Inside:
Shake-ups! Warner Music, MCA Music
Disney's Toy Story—
Innovative Computer Animation,
The Cash Box Retail Guide

Andre Harrell
Picks Up The Reins At Motown
Cover Story

Motown On A Fresh Tip

Motown has history, and even though people have been singing the company's impending death knell in recent years, with André Harrell's appointment to the post of president/CEO of the PolyGram Music-owned label, Motown may carve out a fresh presence in the marketplace and be poised to recapture its prominence on the contemporary tip. Cash Box urban editor Gil L. Robertson IV sat down with Harrell to talk about his plans for the venerable label.

—see page 5

Seasonal Glut—Of Films and Video, That Is

Disney's Toy Story is a finely-crafted entrée faced with innovative computer animation textures. Casino released by Universal is a hasty blood pudding with a strong, rehashed base; Paramount's Nick Of Time, a suspenseful mystery meat; Columbia's Money Train is frothy emptiness; and the Geffen Records video Amazing Grace is tried and true food for the soul. Cash Box cinema critic John Goff reviews these holiday menu items.

—see pages 16-18

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Lead Story

Fuchs Out at Warner; Teller and Palmes Leave MCA

Morris To Top MMEG

TOP BRASS AT TWO of the music industry’s most high-profile companies have been part of some major corporate re-shuffling. Michael Fuchs, chairman of Warner Music Group and Time-Warner, Inc.’s HBO, and who had rearranged the executive landscape at WMG, was left out in the cold in anticipation of the planned merger between Time-Warner and Turner Broadcasting Systems, Inc.

And at the MCA Music Entertainment Group, longtime chairman/CEO Al Teller resigned citing philosophical differences. His departure was closely followed by the resignation of MCA Records president Richard Palmes, who said he was leaving to pursue other interests. In a move that exudes irony, Doug Morris, the former Warner Music U.S. chief ousted earlier this year by Fuchs, has been named to take over MMEG’s top spot.

In a terse statement released last week, Fuchs said, “I’m proud of my record and for what we built first at HBO and the efforts and accomplishments we have made at Warner Music Group in the last six months. I’m particularly disappointed not to have been able to finish my tasks at Warner Music Group, and I am deeply saddened to leave Time Warner.”

According to longtime Fuchs spokesman Richard Plepler, recently appointed exec vp of WMG, the ouster was a shock, and the first news of the move came Wednesday night, Nov. 15. On Friday, Nov. 17, Plepler was also let go at WMG, although at press time he was slated to continue as sr. vp of corporate affairs at HBO.

The departure of Fuchs is said to have been hastened by the pending merger between Time-Warner and Turner (a move he vigorously opposed), and also by the signing of long-term contracts by Warner Bros. co-chairmen and CEOs Robert Daly and Terry Semel, which include expansion of their supervisory duties over WMG and continued oversight of all other Time Warner entertainment divisions except HBO. Jeffrey Bewkes, who took over as president/CEO of HBO when Fuchs was upped, will continue to run the cable channel.

At MMEG, Teller said his decision to leave was precipitated on a dispute over the direction MMEG was headed. “There is a philosophical difference between myself and senior corporate members in the way to move the division forward,” Teller commented.

“I have great respect for all that Al Teller has accomplished with the MCA Music Entertainment Group, both in the United States and in the expansion into international markets,” said Ron Meyer, president/COO of MCA, Inc. During his seven-year reign at the company, Teller is credited with engineering the acquisition of Geffen Records and expanding the international operation to 23 companies worldwide. He made MCA Nashville the top presence in country and Uni Distribution claimed the number two market position.

The president post held at the MCA label by Palmes, a 12-year veteran at the company, will not be filled immediately, and Morris, named chairman/CEO of MMEG, will handle daily operations until such an appointment is made.

MCA, Inc.’s Meyer, appointed to his post after 80% of the company was purchased by Canadian distiller Seagram Co. for a deal valued at $5.7 billion, said that he expects Morris to build on the momentum created by Teller and “focus even more aggressively on developing talent across all areas of our music business.”

Ironically, Teller helped bring Morris into a joint label venture with MMEG, establishing the latter’s New York-based, full service Rising Tide Entertainment label, and he also created an association with former Warner Music top executives Bob Krasnow, David Geffen, Mo Ostin, Lenny Waronker and Michael Ostin.

M.R. Martinez

New Virgin Megastore

THE VIRGIN RETAIL GROUP (USA, Canada, South America) recently opened its fifth U.S. Virgin Megastore, located at Media City Center in Burbank (the third in the Los Angeles area). Encompassing 25,000 square feet and incorporating innovative architectural design, the new retail venue is dedicated to having the largest selection of music and entertainment in the L.A.-area’s San Fernando Valley.

Among the new features will be a separate classical music room offering 10,000 titles; more than 200 CD listening posts; 20 video/laser disc viewing stations; and several interactive multimedia stations.

The Virgin Megastore in the Media City Center will host a Grand Opening Dec. 9, which includes an outdoor block party, featuring live performances by MCA artists Immature, BMG recording act Take That and Def Jam act LL Cool J. The acts will perform atop the KLOS-FM Megacruiser, with air personality Rick Dees serving as host. The B Sharp Jazz Quartet and The Blue Hawaiians are also slated to perform.

The Virgin Retail Group also announced that in 1996 it will open Virgin Megastores in Seattle, Vancouver, Las Vegas, Boston and Los Angeles (on the westside).
SOUND SCULPTING: In our nation's capital comes the scarpings of a band that has moved closer to its past and present Atlantic cousins Chisel. This power trio have shifted from their more D.C. stippings into a full power trio a la The Jam, but without leaving the household of fellow metromates completely. The group's current release, the Nothing New EP, on the Germ Blandstein label out of Paramus, NJ, is a signpost along the way to the present destination. With true English panache, the members of Chisel find the footlights as a medium not only for playing music, but also for fashion and funny pitter. Coming on stage, they present the image of fads just out of Oxford for the holidays, and with some witty repartee they are off for another hook-filled, harmony-humming caper, which they soon will be with the January release of 8 A.M. All Day. An LP that could be a bigger wake up call than that tucking thing next to your bed.

DOES THE EGG SHOW: The landscape is now being dotted with monuments to previous musical glories, but one that should be paid close attention to is the obelisk Heyday 1979-1983 for the Wichita quartet The Embarrassment on Bar None. This is one of the quintessential bands whose influence is still felt by bands that never heard of them. The Embarrassment played in the lo-fi wilderness of those years bucking the predominant trend toward New Wave; the group recorded a fistful of gems without a synth in sight. Not many groups could (or would want to) get away with a song entitled "Hip And Well Read," but thankfully these homesteaders had an intelligence that saw both humor and insight in odd places. With all of this material close to impossible to find, this double CD set is like a gift from that guy with the Harvey Waldbarger chuckle and loud suit.

Elektra/Sire recording group Spacehog recently celebrated release of its debut album. Resident Allen Apaked house watched the group perform a blistering set of songs, including the group's first single "In The Meantime." Pictured after the show are (l-r): Matt Levy, director of secondary promotion; Mark Snider, Northeast regional promotion director; Jonny Craig and Mark Langdon, artists; Greg Thompson, sr. vp of promotion; Matt Pollack, vp of alternative promotion; Andre Ferro, music director, WDRE; and Laslow, WDRE.

Hard rocking Sammy Hagar (right), lead singer for Van Halen, was recently recognized by Baja California, Mexico Gov. Gillerio Mercado Romero (left) for promoting tourism in Mexico's Los Cabos region. Hagar has been drawing in tourists to his Cabo Wabo Cantina in Cabo San Lucas for the last five years. The venue is also the site of concerts held by some of the world's most respected rokers. Hagar is planning to perform at the Cantina with special guests during the New Year's eve weekend.

CONTINUING TO FURTHER THE TRADITION it established with the 1992 Presidential election, MTV News recently announced the premiere of The MTV Interview, a new interview show to debut December 3. The show, to be hosted by Tabitha Soren, kicks off with an impressive trio of guests; Tupac Shakur, in his first interview since his release from prison; notorious priest recluse Sean Penn, who talks about his new film, The Crossing Guard; and PLO leader Yassar Arafat, who discusses why peace in the Middle East is important to young Americans.

In light of recent events in the Middle East, the controversial Arafat's appearance takes on added significance, providing the young rock 'n' roll network with a major news coup.

Kudos to MTV for staying away from fluff with this new series and using its obvious influence to show its audience there's more to the world than Beavis & Butt-Head, Coolio and Green Day. If the new show lives up to the promise these three guests offer, it could turn out to be a very informative tool.

NEW YORK MAY HAVE ICE-SKATING at Rockefeller Center for Christmas, but L.A. has the Ringling Sisters' Annual Fundraiser, to be held this year December 18 at The Palace in Hollywood. The 10th year the show has taken place, it is, in the Ringling Sisters' (Iris Berry, Pleasant Gehman and Annette Zilinskas) words, "Our favorite thing to do every year. We get to do something for the community." This year's concert will benefit Rock For Choice, My Friend's Place and the Hollywood Children's Orphanage.

Besides being for worthy causes, the show features a half of a line-up every year, with this year's being no exception. Among those confirmed are Henry Rollins, Mike Watt, Gun Club, Phranc, Possum Dixon, The Muffs, Extra Fancy, Davey Allen And The Arrows and the Ringling Sisters. As much a party as it is a concert, the Ringling Sisters' Fundraiser is a chance to celebrate L.A.'s rich musical scene of the post-X-era, with many of the biggest names in L.A. music appearing.

BRUCE WATCH: Bruce Springsteen will kick off his solo acoustic tour in L.A. with two shows at the Wiltern Theatre, November 26 and 27. Now there's really something to be thankful for this Thanksgiving.

Capitol Records' Everclear celebrated a year's worth of touring this month by playing a free show at Santa Monica Beach before an estimated crowd of 2,000. Do you think it's just coincidence that the tour's current single, from its Sparkle And Fade is called "Santa Monica?" Pictured in the front (l-r): Greg Siea, Capitol Records, director of promotion and marketing for Los Angeles; Linda Ryan, Next and Brian MacDonald, Capitol Records, senior national director of alternative promotion. Pictured in the back (l-r): Craig Montoya, Greg Eklund and Art Alexakis, Everclear; Marco Collins, KNDD; Lisa Worden, KROQ and Aaron Axelsson, KITS—Live 106.
Old And New Schools Collide: André Harrell At Motown

By Gil L. Robertson IV

FOR MILLIONS AROUND THE WORLD, the name Motown is virtually synonymous with the beats and rhythms of soul music. With a roster that has included Stevie Wonder, Diana Ross, Marvin Gaye, Smokey Robinson, Lionel Richie, The Four Tops, The Temptations, The Supremes, Martha Reeves, The Marvelettes, Rick James, Teena Marie, The Commodores, Boyz II Men, Zhané, Queen Latifah, the label has enjoyed a glorious past and is today a true institution in the history of American popular culture.

Times haven't been good for the venerable label which, with the exception of its hugely successful catalogue division and the chart-topping success of pop/soul group Boyz II Men, has failed to capture a sizeable share of the music marketplace. The industry rumor mill has been rife with stories regarding Motown's impending demise, coupled with a widespread perception the label was out of touch, behind the times and on its way to being fully absorbed by its owner, the giant conglomerate Polygram Music.

Well, save the obituaries, according to André Harrell, the label's recently-named president/CEO. The 35-year old industry veteran says Motown is very far from being out of the loop and is, in fact, at the beginning of a new and enriching period of productivity that will re-establish it as the music industry dynamo it once was.

"The music industry today is filled with record labels that play to niche markets. You've got LaFace appealing to its crowd, Perspective to theirs and Def Jam to still another market of consumers. Motown is the daddy of them all, and under my leadership the label will release music that appeals to all of the markets and once again capture the heart and soul of the urban music marketplace," Harrell says.

It would seem that Harrell is awfully young to chart such an ambitious goal—Motown, after all, was already established before he even knew where Detroit was. This is not however, the first time that Harrell has taken on what others perceived as a monumental challenge. Talk about hip-hop culture and you have to mention Harrell, whose Uptown Records is responsible for the careers of some of the industry's most successful purveyors of the New Jack, Hip-Hop Swing/Hip-Hop-Soul phenomena. Established in 1986 the label, with the former rapper's business acumen, has helped launch Mary J. Blige, Heavy D., Jodeci, Guy, Al B. Sure, to name a few. Those acts have registered worldwide record sales of more than 13 million units, and Harrell consequently has become the prime architect for an entire generation calling themselves "the hip-hop nation."

A native of New York City's Bronx, Harrell began his career in the entertainment industry at the age of 15. In 1977, he paired with his high school friend Alfonso Brown to form the successful rap duo Dr. Jekyll and Mr. Hyde, best known for their hits "Genius Rap," and "Fast Life." A communications and business management major at Lehman College, Harrell's work résumé includes stints spent in ad sales for WINS radio and as the vice president/gm for Rush Communications. While at Rush, Harrell played a key role in launching the careers of RUN-DMC, LL Cool J., Whodini and numerous other pioneer groups. "I've been at the forefront of the hip-hop music scene since its beginnings. Since back from my days with Jekyll and Hyde I've had an organic sense about the shifts and trends changing in popular music. Because of my background and experience I've been pretty successful in knowing when a trend will end and what new one will follow."

Although Harrell anticipates some changes at Motown, they are not as drastic as many have speculated. First of all it's important to note that Harrell is a Motown fan, who grew up listening to all the label's veteran acts. He has the highest regard for perennial Motown favorites like the Temptations Diana Ross and Stevie Wonder. Secondly, Harrell is not one to fix what is not broken, and though he plans to operate the company primarily from his East Coast base, he does plan to keep the label's complete West Coast film and TV division in addition to its publishing, publicity and A&R departments in operation.

He says, "Motown is a big label with lots of very talented and creative employees. I want to find as many ways possible to utilize the enormous array of talent available. Over the next 24 months I'm looking to develop a strong team that's capable of positioning the company to do business in the next century. As for the music, well, I've concentrated on New Jack Swing with Guy, and Hip-Hop Soul with Mary J. Blige and Jodeci, now I'm ready to combine elements of both and create Soul music with a new youth appeal that will play a strong role in the marketplace. What I want to do is to bring back the glamour to black artistry, and I will do that with a cross section of artists that will appeal to every segment of the music game."

"Expect us to have our Big E. Small, Whitney Houston and our Mary J. Bliges," Harrell continued. "Also look for us to place major emphasis on artist development."

As for the naysayers out there who predict that Harrell is not up to the task of turning Motown around—Stop wasting your time. Brother man is used to people's derisive perceptions, and says that he has conditioned himself to operate with blindsers on in order to get the job done. "Controversy and skepticism have surrounded me since I entered this business, and believe me, I know that it's certainly not going to stop now. I have no problem with operating in an environment of organized confusion because no one is going to stop me from doing what I need to do."

