

Country Music Year in Review—Dec. 29-31—Features the biggest hits, newest artists and a look back on the most important country events of 1995, 90's Country—Dec. 22-24—Hosted by Randy Davis, the show highlights the decade's hottest stars, including Vince Gill, Alan Jackson, Garth Brooks and Reba McEntire.

In Other News...

Four More Songwriters were honored at the CMA Triple Play Awards on Nov. 15. Singer/songwriter Toby Keith as well as songwriters Bob McDill, Steve Seskin and Tom Shapiro were awarded along with 19 previously announced writers.

INTEGRITY'S SUSIE LUCHSINGER was named Christian Country Artist of the Year at the eighth annual Gospel Voice Diamond Awards, held recently at Louisville's Kentucky State Fair & Expo Center.

THE ASCAP 33RD ANNUAL Country Music Awards held in October honored the following multiple award publishers in addition to those previously announced: Square West Music, Inc.; Taguchi Music Corporation; Texas Wedge Music; Travelin' Zoo Music, Warner Chappell Music Group; and Zomba Enterprises, Inc.

MARK BROWN was named vp of A&R at Capitol Nashville. He was previously the sr. director of A&R for the label.

GOSPEL GREAT BILL GAITHER welcomes Ricky Skaggs and The Whites, Howard and Vestal Goodman, The Speer Family, J.D. Sumner and The Stamps and more than 75 gospel stars to the Ryman Auditorium for the Ryman Gospel Reunion on TNN, to be telecast Nov. 25.

CMT WILL TELECAST A SPECIAL 90-minute version of the 1995 Country Music Association (CMA) Awards in Europe, Latin America and Asia. The telecast will feature top names in country music including host Vince Gill, Alan Jackson, Mary Chapin Carpenter and Reba McEntire.

BRYAN WHITE and RICKY LYNN GREGG both country artists from Native American descent, will help chair a winter clothing drive Jan. 6 in Nashville to benefit Native Americans on reservations this winter. Additional funds raised from an auction will be contributed to schools on impoverished Native American reservations.

RICK TAYLOR was hired as an editor of Country Weekly magazine. Taylor, formerly an editor at Soap Opera Magazine, will operate from the Country Weekly Los Angeles office.

ARISTA'S ALAN JACKSON RELEASED "The Greatest Hits Video Collection," which begins with Jackson's 1989 debut video, "Blue Blooded Woman" and ends with "Tall, Tall Trees," on Nov. 21. The collection is the CMA Entertainer of the Year's third home video package; the previous ones, "Here in the Real World" and "Livin', Lovin', And Rockin' That Jukebox:" have been certified gold and platinum respectively.

SESAC PRESIDENT AND COO BILL VELEZ announced the promotions of Linda Lawrence and Greg Riggle to vp and director, respectively, of writer/publisher relations.

(Continued on page 28)
NAVA  (Continued from page 14)

absorbed the influences of country artists like Ronnie Milsap and George Jones.

Today, his live shows are indicative of that bilingual background. “At our gigs, we do Spanish and English all night. We do some Tejano, we do some country. We have a varied crowd, a mixed crowd of Anglo kids and Hispanic kids and Black kids and everybody’s out there dancing and having a good time together. That’s what we wanted to represent on this album,” Nava says.

The Texan’s self-titled debut was the result of years of hard work and old fashioned dues-paying. “I’ve paid my dues in honky tonks and beer joints and all that stuff. I’ve done that for 17 or 18 years, and this album is a culmination of all that. It all came together on this album, and after about a year’s worth of listening to songs and picking the right songs, and going in the studio, this is the end result. And I’m really proud of it,” he says.

Nava’s project took shape under the guidance of several producers, with Michael and Ron Morales producing the Tejano cuts and Chris Waters at the helm of the English/country cuts. Nava is confident that his hybrid music will fit in perfectly with what’s going on with today’s country radio. “I think it’s in the mainstream of country today. It’s, in my opinion, as strong as anything out there. I don’t see any differences really, other than the fact that when they buy the album, they’re also going to hear Spanish.”

A curious standout on the album is the song “Your Love Amazes Me,” which was a huge hit for country singer John Berry last year. Nava explains the reason for including a relatively “fresh” cover song on his own project. “We selected that song because it was a big hit in country, and possibly drawing the kind of country fans that might not ordinarily listen to Spanish. If they recognize this song and associate with it, they might listen to the rest of the Spanish on the album and appreciate that as well. So it was kind of a hook that we used to draw in the country fans that don’t normally listen to Spanish,” he says. “But it’s a great song and it translated well into Spanish. It’s just one of those type songs. It’s a beautiful song, no matter what language you do it in.”

