Cavalcade of Celluloid

Several Music Driven Films Join the Fourth Quarter Parade
Cover Story

Cavalcade of Celluloid

There's already a lot of hubbub about next summer's anticipated BOOM!basic box office wars, but the fourth quarter of '96 offers a few gems, a few entertaining pictures and few motion pictures with strong musical ties. Of course, Evita, starring Madonna in a film billed as a musical but playing more like an opera, is already being shelved and strutted about in major advance press. But long before that film arrives with Santa at Christmas, there are other music-driven offerings, including Tom Hanks' That Thing You Do, Woody Allen's comedy/musical Everyone Says I Love You and The Preacher's Wife starring the platinum-throated Whitney Houston belting out gospel. There also are movies attached to some highly-anticipated soundtracks. Cash Box film pundit John Goff forecasts the fourth quarter procession of moving pictures.

—see page 5

Inside: The Cash Box Retail Guide

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New Foundations Built
For The House of Blues

THERE'S BEEN SOME REMODELING at House Of Blues Entertainment, Inc., which has a new distribution deal for its record label, hired a new president and chief operating officer and will open the Chicago franchise venue of the club in late November. In early September, HOB chairman/CEO Isaac Tigrett and Platinum Entertainment, Inc.'s Steve Devick announced a joint partnership for release of current and future HOB albums. Platinum Entertainment is distributed through PolyGram, Inc. The deal also calls for a steady series of compilation packages, which Devick says, "will really show the relationship between the blues and other popular forms of music."

The deal with Platinum Entertainment renews a previously established relationship as the company licensed HOB Music Company's Essential Blues and Essential Blues II, and ends the association between HOB's label and the BMG-distributed Private Music Records, which had distributed HOB's initial product earlier in the year.

Devick said there was no acrimony in the exchange, noting, "I think they saw it strictly as a business deal, knowing we had distributed the blues compilations."

Tigrett also sits on the board of publicly traded Platinum Entertainment. Devick said that PolyGram, having experienced the success of the Essential Blues releases, "understands what we're trying to do and will provide complete support for our releases."

One of the first titles under the newly-struck deal is House Of Gods, a 13-track CD melding traditional gospel with R&B-influenced and more contemporary forms of the music. The album is due out Oct. 22. Cissy Houston's Face To Face album, her first solo album in 15 years, will be released Nov. 3.

Other compilation projects include Essential: Janis Joplin, featuring artists such as Taj Mahal and Koko Taylor singing the late singer's hits, a Blues Rolling Stones album featuring blues artists performing the group's hits, and Essential: Southern Rock, an album that traces this music's roots through the blues and featuring acts such as Lynard Skynard, Marshall Tucker and The Allman Brothers. A Soul & Gospel Christmas, featuring R&B and blues artist, is set for the Yule season.

About new signings, Devick said that the company will "take a long good look at who is signed, and will spend the time developing the artist for longevity." Adding that HOB brings prodigious resources to the table—including the live venues, a TV show, a radio program and an extensive Internet presence—new signings will benefit from the total House Of Blues promotional propulsions.

Former PolyGram veteran Bill Gilbert, currently exec. vp/gm at Platinum Entertainment, will be general manager of House of Blues Music Company.

At HOB's parent company, Greg Trojan has been named president/COO, coming to the job from the president/CEO post of California Pizza Kitchen, a subsidiary of PepsiCo, Inc. He will be responsible for the daily operation of the company's three core businesses: restaurants/music venues, hospitality and hotel subsidiaries and entertainment group, including House Of Blues Music Company, HOB New Media, HOB Productions, HOB Publishing, HOB Sports and HOB Tours & Talent.

The grand opening of the House Of Blues Chicago is set for November 23 & 24 and will feature the original Blues Brothers Band headlined by Duck Dunn, Steve Cropper and Matt "Guitar" Murphy. The club will be located at the nexus of Chicago's famed downtown Loop and will serve as the cornerstone for the rejuvenation of the city's nearby Marina City Commercial Complex. The six-level, 55,000 square foot entertainment venue will be the fourth and largest HOB restaurant/concert venue and accommodate 1,200 people in the nightclub on three levels, with other levels available for VIP seating, 12 private sky boxes and other features.

—M.R. Martinez

(Continued on page 19)
By J.S. Goer

BRIGHT PERFORMANCE OF DARKNESS: To say that Lisa Germano’s set didn’t start off auspiciously would be an understatement. The former violin player for John Cougar Mellencamp had one roadie trying to set up a whole handful of instruments that did not want to cooperate. This would appear to be par for the course for an artist whose cork is mainly concerned with her disastrious relationships and self-image. Despite a series of mishaps through the rest of the evening, on Monday at Brownies, Germano made her songs as elegant as the evening dress she was wearing. Supported by a trio of musicians from Austin, including a percussionist named Thor whose towering presence belied his gentle touch, she was able to recreate her composition with almost all of the subtle sounds that give her work the fragile feeling that pervades throughout her album. Though Germano left the stage earlier than was expected, due to her feeling that the concert just wasn’t working, the audience was more than warm afterwards. Her just released LP Excerpts From A Love Circus has just been put out by 4AD/Warner Bros.

WHEN A QUARTET IS NOT: Bill Frisell has a following to insure that any of his rare appearances will be an event. Over the weekend Frisell brought his guitar to the Knitting Factory for a two-night stand with his quartet. The foursome whose unusual line-up includes violin, trombone and trumpet was joined on Saturday night by the rising jazz star Joe Lovano on tenor saxophone this evening. The group stayed relatively close to their recording entitled Quartet on the Nonesuch label. Most of the music on the disc was composed to accompany silent movies with some newly added touches. A number of the pieces this evening had a slight deconstructive texture, but most followed closely to the recording. With the exception of a few forays by Lovano, most of the set had a tension as though the musicians were about to just blast out but were hemmed in by an unspoken constriction to keep to the straight and narrow. With the obvious talent in the group one hopes that further concerts will allow a more open stage for some risk taking.

BENEVOLENCE FOR THE PSYCHEDELIC: Most benefit albums are either collections of a certain artist, or ways of lending a hand to a certain charity. Succor, released domestically by Flydaddy, is a twist as it tries to keep the Plecticum Terrasse Magazine (PTM) as an ongoing concern. The publication out of England which comes out between three to four times a year, is led by Nick Saloman, better known as Bevis Frond, covers music with a “psychedelic” bent. This includes old artists and new including Jessamine, Robyn Hitchcock and Paul McCartney. PTM has been in the forefront on a number of bands that have later gained some notoriety. Many of these groups have given a track to this two CD set including Flying Saucer Attack, Bardo Pond and R.E.M.’s Peter Buck. The money may not go to fight a disease, but it does keep a much needed resource on track.

OH SO SLIPPY: Being the first release on the highly watched Dreamworks label puts some serious weight on the Esds whose debut is Beautiful Freak. Their performance at Irving Plaza on the 1st of October was a showcase to how musically talented the three members are. Switching from one instrument to the next with ease they played before an attentive crowd. The songs at times fell flat as the group tried a bit too hard to impress. But with their matching neon green hair those problems were no doubt alleviated.

ONE GIANT LEAP: With their second album released stateside The Cardigans have shown they can add a little spice into the mix. With their previous work it was just pure cane sugar pop but First Band On The Moon, out on Mercury, has the group trying for a more varied touch. The songs are catchier and show all signs are “go” for them to try for a higher orbit with their new risk taking. Their cover of Black Sabbath though has a sense of trony with the gentlest touch that group’s tunes have been used to ever.

By Dana Darzin

THE E’MUSICFEST featured a lot of really cool bands and some no-so-cool ones (is a comeback by Warrant really, really necessary?) Among the coolest, and signees of F Music/fest organizer Bob Chiappardi’s Slag Records label: Sexploited, bull punk metal gals from New Jersey, whose mix of retro-rock influences, big fuzzy guitars, lovely harmonies and a fierce charmismatic stage present make them a future band du jour.

ROCK N’ ROLL GOES TO THE MOVIES, PART 2: R.E.M.’s Road Movie was just released on home video. The concert film was shot during the final three nights of the 1995 Monster Tour at the Omni Theater in Atlanta, Georgia. Road Movie has been screening at film festivals around the world...new critical and cult-fave up-and-comers, Esds, got some topflight help for their first video, “Novocaine” for the Soul.” The evocative, gorgeously bleak, black and white video was lent by Mark Romanek, who also did Nine Inch Nails’ brilliant and controversial “Closer” as well as the Michael and Janet Jackson extravaganza, “Scream.”

SKATE ACROSS THE UNIVERSAL CITYWALK: Well, okay, during normal business hours, they probably don’t want you to do that. But last week, The Hard Rock Cafe hosted the Van’s Hard Rock Cafe World Championship of Skateboarding. Featuring the top 30 Vert Ramp skateboarders from seven different countries and Les Claypool (with his new band The Holy Mackerel) and Helmet. The two-dollar admission price to each day’s events, as well as the proceeds from the sales of special Hard Rock Cafe event t-shirts, will benefit the Southern California Red Cross Youth Consortium and Discover a Star.

PLEASE, DON’T KILL OUR DOORMAN: This would be just too ironic if it weren’t true. So the U.S. Post Office is having this stamp related event at The Derby in Los Feliz. So they send out invitations to their L.A. employees and VIPs to celebrate the first-day issue of a new line of commemorative stamps of big band leaders. So they GET THE DERBY’S ADDRESS WRONG ON THE INVITATIONS. Some address get hundreds of disgruntled postal workers descending on ‘em. This is true. Eventually, the postal workers found the Derby, and a fine time was had by all.

Rock n roll goes to the movies, part 1: acclaimed director John Schlesinger got together with The Why Store to shoot a video for the group’s new single, “Father,” which follows their #1 AAA hit, “Lack of Water.” Pictured are (l-r): The Why Store’s Jeff Pedersen, Michael David Smith; Schlesinger; Chris Shaffer of the Why Store, Way Cool Music CEO Mike Jacobs; the Why Store’s Charlie Bushor and Greg Gardner.

Graphix Zone, the leading interactive music company, attracted some legendary musicians for their recent CD-ROM release party. Pictured are (l-r): Robby Krieger of The Doors, rock photographer Henry Diltz and Gerry Beckley of America.
The Rest Of ’95—Er, ’96

But, Are Those Musical Sounds We Hear?

By John Goff

LOOKING DOWN THE LENS at the rest of the season’s movies looks a lot like looking down the lens of last season’s. And looking even beyond that into 1997—well, it doesn’t make me exactly shudder. It doesn’t cause me to wish hard for a bit of stock in a munitions plant.

Everything’s coming up derivative it seems. Maybe not. Possibly it just seems that way to those of us (a small minority here) that are looking at the calendar between summers 1996 and 1997 to fill before getting back to the real season of crash-bang-bash-slash-destruct FX. Teaser material has already made its way through the mails in an effort to drum up business for two of next summer’s Blockbuster disaster movies. They’re “highly anticipated.”

By whom?

By those who have dreamed them up. Do you really think the audiences for these things can hold a thought that long? But I’m sure that’s not all the hype horribleness coming our way. The less said about Judgement Night, the better. I’m already aborting (and I use that word very loosely) at least 2 sequels to ‘96’s powerhouse hits so it’s looking like ’98 will be more of a repeat of ’96 than will be ’97. Things beginning to blur here?

Anyway, in spite of what it all looks like at this very moment, the year-end holiday season is used to boast of at least a couple story-driven pieces, a few attempts to make sense out of the blank pages fromFade In: to Fade Out via character, emotion and dialogue. And, maybe this one will. It appears there are a couple of attempts at any rate.

There’s speculation about movie musicals making a comeback. That Thing You Do is doing alright in the marketplace at the moment. Grace Of My Heart is slowly building. And, speaking of anticipation, the most talked about upcoming is certainly Evita—which may not be so much a musical as an opera (from the talk this far. And Woody Allen has Everyone Says I Love You coming out. Which should, if, Allen remains true to Allen, at least be a different kind of musical. Allen has stated, “The truth is, I don’t even think of it as a musical but as a comedy where the characters sing and dance. I always wanted to do a film where people sang not as slack singers but as an extension of their acting at the moment.” And of his cast, only Alan Alda and Goldie Hawn have true musical experience. Whitney Houston is a gospel-singing preacher’s wife in The Preacher’s Wife. Maybe not a musical per se, but anytime that lady opens her pipes to sing, especially gospel, you can qualify celluloid as a movie musical. Wouldn’t it be nice if they did come back?

So, looking ahead, this is what it looks like—

October

From this immediate moment on, as we write and read, what’s looking in the face are three potential powerhouses, boxoffice-wise, with the possibility of some coherent thought wrapped up in, at least the presence of Warner Bros’ Michael Collins. Already a winner of 1996 Venice Film Festival’s Golden Lion Award for Best Film, this writer-director Neil Jordan’s take of the Irish revolutionary leader in the early 1900’s. The film’s star, Liam Neeson, also picked up Best Actor in a major English language film at Venice (oh, uh, Julia Roberts, the others). Paramount’s pitch with The Ghost And The Darkness. Based on the histories of the talents involved here: writer William Goldman; stars Michael Douglas (also a co-exec producer) and Val Kilmer... or, if you wear your heart on your sleeve, cinematographer Vilmos Zsigmond, with a good budget and virgin South African locals to train his lens on, composer Jerry Goldsmith, you know it’ll sound good. Nicest element here is director Stephen Hopkins. With a tale set in the late 1800’s, two men seeking man-eating African lions, sounds like there isn’t much room for the pyrotechnics of his previous (working backwards) Blown Away, the godawful Judgment Night, already aborting (and I use that word very loosely) at least 2 sequels to ‘96’s powerhouse hits so it’s looking like ’98 will be more of a repeat of ’96 than will be ’97. Things beginning to blur here?

