

CASH BOX[®]

THE ENTERTAINMENT TRADE MAGAZINE

Inside: Grammys Move To New York City



Decca's Frazier River Flows at Radio



CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

NUMBER ONES

POP SINGLE

Always Be My Baby
Mariah Carey
(Columbia)

URBAN SINGLE

All The Things...
Joe
(Island)

RAP SINGLE

Woo-Hah! Got You...
Busta Rhymes
(Elektra)

COUNTRY SINGLE

You Can Feel Bad
Patty Loveless
(Epic)

POP ALBUM

Jagged Little Pill
Alanis Morissette
(Maverick)

R&B ALBUM

All Eyez On Me
2Pac
(Death Row)

JAZZ ALBUM

Q's Jook Joint
Quincy Jones
(Qwest)

COUNTRY ALBUM

The Woman In Me
Shania Twain
(Mercury)

POSITIVE COUNTRY

Lake Of Fire
Jeff McKee
(Mountainview)

LATIN ALBUMS

El Deseo De Oir Tu Voc
Cristian
(Fonovisa)

BLUES ALBUMS

Ledbetter Heights
Kenny Wayne Shepherd
(Revolution)

Cover Story

The Frazier River Flows

Frazier River frontman Danny Frazier had a plan for his group of eclectic musicians. He'd turn a saloon band into an act that would get signed to a major label. Doesn't sound terribly original or uncommon, but the Decca recording act went from the River Saloon in Cincinnati, OH to a spot on the *Cash Box* Country Singles chart and has been traveling the nation making folks at country radio spin the single "She Got What She Deserves." Nashville editor Wendy Newcomer talks with Frazier about the odyssey and the group's prospects.

—see page 5

Take A Stroll Near Hollywood And Vine

Capitol New Media has, well, reinvented the famous intersection of *Hollywood And Vine*. In cyberspace, of course. The new website features vintage clips of vintage Capitol acts covering a spectrum of music. But there's more. Much more. *Cash Box* contributor Dick Ishbun reports.

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Check Out *Cash Box* on The Internet at
[HTTP://CASHBOX.COM](http://CASHBOX.COM). Also featured on
CompuServe!

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Lead Story

Grammys Plant In NYC's Garden

WITH PLANS FOR A MORE EXTRAVAGANT presentation, the 39th Annual Grammy Awards will take up roots in New York City's Madison Square Garden next year. The first time-ever Grammy Awards arena presentation was announced last week at a press conference in NYC by Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences (NARAS) and New York City Mayor Rudolph Giuliani. Joining them at the press conference were Grammy Awards New York host committee co-chairmen Richard Palmese, sr. vp of promotion at Arista Records, and ITT Corp. chairman/chief executive Rand Araskog.

Although this year's Grammy Awards staging, held in Los Angeles at the Shrine Auditorium, was hailed a success after garnering the largest ratings coup for sagging TV net CBS, and despite efforts by L.A.'s civic leaders to keep the show in Hollywood, Greene had hinted before this year's award show that the Grammys have outgrown auditorium settings and that plans were being formulated to move to an arena venue.

Surrounded by civic and business leaders at the New York press conference, Greene commented, "More and more each year New York distinguishes itself as a vibrant business and creative center for music. The team of Mayor Giuliani, Rand Araskog and Richard Palmese will insure that all sectors of the political, business and entertainment communities become active partners in the numerous cultural initiatives and charitable events."

The NARAS chief further said that moving the Grammys to the Garden is the beginning of a "new era" for NARAS and the Grammy telecast, and "is the next exciting step toward building the scope and influence of the show without sacrificing the elegance, emotional connection and entertainment value which the Grammys are known for."

Jackson & HRH In Kingdom

MICHAEL JACKSON AND HIS ROYAL HIGHNESS Prince Alwaleed Bin Talal Bin Abdulaziz Al Saud of Saudi Arabia have announced a partnering venture they are calling Kingdom Entertainment.

In a joint press conference from Paris, France revealing the multi-million dollar deal, Jackson and the Prince broadly outlined their plans to bring together a wide range of projects which will include animation, theme parks and restaurants, character licensing, film and multimedia and television programming. A world tour of Jackson's *HIStory* will be one of their first joint activities.

Reading from a prepared text and without revealing any financial details, Jackson and the Prince set forth Kingdom's intention to "combine human and financial resources to be successful in all phases of the global entertainment revolution." All this will be with a focus on "traditional family values" using the entertainment worldwide to "bring peace, brotherhood and love to the world."

Al Waleed bin Talal, a nephew of Saudi Arabia's King Fahd, in his own statement declared, "Because I am deeply devoted to family values, I selected family entertainment as a focus of my interest in the global multi-media industry...I was introduced to Michael Jackson here in France. We quickly realized we shared common objectives relating to the entertainment industry and the need to preserve family values. I was also immediately struck with Michael Jackson's knowledge of global entertainment as well as his impressive analytical reasoning style. Most importantly, his extensive humanitarian and charitable activity is consistent with my own deeply-felt commitment in these areas."

MTV Touts Global Expansion

EUROPE, ASIA AND LATIN AMERICA are targeted for new service expansion by MTV: Music Television, which announced plans for more regionalized programming and investment in state-of-the-art technology that will permit better delivery of services and bolster marketing opportunities.

MTV Europe, where the channel currently reaches 52 million homes in 36 countries, has plans to refine programming and playlists and customize them for expansion in key European territories. The expansion also includes new

ON THE MOVE



Steffen



Rosenblatt



White



Lipken



Galuten

David Steffen has been named sr. vp/gm for the GRP Recording Company and will now be responsible for overseeing and coordinating marketing and sales, promotion and administration for all the company's labels. Steffen most recently was sr. vp/gm of BMG Video and spent 18 years at A&M Records. Capitol Records has named Steve Rosenblatt vp of field sales and, in a related development, has named Michael White national director of field marketing. Rosenblatt, most recently Capitol's director of field sales, will be responsible for supervision of the company's field staff and serve as a liaison with CEMA and its field offices. He joined Capitol from CEMA two years ago. White was most recently director of urban sales, and will now work with the CEMA branches to build product visibility at retail. He brings 20 years experience, most of it with Capitol, to his new position. Peter Lipkin has been named vp of sales for PolyGram Merchandising and will now be handling business for the wholesale apparel division featuring a diverse offering of licensed music, children's and other entertainment properties. Prior to joining PolyGram, Lipkin was sr. dir. of sales for children's toy manufacturer Applause, Inc. Albhy Galuten has been named vp of interactive programming for the MCA Music Entertainment Group (MMEG) and will now be charged with exploring and adapting emerging technologies such as Enhanced-CDs. He comes to MMEG from ION where he was vp of technology. He's also an award-winning producer/songwriter/arranger, having earned a Grammy for his production on the soundtrack to *Saturday Night Fever*. VHI has named Lauren Zalaznick vp of original programming & development, Mark Angotti vp of production, and George

Moll director of the channel's West Coast production & development. Zalaznick will oversee creation, development and production of VHI's original programming. She most recently was the company's vp of On-Air promotions, and came to VHI from Boomer Pictures where she was an executive producer. Angotti will supervise production on both coasts for daypart programming, events and studio-based series. Previously, vp of news, studio & specials, he joined the channel in 1995 from WHDH-TV/Boston. Moll assumes the duties of a newly-created post and will oversee news, specials and all Los Angeles-based productions. He most recently programmed for Fox, ABC/Kane Prods. and Time-Warner Telepictures. Jeff Dodes has been named sr. director of marketing & A&R for Zoo Entertainment, for whom he will oversee daily operations of all Zoo's marketing-related departments. Prior to joining the company, Dodes was assoc. dir. of college and alternative marketing for BMG Distribution in New York.

shows—including at least two long-form series and five additional short-form shows—and investment in recruiting personnel and production facilities in territories such as Italy, Germany, Scandinavia and the Netherlands.

A third service has been added to MTV Asia—MTV India, which launched as a 24-hour satellite feed carrying five-hour daily blocks of India-specific programming produced by the net's staff in Bombay. Sales and marketing operations are expected to spread to New Delhi, Bangalore and Calcutta in 1996.

Also MTV Mandarin is slated to increase local production and programming as well as adds to its local sales and marketing staffs, especially in Taipei, Hong Kong and Beijing.

MTV Latin America and MTV Brasil, which currently reach more than 21 million homes, will split three services—with one targeting the Northern territories of Mexico, Central America and the Caribbean, one targeting the Southern part of the continent, i.e. Argentina, Chile, and another for the existing MTV Brasil. The split is expected in the third quarter of 1996.

(Continued on page 15)

By J.S. Gaer

EAST COAST



EMI Music Publishing recently acquired the Marvin Gaye Estate's interest in the late singer/songwriter's publishing catalog. Pictured at a consummation of the deal are (l-r): attorneys David Weinberg, Gary Wishik and Howard Wattenberg; Harold Rosenblum, special counsel, EMI Music Publishing; Joseph C. Karol, co-administrator with Marvin Gaye III of the late singer's estate; Clark Miller, vp of business & legal affairs, EMI Music Publishing.

NOT THE WORSE FOR WARE: Many jazz greats have seen their stars wane in the last decade, putting out numerous albums that felt as though they were done almost mechanically without the driving force of inspiration. **David S. Ware** is a large exception to this rule. He has been able to maintain a consistent intensity with his oeuvre being one that has been with hardly a fault. His latest release *Dao* on **Homestead Records** shows that he has lost nothing since last year's *Cryptology*. He plays with long-standing bandmates **Matthew Shipp**, **William Parker** and **Whit Dickey**, a quartet having enough experience with each other to allow the music to breathe. The shortest piece clocks in over six minutes, but none of the seven tracks lose a sense of purpose. Ranging between standard arrangements and pure free jazz noise, the individual compositions have a depth that can be weighed for a considerable amount of time. Ware has been putting out a new LP at the rate of one a year. If he can continue the pace, and the quality is as good as his previous work, then the rest of the '90s will be one decade to keep your ears wide open.

HOW MANY KOALAS DOES IT TAKE...: There is something about bands from Australia and New Zealand that tend to breed two different types. The first is the dour, dark fellows who crack nary a smile. The other side of that coin are the irrepressible jokesters who make an evening in the club both a musical and comedic event. Coming from down under, the **Cannanes** fall firmly into the latter camp, as the group demonstrated most ably March 17th at the **Mercury Lounge**. In between each number the witty repartee from the band kept the audience with goofy grins on their faces, as nobody knew what was going to come out next. The foursome's music was much more predictable, but no less enjoyable. The group covers the traditional territory of relationships and lack thereof, but with such hooky tunes that the bitterness goes down rather easily. The Cannanes is here in the States for the first time since 1991 and have already completed the East Coast leg of the band's trip with a handful of dates to be done in the West. Their next album will be out on the **Ajax** label in the very near future.

TRIED AND TRUE FOR YOU: Rock icons usually tarnish quickly if they don't disappear at the right time. **Iggy Pop** has overcome this problem and has maintained his rock rebel stance with the same irony with which he started his career. Having just released his new album *Nasty Little Doggie* on **Virgin**, he is playing at the **Roseland Ballroom** on April 8th. Another well-respected figure is **Pharoah Sanders**. You can catch this statesman of jazz at the **Knitting Factory**, where he will be playing for six days starting on the 26th. No doubt echoes of his fresh new work will be heard.

By Daina Darzin

WEST COAST



Mercury recording artists **The Refreshments** dropped by **91 X's** "Radio Anarchy" show to play a couple of tunes. Pictured are (l-r): **P.H. Naffah** (Refreshments), **Dianna D'Amato** (AMD, 91X), **Roger Clyne** (Refreshments), **Mike Halloran** (PD, 91X) and **Brian Blush** (Refreshments).

A SARDINE-PACKED WHISKEY welcomed **Stabbing Westward**, whose terminally catchy, darkly beautiful pop-industrial (to coin yet another annoying sub-sub genre) **Columbia** release, *Wither Blister Burn & Peel* and single, "What Do I Have To Do?" are chart-climbing at this very moment. It was a fitting beginning for a week that offers a terrific selection of **This Year's Bands** up close: newly-gold-annointed **Everclear** moves into **The Roxy** for three sold-out nights March 20-22, while **Love & Rockets** play their first L.A. show since their comeback at **The Palace** March 23. Critically-acclaimed neo-roots outfit **Son Volt** (whose single "Drown" is a growing crossover hit) play the **Troubadour** on the 25th.

IN THE MEANTIME "Party at Ground Zero" was heard around L.A. once again as pioneering funksters **Fishbone** played an unannounced show to an **SRO Viper Room** crowd. Fishbone is supporting a new album, *Chimm Chimm's Baddass Revenge*, the group's first disc for **Dallas Austin's Rowdy Records**, which is distributed through **Arista**. The album features guest spots by rapper **Busta Rhymes** and **Brand New Heavies** vocalist **N'Dea Davenport**. Fishbone will be playing several other L.A. dates... Similarly funkified Angelenos, **The Red Hot Chili Peppers**, will be hosting the MTV special, *120 Minutes: The Decade In Video*, March 31st. **Henry Rollins** emcees a corresponding special with some of the show's in-studio live performances.

OH GOD IT'S ANOTHER AWARDS SHOW. But they are more fun in cyberspace. **Planet Hollywood** hosts the *American Online Cinema Awards* March 20th. Hosted by **Rosie O'Donnell**, the awards ceremony takes place simultaneously online. Later in the month, **The House of Blues** presents original **Blues Brothers** **Donald "Duck" Dunn**, **Alan Rubin** and **Lou Marini**, who'll answer questions online on AOL's Center Stage.

IN OTHER TV AND RADIO NEWS, local up-and-comers **No Doubt** came home to play **The Tonight Show**, while **The Refreshments** showed up for an acoustic performance for **91 X's** "Radio Anarchy" show in San Diego while on tour with the **Gin Blossoms**. **VH1** continues its Duets series with **Bryan Adams** and **Brian Setzer**, taping March 26th at the **Park Plaza Hotel**. Setzer's swing band, **The Brian Setzer Orchestra**, will crowd into the **Troubadour** on the 22nd and will also appear at the **Playboy Jazz Festival** June 16 at the **Hollywood Bowl**. If the resurgence of swing bands seems like an unlikely trend, **The Derby** in Los Feliz is actually devoting Sunday nights to just that, featuring the 10-piece **Eric Ekstrand Ensemble**. The wearing of zoot suits is encouraged...

Frazier River Rolls On From Saloon Band To Record Deal

By Wendy Newcomer

BATMAN HAS A COLD. Well actually, Danny Frazier does. It's just that Frazier (lead singer for new Decca Records group Frazier River) is a dead ringer for the second incarnation of the caped crusader—actor Val Kilmer—that such comparisons are inevitable. Frazier is meeting with *Cash Box* to discuss FR's self-titled debut album, which hit the streets February 27. Frazier is without his cohorts for this interview, a scenario that suits the other band members just fine. "They're great as long as there's not a tape recorder on," he explains. Unfortunately, the group's front man is fighting some mysterious bug and must decide which cold medicine to take. After discussing various remedies from acupuncture to Alka Seltzer Cold Plus, we tend to the matter at hand: how to cure the current country radio condition of a shrunken playlist and get his group heard on the radio.

But first things first. Frazier River is a new band from Cincinnati, Ohio that amazingly gained notice from record execs on its own turf, the River Saloon. As the story goes, the club was about to close in 1991 when Frazier convinced the owners to let him try and save it along with his dreams for a record deal. The plan worked and soon the venue was standing room only, thanks to Frazier's business *and* musical savvy.

"I put the band together for two reasons—to play this club...where we got started, and secondly, to try to get a record deal," Frazier reiterates. When choosing his partners, Frazier deliberately picked players who didn't quite fit the good ol' boy image. "I never got hung up on whether the guys were strictly country players. Really what they grew up playing, to me, should never matter," he says. As a result, the final cut includes musicians with backgrounds ranging from country to jazz to R&B. "I actually prefer guys who come from different backgrounds," Frazier says. "I wanted guys who were versatile so you're not boxed into just being able to do three-chord songs."

Take former players for acts like Cal Collins, Tracy Nelson, Lonnie Mack and Bonnie Bramlett and pair them with the raspy-voiced Frazier, and the result is a sound that's a little bit country and a little bit rock-n-roll (with a dose of blues for good measure). Frazier attributes this potpourri to a childhood spent as a preacher's kid listening to performers like Andrae Crouch and Russ Taff and The Imperials. Frazier remembers being "knocked out" by Crouch's album *Live At Carnegie Hall* at the age of five. "That's the first time I really knew that I wanted to sing and play music," he says. Later, he was influenced by the ultimate country singer, Merle Haggard.

"My father was a Pentecostal Preacher and I was traveling a lot with him, going to conventions and stuff," Frazier says. "He was listening to Merle Haggard all the time. He'd have Merle Haggard tapes goin' in the car and he used to go, 'Now *there's* a singer right there. You need to listen.'" Frazier remembers that "For a while, Merle was it. Period." Later on, artists like Glen Campbell and Steve Wariner helped shape Frazier's country side.

Even rocker John Mellencamp figures into the history of Frazier as an artist. "To me he was just a real country rocker," he says. "He had an album called *Lonesome Jubilee*. On that album he had accordion and fiddle goin' on and everything. And you know, I just thought, 'Man, there's a lot of really neat country kind of flavor mixed in with rock-n-roll on this record.' And what he was doing at the time, a new artist could not do anywhere else but in Nashville."

But instead of going to Nashville to make a name for himself, Frazier decided to entice Nashville to Ohio. Frazier and crew stayed at the River Saloon for a few years, attracting crowds of 1,400 a night. They also attracted Decca A&R exec Mark Wright, who proclaimed Frazier River "one of the best live acts I've ever seen."



Danny Frazier

Once Wright secured a deal for these "Ohio players," his next assignment for the band included the de rigeur radio tour. "We had met several artists and a lot of 'em were like, 'Oh man, it's gonna kill ya. You're gonna hate it and blah blah blah,'" Frazier says. "We had a great time. And I don't just say that. We really did. It's a *little* odd walking in [to the radio station]," he admits. "You get off the bus and you run in the station and they introduce you to all these people. You go in a lot of these stations and they look like they were just *so* tired of having another group or another artist come by to sing for them. And once we got to singin', they would perk up and really get into it. So if they didn't respond well to the music I think it *wouldn't* have been fun." Frazier adds that the group's chemistry made the trip bearable as well. "And we've got a nice bus, which helps a lot," he laughs. "I think if we had to travel in an undesirable vehicle it could have been a disaster—because we hit 92 cities in about six and a half weeks."

But what if the stations had not received the band with open arms? Did Frazier have a plan B? "No. A lot of people that work with me get frustrated 'cause I'm not real

big on plans," he says. "I never have any backup plans. I mean, I believe in this stuff so much that it wasn't even a question for me. Not that I think it's better than anything else out there, but I think it's as good as most of what's out there. And I just felt real confident that I really picked songs that spoke to me and songs that I *knew* were great songs. Frazier's strategy appears to be working with radio. Currently, the group's debut single, "She Got What She Deserves," is at a respectable #44 on the *Cash Box* country singles chart.

After the songs were chosen, the group went into the studio for the first time. The experience was an eye-opener for Frazier. "In Nashville, it's a little different...um...it's a little different 'cause it's so rushed," he tactfully says. "You walk in and they wanna cut all the tracks for the record in about four days. And then the next week you go in and do your vocals in about a week. So you're doing vocals on about two songs a day."

Also in typical Nashville fashion, the members of Frazier River don't actually play on the album. (Decision makers often cite studio costs and saving time as the reasons for using session musicians.) "One of my keyboard players, Jim Morris, plays the Hammond B-3 Organ on the whole record. He had had a lot of studio experience. A couple of the other guys had a little studio experience but not enough to cut tracks as quickly as they like to do 'em in Nashville," Frazier says. "You know, I hope someday that we have enough success that we can do the recording process the way we wanna do it. And I would like to take the band in. But they don't do a lot of that in Nashville. It doesn't happen real often," he concedes.

Touring to support the album is the next logical step for Frazier River—and it's a way to get rid of the "boredom" the guys are experiencing as they lay-in-wait for fame and fortune. Currently the band is playing the Fair and club circuits. As for the clubs, Frazier has a unique approach to performing in those small, intimate rooms. "I like to go in early sometimes and just mingle. And then get up there and play like they're a visitor to your home or something. I don't even use set lists," he says.

And while clubs and state fairs are certainly a way to bring Frazier River's music to the masses, Frazier longs for the day when he can perform in coliseums and stadiums as a headliner. "I mean, you've got tons of people out there who you can't really see. They've got these spotlights in your eyes and all you can see is darkness. I get in this mode where I'm kind of like in my closet," he says sheepishly. "It's like when you're a little kid when you used to practice with a broom or whatever, playing air guitar," he laughs. "You just go nuts—you just let go and you don't feel inhibited at all. I look forward to playing some big stages."

