

# CASH BOX™

THE ENTERTAINMENT TRADE MAGAZINE

Inside:

Joel Nava And *Tejano* Fusion,  
The Irreverence Of Love Jones



James Bond:  
In The *Goldeneye* of the Beholder



# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

## NUMBER ONES

### POP SINGLE

Fantasy  
Mariah Carey  
(Columbia)

### URBAN SINGLE

You Remind Me Of...  
R. Kelly  
(Jive)

### RAP SINGLE

Cell Therapy  
Goodie Mob  
(Laface)

### COUNTRY SINGLE

Check Yes Or No  
George Strait  
(MCA)

### POP ALBUM

Alice In Chains  
Alice In Chains  
(Columbia)

### R&B ALBUM

Dogg Food  
The Dogg Pound  
(Death Row)

### JAZZ ALBUM

Breathless  
Kenny G  
(Arista)

### COUNTRY ALBUM

The Greatest Hits...  
Alan Jackson  
(MCA)

### POSITIVE COUNTRY

Matters Of The Heart  
Jeff McKee  
(Gateway)

## Cover Story

### Bonding With The Goldeneye

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

—see page 5

### Joel Nava And Tejano Fusion

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

—see page 14

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## Lead Story

# Sports & Entertainment Commission Officially Bows

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

During the reception, Los Angeles Mayor **Richard J. Riordan** set the tone for what the expectations are for the recently established Commission when he noted

that the effort to bolster the city's reputation as a major venue for sports and entertainment would be a "collective commitment" embraced by the public and private sectors.

Under Hovenkamp's guidance, the Commission, which is housed in the offices of the **Los Angeles Convention & Visitors Bureau**, will solicit and support sports and entertainment activities that will stimulate the local economy, enhance the image of Los Angeles worldwide as a place that can successfully host an event and also provide meaningful participation for Los Angelenos.

A 17-year veteran of the sports and entertainment industries, Hovenkamp said during a recent interview that, "Our office is essentially here to promote economic development.



Diane Hovenkamp

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

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

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

M.R. Martinez

# WEA Japan Gets New President

STEPHEN SHRIMPSON, WARNER MUSIC INT'L president, announced the appointment of **Mitsuaki Tsunekawa** as president of **WEA Japan**, a division of Warner Music Japan, effective December 11.

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

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

## ON THE MOVE



Saenz



Irby



Madison



Melillo

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

**StepSun Music/Entertainment**, and he began his career in 1988 as a regional promotion manager for **Virgin Records**. ■ **John Melillo** has been named manager of music services/special projects and emerging technologies division for **EMI Music Publishing**, where he will be responsible for promoting EMI copyrights for use in both traditional and new media, as well as developing original creative outlets for EMI writers. ■ **C.C. McClendon** has been named Great Lakes regional promotion manager of black music for **Arista Records**, where she will now be responsible for exposing artists from the Arista, Rowdy, BadBoy and LaFace rosters to radio and other mediums. Prior to Arista, McClendon served as West Coast/Midwest region as promotion manager for **Virgin Records**, and held a similar position at **Mercury Records**.

# REV & NETCOM Enhance Internet

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

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

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

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

SPEW+ is the first Enhanced CD to feature a digital fanzine as its multimedia track and the first to feature full-motion, full-screen video, courtesy of a partnership between REV and the **Duck Corporation**. The multimedia track mixes animation, biographies, lyrics, live performance videos and exclusive interviews.

By J.S. Gaer

## EAST COAST



Elektra Recording artists Anthrax celebrated the release of their new album, *Stomp 442*, with New York area fans and Q-104 at an in-store at Sam Goody in Greenwich Village. "Fueled," the first single off the album, is currently Top 3 across the board at Hard Rock and is the #3 most requested single in the country. Pictured (l-r): Front Row—Anthrax; Scott Ian, John Bush, Frankie Bello and Charlie Benante. Second Row—Ben Weber, Elektra marketing assistant; Jay Perloff, WEA regional marketing mgr; Matt Levy, Elektra secondary promo director; John Pernick, Elektra rock promo director; Jessica Harley, Elektra sr. rock promo director; Paul Uterano, WEA marketing coordinator; Marsha Edelstein, Elektra sr. director marketing; Brian Cohen, Elektra marketing v.p.; Mike Smith, Elektra director sales; Ron Laffitte, sr. v.p./gm Elektra; Mark Snider, Elektra northeast regional promo director.

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

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

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

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

By Steve Baltin

## WEST COAST

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

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

After extensive weeding-out four bands will make it to the national showcase in L.A. during Grammy Week (Feb. 25). The showcase will be on Grammy's eve and will be headlined by a national alternative act.

All interested parties should submit: two cassettes of original material (no more than three songs), one band photo, one band bio/press release (one page or less) and a list of all band members' names, addresses and telephone numbers. All material should be sent to: **Grammy Showcase, 3402 Pico Blvd, Santa Monica, CA 90405**. Deadline for entries is **December 15, 1995**.

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

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

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

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



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

## Cover Story

## Remember James Bond? How Can You Forget?

By John Goff



Pierce Brosnan, the newest James.

**QUICK! YOUR FIRST MEMORY OF "Bond... James Bond"?**

You have 16 brought to you via legendary producer Albert R. "Cubby" Broccoli—who originally conceived writer Ian Fleming's spy as a cinematic entity and, along with Harry Saltzman, brought him to the screen—attached, two others outside those auspices and a '50s-made TV show to choose from. Well, don't count that last one. Consider only the splashy color big screeners beginning in 1962 with *Dr. No*.

My memory is of *Dr. No*. I was a young *stage* (and you can apply to *that* all the snobbish hauteur an early-twenties youth *teddibly* im-

pressed with himself can muster) actor home for a visit between repertory theatre touring gigs, and my father hauled the family off to the Lake Drive-In Theatre in Pascagoula, MS to see this blatantly commercial *film* venture. The man who'd turned me on to *The Rubiyat Of Omar Khayyam*, and the works of J.D. Salinger had also read, and continued to read throughout his life, the complete works of Louis L'Amour and...uh-huh...Ian Fleming. Now, here we were to see a British spy flick at the pre-eminent make-out spot on the Gulf Coast.

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

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

It's doubtful, too, that it's just a "macho" thing. How many women



Latest Bond girl? Nope, Bond producer Barbara Broccoli.

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

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

(Continued on page 18)

**Book Review**

By John Goff

**The Incredible World Of 007**

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

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

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

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

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

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

(Continued on page 18)





# CASH BOX

## TOP 100 POP ALBUMS

NOVEMBER 25, 1995



This Week's #1:  
**Alice In Chains**



High Debut:  
**Madonna**

<b>1</b>	<b>ALICE IN CHAINS</b> (Columbia 67248)	Alice In Chains	DEBUT
<b>2</b>	<b>DAYDREAM</b> (Columbia 6670)	Mariah Carey	2 12
<b>3</b>	<b>JAGGED LITTE PILL</b> (Maverick/Reprise/Warner Bros. 45901)	Alanis Morissette	3 21
<b>4</b>	<b>SOMETHING TO REMEMBER</b> (Maverick 61600)	Madonna	DEBUT
<b>5</b>	<b>DOGG FOOD</b> (Death Row/Interscope/Priority 50546)	The Dogg Pound	1 2
<b>6</b>	<b>MELLON COLLIE AND THE INFINITE SADNESS</b> (Virgin 40861)	Smashing Pumpkins	4 3
<b>7</b>	<b>CRACKED REAR VIEW</b> (Atlantic 82613)	Hootie & The Blowfish	6 60
<b>8</b>	<b>THE GREATEST HITS COLLECTION</b> (Arista 18801)	Alan Jackson	5 2
<b>9</b>	<b>CRAZYSEXYCOOL</b> (LaFace/Arista 26009)	TLC	9 52
<b>10</b>	<b>GANGSTA'S PARADISE</b> (Tommy Boy 1141)	Coolio	DEBUT
<b>11</b>	<b>DESIGN OF A DECADE 1986/1996</b> (A&M O399)	Janet Jackson	7 5
<b>12</b>	<b>THE WOMAN IN ME</b> (Mercury 522886)	Shania Twain	12 30
<b>13</b>	<b>CYPRESS HILL III (TEMPLE OF BOOM)</b> (Ruffhouse/Columbia 669911)	Cypress Hill	10 2
<b>14</b>	<b>DANGEROUS MINDS</b> (MCA 11228)	Soundtrack	8 15
<b>15</b>	<b>INSOMNIAC</b> (Reprise/Warner Bros. 46046)	Green Day	13 5
<b>16</b>	<b>GREATEST HITS 1985-1995</b> (Columbia 67300)	Michael Bolton	11 8
<b>17</b>	<b>LIQUID SWORDS</b> (Geffen 24813)	Genius/GZA	DEBUT
<b>18</b>	<b>CHRISTMAS IN THE AIRE</b> (American Gramophone 1995)	Mannheim Steamroller	25 3
<b>19</b>	<b>ALL I WANT</b> (Curb 77800)	Tim McGraw	19 6
<b>20</b>	<b>E. 1999 ETERNAL</b> (Ruthless/Relativity 5539)	Bone Thugs N Harmony	16 53
<b>21</b>	<b>OZZMOSIS</b> (Epic 67091)	Ozzy Osbourne	18 3
<b>22</b>	<b>STARTING OVER</b> (MCA 11264)	Reba McEntire	17 6
<b>23</b>	<b>TIGERLILLY</b> (Elektra 61745)	Natalie Merchant	21 22
<b>24</b>	<b>FOUR</b> (A&M 540265)	Blues Traveler	24 44
<b>25</b>	<b>THE COLLECTION</b> (Motown 30884)	Boyz II Men	DEBUT
<b>26</b>	<b>Q'S JOOK JOINT</b> (Qwest 45875)	Quincy Jones	DEBUT
<b>27</b>	<b>ONE HOT MINUTE</b> (Warner Bros. 45733)	Red Hot Chili Peppers	23 9
<b>28</b>	<b>PRESIDENTS OF THE UNITED STATES</b> (Sony 67291)	Presidents Of The United States	29 14
<b>29</b>	<b>DOUBLE OR NOTHING</b> (Def Jam/RAL/Island 529286)	Erick Sermon	DEBUT
<b>30</b>	<b>DREAMING OF YOU</b> (EMI 34123)	Selena	27 17
<b>31</b>	<b>SIXTEEN STONE</b> (Trauma/Interscope 92531)	Bush	32 39
<b>32</b>	<b>GAME RELATED</b> (Sick Wld' tUJive 41562)	The Click	DEBUT
<b>33</b>	<b>VAULT</b> (Mercury 528718)	Def Leppard	15 2
<b>34</b>	<b>GONE</b> (Reprise/Warner Bros. 46051)	Dwight Yoakum	22 2
<b>35</b>	<b>DEAD PRESIDENTS</b> (Capitol 32438)	Soundtrack	20 7
<b>36</b>	<b>PULP FICTION</b> (MCA 11103)	Soundtrack	28 55
<b>37</b>	<b>A BOY NAMED GOO</b> (Warner Bros. 45750)	Goo Goo Dolls	38 9
<b>38</b>	<b>BALLBREAKER</b> (Elektra 61780)	AC/DC	26 7
<b>39</b>	<b>GAMES REDNECKS PLAY</b> (Warner Bros. 45856)	Jeff Foxworthy	33 26
<b>40</b>	<b>ON TOP OF THE WORLD</b> (Relativity 1521)	Eight Ball & MJG	14 2