Readers of the album’s CD booklet will find that for each Tejano cut, there is an English translation. Nava thinks that the extra ink and paper used for the liner notes is well worth it. “We put the English translation on those and try to break down that barrier so they don’t listen to it and say, ‘Well, I don’t understand that. I don’t want to listen to it.’” Nava explains. “If they relate to the melody in the song even though they don’t understand it, they can look up the lyrics and know what I’m singing about.”

To Nava, showcasing two different languages on the same album is simply the recording of a style he’s always owned. “Well, my sound is unique because I’ve been able to merge the two in South Texas, live. They like listening to the Tejano and the country. So in that aspect it’s unique, because I didn’t go out and record a complete country album and a complete Tejano album. We put it on the same album because that’s what I am. I speak fluent English and Spanish and we perform Spanish and English live at the venues,” Nava says. “If it’s a unique sound, it’s because that’s what I’ve always been doing it. People like Emilio and those artists like Selena, who started her pop career, they’re the same way. They grew up doing Spanish and English and it’s just something that we’ve always done.”

Mention of the late pop singer moves Nava to comment on the current state of Tejano music, suddenly popularized by Selena’s death. “I mean, country likes it.” Nava’s second single, “I Do,” will be a national release, complete with a video distributed to TNN and CMT.

As the Christmas season approaches, Nava excitedly awaits the release of his self-penned song, “Mama’s Boy.” Taken from last year’s compilation album, A Tejano Country Christmas, it will actually precede his first national country release. “It’s one of those songs that just kind of fell together,” Nava says. “I wrote it on the way to a gig, and it’s a really nice, sweet song about Mary and how she feels about giving birth to Jesus Christ and what it’s gonna feel like to give him up.”

Like most Christmas albums, A Tejano Country Christmas was recorded during the summer. “They turned the air conditioner way down and put a huge Christmas tree in the control room,” Nava remembers. “The ceilings were like 15 feet high, and they put up this huge Christmas tree. It was in the middle of summertime—a hundred degrees outside. They put Christmas lights all throughout the studio. It was pretty cool. Everybody came in from outside wearing shorts and walked into the studio and it was freezing.” Nava has high expectations for “Mama’s Boy.” “We’re hoping that it becomes one of those traditional songs, you know, just like ‘Jingle Bells,’” he says.

Joel Nava is enjoying every second of his hopeful rise to fame. Eighteen years of playing the beer joints and honky tonks of Texas have taught him to appreciate life’s rewards and recognitions along the way. Surprisingly, he even remembers a Cash Box review of a Night Rider single. “I wrote a song a few years ago when we were with the group that won this True Value thing. It was called, “I’m A Changed Man.” It was on an independent label and we did it ourselves. And Cash Box wrote a real good review on it back in ’87 or ’88. They gave it a real good review...called it “the one to play.” So I was real happy about that.”

As Nava prepares for the onslaught of promotions, appearances, performances and interviews that await every new artist, he feels ready for the challenge. “It’s been a whirlwind, but it’s been a long time coming and I’m savoring it, you know, ’cause it might not last too much longer,” he laughs knowingly. “But while it’s here, I’m going to enjoy it. When you’re growing up and doing all this stuff you never know what’s gonna happen, even though you dream of having a record contract, having videos and all of that stuff. You never start something not to be the best you can at it. And that’s the way I feel. You know, I’m trying to be the best I can and hopefully it’ll get there eventually.”

“I’ve been able to merge the two in South Texas...”
COUNTRY MUSIC

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WNAX-FM: Yankton, SD
SHANIA TWAIN—"The Woman In Me"
NEAL MCCOY—"If I Was A Drinkin' Man"
TRAVIS TRITT—"Sometimes She Forgets"
DARYLE SINGLETARY—"I Let Her Lie"
GEORGE STRAIT—"Check Yes Or No"

KWHI: Shreveport, LA
GEORGE STRAIT—"Check Yes Or No"
CLAY WALKER—"Who Needs You Baby"
NEAL MCCOY—"If I Was A Drinkin' Man"
LORRIE MORGAN—"Back In Your Arms Again"
TRAVIS TRITT—"Sometimes She Forgets"

WIKE: Newport, VT
GEORGE STRAIT—"Check Yes Or No"
MARTINA McBRIEDE—"Safe In The Arms Of Love"
Kenny Chesney—"All I Need To Know"
TRAVIS TRITT—"Sometimes She Forgets"
BROOKS & DUNN—"Whiskey Under The Bridge"