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Barbra Streisand relishing a face in The Mirror Has Two Faces.

And you didn’t really think you were going to get away without one of these, did you?: Arnold Schwarzenegger in a Christmas hipe piece Jingle All The Way from Fox and, here’s a real raider, I probably should bite my tongue for even bringing this one up) Santa With Muscles starring Hulk Hogan from Legacy. Releasing.

December

Can you believe it, already 12 months from the time we did this last year. Seems like yesterday—doesn’t it?

And look here! Hah! You know you can’t get out of the year without just One more film to talk about, described as “an accidental explosion of enormous proportions seen a minute out of a commerter tunnel connecting Manhattan with New Jersey.” Don’t worry, Sylvester Stallone is there and Universal’s got him.

Demolisher by studio is another Hacker, this time from Kevin Ke divided with Clooney who has yet again (he’s been doing this a lot lately) and other, great members contain Billy Crystal, Robin Williams, Gerard Depardieu and Jack Lemmon—the rest are not at least one chuckle in this version.

(Continued on page 17)
ALBUM REVIEWS by Daina Darzin

VARIOUS ARTISTS: Operation Beatbox (Cargo 72324 8407 26)

Could this record be more cool? A plethora of synthpop/techno artists whirl, blip and slam-bang through hip hop’s greatest hits. It’s a mix that’s downright brilliant, especially Chris Anogue’s, well, killer version of Dr. Dre & Ice Cube’s “Natalie Born Killaz,” Terminal 46’s dark, fierce take on Public Enemy’s “Night of the Living Bassheads” and Batter’s surprisingly dream-like, gorgeous take on the Cocteau neo-classic, “Gangsta’s Paradise.” Re-makes of LL Cool J, Run DMC, Salt-n-Pepa and Cypress Hill cuts, among many others, are inspired and high velocity, making this a consistently strong release. This record has so much crossover potential between modern rock, dance and hip hop stations it’s unreal. Highly recommended.

MANOWAR: Louder Than Hell (Geffen GEFD 24925)

Some artists change and evolve and some artists don’t. No one has refused to change with as much absolute conviction as Manowar, and the result is some inadvertently hilarious but still compelling heavy metal of the old school. Big, bad power chords. Flailing guitars. Macho fire-and-muscle imagery on the album sleeve. Heavy rock stations might find any of these Judas Priest-like cuts worthy of a spin. Besides, how can you dislike a band that has songs titled “The Gods Made Heavy Metal” and “Return of the Warlord”—and is able to do ‘em with a collective straight face?

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NATALIE COLE: Stardust (Elektra 7559 619 2)

Natalie Cole knows what she does best—gorgeous, lush, orchestral material, and she digs into its ’40s pop standard roots with a grace and authenticity that few contemporary artists can equal. Retro and proud, Cole returns with a disc of songs made famous by her father. Nat King Cole, plus classics from Sara Vaughan, Ella Fitzgerald and many others. “When I Fall In Love” is another one of those technological flights of fancy where she duets with her father (included in both English and Spanish versions). Highlights of Stardust include a soaring, free-spirited version of “Teach Me Tonight” and a sad-eyed, restrained take on “He Was Too Good To Me.”

RAGING SLAB: Sing Monkey Sing (American 43079-2)

Raging Slab is one of those bands that was ahead of its time. Alterno-metal before the grunge wave hit, roots-influenced before Hootie and the Blowfish sold a zillion records. Raging Slab is a veteran cult favorite that has released another record of passionately weird, heavy-rocking stuff. Huge, tough, squasy guitars cross-pollinate with Greg Strzempka’s growly, Rob Zombie-esque vocals on pleasantly mutant tracks like “Econoliner” and “Gravity.” Raging Slab deserves to be famous, so hopefully it’s their turn, already.

MARIANLY MANSON: Antichrist Superstar (Nothing/Interscope INTD 90086)

Inheritors of the shock rock mantle, the Marilyn Manson brood is the gleefully reprehensible descendent of Alice Cooper, Slayer and Ozzy Osbourne, augmenting the mix with the much darker and more lethal soul of Nine Inch Nails. That’s a compliment. Antichrist Superstar offers the sonic manifestation of sheer ferociouslyness, and the band’s thick, sludgy, Frankenstein-on-a-rampage-about-to-trample-villagers approach won't disappoint the group’s many fans. But more than just bombastic and noise, Marilyn Manson can also be ethereal or just plain eerie, quirkyly ironic, ironic, perceptive and cool. The subterranean, sleazy melody lines of "Dried Up, Tied and Dead to the World" could get modern and active rock radio going full tilt, the deeply sarcastic first single, "Beautiful People," and "Mr. Superstar" could serve as an anthem for the disillusioned ’90s—aptly, by a band that happily endorses its own incipient world domination.

PICK OF THE WEEK
BLACK SINGLES INDEX

ALL I LIVE FOR Isadora Stadig (Starday; ABC-Dunhill/Novus. R-9506 - 3:19)
ALL MY LOVE Is Taylor. (Beautiful New Days Music) (EMI America; 1-9353 - 3:23)
ALL THE THINGS She Wants Is Thomas Montgomery & Williams (Yay-Hoo-They Tell You Every Angel) (Canyon) (EMI America; 1-9356 - 3:39)
ALL I EVER WANTED Was S DOT. (Terry) (ATV Music/Mercury) (EMI America; 1-9356 - 3:39)
ALL NIGHT I DREAMED About You Was Air Supply (ATV Music/Mercury) (EMI America; 1-9356 - 3:39)
BACK TO THE WORLD Was J Zone & Friends. (Full-Roll Dancing) (A&M Records/Jimmy Dean) (EMI America; 1-9356 - 3:39)
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BLACK ROSES SDEMAKAS Organized Movement (E/Music) Bell (Cantor ASCAP Organized News Sheet) (EMI America; 1-9356 - 3:39)
BORN PATERSON Was DO. (Co-String) (EMI America; 1-9356 - 3:39)
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**URBAN TOP 75 URBAN ALBUMS**

**OCTOBER 19, 1996**

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<td>10</td>
<td>SCHOOL HIGH (Big Boy Soundtrack)</td>
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<td>I WAS WRITTEN (Columbia 70170)</td>
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<td>12</td>
<td>STARDUST (Epic/EAG 61946)</td>
<td>Natalie Cole</td>
<td>DEBUT</td>
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<td>13</td>
<td>DEFINITION OF A BAND</td>
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| 14 | MAXWELL'S URBAN HANG SUITE (Columbia 66434) | Maxwell | 14 |
| 15 | MISSION TO PLEASE (Island 52214) | The Isley Brothers | 9 |
| 16 | SECRETS (LaFace/Arista 29520) | Toni Braxton | 10 |
| 17 | ONE IN A MILLION (Background/A&M 92715) | Aaliyah | 11 |
| 18 | Tainted Love (Virgin 26025) | Prince | 12 |
| 19 | SO SO DEF BASS ALL-STARS (So So Def/Columbia 67532) | Various Artists | 18 |
| 20 | WHATCHA LOOKIN' 4 (Gospo Centric 72.12) | Kirk Franklin & Family | 15 |
| 21 | REASONABLE DOUBT (Priority 50559) | Jay-Z | 17 |
| 22 | THE DUTY (Jive 41586) | U.K. | 12 |
| 23 | THE SCORE (Ruffhouse/Columbia 67147) | Fugees | 20 |
| 24 | BEATS, RHymes & LIFE (Jive 41587) | A Tribe Called Quest | 13 |
| 25 | E. 1999 ETERNAL (Ruffhouse/Relativity 55398) | Bone Thugs 'n Harmony | 27 |
| 26 | THE PERSUASIONS (TVT 1561) | Bounty Killer | DEBUT |
| 27 | GOOD LOVE (Maje 740) | Johnnie Taylor | 31 |
| 28 | THE SHOCKER (Priority 50559) | Silk | 22 |
| 29 | PUT IT IN YOUR MOUTH (Zoo/Volcano 11142) | Akin Ye | 29 |
| 30 | THE NUTTY PROFESSOR (Def Jam/1991) | Soundtrack | 23 |
| 31 | FOR LIFE... (Universal 53012) | Soul For Real | DEBUT |
| 32 | THE FINAL TIC (Pallas/Universal 53099) | Crucial Conflict | 24 |
| 33 | MORE (Def Jam/Mercury 53191) | Montel Jordan | 21 |
| 34 | LEGAL DRUG MONEY (Universal 53190) | Lost Boyz | 25 |
| 35 | R. KELLY (Jive 41579) | R. Kelly | 28 |
| 36 | NEW BEGINNING (RCA 66478) | SWV | 32 |
| 37 | THE OTHER SIDE OF THE LAW (Virgin 41336) | Facecrom | 28 |
| 38 | GETTIN' IT (ALBUM NUMBER 10) (Jive 41584) | Too Short | 38 |
| 39 | MR. SMITH (Def Jam/1992) | LL Cool J | 37 |
| 40 | WICKED WAYZ (Relativity/1992) | Mr. Mike | 33 |
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| 43 | GET ON UP AND DANCE (Big Beat/Atlantic 82905) | Quad City DJ's | 42 |
| 44 | BLOODSTONE (Epic/Relativity 53808) | Maxi | 30 |
| 45 | UNRELEASED & REVAMPED (Ruffhouse) | Cypress Hill | 35 |
| 46 | THAT'S RIGHT (9823) | George Benson | 40 |
| 47 | KENNY LATTIMORE (Columbia 67125) | Kenny Lattimore | 46 |
| 48 | NOCTURNAL (Duck Down/ Priority 50532) | Heltah Skeltah | 45 |
| 49 | DIRTY DREAM (Columbia 67106) | Mariah Carey | 43 |
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| 52 | MY HEART (Latica/Arista 26025) | Donell Jones | 56 |
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| 56 | PEACE BEYOND PASSION (Maverick/Reprise/WB 46593) | Me'Shell Ndegeocello | 53 |
| 57 | THE RESURRECTION (Rap-A-Lot/Nico Tribe 41555) | Go To's | 60 |
| 58 | MISS THANG (KandyLand 122) | Missy Elliott | 50 |
| 59 | TOTAL (Arista 73006) | Total | 30 |
| 60 | STAKES IS HIGH (Tommy Boy 1149) | De La Soul | 44 |
| 61 | NOBODY DOES IT BETTER (Mercury 53209) | Gina Thompson | 49 |
| 62 | BLAH, BLAH, BLAH (Face/Atlantic 524093) | Blazhayz Blazhayz | 51 |
| 63 | greatest hits (Ruffhouse) | Ruff Runners | 58 |
| 64 | SOLO (Perspective 49017) | Impulse | 57 |
| 65 | SHAKE A LIL' SOMETHING... (Jive 1561) | The Live Crew | 59 |
| 66 | KILLA KALI (Jive 41577) | Celly Cel | 61 |
| 67 | GREATEST HITS (Ruffhouse/Priority 50581) | N.W.A. | 62 |
| 68 | MISTA (EastWest/EGG 61921) | Mista | 63 |
| 69 | P.B.L. (Relativity/1994) | The Dayton Family | DEBUT |
| 70 | MIND OF MYSTIKAL (Big Boy 41581) | Mystikal | 64 |
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| 72 | HORACE BROWN (Johnson 53065) | Horace Brown | 68 |
| 73 | UNCLE LUKIE (Luther Campbell island 6/1000) | Luke | 74 |

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**ALTED RHYTHM:** A&M Records recently ended its pact with Perspective Records and has assumed responsibility for the marketing and promotion of several R&B acts developed during the tenure of producer/executives Jimmey Jam and Terry Lewis. The renowned duo is currently negotiating their next move. Affected acts include Mint Condition, Solo, Ann Nesby, Smooth, and Sounds Of Blackness. Perspective had recently launched Mint Condition's diverse new LP Definition Of A Band, and had earlier released its first single, "What Kind Of Man Would I Be." The group had also released a video featuring actress Michelle Thomas supporting the single's fourth quarter release. Also affected are the label's rap acts, whose fate hasn't been determined to date. Perspective rapper artist The Almighty Arragon also had a completed LP, The Almighty Way in the fourth quarter pipeline. Perspective staffers vacated their offices once operations reverted to A&M.