<b>41</b>	<b>ROAD TESTED</b> (Capitol 33705)	Bonnie Raitt	DEBUT
<b>42</b>	<b>FROGSTOMP</b> (Epic 67247)	Silverchair	31 18
<b>43</b>	<b>OFF THE HOOK</b> (So So Def/Columbia 67022)	Xscape	35 15
<b>44</b>	<b>UNDER THE TABLE AND DREAMING</b> (RCA 66449)	Dave Matthews Band	36 48
<b>45</b>	<b>IT'S A MYSTERY</b> (Capitol 99774)	Bob Seger	30 3
<b>46</b>	<b>TAILS</b> (Geffen 24734)	Lisa Loeb & Nine Stories	40 7
<b>47</b>	<b>THE HITS</b> (Liberty 29689)	Garth Brooks	41 49
<b>48</b>	<b>FRIENDS</b> (Warner Bros. 46008)	Soundtrack	47 7
<b>49</b>	<b>SEAL</b> (ZTT/Sire/Warner Bros. 45415)	Seal	42 58
<b>50</b>	<b>SOUL FOOD</b> (La Face/Arista 26018)	Goodie Mob	DEBUT
<b>51</b>	<b>JOHN MICHAEL MONTGOMERY</b> (Atlantic 82728)	John Michael Montgomery	50 32
<b>52</b>	<b>FATHER &amp; SON</b> (Elektra 61859)	Eddie & Gerald Levert	37 7
<b>53</b>	<b>MTV PARTY TO GO VOL. 7</b> (Tommy Boy 1138)	Various Artists	55 2
<b>54</b>	<b>RELISH</b> (Blue Gorilla/Mercury 526699)	Joan Osborne	60 4
<b>55</b>	<b>GREATEST HITS</b> (Warner Bros. 46001)	Travis Tritt	34 9
<b>56</b>	<b>FAITH</b> (Arista 73003)	Faith Evans	39 11
<b>57</b>	<b>GREATEST HITS</b> (Epic 66217)	Stevie Ray Vaughan & Double Trouble	44 2
<b>58</b>	<b>THROWING COPPER</b> (Radioactive/MCA 10997)	Live	46 81
<b>59</b>	<b>MORTAL KOMBAT</b> (TVT 6110)	Soundtrack	43 12
<b>60</b>	<b>RUBBERNECK</b> (Interscope/AG 922402)	Toadies	53 10
<b>61</b>	<b>JOCK JAMS VOL. I</b> (Tommy Boy 1137)	Various Artists	51 13
<b>62</b>	<b>MISS THANG</b> (Rowdy/Arista 37006)	Monica	57 16
<b>63</b>	<b>II</b> (Motown 530323)	Boyz II Men	59 62
<b>64</b>	<b>OUT WITH A BANG</b> (MCA 11044)	David Lee Murphy	52 9
<b>65</b>	<b>I REFUSE TO BE LONELY</b> (Zoo 11040)	Phyllis Hyman	DEBUT
<b>66</b>	<b>MADE IN HEAVEN</b> (Hollywood 62017)	Queen	DEBUT
<b>67</b>	<b>THE SHOW, THE AFTER PARTY, THE HOTEL</b> (Uptown/MCA 11258)	Jodeci	58 17
<b>68</b>	<b>NOW THAT I'VE FOUND YOU</b> (Rounder 325)	Alison Krauss	54 37
<b>69</b>	<b>THE PASSENGERS</b> (Island 524166)	Soundtrack	DEBUT
<b>70</b>	<b>R.I.O.T.</b> (Sparrow/Chordant 1439)	Carman	DEBUT
<b>71</b>	<b>STRAIT OUT OF THE BOX</b> (MCA 11263)	George Strait	71 6
<b>72</b>	<b>ALL YOU CAN EAT</b> (Warner Bros. 46034)	K.D. Lang	49 5
<b>73</b>	<b>ASTRO-CREEP 2000</b> (Geffen 24806)	White Zombie	56 31
<b>74</b>	<b>HISTORY: PAST, PRESENT AND FUTURE-BOOK 1</b> (Epic 59000)	Michael Jackson	69 21
<b>75</b>	<b>POCAHONTAS</b> (Walt Disney 60874)	Soundtrack	74 24
<b>76</b>	<b>BROWN SUGAR</b> (EMI 33629)	D'Angelo	70 17
<b>77</b>	<b>FOO FIGHTERS</b> (Capitol 34027)	Foo Fighters	64 19
<b>78</b>	<b>IN LIGHT SYRUP</b> (Columbia 67394)	Toad The Wet Sprocket	65 3
<b>79</b>	<b>STRONG ENOUGH</b> (Arista 18792)	Blackhawk	72 9
<b>80</b>	<b>WHALER</b> (Columbia 53300)	Sophie B. Hawkins	73 9
<b>81</b>	<b>TOOL BOX</b> (RCA 66740)	Aaron Tippin	61 3
<b>82</b>	<b>THE SHOW</b> (Def Jam/RAL/Island 529021)	Soundtrack	48 13
<b>83</b>	<b>ALL WE GOT IZ US</b> (RAL/Def Jam 9265)	Onyx	45 3
<b>84</b>	<b>BATMAN FOREVER</b> (Atlantic 82759)	Soundtrack	88 23
<b>85</b>	<b>WHEN LOVE FINDS YOU</b> (MCA 11407)	Vince Gill	84 6
<b>86</b>	<b>HELL FREEZES OVER</b> (Geffen 24725)	The Eagles	86 53
<b>87</b>	<b>COLLECTIVE SOUL</b> (Atlantic/AG 82745)	Collective Soul	87 35
<b>88</b>	<b>IT MATTERS TO ME</b> (Warner Bros. 45872)	Faith Hill	92 11
<b>89</b>	<b>BLACKFACE</b> (Gasoline Alley/MCA 11176)	Shai	67 3
<b>90</b>	<b>NOBODY ELSE</b> (Arista 18800)	Take That	80 2
<b>91</b>	<b>LUCY</b> (Maverick 45962)	Candlebox	77 6
<b>92</b>	<b>GROOVE THEORY</b> (Epic 57421)	Groove Theory	63 3
<b>93</b>	<b>BOOMBASTIC</b> (Virgin 40158)	Shaggy	85 16
<b>94</b>	<b>HOME</b> (Rainmaker/Interscope 92608)	Deep Blue Something	94 6
<b>95</b>	<b>WALK ON</b> (Capitol 33416)	John Hiatt	68 3
<b>96</b>	<b>BETTE OF ROSES</b> (Atlantic 82823)	Bette Midler	82 5
<b>97</b>	<b>1200 CURFEWS</b> (Epic 67229)	Indigo Girls	79 4
<b>98</b>	<b>LIFE</b> (Elektra 61853)	Simply Red	66 3
<b>99</b>	<b>OPERATION STAKOLA</b> (C-Note/Noo Trybe 52324)	Luniz	83 19
<b>100</b>	<b>CONSPIRACY</b> (Undeas/Big Beat/AG 92614)	Junior M.A.F.I.A.	78 11



## REVIEWS by Steve Baltin

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

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



### ■ JULIAN COPE: *20 Mothers* (American 43044-2)

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

### ■ "WEIRD AL" YANKOVIC: *The TV Album* (Rock 'n' Roll/Scotti. Bros 54932)

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

### ■ NATURE: *Nature* (Zoo 11107-2)

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

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

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



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## PICK OF THE WEEK



### ■ PASSENGERS: *Original Soundtracks 1* (Island 524 166-2)

Passengers is a pseudonym for the very busy Brian Eno and Bono, Larry Mullen Jr., Adam Clayton and the Edge, a.k.a. U2. Theoretically, a collection of 14 songs from various films and theater works, *Original Soundtracks 1* melds together into an extended caressing wave distinguished by Eno's rich synthesizers, a pulsating beat and a repetitive futuristic feel. Opening with the electric "United Colours," the disc stays on a consistently high plateau, soaring on a few notable selections, particularly the haunting "Your Blue Room," Bono's best vocal performance on the record, the enchanting "Always Forever Now," the much-ballyhooed "Miss Sarajevo," with Luciano Pavarotti's powerful soprano, "Ito Okashi," Eno and Holi's ethereal walk through a garden and the Tom Waits-esque "Elvis Ate America." Without the U2 moniker, this project is allowed to breathe and find its market. Not only fans of Eno, but followers of U2, will revel in the warmth of the Passengers' soothing embrace.

# CASH BOX

## TOP 100 URBAN SINGLES

NOVEMBER 25, 1995



This Week's #1:

R. Kelly



High Debut:

Mariah Carey

1	YOU REMIND ME OF SOMETHING (Jive 01241)	R. Kelly	9	4
2	LIKE THIS LIKE THAT (Arista 5049)	Monica	2	9
3	EXHALE(SHOOP SHOOP)(Arista 2885)	Whitney Houston	3	2
4	WHO CAN I RUN TO (So So Def/Columbia 78056)	Xscape	1	7
5	ALREADY MISSING YOU (Elektra)	Gerald & Eddie Levert	5	9
6	DIGGIN' ON YOU (La Face 4119)	TLC	DEBUT	
7	TELL ME (Epic 77961)	Groove Theory	4	17
8	ONE SWEET DAY (Columbia 73850)	Mariah Carey & Boyz II Men	DEBUT	
9	CRUISIN' (EMI 32629)	D'Angelo	10	7
10	HEY LOVER (Def Jam/Island 7065)	LL Cool J	18	3
11	WHERE EVER YOU ARE (EastWest 9353)	Terry Ellis	12	8
12	HOOKED ON YOU (Elektra 61849)	Silk	13	5
13	PRETTY GIRL (Yab Yun/550 Music 77813)	Jon B.	14	11
14	FANTASY (Columbia 7321)	Mariah Carey	7	11
15	COME WITH ME (Gasoline Alley 55081)	Shai	16	10
16	SENTIMENTAL (Arista 12852)	Deborah Cox	8	12
17	HEAVEN (Perspective 7498)	Solo	11	16
18	LOVE U 4 LIFE (UpTown/MCA 11258)	Jodeci	22	5
19	RUNAWAY (A&M 581 194)	Janet Jackson	15	11
20	YOU ARE NOT ALONE (MJJ/Epic 78002)	Michael Jackson	17	18
21	I HATE U (Warner Bros. 43592)	A.F.K.A.P.	19	11
22	BROKENHEARTED (Atlantic 6175)	Brandy	6	14
23	CELL THERAPY (LaFace/Arista 4113)	Goodie Mob	25	5
24	ANYTHING (MJJ/550 7063)	3T	30	7
25	ON THE DOWN LOW (Mercury 2082)	Brian McKnight	20	16
26	I MISS YOU (COME BACK HOME)(FROM "NEW YORK UNDERCOVER") (Uptown/MCA 55107)	Monifah	52	2
27	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") (MCA 55104)	Coolio	21	13
28	FEEL THE FUNK (FROM "DANGEROUS MINDS") (MCA 55130)	Immature	24	10
29	HE'S MINE (Outburst/RAL 1704)	MoKenStef	28	27
30	YOU PUT A MOVE ON MY HEART (Qwest 7844)	Quincy Jones Feat. Tamia	45	5
31	YOU USED TO LOVE ME (Bad Boy/Arista 79025)	Faith	23	23
32	LOVE T.K.O. (Columbia 77965)	Regina Belle	26	13
33	SUGAR HILL (EMI 58407)	AZ	33	17
34	BROWN SUGAR (EMI 58630)	D'Angelo	37	27
35	FUNNY HOW TIME FLIES (Atlantic 87093)	Intro	48	5
36	LOOK WHAT YOU'VE DONE (Columbia 77908)	Asante	40	8
37	BOOMBASTIC/IN THE SUMMERTIME (Virgin 38482)	Shaggy	34	26
38	'TIL YOU DO ME RIGHT (Virgin 38494)	After 7	32	22
39	VIBIN' (Motown 42286)	Boyz II Men	27	13
40	I WANT YOU BACK (Interscope 92638)	Pure Soul	54	5
41	DAMN THING CALLED LOVE (Virgin 40547)	After 7	47	7
42	WE MUST BE IN LOVE (Stepsun 98137)	Pure Soul	29	24
43	FREEK'N YOU (Uptown/MCA 55023)	Jodeci	39	24
44	WATERFALLS (LaFace/Arista 24108)	TLC	46	37
45	FEELS SO GOOD (So So Def/Columbia 77921)	Xscape	38	24
46	STILL IN LOVE (Mercury 56896)	Brian McKnight	51	2
47	IN GODS HANDS NOW (Epic 7317)	Anointed	53	6

48	AIN'T NOTHIN BUT A SHE THING (Next Plateau/London 50347)	Salt-N-Pepa	31	5
49	I GOT 5 ON IT (Noo Trybe 38474)	Luniz	50	21
50	THE RIDDLER (FROM "BATMAN FOREVER") (Atlantic 87100)	Method Man	DEBUT	
51	I'M YOUR MAN (Atlantic 87097)	All 4 One	55	2
52	TONIGHT'S THE NIGHT (Interscope 95740)	Blackstreet	35	15
53	ARE YOU READY (MCA 55074)	Pebbles	36	13
54	PLAYER'S ANTHEM (Big Beat/Atlantic 98149)	Junior M.A.F.I.A.	43	17
55	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN (FROM "NEW YORK UNDERCOVER")(Uptown/MCA 55139)	Mary J. Blige	57	7
56	BOMDIGI (Def Jam/RAL/Island 7196)	Erick Sermon	56	2
57	ONE MORE CHANCE/STAY WITH ME (Bad Boy/Arista 79032)	The Notorious B.I.G.	58	22
58	HOW HIGH (FROM THE "SHOW") (Def Jam 9924)	Redman/Method Man	61	14
59	ICE CREAM (Loud/RCA 64426)	Chef Raekwon	68	4
60	I CAN'T STAND THE PAIN (Motown 0348)	Jason Weaver	70	2
61	LIQUID SWORDS (Geffen 19390)	Genius/GZA	63	4
62	WINGS OF THE MORNING (African Star/RAL/Island 7199)	Capleton	62	4
63	I REMEMBER (Motown 860480)	Boyz II Men	DEBUT	
64	DANGER (Fader/Mercury 7049)	Blahzay Blahzay	67	3
65	RUNNIN' (Delicious Vinyl/Capitol 58483)	The Pharcyde	65	3
66	O'L SKOOL (Mercury 2294)	Issac 2 Issac	66	5
67	SORRY, I (Mercury 2410)	Will Downing	85	2
68	LOVE AMBITION (CALL ON ME) (Motown 0319)	Jason Weaver	59	21
69	1ST OF THA MONTH (Ruthless 6331)	Bone Thugs N' Harmony	69	13
70	TAKE A LOOK (Hollywood 64003)	J'Son	DEBUT	
71	CURIOSITY (FROM "DANGEROUS MINDS") (MCA 55105)	Aaron Hall	71	18
72	DADDY'S HOME (PMP/RAL/Def Jam 74312)	Montell Jordan	77	3
73	LOVE TRIANGLE (Work 78025)	Diana King	73	5
74	THE RUN AROUND (Priority 53226)	Boyz Of Paradise	64	6
75	BE ENCOURAGED (Intersound 9159)	William Becton & Friends	76	17
76	PLAYA HATA (Noo Trybe 11025)	Luniz	81	5
77	ALL I CAN DO (Street Life/Scotti Bros. 78044)	Tina Moore	60	11
78	SEX IN THE RAIN (Outburst/RAL/Island 7194)	Mokenstef	83	2
79	TEMPTATIONS (Interscope 95724)	2Pac	79	8
80	WHAT ABOUT OUR LOVE (GRP 3065)	Maysa Leaks	74	9
81	I'LL ALWAYS BE AROUND (MCA 55146)	C & C Music Factory	86	2
82	REAL HIP HOP (Elektra 43872)	Das EFX	82	9
83	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Arista 5041)	Monica	49	30
84	HURRICANE (Jive 42335)	The Click	DEBUT	
85	TONITE (La Face/Arista 4103)	A Few Good Men	75	15
86	HANDLE OUR BUSINESS (Giant 17808)	Tony Thompson	78	11
87	CAN I TOUCH YOU...THERE? (Columbia 77991)	Michael Bolton	89	6
88	MC'S ACT LIKE THEY DON'T KNOW (Jive 42319)	KRS-One	90	10
89	RETURN OF THE LIVIN' DEAD (Giant 17796)	The D.O.C.	DEBUT	
90	SOMETHIN' 4 DA HONEYZ (PMP/RAL/Def Jam 6962)	Montell Jordan	41	17
91	SAME ONE (Atlantic 87118)	Sean Levert	42	11
92	YOU CAN'T RUN (Ving/Mercury 52224)	Vannessa Williams	44	13
93	SUMMERTIME IN THE LBC (FROM "THE SHOW") (G Funk/RAL/Island 9383)	Dove Shack	91	16
94	PULL UP TO THE BUMPER (Epic 77931)	Patra	93	21
95	GIRLSTOWN (Columbia 77850)	Supercat	94	11
96	MIND BLOWING (IMI 8513)	David Josias	95	12
97	SOMEONE TO LOVE (Yab Yun/550 Music 77895)	Jon B. Feat. Babyface	72	31
98	LOVE DON'T LOVE NOBODY (Blue Thumb/GRP/MCA 3063)	Phil Perry	84	21
99	JUST FOR MY MAN (Raging Bull 61388)	Skillz	80	9
100	BEST FRIEND (Atlantic 87148)	Brandy	87	27

