Inside:
Springsteen & Son Volt:
Two Faces Of Americana
Cover Story

Blood And The Blues

Blues artists since the inception of this unique American art form have sweat blood telling stories of the pain and suffering, and also the good times, that accompany one down the path of life. It is fitting then, that the PolyGram Group Distribution labels Hammer & Lace and Arsenal Records release Red Blooded Blues, a compilation album featuring some soulful music by a fine array of soulful artists—with the intent of raising consciousness about the debilitating disease hepatitis. Partnering with groups that deal in research and education about the disease, PolyGram hopes to raise money to benefit further exploration of treatments and ways to make people “Get Hip To Hepatitis,” Cash Box contributor Susan Yannetti reports.

—see page 5

Twice The Americana

Bruce Springsteen is considered an icon in heartland rock ‘n’ roll. There’s no doubt that he has epitomized the mainstream while honing a keen edge of public perception about important issues. He continues to establish that with his new Columbia Records album, The Ghost Of Tom Joad. Son Volt is relatively new to the arena of roots rock ‘n’ roll, but is also being hailed as purveyors of Americana rock with its Warner Bros. Records debut Twice. Cash Box pop writer Steve Balbin reviews the Springsteen album and his recent opening performance in Los Angeles of his solo tour, and also interviews Son Volt’s Mike Heidorn.

—see pages 15 & 19

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Lead Story

New Exec Team named at MMEG; Boberg named Prexy at MCA Label

MEL LEWINTER and ZACH HOROWITZ have been named the top lieutenants in the MCA Music Entertainment Group regime being established by newly-appointed chairman/CEO Doug Morris. Wasting little time establishing his own braintrust, Morris has named Lewinter vice chairman and Horowitz president at MMEG. The MMEG chairman/CEO also has named Jay Boberg president of the MCA Records label.

The appointments come in the wake of the sudden resignation by Al Teller as MMEG chairman/CEO and the departure of Richard Palmes as president of the MCA label.

Commenting on the MMEG appointments, Morris said: "I am extremely pleased that I will be joined by Mel and Zach, who, I feel, are among the top executives in the music industry. I have worked closely with Mel for 17 years and have a deep respect for his ability to balance business acumen with artistic vision."

Morris and Lewinter worked closely together at both the Atlantic Records Group and later at Warner Music U.S., where Lewinter worked for 25 years (most recently as president/COO) and where Morris was named chairman before being ousted by the now-departed Warner Music Group chairman Michael Fuchs. Lewinter joined Atlantic Records in 1970 as comptroller and in 1974 was promoted to vp/comptroller, later becoming sr. vp of the company. In 1990, Lewinter was named CFO/sr. vp of Atlantic and, a year later, was promoted to vice chairman of the Atlantic Group. He assumed the duties of exec vp of Warner Music U.S. in 1994 before his last appointment there.

"Over the years, Doug and I have formed a unique working relationship that is quite instinctive for both of us. I look forward to the challenge ahead and am delighted that I will be working with Zach and continuing my association with Doug at MCA."

About Horowitz, Morris said: "Zach has been instrumental in MCA's impressive growth and international success over the past 12 years. He has continually proven his prowess as a world class music executive, and I am delighted that he will assume a more comprehensive role in guiding the future of MCA.

Horowitz joined MCA 12 years ago as head of business affairs/general counsel for the record label. He was appointed exec vp of MMEG in 1989 and promoted to COO in 1994. He is credited with playing a prominent role in the long-term strategic planning of the music group while overseeing the company's major commercial transactions, the development of new businesses, and MCA's international expansion program.

Horowitz commented, "I have had the great fortune of being involved with the MCA Music Entertainment Group as it evolved into an international music company. As we enter this new phase of MCA's growth, I am particularly energized by the prospects of working with Doug and Mel to take the company to new levels of success in the future."

About Boberg, who in 1979 co-founded I.R.S. Records with Miles Copeland and began serving as its president at age 25, Morris said, "Over the years, Jay has demonstrated his unique talents as an executive and entrepreneur, and a creative force, having discovered some of the most popular and influential bands of the last decade."

Calling Boberg a truly gifted "music man," Morris said that he looked forward to the new MCA label president to guide the company's progress and success "in to the next century."

Boberg most recently served as president of MCA Music Publishing since 1994. MCA Music Publishing scored recently with songwriters like Alanis Morissette, Glen Ballard and ASCAP songwriter of the year Gary Burr. At press time it was not known who would replace Boberg at MCA's publishing arm. While at I.R.S., Boberg is credited with discovering and nurturing the careers of R.E.M., the Go-Go's, Fine Young Cannibals, Oingo Boingo and the English Beat, among others. Boberg and Copeland also successfully launched I.R.S. Music Publishing in the international marketplace and formed I.R.S. Media, a film production company, which produced the critically acclaimed Carl Franklin-directed film One False Move and Gas, Food and Lodging.

Commenting on the opportunity to work with Morris, Boberg said: "I have always had a great respect for Doug for his continued emphasis on maintaining an artist-driven company which stressed creativity. I am dedicated to building a label with the same spirit, and I thank Doug for this exciting opportunity to help write the next chapter in the history of MCA Records.

Industry insiders have speculated that Boberg's appointment reflects Morris' desire to attract more high-caliber pop and rock acts to the label, which has successfully sustained itself with country and urban music in recent years.
Capitol recording act the Butthole Surfers is currently working in New York City at Green Street Recording doing overdubs on recently completed sessions for the band's second album. Those sessions were held at Bearsville Studios in Woodstock, NY with producer Steve Thompson of Metallica, Guns 'N Roses fame. Pictured are (l-r, back row): King Coffey, Butthole Surfers; guest artist Andrew Weiss of the band Ween; Paul Leary and Gibby Haynes, Butthole Surfers; and (front row) engineer Chris Shaw and producer Thompson.

NOT JUST FOR CONVENIENCE: A few years ago the four members of the band Cornershop came on like punks, with loads of anger and an aimful of books. The group's first few releases were little preparation for the current collection, Woman's Gotta Have It on Luaka Bop-WB. The band has decided to explore the ground between its ethnic subcontinent heritage and its homeland of England. What comes out is a low-key droopy music that catches your attention without the need of some pyrotechnics. While harking back to The Beatles when that band came out with such songs as "Within You And Without You" the group's sound is meant to appeal to today's youth. Considering the group's reception, it may have come time for more musical crosshatching pop.

THE VIKING'S OFFSPRING: For such a small island in the middle of the North Atlantic to constantly be sending over its forays in music is remarkable considering that the isle barely has the population for a Superbowl winner roast. But once again we find ourselves dealing with those pesky Icelanders with two new releases from Bad Taste Ltd., the company owned by the original Sugarcubes. In fact, within the confines of Unum is one of those sweet players in the form of Thor Eldon. The group's debut album in the U.S., Super Shiny Dreams, is a melange of different themes on the same sound, ranging in between neo-psychedelia, syrupy pop and techno surges all balancing around singer Heida's voice, which is reminiscent of another owner of her label. Bellatrix is a five-piece originated out of the village of Keflavik. Winners of the 1992 "Battle Of The Bands" in Reykjavik, it sounds more like the types who would be putting flowers in the barrels of rifles than duking it out in the streets. Bellatrix could easily fit into an adult-oriented hole with its album Stranger Times at the bar. We find ourselves to the textures of fancy with strings and singing. We may well have to keep a sharp lookout off our shores for more Norse adventurers.

PREEMPTIVE CORK POPPING: Thanks to global warming we may start dreaming of alcohol Christmases, but it's never too early to plan for your New Year's Eve bash. At Maxwell's 1996 will be ring in with some moonshine as Southern Culture on the Skids stomp away. The group will be joined by those highway riding types The Muffs and Cub. At The Bottom Line you will be able to swing it with Mr. Buster Pindexter & His Bunches Of Blue, a sure-fire sauce evening. Or, one can decide to laugh in the face of aging with They Might Be Giants, who will have a borefull of shluck, and guests The Martins which features a couple of ex-members of The Pixies. For those who enjoy an improvisation or two while toasting in the New Year the Roy Haygrove Quintet will be taking in the champagne at the Irving...
Red Blooded Blues: Great Music And A Message For Health

By Susan Vannetti

HAVE YOU EVER STOPPED TO THINK that the recent pop-culture trends in body piercing and tattooing might result in an even newer trend—hepatitis for twenty-somethings?

Some medical experts believe this may be the case, with the young and the hip paying little or no attention to the state of needles used on their bodies during the application and insertion of the objects and decorations with which they choose to join the trendy movement. Non-sterile needles may be used by home body piercers or inexperienced tattoo artists with the result being blood-on-blood contact at the time of application. In these cases, the risk of hepatitis infection is great.

There is a clear connection between youth tattooing and body piercing trends and music, as evidenced by a trip into any record store these days. From behind the counter to the last customer in line, one look around reveals the trendy piercing and ink popularity. That’s why PolyGram Group Distribution, in cooperation with Willie Dixon’s Blues Heaven Foundation, the American Liver Foundation, Scherering Laboratories, and its owner Hammer & Lace Records and Arsenal Records labels, have teamed up to produce Red Blooded Blues, a music album to help raise hepatitis awareness.

Red Blooded Blues is a unique compilation of contemporary blues songs performed by well-known artists, with special album packaging that includes educational messages about hepatitis, and its prevention and treatment. The album also features an original track by Joe Louis Walker in addition to recordings by 15 other blues artists, illustrating the diversity of the genre, from the master of B.B. King (“I’m Moving On”) through the popular Robert Cray (“I Wonder”) to newcomer Joan Osborne (“Help Me”).


Released on October 3, more than 37,000 copies of Red Blooded Blues have been sold in the U.S. and in institutional marketing to date. Available in major music retail stores across the country, Red Blooded Blues is enjoying good reviews from both customers and record retailers alike.

“I think it is very appropriate that the music industry take on the cause of raising hepatitis awareness,” said Lynn Stinnett, owner of Blues Depot, a Knoxville, TN based blues record store. “The music industry has seen more than its fair share of alcohol and drug abuse, two things that damage the liver. I’ve also seen lots of pierced noses, navels, and cheeks running around here lately. Tattooing is rampant, at an all-time high. And Knoxville is only a sleepy little town nestled in the foothills of the Great Smoky Mountains. I can only imagine what it is like everywhere else.

“Retail record outlets are a point of contact for reaching the nation’s youth. In this position, they have a responsibility to help their customers by offering advice and information on how to avoid the pitfalls of hepatitis. By responding to the educational needs in this area for the community, record stores have the opportunity to develop a loyal customer base. They may also sell more records in the process. Red Blooded Blues is a collection of good blues music helping a good cause. Our customers like supporting a good cause—I believe that’s helped me sell as many copies as I have,” added Stinnett.

The album’s title, Red Blooded Blues, is a clever twist on words. Playing off the fact that hepatitis is a blood-borne disease the words “red blooded” also conjure images of traditional Americans. The choice of blues music underscores this notion as well, as the blues are a uniquely American invention.

In addition to being an awareness-raising project, Red Blooded Blues is also a fundraising project for the two support/awareness organizations partnered in this effort. A percentage of the proceeds from sales—approximately one dollar per copy sold—benefits the Blues Heaven Foundation, a non-profit blues artists’ organization founded by the late legendary bluesman Willie Dixon, and the American Liver Foundation. The American Liver Foundation was awarded with hepatitis from a blood transfusion during a heart bypass operation in 1987, and the foundation’s mission is to perpetuate the blues, a cornerstone of American music. The American Liver Foundation is the only national voluntary health organization dedicated to preventing, treating and curing liver disease through research and education. Country music artist Naomi Judd, forced to retire two years ago after being diagnosed with hepatitis C, has become the national honorary spokesperson for the American Liver Foundation and is a major supporter of Red Blooded Blues.

Hammer & Lace Records, a special imprint on PolyGram charged with developing cause-related music projects, initiated the project, supervised the recording of the original track and coordinated the licensing of the existing master tracks. Mercury Nashville’s new imprint, Arsenal Records, is handling marketing and sales responsibilities under the direction of Robert Frankham.

Hammer & Lace Records was founded by Mark J. Fine, sr. vp of the PolyGram Group Distribution.

It is estimated that nearly 5 million people are currently living with chronic hepatitis B and C. Hepatitis is the leading reason for liver transplantation in the United States, as many patients eventually develop cirrhosis or liver cancer. Fortunately, medical treatment is available for individuals with chronic hepatitis B and C, although every patient may not be a candidate.

PolyGram and its partners believe the possibility of a “hepatitis trend” among the young and hip is very real. To help counter this possibility, the partners also devised a major national hepatitis awareness campaign, “Get Hep To Hepatitis,” in support of the health issue in addition to the album. Led by the American Liver Foundation and sponsored by Schering Laboratories, this media campaign is complete with billboards, print advertising, radio announcements, radio airplay, listing prints in music stores in New York City and Chicago, and public relations efforts directed at both consumer and medical trade press.

The objective of the campaign is to reach young Americans with facts about the disease and to encourage those at risk to talk with their doctors about proper preventive measures. “Get Hep To Hepatitis” was launched at a medical conference on digestive diseases in San Diego last May. A two-song CD sampler targeting the medical community was specially produced for the occasion bearing the campaign’s name:

“We believe that if Americans were more informed about hepatitis, they could do more to prevent it,” said Alan Brownstein, president and chief executive officer of the American Liver Foundation.

Hepatitis B and C may be contracted when the infected blood of one person comes in contact with the blood of another. The current trends of body piercing and tattooing, if done carelessly and without regard to the sterility of instruments used, can result in hepatitis. This sometimes fatal disease may also be contracted through intravenous drug use or blood transfusions. Beginning in May 1990, all donated blood is screened for the presence of the hepatitis B and C viruses using an antibody tests, so the risk of contracting the disease through blood transfusions is now less than 1%. In addition, hepatitis B may be transmitted through exchange of other body fluids, including saliva.

"Part of the problem with hepatitis," explains Fine, "is that many of the cases are not diagnosed in time because the symptoms are suggestive of the flu. We have created Red Blooded Blues in hopes that the folks who buy copies will not only enjoy the great music, but will think twice before they write off their serious illness as a common cold. If we can, as an industry, provide our customers with high-quality, entertaining products that also improve their health and well-being, and at the same time turn a fair profit, then shouldn’t we?"
<table>
<thead>
<tr>
<th>#</th>
<th>Track Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
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<td>ONE SWEET DAY</td>
<td>Mariah Carey</td>
<td>Columbia</td>
<td>6</td>
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<tr>
<td>2</td>
<td>EXHALE (SHOO HOO)/FROM &quot;WAITING TO EXHALE&quot;</td>
<td>Whitney Houston</td>
<td>TLC</td>
<td>4</td>
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<tr>
<td>3</td>
<td>DIGGIN' ON YOU</td>
<td>Mariah Carey</td>
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<td>4</td>
<td>HEY LOVER</td>
<td>LL Cool J</td>
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<td>NAME</td>
<td>Da La Funk</td>
<td>Columbia</td>
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<td>YOU REMIND ME OF SOMETHING</td>
<td>R. Kelly</td>
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<td>GANGSTA'S PARADISE (FROM &quot;DANGEROUS MINDS&quot;)</td>
<td>Coolio Feat. L.V.</td>
<td>MCA</td>
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<td>TELL ME</td>
<td>Groove Theory</td>
<td>Elektra</td>
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<td>BACK FOR GOOD</td>
<td>Da La Funk</td>
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<td>BEAUTIFUL LIFE</td>
<td>Ace Of Base</td>
<td>LaFace/Arista</td>
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<td>BEFORE YOU WALK OUT OF MY LIFE/AND LIKE THAT</td>
<td>Monica</td>
<td>Columbia</td>
<td>13</td>
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<td>12</td>
<td>YOU'LL SEE</td>
<td>Madonna</td>
<td>Atlantic</td>
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<td>RUNAWAY (A&amp;M 5811)</td>
<td>Janet Jackson</td>
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<td>MISSING (Atlantic 87124)</td>
<td>Everything But The Girl</td>
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<td>DREAMING OF YOU (Emi Latin 56-60400)</td>
<td>Del Amitri</td>
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<td>ANYTHING (Mju/7055)</td>
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<td>LOVE U 4 LIFE (UpTown/MCA 11258)</td>
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<td>ROLL TO ME</td>
<td>Del Amitri</td>
<td>A&amp;M</td>
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<td>DANGER (Mercury 7049)</td>
<td>Blahzay Blahzay</td>
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<td>BULLET WITH BUTTERFLY WINGS</td>
<td>Smashing Pumpkins</td>
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<td>ONLY WANNA BE WITH YOU</td>
<td>Hootie &amp; the Blowfish</td>
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<td>DO YOU SLEEP? (Atlantic 87132)</td>
<td>Lisa Loeb</td>
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<td>Natalie Merchant</td>
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<td>PRETTY GIRL</td>
<td>Jon B.</td>
<td>Elektra</td>
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<td>31</td>
<td>SET U FREE</td>
<td>Planet Soul</td>
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<td>WATERFALLS (LaFace/Arista 24108)</td>
<td>TLC</td>
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<td>CELL THERAPY</td>
<td>Goodie Mob</td>
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<td>COMEDOWN (Trauma 98 134)</td>
<td>Bush</td>
<td>Elektra</td>
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<td>I CAN LOVE YOU LIKE THAT (Bltz/Eleq 87134)</td>
<td>All-4-One</td>
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<td>YOU ARE NOT ALONE (Mjz/Epic 78002)</td>
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<td>BROKENHEARTED (Atlantic 6175)</td>
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<td>La Bouche</td>
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<td>The Pharcyde</td>
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<td>RUN-AROUND</td>
<td>Blues Traveler</td>
<td>Elektra</td>
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**This Week's #1:** Mariah Carey