**ADD RHYTHM:** Earth Wind & Fire taped a concert special which will air on VH-1 and MTV next month. This will help with the rollout of their upcoming Greatest Hits project... "Old School" R&B artists Beavie Williams, Bloodstone, One Way, Barbara Mason, and the Delfonics offered a glimpse of classic sounds and new material during their Oct. 13 concert at L.A.'s Universal Amphitheatre. Ms. Williams and Bloodstone have new albums in the vaults after a long hiatus... Epic Records labelmate Babyface has released the first single from his forthcoming LP The Day, titled "This is for the Lover in You," which is already enjoying strong radio airplay... LL Cool J, Howard Hewett, Jody Watley and Jeffrey Daniels are featured on the song, 'Face and partner L.A. Reid are still hooking up their tumult projects... with the latest spin on the Richter scale being five man group Az Yet Group members Dion Allen, Darryl Hayes, Marc Nelson, Shawn Rivers and Kenny Terry have a highly charting single, "Last Night" to showcase their heart melting, five-part harmony... Mercury Records artist Brian McKnight also contributed writing and production on AZ Yet's self-titled debut LP, set for late October release... The artist formerly known as Prince has opted to release his next album, Emancipation through his own NPG Records label, in the aftermath of his contentious relationship with his former label, Warner Bros. Records. His upcoming three-CD set will likely be available during the first quarter '97. The admittedly frustrated artist will not seek another major label deal By assuming direct responsibility for his product, Prince seeks to counter slumping sales, and assert total control over his music.

**Columbia artist Kenny Lattimore poses with labelmate Puff Johnson at LA's Billboard Live nightclub. Both singers launched impressive debut albums during the second quarter, '95.**
THE RHyme

By Peter Miro

Chicago-based rap group Crucial Conflict has spun “Hay” into gold with their gold-certified hit single “Hay.” Shown with Universal & Pallas executives are: (l-r) Roy Corrier, co-GD, Pallas Records; Daniel Glass, president of Universal Records; Jean Riggs, president of Black Music, Universal Records; Marc Offenbach, vp, sales, Universal Records; Shorty Capone, the group’s manager; group member’s Wildstyle and Kilo; Fab 5 Freddy, co-GD, Pallas Records; Dino Dehvishe, director, A&R, Universal. (front row) Jocelyn Cooper-Caldstap, sr. vp, MMEG; group member’s Never and Kilo.

HOLL ON EARTH: LOUD/ RCA rap duo Havoc and Prodigy, known by their collective handle Mobb Deep, will release Holl On Earth, the next chapter in their oral sagas of life, death and music, Nov. 12. The title track, “Holl On Earth,” replaces “Drop A Gem On Em” as the LP’s first single. New York radio station Hot 97 reportedly pulled “Drop A Gem...” from airplay in proximity to the label’s request, because it felt that the song’s references to late rap star Tupac Shakur kindling an outstanding beef between the two artists, were ill-timed, despite being recorded months before. Mobb met his violent end in Las Vegas last month. While the reported jabs were done in the spirit of an ongoing professional rivalry, which 2Pac could have countered in a future release, (like Tha Dogg Pound v. Capone & Nofaga in their respective “New York, New York,” “LA, LA,” musical sparring,) it was felt that the song would have hampered appreciation of Mobb Deep’s long-awaited album within a still-jittery marketplace. Joining Mobb Deep on Holl On Earth is another Queensbridge alum Nas, rapper Nord, as well as Wu Tang’s Chef Raekwon and Method Man. Holl On Earth is the second enhanced CD to be released by Loud/RCA, including videos and interview footage replayable on IBM or Mac capable computers, in addition to the audio tracks which can be accessed on standard CD players. Xibit’s “The Speed of Life” is the first CD introduced to the market with these added capabilities.

LONG ISLAND ALTERNATIVE: In an age where hip hop is dominated by Mafioso posturing, Lettah Recorders artists The Funk Barbarians are set to usher a return to hip hop’s glory days where the lost and best MC still standing was supreme. The foursome cut its teeth under the wing of Public Enemy and are set to release their debut LP Sex, Props, Cream And The Drama In Between mid-October. Their jazz tinged sound eschews sampling in favor of recording with a live band, and even focuses on the genre’s street conventions on certain selections.

ADD RHYME: MCA Records reportedly has no qualms about its continued investment in Interscope Records which projects more than $200 million in revenue for fiscal 1996, according to a recent Los Angeles Times article. 2Pac’s death hasn’t ruffled the label’s commitment to Interscope, though it was seen as an unfortunate incident. Interscope has no ownership interest in trouble-plagued Death Row Records, but charges the label a fee for marketing and distribution services. “Gangsta rap” while popular, isn’t Interscope’s mainstay, R&B and alternative rock acts paint the bottom line black.

Sony Music Group artists MC Eith (Epic) and DJ Muggs of Cypress Hill (Columbia), take a moment at the boards at D&D Recording Studios in New York. Eith (standing) is one of several guest artists who will appear on Muggs’ upcoming LP DJ Muggs Presents The Soul Assassins, scheduled for January ’97 release.

TOP 25 RAP SINGLES

October 19, 1996

1. BOW DOWN (Priorly 53277) Westside Connection 4 3
2. HOW DO YOU WANT IT/ CALIFORNIA LOVE (Death Row/Interscope 556453) 2Pac Feat. KC & Jojo 1 17
3. SITTIN’ ON TOP OF THE WORLD (So So Def/Columbia 78426) Da Brat DEBUT
4. PO PIMP (Virgin 30399) Do Or Die Feat. Twista 2 11
5. LOUG/NIN (Int Jams/57696) LL Cool J 3 14
6. WHAT’S LOVE GOT TO DO WITH IT? (FROM “SUPER COP”) (Interscope 57008) Warren G Feat. Adina Howard 7 3
7. ELEVATORS (LaFace/Arista 24177) Outkast 5 13
8. MUSIC MAKE ME HIGH (Universal 50062) Lost Boyz DEBUT
9. ALL I SEE (Kedar/Universal 50030) A 9 8
10. C’MON ‘N RIDE IT (THE TRAIN) (Quadrasounds/Big Beat/AC 50088) Quad City DJ’S 6 30
11. CAN’T KNOCK THE HUSTLE (Roc-A-Fella/ Priority 53242) Ya-Z Feat. Mary J. Blige 8 5
12. WU WEAR: THE GARMENT RENAISSANCE (FROM “HIGH SCHOOL HIGH”) (Big Beat/Mannie 80045) RZA Feat. Method Man & Cappadonna 10 7
13. GET WHAT IS COMING TO IT (KNOW CHOO-CHOO) (LaFace/Arista 4157) Southside O.I.Z. 12 5
14. NO FEAR (Dark Door/Phony 53143) Original Gunn Clappaz 15 3
15. SHAKE A LIL’ SOMETHING... (Jive 950) The 2 Live Crew 14 9
16. DIRTY SOUTH (LaFace/Arista 4173) Goodie Mob 11 7
17. PAPARAZZI (Loud 64056) Xibit 13 13
18. CAN YOU FEEL ME (Relativity 1567) Dru Down 16 7
19. DEAD & GONE (Relativity 1568) M.O.P. DEBUT
20. GETTIN’ IT (Dangerzone/Jive 4240) Too Short Feat. Parliament Funkadelic 18 7
21. IT’S A PARTY (Eco 64506) Busta Rhymes 17 14
22. CLONES/SECTION (GG/Geffen 19402) The Roots 19 11
23. RUGGED-N-ROW (Relativity 1572) PDM 20 3
24. HAY (Pallas 56008) Crucial Conflict 21 21
25. DEAD PRESIDENTS (Roc-A-Fella 53323) Jay-Z 22 30

Urban Singles

by Peter Miro

**ULTRA:** “Big Time” (Our Turn OTR 1003-2) Producers: P-I-RE-Eddie Pugh, Tim Dog.

Relatively seamless, minimized production on this assertive gangster, charts, celebrating the arrival of some up and coming players. One says his personal bank account is the “United States Treasury.” The song’s cool bassline and soft drum kick make that claim somewhat easy to digest on three of four mixes, the last being a cappella.

**KID SENSATION F/KREAM:** “Roll, Slow & Bump” b/w “Hot Summa Dayz” (Iciban DPRO 24883) Producers: Kream, Mista Wingo, Mista K-Sen, Sylez, Funk Daddy.

Sine-tapping upper register keyboard notes, and a laidback beat characteristic this rap ditty, featuring guest vocals by lady rapper Kream, and a soft spoken chorus. A much better beat and funk pancing ensues on the “B” side, with the same vocal elements, namely a head-nodding, give and go parley with clipped dialogue.

**GOODFELLAZ:** “Sugar Honey Ice Tea,” (Avatar/Polydor PRSD 00307) Producers: The Family Stand, The King Of Chill.

An old school-paced ballad spliced onto what conclusively sounds like a Lenny Kravitz jam. Three young brothers manage to create a gravelly, Tyrone Davis mood, but offer other surprises on their self-titled debut LP.
Jazz Reviews & Notes

By M.R. Martinez

Reviews


Redman no longer attempts to prove himself a marvellous jazz technician, capable of effusive and diverse stylistic expression. On this fifth album, his playing is often more conversationally entertaining rather than didactic, no matter how impressive or engaging the latter may have been on earlier efforts. There's no mistaking his musical roots, but each composition offers a glimpse of the saxophonist's diverse musical group. The melodic "One Shining Soul" offers a lively philosophical reminder of Redman and guitarist Peter Bernstein's ability and some funky playing by pianist Peter Martin. "Streams Of Consciousness" glides along easily around the rhythmic propulsion of the rhythm section of bassist Christopher Thomas and drummer Brian Blade, who easily shift tempos in midstream for a varied experience. Then there's the funky "Home Fries," which provokes some foot-tapping undertow. Redman and his group recently appeared at the Monterey Jazz Festival Presented by MCI, where the young player made his mark a few years back and where he dropped knowledge on some still younger players during a pair of workshops. He also sat in on Herbie Hancock's set.

JAVON JACKSON: A Look Within (Blue Note 36490). Producer: Craig Street.

There's an articulation and depth that contradict this artist's youth. And on this album, where he explores compositions by artists representing an infinite vista—from Hank Mobley and Frank Zappa to Freddie Hubbard and Egberto Gismonti—saxophonist Jackson provides an expansive sonic story. The tone is set with the Jackson-penned composition "Assessment (For Elvin Jones)," where his rich tenor and guitarist Fared Haque's pickings affect a star sound, minding for an otherworldly consciousness. There's the contemplative Gismonti tune "Memoria E Fado," the hop rendering of Zappa's "Zoot Allure," the dulcet, indigo mood of Muddy Waters' "Country Girl" featuring labelmate Cassandra Wilson, and the spright modernism of Charles Mingus' "Peggy's Blue Skylight/Duke Ellington's Sound Of Love." Jackson has reached out to other material to give us a glimpse of his inner landscape.


You don't re-invent the wheel, you improve its handling of the road, its longevity against wear and tear. In the musical sense, that's what veteran Sanborn does here. The saxist rolls out his cornucopia of funky, R&B influenced riffs with seasoned insight that would seem to improve his grasp on the radio road, and provides an album that could prove to be durable on the airwaves and on the bumper-to-bumper retail highway. Always a fine player, Sanborn does not take short cuts to quality, but talks familiar stylistic paths. The ballad "Ride," will slide easily into smooth jazz air traffic, while the cover of

EDDIE HARRIS' "Listen Here," will bounce along NAC interchanges. The album could be great for in-store play.

MARCUS PRINTUP: Unveiled (Blue Note 37302). Producers: Bob Belden & M. Printup.

Mr. Printup relies on his skills as a composer as much as his sharp, concise trumpet playing to create an embracing set that could become part of a new jazz standards songbook. It's not that they are remarkably complex or innovative, but are played with such cogenet, warm and accessible emotion that this music is at once recognizable, yet fresh. Supplying ample connective tissue through much of the material is the piano accompaniment and solo work by Marcus Roberts, who partners with Printup for a soothing interchange on "When Forever Is Over." The track also features the plaintive tenor stylings of newcomer Stephen Riley. The pace is more vigorous on Miles Davis' "Digg" and on the Benny Golson tune "Stablamates." With tempos languid going to bassist Reuben Rogers and drumming by Jason Marsalis (yes, from that family). A talent that bears watching.


Each of the artists, the producer and the label here have always been associated with forward-thinking music that transcends the boundaries of jazz, but in the spirit of that genre, always employs improvisational conversations as a medium of expression. John Abercrombie's guitar work explores expansive tonal range, while Dave Holland's bass and DeJohnette's percussive flourishes are not relegated to holding rhythm, but instead gain purchase on the expressive exchange. Eicher's production permits the musicians exotic, global sound exhales. On The track, "Climax," Abercrombie's rocky dirge is set against DeJohnette's articulate drumming and Holland's seamless counterpart. Providing largely textural and aural rather than intellectual statements, these musicians continue, nevertheless, to be important voices in the progressive music dialog.

(Continued on page 17)
MONSTERSOUNDS Entertainment recently hosted a reception on behalf of Ray Manzarek of the legendary Doors and the release also is featured on the Monstersounds release The Doors, Myth & Reality: The Spoken Word History. Held at the Whiskey Bar in the Sunset Marquis Hotel, a passel of rock noteworthys made the set. Pictured are (l-r): Monstersounds co-founder John Lappen; Gary Wright; Peter Frampton; Manzarek; Foreigner's Mick Jones; and Monstersounds co-founder Scott Lasker.