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BROWN SUGAR D'Angelo (Ah-Choo Music/12 A.M. Music, ASCAP)	34
CAN I TOUCH YOU THERE M. Bolton, R.J. Lange (Out Of Pocket/Warner Chappell, ASCAP/Mr. Bolton's Zomba/Warner-Tamerlane, BMI)	87
CELL THERAPY Organized Noize, R. Barnett, T. Burton, C. Gipp, W. Nighthon (Organized Noize/Starf Start/Goodie Mob, BMI)	23
COME WITH ME SHAI (Music Corp Of America/Cameo Appearance By Ramases/Vandy/MCA/Yprahc, ASCAP/HLG Spot, BMI)	15
CRUISIN' W. Robinson, M. Tiplin (Bertran, ASCAP)	9
CURIOSITY Mr. Daltyn, M. Elliott, A. Hall (EMI April/Dalva DeGrate, Mass Confusion/MCA, ASCAP)	71
DADDY'S HOME M. Jordan, S. Crawford (N/A)	72
DAMN THING CALLED LOVE J. B. (Song, Songs, BMI)	41
DANGER Outloud, P. F. Cuttin (Copyright Control)	64
DIGGIN' ON YOU Babyface (Eca/Sony, BMI)	6
DON'T TAKE IT PERSONAL D. Austin, D. Simmons (D. A. R. P./Afro Dred Late, ASCAP/No Rhythm, BMI)	83
EXHALE (SHOOP SHOOP) Babyface (ECS Music/Adm. Sony Songs, BMI)	3
FANTASY M. Carey, D. Hall, C. Franz, T. Weymouth, A. Bewley, S. Stanley (Metered Music/Stone Jam/New Natty & Capone, ASCAP/WBM/Songs Of Sony/Rye Song, BMI)	14
FEEL THE FLUNK C. Stokes, S. Scarborough (Hookman/Zomba, BMI)	28
FEELS SO GOOD J. Dupri, C. Lowe, Xscape (So So Def/EMI/April/Air Control, ASCAP)	45
FREEK'N YOU De Vane (EMI April/De Swing Mob, ASCAP)	43
FUNNY HOW TIME FLIES D. 'Jam' Hall (Frabshaha/Stone Jam, ASCAP)	35
GANGSTA'S PARADISE A. Ivey Jr./L. Sanders/D. Ratheed (T-Boy/O'B/O Itself/Boo Daddy/Jobete/Black Bull, ASCAP/Larry Sanders/Songs Of PolyGram/Mad Castle, BMI)	27
GIRLSTOWN W. Marsh, E. Sermon, H. Tucker (Zomba/Wild Apache/Eric Sermon, ASCAP/WBM)	95
HANDLE OUR BUSINESS D. Hollister, C. Smith (Davey Pooh/Waco, ASCAP/Spk Roc, BMI)	86
HEAVEN J. Harris III, T. Lewis, J. Wight, D. Stokes, D. Chavis, E. Mack, S. Garcia (EMI April/Flyte 8 Tyne/New Perspective, ASCAP)	17
HE'S MINE Hami, MoKenStef, R. Trouman, Prince (Controversy, ASCAP/Saja Music/Songs Of Lastrada/Rubber Band Music, BMI)	29
HEY LOVER R. Temperton, LL Cool J (Rod Songs, ASCAP)	10
HOOLED ON YOU Soulshock & Karlin, A. Martin, K. Jones (Almo/Sailandra EMI/Casadda/Young Legend Songs, ASCAP)	12
HOW HIGH R. Noble, E. Sermon, C. Smith (R. Noble/Zomba/Eric Sermon, ASCAP/Careers BMG/Wu-Tang, BMI)	58
HURRICANE M. Whitmore, E. Stevens, B. Jones, D. Stevens, T. Stevens (Zomba/Tone Only/E-40/B-Legit/D-Shock/Suga T. BMI/WBM)	84
ICE CREAM R. Diggs, C. Woods (Careers BMG/Ramecca/Wu-Tang, BMI)	59
I CAN'T STAND THE PAIN K. Croach (Human Rhythm, BMI)	60
I GOT 5 ON IT Husbands, E. Busby, E. Gilmour, King, Foster, McElroy, Bell, Smith (True Science, ASCAP/Stackola/Triple Gold/J King IV/Songs Of All Nations/Warner-Tamerlane/O'B/O Itself/Second Decade, BMI)	49
I HATE U A. F. K. A. P. (1994 Controversy, ASCAP)	21
I'LL ALWAYS BE AROUND N/A (N/A)	81
I'M YOUR MAN B. Watson (McArthur/Bo Buzz-Metree/Sony, BMI)	51
I MISS YOU Heavy D, T. Robinson (EMI April/E-Z-Duz-It/RWB/Evelle, ASCAP)HL/WBM	26
IN GODS HANDS NOW M. Stone, A. Shambini (Sony Tree/We Care Music/Built On Rock, ASCAP)	47
I REMEMBER N. Morris, W. Morris, S. Stockman, T. Kelley, B. Robinson (Vanderpool/Aynaw/Shawn Patrick/Eastyn/Tyne For Flyte/Butter Jinx, BMI)	63
I WANT YOU BACK T. Riley, S. Blare, K. Anderson (Donril/Zomba Eat, ASCAP/Blare/Sexy Girl, BMI)	40
JUST FOR MY MAN Bak, MFSE (Seventh Seal/Trembal, ASCAP)	99
BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS LIKE THAT D. Austin, C. Wolf (EMI April/Dark Music/WBM/Nuthouse Music, ASCAP)	2
LIQUID SWORDS G. Grace, R. Diggs (GZA, ASCAP/Ramecca, BMI)	61
LOOK WHAT YOU'VE DONE T. Perez, K. Perez (The Lady Roars, ASCAP/Trauma Unit, BMG Pub. Inc.)	36
LOVE DON'T LOVE NOBODY C. Simmons, J. Jefferson (Warner-Tamerlane, BMI)	98
LOVE AMBITION (CALL ON ME) K. Croach (Human Rhythm, BMI)	68
LOVE T.K.O., C. Womack/G. Noble Jr., L. Womack (Warner-Tamerlane, BMI)	32
LOVE TRIANGLE D. King, A. Marvel, B. Mann (World Of Andy/W'nR, ASCAP/D. King/Warner Music/Mann Made, BMI)	73
LOVE U 4 LIFE Devante (EMI April/De Swing Mob, ASCAP)	18
MC'S ACT LIKE THEY DON'T KNOW L. Parker, C. Martin (Zomba BD/P/Gifted Pearl/EMI April, ASCAP)	88
MIND BLOWING D. Jonas (Vental City/PMA, BMI)	96
NONE OF YOUR BUSINESS S. Azor (Sons Of K-Oss/Out Of The Basement/Next Plateau, ASCAP/Uanar, BMI/CPP)	97
O' L. SKOOL G. W. Isaac (Groove Child, ASCAP)	66
ON THE DOWN LOW B. McKnight (Cancelled Lunch Music/Polygram Intl, ASCAP)	25
ONE MORE CHANCE M. DeBarge, E. Jordan (Jobete/April/Big Poops/Dustin, ASCAP)	57
ONE SWEET DAY M. Carey, W. Spelling, Asanasteff (Sony Songs/Sony Music Pub. BMI)	8
PLAYA HATA G. Hutsand, G. Ellis Jr., B. Caldwell, E.A. 'Ski', CMT (Sony Tunes/Ski & CMT, ASCAP/Stackola/Triple Gold/Longstake, BMI)	76
PLAYER'S ANTHEM Notorious B.I.G., Little Kim, Little Ceasar (Unkies, ASCAP/Clark's True Funk, BMI)	54
PRETTY GIRL Babyface (Sony/Eca, BMI)	13
REAL HIP HOP A. Weston, W. Hines (Straight Out Da Sewer/Pete Rock Pub. ASCAP/Gifted Pearl, BMI)	82
RETURNS OF THE LIVING DEAD The D. O. C., Erotic D. (Funky Shit/Documented Sounds, BMI)	89
THE RIDDLER C. Smith, R. Diggs, N. Hefti (Milkier, ASCAP/HL/Ramecca/Wu-Tang/Careers BMG, BMI)	50
RUNAWAY J. Jackson, J. Harris III, T. Lewis (EMI April/Flyte Tyne Tunes, ASCAP/Black Ice, BMI)	19
RUNNIN' T. Hardson, E. Wikox, J. Yancy, D. Stuart (Ethay, ASCAP/Beat Junkie/EMI Blackwood, BMI)	65
THE RUNAROUND D. (D. O. A.) Allen (Polygram Intl./Soni Mercuarial/Penny Funk, BMI)	74
SAME ONE G. Levert, E. T. Nicholas, A. Coombs (N/A)	91
SENTIMENTAL D. Austin (Nuthouse, ASCAP/EMI April/D. A. R. P./Deborah Cox Music, BMI)	16
SEX IN THE RAIN Hami, Mokerstef (Mokerstef/Ma-Pill, ASCAP)	78
SOMETHIN' 4 DA HONEYZ M. Jordan, O. Pierre, D. Ratheed (Second Decade/Warner-Tamerlane, BMI)	90
SOMEONE TO LOVE Babyface (Sony/Eca, BMI)	97
SORRY I'W Downang, R. Raleout, A. Christon (Will Down/Uncle Buddies/Polygram Intl, ASCAP/Neativity, SESAC)	67
STILL IN LOVE B. McKnight, B. Barnes (Cancelled Lunch Music/Polygram Intl, Inc., ASCAP/B Barnes Music, BMI)	46
SUGAR HILL A. Z. J. Barnes, K. Barnes (Tricky Trick, BMI)	33
SUMMERTIME IN THE LBC G. Brown, A. Blount, M. Makonie, L. Turner, H. Thomas (EMI Blackwood/Big Nuz, BMI/HL)	95
TAKE A LOOK S. Barnes, J. C. Oliver, T. Robinson (Evelle/Warner Chappell/Twelve & Under/Jellies Jams/L. L. C., ASCAP/Slam U Well/Jumping Bean Songs/L. L. C., BMI)	70
TELL ME W. Wilson, A. Larrueux, D. Brown (Almo/Bryce Lav, ASCAP/Sony/Jupz/Dream Team, BMI)	7
TEMP TATIONS T. Shakur, R. Trouman, L. Trouman, S. Murdock, R. Noble, G. Clinton, Jr., G. Sluider, D. Spradley (Warner-Tamerlane/Bee Mo Eazy, ASCAP/Ostina's Dream/Inscope Pearl/Saja/Songs Of La Strada/Funky Knobie/Bridgeport, BMI)	79
'TIL YOU DO ME RIGHT Babyface, M. Edmunds, K. Edmunds (Sony Songs/ECAF/KMEL, BMI)	38
TONIGHT'S THE NIGHT T. Riley, T. Lucas, C. Hugo, P. Williams, M. Riley (Donril/Zomba/T. Lucas/Smokn'Sound/Tadej, ASCAP/WBM)	52
TONITE D. Austin (EMI April/D. A. R. P., ASCAP)	85
VIBIN' M. S. McCary, N. Morris, W. Morris, S. Stockman, T. Kelley, B. Robinson (Black Panther/Vanderpool/Aynaw/Shawn Patrick/Eastyn/Bee & Tee/Butter Jinx, BMI)	39
WATERFALLS Organized Noize, M. Etheridge, L. Lopez (Tiz Biz Music/Belt Star Music/Pebblistone, ASCAP/Organized Noize Music/Staff Shirt Music, BMI)	44
WE MUST BE IN LOVE K. Jordan (Played Like A Stepson/Black Art Of War, ASCAP)	80
WHAT ABOUT OUR LOVE R. Radeout, B. Sunglej, P. Temple (Polygram Intl./EMI Blackwood, BMI)	42
WHERE EVER YOU ARE T. McElroy, D. Foster (Two Tuff E-Nuff Songs/EMI Blackwood, BMI)	11
WHO CAN I RUN TO H. Hancock (Hancock, BMI)	4
WINGS OF THE MORNING C. Bailey, A. Jones, A. Babbell, O. Redding (Irving, BMI)	62
YOU ARE NOT ALONE R. Kelly (Zomba Songs/R. Kelly, BMI)	20
YOU CAN'T RUN Babyface (Sony Tree/Eca, BMI)	92
YOU MAKE ME FEEL LIKE A NATURAL WOMAN G. Goffin, C. King, J. Wexler (N/A)	55
YOU PUT A MOVE ON MY HEART Q. Jones, R. Temperton (Almo/Rod Songs, ASCAP)	30
YOU REMIND ME OF SOMETHING R. Kelly (Zomba, BMI)	1
YOU USED TO LOVE ME F. Evans (China Baby/Blackwood/Ninth St. Tunnel, BMI)	31

## REVIEWS By Gil L. Robertson IV



### TERRY ELLIS: *Southern Gal* (East/West 61857-2) Producers: Denzil Foster & Thomas McElroy

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

and the producers give Ellis ample room to showcase her vocal gifts. Urban radio will undoubtedly pay attention to this disc and I think they'll be very happy with what they find. Standout tracks: "She's A Lady," "What Did I Do To You," "Slow Dance," and "Sista Sista."

### CECE WINANS: *Alone In His Presence* (Sparrow 51441-2) Producers: Various



What could be better than listening to the glorious voice of CeCe Winans singing the hell (no pun intended) out of great, classic gospel songs. On her solo debut project, Winans and a team of producers that include Cedric & Victor Caldwell, Gregg Nelson and Bebe Winans, have assembled a collection of new and timeless offerings that will only further solidify CeCe's position as the first lady of secular soul. Winans' vocal execution is top notch, which the producers take great advantage of with clever music arrangements that showcase her gifts in the best light. Already a favorite with both gospel and urban contemporary programmers, CeCe will do great with this project, which may even earn some much deserved exposure from Pop and A/C formats. Standout tracks: "I Surrender All," "Because of You," "He's Always There" and "Every Time."



### AL GREEN: *Your Heart Is In Good Hands* (MCA 11350) Producers: Various.

Al Green's MCA debut is filled with just what you would expect from the veteran soul legend. While nothing here can match the intense magic of his vintage works, this disc does capture the same flavorful sass and bravado that has made Green a cultural icon. The production here is simple, which is great because Green works at his best when not mired in convoluted studio works. Urban contemporary radio will hopefully support this release which may also generate a buzz on selected pop and A/C formats as well. Standout tracks: "Your Love (Is More Than I Ever Hope For)," "Love Is A Beautiful Thing," "Best Lover" and "Could This Be The Love."