**To Watch:** Def Leppard

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**CASH BOX TOP 100 POP SINGLES**

**DECEMBER 9, 1995**

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**December 9 Billboard Chart Rankings**

**1.** Mariah Carey - "One Sweet Day"
**2.** Whitney Houston - "Dinig On You"
**3.** Mariah Carey - "Tell Me"
**4.** LL Cool J - "No Love"
**5.** Da La Funk - "You'll See"
**6.** TLC - "BACK FOR GOOD"
**7.** Ace Of Base - "Dreaming Of You"
**8.** Del Amitri - "Anything"
**9.** Natalie Merchant - "Pretty Girl"
**10.** Planet Soul - "Set U Free"

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**December 9 Billboard Chart Highlights**

- **1.** Mariah Carey - "One Sweet Day"
- **2.** Whitney Houston - "Dinig On You"
- **3.** Mariah Carey - "Tell Me"
- **4.** LL Cool J - "No Love"
- **5.** Da La Funk - "You'll See"
- **6.** TLC - "BACK FOR GOOD"
- **7.** Ace Of Base - "Dreaming Of You"
- **8.** Del Amitri - "Anything"
- **9.** Natalie Merchant - "Pretty Girl"
- **10.** Planet Soul - "Set U Free"
POP SINGLES

LITTLE MIX "Shout Out to My Ex" (Syco/Arista) 88
THE WEEKND "Blinding Lights" (R&B/Interscope, Epic) 89
BLACKPINK "How You Like That" (Saipan/Amor, Warner) 77
THE KILLS "Doing It to Death" (Joel Frederiksen/Epitaph) 66
EVA SIMON "Non Stop" (Maverick/Atlantic) 59
BANG DADDY "Candy" (Universal) 46
SANDRA "Là la la" (Universal) 43
WILLIAMS "Right on" (MTV/Interscope) 39
THE COMPLETE STRINGS "Heaven" (Capitol) 36
FRIENDS "This Is Me" (Cherrytree/Interscope) 33
THE WEEKND "Take My Breath" (Joel Frederiksen/Epitaph) 31
EVE "You and Me" (Interscope) 28
HOLDING ON "The Closer You Get" (Universal/EMI) 25
THE KILLS "Doing It to Death" (Joel Frederiksen/Epitaph) 22
BANG DADDY "Candy" (Universal) 19
SANDRA "Là la la" (Universal) 16
WILLIAMS "Right on" (MTV/Interscope) 13
THE COMPLETE STRINGS "Heaven" (Capitol) 10
FRIENDS "This Is Me" (Cherrytree/Interscope) 7
EVE "You and Me" (Interscope) 4
THE WEEKND "Take My Breath" (Joel Frederiksen/Epitaph) 1

REVIEWS By Steve Balin

ACE OF BASE: "Beautiful Life" (Artista 2889)

The lead single from the '90s Abba's second album, The Bridge, is already poised to jump into the top 10, continuing the flippergasing success of "The Sign" and all songs that followed it. For this track, the quartet has jumped into this decade with a rocking dance beat that embodies the group's European heritage. The bottom line: it's another hit for the Swedish sensations.

LENNY KRAVITZ: "Circus" (Virgin 11046)

The second song and title track from Kravitz's disappointing (up to now) new album is a slow blues-based rocker with a killer chorus, a smoking guitar solo near the end and a great fade out. Despite all that, it's not immediately obvious what radio formats will embrace this heavy single. With strong response to "Rock And Roll Is Dead," Modern Rock and AOR would take it on the chance. Without it, though, it's gonna be a stretch.

SOUL ASYLUM: "Promises Broken" (Columbia 7422)

Continuing the former punk band's shift from hard rockers to the next catchphrases, a void that now needs to be filled, "Promises Broken" is another sweet, folk/country ditty from the Minneapolis band's Let Your Dim Lights Shine Album. An automatic fit at Triple A, the Butch Vig-produced track will do nothing for the band's discovery of its mellower side. However, those not pre-disposed to bunch it with this track will appreciate its straight-ahead approach.

RANDY NEWWYN WITH LYLE LOVETT: "You've Got a Friend In Me" (Sandy Dinner 8683)

The first single from Randy Newwyn's soundtrack to Disney's smash, Toy Story, has much of the light-hearted feel Newman is known for. Mostly piano-driven, this one-hussle dia between Newman and Lyle Lovett exudes charm, personality, and fun. Done in the style of a sing-a-long, "You've Got A Friend In Me" could follow the movie's success at top 40 formats, Adult Contemporary and CHR outlets.

PICK OF THE WEEK: "Wonder" by Natalie Merchant (Elektra 9287)

The second single from Merchant's consistent and mature Tigerlily is already getting video airplay and should repeat the massive multi-format radio support she received for "Carnival," the first single from her solo debut. The upbeat nature and strong pop beat of this track may even garner it broader acceptance, making it one of the hits of the last quarter of 1995. A morality tale about the need for explanation of things unexplainable, "Wonder" finds Merchant having a great time and sounding sweeter than ever because of it. Another winner from the grown-up Maniac.  

NATIVLE MERCHANT: "Wonder" (Elektra 9287)

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CASH BOX
TOP 100 POP ALBUMS
DECEMBER 9, 1995

This Week's #1:
The Beatles

High Debut:
Garth Brooks

1. ANTHOLOGY 1 (Apple/Capitol 34445) ........................................ The Beatles DEBUT
2. FRESH HORSES (Capitol Nashville 32000) ................................ Garth Brooks DEBUT
3. DAYDREAM (Columbia 6670) .................................................. Mariah Carey 3 14
4. JAGGED LITTLE PILL (Maverick/Reprise/Warner Bros. 45901) .................................................. Alanis Morissette 4 23
5. WAITING TO EXHALE (Arista 18796) ..................................... Soundtrack 2 2
6. CHRISTMAS IN THE AIRE (American Gramaphone 1999) ........... Mannheim Steamroller 13 5
7. GHOST OF TOM JOAD (Columbia 67484) ................................. Bruce Springsteen DEBUT
8. R. KELLY (Jive 45767) ......................................................... R. Kelly 1 2
9. LITTLE COPPILIE AND THE INFINITE SADNESS (Virgin 40851) ... Smashing Pumpkins 6 5
10. CRACKED REAR VIEW (Atlantic 28313) ................................. Hootie & The Blowfish 11 62
11. DOGG FOOD (Death Row/Interscope/Priority 50545) .................. The Dogg Pound 5 4
12. CRAZY SEXY COOL (LaFace/Arista 26009) ............................. TLC 12 54
13. SOMETHING TO REMEMBER (Maverick 61000) ....................... Madonna 9 3
14. THE GREATEST HITS COLLECTION (Arista 10001) .................. Alan Jackson 8 4
15. GANGSTA'S PARADISE (Tommy Boy 1141) .............................. Coolio 14 3
16. SOUVENIRS: GREATEST HITS (MCA 11304) ....................... Vince Gill DEBUT
17. MR. SMITH (RCA/Def/Jamisland 532345) ............................... LL Cool J DEBUT
18. JESUS Freak (Forefront/Chordant 25140) ................................ DC Talk DEBUT
19. YOUR LITTLE SECRET (Island 24154) ........................................ Melissa Etheridge 10 2
20. STIPPED (Virgin 40160) .................................................... The Rolling Stones 7 2
21. BRIDGE (Arista 18500) .......................................................... Ace Of Base 21 2
22. THE REMIX COLLECTION (Motown 30854) ............................. Boyz II Men 17 3
23. ALICE IN CHAINS (Columbia 67248) ...................................... Alice In Chains 15 3
25. THE WOMAN IN ME (Mercury 522835) ................................ ....... Shania Twain 25 32
26. ALL I WANT (Curb 77800) ...................................................... Tim McGraw 19 10
27. STARTING OVER (MCA 12964) ............................................... Reba McEntire 23 8
28. DANGEROUS MINDS (MCA 11228) .......................................... Soundtrack 20 17
29. CYPRESS HILL (TREMELOE OF BoOM) .................................... Cypress Hill 18 4
30. INSOMNIAC (Reprise/Warner Bros. 45949) .............................. Green Day 27 7
31. WELCOME TO THE NEIGHBORHOOD (MCA 11341) .............. Meat Loaf 22 2
32. GREATEST HITS 1985-1995 (Columbia 67300) ..................... Michael Bolton 26 10
33. PRESIDENTS OF THE UNITED STATES (Sony 67291) ................ Presidents Of The United States 28 16
34. SIXTEEN STONE (Trauma/Interscope 92531) ............................ Bush 37 41
35. JOURNEY (A&M 542055) ...................................................... Blues Traveler 35 46
36. Q'S JOCK JOINT (Quest 45835) ............................................ Quincy Jones 24 8
37. TIGERLILLY (Elektra 61745) ................................................ Natalie Merchant 33 24
38. E. 1999 ETERNAL (Ruthless/Relativity 5539) .......................... Bone Thugs N Harmony 30 55
39. ONE HOT MINUTE (Warner Bros. 45733) ................................ Red Hot Chili Peppers 31 11
40. VAULT (Morton 258178) ...................................................... Def Leppard 34 4
41. A BOY NAMED GOD (Warner Bros. 45750) ............................. Go Goo Dolls 41 11
42. OZMOSIS (Electra 67091) .................................................... Ozzy Osbourne 32 34
43. LIQUID SWORDS (Geffen 24813) .......................................... Genius/GZA 29 3
44. DREAMING OF YOU (EMI 342129) ...................................... Selena 36 19
45. PULP FICTION (Capitol 32438) ............................................. Soundtrack 42 57
46. UNDER THE TABLE AND DREAMING ...................................... (RCA 66449) ........................................ Dave Matthews Band 53 50
47. THE HITS (Liberty 29053) ................................................. Garth Brooks 54 51
48. GAMES REDNECKS PLAY (Warner Bros. 45856) ...................... Jeff Foxworthy 45 28
49. BALLBREAKER (Ekstra 61790) .............................................. AC/DC 43 9
50. FRIENDS (Warner Bros. 45698) ............................................ Soundtrack 48 9
51. RELISH (Bruck Country/Mercury 52999) .................................. Joan Osborne 49 6
52. THE MUSIC OF CHRISTMAS ..................................................... (Caper 1489) ........................................ Steven Curtis Chapman DEBUT
53. FROGSTOMP (Epic 67247) .................................................. Silverchair 52 20
54. DEAD PRESIDENTS (Capitol 32436) ...................................... Soundtrack 40 9
55. ACTUAL MILES: HENLEY'S GREATEST HITS (Geffen 24834) ....... Don Henley DEBUT
56. IT'S A MYSTERY (Capitol 99774) .......................................... Bob Seger 56 5
57. ON TOP OF THE WORLD (Relativity 1521) ............................ Eight Ball & MJG 47 4
58. STRAIT OUT OF THE BOX (MCA 11263) .................................. George Strait 72 8
59. TAILS (Geffen 24734) .......................................................... Lisa Loeb & Nine Stories 61 9
60. HISTORICAL: PAST, PRESENT AND FUTURE-BOOK 1 (Epic 59000) .................. Michael Jackson 85 23
61. POCAHONTAS (War Disney 60874) ........................................ Soundtrack 73 26
62. MTV PARTY TO GO VOLUME 7 (Tommy Boy 1139) ..................... Various Artists 62 4
63. SILK (Elektra 61849) .......................................................... Silk 38 2
64. ROAD TESTED (Capitol 33705) .............................................. Bonnie Raitt 57 3
65. FATHER & SISTER (Elektra 61850) ......................................... Eddie & Gerald Levert 58 10
66. GAME RELATED (Sick Val & Joe 41062) ................................. The Click 44 3
67. JAM JAM VOL. I (Tommy Boy 1137) ..................................... Various Artists 70 15
68. FOO FIGHTERS (Capitol 34027) ............................................. Foo Fighters 80 21
69. MISS THANG (Rowdy/Arista 37008) ...................................... Monica 71 14
70. MILLER (Columbia 55350) .................................................... Sophie B. Hawkins 86 11
71. FAITH (Arista 73003) .......................................................... Faith Evans 66 13
72. GREATEST HITS (Warner Bros. 46001) .................................. Travis Tritt 64 11
73. GREATEST HITS (Epic 96217) ............................................... Stevie Ray Vaughan & Double Trouble 76 4
74. MORTAL KOMBAT (TVT 6110) .............................................. Soundtrack 69 14
75. GONE (Reprise/Warner Bros. 49051) ...................................... Dwight Yoakam 39 4
76. NOW THAT I'VE FOUND YOU (Rounder 325) ............................ Alison Krauss 81 39
77. BROWN SUGAR (EMI 31363) .................................................. D'Angelo 79 19
78. BATMAN FOREVER (Atlantic 82759) ..................................... Soundtrack 88 25
79. WHEN LOVE FINDS YOU (MCA 11407) ................................... Vince Gill 89 8
80. I'LL LEAD YOU HOME (Reunion/Arista 0106) .......................... Michael W. Smith RE-ENTRY
81. R.I.O.T. (FoXWorthy/Capitol 1439) ......................................... Carman 95 3
82. HELL FREEZES OVER (Geffen 24725) ...................................... The Eagles 90 55
83. COLLECTIVE SOUL (Atlantic/Arista 82745) ............................ Collective Soul 91 37
84. OUT WITH A BANG (Atlantic 11044) .................................... Soundtrack 88 25
85. LABCABICALIFORNIA (Extraordinary 35102) ......................... Pharcyde 46 2
86. THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown/MCA 11258) ......... Jodeci 78 19
87. SOUL FOOD (LaFace/Arista 26018) ....................................... Goodie Mob 65 3
88. AN ALL-ONE CHRISTMAS (Bltz/MCA 82848) .......................... All-One DEBUT
89. ASTRO-CREEP 2000 (Geffen 24806) ...................................... White Zombie 83 33
90. STRONG ENOUGH (Arista 18792) ......................................... Blackhawk 87 11
**REVIEWs by Steve Ballin**

**VARIOUS ARTISTS: White Man’s Burden: Original Soundtrack (Tag/Atlantic 92628-2)**

1995 has been an off year commercially for soundtracks. Nothing has broken out like a *Crouse or Lion King*. Thus, it’s hard to gauge the audience response to this 10-song album, whereas a year or two ago a disc accompanying a new *Johnny Travolta* film, and featuring Hostie & The Blowfish, Blues Traveler, Bush and Dave Matthews Band, among others, would have been a guaranteed top 10 hit. Regardless of what the disc’s sales will be, and a lot of that depends on the success of the film, *White Man’s Burden* is a fairly impressive gathering of many of ’94 and ’95’s most well-known success stories. The strongest track is Blues Traveler’s lovely pop number, “Regarding Steven.” The remainder of the record comes across well, though nothing comes off as strong as the Blues Traveler song.

**LIQUORICE: Listening Cap (4AD 50082)**

There are few labels that have reached the level where the label’s name is as important, if not more so, than the name on the front of the CD. 4AD is definitely one of those labels. The reason is fairly simple: when you pick up a 4AD disc just because you’re curious, you usually hear something as wonderful as this trio. Led by the sweet vocals of Jenny Toomey, Liquorice is very skilled at lush pop, but the trio takes it to another level by often distorting it, giving the songs a grotesquely beautiful feel. Standouts on the 10-song record include “Keeping The Weekend Free,” “Jill Of All Trades” and “Breaking The Ice.” Liquorice take the Mazzy Star/Pale Saints feel and runs with it, not only to the end zone, but out of the stadium.

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**QUEEN: Made In Heaven (Hollywood Records 62017-2)**

At its peak, Queen was one of the biggest bands in the world, and many of the group’s songs have made their way to classic status, including “Bohemian Rhapsody” and “We Will Rock You.” We Are The Champions.” While there’s a tendency to think of the group as cheesy or pretentious, Queen also created some very sweet songs, including “Spread Your Wings.” When the band stays on the simple route on this album, the results are surprisingly strong, thanks to some stellar vocals by the late Freddie Mercury. Of course, there’s a great deal of sentiment attached to this collection, particularly when Mercury sings, “I long for peace before I die” during the lovely “Mother Love.” Inconsistent, lovely, arty—*Made In Heaven* is a fitting legacy to the flamboyant Mercury and all he and his band achieved during their career.

**ECHOBELLY: On (550 Music/Epic 788063)**

A British quintet, Echobelly has worked its way into the hearts of American anglophiles with ease. This enduring 12-song collection shows why fans have embraced the infectious pop of Sonya Aurora-Madan and her bandmates. The opening “Car Fiction,” with its racing melody and delightful vocals, sums up the feel of the disc, though most of the other tracks move at a slightly slower pace. The record’s lead single, “King Of The Kerb,” is finding an audience with several key Modern Rock formats. With the band’s strong visual presence, a great live show and proven British pop, look for Echobelly to continue to convert fans. In addition, on the closing_couplet of the ethereal “Dark Therapy” and the melodic “Worms And Angels” the band proves this is not a one-note trick.

