

# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

## The Badass Revenge of Fishbone



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## NUMBER ONES

### POP SINGLE

Tha Crossroads  
Bone Thugs N' Harmony  
(*Ruthless*)

### URBAN SINGLE

You're The One  
SWW  
(*RCA*)

### RAP SINGLE

Tha Crossroads  
Bone Thugs N' Harmony  
(*Ruthless*)

### COUNTRY SINGLE

My Maria  
Brooks & Dunn  
(*Arista*)

### POP ALBUM

The Score  
Fugees  
(*Ruffhouse*)

### R&B ALBUM

Sunset Park  
Soundtrack  
(*Flavor Unit*)

### JAZZ ALBUM

Q's Jook Joint  
Quincy Jones  
(*Qwest*)

### COUNTRY ALBUM

Blue Clear Sky  
George Strait  
(*MCA*)

### POSITIVE COUNTRY

Blush  
Paula McCulla  
(*Gateway*)

### LATIN ALBUMS

El Deseo De Oir Tu Voc  
Cristian  
(*Fonovisa*)

### BLUES ALBUMS

Ledbetter Heights  
Kenny Wayne Shepherd  
(*Revolution*)

## Cover Story

### Fishbone On A Revenge Trip

The musically diverse crew know as Fishbone has been hold up in the "nutsack" brewing some fresh "nutmeg" sounds for its warped horde of fans. The result is *Chum Chum's Badass Revenge*, the Los Angeles-based alternative music pioneers' debut for Dallas Austin's Rowdy Records being distributed by Arista. Already on the road in support of the rich stew of sound and its first single, "Alcoholic," the band will be the closing act on this summer's WARPED tour. But plans to expand its core of fans with a marketing campaign that can be soaked up at the root are in the works. *Cash Box* managing editor M.R. Martinez talked with band members and their manager about the album and campaign.

—see page 5

### Townsend Runs Gamut

Ed Townsend is an ubiquitous presence in music, having spent 40 years of his life working with such talent as Marvin Gaye and the Main Ingredient, to name but so few. As a songwriter, producer and A&R executive, it may seem that he's done it all. But he's launching toward new horizons with the opening of his eponymous production company and his Underdog Records. Joel Shulkin tells the story.

—see page 15

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CompuServe!

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## Lead Story

# China Hit With Stiff Trade Tariff Threat

**PROPOSED RETALIATORY TARIFFS** that would be imposed on \$3 billion worth of Chinese exports to the United States last week were widely hailed by U.S. copyright-based industries claiming that the action taken by the **Clinton Administration** was an important step toward enforcing last year's U.S.-China Intellectual Properties Agreement and redressing the estimated \$2.3 billion loss the copyright industries in 1995.

Rep. **Nancy Pelosi (D-CA)** introduced a bill that called for the Clinton Administration to impose the tariffs. China has 30 days to address the agreement violations and certain steps were to be taken by May 15, including a stop to pirate production, and publishing the promised joint venture regulations.

"This bipartisan legislation, in conjunction with recent congressional activity, sends a clear message to Chinese authorities that there is broad, bipartisan support from all facets of the U.S. government as well as the American public, for strongly defending American economic interests," commented **Neil Turkewitz**, the **Recording Industry Assn. of America (RIAA)** exec. vp., international.

Turkewitz explained in a statement that despite having agreed to establish controls over the operation of its CD manufacturing plants, China has refused to close down known infringers, estimating that Chinese plants current production capacity is 150 million units annually, demand for production stands at 7 million and that the legitimate demand for product could be met by a single CD plant. The 1995 agreement also called for China to permit market access to U.S. entertainment companies, to permit establishment of joint ventures and to face no restrictions on introduction of product to the Chinese market.

The RIAA echoed sentiments expressed by its fellow members of the **International Intellectual Property Alliance (IIPA)**, the umbrella group representing various copyright industries efforts to stem piracy and gain market access for U.S. exports.

Of the estimated \$2.3 billion loss to Chinese piracy, the IIPA guesses a whopping \$1.286 billion is lost by the entertainment software industry, \$488 million by business software licensors, \$300 million is lost by the music and record industries, and \$124 million is lost by the motion picture industry.

# WB Records Regroups

## Moses and Zap Tapped

**IN A FIRST-OF-ITS-KIND MOVE** by any major record label, **Warner Bros. Records** has announced a restructuring of its Adult Promotion Department to better serve increasing specialization within this fast-growing format.

WBR promotion sr. vp **Stu Cohen** made the announcement that **Valerie Moses** has been named to the post of national director of Adult Contemporary promotion and **Steve Zap** to that of national director of Adult Top 40 promotion.

"We developed this two-pronged approach in response to the rapid emergence of specific formats under the general Adult umbrella. In this age of increasingly discerning listeners, tuned not only to a particular style of music, but variations within that style, we felt it essential to respond with targeted promotion to meet the needs of this sophisticated and rapidly-expanding audience," Cohen explained.

Moses, formerly Valerie Goodman, began at WBR in 1973, working in various positions in promotion and sales. In 1980 she was named a local promotion representative in NYC and '91 saw her in east coast promotion where she remained until this current lift.

Zap began in 1986 at Virgin Records as national director of AC promotion. He joined WBR in the same capacity in 1989, moved to **Reprise Records** as national director of AC promo then back to WBR with this promotion.

(Continued on page 15)

## ON THE MOVE



Devine



Rumsey



Sautter



Major



Hirokawa



Sneyd



Bernstein

■ **Tim Devine** has been named to the newly-created post sr. vp at the **Columbia Records Group**. The new job makes Devine responsible

for signing and developing artists as well as being the group's primary liaison for the West Coast-based music community. He comes to the company from **Capitol Records** where he was responsible for signing acts such as **Bonnie Raitt**, **Blind Melon** and **Mazzy Star**, among others. Prior to joining Capitol in 1987, Devine held various positions at **A&M**, **MCA** and **Warner Bros. Records**.

■ **EMI Music Distribution**, in its ongoing restructuring, has announced a pair of key appointments. **Gene Rumsey** has been promoted to sr. vp of the major accounts group and he will manage sales and marketing for major accounts that buy centrally. Most recently sr. vp of national accounts for **CEMA**, Rumsey first joined the **EMI-Capitol** family in May 1979 as a customer rep for Capitol in Pennsylvania.

After a stint in the indie ranks, he returned to Capitol in July 1983 as a territory manager in New York. He held a series of positions with the company before being named vp of national accounts for **CEMA** in June 1994.

**Terry Sautter** has been upped to sr. vp of field sales and marketing for the company and will now be responsible for managing the marketing and sales efforts of the entire operation, spearheading initiatives with local accounts. The 18-year **EMI-Capitol** veteran who will be based in San Francisco began his career in 1978 as a customer service rep for Capitol in Charlotte, NC. He held a series of sales and marketing posts before being named Western regional director for **CEMA** in 1994.

■ **Doug Major** has been promoted to vp of music video production at **MCA Records**. He will be responsible for overseeing the production of all MCA vid projects. With the company since 1991, when he joined up as director of video services, Major worked as a free-lance producer for **George Lucas'** former commercial production division from 1989-91. ■ **A&M Records** has named **Brent Hirokawa** vp/controller and now will be responsible for overseeing all the company's financial reporting as well as operations of accounts payable in support of **PolyGram Holding, Inc.**

Hirokawa joins **A&M** after nearly 12 years of independent accounting at **Ernst & Young LLP**. ■ **Carol Sneyd** has been named director of advertising for **Warner Bros. Records**. Sneyd began her career at **Warner Bros.** in 1987 as an advertising clerk, two years later being named advertising coordinator.

She became manager of advertising in 1983. ■ **Joy Bernstein** has been promoted to director of finance for **Atlantic Records** and will now be responsible for all budgeting/forecasting activities for the Atlantic Group as well as dealing with all aspects of contract accounting. ■ **Deborah Gilbert** has been named alternative marketing manager for **Arista Records**. Gilbert will be responsible for creation, implementation and analysis of sales campaigns for Arista's alternative roster. Prior to joining Arista, she was the **Handleman** national sales rep at **BMG** in Detroit, a post she held since 1994.

She also served as a marketing field rep for **BMG Distribution** in Minneapolis.

By J.S. Gaer

## EAST COAST



The Who architect Pete Townsend recently completed a week-long performance/promotional tour of the U.S., highlighted by five sold-out solo shows, all in support of his Atlantic Records release *Coolwalkingsmoothtalkingstraightsmokingfirestoking: The best Of pete Townsend*, which contains previously unreleased material such as "Uneasy Street." Pictured backstage after a show at New York City's Supper Club are (l-r): Val Azzoli, Atlantic Group co-CEO/co-chairman, and Townsend.

**LETTING THE SOUND BE HEARD:** What was once considered the backwaters of American culture, country music has now seen its horizons burgeoning. Artists that would have been scoffed at in many circles are now being touted as "Alternative." Gillian Welch deserves all the attention she can get. Once one hears the opening of her album, aptly entitled *Revival*, on *Almo Sounds*, you get drawn into her congregation of testifiers. Her songs come from a time that exists now only in memories of people supposedly from a simpler time. But they speak to us now just as clearly with the dealings of the human heart. Her pieces never feel purposely aged. The production by T-Bone Burnett keeps it crisp, without being too overstated. With predecessors such as Iris Dement and Lucinda and Victoria Williams there is more than enough room for another soul on those roads, even if such byways appear out of the fog of the past.

**BACK FOR FRESH EARS:** For many the golden eras of jazz passed long ago, not to return. Rashied Ali the leader of the New York-based *Prima Materia* aims to change that by going back to those classics which have been laid by the wayside. *Meditations* on the *Knitting Factory* is the group's take on the classic John Coltrane composition. The piece ranges from squawks of free jazz to the precision of bop, then dives into almost ambient-driven parts. The recording was done live at the Knitting Factory last summer and shows the craftsmanship of this quintet. Led by Ali on drums with Louie Belogenis on tenor sax, Allan Chase - alto, Joe Gallant - bass and Greg Murphy - piano, the combo's playing is given an effortless feel that doesn't have the sheen of being slick. No doubt that *Prima Materia* will be reworking those back catalogs for more works that will be reshowed in the light of day.

**SHAKE YOUR STICK AT THESE:** For some reason the late Spring is bringing the East Coast cool weather with plenty of good shows to catch. Bo Diddley is without doubt one of the founders of rock. His wild guitar sound was copied and used as a blueprint by countless ax-men. So there should be plenty of devotees to see him play at *The Bottom Line* on June 5th. Another legend will be holding court at the Knitting Factory as the free jazz master Cecil Taylor will be playing almost a week of shows starting on May 21st and ending on the 26th. Each night will be a different set. Which is how it should be from this avant-garde composer and player. Another blast from the past is the music of Richard Davies. This New Zealand expatriate has churned up the super-produced recordings of the '60-'70s prog-pop rock. His debut album on *Flydaddy*, *There's Never Been A Crowd Like This*, is so firmly rooted in that essence it is hard to believe it was made in 1995. His shows on June 2nd at *Maxwell's* and *Brownies* the next day will be events in themselves.

By Daina Darzin

## WEST COAST



Hollywood Records artists Super 8 celebrated the release of its self-titled debut after a recent gig at the Whiskey. Super 8's summer plans include tours with Fishbone and the H.O.R.D.E. Festival. Pictured are (back row, l-r): Michael Motta, national director, promotion; David Perl, Midwest regional promotional manager; Ann Eason, L.A. regional promotion manager; and John Fagot, sr. vp, promotion, Hollywood Records; (middle row) Dutch Cramblitt, vp sales, Hollywood Records; John O'Brien, Super 8; Richard Leher, exec. vp; Tim Burruss, vp promotion; and Bob Pfeifer, president, Hollywood Records; Bronx Style Bob and Joel Shearer, Super 8; Claudia Diaz; (front row) John Steward and Heming Borthne, Super 8.

**AOL GAMES RACKED 'EM UP** for a pool-food,booze-and-fun party at Q's Billiards Club in Old Pasadena, where stuff to do included free rides in a WWII fighter plane, a dance band and pool lessons from a top pro. The event was in conjunction with the *Electronic Entertainment Expo (E3)* convention in downtown L.A. The convention also saw the debut of MTV's *Slamscape*, the first in a series of MTV Music Games that puts fast action gameplay inside an interactive soundtrack. *Slamscape* is scheduled for release on Sony PlayStation and Windows 95 CD-Rom in the fourth quarter of '96, and features the music of alterna-roekers *God Lives Underwater*. In other MTV news, Ben Stiller and Janeane Garofalo have been announced as the co-hosts of the fifth annual MTV Movie Awards, to air June 13.

**SUMMER TOUR SCHEDULES ABOUND**, so what's a buncha young bands to do to get some attention? Beginning June 4, *MCA* and *Seagram's 7* will present the *Seagram's 7 Dollar Bill Tour*, which will offer up-and-comers *Gravity Kills*, *The Nixons* and *Hog* for (duh...) 7 dollars a ticket. Local promotion events will accompany the tour, with details available on MCA's internet website, AMP ([http://www.mca.com/mca\\_records](http://www.mca.com/mca_records))...Rockabilly, psychobilly and blues artists will unite for *Hootenanny '96* on July 7 at Oak Canyon Ranch in Irvine. The truly unique and cool line-up includes *Jerry Lee Lewis*, *Social Distortion*, *Supersuckers*, *Southern Culture On The Skids*, among many others. *Hootenanny '96's* midway attractions will feature over 100 vendors along with an exhibit of hot rods and classic cars.

**AFTER BEING COURTED BY EVERY MAJOR IN THE WORLD**, mega-platinum *Epitaph* artists *The Offspring* have officially signed to *Columbia* for the band's next studio album, scheduled to be released in the fall. *Epitaph* will still release that disc in Europe...*R.E.M.* has parted ways with longtime manager *Jefferson Holt*; the band's attorney, *Bertis Downs* will handle management duties from now on.

**WELL, IT'S NOT THE JACKIE KENNEDY COLLECTION** but *KHIS-FM* will be holding a 38-hour live radiothon and on-air auction as part of its annual charity event, *KHIS and Unite*, this year benefitting *Cities In Schools*, an organization designed to keep kids in school. The event will include performances by *Color Me Badd*, *LaBouche*, *3T*, *Sophie B. Hawkins*, *SWV* and *Kool and the Gang* among many others...In other charity news, "Strictly Western Two-Steppin' for the Cure III," the third annual country and western dinner dance to benefit *AmFar* occurred May 17th. Honorees, presenters and performers included *Sharon Stone*, *Magic Johnson* and *Tom Petty*.

*Tripl3fastaction*, wich recently released its Capitol debut, *Broadcaster*, joined newly platinum tourmates, *Everclear*, backstage at the *Roxy* in L.A. Pictured are (l-r): Craig Montoya, *Everclear*; Wes Kidd and Brian St. Clair, *Tripl3fastaction*; Art Alexakis and Greg Eklund, *Everclear*; Kevin Tihista and Ronnie Schneider, *Tripl3fastaction*.





## Fishbone's Sweet, Badass Revenge

By M.R. Martinez

IT'S AN OTHERWISE UNEVENTFUL early May Sunday night on the Sunset Strip. But, at that little corner of Hollywood rock 'n' roll history known as The Whiskey, there are people standing in line to see a grip of bands grind out three songs and a cloud of dust.

Most of the bands are hopeful—for a record deal, a chance to meet someone who can get them a record deal, or just for the anxious, sometimes surly, audience to like them.

That is, except for the erstwhile headliners, Fishbone.

The band plows through a 40-minute, high-energy punk/ska set that features only one song from their colorful and critically-acclaimed previous releases, "Party At Ground Zero." That song ignited the bobbing, moshing crowd and provoked a frenzy of audience surfing that resulted in one enthusiastic fan to be dropped to the booze- and soda-sticky floor, but without noticeable permanent injury.

The band flies through the set, giving its core fans music to fit their immediate cravings, and although they played selections from a soon-to-be released album, the set, the final L.A. show before embarking on a tour in preparation of a bigger tour later in the summer, didn't scratch the surface of the group's panoramic musical perspective.

This band has always been an adventure in music—mixing funk, ska, blues, rock, jazz and the rest of the sonic kitchen sink into a pungent mixture of spices that has come to be known as Fishbone's "nutmeg from the nutsack." The Los Angeles-based quintet—which helped put Angel City's alternative music scene on the map in the mid-'80s—is about to swing into some serious business with its forthcoming album *Chim Chim's Badass Revenge*, a 15-track goulash that will mark the band's debut for Dallas Austin's Rowdy Records, which is distributed through Arista.

The new record, released May 21, features guest spots by currently hot rapper Busta Rhymes and Brand New Heavies vocalist N'Dea Davenport. The first single from the album, "Alcoholic," which was performed at the Sunday night Whiskey gig, shipped to college radio last month to herald the band's extensive touring and a video of the song was shot in Los Angeles by Kevin Bray and serviced to video outlets large and small. As a measure of how expansive Fishbone's musical sensibilities and industry fandom spreads, Digital Underground's Shock G. made a prominent cameo in the vidclip.

The album is a reflection of the band's broad scope of music and also holds out the potential for Fishbone to bring a wider audience into the nutsack universe.

"We wanted to put everybody's ideas into the kettle and work together to make something that was our collective identity," says Phil D. Fish, drummer, co-founder and the group's erstwhile rhythmic chef. "When we started we just decided to harness what we have. We liked the energy. We went back to the beginning. We trimmed away a lot of the fat on this work so we could come back to what we do best—some hard-edged, raw music."

Or as colorful frontman/singer/saxophonist Angelo Christopher Moore put it: "I was (literally) naked in the studio. We got basic on this album, just guitars, bass guitar and horns—it's a lot more meat and potatoes. We got a little bit of ska, we got some rock steady, we got some rock 'n' roll and we got some funk. We got some *Fishbone*. It's the raw dog style."

While this work with Dallas Austin brings to full circle the Fishbone experience and chronicles where this band has traveled and returned (not come back) from, of tracks like the cheeky satire of "Psychologically Overcast," the unbridled punk energy of "Beer Gut," and the funky ska and bluebeat of "In The Cube" and "Sourpuss," Fish says the music is "really just black alternative music."

*Chim Chim's...* is raw, naked ear candy for Fishbone's legion of fans that have listened to the group's music over four albums and three EPs, which were recorded for Columbia Records. Those really hardcore fans—which stretch from Venice Beach, CA to London in the UK and from Italy to Australia—will get the big wink of the new album's title, and assume it is a sequel to the last Fishbone album, *Give A Monkey A Brain And He'll Swear He's The Center of the Universe*.

The cosmic and cryptic Moore explains: "Chim Chim is the modern black man in the 20th century getting his revenge on the 40 acres and a mule theory. He likes to drive fast cars. It's about time for Chim Chim to drive his own car, and get to a place where he can get it on."

The new album's title and conceptualization is described differently by

each member, which is fitting, considering that the album is a collaboration including songwriting, arranging and production that is designed to bring this earthy and cerebral group to audiences that have dismissed them as a rock band. The band has never liked labels, and the band doesn't cotton to such constraints now.



Fishbone

"This is not watered down by other producers who were trying to make us do Beach Boys harmonies and do things that really weren't about where we came from," Fish explains. "We're dealing with our roots with this record and throw them in the pot."

"It's not like we're trying to pinpoint a particular audience, we're trying to appeal to ourselves," Fish said. "Well, if you have to put a color on it, we're a black band. But most people don't understand the real scope of what that means. Basically, we've figured out ways to complement each other as we get more indulgent about our individual sense of music."

As bassist Norwood Fish put it: "This is us havin' a whole bunch of fun pointin' the finger at folks—and they get it!"

A principal way that the band—which also features guitarist/keyboardist John Bigham and trumpeter Walter "Dirty Walt" Kibby II—and Rowdy/Arista hopes they can expand exposure is through old-fashioned, extensive touring and the promotional stops at radio and retail that have been scheduled along with the tour. According to Larry White, the group's recently retained manager, "It's all about hard work, the tour and the commitment to reach core fans and attract new ones along the way," White said recently. "The band is currently on a tour of secondary markets (which started back in early May and continues through late June), and they will go out as the closing act among a bill of headliners on the 'WARPED' tour."

The manager says that the staffs at Rowdy and Arista are excited about the project, and that the companies' college radio and retail reps are making *Chim Chim's...* a priority. White noted that the label is trying to tie into retail at each stop along the tour, noting that pre-show receptions are being held and that a record release party was held May 22 (the day after the LP's release) at the 9:30 Club in Washington, D.C. Followed by a fan after-party at D.C.'s The Crowbar. The band also is taking time out to do radio and video show interviews, which White says are even more important for an "established act" like Fishbone.

In an effort to re-position themselves for urban crossover, White says that BET is featuring Fishbone on segments of its *In Your Ear* and *Screen Scene*. "I think that the African American audience was neglected in the past, and that Rowdy is ready to pave the way for a crossover to the urban audience," he says.

Fishbone has been a prodigious touring act, having shared the stage with acts such as the Red Hot Chili Peppers. They were on the main stage at 1993's Lollapalooza with Alice In Chains, Arrested Development, Rage Against The Machine and Dinosaur Jr. But they've also performed on the same bill as James Brown, Queen Latifah, Run D.M.C., Jimmy Cliff and Steel Pulse.

Fish says: "It's gratifying that other musicians get us, but I couldn't be doing this music if people we reach in concert and on our records didn't get it, then I don't think we could be doing this."