## PICK OF THE WEEK

### PHYLLIS HYMAN: *I Refuse To Be Lonely* (Zoo 11040) Producers: Various.



At last a recording from the song diva whose voice is like medicine to the human soul. Few contemporary artists past or present can match the effervescent vocal magic created by Hyman in song. On this, her last record before her tragic death, Hyman and a collection of producers that includes Nick Martinelli, Barry Eastman and Ken Gamble, deliver a solid collection of urban contemporary standards that will endure as a testament to her gifts. A variety of techniques are utilized throughout this disc to present music that should garner attention from a variety of listeners. In addition, Hyman is in excellent form throughout. Although you wouldn't know it from listening to the airwaves today, the kind of music present on this disc is where the real soul in R&B lives. Urban, pop and alternative formats be advised: don't turn your backs on this disc. It's a one of a kind from an artist who was truly one of this industry's best. Standout tracks: "I Refuse To Be Lonely," "Waiting For The Last Tear To Fall," "This Too Shall Pass" and "It Takes Two."

# URBAN TOP 75 R&B ALBUMS

## CASH BOX • NOVEMBER 25, 1995

1	DOGG FOOD	The Dogg Pound	8	2
	(Death Row/Interscope/Priority 50546)			
2	DEAD PRESIDENTS (Capitol 32438)	Soundtrack	1	14
3	OFF THE HOOK (So So Def/Columbia 67022)	Xscape	3	17
4	FATHER & SON (Elektra 61859)	Eddie & Gerald Levert	2	7
5	ON TOP OF THE WORLD (Relativity 1521)	Eight Ball	10	2
6	DAY DREAM (Columbia 66700)	Mariah Carey	5	6
7	FAITH (Arista 73003)	Faith Evans	4	11
8	SOLO (Perspective 49017)	Solo	6	9
9	BROWN SUGAR (EMI 232629)	D'Angelo	7	19
10	THE SHOW, THE AFTER PARTY, THE HOTEL			
	(Uptown 11258)	Jodeci	9	17
11	KRS-ONE (Jive 41570)	KRS-One	11	5
12	E. 1999 ETERNAL (Ruthless/Relativity 5539)	Bone Thugs N Harmony	12	16
13	DESIGN OF A DECADE 1986/1996			
	(A&M 540399)	Janet Jackson	14	4
14	Q'S JOOK JOINT (Qwest 45875)	Quincy Jones	DEBUT	
15	JEALOUS ONE'S ENVY (Relativity 1239)	Fat Joe	13	3
16	DOE OR DIE (EMI 32631)	AZ	16	5
17	SOUL FOOD (La Face/Arista 26018)	Goodie Mob	DEBUT	
18	DANGEROUS MINDS (MCA 11228)	Soundtrack	15	15
19	REFLECTIONS (Virgin 40547)	After 7	18	17
20	4 5 6 (Epic 57808)	Kool G Rap	20	7
21	CYPRESS HILL III (TEMPLE OF BOOM)			
	(Ruffhouse/Columbia 669911)	Cypress Hill	41	2
22	MISS THANG (Rowdy/Arista 37006)	Monica	23	16
23	LIQUID SWORDS (Geffen 24813)	Genius/GZA	DEBUT	
24	ALL WE GOT IZ US (JMJ/RAL/Island 529265)	Onyx	26	2
25	GROOVE THEORY (Epic 57421)	Groove Theory	25	3
26	THE GOLD EXPERIENCE			
	(Warner Bros. 45999)	A.F.K.A.P.	22	7
27	THE SHOW (Def Jam/RAL/Island 529021)	Soundtrack	17	12
28	BLACKFACE (Gasoline Alley/MCA 11176)	Shai	24	4
29	MYSTIKAL (Big Boy 12)	Mystikal	21	8
30	PURE SOUL (Step Sun/Interscope 92638)	Pure Soul	30	4
31	I REMEMBER YOU (Polydor/A&M 528280)	Brian McKnight	19	14
32	CONSPIRACY (Undeas/Big Beat/AG 92614)	Junior M.A.F.I.A.	31	11
33	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	33	49
34	ONLY BUILT 4 CUBAN LINX (Loud 666673)	Raekwon	27	16
35	OPERATION STAKOLA (C-Note/Noo Trybe 52324)	Luniz	28	19
36	DEBORAH COX (Arista 18781)	Deborah Cox	32	4
37	HOLD IT DOWN (EastWest 61829)	Das EFX	29	7
38	CURB SERVIN (Pay Day 828650)	WC & The Maad Circle	34	5
39	ME AGAINST THE WORLD (Interscope 92399)	2Pac	37	35
40	GAME RELATED (Sick Vld' W/Jive 41562)	The Click	DEBUT	
41	BROKEN (Intersound 9145)	William Becton & Friends	40	20
42	REACHIN' BACK (Columbia 66813)	Regina Belle	35	10
43	TRUE (Priority 52983)	Tru	39	15
44	NEW YORK UNDERCOVER (Uptown 11342)	Soundtrack	38	7
45	BRANDY (Atlantic 82610)	Brandy	36	55
46	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	44	49
47	SOUTH CENTRAL LOS SKANLESS (Lench Mob 2002)	Kausion	42	3
48	HISTORY: PAST, PRESENT, AND FUTURE-BOOK 1			
	(Epic 59000)	Michael Jackson	48	21
49	BOOMBASTIC (Virgin 40158)	Shaggy	47	16
50	NEW LIFE (Atlantic 82662)	Intro	58	2
51	KIRK FRANKLIN & FAMILY			
	(Gospo-Centric 72119)	Kirk Franklin & Family	53	47
52	II (Motown 530323)	Boyz II Men	57	60
53	THE BEST OF S.O.S. BAND (Tabu/Motown 530594)	S.O.S. Band	52	3
54	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	45	58
55	DO OR DIE (Jive 41575)	Ant Banks	55	2
56	MACK 10 (Priority 53938)	Mack 10	46	20
57	CONVERSATION (G Funk/RAL/Island 527947)	The Twinz	43	12
58	DOUBLE OR NOTHING (Def Jam/RAL/Island 529286)	Erick Sermon	DEBUT	
59	GREATEST HITS (Right Stuff/Capitol 30800)	Al Green	61	14
60	THE RBX FILES (Warner Bros. 45866)	RBX	54	6
61	FULL BLOODED NIGGAZ (Power/Triad 2105)	Ghetto Mafia	51	2
62	SAD STREET (Malaco 7478)	Bobby Blue Bland	56	2
63	BONA FIDE (Yab Yum/550 Music/Epic 66436)	Jon B.	60	22
64	'TIL SHILOH (Loose Cannon/Island 524119)	Buju Banton	64	14
65	THE INFAMOUS (Loud/RCA 66480)	Mobb Deep	62	29
66	TALES FROM THE CRYPT (Awol 7197)	C-Bo	67	22
67	THINKING OF YOU (Jazzestra 1369)	Gerald Daemyon	50	5
68	FRIDAY (Priority 53959)	Soundtrack	68	32
69	ANOTHA DAY ANOTHER BALLA (Suave 1518)	South Circle	59	19
70	FOR LOVERS ONLY (Motown 530568)	The Temptations	73	5
71	CREEPIN ON AH COME UP			
	(Ruthless/Relativity 5526)	Bone Thugs N Harmony	70	68
72	MC HAMMER 5 INSIDE OUT (Giant 24637)	MC Hammer	72	9
73	LOVE AMBITION (Motown 634 3503)	Jason Weaver	49	7
74	THIS IS THE SHACK (G Funk/RAL/Island 527934)	The Dove Shack	63	12
75	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	71	44

# THE RHYTHM

By Gil L. Robertson IV



Rap Sheet, the nation's first Hip-Hop newspaper, recently hosted its second annual rap and hip-hop industry convention, *Working Towards A Unified Hip-Hop Nation II*, in Hollywood. More than 1,200 entertainment industry reps joined rap artists and students for panel discussions and interactive workshops on vital issues concerning rap music and its impact on society. Panel members addressing First Amendment rights and social responsibility included (l-r) Mayor Omar Bradley of Compton, CA; Darryl James, Rap Sheet Editor; and Chuck D. of Public Enemy.

**R. KELLY, THE KING OF R&B RETURNS** to the music arena with a third self-titled disc that promises to out do the multi-platinum sales of his previous efforts. Released on November 14, from **Jive Records**, the disc features **Notorious B.I.G.**, **Ronald and Ernie Isley** and **The Kirk Franklin Choir**. The first single, "You Remind Me of Something," is already a certified hit with strong airplay across the board in all the key urban markets and strong video rotation on **MTV**, **BET** and the **Box**. Jive has shipped more than 750,000 copies of the single and has followed that enormous order with more than one million copies of the album. Since making his debut in 1991, R. Kelly has enjoyed consistent platinum success. His first release, *Born Into The '90s*, was an instant favorite among the hip-hop generation, selling in excess of one million units. His follow up album, *12 Play*, featured the smash hit "Bump and Grind" and sold more than four million units. Aside from his own work R. Kelly has enjoyed great success with **Aaliyah** and **Michael Jackson**, having recently worked with the latter on his most recent chart topping hit, "You Are Not Alone." According to **Jazzy Jordan, sr.**, director of marketing at Jive, the label has an impressive marketing plan designed to make this new release even more successful than its predecessors.

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

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

## THE RHYME

By Gil L. Robertson IV



No guns, no drugs, no violence—Ruffhouse/Columbia's hip-hop group, the Fugees and label mate, Tremaine Hawkins recently performed at the YWCA National Week Without Violence "Day of Remembrance," held at the Cathedral of St. John the Divine in NYC. The event, co-

sponsored by Sony Entertainment Inc., was dedicated to remembering all the men, women and children that we have lost to violence. The week's co-chairs, Senator Bill Bradley and Gloria Steinem, as well as former NYC Mayor David Dinkins and actor Darnell Williams delivered inspiring speeches calling for a world without violence. Above center, Prema Mathai-Davis, National executive director, YMCA of the USA is joined by (l-r) Prakazrel Michel and Lauryn Hill (Fugees), Isisara Bey, director of corporate affairs, Sony Music Entertainment Inc. and Wyclef Jean (Fugees).

**LOUD RECORDS TURNS UP THE VOLUME** by acquiring former Def Jam affiliate, PMP Records. Headed by Paul Stewart, PMP has been credited with launching and guiding the careers of many of urban music's brightest luminaries, including Warren G., Montell Jordan, The Dove Shack, The Twinz and L.V.. Steve Rifkind, the president and owner of Loud Records is also readying plans to acquire a string of additional independent music labels with music genres ranging from jazz to alternative music. In gearing up for his expansion, Rifkind, earlier this year, recruited Brett Wright from Uptown Entertainment for the position of vice president of marketing, Joseph Nicosia from RCA is the v.p. of promotions, Matty C., formerly director of A&R was upped to v.p. national A&R for Loud and Marty Schwartz to director of corporate affairs. "The addition of PMP Records is just the beginning," Rifkind says. "Our staff additions were in preparation for what I'm confident will be the beginning of a new era for Loud. This year we have made a nine album commitment to RCA. And although we are by no means abandoning our urban music roots our current expansion plans include the addition of a jazz label and possibly an alternative label as well." Founded in 1992, Loud Records is a privately held company with headquarters in New York City and offices in Los Angeles.

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

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

## TOP 25 RAP SINGLES

CASH BOX • NOVEMBER 25, 1995

1	CELL THERAPY (Laface/Arista 4113)	Goodie Mob	2	6
2	GANGSTA'S PARADISE (MCA 55104)	Coolio Featuring L.V.	1	25
3	HEY LOVER (RAL/Def Jam/Island 77494)	L.L. Cool J	DEBUT	
4	HURRICANE (Sick Wid' It/Jive 42335)	The Click	3	2
5	LIQUID SWORDS (Geffen 19390)	Genius/GZA	4	3
6	THE RIDDLER (Atlantic 87100)	Method Man	5	2
7	I GOT 5 ON IT (Noo Trybe 38474)	Luniz	6	24
8	SUGAR HILL (EMI 58407)	Az	7	19
9	ICE CREAM (Loud 64426)	Chef Raekwon	8	6
10	WINGS OF THE MORNING (African Star/Island 7198)	Capleton	10	4
11	RUNNIN' (Dilicious Vinyl/Capitol 58438)	The Pharcyde	9	6
12	LAST DAYZ (JMJ/RAL/Island 7195)	Onyx	13	3
13	DANGER (Fader 7049)	Blahzay Blahzay	11	7
14	HOW HIGH (Def Jam/RAL/Island 9925)	Redman/Method Man	12	13
15	AIN'T NOTHIN BUT A SHE THING (Next Plateau/London 50347)	Salt-N-Pepa	14	5
16	BOMDIGI (Ral/Def Jam/Island 7196)	Eric Sermon	16	5
17	THROW YOUR SET IN THE AIR (Ruffhouse/Columbia 78042)	Cypress Hill	17	6
18	FADES EM ALL (Rowdy 3-5042)	Jamal	24	8
19	PLAYER'S ANTHEM (Undeas/Big Beat/AG 95750)	Junior M.A.F.I.A.	15	18
20	RETURN OF DA LIVIN'DEAD (Giant/Warner Bros. 17796)	The D.O.C.	DEBUT	
21	ONE MORE CHANCE (Bad Boy/Arista 79032)	The Notorious B.I.G.	20	3
22	JEEPS, LEX COUPS, BIMAZ & BENZ (Uptown 55062)	Lost Boyz	21	7
23	1ST DAY OF THE MONTH (Ruthless/Relativity 6331)	Bone Thugs-N-Harmony	18	13
24	Y'ALL AIN'T READY YET (Big Boy 42331)	Mystikal	25	8
25	BOOMBASTIC (Virgin 38482)	Shaggy	19	18

### Rap Single Reviews

By Gil L. Robertson IV

#### ■ EARTH GYRLZ: "Love of Mine" (Capitol 10268)

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

#### ■ JT THE BIGGA FIGGA: "The Mack Hand" (DPRO 30013)

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

#### ■ ALAD TROY: "Side to Side" (ATB 0001)

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

# Joel Nava: Tejano Meets Country On The Cutting Edge

*Texan Brings True Value To The Meaning Of Fusion.*

By Wendy Newcomer

**BANGING ON COFFEE CANS** wasn't quite the auspicious beginning that Joel Nava had in mind as he learned to play the drums in hopes of joining his grandfather's *Tejano* group. "I didn't have any drums when I was 10 or 11, so I just kind of beat on coffee cans and accompanied him," Nava says. "As I got older, my dad bought me some drums and it grew from there." The Port Lavaca, Texas native then spent the next few years learning the ropes by observing his accordion-playing grandfather and soaking up the influences of *Tejano*. "The opportunity to sit in with him and just kind of accompany him was a great treat for me when I was a kid," Nava says. "You know, when you're a kid, grandfathers are larger than life. It was real exciting for me."