**REPLICANTS: Replicants (Zoo 11117-2)**

Comprised of members of Tool and Failure, the Replicants has released one of the most enjoyable and satisfying collections of covers to come down the rock pipe in some time. The pleasure comes from the odd, but endearing selections covered, ranging from the Cars’ hit, “Just What I Needed” to Gary Numan’s “Are Friends Electric?” to “Cinnamon Girl” from Neil Young. The satisfaction stems from the band’s wildly different takes on such songs as Paul McCartney’s “Silly Love Songs” and John Lennon’s fierce “How Do You Sleep?” (an interesting choice for a disc with a McCartney cover). Unlike many cover records, the Replicants’ eponymous debut isn’t afraid to tamper with the originals, transforming McCartney’s upbeat and poppy “Silly Love Songs” into a dark and macabre nightmare and Missing Persons’ “Destination Unknown” into a vortex of heavy keyboards and sci-fi vocals. Everyone will be able to find songs they identify with on this CD, making it a blast for anyone who gives it a spin.

**PICK OF THE WEEK**

**THE BEATLES: Anthology 1 (Capitol/Ap- ple 34445 2)**

Following the hype of ABC comes the music fan and accompanied the six-hour documentary on the band. The obvious selling point of the two CD set is “Free As A Bird,” the first new Beatles song in 25 years. Being treated as the second coming by all radio formats, the Jeff Lynne-produced track (with help from the disbanded Liverpool lads) has the remaining Beatles accompanying an oldie of John Lennon. Songs from the latest Beatles material, the song is a gift for all Beatles fans. Then again, that should be the real motto of this 61-piece collection. Featuring rough demos of many of the early hits, including “She Loves You,” “Love Me Do,” “I Saw Her Standing There” and “Eight Days A Week,” as well as numerous covers, the hep “Three Cool Cats,” a pretty “You Really Got A Hold On Me” and a humorous “Moonlight Bay,” among them, *Anthology 1* is an early Christmas gift for those millions of fans who still can’t get their fill of the most beloved band in rock. Though, it’s an insightful foray into the early days of the group that changed history, *Anthology 1* doesn’t really offer anything you haven’t heard after last year’s comprehensive *Live At The BBC*. But for most, that doesn’t matter. It’s the Beatles.
CASH BOX
TOP 100 URBAN SINGLES
DECEMBER 9, 1995

This Week’s #1: Whitney Houston
High Debut: Intro

1 EXHALE (SHOOPO SHOOOFROM “WAITING TO EXHALE”) (Arista 2055) Whitney Houston 1 4
2 ONE SWEET DAY (Columbia 60700) Mariah Carey 7 3
3 YOU REMIND ME OF SOMETHING (Arista 1014) R. Kelly 2 6
4 HEY LOVER (Def Jam 7005) LL Cool J 4 5
5 BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (Arista 9552) Monica 3 11
6 DIGGIN ON YOU (LaFace/Arista 4419) Xscape 5 9
7 WHO CAN I RUN TO (So Def Columbia 7056) D’Angelo 8 9
8 CRUISIN’ (EMI 3029) Silk 11 7
9 WHERE EVER YOU ARE (EastWest 9353) Goodie Mob 23 2
10 HOOKED ON YOU (Elektra 61849) Faith Evans 21 2
11 LOVE U 4 LIFE (UpTown/MCA 11258) Jodeci 12 7
12 ALREADY MISSING YOU (Elektra) Gerald & Eddie Levert, Sr. 9 11
13 TELL ME (Epic 77961) Groove Theory 13 19
14 FANTASY (Columbia 7321) Mariah Carey 16 13
15 COME WITH ME (Gasoline Alley 55081) Shai 15 12
16 PRETTY GIRL (Vib/Music 77153) Jon B. 14 13
17 CELL THERAPY (LaFace/Atlantic 4113) Goodie Mob 23 2
18 SOON AS I GET HOME (Bad Boy/Arista 9041) Faith Evans 21 2
19 SENTIMENTAL (Arista 12852) Deborah Cox 17 14
20 YOU PUT A MOVE ON MY HEART (Qwest 7344) Quincy Jones Feat. Tamia 25 7
21 HEAVEN (Perspective 7496) Solo 18 18
22 ANYTHING (Arista 70933) 3T 22 9
23 BROKENHEARTED (Atlantic 6175) Brandy 26 16
24 I MISS YOU (COME BACK HOME) (From “NEW YORK UNDERCOVER”) (Uptown 55107) Monifah 24 4
25 FUNNY HOW TIME FLIES (Atlantic 87053) Intro 30 7
26 RUNAWAY (AM 581194) Janet Jackson 19 13
27 YOU ARE NOT ALONE (JMC/Epic 78002) Michael Jackson 20 20
28 GANGS’ PARADISE (FROM “DANGEROUS MINDS”) (MCA 55104) Coolio Feat. L.V. 27 15
29 I HATE U (Warner Bros 45952) A.F.K.A.P. 28 13
30 I WANT YOU BACK (Interscope 92638) Pure Soul 32 12
31 DANGER (Mercury 7049) Blahzay Blahzay 64 5
32 LOOK WHAT YOU’VE DONE (Columbia 77906) Asante 31 10
33 FEEL THE FUNK (FROM “DANGEROUS MINDS”) (MCA 55130) Immature 29 12
34 STILL IN LOVE (MCA 56896) Brian McKnight 40 4
35 RUNNIN’ (Delicious Vinyl Capitol 58483) The Pharcyde 37 5
36 ON THE LOW DOWN (Motown 2082) Brian McKnight 33 18
37 ‘TIL YOU DO ME RIGHT (Virgin 38594) After 7 38 24
38 WHERE IS THE LOVE (FROM “DEAD PRESIDENTS”) (Underworld/Capitol 50004) Jesse & Trina 25 10
39 YOU USED TO LOVE ME (Bad Boy/Arista 79025) Faith Evans 35 25
40 DAMN THING CALLED LOVE (Virgin 40547) After 7 39 9
41 SUGAR HILL (EMI 407) AZ 36 19
42 GOD’S HANDS NOW (Epic 73717) Anointed 41 8
43 MY OM NAMAH SIVAYA (GE 59306) D’Angelo 42 9
44 MUST BE IN LOVE (Steenstrup 98137) Pure Soul 44 26
45 SORRY, I (Mercury 24140) Will Downing 52 4
46 WATERFALLS (LaFace/Arst 24108) TLC 45 39
47 I GOT 5 ON IT (Vib/Zum Noo Tryke 35474) Luniz 49 23
48 NEED YOU TONIGHT (Big Beat/Atlantic 90907) Junior M.A.F.I.A. Feat. Aaliyah 48 1
49 I CAN’T STAND THE PAIN (Motown 0348) Jason Weaver 55 6
50 I REMEMBER (Motown 50840) Boyz II Men 53 3
51 I’M YOUR MAN (Atlantic 87007) All-4-One 51 4
52 ICE CREAM (Loud 64426) Chef Raekwon 48 6
53 Y’ALL AIN’T READY YET (Big Boy 42331) Mystikal 56 2
54 HOW HIGH (FROM THE “SHOW”) (DefJam/RAD 9224) Redman/Method Man 58 4
55 TONIGHT’S THE NIGHT (Interscope 95740) Blackstreet 50 17
56 ONE MORE CHANCE/TAIL ME (Bad Boy/Arista 79032) The Notorious B.I.G. 57 24
57 THROW YOUR HANDS UP/GANG’S PARADISE (Tommy Boy 7659) L.V. 63 2
58 TAKE A LOOK (Hollywood 64003) J’Son 60 3
59 THE RIDDLE (FROM “BATMAN FOREVER”) (Atlantic 87100) Method Mian 58 3
60 O’L SKOOL (Mercury 2234) Isaac 2 Isaac 54 7
62 SURRENDER (Elektra 64350) Kut Klose 67 2
63 NO ONE ELSE (Arista 70545) Total 68 2
64 I’M NOT THAT WAY (EMI 70110) L.L. Cool J 69 7
65 WE GOT IT (MCA 55148) Immature 70 2
66 SEX IN THE RAIN (Outbound/RAL 7194) Mokenstef 77 4
67 FAST LIFE (Cold Chillin/Epic Street/Elektra 78081) Kool G Rap DEBUT
68 PLAYER’S ANTHEM (Big Beat/Arista 98149) Junior M.A.F.I.A. 61 19
69 BOMDIGI (Def Jam/RAD 7190) Erick Sermon 66 4
70 YOU MAKE ME FEEL LIKE A NATURAL WOMAN (FROM “NEW YORK UNDERCOVER”) (Uptown 55139) Mary J. Blige 65 9
71 DADDY’S HOME (PMP/RAL/Def Jam 74312) Montell Jordan 72 5
72 1ST OF THA MONTH (Ruffness 6331) Bone Thugs N’ Harmony 78 15
73 VIBIN’ (Motown 42295) Boyz II Men 74 15
74 LOVE T.K.O. (Columbia 77905) Regina Belle 73 15
75 LIQUID SWORDS (Geffen 19390) Genius/GZA 75 6
76 I’LL ALWAYS BE AROUND (MCA 55146) C.C. Music Factory Feat. A.S.K. M.E. & Vic Blck 76 4
77 AIN’T NUTHIN’ BUT A SHE THING (Next Plateau/London 50347) Salt-N-Pepa 46 7
78 TOO HOT (Tommy Boy 713) Coolio 83 2
79 I REFUSE TO BE LONELY (Zoo 14248) Phyllis Hyman 86 2
80 YOU WANT THIS PARTY STARTED (Waver Bros 17753) Somethin’ For The People 85 2
81 BE ENCOURAGED (Intersound 9159) William Beaton & Friends 81 19
82 CURIOUSITY (FROM “DANGEROUS MINDS”) (MCA 55105) Aaron Hall 79 20
83 THE RUN AROUND (Priority 53628) Boyz Of Paradise 80 8
84 TEMPTATIONS (Interscope 97274) 2Pac 82 10
85 WHAT’S UP START (FROM THE SHOW) (J RE-MAIL/RAL/Island 7435) Suga DEBUT
86 HURRICANE (Jive 42335) The Click 84 3
87 SUMMERTIME IN THE LBC (FROM “THE SHOW”) (G Funk/RAL/Island 9383) Dre 89 18
88 THAT AIN’T YOUR LOVE (GRP 39065) Maysa Leaks 87 11
89 MC’S ACT LIKE THEY DON’T KNOW (Jive 42319) K-R SU-ONE 88 12
90 ALL I CAN DO (StreetLifeScors 78040) Tina Moore 89 13
91 RETURN OF THE LIVIN’ DEAD (Giant 17796) The D.O.C. 90 3
92 CAN I TOUCH YOU THERE (Columbia 77901) Michael Bolton 95 7
93 REAL HIP HOP (Elektra 43872) Das EFX 52 11
94 MIND BLOWIN’ (EMI 58513) Das EFX 94 13
95 SUMMIT 4 DA HONEYZ (PMP/RAL/Def Jam 6962) Montell Jordan 94 19
96 LOVE TRANCE (Vibe 79025) Diana King 71 7
97 ARE YOU READY (MCA 55074) Peaberry 59 15
98 BOOMSTACIKIN’ THE SUMMERTIME (Virgin 38482) Shaggy 43 28
99 HE’S MINE (Outbound/RAL 1704) McKeenStef 34 28
100 GIRLSTOWN (Columbia 77550) Supercat 96 13
REVIEWS By Gil L. Robertson IV

M.A.R.E.E.: Six For One (Gama 4110-2) Producers: M.A.R.E.E. and Bob Baldwin

This sophomore effort from the six man group out of the deep south is sure to generate a lot of excitement. The men of M.A.R.E.E. are real and come correct throughout every cut on this release, which is a collection of slow and mid-tempo tracks that allow the group room to showcase its skills as vocalists and songwriters. With the help of producer Bob Baldwin, M.A.R.E.E. has created a project that will place the members firmly as the group to watch in the R&B world. The lead vocals here are sharp and the harmonizing reminiscent of such great old-school soul groups as the Temptations. Urban radio will find much soul in this group and their music. The group can also look forward to the same from pop and selected college formats. Standout tracks: “Magic Lover,” “Your Love Is The Bomb,” “Nuttin’ But (The Dog)” and “A Friend In Jesus.”

RAW STYLUS: Pushing Against The Flow (Geffen 24822) Producers: Gary Katz and Raw Stylus

This group has a style that will remind listeners of British soul group Brand New Heavies. The records here have become companionable, incorporating the same effervescent and soulful style and sharp musical riffs and melodies—many of which have the potential to earn them a large domestic and international following. The music this group performs is a lot of fun, the writing is witty and socially relevant, while the background production support is excellent. Expect large-scale promotions from selected urban, alternative and college formats. This group delivers a freshness that’s been missing from the R&B marketplace. Standout tracks: “Pushing The Flow,” “Higher Love,” “Hungry People” and “Ride & Walk”.

LUTHER VANROSS: This Is Christmas (Epic 57785) Producers: Luther Vanross

Vanross is back with a superb Christmas collection that will only add to his stature as the prime male soul artist of this age. As with every Vanross project the music here excels in the area of execution, production and background support. Unlike so many other holiday projects, Vanross breathes new life into the solid, often-heard standards he covers. Also unlike similar projects I expect this one to do quite well at both retail and radio and therefore become a special standout. Trackout my “Favorite Things,” “This Christmas,” “Have Yourself A Merry Little Christmas” and “O, Come All Ye Faithful.”

PICT OF THE WEEK

VARIOUS ARTISTS: Waitin’ To Exhale (Anista 18796-2) Producers: Kenny Edmonds

What can be said about a project that screams “Excellence”! From beginning to end, this album offers its listeners song selections and presentations that should fill the pop, A C and urban airwaves. Already the lead single “Exhale (Shoop, Shoop)” is riding the top of the Cash Box charts and this album is stocked with several other tracks that should do just as well. Edmonds does a great job of keeping the sound of the artists fresh and the flow of the album keeps moving with a fluidity that is rare for an album of this type. The upcoming release of the long-awaited film, Waiting To Exhale, should only add to the appeal of this project which should deliver for Arista, Edmonds and all involved a very happy holiday season. Standout tracks: “Exhale (Shoop, Shoop),” “Funny Valentine,” “Let It Flow” and “Count On Me.”
TOP 75 R&B ALBUMS

CASH BOX • DECEMBER 9, 1995

1. R. KELLY (Uptown 11258) ......................................................... 8 2. WAITING TO EXHALE (Arista 17976) ........................................... 11 3. DOGG FOOD (Def Jam/Atlantic/Priority 50546) .......................... 2 4. FATHER & GERALD LEVERT (Epic 61650) ............................... 10 5. ON TOP OF THE WORLD (Relativity 1521) .............................. 4 6. Q'S JOOK JOINT (Virgin 45757) ............................................. 6 7. LIQUID SWORDS (Geffen 24813) ............................................. 3 8. GAME RELATED (Epic/Vert. Int. 11662) ................................. 4 9. DEAD PRESIDENTS (Capitol 32435) ......................................... 9 10. OFF THE HOOK (Def Jam/Columbia 67022) ............................ 12 11. FAITH (Arista 73003) ......................................................... 13 12. DOWN TO NOTHING (Ruff Ryders/Interscope 41755) ............. 5 13. DAY DREAM (Columbia 67060) ............................................. 14 14. SOUL FOOD (LaFace/Arista 26018) ......................................... 15 15. CYPRESS HILL III (TEMPLE OF BOOM) (Warner Bros. 21618) .... 16 16. BROWN SUGAR (EMI 232029) ............................................. 17 17. SOLO (Perspective 49017) ................................................... 18 18. SILK (Epic/Biami 61849) ..................................................... 22 19. MR. ROACH (Def Jam/Atlantic 26009) ................................. 27 20. MISSION (Rowdy/Arista 37000) ............................................. 22

LABCABINCALIFORNIA

21. LABCABINCALIFORNIA ....................................................... 28
22. THE PHARCYDE ................................................................. 29
23. THE ONE SPECIAL (MCA 52345) ........................................... 41
24. TERRI REID ................................................................. 42
25. BONNIE "C." (Atlantic 52607) ............................................. 43
26. BILL DOWNING ............................................................. 44
27. JORDAN'S DAY AT THE BEACH ........................................... 45
28. THE BEST OF S.O.S. BAND (Warner Bros. 53596) .................. 46
29. CREEDENCE CLEARWATER REVIVAL ..................................... 47
30. AFRICAN WOMEN (Motown 65959) ..................................... 48
31. THE ORPHANS OF WAR (RCA 54605) ................................. 49
32. TESORO ................................................................. 50
33. BILLIE JOE ALEXANDER ..................................................... 51
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By Gil L. Robertson IV

Allen Hughes, Daryl Porter and Albert Hughes are co-founders and co-partners of Underworld Entertainment, Inc., a Los Angeles-based entertainment company founded in 1993. In two short years, Underworld Entertainment has made major inroads in the entertainment business with the recent success of the Dead Presidents movie and soundtrack. The joint venture label with Capitol Records includes recording artists Jesse and Hani. The third project from Underworld Records is the Gold soundtrack to Dead Presidents, which recently held the number one position on Cash Box's Top R&B Albums Chart. Pictured (l-r) Allen Hughes, Daryl Porter, Albert Hughes.

LAFAACE TO KICK BUTT IN '96 Expect the Atlanta-based label to get busy in '96 with a release schedule that includes Tony Rich, Usher (Raymond), Outkast and Truii Braxton. The highly anticipated Braxton project finds the s diversity teamed with such music heavyweights as Gordon Chambers, R. Kelly, Kenny Edmunds and Keith Crouch. Currently featured on the Waiting To Exhale soundtrack, Braxton recently shot a hot new Herb Ritts-directed video for her single from that project. On the rap front, both Usher Raymond and Outkast are currently in the studio recording follow-up's to their gold debut projects. Outkast is once again teaming up with the hit producers Organized Noise (ONP), while Raymond is back in the studio with super producer Dallas Austin. Radio and retailers can expect both projects during Spring of '96.