PARADIGM GETS BUSY: On the heels of launching an indie label group and partnering with Evil Teen Records for marketing and distribution, Paradigm Music Entertainment chief Tom McPartland has signed a pair of acts. New York-based band The 4th Story has inked with Paradigm Records, and the seven-member band has released its debut album, We're All Good People.... They've been joined by fellow New Yorkers Xanax 25, who will be coming at retail Oct. 22 with the three-song CD single "Sweet Vermont." Evil Teen, headed by Stefani Scarmardo, has come with the releases Greetings From Port Authority by alternative rockers Benna and Pen Pat's Best Effort. The Paradigm indie label group comes through the ADA pipeline.

PRIVATE SHOCK: Four years of impressed privacy was part of life for ground-breaking artist Michelle Shocked before she inked a deal with BMG-distributed label Private Music, which is releasing her album Kind Hearted Woman. Produced by Bones Howe (Tom Waits, Elvis Presley, The Monkees, Lenny Bruce), Shocked financed production of and owns the album, which was recorded during her rancorous rift with Mercury Records. The singer's deal permitted her to own her masters. But, the story goes that after some stylistically diverse releases, Mercury's business affairs department decided that the expenditure on promotion and marketing her records was not justified. But they refused to release her from her contract. After much legal wrangling, including a suit by Shocked that evoked the indictment served clause of the 13th Amendment of the U.S. Constitution, she eventually gained her release after delivering the cheekily-titled album Mercury Pose. Shocked collaborated with Peter O'Toole and Flachua O'Braconain, who performed with her on the road for the better part of two years. When she began her 27-city, major market tour Oct. 13 in New Orleans, Shocked was accompanied by her band The Casualties of Wah.

WARNER BROS. KIDS, RHINO: Borrowing a page from the "edutainment" philosophy of parent KKS-One (well, sort of), Warner Bros. Consumer Products and Rhino, a division of Warner Entertainment have announced formation of a children's audio entertainment label, Kids' WB! Music. Utilizing Warner's animated properties such as Bugs Bunny, Daffy Duck, Tweety, Sylvester, the Tasmanian Devil, et. al., Warner Worldwide Consumer Products president Dan Romanelli says, "Kids' WB! Music releases will not only promote "edutainment" value, but will also fill a much-needed gap by offering the most forward, most cutting-edge production, packaging and collateral materials on the market."

"This truly is a match made in heaven," comments Rhino president Richard Foss. "The timeless appeal of the Warner Bros. properties and animated character, combined with Rhino's innovative packaging and marketing methods, is sure to result in a completely new direction for children's product." While continuing to develop product through licensing agreements with Fisher Price, ABC, Hanna Barbera and DIC Entertainment, Rhino vp Torrie Dorrell will oversee the joint venture's operations from Kid Rhino's West Los Angeles offices, with that company handling all production, marketing, publicity, promotion and sales functions. Set to hit the streets Oct. 15, the first Kids' WB! Music release will be Space Jam: Audio Action: Adventure, inspired by the Warner Bros. motion picture Space Jam, starring basketball superstar Michael Jordan, the voices of Jim Belushi and Danny Devito and characters from the legendary Looney Tunes' town.

ONE LINER NOTES: Barz Records, in association with Vision Trust Promotions and Drill Recordings have released Band Crazy Volume 1: A Compilation For Multiple Sclerosis, which features alternative bands such as Cherry Poppin' Daddies, Fondy, Mineral and a host of others. Scottish rocker Finstones, who made a name for themselves at the recent MIDEM and Gavin Convention, have passed on several major label offers with sign with the Navare Corp.-distributed Midnight Fantasy Records based in Maryland, which has released the band's debut, Home Sweet Home. Singer Barbara Morrison, who has been touring with Doc Severinsen and Ray Charles, has a slew of solo dates throughout the Southwest in support of her Blue Lady Records release I Know How To Do It, including an appearance at the recent "Jazz At Diner Festival" in Los Angeles. Scott Edel will head the newly-opened Los Angeles office for Air-Edel, the London-based music production and talent representation company. Industrial label Tone Casualties has announced a new imprint, Casual Tonalities, and will release the compilation Nothing In Common... The debut release from label Roc-A-Fella Records, Reasonable Doubt, by label founder Jaz-Z, has reached gold and is hailed by CMJ's M. Tyler Comer as a candidate for rap record of the year...

Indie Execs

- Alan Grunblatt has been promoted to sr. vp at Relativity Records. Grunblatt will have expanded duties, including overseeing all aspects of the marketing and promotion of Relativity and its artists. Radio and video promotion, sales, art, artist development and media relations departments report to him. He has been with the company since 1991 when he was named vp of marketing and promotion. Grunblatt came to Relativity from RCA where he was vp of marketing.

- Next Plateau Entertainment has announced Heidi Jo Spiegel as svp of promotion. She comes to the firm from Big Beat/Atlantic Records. The company also has hired Kenneth Williams to be dir. of ntw promotion, a post calling for him to concentrate on coordination of all urban and crossover radio mix shows. He comes to the job from Elite/ADM, where he served as mix show coordinator.

- Mitchell Mallon has been named ntw. acct. manager for Rhino Home Video, where he will handle recruiting new accounts and expanding the company's sale base through distribution and retail outlets. Mallon previously was video sales manager for WEA Video, working the past three years in New York, Boston and Chicago and, while in New England, selling Rhino videos through WEA.

- Patrick Lugo has been named dir. of publicity for Domino Records. He will oversee special projects with an eye on expanding Domino's distribution and name visibility in the Latin American markets. He recently worked in the Latino and music departments for the Lee Solters Company.

- Paradigm Music Entertainment has made a pair of appointments. Jeanne De Sanctis has been named producer of music programming for Paradigm's radio division. She was dir. of A&R for Enemy Records, and was label manager at BrakeOut Records and dir. of international at MediaAmerica, an independent marketer of radio/musical events and promotions.

- JoAnne Francillon has been named exec. assistant to the CEO, coming to the company after a stint as assistant to the chairman of Momentum Enterprises, Inc.
**ONE STOP SINGLES CHART**

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**DISTRIBUTOR SALES RANKINGS**

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**PUBLICATIONS**

1. **CN RETAIL GUIDE**
2. **TWENTY JUNE**
3. **TVF Records**
4. **PUBLICATIONS**

**EXCEPTIONAL OF THE TOP 25 ONE STOP SINGLES CHART IS AN ACCUMULATION OF REPORTS FROM THE PANEL MEMBERS.**

**OCTOBER 19, 1990**
## ONE STOP ALBUMS CHART

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**ONE STOP ALBUMS CHART**

One-stop music store chain group Weather Report, Joe Zumwalt, helped forge the pop sound some young musical minds were hankering around the world, daily, using jazz and rocking influences with Arab, Middle East and Latin textures. Joe's People features the group The Zawinul Syndicate and a host of Anthony Jackson, including Almea pop star S'Kitt, former Weather Report saxophonist Ali Cuts and world-renowned trumpeter Herb Gruke. The album showcases Weather Report's later work and exhibits Zumwalt's explorations of world music. The most notable example of fusion on the track collection is the soulful opening of "Ecstasy Blues" (from "Blues," which features Zumwalt on a soulful piano solo), followed by a charming blues solo accompaniment. The title track, listed as "My God," is the kind of goodbyed celebration song that characterizes much of the album. Zumwalt is taking the Next big step this year and into next. The tour will feature several of the album's players, although the line-up is still being set.

**VARIOUS ARTISTS:** Prince Plateau, Volume 3 (World's Tallest) Producers: Warner Bros. Completion often sits via an iconographic body of musical roles that, more often than not, will be one of five or six, and the wistful essence ride. Not so with Prince Plateau, which was produced by Tom Schroth, producer of the "Cafe L.A." program on WCBS. While initially obscure, each offering on this 14-track collection seeks to bring you to a confrontational place, whether it's a tutorial or institutional in approach. Some of the best can bring to the surface the most subversive and spiritual, rhythmic grooves to invoke the music's influence (such asontable Tab's "Yakari" and "Locomotive," by Tom Schroth), the most subversive tracks are equally devastating. Some tracks are accessible; others are "Underground." The album works on both an ambient and active hearing level.
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TOP UK SINGLES: Four out of the top ten singles in the UK are newcomers to the chart, with Chemical Brothers’ “Setting Sun” topping it, pushing Deep Blue Something’s “Breakfast At Tiffany’s” down to second spot, followed by another new entry, Baby Bird’s “You’re Gorgeous.” Moving up to four is Celine Dion’s “It’s All Coming Back To Me Now” and holding onto five is Donna Lewis’ Lovelife. Further down the chart with “Fell In Love With A Girl” is Peter Gabriel while B.B.E.’s “Seven Days And One Week” moves down to seven and, holding on at eight is the Fugees’ “Ready Or Not;” Manic Street Preachers come on at nine with “Kevn Carter” while Dina Carroll avoids “Escaping” on ten.

The Beatles is number 10, “Natural Mystic” is Live At Wembley hits first place on the music video list, pushing the long-running Bill Whelan’s Riverdance — The Show to second place and, interestingly enough, also in the top ten music video chart is Whelan’s Riverdance — A Journey moving down to six. Top movie video sale is Disney’s 101 Dalmatians, still holding and on the rental chart, newcomer Get Shorty is MGM’s winner of the week. With not too many new computer games on the market, Mega Drive and Super Nintendo both report that Atlanta 96 — Olympic Games are still topping the rental list. McBascap’s Autumn’s Tear is this week’s new CD-ROM, New Line’s Lost Man Standing is taking in the money in top spot on its opening week in the UK movie houses pushing 20th Century Fox’s Independence Day finally down to second spot.

Spotting in Europe is Spice Girls’ single “Wannabe” which leads in Latvia, Austria, Holland and Germany. Fugees’ “Ready Or Not” tops in Israel, Yugoslavia and Macedonia while their “Killing Me Softly” heads the list in France and Belgium with Faithless’ “Insomnia” keeping them awake in Italy, Norway and Ireland.

R.E.M.’s A New Adventures In Hi-Fi seems again the clear winner in the album field in Europe, topping the lists in Sweden, Finland, Denmark, Norway, Austria, France, and Ireland. In most other markets it’s in second or third place.

Still heading the non-fiction hardback bestseller list is David Siblet’s Longitude 4th Edition. Coming as far as the UK is concerned, Thorn, which started out undervalued and quickly dropped off the UK’s FTSE 100 index, the 100 top companies in the UK stock market listings, is now coming to the prince’s bail. The trend is changing and Thorn shares are moving up in price, in spite of the weekly changes.

AM I BLUE?: Well, you might soon be as the CD industry prepares itself for the advent of blue lasers. Blue lasers allow more data to be stored on an optical disc. Currently a CD contains the equivalent to one long playing record album’s worth of music whereas a blue laser CD could contain, for example, the complete works of Beethoven with lots of room left over for other groups or some 5,000 books. It’s expected to take three to five years for blue laser discs to reach the market but the industry thinks it’ll be a bigger seller when it hits the stores because more and more of every day’s information is being put on CD and soon people will run out of room, with the old type.

GO EAST YOUR MAN and if that means Eastern Europe, call Lufthansa and ask for the Go East booklet that’s filled with loads of information for the businessman. And it’s free.

NO CRANBERRIES FOR THANKSGIVING in the U.S. because The Cranberries have cancelled their U.S. tour. However, they will soon start their scheduled European concerts that will take them to the end of the year. Meanwhile rumors are flying in Ireland that Dolores O’Riordan has been saying that the group will then take a year off from touring and live concerts. She’s built a state-of-the-art studio in her new home and says she’ll be spending most of her time composing and maybe working on a new album.

A PRECISION SALE: Precision Industries, manufacturers of entertainment lighting systems, as well as the company equipment has been sold to Schneider Ventures. Precision was a division of Rank Organization which is also looking for a buyer for Rank Amusement, a street side amusement machine business.

ALMOST OUT OF THE TEENS is the Guinness Jazz Festival in Cork, Ireland. The 19th edition runs from October 25 to October 29th, the so-called October Blues Festival in Cork. September saw the first annual Irish Jazz Artist of the Year in the U.S. Other U.S. stars include James Moody, Bobby Watson, Nelson Rangell and Red Holloway. The all-star show Whisper Not will celebrate 40 years of the music of Benny Golson. Also appearing will be Van Morrison for two nights with his latest band.
20th’s That Thing Is ‘Snappy,’ By Hanks

By John Goff

ACTOR TOM HANKS in his role of record company head “Mr. White,” orders the songwriter character of his company’s group The Wonders to “write me something snappy,” in some solid character dialogue written by screenwriter Tom Hanks. It’s a snappy and telling scene, slinky directed by director Tom Hanks.

Get the feeling this is A Tom Hawks Film? He also wrote several of the songs contained. And it’s just what you’d expect from Hanks: a film full of life, interest and vibrancy, a well-told story dealing with good and bad, happy and sad; something everyone can go to, see and enjoy—and be entertained by. It’s well. Snappy, and it’s good, by golly!

Writer Hanks looks at the one hit wonder rock bands and sets his tale in the early ’60s—1964 precisely. He chronicles the rise and dissipation of a group with both joy and touching respect for the people concerned and the era. As Hanks has noted, the early ’60s was the last bastion of naivete which would allow a story such as this to be told properly, and it evokes nostalgia and longing for a simpler time. And he’s right. This couldn’t be told about any other era with the same mixture of joyous poignancy and dark resonance.