After joining several bands in his early teens ("My mom and dad would take me and drop me off and pick me up after each gig"), Nava found himself drumming for Bobby Lee and the Night Riders at age 17. Realizing that singing was his true calling, Nava bravely decided to suggest a slight personnel change in the band. "I've felt I could sing since I was a little kid," he says. "When I finally got the courage up to ask them if I could sing, they said, 'Sure, but buy your own mike.' So I went out and bought a nineteen-dollar mike and started singing."

By 1987 Nava and his band had progressed to the True Value Hardware Country Showdown. The Night Riders, while they didn't win, made it all the way to the national finals in Denver, Colorado. It was an experience that strengthened Nava's desire to shoot for the big time. "I don't know about the rest of the band, but it inspired me to pursue it more and more. Not so much in those competitions. I mean, that was good for awhile," Nava says. "But after that, you kind of have to put the competitions aside...and try to pursue it on a higher level of going to the labels and getting management, learning about the business and trying to get a record deal. That's what it's all about."

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

"I think (Joel) is very representative of the merger of *Tejano* and country music," Randle continued. "If you happen to be an Anglo fan of country music who knows not a word of the Sapanish language, you are completely predisposed toward *Tejano* country nonetheless."

The scenario couldn't be better suited for Nava. "Really, the only life I know is performing. If



Joel Nava

Randle liked what he saw and signed the *Tejano* singer.

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

Randle went to El Campo, TX with colleague Shapiro, already a Nava fan. Having lost his voice, but eager to fulfill a commitment, Randle went to hear Nava sing. History? Proverbial. "It was equally engaging in that you had a mix in the audience of Hispanics, country fans and rock kids.

I don't work one weekend, I feel really useless because I'm not out there performing. If I could sing every night, I'd sing every night," Nava says. "When I'm off and I'm not performing, I'm out looking for live music. Maybe I could get to sit in and play drums or sit in with vocals or something. I love performing."

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

(Continued on page 26)

REVIEWS *By Héctor Reséndez*■ **GRUPO GALÉ: *Afirmando*** (GEOS Productions, 76016) Producer: Diego Galé. **TROPICAL/SALSA.**

Colombian salsa bands are enjoying the fruits of their long labor. There are hundreds of outstanding musicians that have yet to be recognized throughout Latin America, and the U.S. Grupo Galé is one of them. Headed by its director, Diego Galé, this album will surely knock Salseros for a loop. Hard-driving, consistent, and well-produced, *Afirmando* definitely affirms its message: dance til you drop! From the starting number, "Buscando Olivarte" to the first promo single "Enamorado De Ti," Galé doesn't offer any mercy. A clear must for your Salsa/Tropical bin!

■ **UNIK-KO: *Ven y Prueballo*** (Sony Latin, 81673) Producers: Enrique "Kiki" García, Hector Rimaguier, Manny Benito. **POP.**

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

infuses ballads, R&B, and pop. What a novel idea!

■ **THALIA: *En Extasis***. (EMI Latin, 7243) Producer: Oscar López. Co-producers: Emilio Estefan, Jr., Kike Santander. **POP.**

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

## PICK OF THE WEEK

Rocio Durcal

HAY AMORES  
Y AMORES

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

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

THE  
LATIN  
LOWDOWNNews From U.S. & Latin  
America

By Héctor Reséndez

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

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

**SPEAKING ABOUT NEW FRONTIERS:** Puerto Rican merengue queen, Olga Tañón completed work on an album of ballads written and produced by Marco Antonio Solís of the pop group Los Bukis. The album will be released early next year. A greatest hits album of Tañón's will be released for the holiday rush.



(L-r): Ignacio Rodríguez, Solís' manager; Julio Saenz, president of Warner Music Mexico; Olga Tañón; Marco Antonio Solís; his wife, Cristina Solís, and Sergio Rozenblat, VP-GM of WEA Latina.

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

**RMM SIGNS NEW TALENT:** One of Salsa's most popular groups during the 80s was the Conjunto Clasico. Today, indie label, RMM, is hoping to recapture some of that magic with the newly re-formed group. The first promo single from the forthcoming album, *Clásico de Nuevo*, is "Tú, Mi Estrella." Similarly, fans of Cuban Salsa artist, Isaac Delgado, will be delighted to hear his first U.S. production, *El Año Que Viene*.

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

**SF SPANISH FLY IN OINTMENT AT WARNER BROS:** The Spanish-reggae single, "Ven Amor" (Let's Get Together), comes from the group SF Spanish Fly's debut album, *Anything You Want*, on Upstairs/Warner Bros. The promo single is being offered in both radio and club versions.

**THE LATIN EDGE CONTINUES:** Mention was made last week about the ever expanding Latin Rock movement here in the U.S. Well, *La Banda Elástica (LBE)*, the first magazine of Latin rock in the U.S., is commemorating its third anniversary with an international rock en español concert and its **First Annual LBE Awards**. The event will take place in L.A. at the SIR Theatre, 7960 Sunset Blvd., Hollywood, on Wednesday, November 22nd. For more info, call/fax: 310/423-3942.

## FILM REVIEWS

# UA's Goldeneye Has Eye On B.O. Gold

By John Goff



The new Bond...James Bond, Pierce Brosnan slips neatly into the Bond Tux. A couple more alterations, it'll fit like it was tailored.

physically he looked too slight—the actor pulls that off with a definite in-charge carriage combined with a super-confident attitude delivered from inside. Some fine camera work with strength-favoring angles also offers subtle insurance. Brosnan uses his litness and agility in action much like a cat and it works. Second, Brosnan's *Remington Steele* persona seemed to precede him (all in my mind), bringing to mind "light and frothy," and there is a difference between light and frothy TV humor and light comedy in the

**THE CHANGES ARE THERE:** New James; new M, female, same no-nonsense attitude; new producer, also female, still a Broccoli, but the franchise set-pieces for success are still in place. So, those who like their Bond—and at the last estimate the number who have succumbed to the lure of his boxoffice was nearing the 2 *Billion* mark—will not leave *Goldeneye* disappointed.

Naturally, the main focus will be on the most obvious change, that of Pierce Brosnan as Superagent Bond. I, personally, was skeptical he'd be able to pull it off. Reasons? First,

Bond series, Brosnan well knows the difference. He nails the Bond light humor solidly. Sean Connery set the standard. George Lazenby carried it in a single shot, more impersonation than anything else and *could* have been good. Roger Moore took a more comedic approach. Timothy Dalton invested the spy with such intensity it made me nervous. Still each had his own approach and now Brosnan brings all them together in a single package to make the role his own. It'll be interesting to watch over the next couple films—I believe he's signed for a trio—because, given what is on the screen here, James Bond lives!

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

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

And the action is there, beginning with the pre-credits sequence of a spectacular 750-ft. bungee jump off Switzerland's Contra Dam. Credit goes to stunt coordinator Simon Crane, stuntman Wayne Michaels who took the plunge, DP Phil Meheux and 2nd unit director Ian Sharp with his cameraman Harvey Harrison and, throughout all action sequences, top notch editing by Terry Rawlings.

The villain takes form as a former compatriot of Bond's, Agent 006, who also works as a bridge from Cold War tactics to present-day behind-the-scene manipulations. Sean Bean takes on the role and is solid while not as memorable as other classic villains. He's aided in his fear fostering by Famke Janssen, as *Zenia Onatopp*, whose specialty is killing by squeezing her victims between her *thighs* when she gets on-the-top. You take it from there. Janssen truly has fun with the role, investing the physicality and brutality of it with an X-rated sensuality. Her vile, killing partner is Gottfried John, pretty

## Top 15 Weekly Film Grosses

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Ace Ventura: Nature...</i>	Warner Bros.	1	2,652	\$37,804,076	\$14,255	\$37,804,076
2. <i>Get Shorty</i>	MGM/UA	4	2,103	\$7,600,007	\$3,614	\$50,603,778
3. <i>Copycat</i>	Warner Bros.	3	1,661	\$4,772,207	\$2,873	\$19,367,237
4. <i>Powder</i>	Buena Vista	3	1,621	\$4,144,574	\$2,557	\$21,489,384
5. <i>Home For The Holidays</i>	Paramount	2	1,000	\$3,345,404	\$3,345	\$8,461,719
6. <i>Now And Then</i>	New Line	4	1,713	\$2,699,679	\$1,576	\$21,789,827
7. <i>Fair Game</i>	Warner Bros.	2	1,949	\$2,560,195	\$1,314	\$8,953,765
8. <i>Seven</i>	New Line	8	1,818	\$2,479,799	\$1,364	\$81,902,765
9. <i>Vampire In Brooklyn</i>	Paramount	3	2,130	\$2,272,362	\$1,067	\$16,728,177
10. <i>Gold Diggers</i>	Universal	2	1,301	\$1,567,720	\$1,205	\$4,628,650
11. <i>Mighty Aphrodite</i>	Miramax	3	278	\$1,012,036	\$3,640	\$2,547,581
12. <i>Three Wishes</i>	Savoy	3	1,278	\$860,570	\$673	\$6,282,304
13. <i>How To Make An American Quilt</i>	Universal	6	940	\$728,545	\$775	\$21,880,290
14. <i>To Wong Foo...</i>	Universal	10	793	\$614,575	\$775	\$35,383,765
15. <i>To Die For</i>	Columbia	7	752	\$603,375	\$802	\$19,841,215

Domestic box-office, which includes USA and Canada for the weekend of November 10-12, totaled \$73,065,124, breaking down to a \$3,322 per-screen average off a total of 21,989 screens, giving a combined total of \$357,664,533. (Courtesy *Entertainment Data, Inc.*)



standard. Computer whiz turned turncoat, Alan Cumming, is arrogant and adds some fun to the machinations.

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

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

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

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

By Steve Baltin

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

The only question left after the stunning opening of his new flick is what comes next for Hollywood's \$20 million man. Maybe they'll bronze his ass, since talking out of it in both *Ace* movies probably added \$10 mil to the opening haul of this one. One day we'll see Carrey's cheeks hanging in the Smithsonian, but not until he has a flop. In the



A class act.

meantime we'll just have to elect him president. I can see the headlines now. "Carrey given a key to the U.S. Treasury Department as part of the agreement for next film: Hollywood's googol-plus man."

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

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

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

## Warner's *It Takes Two*, Cute And Light

By John Goff



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

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

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

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

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

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

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

James Orr and Jim Cruickshank produced. Keith Samples and Mel Efron executive produced.

# ON STAGE

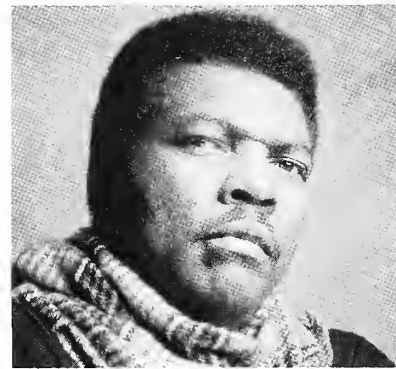
## LIVE REVIEW

# The Terry Evans Band

By John Rhys

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

Dressed in black slacks, black shirt and vest, complemented by ultra sharp black and white shoes, the man was clean. He finishes his stage dress as the band concludes an instrumental called "Fat Wallet."



Terry Evans

Evans then meanders downstairs as if he were going to the refrigerator in the middle of the night. The only difference is that, I hope he doesn't have hundreds of people in his kitchen. He reaches the bottom of the stairs just as the band announces his name to a multitude of applause. The drummer counts off "I Fancy You" and Terry Evans is in another world.

A world of performance and entertaining.

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

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

The band swings out hot!

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

The performance has people on their feet, cheering.

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

## BOOK REVIEW (Continued from page 5)

that with later images. Fun.

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

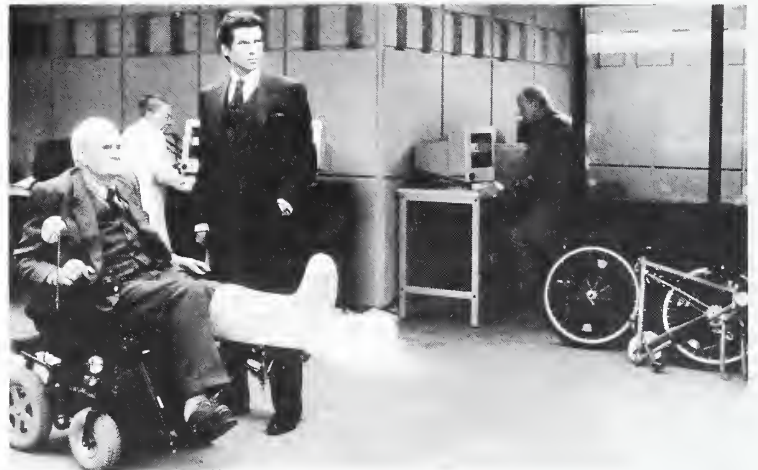
While the renegade Bond pictures, *Never Say Never Again* and *Casino Royale*, as well as the TV entity are not pictorially included or delved into in depth here, they are not ignored as if they didn't exist either. They are acknowledged from several sources, in balance and without rancor.

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

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

## COVER STORY (Continued from page 5)

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



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

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



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

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

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

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

Impossible? Don't bet on it...Count on it.



## News From The United Kingdom, Ireland & Europe

By Hal Levy

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

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

**CAN DO CANDIDE:** Last year **PolyGram's** album of theme music from TV's *Inspector Morse* made it into the classic Top 20 list. Attempting to mine the field further, PolyGram has taken half interest in the **Leonard Bernstein Music Publishing Company** to make new recordings of Bernstein's music as well as welcoming new writers in the middle-of-the-road music area, music that is not exactly pop, classical or easy listening.