KDSR-FM: Williston, ND
DAVID LEE MURPHY—"Dust On The Bottle"
GEORGE STRAIT—"Check Yes Or No"
Terry Clark—"Better Things To Do"
MARTINA McBRIEDE—"Safe In The Arms Of Love"
JOHN MICHAEL MONTGOMERY—"No Man's Land"

WKBC-FM: North Wilkesboro, NC
GEORGE STRAIT—"Check Yes Or No"
DARYLE SINGLETARY—"I Left Her Lie"
CLAY WALKER—"Who Needs You Baby"
TRAVIS TRITT—"Sometimes She Forgets"
TRISHA YEARWOOD—"I Wanna Go Too Far"

WRPM: Poplarville, MS
GEORGE STRAIT—"Check Yes Or No"
JOHN MICHAEL MONTGOMERY—"No Man's Land"
DARYLE SINGLETARY—"I Let Her Lie"
CLAY WALKER—"Who Needs You Baby"
BROOKS & DUNN—"Whiskey Under The Bridge"

WXXQ-FM: Rockford, IL
DOLLY PARTON & VINCE GILL—"I Will Always Love You"
VINCE GILL—"Go Rest High On That Mountain"
TRAVIS TRITT—"Sometimes She Forgets"
LITTLE TEXAS—"Life Goes On"
JOHN MICHAEL MONTGOMERY—"No Man's Land"

Cash Box COUNTRY RADIO

High Debuts
1. JOHN MICHAEL MONTGOMERY—"Cowboy Love"—(Atlantic)—#40
2. COLLIN RAYE—"Not That Different"—(Epic) —#14
3. HAL KETCHUM—"Veil of Tears"—(Curb) —#48
4. KENNY CHESNEY—"Grandpa Told Me So"—(BNA) —#50

Most Active
1. TIM MCGRAGW—"Can't Be Really Gone"—(Curb) —#19
2. LONESTAR—"Tequila Talkin'"—(BNA) —#11
3. FAITH HILL—"It Matters To Me"—(Warner Bros.)—#37
4. CLINT Black—"Life Gets Away"—(RCA)—#14

POWERFUL ON THE PLAYLIST— The Cash Box Top 100 Country Singles chart is led for the third week by the George Strait single "Check Yes Or No." This week’s chart displays a few big movers with four debuts breaking into the Top 50. Leading the way in the most-movement category is Tim McGraw and “Can’t Be Really Gone” taking an inconspicuous leap to #19. Lonestar and "Tequila Talkin'" jumped eight spots to #11, as did Faith Hill's "It Matters To Me," which moved to #37. Lastly, Clint Black's "Life Gets Away" climbed six spots to #14. As for debuts, four acts hit this week's Top 50. Leading the way for the highest debut position with the single "Cowboy Love" is John Michael Montgomery at #40; entering at #44 is Collin Raye with "Not That Different." Hal Ketchum comes in at #48 with "Veil of Tears," and Kenny Chesney enters at #50 with "Grandpa Told Me So."

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

CMT Top Twelve Video Countdown
1. SHANIA TWAIN — "The Woman In Me" (Mercury)
2. CLAY WALKER — "Who Needs You Baby" (Giant)
3. DARYLE SINGLETARY — "I Let Her Lie" (Giant)
4. REBA McEntire — "On My Own" (MCA)
5. LITTLE TEXAS — "Life Goes On" (Warner Bros.)
6. AARON TIPPIN — "That's As Close As I'll Get To Loving You" (RCA)
7. JOHN MICHAEL MONTGOMERY — "No Man's Land" (Atlantic)
8. KENNY CHESNEY — "All I Need To Know" (BNA)
9. VINCE GILL — "Go Rest High On That Mountain" (MCA)
10. MARTINA McBRIEDE — "Safe In The Arms Of Love" (RCA)
11. GEORGE STRAIT — "Check Yes Or No" (MCA)
12. ALAN JACKSON — "Tall, Tall Trees" (Arista)

—Compliments of CMT video countdown, week ending November 8, 1995.
JOY MORAN HAS BEEN NAMED to the newly created position of manager, business affairs of Gaylord Entertainment Company's Communications Group. Moran will be responsible for the research and analysis of investments and developments projects for Gaylord's Communications Group.

SHEILA SHIPLEY RIDDY, DECCA Records' sv. vp/gm, was recently named one of Nashville's Most Influential Women by Nashville Life magazine. Biddy holds the distinction of being the first woman to head a major record label in Nashville.