Perhaps a lot of people are looking back with respect and longing. This is the second film in a month dealing with this transition period of music and social mores. While Alison Anders’ Grace Of My Heart steps a bit deeper into the shadows, it also probes into the drug decade of the ’70s where everything involved with life took on darker hues. In That Thing You Do Hanks doesn’t deny the darker forces, it’s just that his approach to viewing them through the hooded eyes of his huckster character is, if not more dimensional, more character-prodded ala the steel fist in a velvet glove.

Hanks’ script contains a good deal of subtlety taking place behind the focal points we’re obviously intended to get, and the entire project proves he’s learned some valuable and wonderful lessons during his rise from TV sitcom head through double Oscar winner to film auteur. His writing and direction contain as many layers, facets and dimensions as one of his performances so, now he has several careers going for himself, any one of which will keep him on any -A- list around town.

The core cast is totally convincing and we can believe that The Fates brought this group together strictly for the sole purpose of making this one hit. No way in hell this bunch could have made a long haul together as a group they are so individually diverse. Spark plug is drummer Tom Everett Scott who throws a Hanks-like joy into what he does (Hanks reportedly thought twice about casting Scott because of a near-startling physical resemblance to himself at that age), but it’s what’s right and actor Scott nails it. Artiste of the bunch is Johnathon Schaech, convincing in his self absorption and determination to have things his way. A fine ladder-climbing performance. Fun loving member of the bunch is Steve Zahn, making the audience feel, and allowing them to enjoy also, the roller coaster ride the group is on. Down-to-earth member is Ethan Embry, solid in the less than flashy role. Liv Tyler takes another step up her career ladder, impressive as Schect’s blinding-by-love girlfriend who makes the right stand when it’s needed. Actor Hanks adds his reality to mixing b.s. with business record company honcho in his usual fully rounded fashion.

Polarized versions of the business and creative sides of the music biz are nicely balanced by quick but solid portrayals by Alex Rocco as the record company mogul who shows up for the picture taking without giving a thought to anything but the bottom line and iconic jazz musician given resonance by Bill Cobbs.

Showing up in neat cameos are Hanks’ pals Jonathan Demme (as a bikini beach pix director), Peter Scolari (Ed Sullivan-like TV host), and wife Rita Wilson as a friendly jazz club cocktail waitress. Look close too for Chris Isaak, Kevin Pollak, Clint Howard and Warren Berlinger.

The music, created in period beats, as was that of Grace Of My Heart’s (track captures and evokes the grope and joy of the era with the theme song, “I Need You (That Thing You Do),” working as a transitional piece from the slow dance tune of the passing generation to the upbeat tempo of rock for the emerging force very nicely. Hanks’ use of it as the accident which makes the group stand out within the tale is terrific story use for filmmaking.

Producers are Gary Goetzman, Jonathan Demme and Edward Saxon.

Gramercy’s Bound Actually Un-Bound

By J.G.

WITH BOUND THE WACHOWSKI BROTHERS, Larry and Andy, widen the spotlight on the integrity of independent filmmaking and continue laying a strong foundation for a resurgence of the film noir genre. The co-writing/directing/exec producing brothers, backed by indie angel Dino De Laurentis with Spelling Films, go back to a basic James M. Cain manner of character plotting within the storyline. Indeed, a spiritual story overlay for Bound could well be Cain’s Double Indemnity in which a couple plot and carry out a husband’s death for the insurance money. The Wachowskis, however, make the couple lesbian lovers, the huffy a mob boyfriend of one and the insurance money the laundering operation of the boyfriend and...no, I won’t reveal the ending. Bound is Larry and Andy Wachowski’s directorial debut and, Jennifer Tilly tells you, these guys have style. Last year they were represented by Assasus...as screenwriters only. That was a major, Warner Bros., release, uttered by Richard Donner, starring Sylvester Stallone and Antonio Banderas, and it was amassed. So, in essence—after wondering what Assasus looked like in its original form—Bound becomes another support piling for independent writer-directed films.

The brothers have set the action almost entirely in two apartments, separated by a thun wall, in Chicago. It ventures out into the street a couple times, a bar briefly and another apartment for a love scene. The rest of the time it relies on character—of which there’s plenty—plot and style, wonderful visual style which goes directly to story and character and not to a look-see-what-I’m-doing situational posture. This looks to be a strong boxoffice entry for Gramercy.

The Wachowskis did not make the same-sex love the central focus. It’s a heated love affair, almost like Fred MacMurray and Barbara Stanwyck had so much fun in Double Indemnity. The writers/directors’ treatment of the liaison unfolds like a heterosexual flirtation—last-bedding-commitment, rolling out in the course of and interwoven into the story. These guys are major independent talents and voices to be listened to and they have infused Bound with the same vitality, humor and tight tagline last year’s team of Bryan Singer and Christopher McQuarrie did with The Usual Suspects.

The central performances of Gina Gershon, Jennifer Tilly and Joe Pantoliano are about as close to flawless for the material as performers can get. Gershon, as the tattooed ex-con going straight doing plumbing and painting, makes grim look
appealing. While she overcame the material in *Showgirls,* this illustrates what she can do with material worthy of her talent, and it's considerable. Tilly shows there's more in her head than air with this controlled, thinking woman portrayal. She combines a smoking sexuality with a thoughtful process which makes the character more than appealing. Pantoliano, always up for an interesting performance, pulls out some of his best here and shows us a man going mad. The only surprise from him would be if he turned in a bad performance.

A solid winner, *Bound* was produced by Andrew Lazar and Stuart Boros.

**Movie Music By L.A. Phil**

THE LOS ANGELES PHILHARMONIC, conducted by Esa-Pekka Salonen, will pay a *Tribute To The Movies* October 21 at the Dorothy Chandler Pavilion as the Opening Gala Concert of the Winter Season. The evening is earmarked as a special benefit concert for the Los Angeles Philharmonic Musicians Pension Fund and will feature the music of Bernard Herrmann, Elmer Bernstein, John Williams, and Igor Stravinsky.

The opening half of the concert will be comprised of Bernstein's music composed for *The Magnificent Seven* while Williams' will include his "Flying Theme" from *E.T.* Herrmann's showcase will be taken from his scores from four of Alfred Hitchcock's films, *The Man Who Knew Too Much, Psycho, Marnie* and *Verrigo.*

After intermission the program will conclude with music which accompanied one of the most memorable episodes from Walt Disney's *Fantasia* "The Rice Of Spring" by Igor Stravinsky.

Salonen and the L.A. Philharmonic have recently recorded a CD of Bernard Herrmann's music, which will be released in time to be available on the night of the Gala.

**E.T. Vid Home—Again**

ONE OF THE MOST POPULAR MOVIES OF ALL TIME, *E.T. The Extra Terrestrial,* is being re-released for a limited time in a trio of new THX digitally remastered editions by MCA/Universal Home Video. The re-release kicked off with a screening of the film up on Universal's hill at the Cinerplex Odeon complex which benifited L.I.F.E. organization.

With the film's time frame set around Halloween, October's the perfect month for it and, no matter how old you are, it still can raise the hair on the back of one's neck and make you thrill to the feelings of love and hope it gives off.

Priced for self-through will be a Full Frame Version, Spanish-dubbed Full Frame Version, each containing a 10-minute retrospective including interviews with the film's creator, Steven Spielberg, producer Kathleen Kennedy, writer Melissa Mathison and actors Henry Thomas, Drew Barrymore and Robert MacNaughton.

In addition MCA/UVH is releasing a Signature Collection Limited Numbered Edition on Laserdisc priced at a suggested retail of $149.98. Only 8,000 laserdiscs will be manufactured in this edition and will contain production photographs; a compact disc containing a digitally remastered and extended version of John Williams' Oscar awarded soundtrack; recent interviews of the participants; behind-the-scenes footage; film outtakes; a segment of Henry Thomas' original audition tape; conceptual designs and drawings of E.T and the spaceship and original theatrical trailers, advertising, marketing and publicity materials.

The limited release of the film will be cross promoted by MCA/UVH with Pillsbury bakery products including a $5.00 rebate mail in program, national television tugs highlighting the rebate, an on-package offer and consumer sweepstakes.

National TV support ads kicked off at the end of September and will run through October on both network and cable TV channels. Spot TV will supplement the national TV ads in the top 50 markets while radio promotions are planned for popular children's radio nets, Radio AAHS and KidStar. Additional promotions will be featured through an E.T. location on MCA/Universal Home Video's Cyberwalk internet site (http://www.mca.com/home/index.html).

Over 2 billion consumer impressions are expected to be generated from the MCA/UVH and Pillsbury cross-promotional media blitz. The combined campaign efforts are projected to reach 97% of households 16.3 times, 97% of Women 25-49 (Mothers) 7.9 times, 81% of Kids 2-11, 5.5 times and 97% of Women 55+ (Grandmothers) 15.3 times.

**COVER (Continued from page 5)**

And already the Oscar buzz whirls around a pair of this Xmas month releases: *Ghosts Of Mississippi,* Rob Reiner directed tale of the attorney who brought Medgar Evers' killer to justice 30 years after the deed. Alec Baldwin, Whoopi Goldberg and James Woods star in the Castle Rock production.

**E.T. Vid Home—Again**

Alec Baldwin and Whoopi Goldberg star in *Ghosts Of Mississippi.*

But the big buzz is about the Disney domestic release *Evita,* starring Madonna, Antonio Banderas and Jonathan Pryce with Alan Parker directing the Andrew Lloyd WEBBER-Tim Rice long-time-coming piece. Can the musical Madonna stay ahead of the scenery-chewing Banderas? The answer is scheduled as a Christmas, December 25 release, present.

Touchstone's Christmas gift is the remake of the 1947 Cary Grant-Loretta Young-David Niven classic *The Bishop's Wife.* In this Penny Marshall-directed version it's The Preacher's Wife and Whitney Houston is the gospel-singing wife of preacher Courtney B. Vance who's aided by angel Denzel Washington. Sounds like the source of some rollicking seasonal music here.

Sequel to *Terms Of Endearment,* both Larry McMurtry novels, is *The Evening Star* with returning stars Shirley MacLaine and Jack Nicholson looks like a good one for Paramount while *TriStar's* got Tom Cruise as "a sports agent who is brought to a point of crisis in his life by an ill-considered act of honor and is subsequently fired for it." Sounds like a fantasy (sport's agent-honor?) but it's being called a romantic comedy. O.k.?

*Marc Attacks* is Tim Burton's look at alien visitation—a family film of the director's? Nah, looks like a lot of fun though, with Jack Nicholson and a slew of others. *Gramercy* looks like a good possibility for some attention with *The Portrait Of A Lady,* via director Jane Campion following up her *The Piano* with this adaptation of *Henry James* novel starring Nicole Kidman.

And what a way to go out of 1996 than with *The People vs. Larry Flynt,* bio of hustler Hustler publisher Flynt as essayed by Woody Harrelson with Courtney Love as his love. Absolutely sublime. Directed by Mike Foreman and produced by Oliver Stone.

It all looks so wonderful, I can hardly wait.
REVIEWS By Héctor Reséndez

LAURA PAUSINI: Las Casas Que Viven (WEA Latina, 15726) Producers: Alfredo Cerruti & Dado Parisini. POP.

Trailling the international success of her second album (the four million unit selling Laura), comes Pausini’s long-awaited album, La Casas Que Viven. It is set to be released in three languages (the Portuguese version has sold half a million copies in Brazil without her setting foot in the country). If freshness and energy has ever set the formula for success, Pausini certainly has plenty of it. As for maturity and confidence, tune, as Hendrix once said, will tell.

LA DIFERENZIA: Fue Mucho Más Que Amor (Arista Latin, 13035) Producers: Michael Morales. POP.

La Diferenza’s new album, Fue Mucho Más Que Amor, takes them across many musical frontiers, ranging from cumbia to flamenco, merengue, ranchera, and even R&B. Fronted by their powerful lead vocalist, Ricardo Castillo, the group’s creative spark energizes their unique sound. It is artistry at its best and an extra touch of heart. Their new album is already past gold. The Antonieta remixes are only a natural follow-up to an incredible album.

JERRY RIVERA: Fresco (Sony Tropical, 82893) Producer: Sergio George. SALSA/TROPICAL.

Salsa youth wonder. Jerry Rivera, releases what may be his best album ever. This highly anticipated seventh production for Sony Discos features super-producers, Sergio George and Cuto Soto, as well as some of the top name composers in the biz: Rudy Perez, Alejandro Vezzani, Marii Lauren and Manny Benito. Omar Allamano is one obvious exception. The first single is unanimously Sergio George at his usual creative peak. Yet, Fresco is undeniably fresh. The George Soto team has truly accomplished its mission. Salsa may never be the same ever again.


Saul Hernandez is undoubtedly rock en Español’s Renaissance Man. A poet, visionary, politically astute, or whatever you wish to label him as, the man has his steadfast beliefs. But, does one man have a band make? Not exactly. Jaguares, however, did not emerge from one man’s mind. It’s birth came about from a meeting of the minds. The end result, undoubtedly, is undisputable. Jaguares rules as the epicenter, the nexus of all Latin popular rock bands. Could it be the lyrics of a searching conscious mind? Perhaps. Los Jaguares, formerly known as Los Callunes, reflect the searching souls of the universe of yesterday and future evolution. Yes, the answer can only be found in your heart. The Jaguar can only give you a point of reference. This is the rock album of the decade. Which future decade is, of course, the question. The album features special appearances by Flaco Jimenez, Billy Preston and Paulinho Da Costa.