CASH BOX

TOP 100 POP SINGLES

MARCH 30, 1996



This Week's #1:
Mariah Carey



To Watch:
No Doubt

| | | | |
|----|---|--|-------|
| 1 | ALWAYS BE MY BABY (Columbia) | Mariah Carey | DEBUT |
| 2 | BECAUSE YOU LOVED ME (FROM "UP CLOSE AND PERSONAL") (550 Music 78237) | Celine Dion | 4 3 |
| 3 | NOBODY KNOWS (LaFace/Arista 24115) | The Tony Rich Project | 2 10 |
| 4 | IRONIC (Maverick 17698) | Alanis Morissette | 10 2 |
| 5 | DOWN LOW (NOBODY HAS TO KNOW) (Jive 41579) | R. Kelly Feat. Ronald Isley | 3 6 |
| 6 | SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") (Atlantic 07822) | Brandy | 1 11 |
| 7 | TIL' I HEAR IT FROM YOU/FOLLOW YOU DOWN (A&M 581380) | Gin Blossoms | 7 7 |
| 8 | LADY (EMI 58543) | D'Angelo | 9 6 |
| 9 | NOT GON' CRY (FROM "WAITING TO EXHALE") (Arista 12957) | Mary J. Blige | 6 11 |
| 10 | REAL LOVE (Apple 58544) | Beatles | DEBUT |
| 11 | 1979 (Virgin 38534) | Smashing Pumpkins | 11 10 |
| 12 | ONE SWEET DAY (Columbia 66700) | Mariah Carey | 5 21 |
| 13 | MISSING (Atlantic 87124) | Everything But The Girl | 12 23 |
| 14 | WONDERWALL (Epic 67351) | Oasis | 8 10 |
| 15 | BE MY LOVER (RCA 64446) | La Bouche | 13 18 |
| 16 | NO ONE ELSE (Bad Boy/Arista 9042) | Total | 16 13 |
| 17 | I WANT TO COME OVER (Island 7136) | Melissa Etheridge | 18 7 |
| 18 | ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DONT BE A MENACE...") (Island 854530) | Joe | 24 7 |
| 19 | WHO DO U LOVE (Arista 07822) | Deborah Cox | 20 9 |
| 20 | FEELS SO GOOD (SHOW ME YOUR LOVE) (Universal 56004) | Lina Santiago | 21 9 |
| 21 | DOIN IT (Def Jam 76120) | LL Cool J | 22 5 |
| 22 | 1,2,3,4 (SUMPIN' NEW) (Tommy Boy 7721) | Coolio | 27 3 |
| 23 | FU-GEE-LA (Ruffhouse/Columbia 78194) | Fugees | 26 11 |
| 24 | CLOSER TO FREE (FROM "PARTY OF FIVE") (Slash 17674) | Bodeans | 25 4 |
| 25 | ONE OF US (Blue Gorilla/Mercury 52368) | Joan Osborne | 19 20 |
| 26 | WOO-HAH! GOT YOU ALL IN CHECK (Elektra 66050) | Busta Rhymes | 29 3 |
| 27 | ANYTHING (MJJ/550 7063) | 3T | 15 24 |
| 28 | EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") (Arista 2885) | Whitney Houston | 23 18 |
| 29 | I WILL SURVIVE (RCA 64483) | Chante Savage | 36 7 |
| 30 | PEACHES (Columbia 78524) | The Presidents Of The United States Of America | 33 3 |
| 31 | ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) (Columbia 78177) | Sophie B. Hawkins | 32 6 |
| 32 | TIME (Atlantic 87095) | Hootie & The Blowfish | 28 18 |
| 33 | LUCKY LOVE (Arista 1-2979) | Ace Of Base | 34 5 |
| 34 | NAME (Warner Bros. 17758) | Goo Goo Dolls | 30 24 |
| 35 | COUNT ON ME (FROM "WAITING TO EXHALE") (Arista 2976) | Whitney Houston & Cece Winans | DEBUT |
| 36 | THE WORLD I KNOW (Atlantic 87088) | Collective Soul | 17 17 |
| 37 | WONDER (Elektra 61745) | Natalie Merchant | 14 15 |
| 38 | BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (Arista 5052) | Monica | 38 22 |
| 39 | HOOK (A&M 1176) | Blues Traveler | 31 21 |
| 40 | HEY LOVER (Def Jam 7065) | LL Cool J | 40 19 |
| 41 | KEEP TRYIN' (Epic 78197) | Groove Theory | 42 8 |
| 42 | BREAKFAST AT TIFFANY'S (Rainmaker/Interscope 98138) | Deep Blue Something | 41 30 |

| | | | |
|-----|---|--|-------|
| 43 | GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") (MCA 55104) | Coolio Feat. L.V. | 44 31 |
| 44 | JUST A GIRL (Trauma 98116) | No Doubt | 45 11 |
| 45 | KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (Flavor Unit/EastWest/EEG 64302) | MC Lyte Feat. Xscape | 62 2 |
| 46 | DO YOU WANT TO (So So Def/Columbia 78263) | Xscape | 48 3 |
| 47 | AIN'T NOBODY (Work Group 78228) | Diana King | 47 8 |
| 48 | CAN'T BE WASTING MY TIME (FROM "DONT BE A MENACE...") (Island 854538) | Mona Lisa Feat. Lost Boyz | 49 6 |
| 49 | TONITE'S THA NIGHT (Ruffhouse/Columbia 78092) | Kris Kross | 43 15 |
| 50 | JESUS TO A CHILD (SKG/Dreant/Works 001) | George Michael | 35 7 |
| 51 | DON'T CRY (ZTT/Sire/Warner Bros. 7939) | Seal | 37 14 |
| 52 | CUMBERSOME (Mammoth/Arista 98111) | Seven Mary Three | 39 10 |
| 53 | GET MONEY (Big Beat 98087) | Junior M.A.F.I.A. | 52 7 |
| 54 | GLYCERINE (Trauma 980884) | Bush | 53 11 |
| 55 | SET U FREE (Strictly Rhythm 12362) | Planet Soul | 55 20 |
| 56 | WHERE DO U WANT ME TO PUT IT (Perspective/A&M) | Solo | 46 5 |
| 57 | OH VIRGINIA (EMI 10456) | Blessid Union Of Souls | 51 7 |
| 58 | TELL ME (Epic 77961) | Groove Theory | 58 30 |
| 59 | SOON AS I GET HOME (Bad Boy/Arista 9041) | Faith Evans | 56 15 |
| 60 | YOU'LL SEE (Maverick 7900) | Madonna | 60 19 |
| 61 | INSENSITIVE (A&M 581274) | Jann Arden | 67 6 |
| 62 | ONLY HAPPY WHEN IT RAINS (Almo Sounds 89002) | Garbage | 66 3 |
| 63 | 5 O'CLOCK (MCA 55075) | Nonchalant | 64 4 |
| 64 | A THIN LINE BETWEEN LOVE & HATE (Jac-Mac/Warner Bros. 17699) | H-Town | 65 5 |
| 65 | RENEE (FROM "DONT BE A MENACE...") (Island 854584) | Lost Boyz | DEBUT |
| 66 | AS I LAY ME DOWN (Columbia 77801) | Sophie B. Hawkins | 63 36 |
| 67 | (La Face/Arista 4419) | TLC | 61 16 |
| 68 | RELEASE ME (Upstairs 0115) | Angelina | DEBUT |
| 69 | LA FAMILIA (Ruthless 1547) | Frost | 72 4 |
| 70 | NATURAL ONE (FROM "KIDS") (London/Island 0430) | Folk Implosion | 69 14 |
| 71 | STAYIN' ALIVE (Avex-Critique 15562) | N-Trance | 54 8 |
| 72 | VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") (Polydor/A&M 580962) | Shawn Stockman | 57 11 |
| 73 | TAKE A LOOK (Hollywood 64003) | J'Son | 73 8 |
| 74 | HIGH AND DRY (Capitol 58537) | Radiohead | 80 2 |
| 75 | GIVE ME ... A REASON (Velocity 0629) | Buffy | 78 2 |
| 76 | GIVE ME ONE GOOD REASON (Elektra 64346) | Tracy Chapman | DEBUT |
| 77 | WE GOT IT (MCA 55148) | Immature | 68 15 |
| 78 | I GOT ID/LONG ROAD (Epic 78199) | Pearl Jam | 70 12 |
| 79 | FUNKORAMA (Interscope 95691) | Redman | DEBUT |
| 80 | SCENT OF ATTRACTION (550 Music 78257) | Patra With Aaron Hall | 90 2 |
| 81 | C'MON 'N RIDE IT (THE TRAIN) (Big Beat/Arista 98083) | Quad City DJ'S | 81 4 |
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| 83 | AIN'T NO PLAYA (Chrysalis/EMI 58527) | Rappin' 4-Tay | 50 5 |
| 84 | RIDIN' LOW (Hollywood 64004) | L.A.D. Feat. Darvy Traylor | 77 17 |
| 85 | EVERYDAY & EVERYNIGHT (RCA 64489) | Yvette Michelle | 76 8 |
| 86 | STAIRWAY TO HEAVEN (StepSun/Interscope 98086) | Pure Soul | 92 2 |
| 87 | BEAUTIFUL LIFE (Arista 2889) | Ace Of Base | 87 19 |
| 88 | CAN'T GET YOU OFF MY MIND (Virgin 38535) | Lenny Kravitz | DEBUT |
| 89 | HAVE I NEVER (Laface/Arista 4136) | A Few Good Men | DEBUT |
| 90 | BULLET WITH BUTTERFLY WINGS (Virgin 40929) | Smashing Pumpkins | 75 18 |
| 91 | SLOW JAMS (Quest 8104) | Quincy Jones | 93 2 |
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| 96 | TOO HOT (Tommy Boy 713) | Coolio | 84 14 |
| 97 | DREAMING OF YOU (EMI Latin 58490) | Selena | 86 20 |
| 98 | CELEBRATION/TAKE YOUR CHANCE (Curb 76972) | Fun Factory | 98 8 |
| 99 | LEFLAUR LEFLAH ESHKUSHKA (Priority 53223) | Heltah Skeltah And O.C. A.K.A. The Fab 5 | 89 8 |
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| WONDER N. Merchant (Indian Love Ride/ASCAP) | 37 |
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| WOO-HAH! GOT YOU ALL IN CHECK T. Smith, R. Smith (T'zah's/Sadyahs/BMI) | 26 |
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| YOU'LL SEE Madonna, D. Foster (WB/Webo Girl/ASCAP/One Four Three/Leeds/Peer/BMI) | 30 |
| YOU REMIND ME OF SOMETHING R. Kelly (Zomba, BMI) | 95 |

REVIEWS By Daina Darzin



■ EVERCLEAR: "Heartspeak dollarsign" (Capitol DPRO-11183)

Hot off the newly-minted gold status of their major label debut, *Sparkle and Fade*, and the breakthrough success of "Santa Monica (Watch The World Die)," "Heartspeak dollarsign" is another edition of Everclear's potent formula of catchy, punk-laden but spare instrumentation and thoughtful, serious lyrics, in this case concerning an interracial relationship. The proceeds from commercial release of this single will be donated to Artists for a Hate Free America, a nonprofit organization dedicated to "countering bigotry, homophobia, racism, violence and censorship in American politics and public life."

■ AMMONIA: "Drugs" (Epic 7464-67556-2(CD))

A soon-to-be-hit track that's already gotten adds at modern rock stations and is in active rotation on MTV, "Drugs" conjures up wisps of sound from sources as diverse as the Who's "Teenage Wasteland" and the Velvet Underground's dreamy, fuzzy drone, balancing a spare lilt with fierce guitars. The Australian band's full-length debut, *Mint 400*, was produced by Kevin "Caveman" Shirley, whose other credits include silverchair's multi-platinum smash, *Frogstomp*, and entered the Australian charts at #15.



■ CELINE DION: "Because You Loved Me (Theme from 'Up Close and Personal')" (BK-67541-550/Epic)

Propelled in part by the box office success of the Robert Redford/Michelle Pfeiffer film, Celine Dion's already Top 5 single is a classic Adult Contemporary ballad, sparkling, lush instrumentals showcasing Dion's effortless, accomplished voice. This tune's in line to follow the success of material from *Waiting To Exhale* and other romantic blockbusters.

■ ALICE IN CHAINS: "Again" (Columbia 7464 67248 2(CD))

No strangers to the rock n' roll drama of substance and personnel problems, Alice in Chains came back with a vengeance with its self-titled disc. *Alice In Chains* promptly went platinum and spawned the modern rock hit "Grind." In contrast with that song's dark drone, "Again" is a more turbulent, soundtrack-ish, crescendo-ing critter, while not venturing too far off the band's gloomy, eloquent formula. A natural for both modern and good 'ol rock stations.

■ MARIAH CAREY: "Always Be My Baby" (Columbia CK66700(CD))

A swoop of pure, airy harmonies and gently syncopated R&B rhythms, the latest single off Mariah Carey's septuple-platinum *Daydream* disc is, predictably, already a power to be reckoned with on Adult Contemporary charts straight out of the box. "Always Be My Baby" was co-produced by Carey, Jermaine Dupri and Manuel Seal and sets a change of pace from *Daydream*'s more dance-oriented first hit, "Fantasy."

PICK OF THE WEEK

■ LOVE AND ROCKETTS: "Sweet Lover Hangover" (American Recording 9 43058-2(CD))



Love and Rockets quit in the late '80s at the height of the band's considerable success. Six years and numerous solo projects by members Daniel Ash, Kevin Haskins and David J hence, the group is back with a gorgeously crafted album, *Sweet F.A.*, and a transcendently romantic, wistful dreamscape of a single, a love song that deals with passion, relationships and loss from an adult point of view. "Sweet Lover Hangover" was apparently leaked to Atlanta station 99X and instantly became the station's #1 requested song, prompting American to move up release of the album.

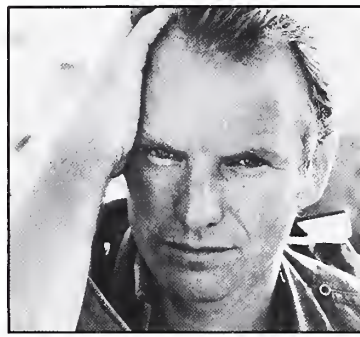
CASH BOX

TOP 100 POP ALBUMS

MARCH 30, 1996



This Week's #1:
Alanis Morissette



High Debut:
Sting

| | | | | |
|-----------|--|--|--------------|-----------|
| 1 | JAGGED LITTLE PILL (Maverick/Reprise/Warner Bros. 45901) | Alanis Morissette | 1 | 36 |
| 2 | THE SCORE (Ruffhouse/Columbia 67147) | Fugees | 3 | 5 |
| 3 | ALL EYEZ ON ME (Death Row/Interscope 24204) | 2Pac | 2 | 5 |
| 4 | FALLING IN TO YOU (550/Epic 67541) | Celine Dion | DEBUT | |
| 5 | MERCURY FALLING (A&M 540483) | Sting | DEBUT | |
| 6 | WAITING TO EXHALE (Arista 18796) | Soundtrack | 6 | 15 |
| 7 | DAY DREAM (Columbia 66700) | Mariah Carey | 4 | 27 |
| 8 | THE WOMAN IN ME (Mercury 522 86) | Shania Twain | 5 | 44 |
| 9 | PRESIDENTS OF THE UNITED STATES (Sony 67291) | Presidents Of The United States | 8 | 30 |
| 10 | KISS MTV UNPLUGGED (MTV/Mercury 528950) | Kiss | DEBUT | |
| 11 | (WHAT'S THE STORY) MORNING GLORY? (Epic 67351) | Oasis | 10 | 26 |
| 12 | GANGSTA'S PARADISE (Tommy Boy 1141) | Coolio | 7 | 17 |
| 13 | RELISH (Blue Gorilla/Mercury 526699) | Joan Osborne | 9 | 20 |
| 14 | SIXTEEN STONE (Trauma/Interscope 92531) | Bush | 11 | 55 |
| 15 | CRACKED REAR VIEW (Atlantic 82613) | Hootie & The Blowfish | 12 | 75 |
| 16 | THE MEMORY OF TREES (Reprise/Warner Bros. 46106) | Enya | 17 | 14 |
| 17 | MELLON COLLIE AND THE INFINITE SADNESS (Virgin 40861) | Smashing Pumpkins | 13 | 17 |
| 18 | THE GREATEST HITS COLLECTION (Arista 18801) | Alan Jackson | 14 | 17 |
| 19 | R. KELLY (Jive 41579) | R. Kelly | 19 | 16 |
| 20 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 16 | 68 |
| 21 | SPARKLE AND FADE (Tim Kerr/Capitol 30929) | Everclear | 26 | 10 |
| 22 | TIGERLILLY (Elektra 61745) | Natalie Merchant | 25 | 38 |
| 23 | REVELATIONS (MCA 11090) | Wynonna | 15 | 5 |
| 24 | 1996 GRAMMY NOMINEES (Columbia 67565) | Various Artists | 18 | 5 |
| 25 | SEAL (ZTT/Sire/Warner Bros. 45415) | Seal | 21 | 74 |
| 26 | WHAT THE HELL HAPPENED TO ME? (Warner Bros. 46151) | Adam Sandler | 20 | 5 |
| 27 | TRAGIC KINGDOM (Trauma/Interscope 92580) | No Doubt | 40 | 9 |
| 28 | FRESH HORSES (Capitol/Nashville 32080) | Garth Brooks | 27 | 14 |
| 29 | BROWN SUGAR (EMI 32629) | D'Angelo | 24 | 32 |
| 30 | SWEET DREAMS (RCA 66759) | La Bouche | 32 | 9 |
| 31 | CONGRATULATIONS, I'M SORRY (A&M 0469) | Gin Blossoms | 22 | 5 |
| 32 | TENNESSEE MOON (Columbia 67382) | Neil Diamond | 28 | 6 |
| 33 | FOUR (A&M 54026) | Blues Traveler | 23 | 60 |
| 34 | MR. SMITH (RAL/Def Jam 523845) | LL Cool J | 31 | 15 |
| 35 | BOYS FOR PELE (Atlantic 82862) | Tori Amos | 29 | 32 |
| 36 | WORDS (LaFace/Arista 26222) | The Tony Rich Project | 30 | 9 |
| 37 | ONE HOT MINUTE (Warner Bros. 45733) | Red Hot Chili Peppers | 35 | 25 |
| 38 | NEW BEGINNINGS (Elektra 61850) | Tracy Chapman | 39 | 16 |
| 39 | BAD HAIR DAY (Rock n Roll/Scotti Bros. 75500) | Weird Al Yankovic | DEBUT | |
| 40 | AMERICAN STANDARD (Mammoth/Atlantic 92633) | Seven Mary Three | 33 | 11 |
| 41 | TOTAL (Bad Boy/Arista 73006) | Total | 34 | 3 |
| 42 | DANGEROUS MINDS (MCA 11228) | Soundtrack | 41 | 31 |
| 43 | YOUR LITTLE SECRET (Island 24154) | Melissa Etheridge | 43 | 16 |
| 44 | AMPLIFIED HEART (Atlantic/AG 82605) | Everything But The Girl | 44 | 10 |
| 45 | DOGG FOOD (Death Row/Interscope/Priority 50546) | Tha Dogg Pound | 38 | 18 |
| 46 | PULP FICTION (MCA 11103) | Soundtrack | 45 | 71 |

| | | | | |
|------------|---|---|-----------------|-----------|
| 47 | COLLECTIVE SOUL (Atlantic/AG 82745) | Collective Soul | 47 | 51 |
| 48 | ROOTS (Roadrunner 8900) | Sepultura | DEBUT | |
| 49 | RESIDENT ALIEN (HiFi/Sire/EEG 61834) | Spacehog | 51 | 7 |
| 50 | YOUNG, RICH AND DANGEROUS (Ruffhouse/Columbia 67441) | Kris Kross | 37 | 10 |
| 51 | SOMETHING TO REMEMBER (Maverick 61600) | Madonna | 42 | 17 |
| 52 | HELL FREEZES OVER (Geffen 24725) | The Eagles | 46 | 69 |
| 53 | A THIN LINE BETWEEN LOVE & HATE (Warner Bros. 46134) | Soundtrack | 63 | 5 |
| 54 | STR8 OFF THA STREETZ OF MUTHAPH**IN COMPTON (Ruthless/Relativity 88561) | Eazy E | 36 | 7 |
| 55 | INSOMNIAC (Reprise/Warner Bros. 46046) | Green Day | 50 | 21 |
| 56 | THE HITS (Liberty 29689) | Garth Brooks | 56 | 65 |
| 57 | A BOY NAMED GOO (Warner Bros. 45750) | Goo Goo Dolls | 48 | 25 |
| 58 | GREATEST HITS 1985-1995 (Columbia 67300) | Michael Bolton | 58 | 24 |
| 59 | GARBAGE (Almo Sounds/Geffen 80004) | Garbage | 66 | 3 |
| 60 | CLUB MIX '96 VOL 1 (Cold Front/K-Tel 6218) | Various Artists | 70 | 4 |
| 61 | BLACK LOVE (Elektra 61896) | Afghan Whigs | DEBUT | |
| 62 | DONT BE A MENACE TO SOUTH CENTRAL... (Island 524146) | Soundtrack | 55 | 10 |
| 63 | LAY IT DOWN (Geffen 24952) | Cowboy Junkies | 61 | 3 |
| 64 | GREATEST HITS (Capitol 30334) | Bob Seger & The Silver Bullet Band | 65 | 30 |
| 65 | E. 1999 ETERNAL (Ruthless/Relativity 5539) | Bone Thugs N Harmony | 59 | 69 |
| 66 | SOLO (Perspective/A&M 54901) | Solo | 60 | 11 |
| 67 | ALICE IN CHAINS (Columbia 67248) | Alice In Chains | 52 | 17 |
| 68 | JOCK JAMS VOL. 1 (Tommy Boy 1137) | Various Artists | 68 | 29 |
| 69 | OZZMOSIS (Epic 67091) | Ozzy Osbourne | 62 | 19 |
| 70 | JARS OF CLAY (Jive 41580) | Jars of Clay | DEBUT | |
| 71 | UNDER THE TABLE AND DREAMING (RCA 66449) | Dave Matthews Band | 54 | 64 |
| 72 | SOUVENIRS: GREATEST HITS (MCA 11394) | Vince Gill | 49 | 15 |
| 73 | MTV PARTY TO GO VOL 8 (Tommy Boy 1139) | Various Artists | 71 | 12 |
| 74 | FOO FIGHTERS (Capitol 34027) | Foo Fighters | 64 | 35 |
| 75 | IT MATTERS TO ME (Warner Bros. 45872) | Faith Hill | 67 | 27 |
| 76 | MISS THANG (Rowdy/Arista 37006) | Monica | 53 | 32 |
| 77 | Q'S JOOK JOINT (Qwest 45875) | Quincy Jones | 73 | 17 |
| 78 | MR. HOLLAND'S OPUS (Polydor 29508) | Soundtrack | 69 | 8 |
| 79 | HYPNOTIZE THE MOON (Giant/Warner Bros. 24640) | Clay Walker | RE-ENTRY | |
| 80 | ALL I WANT (Curb 77800) | Tim McGraw | 80 | 24 |
| 81 | THROWING COPPER (Radioactive/MCA 10997) | Live | 83 | 97 |
| 82 | THE BRIDGE (Arista 18806) | Ace Of Base | 87 | 16 |
| 83 | MORTAL KOMBAT (TVT 6110) | Soundtrack | 72 | 28 |
| 84 | JOHN MICHAEL MONTGOMERY (Atlantic 82728) | John Michael Montgomery | 77 | 50 |
| 85 | POCAHONTAS (Walt Disney 60874) | Soundtrack | 57 | 32 |
| 86 | THE BENDS (Capitol 29626) | Radiohead | DEBUT | |
| 87 | JESUS FREAK (Forefront/Chordant 25140) | DC Talk | 88 | 15 |
| 88 | ASTRO-CREEP 2000 (Geffen 24806) | White Zombie | 76 | 47 |
| 89 | ACTUAL MILES: HENLEY'S GREATEST HITS (Geffen 24834) | Don Henley | 81 | 15 |
| 90 | OFF THE HOOK (So So Def/Columbia 67022) | Xscape | 79 | 31 |
| 91 | KORN (Immortal/Epic 66633) | Korn | 82 | 10 |
| 92 | FROGSTOMP (Epic 67247) | Silverchair | 74 | 34 |
| 93 | VAULT (Mercury 528718) | Def Leppard | 78 | 18 |
| 94 | TIME MARCHES ON (Atlantic 82866) | Tracy Lawrence | 75 | 8 |
| 95 | ANTHOLOGY 1 (Apple/Capitol 34445) | The Beatles | RE-ENTRY | |
| 96 | WE GOT IT (MCA 1385) | Immature | 84 | 11 |
| 97 | CYPRESS HILL III (TEMPLES OF BOOM) (Ruffhouse/Columbia 669911) | Cypress Hill | 90 | 18 |
| 98 | II (Motown 530323) | Boyz II Men | 89 | 78 |
| 99 | RUBBERNECK (Interscope/AG 922402) | Toadies | 86 | 26 |
| 100 | DESIGN OF A DECADE 1986/1996 (A&M 540399) | Janet Jackson | 92 | 21 |



REVIEWS by Daina Darzin

■ IGGY POP: *Naughty Little Doggie* (Virgin 7243 8 41327 2 9)

"I'm better than a Pepsi, I'm cooler than MTV... hotter than LA and cheaper than a gram," is a line that only a truly shameless, legendary cult figure and seminal punk influence could get away with. Luckily, it's from "I Wanna Live" off Iggy Pop's new album, *Naughty Little Doggies*. The disc—recorded amid Pop's stints in films like *Tank Girl* and the *Crow* sequel—does a swingly, raunchy, lighthearted rocker, "Pussy Walk," and the sad-eyed "Look Away" with equal aplomb. Pop's impeccable sonic pedigree will surely appeal to both alterna-rock kids and Pop's old fans from the Stooges '70s.