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

**HOW HIGH WILL IT FLOAT?** The Societe Europeenne des Satellites (SES) is aiming at a £1.2 billion float in the stock market next year. **MTV** and **Murdoch's BSkyB** are major users of SES' **ASTRA** satellite system. SES has just launched its fifth satellite, dedicated to digital transmissions. Last year's profits were £86.6 million on sales of £197 million and profits are expected to grow as more channels are added on in Europe.

**COMIN' BACK?** **Electrafixion's** new single "Never" is due for release this week. In the early 80s, the group, then known as **Echo & The Bunnymen** were rated with **U2** and **Simple Minds** as the top Brit groups.

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

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

**BRUSH UP YOUR RESUME:** According to recently published reports, the fastest growing business in the world, at more than 20% a year, is **Headhunting**. Total income for headhunting companies is reported to be almost \$4 billion a year. Hottest interest is in the executive end of the scale.

**CHECKING OUT THE STUBS:** The **Ticketing Group**, which includes ticket agencies **First Call** and **Keith Prowse** had their shares suspended in order to try to obtain re-financing. The group, with £5 million in debts, has a 14-day option to obtain financing or else face being sold off. **Burrus Investment Group**, a New Orleans investment company, reportedly is interested, through an affiliate, of taking over the trading business which provides event management, computerized ticketing systems as well as ticket sales.

**TOFU LUCK:** **Madonna**, in London for *Evita* recording, is facing starvation. She took a group to in-spot **Quaglino's** for lunch. But since she neglected to book, she was shown the door. So, down the street they went to **Le Caprice**, which was also full. But all was not lost, the group ended up at the **Country Life Cafe**, a vegetarian restaurant run by members of the **Seventh Day Adventists**. The bill, for the six, came to a little over £30 including tip.

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

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

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

**AND EAT YOUR HEART OUT:** Everyone, especially the Americans, complained about the food served at the convention center. Well, for those of you who

may be headed for Milan, Ms. **Joyce Bigio** of **American International Bakeries** in Milan, is introducing **Bagels** into Italy and promises to be up and running by the end of the year.

**HEADED UP** is **Andrew Teare** who is the new CEO of **Rank Organization**, the British leisure giant.

**AND MOVING ON** is the **English National Opera** which plans to move out of the world famous **Coliseum** to more modern quarters. **Sir Andrew Lloyd Webber** is said to be interested in the Coliseum because of difficulty in finding a venue for his new musicals, namely *A Star Is Born* and *Whistle Down The Wind*, due to a shortage of large auditoriums. **Sir Andrew** is also still in the headlines with stories about his interest in buying **United News and Media**, publishers of the **Daily Express** and the **Sunday Express**.

**UK SINGLES:** Tonight we're dining in **Coolio's** "Gangsta's Paradise" as our first stop. We'll have a second cocktail "I Believe" by **Robson & Jerome**, which is new on the menu. Another new item is our third appetizer, **Oasis** "Wonderwall." **Queen's** "Heaven For Everyone" slurps up the fourth bowl of soup and naturally in fifth is **Meat Loaf's** "I'd Lie For You." **East 17's** "Thunder" is sixth on our wine list and we'll be "Missing" **Everything But The Girl's** seven veggies but we'll have **Simply Red's** "Fairground" at eight for dessert, being kept awake with our ninth cup of coffee with **Def Leppard's** "When Love & Hate Collide" and really be needing that brandy "Living Next Door To Alice" with **Smokie** rounding out the evening.

Top European single is **Coolio's** "Gangsta's Paradise" and album is **Simply Red's Life**.

## BRAZIL

By Christopher Pickard

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

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

The record companies are quietly confident that the second half of 1995 will show an improvement on the first half of the year, but whether they can match the figures produced in the second half of 1994 is now in doubt.

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

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

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

The results of this year's festival, the tenth, were generally positive, with the festival moving in Rio from its traditional home at the 1,400 seat theatre of the **Hotel Nacional** to the 5,000 seat state-of-the-art setting of the **Metropolitan** which crammed in over 10,000 standing to see the second of **Stevie Wonder's** shows with Brazilian **Gilberto Gil**.

While the **Metropolitan** got the approval of fans for the larger, more popular shows such as **Wonder**, **Al Green** and **Harry Connick, Jr.**, it was felt it overwhelmed more traditional jazz acts such as **Roy Hargrove**, **Leroy Jones** (both critically acclaimed by the Brazilian critics) and **Branford Marsalis' Buckshot LeFonque**. The organisers have promised to study the possibility of using more than one venue in Rio with the **Metropolitan** for larger shows and more intimate settings—such as **Jazzmania**—for the jazz purists. In Sao Paulo the **Palace** is likely to continue to host the festival while there are plans to extend the event to a third Brazilian city, most likely **Porto Alegre** in the south of the country.

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

During the festival, the family of the late **Tom Jobim** took the opportunity to present **Branford Marsalis** with a signed copy of the Brazilian composer's score to *Agua de Marco (Water of March)* to take to his father, **Ellis**. Jobim had promised the score to **Ellis**, but died before he could send it to him.



The hottest ticket in town—Sony Music Entertainment Inc., Sony Pictures Entertainment Inc. and Sony Electronics Inc. hosted their annual gala "La Grandé Affaire" during the Congressional Black Caucus Foundation Annual Legislative Conference in Washington, D.C. The gala was held this year at the residence of His Excellency, the Ambassador of Japan and Mrs. Takakazu Kuriyama. Admiring the successful evening are (l-r): Yvonne Taylor, LeBaron Taylor, sr. v.p., corporate affairs, SME; Harvey Lehman, Jr., v.p. external affairs, SPE; and Japanese Ambassador Kuriyama.



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



Nature Defies Gravity At Video Shoot—Seen "hanging around" during a recent video shoot for "Cometh," the first single from Zoo Entertainment recording group Nature's self-titled debut are (l-r): Nature's Hugh Bonar, Brian Threatt, Brendan Etter, Andrew Parsons; and director Jonathan Stearns of Original Films.



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



Capitol Records' Ladies Of Soul—During a recent After Party in NYC, Capitol recording artists the Earth Gyrلز and Tracie Spencer celebrated the upcoming releases of their albums, *Fully Equipped* for the Gyrلز and Spencer's yet-untitled. Seen (l-r): Barbara Laurie, Heather Gunter, Tracie Spencer, Robin Saville, Angela Brown, Tanesha Gary.



Sonic Shadowfax At Tower—Sonic Images recording group Shadowfax recently made a special in-store appearance at Tower Sunset in Hollywood promoting their new live album. Pictured at the get-together are: (l-r) Hilly Waters-Sameiton, Tower sales coordinator; Steven Cohen, Sonic Images, director of publicity; Lauren Chez, SI retail marketing director; Todd Meehan, Tower record sales manager; Andy Abad and Ray Yslas of Shadowfax.

**Jazz Notes & Reviews**


Blue Note Records has released *Jazz To The World* a Christmas album benefitting the Special Olympics. A veritable cornucopia of artists and spectrum of styles are represented on the album. The record was the brainchild of Eunice Kennedy Shriver, founder of Special Olympics International, and Sargeant Shriver. Among the participants and others involved pictured above are (front row, l-r): Gary Gersh, president/CEO of Capitol Records; Bruce Lundvall, president of Blue Note/East Coast gm, Capitol; Dianne Reeves, Eunice Kennedy Shriver; and Sargeant Shriver. (Second Row, l-r): Lou Mann, gm, Capitol; Harvey Mason, Fourplay; George Duke; Lou Rawls, Bobby Shriver, Chick Corea, Christine Martin, producer; Everette Harp; Dave Koz; and Nathan East, Fourplay.

**Reviews**

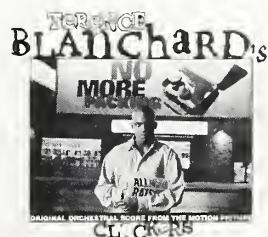

■ **DEE DEE BRIDGEWATER: *Love And Peace—A Tribute To Horace Silver* (Verve 314 527 470-2) Producers: D.D. Bridgewater.**

There's a quality of maturity to Bridgewater's performance on this record that expands on her previous musical persona. While this comes at the expense of her soulful, gut-wrenching recordings of the '70s and '80s, this collection of compositions by the inimitable Horace Silver provides her greater range with

which to display how this lady has learned to caress a lyric. Ballads, uptempo vocalese and the complete spectrum of jazz as cabaret have become part of her lexicon on this album. The best example of how she reaches to meld her vocal instrument with her supporting players comes on "Tokyo Blues" and "Soulville," where she glides in unison with Stephen Belmondo's trumpet and Lionel Belmondo's saxophone. Pianist Silver joins Bridgewater on two tracks, including his benchmark classic "Song For My Father," where the singer exhibits once again her penchant for finding a way to provide music beyond lyrical interpretation. Silver also demonstrates that no matter how many times he performs this composition, he can bring fresh energy to it. You can really tell that this is seminal work for him. Joined by the legendary Jimmy Smith on organ for a fling with "Filthy McNasty," Bridgewater shows that while she's been polishing her craft, she can be just that tad bit raw. Her production of this album makes it a special treat. This is a singer's album.

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

You wouldn't imagine such a soothing mosaic of music based around a gritty urban saga like Spike Lee's *Clockers*. But Blanchard, who is quickly becoming a major voice in the soundtrack arena, brings his considerable vision to a collection of compositions that are nearly seamless in emotional content. It's on those tracks where his trumpet playing is in abundant evidence that the music's character is enlivened. Prime example of this


**TOP 25 JAZZ ALBUMS**
**CASH BOX • NOVEMBER 25, 1995**

1	BREATHLESS (Anista 18646)	Kenny G	1 120
2	GET SHORTY (Antilles/Verve 9310)	Soundtrack	13 3
3	ELIXER (Warner Bros. 45922)	Fourplay	2 11
4	SEDUCTION (Warner Bros. 45913)	Boney James	5 3
5	GIVING MYSELF TO YOU (Atlantic Jazz 82829)	Gerald Albright	4 9
6	PEARLS (Elektra 61759)	David Sanborn	3 27
7	JAZZ TO THE WORLD (Capitol 32127)	Various Artists	DEBUT
8	SOUL SURVIVOR (Sin-Drome 8910)	Bobby Caldwell	DEBUT
9	JAZZ MASTERS II (JVC 2049)	The Jazz Masters	6 15
10	POWER FORWARD (Mojazz/Motown 0552)	Wayman Tisdale	7 13
11	JOE COOL'S BLUES (Sony 66880)	Wynton & Ellis Marsalis	9 21
12	FIRST INSTRUMENT (Blue Note/Capitol 27820)	Rachell Ferrelle	14 23
13	100 DEGREES & RISING (Forecast/Verve 80000)	Incognito	18 20
14	SAX ON THE BEACH (GTS 4578)	John Tesh Project	15 30
15	BLUE MOON (Mojazz/Motown 0551)	J. Spencer	8 11
16	PURE PLEASURE (GRP 4026)	Phil Perry	12 46
17	URBAN GYPSY (Nyc 6020)	Mark Antoine	21 5
19	MAYSA (Blue-Thamb/GRP 7001)	Maysa	DEBUT
19	TALES FROM THE BRIGHT SIDE (RCA 66665)	Alex Bugnon	DEBUT
20	THE BEST OF DAVID BENOIT 1987-1995 (GRP 9831)	David Benoit	DEBUT
21	THE RITE OF STRINGS (GAI SABER/I.R.S. 34167)	Stanley Clark/AI Di Meola/Jean-Luc Ponty	11 13
22	URBAN KNIGHTS (GRP 9815)	Urban Knights	16 19
23	SAPPHIRE (White Cat 77727)	Keiko Matsui	19 7
24	HIGH LIFE (Verve 9224)	Wayne Shorter	17 3
25	SOULED OUT (Epic 67218)	Tower Of Power	10 7

is during the intro to the music "Strike Packs Up." Despite the orchestral overtones, there's a bluesy melancholy that infuses integrity throughout. Blanchard demonstrates that he can manage several instrumental voices while remaining distinct as a musician. "Drive With Andre" is an excursion that haunts long after the final chords. And so goes this album.



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

This live collection is flawlessly recorded and provides a footnote to a career that defined be-bop. Surrounded by many of the musicians that he inspired, John Burks, aka Dizzy Gillespie, holds forth on this album as a touchstone to how music endures, beyond the most vibrant years that it is performed. Paquito D' Riviera, a Gillespie devotee,

Antonio Hart, Benny Golson, Clifford Jordan, Bobby McFerrin, Jackie McLean and David Sanchez join Danilo Perez, George Mraz, Lewis Nash and Kenny Washington for a wildly varied set at New York's Blue Note recorded January 23-25, 1992.

**Feature**

# Love Jones' Powerful Pain Relief For Ineptitude

By Steve Baltin

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

Perhaps it's that *light-heartedness*, as well as the group's self-proclaimed "booty-shakin', get-down music" and infamous live shows featuring all of the band's members dressing alike ala old Motown acts of the '60s that gives you a hint. But, almost in spite of themselves, Love Jones is slithering its way into the national music scene.



Love Jones

The group toured with Afghan Whigs (one of the strangest double-bills of all-time) after the release of its debut effort, *Here's To The Losers*. To mark the release this past September of the group's second Zoo Records release, *Powerful Pain Relief*, Love Jones headlined a massive *Movieline* magazine industry party at the El Rey theatre in L.A., to where several of the group's members have relocated. L.A., definitely not the place to go to be a voyeur in the national music scene.

In the band's few moments of seriousness, about as rare as Haley's Comet, it's obvious this is an act whose self-deprecating jokes don't tell the whole story. In the one or two instances where some semblance of order found its way into the conference room where this interview/fun-lovin' ode to anarchy and free speech took place, the players present (Chris Hawpe, Stuart Johnson and Jonathan Palmer—unaccounted for were Barry Thomas and Ben Daughtrey) confessed, "We definitely wanna be part of it (the national music scene)."

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

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

Fun and happy could be the band's motto. The group clearly has a conscious idea of the path. "We were consciously a reaction against the shoe-staring, introspective, nihilistic kind of bulls--t that's been going on for the past 10 years, which was, in turn a reaction against the showy, joyful glam stuff of the late '70s and early '80s embodied by David Lee Roth in his prime." The ultimate goal: "We wanna take it back to high entertainment value, and quality music as well."

Love Jones is more than a one-dimensional lounge act (that's a separate story). According to the band, "Some nights we like to go out and watch the shoe-staring, introspective rock." Now this is where the interview gets really interesting. When

it comes time to discuss the state of today's rock music. The names have been changed to protect the innocent, and not so innocent. Love Jones' view, "Ineptitude is something that people are really into right now...Shit rock is at an all-time high." They added, "Half of the shit that's on the radio right now, you would've got your ass whupped in Louisville if you tried to come out playing like that."