*Chim Chim's Badass Revenge* could drive them into the unsuspecting collective consciousness of a whole new set of fans.

# CASH BOX TOP 100 POP SINGLES

MAY 25, 1996



This Week's #1:  
**Bone Thugs N' Harmony**



High Debut:  
**Immature**

|           |   |  |              |           |
|-----------|---|--|--------------|-----------|
| <b>1</b>  | <b>THA CROSSROADS</b><br>(Ruthless/Relativity 6335)                                       | <b>Bone Thugs N Harmony</b>              | <b>4</b>     | <b>3</b>  |
| <b>2</b>  | <b>ALWAYS BE MY BABY</b> (Columbia 78276)   | <b>Mariah Carey</b>                      | <b>1</b>     | <b>9</b>  |
| <b>3</b>  | <b>YOU'RE THE ONE</b> (RCA 64511)   | <b>SWW</b>                               | <b>3</b>     | <b>5</b>  |
| <b>4</b>  | <b>BECAUSE YOU LOVED ME (FROM "UP CLOSE AND PERSONAL")</b><br>(550 Music 78237)           | <b>Celine Dion</b>                       | <b>2</b>     | <b>12</b> |
| <b>5</b>  | <b>IRONIC</b> (Maverick 17698)  | <b>Alanis Morissette</b>                 | <b>5</b>     | <b>10</b> |
| <b>6</b>  | <b>GIVE ME ONE GOOD REASON</b> (Elektra 64346)  | <b>Tracy Chapman</b>                     | <b>6</b>     | <b>9</b>  |
| <b>7</b>  | <b>OLD MAN &amp; ME (WHEN I GET TO HEAVEN)</b><br>(Atlantic 87074)                        | <b>Hootie &amp; The Blowfish</b>         | <b>7</b>     | <b>4</b>  |
| <b>8</b>  | <b>COUNT ON ME (FROM "WAITING TO EXHALE")</b><br>(Arista 2976)                            | <b>Whitney Houston &amp; Cece Winans</b> | <b>8</b>     | <b>9</b>  |
| <b>9</b>  | <b>KEEP ON, KEEPIN' ON (FROM "SUNSET PARK")</b><br>(Flavor Unit/EastWest/EEG 64302)       | <b>MC Lyte Feat. Xscape</b>              | <b>12</b>    | <b>10</b> |
| <b>10</b> | <b>NOBODY KNOWS</b> (LaFace/Arista 24115)   | <b>The Tony Rich Project</b>             | <b>10</b>    | <b>18</b> |
| <b>11</b> | <b>FAST LOVE</b> (DreamWorks 4874)  | <b>George Michael</b>                    | <b>16</b>    | <b>3</b>  |
| <b>12</b> | <b>1,2,3,4 (SUMPIN' NEW)</b> (Tommy Boy 7721)   | <b>Coolio</b>                            | <b>9</b>     | <b>17</b> |
| <b>13</b> | <b>DOWN LOW (NOBODY HAS TO KNOW)</b><br>(Jive 41579)                                      | <b>R. Kelly Feat. Ronald Isley</b>       | <b>13</b>    | <b>14</b> |
| <b>14</b> | <b>THE EARTH, THE SUN, THE RAIN</b> (Giant 17654)   | <b>Color Me Badd</b>                     | <b>17</b>    | <b>3</b>  |
| <b>15</b> | <b>INSENSITIVE</b> (A&M 581274)   | <b>Jann Arden</b>                        | <b>20</b>    | <b>14</b> |
| <b>16</b> | <b>SWEET DREAMS</b> (RCA 64505)   | <b>La Bouche</b>                         | <b>21</b>    | <b>8</b>  |
| <b>17</b> | <b>JUST A GIRL</b> (Trauma 98116)   | <b>No Doubt</b>                          | <b>19</b>    | <b>19</b> |
| <b>18</b> | <b>TIL' I HEAR IT FROM YOU/FOLLOW YOU DOWN</b><br>(A&M 581380)                            | <b>Gin Blossoms</b>                      | <b>15</b>    | <b>15</b> |
| <b>19</b> | <b>5 O'CLOCK</b> (MCA 55075)  | <b>Nonchalant</b>                        | <b>18</b>    | <b>12</b> |
| <b>20</b> | <b>WOO-HAHI GOT YOU ALL IN CHECK</b><br>(Elektra 66050)                                   | <b>Busta Rhymes</b>                      | <b>14</b>    | <b>11</b> |
| <b>21</b> | <b>CLOSER TO FREE (FROM "PARTY OF FIVE")</b><br>(Slash 17674)                             | <b>Bodeans</b>                           | <b>11</b>    | <b>12</b> |
| <b>22</b> | <b>SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE")</b><br>(Atlantic 07822)               | <b>Brandy</b>                            | <b>22</b>    | <b>19</b> |
| <b>23</b> | <b>DOIN IT</b> (Def Jam 76120)  | <b>LL Cool J</b>                         | <b>23</b>    | <b>13</b> |
| <b>24</b> | <b>ALL THE THINGS (YOUR MAN WON'T DO)</b><br>(FROM "DONT BE A MENACE...") (Island 854530) | <b>Joe</b>                               | <b>24</b>    | <b>15</b> |
| <b>25</b> | <b>AIN'T NOBODY/KISSING YOU</b> (Bad Boy/Arista 79055)                                    | <b>Faith Evans</b>                       | <b>26</b>    | <b>8</b>  |
| <b>26</b> | <b>RENEE (FROM "DONT BE A MENACE...")</b> (Island 854584)                                 | <b>Lost Boyz</b>                         | <b>27</b>    | <b>9</b>  |
| <b>27</b> | <b>MISSING</b> (Atlantic 87124)   | <b>Everything But The Girl</b>           | <b>28</b>    | <b>31</b> |
| <b>28</b> | <b>WHO DO U LOVE</b> (Arista 07822)   | <b>Deborah Cox</b>                       | <b>29</b>    | <b>17</b> |
| <b>29</b> | <b>YOU</b> (Uptown 56001)   | <b>Monifah</b>                           | <b>40</b>    | <b>2</b>  |
| <b>30</b> | <b>A THIN LINE BETWEEN LOVE &amp; HATE</b><br>(Jac-Mac/Warner Bros. 17699)                | <b>H-Town</b>                            | <b>32</b>    | <b>13</b> |
| <b>31</b> | <b>KISSIN' YOU</b> (Bad Boy/Arista 79056)   | <b>Total</b>                             | <b>35</b>    | <b>5</b>  |
| <b>32</b> | <b>MACARENA (BAYSIDE BOYS MIX)</b> (A&M 581176)   | <b>Los Del Rio</b>                       | <b>43</b>    | <b>21</b> |
| <b>33</b> | <b>CHAINS</b> (Epic 78281)  | <b>Tina Arena</b>                        | <b>38</b>    | <b>5</b>  |
| <b>34</b> | <b>BE MY LOVER</b> (RCA 64446)  | <b>La Bouche</b>                         | <b>33</b>    | <b>26</b> |
| <b>35</b> | <b>WONDER</b> (Elektra 61745)   | <b>Natalie Merchant</b>                  | <b>36</b>    | <b>23</b> |
| <b>36</b> | <b>PLEASE DONT GO</b> (MCA 55158)   | <b>Immature</b>                          | <b>DEBUT</b> |           |
| <b>37</b> | <b>GET ON UP</b> (Uptown/MCA 3695)  | <b>Jodeci</b>                            | <b>62</b>    | <b>3</b>  |
| <b>38</b> | <b>1979</b> (Virgin 38534)  | <b>Smashing Pumpkins</b>                 | <b>31</b>    | <b>18</b> |
| <b>39</b> | <b>MACHINE HEAD</b> (Trauma 98079)  | <b>Bush</b>                              | <b>41</b>    | <b>3</b>  |
| <b>40</b> | <b>FLOOD</b> (Silvertone 42342)   | <b>Jars Of Clay</b>                      | <b>52</b>    | <b>2</b>  |
| <b>41</b> | <b>C'MON 'N RIDE IT (THE TRAIN)</b><br>(Big Beat/Atlantic 98083)                          | <b>Quad City DJ'S</b>                    | <b>56</b>    | <b>12</b> |
| <b>42</b> | <b>I DON'T WANNA BE ALONE</b> (Gasoline Alley/MCA 55178)                                  | <b>Shai</b>                              | <b>25</b>    | <b>5</b>  |
| <b>43</b> | <b>TOUCH ME, TEASE ME</b> (Def Jam 76552)   | <b>Case</b>                              | <b>49</b>    | <b>3</b>  |

|            |   |   |              |           |
|------------|---|---|--------------|-----------|
| <b>44</b>  | <b>ONLY HAPPY WHEN IT RAINS</b> (Almo Sounds 89002)                             | <b>Garbage</b>  | <b>44</b>    | <b>11</b> |
| <b>45</b>  | <b>RELEASE ME</b> (Upstairs 0115)   | <b>Angelina</b>                                       | <b>45</b>    | <b>9</b>  |
| <b>46</b>  | <b>NOT GON' CRY (FROM "WAITING TO EXHALE")</b><br>(Arista 12957)                | <b>Mary J. Blige</b>                                  | <b>34</b>    | <b>19</b> |
| <b>47</b>  | <b>THE 13TH</b> (Fiction/Elektra 64292)   | <b>The Cure</b>                                       | <b>48</b>    | <b>2</b>  |
| <b>48</b>  | <b>THE WORLD I KNOW</b> (Atlantic 87088)  | <b>Collective Soul</b>                                | <b>37</b>    | <b>25</b> |
| <b>49</b>  | <b>LADY</b> (EMI 58543)   | <b>D'Angelo</b>                                       | <b>30</b>    | <b>14</b> |
| <b>50</b>  | <b>ONE SWEET DAY</b> (Columbia 66700)   | <b>Mariah Carey</b>                                   | <b>46</b>    | <b>29</b> |
| <b>51</b>  | <b>DELINQUENT HABITS</b> (PMP/Loud 64526)                                       | <b>Tres Delinquentes</b>                              | <b>51</b>    | <b>4</b>  |
| <b>52</b>  | <b>DON'T WANNA LOSE YOU</b> (Mercury 1578)                                      | <b>Lionel Richie</b>                                  | <b>42</b>    | <b>6</b>  |
| <b>53</b>  | <b>NAME</b> (Warner Bros. 17758)  | <b>Goo Goo Dolls</b>                                  | <b>53</b>    | <b>32</b> |
| <b>54</b>  | <b>GET MONEY</b> (Big Beat 98087)   | <b>Junior M.A.F.I.A.</b>                              | <b>39</b>    | <b>15</b> |
| <b>55</b>  | <b>I WANT TO COME OVER</b> (Island 7136)  | <b>Melissa Etheridge</b>                              | <b>47</b>    | <b>15</b> |
| <b>56</b>  | <b>REACH</b> (Epic 78286)   | <b>Gloria Estefan</b>                                 | <b>57</b>    | <b>6</b>  |
| <b>57</b>  | <b>COUNTING BLUE CARS</b> (A&M 581462)  | <b>Dishwalla</b>                                      | <b>60</b>    | <b>6</b>  |
| <b>58</b>  | <b>ESA NENA LINDA</b><br>(Groove Nation/Scotti Bros. 78065)                     | <b>Artie The 1 Man Party</b>                          | <b>58</b>    | <b>7</b>  |
| <b>59</b>  | <b>CHILDREN</b> (Arista 1-3006)   | <b>Robert Miles</b>                                   | <b>80</b>    | <b>2</b>  |
| <b>60</b>  | <b>THEME FROM MISSION: IMPOSSIBLE</b><br>(Mother 576671)                        | <b>Adam Clayton &amp; Larry Mullen</b>                | <b>DEBUT</b> |           |
| <b>61</b>  | <b>SCARRED</b> (Luther Campbell/Island 164000)                                  | <b>Luke</b>   | <b>61</b>    | <b>4</b>  |
| <b>62</b>  | <b>YOUR LOVING ARMS</b> (Sire 64450)  | <b>Billie Ray Martin</b>                              | <b>69</b>    | <b>2</b>  |
| <b>63</b>  | <b>LOVE DON'T LIVE HERE ANYMORE</b> (Maverick 17714)                            | <b>Madonna</b>  | <b>66</b>    | <b>2</b>  |
| <b>64</b>  | <b>LIVE AND DIE FOR HIP HOP</b><br>(Ruffhouse/Columbia 78271)                   | <b>Kris Kross</b>                                     | <b>68</b>    | <b>4</b>  |
| <b>65</b>  | <b>AIN'T NO NIGGA/DEAD PRESIDENTS</b><br>(Roc-A-Fella/Priority 53233)           | <b>Jay-Z Feat. Foxy Brown</b>                         | <b>65</b>    | <b>2</b>  |
| <b>66</b>  | <b>CAN'T GET YOU OFF MY MIND</b> (Virgin 38535)                                 | <b>Lenny Kravitz</b>                                  | <b>71</b>    | <b>9</b>  |
| <b>67</b>  | <b>I WILL SURVIVE</b> (RCA 64483)   | <b>Chante Savage</b>                                  | <b>54</b>    | <b>15</b> |
| <b>68</b>  | <b>ANYTHING</b> (MJJ/550 7063)  | <b>3T</b>   | <b>55</b>    | <b>32</b> |
| <b>69</b>  | <b>IN THE MEANTIME</b><br>(HiFi/Sire 64303)                                     | <b>Spacehog</b>                                       | <b>59</b>    | <b>7</b>  |
| <b>70</b>  | <b>DON'T CRY</b> (ZTT/Sire/Warner Bros. 7939)                                   | <b>Seal</b>   | <b>70</b>    | <b>22</b> |
| <b>71</b>  | <b>WONDERWALL</b> (Epic 67351)  | <b>Oasis</b>  | <b>63</b>    | <b>18</b> |
| <b>72</b>  | <b>HOOK</b> (A&M 1176)  | <b>Blues Traveler</b>                                 | <b>72</b>    | <b>29</b> |
| <b>73</b>  | <b>AMISH PARADISE</b> (Rock 'N' Roll/Scotti 78061)                              | <b>Weird Al Yankovic</b>                              | <b>50</b>    | <b>9</b>  |
| <b>74</b>  | <b>FEELS SO GOOD (SHOW ME YOUR LOVE)</b><br>(Universal 56004)                   | <b>Lina Santiago</b>                                  | <b>64</b>    | <b>16</b> |
| <b>75</b>  | <b>LUCKY LOVE</b> (Arista 1-2979)   | <b>Ace Of Base</b>                                    | <b>74</b>    | <b>13</b> |
| <b>76</b>  | <b>PEACHES</b> (Columbia 78524)   | <b>The Presidents Of The United States Of America</b> | <b>75</b>    | <b>11</b> |
| <b>77</b>  | <b>SHADOWBOXIN'</b> (Geffen 19396)  | <b>Genius/GZA Feat. Method Man</b>                    | <b>76</b>    | <b>7</b>  |
| <b>78</b>  | <b>CUMBERSOME</b> (Mammoth/Atlantic 98111)                                      | <b>Seven Mary Three</b>                               | <b>78</b>    | <b>18</b> |
| <b>79</b>  | <b>GLYCERINE</b> (Trauma 980884)  | <b>Bush</b>   | <b>79</b>    | <b>19</b> |
| <b>80</b>  | <b>ONE FOR THE MONEY</b> (Motown 860512)  | <b>Horace Brown</b>                                   | <b>77</b>    | <b>8</b>  |
| <b>81</b>  | <b>YOU STILL TOUCH ME</b> (A&M 581582)  | <b>Sting</b>  | <b>DEBUT</b> |           |
| <b>82</b>  | <b>SLOW JAMS</b> (Quest 8104)   | <b>Quincy Jones</b>                                   | <b>81</b>    | <b>10</b> |
| <b>83</b>  | <b>JESUS TO A CHILD</b> (SKG/DreamWorks 001)                                    | <b>George Michael</b>                                 | <b>82</b>    | <b>15</b> |
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| <b>85</b>  | <b>MR. ICE CREAM MAN</b> (Limit/Priority 53218)                                 | <b>Master P</b>                                       | <b>86</b>    | <b>4</b>  |
| <b>86</b>  | <b>SOUL FOOD</b> (LaFace/Arista 4145)   | <b>Goodie Mob</b>                                     | <b>67</b>    | <b>7</b>  |
| <b>87</b>  | <b>FU-GEE-LA</b> (Ruffhouse/Columbia 78194)                                     | <b>Fugees</b>   | <b>73</b>    | <b>19</b> |
| <b>88</b>  | <b>TAKE A LOOK</b> (Hollywood 64003)  | <b>J'Son</b>  | <b>84</b>    | <b>16</b> |
| <b>89</b>  | <b>CAN'T BE WASTING MY TIME (FROM "DONT BE A MENACE...")</b><br>(Island 854538) | <b>Mona Lisa Feat. Lost Boyz</b>                      | <b>87</b>    | <b>14</b> |
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# POP SINGLES

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| JESUS TO A CHILD G. Midland (1995 Dick Leahy Music Ltd./Chappell & Co./ASCAP)   | 83  |
| JUST A GIRL M. Wilker (Knock Yourself Out/ASCAP)  | 17  |
| KEEP ON, KEEPIN' ON J. Dupri, MC Lyte, M. Jackson (So So Def/EMI April/Brooklyn Based/Top Billin', ASCAP/Mjac/Warner Chappell/BMI)  | 9   |
| KEEP TRYIN' B. Wilson, A. Larnica (Almo Music/Grove 78 Music/BMI)   | 98  |
| KISSIN' YOU L. Jackson, R. Saadiq, J. Johnson, M. James (Brisong Music/ASCAP/Jam Shack II/Trey III Music/BMI)   | 31  |
| LADY D'Angelo R. Saadiq (Ah'choo'12 AM Rhythm Son's/PolyGram/ASCAP)   | 49  |
| LIVE AND DIE FOR HIP HOP J. Dupri, Da Brat, N. M. Walden, J. Cotten (So So Def/Grautele Sky/WB/Air Control/Peacefire/ASCAP)   | 64  |
| LOVE DON'T LIVE HERE ANYMORE M. Gregory (May Twelfth/Warner-Tamerlane/BMI)  | 63  |
| LUCKY LOVE D. Pop, M. Martin, J. K. (Meqasong/Jerk Awake/ASCAP/EMI)   | 75  |
| MACARENA A. Monge, R. Ruiz (SGE/ASCAP/Rightsongs/BMI/WBM)   | 32  |
| MACHINE HEAD G. Rossdale (Acne/Mad Dog Winston/BMI)   | 39  |
| MISSING T. Thom, B. Watt (Sony Tree/BMI/HL)   | 27  |
| MR. ICE CREAM MAN Master P (Burman Ave/Big P/BMI)   | 85  |
| NAME J. Reznack, R. Takic (EMI Virgin/Full Volume/Scrap Metal/BMI)  | 53  |
| NOBODY KNOWS J. Rich, D. Dubose (Joe Stade/Staff Shirt/D-Jon/BMI)   | 10  |
| NO MORE GAMES T. Heiser, G. Gilson, R. Desure, K. Jones, R. A. Franklin, J. Sample (PolyGram/Freddie Smoke Gangsta's/ASCAP Undies/Clark's True Funk Music Corp. Of Americas/Four Knights/BMI)                                   | 84  |
| OLD MAN & ME M. Bryan, D. Felber, D. Rucker, J. Stonefield (Monica's Reluctance To Love/EMI April/ASCAP)  | 7   |
| ONE FOR THE MONEY H. Brown, K. Deare, B. D. Wildcat (Lanoma/EMI April/Robert G. Graham/ASCAP/Zomba/Fonce Brown/BMI)   | 90  |
| ONE OF US E. Bazilian (Human Boy/ASCAP)   | 85  |
| ONLY LOVE S. B. Hawkins (Night Rambow/Broken Plate/ASCAP)   | 100 |
| ONE SWEET DAY M. Carey, W. Spelling, A. Santanelli (Sony Songs/Sony Music Pub./BMI)   | 50  |
| ONLY HAPPY WHEN IT RAINS Garbage (Deadarm/ASCAP/Vibe/Krusher/Irving/BMI)  | 44  |
| PEACHES C. Ballwe, Presidents of the United States of America (Flying Rabbi/David M. Dederer/Raw Foo/ASCAP)   | 76  |
| PLEASE DON'T GO C. Stokes, C. Orem (Hookman/ASCAP/Zomba/BMI)  | 36  |
| REACH G. Estelan, D. Warren (Realsongs/ASCAP/Foreign Import Prod./Publishing Inc./BMI)  | 56  |
| RELEASE ME J. Lerma, Lopez, J. Pro. Angelina (Upstairs/AJ/Saucedo/ASCAP)  | 45  |
| RENEE T. Kelly (Lost Boyz/Vanessa/My Two Sons/Clyde Otis/Mr. Sex/ASCAP)   | 26  |
| SCARRED L. Campbell, L. Dobson, M. Young (LCM Deep South/BMI)   | 61  |
| SCARY KISSES T. Bryn, P. Vettese (BMG/EMI April/ASCAP)  | 90  |
| SCENT OF ATTRACTION D. Smith, C. Dillon, T. Taylor, C. Farrar, A. Hall, E. Dillon (Zomba/Aur Hilda/Kharatroy/Jamron, ASCAP)   | 99  |
| SHADOWBOXIN' R. Diggs, G. Once (PolyGram/GZA/ASCAP/Careers-BMG/Ramecca/BMI)   | 77  |
| SITTIN' UP IN MY ROOM Babyface (1995 Atlas/Sony Songs/Fox Films/Sony/BMI)   | 22  |
| SLOW JAMS R. Temperton (Rodsongs/Almo/ASCAP)  | 82  |
| SOUL FOOD Organized Noize, R. Bameet, T. Burton, C. Gipp, W. Knighton, B. Bennett (Big Sexy/ASCAP/Organized Noize/Staff Shirt/Gookie Mob/BMI)   | 86  |
| STAYIN' ALIVE K. O'Toole, D. Longworth (Chappell & Co./ASCAP)   | 97  |
| SWEET DREAMS G. A. Saraf, M. Somme, M. Thornton, R. Haynes (Songs Of Logic/Warner-Tamerlane/FMP, BMI/Neuc Well/GEMA)  | 16  |
| TAKE A LOOK S. Bames, J. C. Oliver, T. Robinson (Evelle/Warner Chappell/Twelve & Under/Jelias Janis/L.L.C./ASCAP/Slim U Well/Jumping Bean Songs/L.L.C./BMI)   | 88  |
| THEME FROM MISSION:IMPOSSIBLE L. Schiffin (Bruin/BMI)   | 60  |
| TIL I HEAR IT FROM YOU/FOLLOW YOU DOWN J. Valenzuela, R. Wilson, M. Crenshaw, S. Johnson, B. Lee, P. Rhoads (Homeville Salt Flats/Rate Corps/WB/Amalgamated Consolidated/ASCAP/Bug/New Regency/New Enterprises/You Send Me/BMI) | 18  |
| TOUCH ME, PLEASE ME C. Woodard, M. J. Blige, M. Houston, K. Komagay, D. Young, Schooly D (MCA/Chyna Doll/Cream At Ya/Warner Chappell/Zomba, ASCAP)  | 43  |
| TRES DELINQUENTES I. Martin, D. Thomas, A. Martinez, S. Zachoff (Memory Lost/Black Wax/Graveyard Shift/Almo/ASCAP)  | 51  |
| WHERE DO U WANT ME TO PUT IT J. Harris III, T. Lewis, M. Horton (EMI April/Flyte Tyme/Tunes/ASCAP/EMI Blackwood/Help The Bear/BMI)  | 96  |
| WHO DO U LOVE V. Benford, L. Campbell II (Graxington/Art & Rhythm Inc./Zomba/ASCAP)   | 35  |
| WONDER N. Merziant (Indian Love Bride/ASCAP)  | 28  |
| WONDERWALL N. Gallagher (Sony Songs/U.K. Limited/BMI)   | 71  |
| WOO-HA! GOT YOU ALL IN CHECK T. Smith, R. Smith (T'ziah's/Sadyahs/BMI)  | 20  |
| THE WORLD I KNOW E. Roland (Roland Lenz/Warner Chappell/BMI)  | 48  |
| YOU HEAVY D., R. Burrell, V. Herbert, C. King (Soul On Soul/EMI April/Three Boyz Frazz Newark/Burrell/Warner Chappell/ASCAP)  | 29  |
| YOU'RE LOVING ARMS B. R. Martin, D. Harrow (EMI Virgin/EMI 10/Warner Chappell/ASCAP/HL/WBM)   | 62  |
| YOU'RE THE ONE Allstar, A. Martin, I. Matias, T. Johnson, C. Gamble (AI's Street/Almo/Salinda/One Ole Ghost Ho/WB/Wonder Woman/Sings/ASCAP/Warner Chappell/PRS)   | 3   |
| YOU STILL TOUCH ME Sting (Regatta/Irving, BMI)  | 81  |