"Leaving Uptown was very hard for me to do," Harrell continued. "But I did because I recognized my potential to do more. Making the move to Motown is a good one for me and will be for the legacy of the label as a whole. When I got this gig I felt that I had arrived at the place where I was meant to be. God willing, I will turn this thing around, but even after that's done there will still be those who will question what I've done. They'll say, "Oh well, he's turned the music division around, but what about the TV and film? What about the restaurants?"

"With my accomplishments, I already feel, (that) at 35, I've already lived what for an average person would be a great career and life. I'm now entering into a rarified environment that few blacks have known, and what I plan to do is to open that door of opportunity to others."
REVIEWS By Gil L. Robertson IV

KIRK FRANKLIN AND THE FAMILY: Christmas (Gospo Centric 72130-2) Producer: Various

In the last year, gospel music has enjoyed renewed interest from mainstream markets, and Kirk Franklin is at the top of this resurgence. On this, follow up to his self-titled platinum debut, Franklin, backed by his superior choir, delivers a stirring collection of holiday selections that are sure to become Christmas favorites. The production is first rate throughout, with strong lead and background vocals and a production that’s clean and smooth. Given his past success, urban radio should support this project which also has strong crossover possibilities as well. Standout tracks: “Silent Night,” “Love Story,” “O Come All Ye Faithful,” and “Silver and Gold.”

WILL DOWNING: Moodz (Mood 528-752-5) Producer: Will Downing

With his latest collection, Will Downing delivers another tight set of mellow celestial soul that leaves little doubt about his position as the best urban contemporary singer of his generation. Brother man really knows how to lay down his low. His deep, cajoling vocal style is like a rich spectrum of earthy textures as which Downing makes good use of on this release. The album title implies, this is a collection that explores the sentiments and nuances behind moods, which Downing along with a team of producers—including Ronnie Foster, Reid Rideout and Onaje Allan Grumbs (with musical assists from Jonathan Butler and Gerald Albright), deliver abundantly. The production here is crisp and the song selection is right on the money. Urban and A/C formats are going to love this one.


RANDY CRAWFORD: Naked And True (Blue Mood 92662-2) Producer: Ralf Dromeseyem

On her latest release, Crawford continues to deliver her special brand of quiet soul that has made her a favorite among music tastemakers the world over. Crawford’s raspy vocals are in great form throughout this disc, as she adds her own distinctive flavor to the material and produces a disc she is truly proud of. The expansiveness of the material touches on various genres, which should go well commercially. The production here is sharp and simple, which works great for an artist with Randy’s vocal abilities. Expect A/C and, selected soul and R&B formats to get behind this release. It’s been a long time since Crawford’s last release, and it’s good to have her back. Standout tracks: “Cajun Night,” “Give Me The Night,” “All The Kings Horses,” “I’ll Be Around.”

PICK OF THE WEEK

SILK: SILK (Elektra 61849-2) Producers: Various

After breaking out big with their debut album, the members of Silk are back with a new release that should put to rest any notion that they’re a flash in the pan. This album does a good job of showcasing Silk’s musical growth; both lead and background vocals are clear and strong and the act selection of material accentuates their abilities Musically, these guys take on a lot of challenges and really appeal to a variety of listeners. Urban, Pop and A/C formats will love this album which has the potential to be a hit out for the group. Standout tracks: “Hooked On You,” “Don’t Rush,” “Now That I’ve Lost You,” and “What Kind Of Love Is This.”
By Gil L. Robertson IV

Tevin Campbell took a break in the studio where he’s cutting a Steve Wonder remake “Knock Me Off My Feet” produced by Dwayne Wiggins (of Tony Toni Tone). The song is for the soundtrack to Martin Lawrence’s upcoming film A Thin Line Between Love and Hate. Pictured (l-r): Doug McHenry, Jackson-McHenry Productions; Denise Brown, sr. vp black music at Warner Bros.; Tevin Campbell, Atlantic Bant-Gabriel, vp of all black music Warner Bros. Records; and Dwayne Wiggins.

KIRK FRANKLIN KICKS OFF U.S. TOUR: GospelCentric’s musical sensation Kirk Franklin, recently announced plans for a national concert tour which kicks off November 16 in Dayton, OH. Special guest on the tour will include The Canton Spirituals, the Full Gospel Baptist Church Choir and Fred Hammond & Radical for Christ. Franklin really gives it up in concert, so make sure to check him and his choir out when they come through your town. The tour dates are as follows: November 26, Los Angeles, CA; December 1, St. Louis, Mo; December 2, Louisville, KY; December 7, Wichita, KS; December 8, Houston, TX; December 10, Atlanta, GA; December 28, Oakland, CA; December 29, Detroit, MI; December 30, New York, NY; December 31, Upper Marboro, MD.

ARISTA & GENERAL CINEMA TO JOIN FORCES FOR EXHAILE: In a first time ever arrangement between a recording label and a theater chain, Arista Records and General Cinema have joined forces to present Whitney Houston’s “Exhale (Shoop, Shoop)” video music and the Waiting to Exhale® soundtrack album in movie theaters. The promotion is designed to sell the Arista soundtrack in General Cinema movie theaters via a combination of on-screen time, merchandising, and intermission music and to create anticipation for the upcoming film. During a one month period the Houston single will be shown prior to each feature on 450 screens in major media markets. In addition, at the chain’s 1,200 screens in over 195 locations, the entire soundtrack will be played during intermission in all theaters and lobby/concession areas highlighting the powerhouse line-up of talent on the soundtrack. Released on November 14, the soundtrack features a who’s who of R&B female vocalists. Besides Houston, other artists featured on the album includes: Toni Braxton, Aretha Franklin, Brandy, TLC, Mary J. Blige, Chaka Khan, and Patti Labelle. All new songs were written and produced by Kenny Edmonds. The "Shoop," single is currently rising on both the Cash Box® urban and pop charts, number three and four, respectively.

DIS N’ DAT: Kenny Blank star of the hit Warner network show The Parenthood, is also a gifted songwriter with musical credits that include: The Montell Williams Show theme, the score for the recent independent film One Red Rose and numerous commercial jingles. Presently a freshman attending USC, Kenny is a talented asset that we can all look forward to seeing and hearing more from in the years to come. Congratulations go out to KPFK (90.7 FM) for its recent celebrity reading of Ralph Ellison’s novel Invisible Man, conducted over the Thanksgiving holiday. Produced by Roy Hurst the complicate recording ran about 24 hours in length with the music of Duke Ellington setting the tone and carrying the narrative forward. Among the readers were Lawrence Fishburne, William Marshall, Levar Burton, Robert Guillaume, Alfie Woodard, Jonelle Allen and Hurst himself. The National Academy of Songwriters (NAS) will present the 70th Anniversary Gala Celebration of The Salute To The American Songwriter on November 29th, at the Beverly Regent Hotel in Beverly Hills, CA. At this year’s gala Alan & Marilyn Bergman, Kenneth Gamble and Leon Huff and Randy Newman will be honored.
THE RHyme

by Gil L. Robertson IV

New York's African-American community took to the streets during the 27th Annual African-American Day Parade, held in Harlem USA. Even stormy weather could not keep over 900,000 people from lining the parade route as 550 Music artist and funk icon George Clinton rode the Sony Music Entertainment Inc. sponsored float and waved to enthusiastic crowds. Clinton classics like "Flashlight," "Atomic Dog." and "One Nation Under A Groove" had the crowd, young and old, dancing in the streets. Clinton is currently recording a new album which will be released in '96. Above, George Clinton (R) admires Vivian Scott, vp urban music for 550 Music.

92.3 THE BEAT ANNOUNCES 3RD ANNUAL HOLIDAY COOLDOWN: KKBT (92.3 The Beat) radio's third annual Holiday Cooldown takes place Sunday, December 10, 1995 at the Wiltera Theater in Los Angeles. The concert begins at 7pm and features live performances from recording artists Deborah Cox, Faith Evans, Terry Ellis and others to be announced. Proceeds from the concert will again benefit My Friend's Place, a resource center for homeless youth. As with the last two shows, 92.3 The Beat anticipates this concert to sell out quickly and to be extremely successful. Tickets for the show went on sale, November 18 at Ticketmaster locations.

BE ON THE LOOK OUT FOR S-BALL & MJG: Watch for S-Ball and MJG, who are creating a sensation with their new album On Top Of The World. With first week sales of over 82,000 units the duo is the one to watch in the year end rap/hip-hop sweepstakes. Natives of Memphis, S-Ball and MJG have been friends since the seventh grade. Active on the underground scene since 1993, the duo has a sound that they describe as a Southwestern twist on both West and East Coast jukkastyled styles. Signed to Houston-based Suave Records, their first two albums have collectively sold over 300,000 units. Now as a result of Suave's new association with Relativity Records, they are gaining more visibility, and as the act sales indicate, many new fans. Suave's new single "Break 'Em Off" is being added on urban formats nationwide, while the video to the single is ranked number two in requests on the video channel 'The Box.' Expect more to follow.

Priority Records has signed another artist to beef-up next year's roster. RAS Kass has been described as "Mindblowing, Legendary, Dazzling and Phenomenal" by the industry's top critics. Formally signed only to Patchwerk Recordings, Ras Kass released the underground hit "Won't Catch Me Runnin'" b/w "Remain Anonymous," which gained national attention in the hip-hop industry. Now signed to Priority Records, Ras Kass will release his debut album to be released in the first quarter. Pictured (l-r): B.J. of Patchwerk, Tyronne White, dir. of a&r, Priority, Ras Kass, Bryan Turner, president/CEO Priority; Mark Cerami, CEO Priority, standing; Tim Reid mgr. artist dev. Priority; J.T. co-manager at Crowbar Mgmt., Coolio, manager; Andrew Shack, head of business & legal affairs.

TOP 25 RAP SINGLES
CASH BOX • DECEMBER 2, 1995

1. HEY LOVER (P&L/Def Jam/Island 77494) .......... L.L. Cool J 3 2
2. GANGSTA'S PARADISE (MCA 55104) .......... Coolio Feat. L.V. 2 26
3. CELL THERAPY (Laface/Arista 4113) .......... Goodie Mob 1 7
4. HURRICANE (Sick Vibe/ Jive 43335) .......... The Click 4 3
5. THE RIDDLE (Atlantic 87100) .......... Method Man 6 3
6. LIQUID SWORDS (Geffen10390) .......... Genius/GZA 5 4
7. I GOT 5 ON IT (Noo Trybe 38747) .......... Luniz 7 25
8. RUNNIN' (Delicious Vinyl/Capitol 58438) .......... The Pharcyde 11 7
10. ICE CREAM (Loud 64426) .......... Chef Raekwon 9 7
11. SUGAR HILL (EMI 54407) .......... AZ 8 20
12. DANGER (Fader 7049) .......... Blahzay Blahzay 13 8
13. LAST DAYZ (AJU/RAL/Island 7195) .......... Onyx 12 4
14. HOW HIGH (Def Jam/RAL/Island 9025) .......... Redman/Method Man 14 1
15. PLAYA HATA (Noo Trybe 38517) .......... Luniz Feat. Teddy DEBUT
16. 1990-SICK (KILL EM' ALL) (Jive 42356) .......... Spice 1 Feat. MC Eiht DEBUT
17. Y'ALL AIN'T READY YET (Jive Boy 42331) .......... Mystikal 24 9
18. FADES EM ALL (Rowdy 3-5042) .......... Jamal 18 10
19. AIN'T NOTHIN BUT A SHE THING (Next Plateau/London 50347) .......... Salt-N-Pepa 15 6
20. BOMDIGI (R&B/Def Jam/Island 7196) .......... Erick Sermon 16 6
21. RETURN OF DA LIVIN' DEAD (Grandmaster Bros. 17976) .......... The D.O.C. 20 3
22. THROW YOUR SET IN THE AIR (Ruffhouse/Columbia 78042) .......... Cypress Hill 17 7
23. ONE MORE CHANCE (Bad Boy/Arista 79032) .......... The Notorious B.I.G. 21 4
24. 1ST OF THE MONTH (Ruthless/Relativity 6331) .......... Bone Thugs-N-Harmony 23 14
25. JEEPS, LEX COUPS, BIMAZ & BENZ (Uptown 55062) .......... Lost Boyz 22 8

by Gil L. Robertson IV

RAW STILO: "Cutie" (A&M Records 31458 1213 2)

This female duo is comin'at you strong with this highly accessible, funky-edged single. The vocals are strong and the production is sharp and riddled with steep shifts and grooves that will leave folks on the dance floor all night long.

JESSE POWELL: "All I Need" (Silas 3554)

The smooth edge on this mid-tempo track will keep the party going and establish this artist as a major find in hip-hop/R&B. Jesse's vocals are strong, and the production allows him great space to showcase his talents.

JASON DAVIS: "Are You Ready" (BSE)

Slow grooves are obviously on for the fall and winter as this R&B ballad demonstrates. The vocals here are low key but effective in generating a quite storm excitement with in a hip-hop environment. Expect urban formats across the board to come after this one.
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**Cash Box Top 100 Pop Singles December 2, 1995**

This Week's #1: Mariah Carey

To Watch: Smashing Pumpkins
PICK OF THE WEEK

SMASSHING PUMPKINS: “Bullet With Butterfly Wings” (Virgin 40929)

Over and over throughout this scathing single from the band’s new two-track CD, Melon Collie & The Infinite Sadness, lead singer Billy Corgan says “Despite all my rage I am still just a rat in a cage.” Sung with fury and intensity, the line has become a staple on radio, as Modern Rock and AOR have been playing the hell out of this song for over a month now. With the success of the album, don’t expect the Pumpkins’ bandwagon to kick in, eclipsing the lame melody. Hearing Corgan again, especially in such fine form vocally, is a surprisingly touching experience.

COLLECTIVE SOUL: “The World I Know” (Atlantic 6479)

A lingering, slow down track from the band’s eponymous album, the single almost sounds ideal on the opening and Jeff Buckley in the middle. A complete change of pace for the Georgia group, with a string sound in the chorus, “The World I Know” shows a depth previously hidden in the band’s history. A winner at Modern Rock and AOR.

GLORIA ESTEFAN: “Mas Alla” ( Epic 7508)

Sung completely in Spanish, the new single from Estefan’s Atricionado CD, has the feel of a slightly produced Mexican folk song. At other times, it just has the vibe of a traditional folk song. On those occasions, “Mas Alla” makes for a lovely, and different, listening experience for pop fans.

SHIRO: “Tell Me (Would You)” (Scotti Bros. 78053-2)

A sort-of funky, sultry, do me number, this single has a strong, catchy groove going. Slightly repetitious in its vibe, the song, the singles worked nevertheless, largely to a couple of nicely placed vocal interludes. Fars might also interest those in the two accompanying remixes.