LUTHER VANDROS TO HOST CHRISTMAS SPECIAL: Automatic Productions will usher in the 1995 holiday season with This Is Christmas, a one-hour special starring Epic Records superstar Luther Vandross in his first network television special. This Is Christmas, directed by Automatic's award-winning Jurb Brien, began broadcasting on Thanksgiving, and will air through Christmas in different markets. Ninety percent of the U.S. is cleared to run the syndicated special, which will be distributed by BKS/Bates Entertainment. Luther Vandross will perform three tracks live from his new album, This Is Christmas. The special will also feature a selection of Luther's favorite Christmas music by such noted artists as Mariah Carey, Boyz II Men, Gloria Estefan, Melissa Etheridge, U2, and Jon Bon Jovi. Based in New York, Automatic has numerous projects, both series and specials, in production and development including a Mariah Carey television special, directed by Larry Jordan, which recently aired on Fox Network, and a just completed Bruce Springsteen documentary, Blood Brothers, directed by Ernie Fritz.

Pictured (l-r) at the Motown Legends Luncheon are: Candace Bond, v.p. of catalog development; Ed Townsend, producer; Martha Reeves, Vandellas; Sidney Justin, Miracles; Claudette Robinson, Miracles; Al Oleo Woodson, Temptations; Loses Reeves, Vandellas; Thee Peeple, Temptations; Delphine Reeves, Vandellas; Ots Williams, Temptations; Ron Tyson, Temptations; and O.J. Simpson defense attorney Carl Douglass.
Rap Single Reviews

By Gil L. Robertson IV

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<th><strong>TOP 25 RAP SINGLES</strong></th>
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<tr>
<td><strong>CASH BOX ● DECEMBER 9, 1995</strong></td>
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</tbody>
</table>

**1. Hey Lover** (RAJ/Def Jam/Island 77494)............. LL Cool J 1 3
**2. Cell Therapy** (Latasha/Koopa 4113)............. Goodie Mob 3 8
**3. Gangsta's Paradise** (MCA 55104)............. Coolio Feature, L.V. 2 27
**4. The Riddler** (Atlantic 87100)............. Method Man 5 4
**5. Danger** (Fader 7049)............. Blazhay Blakayz 12 9
**6. Liquid Swords** (GetEm10300)............. Genius/GZA 6 5
**7. I Got 5 On It** (No. Oak 35744)............. Luniz 7 26
**8. Runnin'** (Delicious Vix/Capitol 58343)............. The Pharcyde 8 8
**9. Hurricane** (Gismo/Alka 42335)............. The Click 4 4
**10. Wings of the Morning** (African Star/Island 7108)............. Capleton 9 6
**11. Ice Cream** (Loud/S4426)............. Chef Raekwon 10 8
**12. Sugar Hill** (EMI 54070)............. AZ 11 21
**13. Fast Life** (Cold Chillin'/Big Street/Epic 7500)............. Kool G Rap 12 24
**14. Last Dayz** (Jovi/RAJ/Island 7105)............. Onyx 13 5
**15. Playa Hata** (No. Oak 35177)............. Luniz Feature, Teddy 15 2
**17. Y'all Ain't Ready Yet** (Big Boy 42333)............. Mystikal 17 10
**18. Return of Da Livin' Dead**
(Giant/Vander Bros. 1798)............. The D.O.C. 21 4
**19. Faades EM All** (Lowly 3-5042)............. Jamal 18 12
**20. 1990-Sick (Kill Em' All)**
(Jive 42350)............. Spice 1 Feat. MC Eiht 16 2
**21. I Need You Tonight**
(Unties/Big Beat 90097)............. Junior M.A.F.I.A. Feat. Aaliyah 17 18
**22. Bombdig** (RAJ/Def Jam/Island 7106)............. Erick Semmon 20 8
**23. One More Chance** (Bad Boy/Arista 70902)............. The Notorious B.I.G. 23 5
**24. Ain't Nothin' But A She Thing**
(Next Plateau/London 50347)............. Salt-N-Pepa 19 8
**25. How High** (Def Jam/RAJ/Island 9025)............. Redman/Method Man 14 15

**SKEE-LO: “Top Of The Stairs” (Scotti Bros. 78057)**

With the lack of across-the-board, fan support for his "I Wish," single, Skee-lo returns with a new single full of remixes sure to appeal to all regions of the country. The Street Radio Mix screams East Coast with its seismic-like flow and smooth breaks, while the Hood Mix (track 5) is so funky and laid back that I could see Superfly strutting down the palm-lined streets here in L.A. The single also appears on the Money Train soundtrack, which should add to its commercial appeal.

**PIZO: “Weekend In Summer” (DTE 03752)**

This track blend the Oaktown style alongside an easy, laid-back west coast feel. Pizo's lyrics are drenched with influences of the Bay area rap culture. Samples of Parliament's "Flashlight," and Run-DMC's "Dub Mix" helps bring the track along. It should be great for Mix Shows and Record Pool DJ's.

**LL COOL J: "Hey Lover" (Def Jam 77494)**

What can I say? It's a definite number one single. After a short hiatus from the music industry to embark upon a promising film and television career, LL is back with an R&B based track which teams him with super quartet Boyz II Men. Can you remember what "I Need Love," did for the rap culture as a whole? Prior to that single's success a slow jam rap single was unheard of, yet LL pulled it off with a smooth style that was undeniable. This track brings to mind long days of hanging out at the malls, chasing girls. Thanks, LL, for the smooth reminiscence.
Jazz Notes

The House of Blues hosted a dinner and concert in support of MusiCares and Berklee College of Music. MusiCares is the charitable foundation established through the National Academy of Recording Arts and Sciences (NARAS) that focuses resources of the music industry on human services issues which directly impact the health and welfare of the community. Pictured at the event, attended by many jazz artists, are (l-r) Michael Greene, president/CEO of NARAS, pianist Horace Silver; Grammy-winning vibraphonist Gary Burton; singer/actor Bill Henderson; jazz band leader Buddy Collette; and Isaac Tigrett, CEO of the House of Blues.

RIM SHOTS: You might not think of Iowa being a hotbed of jazz. But one of the genre’s most respected pioneers, Bix Beiderbecke, hailed from the heartland state and there is a long-time jazz festival held annually in his name, Davenport, IA native Beiderbecke is credited with the early fusion of the classical styles of Ravel, Debussy and Stravinsky with the improvisational burbles of jazz in the 1920’s. As part of Iowa’s “150 Days of Celebration” of its Sesquicentennial, the Bix Beiderbecke Memorial Society has commissioned “A Rhapsody For Bix,” a new work that will be unveiled by internationally known composer, conductor and jazz musician Lalo Schifrin.

The idea for the commissioned piece was hatched during the 1994 Cannes Film Festival, when Schifrin served as a juror with Clint Eastwood, a well-known jazz fan. A group at the Fest got together to discuss jazz, including producer Doug Miller, an advisory board member of the Bix Beiderbecke Memorial Society. Miller approached Schifrin about the composition. The rest is becoming history.

The four-time Grammy Award-winning Schifrin will conduct the Quad City Symphony Orchestra (featuring Australian cornettist James Morrison as guest soloist) on Oct. 12, 1996 during the “Sound Of Bix” concert at the Mark of the Quad cities on the shores of the Mississippi River, where Beiderbecke first heard his future colleague Louis Armstrong in Fat Marable’s band on a riverboat that steamed into Davenport.

The Iowa city was a major point of departure for many jazz musicians headed for Chicago.

Schifrin called his involvement in the project “an obsession.

“It’s more than a labor of love, it’s a labor of passion. From the old 78 (rpm) records, Bix opened the doors of jazz for me. I was 14 years old, living in a distant land (Argentina), but his unique tone and innovative phrasing compelled me like a magnet. Interwoven into his artistry was a paradox: strong ideas with a feeling of vulnerability, clear lines, fragile overtones.”

Former Iowa governor Robert D. Ray, chairman of the Iowa Sesquicentennial Commission, commented, “Iowans can be proud that the great contemporary jazz artist Lalo Schifrin has chosen the occasion of our Sesquicentennial to create a masterwork to honor our native son.”

“For the Society this is a dream come true,” commented Frank Cincota, president of the Memorial Society.

MORE RIM SHOTS: JazzTimes magazine has entered into an agreement to become the exclusive domestic jazz magazine content provider for the newly-launched on-line Jazz Central Station (JCS), the Global Network for Jazz. The magazine and JCS will launch the first phase on the Microsoft Network (MSN) later in December. Phase two of the alliance will appear in January with the JCS launch on the World Wide Web.
Bruce Springsteen: No Retreat, No Surrender

By Steve Balboni

ROCK ‘N’ ROLL WAS INVENTED FOR ARTISTS like Bruce Springsteen. In the forty years of the rock era, the best rock has always conveyed a sense of empathy through passion, from Eric Clapton’s pleas in “Layla” to Patti Smith’s brutal “Horses,” from U2’s fiery “Pride (In The Name Of Love)” to Neil Young’s angry “Tonight’s The Night.”

Whether it’s with the youthful wanderlust of the protagonists in Born To Run’s title track and “Thunder Road,” the stark realism and desperation of the main characters in Nebraska’s “Atlantic City” and “Johnny 99,” or the tender insecurities expressed in Tunnel Of Love’s “Brilliant Disguise,” Springsteen has accomplished this feat more than any other artist in the history of rock. On his 11th album of all new material (13th overall), The Ghost Of Tom Joad (Columbia Records), Springsteen once again shows why he is the master, returning to the acoustic format of Nebraska to starkly articulate the plight of immigrants who risk life, and sometimes more, to become a part of the American dream.

The tribulations of immigration have been part of American lore since stories were first documented. Understood that, Springsteen incorporates both classic works and more obscure documents into his album to tell a moving series of sagas. The album’s title refers to the hero of John Steinbeck’s classic The Grapes Of Wrath. Springsteen uses Joad as a sort of guardian angel to the downtrodden in 1990’s America. In the haunting title track he sings, “Now Tom said, ‘Mom, wherever there’s a cop beatin’ a guy/Wherever a hungry newborn baby cries/Where there’s a fight /gainst the blood and hatred in the air/Look for me Mom, I’ll be there.’”

While “The Ghost Of Tom Joad,” and to a lesser extent, “The New Yorker,” are rooted in classic traditions, the tales at the core of the album, those that deal with the Mexican/American border, are firmly rooted in contemporary society. For the tracks, “Balboa Park,” “The Line,” “Smilin’ Cowboys” and “Across The Border,” Springsteen used two recent L.A. Times articles, as well as a pair of books for inspiration. The results on all four tracks, particularly on “Balboa Park” and “Smilin’ Cowboys,” are shattering human stories of tragedy. In “Smilin’ Cowboys” Springsteen tells of Louis and Miguel, two brothers who get involved in cooking methamphetamine. During the middle of the song Springsteen warns, “But if you slipped, the hydrochloric acid/Could burn right through your skin/They’d leave you spittin’ up blood in the desert/If you breathed those fumes in.” After the inevitable happens at the end, Springsteen sings, “Miguel lost Louis’ body into his truck and they then drove/To where the morning sunlight fell on a eucalyptus grove/There in the dirt he dug up ten thousand dollars, all that they’d saved/Kissed his brother’s lips and placed him in his grave.”

Springsteen shows great restraint in his vocals, staying away from the emotive yells of “Backstreets” and “Hard To Be A Saint In The City” to showcase a singing that is consistently sweeter than on any of his previous albums. In fact, The Ghost Of Tom Joad may be his best vocal album to date. Regardless of the song and subject matter, be it on the dark “Highway 29,” about coming to grips with one’s own evil, the rocking “Youngstown,” one of five tracks to feature additional musicians, or the lovely relationship song “Dry Lightning,” Springsteen conveys just the right amount of feeling to touch listeners.

Like all of his previous works, that is the real triumph of The Ghost Of Tom Joad. Though the ad line for the album reads “American Music For The ‘90s,” The Ghost... is a masterpiece for all time and all people.

Live Review

THE WILTERN THEATRE, LOS ANGELES, CA—In front of an L.A. audience that includes Tom Hanks, Lyle Lovett and Dustin Hoffman there are precious few shows that would qualify as an event. However, when the lights went down, signaling the beginning of Bruce Springsteen’s sold-out solo acoustic tour, the ensuing ovation inspired chills among those very fortunate fans lucky enough to get into the 2,200-seat Wilshire.

Opening night of Springsteen’s first ever solo acoustic tour was very much a Bruce love fest, as die-hard fans reveled in seeing their hero so close, and the surprisingly humble Springsteen, who played harmonica and guitar throughout, seemed genuinely touched by the outpouring of adoration. Prior to the second encore, the new album’s “Galveston Bay,” the always articulate Springsteen said, “This music means a lot to me and you’ve shown me a lot of love tonight. I really appreciate it.”

Few, if any performers, could get away with the one hour and forty-five minute set delivered by Springsteen. But then, no performer has accumulated the track record Springsteen can boast. He opened the set with the poignant title track to the new The Ghost Of Tom Joad, then confidently moved through a set comprised almost exclusively of new material (he did 11 of 12 songs from the new record, the only exclusion being “The New Yorker”) and rarities (going as far back as his 1972 debut album for “Does This Bus Stop At 82nd Street?”). The only real hit was “Born In The U.S.A.,” which was almost unrecognizable in the revamped format. Done in a killer slide guitar/blues version, the former anthem was reflective of the changes Springsteen brought to the older selections he performed.

Following “The Ghost Of Tom Joad,” Springsteen did a fiery take of “Adam Raised A Cain,” one of two selections from the Darkness On The Edge Of Town album (the other being a stunning rocking version of the album’s desparate title track).

Throughout the captivating performance, Springsteen reminded the audience that acoustic is not synonymous with quiet, as he brought passion and energy to all of the older songs. The new songs were done predominantly in the same quiet manner that they appear on the record (the only exception was “Youngstown”). Springsteen sat down on a stool for the closing quartet of songs, all of which came from the new record and deal with immigrants on the Mexican/American border. Starting with “Smilin’ Cowboys” and closing with the beautiful “Across The Border,” the quartet was a forceful block of music that rang out with as much power as fifty bomb blasts. Utterly beautiful in their heartbreaking truthfulness, the songs were a moving reminder of the gifts Springsteen possesses as a narrator.

After leaving the stage to a roaring standing ovation and repeated cries of BRUJUUCE, Springsteen came back and went straight into the festive version of “Does This Bus Stop At 82nd Street?” He jumped right back into more recent material with one of the evening’s many highlights, an anthem-like read of “This Hard Land,” a song available on this year’s Bruce Springsteen’s Greatest Hits. What came next was vintage Springsteen—“Dead Man Walking,” an as yet unavailable song from the upcoming Tim Robbins film of the same name.

It’s not uncommon for artists to perform new songs the audience would not yet have heard, but to spotlight it as an encore, particularly when you’ve done almost none of your hits (he did nothing from Born To Run) is a bold statement. The statement on this night was loud and clear: no compromise. Of course, that’s exactly what Bruce fans have come to expect. And that’s why many, myself included, feel he is the greatest live performer in the history of rock—a belief only fueled by the splendor of this very special night.
FILM REVIEWS

United Artists’ Wild Bill, In For The Long Haul

By John Goff

Jeff Bridges stands up toand delivers lots of lead as Hickok.

WILD BILL THE MOVIE dips and rises from good to question-able almost as much as a drunken gambler’s poker luck.

Conventional western? No. It falls somewhere just below last year’s Kurt Russell-starring piece of entertainment, Tombstone, and head-shoulders above Kevin Costner’s pretentious flop Wyatt Earp in dealing with a real western legend. Actually, it more often brings to mind the early ‘70s John Huston-directed Paul Newman-starring Life And Times Of Judge Roy Bean in approach—the mixture of fact with legend and entertainment, with writer/director Walter Hill invoking the lessons he learned from John Ford: when confronted with a choice between fact and legend, always go with the legend.

Wild Bill also is more likely to follow the same route as Bean at both boxoffice and in cine-history than the Earps. It’ll trudge the trail of years to loving acceptance, picking up a respectful audience along the way, and enough two-bits at the boxoffice to keep it in the game. It certainly doesn’t have to hang its head in shame and ride off into the sunset because before it reaches sunset it’s likely to be accorded Top Ten Western status, but it will take that time to settle in.

Hill’s and production designer Joseph Nemeck III’s design for the film is alternately attractive and gritty, deserving both entertainment and authenticity on screen. Writer/director Hill’s story is augmented by director of photography Lloyd Ahern’s Fellini/Kurosawa-esque touches of washed-to-negative black and white uses for historic flashback and opium induced sequences. There are factions which do not care for this mixture which may well influence their feelings about it. Personally, I like it here.

Major focus is on Jeff Bridges as Wild Bill in his last days in Deadwood, South Dakota. He’s surrounded by pals John Hurt and James Gammon and sometime sweetheart/sex partner Ellen Barkin as Calamity Jane. David Arquette is Jack McCall, son of a former sweetheart of Hickok’s, in town with a grudge and yen to kill Bill. Hickok is a gambler, boozer, killer with his reputation—told in flashbacks and through friends—preceding him. Hill looks at the character however, as a larger-than-life figure while never elevating him to hero status, mixing the good with the bad and leaving it to individual tastes as to how you ultimately care to view him. It ends historically correct, with McCall killing him as he holds the famous aces-and-eights Dead Man’s Hand.