## SINGLES REVIEWS *By Daina Darzin*

### ■ THE DELTA 72: "Rich Girls Like To Steal" (Touch & Go TG172CD)

Fun, off-kilter R&B/punk/blues rock from the same Washington D.C.-area scene that spawned Fugazi and Jawbox, though the Delta 72 takes its primary cues from roots and country rock rather than hardcore. The Delta 72 rocks out on this instrumental-heavy track that manages to sound completely original and alternative-influenced while sticking to basic, countrified high-twang simplicity — no easy task. "Rich Girls Like To Steal" is the first single off the outfit's Touch and Go debut, *The R&B of Membership*.



### ■ GIN BLOSSOMS: "Day Job" (A&M AMCDP 00213)

The Gin Blossoms power up from their trademark country-ish, wistful material with this surf-punk edged, instantly catchy tune that just begs to be on alterna- and rock radio formats. The follow-up single to "Follow You Down" of the new *Congratulations...I'm Sorry* disc, "Day Job" may have a more upbeat melody—but the screwed-up-but-thoughtful vibe that permeates Gin Blossoms hits like "Hey Jealousy" is still evident in the lyrics. "I should have been a whole lot further/I'm never going back to college," sings Robin Wilson, wishing sadly for "just one good day job." As if these quadruple-platinum guys are lacking for money.



### ■ ELVIS COSTELLO & THE ATTRACTIONS: "You Bowed Down" (Warner Bros. 946196-2)

The first single off Elvis Costello's *All This Useless Beauty* recombines the elements that have made him one of the most consistently moving and enduring songwriters of his time. Sweetly

lilting, country-tinged melodies cross with Costello's unmistakably edgy, poppy voice, a break that's both orchestrally sweeping and jangly. "You Bowed Down" could work on alternative as well as kinder, gentler rock formats.

### ■ JAWBOX: "Mirrorful" (TAG PRCD 6704)

Jawbox like to walk the line between pretty and atonally strident sounds, and do so masterfully, mixing graceful, plaintive wisps of sound, with shredding, high-jangle guitars and a driving rhythm section. A consistently intelligent and critically-well-regarded band, Jawbox is looking to break out with its second major label disc, *Jawbox*.

## PICK OF THE WEEK

### ■ IMPERIAL DRAG: "Boy Or A Girl" (WORK Group/Columbia 67378)

Like Spacehog, Imperial Drag takes a whirl of '70s music and pop culture influences and sends them spinning through a demented '90s sensibility, to fine effect. Formed by ex-Jellyfish Eric Dover and Roger Manning after that band's demise, Imperial Drag clearly has a great time playing the music and it shows in this infectuous, David Bowie/Gary Glitter-ish track, with its syncopated, jaunty groove and goofy chorus of backing vocals.



# CASH BOX

## TOP 100 POP ALBUMS

MAY 25, 1996



This Week's #1:  
**Fugees**



High Debut:  
**The Cure**

|           |   |                                 |       |    |
|-----------|---|---------------------------------|-------|----|
| <b>1</b>  | <b>THE SCORE</b> (Ruffhouse/Columbia 67147)                 | Fugees                          | 2     | 13 |
| 2         | FAIRWEATHER JOHNSON (Atlantic 82866)                        | Hootie & The Blowfish           | 1     | 3  |
| 3         | JAGGED LITTLE PILL<br>(Maverick/Reprise/Warner Bros. 45901) | Alanis Morissette               | 3     | 44 |
| <b>4</b>  | FALLING IN TO YOU (550/Epic 67541)                          | Celine Dion                     | 7     | 9  |
| 5         | TO THE FAITHFUL DEPARTED (Island 524234)                    | The Cranberries                 | 5     | 2  |
| 6         | CRASH (RCA 66904)   | Dave Matthews Band              | 4     | 2  |
| <b>7</b>  | NEW BEGINNINGS (Elektra 61850)                              | Tracy Chapman                   | 9     | 24 |
| <b>8</b>  | THE GREAT SOUTHERN TRENDKILL (EastWest 61908)               | Pantera                         | DEBUT |    |
| <b>8</b>  | WILD MOOD SWINGS (Elektra/Fiction 61744)                    | The Cure                        | DEBUT |    |
| <b>10</b> | WAITING TO EXHALE (Arista 18796)                            | Soundtrack                      | 10    | 23 |
| 11        | EVL EMPIRE (Epic 57523)                                     | Rage Against The Machine        | 8     | 4  |
| 12        | BORDER LINE (Arista 18810)                                  | Brooks & Dunn                   | 11    | 4  |
| 13        | BLUE CLEAR SKY (MCA 11428)                                  | George Strait                   | 12    | 3  |
| 14        | THE WOMAN IN ME (Mercury 522 86)                            | Shania Twain                    | 13    | 51 |
| 15        | DAY DREAM (Columbia 66700)                                  | Mariah Carey                    | 15    | 35 |
| 16        | SUNSET PARK (Flavor Unit/EastWest 61904)                    | Soundtrack                      | 6     | 3  |
| 17        | SIXTEEN STONE (Trauma/Interscope 92531)                     | Bush                            | 18    | 63 |
| 18        | (WHAT'S THE STORY) MORNING GLORY? (Epic 67351)              | Oasis                           | 16    | 34 |
| 19        | TINY MUSIC (Atlantic 82871)                                 | Stone Temple Pilots             | 19    | 7  |
| 20        | BAD HAIR DAY (Rock n Roll/Scotti Bros. 75500)               | Weird Al Yankovic               | 22    | 9  |
| 21        | GANGSTA'S PARADISE (Tommy Boy 1141)                         | Coolio                          | 20    | 25 |
| 22        | ALL EYEZ ON ME (Death Row/Interscope 24204)                 | 2Pac                            | 21    | 13 |
| <b>23</b> | TIME MARCHES ON (Atlantic 82866)                            | Tracy Lawrence                  | 24    | 16 |
| 24        | NEW BEGINNING (RCA 07863)                                   | SWW                             | 14    | 3  |
| <b>25</b> | TWISTER (Warner Bros. 46524)                                | Soundtrack                      | DEBUT |    |
| <b>26</b> | CRACKED REAR VIEW (Atlantic 82613)                          | Hootie & The Blowfish           | 25    | 83 |
| <b>27</b> | ANTHOLOGY 2 (Apple/Capitol 34448)                           | The Beatles                     | 28    | 7  |
| <b>28</b> | E. 1999 ETERNAL (Ruthless/Relativity 5539)                  | Bone Thugs N Harmony            | 29    | 77 |
| <b>29</b> | THE GREATEST HITS COLLECTION (Arista 18801)                 | Alan Jackson                    | 30    | 25 |
| <b>30</b> | TRAGIC KINGDOM (Trauma/Interscope 92580)                    | No Doubt                        | 31    | 17 |
| <b>31</b> | R. KELLY (Jive 41579)                                       | R. Kelly                        | 33    | 24 |
| <b>32</b> | TIGERLILLY (Elektra 61745)                                  | Natalie Merchant                | 36    | 46 |
| <b>33</b> | SMELLS LIKE CHILDREN<br>(Nothing/Interscope 92641)          | Marilyn Manson                  | 35    | 5  |
| 34        | THE COMING (Elektra/EEG 61742)                              | Busta Rhymes                    | 26    | 8  |
| 35        | THE RESURRECTION (Rap-A-Lot/Noo Trybe 41555)                | Geto Boys                       | 23    | 6  |
| 36        | MERCURY FALLING (A&M 540483)                                | Sting                           | 27    | 9  |
| <b>37</b> | PIECES OF YOU (Atlantic/AG 82700)                           | Jewel                           | 47    | 7  |
| 38        | MELLON COLLIE AND THE INFINITE SADNESS<br>(Virgin 40861)    | Smashing Pumpkins               | 37    | 23 |
| <b>39</b> | FRESH HORSES (Capitol/Nashville 32080)                      | Garth Brooks                    | 42    | 22 |
| 40        | WHATCHA LOOKIN' 4<br>(Gospo Centric 72127)                  | Kirk Franklin & Family          | 17    | 2  |
| 41        | MR. SMITH (RAU/Def Jam 523845)                              | LL Cool J                       | 38    | 23 |
| 42        | PRESIDENTS OF THE UNITED STATES<br>(Sony 67291)             | Presidents Of The United States | 34    | 38 |
| <b>43</b> | ORIGINAL GANGSTAS (Noo-Trybe/Virgin 41533)                  | Soundtrack                      | 50    | 2  |
| 44        | RELISH (Blue Gorilla/Mercury 526699)                        | Joan Osborne                    | 40    | 26 |

|           |  |                                    |          |    |
|-----------|--|------------------------------------|----------|----|
| 45        | KILLA KALI (Jive 41577)  | Celly Cell                         | 39       | 2  |
| 46        | LOUDER THAN WORDS (Mercury 31453)                              | Lionel Richie                      | 32       | 4  |
| 47        | SWEET DREAMS (RCA 66759)                                       | La Bouche                          | 41       | 17 |
| 48        | DANCE MIX USA VOL 4 (Quality 6747)                             | Various Artists                    | 43       | 8  |
| <b>49</b> | THE MEMORY OF TREES (Reprise/Warner Bros. 46106)               | Enya                               | 52       | 22 |
| <b>50</b> | THE HITS (Liberty 29689)                                       | Garth Brooks                       | 57       | 73 |
| <b>51</b> | JARS OF CLAY (Jive 41580)                                      | Jars of Clay                       | 51       | 9  |
| 52        | SPARKLE AND FADE (Tim Kerr/Capitol 30929)                      | Everclear                          | 48       | 18 |
| 53        | WORDS (Laface/Arista 26222)                                    | The Tony Rich Project              | 53       | 17 |
| 54        | ALL I WANT (Curb 77800)  | Tim McGraw                         | 44       | 32 |
| <b>55</b> | SEAL (ZTT/Sire/Warner Bros. 45415)                             | Seal                               | 58       | 82 |
| <b>56</b> | AMERICAN STANDARD (Mammoth/Arista 92633)                       | Seven Mary Three                   | 60       | 19 |
| <b>57</b> | THE BURDENS OF BEING UPRIGHT<br>(Island 524187)                | Tracy Bonham                       | 65       | 3  |
| 58        | A THIN LINE BETWEEN LOVE & HATE<br>(Warner Bros. 46134)        | Soundtrack                         | 45       | 12 |
| <b>59</b> | I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS<br>(Sparrow 51440) | Andy Griffith                      | 66       | 4  |
| 60        | BROWN SUGAR (EMI 32629)  | D'Angelo                           | 49       | 40 |
| 61        | COLLECTIVE SOUL (Atlantic/AG 82745)                            | Collective Soul                    | 61       | 59 |
| 62        | FOUR (A&M 54026)   | Blues Traveler                     | 63       | 68 |
| 63        | GARBAGE (Almo Sounds/Geffen 80004)                             | Garbage                            | 54       | 11 |
| 64        | CRAZYSEXYCOOL (LaFace/Arista 26009)                            | TLC                                | 59       | 76 |
| 65        | WHAT THE HELL HAPPENED TO ME?<br>(Warner Bros. 46151)          | Adam Sandler                       | 62       | 13 |
| 66        | BETWEEN NOW & FOREVER (Asylum/VWEA 61880)                      | Bryan White                        | 55       | 7  |
| 67        | IT MATTERS TO ME (Warner Bros. 45872)                          | Faith Hill                         | 64       | 35 |
| 68        | CLUB MIX '96 VOL 1 (Cold Front/K-Tel 6218)                     | Various Artists                    | 68       | 12 |
| <b>69</b> | BRAVEHEART (London 448295)                                     | Soundtrack                         | 82       | 8  |
| 70        | BLUE MOON (A&M 531192)   | Toby Keith                         | 70       | 4  |
| <b>71</b> | MISS THANG (Rowdy/Arista 37006)                                | Monica                             | 73       | 40 |
| <b>72</b> | REVELATIONS (MCA 11090)  | Wynonna                            | 78       | 13 |
| <b>73</b> | GREATEST HITS<br>(Capitol 30334)                               | Bob Seger & The Silver Bullet Band | 76       | 38 |
| 74        | LAY IT DOWN (Geffen 24952)                                     | Cowboy Junkies                     | 67       | 11 |
| 75        | UNTOUCHABLE (Relativity 1505)                                  | Mac Mall                           | 71       | 3  |
| 76        | ONE HOT MINUTE (Warner Bros. 45733)                            | Red Hot Chili Peppers              | 74       | 33 |
| 77        | CONGRATULATIONS, I'M SORRY (A&M 0469)                          | Gin Blossoms                       | 77       | 13 |
| <b>78</b> | HELL FREEZES OVER (Geffen 24725)                               | The Eagles                         | 90       | 77 |
| 79        | UNDER THE TABLE AND DREAMING<br>(RCA 66449)                    | Dave Matthews Band                 | 80       | 72 |
| 80        | ALICE IN CHAINS (Columbia 67248)                               | Alice In Chains                    | 81       | 25 |
| <b>81</b> | JOCK JAMS VOL. 1 (Tommy Boy 1137)                              | Various Artists                    | 85       | 37 |
| <b>82</b> | THE GREAT WHITE HYPE (Epic 67636)                              | Soundtrack                         | DEBUT    |    |
| 83        | FOMA (MCA 11209)   | The Nixons                         | 83       | 4  |
| 84        | EVENTUALLY (Warner Bros. 46176)                                | Paul Westerberg                    | 46       | 2  |
| <b>85</b> | MTV BUZZ BIN (Mammoth/AG 92672)                                | Various Artists                    | DEBUT    |    |
| 86        | TERRI CLARK (Mercury Nashville 526991)                         | Terri Clark                        | 86       | 3  |
| <b>87</b> | JESUS FREAK (Forefront/Chordant 25140)                         | DC Talk                            | 89       | 23 |
| 88        | DEATH THREATZ (Epic 67139)                                     | MC Eiht                            | 69       | 5  |
| 89        | Q'S JOOK JOINT (Qwest 45875)                                   | Quincy Jones                       | 84       | 26 |
| 90        | DANGEROUS MINDS (MCA 11228)                                    | Soundtrack                         | 79       | 39 |
| <b>91</b> | METALLICA (Elektra 61113)                                      | Metallica                          | RE-ENTRY |    |
| <b>92</b> | LIVING UNDER JUNE (A&M 540336)                                 | Jann Arden                         | 98       | 4  |
| 93        | HAPPY NOWHERE (Columbia 66882)                                 | Dog's Eye View                     | 91       | 7  |
| 94        | LONESTAR (BNA/RCA 66642)                                       | Lonestar                           | 75       | 5  |
| 95        | TOTAL (Bad Boy/Arista 73006)                                   | Total                              | 88       | 11 |
| 96        | YOUR LITTLE SECRET (Island 24154)                              | Melissa Etheridge                  | 94       | 24 |
| 97        | BOYS FOR PELE (Atlantic 82862)                                 | Tori Amos                          | 96       | 39 |
| 98        | PULP FICTION (MCA 11103)                                       | Soundtrack                         | 93       | 79 |
| 99        | SOMETHING TO REMEMBER (Maverick 61600)                         | Madonna                            | 97       | 25 |
| 100       | AMPLIFIED HEART (Atlantic/AG 82605)                            | Everything But The Girl            | 95       | 18 |





## ALBUM REVIEWS by Daina Darzin



### ■ THE WALLFLOWERS: *Bringing Down The Horse* (Interscope INTD-90055)

The Wallflowers come from a pure, stripped-down rock n' roll space, replete with soaring, nearly perfect songwriting. Produced by T-Bone Burnett,

*Bringing Down the Horse* boasts guest turns from Michael Penn, Sam Phillips and Adam Duritz of Counting Crows, among others, and songs like "6th Avenue Heartache," which owe more than a little to early Bruce Springsteen, particularly frontman Jakob Dylan's gruff-edged, emotional voice. Another entry in the growing crowd of rootsy, good old rock n' roll records, but one exceptionally well-done.

### ■ THE POSIES: *Amazing Disgrace* (Geffen DGCD-A-24829)

Less Beatles-like than the Posies' critically-acclaimed 1990 debut, *Dear 23*, *Amazing Disgrace* rocks harder and more boisterously, placing the Posies in a Cheap Trick-esque mode for much of the disc. Appropriately, the prickly, ominously swirly "Hate Song" features guest stars Robin Zander and Rick Nielsen, while the brusquely punky "Grant Hart" pays homage to one of the Posies' favorite bands, punk/alternative pioneers Husker Du. The first single,

"Please Return It," is a pulsing, harmonic power ballad that's perfect for modern rock stations.

### ■ EVERYTHING BUT THE GIRL: *Walking Wounded* (Atlantic 82912-2)

Long-struggling cult faves Everything But The Girl finally hit it big in 1994 with *Amplified Heart*, which went gold and spawned a #2, gold hit, "Missing." *Walking Wounded*, which includes dance remixes of the title track and the ethereal, undulating "Wrong," is a hypnotically beautiful excursion in jazz-dance-folk-ambience, guided by Tracey Thorn's graceful, gorgeously clear voice. A record that will probably find its strengths on the dance floor, but moody, languid ballads like "Single" could work on jazz and adult contemporary radio, as well.

### ■ HOLY BARBARIANS: *Cream* (Reprise 2-46223-A)

The Cult started out with a brilliant hazy dreamscape of vaguely gothic, mystical rock—the mid-80s disc, *Love* is a classic that holds up to this day. Unfortunately, the band promptly went metal with considerable success—which also meant they disintegrated along with their peers when the Seattle Sound of Nirvana *et al* instantly made metal passé. Now, ex-Cult frontman Ian Astbury returns with a new outfit and songwriting partner, Texas guitarist Patrick Sugg, and they've come up with a more mellow, layered sound—that's nowhere as original as the Cult's early material. The flamenco-tinged, moody "Opium" has a dark, smoky charm, however, while "Brother Fights" is a pleasantly exotic pastiche of '60s-flavored power chords and electronic blips.