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

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

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

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

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

# CASH BOX

## TOP 100 COUNTRY SINGLES

NOVEMBER 25, 1995



This Week's #1:  
George Strait



Highest Debut:  
John Michael Montgomery

1	CHECK YES OR NO (MCA 11263)	George Strait	1	8	44	NOT THAT DIFFERENT (Epic 78189)	Collin Raye	DEBUT
2	WHO NEEDS YOU BABY (Giant 17771)	Clay Walker	6	10	45	ALWAYS HAVE, ALWAYS WILL (Capitol Nashville 10302)	Shenandoah	47 2
3	I LET HER LIE (Giant 24606)	Daryle Singletary	3	16	46	ALL I NEED TO KNOW (BNA 66562)	Kenny Chesney	33 17
4	WHISKEY UNDER THE BRIDGE (Arista 2770)	Brooks & Dunn	8	10	47	THOSE WORDS WE SAID (Mercury 526812)	Kim Richey	49 7
5	SOMETIMES SHE FORGETS (Warner Bros.)	Travis Tritt	7	14	48	VEIL OF TEARS (Curb 76965)	Hal Ketchum	DEBUT
6	BACK IN YOUR ARMS AGAIN (BNA 66508)	Lorrie Morgan	10	12	49	I JUST CAN'T STAND TO BE UNHAPPY (MCA)	Bobbie Cryner	50 6
7	TALL, TALL TREES (Arista)	Alan Jackson	11	5	50	GRANDPA TOLD ME SO (BNA 66562)	Kenny Chesney	DEBUT
8	LIFE GOES ON (Warner Bros. 17770)	Little Texas	12	12	51	DUST ON THE BOTTLE (MCA 11044)	David Lee Murphy	17 14
9	IN PICTURES (RCA 66525)	Alabama	14	8	52	KNOCK, KNOCK (Atlantic)	The Hutchens	43 8
10	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (RCA)	Aaron Tippin	15	12	53	WHEN HE WAS MY AGE (Atlantic)	Confederate Railroad	55 3
11	TEQUILA TALKIN (BNA 66642)	Lonestar	19	14	54	ANYTHING FOR LOVE (Epic)	James House	44 9
12	IF I WAS A DRINKIN' MAN (Atlantic)	Neal McCoy	13	15	55	LISTENIN' TO THE RADIO (Polydor)	Chely Wright	58 4
13	I WILL ALWAYS LOVE YOU (Columbia 67140)	Dolly Parton & Vince Gill	16	10	56	I'M NOT STRONG ENOUGH TO SAY NO (Arista)	Blackhawk	46 16
14	LIFE GETS AWAY (RCA 66419)	Clint Black	20	6	57	IF I COULD SEE LOVE (Career 18789)	Brett James	57 4
15	GO REST ON THAT HIGH MOUNTAIN (MCA 11047)	Vince Gill	18	12	58	SAVE THIS ONE FOR ME (Columbia 66771)	Rick Trevino	52 11
16	DEEP DOWN (Arista)	Pam Tillis	21	7	59	DOG ON A TOOLBOX (Epic 67069)	James Bonamy	60 3
17	LOVE LESSONS (MCA 3428)	Tracy Byrd	22	11	60	SHE'S EVERY WOMAN (Capitol Nashville 10301)	Garth Brooks	53 11
18	NO MAN'S LAND (Atlantic)	John Michael Montgomery	2	13	61	THE TROUBLE WITH LOVE (River North 51416)	Rob Crosby	51 7
19	CAN'T BE REALLY GONE (Curb 77800)	Tim McGraw	29	4	62	NO YESTERDAY (Magnatone)	Billy Montana	64 4
20	HERE COMES THE RAIN (MCA 11257)	The Mavericks	23	14	63	FIELD OF DREAMS (Curb)	Boy Howdy	63 4
21	TROUBLE (Decca 11261)	Mark Chestnutt	24	9	64	SOLID GROUND (Atlantic)	Ricky Skaggs	DEBUT
22	THE CAR (Curb 77744)	Jeff Carson	25	7	65	HIS MEMORY (Step One 0085)	Western Flyer	67 2
23	SAFE IN THE ARMS OF LOVE (RCA 66509)	Martina McBride	4	17	66	ON MY OWN (MCA 11264)	Reba McEntire	54 9
24	BORN IN THE DARK (Columbia 64330)	Doug Stone	27	8	67	LET'S GO TO VEGAS (Warner Bros. 45872)	Faith Hill	56 16
25	WHEN A WOMAN LOVES A MAN (Career 187902)	Lee Roy Parnell	26	11	68	WHEREVER YOU ARE TONIGHT (BNA 66764)	Keith Whitley	69 3
26	REBECCA LYNN (Asylum 9344)	Bryan White	30	7	69	I HAVEN'T FOUND IT YET (Decca 11259)	Helen Darling	74 2
27	IT'S NOT THE END OF THE WORLD (Capitol Nashville)	Emilio	28	12	70	HONKY TONK HEALIN' (Warner Bros. 17785)	David Ball	59 8
28	NOTHING (Reprise 17734)	Dwight Yoakam	31	6	71	HALFWAY DOWN (Epic 64188)	Patty Loveless	68 20
29	IF I HAD ANY PRIDE LEFT AT ALL (Capitol Nashville)	John Berry	32	5	72	BETTER THINGS TO DO (Mercury)	Terri Clark	61 18
30	WHEN BOY MEETS GIRL (Mercury 526991)	Terri Clark	34	3	73	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (Curb)	Sawyer Brown	62 19
31	I WANNA GO TOO FAR (MCA 11201)	Trisha Yearwood	5	16	74	IF THE WORLD HAD A FRONT PORCH (Atlantic)	Tracy Lawrence	70 17
32	NOT ENOUGH HOURS IN THE NIGHT (Giant 17764)	Doug Supernaw	35	6	75	SHE CAN'T SAVE HIM (Capitol Nashville)	Lisa Brokop	DEBUT
33	RING ON HER FINGER, TIME ON HER HANDS (MCA 12642)	Reba McEntire	38	2	76	HEAVEN BOUND (I'M READY) (Capitol Nashville)	Shenandoah	65 16
34	THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Mercury 522886)	Shania Twain	9	14	77	I THINK ABOUT IT ALL THE TIME (Capitol Nashville)	John Berry	71 20
35	HEART HALF EMPTY (Epic 66397)	Ty Herndon & Stephanie Bentley	37	5	78	ONE BOY, ONE GIRL (Epic 67033)	Collin Raye	73 18
36	RUB-A-DUBBIN' (Epic 66965)	Ken Mellons	36	7	79	I LIKE IT, I LOVE IT (Curb)	Tim McGraw	75 15
37	IT MATTERS TO ME (Warner Bros. 45872)	Faith Hill	45	2	80	IT'S NOT ABOUT BLAME (River North 4549)	Holly Dunn	DEBUT
38	WHAT I MEANT TO SAY (Columbia 66412)	Wade Hayes	39	4	81	DON'T STOP (DKC/Columbia 66412)	Wade Hayes	66 20
39	SHE SAID YES (Decca 11098)	Rhett Akins	40	5	82	SHOULD'VE ASKED HER FASTER (RCA 66522)	Ty England	72 24
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42	SMOKE IN HER EYES (RCA 64405)	Ty England	42	3	85	LEAD ON (MCA 11092)	George Strait	80 21
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					90	ONE EMOTION (RCA 66419)	Clint Black	90 20
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					94	NOT ON YOUR LOVE (MCG/Curb)	Jeff Carson	88 25
					95	YOU'RE GONNA MISS ME WHEN I'M GONE (Arista)	Brooks & Dunn	91 23
					96	BILL'S LAUNDROMAT, BAR AND GRILL (Atlantic)	Confederate Railroad	83 11
					97	I WANT MY GOODBYE BACK (Epic 66397)	Ty Herndon	87 24
					98	IN BETWEEN DANCES (Arista)	Pam Tillis	92 26
					99	YOUR TATTOO (Mercury 528536)	Sammy Kershaw	89 13
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## Single Reviews

By Wendy Newcomer



### ■ JOHN MICHAEL MONTGOMERY: "Cowboy Love" (Atlantic 82728)

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

### ■ JOE DIFFIE: "Bigger Than The Beatles" (Epic ESK 78202)

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



### ■ SHANIA TWAIN: "(If You're Not In It For Love) I'm Outta Here!" (Mercury/MNCD 104)

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



### ■ RICOCHET: "What Do I Know" (Columbia CSK 78088)

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

## PICK OF THE WEEK



### ■ GARTH BROOKS: "The Fever" (Capitol DPRO 10317)

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



## Former "Duke" Hosts New TNN Series

By Wendy Newcomer

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

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

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

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

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

## Westwood One Presents Holiday Programming

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

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

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

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

*Country's Inside Trak*—Dec. 19-25—will feature Christmas stories from **Toby Keith**, **Joe Diffie**, **Trisha Yearwood**, **The Tractors** and **Reba McEntire**.

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

*Country Music Year in Review*—Dec. 29-31—Features the biggest hits, newest artists and a look back on the most important country events of 1995.

*90's Country*—Dec. 22-24—Hosted by **Randy Davis**, the show highlights the decade's hottest stars, including **Vince Gill**, **Alan Jackson**, **Garth Brooks** and **Reba McEntire**.

## In Other News...



The hairless **Vince Gill** recently taped a concert special at Nashville's **Ryman Auditorium** (to be shown both on TNN and CMT). The special coincides with the release of Gill's new MCA greatest hits album, *Souvenirs*. Pictured (l-r): CMT gen. mgr. **Paul Hastaba**; Gill; and TNN gen. mgr. **Kevin Hale**.

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

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

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

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

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

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

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

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

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

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

(Continued on page 28)

## NAVA *(Continued from page 14)*

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

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

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

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

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

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

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

Mention of the late pop singer moves Nava to comment on the current state of *Tejano* music, suddenly popularized by Selena's death. "I mean,

**"I've been able  
to merge  
the two in  
South Texas..."**

people for the first time are giving it an unbiased ear," Nava says. "And sadly enough, it took her death to do that, but that's what's become of her popularity. And Emilio's doing the same thing with crossing over into country. They're listening to his country now and they're saying, 'Well, what did he do in the past? Now we'll listen to what he did in the past because we like what he's doing now.' So yeah, their popularity and their success is only helping me. They're kind of paving the way and I really appreciate that. They ought to be admired for what they've done."

Nava's first single, "Four Letter Word," was strictly a regional release in the Southwest, with a major concentration in Texas. It's a marketing move he attributes to the newness of both his label and the country music audience's unfamiliarity with his sound. "This was kind of my first shot at it and Arista/Texas' first shot at country. We didn't want to hit 'em and them not know who I was or the label. It's just kind of a feeler...it seems like if it's accepted and liked in Texas then the whole

country likes it." Nava's second single, "I Do," will be a national release, complete with a video distributed to TNN and CMT.

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

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

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

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



## RADIO PLAYLISTS

### Some of what's playing in heavy rotation:

**WNAX-FM**\Yankton, SD

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

**KWKH**\Shreveport, LA

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

**WIKE**\Newport, VT

- GEORGE STRAIT—"Check Yes Or No"
- MARTINA MCBRIDE—"Safe In The Arms Of Love"
- KENNY CHESNEY—"All I Need To Know"
- TRAVIS TRITT—"Sometimes She Forgets"
- BROOKS & DUNN—"Whiskey Under The Bridge"

**KDSR-FM**\Williston, ND

- DAVID LEE MURPHY—"Dust On The Bottle"
- GEORGE STRAIT—"Check Yes Or No"
- TERRI CLARK—"Better Things To Do"
- MARTINA MCBRIDE—"Safe In The Arms Of Love"
- JOHN MICHAEL MONTGOMERY—"No Man's Land"

**WKBC-FM**\North Wilksborro, NC

- GEORGE STRAIT—"Check Yes Or No"
- DARYLE SINGLETARY—"I Let Her Lie"
- CLAY WALKER—"Who Needs You Baby"
- TRAVIS TRITT—"Sometimes She Forgets"
- TRISHA YEARWOOD—"I Wanna Go Too Far"

**WRPM**\Poplarville, MS

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

**WXXQ-FM**\Rockford, IL

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

### High Debuts

1. JOHN MICHAEL MONTGOMERY—"Cowboy Love"—(Atlantic)—#40
2. COLLIN RAYE—"Not That Different"—(Epic)—#44
3. HAL KETCHUM—"Veil of Tears"—(Curb)—#48
4. KENNY CHESNEY—"Grandpa Told Me So"—(BNA)—#50

### Most Active

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

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

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

### CMT Top Twelve Video Countdown

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

—Compliments of CMT video countdown, week ending November 8, 1995.