■ HUNK: *Hunk* (Geffen 20643 49552)

An accessibly quirky mix of grungy reverb-y rock, punk, radio-friendly harmonies, and soaring, rootsy harmonica, Hunk makes an impressive and cliché-free debut. Produced by Don Fleming (Dinosaur Jr., The Screaming Trees), *Hunk* spins '60s and '70s influences—particularly Cheap Trick and Queen—especially on the high-drama gloss of "Gardens"

and the whimsical, big-chord-happy "TV Moon." "It's Hard to Say I Love You" with its wiseass punchline ("when I don't") and anthemic, catchy chorus is one of the disc's highlights.

■ THE REFRESHMENTS: *FizzyFuzzyBig&Buzzy* (Mercury 314 528 999)

Perfectly timed to take advantage of the neo-roots rock "No Depression" movement currently underfoot, the Refreshments present twangy, Southern-Tex-Mex-flavored good ole rock n' roll. The Arizona-based group is making its major label debut, after an indie release, *Wheelie* became a local success. The laconic, charmingly memorable "Down Together" could find a home on many a radio format; ditto, the rollicking, tongue-in-cheek "Girly," a love song of sorts: "I'm gonna go to the hardware store and buy you a really big hammer/baby why don't ya pull these nails out of my heart," sings Roger Clyne with perfect deadpan sincerity.

■ BABBLE: *Ether* (Reprise 9362-46012-2)

Unabashedly exotic, original and cool, Babble is founded by former Thompson Twins Tom Bailey and Alannah Currie, but *Ether* bears no remains of '80s new-waviness. An engaging mix of Indian music, spacey, weirdly spiritual-sounding electronics, it's a shimmering, undulating collection that manages to be ambient without becoming repetitive and one that could cross over to modern rock, new age, dance and adult-alternative stations, depending on the track. "Love Has No Name," featuring hip hop artist Teremoana Rapley, is particularly memorable, with an undulating dance beat and sensual, Sade-style vocals.

■ HOWLIN'MAGGIE: *Honeysuckle Strange* (Columbia CSK 7689)

The side project of Harold "Happy" Chichester, keyboardist of the Afghan Whigs and ex-Royal Crescent Mob-ster, *Honeysuckle Strange* features the memorably ethereal, morose single, "Alcohol," an, um, intoxicating mix of jangly, syncopated guitars and a languid soaring beauty that's already a rapidly-growing hit at modern rock radio. There's a lot more to be had on this disc, though, like the insistent, funkified groove of "Miss Universe," the gracefully restrained, folk-flavored "You Are," and the dark, metal-guitar-edged "How The West Was Won." Soon to begin a tour with the Afghan Whigs, Howlin' Maggie will be performing transitional jams with the headliner.

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PICK OF THE WEEK



■ VARIOUS ARTISTS: *Home Alive: The Art of Self Defense* (Epic 67486)

Home Alive is a Seattle-based women's self defense organization that grew out of the music community's grief and anger over the still-unsolved murder of Gits vocalist Mia Zapata. This two-CD set, compiled as a fund-raiser for the group, offers an astoundingly comprehensive collection of mostly Northwest talent, both mega-platinum and local. Tracks include Pearl Jam's "Leaving Here" and Soundgarden's "Kyle Petty (Son of Richard);" "Radio Friendly Unit Shifter" is a live cut by Nirvana; Seattle veterans Ann and Nancy Wilson of Heart, contribute "Momma Why." But the heart of the disc lies in the ferocious "Go Home," a song about Zapata's death by Bikini Kill's Kathleen Hanna and Joan Jett (who, along with the remaining Gits, formed Evil Stig to raise money with an album and touring for a private detective investigating Zapata's case.) 7 Year Bitch's "Mad Dash" is also a percolating, punky joy, while the Presidents of the United States hit a 78-RPM frenzy on "Confusion."

CASH BOX

TOP 100 URBAN SINGLES

MARCH 30, 1996



To Watch:
Shaggy



High Debut:
Silk

| | | | | |
|-----------|--|-------------------------------|-------|----|
| 1 | ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DONT BE A MENACE...") (Island 854530) | Joe | 2 | 7 |
| 2 | LADY (EMI 258543) | D'Angelo | 1 | 6 |
| 3 | DOWN LOW (NOBODY HAS TO KNOW) (Jive 42373) | R. Kelly Feat. Ronald Isley | 3 | 4 |
| 4 | NOT GON' CRY (FROM "WAITING TO EXHALE") (Arista 12957) | Mary J. Blige | 4 | 10 |
| 5 | I WILL SURVIVE (RCA 64492) | Chantay Savage | 7 | 6 |
| 6 | WOO- HAH! GOT YOU ALL IN CHECK (Elektra 66050) | Busta Rhymes | 8 | 4 |
| 7 | NO ONE ELSE (Arista 79043) | Total | 5 | 17 |
| 8 | COUNT ON ME (FROM "WAITING TO EXHALE") (Arista 2976) | Whitney Houston & Cece Winans | DEBUT | |
| 9 | SITTIN' UP IN MY ROOM (Atlantic 07822) | Brandy | 9 | 7 |
| 10 | DOIN IT (Def Jam/RAL/Island 576120) | LL Cool J | 13 | 3 |
| 11 | NOBODY KNOWS (LaFace/Arista 4115) | The Tony Rich Project | 12 | 11 |
| 12 | DO YOU WANT TO (So So Def/Columbia 78263) | Xscape | 6 | 5 |
| 13 | SLOW JAMS (Qwest 8104) | Quincy Jones | 14 | 2 |
| 14 | WHO DO U LOVE (Arista 07822) | Deborah Cox | 15 | 11 |
| 15 | BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (Arista 5052) | Monica | 10 | 26 |
| 16 | A THIN LINE BETWEEN LOVE & HATE (Jac-Mac/Wamer Bros. 17699) | H-Town | 18 | 8 |
| 17 | KEEP TRYIN' (Epic 78197) | Groove Theory | 19 | 9 |
| 18 | GET MONEY (Big Beat 98087) | Junior M.A.F.I.A. | 11 | 9 |
| 19 | WHERE DO U WANT ME TO PUT IT (Perspective/A&M) | Solo | 21 | 14 |
| 20 | KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (Flavor Unit/EastWest/EEG 64302) | MC Lyte Feat. Xscape | 24 | 3 |
| 21 | 5 O'CLOCK (MCA 55075) | Nonchalant | 25 | 5 |
| 22 | STAIRWAY TO HEAVEN (StepSun/Interscope 98086) | Pure Soul | 16 | 7 |
| 23 | TONITE'S THA NIGHT (Ruffhouse/Columbia 78092) | Kris Kross | 22 | 14 |
| 24 | CAN'T BE WASTING MY TIME (FROM "DONT BE A MENACE...") (Island 854538) | Mona Lisa Feat. Lost Boyz | 20 | 7 |
| 25 | ONE SWEET DAY (Columbia 66700) | Mariah Carey & Boyz II Men | 23 | 17 |
| 26 | EVER SINCE YOU WENT AWAY (Big Beat/Atlantic 98112) | Art N' Soul | 28 | 7 |
| 27 | SOON AS I GET HOME (Bad Boy/Arista 9041) | Faith Evans | 29 | 16 |
| 28 | FU-GEE-LA (Ruffhouse/Columbia 78194) | The Fugees | 26 | 11 |
| 29 | LOVE U 4 LIFE (UpTown/MCA 11258) | Jodeci | 27 | 20 |
| 30 | WIND BENEATH MY WINGS (EastWest 95122) | Eddie & Gerald Levert | 17 | 6 |
| 31 | SCENT OF ATTRACTION (550 Music 78257) | Patra With Aaron Hall | 34 | 2 |
| 32 | EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") (Arista 2885) | Whitney Houston | 30 | 18 |
| 33 | WE GOT IT (MCA 55148) | Immature | 31 | 16 |
| 34 | YOU WANT THIS PARTY STARTED (Warner Bros. 17753) | Somethin' For The People | 32 | 16 |
| 35 | RENEE (FROM "DONT BE A MENACE...") (Island 854584) | Lost Boyz | DEBUT | |
| 36 | VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") (Polydor/A&M 580962) | Shawn Stockman | 33 | 11 |
| 37 | ALL I NEED (Silas/MCA 55136) | Jesse Powell | 41 | 7 |
| 38 | HAVE I NEVER (LaFace/Arista 4136) | A Few Good Men | 42 | 6 |
| 39 | 1,2,3,4 (SUMPIN' NEW) (Tommy Boy 7721) | Coolio | 44 | 3 |
| 40 | DON'T RUSH (Elektra 64324) | Silk | DEBUT | |
| 41 | WHAT DID I DO TO YOU (EastWest 64323) | Terry Ellis | DEBUT | |
| 42 | HEY LOVER (Def Jam 7065) | LL Cool J | 35 | 19 |

| | | | | |
|-----------|--|---------------------------------|-------|----|
| 43 | EVERYDAY & EVERYNIGHT (Loud/RCA 6489) | Yvette Michelle | 36 | 8 |
| 44 | TELL ME (Epic 77961) | Groove Theory | 40 | 33 |
| 45 | I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER") (Uptown 55107) | Monifah | 37 | 18 |
| 46 | WHERE EVER YOU ARE (EastWest 9353) | Terry Ellis | 38 | 24 |
| 47 | PHYSICAL FUNK (Outburst/RAL/Island 57794) | Domino | 57 | 5 |
| 48 | ENVY/FIREWATER (Violator/Relativity 1546) | Fat Joe | 50 | 2 |
| 49 | WHO CAN I RUN TO (So So Def/Columbia 78056) | Xscape | 39 | 23 |
| 50 | SOUL FOOD (LaFace/Arista 24147) | Goodie Mob | 52 | 4 |
| 51 | AIN'T NO PLAYA (Chrysalis/EMI 58527) | Rappin' 4-Tay | 51 | 4 |
| 52 | YOU PUT A MOVE ON MY HEART (Qwest 7844) | Quincy Jones Feat. Tamia | 43 | 21 |
| 53 | DIGGIN' ON YOU (La Face/Arista 4419) | TLC | 45 | 17 |
| 54 | FUNKORAMA (Interscope 95691) | Redman | 71 | 10 |
| 55 | FEELS LIKE THE FIRST TIME (Atlantic 87080) | Intro | 46 | 6 |
| 56 | SET YOU FREE (Strictly Rhythm 12362) | Planet Soul | 59 | 5 |
| 57 | GIVE ME THE NIGHT (Bluemoon/Atlantic 98090) | Randy Crawford | 47 | 8 |
| 58 | DON'T GIVE UP (Island 854478) | Island Inspirational All Stars | 48 | 12 |
| 59 | LET'S PLAY HOUSE (Death Row/Interscope 53230) | Tha Dogg Pound Feat. Michel'le | 49 | 11 |
| 60 | YOU REMIND ME OF SOMETHING (Jive 01241) | R. Kelly | 53 | 20 |
| 61 | DON'T WASTE MY TIME (Mecca Don/EEG 64383) | Sa-Deuce | 54 | 5 |
| 62 | UKNOWHOWWEDU (Chrysalis/EMI 58517) | Bahamadia | 55 | 7 |
| 63 | GAMERS (Priority 53216) | The Conscious Daughters | 63 | 5 |
| 64 | STILL IN LOVE (Mercury 56896) | Brian McKnight | 56 | 18 |
| 65 | AIN'T NOBODY (Work 78228) | Diana King | 58 | 6 |
| 66 | SPACE AGE (Suave/Relativity 1545) | Eightball & MJG | 62 | 6 |
| 67 | C'MON 'N RIDE IT (THE TRAIN) (Big Beat/Atlantic 98083) | Quad City DJ'S | 70 | 4 |
| 68 | WHY YOU TREAT ME SO BAD (Virgin 38529) | Shaggy Feat. Grand Puba | 80 | 2 |
| 69 | FEELS SO GOOD (SHOW ME YOUR LOVE) (Groove Nation/Universal 56004) | Lina Santiago | DEBUT | |
| 70 | DEAD PRESIDENTS (Roc-A-Fella 53233) | Jay-Z | 79 | 2 |
| 71 | NASTY DANCER/WHITE HORSE (Wap/Chiban 349) | Kilo | 67 | 7 |
| 72 | IF YOU'RE NOT GONNA LOVE ME RIGHT (Motown 860498) | Diana Ross | DEBUT | |
| 73 | WELCOME (RAL/Def Jam/Island 71402) | Erick Sermon | 66 | 8 |
| 74 | SHADOWBOXING (Geffen 19396) | Genius/GZA Feat. Method Man | DEBUT | |
| 75 | HURRICANE (Jive 42335) | The Click | 69 | 17 |
| 76 | MICROPHONE MASTER (EastWest/EEG 64309) | Das EFX Feat. Mobb Deep | 72 | 7 |
| 77 | GOIN' UP YONDER (Giant 17717) | M.C. Hammer | 73 | 13 |
| 78 | DROP (Delicious Vinyl/Capitol 58483) | The Pharcyde | 81 | 2 |
| 79 | AIN'T NO LOVE AND HAPPINESS (Bust It 74003) | Kawz | 82 | 2 |
| 80 | LETS LAY TOGETHER (Island 7165) | The Isley Brothers | DEBUT | |
| 81 | MOVE YA BODY (Big Beat/Atlantic 98100) | Mad Skillz | 83 | 8 |
| 82 | TOO HOT (Tommy Boy 713) | Coolio | 74 | 16 |
| 83 | EASTSIDE LB (G Funk/RAL/Island 57792) | Twinz | 77 | 6 |
| 84 | REAL LIVE SH*T (Big Beat/Atlantic 98113) | Real Live Feat. K-Def & Larry-O | 60 | 5 |
| 85 | I REMEMBER (Motown 860480) | Boyz II Men | 90 | 17 |
| 86 | JUST TAH LET U KNOW (Ruthless/Relativity 5532) | Eazy-E | 84 | 12 |
| 87 | BABY, BABY, BABY (Underworld/Capitol 58448) | Jesse | 85 | 6 |
| 88 | LIKE MARVIN GAYE SAID (WHAT'S GOING ON) (Chrysalis/EMI 58494) | Speech | 86 | 11 |
| 89 | COOLIE HIGH (Profile 5445) | Camp Lo | 88 | 7 |
| 90 | FOR REAL (Union/Warlock 189) | Jackal The Bear | DEBUT | |
| 91 | MISSING (Atlantic 87124) | Everything But The Girl | 76 | 3 |
| 92 | EAST 1999 (Ruthless/Relativity 6332) | Bone Thugs-N-Harmony | 91 | 14 |
| 93 | ANYTHING (MJJ/550 7063) | 3T | 61 | 23 |
| 94 | FUNNY HOW TIME FLIES (Atlantic 87093) | Intro | 92 | 21 |
| 95 | SEXY (Blue Thumb/GRP 3071) | Maysa | 93 | 7 |
| 96 | BROKEN LANGUAGE/HUSTLIN' (Profile 5440) | Smothe Da Hustler | 96 | 10 |
| 97 | THROW YOUR HANDS UP/GANGSTA'S PARADISE (Tommy Boy 7699) | L.V. | 94 | 16 |
| 98 | I REFUSE TO BE LONELY (Zoo 14238) | Phyllis Hyman | 98 | 16 |
| 99 | FANTASY (Columbia 7321) | Mariah Carey | 65 | 27 |
| 100 | CELL THERAPY (LaFace/Arista 4113) | Goodie Mob | 64 | 21 |



BLACK SINGLES INDEX

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ALBUM REVIEWS By Gil L. Robertson IV & Michael Hill

AFRIKA BAMBAATAA: Time Zone: Warlocks and Witches, Computer Chips, Microchips and You (Profile 1464-2) Producers: Various

On his new album rap pioneer Afrika Bambaataa flexes his muscles '90s-style, offering an impressive array of beats and grooves from which many in the New Jack community will want to take notes.

BUSTA RHYMES: The Coming (Elektra 61742-2) Producers: Various

Elektra had better have a large supply of product, because this new album could move through the hip hop underground like illegal contraband moves across the American borders.

that is synonymous with the mention of his name. "Abandon Ship," "It's A Party" (featuring Zhané), and "Ill Vibe" (featuring Q-Tip), also deliver all the sparks that the hip hop community have come to expect from the rapper.

VARIOUS ARTISTS: Don't Be A Menace to South Central While Drinking Juice in The Hood (Island 314-524146-2) Producers: Various

Although this soundtrack was released some time ago, it does deserve mention because of the varied aspects of the Black Music genre that it offers. From rap and gospel to R&B, this collection incorporates a little of everything.

PICK OF THE WEEK

FUGEES: The Score (Columbia CK67147) Producers: Various

The Fugees are back and in a big way with a sophomore recording that is destined to firmly establish them as the premiere group of hip hop/R&B.



Standout tracks: "Ready or Not," "The Mask," "Killing Me Softly," and "No Woman, No Cry." (GR)

URBAN

TOP 75 R&B ALBUMS

CASH BOX • MARCH 30, 1996

| | | | | |
|----|---|-------------------------|-------|----|
| 1 | ALL EYEZ ON ME (Death Row/Interscope 24204) | 2Pac | 1 | 5 |
| 2 | THE SCORE (Ruffhouse/Columbia 67147) | Fugees | 2 | 5 |
| 3 | R. KELLY (Jive 41579) | R. Kelly | 3 | 15 |
| 4 | BROWN SUGAR (EMI 232629) | D'Angelo | 4 | 36 |
| 5 | WAITING TO EXHALE (Arista 18796) | Soundtrack | 5 | 15 |
| 6 | TOTAL (Arista 73006) | Total | 6 | 5 |
| 7 | DAY DREAM (Columbia 66700) | Mariah Carey | 7 | 19 |
| 8 | DONT BE A MENACE TO SOUTH CENTRAL... (Island 524146) | Soundtrack | 8 | 10 |
| 9 | SOLO (Perspective 49017) | Solo | 9 | 25 |
| 10 | A THIN LINE BETWEEN LOVE AND HATE (Warner Bros. 46134) | Soundtrack | 11 | 5 |
| 11 | MR. SMITH (RAL/Def Jam 523845) | LL Cool J | 9 | 14 |
| 12 | DOGG FOOD (Death Row/Interscope/Priority 50546) | Tha Dogg Pound | 12 | 15 |
| 13 | YOUNG, RICH AND DANGEROUS (Ruffhouse/Columbia 67441) | Kris Kross | 13 | 10 |
| 14 | Q'S JOOK JOINT (Qwest 45875) | Quincy Jones | 15 | 14 |
| 15 | STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON (Ruthless/Relativity 5504) | Eazy E | 14 | 6 |
| 16 | MISS THANG (Rowdy/Arista 37006) | Monica | 16 | 30 |
| 17 | WORDS (LaFace/Arista 26222) | The Tony Rich Project | 18 | 9 |
| 18 | OFF THE HOOK (So So Def/Columbia 67022) | Xscape | 17 | 33 |
| 19 | SOUL FOOD (LaFace/Arista 26018) | Goodie Mob | 19 | 17 |
| 20 | GANGSTA'S PARADISE (Tommy Boy 1141) | Coolio | 20 | 16 |
| 21 | FATHER & SON (Elektra 61859) | Eddie & Gerald Levert | 24 | 22 |
| 22 | CONSPIRACY (Under/Big Beat/AG 92614) | Junior M.A.F.I.A. | 21 | 27 |
| 23 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 27 | 65 |
| 24 | FUNKMASTER FLEX: 60 MINUTES OF FUNK (Loud/RCA 66805) | Various Artists | 25 | 16 |
| 25 | FAITH (Arista 73003) | Faith Evans | 22 | 26 |
| 26 | ON TOP OF THE WORLD (Relativity 1521) | EightBall & MJG | 23 | 18 |
| 27 | E. 1999 ETERNAL (Ruthless/Relativity 5539) | Bone Thugs N Harmony | 26 | 32 |
| 28 | GAME RELATED (Sick Wid' It/Jive 41562) | The Click | 29 | 17 |
| 29 | FROM WHERE ??? (Big Beat/Atlantic 92623) | Mad Skillz | 28 | 4 |
| 30 | PAPER CHASIN' (Sick Wid' It/Jive 41578) | Suga T | 30 | 2 |
| 31 | WE GOT IT (MCA 11385) | Immature | 32 | 13 |
| 32 | GROOVE THEORY (Epic 57421) | Groove Theory | 35 | 19 |
| 33 | MIND OF MYSTIKAL (Big Boy 41581) | Mystikal | 31 | 24 |
| 34 | SILK (Elektra 61849) | Silk | 33 | 15 |
| 35 | KIRK FRANKLIN & FAMILY (Gospo-Centric 72119) | Kirk Franklin & Family | 60 | 63 |
| 36 | I WILL SURVIVE: DOIN' IT MY WAY (RCA 66775) | Chantay Savage | DEBUT | |
| 37 | LIQUID SWORDS (Geffen 24813) | GeniusGZA | 37 | 18 |
| 38 | HELTER SKELTER (Giant 24627) | The D.O.C. | 34 | 6 |
| 39 | THE AWAKENING (Penalty/Tommy Boy 3035) | Lord Finesse | 36 | 3 |
| 40 | THINKING ABOUT YOU (GRP 9829) | Jerald Daemyon | 38 | 10 |
| 41 | THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11258) | Jodeci | 39 | 33 |
| 42 | CYPRESS HILL III (TEMPLES OF BOOM) (Ruffhouse/Columbia 669911) | Cypress Hill | 41 | 18 |
| 43 | BRANDY (Atlantic 82610) | Brandy | 44 | 71 |
| 44 | ATTITUDE ADJUSTMENT (GRP 9839) | George Howard | 46 | 2 |
| 45 | I REMEMBER YOU (Polydor/A&M 528280) | Brian McKnight | 40 | 30 |
| 46 | MOODS (Mercury 528755) | Will Downing | 42 | 16 |
| 47 | MY LIFE (MCA/Uptown 11156) | Mary J. Blige | 43 | 65 |
| 48 | PSYCHOTIC GENIUS (Rap-A-Lot/Virgin 41335) | Ganksta N-I-P | 45 | 3 |
| 49 | DEBORAH COX (Arista 18781) | Deborah Cox | 47 | 13 |
| 50 | DOWN SOUTH HUSTLERS (No Limit/Priority 53993) | Various Artists | 54 | 11 |
| 51 | DANGEROUS MINDS (MCA 11228) | Soundtrack | 48 | 31 |
| 52 | DOUBLE OR NOTHING (Def Jam/RAL/Island 529286) | Erick Sermon | 49 | 17 |
| 53 | JEALOUS ONE'S ENVY (Relativity 1239) | Fat Joe | 55 | 19 |
| 54 | GAMERS (Priority 53994) | The Conscious Daughters | DEBUT | |
| 55 | SURROUNDED BY CRIMINALS (Big Boy 20) | Ghetto Twinz | 50 | 2 |
| 56 | ONLY BUILT 4 CUBAN LINX (Loud 666673) | Chef Raekwon | 51 | 32 |
| 57 | FRIDAY (Priority 53959) | Soundtrack | 68 | 48 |
| 58 | DESIGN OF A DECADE 1986/1996 (A&M 540399) | Janet Jackson | 52 | 20 |
| 59 | I REFUSE TO BE LONELY (PIR/Zoo 11040) | Phyllis Hyman | 53 | 16 |
| 60 | SOUTHERN GAL (Eastwest/EEG 61857) | Terry Ellis | 56 | 15 |
| 61 | GREATEST HITS (Right Stuff/Capitol 30800) | Al Green | 57 | 30 |
| 62 | THE BEST OF S.O.S. BAND (Tabu/Motown 530594) | S.O.S. Band | 58 | 19 |
| 63 | II (Motown 530323) | Boyz II Men | 59 | 76 |
| 64 | RATED G (Rap-A-Lot 40758) | 5th Ward Boyz | 61 | 9 |
| 65 | ME AGAINST THE WORLD (Interscope 92399) | 2Pac | 62 | 51 |
| 66 | PURE SOUL (Step Sun/Interscope 92638) | Pure Soul | 63 | 20 |
| 67 | 1990 SICK (Jive 41583) | Spice 1 | 64 | 13 |
| 68 | LABCABINCALIFORNIA (Delicious Vinyl/Capitol 35102) | The Pharcyde | 65 | 15 |
| 69 | DOE OR DIE (EMI 32631) | AZ | 67 | 21 |
| 70 | SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 5 (Rhino/AG 71863) | Various Artists | 69 | 7 |
| 71 | ENTER THE WU-TANG (36 CHAMBERS) (Loud/RCA 66336) | Wu-Tang Clan | 71 | 92 |
| 72 | NEW LIFE (Atlantic 82662) | Intro | 72 | 18 |
| 73 | RATED G (Trak 72668) | Top Authority | 73 | 16 |
| 74 | ETERNAL E (Priority 50544) | Eazy E | 74 | 13 |
| 75 | GET THIS PARTY STARTED (W/rap/Ichiban 8147) | Kilo | 70 | 6 |

THE RHYTHM

By Gil L. Robertson IV



RCA recording artists SWW and vocal group A Few Good Men spent time during the holidays spreading cheer to the children of Woodhall Hospital in Brooklyn, New York. Pictured (l-r): Aaron, Demail, Taj, David, Lelee, Coko and Tony.