News From U.S. & Latin America

By Hector Resendez

LUIS MIGUEL CATCHES A STAR ON HOLLYWOOD WALK OF FAME: On September 26, award winning singer, Luis Miguel was honored with the 2,073rd star on the world-famous Hollywood Walk of Fame. The star, according to Ana Martinez-Holler at the Hollywood Chamber of Commerce, was unveiled at 7060 Hollywood Boulevard, corner of Sycamore Street.

Johnny Grant, Honorary Mayor of Hollywood and Chairman of the Walk of Fame Committee, presided over the event and Leonur Gubler, executive director of the Hollywood Chamber of Commerce, spoke on behalf of the organization. Ramon Lopez, chairman/CEO of Warner Music International was also on hand as the 26 year-old Mexican idol received his star in front of more than 3,000 well-wishers. “It’s the happiest day of my life,” said Luis Miguel to the throng, “an event that will make me strive to work harder and to offer the public the best of my talent.”

Afterward, a press conference at the Blossom Room at the Hollywood Roosevelt Hotel was held with over 250 members of the media in attendance. Said Luis Miguel, “For me, to have a star is one of the most beautiful experiences I could ever have in my career. This represents an important moment, not just for myself, but for all Latinos and all Spanish-speaking people.” He went on to add that although his new album is entitled Nadie Es Igual (Nothing Is The Same), he will always continue to be the same as always: a young individual who is ambitious, having many projects to look forward to. “There is nothing else that matters to me more than my career,” he said. “I work 24 hours a day, it’s what I enjoy, and that’s how I am happy.” Since this summer’s release of Luis Miguel’s new album, almost three million units have been sold on the international market.

SHAKIRA SNATCHES DOUBLE PLATINUM: She’s one of pop’s newest, brightest voices. And, for many critics, one of its creative songwriters as well. Shakira recently received a Double Platinum record from Sony Music Mexico for her debut album Pies Descalzos on the Sony Discos label. The album was presented to Shakira after her sold out concert in San Juan, Puerto Rico’s Roberto Clemente Coliseo.

Shakira, a native of Colombia, has been causing humongous waves of interest throughout the Latin world in the past year. She’s had one song on the Top 40, “Estoy Aqui,” her second single, “Donde Estas Corazon,” reached the #5 spot on the Top 40. Shakira has already sold over one million units of her album worldwide, with almost 300,000 copies in the U.S. and Puerto Rico.

Presenting the award are [l-r]: Rafael Cuevas, V.P./Promotions, East Coast-Sony Discos; Carlos Gutierrez, Managing Director-Sony Music Columbia; Shakira; Frank Welzer, President/Latin America Region-Sony Music Hispanic; Angel Garrasce, Managing Director-Sony Music Mexico.
### TOP 40 LATIN ALBUMS

**ARTIST** | **TITLE** | **CATEGORY** | **LABEL**
--- | --- | --- | ---
1 | Amigos y Mujeres | Téjano | Fonovisa
2 | Nadie es igual | Pop | WEA Latina
3 | Todo A Su Tiempo | Salsa | Sony Latin
4 | Enrique Iglesias | Pop | Fonovisa
5 | Non-Stop Macarena | Pop | RCI
6 | Por Derecho Propio | Salsa | MP
7 | En Peno Vuelo | Tropical | Fonovisa
8 | Y Sigue La Fiesta | Tropical | Vence
9 | Algo Diferente | Tejano | EMI Latin
10 | P’Aqui Y Pa’ Llavar | Merengue | MP
11 | Un Tera Comun | Salsa | RMM
12 | Mujerene | Pop | BMG
13 | Talk to Me | Jazz | Sony Latin Jazz
14 | Camino Del Amor | Regional | AFG Sigma
15 | Gilberto y Grupo Metal | Reg/MeX | EMI Latin
16 | Tres en el Amor | Salsa | BMG
17 | El Senor del Mundo | Salsa | RMM
18 | Solo Para Ti | Tejano | EMI Latin
19 | Desvendado | Tejano | EMI Latin
20 | Pues Desastres | Pop | Sony
21 | Siempre y para Siempre | Pop | Curb
22 | Poder de las mujeres | Merengue | MP
23 | Hay Amores | Pop | BMG
24 | Elma | Salsa | SDI
25 | Suenos Stereo | Rock | BMG
26 | Troppazz All-Stars | Jazz | Troppazz
27 | Rompiendo Barreras | Regional | Fonovisa
28 | Tributo 2 | Pop | WEA Latina
29 | Jazz | Tropical-Jazz | Salsa
30 | A Medico Vive | Pop | Sony
31 | Negales | Illegals | BMG
32 | Cuando Los Angeles Libran | Rock | WEA
33 | Dultzura | Tejano | EMI Capital
34 | Rey de Corazones | Merengue | Merengazo
35 | En Esta Noche | Pop | Polydor
36 | Mi Meta | Salsa | RMM
37 | El de mas poder | Salsa | MP
38 | La Carretera | Pop | Sony
39 | El Mexico Que Nos Fue | Pop | BMG
40 | Made in the USA | Salsa | RMM

**NEWS (Continued from page 3)**

**RIAA Supports USTR On Paraguay & Bulgaria**

JAY BERMAN, chairman/CEO of the Recording Industry Association of America (RIAA), indicated his strong support for acting U.S. Trade Representative Charlene Barshefsky’s announcement of trade decisions affecting Paraguay and Bulgaria, where the U.S. sound recording industry suffers significant losses due to music piracy. RIAA reports show losses to $100 million a year in Paraguay and an estimated $105 million in 1995 via Bulgaria.

In April of this year Ambassador Barshefsky added Paraguay to the Watch List and Bulgaria was named to the Special Mention designation. As a result of new studies Bulgaria has now been elevated to the Watch List.

“The decision to maintain Paraguay’s current status, and not elevate it to the Priority Watch List, is clearly a concession to the small steps the Paraguayan Government has taken to address its rampant piracy problems,” said Berman. “However, nothing short of substantive, coordinated government-wide action to institute enforcement of its copyright and trademark laws is acceptable if Paraguay hopes to avoid being designated to the Priority Watch List or Priority Foreign Country.”

Just 48 hours before USTR’s out-of-cycle announcement, the Paraguayan president signed a decree to form an all-inclusive anti-piracy council to address these issues.

**In Other RIAA News**

On behalf of a performance rights collective of over 275 record labels, the RIAA announced that it has submitted its “direct case” in a Copyright Arbitration Royalty Proceeding (CARP) that will take place under the auspices of the U.S. Copyright Office later this year.

The purpose of the proceeding is to determine the royalties to be paid for the public performance of sound recordings (under a statutory licensing system) by three non-interactive digital audio subscription services—Digital Music Express, Music Choice, and Muzak—as established by last year’s passage of “The Digital Performance Right in Sound Recordings Act of 1995.”

**Blockbuster To Bust More Blocks**

BLOCKBUSTER ENTERTAINMENT GROUP has assembled a new advertising agency team consisting of Young & Rubicam, New York, and Bernstein Reiner Advertising, in Kansas City. The new team’s objectives will be to develop and deliver a new advertising strategy intended to increase consumer awareness of its growing offering of entertainment products and services, and to drive traffic at Blockbuster video and music stores.

The appointments are effective January 1, 1997.

Young & Rubicam will be primarily responsible for all media planning/buying for video products, including national and local buying. Additionally, Wunderman Cato Johnson, a subsidiary of Y&R, will handle in-store merchandising activities for both the video and the music stores.

Bernstein Reiner will handle media planning and buying for music products, including music sold in video stores, national and local print, a new video marketing effort targeted to kids, and field marketing for both the video and music stores.

Although specific responsibilities have been given out to each agency, both agencies will participate with Blockbuster marketing executives in a combined “brand team” that will approach strategic issues and opportunities and divide any resulting project responsibilities on a case-by-case basis. Terms of the new agreements were not disclosed.
<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>BELIEVE ME BABY (I LIED)</td>
<td>Trisha Yearwood</td>
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<td>CRC</td>
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<td>2</td>
<td>WORLDS APART</td>
<td>Vince Gill</td>
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<td>CRC</td>
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<td>4</td>
<td>I DO</td>
<td>Brandt Bradfo</td>
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<td>A WOMAN'S TOUCH</td>
<td>Toby Keith</td>
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<td>THE MAKER SAID TAKE HER</td>
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<td>LIKE THE RAIN</td>
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<td>LIVING IN A MOMENT</td>
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<td>ME AND YOU</td>
<td>Kenny Chesney</td>
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<td>I AIN'T GOTTIN' ON US</td>
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<td>CHANGE MY MIND</td>
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<td>Deana Carter</td>
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<td>Faith Hill</td>
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<td>Brooks &amp; Dunn</td>
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<td>24</td>
<td>THE FEAR OF BEING ALONE</td>
<td>Reba McEntire</td>
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<td>IT'S ALL IN YOUR HEAD</td>
<td>Diamond Rio</td>
<td>30</td>
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<td>IRRESISTIBLE YOU</td>
<td>Ty England</td>
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<td>WHAT WILL YOU DO WITH ME?</td>
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<td>THAT GIRL'S BEEN SPINNIN' ON ME</td>
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<td>Clay Walker</td>
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<td>HOME AIN'T WHERE HIS HEART IS (ANYMORE)</td>
<td>Shania Twain</td>
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<td>POOR, POOR, PITIFUL ME</td>
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<td>36</td>
<td>SWINGIN' DOORS</td>
<td>Martina McBride</td>
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<td>MY ANGEL IS HERE</td>
<td>Wynnonna</td>
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<td>GOING, GOING, GONE (Atlantic)</td>
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<td>LET ME INTO YOUR HEART</td>
<td>Mary Chapin Carpenter</td>
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<td>WHERE DO I GO TO START ALL OVER</td>
<td>Wade Hayes</td>
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**Chart Information:**

- **Week:** October 19, 1996
- **Chart Name:** Cash Box Top 100 Country Singles
- **Location:** United States
- **Source:** Billboard

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**Notes:**

- Many songs feature prominent country artists like Trisha Yearwood, Reba McEntire, and Trace Adkins.
- The chart includes a variety of genres, from traditional country to more contemporary styles.
- Some notable songs include "Believe Me Baby (I Lied)", "Worl's Apart", and "I Ain't Gotten On Us".
- The chart reflects the popularity of female artists in country music during this period.

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**Chart Editors:**

- **Paul Deane:** Program Editor
- **RlChet:** Assistant Editor
- **IT'S Lyle:** Assistant Editor
Single Reviews

**TERRI CLARK:** “Poor Poor Pitiful Me” (*Mercury MNCD 130*)

The year’s most successful (and only) female hat act covers Linda Rondstadt, who covered writer Warren Zevon’s bizarre tale of feminine woe. Twenty-six years haven’t dulled the song’s sing-along factor or its radio appeal; Clark’s version closely resembles Rondstadt’s, but she impressively manages to make it her own.

**GARTH BROOKS:** “That Ol’ Wind” (*Capitol 7087-6-10366-2*)

Quite refreshing in that it doesn’t mention Peter Peter the Pumpkin Eater. “That Ol’ Wind” is a return to Brooks’ more sensitive side. The song—which chronicles two lives entwined by a mixture of fate and circumstances—is effectively woolly without being too maudlin.

**RANDY TRAVIS: “Would I” (Warner Bros. PRO-CD-8479-R)**

Although one usually does not associate a driving beat and a sense of urgency with a Randy Travis song, both elements are found in “Would I.” Travis always displays an undeniable conviction in his music, but this time he ventures beyond the familiar territory of the country bull and vocally tearing through his latest single from *Full Circle.*

**REBA MCENTIRE:** “The Fear Of Being Alone” (*MCA 5P-55249*)

Losing six inches of hair seems to have infused McEntire with the familiar fire and spirt that used to be present in her material. Even if the first single from what If It’s You is still Okie pop, it’s closer to McEntire magic than her previous attempts to interpret the Supremes. Who knows that a haircut could restore the Queen’s crown?

**MARY CHAPIN CARPENTER:** “Let Me Into Your Heart” (*Columbia CSK-78417*)

Carpenter’s compositions always hit the nail on the head no matter what subject she tackles. This time it’s the dilemma of a new love and how to communicate the proper balance of excitement and desire. Her plain-spoken writing is eloquent and the song’s interesting inclusion of a dominant horn section (not found on too many “country” records) is just one of the reasons why Carpenter eludes strict categorization and embraces originality.
CMA Awards Nod To Tradition
By Wendy Newcomer

AS PATSY CLINE SOUND-ALIKE LEANN RIMES opened the Country Music Association Awards with her hit single, "Blue," it was clear that the 30th Annual Awards show was going to be all about tradition. From neo-traditionalist winners like George Strait and Patty Loveless to legendary honorees Buck Owens, Ray Price and the late Patsy Montana, CMA members continually gave nods to those artists who are carrying on the sound of their honky-tonk predecessors.