One thing Hill never allows is a film to become too complacent or boring.

He mayadden you, as he does here having Arquette play McCall as near psychotic. As miserable or as forgiving as you may want to view the complex character of Hickok that Hill presents, it seems there’s no way in hell he’d turn his back on the kid whether he thought he was a coward or not. The fluctuations Holdiss the Hickok character to in regards to McCall don’t appear valid in the long run under any microscope, which becomes the major flaw in an otherwise fine film—a flaw which will undoubtedly be forgiven in the long run because of the better aspects of the work.

Bridges is completely convincing, making you believe he is Hickok even when the script borders on the outrageous. He proves, again, he can get not only under the skin of a character, but also into its heart and soul. A nomination possibility. Barkin, more scrubbed than any of the others, doesn’t totally convince with her accent and appears out of her element, even when taking one of her patented sex scenes, this time on a cardable. James Gammon is wonderful as a Hickok pal, making long moments of expositional dialogue palatable with an enthusiastic delivery. John Hurt takes the part of Hickok’s apologist pal, basking in the gunfighter’s light, defining himself through that friendship and is remindful of Earp’s Doc Holliday in appearance. Christina Applegate wipes out any memory of a ditz Bundy broad in a terrific introductory scene but her character is never really used within the story. There lurks a feeling something’s been cut from that relationship, that character. Diane Lane is touching as Hickok’s lost love and mother of McCall. Coming in for cameos are Bruce Dern, Marjoe Gortner and Keith Carradine.

Producers are Richard D. Zanuck and Lili Fini Zanuck.

Top 15 Weekly Film Grosses

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<tr>
<td>1. Toy Story</td>
<td>Buena Vista</td>
<td>1</td>
<td>2,457</td>
<td>$29,140,617</td>
<td>$11,860</td>
<td>$39,071,176</td>
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<tr>
<td>2. Goldeneye</td>
<td>MGM/UA</td>
<td>2</td>
<td>2,667</td>
<td>$18,110,951</td>
<td>$6,791</td>
<td>$57,205,442</td>
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<td>3. Ace Ventura</td>
<td>Warner Bros.</td>
<td>3</td>
<td>2,705</td>
<td>$13,487,173</td>
<td>$4,986</td>
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<td>4. Money Train</td>
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<td>1</td>
<td>2,522</td>
<td>$10,608,297</td>
<td>$4,206</td>
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<td>5. Casino</td>
<td>Universal</td>
<td>1</td>
<td>1,616</td>
<td>$9,946,480</td>
<td>$6,155</td>
<td>$14,524,240</td>
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<td>6. The American President</td>
<td>Columbia</td>
<td>2</td>
<td>1,508</td>
<td>$9,713,222</td>
<td>$6,441</td>
<td>$26,038,251</td>
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<td>7. It Takes Two</td>
<td>Warner Bros.</td>
<td>2</td>
<td>1,581</td>
<td>$5,156,182</td>
<td>$3,261</td>
<td>$12,586,489</td>
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<td>8. Get Shorty</td>
<td>MGM/UA</td>
<td>6</td>
<td>1,522</td>
<td>$3,387,408</td>
<td>$2,226</td>
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<td>9. Nick Of Time</td>
<td>Paramount</td>
<td>1</td>
<td>1,849</td>
<td>$2,781,601</td>
<td>$1,504</td>
<td>$3,889,103</td>
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<td>10. Home For The Holidays</td>
<td>Paramount</td>
<td>4</td>
<td>1,090</td>
<td>$1,899,780</td>
<td>$1,990</td>
<td>$14,503,834</td>
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<td>5</td>
<td>1,182</td>
<td>$1,892,090</td>
<td>$1,233</td>
<td>$26,271,637</td>
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<td>12. Powder</td>
<td>Buena Vista</td>
<td>5</td>
<td>1,063</td>
<td>$1,156,022</td>
<td>$1,088</td>
<td>$26,912,283</td>
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<td>13. Seven</td>
<td>New Line</td>
<td>10</td>
<td>812</td>
<td>$893,351</td>
<td>$100</td>
<td>$85,570,949</td>
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<tr>
<td>14. New And Then</td>
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<td>6</td>
<td>839</td>
<td>$683,462</td>
<td>$815</td>
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<td>15. Mortal Kombat</td>
<td>New Line</td>
<td>15</td>
<td>593</td>
<td>$610,608</td>
<td>$403</td>
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Domestic box-office, which includes USA and Canada for the weekend of November 24-26, totaled $109,989,695, breaking down to a $4,565 per screen average off a total of 23,896 screens, giving a combined total of $564,583,780. (Courtesy Entertainment Data, Inc.)
BOOKS

Book Reviews

By John Goff

ALRIGHT, WHETHER ANYBODY LIKES IT OR NOT, it's that time of year again. The stuffed turkey's been unstuffed in order to stuff the turkeys around the table who've long since forgotten what the bird's caress represented in the first place. The one thing everbody knows when the last beeh resounds thru the dining room window and down the street, fluttering the coloring tree leaves as it rumbles toward the malls is: Thanksgiving's sound over and silver bells sound the first round for Christmas shopping sales.

The rush is on!

You're at the mall. The last check paying off the hock you went into last year for gifts for people you didn't want to give gifts to in the first place just went out in the mail last week. Time to do it again. Hallelujah! Isn't there something comforting in repetition?

Was it last year you were in this mall?...Probably. But this year they've added another floor, right? Well, maybe it just seems that way...or have they simply extended it another mile down the block?

Look, even if you just browse through every store here you'll only be three quarters way toward the exit by this time next year.

Now, considering you've to put some thought into gifts for the family—chances are they've given you a list to start with so you're pretty safe there—you still have to waste the money on those you don't want to waste it on, but you do want to keep the coming year as possibly peaceful as the peace the holiday season professes to be more concerned with than with money.

A suggestion: Go into two stores this time out. A video store, or salon—that distinction is made according to whether you're shopping on Rodeo Drive or over the hill on Riverside Dr.—or a book store. We'll get to the vids in a week or two. Right now we're gonna stroll the aisles of a book store.

Understand now, this is assuming the people you're purchasing for made it out of remedial reading. But whether they did or not, here are a few suggestions that can pretty much span the gap or plumb the depths of their individual knowledge. O.K.

Deadheads,
by Linda Kelly

THE SUBHEAD TELLS IT ALL: Stories From Fellow Artists, Friends, And Followers Of The Grateful Dead.

In one respect it's sort of a history of The Grateful Dead told through sound bites from the well-known, lesser-known and unknown, all of whom have either worked the stages with the Dead or primed themselves with whatever was handy in the parking lot before viewing them, and the true Deadheads who have faithfully followed the band; one shouts the fact he's "seen well over a hundred shows."

Author Linda Kelly has simply recorded all these people and then faithfully set down their thoughts and feelings. No one's ever been able to say about Deadheads, that they're deadheads, in a banal sense of the word. They're definitely feeling and they don't mind letting you know. Kelly brings them all together, sometimes in just one line quote, under 16 chapter titles, each beginning with "Getting" and ranging through "...Turned on...Tickets...In...High...Bus:...Off...Hooked...Onstage...Backstage...Silly...Out Disillusioned...Perspective...Older...Close...It." She breaks the trend with a final segment titled "Afterwards" which is given over to reminiscences of Jerry Garcia, who died just a few weeks prior to Kelly's completion of this and wafts out with a quote from Garcia himself from a radio interview: I'd like to disappear gracefully...She also spices it up with pictures, past and present, of the Dead so you can see 'em Jerry's hair turn gray, but never lose its flair.

Deadheads isn't anything that will compel anyone to sit and read it completely through in one sitting. Like the Dead, it can be visited and re-visited and enjoyed each time. The giftee can read a page or two, drift away (perhaps on a flashback)—Yes, Timothy Leary's "chaos engineer" is quoted here—and then return for another little taste as he/she pleases. Totally Sort of an MTV of the book set. (Citadel Underground; Citadel Press; Carol Publishing Group. $14.95)

Giants Of Country Music
by Neil Haislop, Tad Lathrop, Harry Sumrall

THE CONTENTS OF THIS become rather dicey when considering the title's hook, Giants, because some of them are and some of them aren't.

With country music's immortal Hank Williams gracing the cover and that title, one goes into this expecting more than it delivers. Yeah, ol' Hank's here, along with young Hank Jr. and that's alright because Bocephus has carved a giant place for himself in country music. He's certainly proven himself to be his father's son, living out what he writes about.

And there's no question that the likes of Johnny Cash, George Jones, Roy Acuff, Chet Atkins, Gene Autry, Red Foley, Kitty Wells, Willie Nelson, Loretta Lynn and Loretta Lynn deserve space and can be accorded "giants" status. Questionable are some who splashed onto the scene in the '60s & early '70s. Granted, they've hit with a couple million sellers and are not without talent but Clay Walker (who debuted in '93) and Steve Wariner (1985 isn't really a piece back, y'know), or even Randy Travis (1986), Travis Tritt (1990) or Marty Stuart (although he began as a child prodigy in the '60s and will likely hang in he didn't hit singly until 1990). Perhaps the title should have been altered to read—"Giant Sellers."

The authors have simply compiled thumbnail sketches for the participants here, many of which read pretty much like a mail-out PR bio...a picture and a quick discography of Top Songs and Top Albums. Further, they've chosen not to give any historical direction to the book by beginning at the roots level and allow it to be as politically correct as possible by lining the pickers and singers up alphabetically thereby relieving any pressure as to putting any one performer at the head of the list. Not really worth the $21.95 price unless your feet really hurt at this point and your recipient isn't a dyed-in-the-wool Country fan.

(Backbeat Books; Watson-Guptill Publications)

The Hollywood Vegetarian Cookbook, Compiled by Francia Ruppen

THIS IS A GOOD ONE to gift someone you know will eat, perhaps, a tad too much during the holidays. Helps, too, if they're somewhat star-struck, as the sub-title indicates: Lean, Healthy Meals From America's Celebrity Kitchens.

It's divided into two parts; the first being prepared with fats—Captain Kangaroo's Vegetable Casserole uses 4 tablespoons butter—and in Part 2 "Celebrity Redux" Cap hops onto the page substituting two tablespoons Nucoa Heart Beat or low-fat margarine.

Nutritionally, each recipe is analyzed for calories, fat, cholesterol and sodium content. Celebs have to have their nutritional analysis tables and food guide pyramid, don't you know, dahling.
Parmesan Eggplant Casserole.

Desserts, you ask? Well, Carol Connors weights in with her Aunt Carol’s Banana Wanana Nutty Waddy Bread while Anne Jeffreys checks in with Thomas Jefferson’s Chess Pie, which doesn’t look like it would make anyone lean and mean with 1/4 cup butter, 1 cup dark brown sugar, 3 eggs, heavy cream, apricot preserves and, hey now, Apricot Brandy. No wonder Jefferson had gout. But it sure looks good on the page, and it doesn’t seem to have hurt Ms. Jeffreys’ figure.

Other celebs included are Tim Allen (Lasagne), Paul Anka (Tabouli My Way), Desi Arnaz, Jr (Pasta Delight), Anne Bancroft and Mel Brooks (Mango-Black Bean Sauce Over Rice), Julie Christie (Vegetable Cottage Pie), Doris Day (Sicilian Cheese Casserole), Bob Hope (Bob’s Favorite Lemon Pie), k.d. lang (Indonesian Salad With Spicy Peanut Dressing), Gregory Peck (Ratatouille), Elizabeth Taylor (Low-Cal Minagrette).

You bet, there are others but the list is too long to do completely, and I really want to try a couple of these.

(Birch Lane Press; Carol Publishing Group $16.95)

Each recipe is served up with a picture of the celeb, some with signature, others not, and the dishes range from Richard Anderson’s Greek Pasta Salad and Julie Andrews’ Soup Francine for meal openers to Steve Allen and Jayne Meadows’ Cajun Red Beans and Rice (prepared without the Cajun sausage and/or ham, no fats in Beverly Hills, remember?), Dom Deluise’s Stuffed and Rolled Eggplant Marinara and Phyllis Diller’s...

Star Trek Concodance, By Bjo Trimble

EVERYTHING YOU’VE EVER WANTED to know about Star Trek, the original series, and then some; the movies and certain aspects of The Next Generation and Deep Space Nine. The animated series is listed, along with “Parts and Sections of Star Trek vessels,” Astronomical References, an Actor Cross-Reference and a Production Cross-Reference.

And, boy, this’ll make your head blast off into space. Every actor on the original series is listed here, star dates—titles—even titles as they’re translated in other languages, which makes for some interesting reading. Try this: “Where No Man Has Gone Before,” title taken from the set introduction of the series translates in German as “The Top Of The Iceberg”; Italian, “Beyond the Galaxy”; Japanese, “Shining Eyes”; and the Spanish is simply wonderful, “Where No One Has Been Able To Arrive.”

This is for someone who’s got a lot of time on their hands—which, seemingly, most Trekkies have anyway.

Haven’t you got someone in your family who does little other than sit around and watch old Star Trek re-runs and trek to the nearest reunion? Sure you have. At $19.95, if each former cast member—not regulars, just those who guested or had a bit part over the three seasons—that is listed bought one to see their name as a part of history bought one it would put this on the best seller list.

It’s fun, fact filled, and you’ll never have to feel your Star Trek education is lacking if you get through this before you’re 90.

(Citadel Press; Carol Publishing Group)

The 100 Greatest Athletes of All Time: A Sports Editor’s Personal Ranking, By Bert Randolph Sugar

AT FIRST GLANCE this one seems pretty much a good bet for any couch potato in your family who hasn’t watched a news cast or read anything out of the newspaper beyond the jocks’ statistics. Who else could possibly believe, or accept any sports figure as a hero? Except for anyway?

I won’t sell it that short if you won’t.

Author Bert Randolph Sugar who, according to the dust jacket’s bio, has been called ‘the Guru of Sports’...a reincarnation of Damon Runyon’...and has covered the sports scene for more than three decades...’ is a delightful and entertaining writer. Anyone interested in reading (and that seems to be a declining number today, unfortunately) will settle in warm and comfortable with the book after reading Sugar’s Introduction as he recounts his search for the 100 list through some of the great sports bars in the country and likens this to a bar bet. If you’re not hooked after that then you’ve never really cared for sports, ever, but if you’ve ever liked one, be it football, baseball, track and field, swimming, tennis, golf, basketball, hockey, etc., they’re all here.

Sugar doesn’t whitewash his subjects. He’s well aware of separating the legend from the man. He does have a respect for his subjects, but that aspect doesn’t cloud his vision, and is accorded the person only insofar as his or her exploits on their particular field, court or pool of play where they made their name.

If you, as reader, contrast these athletes, so many of them coming from the past, to the dollar chasing prima donnas of today, you’ll come to the realization that it may not be long before the criteria for the term “best” will be totally altered, and the criteria for “greatest” will be non-existent except only in the ever escalating race to become the highest paid since none of them seem to give a damn about their games anymore anyway.

Sugar reminds us that selection of “best” athletes is not an objective science and cites several other sources who have produced “best” lists, but he wishes everyone well with the arguments that will undoubtedly ensue over the years as to who’s best and who’s not.

The writer has put together a fine piece of work here, investing each segment with his own warm, personal style which makes it relaxed reading and enjoyable with a picture of each subject in their individual milieu heading their segment. And once again, it’s a piece of work that can be spot read, put away and then returned to at any time.

(Citadel Press; Carol Publishing; $24.95)
Son Volt: Tracing The History Of Americana

By Seve Balin

"If learning is living and the truth is a state of mind, you'll find it's better at the end of the line." (From "Tear Stained Eye," Son Volt, 1995)

WHEN BRUCE SPRINGSTEEN RULED THE POP world in the early to mid-'80s he spearheaded a movement that became known as "heartland rock." Including such acts as John Mellencamp, John Cafferty, Bryan Adams (even though he’s Canadian), Tom Petty (at the time of his Southern Accents album) and Bob Seger, the movement could be found pepped up at the top of the charts. But like everything in music, "heartland rock" proved to be transient, giving way to the glam metal of the late '80s, which eventually surrendered its rule to grunge and punk.

But, in music, everything new is old, and if you listen closely to your radio and the hushed whispers in the clubs you can hear a quiet rumbling beneath the thunder of the punk rock revival. You have to pay attention to catch the strains of the acoustic guitar and the gentle country twangs seeping their way into the American rock scene, but they’re there. From the Geraldine Fibbers’ violin-infused blend of country/punk rock to Tarnation’s more obvious homages to Americana, bands are taking heartland rock back to its roots, to an era where Hank Williams and Patsy Cline were the king and queen of popular music.

To a lot of insiders, the band responsible for getting the time machine set to the ‘40s and ‘50s was college faves Uncle Tupelo, a St. Louis act which never made it big on the charts, but made its impact felt through its large devoted legion of admirers. Thus, it’s only fitting that the band being thought of as the leaders in this new movement is Son Volt, a group born from the ashes of Uncle Tupelo.

The band, made up of Jay Farrar on guitar and vocals, Jim Boquist (bass/vocals), Dave Boquist (guitar, banjo, fiddle, lap steel) and Mike Heidorn on drums, has been profiled in Newsweek and "Drowned," the first single from the band’s Warner Bros. debut, Traces, has been gaining growing support from radio each week.

During a recent phone interview, Heidorn joked about the revival of Americana music, "It all comes from Hank." He said with more seriousness, "There’s no real venue to see it coming from." And it doesn’t help that pain-in-the-butt journalists looking for an angle group the punk on a pedestal.