NOTED URBAN MUSIC JOURNALIST DIES: The urban community is in mourning at the recent passing of noted *USA Today* urban music journalist **James T. Jones**, who died on March 16 of an apparent heart attack. As the music critic for the internationally-distributed newspaper, Jones wrote about trends ranging from the advent of New Jack Swing, to the resurgence of soul veterans, to the rise of the young lions of jazz. An extremely well-liked man, Jones has been characterized by friends and colleagues as a smart, caring individual who was very sensitive to issues facing the urban community. Although no replacement has been announced, members of the urban music community do hope that *USA Today* finds a replacement for Jones who is equally as accessible and sensitive to issues affecting the urban community.

DIS N' DAT: Mega-producers **Jimmy Jam** and **Terry Lewis** will receive the **T.J. Martell Foundation 1996 Humanitarian Award** on June 13 in New York City... Check out the upcoming releases from **House of Blues Music**. **Cissy Houston**, **The Gales Brothers**, **Jimmy Rip**, **John Mooney**, **Paul Black & the Flip Kings**, **Becky Barksdale** and **Blind Boys of Alabama** are the featured artists... Portland, Oregon will again be the host of the *Northwest Black Music Month Celebration*. Slated for June 6-9 and presented by **Unforgettable Entertainment**, the four-day event will give radio and record company executives, artists, music retailers, concert promoters and club owners an opportunity to meet and network... Professor **Henry Louis Gates, Jr.**, chairman of the **Department of Afro-American Studies**, announced that **Time-Warner** will co-sponsor with **Harvard University**, a three-year visiting assistant professorship in Afro-American Studies and Music that will honor the legendary producer, arranger and composer **Quincy Jones**... The complexities of packaging and mounting tours in an increasingly competitive market were discussed at the recent *Los Angeles Music Network* panel. Featured panelists included **Ian Copeland**, founder and president of **Frontier Booking International Artist Agency**; **Moss Jacobs**, senior talent booker for **Gold-Envoice**; **Larry Weintraub**, vp of artist relations and artist development, **A&M Records**; and **Anita Rivas**, booking agent and partner in the firm **Walner & Rivas**. For information on upcoming panels, contact 818-769-6095.



David Holle, a manager for the Hard Rock Cafe, San Antonio, presents legendary singer/actress, Eartha Kitt, with a Hard Rock Cafe leather biker jacket during her first-ever visit to the rock 'n roll restaurant. Kitt was in San Antonio to help raise funds for the Carver Community Cultural Center, an organization dedicated to multi-cultural and multi-ethnic theater presentations and educational programs.

THE RHYME

By Gil L. Robertson IV



Old school funk pioneer Bootsy Collins re-signs with PolyGram Music Publishing. The legendary funkster, who recently co-produced the title track for Whoopi Goldberg's upcoming movie *Eddie* and who recently remixed the Red Hot Chili Peppers single "Aeroplane," took time out to celebrate re-signing his major multi-publishing deal. Pictured: (l-r) John Baldi, vp of A&R PolyGram Music Publishing; Patti Willis, Boozilla Productions; Bootsy Collins; Linda Newmark vp business affairs PolyGram; David Simone, president, PolyGram Music Publishing.

HEADLINER GOES SOLO: With the recent break up of the Grammy Award-winning group *Arrested Development*, many have wondered about the activities and whereabouts of one of the group's co-founders, Tim "Headliner" Barnwell. Not to worry, Headliner is alive and well and is, in fact, down in Atlanta, GA working with his new group *Nu Seed* and his own Atlanta-based company *COATTAIL Productions*. "After recording and touring with *Arrested Development* for so many years, I took a much-needed break before concentrating on the projects that I am now working on," said Headliner during a recent interview. Classifying his new group's sound as "World Music with groove heavy and fluid lyrics" that offers commentaries on world event Headliner says that his new venture will allow him to further expand on the themes and music that made *Arrested Development* a popular favorite. "Nu Seed offers me the perfect forum to continue my goal of creating music that uplifts humanity and causes others to take an introspective look into their souls. The new group has a funky, laid-back, retro-European sound that we feel will offer a new sound for a new generation and world." Currently finishing up the final recording for their debut project, Headliner hopes to have Nu Seed product sprouting in stores this summer.

NOO TRYBE LAUNCHES SPECIALTY PRODUCT DIVISION: On the heels of their new pact with *Rap-A-Lot*, rap music heavyweight *Noo Trybe Records* has structured a number of concepts that will add further diversity to its healthy growth pattern. The street-oriented firm, helmed by *Eric L. Brooks*, will expand into R&B beginning with *Ideal*, a five-member vocal harmony group, plus soloist *Teddy*. Both acts will be backed with a major marketing campaign now being mounted by Brooks, in concert with *Carmonique Roberts*, the company's director of Artist Development. In addition, *Noo Trybe* is setting up a "Specialty Products Division" and is presently sifting through the wide array of hit product, served up since inception, for a newly designed compilation series.



Jive signs Joe: Hot on the heels of his hit single "All The Things (Your Man Won't Do)," Joe celebrates his recent success with the label. Pictured are (l-r) Michelle Williams, Joe's manager; Barry Weiss, president of Jive Records; Joe and Clive Calder, CEO/chairman of the Zomba Group of labels.

TOP 25 RAP SINGLES

CASH BOX • MARCH 30, 1996

| | | | | |
|----|--|---|-------|----|
| 1 | WOO-HAHII GOT YOU ALL IN CHECK (Elektra 64335) | Busta Rhymes | 2 | 3 |
| 2 | GET MONEY (Big Beat 98087) | Junior M.A.F.I.A. | 5 | 10 |
| 3 | 5 O'CLOCK (MCA 55075) | Nonchalant | 3 | 5 |
| 4 | DOIN IT (Def Jam/RAL/Island 5761) | LL Cool J. | 4 | 3 |
| 5 | KEEP ON, KEEPIN' ON (Flavor Unit/EastWest 64302) | MC Lyte Feat. Xscape | 8 | 3 |
| 6 | FU-GEE-LA (Ruffhouse/Columbia 78194) | The Fugees | 1 | 10 |
| 7 | TONIGHT'S THA NIGHT (Ruffhouse/Columbia 78092) | Kris Kross | 6 | 11 |
| 8 | 1,2,3,4,(SUMPIN' NEW) (Tommy Boy 7721) | Coolio | 10 | 3 |
| 9 | ENVY/FIREWATER (Violator/Relativity 1546) | Fat Joe | 9 | 2 |
| 10 | PHYSICAL FUNK (Outburst/RAL/Island 577794) | Domino | 13 | 4 |
| 11 | HEY LOVER (RAL/Def Jam/Island 77494) | LL Cool J | 7 | 22 |
| 12 | GANGSTA'S PARADISE (MCA 55104) | Coolio Feat. L.V. | 12 | 38 |
| 13 | SOUL FOOD (Laface/Arista 4145) | Goodie Mob | 14 | 3 |
| 14 | FUNKORAMA (Interscope 95691) | Redman | 23 | 6 |
| 15 | AIN'T NO PLAYA (Chrysalis/EMI 58527) | Rappin' 4-Tay | 18 | 4 |
| 16 | BEWARE OF MY CREW (Jac-Mac/Warner Bros. 17722) | L.B.C. Crew Feat. Tray D And South Sentrell | 15 | 19 |
| 17 | CELL THERAPY (Laface/Arista 4113) | Goodie Mob | 11 | 20 |
| 18 | DEAD PRESIDENTS (Roc-A-Fella 53233) | Jay-Z | DEBUT | |
| 19 | LET'S PLAY HOUSE (Death Row/Interscope 53230) | Tha Dogg Pound Feat. Michel'le | 16 | 10 |
| 20 | C'MON 'N RIDE IT (THE TRAIN) (Quadrasounds/Big Beat/AG 98083) | Quad City DJ'S | 25 | 2 |
| 21 | DANGER (Fader 7049) | Blahzay Blahzay | 17 | 20 |
| 22 | GAMERS (Priority 53216) | The Conscious Daughters | 24 | 2 |
| 23 | SPACE AGE (Suave/Relativity 1545) | Eightball & MGJ | 20 | 6 |
| 24 | COLD WORLD (Geffen 1939) | Genius/GZA Feat. Inspektah Deck | 19 | 12 |
| 25 | SHADOWBOXING (Geffen 19396) | Genius/GZA Feat. Method Man | DEBUT | |

By Michael Hill

■ BLAHZAY BLAHZAY: "Danger" (Mercury 412-2)

Blahzay Blahzay's name was frequently mentioned on the underground hip-hop scene. After hearing this joint, it's easy to understand why. The track is dope. The lyrics are in pocket, the repetitive hook is refreshing and the sample of the female humming does the job. The only problem is, when you have such a phat track already out why do a remix? Although the remix is good, it does not add to the merit of the track.

■ SKEE-LO: "Superman" (Scotti Bros. 7239278060-2)

What a great follow-up single for Skee-lo, who, after a debut platinum single and two Grammy nominations, probably should run into a phone booth and fly out the Man of Steel. This track is heavily laden with the Isley's "In Between The Sheets" sample which, along with the artist's lyrical content, is enough to make any little man reach for higher aspirations. Bravo, Skee-lo for kicking a little butt for short people.

■ CYPRESS HILL: "Illusions" (Columbia CSK7635)

Listening to this single makes one realize how much of an impact a remix can have on a song. Featuring new arrangements from A Tribe Called Quest, the remixed version of this single really provides the spark missing from the album version. It's so good that you will wonder why they didn't remix this single before putting it on the album. It doesn't matter because it is here now and has the potential to make it in to the top ten.

Jazz Notes

Blue Note's New Groove

By M.R. Martinez

RIM SHOTS: The newest, perhaps most ambitious, step in the revolution/evolution of jazz/hip hop fusion is *The New Groove—The Blue Note Remix Project - Vol. 1* featuring 11 tracks by jazz artists of the traditional and contemporary ilk that have passed through the studio laboratories of some well-established and up-and-coming hip hop talent. The collection is being shepherded to the marketplace by **Keith Thompson**, director of A&R marketing for the Blue Note jazz labels, who helped in the selection of the material (all from previous Blue Note releases) and acquired the services of the hip hop contingent. Street date for the album is April 2.

Matching classic jazz tracks with the production sensibilities of modern day hip hop artists is not a totally new thing. You only have to remember back to the major hit by **Blue Note Records' Us3**, which broke chart ground with the track "Cantaloup," culled from the deep catalog of **Herbie Hancock**. **G.U.R.U.**, co-founder of rap act **Gangstarr** is an architect of the advancement of jazz/hip hop fusion with his two *Jazzmatazz* albums released through **Chrysalis Records** which featured rap/hip hop artists paired with jazzists. And there have been several other efforts, like the *New Jazz/Acid Jazz* compilations *Birth Of The Cool* released through **Island Records**. The net effect was introducing this vital jazz music to an audience that may not have otherwise discovered the music or its link to inspirations for the sounds of now.

The material on *The New Groove* consists of: **Cannonball Adderly's** "Hummin'," remixed by the very busy **Large Professor**; the classic funk anthem "Kofi" by **Donald Byrd**, remixed by L.A.-based **The Angel**; **Diamond D** remixing **Ronnie Foster's** "Summer Song;" **Noel Pointer's** cover of the **Stevie Wonder** classic "Livin' For The City," remixed by **D.J. Smash**; "Down Here On The Ground," guitarist **Grant Green's** track, remixed by East Coast collective **The Ummah** and featuring vocals by Grammy-nominated singer **Dianne Reeves**; the **Gene Harris/Eddie Harris** classic "Listen Here," remixed by G.U.R.U.; **Bobby Hutcherson's** "Montara," remixed by **The Roots of The Grand Negaz, Inc.**; "Friends And Strangers," saxophonist **Ronnie Laws**, remixed by **The L.G. Experience**; **Horace Silver's** "The Sophisticated Hippie," remixed by **Easy Moe Bee**; "Move Your Hand," the **Lonnie Smith** gem that is remixed by **Spearhead's Michael Franti**; and pianist **Jacky Terrasson's** "Mixed Feelings (The New Groove)," written for the project by Terrasson, who also performs with along with several guests. The Angel produced and programmed the track.

In most cases additional production was required, and in a unique situation—on the Grant Green track—because of scheduling disparities, Dianne Reeves vocals were recorded direct from a studio in her home of Denver onto a multi-track in Los Angeles via a connection over the ED-NET. In the case of Laws' "Friends And Strangers," the original melody was used, but 20-year-old tenor saxist **Mark Shim** (recently signed to Blue Note) put a different solo vibe on the track.

MORE RIM SHOTS: On another Blue Note...the label plans to drop *The Best of Pieces Of A Dream*, which will feature a blend of the Philadelphia-based group's funky/traditional fusion of jazz. The March 20 release coincides with an upcoming summer tour that will feature the band's original members and celebrate 20 years in the business. New compositions on the disc include the album's first single "For You," an instrumental version of **Paul McCartney's** "my love and "The Cool Side," which incorporates riffs from the legendary **Lee Morgan's** tune "Side Winder"...**STILL BLUE**. Blue Note Contemporary artist **Richard Elliot** is dropping his ninth solo and fourth album for the label, *City Speak*, a work that explores the Glasgow, Scotland-born Elliot's Celtic roots in a jazz context. (More fusion?)...**John Tesh's** **GTSP** label has dropped a compilation album titled *Discovery* which features Tesh with largely unknown guest soloists or featured vocalists. The eclectic, 12-track album was produced by respected violinist **Charlie Bisharat** (also signed to the GTSP label) with Tesh and **Ross Pallone**...An accomplished jazz and jazz musician, **Wynton Marsalis** will join **Harman International**

TOP 25 JAZZ ALBUMS

CASH BOX • MARCH 30, 1996

| | | | | |
|----|---|--------------------------------|-------|-----|
| 1 | Q'S JOOK JOINT (Qwest/Warner Bros. 45875) | Quincy Jones | 1 | 9 |
| 2 | BREATHLESS (Arista 18646) | Kenny G | 2 | 158 |
| 3 | THINKING ABOUT YOU (GRP 9829) | Jerald Daemyon | 3 | 9 |
| 4 | ATTITUDE ADJUSTMENT (GRP 9839) | George Howard | DEBUT | |
| 5 | NAKED AND TRUE (Bluemoon 92662) | Randy Crawford | 4 | 13 |
| 6 | MOODS (Mercury 528755) | Will Downing | 5 | 13 |
| 7 | BRAVE NEW WORLD (GRP 9835) | Russ Freeman & The Rippingtons | DEBUT | |
| 8 | SEDUCTION (Warner Bros. 45913) | Boney James | 6 | 17 |
| 9 | ELIXIR (Warner Bros. 45922) | Fourplay | 7 | 25 |
| 10 | JAZZ MASTERS II (JVC 2049) | The Jazz Masters | 15 | 29 |
| 11 | NEW STANDARD (Verve 529854) | Herbie Hancock | DEBUT | |
| 12 | SAPPHIRE (White Cat 77727) | Keiko Matsui | 20 | 21 |
| 13 | BANGIZOOM (Blue Note/Capitol 31677) | Bobby McFerrin | 9 | 9 |
| 14 | GET SHORTY (Antilles/Verve 9310) | Soundtrack | 10 | 17 |
| 15 | SAX ON THE BEACH (GTS 4578) | John Tesh Project | 11 | 44 |
| 16 | THE BEST OF GEORGE BENSON (Warner Bros. 46050) | George Benson | 12 | 3 |
| 17 | NAJEE PLAYS SONGS FROM THE KEY OF LIFE-A TRIBUTE TO STEVIE WONDER (EMI 35704) | Najee | 8 | 13 |
| 18 | JOE COOL'S BLUES (Sony 66880) | Wynton & Ellis Marsalis | 13 | 35 |
| 19 | NAKED CITY (Bluemoon/AG 92658) | Avenue Blue | 19 | 3 |
| 20 | 100 DEGREES & RISING (Forecast/Verve 80000) | Incognito | 22 | 34 |
| 21 | SOUL SURVIVOR (Sin-Drome 8910) | Bobby Caldwell | 18 | 15 |
| 22 | PEARLS (Elektra 61759) | David Sanborn | 14 | 41 |
| 23 | FIRST INSTRUMENT (Blue Note/Capitol 27820) | Rachell Ferrelle | 23 | 37 |
| 24 | GIVING MYSELF TO YOU (Atlantic Jazz 82829) | Gerald Albright | 17 | 23 |
| 25 | HOLIDAY (GRP 9826) | Russ Freeman | 24 | 11 |

chairman/CEO **Dr. Sidney Harman** in a series of concerts and master classes aimed at raising music education among the nation's youth. The series features **The Wynton Marsalis Sextet** which will kick off the concerts March 29 at the **Chicago Symphony Orchestra Hall** and will run through early July. The "Harman: How To Listen" in-school music education program is designed as an outreach program to children grades three through six and ages eight to 12 for classes that number between 100-300...**Classic Records**, the company that has carved out a niche manufacturing and marketing reissues from all genres of music on audiophile vinyl, has opened up its **Jazz Planet** label and has released its first CD, bassist **Art Davis' A Time Remembered**. Davis is joined on the album by a multi-generational array of artists, including saxophonist **Ravi Coltrane**, (yes, son of John), **Herbie Hancock** and drummer **Marvin "Smitty" Smith**. The collection was produced by **John Koenig**...**Concord Records** has launched **Concord Vista**, a label that will offer material for contemporary jazz and jazz-influenced aural palates with an aim at the NAC, AC, AAA and smooth jazz radio formats. The label bows with *Get here*, an album by vocalist **Dennis Rowland**.

REVIEWS *By Héctor Reséndez*



■ **MIGUEL BOSE:** *Laberinto* (WEA Latina, 12077) Producer: Ross Cullum. Co-producer: Sandy McLelland. POP.

Laberinto is the second album in an eventual trilogy by Spain's leading pop idol, Miguel Bosé. His previous 1994 album, *Bajo el Signo de Caín*, was a million-selling success. Internationally known for his uniquely creative style, Bosé brings a fresh interpretation of such basic themes as love, life and passion. The singer-songwriter evokes very vivid, vibrant as well as intensely mood-altering emotions. One fine example is "No Encuentro un Momento Pa' Olvidar." Bosé spared no expense in creating his work with state-of-the-art technology. Similarly, his choice of personnel, Ross Cullum and Sandy McLelland in particular, helped pave the foundation for this incredible production. Undoubtedly, *Laberinto* is Miguel Bosé's best work since his beginnings in 1977.

■ **PSYCHO:** *Psycho* (NRT Rock Latino, 1034) Producers: Sebastian Cuneo & Andrés Hillar. ROCK-POP.

From Argentina, comes the techno-rock-pop group, Psycho, formed in 1991. Since then, the group has had a Platinum album, *Todo Lo Que Quiero*, and now a debut album for the NRT Rock Latino label. Original band members Sebastian Cuneo and Andrés Hillar provide all of the ten numbers including the first single "Tu Corazón." The album features well written material. And that's no psycho-babble.



■ **LATINO MAN:** *Toca Toka* (RMM International, 82009) Producer: H. Antoni Carvajal. POP.

Toca Toka is an eclectic mix of Euro-pop, hip hop, house, tropical and other Latin rhythms. To accomplish this, El Latino Man, H. Olivo, seductively brings the music of Vico C., Fransheska, Tito Puente, and Tito Valdez all under one tent. From salsa to cumbia to bossa nova, the European club scene, moreso in Italy, will certainly embrace this internationally colorful album of Latino-meister, El Latino Man.



PICK OF THE WEEK



■ **VICTOR MANUELLE:** *Victor Manuelle*. (Sony Tropical, 81733) Producer: Sergio George. SALSA/TROPICAL.

Singer Victor Manuelle has been rising swiftly up the charts with his third self-titled album. He's already in the top slot in his native Puerto Rico with his single "Hay Que Poner El Alma" ("You've Gotta Put Your Soul Into It"). The Omar Alfanno composition is just one of eight written by some of the finest authors around: Alejandro Jaen, Donato Poveda, Pedro Azael, Johnny Ortiz, and Wilkins. Producer Sergio George lends his unique creativity to one of the most well-produced Salsa albums of this year.