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| Garbage /63              | Richie, Lionel /46          |                          |

## PICK OF THE WEEK



### ■ PRONG: *Rude Awakening* (Epic EK 066945)

Their friends Nine Inch Nails may sport more high-angst glamour, and Skinny Puppy had a more dramatic sense of theater, but for sheer fierceness and lean-and-mean, uncompromising, pissed-off velocity, nobody does industrial/metal better than Prong. After four critically-acclaimed discs and numerous personnel changes (following a parade of bass players, Prong seems to have settled down with ex-Killing Joke member Paul Raven), the band's got its sonic assault down to a science, and have added more depth and variety to a basic tough, dark sound, thanks in part to NIN keyboardist and drummer Charlie Clouser who contributes an added layer of samples. Highlights include the thick reverb and gloomy power of "Face Value," the electronic flights of fancy of "Without Hope" and the full-on metal assault of "Slicing."

# CASH BOX

## TOP 100 URBAN SINGLES

MAY 25, 1996



This Week's #1  
SWW



To Watch:  
Solo

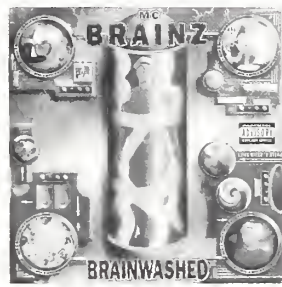
|           |  |                               |    |    |
|-----------|--|-------------------------------|----|----|
| <b>1</b>  | <b>YOU'RE THE ONE</b> (RCA 64511)  | SWW                           | 2  | 7  |
| <b>2</b>  | <b>THA CROSSROADS</b><br>(Ruthless/Relativity 6635)                                      | Bone Thugs N Harmony          | 3  | 2  |
| <b>3</b>  | <b>ALWAYS BE MY BABY</b> (Columbia 66700)  | Mariah Carey                  | 4  | 8  |
| <b>4</b>  | <b>KEEP ON, KEEPIN' ON</b> (FROM "SUNSET PARK")<br>(Flavor Unit/EastWest/EEG 64302)      | MC Lyte Feat. Xscape          | 1  | 11 |
| <b>5</b>  | <b>ALL THE THINGS (YOUR MAN WON'T DO)</b><br>(FROM "DONT BE A MENACE..") (Island 854530) | Joe                           | 5  | 15 |
| <b>6</b>  | <b>DOWN LOW (NOBODY HAS TO KNOW)</b><br>(Jive 42373)                                     | R. Kelly Feat. Ronald Isley   | 6  | 12 |
| <b>7</b>  | <b>COUNT ON ME</b> (FROM "WAITING TO EXHALE")<br>(Arista 2976)                           | Whitney Houston & Cece Winans | 7  | 9  |
| <b>8</b>  | <b>TOUCH ME, TEASE ME</b><br>(Def Jam/Mercury 854620)                                    | Case Feat. Foxy Brown         | 31 | 2  |
| <b>9</b>  | <b>KILLING ME SOFTLY</b> (Ruff House/Columbia 7847)                                      | Fugees                        | 9  | 2  |
| <b>10</b> | <b>LADY</b> (EMI 258543)   | D'Angelo                      | 10 | 14 |
| <b>11</b> | <b>KISSIN' YOU</b> (Bad Boy/Arista 79056)  | Total                         | 13 | 5  |
| <b>12</b> | <b>GET ON UP</b> (Uptown/MCA 3695)   | Jodeci                        | 20 | 2  |
| <b>13</b> | <b>YOU</b> (Uptown/Universal 56001)  | Monifah                       | 14 | 2  |
| <b>14</b> | <b>A THIN LINE BETWEEN LOVE &amp; HATE</b><br>(Jac-Mac/Warner Bros. 17699)               | H-Town                        | 8  | 16 |
| <b>15</b> | <b>5 O'CLOCK</b> (MCA 55075)   | Nonchalant                    | 11 | 13 |
| <b>16</b> | <b>AIN'T NOBODY KISSING YOU</b> (Bad Boy/Arista 9055)                                    | Faith                         | 18 | 7  |
| <b>17</b> | <b>WOO-HAH! GOT YOU ALL IN CHECK</b> (Elektra 66050)                                     | Busta Rhymes                  | 22 | 12 |
| <b>18</b> | <b>CAN'T HANG/DO YOU WANT TO</b> (So So Def/Columbia 78263)                              | Xscape                        | 16 | 13 |
| <b>19</b> | <b>EVER SINCE YOU WENT AWAY</b> (Big Beat/Atlantic 98112)                                | Art N' Soul                   | 12 | 15 |
| <b>20</b> | <b>LETS LAY TOGETHER</b> (Island 7165)   | The Isley Brothers            | 25 | 9  |
| <b>21</b> | <b>GET MONEY</b> (Big Beat 98087)  | Junior M.A.F.I.A.             | 38 | 17 |
| <b>22</b> | <b>DOIN IT</b> (Def Jam/RAL/Island 576120)   | LL Cool J                     | 19 | 11 |
| <b>23</b> | <b>PLEASE DONT GO</b> (MCA 55158)  | Immature                      | 15 | 5  |
| <b>24</b> | <b>I WILL SURVIVE</b> (RCA 64492)  | Chantay Savage                | 21 | 14 |
| <b>25</b> | <b>ONE FOR THE MONEY</b> (Motown 860512)   | Horace Brown                  | 17 | 8  |
| <b>26</b> | <b>RENEE</b> (FROM "DONT BE A MENACE..") (Island 854584)                                 | Lost Boyz                     | 23 | 9  |
| <b>27</b> | <b>AIN'T NO NIGGA/DEAD PRESIDENTS</b><br>(Roc-A-Fella/Priority 53233)                    | Jay-Z                         | 29 | 10 |
| <b>28</b> | <b>HOUSE KEEPER</b> (MJJ 78274)  | Men Of Vizion                 | 30 | 5  |
| <b>29</b> | <b>DON'T WANNA LOSE YOU</b> (Mercury 1578)   | Lionel Richie                 | 24 | 27 |
| <b>30</b> | <b>SCARRED</b> (Luther Campbell/Island 164000)   | Luke                          | 32 | 5  |
| <b>31</b> | <b>SITTIN' UP IN MY ROOM</b> (Atlantic 07822)  | Brandy                        | 26 | 15 |
| <b>32</b> | <b>NOT GON' CRY</b> (FROM "WAITING TO EXHALE")<br>(Arista 12957)                         | Mary J. Blige                 | 27 | 18 |
| <b>33</b> | <b>NOBODY KNOWS</b> (LaFace/Arista 4115)   | The Tony Rich Project         | 28 | 19 |
| <b>34</b> | <b>LIVE AND DIE FOR HIP HOP</b><br>(Ruffhouse/Columbia 78271)                            | Kris Kross                    | 36 | 6  |
| <b>35</b> | <b>C'MON 'N RIDE IT (THE TRAIN)</b><br>(Big Beat/Atlantic 98083)                         | Quad City DJ'S                | 37 | 12 |
| <b>36</b> | <b>NEVER TOO BUSY</b> (Columbia 67125)   | Kenny Lattimore               | 41 | 4  |
| <b>37</b> | <b>WHO DO U LOVE</b> (Arista 07822)  | Deborah Cox                   | 33 | 19 |
| <b>38</b> | <b>SLOW JAMS</b> (Qwest 8104)  | Quincy Jones                  | 34 | 10 |
| <b>39</b> | <b>NO ONE ELSE</b> (Arista 79043)  | Total                         | 35 | 24 |
| <b>40</b> | <b>HAY</b> (Pallas/Universal 56008)  | Crucial Conflict              | 49 | 2  |
| <b>41</b> | <b>1,2,3,4 (SUMPIN' NEW)</b> (Tommy Boy 7721)  | Coolio                        | 39 | 11 |
| <b>42</b> | <b>LET ME CLEAR MY THROAT</b> (CLR 5218)   | DJ Kool                       | 47 | 8  |

|            |   |                             |       |    |
|------------|---|-----------------------------|-------|----|
| <b>43</b>  | <b>BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT</b><br>(Arista 5052)    | Monica                      | 40    | 34 |
| <b>44</b>  | <b>THE WORLD IS A GHETTO</b> (Rap-A-Lot/Virgin 38544)                             | Geto Boys                   | 42    | 3  |
| <b>45</b>  | <b>NO MORE GAMES</b><br>(Loose Cannon/Island 852706)                              | Skin Deep Feat. Li'l Kim    | 43    | 6  |
| <b>46</b>  | <b>I DON'T WANNA BE ALONE</b> (Gasoline Alley/MCA 55178)                          | Shai                        | 46    | 4  |
| <b>47</b>  | <b>ALL I NEED</b> (Silas/MCA 55136)   | Jesse Powell                | 44    | 15 |
| <b>48</b>  | <b>STAIRWAY TO HEAVEN</b> (StepSur/Interscope 98086)                              | Pure Soul                   | 45    | 15 |
| <b>49</b>  | <b>FOREVER MORE</b> (VWork Group 78297)   | Puff Johnson                | 67    | 2  |
| <b>50</b>  | <b>HOW DO YOU TELL THE ONE</b> (Virgin 38543)                                     | After 7                     | 50    | 4  |
| <b>51</b>  | <b>CAN'T BE WASTING MY TIME</b> (FROM "DONT BE A MENACE..")<br>(Island 854538)    | Mona Lisa Feat. Lost Boyz   | 48    | 15 |
| <b>52</b>  | <b>I MISS YOU (COME BACK HOME)</b><br>(FROM "NEW YORK UNDERCOVER") (Uptown 55107) | Monifah                     | 51    | 26 |
| <b>53</b>  | <b>BRING IT ON</b> (Columbia 78273)   | Kino Watson                 | 53    | 5  |
| <b>54</b>  | <b>SOUL FOOD</b> (Laface/Arista 24147)  | Goodie Mob                  | 54    | 12 |
| <b>55</b>  | <b>IT'S YOU THAT'S ON MY MIND</b> (Virgin 38542)                                  | Quindon                     | 55    | 2  |
| <b>56</b>  | <b>MR. ICE CREAM MAN</b> (Limit/Priority 53218)                                   | Master P                    | 62    | 8  |
| <b>57</b>  | <b>WHERE DO U WANT ME TO PUT IT</b> (Perspective/A&M)                             | Solo                        | 56    | 22 |
| <b>58</b>  | <b>EVERYDAY &amp; EVERYNIGHT</b> (Loud/RCA 6489)                                  | Yvette Michelle             | 57    | 16 |
| <b>59</b>  | <b>SHADOWBOXIN'</b> (Geffen 19396)  | Genius/GZA Feat. Method Man | 58    | 9  |
| <b>60</b>  | <b>DON'T RUSH</b> (Elektra 64324)   | Silk                        | 59    | 9  |
| <b>61</b>  | <b>IF HEADZ ONLY KNEW...</b> (Pendulum/EMI 58549)                                 | Heather B.                  | 66    | 3  |
| <b>62</b>  | <b>SCENT OF ATTRACTION</b> (550 Music 78257)                                      | Patra With Aaron Hall       | 63    | 10 |
| <b>63</b>  | <b>E.M.B.R.A.C.E.(DA DA DAH DAH)</b><br>(Laface/Arista 4148)                      | Society Of Soul             | 69    | 2  |
| <b>64</b>  | <b>HOOP IN YO FACE</b> (FROM "SUNSET PARK")<br>(Flavor Unit/EastWest/EEG 6431)    | 69 Boyz                     | 60    | 7  |
| <b>65</b>  | <b>JOURNEY</b> (Pookie/Interscope 97002)  | Otis & Shugg                | 52    | 5  |
| <b>66</b>  | <b>NASTY DANCER/WHITE HORSE</b> (Wrap/Ichiban 349)                                | Kilo                        | 61    | 15 |
| <b>67</b>  | <b>HE'S NOT GOOD ENOUGH</b> (Perspective 7256)                                    | Solo                        | 85    | 2  |
| <b>68</b>  | <b>DELINQUENT HABITS</b> (PMP/Loud 64526)   | Tres Delinquentes           | 68    | 2  |
| <b>69</b>  | <b>KEEP TRYIN'</b> (Epic 78197)   | Groove Theory               | 64    | 17 |
| <b>70</b>  | <b>ENVY/FIREWATER</b> (Violator/Relativity 1546)                                  | Fat Joe                     | 65    | 10 |
| <b>71</b>  | <b>HAVE I NEVER</b> (Laface/Arista 4136)  | A Few Good Men              | 71    | 14 |
| <b>72</b>  | <b>I GIVE IN</b> (Sin-Drome 1206)   | Bobby Caldwell              | 75    | 3  |
| <b>73</b>  | <b>DOUBLE TROUBLE</b> (Weeded/Nervous 20189)                                      | Mad Lion                    | 70    | 4  |
| <b>74</b>  | <b>HUSTLER'S THEME</b> (Profile 7449)   | Smothe Da Hustler           | 72    | 7  |
| <b>75</b>  | <b>WHAT DID I DO TO YOU</b> (EastWest 64323)                                      | Terry Ellis                 | 73    | 9  |
| <b>76</b>  | <b>FU-GEE-LA</b> (Ruffhouse/Columbia 78194)                                       | The Fugees                  | 74    | 19 |
| <b>77</b>  | <b>SCANDALOUS</b> (Sick Wid'it/Jive 42366)  | The Click                   | 76    | 8  |
| <b>78</b>  | <b>WHY YOU TREAT ME SO BAD</b><br>(Virgin 38529)                                  | Shaggy Feat. Grand Puba     | 81    | 10 |
| <b>79</b>  | <b>AIN'T NO PLAYA</b> (Chrysalis/EMI 58527)                                       | Rappin' 4-Tay               | 77    | 12 |
| <b>80</b>  | <b>...TIL THE COPS COME KNOCKIN'</b> (Columbia 78275)                             | Maxwell                     | 84    | 2  |
| <b>81</b>  | <b>WIND BENEATH MY WINGS</b> (EastWest 95122)                                     | Eddie & Gerald Levert       | 80    | 14 |
| <b>82</b>  | <b>SPACE AGE</b> (Suave/Relativity 1545)  | Eightball & MJG             | 82    | 14 |
| <b>83</b>  | <b>PERFECT MATCH</b> (Loud/RCA 64532)   | Cella Dwellas               | 88    | 4  |
| <b>84</b>  | <b>FOR THE LOVE OF YOU</b> (Atlantic 87061)                                       | Jordan Hill                 | DEBUT |    |
| <b>85</b>  | <b>DOE OR DIE</b> (EMI 58398)   | AZ                          | 86    | 7  |
| <b>86</b>  | <b>UNKNOWNWEDU</b> (Chrysalis/EMI 58517)  | Bahamadia                   | 87    | 15 |
| <b>87</b>  | <b>GIVE ME THE NIGHT</b> (BlueMoon/Atlantic 98090)                                | Randy Crawford              | 92    | 16 |
| <b>88</b>  | <b>FUNKORAMA</b> (Interscope 95691)   | Redman                      | 89    | 18 |
| <b>89</b>  | <b>I'LL NEVER STOP LOVING YOU</b> (Hollywood 164008)                              | J'Son                       | DEBUT |    |
| <b>90</b>  | <b>FEELS SO GOOD (SHOW ME YOUR LOVE)</b><br>(Groove Nation/Universal 56004)       | Lina Santiago               | 93    | 9  |
| <b>91</b>  | <b>PHYSICAL FUNK</b> (Outburst/RAL/Island 57794)                                  | Domino                      | 90    | 13 |
| <b>92</b>  | <b>FOR REAL</b> (Union/Warlock 189)   | Jackal The Bear             | 91    | 9  |
| <b>93</b>  | <b>OREGANO FLOW</b> (Critique 15571)  | Digital Underground         | 83    | 2  |
| <b>94</b>  | <b>THE EARTH, THE SUN, THE RAIN</b><br>(Giant/Warner Bros. 17654)                 | Color Me Badd               | 79    | 3  |
| <b>95</b>  | <b>MOTHER'S PRAYER</b> (Critique 15570)   | Poppa Doo                   | 78    | 2  |
| <b>96</b>  | <b>SET YOU FREE</b> (Strictly Rhythm 12362)                                       | Planet Soul                 | 94    | 13 |
| <b>97</b>  | <b>I AM L.V.</b> (Tommy Boy 7724)   | L.V.                        | 95    | 6  |
| <b>98</b>  | <b>WE GOT IT</b> (MCA 55148)  | Immature                    | 96    | 24 |
| <b>99</b>  | <b>AIN'T NO LOVE AND HAPPINESS</b> (Bust It 74003)                                | Kawz                        | 97    | 10 |
| <b>100</b> | <b>VISIONS OF A SUNSET</b> (FROM "MR. HOLLAND'S OPUS")<br>(Polydor/A&M 580962)    | Shawn Stockman              | 98    | 19 |