Like any act put in the awkward position of defining a movement, Son Volt isn’t even quite sure what it is it’s supposedly defining. Heidorn said, "I don’t know what Americana is. The roots thing—I don’t know what it is."

"God knows you don’t need it too early/You might be the one/Find yourself somewhere else too early in the sun." (From "Too Early," Son Volt, 1995)

Although the group is getting mainstream media attention and radio airplay, and its current tour is selling out constantly (the band’s December 4 show at The Troubadour in L.A. was sold out well before the day of the gig), the band is still very much at a grassroots level, something that is very beneficial to the foursome right now. Before Son Volt can go out and lead a musical revolution, the band needs to figure out exactly what it’s about. As Heidorn explained about the quick jump from existing band to signed act, "We only had a couple of months of actual playing time, about 30 or 60 days." He went on to say, "We were learning these songs with the record button on."

While the basic feel of the 11 tunes on Trace, which fluctuate between the Counting Crows feel of the uptempo "Drown" to the beautiful "Tear Stained Eye" and to the aching loveliness of "Too Early," may lead many to believe Son Volt’s music is simple, Heidorn contends that’s not the case. He said, "It was not an easy thing to throw these tunes together."

The heart of Son Volt’s sound is Farrar’s eloquent songwriting. A natural storyteller in the tradition of Woody Guthrie with the wordsmith abilities of a poet, Farrar gives each of the 10 songs he wrote (the one exception is a cover of Ron Wood’s ‘‘Mystifies Me’) a quiet, understated soul that breathes like the river that inspired much of the album. In the uptempo "Live Free," the notoriously shy Farrar sings, "When we’re all passed over the rhythm of the river will remain."

It was Farrar’s gift as a songwriter that brought Heidorn into fold. Heidorn was the original drummer for Uncle Tupelo before splitting in 1992 due to family responsibilities and the toll of life on the road. When asked why he’d return to that life with Son Volt, Heidorn responded, "The timing of it first and foremost. It was just the timing of when Jay’s album had to be recorded."

When Heidorn spoke of Farrar there was a mixture of fan and friend in his voice. For instance, he agreed to do the album because he thought, "Anything I can do to help him."

And he said of the vocalist’s songs, "He doesn’t have much fraud. He’s sincere and real." That sincerity rings throughout Trace, accounting for why the fans who have discovered the band treat the group as friends and heroes, which is rare respect for a band whose first album has only been out a couple of months. Though Uncle Tupelo had a massive cult following and such a wide influence that it qualifies them as a Replacements or Husker Du for the early ‘90s, Heidorn said of the reverence Son Volt is being shown, "It is kind of surprising."

After all, Heidorn’s reasoning for wanting to work with Farrar again was rather simple. When asked what his favorite thing about the band was, he said, "Just Jay’s voice. I’ve always liked Jay’s voice. Secondly, his wording."

As for the Boquist brothers (Jim used to be in Joe Henry, touring mates of Uncle Tupelo) Heidorn said of the first encounter between the two, "The chemistry just jell’d right upon the first meeting."

Filling in the final piece of the puzzle, at least for Trace, was producer Brian Paulson (Beck, Superchunk, Squirrel Nut Zippers). Heidorn had nothing but the highest praise for Paulson, saying, "He did his job quite well...He’s a great, great individual. A smart guy and a very patient fellow." Maybe the biggest compliment Heidorn paid Paulson was, "Brian had a quiet vibe."

However, when it comes time for the live show, it’s just the quartet on stage. As such, Heidorn said of the live show, "A lot of these songs have been changing live." Another reason for the metamorphosis of the band’s music is the short time Son Volt has existed as a unit. Heidorn said of the band’s current sound, "It seems to be the edges are coming together."

One of the most quoted lyrics from the album comes from the opening track, "Windfall." In it, Farrar sings, "It sounds like 1963/But for now it sounds like heaven." If heaven sounds like Hank Williams strumming his acoustic guitar, and I, for one, would like to believe it does, then somewhere down the line, a young writer driving a dark and empty road sometime after midnight will be saying the same thing about "Too Early" and "Tear Stained Eye."
REVIEWs By Héctor Reséndez

CELINES: Libre (Merecanzo, 81693) Producer: Luisin Martí. TROPICAL/MERENGUE.

As former half of the Mayra and Celenís duo of the merengue world, the latter goes solo. And so she should. Her former buddy has done well with her solo project. Celenís now forges ahead with her lively project called Libre. Celenís is supported by fellow label-mate, Manny Manuel, on the selection “Amigos.” The debut album is a solidly strong presentation of this singer’s vocal strength. The album’s tasteful packaging should be highly appealing.

MICKEY TAVERA: Luchare (Karen Records, 10793) Producers: Mickey Tavera and Bienvenido Rodriguez. TROPICAL/SALSA.

A not-so-relative new face on the Salsa scene, Mickey Tavera offers his contemporary interpretation of what a tropical music artist should strive for: versatility. Ranging from straight-ahead salsa numbers to ballads to merengue, Tavera does it all and very well. Younger salsa consumers will find his style particularly palatable. Veteran saleros will yearn for a sharper and consequently more familiar edge (as found on the promo single, “Queréme”). Nevertheless, Tavera has, undoubtedly, a strong future ahead in the tropical music arena. A powerful debut album.

MAZZ: Solo Para Ti (EMI Latin, 7243) Producer: Jimmy Gonzalez. TEJANO.

Mazz is one group that’s difficult to categorize. Though most of their cumbia and ranchera music is straight-ahead Tejano, Mazz seems bent on extending itself into other realms. For example, Mazz’ singer, Joe Lopez, easily delivers a sweet ballad with “Mas y Mas.” He can also handily perform a rock, marrachi or country tune without skipping a beat. The first promo single, “Estupido Romantico,” has been climbing the play-charts throughout the U.S. and Puerto Rico.

PICK OF THE WEEK

TITO GOMEZ: Recogiendo Frutos (MP, 8166) Producer: Julio "Gunda" Merced. TROPICAL/SALSA.

Salsa icon, Tito Gomez, returns with his long-awaited album (third for MP) entitled Recogiendo Frutos. The selections are definitely characteristic of Gomez’ style: high-caliber compositions with an equally driven execution. The first promo single is "Deja (Segunda Parte)," with label-mate, Tito Rojas. This is the sequel to the duo’s original recording on Gomez’s debut album for MP. Gomez will undoubtedly fare well with his latest project. The singer, who began his career with the most popular groups in the Salsa world, has legions of fans throughout Latin America and the U.S.

News From U.S. & Latin America

By Héctor Reséndez

PONCHO SANCHEZ HEATS UP HOUSE OF BLUES: Latin jazz artist Poncho Sanchez was hotter than the cajun sauce at the House of Blues venue in Hollywood several weeks ago. The Concord Picante recording artist celebrated the release of his latest album, Soul Sauce: Memories of Cal Tjader, dedicated to his long-time friend and mentor. Another fellow percussionist of Sanchez and Tjader’s was Sheila E, who was also on hand that evening.

JOEL NAVA’S WHITE CHRISTMAS: Indie label, Arista/Texas, has released an original track by its debu recording artist, Joel Nava, and multi-award winning musician Steve Wariner of its Arista/Nashville division. “Mama’s Boy” has been released on the Christmas compilation project, A Tejano Country Christmas. The radio single and its corresponding video, gives Tejano and country music fans a new contemporary Christmas classic.

Cameron Randle, the label’s vice president and general manager, says, “As Joel’s star rapidly rises in the Tejano world and we prepare for the early ’96 release of his country single, now is the time to get to know Joel Nava—with a song that provides a fresh perspective on the timeless story that is Christmas.” “Mama’s Boy” is the only original track on the yuletide compilation. The video was directed by Robert Gabrielsen and produced by Scene Three in Nashville.

A Tejano Country Christmas spotlights other Arista/Texas artists and their unique interpretation of classic and new Christmas songs. In addition to Nava, performers include Tex-Mex star Freddy Fender, two-time Grammy winner Flaco Jimenez, Tejano debut success La Diferencia, and singer-songwriter Rick Orozco.

KAREN’S AMANDA MIGUEL RECORDS IN ITALY: Several months ago, pop singer, Amanda Miguel, travelled to Milan, Italy, to start her new recording at Santanna Recording Studios under the auspices of Karen Publishing. On hand was executive director, Bienvenido Rodriguez, and producer-musical director, Diego Verduguer. Italian composer-arranger, Gianni Salvatori, was there. He has worked with such artists as Laura Pausini, Gianna Nannini, Marco Masini and Zucchero.

Miguel plans to return to Italy in early January to complete her recording. It is slated for release by March with a simultaneous album release in the Western Hemisphere and Europe, more specifically in Spain.

The Karen label is also releasing a single by Hansel & Raul, the celebrated Salsa duo from the mid-to late-eighties. The first single on the album, Celebrando, is the Colombian Vallenato-tinged “Bahala Pe’ gaita.” Hard-core fans need not worry. The duo will be giving their first live concert performance of the album on New Year’s Eve at the Miami Airport Hilton. A U.S. tour is currently being set-up for 1996.

MEANWHILE, BACK IN MIAMI: Fellow Cuban singing sensation Gloria Estefan recently went to Spain to accept the “Premio Ondas” for Best Latin Artis. Estefan’s latest album, Abriendo Puertas, was in that country’s number one spot for seven consecutive weeks. It has sold over 12 platinum records there. Estefan also travelled to Colombia to accept a similar award. The album has garnered five platinum discs there.
News From The United Kingdom, Ireland & Europe

By Hal Levy

AND THE WINNERS ARE… at the MTV Music Awards Show ’95 in Paris:
Best Male Single—Michael Jackson
Best Female Single—Bjork
Best Group—U2
Best Song—"Zombie" by The Cranberries
Best Rock Group—Bon Jovi
Best Dance Act—East 17
Best Live Act—Take That
Best Breakthrough Artist—Dog East Dog
Best Director—Michael Condy for the Massive Attack video Protection
Fortune magazine reports:
TO MARKET WE GO and Thorn EMi at £15.20 up 1.6%. Rank Organiza-
tion is up 0.3% at £3.99 while PolyGram is down 5.5% at £37.75 (NL 92.50). 
Granada is up 5.9% at £6.95.

GO AWAY: Thorn EMi announced its dispenser plans for separate rental and 
music dividends is on track and reported pre-tax profits up 28%. Meanwhile Thorn 
Security, in which Thorn EMi has a 43% interest reported pre-tax profits of £9.17 
million up to March 1993. The previous year saw losses of £3.5 million. The 
security company is planning a stock float later in 1996.

FORTÉ-ISIMO: The international luxury hotel chain Forté is under attack by 
Granada, the British TV and leisure group. Granada has bid £3.3 billion and 
is set to pay some £70 million for bid expenses. Forte, in turn, is set to spend an 
almost equal amount to defend itself against what it calls an unjustified raid.

Granada claims decline in Forte’s profits in a five year period of 11%, a 41% 
drop in earnings and 34% drop in dividends per share plus a loss of £590 million 
in net assets. Forte pointed out that the period covered was a low point for all 
hotels worldwide and they actually came out better than most. Plus, hotel revenues 
are picking up and they expect a record year.

THE NAME’S BOND, THE MISSION, TO SAVE MGM. French bank Credit 
Lyonnais, owner of MGM and United Artists, is hoping James Bond will bring 
in enough money to brighten its chances of getting a good price for the sale of 
both companies. Troubled Credit Lyonnais earlier this year was placed under the 
control of the French Government’s Consortium de Rèalisation, which is trying to 
dispose of as much of the bank’s assets as part of bank privatization plans. 
Success of Goldeneye would, of course, raise the asking price.

THE NAME’S TINA, LIKE IN TURNER. Who sings the theme song in 
Goldeneye. She’s said to be set for the next 007 film, as a villain!

AFTER VE, VI COMES MJ DAY when Michael Jackson will speak to his 
European fans at the 6th Annual MJ Day on December 2 at the London Palace. 
Those attending the all-day event will vie for free tickets to MJ’s New York 
pre-Christmas gig.

AND THE OTHER JACKSON, LATOYA popped into Dublin to launch Bud 
Light’s new bottle, but couldn’t make the press conference because she was down 
with a cold. LaToya, currently on tour with gigs in the UK, Germany, Spain, 
and Portugal is working on a follow-up to her 1991 autobiography as well as preparing 
for an upcoming album.

NOT HOME ALONE: Recent statistics show that Ireland sells more cinema 
tickets per capita than the U.S. or the UK, and the numbers are growing. A year 
ago, independent Tom O’Connor opened his five-screen Cineplex in Cork 
using his own money. Today he starts work on an 8-screen multiplex in nearby Limerick 
and has become the largest independent theater owner in Ireland.

YOU MUST HAVE BEEN AN ANGEL and the four Beatles 
are. Part of the royalties for the Beatles’ single, “Free As A Bird” will go to the 
Romanian Angel Appeal which helps AIDS and HIV-positive kids in Romania. 
The wives, together with Elton John, founded the charity in 1990.

AND ANGELS ARE MADE IN HEAVEN. All royalties from Queen—Made 
In Heaven albums sold on December 1 will go to AIDS charities.

ROCK AND ROLLING ON. Raven Pictures International reported foreign 
contract negotiations on their feature length comedy I Crave Rock & Roll. The 
musical video, written and directed by Carmen Santa Maria contains an original 
score and music. The Vista Pacific film will be released in the States early next 
year.

AND KEEP ‘EM ROLLIN’: Last week was the Federation Against Copyright 
Thieves’ “Fight The Pirates Day” and streetcarriers crushed thousands of pirate 
CDs and videos. Last year the police brought to court some 173 cases and seized 
amost 160,000 videos. The Federation claims that the industry loses more than 
£250 million a year from videos alone. Discouraging news however is research 
which reported that 20% of the population would buy a pirate video.

HAVEN (TAX THAT IS) CAN’T WAIT: The tiny mountain country of 
Andorra, located between France and Spain has scrapped a proposed tax on foreign 
residents, but rules for residential status will be tightened in the future. Foreign 
residents will have to spend eight months a year in the country, have their own 
health and pension plan and deposit with the government the sum of £16,000, 
money to be refunded when and if the resident moves out of Andorra. Because of 
uncertainty of what the government would house prices, the country’s rates in 
the drooped some 20% in the last two years.

PLACE YOUR BETS: London Clubs International saw pre-tax profits go up 
15% to £19.3 million in the six-month period ending September. The company 
report the results from their "upmarket and high roller" casinos had dropped from 
80% to 69% but were more than made up for by the growth of middle and lower 
level venues. Experts say it bodes well for the company, the limiting of the 
dependence of their very profitable high rollers. On the international scene, due to 
an excellent year, they are expanding their casino at Taba in Egypt and they will 
soon be opening in Beirut what is described as the largest venue in the Middle East.

MAKING THEMSELVES SCARCE: The Rhode Island group, Searce had to 
pull out of the Reading Festival earlier this year because singer Chick Graning 
was knocked out by a brain aneurysm. Now they’ve cancelled their UK tour 
because bassist Joyce Raskin has a cyst on her spine.

INFLATION? HMV upped the price of the Red And Blue greatest hits albums 
from last year’s price of £15 to £29 and the Sergeant Pepper CD at £21.

IS THERE A BLOCKBUSTER IN IRISH FUTURE? A new company, 
Blockbuster Entertainment Ireland has been registered in Dublin this month. 
However, the U.S. company has made no announcement of coming to Ireland.

UK SINGLES: Hanging onto the #1 spot is Robson & Jerome’s “I Believe,” 
followed in #2 by Coilio’s “Gangsta’s Paradise” with Everything But The 
Girl’s “Missing” in third. Quire boys Oasis’ “Wonderwall” while newcomer 
Blur’s “The Universal” is #5. Madonna’s “You’ll See” is #6 and moving up on 
the charts is Enya’s “Anywhere In” is #7 with newcomers Boyzone’s “Father 
And Son” at #8 and join Sinead’s “Li To Me” at #10. (What is unusual about this week’s chart is that half the entries are newcomers to the Top Ten.)

Top UK Album is Robson & Jerome’s Robson & Jerome while the top 
European album is Queen’s Made In Heaven and the European top single is 
Coilio’s “Gangsta’s Paradise.” Made In Heaven is also top album in Spain, 
Germany and Belgium.

China’s Anti-Piracy Efforts called ‘Insufficient’

CHINA’S EFFORTS TO IMPLEMENT the landmark intellectual prop-
erty rights enforcement struck last February with the United States were 
ruled “unacceptably insufficient” last Wednesday by the International 
Intellectual Property Alliance (IIPA) during a hearing with a U.S. Senate 
subcommittee. The IIPA, which represents U.S. copyright-based industries, 
is seeking to bolster international protection of copyrighted works, including 
computer software, films, videos, music, recordings and books.

IIPA vp/general counsel Steven J. Metalitz told the Senate Foreign 
Relations Subcommittee on East Asian and Pacific Affairs that while nine 
months after the agreement between the countries was signed, there have 
been some glimmers of progress, “the promise of this agreement has not 
been fulfilled.”

Metalitz told the subcommittee members that Chinese pirate factories 
continue to produce unauthorized audio and video CDs and “compilation 
CD-Roms,” some containing thousands of dollars worth of illegally copied 
computer software and databases. He said that China has also failed to carry 
out its pledges of vigorous enforcement of copyright laws, and of providing 
more open markets for U.S. works, including sound recordings, audio-visual 
materials, computer software and print publications.