THE LATIN LOWDOWN

News From U.S. & Latin America

By Hector Resendez

PLATINUM AND GOLD WINNER IS

NOW MISERABLES: Latin superstar Ricky Martin will be making his Broadway debut in Cameron Mackintosh's production of the Alain Bou-bill/Claude-Michael musical *Les Miserables* in June this year at the Imperial Theatre. Already popular on the classic daily soap *General Hospital*, Martin takes to the Broadway stage with great anticipation and as much hard planning. His role will be that of Marius, a student in 19th century Paris, on the verge of revolution.

The singer-actor has just received his eighth Platinum and seventh Gold record for his current album *A Medio Vivir*. The Puerto Rican Pop singing idol has been obviously ecstatic over the results of the album's immense popularity. Within six months of the album's release, over 6 million copies have been sold.

The Gold and Platinum awards were presented in Paraguay, Chile, Uruguay and the United States. Gold awards were awarded in Mexico and Central America with quadruple Platinum in Argentina.

Ricky Martin is presently in Buenos Aires performing for a concert at the Estado Obras. The artist will next return to Mexico to guest star on the *Daniela Romo* television show.

In addition, Martin was recently awarded Mexico's highly coveted Premio Eres as "Best Latin Artist."

ANXIOUSLY SEEKING SELENA: This past week culminated a national casting call by the filmmakers and family for the title role of the upcoming film, *Selena*. Open calls were held in four cities to find the ideal portrayal of Selena at ages 8 and 18 years. The search for the Selena character was conducted in San Antonio, Los Angeles, Miami, and Chicago.

The upcoming biographical feature film will depict the young pop superstar who was slain last year. *Selena* was written and will be directed by acclaimed filmmaker Gregory Nava who recently directed *My Family/Mi Familia*.

The film is being produced by Moctesuma Esparza and Robert Katz. Selena's father and manager, Abraham Quintanilla, Jr. is the executive producer of the project. Warner Bros. Has acquired worldwide distribution rights for the film.

AN OLYMPIC-SIZED REQUEST: This past week EMI Latin president, José Behar sent a poster-sized letter to radio stations throughout the U.S. and Puerto Rico. Behar is asking that the single, "Puedes Llegar," be simultaneously aired on March 26th at 8:00 a.m. (local time). The single was written by Gloria Estefan and Dianne Warren and produced by Emilio Estefan, Jr. It features not only Gloria, but other artists like Roberto Carlos, Plácido Domingo, Julio Iglesias, Ricky Martin, Alejandro Fernández, José Luis Rodríguez, Jon Secada, Patricia Sosa, and Carlos Vives. The album, *Voces Unidas*, is the official Spanish Language (Latin) Olympic Album representing artists from various countries and musical styles.

DLG VIDEO DEBUTS ON UNIVISION: The music video from the debut production of DLG (*Dark Latin Groove*) was featured earlier this month on the popular Spanish-language TV program, *Onda Max*, which is transmitted on the Univision network.

Produced by Sergio George, DLG's first single, "No Morirá," contains a fusion of Salsa rhythms with influences from urban street music. The music video was recorded entirely in New York City. The album combines the rhythms of Salsa and Son Montuno with R&B, Reggae, Rap and Soul.

MANA ROCKS SAN JUAN:

The Mexican rock en Español group, **Maná**, shook the island of Puerto Rico with their SRO concert there several weeks ago. Over 30,000 jubilant fans jammed the Hiram Bithorn Stadium for the two and a half hour event. Lead vocalist, **Fher**, commented on the staying power and energized spirit demonstrated by the Puerto Rican audience.



Maná.

FILM REVIEWS

Gramercy's *Jack & Sarah* A Charmer

By John Goff



Jack (Richard E. Grant), Sarah (Sophia Sullivan), & nanny Amy (Samantha Mathis) prepare for togetherness.

JACK & SARAH IS A LOVE STORY, exploring several kinds of love, several levels of love, each on its own plane, each with its own varied layers. It's certainly not what you think it'll be going into the theatre, nor is it what you think it will be five minutes into the film. Yes, there is some familiar ground here, but writer/director Tim Sullivan enmeshes each level of love with either another, or two, to keep it intriguing as well as entrancing.

Richard E. Grant is the focal point around which the action revolves: A child-like, spoiled, successful young London lawyer's wife dies in childbirth. After a whining bout with self pity fueled by alcohol he's pushed into taking care of business with the family—his new daughter Sarah; over-protective mother Judi Dench; psychiatrist father David Swift; and doting mother-in-law Eileen Atkins. Sullivan adds into this a charming American nanny, Samantha Mathis; on-the-prowl co-worker Cherie Lunghi; and reforming-drunk pal Ian McKellen, now houseboy. Through it all Grant must grow up, inwardly, and all must come to grips with their feelings and life in the future.

Early, it looks as if Sullivan will squeeze us for tears but he deftly sidesteps that in both script and direction with some nifty cutting by editor Lesley Walker. Mom dies, deal with it in cuts without beating the carcass, get on with the living—but also without short-sheeting the emotional content. He layers the feelings of his characters with understanding, hope and ultimately, maturity on every level. Super job.

The performances also are all solid; again leading you along a skeletal direction while fleshing out all the way. Grant's performance is touching, superficial, self serving, giving and, in the end, understanding. During one very special moment, speaking of telling his baby about her mother, he causes the audience to make it want to count each

moment of life and to make each moment count. It is a *rich* acting moment. Mathis gives her waitress, nanny-by-default character depth by caring. Her portrayal relies on feelings and approach rather than the obvious and she's solid with it. Dench, Atkins and Swift work well as a unit outside the immediate household and provide some wonderful understated moments of

Top 15 Weekly Film Grosses

| RANK/TITLE | DISTRIBUTOR | WEEK | SCREENS | WKND TOTAL | AVG | TOTAL |
|------------------------------------|------------------|------|---------|--------------|----------|--------------|
| 1. <i>The Birdcage</i> | MGM/UA | 2 | 2,236 | \$16,034,306 | \$7,171 | \$41,336,832 |
| 2. <i>Executive Decision</i> | Warner Bros. | 1 | 2,232 | \$12,069,780 | \$5,408 | \$12,069,780 |
| 3. <i>Homeward Bound 2</i> | Buena Vista | 2 | 2,129 | \$5,659,213 | \$2,658 | \$16,560,438 |
| 4. <i>Up Close And Personal</i> | Buena Vista | 3 | 1,635 | \$5,196,194 | \$3,178 | \$29,963,833 |
| 5. <i>Down Periscope</i> | 20th Century Fox | 3 | 1,936 | \$2,861,543 | \$1,478 | \$18,263,325 |
| 6. <i>Mr. Holland's Opus</i> | Buena Vista | 9 | 1,475 | \$2,228,781 | \$1,511 | \$69,930,705 |
| 7. <i>Broken Arrow</i> | 20th Century Fox | 6 | 1,632 | \$2,197,449 | \$1,346 | \$62,293,926 |
| 8. <i>Ed</i> | Universal | 1 | 1,541 | \$1,910,840 | \$1,240 | \$1,910,840 |
| 9. <i>Rumble In The Bronx</i> | New Line | 4 | 1,653 | \$1,902,800 | \$1,151 | \$27,311,940 |
| 10. <i>Happy Gilmore</i> | Universal | 5 | 1,653 | \$1,851,360 | \$1,120 | \$31,779,805 |
| 11. <i>Hellraiser 4: Bloodline</i> | Miramax | 2 | 1,465 | \$1,611,324 | \$1,100 | \$7,332,638 |
| 12. <i>Muppet Treasure Island</i> | Buena Vista | 5 | 1,557 | \$1,412,236 | \$907 | \$30,716,001 |
| 13. <i>Dead Man Walking</i> | Gramercy | 12 | 766 | \$1,211,581 | \$1,582 | \$28,299,423 |
| 14. <i>Fargo</i> | Gramercy | 2 | 58 | \$914,202 | \$15,762 | \$1,938,339 |
| 15. <i>Sense And Sensibility</i> | Columbia | 14 | 702 | \$820,952 | \$1,169 | \$37,537,030 |

Domestic box-office, which includes USA and Canada for the weekend of March 15-17, totaled \$57,882,561, breaking down to a \$2,553 per-screen average off a total of 22,670 screens, giving a combined total of \$417,244,855. (Courtesy *Entertainment Data, Inc.*)

insight. The babies who portray the young and toddling Sarah, Bianca and Sophia Lee and Sophia Sullivan, are camera charmers.

Another plus for the overall production is composer Simon Boswell's score.

Producers are Pippa Cross, Simon Channing-Williams and Janette Day.

20th Century Fox/Searchlight Films Present: *Girl 6*

By Gil L. Robertson IV



Producer/director Spike Lee in character as Jimmy and Theresa Randall in the title role of *Girl 6*.

AFTER EXPLORING PRACTICALLY EVERY AVENUE relevant to contemporary urban America, producer/director Spike Lee is back with a sex-comedy vehicle similar to his first film, *She's Got To Have It*. While, for many, *Girl 6* will only be seen as an entertaining film that examines the enormously absurd sexual proclivities consuming a dysfunctional America, the film also does a very good job of addressing the issues surrounding self-direction and empowerment. As its star, actress Theresa Randall is very effective in the role of *Girl 6*, a woman in search of avenues for liberation. As *Girl 6*, her character struggles to be a working actress but instead must contend with an industry more interested in her physical measurements than her thespian skills.

Determined to make her dream work on her own terms, *Girl 6* takes on a job as a phone sex operator in order to collect ends to move to Hollywood. In her new job, she encounters a wide array of characters that one expects to meet in a sex club environment, and who all greatly add to comedic moments found throughout this film. Particularly notable is Madonna, as the hard-edged owner of a sex emporium; Jennifer Lewis, as the gentle-but-tough manager of the phone sex office; and Spike Lee as Jimmy, the next door neighbor.

Highly entertaining and thought-provoking, the film does suffer from a lack of development in the areas surrounding *Girl 6*'s limited personal life. Although a relationship is presented with her ex-husband, a petty shoplifter, played wonderfully by Isaiah Washington, we are never really given a chance to see and understand the dynamics affecting that relationship.

Overall Spike, after a miss with last year's *Clockers*, delivers a film that should get people into the theater and keep them talking well after the final credits roll.

Lee produces and directs from Suzan-Lori Parks' script. Jon Kilik served as executive producer.

TriStar's *Race Well Run*

By John Goff



Team Lolo Hawaii in Australia's outback: (l-r) Casey Affleck, Halle Berry, Dion Basco, Adriane Napualani Uganiza, Nadja Pionilla, J. Moki Cho, Sara Tanaka, Anthony Ruivivar, Eliza Dushku and James Belushi.

RACE THE SUN. That's a terrific title. The sun. A race. Outdoors. Conjures up all sorts of warm, healthy, smile-producing images.

The locations—Hawaii and Australia—bring to mind pictures of fresh air, space, freedom. Doing *alright!* so far, huh? Even though Hawaii seems cramped and Down Under derivative, any form of either locale is better than the city locations which usually come along with a story of this sort.

Ah, the story. Ostensibly based on a true tale *told to* screenwriter Barry Morrow—sort of like the old, 'I've got a friend who's got a friend who told a friend,' etc.—but that's irrelevant actually. *Race The Sun* is a *Positive* and inspiring story, and anytime a story of that sort can get on the screen it's worthwhile. And Morrow keeps the positive elements up front. Oh sure, he utilizes some inner psychological conflict to propel a couple of his star characters and as a collective psych hook for the group, the licks are there more for actors to use for their own inner back-stories than for the audience to become snared in. And *that's* refreshing too. Leaves more time for positive reinforcement. Don't get the idea Morrow *couldn't* have put in the darker twists and turns: look at his resumé; *Rain Man*, *Bill, Bill: On His Own*, *The Karen Carpenter Story*. 'Nuff?... Yeah. This is a pro at work in a different arena, and he knows and cares about the territory.

So the tale of a bunch of underprivileged kids, even in Hawaii, who think of themselves as dead-end streeters being led through school by burned out teachers who just want to get them through until a spunky new educator turns up to motivate them... Got the idea? There's a feeling of *deja vu-vu-vu*.

But the locales, the visual motivator: kids building a solar-powered car as a science project, winning the Island title then competing to place third in the world competition; and as likeable a bunch of the freshest kids around, infuses the oft-told tale with new interest. And it works *Swell!*

There's not a gun, knife, any kind of weapon in sight—well, the unseen low self-esteem and a *flask* of whiskey—nor any brutality, blood or four-letter words.

See!? It *can* be done!

Charles T. Kanganis directs without gimmickery. He keeps the story and the kids out front, weaving the teachers' stories in with the youngsters until they're all a *unit*.

Halle Berry toplines, taking on the role of the motivational teacher, and she works well in the ensemble setting, convincing as an instructor who wants to inspire and help. James Belushi is the burned out shop teacher who hangs around out of his own guilt to help the students to just not get hurt anymore than they have to in life. Kevin Tighe represents big corporate business and notches up another in his slick portrayals of the oily, pretentious, behind-the-scenes manipulator. Nobody does it better these days.

Of the kids, Casey Affleck and Eliza Dushku are the step-brother and -sister, and best known of the group, with Dushku continuing her impressive expansion of portrayals. Anthony Ruivivar and Dion Basco also have some acting background to their credit. But it's J. Moki Cho who takes over the screen when he's on as a shy, overweight computer whiz. He makes his film debut here, largely as a sight gag to begin with, but when he grins from the screen, you're dared not to grin back. Sara Tanaka, Nadja Pionilla and Adriane Napualani Uganiza make up the rest of the team.

NEW MEDIA / NEWS

Hits & Pieces

By Dick Ishbun



Go online to See Hollywood and Vine's "Starland Motel."

CYBERSPACE TOURIST TRAP: Hey, you can save on gas! But, if you want to cruise these avenues and boulevards, your phone bill might experience some exhaust fumes. We're talking about experiencing some of Hollywood's most coveted tourist hangouts via the Capitol New Media website *See Hollywood And Vine: The Ultimate Tourist Trap*. The terrain of this cyberspace incarnation of the famous intersection features some tourist pit-stops that can't be found near its three-dimensional counterpart.

The site, located at <http://hollywoodandvine.com>, contains more than 400 web pages featuring various musical genres in audio and video clips of various Capitol artists like legends Frank Sinatra, The Beach Boys and Nat "King" Cole, classics like Bob Seger and Bonnie Raitt, and alternative acts like Foo Fighters, Everclear and the Beastie Boys.

But that's not all. Tourists who log on to the site can pass by "The Leaning Tower Travel Center" located in the heart of *Hollywood And Vine* to plan their trip based on information about current events and contests, tour dates for Capitol artists and free multimedia tools that can be downloaded. Electronic postcards from the edge of cyberspace can be sent from the Hollywood And Vine's "Postcard Island," that's after checking into "The Starland Motel," where travelers who enjoy alternative music, astrology and the occasional game of shuffleboard can rest their luggage.

There are several spots on *Hollywood And Vine's* tourist map that are related to music and gamesmanship, and the entire package is presented in state-of-the-art graphics using ground-breaking technology, including Streamworks, to deliver 300 real-time audios clips, and Macromedia's Shockwave is used to animate the clubs' neon signs and buildings, while Quarterdeck's Global Chat, an Internet Relay Chat (IRC) supports the site's eight club chat channels.

"Because we wanted Hollywood And Vine to be a full entertainment site...we chose to mirror what American travelers have depended on since the first streets were paved: roadside tourist attractions," explains Robin Bechtal, sr. director at Capitol New Media. "...We went on a road trip to famous tourist traps like Gatorland and Lion Country Safari, stopped in seedy motels, and shopped at flea markets across America where we collected old travel books, postcards and brochures."

And the authenticity is evident at *Hollywood And Vine*, where you can find just about anything you want.

Rock 'n' roll legend Little Richard is among the artists that have taken up residence in Rocktropolis, which recently featured the star in his first-ever online chat to celebrate the official launch of Rocktropolis 2.0, an online virtual community for music and pop culture. Little Richard was crowned the "King of Rocktropolis" prior to the chat.



News (Continued from page 3)

Settlement Gained

NINE RECORD LABELS won a copyright infringement action brought against Send-A-Song Corp. of Vienna, VA for its delivery of songs over phone lines as part of specialized greeting cards. The record companies were also awarded \$200,000 in the suit brought last February by the Recording Industry Assn. of America (RIAA) on behalf of the member labels. There was no judgment against Call Interactive, another defendant named in the suit, which processed orders for Send-A-Song.

The settlement adds to the more than \$3.42 million that RIAA-waged civil actions earned for the industry in 1995 from copyright infringers.

Send-A-Song agreed to stop making copies of the plaintiff's sound recordings without consent, and then storing them in their computers before transmitting the music over the phone to Send-A-Song service recipients.

"The digital revolution is a double-edged sword," commented Steven J. D'Onofrio, RIAA's exec. vp and director of anti-piracy operations. "It provides remarkable opportunities for the U.S. recording industry, but unless record companies' creative works can be protected and their rights enforced, those opportunities will never be realized.

Plaintiff companies named in the action include Arista Records, Inc., Atlantic Recording Corp., BMG Music, Capitol Records, Inc., Elektra Entertainment Group, Motown Recording Company, L.P., Sony Music Entertainment, Inc., Virgin Records America, Inc. and Warner Bros. Records, Inc..

Ballard, Foster, McCaw Are Intrepid

GRAMMY-WINNING PRODUCERS Glen Ballard and David Foster have teamed with John McCaw, Jr., co-founder of McCaw Cellular Communications, majority owner of Orca Bay Sports & Entertainment and head of Orca Bay Capital Corporation, to form **Intrepid Entertainment** a new entertainment company to be based in Los Angeles, CA which will finance and produce motion pictures.

The new company's focus, according to McCaw, to begin with, will be on "projects...heavily music-driven with, of course, accompanying soundtracks."

The first project announced will be *Clubland*, a musically-driven dramatic original screenplay by Ballard. Filming is scheduled to commence in October or November with Ballard as producer and Foster as executive consultant. Director selection is in progress and the participants say they are "looking for musicians who can act."

Westwood 1/OZ History CD

IN A JOINT VENTURE, Westwood One Entertainment and OZ, the gift stationery division of Andrews and McMeel (A&M), announced the introduction of a compact disc birthday line, "Replay Greeting Cards." Joe Garner, Westwood One audio products director and A&M president/COO Thomas N. Thornton made the announcement.

Each "Replay" year-of-birth CD will contain a fully produced audio time capsule featuring actual recordings of the major news, events, and personalities from that year.

These "sounds of history" are wrapped in narration with each decade's representative CD sporting a different design with photos and artwork reflective of the period. The line will retail for \$6.95 and there will be a card available for every birthyear (21-65) plus milestone birthdates such as 18, 16, and one-year old.

"Combining the creative packaging and marketing leadership of A&M with the program development and production expertise of Westwood One, 'Replay' is an innovative approach to the traditional birth-year birthday card concept," noted Garner. "Our vast and exclusive audio archives contains the recorded history of the 20th century, enabling this partnership to make available for the first time ever, recordings of significant events from the last 70 years."

"We are fortunate to have the opportunity to work with Westwood One, and tap into their unparalleled resources," stated Thornton. "A&M's experience in greeting cards and Westwood One's in-depth research and vast audio archives will create an unrivaled partnership in the future of gift and stationery products."



UK TOP 10 SINGLES

COMING ONTO THE CHARTS is **Take That's** "How Deep Is Your Love" while **Robert Miles' "Children"** moves up to second place and **Oasis' "Don't Look Back In Anger"** moves down to third. New on the charts in fourth place is **The Beatles' "Real Love"** while **Boyzone's "Coming Home Now"** lands on five. New on the charts is **Mark Morrison's "Return Of The Mack"** on six, and moving up from below last week's top 10 is **Bon Jovi's "These Days"** at seven. **Gat Decor's "Passion"** drops down to eight and **Technohead's "I Wanna Be A Hippie"** sticks fast to the nine spot while **Supergrass' "Going Out"** drops down to ten and rounds out the chart.

Top UK album is **Oasis' What's The Story Morning Glory** while **Columbia/TriStar's Jumanji** still has a firm grip on the theatrical boxoffice.

WHAT'S AN EXTRA POUND OR NINE as PPV proved a winner in the UK when more than 600,000 **British Sky Broadcasting** subscribers in the UK went for the extra £9.99 charge to see the **Tyson-Bruno** fight in the first test of Pay-Per-View in the UK. BSKyB was very pleased with the buy rate of 14.4% of their subscribers who took the PPV, as U.S. figures, for previous Tyson fights, had buy rates of only up to 6%. Since BSKyB subscribers already pay extra for two sports channels it was feared, at first, that they would revolt against the added charges. Now that PPV has been established in the UK, at least in sports events, it is expected that it will become increasingly popular, at least with the cable and satellite broadcasters.

ISLAND CALLING SONY: It's your turn now, says **Pulp's** label, **Island** to **Michael Jackson's** label, **Sony Records**, regarding the **Brit Awards** happening when **Pulp's Jarvis Cocker** jumped on the stage during Jackson's act and supposedly injured children. Island asked Sony to apologize for saying Cocker hurt some kids and Sony, in answer, said, without pointing a finger at Cocker, that a child was accidentally hit in the face by a security guard, but did not apologize to Cocker for originally saying Cocker was responsible. So now Island says it is still waiting for the apology.

A NEVERENDING STORY: And the media is still having a field day with the Jackson/Cocker story. Before the award, the newspapers were all Cocker haters and they turned into his champions afterwards. The media is also questioning who gave the Jackson people a say in the editing of the tape that was telecast.

MEANWHILE INSIDE THE POLICE STATION, **Jarvis Cocker** was released after the police decided not to charge him for the (see above). His lawyers said they are considering a civil case for his suffering.

MEANWHILE OUTSIDE THE POLICE STATION **Pulp** and Jackson fans were lined up and a Jacksonite was arrested for threatening actions against a Pulpite and scuffles broke out between the two rival groups of hangers-on.

WHAT, MORE PLASTIC!? The new London club, **The Complex**, is coming out with a "smart card" for its members that will serve as an identification and cash card. The Complex is part of the **Mean Fiddler Organization** which owns the **Final Frontier**.

THE PHOENIX RISES as **Neil Young** and **Crazy Horse**, **David Bowie** and **Bjork** are expected to be added to the list of the UK's **Phoenix Festival**, July 18-21.

THE IRISH ARE COMING TO LONDON on June 8 when the annual Celtic festival, **Fleadh '96**, hits town on June 8. **Sting** heads the annual event which, while mainly Irish, has in the last few years been opening up its music base to include more non-Irish acts. Also expected are **Mary Black**, **Jools Holland**, **10,000 Maniacs** and **Christy Moore**.

IF YOU'RE AROUND THE UK, other music festivals to check into include the **Reading Festival**, August 23-25 and the **Essential Music Festival** in Brighton on the second bank holiday weekend in May, 25-27. Add to your list newcomer **Winchester Festival**, June 28-30, being advertised as an alternative to the famous **Glastonbury**.

KIDS OVER 18: The U.S. film, **Kids** has been given an "18" certificate by the **British Board of Film Classification**. **London Records** is releasing the sound-track album with music from **Lou Barlow's The Folk Implosion** on April 15, with the single, "Natural One" due May 17.