WARNER BROS.' FAITH HILL has been chosen as the CMT December Showcase Artist internationally. CMT will feature Hill on CMT Showcase, a 30-minute interview and video program, each Friday in December.


WESTWOOD ONE WILL PRESENT Alan Jackson's first live two-hour concert, Alan Jackson: After Hours, recorded on the historic Ernest Tubb Record Shop in Nashville on November 18, for broadcast the weekend of Dec. 2-3.

BOB HOPE & THE RADIO CITY ROCKETTIES joined the Branson Area Festival of Lights celebration on Veteran's Day to kick off the annual event. Hope turned on the lights to officially open the Christmas season and the Radio City Music Hall Christmas Spectacular.

JEFF CARSON, TERRI CLARK & TY HERNDON are scheduled to perform at the Academy of Country Music's annual Christmas party on Dec. 14.

JOHNNY PAYCHECK received the 1995 Male Vocalist of the Year Award from Porter Wagoner at Wagoner's 7th Annual Celebrity Fest Paycheck has also finalized plans to tour with Merle Haggard in 1996.

JUSTICE RECORDS JOINED with the American Cancer Society to help Americans stop smoking for this year's "Great American Smokeout," held on Nov. 16. Justice artist Willie Nelson's version of the Tex Williams hit, "Smoke, Smoke, Smoke That Cigarette" was chosen for the official anthem.

COMPASS RECORDS ARTIST KATE CAMPBELL is this year's recipient of Farm Journal's "Farm Song of the Year." The song chosen for the honor was Campbell's "Bury Me In Bluegrass," which appears on her debut album, Songs From The Levee.
POSITIVE COUNTRY

This Week's Debuts

SUSIE LUCHSINGER—"You're It"—(Integrity)—#26

BARBARA FAIRCHILD—"Comfort Creek"—(Chapel)—#30

RIVERS & OWENS—"Not Livin' That Way No More"—(Mark Five)—#35

Most Active

MARTY RAYBON—"Daddy Talks To Jesus"—(Sparrow)—#13

KEN HOLLOWAY—"Hoedown"—(Ransom)—#22

TERRI LYNN—"No Stranger To Treason"—(Intersound)—#28

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart this week is "Matters Of The Heart" by Jeff McKeen on Gateway. Moving up two more this week to #3 is Vince Gill's "Go Rest High On That Mountain." Brent Lamb takes a four spot jump to #3 with "Drawing Pictures." "She Stays" by Andy Landis and Ricky Van Shelton moves up two spots to the #4 position. "Be Like Noah" by Lisa Dags drops from #1 to #5, and Paula McCulla's "A Place To Turn Around" falls to #6. Brian Barrett moves up three to #7 with "Jimmy Got Saved." Newcomer Thad Christopher continues his steady climb up the chart with "I Surrender" at #8. Falling to #9 is Alison Krauss and "In The Palm Of Your Hand," and finally, sliding into the Top 10 this week is Claire Lynch and "We Should Only Have Time For Love."

LOOKING AHEAD

Singles that are getting some attention from radio this week include: The Clarkys with "My Faith Will Cradle Me," "How About Your Heart" by Judy Duramus, Jeff & Sheri Easter's "Let The Little Things Go," and Cross Country's "My Choice."
ALG Creates 3-D Version Of Orbatak For KEO’s ‘Virtual Odyssey’ System

CHICAGO—Albuquerque-based American Laser Games and Kaiser Electro-Optics of Carlsbad, California have signed a licensing agreement to create a 3-D version of ALG’s newest arcade game Orbatak, for KEO’s Virtual Odyssey system. It was introduced at the recent IAAPA show (11/15-18) in New Orleans.

Virtual Odyssey combines fast, realistic computer graphics with KEO’s advanced 3-D optical system, creating a compelling immersion experience. KEO, which specializes in visualization technology for military flight simulators, concentrated their expertise on creating a VR arcade unit two years ago and now have one of the most impressive VR amusement systems in the market.

 Orbatak for Virtual Odyssey lets players put themselves inside a sphere and immerse themselves in another world. Scenario involves the selection of one of six characters which turn into different colored balls. The player tries to force the other orbs off the edge of the arena or smash opponents until their sphere breaks and the character within can be squashed.

During the play process, players actually see what their character would see from inside their sphere as they smash into opponents or fall out of the arena. A throttle and joystick control movement and speed; and up to four players can compete against each other.

“The VR treatment of Orbatak takes this game into a new dimension which is totally exciting,” explained Jim Jarocki, American Laser Games’ vice president of marketing and sales. “The intensive interactive nature of games on the Virtual Odyssey system should encourage repeat play value for VR systems in arcades.”