## BLACK SINGLES INDEX

|   |     |
|---|-----|
| 1,2,3,4 (SUMPIN' NEW) A. Ivey, JR., A. Sear (T-Boy/Boo Daddy, ASCAP/Screen Gems, EMI/BMI)   | 39  |
| 5 O'CLOCK Norchamad, D. Staten, Sr., A. Simmons, Jr., K. L. Ferguson, R. Dill, A. Harrison (ARALC/Deez Nutz, ASCAP)   | 15  |
| AIN'T NO NIGGA/DEAD PRESIDENTS S. Carter, D. Willis (Lil' Lu Lu/Biggie, BMI)  | 27  |
| AIN'T NOBODY KISSING YOU F. Evans, C. Thompson, S. Combs (Justin Combs/EMI April, ASCAP/Chrysa Baby/Janis Combs/EMI Blackwood/Ninth Street/Turnell, BMI)                          | 16  |
| AIN'T NO LOVE AND HAPPINESS A. Green, M. Hodges, T. Davis (AI Green/Irving/TJD/Sweetness, BMI)  | 99  |
| AIN'T NO PLAYA A. Forte, S. Keith, S. Lay (Find-A-Way/Ascaph/Rag Top, BMI)  | 79  |
| ALL I NEED P. Stewart, S. Salter, T. Nkheranye (Copyright Control)  | 7   |
| ALL THE THINGS J. Thomas, J. Thompson, M. Williams (Fade 2 Black/Tallest Tree/Urban Agenda, ASCAP)  | 47  |
| ALWAYS BE MY BABY J. Dupree, M. Carey, M. Seal (EMI April/Full Keel/Air Control/So So Def, ASCAP/Sony/ATV Songs/ATV, BMI)   | 3   |
| BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS LIKE THAT D. Austin, C. Wolf (EMI April/Dark Music/WBM/Nighthouse Music, ASCAP)  | 43  |
| BRING IT ON K. Watson, M. Willis, A. Ingram, J. Mitchell (Utadog/MCA, ASCAP)  | 53  |
| CAN'T BE WASTING MY TIME A. Antoine, A. Evans, J. Austin, T. Patterson, G. Duncan, Lost Boyz (Vanessa/My Two Sons/Clyde Otis, ASCAP/Motown/Miss Avenue/PolyGram, BMI)             | 31  |
| 'COMON 'N RIDE IT C. C. Lemonhead, J. McGowan, B. White (Ceejay/Sa-vente/Unclechappell, BMI)  | 55  |
| COUNT ON ME Babyface, W. Houston, M. Houston (Nippy/Aurorus, ASCAP/Ecaf/Sony/ATV/Fox Film, BMI)   | 7   |
| DOE OR DIE AZ (Life Is A Bitch, ASCAP)  | 85  |
| DOIN' IT LL Cool J, B. R. Smith (LL Cool J/Def Jam, ASCAP/Saahy, BMI)   | 22  |
| DON'T RUSH W. Stewart, G. Jenkins (Woke/Genius, ASCAP/Warner Chappell, BMI)   | 60  |
| DON'T WANNA LOSE YOU J. Harris III, T. Lewis, L. Rhee (EMI April/Flyte Tyme/New Perspective/LBR, ASCAP)   | 29  |
| DOUBLE TROUBLE Mad Lax, K. Parker, L. Parker, Gambali Huff (Miami/Sprinas/Chace/BDF/Zomba, ASCAP/Warner-Tamerlane/Sorted, BMI)  | 73  |
| DOWN LOW R. Kelly (Zomba/R. Kelly, BMI)   | 6   |
| DO YOU WANT TO D. Sumatra (Warner-Tamerlane/Boobie-Lo, BMI)   | 18  |
| THE EARTH, THE SUN, THE RAIN E. Willis, S. Piers (Elliot Wolf/EMI Virgin, ASCAP/Stacy Piers/Chrysalis, BMI)   | 94  |
| E.M.B.R.A.C.E., Organized Noize, B. Bennett (Big Sexy, ASCAP/Organized Noize/Staff Shirt, BMI)  | 63  |
| ENVY FIERWATER Fat Joe, L. E.S., Gaye, Ritz, Brown, Rackwon, Showbiz (Joseph Cartiere/Marckens/Soul Chap, ASCAP/EMI April/Wu Tang, BMI)   | 70  |
| EVER SINCE YOU WENT AWAY T. Riley, Tracy and Latrel (Nature Boy, ASCAP/Taylor's Dad/Fatz Music, BMI)  | 19  |
| EVERYDAY & EVERYNIGHT M. Bryant (Funkmaster Flex/M. Bryant, BMI)  | 58  |
| FEELS SO GOOD DJ Juanito (Cynthia/Fatso/WB, ASCAP)  | 90  |
| FOREVER MORE N. M. Walden, P. Johnson, S. J. Dakota (WB/Grutnicke/Sky/Hackley, ASCAP/Who Dat/Ensign, BMI)   | 49  |
| FOR REAL Jacqui The Bear (Swing T, ASCAP/Toni/Strez, BMI)   | 92  |
| FOR THE LOVE OF YOU E. Rogers, C. Stunson (Music Corp. Of America/Bayjam Beat, BMI)   | 84  |
| FU-GEE-LA N. Jean, S. Michel, L. Hill, A. McGner, T. Mané (Teke San Ko/Sony/Obverse Creation/McNella/Midnight Magnet, ASCAP/HL)   | 76  |
| FUNKORAMA R. Noble, J. Davis, A. Muhammad, M. Taylor, M. Morales, D. Robinson, D. Wimbley (Zomba, ASCAP)  | 88  |
| GET MONEY N. Big, Little Kim, L. Porter, B. Bodford, R. Ayers, R. Striplan (Big Poppa Music/E Z ELF/A&I Music, ASCAP/Undeas, BMI)   | 21  |
| GET ON UP Mr. Daivim, K. Ci, Jolo (EMI April/Dalvin DeGrate/LBN/Joel Hailey, ASCAP)   | 12  |
| GIVE ME THE NIGHT R. Temperton (Ronator, BMI)   | 87  |
| HAVE I NEVER Babyface (Ecaf/Sony/ATV Songs, BMI)  | 71  |
| HAY W. Marun, M. King, C. Johnson, R. Leverette (Sallap/Flac/Bridgeport, BMI)   | 40  |
| HES NOT GOOD ENOUGH (EMI April/Flyte Tyme/New Perspective, ASCAP/EMI Blackwood/Help The Bear, BMI)  | 67  |
| HOOPIE IN YO FACE SW A T Team (Ceejay, BMI)   | 64  |
| HOUSE KEENER G. Spencer III, T. Riley, S. Blair (Dunin/Sweetly Melodies, ASCAP/M.O.V., BMI)   | 28  |
| HOW DO YOU TELL THE ONE Babyface (Saxy Songs/ECAF Music, BMI)   | 50  |
| HUSTLER'S THEME D. Smith, D. Pittman, C. Mayfield (Procoons/Next Level Groove/Hill Phayaz, ASCAP/Warner-Tamerlane, BMI)   | 74  |
| I AM L.V. L. Sanders, M. Jordan (Mo'Swang/Step And Step, ASCAP/T-girl/G's Only, BMI)  | 97  |
| I DON'T WANNA BE ALONE Stu (MCA/Yppac, ASCAP/Music Corp. Of America/Caino Appearance By Ram sea/Vandy/G Spot, BMI)  | 46  |
| I GIVE IN B. Caldwell, M. Memulen (Full Force, ASCAP/Bobby Caldwell/The Music Force, BMI)   | 72  |
| I'LL NEVER STOP LOVING YOU S. Diamond, J. Bhané (Diamond/Cos/Zomba, BMI)  | 89  |
| I MISS YOU Heavy D, T. Robinson (EMI April/E-Z-Duz-It/WB/Evelk, ASCAP/HL/WBM)   | 52  |
| I WILL SURVIVE D. Feikins, F. J. Ferrer (PolyGram/Ferrea/Verse, ASCAP)  | 24  |
| IF HEADZ ONLY KNEW... Heather B., H. Gardner, K. Parker (D.L. Kenny/Panzer, ASCAP)  | 61  |
| IT'S YOU THATS ON MY MIND N/A (N/A)   | 55  |
| JOURNEY W. David, O. Cooper (Diggity's, ASCAP/Saadq, BMI)   | 65  |
| KEEP ON, KEEPIN' ON J. Dupri, MC Lyte, M. Jackson (So So Def/EMI April/Brooklyn Based/Top Billin', ASCAP/Mjac/Warner Chappell, BMI)   | 4   |
| KEEP TRYIN' B. Wilson, A. Larnes (Almo Music/Groove 78 Music, BMI)  | 69  |
| KILLING ME SOFTLY N/A (N/A)   | 9   |
| KISSIN' YOU L. Jackson, R. Saadq, J. Johnson, B. James (Bnaseg, ASCAP/Jam Shack II/Trey III, BMI)   | 11  |
| LADY D' Angelo, R. Saadq (Ab'choo/12 AM/Rhythm Son's/PolyGram, ASCAP)   | 10  |
| LET ME CLEAR MY THROAT DJ Kool (CLR, ASCAP)   | 42  |
| LETS LAY TOGETHER R. Kelly (Zomba/R. Kelly, BMI)  | 20  |
| LIVE AND DIE FOR HIP HOP J. Dupri, Da Brat, N. M. Walden, J. Cohen (So So Def/Grutnicke/Sky/WB/Air Control/Peachtree, ASCAP)  | 34  |
| MOTHER'S PRAYER Pop (Out Of This World, ASCAP)  | 95  |
| MR. ICE CREAM MAN Master P. (Bumma Ave/Big P, BMI)  | 56  |
| NASTY DANGER A. Rogers, S. Mcintosh, T. Stall, J. Guldberg (WB, ASCAP/Obl'Kole, Moke & Nole/Saintin, BMI)   | 36  |
| NEVER TOO BUSY D. Hill, K. Jones (WB/Stone Jam/Nesty Nitty & Capone/Young Legend Songs/Chrysalis Music, ASCAP)  | 36  |
| NO MORE GAMES T. Hester, G. Gilsont, R. Desure, K. Jones, R. A. Franklin, J. Sample (PolyGram/Freddie Smoke/Gangsta's, ASCAP)   | 45  |
| NOBODY KNOWS J. Rich, D. Dubose (Joe Shade/Staff Shirt/D'Jon, BMI)  | 43  |
| NO ONE ELSE (Joe Shade/Staff Shirt/D'Jon, BMI)  | 41  |
| NOT GON' CRY Babyface (Ecaf/Sony Songs/Fox Film, BMI)   | 32  |
| ONE FOR THE MONEY H. Brown, K. Deane, B. D. Wilekcat (Lanoma/EMI April/Robert G. Graham, ASCAP/Zomba/Horace Brown, BMI)   | 25  |
| OREGANO FLOW G. Jacobs, R. Brooks, Loose Fists (Painowalyke/Zomba, BMI)   | 93  |
| PERFECT MATCH N. Loizides, A. Oulaw, C. Geraki, A. Evans, D. Smith (Rough Beat, ASCAP/Scripts And Scrolls, BMI)   | 93  |
| PHYSICAL FUNK D.romo (Geto Jam/All Hut/Chrysalis, ASCAP)  | 91  |
| PLEASE DONT GO C. Stokes, C. Cuerni (Hookman, ASCAP/Zomba, BMI)   | 23  |
| RENEE T. Kelly (Lost Boyz/Vanessa/My Two Sons/Clyde Otis/Mr. Sex, ASCAP)  | 26  |
| SCANDALOUS E. Stevens, B. Jones, D. Stevens, T. Stevens, R. Troutman, L. Troutman, S. Mardock (Zomba/E-40/B-Legit/D-Shot/Suga T/Songs Of Lastrada/Saja, BMI)                      | 77  |
| SCARRED L. Campbell, L. Dobson, M. Young (LCM Deep South, BMI)  | 30  |
| SCENT OF ATTRACTION D. Smith, C. Dillon, T. Taylor, C. Farrar, A. Hall, E. Dillon (Zomba/Aunt Hilda/Kharatroy/Jamron, ASCAP)  | 62  |
| SET U FREE N. Renae (Nadine Renae, BMI)   | 96  |
| SHADOWBOXING R. Diggs, G. Grace (PolyGram/GZA, ASCAP/Careers-BMG/Ramecca, BMI)  | 59  |
| SITTIN' UP IN MY ROOM Babyface (1995 Atlas/Sony Songs/Fox Films/Sony, BMI)31  |     |
| SLOW JAMS R. Temperton (Roadsongs/Almo, ASCAP)  | 38  |
| SOUL FOOD Organized Noize, R. Barnett, T. Burton, C. Gipp, W. Knighton, B. Bennett (Big Sexy, ASCAP/Organized Noize/Staff Shirt/Goodie Mob, BMI)                                  | 54  |
| SPACE AGE P. Smith, M. Goodwin (Money-N-Pocket, ASCAP)  | 82  |
| STARWAVE TO HEAVEN K. Gambie, L. Huff (Mighty Three, ASCAP)   | 48  |
| THA CROSSROADS Eve, J. J. Neek, Tony C. (Ruthless Attack/Mo Thang, ASCAP/Dallaz-N-Sense/Keenu/Domkhirs, BMI)  | 2   |
| A THIN LINE BETWEEN LOVE & HATE R. Ponderexter, R. Ponderexter, J. Members (Cotillon/Win Or Lose/Warner-Tamerlane, BMI)   | 14  |
| ...TIL THE COPS COME KNOCKIN' Musze, H. David (Muszewell/Gan/Zaira, ASCAP/Sony/ATV LLC, BMI)  | 80  |
| TOUCH ME, TEASE ME C. Woodard, M. J. Blige, M. Hooten, K. Komegaj, F. Brown, D. Young, J. Weaver Jr (Copyright Control/MCA/Chrysa Doll/Cummin At Ya/Warner Chappell/Zomba, ASCAP) | 8   |
| TRES DELINQUENTES I. Martin, D. Thomas, A. Martinez, S. Lake (Memory Lost/Black Wax/Graveyard Shift/Almo, ASCAP)  | 68  |
| UKNOWHOWWEDU A. Reed, A. Willis (Red Handed, ASCAP)   | 86  |
| VISIONS OF A SUNSET S. Stockman (Shawn Patrick/Ensign/Songs Of PolyGram, BMI)   | 100 |
| WE GOT IT D. Perce, C. Lucas, C. Rose (Sean 'The Mystro' Mather/Fe-Mac, ASCAP)98  |     |
| WHAT DID I DO TO YOU T. McElroy, D. Foster, T. Ellis (Tuff-E-Nuff/EMI Blackwood/More Than A Tea Party, BMI)   | 75  |
| WHERE DO U WANT ME TO PUT IT J. Harris III, T. Lewis, M. Horton (EMI April/Flyte Tyme/Tunes, ASCAP/EMI Blackwood/Help The Bear, BMI)  | 57  |
| WHO DO U LOVE V. Benford, L. Campbell II (Grandington/Art & Rhythm Inc./Zomba, ASCAP)   | 37  |
| WIND BENEATH MY WINGS L. Henkey, J. Sibbar (Warner/EMI/WB/Gold Corp., ASCAP)  | 81  |
| WOO-HAH! GOT YOU ALL IN CHECK T. Smith, R. Smith (T'ziah's/Sadyahs, BMI)  | 17  |
| THE WORLD IS A GHETTO Allen, Brown, Dickerson, Jordan, Miller, Oskar, Scott (Far Out/PolyGram, ASCAP)   | 44  |
| WHY YOU TREAT ME SO BAD O. Burrell, R. Livingston, M. Dixon, B. Marley (Livingston Bob Marley/Rushtown, ASCAP/Songs Of PolyGram, BMI)   | 78  |
| YOU Heavy D, R. Burrell, V. Herbert, C. King (Soul On Soul/EMI April/Three Boyz From Newark/Burrell/Warner Chappell, ASCAP)   | 13  |
| YOU'RE THE ONE Allstar, A. Marun, L. Matias, T. Johnson, C. Gambale (AI's Street/Almo/Sailandra/One Ole Ghetto Ho/WB/Wonder Woman Sings, ASCAP/Warner-Chappell, PRS)              | 1   |

## ALBUM REVIEWS By Peter Miro



**MC BRAINZ: Brainwashed** (WRAP Records WRA 8153-2) Producer: J. Wells and Brainz for Brainzo Entertainment, John Abbey for WRAP Records.

"This is the jam you can bump" in a number of places, as Brainz and crew attest. Production trends on this project are a blend of hard beats with placid, lazy rhythmic accompaniment. Creative sound effects add to the projects crossover allure. Strong cuts are "Open Wide," "Dub Sack," "Hot Outside," "Moodswings" and "Conscience." Commands repeated plays for its lively bursts of funk.

### YOUNG LAY: Black & Dangerous (Atlantic/PRCD 6742) Pistol

Packing party grooves about on this offering from Young Black Brotha Records. Will do well at clubs and underground functions. Lathan Williams will make a name for himself with these 13 tracks, an invasive dissection of reality, Oakland-style. Tupac Shakur pitches in on "I Gotta Survive," "Sic Set," "Ruthless Adolescent," "Playah's Mode," "Black & Dangerous" and "Stickin' 2 Da Grind" all have body rocking appeal. The LP's crisp, full sound is a winner.



**MC BREED: To Da Beat Ch'all** (WRAP Records WRA 8154-2) Producers: Eric Breed, Jazze Pha.

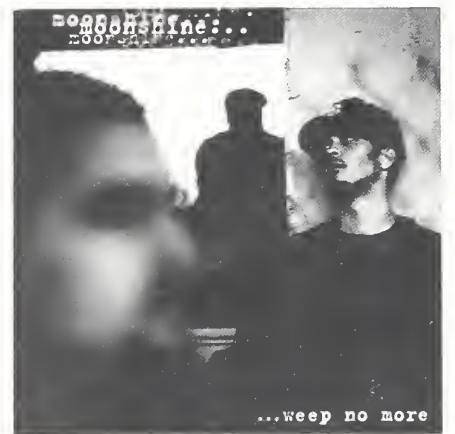
Breed replicates a miasmic haze of smoke, brew on this very laid back production. He converses on the truths of the game as he sees it over all 15 cuts. Points are scored for production, which is rich with vocal effects, and also for lean, mood inducing arrangements. Check out "Cum Clean," "My Walls," "Same Thang," a riveting selection, title track "To Da Beat Ch'all" and "Cleverness." Breed is wrapped tight on this LP with help from Passion, Jamal and Chuck Nice.

## PICK OF THE WEEK

### MOONSHINE: Weep No More (Night-glow/Arcane 56214-2)

Producers: Moonshine

Able, Vesuvio and the Midnite Son, are Moonshine, an apt moniker for the bathtub brew this alternative-influenced rap group concocts. "Like The Wind" is a catchy, methodical groove. Once again, effects are in vogue on this radio friendly LP, but urban programmers may be hard pressed to classify this group's sound. Of all the rap music released lately, this group has a distinct maverick rocker/jazzhead feel. "Weep No More," "Davy Jones' Blues," "Zephyr" and "Sad Sombrero (maintain mix)" suggest a chamber orchestra performance-art influence, a bodacious break from hip hop convention. For the discriminating, eclectic-minded listener.



# URBAN

## TOP 75 URBAN ALBUMS

CASH BOX • MAY 25, 1996

|    |  |                        |       |    |
|----|--|------------------------|-------|----|
| 1  | SUNSET PARK<br>(Flavor Unit/EastWest/EEG 61904)                            | Soundtrack             | 2     | 3  |
| 2  | THE SCORE (Ruffhouse/Columbia 67147)                                       | Fugees                 | 1     | 13 |
| 3  | NEW BEGINNING (RCA 66487)  | SWW                    | 5     | 3  |
| 4  | KILLA KALI (Jive 41577)  | Celly Cel              | 30    | 2  |
| 5  | THE RESURRECTION (Rap-A-Lot/Noo Trybe 41555)                               | Geto Boys              | 4     | 6  |
| 6  | A THIN LINE BETWEEN LOVE AND HATE<br>(Warner Bros. 46134)                  | Soundtrack             | 3     | 13 |
| 7  | R. KELLY (Jive 41579)  | R. Kelly               | 6     | 23 |
| 8  | ORIGINAL GANGSTAS (Noo-Trybe/Virgin 41533)                                 | Soundtrack             | 15    | 2  |
| 9  | ALL EYEZ ON ME (Death Row/Interscope 24204)                                | 2Pac                   | 7     | 13 |
| 10 | THE COMING (Elektra 61742)   | Busta Rhymes           | 13    | 7  |
| 11 | WAITING TO EXHALE (Arista 18796)   | Soundtrack             | 10    | 23 |
| 12 | ICE CREAM MAN (Priority 53978)   | Master P               | 9     | 10 |
| 13 | UNTOUCHABLE (Relativity 1505)  | Mac Mal                | 8     | 2  |
| 14 | DEATH THREATZ (Epic 67139)   | MC Eiht                | 11    | 4  |
| 15 | INSOMNIA: THE ERICK SERMON COMPILATION ALBUM<br>(Interscope 90060)         | Various Artists        | 12    | 2  |
| 16 | BROWN SUGAR (EMI 232629)   | D'Angelo               | 14    | 42 |
| 17 | DAY DREAM (Columbia 66700)   | Mariah Carey           | 16    | 27 |
| 18 | E. 1999 ETERNAL (Ruthless/Relativity 5539)                                 | Bone Thugs N Harmony   | 23    | 40 |
| 19 | MR. SMITH (RAL/Def Jam 523845)   | LL Cool J              | 17    | 22 |
| 20 | LOUDER THAN WORDS (Mercury 31453)  | Lionel Richie          | 18    | 4  |
| 21 | WHATCHA LOOKIN' 4<br>(Gospo Centric 72127)                                 | Kirk Franklin & Family | 70    | 2  |
| 22 | ONCE UPON A TIME IN AMERICA<br>(Profile 1467)                              | Smooth Da Hustler      | 19    | 3  |
| 23 | THE GREAT WHITE HYPE (Epic 67636)  | Soundtrack             | 60    | 2  |
| 24 | MISS THANG (Rowdy/Arista 37006)  | Monica                 | 27    | 38 |
| 25 | TOTAL (Arista 73006)   | Total                  | 20    | 13 |
| 26 | LET ME CLEAR MY THROAT (CLR 7209)  | D.J. Kool              | 28    | 7  |
| 27 | UNTIL THE DAY (MCA 11265)  | Nonchalant             | 21    | 32 |
| 28 | SOLO (Perspective 49017)   | Solo                   | 29    | 33 |
| 29 | Q'S JOOK JOINT (Qwest 45875)   | Quincy Jones           | 26    | 22 |
| 30 | MAXWELL'S URBAN HANG SUITE (Columbia 66434)                                | Maxwell                | 34    | 5  |
| 31 | THE SUBSTITUTE (Priority 50576)  | Soundtrack             | 25    | 4  |
| 32 | GANGSTA'S PARADISE (Tommy Boy 1141)  | Coolio                 | 22    | 24 |
| 33 | THE VILLIAN IN BLACK (Ruthless 5544)                                       | MC Ren                 | 24    | 5  |
| 34 | DOGG FOOD (Death Row/Interscope/Priority 50546)                            | Tha Dogg Pound         | 31    | 23 |
| 35 | KOLLAGE (Chrysalis/EMI 35484)  | Bahamadia              | 32    | 5  |
| 36 | CELL BLOCK COMPILATION (Priority 50556)                                    | Various Artists        | 33    | 7  |
| 37 | OFF THE HOOK (So So Def/Columbia 67022)                                    | Xscape                 | 45    | 41 |
| 38 | WORDS (LaFace/Arista 26222)  | The Tony Rich Project  | 35    | 17 |
| 39 | DONT BE A MENACE TO SOUTH CENTRAL...<br>(Island 524146)                    | Soundtrack             | 36    | 17 |
| 40 | I WILL SURVIVE: DOIN' IT MY WAY<br>(RCA 66775)                             | Chantay Savage         | 37    | 9  |
| 41 | OFF PAROLE (Chrysalis/EMI 35509)   | Rappin' 4-Tay          | 38    | 8  |
| 42 | FATHER & SON (Elektra 61859)   | Eddie & Gerald Levert  | 53    | 30 |
| 43 | SOUL FOOD (LaFace/Arista 26018)  | Goodie Mob             | 39    | 25 |
| 44 | THE SHOW, THE AFTER PARTY, THE HOTEL<br>(Uptown 11258)                     | Jodeci                 | 44    | 41 |
| 45 | WE GOT IT (MCA 11385)  | Immature               | 43    | 21 |
| 46 | YOUNG, RICH AND DANGEROUS (Ruffhouse/Columbia 67441)                       | Kris Kross             | 40    | 18 |
| 47 | ON TOP OF THE WORLD (Relativity 1521)                                      | EightBall & MJG        | 46    | 26 |
| 48 | FUNKMASTER FLEX: 60 MINUTES OF FUNK<br>(Loud/RCA 66805)                    | Various Artists        | 47    | 24 |
| 49 | LIQUID SWORDS (Geffen 24813)   | GeniusGZA              | 49    | 26 |
| 50 | STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON<br>(Ruthless/Relativity 5504) | Eazy E                 | 48    | 14 |
| 51 | SA DEUCE (EastWest 61891)  | Sa Deuce               | DEBUT |    |
| 52 | MIND OF MYSTIKAL (Big Boy 41581)   | Mystikal               | 61    | 32 |
| 53 | CRAZYSEXYCOOL (LaFace/Arista 26009)  | TLC                    | 51    | 73 |
| 54 | FAITH (Arista 73003)   | Faith Evans            | 55    | 34 |
| 55 | KIRK FRANKLIN & FAMILY<br>(Gospo-Centric 72119)                            | Kirk Franklin & Family | 42    | 71 |
| 56 | CONSPIRACY (Undeas/Big Beat/AG 92614)                                      | Junior M.A.F.I.A.      | 52    | 35 |
| 57 | NAKED AND TRUE (Blue Moon/AG 92662)  | Randy Crawford         | 59    | 3  |
| 58 | GAME RELATED (Sick Wid' It/Jive 41562)                                     | The Click              | 54    | 25 |
| 59 | TOUCH OF SOUL (Nature Boy/Big Beat/AG 92655)                               | Art N' Soul            | 56    | 6  |
| 60 | MOODS (Mercury 528755)   | Will Downing           | 65    | 24 |
| 61 | PLEASE TAKE ME (Jive 41535)  | Marvin Sease           | 68    | 3  |
| 62 | SILK (Elektra 61849)   | Silk                   | 62    | 24 |
| 63 | GREATEST HITS (Right Stuff/Capitol 30800)                                  | Al Green               | 64    | 38 |
| 64 | BRAINCHILD (LaFace/Arista 26023)   | Society Of Soul        | DEBUT |    |
| 65 | GROOVE THEORY (Epic 57421)   | Groove Theory          | 58    | 27 |
| 66 | HERE TO SAVE YOU ALL (American/Warner Bros. 43038)                         | Chino XL               | 63    | 4  |
| 67 | AT HER BEST (Blues Vbrks 5502)   | Lynn White             | DEBUT |    |
| 68 | DEBORAH COX (Arista 18781)   | Deborah Cox            | 71    | 21 |
| 69 | BRANDY (Atlantic 82610)  | Brandy                 | 67    | 79 |
| 70 | CYPRESS HILL III (TEMPLES OF BOOM)<br>(Ruffhouse/Columbia 669911)          | Cypress Hill           | 69    | 26 |
| 71 | DEAD PRESIDENTS VOL.II (Underworld/Capitol 35818)                          | Soundtrack             | 66    | 5  |
| 72 | ATTITUDE ADJUSTMENT (GRP 9839)   | George Howard          | 72    | 10 |
| 73 | REALMS 'N REALITY (Loud/RCA 66521)   | Cella Dwellas          | 41    | 6  |
| 74 | GIRL 6 (Warner Bros. 46239)  | Soundtrack             | 50    | 8  |
| 75 | DANGEROUS MINDS (MCA 11228)  | Soundtrack             | 57    | 39 |

### THE RHYTHM

By Peter Miro



Houston's chief boot knockas, H-Town, exit Luke Records for a new label deal, rework the Persuaders classic hit "A Thin Line Between Love And Hate" with a vengeance, but embrace concern for battered women and little girls nearly trampled at their concerts.