GREEN MUSIC: **The Irish Business & Employers Confederation's Music Industry Group** reports that about 10,000 people are employed in all aspects of Ireland's music industry with a gross of some £160 million a year. Much of the money, however, comes in the way of overseas royalties. The importance of music in the export trade is evidenced by the fact that Irish music has, in its major overseas markets, a higher percentage sale than food, manufactured items, and tourism. However, while Ireland is strong in the creative aspects of music with its performers and songwriters, it is weak in the business end, namely the publishing, promotion and record company areas.

IS VINYL GOOD FOR MORE THAN DESIGNER CLOTHES? While talk from the States is that vinyl is dead, in Europe records continue to survive in a market that even shows small signs of growing. In the UK as well as Germany and Italy sales hit more than a million units in 1994. And in 1995, Italy even

reported an increase in sales over the previous year, while Sweden has come up with its first new label in many years. The market is sustained by the dance, nostalgia and re-issue markets, which use the 12-inch discs. Singles and promotional items are coming out in the 7-inch format. While the market is in a healthy condition and all UK vinyl manufacturers report they are in profit, there are some worries about the future as the high costs of manufacture could reduce the market.

WIPED OUT: Brazil is mourning the death of its top pop group, **Mamonas Assassinas**. All five members of the group were killed when their chartered plane crashed into a mountainside near Sao Paulo.

WHAT'S THE THERAPY? Drummer **Fyfe Ewing** of **Therapy?** couldn't face the group's upcoming five month U.S. tour so he has been replaced by **Graham Hopkins** of the Irish band, **My Little Funhouse**.

IT HURTS WHEN IT'S THE PACKAGING, and CD manufacturers are crying the blues over last year's jump in price of paperboard that was caused by a paper shortage in Europe. Cost to them went up some 80% and at the same time the polystyrene used in CD jewel boxes and cassette cases went up 40%. While some companies passed the price hikes onto the consumer, others reduced the weight of the paper to absorb the costs.

OH BOY ANOTHER BOYBAND: With the slot of top UK boy band still open, managers all over the UK and Ireland are busy working the boyband formula: put four or five young hunks together and get a record deal. Talent isn't necessarily needed, it's the marketing, promotion and money that propels a group to the top, so the reasoning goes. In Ireland since **PolyGram** hit it with **Boyzone**, **Sony Music** is taking a chance on **Ott**. To "make" Ott required 1,500 interviews and almost 600 auditions before it came up with the required group, which Sony says can "really sing." The group's latest single, "I Can't Give Anything But My Love" has hit the charts and is getting lots of airplay. Following the proven formula, Ott has to conquer the Irish market, then take on the UK where, while it has not released a single there, one TV appearance has sparked a fan club of the necessary young teenagers.

STILL HIDING YOUR MONEY IN THE MATTRESS?, check out Ireland. Dublin reports that last year there was more than \$21 billion in offshore funds in Ireland's seven year old tax haven scheme, compared to long established places like Jersey with \$18 billion, Guernsey with \$15.5 and Isle of Man with \$1.5 billion. The leading European offshore country is Luxembourg with \$350 billion. With new funds coming into Luxembourg reported static, there are hopes Ireland might one day soon take number one spot in Europe. Another way of attracting offshore money is Ireland's position as the only EU country which allows non-resident companies to set up a low tax Irish base with the company carrying on its business in other countries. The role model for this is the U.S. state of Delaware where more than half of the Fortune 500 companies have their home office, often just a name on a door.

I CAN GET IT FOR YOU RETAIL, as the world's three biggest music chains are pushing into the market in Japan. Last year **Tower Records** opened "the world's biggest record store" in Tokyo, making it its 23rd outlet in the country. **Virgin Megastores** has nine stores and **HMV** comes in with 14. **HMV** reported year sales to March 1995 of \$150 million and says this year's March figures will be up a third. However, Japanese companies, such as **Shinseido**, **Toshiba-EMI** and **Wave Seibu**, continue to dominate the marketplace.

BEATLE WHEN AND WHERE: **Jane Asher** was **McCartney's** girlfriend in the 1960s and he lived at her folks' London home for a couple of years. Today she's **Jane Scarfe**, wife of cartoonist **Gerald Scarfe**. She's in the cake business and does tv commercials for her company. Director **Richard Lester**, now remembered by film fans for **Superman II** and **Superman III**, directed the Beatles' films **A Hard Day's Night**, **Help!** and **Lennon's How I Won The War**. His latest project, **Get Back: The Movie**, is a documentary of **McCartney's** 1989-90 world tour.

ENYA ONE FOR HELL: After her public battles with **Oasis** quieted down, **Enya** was back in the public's eye again. When she got off her tour bus at London's Victoria Bus Station, she was recognized by an elderly fan who called out to her. She attacked the 82-year old woman and when her bus driver, **Mary Hell**, tried to break it up, Enya turned on her. But all was forgiven when Enya apologized the next day, saying she was tired from her trip. Enya's single "The Dons Are Coming!" has just been released.

WHAT'S ON THE BOOB TOOB: A recent report on worldwide television said the ideal mix for a global station would be films, music videos and cartoons followed by sports, news and documentaries.

IT'S A HIT: But not the kind the **International Federation of the Phonographic Industry (IFPI)** was used to. Nor was the contract one their lawyers had negotiated. The IFPI hurriedly shut down its Canton, China offices after getting word that a contract was put out on them and hitmen were on the way. The IFPI, has over 1,100 record producer members from some 70 plus countries.

CASH BOX

TOP 100 COUNTRY SINGLES

MARCH 30, 1996



This Week's #1:
Patty Loveless



Highest Debut:
David Lee Murphy

| | | | | |
|----|---|-------------------------|-------|----|
| 1 | YOU CAN FEEL BAD (Epic 67269) | Patty Loveless | 2 | 12 |
| 2 | I KNOW SHE STILL LOVES ME (MCA 11263) | George Strait | 3 | 12 |
| 3 | TO BE LOVED BY YOU (Curb/MCA 11090) | Wynonna | 5 | 57 |
| 4 | IF YOU LOVED ME (Atlantic) | Tracy Lawrence | 4 | 13 |
| 5 | WALKIN' AWAY (Arista 1-2934) | Diamond Rio | 6 | 14 |
| 6 | HYPNOTIZE THE MOON (Giant 17704) | Clay Walker | 7 | 11 |
| 7 | TOO MUCH FUN (Giant 24606) | Daryle Singletary | 9 | 14 |
| 8 | YOU GOTTA LOVE THAT (Atlantic) | Neal McCoy | 11 | 11 |
| 9 | SOME THINGS ARE MEANT TO BE (Arista) | Linda Davis | 10 | 15 |
| 10 | NO NEWS (BNA) | Lonestar | 13 | 10 |
| 11 | IT WOULDN'T HURT TO HAVE WINGS (Decca 11261) | Mark Chesnutt | 12 | 11 |
| 12 | WHAT DO I KNOW (Columbia 67223) | Ricochet | 18 | 15 |
| 13 | HEART'S DESIRE (Career) | Lee Roy Parnell | 15 | 9 |
| 14 | YOU WIN MY LOVE (Mercury 522866) | Shania Twain | 17 | 5 |
| 15 | IT WORKS (RCA 66525) | Alabama | 16 | 10 |
| 16 | THE BEACHES OF CHEYENNE (Capitol Nashville 32080) | Garth Brooks | 1 | 11 |
| 17 | READY WILLING AND ABLE (RCA 64742) | Lari White | 19 | 12 |
| 18 | THE RIVER AND THE HIGHWAY (Arista) | Pam Tillis | 21 | 8 |
| 19 | HEAVEN IN MY WOMAN'S EYES (MCA 11242) | Tracy Byrd | 22 | 7 |
| 20 | WITHOUT YOUR LOVE (RCA 66740) | Aaron Tippin | 20 | 8 |
| 21 | ALL I WHAT IS A LIFE (Curb) | Tim McGraw | 26 | 4 |
| 22 | IT'S WHAT I DO (Capitol Nashville) | Billy Dean | 23 | 8 |
| 23 | SOMEONE ELSE'S DREAM (Warner Bros. 45872) | Faith Hill | 24 | 5 |
| 24 | LONG AS I LIVE (Atlantic) | John Michael Montgomery | 25 | 4 |
| 25 | SHE'S GOT A MIND OF HER OWN (Epic 67069) | James Bonamy | 27 | 12 |
| 26 | HEADS CAROLINA, TAILS CALIFORINA (Curb) | Jo Dee Messina | 29 | 8 |
| 27 | ALL YOU EVER DO IS BRING ME DOWN (MCA 11257) | The Mavericks | 28 | 9 |
| 28 | ALMOST A MEMORY NOW (Arista) | BlackHawk | 32 | 5 |
| 29 | EVERY TIME MY HEART CALLS YOUR NAME (Capitol Nashville 28495) | John Berry | 31 | 6 |
| 30 | IF I WERE YOU (Mercury 526991) | Terri Clark | 35 | 3 |
| 31 | 1969 (Mercury 528437) | Keith Stegall | 33 | 8 |
| 32 | I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Asylum) | Bryan White | 40 | 3 |
| 33 | DOES THAT BLUE MOON EVER SHINE ON YOU (A&M Nashville 531192) | Toby Keith | 37 | 3 |
| 34 | C-O-U-N-T-R-Y (Epic 67405) | Joe Diffie | 39 | 3 |
| 35 | WHO'S THAT GIRL (Epic 66877) | Stephanie Bentley | 36 | 6 |
| 36 | I THINK ABOUT YOU (Epic 67033) | Collin Raye | 42 | 2 |
| 37 | WILD ANGELS (RCA 66509) | Martina McBride | 8 | 15 |
| 38 | ALL OVER BUT THE SHOUTIN' (Capitol Nashville 35352) | Shenandoah | 43 | 4 |
| 39 | TEN THOUSAND ANGELS (BNA) | Mindy McCready | 41 | 6 |
| 40 | HOLDIN' ONTO SOMETHING (MCG/Curb) | Jeff Carson | 48 | 2 |
| 41 | YEARS FROM HERE (MCG/Curb) | Baker & Myers | 44 | 8 |
| 42 | EVERY TIME I GET AROUND YOU (MCA 11423) | David Lee Murphy | DEBUT | |
| 43 | LONG HARD LESSON LEARNED (BNA) | John Anderson | DEBUT | |
| 44 | SHE GOT WHAT SHE DESERVES (Decca 11303) | Frazier River | 45 | 8 |
| 45 | THE LOVE THAT WE LOST (A&M Nashville) | Chely Wright | 46 | 6 |
| 46 | SHE NEVER LOOKS BACK (Giant 24639) | Doug Supernaw | DEBUT | |
| 47 | MY HEART HAS A HISTORY (Reprise 46180) | Paul Brandt | DEBUT | |

| | | | | |
|-----|---|--------------------------------|-------|----|
| 49 | YOU'D THINK HE'D KNOW ME BETTER (MCA 11324) | Bobbie Cryner | 56 | 3 |
| 49 | REDNECK SON (RCA 66522) | Ty England | 49 | 2 |
| 50 | MEANT TO BE (Mercury 528893) | Sammy Kershaw | DEBUT | |
| 51 | REMEMBER THE RIDE (Curb) | Perfect Stranger | 54 | 5 |
| 52 | I'LL TRY (Arista) | Alan Jackson | 14 | 11 |
| 53 | SHE SAID YES (Decca 11098) | Rhett Akins | 30 | 21 |
| 54 | NOW THAT'S ALL RIGHT WITH ME (Asylum) | Mandy Barnett | 38 | 9 |
| 55 | EVEN IF I TRIED (Capitol Nashville) | Emilio | 34 | 10 |
| 56 | NOT THAT DIFFERENT (Epic 78189) | Collin Raye | 50 | 17 |
| 57 | WHAT I MEANT TO SAY (Columbia/DKC 66412) | Wade Hayes | 51 | 20 |
| 58 | BACK WHERE WE BELONG (Atlantic) | Ricky Skaggs | 59 | 6 |
| 59 | OUT WITH A BANG (MCA 55153) | David Lee Murphy | 47 | 16 |
| 60 | SOMEDAY (River North Nashville 1172) | Steve Azar | 64 | 2 |
| 61 | STANDING TALL (BNA 66508) | Lorrie Morgan | 52 | 10 |
| 62 | GONE (THAT'LL BE ME) (Reprise 8972) | Dwight Yoakam | 53 | 7 |
| 63 | BIGGER THAN THE BEATLES (Epic 67405) | Joe Diffie | 57 | 15 |
| 64 | MY WIFE THINKS YOU'RE DEAD (MCG/Curb) | Junior Brown | 67 | 5 |
| 65 | PARADISE (BNA) | John Anderson | 58 | 14 |
| 66 | LET YOUR HEART LEAD YOUR MIND (MCG/Curb) | Smokin' Armadillos | 61 | 10 |
| 67 | GOD'S COUNTRY (Columbia 66124) | Marcus Hummon | 69 | 2 |
| 68 | HANGIN' ON (Magnatone) | Rich McCready | 55 | 9 |
| 69 | LIKE THERE AIN'T NO YESTERDAY (Arista) | BlackHawk | 60 | 18 |
| 70 | (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Mercury 522886) | Shania Twain | 66 | 16 |
| 71 | THE STRENGTH OF A WOMAN (Curb) | Philip Claypool | 65 | 8 |
| 72 | RING ON HER FINGER, TIME ON HER HANDS (MCA 12642) | Reba McEntire | 62 | 18 |
| 73 | 'ROUND HERE (Curb 77785) | Sawyer Brown | 68 | 16 |
| 74 | LITTLE DROPS OF MY HEART (RCA 66834) | Keith Gattis | DEBUT | |
| 75 | COUNTRY CRAZY (Warner Bros. 46017) | Little Texas | 63 | 10 |
| 76 | NOT ENOUGH HOURS IN THE NIGHT (Giant 17764) | Doug Supernaw | 72 | 22 |
| 77 | RIPPLES (A&M Nashville 527379) | 4 Runner | 74 | 12 |
| 78 | IT MATTERS TO ME (Warner Bros. 45872) | Faith Hill | 73 | 18 |
| 79 | ONLY YOU (AND YOU ALONE) (Warner Bros. 17792) | Travis Tritt | 71 | 8 |
| 80 | LADY'S MAN (River North Nashville 1162) | Rob Crosby | 70 | 9 |
| 81 | REBECCA LYNN (Asylum 9344) | Bryan White | 76 | 23 |
| 82 | WHEN BOY MEETS GIRL (Mercury 526991) | Terri Clark | 77 | 19 |
| 83 | CAN'T BE REALLY GONE (Curb 77800) | Tim McGraw | 78 | 20 |
| 84 | THE CAR (MCG/Curb 77744) | Jeff Carson | 79 | 23 |
| 85 | WHEN A WOMAN LOVES A MAN (Career 187902) | Lee Roy Parnell | 85 | 27 |
| 86 | COWBOY LOVE (Atlantic) | John Michael Montgomery | 75 | 17 |
| 87 | HEART HALF EMPTY (Epic 66397) | Ty Herndon & Stephanie Bentley | 82 | 21 |
| 88 | GRANDPA TOLD ME SO (BNA 66562) | Kenny Chesney | 81 | 17 |
| 89 | LOVE TO BURN (Columbia 67510) | Mark Collie | 80 | 7 |
| 90 | ALWAYS HAVE, ALWAYS WILL (Capitol Nashville 10302) | Shenandoah | 83 | 18 |
| 91 | DEEP DOWN (Arista) | Pam Tillis | 86 | 23 |
| 92 | TALL, TALL TREES (Arista) | Alan Jackson | 88 | 21 |
| 93 | WE'VE GOT TO KEEP ON MEETING LIKE THIS (Scarlet Moon) | Paul Overstreet | 84 | 10 |
| 94 | SHE CAN'T SAVE HIM (Capitol Nashville) | Lisa Brokop | 87 | 17 |
| 95 | IN PICTURES (RCA 66525) | Alabama | 93 | 24 |
| 96 | LOVE LESSONS (MCA 3428) | Tracy Byrd | 94 | 27 |
| 97 | LIFE GETS AWAY (RCA 66419) | Clint Black | 89 | 22 |
| 98 | SMOKE IN HER EYES (RCA 64405) | Ty England | 92 | 19 |
| 99 | NOTHING (Reprise 17734) | Dwight Yoakam | 91 | 22 |
| 100 | BORN IN THE DARK (Columbia 64330) | Doug Stone | 90 | 24 |



Mansfield Named Asylum's Co-Pres

By Wendy Newcomer

JOE MANSFIELD WAS NAMED co-president/CEO of Nashville's **Asylum Records**, a member of the **Elektra Entertainment Group** and a division of **Warner Music US**. Mansfield will share presidential duties with **Kyle Lehning**, who was formerly president of Asylum.

"This opportunity has been a dream come true," said Mansfield. "My admiration and respect for Kyle Lehning has been longstanding and I look forward to working with the gifted staffs at Asylum and WEA distribution...Add to that my deep respect for **Sylvia Rhone**, **Seymour Stein** and **Aaron Levy**—who have been idols of mine for my entire tenure in the music business—and it's no wonder that I'm thrilled to be here."

Mansfield began working in the music industry as a disc jockey and music director at **KMAC/KISS FM** in San Antonio, TX. Following his tenure in radio, he began a 17-year career with CBS Records. Mansfield was involved in the successes of **Chicago**, **Journey**, **Billy Joel**, **Barbara Streisand**, **Aerosmith** and **Paul McCartney**, to name a few.

Following CBS Records, Mansfield then went to RCA Records in New York where he worked with artists such as **Diana Ross**, **Rick Springfield**, **The Pointer Sisters** and **Hall & Oates**. In 1990 he moved to Nashville as vp of marketing and sales for Capitol Nashville, then Liberty Records, and was credited for "breaking" **Garth Brooks** by Brooks himself. Most recently, Mansfield was head of his own Nashville marketing firm, **Mansfield/Martynovich Associates**.

"It is with great enthusiasm and respect that I welcome Joe to the company," said Elektra Entertainment Group chairman **Sylvia Rhone**. "His experience in the field, passion for the music, commitment to the artists and extraordinary vision make him the perfect addition to the Asylum label and its artist-based philosophy."

Mansfield's new presidential partner, Lehning, added: "Having Joe at the label strengthens our commitment to the music and our artists and sends a strong, clear message to the industry that this is a collaboration headed for great things."

In Other News...



Multi-platinum recording artist **Alan Jackson** was caught backstage at the 1996 ESPY Awards with fellow performers **Hootie & The Blowfish**. Pictured (l-r): **Hootie's Darius Rucker**; **Peter Holsapple** (also w/**The Continental Drifters**); **Soni Sonfield**; **Toad The Wet Sprocket's Todd Nichols**; **Hootie's Dean Felber**; **Jackson**; and **Hootie's Mark Bryan**.

A MEMORIAL SERVICE WAS HELD for former RCA recording artist **Gus Hardin** on Feb. 17. Hardin, who had a top ten hit in the early '80s ("After The Last Goodbye") was killed in a two-car collision in Oklahoma. Hardin won the ACM's Best New Female Vocalist award in 1983 and recorded three albums with RCA before going back to the Tulsa honky tonk scene.

RIVER NORTH'S STEVE AZAR performed at the **Bob Costas Celebrity Dinner** to help raise money for the **Cardinal Glennon Children's Hospital**. Azar teamed up with comedians **Jeff Foxworthy** and **Louie Anderson** for the event's entertainment.

BMI RECENTLY NAMED OLIVIA DUNN director of performing rights. Dunn will continue assisting BMI-affiliated songwriters, composers and music publishers in the areas of research and royalty distribution. The organization also promoted **Misha Hunke** to associate director of performing rights. Hunke will handle various aspects of BMI's royalty distribution systems.

LARRY WILLOUGHBY WAS PROMOTED to senior director of A&R for **MCA Nashville**. Willoughby will continue to scout new talent, screen songs and supervise special projects for the label.

THE RIAA ANNOUNCED THAT GARTH BROOKS' cumulative domestic sales topped the 58 million mark. Brooks is now the best-selling male artist of all time in all genres. Other R.I.A.A. news: **George Strait's Strait Out Of The Box** is certified triple-platinum, giving him the best-selling country box-set of all time.

SHANIA TWAIN'S FIRST FAN APPRECIATION EVENT held at the **Mall of America** in Minneapolis broke attendance records with an estimated 20,000 Minnesotans vying for an autograph. Twain signed autographs for four hours and often climbed to the top of her video monitors to lead the crowd in sing-a-longs of hits such as "Any Man Of Mine."

NAOMI JUDD MADE A GUEST APPEARANCE on the CBS series "The Client." Judd played a psychiatrist who helped investigate a murder case involving a delusional suspect.

SONGWRITER FRED KOLLER HAS OPENED The Songwriter's Store, a resource center for the songwriter located beneath the famous **Bluebird Cafe**. Koller's hits include three number ones for **Kathy Mattea** and the top five pop hit, "Angel Eyes," recorded by the **Jeff Healey Band**.

ASYLUM'S BRYAN WHITE HAS BECOME a teen idol among young country fans. In an effort to accommodate those too young to attend his club shows, White is scheduling special appearances in some markets for the 20-and-under crowd, with some or all of the proceeds going to children's charities. The first show at **Cowboys** in Dallas, TX drew 2,200 kids.

COUNTRY STAR RESTAURANTS, INC. ANNOUNCED that **Tracy Lawrence** will be an affiliate of the company and will be the visible celebrity with its upcoming Country Star Las Vegas restaurant. Lawrence donated his Harley-Davidson Electra Glide motorcycle, his signature model "100-X" cashmere Stetson hat, and an autographed Yamaha guitar to the eatery.

CMT'S LATIN AMERICA AFFILIATES can now access CMT via **PanAmSat's PAS-3R**. CMT joins such programmers as **NBC** and **FOX** on PAS-3R.

JOHNNY PAYCHECK IS CONTINUING his tour with fellow legend and pal **Merle Haggard** April 13-15, visiting Fairfax, VA, Baltimore, MD and Charlotte, NC. Paycheck will also tour with **Confederate Railroad** and **Chely Wright** in the Fall.

PAM TILLIS, CHARLIE DANIELS AND KIM RICHEY are among the country music artists who are involved in **Country Rocks The Vote**, a campaign aimed at bringing young people to the polls. Other artists appearing in the series of TV and radio PSA's are **Billy Ray Cyrus**, **Terri Clark**, **Sawyer Brown**, **Sammy Kershaw**, **Doug Stone** and **Wade Hayes**.

BUDDY LEE ATTRACTIONS, INC. announced the following additions to their Nashville staff: **David Kiswiney**, **Steve Peck** and **Jon Folk**.

ARISTA NASHVILLE ANNOUNCED THE FOLLOWING appointments and promotions: **Steve Schnur** joined the staff as vp of artist development. Schnur moves from Arista/New York where he was vp of rock promotion. **Scott Crosby** was promoted from administrative assistant to promotion coordinator, where he will work with radio stations.