REVIEWS

by Steve Baltin

QUEEN: “Too Much Love Will Kill You” ( Hollywood 10546-2)

One of the last remnants of the late, great Freddie Mercury, the first single from the band’s new Made In Heaven album is vintage Mercury. After the wipper opening that could’ve come from Styx or Chicago, Mercury’s grandioses vocals kick in, eclipsing the lame melody. Hearing Mercury again, especially in such fine form vocally, is a surprisingly touching experience.

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POP SINGLES INDEX

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POP SINGLES INDEX

OF THE MONTH BUILDING MUSIC, Drama, Romance, and Acapellas (ASCAP)

ANYTHING BUT B.O.T. (Chicago, IL)

KLASHMUSING THE CLOWN (Curtis, TX)

ANYTHING BUT (United Artists, CA)

KWANZUZA (B.B. King, CA)

AUTOMATIC LOVERS (Oxford, MS)

BACK FOR GOOD (EMI, CA)

BEFORE YOU WALK OUT OF MY LIFE THERE’S ONLY A NAME (Contemporary, CA)

BE THE NEW (Sting, CA)

CELL THE RAP (Universal, CA)

COLORS OF THE WIND (Ariana Grande, CA)

CONEY ISLAND (Brixton, UK)

COME WHAT MAY (Divine, MA)

CROWNSW (Jamaica, J)

DIGGIN’ (Method Man, NY)

FREE (Townes Van Zandt, TX)

FULL FUNK (Stones, CA)

GANGSTER’S PARADISE (4 Your Eyes Only, CA)

HATFEL (Bono, CA)

HELLO WORLD PET (T-Pain, FL)

HARRY AND THE OH HARRYS (Tampa, FL)

I’LL BE THERE FOR YOU (Wagner, CA)

I’LL BE WITH YOU IN HEAVEN (Conrad, CA)

I SEE YOU (Dr. Pepper, AL)

LET ME BE THE ONE (Fans Of Rock, CA)

LOVE IS LIFE (Pharrell, VA)

MACCABAR THE BODIES (RCA, CA)

MAG’C CARPET RIDE (St Paul&The Broken Bones, AL)

MAMA’S LIKE THEY DON’T KNOW LADIES (Oxmoor, CA)

MAYER LA COLONIA (Chet, CA)

MELISSA BETH (Ation, CA)

ONE OF EVERYTHING (Miranda, TX)

OVER THE WATERS (Spencer, CA)

PLEASING YOU (Touch & Go, CA)

REAL HIP HOP (Imaginary, CA)

ROCK & ROLL (Throwback, CA)

ROQUE AND THE ROLLERS (Throwback, CA)

ROSELAND (D’Angelo, CA)

RUNWAY (Pizza, CA)

RUNAWAY THE COMET (Growing Pains, CA)

RUNNING BACK TO YOU (Zenyatta, VA)

RUNNING AROUND (Pepper, CA)

SEMINAL ALONE (Fat City, CA)

SHIVER (Spinach, CA)

SILAS (San Antonio, TX)

SMASHING PUMPKINS: “Bullet With Butterfly Wings” (Virgin 40929)

SNOOTY FOX: “Tell Me (Would You)” (Scotti Bros. 78053-2)

SOFT ROCK CD: “Made In Heaven” (Hollywood 10546-2)

SPRING ALLIANCE: “Mas Alla” ( Epic 7508)

SUDDEN: “Tell Me (Would You)” (Scotti Bros. 78053-2)

TAKE 6: “Tell Me (Would You)” (Scotti Bros. 78053-2)

TOM T. HALL: “Tell Me (Would You)” (Scotti Bros. 78053-2)

TOM WILCOX: “Tell Me (Would You)” (Scotti Bros. 78053-2)

TOMMY V, THE HALL OF ANGELS: “Tell Me (Would You)” (Scotti Bros. 78053-2)

WALK THE HURDLE II: “Tell Me (Would You)” (Scotti Bros. 78053-2)

WATERSFARLLS (Gibson Street, CA)

WE’RE NOT GONNA GONE: “Tell Me (Would You)” (Scotti Bros. 78053-2)

WHAT IS LOVE: “Tell Me (Would You)” (Scotti Bros. 78053-2)

WHEN YOU LOVE SOMETHING: “Tell Me (Would You)” (Scotti Bros. 78053-2)

WHO CAN I TURN TO: “Tell Me (Would You)” (Scotti Bros. 78053-2)

WINDSONG: “Tell Me (Would You)” (Scotti Bros. 78053-2)

YOU ARE NOT ALONE: “Tell Me (Would You)” (Scotti Bros. 78053-2)

YOU FOUND ME: “Tell Me (Would You)” (Scotti Bros. 78053-2)
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**December 2, 1995**

**Cash Box Top 100 Pop Albums**

1. **Ballbreaker** (Elektra 61750)
2. **Game Related** (Go! Go! 41562)
3. **Gambler** (Warner Bros. 45966)
4. **Jeff Foxworthy** (Capitol 32430)
5. **Pharrell Williams** (Elektra 61590)
6. **Debut** (Warner Bros. 45966)
7. **Eight Ball & MJG** (Elektra 61590)
8. **Soundtrack** (Atlantic 61750)
9. **Jaco Pastorius** (Atlantic 61750)
10. **Fergie** (Atlantic 61750)
REVIEWS by Steve Baltin

MELISSA ETHERIDGE: Your Little Secret (Island 4154-2)

Since her stunning debut collection in 1988, still her best complete album, Etheridge has experimented with a variety of styles, most notably on the techno "2001." But when going with her straight-ahead blues rock, she has developed into one of the most dependable performers in popular music. On this, her fifth album, Etheridge continues to demonstrate the consistency that has made her a superstar. The disc kicks in with the grinding rocker/lite track, then settles into a groove of rhythm-rockers, such as "I Really Like You..." This War Is Over" and the record's best track, the engaging "An Unusual Kiss." Her ballad skills are underrated, but as "Nowhere To Go" and the opening half of "Shirner's Park," prove, she is just as talented in that medium. The bottom line is Etheridge is a great singer with good songs, making every album a project worth embracing. Rock on.

DON HENLEY: Actual Hits - Henley's Greatest Hits (Geffen 24834)

While this 13-song collection contains two new songs, as well as Henley's cover of Leonard Cohen's "Everybody Knows," the best moments on the disc are from Henley's three solo albums. The record kicks off with the rockin' "Dirty Laundry," his first solo hit and the only track from 1984's I Can't Stand Still. However, the retrospective excels with Henley's quieter moments, particularly the lovely "The Heart Of The Matter," "New York Minute" and the brilliant mid-tempo "The Boys Of Summer." The catchy "The End Of The Innocence" or "All She Wants To Do Is Dance" may bring fans in, but what Actual Hits... shows is not a pop star as much as a great songwriter whose best moments mirror the world he sees with crystal clarity.

THE ROLLING STONES: Stripped (Virgin 41040)

Not as much a souvenier of the Stones' Voodoo Lounge tour as is of what happened afterwards, this 14-song acoustic live album was recorded at clubs in Tokyo, Lisbon, Paris and Amsterdam. It seems as if every Stones tour comes with another new live album, raising the issue of trying to cash in. However, the new arrangements used on classic Stones tracks like "Street Fighting Man," "Let It Bleed" and "Not Fade Away" indicates that was not the case, and the band had something new to offer. In addition, the inclusion of such rarities as "The Spider And The Fly," "Love In Vain" and "Slipping Away" gives the record the feel of something special as opposed to just another greatest hits package. Adding to that vibe is the band's inspired cover of Bob Dylan's "Like A Rolling Stone," done here with just the right amount of vigor to avoid being campy. None of those, however, are the highlights. These honors go to the stripped-down versions of the beautiful "Wild Horses" and "Angie," the Stones two best ballads.

VARIOUS ARTISTS: Leaving Las Vegas: Original Motion Picture Soundtrack (Pangea/R.S. 6071-2)

Director Mike Figgis deserves a special Oscar this year for "Best Handling Of Used Up Talent." In the context of Figgis' deeply disturbing and brooding film, the old jazz standards performed by Sting and Don Henley that comprise the crux of this soundtrack give both performers their best moments in some time. Sting particularly benefits, showing a new return to Dream Of The Blue Turtles-era form on the haunting "Angel Eyes" and the lovely "Prey."

TRACY CHAPMAN: New Beginning (Elektra 2-61850)

A recent article in the L.A. Times about retiring "Calvin & Hobbes" creator Bill Watterson referred to him as "the J.D. Salinger of comic strip creators." Some may say the same can be said about Chapman in relation to music. Since taking the music world by storm with her classic debut album in 1988 she has been largely M.I.A. on her appropriately, if not very subtly, titled new record, Chapman touchingly reminds listeners of why they were initially captivated by her. Through-out the 11-song record Chapman bleads her honesty as a songwriter with a new found maturity and vocals brimming with confidence. Standout tracks on this welcome return include the lead single, "Smoke And Ashes," the beautiful "Heaven's Here On Earth," the piano-introduced "The Rage Of The World" and the stark and somber "Remember The Tin Man."

AZTEC CAMERA: Frestonia (Reprise/Warner Bros. 46089-2)

Rain has always been a useful and inspirational muse for the artist, witness the end of Steven Soderbergh's brilliant debut film, Sex, Lies & Videotape. Like Soderbergh, Aztec Camera's vocalist/guitarist/songwriter Roddy Frame draws upon the cleansing power of the rain on the band's new 10-song disc. Opening with the beautiful "Raining Season," Frante, and the rest of the quartet, fill the album with emotin pre-viously unseen in the group's long and accomplished career. On the upbeat "Sun," the quartet Showcase a gift for friendly pop hooks, while maintaining the aspects of nature motif. Despite the success of "Sun," the band is as its best on "Frestonia" when the music is slowed down. The band keeps the record from getting dull by showing great variety in the ballads or near ballads. "Creazy" features a troubacher feel, while the lovely "On The Avenue" begins with a simple acoustic riff. The record's highlight is the alternately majestic and subdued crooning of "Debutante," one of the most inspired performances Frame has recorded in his 13-year tenure in music.

POP ALBUMS

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PICK OF THE WEEK
**News From The United Kingdom, Ireland & Europe**

By Hol Levy

**GOING SINGLE:** Single sales are up more than 15% over last year in the UK. But the industry still isn’t too happy as companies face the problem of sustaining sales on new entries. In the past a record could come onto the charts at the lower end and slowly work its way up to the top ten and then onto Numero Uno. However, in today’s market a new record must make its way immediately into the top seven or even better, into the number one or two spot in order to become a financial success. A recent week saw 20 newcomers hit the list in the top 40. Given a shelf life of one week or two at the most, those not in the top ten, which accounted for most of the 20 newcomers, would be history within two weeks. The way to guarantee a top spot is of course, to have fans waiting at the door on release date, and this requires lots of PR, publicity, marketing and advertising to whip up the excitement. And, given the fickle market, one record that doesn’t make it to the top at once can cause the tide to quickly turn and sweep the king or queen from the top of the mountain.

**PLAYING THE PALACE:** American soul singer Curtis Stiger flew into Copenhagen to perform at the Amalienborg Palace, along with Danish rock musicians, at the wedding of Prince Joachim of Denmark to Alexandra Manley, a Hong Kong native.

**HANDS ON JON BON JOVI** who was one of the co-presenters at the MTV Music Awards show at Le Zénith in Paris. Show was hosted by fashion designer Jean Paul Gaultier and Culture The Cranberries and East 17. Next big European awards show coming up is The Smash Hits on December 3. Sponsored by teen favorite Smash Hit magazine, winners are voted on by its readers. Last year’s tickets sold out within three hours. Pulp, Robson & Jerome and Boyzone are likely to feature in this year’s line-up, reports the Sunday Times.

**WORKING TITLE FOR THORN-EMI’s uctual division to be de-merged is Thorn Group. Up for sale, the division is being looked at by the U.S. Rent-A-Center and UK’s Radio Rentals. EMI will be holding onto the EMI and Virgin labels, HMV record shops and Dillotts bookstores. Analysts expect pre-tax profits for year up to end of August to hit £92.2m, up from last year’s £126 million. And with Christmas sales of the Beatles, Queen and Garth Brooks, they expect last quarter to reach another record high.

**DON’T SNEEZE BECAUSE IT’S DUSTY,** a new musical to open in London next April Dusty is the story of a girl whose life changes when she hears Dusty Springfield and her music.

**PASS THE HAT TO IRISH** the Irish business organization asked the government to have music列为 the music industry. According to Tommy McCabe, director of IBERC’s Music Industry Group, a report just issued by them reports annual income for the industry at £160 million a year with government and industry working together they expect it to reach as high as £430 million within three years. The report recommends establishment of an Irish Music Board with state agencies playing a bigger role in regards to support as well as money to help talented musicians and more air and TV time for Irish music. Also, there should be an effort made, as in the film businesses, to attract international companies to Ireland with tax incentives and special allowances for recording costs. And music royalties would be paid to artists as the income from such taxes is concerning. If these steps are taken, IBERC says employment in the industry could grow from its current 10,000 to more than 25,000 jobs.

**REPRODUCING:** Rank Video Services America is building its second video duplicating complex in Arkansas. RVSA, part of the UK’s Rank Organization says that Will bring its investment in the area to some £70 million and some 1,000 employees.

**AFFIRMATIVE ACTION:** The European union’s broadcasting rules currently in effect will continue, with minor revisions, for the next five years depending on approval by the European Parliament next month. The channels will have to devote 51% of their time to European-made programming. The French had wanted a higher quota, but the British and Germans won the quotas scrapped entirely. This gives a breathing space to the mainly American non-European programs that are on the screen. Under the rules, however, is the wording “where practicable,” which has allowed broadcasters to circumvent the 51% rule. Also cleared up in the new rules was a three part test to establish exactly which country had jurisdiction over the contents of a broadcast. Under the new rules, first is where the company’s headquarters are located; second, where the main decisions on programming are made; and third, to be taken in consideration is where the majority of employment occurs. Any work done in the UK or Ireland is exempt but other channels will be restricted to three hours a day of telesales.

**WHAT DID THEY SAY?** Avalanche, EMI’s Spanish language album by Heroes Del Silencio hit the top of the Spanish charts in its first week. Now on a European tour, Heroes joins the ranks of other European groups who are making rock music in their mother tongue and, more important, are selling big as well as attracting audiences who do not speak their language. Leading names in Europe today are Madredeus from Portugal, France offers MC Solaar and Germany has its Big Toten Hosen with Italy’s Litfiba another big name.