GI CALLS PROMPTLY AT 1 PM: "This is H-Town," says the low-key voice. Speaking for partners **Dino & Shazam Conner**, GI's shy presence is a stark contrast to the dynamic vigor expressed in the burgeoning trio's recordings, now enhanced by their fiercely executed cover of the theme from the **Martin Lawrence/Lynn Whitfield** romance-gone-awry for **New Line Cinema**, *A Thin Line Between Love And Hate*. Warner Bros. Records has recently issued **Roger Troutman's** muscular remixes of the popular '70s classic slow drag/morality tale, first made famous by the **Persuaders**, now customized for H-Town's '90s style boot-trembling passion. Singer **Shirley Murdock** achieves a fitfully sweet give-and-go versus the lead vocal on the "Smooth Tip Remix," one of five available tracks. The cut's "old school" musical homage on the single, film soundtrack, and radio airplay promises to add to H-Town's platinum-vindicated successes since their '92 **Luke Records** debut "Knockin' Da Boots."

It's a new musical day for H-Town, according to GI, as the trio seeks the horizons of a new label deal, with the chance to produce artists of their own. GI recalled that **Luther Campbell**, aka "Uncle Luke," was preoccupied with a bankruptcy filing, and could only accede to H-Town's wishes when approached. "It was out of his control. He couldn't help us anyway," said GI. "We wanted to expand in more planes, gain more of a wider market share. We own a lot that we didn't own before, which gives us a lot of power to structure our own new deal." GI named **Sony**, **Relativity**, **Atlantic** and **Warner Bros.** as contenders, but was mum as to which label is offering the best deal for the group.

"We plan to keep the same format, but round it off, keep positive things," he adds. "We want to focus on women's abuse—go that route with some of our songs." With the glimpse given a woman's fury in the film, it's understandable. Possibly save an errant man's life. Admittedly, H-Town's stardom "felt weird at first...maybe still a little now. But it feels good to be appreciated. Not too many groups make the charts."

By far H-Town's most requested song at concerts is "Knockin' Da Boots." Some venues have brimmed over with thousands of females, "from age 8 to age 24." But GI worries that little girls in the audience with their mothers could get trampled, a very real danger which nearly occurred at shows in **Monroe** and **Shreveport, Louisiana**. "No matter how many security people you put out there, if 5,000-6,000 girls out there want to get over, they're going to get over."

H-Town is currently negotiating plans for a summer tour with **SWW** prior to releasing their album later this year.

**ADDRHYTHM: Jimmy Jam & Terry Lewis** reportedly turned out the **Perspective Records Jam Session**, May 8 at L.A.'s **Century Club**. Roster acts **Ann Nesby & Mint Condition** were featured, but the largest rise was earned by **Jam & Lewis'** performance of their hit '80s hit "777-9311," proof that the producing duo retains dynamic stage skills. On May 12, the same venue staged a benefit concert starring **Natalie Cole**, **Stevie Wonder & Babyface** for the **United Negro College Fund's Greg Phillinganes Music Scholarship**. **Groovetime Records** saxophonist **Cal Bennett**, appeared at the **Isley Brothers Mission To Please** listening party at L.A.'s **Atlas Bar & Grill**. Bennett is a skilled writer and stylist with a foot in contemporary jazz and R&B instrumental camps. **ASCAP's Alonzo Robinson** was on hand to encourage support of the '96 Jazz performance series on Tuesday nights. The plush venue restores classy nightlife to a business district hemorrhaged of patronage by subway tunneling, save for the art deco **Wilern Theatre** next door.



By Peter Miro

THE RHYME



Virgin Records sr. vp Eric L. Brooks (c), who doubles as President of Noo Trybe, poses on the set of the "Inner City Blues" video shoot from the Original Gangstas soundtrack, performed by Ideal. Brooks was executive producer on the album. From (l-r): Maverick Colton and Wayne Perry, Ideal; video director Guy Guillet; O.G. co-star Fred Williamson; Brooks; O.G. co-star Jim Brown; Cedrick Cotton, Charles Vienn and Jay Green, Ideal.

DA BALLOT IZZA BULLET: Voting remains a neglected, radical act among many segments of the black populace, yet the 18-24 demographic carries much weight. Once armed with this tool, ballot becomes tantamount to bullet for effecting social change. To instill the importance of voting to black youth nationwide, Grammy-nominated Scotti Bros. hip-hop poet SKEE-LO will appear in a series of PSA's for the Black Youth Vote! initiative of the National Coalition On Black Voter Participation, Inc.. The spots will be directed by writer/producer/editor Ruth Adkins Robinson, who is donating her services to the cause. NCOBVP executive director James J. Ferguson presented commemorative plaques to SKEE-LO and Ms. Robinson during a press reception May 9, at Hollywood's Club Nightwatch, in the Sunset/Vine Tower.

"Our ancestors have been fighting for this, and died," remarked SKEE-LO to Cash Box. "Nobody wants to hear your complaints if you didn't do anything." The former English major recalled his creative struggles in college, when he turned in work written in black idioms to teachers who responded with heavy red ink. "I liked Shakespeare, and my assigned short stories, and I knew what "good" grammar was, but I chose to create my poems in everyday language. My work has reason, meaning, time and place, but they didn't like when I strayed from the 'rules.'" Seems to have worked out well enough. Also employing his own wordsmith rules with teeth to match, Qwest recording artist/urban poet D-Knowledge recited two of his works for the occasion. "Don't Know (40 Acres of Muleshit)" was written only the night before. Nobody present could fault his message, delivery or forboding content, as he postulated what would happen if non-voting black youth wiled away time on idle pursuits while their nation turned the clock decades backwards.

ARTISTIC GENIUS: Directing is the new forté of Wu Tang Clan artist Genius/RZA who helmed the video shoot for his "Shadowboxin'/4TH Chamber" clip from his Gold-certified Liquid Swords LP on Geffen Records. Fellow Wu Tang Clansman Method Man appears in the Armageddon-like scenario. Genius intercuts hypothetical combat scenes with both verbal and actual pyrotechnics. His credits now include videos of "I Gotcha Back," "Liquid Swords," "Cold World," plus "Soldiers Of Darkness" (Sunnz of Man), "Motherless Child" (Ghost Face Killer) and "Crime Saga" for Shabazz The Disciple. "I love directing. It's something I've always wanted to get into for a long time and I finally have the opportunity," comments Genius. "When I write lyrics, pictures come with them and I see a video already. I've always wanted to put things into visual form." Spinoff cut "4TH Chamber" continues the theme of battle with performances by Ghost Face Killer, Killah Priest and RZA.

ADDRHYME: "Tha Crossroads," the Eazy-E tribute song by Bone Thugs-N-Harmony, went platinum two weeks after its release. Soundscan stats show the Ruthless/Relativity production was the country's #1 selling single last week. Volunteers needed. Contact Dennis Rogers/Felicia Dziko Davis at Black Youth Vote/NCOBVP (202) 659-4929/E-Mail Address: ncobsp@igc.apc.org

TOP 25 RAP SINGLES

CASH BOX • MAY 25, 1996

Table with 5 columns: Rank, Song Title, Artist, Previous Rank, and New Rank. Includes entries like 'THA CROSSROADS' by Bone Thugs N Harmony, 'KEEP ON, KEEPIN' ON' by MC Lyte, etc.

Rap Single Reviews

By Peter Miro

INNERSOUL: "It's The Right Time" (Mix-It-Up 1000-2)

Innersoul (aka Chris Sawyer) manages an appealing changeup over five tracks. "It's The Right Time" is a study in rhythmic economy with subtle keyboard and bass textures which never turn wacky, but hold true to the lyrical flow, even when the melody changes totally on track #4. From the upcoming LP The Theory, its all-clean approach should win favor with radio. Production by Cee-12 Partners, DJ Chico and Carlos Bess.

MC EIHT F/CMW: "Thuggin It Up" (Epic Street ESK 7969)

DJ Spinna comes hard, cold and smooth with his "Spinna Remix" set to an edited narrative, paced by a leaning, creeping bass line and mellow electric piano chords. MC Eiht adds his own "Squeaky Clean Version" with a dramatic buildup of synth effects. Breaks the purely underground mien of the original LP.

TRES DELINQUENTES: "Delinquent Habits" (PMP/LOUD/RCA/BMG RDJ 64525-2)

It's "hip hop meets mariachi" in a style that West Coast radio is embracing. "Spanglish" lyrics are helping this jam accelerate in popularity with the Latino homeboy club set. Herb Alpert fans would recognize the trumpet fanfare, sampled from "The Lonely Bull." Executive producer Paul Stewart of PMP Beat Unit is expanding market share beyond Montell Jordan with his new corporate partner, LOUD Records.

## Notes &amp; Reviews

By M.R. Martinez

## Playboy Jazz Concert Series Set

PROVIDING THE LOS ANGELES area with even more top drawer jazz music will be the **Playboy Jazz Festival In Concert**, a series of six performances that will debut Sept. 7 at Glendale's **Alex Theatre** where pianist **Marcus Roberts** will perform with the **Academy of Ascension Orchestra**. The concert series is a tentacle of the Playboy Jazz Festival's community outreach philosophy.

"We are always seeking attractive ways to bring jazz to the public," commented **Richard Rosensweig**, president of Playboy Jazz Festival Prods. "This 'Playboy Jazz Festival In Concert' series is a natural extension of our annual community concert series held each Spring throughout Los Angeles and, of course, of the Playboy Jazz Festival itself."

After the debut, the series will run from October through March, 1997 and feature artists such as **George Shearing**, **The Charlie Haden Quartet West**, **Billy Taylor and Ramsey Lewis**, **Joshua Redman** and a special evening in tribute to the Academy Award-nominated documentary *Great Day In Harlem*.

Rosensweig and Alex Theatre executive director **Marty Kagan** are hoping that the series will attract solid jazz fans and converts to the genre while re-establishing the presence of the legendary venue. Says Kagan: "Nobody represents jazz much better than Playboy and nobody offers a more acoustically and aesthetically desirable hall for jazz than the Alex," adding that the series is a welcomed addition to the roster of attractions featured at the venue.

**Darlene Chan**, who is the line producer for the Playboy Jazz Festival main event set for June 15-16 at the Hollywood Bowl and the community events that kicked off May 4 throughout the greater Los Angeles area, will assist in production of the concert series, which is being produced by the Alex Theatre in association with the Playboy Jazz Festival, with the head playboy himself, **Hugh M. Hefner**, serving as executive producer.

## Reviews

### ■ SAXEMBLE: *Saxemble* (Qwest/Warner Bros. 9 46181-2). Producer: **Craig Morton**.

Freeform conversations, broad rhythmic spectral presence, dramatic melodic textures and inventive interplay are but a few of the treats evident on this album. Equally dividing the material between originals and covers, this saxophone aggregation travels a unique bend on the music, employing an array of saxes. The four principal players—James Carter (alto, tenor, baritone), Frank Lowe (tenor), Michael Marcus (manzello, bass sax), Cassius Richmond (alto)—do not miss the voices of other instruments, but include drummer Cindy Blackman and sax "sidemen" Alex Harding on baritone and Bobby LaVell on tenor to embellish the already thick sound and to provide the occasional solo. The group's rendering of "Monk's Mood" is as gentle as it gets on this album. Eddie Harris' "Freedom Jazz Dance/Rhythm-a-ning" and Richmond's smooth to rhythmically-rich "Tribute" are blustering chunks of sound. And "In Walked J.C." by Lowe, and Marcus' "Honkin' Fats" pay homage to the blues.

### ■ SERGIO SALVATORE: *Always A Beginning* (Concord Jazz CCD-4704). Producer: **Luciano Salvatore**.

A great jazz musician once said about young players that a true measure of their proficiency on an instrument or at composing was how well they adapted their sensibilities to jazz classics, and then how solid they were with their own material. Well, if that yardstick be valid, the teenaged Salvatore is a monster on this material—featuring standards and his own compositions. Ably backed in a trio setting by drummer Peter Erskine and bassist John Patitucci, the young pianist displays a mature and thoughtful approach to the collection, which benefits from his passionate playing. That much is evident from the opening title track written by Luciano Salvatore (his father). Technically, he displays remarkable dexterity on Cole Porter's "What Is This Thing Called Love," an uptempo rendition that features a tasty solo by Erskine. His gentle introspection on the Henry Mancini classic "Moon River," is one of three dedications to the late music icon.



## TOP 25 JAZZ ALBUMS

CASH BOX • MAY 25, 1996

|    |  |                                |          |     |
|----|--|--------------------------------|----------|-----|
| 1  | Q'S JOOK JOINT (Qwest/Warner Bros. 45875)                                    | Quincy Jones                   | 1        | 17  |
| 2  | BREATHLESS (Arista 18646)  | Kenny G                        | 2        | 166 |
| 3  | NAKED AND TRUE (Bluemoon 92662)  | Randy Crawford                 | 6        | 21  |
| 4  | HEART OF THE NIGHT (GRP 9842)  | Spyro Gyra                     | DEBUT    |     |
| 5  | NEW STANDARD (Verve 529854)  | Herbie Hancock                 | 5        | 9   |
| 6  | DISCOVERY (GTS 532125)   | The John Tesh Project          | 3        | 5   |
| 7  | BRAVE NEW WORLD (GRP 9835)   | Russ Freeman & The Rippingtons | 4        | 9   |
| 8  | MOODS (Mercury 528755)   | Will Downing                   | 8        | 21  |
| 9  | SEDUCTION (Warner Bros. 45913)   | Boney James                    | 10       | 25  |
| 10 | THINKING ABOUT YOU (GRP 9829)  | Jerald Daemyon                 | 7        | 17  |
| 11 | ATTITUDE ADJUSTMENT (GRP 9839)   | George Howard                  | 9        | 9   |
| 12 | CITY SPEAK (Blue Note/Capitol 32620)   | Richard Elliot                 | 11       | 5   |
| 13 | SUDDEN BURST OF ENERGY (Warner Bros. 45884)                                  | Earl Klugh                     | 13       | 7   |
| 14 | ELIXIR (Warner Bros. 45922)  | Fourplay                       | 12       | 33  |
| 15 | LAID BACK (Discovery 77037)  | Doc Powell                     | 14       | 3   |
| 16 | SAXTRESS (Heands Up 3034)  | Pamela Williams                | 15       | 7   |
| 17 | SOUL SURVIVOR (Sin-Drome 8910)   | Bobby Caldwell                 | 22       | 23  |
| 18 | THE BEST OF DAVID SANBORN (Warner Bros. 45768)                               | David Sanborn                  | RE-ENTRY |     |
| 19 | NAJEE PLAYS SONGS FROM THE KEY OF LIFE-A TRIBUTE TO STEVE WONDER (EMI 35704) | Najee                          | 16       | 21  |
| 20 | JAZZ MASTERS II (JVC 2049)   | The Jazz Masters               | 17       | 37  |
| 21 | SAPPHIRE (White Cat 77727)   | Keiko Matsui                   | 18       | 29  |
| 22 | SAX ON THE BEACH (GTS 4578)  | John Tesh Project              | 19       | 52  |
| 23 | BANGIZOOM (Blue Note/Capitol 31677)  | Bobby McFerrin                 | 20       | 17  |
| 24 | THE BEST OF GEORGE BENSON (Warner Bros. 46050)                               | George Benson                  | 21       | 11  |
| 25 | JOE COOL'S BLUES (Sony 66880)  | Wynton & Ellis Marsalis        | 23       | 43  |

### ■ MILES DAVIS: *Live Around The World* (Warner Bros. 9 46032-2). Producer: **M. Davis (Live on stage)**.

The late Miles Davis insured his enduring presence in music time after time throughout his career. But this collection of live performances clearly demonstrated how he continued to surround himself with young, fresh talent to flesh out his musical ideas and thusly help launch those players' careers. Recorded during 1988-1990 at various venues around the world—from New York City's Indigo Blues Club to Osaka, Japan's Expo Park—youthful players like bassist Foley, saxman Kenny Garrett, keyboardists Joey DeFrancesco and Kei Akagi and drummer Ricky Wellman all provide a backdrop for Miles to play out his patented blues-drenched trumpet odes to soul. "Mr. Pastorius," the lovely, lilting yet funky "Amandla," the aptly named "New Blues," and the fusion-esque "Wrinkle" all provide a glimpse of the trumpeter's later years on stage. The album culminates with the composition "Hannibal" culled from his final performance. The applause continues and Miles will never go in a silent way.



### ■ MAX ROACH: *The New Orchestra of Boston and So What Brass Quintet* (Blue Note 34813 2 3). Producer: **M. Roach**.

Recorded in December, 1993 and October 1995, these compendious offerings are a detour from percussionist/composer/educator Roach's M/Boom Percussion



## Spotlight

# Ed Townsend: Running The Gamut

By Joe Shulkin



Ed Townsend

**"THE MUSIC BUSINESS** should be color-blind, from the boardroom to the point of sale...I've been saying that for 20 years, but the industry still fails to separate the color of the skin from the music business."

So goes the underlying philosophy of a man whose contributions to the music business and its creative fabric loom ubiquitously. But more on that later.

It's late evening in Hollywood, but in the rambling, lived-in offices of Ed Townsend Productions, the activity shows no sign of slowing down. Instead, everyone is gathered in one office for a nightly ritual of what might look to an outsider like chaotic banter and cross-talk. At the center, founder and chief Ed Townsend, 64,

is doing what he loves most: kicking it with his crew about the music business. As he spins story after story, anecdotes involving the famous and the infamous, acquired during his 40 years in the industry, a definite purpose emerges: he is teaching his rapt listeners, his company employees, the music business as he knows it.

It's the kind of knowledge that can only come from experience. There's little Ed Townsend hasn't done successfully over the years, from writing and performing his own classic, "For Your Love," to writing and producing hits for others, notably Marvin Gaye. During the past year alone he has been on the charts with Shaggy's "Boombastic," (re-mix) and sample of "Let's Get It On"), cover versions of "Let's Get It On" by Boyz II Men and "For Your Love" by The Temptations, re-issues of his landmark collaborations with Gaye, as well as having a Mercedes-Benz advertising campaign built around his music. And his background, in addition to writing, producing and performing, also includes a number of years on the other side of the desk as A&R director for both Scepter and Mercury Records, among others.

However, although it may seem like he's done it all, his sights are now set on the one goal he has yet to achieve: establishing his own production company and independent label, an omission which has now been rectified with the creations of Ed Townsend Productions and Underdog Records.

He has brought to the task his own particular vision, a hand-picked group of artists, and a support staff that mixes seasoned professionals with eager, talented novices. The name Underdog Records is a tongue-in-cheek reflection of how they view themselves, as independent collection of Davids challenging the industry Goliaths. That's why these late-night bonding and strategy sessions are so important.