STEPHEN PRENDERGAST WAS NAMED vp of artist development for **Reunion Records**. Prendergast was formerly vp international at **Zoo Records**.

THE PRESS OFFICE PROMOTED Terri Houck to publicist. Formerly an assistant publicist for the company, Houck is currently assigned to Epic artist **Stephanie Bentley**. She also handles national tour press for **John Anderson** and **Steve Wariner**.

DECCA RECORDING ARTIST RHETT AKINS recently saw his hit "She Said Yes" come to life. As a publicity stunt, Akins was ordained a minister by the Universal Life Church of Modesto, CA on Feb. 14. Akins officiated an actual wedding ceremony (sponsored by KBEQ) at the Macaroni Grill Restaurant in Kansas City.

(Continued on page 22)

COUNTRY MUSIC

COUNTRY SINGLES INDEX

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| ALL I WANT IS A LIFE Tony Mullins, Stan Musney, Don Pittman (G.I.D. Music, Inc./ASCAP/Royalhaven Music, Inc., BMI) | 21 |
| ALL OVER BUT THE SHOUTIN' Michael S. Soderstrom, Rich Fagan (EMI Princeton Street Music/Of Music, ASCAP) | 38 |
| ALL YOU EVER DO IS BRING ME DOWN Rod Mayo, Al Anderson (Sony Tree Pub. Co., Inc./Rod Mayo Music/Mighty Nice Music/Al Andersons, BMI) | 27 |
| ALMOST A MEMORY NOW Dale Oliver, Dave Robbins, Van Stephenson (EMI April Music, Inc./Joe David Music/WB Music Corp./ASCAP/Stroudvarious Music, BMI) | 28 |
| ALWAYS HAVE, ALWAYS WILL Paul Nelson, Larry Boone, Woody Lee (Tree Publishing Co., Inc./Tenilee Music, BMI/Cross Keys Publishing Co., Inc., ASCAP) | 50 |
| BACK WHERE WE BELONG Jim Rushing, Keith Sewell (Magnolia Hill Music, LLC/Rushing Water Music/Colonel Rebel Music/Kentucky Thunder Music, ASCAP/Keith Sewell Music, BMI) | 98 |
| BIGGER THAN THE BEATLES Job Stuart Anderson, Steve Dukes (Timbuk One/Quasaw Rom Music/Texas Wedge Music, ASCAP) | 63 |
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| CAN'T BE REALLY GONE Gary Burr (MCA Music Publishing/Gary Burr Music, Inc./ASCAP) | 83 |
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| DOES THAT BLUE MOON EVER SHINE ON YOU Toby Keith (Songs Of PolyGram Int'l., Inc./Tokico Tunes/Bill Green Music, BMI) | 33 |
| EVEN IF I TRIED Chae Faulk, Neite Musick, Bob Regan (Tom Collins Music Corp., BMI) | 55 |
| EVERY TIME I GET AROUND YOU David Lee Murphy (N/D Publishing Company, ASCAP) | 29 |
| EVERY TIME MY HEART CALLS YOUR NAME Gary Heyde, J. B. Rudd (EMI Tower Street Music, BMI) | 42 |
| GOD'S COUNTRY Marcus Hummon, Butch Curry (Careers BMG Music Publishing, Inc./Floyd's Dream Music, BMI/BMG Songs, ASCAP) | 67 |
| GONE (THAT LL BE ME) Dwight Youkam (Coal Dust West Music, BMI) | 62 |
| GRANDPA TOLD ME SO Mark Alan Springer, James Dean Hicks (Murray Music Corp./Tom Collins Music Corp., BMI) | 88 |
| HANGIN' ON Rach McCreedy (Rach McCreedy, Brian Dean Maher, Kevin Hurley, David Ingram (Magnatone Music Publishing, ASCAP) | 68 |
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| HEAVEN IN MY WOMAN'S EYES Mark Nester (Gutterfish Music, Inc./Carpat Music, Inc., BMI) | 19 |
| HOLDIN' ON TO SOMETHING Thom McHugh, Tom Shapiro (Kicking Bird Music, Inc./Thornhawk Music/Hansten Cumberland Music/Diamond Struck Music/Mike Curb Music, BMI) | 40 |
| HYPNOTIZE THE MOON Steve Dorff, Eric Kaz (Galewood Songs/Ensign Music Corp., BMI/Zema Music, ASCAP) | 6 |
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| IN PICTURES Joe Doyle, Bobby E. Boyd (BMG Songs, Inc./ASCAP/Careers BMG Music Pub., Inc., BMI) | 49 |
| IT MATTERS TO ME Mark D. Sanders, Ed Hill (Starstruck Writers Group, Inc./Mark D. Music, ASCAP/New Haven Music, Inc./Music Hill Music, BMI) | 78 |
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| IT WOULDN'T HURT TO HAVE WINGS Jerry Foster, Roger Lavone, Johnny Morris (Warner Tamerlane Publishing Corp./Miss Holly Music and Hipack Music/Great Galen, BMI) | 11 |
| IT'S WHAT I DO Tom Shapiro, Chuck Jones (Hansten Cumberland Music/Mike Curb Music/Diamond Struck Music, BMI) | 22 |
| LADY'S MAN Rob Crosby, Gary Cottin (Music Corp. Of America, Inc./Santee River Songs, BMI) | 80 |
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| LIKE THERE AIN'T NO YESTERDAY With Aldridge, Mark Narmore (Rick Hall Music, Inc./Watertown Music, ASCAP/Fane Publishing Co., Inc., BMI) | 69 |
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| LOVE TO BURN Mary Ann Kennedy, Richard Wayland, Bill McDermott (EMI April Music, Inc./My Pug Music/Dream Catcher Music, Inc./ASCAP/R.S. Music, Inc., BMI) | 89 |
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| RIPPLES Tony Haseken (Mithouse Music/AsaWords Music, BMI) | 77 |
| 'ROUND HERE Marie A. Miller, Scott Emerick, Gregg Hubbard (Traveler's Zoo Music/Myrt & Chuck's Boy Music, ASCAP/Club Zoo Music, BMI/77) | 94 |
| SHE CAN'T SAVE HIM Liz Hanger, Bob Regan/Starstruck Writer's Group, Inc./AMR Publications, Inc., ASCAP | 34 |
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| SHE NEVER LOOKS BACK Jim Lauderdale, Frank Dycus (Mighty Nice Music/Laudersongs, BMI/Warner Source Songs Inc./Dyinda Jim Music, SESAC) | 46 |
| SHE SAID YES Joe Doyle, Rbert Aldus (BMG Songs, Inc./Tree Publishing Co., Inc./ASCAP/BMI) | 53 |
| SHE'S GOT A MIND OF HER OWN Bill Lurvey, Don Schlitz (Irving Music, Inc., BMI/New Hayes Music/New Don Songs, ASCAP) | 25 |
| SMOKE IN HER EYES Hugh Prestwood (Careers-BMG Music Publishing, Inc./Hugh Prestwood Music, BMI) | 98 |
| SOME THINGS ARE MEANT TO BE Michael Garvin, Gordon Payne (Nocturnal Eclipse Music/Michael Garvin Music/Ensign Music Corp., BMI) | 9 |
| SOMEDAY Steve Azar, A. J. Masters, Bob Regan (Murray Music Corp./Top Of The Levy Music/On The Way Music, Inc., BMI/AMR Publications, Inc./Serra Home Music, ASCAP) | 60 |
| SOMEONE ELSE'S DREAM Craig Wiseman, Trey Bruce (Almo Music Corp./Daddy Rabbit Music/Big Tractor Music/WB Music Corp., ASCAP) | 23 |
| STANDING TALL Larry Butler, Ben Peters (EMI Blackwood Music, Inc./Ben Peters Music, BMI) | 91 |
| TALL, TALL TREES George Jones, Roger Miller (Tro Music Co., Inc./Fort Knox Music, BMI) | 62 |
| TEN THOUSAND ANGELS Steven Dale Jones, Billy Henderson (Island Bound Music, Inc./Famous Music Corporation, ASCAP/Pier Five Music, BMI) | 39 |
| THE BEACHES OF CHEYENNE Dan Roberts, Bryan Kennedy, Garth Brooks (Old Boots Music/EMI April Music, Inc./Rope and Dally Music/Major Bob Music Co. Inc./No Fences Music, ASCAP) | 16 |
| THE CAR C Michael Spriggs, Gary Heydel (Diamond Storm Music, Inc./EMI Tower Street Music, Inc., BMI) | 84 |
| THE LOVE THAT WE LOST Gary Burr, Monty Powell (MCA Music Pub./Gary Burr Music, Inc./ASCAP/Acuff-Rose Music, Inc., BMI) | 45 |
| THE RIVER AND THE HIGHWAY Gerry House, Don Schlitz (Housesongs Music, BMI/New Don Songs/New Hayes Music, ASCAP) | 18 |
| THE STRENGTH OF A WOMAN Steven Tyler, Joe Perry, Bryan Kennedy, Dan Roberts (Swag Song Music, Inc./EMI April Music, Inc./Rope and Dally Music/On The Way Music, ASCAP) | 71 |
| TO BE LOVED BY YOU Gary Burr, Mike Reid (MCA Music Publishing/Gary Burr Music/Almo Music Corp./Bro Blues Music, ASCAP) | 3 |
| TO MUCH FUN Curtis Wright, T. J. Knight (Hansten Stroudvarious Music/Curtis Wright Songs, ASCAP/Maypop Music, BMI) | 5 |
| WALKIN' AWAY Anne Roboff, Craig Wiseman (Almo Music Corp./Anwa Music/Daddy Rabbit Music, ASCAP) | 5 |
| WE'VE GOT TO KEEP ON MEETING LIKE THIS Paul Overstreet, Archie Jordan (Scarlet Moon Music, BMI/Major Bob Music, ASCAP/99) | 37 |
| WHAT DO I KNOW Sunny Russ, Cathy Mayeski, Stephany Smith (Starstruck Angel Music, Inc./EMI Blackwood Music, BMI) (Sony Cross Keys Pub. Co., Inc./All Around Town Music, ASCAP) | 12 |
| WHAT I MEANT TO SAY Don Cook, Sam Hogg, Jim McBride (Sony Tree Pub. Co., Inc./Don Cook Music/Katy's Rainbow, BMI/Sony Cross Keys Pub. Co., Inc./Mill Village Music, ASCAP) | 57 |
| WHEN BOY MEETS GIRL Tom Shapiro, Terr Clark, Chris Waters (Great Cumberland Music/Diamond Struck Music/Tom Shapiro Music/Sony Tree Pub. Co., Inc., BMI) | 82 |
| WHEN A WOMAN LOVES A MAN Mark Lura, Rafe Van Hoy (Major Bob Music Co., Inc., ASCAP/Sony Tree Pub. Co., Inc./Tree South Music, BMI) | 85 |
| WHO'S THAT GIRL Stephanie Bentley, George Teran, Don Pittman (Careers-BMG Music Publishing, Inc./Zomba Songs Inc., BMI/G.I.D. Music, ASCAP) | 35 |
| WILLY ANGELS-Matthea Berg, Gary Harrison, Harry Stinson (Longitude Music Co./August Wind Music/Great Broad Music/Sony Tree Pub. Co., Inc., BMI) | 37 |
| WITHOUT YOUR LOVE Al Anderson, Craig Wiseman (Mighty Nice Music/Al Andersons, BMI/Almo Music Corp., ASCAP) | 20 |
| YEARS FROM HERE Gary Baker, Frank J. Myers, Jerry Williams (Zomba Enterprises Inc./Dixie Stars Music, ASCAP/Zomba Songs Inc./Timeover Music, Inc., BMI) | 41 |
| YOU CAN FEEL BAD Matthea Berg, Tom Kregel (Longitude Music Co./August Wind Music/Great Broad Music/Mighty Nice Music, BMI) | 1 |
| YOU GOTTA LOVE THAT Jess Brown, Brett Jones (Almo Music Corp./Banatack Music Inc., ASCAP/Irving Music Inc./Kytama Music, Inc., BMI) | 8 |
| YOU WINDY LOVE R. J. Lange (Zomba Enterprises Inc., ASCAP) | 14 |
| YOU'D THINK HE'D KNOW ME BETTER Bobbie Cryer (Lonesome Dove Music/Ensign Music Corp., BMI) | 48 |

News (Continued from page 21)

RICK HENEGAR WAS PROMOTED to product manager/new media services for Warner/Reprise Nashville. Henegar was formerly a marketing coordinator for the labels.

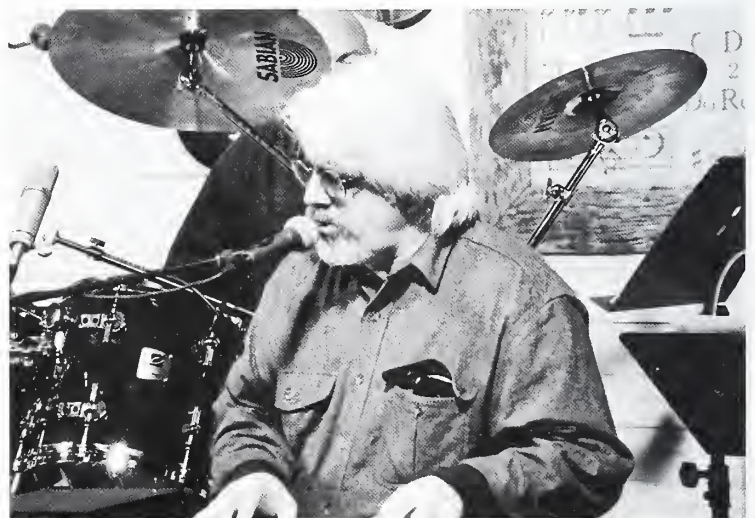
LEGENDARY COUNTRY STAR CHARLEY PRIDE was honored at Turner Broadcasting System, Inc.'s fourth annual Trumpet Awards saluting African-American achievement. A member of the Grand Ole Opry, Pride's accolades include 36 #1 singles and over 25 million albums sold.

RCA LABEL GROUP HAS JOINED with retail partner Kmart in sponsoring the Kranefuss/Haas Racing Team for the 1996 NASCAR Winston Cup season. This is the first time a country music label has become an associate sponsor of a NASCAR team for an entire season. Artists from both RCA Records and BNA Records will have their names on the body of the Kmart/Little Caesars Ford Thunderbird driven by John Andretti.

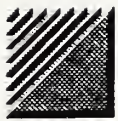
SPARROW RECORDS' ALBUM, *Amazing Grace: A Country Salute To Gospel*, received a Grammy Award for Best Southern Gospel, Country Gospel or Bluegrass Gospel Album. The project features artists such as Martina McBride, Emmylou Harris, John Anderson and Shenandoah.



RCA recording artists Lorrie Morgan and Jon Randall team up on the stirring love song, "By My Side," during TNN's *Prime Time Country*. The duet will be released as a single in April and is off Morgan's new album, *Greater Need*.



Michael McDonald (pictured) joined forces with jazz guitar legend Larry Carlton to raise money for "Kids on Stage," a performing arts/esteem-building program designed to enhance primary subjects with creative courses including song-writing and sound recording. The concert (which raised \$6,000) was held at Green's Grocery in Leiper's Fork, TN before a star-filled audience including Tim McGraw, John Hiatt, Mark Collie and Shelby Lynne.



COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

MARCH 30, 1996

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

Last Week Total Weeks

| Rank | Album | Artist | Last Week | Total Weeks |
|------|---|-------------------------|-----------|-------------|
| 1 | THE WOMAN IN ME (Mercury 522886) | Shania Twain | 1 | 51 |
| 2 | REVELATIONS (Curb/MCA 11090) | Wynonna | 11 | 3 |
| 3 | THE GREATEST HITS COLLECTION (Arista 18801) | Alan Jackson | 2 | 17 |
| 4 | FRESH HORSES (Capitol Nashville 32080) | Garth Brooks | 3 | 13 |
| 5 | TENNESSEE MOON (Columbia 67382) | Neil Diamond | DEBUT | |
| 6 | SOUVENIRS: GREATEST HITS (MCA 11394) | Vince Gill | 8 | 12 |
| 7 | IT MATTERS TO ME (Warner Bros. 45872) | Faith Hill | 4 | 22 |
| 8 | THE HITS (Capitol Nashville 29689)(P5) | Garth Brooks | 6 | 59 |
| 9 | TIME MARCHES ON (Atlantic 82866) | Tracy Lawrence | 5 | 7 |
| 10 | ALL I WANT (Curb 77800) | Tim McGraw | 10 | 22 |
| 11 | STARTING OVER (MCA 11264) | Reba McEntire | 9 | 18 |
| 12 | HYPNOTIZE THE MOON (Giant 24640) | Clay Walker | 14 | 17 |
| 13 | JOHN MICHAEL (Atlantic 82728) | John Michael Montgomery | 13 | 45 |
| 14 | THE TROUBLE WITH THE TRUTH (Epic 67269) | Patty Loveless | 7 | 6 |
| 15 | I THINK ABOUT YOU (Epic 67033) | Collin Raye | 12 | 22 |
| 16 | OUT WITH A BANG (MCA 11044) | David Lee Murphy | 19 | 25 |
| 17 | GAMES REDNECKS PLAY (Warner Bros. 45856) | Jeff Foxworthy | 15 | 29 |
| 18 | GREATEST HITS-FROM THE BEGINNING (Warner Bros. 46001) | Travis Tritt | 16 | 22 |
| 19 | BRYAN WHITE (Asylum 61642) | Bryan White | 18 | 31 |
| 20 | MUSIC FOR ALL OCCASIONS (MCA 11257) | The Mavericks | 24 | 18 |
| 21 | STRAIT OUT OF THE BOX (MCA 11263) | George Strait | 17 | 22 |
| 22 | WHEN LOVE FINDS YOU (MCA 11047)(P) | Vince Gill | 22 | 87 |
| 23 | TERRI CLARK (Mercury Nashville 52699)(P) | Terri Clark | 20 | 25 |
| 24 | WILD ANGELS (RCA 66509) | Martina McBride | 25 | 18 |
| 25 | NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325) | Alison Krauss | 21 | 52 |
| 26 | TOOLBOX (RCA 66740) | Aaron Tippin | 28 | 20 |
| 27 | SOME THINGS ARE MEANT TO BE (Arista 18804) | Linda Davis | 23 | 4 |
| 28 | GREATEST HITS (BNA 66508) | Lorrie Morgan | 31 | 32 |
| 29 | NOT A MOMENT TOO SOON (Curb 77659)(P3) | Tim McGraw | 29 | 98 |
| 30 | OLD ENOUGH TO KNOW BETTER (Columbia) | Wade Hayes | 27 | 57 |
| 31 | STRONG ENOUGH (Arista 18792) | Blackhawk | 26 | 21 |
| 32 | LONESTAR (BNA 66642) | Lonestar | 41 | 6 |
| 33 | LIFE'S SO FUNNY (Epic 67045) | Joe Diffie | 32 | 10 |
| 34 | LIFE IS GOOD (Capitol Nashville 32392) | Emilio | 46 | 18 |
| 35 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3) | George Strait | 36 | 171 |
| 36 | GREATEST HITS III (RCA 07863)(G) | Alabama | 30 | 69 |
| 37 | NOT FADE AWAY (REMEMBERING BUDDY HOLLY) (Decca 11260) | Various | 39 | 7 |
| 38 | NO ORDINARY MAN (MCA 10991)(G) | Tracy Byrd | 35 | 88 |
| 39 | GONE (Reprise 46051) | Dwight Yoakam | 33 | 15 |
| 40 | GREATEST HITS (Warner Bros. 46017) | Little Texas | 37 | 18 |
| 41 | LOVE LESSONS (MCA 11242) | Tracy Byrd | 40 | 30 |
| 42 | YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P) | Jeff Foxworthy | 34 | 76 |
| 43 | IN PICTURES (RCA) | Alabama | 38 | 26 |
| 44 | GREATEST HITS VOL II (MCA 11201)(P3) | Reba McEntire | 42 | 121 |
| 45 | A THOUSAND MEMORIES (Decca 11098) | Rhett Atkins | 47 | 48 |
| 46 | READ MY MIND (MCA 10994)(P2) | Reba McEntire | 48 | 93 |
| 47 | NASCAR: HOTTER THAN ASPHALT (Columbia 67510) | Various Artists | DEBUT | |
| 48 | PARADISE (BNA 66810)(P) | John Anderson | 43 | 4 |
| 49 | WAITIN' ON SUNDOWN (Arista 18765)(P) | Brooks & Dunn | 44 | 71 |
| 50 | ALL OF THIS LOVE (ARISTA 18799) | Pam Tillis | 54 | 13 |
| 51 | WHAT A CRYING SHAME (MCA 10961)(P) | The Mavericks | 52 | 104 |
| 52 | DARYLE SINGLETARY (Giant 24606) | Daryle Singletary | 53 | 20 |
| 53 | STANDING ON THE EDGE (Capitol Nashville 28495)(G) | John Berry | 50 | 49 |
| 54 | DON'T FENCE ME IN (RCA 66742) | Lari White | DEBUT | |
| 55 | KICKIN' IT UP (Atlantic 82559)(P3) | John Michael Montgomery | 57 | 85 |
| 56 | BLACKHAWK (Arista 18708)(P) | BlackHawk | 56 | 102 |
| 57 | WHAT MATTERED MOST (Epic 66397)(G) | Ty Herndon | 44 | 44 |
| 58 | TAKE ME AS I AM (Warner Bros. 45389) | Faith Hill | 51 | 107 |
| 59 | SUPER HITS (Columbia 64184) | Willie Nelson | 59 | 78 |
| 60 | RICOCHET (Columbia 67223) | Ricochet | DEBUT | |
| 61 | YOU STILL GOT ME (Giant 24639) | Doug Supernaw | 48 | 8 |
| 62 | JEFF CARSON (MCG Curb 77744) | Jeff Carson | 55 | 25 |
| 63 | BRAND NEW MAN (Arista 18658)(P4) | Brooks & Dunn | 60 | 231 |
| 64 | WE ALL GET LUCKY SOMETIMES (Career 18790) | Lee Roy Parnell | 58 | 22 |
| 65 | JUNIOR HIGH (MCG Curb 77783) | Junior Brown | DEBUT | |
| 66 | LEAD ON (MCA 11092)(P) | George Strait | 62 | 65 |
| 67 | WHEN FALLEN ANGELS FLY (Epic 64188)(G) | Patty Loveless | 63 | 75 |
| 68 | SUPER HITS (Epic 64182) | Charlie Daniels | RE-ENTRY | |
| 69 | YOU GOTTA LOVE THAT (Atlantic) | Neal McCoy | 74 | 53 |
| 70 | COME ON COME ON (Columbia 4881)(P3) | Mary Chapin Carpenter | 67 | 181 |
| 71 | I SEE IT NOW (Atlantic)(P) | Tracy Lawrence | 66 | 72 |
| 72 | WINGS (Decca 11261) | Mark Chesnutt | 68 | 18 |
| 73 | THE HITS: CHAPTER 1 (Mercury 528536) | Sammy Kershaw | 64 | 22 |
| 74 | HARD WORKIN' MAN (Arista 18716) | Brooks & Dunn | 69 | 144 |
| 75 | THE TRACTORS (Arista 18728) | The Tractors | 71 | 78 |

Album Reviews By Wendy Newcomer



BRYAN WHITE: *Between Now And Forever* (Asylum 61880-2)

Bryan White makes singing love songs sound too easy. His effortless way with a ballad is enhanced by a skyscraper range and a mean songwriting pen to match. White is the first young country artist (emphasis on young) to come along whose talents rival crooners such as Vince Gill. And while it may be unfair to compare White's individuality with another, he does seem to have a wellspring of emotion from which to draw that is similar to Gill's. The requisite uptempo cuts ("So Much For Pretending," "A Hundred And One," "Sittin' On Go") are far from sub par, but they pale in comparison to the album's ballads ("I'm Not Supposed To Love You Anymore," "Still Life," "That's Another Song"). White is definitely the heir apparent when it comes to future country superstars.