**VIRGIN ALL OVER THE PLACE:** Richard Branson opened his £64 million Virgin Cinemas 9-screen cineplex in Dublin where he also opened the second Virgin Megastore earlier in the week. He’s also taking a minority share in radio station FM 104 and reportedly looking to set up a record company in Ireland and opening more cineplexes and, although its sales are disappointing in the UK, his Virgin Cola is going down nicely in Ireland.

**UK SINGLES:** Moving on up to first place is Robson & Jerome’s “I Believe” and dropping to second is Coolio’s “Gangsta’s Paradise.” Hanging onto third is Oasis’ “Wonderwall,” while creeping up to fourth is Everything But The Girl’s “Missing.” Jumping up from 11 is Madonna’s “You’ll See,” while still making “Thunder” on six is East 17’s Queen’s “Heaven For Everyone” moves down to seven and Meat Loaf’s “I’d Lie For You” is at eight. Simply Red’s “Fairground” is nine and rounding out the chart at ten is Def Leppard’s “When Love & Hate Collide.” Top single this week in Europe is Coolio’s “Gangsta’s Paradise.”

**News From Japan And The Orient**

By Sachio Saito

**MORIYUKI KADO,** former vice-director of the cultural agency of the Ministry of Education, has been selected president of JASRC (Japanese Association of Rights of Authors, Composers and Publishers) for a three year term which commences on December 1, succeeds Pentace Ishii. Mr. Kado is well known as the planner and highest authority of the present copyright law in force since 1970 when the old copyright law here was drastically amended.

“LOVE LOVE LOVE” (Dreams Come True, Epic Sony) reached 2 million in the singles certification of RIAJ (Record Industries Association of Japan) for October, the double Platinum went to “Love Phantom” (BMG, Roxy Records), “Hello, Again” (My Little Lover, Toys Factory) and “Robinson” (Spits, Polydor). Four reached Platinum status: “Message” (Masharuku Fukuyama, BMG Victor), “Shirts Kade” (My Little Lover, Toys Factory), “Thrill” (Torayasu Futai, Toshiba EMI) and “Joy To The Love” (Globe, Avex).

In Albums Double Platinum went to Hachimintos (Spits, Polydor) while Platinum went to Dance Track Vol. 1 (Namiyasumuro, Toshiba EMI) and Field Of View (Field Of View, Zain Records). Four reached Gold: Martinii II (Masayuki Suzuki, Epic Sony), 10 Wigs (Miyuki Nakajima, Pony Canyon), Go To The Top (Hitomi, Avex) and Grafiti (Kitao, Nakaniishi, Pioneer LDC). Reaching Platinum were Shampoo Or Nothing (Shampoo, Toshiba EMI), Disney Super Best (Omnibus, Pony Canyon) and Seventh Sign (Anayu Mlumte, Pony Canyon). Scatman’s World (Scatman John, BMG Victor) reached Triple Platinum.

**THE TOTAL REVENUES OF NIPPON COLUMBIA** for the first six months of Fiscal 1996 (April to September 1995) were ¥363.81 million, down 4% from the comparable months of 1994 while the net income after tax was ¥1.35 million. Breaking down the total revenues: Music Entertainment section showed ¥176.99 million, 49% of the total and a drop of 5% while AV and Media-oriented hardware was ¥186.82 million, 51% of the total, down 3%. Of the total revenues, exports were ¥92.25 million, down 18.8%. In Music Entertainment: Audios were ¥107.85 million, 61% of the total, down 10% while Videos were ¥30.94 million, 18%, down 22%; CD complex (CD Graphics, CD-1, CD-ROM) reached ¥25.62 million, up 14% of the total, up 55%. Miscellaneous was ¥12.5 million, 7% of the total, up 25%. As to Audios, CDs were 49% of the total, down 9% while MCs were 12% of the total, down 2%.

**LOCAL 45s TOP 10**

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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>&quot;Motto Aishaimashou&quot;</td>
<td>(TMC)</td>
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<tr>
<td>2</td>
<td>&quot;Sweet Pain&quot;</td>
<td>(Aves)</td>
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<td>3</td>
<td>&quot;Romance&quot; (Epic Sony)</td>
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<td>4</td>
<td>&quot;Music For The People&quot; (Aves)</td>
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<td>5</td>
<td>&quot;Tamashio Daikehrer&quot;</td>
<td>(Polydor)</td>
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<td>6</td>
<td>&quot;Love Phantom&quot; (RR)</td>
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<tr>
<td>7</td>
<td>&quot;Body Feels Exit&quot;</td>
<td>(Aves)</td>
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<tr>
<td>8</td>
<td>&quot;Message&quot; (BMG Victor)</td>
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<td>9</td>
<td>&quot;Brand New Tomorrow&quot;</td>
<td>(Aves)</td>
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**LOCAL CDs TOP 10**

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Martinii II (Epic Sony)</td>
<td>Masayuki Suzuki</td>
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<td>2</td>
<td>Four Seasons (Nippon Columbia)</td>
<td>The Yellow Monkey</td>
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<td>3</td>
<td>69 (Polystart)</td>
<td>Cornfeus</td>
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<td>4</td>
<td>Daydream (Sony)</td>
<td>Mariiah Carey</td>
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<td>5</td>
<td>Dance Tracks Vol. 1 (Toshiki EMI)</td>
<td>Namiyasunuro</td>
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<tr>
<td>6</td>
<td>Blue To Blue (Epic Sony)</td>
<td>Ruriko Kubo</td>
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<td>7</td>
<td>Love Stories Special Edition (Epic Sony)</td>
<td>Serenna Deon</td>
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<td>8</td>
<td>Hachimintos (Polydor)</td>
<td>Spits</td>
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<tr>
<td>9</td>
<td>Scatman’s World (BMG Victor)</td>
<td>Scatman John</td>
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<tr>
<td>10</td>
<td>The High Lows (Kimmy)</td>
<td>The High Lows</td>
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Boyz II Men

The Remix Collection

A brand new album featuring new remixed versions of their hits.
Contains "BROKENHEARTED" the duet with Brandy and Wanya Morris.
Features the new single "I REMEMBER."

On Motown Compact Discs and Cassettes
MEMPHIS, TENNESSEE-BASED ARDENT RECORDS has just delivered two more great releases: Dumb, Gifted And Beautiful, the debut from Philadelphia band the Idle Wilds and 2 Minute Hate’s second effort, Let It Eat are in store now. At no extra charge to consumers, the Let It Eat disc features the 2 Minute Hate’s video for “Cathulflower” and other hidden enhanced CD bonuses for those music lovers who have a computer with CD-ROM drive. For the majority of music listeners who simply have the almost-old-fashioned CD playing only equipment, Dumb, Gifted And Beautiful is a wonderful collection of tunes with production by John Hampton who previously worked with the amazing, now disbanded, Replacement’s. Damian Music has just put out The Dance Box. This two-CD set is made up of 30 hot dance tracks and features such artists as 69 Boyz, Expose, Taylor Dayne, Stevie B and 95 South The Dance Box, along with all of Damian Music’s product is distributed exclusively through the Navarre Corporation.

FRONT LINE RECORDS, a subsidiary of Caroline Records has just commercially presented Mr. Love, a new collection from Gregory Isaacs. This 21-track release was recorded in the late ‘70s and features such tunes as “John Public,” “Soon Forward” and “Universal Tribulation.” In other Front Line news, Original DJ, a 25 tune disc, from U Roy is also available. U Roy, a well-known reggae artist, is said to have set the stage for artists like Shabba Ranks and Ini Kamoze…Monad Records has just released It’s A Blues Thing from Ray Charles. This disc was recorded live in Chicago and contains previously unreleased songs, re-mixed, re-mastered and re-sequenced material. On the heavier side of music comes Black Mark Production. Such acts as Lake Of Tears, Morgana Leyfay, Bathory and Gummerah are just a few featured on the Black Mark roster. All of these artists’ recent releases, along with all product from Black Mark can be obtained through Caroline Distribution.

CIRCUS BOY has just released its self-titled debut release through New York based Synapse Recordings. The record is made up of 13 tunes with all of them clocking in at under five minutes. Mesa/Bluemoon Recordings offers several selections set for release before year end. Discs from Randy Crawford, King Sunny Ade, David Broza and Zion Train will be in store before 1995 comes to a close. Early next year look for Klaus Doldinger’s In New York, Willie And Lobo’s Vallarta Squeeze, Avenue Blue’s Naked City and Chevelle’s Nice And Naught. Sector 2 and Fear Records are pleased to announce the long-awaited return of Fear. The new record, entitled Have Another Beer With Fear, features 16 tunes, with song titles such as “I Believe I’ll Have Another Beer,” “Drink Some Beer” and “Free Beer.” What’s not to love...?

(Continued on page 10)
NORTHERN CALIFORNIA-BASED LOOKOUT RECORDS are kicking some of its artists out! Look for groups like The Queers, Cub, The Potomac and Mr. T Experience to be on the road throughout the months of November. The Queers will start in Berkeley, California and make their way to Houston, Texas while Cub will begin in Salt Lake City, Utah then pick the Potomac up in Sacramento around mid-month, with the final date for both bands ending in Seattle, Washington. The Mr. T Experience will travel from Albuquerque, NM and celebrate the last day of November in beautiful Fullerton, CA. Putumayo World Music is pleased to announce the release of Women Of The World — Celtic and Women Of The World-International. Making up the Celtic album are folk songs from Ireland and Scotland sung by artists from their respective lands. For the International disc, select songs were chosen to represent the global melting pot of musical influences from the past, as well as the present. Vocalists from such diverse areas as West Africa, Brazil, Greece and Israel make contributions to the release.

IF YOU ARE A REGGAE FAN, most likely you own some product from the more than 10-year-old label Roir. Recent Roir releases include Lost Chance by James Chance And The Contortions, Alpha & Omega’s Sound System Dub and The Way To Mr. Zion from Glen Brown. Endangered Records and Unity Label Group have come to terms on a national distribution deal. The first Endangered Records release, Ouch from Los Angeles quintet the Extinguished is in store now...The Brighter Side, the debut album from the Joel Spencer/Kelly Still Quartet has just been issued through the Jazz Alliance, Inc. This compact disc-only release is a contemporary jazz record that accurately captures the band’s melodies and energy...Capricorn Records band 311 have been chosen as the opening act for Lenny Kravitz’s U.S. tour. 311’s current self-titled release has sold over 100,000 copies and their two previous albums are still selling strong. The dates with Kravitz start in late December and go through January of next year.

EPITAPH AND BAD RELIGION worked together to release All Ages, an album that documents the years that shaped Bad Religion. All Ages, the band’s tenth full-length album, features 22 songs, including some unreleased live tracks...Watermelon recording artist Monte Warden is currently on the road to support his current release Here I Am. Warden, best known as a founding member of the Wagoner, has also made a name for himself as a producer. Here I Am is Warden’s second solo album and follows 2 years after his 1993 self-titled debut on Watermelon. In other Watermelon news, the label has released Austin Country Nights: Rising Stars From The Heart. This 13-track release is made up of newly-recorded songs from some of the leading artists on Austin’s new country scene...This past Halloween, Rounder Records made several discs available. In-store now are such releases as Their Complete Recordings - VOL. 3 and Their Complete Recordings - VOL. 4, both from The Carter Family, Bill Evans’ Native And Fine, Ramblin’ Jack Elliott’s Me And Bobby McGee, and a blues collection entitled Black Top Blues Vocal Dynamite...Ranwood...Dying To Build A Bridge, the new album from October Records act The Delilahs is now ready to be heard. Dying To...is made up of 11 tunes and was produced by John Strawberry Fields and John Munson. The band, consisting of Aaron Seymour, Doug Youland, Wally Mars, Tom Henderson and Thomas Case, recently celebrated their second October Records effort by holding a 2-day release party at Minneapolis’ Cabooze Bar...

WAX TRAX/TVT RECORDING ARTISTS, Sister Machine Gun are on the road in support of Burn, their third record for the label. Concert dates for this leg of the tour began in the middle of November in Champaign, IL and will conclude in Des Moines, IA before Christmas Day. Look for the band to pack their gear up again in early 1996...Congratulations to Cash Box Retail Guide panel member Repeat The Beat for opening their fifth retail store in downtown Kalamazoo, MI on November 15, 1995. The new store is 6,000 square feet in size and will continuously stock more than 20,000 titles. Like all of Repeat The Beat’s consumer outlets, this store will have an extensive import section, tons of old and new audio releases and even used CD’s...Just in case you haven’t heard enough about the Beatles recently, there’s another product featuring the Fab Four’s tunes. Kid Rhino, a division of Rhino Records, has just put out Bugs & Friends - Sing The Beatles, an album of 11 tracks brought to life by none other than Bugs Bunny, Daffy Duck, Elmer Fudd and the Taliban Devil. Songs featured on the fan disc include “Yesterday,” “She Loves You,” and “With A Little Help From My Friends.” This Furry Four’s record is certainly a perfect gift or kids of all ages...

K-TEL INTERNATIONAL, INC. has released several wonderful collections covering a diverse range of genres for a variety of music lovers. If artists like James Taylor and Joan Baez are up your alley, look for 70’s Folk Rock, a disc of 10 tunes that sum up the decade in sound. Then, for those admirers who appreciate the moving audio of Disco, K-Tel has compiled a selection of discs: Get Up And Disco, Disco Mania, Disco Fever and Hot Nights, Disco Lights, each consisting of two hands full of songs, with the guarantee to crowd any dance floor. Of course there are a few compilations featuring Country music: Ultimate Country ’96, Today’s Country Gospel, Dance Club Country, Today’s Top 10 Country, just a few titles that any avid squaredancer would call an asset. Despite the fact we are merely halfway through the 90’s, K-Tel has looked back a few years with the recent launch of The Ultimate 80′s Collections. In this series, discs such as The 80′s: New Wave, The 80′s: Urban Countdown, The 80′s: Video Stars, The 80′s: Pop Explosion, The 80′s: Rock On, The 80′s: Love Jams and The 80′s: Hot Dance Trax, attempt to memorialize the pop past...