“The IAAPA launch of Orbatak marked the start of a concentrated effort by KEO to market the Virtual Odyssey platform in the amusement market,” stated Ben Mull, vice president of business development at Kaiser Electro-Optics. “With three unique games becoming available, the Virtual Odyssey will set heads spinning.”

Virtual Odyssey was launched last year with the game CueView, a revolutionary VR game which puts the player inside a pool game with the point of view of the cue ball. In addition to Orbatak, KEO showed a Beta test version of Shrapnel at the IAAPA show. Shrapnel is a multi-player action game that lets players maneuver Hovercraft tanks, in an attempt to destroy opponent’s assets while protecting their own.

Further information may be obtained by contacting American Laser Games, 4801 Lincoln Road NE, Albuquerque, New Mexico 87109.

Williams’ Johnny Mnemonic

CHICAGO—In 1980, William Gibson authored a short story titled Johnny Mnemonic, which led to a new vision of the future and captivated audiences worldwide with its technologically-infused plot line which foresaw a society beset and ruled by technology. The year is 2021; vast corporations rule the world and couriers routinely transport data from one destination to another via memory chips implanted in their brains.

One such courier is Johnny Mnemonic who must manage his highly classified information from Asia to North America. Even though he has had a memory upgrade, what he has uploaded surpasses his storage capacity so he must safely download the data within 24 hours or die of synaptic seepage. The data he’s carrying contains the cure to a pandemic Nerve Attenion Syndrome that is afflicting mankind. In the process of his assignment, he is confronted by forces intent on preventing its successful completion.

This work was the inspiration for a big screen adaption from TriStar Pictures, starring Keanu Reeves, and a best-selling CD-ROM hit. Johnny Mnemonic is now being released in a pinball format by Williams Electronics.

In the pinball version, players will quickly discover that there’s much more to this machine than meets the eye, especially when it comes to true interactive control as they maneuver the industry’s first Magnetic Data Glove. Utilizing nine buttons along the sides of the machine, players have the ability to guide a pinball in mid-air, across the top of the playfield, to the spectacular CyberMatrix. This innovative feature offers not only various hidden scoring awards, but is also a locking area for possible three-ball MultiBall play. If players can place three balls in a row (horizontally or diagonally), Jackpot rewards are tripled in value for even high level scoring.

Additionally, there is an array of time-based modes, such as Upload, Cartoon Hero, Rie, N.A.S. Cure and Download, that take full advantage of the game’s dual ramps, outside loops, spinner lane, targets, and Crazy Bob’s kickout hole. The game is abundant in challenging scoring options, climaxed by a sensational Powerdown sequence where all major features are lit during a MultiBall frenzy that can result in astounding scoring values!

Rounding out the package are dazzling Dot Matrix animations and the patented DCS Sound System, which delivers an outstanding original musical score, sound effects and custom speech.

Further information may be obtained by contacting Roger Sharpe at 312-961-1000.

Down Memory Lane...

CHICAGO—The year is 1948, the event is the 15th annual C.M.I. (Coin Machine Industries, Inc.) trade convention, taking place January 19-22 at the Sherman Hotel in Chicago, with a full crop of exhibitors displaying the products of the time and all levels of the coin machine industry participating. Many of the nation’s top record labels are exhibiting and supporting this convention…MGM is promoting a new record called “I’m Looking Over A Four Leaf Clover” by Art Mooney. United Manufacturing Co. of Chicago is showcasing Singapore Roll Down, its new five-ball novelty game…After serving as president of C.M.I. for eight years, D. Gottlieb & Co.’s Dave Gottlieb announces that he will not seek re-election…The convention overall receives glowing reports in the pages of Cash Box!

News Briefs...

CHICAGO—The 16th annual VNEA (Valley National 8-Ball League Association) international championships are slated for May 25-June 1, 1996 at the Riviera in Las Vegas. Prize purse is estimated at $350,000. Illinois operators are concerned about a $20 per vehicle tax increase (Senate Bill 276) which-passed the General Assembly and won the approval of Governor Jim Edgar who, however, amenderately vetoed the bill, leaving the door open for its possible demise during the November veto session…The MOMA (Minnesota Operators of Music and Amusements) state association has scheduled its 11th annual Team Dart Tournament for the weekend of January 26-28, 1996…Chicago-based Happ Controls, Inc. has released its new 1996 catalog, containing a fully updated assortment of parts, accessories and related goodies. To get your copy, contact the company at 106 Garfield Drive, Elk Grove, IL 60007.
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