Because of his reputation, Townsend is constantly approached by new and established artists. It gives him the luxury of being able to be selective about who he works with on his new label. For Underdog's initial releases Townsend first chose Bruce Fisher, coincidentally his nephew by marriage, but more important the songwriter of "You Are So Beautiful (To Me)" and a hundred other songs, including two other number one pop hits and a number one hit on the jazz charts. Although he had sung his own material before, this would be Fisher's first shot as a solo artist. And Cuba Gooding, Sr., who was churning out hits with his group, The Main Ingredient, long before his now famous son Cuba Gooding, Jr. became a star of feature films. And to complete his initial slate of artists, Townsend is currently negotiating with Fred Cash of The Impressions, one of the groups Ed successfully produced in the past.

## JAZZ (Continued from page 15)

Ensemble. But the music here does not lack for sweeping majesty, rhythmic inventiveness and kaleidoscopic texture. And why should there be? The septet, "Festival Journey," composed by fellow University of Massachusetts at Amherst music professor Frederick C. Tillis, is the kind of music that could become a staple for orchestras worldwide, provided that they could find a kit drummer with the depth and duplicity of Roach to serve as soloist, as he does here. "Ghost Dance" is a Roach original, on which he is joined by the accomplished So What Brass Quintet. There is no less colorful or classic interplay in this setting. Should there be? The unifying element between the two performances—palpable soul. You can stock this in jazz and classical bins.

## Hits & Pieces

By Dick Ishbun

**NEW DEALS:** Viacom New Media last week announced plans at the Electronic Entertainment Expo (E3) to bow a new category of high quality, low-priced (isn't always the case) entertainment featuring multiple product lines drawing Viacom's licenses as well as original entertainment concepts. Action and trivia games, utilities and other creative titles will be priced at \$20.

First up are a series of titles for the mass market, MTV's "Cheap Clicks," which will include three easy-to-play games featuring America's most lovable (despicable) brain-dead alterna-kids **Beavis & Butthead** (fans of this duo will be glad that the games are easy to play.) Strategically-themed marketing, packaging and merchandising that tie in to MTV licenses will be employed in the roll-out campaign...

**Virtual Music Entertainment, Inc.** last week announced that recording artist **Hotei** will star in a new interactive music CD title, *The Stolen Song*, set for release in May 1997. The title, which will be available for multimedia PC, Macintosh(R) computer, and Sony PlayStation(TM) platforms, is being billed as the "first rock and roll mystery adventure," pitting air guitar heroes against time and the Tokyo underground as they strive to rescue Hotei from a group of kidnappers.

Thirty-four-year-old guitarist Hotei, who has sold more than 20 million albums worldwide in the last decade, would appear to be worth saving. *The Stolen Song* will feature original new music by Hotei that will be exclusively available through **Virtual Music**...

**EMI Music Publishing** has bowed an expansive business to business website on the Internet's **World Wide Web**, providing registered users with a database to research songs, but also to listen via Real Audio technology sound samples of EMI's extensive catalog, and to initiate song licensing via online request forms. The site will also be home to a licensing guide, news section, directory of key EMI staff with e-mail and an international directory of affiliates. The project was conceived and developed by EMI Music sr. vp of creative services and new media **Gary Klein**, and designed by Manhattan-based **Double Space**. "We are now doing business through a new medium which is lightning fast, time efficient, and will increase business and expand our catalog's availability," Klein comments. Klein envisions music users ranging from film and television to radio and advertising agencies employing the online service.

## NEWS (Continued from page 3)

# April RIAA Showers

**THE RECORDING INDUSTRY ASSOCIATION OF AMERICA** announced April certification of 17 Multi-Platinum, nine Platinum and 23 Gold albums. Three Platinum Singles and eight Gold singles were certified and longform videos totalled one Multi-Platinum, three Platinum and seven Gold awards

Highlights of the month include: **2 Pac's** double-CD *All Eyes On Me*, Multi-Platinum at 5 mil; *The Beatles Anthology, Volume 1*, 6 mil; **Alanis Morissette's** *Jagged Little Pill*, 8 mil; *Phantom Of The Opera* and *Highlights From Phantom...*, 4 mil Multi-Plat; **Alabama's** *Greatest Hits*, 5 mil; **Abba's** *Gold-Greatest Hits*, Double Platinum; **Bee Gees' Greatest**, Double Platinum; **Neil Diamond's** *Tennessee Moon* goes Gold; New artists **Terri Clark**, **Total And Jars Of Clay**, **Los Tigres Del Norte** and **The Fugees** all reached debut Gold (Fugees certified Platinum and Double Platinum as well); **George Michael's** "Jesus To A Child" made it his 1st Gold single on new **Dream-Works/SKG** label. **Hootie & The Blowfish** got a Gold Video for "Summer Camp With Trucks" and **Shania Twain** Platinum vided with "The Woman In Me."

## News Briefs

**KAUFMAN HONORS PRESTON:** Frances W. Preston, president/CEO of **BMI, Broadcast Music Incorporated**, will be honored by the **Elaine Kaufman Cultural Center** at its annual fundraising gala June 3 at the **Pierre Hotel** in New York City. Ms. Preston will receive the inaugural Kaufman Cultural Center Distinguished Service Award in recognition of her wide-ranging contributions to the music industry.

Headlining the evening's entertainment will be Jazz singer, **Betty Carter**.

(Continued on page 26)

## FILM REVIEWS

# New Line's *Heaven's Prisoners* Has Wonderful Mood

By John Goff



Kelly Lynch (l) and Alec Baldwin are interrupted from business on the shrimp boat to take care of other business.

LOUISIANA'S GULF COAST with its many moods, colors, bayous and secrets; New Orleans and New Iberia, shrimp, crab and Cajuns is a wonderful mix of mysterious spices, and to team all that with James Lee Burke's detective Dave Robicheaux character promises a tremendous treat. Key word is "promises."

New Line's *Heaven's Prisoners* has all that, and more. It's the "and more" which stops it from being a fully satisfying mystery with *everything* going for it.

Director Phil Joanou imposes such a plodding pace to it in an attempt to make it so much *more* than it isn't that he loses what it is. Maybe he fell in love with the scenery—and it *is* lush, mysterious

and beautiful—so he wants us to get a *good* look at it, or maybe he wants us to *feel* the thick humidity of the territory—we both see and feel by way of DP Harris Savides, exceptional photography—but Joanou seems to forget he's making a piece of *entertainment* about *people* and we need *pace* to care. He goes over revealed territory, perhaps thinking we might forget it should be a mystery and takes the mystery out of it.

Screenwriter/adaptors Harley Peyton and Scott Frank have tacked in a back entrance "mob" expository tale which kills any surprise to the story—could've been a directorial order; it is, after all a *Phil Joanou Film*. Whatever, it effectively leads us to what was undoubtedly thought to be a 'twist' long before it twists.

Why Alec Baldwin, who bought the book and exec produced with former Meadowbrook Productions partner Hildy Gottlieb, allowed this is the true

perplexitive. It's understandable why Baldwin liked the character of Dave Robicheaux enough to purchase the material: Robicheaux's a compelling character with a built in demon (alcoholism) which is an inner constant companion that makes him even more complex and volatile in his relationship to others, but which isn't properly exploited here. He's also the type of character that audiences will want and desire to return to in other situations—Burke's been very successful with his books featuring the character—making it a profitable and interesting movie franchise without costing an arm, two legs, ear and lower intestine.

Not to say this is a bad movie. It's not. The movie it *should* be is in there and could be brought out with some editing. Lose 15 to 20 minutes, bring it from 126 minutes to 106 or so and you've got it. Peyton and Frank got the tone and essence of Burke's milieu, his colorful verbal metaphors which fit well in the mouths of the neat cast brought in by Linda Phillips-Palo. Savides makes an impressive feature film debut here as DP by making you smell the salty, humid air, feel the shirt sweating to your body. He puts you in the middle of the territory and makes the audience integrate with the characters and terrain through his color and composition. And adding to that is a superior score by George Fenton with Blues source music which makes up a terrific soundtrack album.

Baldwin makes an interesting Robicheaux and brings out the man's emotions. Kelly Lynch is attractive and effective as his doomed wife while Teri Hatcher *steams* up the screen as the Cajun free-spirited vamp wife of Eric Roberts—the woman was *made* for a noir genre movie. Roberts returns to the type of role you love him in after the *sensitive* turn in *It's My Life*. Vondie Curtis Hall is slick as a gov't type. Badja Djola is sympathetic as Robicheaux's family friend and Mary Stuart Masterson makes the most of a drunken stripper/prostitute sympathy role.

*Heaven's Prisoners* has been given a release spot, the week between *Twister* and *Mission Impossible* which pretty much guarantees it can't reach its potential, but this character and Burke's franchise is worth another try.

Baldwin and Gottlieb exec produced. Albert S. Ruddy, Andre E. Morgan, Leslie Greif produced. Gray Frederickson co-produced.

## Top 15 Weekly Film Grosses

| RANK/TITLE                                   | DISTRIBUTOR      | WEEK | SCREENS | WKND TOTAL   | AVG      | TOTAL         |
|--|------------------|------|---------|--------------|----------|---------------|
| 1. <i>Twister</i>                            | Warner Bros.     | 1    | 2,414   | \$41,059,405 | \$17,009 | \$41,059,405  |
| 2. <i>The Truth About Cats &amp; Dogs</i>    | 20th Century Fox | 3    | 1,651   | \$3,882,261  | \$2,351  | \$20,111,182  |
| 3. <i>The Craft</i>                          | Columbia         | 2    | 1,762   | \$3,611,880  | \$2,050  | \$12,257,671  |
| 4. <i>Primal Fear</i>                        | Paramount        | 6    | 1,887   | \$2,406,324  | \$1,275  | \$48,394,665  |
| 5. <i>The Quest</i>                          | Universal        | 3    | 2,092   | \$2,144,300  | \$1,025  | \$16,342,380  |
| 6. <i>The Birdcage</i>                       | MGM/UA           | 10   | 1,281   | \$1,606,421  | \$1,254  | \$115,271,678 |
| 7. <i>The Great White Hype</i>               | 20th Century Fox | 2    | 1,499   | \$1,323,594  | \$883    | \$5,569,938   |
| 8. <i>James &amp; The Giant Peach</i>        | Buena Vista      | 5    | 1,590   | \$1,301,753  | \$819    | \$24,676,168  |
| 9. <i>Original Gangstas</i>                  | Orion            | 1    | 474     | \$1,157,721  | \$2,442  | \$1,157,721   |
| 10. <i>The Pallbearer</i>                    | Miramax          | 2    | 829     | \$1,015,913  | \$1,225  | \$3,923,632   |
| 11. <i>Last Dance</i>                        | Buena Vista      | 2    | 1,563   | \$1,014,175  | \$649    | \$4,577,030   |
| 12. <i>Mulholland Falls</i>                  | MGM/UA           | 3    | 1,433   | \$962,202    | \$671    | \$9,766,962   |
| 13. <i>Thin Line Between Love &amp; Hate</i> | New Line         | 6    | 722     | \$679,649    | \$941    | \$31,934,939  |
| 14. <i>Sunset Park</i>                       | TriStar          | 3    | 1,020   | \$603,516    | \$592    | \$8,511,705   |
| 15. <i>Fear</i>                              | Universal        | 5    | 867     | \$602,565    | \$695    | \$18,648,835  |

Domestic box-office, which includes USA and Canada for the weekend of May 10-12, totaled \$63,371,679, breaking down to a \$3,005 per-screen average off a total of 21,084 screens, giving a combined total of \$362,203,911. (Courtesy Entertainment Data, Inc.)





## Vid Biz

By John Goff

**PROMOTIONS:** MCA Universal Home Video marketing vp Craig Relyea has tapped Hilary Hoffman as the rental product director of marketing and Diane Gloor product manager, scil-through family products...Marguerite A. Pacacha has been named Republic Pictures' executive director of business and legal affairs, and Adele Sparks, business affairs coordinator, revealed Robert Norton, biz and legal affairs vp for the L.A.-based home vid company. Norton's appointment to business affairs vp was announced at the same time by Bob Sigman, president/CEO of Republic Entertainment...20th Century Fox Home Entertainment has upped Kathy Barton to manager of marketing services for the vid arm, announced company marketing services vp Ruby Randall...Congrats to all!

**TOPPING MAY RELEASES** at MCA/Universal Home Video is *Casino* making it to videocassette release May 21 and the letterboxed laserdisc version May 28. The release of the home version will be supported with a cross promotion releasing of the *Pocket Book* paperback version on stands. *Gold Diggers: The Secret Of Bear Mountain* is another MCA/UHV initial release for the month of May...Buena Vista is riding the river of home vid release with *Tom And Huck* starring Jonathan Taylor Thomas and Brad Renfro as Mark Twain's "original bad boys." And with Disney you have to give a little and take a little—they've pulled the limited release of *The Lion*



Robert DeNiro and Joe Pesci confer in *Casino*.

*King*. Did you get one?...20th Century Fox Home Entertainment checks in with *Dunston Checks In* in late May. Promoting *Dunston* is a two-tiered national marketing and ad blitz targeting four- to 12-year olds via network and cable TV advertising, radio and EV promos and direct mail. Another is aimed at parents with a \$5.00 rebate with two other Family Feature titles, point-of-purchase materials and an interactive web site for kids and parents...Paramount Home Video is scheduling a *Tom Cruise Collection*, offering *Top Gun*, *The Firm* and *Days Of Thunder* May 21—Hey, that's just in time for the May 22 theatrical release of the Cruise-starrer *Mission Impossible*, isn't it?...HBO Home Video's TV-to-cassette release of *The Tuskegee Airmen* hits the market May 28...And *Cabin Fever* releases the final chapter of Larry McMurry's popular *Lonesome Dove* history, *Streets Of Laredo*...

**EPIC ENTERTAINMENT & DISTRIBUTION** is releasing a **South Pacific Productions** film put together by indie low-budget humor wizards Ed Hansen and Buck Flower titled *Hell's Belles*. Hell's... is yet another take on the ever popular Jack The Ripper legend—and you can bet your kitchen knives there'll be a helluva (sorry about that) lot more laughs than you got out of *Mary Reilly*. Here, they've taken a dud and intercut with new footage of their own to make it all make sense; sort of a *Mystery Science Theatre*, only interwoven. Hansen and Flower were the brains and brawn (writers-producers-director-and half the crew) of the Imperial release *The Bikini Carwash Company* which is a cable staple boasting an RIAA Platinum Video certification. The New Zealand- and Hell-set *Hell's Belles* proposes that that old cut up Jack was actually in the employ of horny-headed devil, bored below and needing an inept Jack to release him from his underground bondage. The Hansen-Flower team heretofore has specialized, and practi-

## Swing Lived Again At Palladium

John Goff

**THERE WERE MOMENTS** May 10th when it felt as if we'd been cut loose from current time.

The Hollywood Palladium and a soldier swung his thigh-high stockinged garter-girded girlfriend in the air on the dance floor and we were all back in WWII. Les Brown and his Band of Renown supplied the music on that same Palladium stage. But it was all real. The soldier and his girlfriend were members of a dance club, costumed for the evening. Les Brown and Band were real, and history was being re-created for a few magical moments.

It was all videotaped and will be shared with a TV viewing audience later this year as a special fundraiser for PBS. Undoubtedly it will be a winner, even if only half of the feeling that was in the room that night was captured.

Ostensibly it was to honor Brown, and during the evening he was presented with several proclamations, awards and citations: a Presidential Proclamation from President Bill Clinton; NAS Lifetime Achievement Award for his "Sentimental Journey"; NARAS Presidential Award presented by Patty Andrews, of The Andrews Sisters subbing for NARAS president Mike Greene; a City of Los Angeles Proclamation and a City of West Hollywood Proclamation.

Brown took these in good stride but he seemed most alive fronting his band and reuniting with pals Patty Andrews (who didn't perform) and Henry "Butch" Stone (vocalist with the band since 1941), Tex Beneke, Dolores and Bob Hope (who did).

Former big band singer Dolores Hope performed "Why Can't You Behave" as a single and teamed with hubby Bob on "(It's) Delightful" with a humorous routine which saw himself playing straight man for a change. The couple received a standing ovation.

Suzanne Somers performed a pair with the band, "It Had To Be You" and "Our Love Is Here To Stay" while The Step Sisters pulled off a sensuous "Rum And Coca Cola." Hal Linden contributed a Benny Goodman medley with the clarinet and Beneke, sounding great, came on for—what else—"Chattanooga Choo Choo," the first Gold record ever made.

The time defying Nicholas Brothers, Fayard and Harold, delighted audiences with a comedy and dance routine before passing the torch to the Nicholas Sisters, Fayard's granddaughters—10-year old Nicole Elizabeth and eight-year-old Catherine Victoria. Smooth voiced Dennis Rowland performed "Wild Women Don't Work" and Sheena Easton contributed "The Man Who Got Away." And that was Act One!

Act One is the one that brought back all the memories and evoked the bygone era of the '40s and big bands; the time of the evening which, to history buffs, brought back memories through the music that lilted and swung. Wonderful sounds.

Act Two took a more modern turn with the Royal Crown Revue; John Pizzarelli Trio; Brian & Kevin O'Neal; Kid Creole & The Coconuts, and the Pussycat Dolls. Still, most of the music they performed harkened back to another era but with a distinctly rock beat. The Pizzarelli trio performed "Route 66" while the tune's writer, Bobby Troupe, watched from the audience.

Gary Owens, Wink Martindale and Billy Vera hosted throughout... Leaving the Palladium it's dark out. Hey, how about a nightcap at the Derby? Maybe catch one last dance at the Coconut Grove? A late act at Ciro's on the strip, or the Troc?...Ahhh, I'm still hearing the Brown sound in my head and—that's right, those other places are no more.

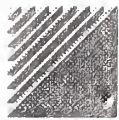
The sounds of late night traffic begin to push the sweet sounds aside. A boom box in a passing vehicle causes a mini-earthquake.

Maybe the sudden chill's caused by the sweat worked up on the dance floor colliding with the late night air. Maybe not.

The music's gone. Thanks for the memories.

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cally written another book, on bottom line, guerilla type filmmaking; putting the most on screen for the least amount of money. That's a trend that all but disappeared during the '80s but is making a comeback recently. We'll try to dig up some more and spotlight them in the near future. Til then...



## News From The United Kingdom, Ireland & Europe

By Hal Levy

**TOP UK SINGLES:** George Michael's hanging onto Number One with his "Fastlove" while also hanging in there at two is Mark Morrison's "Return Of The Mack" and Gina G is still at three with "Ooh Aah, Just A Little Bit." Number 4 is Suggs & Louchie Lou/Michie One's "Cecilia." Blur's "Charmless Man" comes in at five while moving up to six is 1996 Man Utd Fa Cup Squad's "Move Move Move." Newcomer Bluetones is "Cutting Some Rug" at seven and Busta Rhymes' "Got You All In Check" arrives at eight. Falling back to nine is Manic Street Preachers' "A Design For Life" and hopping onto the charts at ten is Klubheads' "Klubhopping."

The video scene remains the same with top rental still Paramount's *Braveheart* and sale Buena Vista's *Pocahontas* with top music video Live Cast Recording—*Les Miserables*. Game rentals are also holding their own with Mega Drive's *Mortal Kombat 3* and Super Nintendo's *Donkey Kong Country 2*. At the boxoffice, *The Birdcage* is selling the most tickets.

Top single in Europe is still Robert Miles' "Children" which is king of the mountain in Belgium, Finland, Austria, Norway, France and Sweden. George Michael is selling "Fastlove" in Italy, Spain and Yugoslavia while Take That is asking "How Deep Is Your Love" in Lithuania and Macedonia. Michael Jackson's "They Don't Care" hits the top in Germany.

There seems to be no clear winner in Europe's top album charts. However, The Cranberries' *To The Faithful Departed* leads in France and Italy while Alanis Morissette's *Jagged Little Pill* is being taken in Ireland and Denmark. Celine Dion's *Falling Into You* tops Holland and Switzerland and Take That's *Greatest Hits* is the leader in Germany and Austria.

**DOWNERS THIS WEEK** are Thorn EMI at £17.92, down 0.15% and Rank Organization at £5.34 is down 0.01%. **UPPER** is PolyGram's NLF 102.90 (£40.00), up 0.9%.

**IT'S OH SO TAXING:** Michael Jackson said he was going to cancel his German tour because, under new German tax laws, his tax bill would be larger than the money he'd take in. Under the new laws, foreign artists are taxed on their entire German income and are not allowed to deduct production costs. Jackson's European tour requires three jumbo jets and 30 trucks. However, in spite of all the economic troubles faced by Germany (and the rest of the world), Germany's Financial Minister Theo Waigel took the time to write a *Dear Michael Jackson* letter asking him not to cancel the tour and saying that that section of the tax law regarding foreign artists was being changed and made retroactive to January 1, 1996 and therefore Jackson would be able to deduct production costs.

**SHE AIN'T GOT NO CULTURE,** and we're talking about Spain's new conservative Minister for Education and Culture Esperanza Aguirre. She said that state subsidies to stage, music and cinema would soon be reviewed by her department with some cuts expected.

**OH, MR. GALLAGHER:** Noel Gallagher of Oasis is at it again. He was scheduled to receive the 1996 Ivor Novello Songwriter of the Year Award from the British Academy of Songwriters, Composers and Authors. Then he found out he would be sharing the award with Damon Albarn of the rival group Blur. He turned down the award with some salty remarks. It seems every other day, Gallagher does or says something to get his name and "bad boy" image in the media.

**YA GOT ME COVERED:** Minet Insurance, an insurance broker company, is working with the Musicians Union in offering professional advice about insurance for musical instruments. First word of advice is not to depend on home owners insurance as many will not cover instruments taken out of the house. Payments start at £25 a year for MU members for the first \$500 claim with each additional £100 coverage costing £1.50 additional a year.