CHICAGO-BASED LABEL, HEFTY RECORDS has just put out Jackersville, the debut release from Turtletoes. In addition to Jackersville being the band’s first effort, it’s also the premiere disc from this new label. Hefty Records is currently distributed through Cross Talk, a company headed by the mastermind of Cargo...Coolidge, a power trio from New York City, has just released their full-length self-titled debut. This threesome, made up of Denny Blake (guitar/lead vocals), Malcolm Gold (bass/vocals) and Tony Warner (drums/vocals), are currently on an East Village tour of elite dive bars. Their first effort is available through Muck Productions in NYC...Homestead Records has released a few splendid discs recently. Look for Communist Love Songs by Sleepyhead, Baby, Test The Sky from Stratonaker and Soul Junk’s 1952...Tim Kerr Records, a Portland-based label and former home to hip trio Everclear, has presented a few worthwhile releases to the public in recent days. Dandy’s Rule OK, the debut from eclectic quartet The Dandy Warhols, Famous by Seattle power pop foursome Super Deluxe, and Pete Ubu has put forth Ray Gun Suitcase, their first album in three years. All are currently eager to be heard...
LEEWAY: Open Mouth Kiss (Fierce Recordings/Futurist Label Group 11079)

Open Mouth Kiss, the new album from New York City's Leeway, is powerful and ambitious. This 11-track release, produced by the band, jumps right in with the loaded energy of "Foot The Bill," eventually traveling to the disc's closer, "Novenia." Leeway's previous releases include 1989's Born To Expire and 1991's Desperate Measures. Both aforementioned titles were put through Profile, while last year's Adult Crash marked the band's Fierce/Futurist debut. The foursome's live performance has been polished after several treks through Europe and a tour "in the early days" through the States with the highly influential Bad Brains. This intense quartet plans to invade the U.S. right after it eats a hearty holiday meal. In the meantime, everybody can enjoy the most and meatiest mix of Open Mouth Kiss. (K.S.)

ROBBEN FORD AND THE THIN BLUE LINE: Handful Of Blues (Stretch/Blue Thumb BTM 7004)

If security, confidence and strength are what you're looking for in a guitar player, then search no more. He's here, and that's more, he's been here for a while in the guise of Robben Ford. He's been haunting clubs, bistros and auditoriums since the late '70s, and first came to a wide audience with the jazz fusion band Yellowjackets. But he has always displayed his true proclivity for blues, something evident on his new CD. He shows that less is more as he plays lead guitar and sings while drummer Tom Breichlin and bassist Roscoe Beck provide serious rhythm flavor underneath. The ancillary players (too numerous to mention here) provide textures that have to be heard to be believed. Remarkable production and playing by Danny Kortchmar tie a neat bow on this visceral package. Play "Rugged Road," "The Miller's Son" and "Tired Of Talkin'" and you'll see what I'm talkin' about. (J.R.)

SQUIRTGUN: Squirtgun (Lookout 128)

If pop-punk music is to your liking, here's a record for you. The full-length, self-titled debut from Squirtgun packs 12 punchy tunes into less than 30 minutes, making songs like "Allergic To You," "Less Than Nothing" and "Social" definite stand outs. In addition to the energy the act captures through recordings, it has been tearing up the nation—sharing stages with such acts as the Queers and Screeching Weasel. Keep in mind the extremely popular pop punk band Green Day once called Lookout home, therefore making possible anything this label supports worthy and welcomed in the marketplace. If you have a half-hour to spare, turn off that re-run of Different Strokes and slip Squirtgun into your player. Don't be the last to get soaked! (K.S.)

B SHARP JAZZ QUARTET: Mirage (MAMA MMF 1012)

This Los Angeles cultivated aggregation has built a groundswell of support among some of the most influential musicians, industry insiders and media. They expertly embody a dichotomy: being thoroughly modern boppers—in the tradition of the past. Although Randall Willis on tenor and soprano sax, along with the fluties by pianist/organist Rodney Lee, are the primary front-and-center pieces over most of this rhythmically and stylistically eclectic collection, it wouldn't mean a thing without the sonorous swing of bassist Reggie Carson and the tempo undertow of drummer Herb Graham Jr. In a mellow tone, the track "Nate's Bedtime" displays how so much soft, caressing sound can exude so much emotional power. The group is more polysyllabic and sonically full on the lengthy "Intrepid Fox," and the quartet shows its ability to incorporate voice on its "The Velvet Touch" (featuring Carmen Bradford), and later on the introductory African chorus of "C.R.S.***" the latter of which explores thoroughly modern sensibilities—of course, in the context of tradition. (M.R.M.)
operation stackola
featuring dru down, shock g, n.o. joe, and e-a-ski
the gold album featuring the new single
“playa hata”
box #307

coming in 1996:
facemob, ganksta nip, shyheim, geto boys

watch for videos on
REVIEW

By Héctor Reséndez

RENATO MARES: Una Mañana
Gris ( Fonovisa, 9324) Producer: K.C. Porter. POP.

Mexican pop singer Renato Mares, has a definitive strong quality in his country-tinted style of pop rock. Yes, there are tinges of Bob Dylan and Neil Young in that voice yet the guitar riffs and melancholy wailings are somehow unique to this artist's character. Better yet, let's attribute the appealing sound to international producer K.C. Porter. It's Renato's voice, no question, but it's a vintage Porter. He's produced hits for Maria Conchita Alonso and Mijares. Look for Mares to follow suit with his current single "Este Corazon" as a follow-up to his first single "Tu No Sabes Nada." Besides, isn't an artist as good as his/her producer?

HEROES DEL SILENCIO: Avalancha (I.R.S./EI Dorado Records, 35530) Producers: Andrew Jackson and Bob Ezrin. ROCK.

Bordering on a mix of metal-folk-rock elements, Heroes del Silencio's greatest asset is its incredible vocalist, Enrique Bunbury. He's what Ian Morrison was to the Doors. The Spanish rock group is definitely appealing in their particular type of rock. How about reaction by the rest of the world? That's to be seen in spite of the two million records sold worldwide. Doesn't hurt to get help from Bob Ezrin (Pink Floyd, Pete Gabriel, Alice Cooper, Kiss, etc.) to produce. One key will be the ultimate U.S. response to the Spanish Sultans of Rock.

WILLIE GONZALEZ: Hacia Un Nuevo Camino (MP, 8168) Producer: Julio Gunda Merced. TROPICAL/SALSA.

Salsa singing artist-composer Willie Gonzalez presents his latest recording entitled Hacia Un Nuevo Camino. Gonzalez' reputation is that of being one of the early pioneers of "erotic Salsa." One wouldn't want to lay too much credit in that direction. That particular movement fed heavily to the popularizing of Salsa, a fact not that prestigious to lend heavy credibility to the late generation. Overall, the Salsa sounds positive and is very danceable. With previous tours in San Francisco, New York, Miami, Chicago, Venezuela, Peru, Mexico, Colombia, and Panama, Gonzalez seems as a good prospect as any other at this time.

PICK OF THE WEEK

JON SECADA: Amor (EMI Latin, 35468) Producers: Emilio Estefan, Jr., Jon Secada, & Jorge Casas. POP.

Few albums are simply entitled Love and really mean it. Jon Secada's is truly an exception. The word "amor" is a powerful word. One that Latin especially don't toss around too lightly. Secada's latest album captures that unique feeling. One of emotional highs and lows which evades all description. From the beginning selection "Como Un Milagro" to the humming "Es Por Ti," contemporary romance songs have known no equal. Secada takes his amorous sentimentality to new altruistic heights. Secada's ever-evolving maturity is strongly evident with this production. A sure-fire classic in this artist's discography. Keep plenty on hand for the holiday rush!

News From U. S. & Latin America

By Héctor Reséndez

TROPICAL CONCERT EVENT TRIUMPHS AT DISNEYLAND VENUE: The sixth international tropical music concert-dance, "Bailazo '95," was held again at the Disneyland Hotel in Anaheim. The all-star lineup included such top acts as Colombia's cumbia star Sonora Dinamita with renowned bandleader Fruko, fellow countrymen Grupo Niche, Puerto Rican salsa favorite Ilio Rojas, and Paul Van Dyken reggae-hip-hop artist El General. At near capacity, the annual event gave living proof that Latinos are eager consumers of a top quality act. Geographical boundaries did not seem to obstruct these concert-goers. Many came to dance and to watch some of their all-time favorite recording artists. Sponsored by American Airlines and Presidente Brandy, the evening turned into something of a "battle of the bands" as fans pressed closer to the main stage. Cheers became more heightened as the bands proudly professed their cultural origins. It was clearly obvious, however, that everyone had a great time.

EL GENERAL MARCHES INTO TOWN: Earlier in the week, we caught up with the amiable El General, one of the featured artists, at the Universal Sheraton Hotel. Otherwise known as Edgardo Franco, the young twenty-something singer/composer spoke candidly about his heretofore short career which has skyrocketed to international acclaim. In 1991, Franco signed with BMG and recorded Nueve con El General. The title track, "Nueve," immediately catapulted him to star status. He reached platinum status in several markets and became the recipient of many industry accolades for his rap act.

In 1992, Franco returned to his home country of Panama for the first time after having migrated to the States. He was received as if he were a foreign dignitary. El General has since been invited to participate in one of Latin America's most celebrated festivals, Viña del Mar, in Chile. He was the first Panamanian entertainer ever to attend this world-renowned event.

The next milestone came with the album El Poder de El General which included his biggest international underground hit "Caramelo." In 1994, he released Es Mundial taking El General to worldwide platinum-selling status. His latest and fifth album is appropriately entitled Club 535 which also signifies his 5 years as an artist and the 5 star status of a General. Most notably, this album fuses elements of reggae, salsa, rap, merengue, house, jazz, R&B, and calypso. The first promotional single is Franco's holiday themed composition, "Jingle Beleke." The album has a street release date of November 21st.

WEA LATINA'S MAN ROCKS ON SUNSET: It was early November when the Mexican rock quartet, Mana, made history on Hollywood's Sunset Strip. More than a thousand fans gathered at the Tower Records outlet to catch a glimpse of their favorite band of rockers. The group showed up to promote their latest album, Cuando Los Angeles Lloran, and their latest promo single, "Hundido Em Un Rincón."

Mana at Tower Records on Sunset Blvd.

Aside from the expected gawkers were unexpected camera crews from CNN and Good Morning America. Their Spanish-language counterparts, Telemundo, Univision, and Eco de Televisa were there, of course. In addition, Spanish language radio stations (more than ten) were present, along with independent photographers, and two helicopters (of unknown origin). Such was the welcome of this band of Mexican rockers. A welcome readily reserved for their North American counterparts.

OTHER WEA INTERNATIONAL NEWS: Spanish composer-author Alejandro Sanz has recorded his third international album in Venecia, Italy, entitled Alejandro Sanz III. The second promo single, "Mi Suave Y Yo," can be found at the 13th place in the Nielsen ratings in Mexico. Meanwhile, another single, "La Fuerza Del Corazón," is hitting the top of the charts in Holland. Sanz will be visiting the States soon to continue promoting the album.
Disney’s *Toy Story*, Animation For The Cyber Generation

Heroes, Sheriff Woody and space ranger Buzz Lightyear go for a frightening computer ride in Disney’s latest adventure.

“TO INFINITY AND BEYOND,” is the recognition phrase of Buzz Lightyear, a lead character in Walt Disney Pictures and Pixar Production’s *Toy Story*. It can also be used as speculation as to how far imaginative artists can take computer generation in the world of entertainment. It seems fitting that Disney, considering what pioneering founder Walt did with animation and cel development in the past, be the first to bring to the feature-length screen a full-on assault with totally computer-generated animation.

Yes, this is a major milestone in film making, and not just animation. Yes, we will be seeing more and more, bigger and better because right now some 10-year-old computer wizard is in love with this and is at home working on his own computer to make it do the same, or at the least bugging mom and dad to upgrade his hardware. Yes, we’re going to Infinity and beyond, if not in the next decade then certainly within the next two. It’s all picking up speed, folks.

*Toy Story* is story-driven, like all Disney animation, with appeal to kids of all ages. On the surface a buddy film, with the voices of Tom Hanks and Tim Allen wonderfully bringing the rival-buddy souls to life for the younger set, and underneath there’s a darker lesson related to destruction and the fuller appeal for friendship. Credit the story to director John Lasseter, Pete Docter, Andrew Stanton and Joe Ranft, with screenplay credits going to Joss Whedon, Andrew Stanton, Joel Cohen and Alec Sokolow.

Director John Lasseter is a former Disney employee who was the second student accepted into Disney’s start-up animation program at CalArts and spent his apprenticeship at the studio, before going on to become president of creative development at Pixar and winning an Academy Award for Best Animated Short Film, *Tin Toy*, in 1989. O.k., no stranger to this field. His guiding of *Toy Story* is complete in displaying action, touching moments, suspense and darker elements.

Briefly: Sheriff Woody, a pull-string talking toy is seemingly replaced in his human pal Andy’s affections by new state-of-the-art space ranger toy Buzz Lightyear. Jealousy takes over and in getting rid of Buzz, Woody loses the respect of the other toys in Andy’s room. He works to get Buzz back, and as the two of them go through their adventure together, they close ranks and gain equal respect among the other toys.

The state of computer-generated images, top to bottom, characters to the settings and locales, indoor and outdoor, often compels the viewer to forget this is animation of any kind. The possibilities of being able to generate totally real appearing trees, houses, automobiles, *anything* is astounding and utilized fully here. The action sequence during which Buzz and Woody fly down the street attempting to catch up to a moving van is real. You’ll walk out asking yourself where animation leaves off and reality begins.

### Top 15 Weekly Film Grosses

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKN D TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Goldeneye</td>
<td>MGM/UA</td>
<td>1</td>
<td>2,667</td>
<td>$26,205,007</td>
<td>$9,826</td>
<td>$26,205,007</td>
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<tr>
<td>2. Ace Ventura: Nature...</td>
<td>Warner Bros.</td>
<td>2</td>
<td>2,652</td>
<td>$19,510,643</td>
<td>$7,357</td>
<td>$65,020,821</td>
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<tr>
<td>3. The American President</td>
<td>Columbia</td>
<td>1</td>
<td>1,508</td>
<td>$10,014,558</td>
<td>$6,641</td>
<td>$11,130,366</td>
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<tr>
<td>4. It Takes Two</td>
<td>Warner Bros.</td>
<td>1</td>
<td>1,581</td>
<td>$5,564,147</td>
<td>$3,519</td>
<td>$5,564,147</td>
</tr>
<tr>
<td>5. Get Shorty</td>
<td>MGM/UA</td>
<td>5</td>
<td>2,103</td>
<td>$4,334,185</td>
<td>$2,061</td>
<td>$56,855,436</td>
</tr>
<tr>
<td>6. Copycat</td>
<td>Warner Bros.</td>
<td>5</td>
<td>2,103</td>
<td>$4,334,185</td>
<td>$2,061</td>
<td>$56,855,436</td>
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<tr>
<td>7. Powder</td>
<td>Buena Vista</td>
<td>4</td>
<td>1,591</td>
<td>$2,412,073</td>
<td>$1,516</td>
<td>$24,880,701</td>
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<td>8. Home For The Holidays</td>
<td>Paramount</td>
<td>3</td>
<td>1,000</td>
<td>$1,961,239</td>
<td>$1,961</td>
<td>$11,274,294</td>
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<td>9. Seven</td>
<td>New Line</td>
<td>9</td>
<td>1,463</td>
<td>$1,641,769</td>
<td>$1,122</td>
<td>$84,225,310</td>
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<tr>
<td>10. Now And Then</td>
<td>New Line</td>
<td>5</td>
<td>1,662</td>
<td>$1,510,371</td>
<td>$909</td>
<td>$23,868,750</td>
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<tr>
<td>11. Vampire In Brooklyn</td>
<td>Paramount</td>
<td>4</td>
<td>1,213</td>
<td>$1,008,941</td>
<td>$832</td>
<td>$18,239,390</td>
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<tr>
<td>12. Fair Game</td>
<td>Warner Bros.</td>
<td>3</td>
<td>1,114</td>
<td>$698,209</td>
<td>$627</td>
<td>$10,423,555</td>
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<tr>
<td>14. Mighty Aphrodite</td>
<td>Miramax</td>
<td>4</td>
<td>278</td>
<td>$555,618</td>
<td>$1,999</td>
<td>$3,365,014</td>
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<tr>
<td>15. Babe</td>
<td>Universal</td>
<td>16</td>
<td>831</td>
<td>$548,460</td>
<td>$660</td>
<td>$54,887,950</td>
</tr>
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Domestic box-office, which includes USA and Canada for the weekend of November 17-19, totaled $79,548,895, breaking down to a $3,630 per screen average off a total of 21,911 screens, giving a combined total of $488,101,607. (Courtesy Entertainment Data, Inc.)
Universal's *Casino* Like Vegas: Glittery, Violent, & Empty

By J.G.