# COUNTRY MUSIC

## TOP 75 COUNTRY ALBUMS

**NOVEMBER 25, 1995**

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

Last Week Total Weeks

1	THE GREATEST HITS COLLECTION (Arista 18801)	Alan Jackson	1	3
2	THE WOMAN IN ME (Mercury 522886)	Shania Twain	4	37
3	ALL I WANT (Curb 77800)	Tim McGraw	2	7
4	STARTING OVER (MCA 11264)	Reba McEntire	3	4
5	GAMES REDNECKS PLAY (Warner Bros. 45856)	Jeff Foxworthy	5	15
6	GONE (Reprise 46051)	Dwight Yoakam	DEBUT	
7	GREATEST HITS-FROM THE BEGINNING (Warner Bros. 46001)	Travis Tritt	6	8
8	THE HITS (Capitol Nashville 29689)(P5)	Garth Brooks	7	45
9	OUT WITH A BANG (MCA 11044)	David Lee Murphy	9	11
10	JOHN MICHAEL (Atlantic 82728)	John Michael Montgomery	10	31
11	NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325)	Alison Krauss	8	38
12	STRONG ENOUGH (Arista 18792)	Blackhawk	11	7
13	TOOLBOX (RCA 66740)	Aaron Tippin	18	3
14	STRAIT OUT OF THE BOX (MCA 11263)	George Strait	13	8
15	HYPNOTIZE THE MOON (Giant 24640)	Clay Walker	12	3
16	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	14	73
17	IT MATTERS TO ME (Warner Bros. 45872)	Faith Hill	17	8
18	SOMETHING SPECIAL (Columbia 67140)	Dolly Parton	15	8
19	GREATEST HITS (Warner Bros. 46017)	Little Texas	23	4
20	MUSIC FOR ALL OCCASIONS (MCA 11257)	The Mavericks	16	4
21	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	19	84
22	GREATEST HITS (BNA 66508)	Lorrie Morgan	24	18
23	IN PICTURES (RCA)	Alabama	21	12
24	WILD ANGELS (RCA 66509)	Martina McBride	20	4
25	I THINK ABOUT YOU (Epic 67033)	Collin Raye	22	8
26	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	26	62
27	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	25	56
28	LOVE LESSONS (MCA 11242)	Tracy Byrd	31	16
29	STANDING ON THE EDGE (Capitol Nashville 28495)(G)	John Berry	29	35
30	BRYAN WHITE (Asylum 61642)	Bryan White	35	17
31	WINGS (Decca 11261)	Mark Chesnutt	27	4
32	TERRI CLARK (Mercury Nashville 52699)(P)	Terri Clark	33	11
33	READ MY MIND (MCA 10994)(P2)	Reba McEntire	32	79
34	LIFE IS GOOD (Capitol Nashville 32392)	Emilio	30	4
35	THE HITS: CHAPTER 1 (Mercury 528536)	Sammy Kershaw	34	8
36	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	36	90
37	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	39	73
38	GREATEST HITS VOL. II (MCA 11201)(P3)	Reba McEntire	40	107
39	BLACKHAWK (Arista 18708)(P)	Blackhawk	41	88
40	GREATEST HITS III (RCA 07863)(G)	Alabama	44	55
41	LOOKING FOR CHRISTMAS (RCA 66593)	Clint Black	28	2
42	THIS THING CALLED WANTIN' AND HAVIN' IT ALL (Curb 77785)	Sawyer Brown	37	8
43	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	48	44
44	WHO I AM (Arista 18759)(P2)	Alan Jackson	38	70
45	YOU HAVE THE RIGHT TO REMAIN SILENT (Curb 77799)	Perfect Stranger	43	17
46	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL (Sparrow 1445)	Various Artists	50	6
47	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	46	157
48	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	42	61
49	TRACY LAWRENCE LIVE (Atlantic 82847)	Tracy Lawrence	45	6
50	SUPER HITS (Columbia 64184)	Willie Nelson	54	64
51	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	52	39
52	TY ENGLAND (RCA 66522)	Ty England	53	11
53	LEAD ON (MCA 11092)(P)	George Strait	51	51
54	HAVE YOURSELF A TRACTORS CHRISTMAS (Arista 18805)	The Tractors	DEBUT	
55	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	49	58
56	WRECKING BALL (Asylum 61854)	Emmylou Harris	47	3
57	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	55	71
58	JEFF CARSON (MCA Curb 77744)	Jeff Carson	58	11
59	DARYLE SINGLETARY (Giant 24606)	Daryle Singletary	62	8
60	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	59	38
61	ALL I NEED TO KNOW (BNA 66562)(P)	Kenny Chesney	61	17
62	DWIGHT LIVE (Reprise 45907)(P3)	Dwight Yoakam	63	24
63	THE TRACTORS (Arista 18728)(P)	The Tractors	57	65
64	THE REDNECK TEST VOLUME 43 (Laughing Hyena 2043)	Jeff Foxworthy	60	11
65	BRAND NEW MAN (Arista 18658)(P4)	Brooks & Dunn	68	217
66	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	64	35
67	ONE (MCA 11248)	George Jones & Tammy Wynette	56	18
68	A THOUSAND MEMORIES (Decca 11098)	Rhett Akins	69	35
69	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	67	41
70	IN THE VICINITY OF THE HEART (Liberty 31109)	Shenandoah	65	41
71	WHAT MATTERED MOST (Epic 66397)	Ty Herndon	RE-ENTRY	
72	WE ALL GET LUCKY SOMETIMES (Career 18790)	Lee Roy Parnell	70	10
73	ONE EMOTION (RCA 66419)(G)	Clint Black	66	55
74	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	73	167
75	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	72	79

## NEWS (Continued from page 25)

**JOY MORAN HAS BEEN NAMED** to the newly created position of manager, business affairs of **Gaylord Entertainment Company's** Communications Group. As manager, Moran will be responsible for the research and analysis of investments and developments projects for Gaylord's Communications Group.

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

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

**MARTY STUART WELCOMES GUESTS** Johnny Cash, Alan Jackson and Junior Brown to his fourth *Marty Party*, Wednesday, November 29 on TNN: The Nashville Network.

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

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

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

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

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

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



Mary Chapin Carpenter takes a moment to visit with Sony Music Nashville execs during the label's post-CMA Awards show celebration. Pictured (l-r): Paul Worley, exec. vp; Allen Butler, exec. vp/gm; Carpenter; and Scott Siman, sr. vp.

## POSITIVE COUNTRY RADIO

### This Week's Debuts

- SUSIE LUCHSINGER**—"You're It"—(Integrity)—#26
- BARBARA FAIRCHILD**—"Comfort Creek"—(Chapel)—#30
- RIVERS & OWENS**—"Not Livin' That Way No More"—(Mark Five)—#35

### Most Active

- MARTY RAYBON**—"Daddy Talks To Jesus"—(Sparrow)—#13
- KEN HOLLOWAY**—"Hoedown"—(Ransom)—#22
- TERRI LYNN**—"No Stranger To Treason"—(Intersound)—#28

### Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart this week is "Matters Of The Heart" by **Jeff McKee** on Gateway. Moving up two more this week to #2 is **Vince Gill**'s "Go Rest High On That Mountain." **Brent Lamb** takes a four spot jump to #3 with "Drawing Pictures." "She Stays" by **Andy Landis** and **Ricky Van Shelton** moves up two spots to the #4 position. "Be Like Noah" by **Lisa Daggs** drops from #1 to #5, and **Paula McCulla**'s "A Place To Turn Around" falls to #6. **Brian Barrett** moves up three to #7 with "Jimmy Got Saved." Newcomer **Thad Christopher** continues his steady climb up the chart with "I Surrender" at #8. Falling to #9 is **Alison Krauss** and "In The Palm Of Your Hand," and finally, sliding into the Top 10 this week is **Claire Lynch** and "We Should Only Have Time For Love."

### LOOKING AHEAD

Singles that are getting some attention from radio this week include: The **Clarks** with "My Faith Will Cradle Me," "How About Your Heart" by **Judy Deramus**, **Jeff & Sheri Easter**'s "Let The Little Things Go," and **Cross Country**'s "My Choice."



Cheyenne artist **Bruce Haynes** appeared on TNN's *Ralph Emery Show*, where he performed his #1 single and CCMA nominated Song Of The Year, "Jesus and John." Pictured (l-r): Guest host **Brad Maule**; country artist **Joy Lynn White**; and **Haynes**.

## POSITIVE COUNTRY

NOVEMBER 25, 1995

1	MATTERS OF THE HEART (Gateway)	Jeff McKee	3	11
2	GO REST HIGH ON THAT MOUNTAIN (MCA)	Vince Gill	4	9
3	DRAWING PICTURES (Genesis)	Brent Lamb	7	7
4	SHE STAYS (Wbrd Nashville)	Ricky Van Shelton & Andy Landis	6	5
5	BE LIKE NOAH (Cheyenne)	Lisa Daggs	1	11
6	A PLACE TO TURN AROUND (Gateway)	Paula McCulla	2	27
7	JIMMY GOT SAVED (Star Song)	Brian Barrett	10	6
8	I SURRENDER (Gateway)	Thad Christopher	9	8
9	IN THE PALM OF YOUR HAND (Rounder)	Alison Krauss	5	9
10	WE SHOULD ONLY HAVE TIME FOR LOVE (Rounder)	Claire Lynch	12	6
11	LOVE COMES THROUGH (Warner Alliance)	MidSouth	8	10
12	GIVE LOVE AWAY (Gateway)	Dinah & The Desert Crusaders	11	12
13	DADDY TALKS TO JESUS (Sparrow)	Marty Raybon	27	2
14	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (Curb)	Sawyer Brown	16	5
15	PIECES OF HIS HEART (Cheyenne)	Bruce Haynes	13	15
16	TAKE JOY (Amber Lane)	Elaine Anderson	17	6
17	TWO IN THE SADDLE (Integrity)	Susie Luchsinger	14	16
18	BANKING ON JESUS (Glory Roads)	Marvell	21	4
19	THE FACE OF GOD (Gateway)	Buddy Hyatt	19	5
20	THERE'S NO CROSS THAT LOVE WON'T BEAR (Capitol Nashville)	John Berry	22	5
21	I'M NOT ASHAMED (Benson)	Brush Arbor	18	15
22	HOEDOWN (Ransom)	Ken Holloway	32	2
23	I'LL STAND (Cheyenne)	Ronny McKinley	15	14
24	HELP ME (Columbia)	Gatlin Brothers	28	4
25	GROW ME (Homeland)	Dale, Roy, & Dusty Rogers	26	4
26	YOU'RE IT (Integrity)	Susie Luchsinger	DEBUT	
27	COMMON GROUND (Star Song)	Sierra	20	8
28	NO STRANGER TO TREASON (Intersound)	Terri Lynn	34	3
29	IS THERE A SONG ON THE JUKE BOX ABOUT JESUS (Circuit Rider)	W. C. Taylor	31	3
30	COMFORT CREEK (Chapel)	Barbara Fairchild	DEBUT	
31	MASTER OF THE WOOD (Sparrow)	Marty Raybon	23	17
32	SURE FEELS RIGHT (Ropeburn)	Randy Coward	24	10
33	HE WHO MADE THE RAIN (Ransom)	Ken Holloway	25	18
34	SOMEDAY (Intersound)	Crystal Gayle	30	17
35	NOT LIVIN' THAT WAY NO MORE (Mark Five)	Rivers & Owens	DEBUT	
36	HELP ME MAKE IT THROUGH TOMORROW (Circuit Rider)	Touching Home	35	13
37	SEND THE LIGHT (Intersound)	Terri Lynn	33	18
38	JESUS NEVER SAID NO (Heartwrite)	David Patillo	36	20
39	WE HAVE A GOOD THING (Ransom)	Seneca	29	14
40	CROSS STANDING IN THE WAY (Gospel Choice)	Del Way	39	24

# COIN MACHINE

## ALG Creates 3-D Version Of Orbatak For KEO's 'Virtual Odyssey' System

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

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

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

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

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

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

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

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

## Down Memory Lane...

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

## Williams' Johnny Mnemonic

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

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

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

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

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

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

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



Williams' Johnny Mnemonic

## News Briefs...

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



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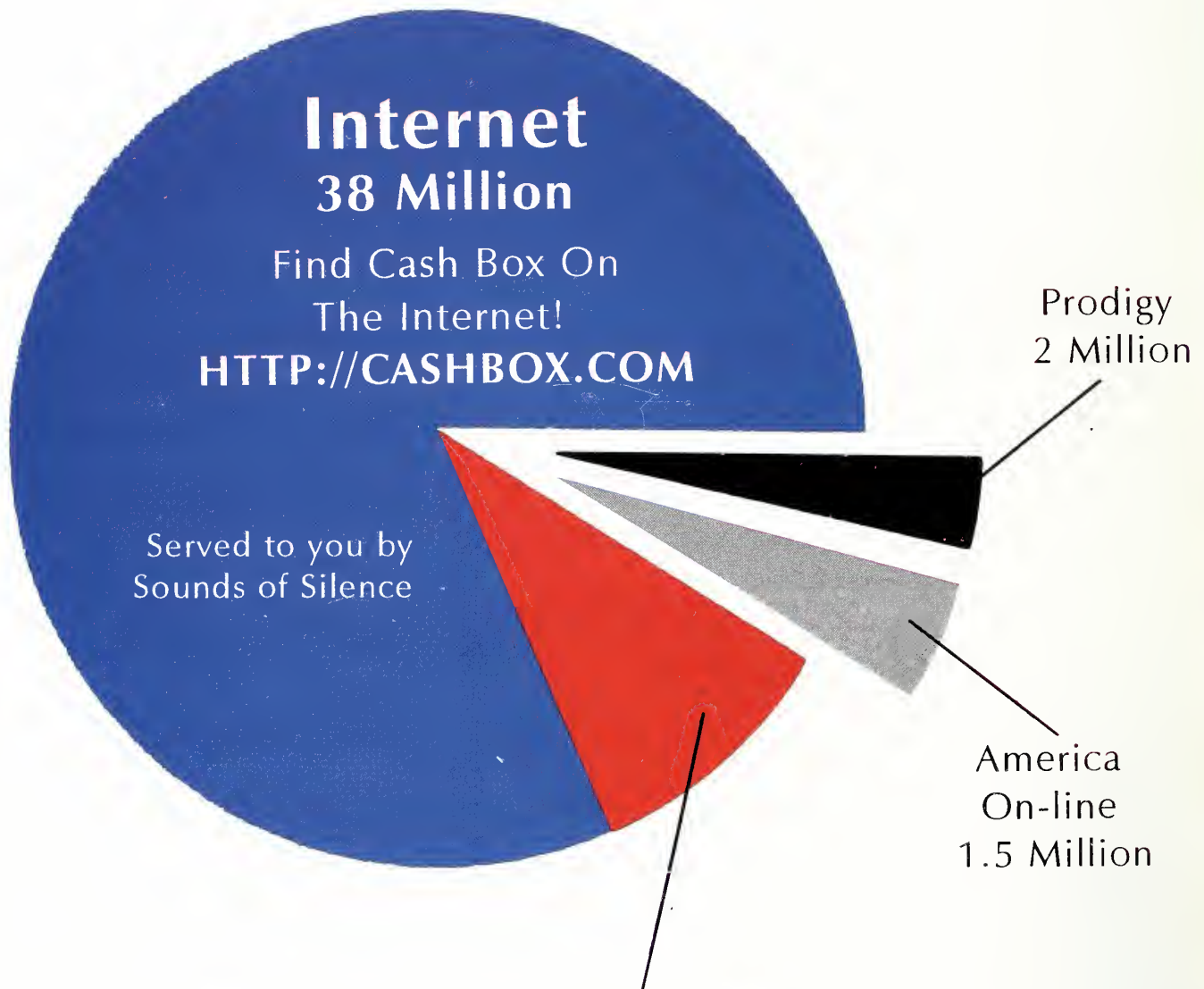
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