PATRICIA CONROY: *You Can't Resist* (Intersound 9319)

An established artist in her native Canada, Patricia Conroy makes another stab at stateside stardom with *You Can't Resist*—and this time she comes armed with a batch of high-caliber songs. There are no paint-by-number creations on the album, although "Keep Me Rockin'" comes close (and even that one is kinda contagious). Conroy's earthy voice is the perfect vehicle to tackle Lyle Lovett's "You Can't Resist It" and the smoldering "Somebody's Leavin'." Her songwriting holds its own as well; "I Don't Wanna Be The One" and "Crazy Fool" are two outstanding cuts penned solely by Conroy. There aren't a whole lot of production bells and whistles attached to her voice, either (in other words, she doesn't sound like she's singing from the bottom of a well). With Conroy, what you hear is what you get. And what you get is a powerful singer/songwriter who's a delight to listen to.



RICOCHET: *Ricochet* (Columbia CK 67223)

Columbia's new act is currently enjoying the deserved attention being given to its debut single, "What Do I Know." Logically, most of the accolades are derived from lead singer Heath Wright's killer pipes, which he applies to the driving "Daddy's Money" and the too-clever "From Good To Bad To Worse." Also worth listening to are the passionate cuts "Love Is Stronger Than Pride" and "The Truth Is I Lied." All but one of the members of Ricochet provide vocals. From the sound of this album, these guys know a thing or two about that "harmony, thang."

PICK OF THE WEEK



STEVE EARLE: *I Feel Alright* (E Squared/Warner Bros. 46201-A)

"Be careful what you wish for friend/'Cause I've been to Hell and now I'm back again." (lyrics from the opening song/title cut). *I Feel Alright* has been heralded as Earle's return to the sound of his breakthrough album, *Guitar Town*. It does have the raw honesty of that country/rock prototype; but it also has a sentiment deeper than honesty that cuts to the core of Earle's rampant penchant for fighting demons real and imagined. *I Feel Alright* shows the artist's wide scope of writing styles. "More Than I Can Do" sounds as if the Fab Four could have cut it, while both "Hard-Core Troubadour" and the title cut have that primal, unaffected quality that's Earle's trademark. Of special note is a duet with the equally-entrancing Lucinda Williams on "You're Still Standin' There." Earle wears his heart, soul, weaknesses and strengths on his sleeve. It's all there for the world to hear and you don't want to miss a second of it.

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WOKA\Douglas, GA

ALAN JACKSON—"I'll Try"

GEORGE STRAIT—"I Know She Still Loves Me"

TRACY LAWRENCE—"If You Loved Me"

GARTH BROOKS—"The Beaches Of Cheyenne"

PATTY LOVELESS—"You Can Feel Bad"

WMDH-FM\New Castle, IN

PATTY LOVELESS—"You Can Feel Bad"

WYNONNA—"To Be Loved By You"

TRACY LAWRENCE—"If You Loved Me"

DIAMOND RIO—"Walkin' Away"

DARYLE SINGLETARY—"Too Much Fun"

KVLL\Woodville, TX

GARTH BROOKS—"The Beaches Of Cheyenne"

ALAN JACKSON—"I'll Try"

GEORGE STRAIT—"I Know She Still Loves Me"

PATTY LOVELESS—"You Can Feel Bad"

TRACY LAWRENCE—"If You Loved Me"

WWIC\Scottsboro, AL

TRACY LAWRENCE—"If You Loved Me"

GARTH BROOKS—"The Beaches Of Cheyenne"

DIAMOND RIO—"Walkin' Away"

RHETT AKINS—"She Said Yes"

PATTY LOVELESS—"You Can Feel Bad"

KKYC\Clovis, NM

RICH MCCREADY—"Hangin' On"

GARTH BROOKS—"The Beaches Of Cheyenne"

JO DEE MESSINA—"Heads Carolina, Tails California"

MARK COLLIE—"Love To Burn"

JAMES BONAMY—"She's Got A Mind Of Her Own"

WNAX\Yankton, SD

TRACY LAWRENCE—"If You Loved Me"

GARTH BROOKS—"The Beaches Of Cheyenne"

DIAMOND RIO—"Walkin' Away"

WYNONNA—"To Be Loved By You"

PATTY LOVELESS—"You Can Feel Bad"

KWRE\Warrenton, MO

TRACY LAWRENCE—"If You Loved Me"

PATTY LOVELESS—"You Can Feel Bad"

DIAMOND RIO—"Walkin' Away"

WYNONNA—"To Be Loved By You"

CLAY WALKER—"Hypnotize The Moon"

Cash Box COUNTRY RADIO

High Debuts

1. **DAVID LEE MURPHY**—"Every Time I Get Around You"—(MCA)—#42
2. **JOHN ANDERSON**—"Long Hard Lesson Learned"—(BNA)—#43
3. **DOUG SUPERNAW**—"She Never Looks Back"—(Giant)—#46
4. **PAUL BRANDT**—"My Heart Has A History"—(Reprise)—#47
5. **SAMMY KERSHAW**—"Meant To Be"—(Mercury)—#50

Most Active

1. **BRYAN WHITE**—"I'm Not Supposed To Love You Anymore"—(Asylum)—#32
2. **JEFF CARSON**—"Holdin' Onto Something"—(MCG/Curb)—#40
3. **BOBBIE CRYNER**—"You'd Think He'd Know Me Better"—(MCA)—#48
4. **RICOCHET**—"What Do I Know"—(Columbia)—#12
5. **COLLIN RAYE**—"I Think About You"—(Epic)—#36

POWERFUL ON THE PLAYLIST— The *Cash Box* Top 100 Country Singles chart is led by the **Patty Loveless** single "You Can Feel Bad." This week's chart displays five big movers and five debuts breaking into the Top 50. Leading the way in the most-movement category is **Bryan White** and "I'm Not Supposed To Love You Anymore," taking an eight-spot jump to #32, followed by **Jeff Carson** and "Holdin' Onto Something," which also jumped eight spots to #40. "You'd Think He'd Know Me Better" by **Bobbie Cryner** moved eight spots as well to #48. **Ricochet's** "What Do I Know" moved six spots to #12, and **Collin Raye's** "I Think About You" moved six to #36. As for debuts, five artists made it to this week's Top 50. Leading the way for the highest debut position with the single "Every Time I Get Around You" is **David Lee Murphy** at #42; **John Anderson** enters at #43 with "Long Hard Lesson Learned;" **Doug Supernaw** debuts at #46 with "She Never Looks Back;" "My Heart Has A History" by **Paul Brandt** comes in at #47; and **Sammy Kershaw's** "Meant To Be" slides in at #50.

CMT Top Twelve Video Countdown

1. **LINDA DAVIS** "Some Things Are Meant To Be" (Arista)
2. **LONESTAR** "No News" (BNA)
3. **ALABAMA** "It Works" (RCA)
4. **THE MAVERICKS** "All You Ever Do Is Bring Me Down" (MCA)
5. **BILLY DEAN** "It's What I Do" (Capitol)
6. **DARYLE SINGLETARY** "Too Much Fun" (Giant)
7. **TRACY LAWRENCE** "If You Loved Me" (Atlantic)
8. **SHANIA TWAIN** "You Win My Love" (Mercury)
9. **JO DEE MESSINA** "Heads Carolina, Tails California" (Curb)
10. **CLAY WALKER** "Hypnotize The Moon" (Giant)
11. **PAM TILLIS** "The River And The Highway" (Arista)
12. **JUNIOR BROWN** "My Wife Thinks You're Dead" (MCG/Curb)

—Compliments of CMT video countdown, week ending March 20, 1996.



POSITIVE COUNTRY RADIO

This Week's Debuts

KEVIN & VICKY COOKSEY—"He'll Be There"—(Montana)—#35
 DEL WAY—"They're Only Memories"—(Choice)—#37

Most Active

TERRY JOE TERREL—"Daystar"—(Bethal)—#12
 BETSY CRAIG—"Anything For Grace"—(Mountainview)—#29
 JIM CARRUTHERS—"For The Sake Of Love"—(Mountainview)—#20

Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart this week is **Jeff McKee** and "Lake Of Fire" on Mountainview. Holding on to the #2 spot is "Bull By The Horns" by **Ronnie McKinley**. **Brian Barrett** and "Goin' To" falls to #3, and **Wilcox & Pardoe** stay at #4 with "Till They Know How Much You Care." **Elaine Anderson** moves up one more to the #5 spot with "Come As You Are," followed by **Jeff Silvey's** "Little Bit Of Faith" at #6. **Rob Tripp** takes another three spot jump to #7 with "Sad Song." **Scott Brown** and "The Right One" drops back to #8, and "Long Walk Home" by **MidSouth** falls to the #9 position. The **Fox Brothers** finish off the Top 10 this week with their latest, "Squares."

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: "It Just Dawned On Me" by **Morgan & Morgan** and "When I Get Home" by **Cathy Lake**.



Warner Alliance and Warner Christian Distribution (WCD) staffs recently celebrated their first sales conference together. Formed earlier this year by Warner/Elektra/Atlantic (WEA), WCD officially began its exclusive distribution of all Warner Alliance product, including all catalog titles, on January 1, 1996.

POSITIVE COUNTRY

MARCH 30, 1996

| | | | | |
|----|---|------------------------------|-------|----|
| 1 | LAKE OF FIRE (Mountainview) | Jeff McKee | 3 | 5 |
| 2 | BULL BY THE HORNS (Cheyenne) | Ronnie McKinley | 2 | 11 |
| 3 | GOIN' TO (Star Song) | Brian Barrett | 1 | 9 |
| 4 | 'TILL THEY KNOW HOW MUCH YOU CARE (Light) | Wilcox & Pardoe | 4 | 9 |
| 5 | COME AS YOU ARE (Amberlane) | Elaine Anderson | 6 | 7 |
| 6 | LITTLE BIT OF FAITH (Ransom) | Jeff Silvey | 9 | 6 |
| 7 | SAD SONG (Mountainview) | Rob Tripp | 10 | 4 |
| 8 | THE RIGHT ONE (Brand Of The Cross) | Scott Brown | 5 | 8 |
| 9 | LONG WALK HOME (Warner Alliance) | MidSouth | 8 | 12 |
| 10 | SQUARES (Sierra) | Fox Brothers | 12 | 11 |
| 11 | NEVER GIVE UP THE FAITH (Circuit Rider) | W. C. Taylor | 11 | 7 |
| 12 | DAYSTAR (Bethal) | Terry Joe Terrel | 27 | 3 |
| 13 | CHURCH OF THE CHEROKEE (Cheyenne) | Bruce Haynes | 7 | 10 |
| 14 | DRIVE ANOTHER NAIL (Sparrow) | Marty Raybon | 16 | 5 |
| 15 | THE GIFT (Cheyenne) | Lisa Daggs | 15 | 11 |
| 16 | REAL LIFE LOVE (Word Nashville) | Brent Lamb | 13 | 8 |
| 17 | SAY NO (Ropeburn) | Randy Coward | 14 | 10 |
| 18 | STAND (Sparrow) | Susan Ashton | 18 | 6 |
| 19 | LOOK WHO'S LAUGHING NOW (Manuel Family) | Manuel Family Band | 17 | 15 |
| 20 | FOR THE SAKE OF LOVE (Mountainview) | Jim Carruthers | 25 | 3 |
| 21 | THERE IS AN ANSWER (TIMA) | Don Richmond | 22 | 7 |
| 22 | A HANDFUL OF DUST (Word Nashville) | Patty Loveless | 21 | 6 |
| 23 | MY CHOICE (Dove) | Cross Country | 23 | 16 |
| 24 | NOT LIVIN' THAT WAY NO MORE (Mark Five) | Rivers & Owens | 20 | 17 |
| 25 | LET THE LITTLE THINGS GO (Chapel) | Jeff & Sheri Easter | 24 | 16 |
| 26 | UNFINISHED BUSINESS (Mountainview) | Steve Hughes | 30 | 3 |
| 27 | IN HOMETOWN U.S.A. (PCC) | Harvey Perdue | 28 | 4 |
| 28 | YOU'RE MORE THAN WELCOME (Damascus Road) | Terry Lee Goffee | 29 | 5 |
| 29 | ANYTHING FOR GRACE (Mountainview) | Betsy Craig | 37 | 2 |
| 30 | YOU'RE IT (Integrity) | Susie Luchsinger | 19 | 17 |
| 31 | I SAID I'LL GO (3 Point) | Touching Home | 33 | 3 |
| 32 | I'M NOT GONNA FALL TO PIECES (Ransom) | Ken Holloway with Lari White | 35 | 2 |
| 33 | HOW ABOUT YOUR HEART (TIMA) | Judy DeRamus | 26 | 16 |
| 34 | SHOWDOWN (Ridgewood) | Jill Stewart | 38 | 2 |
| 35 | HE'LL BE THERE (Montana) | Kevin & Vicky Cooksey | DEBUT | |
| 36 | O ME OF LITTLE FAITH (Salt) | Lori Loza | 31 | 4 |
| 37 | THEY'RE ONLY MEMORIES (Gospel Choice) | Del Way | DEBUT | |
| 38 | EVERY HEART NEEDS A CHANCE TO SHINE (Tall Texan) | Billy Walker | 36 | 13 |
| 39 | WHEN THE WORLD RUNS OUT OF PARTIES (Heartwrite) | David Patillo | 32 | 14 |
| 40 | WHAT IF JESUS COMES BACK LIKE THAT (Epic Nashville) | Collin Raye | 39 | 14 |



AMOA/NDA Tourney Gets Underway

CHICAGO—The AMOA National Dart Association is again offering its player members an opportunity to be recognized as world champions in the sport of electronic darting. Sanctioned league players will compete for over \$220,000 in prizes at the association's premier events in 1996.

All AMOA-NDA tournament events offer classified divisions for team or player competition. Players are ranked and classified using Spot Player Ranking and Evaluation (S.P.R.E.) which establishes a Composite Dart Average (C.D.A.) from their local league play. This concept matches all participants against competitors of similar skill for the honor of world champion.

Over 3,000 players from France, Germany, Spain, Italy, Switzerland, Canada, Austria and the United States are expected to compete in this year's team championship, Team Dart XI. This annual event will be held at the Sahara Hotel and Casino in Las Vegas, Nevada from April 29 to May 4, 1996.

The Adams Mark Hotel in Indianapolis, Indiana will host the third annual Singles & Doubles Championships. This event, scheduled for the first time in the midwest, will take place November 7-9, 1996. Over 1,000 sanctioned dart players will vie for championship titles and over \$50,000 in cash and awards.

Association co-sponsors, Arachnid, Inc., Merit Industries and Valley Recreation Products, will provide the latest in electronic dart machine technology for these championship events. Models will include Arachnid's Galaxy, Merit's Scorpion and Valley's Cougar I.Q.

Spectators are encouraged to attend all AMOA-NDA tournament events. There are no admission fees and no age restrictions.

Further information may be obtained by contacting executive director Mike Smythe at 317-387-1299 or writing to AMOA National Dart Association, 5613 W. 74th St., Indianapolis, IN 46278-1753.

Dallas Is Site For AMOA Expo '96

CHICAGO—This year's AMOA convention will be staged in Dallas, Texas at the Dallas Convention Center, during the period of Thursday, Friday and Saturday, September 26-28, 1996.

The association has nearly 1,000 booths for sale and is anticipating an attendance of over 8,000.

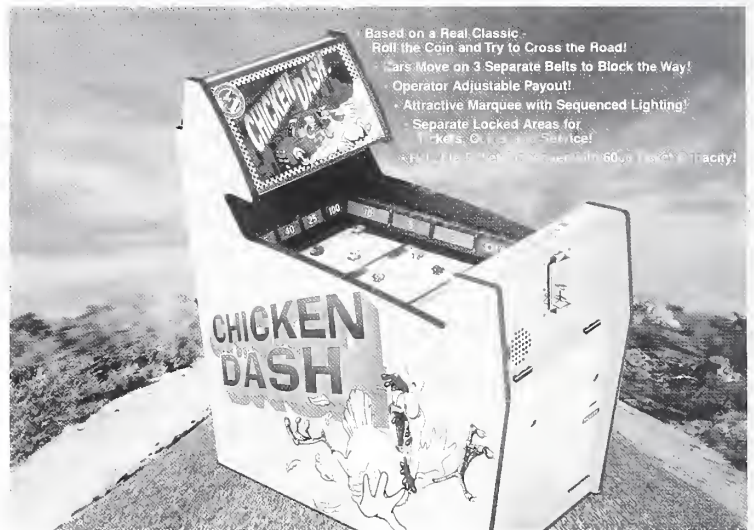
The exhibit floor will showcase the latest in all categories of equipment and services, from the world's leading manufacturers and suppliers. Included in the line-up will be pinball machines, video games, CD jukeboxes, electronic darts, pool tables, sports games, soft play equipment, kiddie rides, interactive games, bulk vending, cranes, computer technologies, redemption equipment, plush and supplies, coin counters and validators, monitors/power supplies and other commercial equipment.

In addition to the exhibition, educational seminars at AMOA Expo '96—free to all registered attendees—will again be offered in specialized "tracks" including Management, Marketing, Family Entertainment Centers (FECs) and Technology.

Jerry Derrick of Derrick Music Co. in Charleston, West Virginia, is chairman of the Expo '96 planning committee. Subcommittees are chaired by: Doug Minter of Tip Top Amusements in Carson, Nevada (awards); Lee Wesson of Peachtree Music & Amusements in Keyser, West Virginia (educational seminars); Chris Warren of Capital Music in Helena, Montana (Hesch promotion); Bill Beckham of Red Baron Amusements in Toledo, Ohio (international attendee task force); Randy Chilton of Chilton Vending in Wichita, Kansas (stage show) and Ross Todaro of TAVS, Inc. in Bryan, Texas (trade show policy).

For further information contact AMOA headquarters at 401 N. Michigan Ave., Chicago, IL 60611-4267. Phone number is 312-245-1021; FAX number is 312-245-1085.

Konami's Chicken Dash



Konami's Chicken Dash

CHICAGO—*Chicken Dash*, the current redemption game from Konami, is a coin roll-down game which offers fun and the challenge of winning tickets.

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Other features include a small footprint, operator adjustable pay out and 6,000 ticket capacity with separate locked areas for tickets, coins and service.

Further information may be obtained through factory distributors or by contacting Konami, Inc., 900 Deerfield Parkway, Buffalo Grove, IL 60089-4510.



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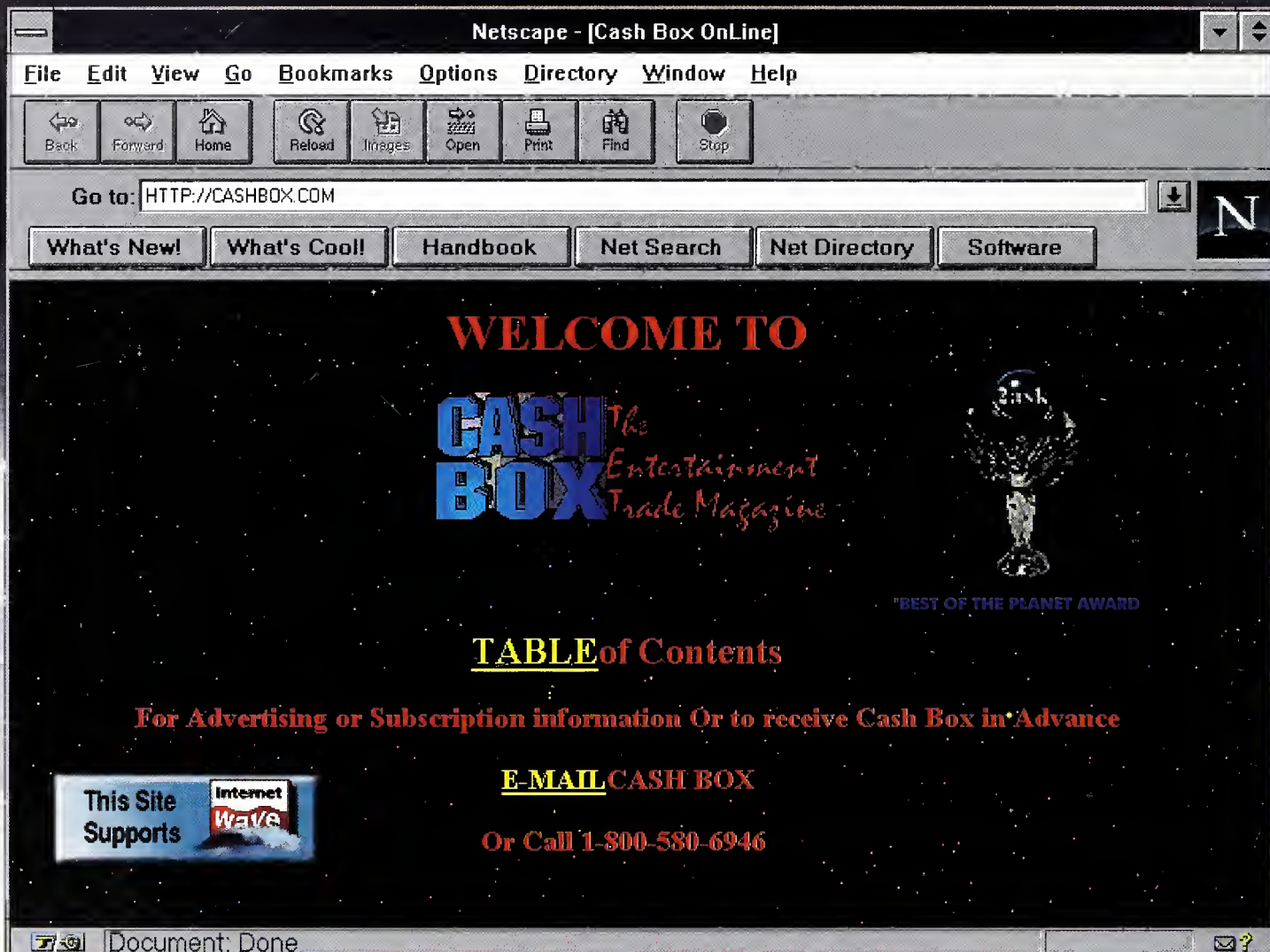
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