Robert De Niro heads an impressive cast in a Las Vegas casino.

YOU SALIVATE OUTSIDE THE THEATRE and over two hours into *Casino*, waiting for the elements to come together. Never happens. The front of your shirt's wet for nothing.

Well, not nothing. There are some fine performances and a laundry list of some of the most era-evocative tunes assembled—and that's all the music here, no original additions, all tunes of the past—but director and co-screenwriter Martin Scorsese doesn't seem able to focus on where he wants to go in the casino. He's like a degenerate gambler with a calling for several games—God, where to spend this money! He and co-writer Nicholas Pileggi want to recall their former *GoodFellas* days then want it to be a two level love story—man-woman, man-casino—or a remembered look back on a Las Vegas with more class then the present crass. I, personally, would rather have seen the focus on the latter; the era when men gambled in suit and tie, in women in dress suits rather than baggy shorts and sneakers; when you used to have the feeling you were in a castle (a decadent one perhaps) rather than on the sawdust midway of a quick-buck-ripped-festival carnival.

Scorsese, however, wants it all and, in attempting that feat, misses on all of them. The preponderence of vision lays on brutality, that of a doomed-from-the-start male/female relationship and the visual brutality of butting deaths. There's simply no call for the extent of the brutality displayed here: baseball bats, ball point pens jammed in throats, eyes popping out from a vase squeezing a head. Maybe it happened that way but, for Christ's sake, amputate it, don't show it. If it truly calls for a display, *one* swing of the Louisville Slugger gets the point across. Hey, all you film makers, and so-called film makers, out there, give us a break.

The stories revolve around Robert De Niro as an almost infallible bookie set up by "The Mob" as a casino head in the Vegas heyday of the '60s and '70s, before it all begins to fall apart in the '80s; his neighborhood buddy Joe Pesci—practically reprising his role from *GoodFellas*—as the gangster-for-gangsterism's sake strongarm; and Sharon Stone as a hooker hooked on penny-ante pimp James Woods even after De Niro gets the (unexplained) hot for her and elevates her to queen/witch status. That love affair, while more the center than other aspect, is the most implausible. If the De Niro character hadn't wiped her out early on, "The Mob" heads would have.

The car explosion bookending the film—giving the impression De Niro is wiped out and is narrating (erically, it seems) this from the great *Casino* in the sky—feels like a cheat has been run on the audience: when, at film's end, it's explained that he was saved because of "that particular model" car and how it was constructed... Whaaaas?

And the endless narration, divided by De Niro and Pesci, looking at situations from their particular vantage points, while colorful at moments, is deadening more often than not. If we want to *hear* a story we'll call *Dove Books*.

De Niro is always interesting to watch, even when the situations get repetitive. Sharon Stone as the hooker with the doo and boozed up ten cent heart proves there's more to her talent than her well-crossed legs. She's very convincing in her chemically induced mood swings and more than holds her own with the big boys. Pesci has that no fear attitude down better than he did in his previous outing as a muscle guy, but make up and hair have drawn his face so far back he's given an almost Oriental appearance. He looks uncomfortable and makes the audience feel the same. Don Rickles and Alan King add some authentic former Vegas flavor to their roles, while L.Q. Jones adds a truth-putin' of local political pressure to his role.

Costume designers Rita Ryack and John Dunn have contributed mightily to the period feel and to De Niro's character with the coordination of his wardrobe while DP Robert Richardson's photography captures an historical flavor.

The big seller however, is liable to be the soundtrack album. Producer is Barbara De Fina.

**Paramount's *Nick Of Time*, A Close Call**

By J.G.

THE FACE OF THE CLOCK LOOKS GREAT; gear is all there, but there are a few cogs missing in the interior of this "actual time" piece from John Badham for Paramount. Hitchcock-esque in concept and spotty application, it's not a total miss and it's interesting to note that when a filmmaker has to fill each moment on screen instead of being able to conveniently time-cut sequences for dramatic effect, just how much time of a person's life can be considered inconsequential, no matter how tense the situation he's surrounded by or leading to.

The main trouble here is Why would obviously seasoned political/crime plotters choose to have the most important gear, the trigger-man, an unproven man-off the street with pressure (the kidnap and threat of death against his daughter) put upon him with 90-minute to pull off the assassination of California's governor? Now, if you can get past that, you're thoroughly going to enjoy *Nick Of Time*—even when it strains to fill dead time, because it's been somewhat successfully the performers have put the pressure on them to keep their internal clocks ticking in real time with real pressure; Arthur B. Rubinstein's score literally reminds you a clock is ticking within its own taut contribution, and Roy H. Wagner's Bonaventure Hotel location photography is inventive.

If only Patrick Sheane Duncan's script were more quirky in its situations, its central character more inventive—which we are led to believe he'll be during his opening put down of the roller bladers at Union Station which, indeed, was a major cause which led to his being chosen for this assassination. The script, as it is, is serviceable but not terrifically inventive, and with
something like this you need to hang it out there, pal. This is no place to play it safe.

Briefly: A man is picked out of a crowd to assassinate California's governor because she's not delivered on campaign promises to controlling money interests. When the man foils the plot all high profile baddies are either dead or captured but—in a sublime moment of truth, presented visually and without vocal comment—the power behind it all, the behind-the-scenes money controller simply rides away in his limo, unnoticed, unknown, and unconcerned. What a wonderful commentary on real politics and the ways of the present world.

Director John Badham works mightily to keep things tense, even, at one point in an almost Hitchcock-like homage, using a slowly swinging toilet stall door to build suspense. But by that time Christopher Walken's bad guy has lost all credibility, and the time appears to be spent waiting for the clock to catch up to the moment the characters have to leave. Another neat sequence, utilizing humor, character interplay, timing and tension, involves Depp, Charles S. Dutton in a terrific characterization, and Edith Diaz, delightful as a helpful, flirty maid.

Depp as the man fighting to save daughter Courtney Chase is convincing after a slow start with character indecision, foisted upon him largely by the script. Walken offers up his course in Bad Guy 101: direct, hard, assured, but the assurance and confidence is undercut, and if a real criminal of his standing had made that many mistakes he'd have been dumped off the roof before Depp. Young Courtney Chase was the perfect choice because you do not want to see harm come to this child—which makes that threat viable.

Marsha Mason is the Governor targeted for assassination and Peter Strauss is her comming husband. Both are pretty straight-forward. Roma Maffia is solid as the gunwoman/henchperson to Walken. Dutton is absolutely solid as a one-legged former vet and brings humor, outrage, strength and believability to his role. G.D. Spradlin as the mystery money man adds that perfect air of cynicism and disdain to the role.


**Columbia’s Money Train Goes Down The Drain**

*By J.G.*

Pull the triggers, guys! Please—Please—PLEASE!!

**THE PICTURE ABOVE** neatly illustrates the mentality of Money Train and those connected with it; Wesley Snipes and Woody Harrelson as a couple of loose cannons in the subways of New York during holiday season just havin’ fun. After they see this destruction-for-destruction’s sake piece of twisted garbage, every dumnit with a pipe bomb or the desire to derail a train will converge on the Apple. Just wait’ll the politicians get their vote-hocks into this one. Looks like Columbia Pictures and Peters Entertainment wants to keep the cesspool stirring.

Action, in this, folks, if there’s some thought behind it. I love a good caper film too, but the caper has to be properly set up, not just talked about as an idea and then suddenly, it’s there! Money Train is simply stupid, and stupidity to this extent on screen is nothing more than a blatant and irresponsible grab for a dollar by halfwits playing with the surprises in their pumphams. “Writing” is credited to Doug Richardson and David Loughrey. “Story” is on Richardson’s diaper table. I suppose, though, if this pair can get this load on screen then the doves they write about deserve to get away with the caper, as they do here.

It’s just an attempt to cash in on the re- teaming of Staples and Harrelson, as brothers—well, foster brothers—and they love each other like “bros,” do the requisite hand jiving, insult humor and overlapping babbling at each other to show their love is true and what it all amounts to is a pair of overpaid actors going through the paces for a quick payday while the stunt team sets up another gag. Director Joseph Ruben has about as much story sense as his writers.

Subway crash is technically impressive and totally preposterous. Jon Peters and Neil Canton produced.

**VIDEO REVIEW**

**Ted Hawkins: Amazing Grace**

**SOMEDAY SOMEONE**

**WILL** wake up and realize that Ted Hawkins’s life is an amazing and inspiring journey from which to make a moving feature film. Everything’s there: born into the late 1930s in rural Mississippi, doing a stretch in that state’s Parchman prison (which **truly** is not a Federal country club); learning music in New Orleans from Professor Longhair; riding the rails; busking on Venice Beach in California; success in Europe and eventually success here in his ‘50s and, just when it was all coming together, death from a stroke.

The story is full of true heroism, because true heroism in Ted Hawkins’ chosen field—music—is to be far superior to those making millions and to keep on doing what one has to do simply for the love of making music.

Geffen Home Video is releasing **Ted Hawkins: Amazing Grace** as a tribute to the musician who would not pigeon-hole himself into a specific area. He did blues, rock and roll, a form of gospel and pop. He did it all. His voice, as one interviewee during the 63-minute video notes, “seemed to come from the center of the earth.” It was earthy. When he sings you can hear almost every field, every dirt road, every gravel stretch of road or land Ted moved over. He invested his tunes with the feeling of every inch he traveled, every fear he felt and every joy he experienced. There was no lip service to what Ted Hawkins invested in the music he served up. He called his instrument “a channel of God.” He knew what he was and what he was about, and you can see it on this video. It’s all written in his face as he talks and sings through this presentation, made in 1994 just prior to his death January 1, 1995.

Harry Belafonte hosts the video, sprinkled with interviews, which include Pete Seeger, Marvin Staples, Micheal Penn and p producer Tony Berg among others.

But the highlights are those moments when Hawkins sits with his guitar, picking with an acrylic thumbnail and fretting with a gloved hand, keeping time with a tap shoe on a block of wood and doing what he did on the streets of downtown L.A., Venice Beach and before audiences in Europe—he makes music that comes from the guts of the soul and from the earth.

**Ted Hawkins: Amazing Grace** is a collector’s item, one you want if you ever need your spirit uplifted. At least, it’ll do until somebody wakes up and makes the story, completely. (Geffen Home Video)

— John Goff
# CASH BOX
## TOP 100 COUNTRY SINGLES
### DECEMBER 2, 1995

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
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<td>OUT WITH A BANG (MCA 55153)</td>
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<td>ALL I NEED TO KNOW (BNA 66562)</td>
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<td>ANYTHING FOR LOVE (Epic)</td>
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<td>HALFWAY DOWN (Epic 64188)</td>
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<td>IT'S NOT ABOUT BLAME (River North 4549)</td>
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<td>LET'S GO TO VEGAS (Vander Bros 4590)</td>
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<td>HEAVEN BOUND (I'M READY) (Capitol Nashville)</td>
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<td>I LIKE IT, I LOVE IT (Curb)</td>
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<td>ONE BOY, ONE GIRL (Epic 67033)</td>
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<td>DON'T STOP (DK/Columbia 66412)</td>
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<td>THAT AIN'T MY TRUCK (Decca 11108)</td>
<td>Rhythm Akins</td>
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<td>LEAD ON (MCA 11102)</td>
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<td>NOT ON YOUR LOVE (MCG/Curb)</td>
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<td>YOU'RE GONNA MISS ME WHEN I'M GONE (Asya)</td>
<td>Brooks &amp; Dunn</td>
<td>95 24</td>
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<td>56</td>
<td>THESE ARMS (MCG/Curb)</td>
<td>Baker &amp; Myers</td>
<td>91 8</td>
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<td>57</td>
<td>HOME ALONE (Polydor)</td>
<td>Phil Vassar</td>
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*This Week's #1: Clay Walker
Highest Debut: Garth Brooks*
Warner Bros.’ Sharp Retires

By Wendy Newcomer

MARTHA SHARP, ONE OF THE MUSIC INDUSTRY’S most respected A&R executives, recently announced her retirement after three decades in the business. Sharp spent the past 12 years of her career at Warner/Reprise Nashville and leaves the company as senior vice president of A&R. Before her current position, Sharp was director of A&R for Elektra Records prior to the merger of Elektra and Warner’s country divisions. In her A&R capacity at Warner Bros., she was responsible for signing country superstars Randy Travis and Faith Hill.

In addition to her stint at Warner Bros., Sharp is also an accomplished songwriter who penned three million-selling songs in the late 1960s—"Born A Woman" and "Single Girl," both recorded by Sandy Posey, and "Come Back When You Grow Up," by Bobby Vee. Cash Box recently spoke to Sharp about her remarkable career and impending retirement.

Cash Box: What prompted your decision to retire?

Martha Sharp: Well, this isn’t an overnight decision. I know a lot of people feel that way. I’ve been doing A&R, which is a high-stress, high-burnout kind of job, for a long long time. I had thought about retiring actually three years ago before I signed a new contract. At that time, I had just found Faith Hill. I was also working with Greg Holland, who I was very excited about. So, you know, as long as I was having a good time I was going to keep doing it. So I signed a new contract. The business has changed tremendously in the last three years. And while I think the changes are in a lot of ways exciting, they are also very frustrating too.

CB: How has the business changed?