McEntire took center stage in a black dress, bowing three times to accept the award for Female Vocalist of the Year, Album of the Year for Blue Clear Sky, and Single of the Year for 'Check Yes Or No.' Onstage accepting for Album of the Year, Strait gratefully acknowledged the songwriters of the songs on Blue Clear Sky, saying, "Not being a songwriter myself, that's very important." Backstage, Strait added that he thought the album was one of his best. "I'm very proud of it...I just try to keep cutting the best songs that I can find."

Conspicuously absent from the list of winners was Reba McEntire, who was nominated only once this year—for Vocal Event of the Year. McEntire lost to Dolly Parton and Vince Gill's rendition of Parton's "I Will Always Love You." Nevertheless, McEntire undeniably entertained the audience with her new short hair and her new single, "The Fear Of Being Alone."

The time came to award the Duo of the Year, where there was no doubt as to who would gain the trophy. Brooks & Dunn, who have won the distinction consecutively for the past four years, added another year to their winnings. The pair also won for Entertainer of the Year. Dunn promised the audience, "We'll be a duo as long as you let us be a duo, and then some."

Long a critical favorite, Patty Loveless finally won her first Female Vocalist of the Year honor after 10 years in the business. As Loveless gave her acceptance speech, she tearfully thanked her brother and first manager Roger Ramey for getting Nashville to listen to her. Backstage, Loveless added, "I just hope I can keep on doing the kind of music that keeps country music alive...I hope that I can always show country in a good light."

A pleasant surprise was the Vocal Group of the Year award, which went to The Mavericks for the second year in a row. The band's award (whose music remains as original as their CMA Awards attire) was one of a select few which recognized the (for lack of a better description) "new country" sound. In related wins for hybrid country, Bryan White took home the Horizon Award White named Steve Wariner as one of his influences. "I learned how to sing by listening to Steve Wariner's records," he said.

King of the gui-steel, Junior Brown, was a first-time winner for Video of the Year for his humorous "My Wife Thinks You're Dead," directed by Michael McNamara. As Brown's name was announced, he sweetly pulled his wife (also his rhythm guitarist) with him to the podium to accept. While he has yet to conquer radio, Brown is a favorite among his fellow artists; his win prompted an immediate standing ovation throughout the Grand Ole Opry House.

Other winners during the three-hour CBS telecast included fiddler/composer Mark O'Connor, who thanked presenter Chet Atkins for inviting him to move to Nashville. Host Vince Gill didn't make his presence felt until he shared in the accolades shared with Parton, he also won Song of the Year for "Go Rest High On That Mountain." Gill (who wrote the song in memory of both his brother and of the late Keith Whitley) provided one of the evening's most emotional moments as he became visibly moved and unable to finish thanking the CMA for the honor.

The CMA Awards Show would not be complete without an evening of performances by country music's best. Not only were the artists in top form vocally, but several added a unique twist to their part of the show. Martina McBride sang her hit single "Safe In The Arms Of Love" in the middle of a circus set, complete with tents and acrobats. Shania Twain debuted the revamped version of "God Bless The Child" for the holiday season, beautifully accompanied by Take 6. And Gill performed "High Lonesome Sound" as a tribute to the late Bill Monroe with Jerry Douglas and Alison Krauss & Union Station.

As the evening came to a close, the Country Music Hall of Fame welcomed the previously mentioned Price, Owens and Montana. Each inductee was honored by a different artist—Price and songwriter Kris Kristofferson sang "For The Good Times;" Marty Stuart and LeAnn Rimes honored the late Montana; and Dwight Yoakam paid tribute to Owens.

The 30th Annual CMA Awards appear to be a foretelling of country music's future. Currently, the genre is under a cyclical attack (which arises every 10 years or so) by critics who accuse—and sometimes rightly so—the industry of producing watered-down rock or pop under the guise of country music. This criticism seemed to spur voters toward a more traditional palate of winners, omitting those who did not fit the category. Certainly non-traditionalists like Shania Twain were nowhere to be found among the the list of winners; an amazing occurrence considering Twain's record-breaking album sales over the past two years.

Backstage with Price, Kristofferson best summed up the ever-changing climate of country music as he reminisced about his first days in Nashville. "When I came here, nobody in Nashville even admitted listening to country music. And there were just two streets that were music row down there. And I didn't find one guy, one person from Nashville who ever admitted to going to the Opry."
COUNTRY MUSIC

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RADIO PLAYLISTS

Some of what’s playing in heavy rotation:

KXIV Victoria, TX
JO DEE MESSINA— “You’re Not In Kansas Anymore”
VINCE GILL— “World’s Apart”
PATTY LOVELESS— “Lonely Too Long”
SAMMY KERSHAW— “Vidalia”
COLLIN RAYE— “Love Remains”

KZXY Devil’s Lake, ND
TRISHA YEARWOOD— “Believe Me Baby (I Lied)”
COLLIN RAYE— “Love Remains”
JO DEE MESSINA— “You’re Not In Kansas Anymore”
VINCE GILL— “World’s Apart”
TOBY KEITH— “A Woman’s Touch”

WTSH Rome, GA
CLINT BLACK— “Like The Rain”
TOBY KEITH— “A Woman’s Touch”
TRISHA YEARWOOD— “Believe Me Baby (I Lied)”
ALABAMA— “The Maker Said Take Her”
COLLIN RAYE— “Love Remains”

WFMY Madisonville, KY
VINCE GILL— “World’s Apart”
JO DEE MESSINA— “You’re Not In Kansas Anymore”
TRISHA YEARWOOD— “Believe Me Baby (I Lied)”
TRACY LAWRENCE— “Stars Over Texas”
FAITH HILL— “You Can’t Lose Me”

WPXI Summerland Key, FL
PAUL BRANDT— “I Do”
PATTY LOVELESS— “Lonely Too Long”
TRACY LAWRENCE— “Stars Over Texas”
LORRIE MORGAN— “I Just Might Be”
SHANIA TWAIN— “Home Ain’t Where His Heart Is”

KERR Polson, MT
TRACY LAWRENCE— “Stars Over Texas”
BRYAN WHITE— “So Much For Pretending”
BILLY DEAN— “That Girl’s Been Spyin’ On Me”
TRISHA YEARWOOD— “Believe Me Baby (I Lied)”
TY HERNDON— “Living In A Moment”

WDMS Greenville, MS
TRISHA YEARWOOD— “Believe Me Baby (I Lied)”
VINCE GILL— “World’s Apart”
BRYAN WHITE— “So Much For Pretending”
TY HERNDON— “Living In A Moment”
BILLY DEAN— “That Girl’s Been Spyin’ On Me”

CMT Top Twelve Video Countdown

1. DAVID LEE MURPHY . . . . . . . . . . “The Road You Leave Behind” (MCA)
2. SAMMY KERSHAW . . . . . . . . . . . . “Vidalia” (Mercury)
3. KENNY CHESNEY . . . . . . . . . . . . . . . . . . . . . “Me And You” (BNA)
4. VINCE GILL . . . . . . . . . . . . . . . . . . . . . . . . “Worlds Apart” (MCA)
5. BILLY RAY CYRUS . . . . . . . . . . . . . . . . . “Trail Of Tears” (Mercury)
6. JOHN BERRY . . . . . . . . . . . . . . . . . . . . . . . . “Change My Mind” (Capitol)
7. TRACY LAWRENCE . . . . . . . . . . . . . . . . . “Stars Over Texas” (Atlantic)
8. TRAVIS TRITT . . . . . . . . . . . . . . . . . . . . . . . . “More Than You’ll Ever Know” (Atlantic)
9. PAUL BRANDT . . . . . . . . . . . . . . . . . . . . . . . . “I Do” (Reprise)
10. SHANIA TWAIN— Home Ain’t Where His Heart Is (Anymore) (Mercury)
11. PATTY LOVELESS . . . . . . . . . . . . . . . . . “Lonely Too Long” (Epic)
12. JOHN MICHAEL MONTGOMERY— “Ain’t Got Nothin’ On Us” (Atlantic)

—Compliments of CMT video countdown, week ending October 9, 1996

High Debuts

1. REBA MCINTIRE— “The Fear Of Being Alone” (MCA) #24
2. GARTH BROOKS— “That Ol’ Wind” (Capitol) #32
3. TERRI CLARK— “Poor, Poor Pitiful Me” (Mercury) #35
4. MARY CHAPIN CARPENTER— “Let Me Into Your Heart” (Columbia) #42
5. TIM MCGRaw— “Maybe We Should Just Sleep On It” (Curb) #44
6. RANDY TRAVIS— “Would I” (Warner Bros.) #46
7. MARK CHESNUTT— “It’s A Little Too Late” (Decca) #49

Most Active

1. DEANA CARTER— “Strawberry Wine” (Capitol) #19
2. BROOKS & DUNN— “Mama Don’t Get Dressed Up For Nothing” (Arista) #22
3. CLINT BLACK— “Like The Rain” (RCA) #8
4. TRAVIS TRITT— “More Than You’ll Ever Know” (Warner Bros.) #11
5. JOHN MICHAEL MONTGOMERY— “Ain’t Got Nothin’ On Us” (Atlantic) #17
6. JOHN BERRY— “Change My Mind” (Capitol) #18
7. CLAY WALKER— “Bury The Shovel” (Giant) #33
8. WADE HAYES— “Where Do I Go To Start All Over” (Columbia/DKC) #43

POWHERFUL ON THE PLAYLIST— The Cash Box Top 100 Country Singles chart is led by the Trisha Yearwood single “Believe Me Baby (I Lied).” This week’s chart displays eight big movers and seven debuts breaking into the Top 50. Leading the way in the most-movement category is Deana Carter and “Strawberry Wine” which jumped 10 spots to #19. The next highest mover is Brooks & Dunn with “Mama Don’t Get Dressed Up For Nothing,” which moved nine spots to #22. Six songs moved eight spots this week—Clint Black’s “Like The Rain” #8; “More Than You’ll Ever Know” by Travis Tritt #11; John Michael Montgomery’s “Ain’t Got Nothin’ On Us” #17; “Change My Mind” by John Berry #18; Clay Walker’s “Bury The Shovel” #33; and “Where Do I Go To Start All Over?” by Wade Hayes #43. As for debuts, seven artists made it to this week’s Top 50. Reba McEntire leads the way for the highest debut position with the single “The Fear Of Being Alone” at #24; “That Ol’ Wind” by Garth Brooks comes in at #32; “Poor, Poor Pitiful Me” by Terri Clark debuts at #35; Mary Chapin Carpenter’s “Let Me Into Your Heart” comes in at #42; “We Should Just Sleep On It” by Tim McGraw debuts at #44; Randy Travis’ “Would I” comes in at #46, and Mark Chesnutt’s “It’s A Little Too Late” debuts at #49.
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

OCTOBER 19, 1996

The square bullet indicates upward chart movement (Ex: 2 ➤ 3). ( ) indicates a release (RIK) eligible.