Calling for a closure or conversion to legitimacy of the pirate plants, 
institution of stiff penalties against offenders and the opening of trade, 
Metalitz said, “...the next few months will be critical.

“If by early next year, there is concrete evidence that the Chinese are 
engaging in a legal CD-Rom, we must begin pushing the Chinese government 
to take effective steps to stop piracy, protect intellectual property, and 
make them aware of the need for cooperation and the cost of inaction.

“...Any failure to act forcefully and to make the promises contained
in the agreement will not only result in continuing loss for the United
States, but will set a precedent that China will be able to use in its
other trade negotiations and to drive a further wedge between the
Chinese foreign policy position and its international obligations. ”
Mary Gives Glamour Gown To Motown. Mary Wilson recently donated the full-length green, white and gold sequined gown she wore on Diana Ross and The Supremes' TCB (Takin' Care of Business) NBC TV show which aired in 1968 to Motown Cafe's growing collection of Motown memorabilia. "I'm proud to offer a very special part of my past to Motown Cafe," Wilson said at the ceremony, "I know they'll take good care of it and share my chapter in The Motown story with a new generation of Supremes fans." Shown at the cafe (l-r): Brian Daneman, Motown Cafe COO; Mary Wilson; and Traci Jordan, Motown Cafe sr. v.p./creative director.

A Father And Son Celebration Dinner. Elektra recording duet Gerald and Eddie Levert were in NY to celebrate the release of their duet album Father And Son and Elektra execs hosted a dinner for the pair. Pictured at the affair (l-r): Eddie Levert; Richard Nash, Elektra sr. v.p., urban promo; Karen Mason, sr. director of urban marketing; Merlin Bobb, A&R sr. v.p.; Sylvia Rhone, EEG chairman; and Gerald Levert.
## CASH BOX
### TOP 100 COUNTRY SINGLES
#### DECEMBER 9, 1995

<table>
<thead>
<tr>
<th>#</th>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TALL TALL TREES</td>
<td>Alan Jackson</td>
<td>(Arista)</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>LIFE GOES ON</td>
<td>Little Texas</td>
<td>(Warner Bros)</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>BACK IN YOUR ARMS AGAIN</td>
<td>Lorrie Morgan</td>
<td>(BNA 6508)</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>IN PICTURES</td>
<td>Alabama</td>
<td>(RCA 6525)</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>WHO NEEDS YOU BABY</td>
<td>Clay Walker</td>
<td>(Atlantic)</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>THAT'S AS CLOSE AS I'LL GET TO LOVING YOU</td>
<td>Aaron Tippin</td>
<td>(RCA)</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>TEQUILA TALKIN'</td>
<td>Lonestarr</td>
<td>(BNA 6642)</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>GO REST HIGH ON THAT MOUNTAIN</td>
<td>Vince Gill</td>
<td>(MCA 11047)</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>LIFE GETS AWAY</td>
<td>Clint Black</td>
<td>(RCA 66419)</td>
<td>13</td>
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<tr>
<td>10</td>
<td>CAN'T REALLY GONE</td>
<td>Tim McGraw</td>
<td>(Curb 77500)</td>
<td>14</td>
</tr>
<tr>
<td>11</td>
<td>CHECK YES OR NO</td>
<td>George Strait</td>
<td>(MCA 11263)</td>
<td>7</td>
</tr>
<tr>
<td>12</td>
<td>DEEP DOWN</td>
<td>Pam Tillis</td>
<td>(MCA 11263)</td>
<td>15</td>
</tr>
<tr>
<td>13</td>
<td>THE CAR</td>
<td>Jeff Carson</td>
<td>(Capitol)</td>
<td>18</td>
</tr>
<tr>
<td>14</td>
<td>LOVE LESSONS</td>
<td>Tracy Byrd</td>
<td>(Atlantic)</td>
<td>16</td>
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<tr>
<td>15</td>
<td>REBECCA LYNN</td>
<td>Bryan White</td>
<td>(Capitol)</td>
<td>20</td>
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<tr>
<td>16</td>
<td>HERE COMES THE RAIN</td>
<td>The Mavericks</td>
<td>(Atlantic)</td>
<td>17</td>
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<tr>
<td>17</td>
<td>TROUBLE</td>
<td>Mark Chesnut</td>
<td>(Decca 11261)</td>
<td>21</td>
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<tr>
<td>18</td>
<td>BORN IN THE DARK</td>
<td>Doug Stone</td>
<td>(Columbia 64330)</td>
<td>22</td>
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<tr>
<td>19</td>
<td>WHEN A WOMAN LOVES A MAN</td>
<td>Lee Roy Parnell</td>
<td>(Carris 187902)</td>
<td>23</td>
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<tr>
<td>20</td>
<td>WHISKEY UNDER THE BRIDGE</td>
<td>Brooks &amp; Dunn</td>
<td>(Atlantic)</td>
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<tr>
<td>21</td>
<td>NOTHING</td>
<td>Dwight Yoakam</td>
<td>(Reprise 17734)</td>
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<tr>
<td>22</td>
<td>IT'S NOT THE END OF THE WORLD</td>
<td>Emilio</td>
<td>(Capitol Nashville)</td>
<td>25</td>
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<tr>
<td>23</td>
<td>WHEN BOY MEETS GIRL</td>
<td>Terri Clark</td>
<td>(MCA 529691)</td>
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<td>24</td>
<td>IT MATTERS TO ME</td>
<td>Faith Hill</td>
<td>(Warner Bros 45872)</td>
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<tr>
<td>25</td>
<td>COWBOY LOVE</td>
<td>John Michael Montgomery</td>
<td>(Atlantic)</td>
<td>28</td>
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<tr>
<td>26</td>
<td>IF I HAD ANY PRIDE LEFT AT ALL</td>
<td>John Berry</td>
<td>(Capitol Nashville)</td>
<td>26</td>
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<tr>
<td>27</td>
<td>THE FEVER</td>
<td>Garth Brooks</td>
<td>(Capitol Nashville 32080)</td>
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<tr>
<td>28</td>
<td>RING ON HER FINGER, TIME ON HER HANDS</td>
<td>Reba McEntire</td>
<td>(Capitol 12642)</td>
<td>30</td>
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<tr>
<td>29</td>
<td>I WILL ALWAYS LOVE YOU</td>
<td>Dolly Parton &amp; Vince Gill</td>
<td>(Warner Bros 11216)</td>
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<tr>
<td>30</td>
<td>NOT ENOUGH HOURS IN THE NIGHT</td>
<td>Doug Supernaw</td>
<td>(Atlantic)</td>
<td>32</td>
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<tr>
<td>31</td>
<td>IF YOU'RE NOT IN IT FOR LOVE I'M OUTTA HERE!</td>
<td>(Mercury 522866)</td>
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<tr>
<td>32</td>
<td>WHAT I MEANT TO SAY</td>
<td>Wade Hayes</td>
<td>(Atlantic)</td>
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<tr>
<td>33</td>
<td>THERE AIN'T NO YESTERDAY</td>
<td>BlackHawk</td>
<td>(Atlantic)</td>
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<tr>
<td>34</td>
<td>HEART HALF EMPTY</td>
<td>Ty Herndon &amp; Stephanie Bentley</td>
<td>(Atlantic)</td>
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<tr>
<td>35</td>
<td>RUB-A-DUBBIN'</td>
<td>Ken Mellons</td>
<td>(Warner Bros)</td>
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<tr>
<td>36</td>
<td>NOT THAT DIFFERENT</td>
<td>Collin Raye</td>
<td>(Epic 78189)</td>
<td>40</td>
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<tr>
<td>37</td>
<td>BIGGER THAN THE BEATLES</td>
<td>Joe Diffie</td>
<td>(Atlantic)</td>
<td>40</td>
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<tr>
<td>38</td>
<td>SHE SAID YES</td>
<td>Rhett Atkins</td>
<td>(Atlantic)</td>
<td>39</td>
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<tr>
<td>39</td>
<td>SMOKE IN HER EYES</td>
<td>Ty England</td>
<td>(Atlantic)</td>
<td>41</td>
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<tr>
<td>40</td>
<td>ALWAYS HAVE, ALWAYS WILL</td>
<td>Shenandoah</td>
<td>(Capitol Nashville 10022)</td>
<td>42</td>
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<td>41</td>
<td>SOMETIMES SHE FORGETS</td>
<td>Travis Trit</td>
<td>(Atlantic)</td>
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<td>42</td>
<td>OUT WITH A BANG</td>
<td>David Lee Murphy</td>
<td>(Atlantic)</td>
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<tr>
<td>43</td>
<td>GRANDPA TOLD ME SO</td>
<td>Kenny Chesney</td>
<td>(Atlantic)</td>
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<tr>
<td>44</td>
<td>ROUND HERE</td>
<td>Sawyers Brown</td>
<td>(Epic 66397)</td>
<td>48</td>
</tr>
</tbody>
</table>

### Other Songs

45. **SOME THINGS ARE MEANT TO BE** (Atlantic) by Linda Davis
46. **THOSE WORDS WE SAID** (BNA 6508) by Kim Richey
47. **VEIL OF TEARS** (Curb 77500) by Hal Ketchum
48. **WILD ANGELS** (RCA 6525) by Martina McBride
49. **IF I WAS A DRINKIN' MAN** (Atlantic) by Neal McCoy
50. **WHEN HE WAS MY AGE** (Atlantic) by Confederate Railroad
51. **I LET HER LIE** (Atlantic) by Daryle Singletary
52. **I JUST CAN'T STAND TO BE UNHAPPY** (Atlantic) by Bobbie Cryer
53. **NO MAN'S LAND** (Atlantic) by John Michael Montgomery
54. **LISTENIN' TO THE RADIO** (Polydor) by Chely Wright
55. **I WANNA GO TOO FAR** (Atlantic) by Trisha Yearwood
56. **SOLID GROUND** (Atlantic) by Ricky Skaggs
57. **THE WOMAN IN ME (NEEDS THE MAN IN YOU)** (Atlantic) by Shania Twain
58. **DOG ON A TOOLBOX** (Capitol 11044) by James Bonamy
59. **STEADY AS SHE GOES** (Atlantic) by Mark Collie
60. **NO YESTERDAY** (Atlantic) by Billy Montana
61. **SAFE IN THE ARMS OF LOVE** (Atlantic) by Martina McBride
62. **WHAT DO I KNOW** (Atlantic) by Riccochet
63. **HIS MEMORY** (Atlantic) by Western Flyer
64. **I'M A STRANGER HERE MYSELF** (RCA 66562) by Perfect Strangers
65. **I HAVEN'T FOUND IT YET** (Decca 11260) by Holly Dunn
66. **SHE CAN'T SAVE HIM** (Atlantic) by Lisa Brokop
67. **ALL I NEED TO KNOW** (Atlantic) by Kenny Chesney
68. **WHERESOEVER YOU ARE TONIGHT** (Atlantic) by Keith Whitley
69. **DUST ON THE BOTTLE** (Atlantic) by David Lee Murphy
70. **FIELD OF DREAMS** (Atlantic) by Boy Howdy
71. **KNOCK, KNOCK** (Atlantic) by The Hutens
72. **I'M NOT STRONG ENOUGH TO SAY NO** (Atlantic) by BlackHawk
73. **SHE'S EVERY WOMAN** (Atlantic) by Garth Brooks
74. **IT'S NOT ABOUT BLAME** (Capitol 11044) by Hollie Dunn
75. **SAVE THIS ONE FOR ME** (Atlantic) by Rick Trevino
76. **THE TROUBLE WITH LOVE** (Atlantic) by Rob Crosby
77. **BETTER THINGS TO DO** (Atlantic) by Terri Clark
78. **ON MY OWN** (Atlantic) by Reba McEntire
79. **HALFWAY DOWN** (Atlantic) by Patty Loveless
80. **ANYTHING FOR LOVE** (Atlantic) by James Houn
81. **HONKY TONK HEALIN'** (Atlantic) by David Ball
82. **LET'S GO TO VEGAS** (Atlantic) by Faith Hill
83. **(THIS THING CALLED) WANTIN AND HAVIN'T IT ALL** (Atlantic) by Sawyers Brown
84. **IF THE WORLD HAD A FRONT PORCH** (Atlantic) by Tracy Lawrence
85. **HEAVEN BOUND (I'M READY)** (Atlantic) by Shenandoah
86. **I LIKE IT, I LOVE IT** (Atlantic) by Tim McGraw
87. **ONE BOY, ONE GIRL** (Atlantic) by Collin Raye
88. **DON'T STOP** (Atlantic) by Wade Hayes
89. **I THINK ABOUT IT ALL THE TIME** (Atlantic) by John Berry
90. **THAT AIN'T MY TRUCK** (Atlantic) by Rhett Akins
91. **LEAD ON** (Atlantic) by George Strait
92. **SHE'S SEEN BETTER DAYS** (Atlantic) by Sawyers Brown
93. **SHE'S SEEN BETTER DAYS** (Atlantic) by Sawyers Brown
94. **HERE'S THE ONE** (Atlantic) by Ty England
95. **WHO'S COUNTING** (Atlantic) by Wesley Dennis
96. **BIG OL' TRUCK** (Atlantic) by Toby Keith
97. **SOMEONE ELSE'S STAR** (Atlantic) by Bryan White
98. **I'M NOT THE ONE** (Atlantic) by Steve Tyrell
99. **THREE WORDS, TWO HEARTS, ONE NIGHT** (Atlantic) by Alabama
100. **SHE AIN'T YOUR ORDINARY GIRL** (Atlantic) by Alabama
101. **ONE EMOTION** (Atlantic) by Clint Black

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This Week's #1: Alan Jackson
Highest Debut: Joe Diffie
Grand Ole Opry Reaches 70 Years Old

By Wendy Newcomer

THE HOME STAGE OF COUNTRY MUSIC celebrated its anniversary on November 30 with a taping of a CBS television network special. The Grand Ole Opry, one of the longest running radio shows, commemorated 70 years in broadcasting with a star-studded event that is scheduled to air in January.

The Country Music Association (CMA)’s reigning female vocalist Alison Krauss, CMA male vocalist Vince Gill and Gill’s current duet partner Dolly Parton were among the Opry members who performed during the taping at the Grand Ole Opry House. Other Opry cast members who made appearances included Chet Atkins, Clint Black, Roy Clark, Little Jimmy Dickens, Don Gibson, Emmylou Harris, George Jones, Hal Ketchum, Patty Loveless, Loretta Lynn, Bill Monroe, Lorrie Morgan, Ricky Van Shelton, Ricky Skaggs, Connie Smith, Mike Snider, Marty Stuart, Pam Tillis and Travis Tritt.

In addition to promoting the country music legends and rising stars who have graced the stage of the Opry for 70 years, the Opry also continued its tradition of inducting another member. RCA Records’ Martina McBride was introduced as its newest inductee during the taping.

“The Grand Ole Opry and CBS Television have worked together previously, most recently to produce specials celebrating the Opry’s 60th and 65th anniversaries,” said Hal Durham, president of the Grand Ole Opry Group. “We look forward to working with CBS again to spotlight the Opry’s 70th anniversary.”

Nashville Goes To The Olympics

MCA RECORDS/NAKESVILLE AND 1996 OLYMPIC GAMES organizers are teaming up for a unique compilation album featuring many of today’s top country artists. Proceeds from the album will help support the U.S. Olympic Team and preparations for the 1996 Centennial Olympic Games in Atlanta.

The joint effort was announced during a Nov. 20 news conference at the headquarters of the Atlanta Committee for the Olympic Games (ACOG). One Voice will be the first in a line of albums that will help maintain ACOG and U.S. Olympic Committee programs.

Live performances by John Berry singing the title cut, and Karla Bonoff and the Nitty Gritty Dirt Band—doing an acoustic version of the first single, “You Believed In Me”—provided a hint of what the project will offer.

“We are excited to be involved in the 1996 Olympic Games,” said Tony Brown, president, MCA Records/Nashville. “We chose to do an album that represents the diversity of styles that come from Nashville, as opposed to doing an album that represented only country music.”

“So, for the millions of music fans throughout the U.S. and around the world who enjoy the Nashville sound, this offers the opportunity to not only hear great music but also the chance to make the 1996 Olympic Games something we can all be proud of,” said Louis Cunningham, vp of new market development for Atlanta Centennial Olympic Properties (ACOP), the marketing joint venture between the Atlanta Committee for the Olympic Games and the United States Olympic Committee (USOC).

In addition to the country music album, ACOP also has announced compilation albums of the works of top Latin, jazz, R&B/pop and classical recording artists. EMI and LaFace Records are in the process of producing albums, and both Sony-Classic and DMX have reached preliminary agreements with ACOP as well.

One Voice is scheduled for release in March of next year and will also include material from Trisha Yearwood, Vince Gill, Alison Krauss, Béla Fleck and Chet Atkins, Amy Grant and Patty Loveless, Marty Stuart and Willie Nelson, Nanci Griffith, Raul Malo and Donna Summer, Lorrie Morgan, Mac McAnally and Mark O’Connor. The album is produced by Grammy-winning producer Michael Omartian.

In Other News...

ASCAP celebrated the #1 song “Check Yes Or No” written by Dana Oglesby and Danny Wells, published by Victoria Kay Music and John Juan Music, recorded by MCA’s George Strait at the Societies Nashville offices. Pictured (l-r): ASCAP’s Scott Borchetta; producer Tony Brown; Victoria Kay and John Juan Music’s Juan Contreas; Oglesby; ASCAP’s Dan Keen; Wells; and MCA’s Bruce Hinton.