MS: Well, I think once Garth broke through with the kind of numbers that he did, it raised the stakes very high. The money to be made is infinitely greater. And that’s why we now have 23 record labels instead of six, and why we have so many artists. Publishers and the writers have more options and are able to call the shots, which is okay with me as long as they’re fair about it. You know, it just seems to be that it used to be more about the music. And now it’s more about the money.

CB: You said that your A&R job was very high-stress. How did you get involved with A&R?

MS: I had taken what I had thought would be a temporary position with Jimmy Bowen at Elektra Records 16 and a half years ago. He needed an assistant and I thought, ‘Well, I’ll just help him out for a while.’ And he got me really invested in the business. After about 18 months he just said, ‘I’m gonna make you director of A&R.’ ‘Well, gee, that’s kind of scary. But okay, I’ll try it.’ And I love songs. Of course, I was a songwriter. It just seemed to be a little niche that worked for me.

CB: I’m sure that Mr. Bowen was one of your mentors early in your career. Did you have any others?

MS: Ummm... not really. Jimmy told me—and I was thinking back on it as I was looking forward to this party and wondering if they were going to let me say a few words; actually I only said very few—but Jimmy told me when I went to work for him, he said, ‘I don’t have time to teach you anything. So you’re just going to have to sit in here and learn on your own.’ And it was a great opportunity because when we started, there were only like six of us that worked there. And it grew fairly rapidly. But I would just go in Jimmy’s office and sit. And he’d be on the phone or he’d be talking business. He’d have people in there and he’d just let me sit at the edge of his desk. And I learned quite a lot. Some of it was what not to do as well as what to do. But it was a real education. And I guess when he left... I’ve also learned a lot from Jim Ed (Norman, President, Warner Bros.). Different sorts of things. It’s been a fun ride. Not always, but most of the time.

CB: As an executive in the industry, how has the business changed from when you first started?

MS: I can’t tell you what a family feeling it was when I first started out. It was very exciting time. But people were really looking out for each other.

They knew that whatever was good for one of us helped the whole business. Writers would come over and they’d say, ‘Well, so and so’s looking for a song. If you’ve got anything, you’d better get it out there.’ And their song might get knocked off the session. It was just a more cooperative kind of venture. People worked together more. And now it seems that they’re... the stakes are so high that it’s much more competitive and much less of a family kind of a feeling. It’s much more bottom-line oriented than it used to be.

CB: I’m sure you have a lot of career highlights. What has been the best thing about being in the music business?

MS: Well as a writer, of course there’s nothing like hearing your song on the radio. It is a great experience. And getting a BMI award is a great experience. As an executive... I guess... I’m not sure anything else would compare with the first time I heard Randy Travis on the radio and knew that I had something big happening. It was very very exciting.

CB: Tell me about that. You discovered him and basically are responsible for his career.

MS: I was on a CMA marketing sub-committee and I went to some meeting. It was a long meeting and they were all threshing about, about younger demographics. ‘We’ve got to get more pop and we’ve got to get more rock to get these younger people, because they’re the ones that buy records.’ And the retailer said this one thing that really stuck in my mind. He said, “You know, my customers don’t think what they’re hearing on the radio is country.” And so I developed the theory that the way to get young consumers was not to get more rock or more pop because there was already a business like that. But to give them young, attractive country singers that just wanted to be country. And so I set out to find this kind of an act. And I asked a friend of mine and she said, “Randy Ray (as Travis was known at the time) is out here at the Nashville Palace. You heard a demo tape on him of a song that you liked, and his biggest ambition is to be on the Grand Ole Opry.” And that’s what I wanted. Because we had a whole roster full of people who wanted to cross over. So I went out to see him and he was just delightful. He was very very shy and very sweet. And I thought he was a great singer. And so I decided I wanted to sign him. I was very scared because everybody kind of went, ‘Yeah, well he’s too country for country radio.’

CB: Did you have to fight to get him on Warner Bros.?

MS: No. Well, the truth of the matter is I just sort of called up business affairs and said I was going to sign him. And I guess they probably called Jim Ed. My speculation is that they called Jim Ed and said, ‘Well, what about this?’ And he said, ‘Well, it’s her shot. Let her have it.’ That’s my theory.
and I've never really talked to Jim Ed about it. But Jim Ed is a wonderful man and he's allowed all of us to sort of follow our own visions and to have our shot, and it's worked great.

CB: Randy Travis and your other best-known signee, Faith Hill, are completely different. What was your feeling when you signed her?

MS: I first became aware of her at a Gary Burr show. She was singing backup on a writer's night at the Bluebird. I mean, I was just mesmerized. I didn't have a clue who she was. I couldn't really tell whether she could sing or not but I thought she looked like a star. And I asked somebody who was there and they told me. And so I ran into her maybe a month or so later and I asked her if she had ambitions to be a country music artist, a single singer, and she said yes. And as a matter of fact, she did. I said, well why don't you get me a tape. She said she was working on something at the time with Gary Burr. And I mean, as soon as I heard her voice, I knew that I wanted to work with her. I've never been so sure of anything. There was never any doubt in my mind. And that had more to do with what she projects onstage and what she... And of course, she looked real different too. She had short hair and she was just a little shy, you know, background singer. But there was something about her that... I just thought she looked like a star. I never wanted to just go sign another Randy Travis. I had a Randy Travis. And I'd been looking for a female artist for a long long time and I'd tried a couple things that hadn't quite worked. But she was the ticket for me. And she's such a dear person. I just love her so much. That's the other criterion that I have for signing an act. I have to go down a road with this person. That this be someone I care about and whose company I enjoy. It's a tough road to go down and if you're going down it with people you don't like it can be grueling. So there has to be that sort of chemistry between me, for an A&R person and an artist, or a producer and an artist, that makes it all work.

CB: The music business is very fickle and unpredictable. What has kept you in it all these years? Obviously, you love what you do.

MS: Probably just that... I guess what attracted me to the business in the first place was... I went to a recording session and I sat there and I talked to the writer of a song that was being recorded and I thought, “Isn't this fascinating?” You write a song and you hopefully get it recorded. The producer has to like it, the artist has to like it, some A&R person has to like it. And you go in the studio and maybe the musicians get up on the wrong side of the bed that morning and it doesn't come off. Or maybe they just can't sing it. But everybody thinks it's a hit and you put it out. And all of a sudden, the public just gives it a big yawn. You know? 'Nope, sorry, we don't want that.' I was just fascinated with this whole thing. It was like this team effort that still, no matter how... all the factors could be right, or all the factors could be wrong. You put it out there and it's the public that has the final say. And you never know. And I've seen it time and time and time again. I mean, I'll tell you, there were people who wouldn't have given a plugged nickel for Randy Travis' chances. And it just fooled so many people. I remember a song called “Almost Persuaded,” which is way way way before your time. And I can't even remember the artist. David Houston, I believe. And it was a B-side. They put it out—it was a waltz. They put it out on the B-side, and they said, ‘This'll never happen. It's a waltz. Radio won't play waltzes. It was a huge record. Radio turned it over and made it a monster hit. And I just think that's fascinating and challenging. You try to figure that out. And I've been trying to figure it out for 15 years—and I've figured it out a couple of times and I'm tired. (laughs) I don't want to try and do it anymore.

CB: Well, that kind of answers my next question: Is it going to be hard for you to give it up?

MS: No

CB: Not at all?

MS: Well, actually, Jim Ed and I are talking about a consulting kind of arrangement. His idea is, “Well, maybe you'll be out somewhere and you'll see somebody.” And I've also committed to work with at least one act for next year. We're talking about that. And I'm not going to say that I won't do that. I don't think I'm gonna miss being here in the thick of it.

CB: So what will you do know?

MS: I'm gonna take probably six months to sort of chill out, clean the cobwebs out of my new house in Richmond—straighten it up, hang out with friends and learn how to cook, or catch up on my reading—all of that stuff. And then I'd like to write a book. I don't know if I can. I don't know if I've got the patience but I'd like to.

Songwriter Robert Jason was the guest of honor at a BMI-hosted luncheon celebrating the #1 chart achievement of his song “She Ain’t Your Ordinary Girl,” recorded by Alabama. Joining the party at BMI Nashville are (l-r): Joe Bob Barnhill of co-publisher Suzi Joe Music; Robert Jason, also representing co-publisher My Split Music; attorney Craig Benson; record producer Emory Gordy Jr.; and BMI's Thomas Cain.

Seen recently at the Bluebird Cafe enjoying The Karen Staley Band are (l-r): Gary Burr (ASCAP's Songwriter of the Year); Victoria Shaw (“Forgiveness”); Karen Staley (“Let's Go To Vegas”); and Mark Luna (“When A Woman Loves A Man”).

**Album Review**

RONNA REEVES: *After The Dance* (River North/Nashville 51416 1142 2/4)

After three albums for Mercury Records, country chanteuse Ronna Reeves lends her talents to a debut album on the Chicago-based River North Records. The new project is an opportunity for Reeves to reveal an unpressed vocal range that, due to getting lost in the shuffle of a major label, was previously overlooked. (Incidentally, Reeves is currently touring with label mate Peter Cetera, her recent duet partner on the ABBA song, “S.O.S.”). To repeat—the best thing Reeves has going for her is her distinctive voice. She really sounds like no one else but herself. Hopefully, individuality will work to her advantage this time. Among some admittedly weak songs on the album are also some wise choices. The first single, "Collect From Wichita," is one of the best of the bunch. Other prime cuts are "Not Yet But I'm Gettin' There," "My Heart Wasn't In It," the title tune and "Mind Over Matters Of The Heart."
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

DECEMBER 2, 1995

| Album Reviews |

By Wendy Newcomer

KEN MELLONS: Wherefore Beginn (Epic 66965)

In the "western" class of 1995, there were too many true musical styles like the John Anderson and Keith Whitley of the 1980s. So when a singer like Ken Mellons came along, the moment of fresh air "traditionalism" he brought with him was a needed distillation. Mellons' second Epic album is a continuation of a noteworthy debut. Besides being an exceptional singer, Mellons also adds to his credibility by co-writing several of the songs on Wherefore Beginn. Album highlights are the title song, "Memory Remover," "Ever Ready," and the romping "He'll Never Be A Lawyer" (on which John Anderson and George Jones gave their stamp of approval by backing contributing vocals).

ASLEEP AT THE WHEEL: The Wheel Keeps On Rollin' (Capitol Nashville 8-31280-2)

Nineteen albums and 25 years later, Asleep At The Wheel is still going strong. Their latest project, The Wheel Keeps On Rollin', is an unfamiliar batch of new material that keeps jazz country swing alive. Cuts like "Meanwhile Back At The Ranch," "She Came To Dance" and the title cut are outstanding. "Tell me, how was the West swing?" asks Ray Benson before the opening notes of "How The West Was Swing"—and no band except AATW could so succinctly answer the question. The Wheel Keeps On Rollin' makes you want to find an out-of-the-way Granjeno Hall and dance the night away.

DOUG SUPERNAW: You Still Got Me (Giant 9-24639-2)

When he was dropped from BNA Records, Doug Supernaw didn't have a second licking his wounds. Instead, the outspoken Texan just found another forum for his artistry. Supernaw's scruffy, craggy voice fits the rowdy style of most of the songs on his debut album for Giant Records. Most memorable are the hard country songs like "The Note," "Daddy Made The Dollars (Mama Made The Sense)," and "We're All Here." This time around, Supernaw has polished up his performances and has made the most of his vocal range.

PICK OF THE WEEK

VINCE GILL: Souvenirs (MCA D-11394)

The King of Country Ballads calls his most worthy subjects together for his Souvenirs...15 Greatest Hits, a collection that spans only five years of Vince Gill's career (1990-1995). Complete with liner notes that reveal the inspirations and collaborations that produced each hit, Souvenirs begins with "Never Alone," a song Gill co-wrote with Rosanne Cash. From there, the album becomes a narrative of nine number ones and five more equally worthy songs from a man whose journey to success was a long time coming. Gill has found a recipe that works. Take a sad ballad ("When I Call Your Name"); "Pocket Full Of Gold," "Tryin' To Get Over You") and apply a soulful, heaven-reaching tenor. Add a couple of dynamic duets ("I'll Always Love You," "The Heart Won't Lie") and wait for the awards to accumulate.
RADIO PLAYLISTS
Some of what's playing in heavy rotation:

KVOX-FM/Moorhead, MN
CLAY WALKER—“Who Needs You Baby”
TRAVIS TRITT—“Sometimes She Forgets”
LITTLE TEXAS—“Life Goes On”
BROOKS & DUNN—“Whiskey Under The Bridge”
LORRIE MORGAN—“Back In Your Arms Again”

KWRE/Warrenton, MO
GEORGE STRAIT—“Check Yes Or No”
BROOKS & DUNN—“Whiskey Under The Bridge”
SHANIA TWAIN—“The Woman In Me”
DARYLE SINGLETARY—“I Let Her Lie”
TRAVIS TRITT—“Sometimes She Forgets”

KBJR/Lemmon, SD
DARYLE SINGLETARY—“I Let Her Lie”
TRAVIS TRITT—“Sometimes She Forgets”
BROOKS & DUNN—“Whiskey Under The Bridge”
KENNY CHESNEY—“All I Need To Know”
AARON TIPPIN—“That’s As Close As I’ll Get To Loving You”

WHEL/Leesville, LA
GEORGE STRAIT—“Check Yes Or No”
DARYLE SINGLETARY—“I Let Her Lie”
CLAY WALKER—“Who Needs You Baby”
NEAL MCCOY—“If I Was A Drinkin’ Man”
LORRIE MORGAN—“Back In Your Arms Again”

WRX-FM/Alexandria, SC
GEORGE STRAIT—“Check Yes Or No”
DARYLE SINGLETARY—“I Let Her Lie”
CLAY WALKER—“Who Needs You Baby”
ALAN JACKSON—“Tall, Tall, Trees”
BROOKS & DUNN—“Whiskey Under The Bridge”

WDXC-FM/Pound, VA
GEORGE STRAIT—“Check Yes Or No”
CLAY WALKER—“Who Needs You Baby”
BROOKS & DUNN—“Whiskey Under The Bridge”
TRAVIS TRITT—“Sometimes She Forgets”
ALABAMA—“In Pictures”

WAAC-FM/Valdosta, GA
BROOKS & DUNN—“Whiskey Under The Bridge”
CLAY WALKER—“Who Needs You Baby”
VINCE GILL—“Go Rest High On That Mountain”
DOUG STONE—“Born In The Dark”
LORRIE MORGAN—“Back In Your Arms Again”

High Debuts
1. GARTH BROOKS—“The Fever” (Capitol) — #29
2. SHANIA TWAIN—“(If You’re Not In It For Love) I’m Outta Here” (Mercury) — #38
3. DAVID LEE MURPHY—“Out With A Bang” (MCA) — #45
4. SAWYER BROWN—“Round Here” (Curb) — #48

Most Active
1. JOHN MICHAEL MONTGOMERY—“Cowboy Love” (Atlantic) — #28
2. BRYAN WHITE—“Rebecca Lynn” (Asylum) — #20
3. FAITH HILL—“It Matters To Me” (Warner Bros.) — #31
4. BLACKHAWK—“Like There Ain’t No Yesterday” (MCA) — #37
5. KENNY CHESNEY—“Grandpa Told Me So” (BNA) — #44

POWERFUL ON THE PLAYLIST— The Cash Box Top 100 Country Singles chart is led by the Clay Walker single “Who Needs You Baby.” 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 John Michael Montgomery and “Cowboy Love,” which takes a 12-spot leap to #28. Bryan White and “Rebecca Lynn” jumped six spots to #20, as did Faith Hill’s “It Matters To Me,” which moved to #31. Two other songs moved up six spots as well—Blackhawk’s “Like There Ain’t No Yesterday” climbed to #37, and Kenny Chesney’s “Grandpa Told Me So” moved to #44. As for debuts, four acts hit this week’s Top 50. Leading the way for the highest debut position with the single “The Fever” is Garth Brooks at #29; entering at #38 is Shania Twain with “(If You’re Not In It For Love) I’m Outta Here;” David Lee Murphy comes in at #45 with “Out With A Bang;” and Sawyer Brown enters at #48 with “Round Here.”