1. BLUE (MCA/Curb 77820) LeAnn Rimes 1 12
2. THE WOMAN IN ME (Mercury 522558) Shania Twain 2 81
3. CRANK IT UP—THE MUSIC ALBUM (Waller Bros. 459381) Jeff Foxworthy 3 4
4. BLUE CLEAR SKY (MCA 11428) George Strait 4 24
5. THE THOUSAND ANGELS (Curb/MCA 114010) Mindy McCready 5 22
6. BORDER LINE (Atlantic 18186) Brooks & Dunn 6 24
7. EVERYBODY KNOWS (MCA 11477) Trisha Yearwood 7 9
8. THE RESTLESS KIND (Waller Bros. 459304) Travis Trit 7 5
9. THE GREATEST HITS COLLECTION (Atlantic 181081) Alan Jackson 8 48
10. CIRCUS (Capitol Nashville 35844) John Berry DEBUT
11. THE HITS (Capitol Nashville 296599) Garth Brooks 10 90
12. TRUE MARCHES ON (Atlantic 82866) Tracy Lawrence 13 38
13. FRESH HORSES (Capitol Nashville 32930) Garth Brooks 12 44
14. CALM BEFORE THE STORM (Reprise 45108) Paul Brandt 16 16
15. DID SHE MELT YOUR LEGS FOR THIS? (Capitol Nashville 37219) Deana Carter 4 43
16. LIVING IN A MOMENT (Epic 67564) Ty Herndon 14 7
17. HIGH LONESOME SOUND (MCA 114222) Vince Gill 15 17
18. BETWEEN NOW & FOREVER (Asylum/MCA 61080) Bryan White 17 27
19. THE ROAD TO ENID (Curb 11469) Lyle Lovett 14 14
20. THINK ABOUT YOU (Epic 67033) Collin Raye 25 53
21. STARS AND STRIPES VOL. 1 (River North 161205) The Beach Boys 11 5
22. ALL I WANT (Curb 77800) Tim McGraw 20 50
23. POLITICS, RELIGION AND HER (Mercury 520693) Sammy Kershaw 23 20
24. WHERE WE TO GO (Epic 67990) James Bonammy 24 18
25. IT MATTERS TO ME (Waller Bros. 45872) Faith Hill 26 53
26. NEAL MCCOY (Atlantic 22907) Neal McCoy 19 17
27. TRAIL OF TEARS (MCA 32929) Billy Ray Cyrus 24 7
28. GREATEST HITS FROM THE BEGINNING (Waller Bros. 46001) Travis Tritt 28 53
29. RICOCHET (Columbia 67223) Riccochet 27 32
30. JO DEE MESSINA (Curb 77820) Jo Dee Messina 34 25
31. ME AND YOU (BNA 66964) Kenny Chesney 35 10
32. SOUVENIRS: GREATEST HITS (MCA 11394) Vince Gill 29 43
33. WILL I EVER DO IT AGAIN (RCA 18792) Tim McGraw 33 122
34. THE TROUBLE WITH THE TRUTH (Epic 67290) Patty Loveless 40 38
35. DREAMIN' OUT LOUD (Capitol Nashville 37722) Trace Adkins 62 14
36. STOLED THIS RECORD (Razor T.B. 2825) Cedrus "T.B." Judd 43 11
37. FULL CIRCLE (Waller Bros. 459328) Randy Travis 21 7
38. LEARNING AS YOU GO (Columbia 6742) Rick Trevino 30 37
39. THREE HANKS: MEN WITH BROKEN HEARTS
   (Curb 77855) Hank Williams, Sr., Jnr. & III DEBUT
40. ON A GOOD NIGHT (Columbia 67563) Wade Hayes 36 14
41. GAMES REDNECK PLAY (Waller Bros. 45935) Jeff Foxworthy 31 60
42. BLUE RAY (MCA 331192) Toby Keith 37 24
43. REVELATIONS (Curb/MCA 11090) Wynonna 32 34
44. GETTING OUT THE GOOD STUFF (MCA 11423) David Lee Murphy 50 18
45. TERRI CLARK (Mercury Nashville 526966) Terri Clark 39 56
46. WHEN LOVE FINDS YOU (Capitol Nashville 35877) Tim McGraw 35 54
47. PURE COUNTRY (Original Motion Picture Soundtrack)
   (MCA 106513P) George Strait 42 22
48. I LIVED TO TELL IT ALL (MCA 11475) George Jones 38 6
49. JOSH TURNER (Kentucky 160144) Carrie Underwood 46 199
50. SUPER HITS (Epic 64182) Charlie Daniels 49 93
51. NOW THAT I'VE FOUND YOU - A COLLECTION
   (Rounder 0335) Alison Krauss 51 84
52. IN PICTURES (MCA 66529) Alabama 65 48
53. NO ORDINARY MAN (MCA 10916G) Tracy Byrd 54 119
54. BRYAN WHITE (Asylum 61642) Bryan White 48 62
55. TWO WAYS TO FALL (RCA 66930) Ty England DEBUT
56. JOHN MICHAEL (Atlantic 82765) John Michael Montgomery 56 76
57. SOMEBODY NEW (MCA 11404) Rett Akins 45 16
58. STRONG ENOUGH (Atlantic 15780) Blackhawk 47 52
59. STRAIGHT OUT OF THE BOX (MCA 11265) George Strait 58 53
60. GREATEST HITS III (MCA 10793G) Alabama 57 100
61. LONESTAR (BNA 66806) Lonestar 67 30
62. THE BEST OF COUNTRY SING THE BEST OF DISNEY
   (Walt Disney 669002) Various Artists DEBUT
63. GREATER NEED (BNA 66647) Lorrie Morgan 53 17
64. GREATEST HITS VOLUMES I-IV (MCA 112019P) Reba McEntire 61 152
65. SUPER HITS (RCA 66140) Neil Diamond 62 172
66. IN (Atlantic 18154) Diamond Rio RE-ENTRY
67. OUT WITH A BANG (MCA 10444) David Lee Murphy 69 56
68. SUPER HITS (MCA 66048) Alabama 71 78
69. BRS-49 (Atlantic 10818) Clay Walker 68 262
70. MUSIC FOR ALL OCCASIONS (MCA 11257) The Mavericks 59 49
71. HYPNOTIZE THE MOON (Grunt 24640) Clay Walker 60 48
72. YOU MIGHT BE A REDNECK IF... (Waller Bros. 45314P) Jeff Foxworthy 63 107
73. NASHVILLE (Mercury Nashville 35868) Mark Wills 70 3
74. BETWEEN THE SQUARES (MCA 11254) Reba McEntire 66 4

BMI congratulated its winners at the 44th Annual BMI Country Awards in Nashville Oct. 1, honoring the songwriters and music publishers of the past year's most popular songs. "I Can Love You Like That" (Steve Diamond & Jennifer Kimball, published by Diamond Cuts) was the Most Performed Country Song of the Year, and Ronnie Dunn and Tom Shapiro shared the honor for the Songwriter of the Year award. Pictured are (l-r): Diamond; Diamond Cuts; Teri Muench; Shapiro; Donna Hilley, Sony/ATV president/CEO; Dunn; Frances Preston, BMI president/CEO; Kimball; and BMI Nashville vp Roger Sovine.

SESAC held a dinner in honor of its writers and publishers Oct. 3. "Not That Different" was named the 1996 Country Song of the Year. Karen Taylor-George and W.B.M. Music Inc., Warner/Chappell, were recognized as songwriter and publisher of the song, respectively. Pictured are (l-r): Bill Vezel, president/CEO, SESAC; Taylor-George; Tim Wipperman; Pat Rogers, sr. vp, writer/publisher relations, SESAC.

ASCAP awarded its country songwriters Sept. 30. Singer-songwriter of the year was Robert John "Mutt" Lange; Song of the Year was "I Can Love You Like That," written by Maribeth Berry, Jennifer Kimball, and Steve Diamond (publishers incl. Criterion Music Group, Friends and Angels Music, Full Keel Music Co. and Second Wave Music); and Publisher of the Year was Warner/Chappell Music Group. Pictured are (l-r): ASCAP's Connie Bradley; Kimball; Rick Shoemaker, Warner/Chappell; Derry; Les Bider, Warner/Chappell Music. (back row) Liz Hudson, Criterion Music; Evan Medow, Full Keel Music; Robert Schutt & Bo Golden, Criterion Music Group; Dale Bobo, Warner/Chappell Music Group; John Michael Montgomery; Johnny Wright, Andy Byrd & Barbara Behler, Warner/Chappell Music Group; Diamond; Kurt Denny, Warner/Chappell Music Group; and Michael Hollandsworth accepting for Lange.
**This Week’s Debuts**

1. **ELAINE ANDERSON** — "There Is No Right Side Of Wrong" — (Amberlane) — #29
2. **RIVERS & OWENS** — "The Time Is Right" — (Mark Five) — #30
3. **JIM CARRUTHERS** — "Trim Yourself To Fit" — (Mountainsview) — #32
4. **LAURA DANIELLE** — "Between A Rock And A Rolling Stone" — (Palm) — #33
5. **MICAH BRANDON BLACK** — "Higher Authority" — (Mountainsview) — #35
6. **STEVE HUGHES** — "Little Bit Of Love" — (Mountainsview) — #36

**Most Active**

1. **JEFF MCKEE** — "I Wish I Could Take You So Back" — (Mountainsview) — #11
2. **MARTINS** — "Only God Knows" — (Spring Hill) — #18
3. **GINGER WEEKS** — "Alive & Kickin’" — (Mountainsview) — #20
4. **ZACH ROBERTS** — "Daddy Was A Man Of His Word" — (Mountainsview) — #21
5. **BETSY CRAIG** — "You Led Me To Believe" — (Mountainsview) — #19
6. **TODD HERVEY** — "Horse Of A Different Color" — (Rite) — #8

**Powerful On The Playlist**

Leading the Cash Box Positive Country singles chart this week is Charlie Daniels and ‘Somebody Was Prayin’’ on Sparrow, ‘Above And Beyond’ by MidSouth holds on to the #2 position, and moving up to #3 is Lisa Daggs with ‘Love Is The Bottom Line’ by Bruce Haynes and ‘Come Hell Or High Water’ moves up one more to #4, followed by Brickhouse’s ‘In His Blood’ with a three spot jump to #5. Wilcox & Pardoe’s ‘To Keep The River Runnin’’ drops off to #6, and ‘A Little Love’ by Scott Brown is up two spots to #2. Breaking into the Top 10 with an big 11 spot leap to #8 is Todd Hervey’s ‘Horse Of A Different Color.’ Bruce Carroll and ‘God Doesn’t Know’ jump four spots to #9, and finishing up with a seven spot leap to #10 is Brent Lamb’s ‘Smoke And Mirrors.’

**LOOKING AHEAD**

Singels that are still gaining ground at radio this week include: ‘What About Love’ by Lori Loya, Collin Raye with ‘A Bible And A Bus Ticket Home,’ and ‘You Will Get Your Reward Someday’ by Albert E. Brumley Congregation.

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**DON RICHMOND** recently recorded an episode of “Christian Country Spotlight” with special guest Stonewall Jackson (r) and host Ron Campbell (c) for Christian Television Network (CTN) in Nashville.
AAMCF Names Nolan Bushnell '97 'Man Of The Year'

CHICAGO—The board of directors of the American Amusement Machine Charitable Foundation announced that Nolan Bushnell, president of Aristo Net Entertainment, will be honored as "Man Of The Year" at the 1997 AAMCF Annual Appreciation Dinner.

Bushnell, originator of the video game, is one of the Silicon Valley's early venture capitalists. He founded Atari Corporation in 1972, and in 1976 sold it to Warner Communications. In 1977, he opened the first Chuck E. Cheese restaurant, which combined fast food, electronic games, amusement facilities and musical entertainment by computer animated robot characters. The chain, which was sold in 1983, currently has system sales of over $300 million.

In 1981, Bushnell founded Catalyst Technologies, which is described as an incubator to mass produce small businesses. Catalyst is an umbrella corporation providing seed capital, business plan development and management guidance for Silicon Valley entrepreneurs.

Bushnell currently heads Aristo Net Entertainment, a leader in digital entertainment, and also serves on the board of several closely held companies.

In response to being named AAMCF's '97 honoree, he commented, "I am thrilled to have been selected for this special honor. It is a pleasure to be recognized in this way for my contributions to the coin-op industry.'"

A 1968 graduate of the University of Utah, Bushnell currently resides south of San Francisco with his wife, Nancy, and their six children. He is currently investigating the establishment of a charity to support the care and treatment of children living with AIDS, as an outlet for the proceeds received from the dinner honoring him.

The Annual Appreciation Dinner will be held on Friday, March 14, 1997 at Bally's in Las Vegas. AAMCF president Steve Koenigsberg said plans are currently underway to make this year's dinner a record event.

NEWS BRIEFS...

CHICAGO—The newly formed Gottlieb Development PLC purchased the assets of Premier Technology, at a public auction held in Chicago this past August. Premier, which was based in Bensenville, Illinois, produced pinball machines under the Gottlieb brand name. Former Premier proxy Gil Pollock was hired by Gottlieb Development to assist in the liquidation of the firm's assets. Information regarding parts may be obtained by contacting the distributors who represented the Premier/Gottlieb line when the company was in business...Jeanne Petit, one of the most respected women in the coin-op industry, has been appointed senior vice president of Data East USA. She is the first woman to receive such a high position in a Japanese video game manufacturing company. We wish her much success in her new post...Next year's Asian Amusement Expo is slated for June 11-12, 1997 at the Singapore International Convention & Exhibition Center. Event is co-sponsored by AAMA and IAAPA. For info contact the show's management firm, William Glasgow & Co. at 708-333-9292.

Jazz (Continued from page 14)

Notes

RIM SHOTS: The National Assn. of Jazz Artists, a Los Angeles-based organization set up to advance the presence and bring more professional dialogue to the jazz segment of the music industry is debuting a conference and awards program April 2-5, 1997 at the Long Beach Sheraton. Being organized by Rainbow Productions, the event started by Al Williams and that for the past decade has successfully staged the Long Beach Jazz Festival in the seaside city near Los Angeles, the four-day event will feature seminars, clinics, panel discussions, an awards show and no 'music, no' music and no' music. Entertainment already confirmed for the event includes Stanley Turrentine and Ramsey Lewis. The awards presentation will be held April 5 at the 3,000 seat Terrace Theatre in Long Beach.

The music offerings and character of the conference events promise to cover a broad spectrum. According to Rainbow's Kimberly Benoit, "Al and I got together and decided that we wanted to focus on a different concept and vision for a conference, and to have an awards program that honored artists that don't receive enough recognition for their contributions to the music. We wanted to bring together the various kinds of jazz, not separate contemporary, mainstream, avant garde."

She says that the panels will cover a range of topics pertinent to any genre of music, including radio, retail and artist management. Benoit further says that the workshops will involve an outreach to local high schools and middle schools. "After all," she says, "they are the future of jazz."...Veteran jazz executive Ricky Shultz, who helped make MCA Records an active jazz label again, and more recently headed the Warner Bros. Records jazz department, has reactivated his Zebra Records. During the early '80s, the company pioneered a steady diet of NAC and smooth jazz albums—all before such radio formats became prominent. Although Shultz and company are currently weighting distribution offers, Zebra has released a teaser to radio in the form of a four-track single featuring music by Mark Portman, who spent four years as the keyboardist with The Rippingtons and was nominated for a grammy for his arranging on Barbra Streisand's Back To Broadway II CD...He also will have work featured in her new movie, The Mirror Has Two Faces. Portman's No Truer Words album is due out the first of the year along with labelmate Zachary Breaux, first release for Zebra. Portman and Breaux collaborate on three tracks on the album. Welcome back, Ricky.
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