TAMI DEVITO WAS APPOINTED director of regional promotion/Southwest for Decca Records. DeVito takes over the Dallas office of Mike Severson, who vacates the position to fill a promotion position with sister label MCA/Nashville.

DODGE TRUCK WILL SPONSOR a “Holiday Cash” sweepstakes on TNN’s Club Dance. “A Dodge Full of Holiday Cash” will award one grand prize consisting of a trip for two to Knoxville, TN. In January to attend a taping of Club Dance, where the winner will receive $5,000 and the keys to a new 1996 Dodge RAM Sport truck during the telecast.

SAM RAMAGE WAS PROMOTED to sr. dir. of A&R at RCA Label Group RLG/Nashville.

WESTWOOD ONE ENTERTAINMENT will present multi-platinum artist Trisha Yearwood in concert live from the Cerriros Center in California on Sat. Dec. 16 at 8 p.m. Listeners will hear Yearwood’s chart-topping hits as well as a special Christmas set from her holiday album, The Sweetest Gift.

DAVID HALEY WAS PROMOTED to sr. dir. of national promotion for MCA Records/Nashville. Haley was most recently sr. dir. of regional promotion, field specialist, working with radio in the Midwest/Midwest region.

CONTINUING ITS HOLIDAY PROGRAMMING, TNN will air several Christmas specials in the coming weeks. Supergroup Alabama offers Christmas In Dixie, which also features Lari White and Tracy Byrd on Tues. Dec. 12; Riders In The Sky presents Riders Radio Theater: The Christmas Show, airing Wed. Dec. 13, and country favorites The Statler Bros, will present a special on Sat. Dec. 16 featuring Barbara Mandrell and John Berry.

VERTICAL RECORDS, NASHVILLE’S NEWEST independent label, has just inked a national distribution deal with Ichibian Records, announced label president Browneck Ferguison.

WELCH ENTERTAINMENT GROUP, INC.’s president, Darrell Welch, announced the signing of Asylum recording artist Curtis Day for personal management.

ROB DALTON WAS PROMOTED to sr. director, national country promotion at Epic Records Nashville. Dalton will be responsible for the development and coordination of national country promotion of all Epic Records Nashville artists.
COUNTRY MUSIC
TOP 50 COUNTRY ALBUMS
DECEMBER 9, 1995

Album Reviews

- JOHN BERRY: O Holy Night (Capitol Nashville CDP-7243-8-32663-2-6)

Put a truly emotive, dramatic song with time-honored tunes and the result is like listening to Pavarotti's country cousin. Berry's Christmas album easily crosses musical genres via his vibrato-laden singing style. While many artists veer toward the newer, novelty holiday songs, Berry sticks with traditional carols like "Little Drummer Boy," "The Christmas Song," and "I'll Be Home For Christmas." The remainder of the songs on the album are religious in standards, including "Joy To The World," "Away In A Manger," "O Come Emmanuel" and "Silent Night."

- CLINT BLACK: Looking For Christmas (RCA O-7863-66593-2)

Seldom does an artist produce a Christmas album full of entirely original material. But Clint Black, long known for exclusively recording self-penned songs, makes no exception for the holidays. Unfortunately, Black's dry, twinkle-in-the-eye humor is found only on two songs—"Til Santa's Gone (Milk And Cookies)" and "Slow As Christmas." The rest of the album is comprised of orchestral, sweeping songs that are impressive, yet unmemorable. Those looking for a more progressive, new style of Christmas country (and die-hard Clint Black fans) will find Looking For Christmas to be the perfect stocking stuffer.

- JOE DIFFIE: Mr. Christmas (Epic EK-67045)

If you hear "Leroy The Redneck Reindeer" on the radio any time soon, you'll know you're listening to a Joe Diffie song. Diffie is a proud card-carrying good ole boy who just happens to possess a rare voice that can pull off a tune like "Leroy..." and the Mel Torme/Robert Wells classic "The Christmas Song" with equal aplomb. Among the standards he covers are "Silent Night," "Have Yourself A Merry Little Christmas," and "Let It Snow, Let It Snow, Let It Snow." Diffie's album also includes new country ballads "Wrap Me In Your Love" and "Magazine Angels," songs that are tailor-made for a powerful and robust voice such as his.

PICK OF THE WEEK

- WILLIE NELSON & MERLE HAGGARD: Pancho, Lefty And Rudolph (Columbia CK 67296)

It has been said that you can't go wrong with the classic—which in this case refers to both performers and song selection. Columbia's compilation of the Red-Headed Stranger and the Hag waxing sentimental is priceless. Nelson covers standards like "Jingle Bells," "Silent Night, Holy Night" and "Frosty the Snowman" as well as his own "Pretty Paper" Haggard tackles "Rudolph The Red Nosed Reindeer," "Santa Claus Is Comin' To Town" and "Blue Christmas." He also contributes a Christmas original with "If We Make It Through December," Pancho, Lefty And Rudolph will leave you wanting more holiday cheer from two of Santa's best-loved outlaws.
RADIO PLAYLISTS
Some of what's playing in heavy rotation:

KYYK-FM: Palestine, TX
ALABAMA—"In Pictures"
CLINT BLACK—"Lies Get Away"
JEFF CARSON—"The Car"
DOLLY PARTON & VINCE GILL—"I Will Always Love You"
ALAN JACKSON—"Tall, Tall, Trees"

KHOL: Beulah, ND
CLAY WALKER—"Who Needs You Baby"
BROOKS & DUNN—"Whiskey Under The Bridge"
ALABAMA—"In Pictures"
GEORGE STRAIT—"Check Yes Or No"
LORRIE MORGAN—"Back In Your Arms Again"

KIXS: Victoria, TX
EMILIO—"It's Not The End Of The World"
ALABAMA—"In Pictures"
MARK CHENOTTI—"Trouble"
LEE ROY PARNELL—"When A Woman Loves A Man"
THE MAVERICKS—"Here Comes The Rain"

KLMX: Clayton, NM
SHANIA TWAIN—"The Woman In Me"
MARTINA MCBRIDE—"Safe In The Arms Of Love"
NEAL MCCOY—"If I Was A Drinkin' Man"
TRAVIS TRITT—"Sometimes She Forgets"
THE MAVERICKS—"Here Comes The Rain"

U.S. COUNTRY: Englewood, CO
TRAVIS TRITT—"Sometimes She Forgets"
BROOKS & DUNN—"Whiskey Under The Bridge"
LITTLE TEXAS—"Life Goes On"
AARON TIPPIN—"That's As Close As I'll Get To Loving You"
LORRIE MORGAN—"Back In Your Arms Again"

WCST: Berkeley Springs, WV
BROOKS & DUNN—"Whiskey Under The Bridge"
CLAY WALKER—"Who Needs You Baby"
GEORGE STRAIT—"Check Yes Or No"
LORRIE MORGAN—"Back In Your Arms Again"
DARYLE SINGLETARY—"I Let Her Lie"

WWIC: Scottsboro, AL
BROOKS & DUNN—"Whiskey Under The Bridge"
LITTLE TEXAS—"Life Goes On"
VINCE GILL—"Go Rest High On That Mountain"
LORRIE MORGAN—"Back In Your Arms Again"
THE MAVERICKS—"Here Comes The Rain"

High Debuts
1. JOE DIFFIE—"Bigger Than The Beatles"—(Epic)—#37
2. LINDA DAVIS—"Some Things Are Meant To Be"—(Arista)—#45
3. MARTINA MCBRIDE—"Wild Angels"—(RCA)—#48

Most Active
1. FAITH HILL—"It Matters To Me"—(Warner Bros.)—#24
2. SHANIA TWAIN—"(If You're Not In It For Love) I'm Outta Here"—(Mercury)—#31
3. JEFF CARSON—"The Car"—(MCG/Curb)#13
4. BRYAN WHITE—"Rebecca Lynn"—(Arista)#15
5. JOHN MICHAEL MONTGOMERY—"Cowboy Love"—(Atlantic)#25

POWERFUL ON THE PLAYLIST—The Cash Box Top 100 Country Singles chart is led by the Alan Jackson single "Tall, Tall Trees." This week's chart displays a few big movers with three debuts breaking into the Top 50. Leading the way in the most-movement category is Faith Hill and "It Matters To Me" taking a seven-spot leap to #24. Shania Twain and "(If You're Not In It For Love) I'm Outta Here!" also jumped seven spots to #31. Three songs moved up five spots—Jeff Carson’s “The Car” climbed to #13: Bryan White’s "Rebecca Lynn" moved to #15; and "Cowboy Love" by John Michael Montgomery moved to #25. As for debuts, three acts hit this week’s Top 50. Leading the way for the highest debut position with the single "Bigger Than The Beatles" is Joe Diffie at #37; and entering at #45 is Linda Davis with "Some Things Are Meant To Be." Martina McBridge also debuts at #48 with "Wild Angels."

Songwriters Of The Week: Congratulations go out to George Jones and the late Roger Miller, writers of the Alan Jackson #1 hit, "Tall, Tall Trees."

CMT Top Twelve Video Countdown
1. LITTLE TEXAS — "Life Goes On" (Warner Bros.)
2. AARON TIPPIN — "That's As Close As I'll Get To Loving You" (RCA)
3. GEORGE STRAIT — "Check Yes Or No" (RCA)
4. VINCE GILL — "Go Rest High On That Mountain" (MCA)
5. ALAN JACKSON — "Tall, Tall Trees" (Arista)
6. PAM TILLIS — "Deep Down" (Arista)
7. TRACY BYRD — "Love Lessons" (RCA)
8. THE MAVERICKS — "Here Comes The Rain" (Curb)
9. REBA MCENTIRE — "On My Own" (MCA)
10. JEFF CARSON — "The Car" (MCG/Curb)
11. TIM MCGRAW — "Can't Be Really Gone" (Curb)
12. LEE ROY PARNELL — "When A Woman Loves A Man" (Career)

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

MANUEL FAMILY BAND—:"Look Who's Laughing Now"—(MFB)—#32

SCOTT BROWN—:"Wild Horse"—(Brand Of The Cross Music)—#35

Most Active

CROSS COUNTRY—:"My Choice"—(Dove Music)—#20

MARTY RAYBON—:"Daddy Talks To Jesus"—(Sparrow)—#4

RIVERS & O'WENS—:"Not Livin' That Way No More"—(The Mark Five Company)—#26

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart this week is "Drawing Pictures" by Brent Lamb on Genesis. "She Stays" by Andy Landis and Ricky Van Shelton moves into the #2 position. Brian Barrett with "Jimmie Got Saved", follows at #3. At #4 this week is Marty Raybon's "Daddy Talks To Jesus". Dropping to #5 is Vince Gill's "Go Rest High On That Mountain." "Matters Of The Heart" by Jeff McKeel falls to #6, and Ken Holloway's "Heedown" jumps to #7. Lisa Daggs is at #8 with "Be Like Noah." Claire Lynch and "We Should Only Have Time For Love" holds at #9, and finally, Paula McCullar stays in the Top 10 with "A Place To Turn Around."

LOOKING AHEAD

Singles that are still gaining ground at radio this week include The Clarkes with "My Faith Will Cradle Me," "Child Support" by The Days, and David Patillo's "When The World Runs Out Of Parties."
RADIO PLAYLISTS

Some Of What's Playing In Heavy Rotation:

CHRISTIAN COUNTRY REVIEW
Broken Bow, OK
MARVELL—’Banking On Jesus’
JACK GREENE—’Do It For Love’
CATHY LAKE—’What About Tomorrow’
GARY S. PAXTON—’Valley Walker’
JUDY DERAMUS—’How About Your Heart’

WBTX
Broadway, VA
CLAIRE LYNCH—’We Should Only Have Time For Love’
ALLISON KRAUSS & THE COX FAMILY—’In The Palm Of Your Hand’
PRIMITIVE QUARTET—’Letter From Home’
VINCE GILL—’Go Rest High On That Mountain’
GATLIN BROTHERS—’Help Me’

WNAU
New Albany, MS
TOUCHING HOME—’Help Me Make It Through Tomorrow’
MARTY RABON—’Master Of The Wood’
DEL WAY—’Cross Standing In The Way’
ALLISON KRAUSS & THE COX FAMILY—’In The Palm Of Your Hand’
KEN HOLLOWAY—’Hoedown’

MORNINGSUN HIGH COUNTRY
Nashville, TN
PAULA MCCULLA—’A Place To Turn Around’
LISA DAGGS—’Be Like Noah’
MARTY RABON—’Daddy Talks To Jesus’
BRENT LAMB—’Drawing Pictures’
DINAH & THE DESERT CRUSADERS—’Give Love Away’

WWMS
Sarah, MS
MELODY BIESER—’Oh Why’
VINCE GILL—’Go Rest High On That Mountain’
HIGHWAYMEN—’Live Forever’
JOHN BERRY—’There’s No Cross Love Won’t Bear’
ALLISON KRAUSS & THE COX FAMILY—’In The Palm Of Your Hand’

WQSV
Ashland City, TN
VINCE GILL—’Go Rest High On That Mountain’
JEFF MCKEE—’Matters Of The Heart’
ALLISON KRAUSS & THE COX FAMILY—’In The Palm Of Your Hand’
SAWYER BROWN—’(This Thang Called) Wantin’ And Havin’ It All’
BRIAN BARRETT—’Jimmy Got Saved’

WKGF
Arcadia, FL
JEFF MCKEE—’Matters Of The Heart’
PAULA MCCULLA—’A Place To Turn Around’
BRIAN BARRETT—’Jimmy Got Saved’
MARVELL—’Banking On Jesus’
KEN HOLLOWAY—’Hoedown’

Ransom Records/Brentwood Music male vocalist Ken Holloway shared his Christian country style with the CHR listeners of Nashville’s WAY-FM morning show on a recent trip to the area. Pictured in the control room are (l-r): Mark Rider, WAY-FM; and Holloway.

At a recent press conference, Word Records and Music pres. Roland Lundy introduced their new country division, Word Nashville; the new label’s first project, Common Ground, a joint effort with Epic Records; their debut artist Brent Lamb; and their association with Thomas Nelson’s new book, “She Stays,” a true story about the friendship between Andy Landis and Bettye Shelton and Shelton’s marriage to Ricky Van Shelton. Pictured (l-r): Thomas Nelson dir. of publicity Susan Coker; Word Nashville gm/vp of A&R Jeff Teague; Landis; Lundy; Shelton; sr. dir. of A&R for Sony Music Nashville Cliff Audretch; and sr. vp Sony Music Nashville Scott Siman.

Positive country artist Marvell (l) is pictured with Paul Crouch, president and founder of Trinity Broadcast Network. Marvell’s latest single, “Banking On Jesus,” is currently #13 on the Cash Box Positive Country singles chart.
American Laser Games Exits Arcade Business

CHICAGO—American Laser Games of Albuquerque, N.M. announced it is pulling out of the coin-operated arcade game market to focus its efforts on the home entertainment market. Firm will continue to provide arcade customers support with technical service and parts supplies.

The change in direction became effective immediately. Nine people, eight of whom are based in Albuquerque, were laid off.

"This is a significant and painful change for American Laser Games," stated company president Robert Grebe. "We enjoyed many years of success and prosperity in the arcade business, but the arcade market has been in a downward spiral since March of 1994 and there's no end in sight. We are now directing all of our efforts into creating CD-ROM software for the robust home entertainment market in personal computers and game platforms."

American Laser Games will continue its presence in the arcade market by licensing software programs to other companies. A 3-D virtual reality version of ALG's latest game, Orbatak, is being introduced to the amusement industry by Kaiser Electro-Optics, developers of the Virtual Odyssey system. ALG also has an exciting new 3-D graphics engine almost ready for market.

This is the third metamorphosis for American Laser Games, which was founded in 1988 as ICAT, a manufacturer of a live-action video firearms training system for police and the military. The company sold the simulator product line in 1993.

ALG's first game, a western shoot-out adventure called Mad Dog McCree, debuted in the fall of 1990 and went on to become one of the top-rated arcade games in the world during 1991. The game revolutionized the arcade industry with the first successful use of motion picture action in a video game. It has been translated into five languages and is distributed worldwide. American Laser Games went on to produce eight other live-action laser disc-based games.

In 1993, the company entered the home entertainment software market. ALG games are now available for PC CD-ROM, Mac CD and 3DO systems. The company is currently developing games for the Sega Saturn and Sony PlayStation systems.

In 1994, the company launched Her Interactive, a new division to create interactive products for girls and women. The first of this new CD-ROM product line, McKenzie & Co., was scheduled to hit retail shelves this past Thanksgiving.

VNEA Sets 16th Annual Championship Tourney

CHICAGO—Five thousand amateur pool players from the U.S. and overseas are expected to participate in the 16th annual VNEA (Valley National 8-Ball League Association) international championships. The event will be staged at the Riviera Hotel & Casino, in Las Vegas, during the period of May 24-26, 1996.

Valley will provide 180 pool tables for the competition. Players will compete in 16 different divisions for a prize purse estimated at $350,000 for juniors.

VNEA's International Junior Championships have been slated for June 21-23, 1996 at the Sioux City Convention Center in Sioux City, Iowa. This popular event is celebrating its sixth year.

Teams will be composed of young male and female players who will compete in one of three divisions: Youth Division (ages 9-13); Minors Division (ages 14-17) and Majors Division (ages 18-20). Valley will provide 80 tables for this match.

Along with the team divisions will be the 8-Ball Singles competition and the Adult/Junior Scotch Doubles, where juniors will join forces with adult players.

Additional information regarding both events may be obtained by contacting VNEA executive director Gregg Elliott at 800-544-1346.
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