CMT Top Twelve Video Countdown
1. REBA MCENTIRE —“On My Own” (MCA)
2. LITTLE TEXAS —“Life Goes On” (Warner Bros.)
3. AARON TIPPIN—“That’s As Close As I’ll Get To Loving You” (RCA)
4. VINCE GILL—“Go Rest High On That Mountain” (MCA)
5. GEORGE STRAIT—“Check Yes Or No” (MCA)
6. ALAN JACKSON—“Tall, Tall Trees” (Arista)
7. PAM TILLIS—“Deep Down” (Arista)
8. CLAY WALKER—“Who Needs You Baby” (Giant)
9. TRACY BYRD—“Love Lessons” (MCA)
10. THE MAVERICKS—“Here Comes The Rain” (MCA)
11. NEAL MCCOY—“If I Was A Drinkin’ Man” (Atlantic)
12. JEFF CARSON—“The Car” (MCI/Chisel)

—Compliments of CMT video countdown, week ending November 22, 1995.
### This Week’s Debuts

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td><strong>CROSS COUNTRY</strong>— “My Choice”</td>
<td>(Dove)</td>
<td>—#27</td>
</tr>
<tr>
<td><strong>JEFF &amp; SHERI EASTER</strong>— “Let The Little Things Go”</td>
<td>(Chapel)</td>
<td>—#31</td>
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<tr>
<td><strong>JUDY DERAMUS</strong>— “How About Your Heart”</td>
<td>(Time)</td>
<td>—#33</td>
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### Most Active

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<th>Title</th>
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<tbody>
<tr>
<td><strong>KEN HOLLOWAY</strong>— “Hoedown”</td>
<td>(Ransom)</td>
<td>—#12</td>
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<tr>
<td><strong>JOHN BERRY</strong>— “There’s No Cross That Love Won’t Bear”</td>
<td>(Capitol Nashville)</td>
<td>—#15</td>
</tr>
<tr>
<td><strong>SUSIE LUCHSINGER</strong>— “You’re It”</td>
<td>(Integrity)</td>
<td>—#21</td>
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### Powerful On The Playlist

Leading the Cash Box Positive Country singles chart this week is **“Go Rest High On That Mountain”** by Vince Gill on MCA. Brent Lamb moves into the #2 position with **“Drawing Pictures.”** **“She Stays”** by Andy Landis and Ricky Van Shelton follows at #3. Dropping to #4 this week is Jeff McKee’s **“Matters Of The Heart.”** The latest from Brian Barrett, **“Jimmy Got Saved,”** moves up two more to #5. **“Be Like Noah”** by Lisa Dags falls to #6, and Paula McCulla’s **“A Place To Turn Around”** follows at #7. **Thad Christopher** holds at #8 with **“I Surrender.”** Claire Lynch and **“We Should Only Have Time For Love”** moves up one spot to #9, and last but certainly not least, Marty Raybon breaks into the Top 10 with **“Daddy Talks To Jesus.”**

### LOOKING AHEAD

Singles that are getting some attention from radio this week include: The Clarks with **“My Faith Will Cradle Me,”** **“Child Support”** by The Days, and David Patillo’s **“When The World Runs Out Of Parties.”**

### Album Review

**WILCOX & PARDOE: Till They Know How Much You Care** (Light Records WPD9509)

This new duo takes a simple but to-the-point approach to music making—Grade A songs and vel- vety harmonies. Vince Wilcox (who handles co-writing on the majority of the cuts) and Don Pardoe are a force to be reckoned with in the field of positive country music. Their debut album contains plenty of potential hits. Among the bunch, **“I Think About You,”** **“In Their Children’s Eyes,”** **“The Best Tears Of Our Lives,”** and the title cut are especially noteworthy. **Till They Know How Much You Care** enables these two promising artists to showcase individual talents that, when combined, ensure repeated listens.

### POSITIVE COUNTRY

#### DECEMBER 2, 1995

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1 Go Rest High On That Mountain (MCA)</td>
<td>Vince Gill</td>
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<tr>
<td>2 DRAWING PICTURES (Genesis)</td>
<td>Brent Lamb</td>
<td>3 8</td>
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<tr>
<td>3 SHE STAYS (Vand Nashville)</td>
<td>Ricky Van Shelton &amp; Andy Landis</td>
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<td>4 MATTERS OF THE HEART (Gateway)</td>
<td>Jeff McKee</td>
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<td>5 JIMMY GOT SAVED (Star Song)</td>
<td>Brian Barrett</td>
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<td>6 BE LIKE NOAH (Cheyenne)</td>
<td>Lisa Dags</td>
<td>5 12</td>
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<td>7 A PLACE TO TURN AROUND (Gateway)</td>
<td>Paula McCulla</td>
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<td>8 I SURRENDER (Gateway)</td>
<td>Thad Christopher</td>
<td>8 9</td>
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<td>9 WE SHOULD ONLY HAVE TIME FOR LOVE (Rounder)</td>
<td>Claire Lynch</td>
<td>10 7</td>
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<tr>
<td>10 DADDY TALKS TO JESUS (Sparrow)</td>
<td>Marty Raybon</td>
<td>13 3</td>
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<td>11 IN THE PALM OF YOUR HAND (Ransom)</td>
<td>Alison Krauss</td>
<td>9 10</td>
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<tr>
<td>12 HOEDOWN (Ransom)</td>
<td>Ken Holloway</td>
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<td>13 LOVE COMES THROUGH (Warner Alliance)</td>
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<tr>
<td>14 TAKE JOY (Amber Lane)</td>
<td>Elaine Anderson</td>
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<tr>
<td>15 THERE’S NO CROSS THAT LOVE WON’T BEAR</td>
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<tr>
<td>16 BANKING ON JESUS (Glory Roads)</td>
<td>Marvell</td>
<td>18 5</td>
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<td>17 THE FACE OF GOD (Gateway)</td>
<td>Buddy Hyatt</td>
<td>19 6</td>
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<tr>
<td>18 (THIS THING CALLED) WANTIN’ AND HAVIN’ IT ALL</td>
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<tr>
<td>19 GIVE LOVE AWAY (Gateway)</td>
<td>Sawyer Brown</td>
<td>14 6</td>
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<tr>
<td>20 PIECES OF HIS HEART (Cheyenne)</td>
<td>Bruce Haynes</td>
<td>15 16</td>
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<tr>
<td>21 YOU’RE IT (Integrity)</td>
<td>Susie Luchsinger</td>
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<td>22 HELP ME (Columbia)</td>
<td>Gatlin Brothers</td>
<td>24 5</td>
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<td>23 I’M NOT ASHAMED (Benson)</td>
<td>Brush Arbor</td>
<td>21 16</td>
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<tr>
<td>24 NO STRANGER TO TREASON (Intersound)</td>
<td>Terri Lynn</td>
<td>28 4</td>
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<tr>
<td>25 GROW ME (Homeland)</td>
<td>Dale, Roy, &amp; Dusty Rogers</td>
<td>25 5</td>
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<td>26 TWO IN THE SADDLE (Integrity)</td>
<td>Susie Luchsinger</td>
<td>17 17</td>
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<td>27 MY CHOICE (Dove)</td>
<td>Cross Country</td>
<td>DEBUT</td>
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<tr>
<td>28 COMFORT CREEK (Chapel)</td>
<td>Barbara Fairchild</td>
<td>30 2</td>
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<tr>
<td>29 IS THERE A SONG ON THE JUKE BOX ABOUT JESUS</td>
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<td>30 I’LL STAND (Cheyenne)</td>
<td>W.C. Taylor</td>
<td>29 4</td>
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<tr>
<td>31 LET THE LITTLE THINGS GO (Chapel)</td>
<td>Ronny McKinley</td>
<td>23 15</td>
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<tr>
<td>32 NOT LIVIN’ THAT WAY NO MORE (Mark Five)</td>
<td>Rivers &amp; Owens</td>
<td>35 2</td>
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<tr>
<td>33 HOW ABOUT YOUR HEART (Time)</td>
<td>Judy DeRamus</td>
<td>DEBUT</td>
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<td>34 COMMON GROUND (Star Song)</td>
<td>Sierra</td>
<td>27 9</td>
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<tr>
<td>35 MASTER OF THE WOOD (Sparrow)</td>
<td>Marty Raybon</td>
<td>31 18</td>
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<tr>
<td>36 SURE FEELS RIGHT (Ropehouse)</td>
<td>Randy Coward</td>
<td>32 11</td>
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<tr>
<td>37 HE WHO MADE THE RAIN (Ransom)</td>
<td>Ken Holloway</td>
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<tr>
<td>38 HELP ME MAKE IT THROUGH TOMORROW (Circuit Rider)</td>
<td>Touching Home</td>
<td>36 14</td>
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<tr>
<td>39 WE HAVE A GOOD THING (Ransom)</td>
<td>Seneca</td>
<td>39 15</td>
</tr>
<tr>
<td>40 JESUS NEVER SAID NO (Heartwrite)</td>
<td>David Patillo</td>
<td>38 21</td>
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Midway's Open Ice 2 On 2 Challenge

CHICAGO—With over 20 million fans estimated to attend games in 26 different arenas from coast to coast, hockey has rapidly become the sport of the nineties.

In a landmark alliance between NHL Enterprises and the National Hockey League Players Association, Midway Manufacturing Company proudly presents the only NHL/NHLPA-licensed coin-operated amusement game. Open Ice 2 On 2 Challenge captures the high-energy artistry of the major superstars from each of the League's 26 teams, in a one-on-four player video game.

Taking full advantage of the latest advances in revolutionary digitized graphics technology, perfected by Midway's design team, Open Ice... incorporates unprecedented depth and smoothness of on-screen movement while putting players in total control of the biggest stars in the National Hockey League.

With a joystick and three action buttons—one for shooting or blocking; another for passing or stealing and, the last, a special turbo button—players will quickly discover they have the power in their hands to speed down the ice on a breakaway, make the precision pass or hip check and perform acrobatic feats in the net. Each of the more than 100 players featured in the game have skill levels based on their actual NHL stats including skating, shooting, passing and checking ability.

To embellish the total package, Open Ice... features vintage film clips and real scoreboard graphics for eye-catching highlights and a bigger pack to make for easy visibility no matter how hot the action gets on ice. There are more than 70 different hidden characters to select and over 20 unique power-ups including "Big Head" mode.

Via Midway's patented Digital Compression Sound System, Open Ice... delivers the most detailed, realistic sound design, with the inclusion of legendary NHL announcer Pat Foley calling the play-by-play.

Further information regarding this outstanding new game may be obtained through factor distributors.

IMA '96 To Focus On Present And Future Products

CHICAGO—A number of innovations have been incorporated into the format for the 1996 IMA trade convention, scheduled to be held January 24-27 at the Frankfurt/Main Fairgrounds in Frankfurt, Germany.

The Innovation Centre will allow various companies to present a general view of what is already being marketed and what can be expected in the future, in terms of product and technology.

A spacious section of the exhibit area will house a completely furnished and equipped Cybermind-Cafe from Berlin Cyberspace GmbH. On as many as eight virtual reality units curious cybermats can blast off into the cyberspace cosmos and experience state-of-the-art games in virtual worlds. A further highlight of this presentation will be the ISDN link-up from the IMA Cybermind Cafe to the company's showroom in Berlin.

Fair's managing firm, Blenheim Heckman, anticipates the event will attract record attendance from throughout the world.

NAMA Show Draws Record Exhibitor Turnout

CHICAGO—The recently held NAMA convention drew a record 294 exhibitors who displayed the latest in new equipment, products and services. The thousands of operators in attendance saw the newest generation of vending machines with built-in computers that keep track of sales, inventory and maintenance data. Food, snack and beverage manufacturers featured higher nutrition products; and refinements in cold and hot beverage machines including additional built-in flexibility.

Among new beverages shown at the show was a sparkling cold coffee packaged in a glass bottle which was being tested in some West Coast markets through vending machines. Several manufacturers of telephone cards and telephone card vending machines also displayed their products.

The 1996 slate of NAMA officers were elected by the association's board of directors during the show. The new officers are: Donald J. Hesch (A.H. Vending & Food Services, Inc.), chairman; Bill M. Burch (Burch Food Services, Inc.), senior vice chairman; Robert J. Muller (Crane Engineered Materials & Crane Merchandising Systems of Crane Corp.), vice chairman and G. Michael Cronk (Business Services Group), secretary-treasurer. New directors were also elected.

Thomas G. Bos, president of A.D. Bos Company in Holland, Michigan, along with Thom A. Chafey, president of Facility Food Service in Phoenix, Arizona and Terry L. Collins, owner of TLC Refreshment Vending in Peoria, Arizona, were given NAMA Chairman's Awards for their efforts in the Michigan and Arizona legislatures, respectively, to recognize vending sales as another retail delivery system.

Guest speakers at the convention were Mrs. Mary Ellen Withrow, treasurer of the United States, who spoke on the recent and future changes in the paper currency; and Thomas Hale Boggs, Jr., well-known Washington insider, who spoke about the political climate in the nation's capital.

Pictured in the accompanying photos are: (Photo 1) U.S. treasurer Mary Ellen Withrow, holding a copy of the newly designed $100 bill which will be circulated next year as the first step of a multi-year process to redesign all the U.S. currency; and newly elected NAMA officers (photo 2, l-r) Donald J. Hesch (chairman); Bill M. Burch, senior vice chairman and G. Michael Cronk, secretary-treasurer.
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