**YA GOTTA COMMIT YOURSELF:** *The Commitments, Part II* is on the slate for Miramax, the art film arm of Disney. However, many principals from the original *The Commitments* are not planning to be on-board for the new project. Writer Robby Doyle is reportedly unhappy about the sequel which moves the group from Dublin to New York. A typical ploy of American film companies when redoing or adding sequels to foreign films, is to move the action to the U.S., to help increase boxoffice there. Director Alan Parker, currently helming Madonna in *Evita* is not interested. Musician/Actors Dave Finnegan and Kenneth McClusky are expected to join the film when the project is firmed. They are currently touring as The Stars of *The Commitments*. The three women backup singers together with other actor/musicians have mainly expressed disinterest, wanting to get on with their own individual careers. Miramax wanted to start filming this year, but it is probable that the starting date will be pushed ahead.

**THE MARKETPLACE:** Some 40% of all records sold in 1995 were sold in Europe, making it the biggest music market in the world.

**DON'T BREAK THE CHINA:** June 4 is the day the U.S. government has to make up its mind whether or not to renew China's Most Favorable Nation trading status. Most of the decision will be based on how far along China has gone in answering questions about its efforts to wipe out violations of last year's intellectual property rights agreement. According to U.S. sources the situation is worse now than last year. It is estimated U.S. companies lost some \$2.3 billion in the last year alone. China, in the meantime, claims it is living up to its agreements the best it can.

**HONG KONG VS. THE PIRATES:** Hong Kong police confiscated more than 60,000 videos and computer CDs, valued at more than half a million dollars as they were being smuggled into the territory in boxes labeled "textiles." Thus far this year, Hong Kong customs say they have made more than 33 arrests and put out of business some 16 pirate disc outlets, seizing counterfeit CDs worth \$750,000. Last year, the Hong Kong legislature raised fines and prison sentence terms for copyright counterfeiting and just last month, they added more categories protected under the intellectual property rights laws.

**GETTING OFF:** Taiwan is expected to be taken off the U.S. "watch" list of countries checked for counterfeiting violations. The Taiwan government, in a meeting with U.S. trade officials in Taipei said they will adopt a six-month, 18 point plan to combat copyright piracy. The U.S. will check the results in October and at that time decide if Taiwan should be removed from the U.S. Trade Act's Special 301 list, which rates countries in relationship to intellectual rights violations.

**AND SINGING THE PIRATE BLUES** is the Irish National Federation Against Copyright Theft which says that Ireland leads Europe in the buying of pirate videos and estimates the industry is losing some £18 million a year. The counterfeit market has about 35% of Irish purchases with videos of new films going for up to £8 with a sell-by life of under three months. An even bigger field is played by porno videos, which sell for up to £40, especially if banned by the censor, and have no sell-by date.

**BRUSH UP YOUR SHAKESPEARE** when you head for pubs run by Bass or Scottish & Newcastle as they are adding CD-ROM versions of *Macbeth* and *A Midsummer Night's Dream* to hundreds of video jukeboxes, in their almost 2,000 pubs. You puts your money in the machine then you and up to four others pick out the characters you want to play and with mike in hand watch the screen as animated characters bounce around leaving space for your voice backed up by sound effects and a great track. This is expected to lead to a trend of doing plays and films and expanding the borders of the Karaoke circuit.

**IT PAYS THE BILLS:** And we're talking about advertising. As far as TV is concerned, in Italy TV is getting about 55% of the total advertising pie far ahead of the U.S. where TV is picking up only 42% and out of sight of the UK with its TV industry at a measly 32%.

**WANNA DANCE:** Well, Michael Flatley does and he's following up his *Riverdance* stint with his *Lord Of The Dance* show which will be "strongly Irish with lots of rock and roll production values." It opens in Dublin June 28, to polish up the act for its London opening scheduled for August. Joining Flatley in the venture is Harvey Goldsmith, one of the UK's top rock promoters, Elton John's manager John Reid and Van Morrison has contributed some of the music.

**TAPS:** Bill Graham, a founder of Ireland's top music paper, *Hot Press*, has died at the age of 44, in Dublin. Graham, who wrote about music for many years, in 1978 brought the then-unknown U2 together with manager Paul McGuinness. Graham was also the author of two books about U2.

**CROWD CONTROL** failed when the U.S. group, Smashing Pumpkins came onstage, the crowd surged forward and even though the band called for calm, chaos prevailed and the concert was called off early. One girl has died from her injuries, another is in serious condition and three others are still in the hospital. There were also many unreported minor injuries. The band has cancelled its upcoming Belfast concert. Meanwhile, the Irish government is calling for more security men and better safety precautions at rock venues.

**WHAT'S YOUR DRINK?** If it's Heineken then you should have been at the Heineken Green Energy International Music Festival in Dublin which attracted 185 bands from the UK, U.S., Ireland and Europe to entertain some 50,000 and A&R people from all over Europe.

## REVIEWS *By Héctor Reséndez*



**PONCHO SANCHEZ:** *Baila Mi Gente* (Concord Picante, 4701) Producers: Carl E. Jefferson, John Burk, Chris Long, Frank Marrone, Allen Farnham, Larry Hathaway. **LATIN-JAZZ/TROPICAL-SALSA.**

World-acclaimed conga player, Poncho Sanchez, and Concord Picante release this 14-song compilation of "El Conguero's" finest Salsa performances.

All of Sanchez' 14 albums are a must for any fan of the big guy. Latin jazz and Salsa enthusiasts from all parts of the planet have certainly enjoyed his music over the years. The bandleader-vocalist-musician has consistently maintained his respect for the grand masters of Afro-Cuban rhythms including his mentor, the late Cal Tjader. You'll find some interesting liner notes from a sampling of Sanchez' fans like Kareem Abdul-Jabbar, Leonard Feather, Chuck Niles, Eddie Lopez, and Chico Mendoza. One incredible salsafied dance party album!

**LA LUPITA:** *Tres-D* (BMG U.S. Latin, 74321) Producer: Jorge Amaro "La Chiquis." **LATIN-ROCK.**

The rock group, La Lupita, is formed of vocalist Hector Quijada, bass player Poncho Toledo, drummer Bola Domene, singer Rosa Adame, and guitarist Lino Nava. Their latest release, *Tres-D* (*Three-D*), signals strong socio-political sentiments about what is happening today in Mexico. Concurrently, the band wanted to create music to their liking and not to the pressures of a demanding public. The result is a hearty, well-rounded sound; similar to that after-dinner contented feeling. La Lupita always wanting for more.



**DAVID CALZADO & LA CHARANGA HABANERA:** *Pa' que se entere La Habana* (Magic Music, 0019-3) Producer: David Calzado. **TROPICAL-SALSA.**

They perform with well-choreographed steps that would make any Motown act proud. Director David Calzado and his La Charanga Habanera exert a tremendous amount of energy into their music. Lead vocalists, Mario Antonio Jimenez Sanchez and Michael Maza Marquez, smoke throughout all of the album's ten numbers. The first selection "Nube Pasajera" comes out of the starting gate like

any fine thoroughbred. Aficionados of original Cuban music and salsa fans alike will enjoy Calzado's brand of energized and finely tuned tropical music.



## PICK OF THE WEEK



**DARK LATIN GROOVE:** *Dark Latin Groove* (Sir George Records-Sony Tropical, 81694) Producer: Sergio George. **TROPICAL-SALSA.**

Critics are rallying behind the "New Era for Latinos in Music." For Sergio George, it's been sometime in the making. The former hit-maker for RMM Records started his own company, Sir George Entertainment, and is now affiliated with Sony Discos. Their first release is

*Dark Latin Groove*, aka *DLG*, featuring Huey Dunbar and James De Jesus. Their music is certainly original, innovative, and quite eclectic. Salsa rhythms are combined with elements of R&B, rap and soul. It's been done before, you say? Well, not with Sergio George in the kitchen. This could very well be the "soul sauce" of the next millennium. Finally, a new light at the end of the tunnel.

## THE LATIN LOWDOWN

### News From U.S. & Latin America

*By Hector Resendez*

#### BAJA ROOTS FOR NEW POP STAR:

As jaded as the Latin music industry may seem, once in a great while it stops to recognize outstanding talent, especially when it's staring right in the face. Yet, the very mystical tale of a young aspiring artist evokes comforting feelings that Latinos are perhaps as sentimental (and romantic, of course) as the ever-classic typecast image would lead us to believe.

The discovery happened quite discreetly. As the guitar player strummed his refined chords to a laid-back crowd at a local San Diego country club, a young lad asked if he could sing a song. Feeling good-natured as well as rather bored, the guitarist agreed. He went along and accompanied the slender youth on one tune after another. And so, as in Hollywood folklore, a star was born. The guitarist introduced the singer to his brother-in-law, a record producer.

His name is **Marko Barnett**. No, not a stage pseudonym, but his birth-given name. Born in San Diego, but raised in the nearby frontier-town of Tijuana, Baja California, Barnett and singing seemed a match made in Heaven. "I've been singing since I was 10 years old, then at 13 and 14, I was then at an age where I could sing at events, like weddings, and such." Barnett met his present manager, **Sirak Bolyan** in 1995 in Tijuana. Immediately convinced of Barnett's innate talent, the duo went to Mexico City to compile selections for a demo album. Next came Miami where a deal was signed with the independent label, **Musical Productions** and its president, **Tony Moreno**. Says MP's West Coast manager, **Carlos Montani**, "The selections on Marko's album were incredibly well-produced and well-rounded in terms of musical styles. L.A.'s Radio FM 98 has been playing 'Te Quiero A Ti Y Solo A Ti.' Las Vegas Super Q 870 AM fell in love with 'Tu Me Acostumbraste.' His performance in Vegas was enthusiastically accepted! We know he'll make it big in the near future."

Barnett's manager composed five selections for the album which Bolyan also produced and arranged. He elected to mix modern pop with contemporary ballads and classical boleros. The all-Spanish language album, called *Beautiful*, also features a couple of classic disco numbers by Clifton Davis and the team of Allee Willis and Maurice White.

Immediately plans were first made for the young singer to go on a promotional and public relations tour. The initial journey took Barnett to the **Radio y Musica Convention** this past February at the Los Angeles Marriott Hotel. There he showcased for his label as well as performing in the closing ceremonies for the event.

Barnett mentioned the tremendous and enthusiastic response from not only new fans, but from promoters alike. "We recently got an offer from Spain. The songs, 'Tu Me Acostumbraste,' 'Sabor A Mi,' 'Te Quiero Pa' Ra Mi,' have been hitting extremely well. A promotional tour is already being planned for later this summer in Spain and in Mexico City," said Barnett. Favorable comparisons to pop icon **Luis Miguel** have already been made by the media.

Barnett will be going to Puerto Rico on a promo tour for 3 weeks and to film his first video. The singer was in Southern California recently for the Cinco de Mayo weekend.

#### NORTHERN LIGHTS FOR UNION CITY SINGING SENSATION:

One 19-year old from Union City, CA, has been blowing away radio listeners and club aficionados alike with her dance smash, "Release Me." A full-time student at the University of Santa Clara, **Angelina** was immediately signed by the San Jose-based indie, **Upstairs Records**, the day following her first-ever audition. Aside from completing her debut album and promotional performances, The 19-year old Angelina has the ever rare, but very fortunate luck to hit the singles charts with a bullet.

Fiercely proud of her Latina heritage, Angelina's parents, Mexican immigrants, impressed upon her the importance of perseverance and determination. She does not plan on turning back now. Her driving motivation in all facets of life is to be a positive Latina role model, and Angelina relishes that challenge. "My musical influences are Gloria Estefan and Selena. They have opened the doors for a positive image to come through."

The potential of crossing over to both English and Spanish-language markets with bilingual dance music is crystal clear. Producer **Noel Saucedo's** expert handiwork in the recording studio is certainly helping to ensure that objective.



Angelina.

# CASH BOX

## TOP 100 COUNTRY SINGLES

MAY 25, 1996

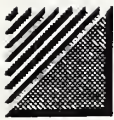


This Week's #1:  
Brooks & Dunn



Highest Debut:  
Lee Roy Parnell

|    |  |                             |       |    |     |   |                    |       |    |
|----|--|-----------------------------|-------|----|-----|---|--------------------|-------|----|
| 1  | MY MARIA (Arista)  | Brooks & Dunn               | 3     | 7  | 46  | THINKIN' STRAIT (Magnatone)                                   | Rich McCready      | 51    | 4  |
| 2  | SOMEONE ELSE'S DREAM (Warner Bros. 45872)                    | Faith Hill                  | 2     | 13 | 47  | STRANGER IN YOUR EYES (Epic 66965)                            | Ken Mellons        | DEBUT |    |
| 3  | HEADS CAROLINA, TAILS CALIFORNIA (Curb)                      | Jo Dee Messina              | 4     | 16 | 48  | PICTURE PERFECT (Warner Bros. 17663)                          | The Sky Kings      | 48    | 6  |
| 4  | IT'S WHAT I DO (Capitol Nashville)                           | Billy Dean                  | 6     | 16 | 49  | WORKIN' IT OUT (Giant 17650)                                  | Daryle Singletary  | DEBUT |    |
| 5  | ALL I WHAT IS A LIFE (Curb)                                  | Tim McGraw                  | 5     | 12 | 50  | LITTLE DROPS OF MY HEART (RCA 66834)                          | Keith Gattis       | 45    | 9  |
| 6  | OUT OF THE BLUE CLEAR SKY (MCA 11428)                        | George Strait               | 7     | 7  | 51  | IT WOULDN'T HURT TO HAVE WINGS (Decca 11261)                  | Mark Chesnutt      | 27    | 19 |
| 7  | I THINK ABOUT YOU (Epic 67033)                               | Collin Raye                 | 9     | 10 | 52  | I DON'T THINK I WILL (Epic 67069)                             | James Bonamy       | DEBUT |    |
| 8  | I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Asylum)                | Bryan White                 | 8     | 11 | 53  | HEART'S DESIRE (Career)                                       | Lee Roy Parnell    | 32    | 17 |
| 9  | ALMOST A MEMORY NOW (Arista)                                 | BlackHawk                   | 12    | 13 | 54  | WHO'S THAT GIRL (Epic 66877)                                  | Stephanie Bentley  | 47    | 14 |
| 10 | LONG AS I LIVE (Atlantic)                                    | John Michael Montgomery     | 1     | 12 | 55  | SOMEDAY (River North Nashville 1172)                          | Steve Azar         | 50    | 10 |
| 11 | ALL YOU EVER DO IS BRING ME DOWN (MCA 11257)                 | The Mavericks               | 11    | 17 | 56  | NO NEWS (BNA)   | Lonestar           | 52    | 18 |
| 12 | DOES THAT BLUE MOON EVER SHINE ON YOU (A&M Nashville 531192) | Toby Keith                  | 14    | 11 | 57  | SORRY YOU ASKED (Reprise 46051)                               | Dwight Yoakam      | 53    | 5  |
| 13 | IF I WERE YOU (Mercury 526991)                               | Terri Clark                 | 13    | 11 | 58  | WHAT DO I KNOW (Columbia 67223)                               | Ricochet           | 57    | 26 |
| 14 | TIME MARCHES ON (Atlantic)                                   | Tracy Lawrence              | 16    | 7  | 59  | BREAKING HEARTS AND TAKING NAMES (Curb)                       | David Kersh        | 65    | 3  |
| 15 | THE CHANGE (Capitol Nashville 32080)                         | Garth Brooks                | 15    | 7  | 60  | THE LOVE THAT WE LOST (A&M Nashville)                         | Chely Wright       | 54    | 14 |
| 16 | TEN THOUSAND ANGELS (BNA)                                    | Mindy McCready              | 18    | 14 | 61  | FIFTY-FIFTY (Mercury 528437)                                  | Keith Stegall      | 62    | 2  |
| 17 | HOME (Arista)  | Alan Jackson                | 21    | 5  | 62  | YOU GOTTA LOVE THAT (Atlantic)                                | Neal McCoy         | 56    | 19 |
| 18 | HIGH LONESOME SOUND (MCA 11422)                              | Vince Gill                  | 19    | 6  | 63  | HYPNOTIZE THE MOON (Giant 17704)                              | Clay Walker        | 55    | 19 |
| 19 | EVERY TIME I GET AROUND YOU (MCA 11423)                      | David Lee Murphy            | 20    | 9  | 64  | TOO MUCH FUN (Giant 24606)                                    | Daryle Singletary  | 64    | 22 |
| 20 | HOLDIN' ONTO SOMETHING (MCG/Curb)                            | Jeff Carson                 | 25    | 10 | 65  | THUMP FACTOR (MCG/Curb)                                       | Smokin' Armadillos | DEBUT |    |
| 21 | STARTING OVER AGAIN (MCA 11264)                              | Reba McEntire               | 23    | 8  | 66  | HEAVEN IN MY WOMAN'S EYES (MCA 11242)                         | Tracy Byrd         | 61    | 15 |
| 22 | HEAVEN HELP MY HEART (Curb/MCA 11090)                        | Wynonna                     | 24    | 4  | 67  | BACK WHEN (Avex-Critique 15448)                               | M. C. Potts        | 68    | 3  |
| 23 | C-O-U-N-T-R-Y (Epic 67405)                                   | Joe Diffie                  | 22    | 11 | 68  | MAN OVERBOARD (SOR 503)                                       | Don Cox            | 70    | 2  |
| 24 | TREAT HER RIGHT (Curb)                                       | Sawyer Brown                | 26    | 8  | 69  | SHE NEVER LOOKS BACK (Giant 24639)                            | Doug Supernaw      | 58    | 9  |
| 25 | MY HEART HAS A HISTORY (Reprise 46180)                       | Paul Brandt                 | 30    | 9  | 70  | FREEDOM (Caption/Curb)  | Ray Hood           | 72    | 3  |
| 26 | MEANT TO BE (Mercury 528893)                                 | Sammy Kershaw               | 28    | 9  | 71  | EVEN WHEN IT DON'T FEEL LIKE IT (Scarlet Moon)                | Paul Overstreet    | 73    | 2  |
| 27 | A THOUSAND TIMES A DAY (Epic 67269)                          | Patty Loveless              | 29    | 5  | 72  | WHEN YOU ARE OLD (Imprint)                                    | Gretchen Peters    | 69    | 8  |
| 28 | PHONES ARE RINGIN' ALL OVER TOWN (RCA 66509)                 | Martina McBride             | 31    | 6  | 73  | TO BE LOVED BY YOU (Curb/MCA 11090)                           | Wynonna            | 60    | 65 |
| 29 | YOU WIN MY LOVE (Mercury 522866)                             | Shania Twain                | 17    | 13 | 74  | FROM WHERE I STAND (Mercury 526812)                           | Kim Richey         | 71    | 6  |
| 30 | HONKY TONKIN'S WHAT I DO BEST (MCA 11429)                    | Marty Stuart & Travis Tritt | 33    | 5  | 75  | HOPE (Giant 17669)  | Various Artists    | 79    | 2  |
| 31 | DADDY'S MONEY (Columbia 67223)                               | Ricochet                    | 36    | 4  | 76  | READY, WILLING AND ABLE (RCA 64742)                           | Lari White         | 66    | 20 |
| 32 | THE RIVER AND THE HIGHWAY (Arista)                           | Pam Tillis                  | 10    | 16 | 77  | YEARS FROM HERE (MCG/Curb)                                    | Baker & Myers      | 63    | 16 |
| 33 | NO ONE NEEDS TO KNOW (Mercury 522886)                        | Shania Twain                | 44    | 2  | 78  | LONG HARD LESSON LEARNED (BNA)                                | John Anderson      | 67    | 9  |
| 34 | DON'T GET ME STARTED (Decca 11424)                           | Rhett Akins                 | 34    | 7  | 79  | WALKIN' AWAY (Arista 1-2934)                                  | Diamond Rio        | 59    | 22 |
| 35 | BY MY SIDE (BNA 66847)                                       | Lorrie Morgan & Jon Randall | 35    | 5  | 80  | I'M NOT AN ANGEL (Justice)                                    | Kimmie Rhodes      | 82    | 2  |
| 36 | THAT'S WHAT I GET FOR LOVIN' YOU (Arista)                    | Diamond Rio                 | 38    | 3  | 81  | IT WORKS (RCA 66525)  | Alabama            | 74    | 18 |
| 37 | LOVE STORY IN THE MAKING (Arista)                            | Linda Davis                 | 37    | 5  | 82  | YOU CAN FEEL BAD (Epic 67269)                                 | Patty Loveless     | 75    | 20 |
| 38 | BACK IN YOUR ARMS AGAIN (BNA 66906)                          | Kenny Chesney               | 39    | 6  | 83  | WITHOUT YOUR LOVE (RCA 66740)                                 | Aaron Tippin       | 77    | 16 |
| 39 | ON A GOOD NIGHT (Columbia)                                   | Wade Hayes                  | 43    | 2  | 84  | CHANGE OF HEART (Rounder)                                     | Delevantes         | 85    | 2  |
| 40 | THERE'S A GIRL IN TEXAS (Capitol Nashville)                  | Trace Adkins                | 40    | 5  | 85  | IF YOU LOVED ME (Atlantic)                                    | Tracy Lawrence     | 76    | 21 |
| 41 | CATS IN THE CRADLE (Atlantic)                                | Ricky Skaggs                | 41    | 5  | 86  | BEFORE HE KISSED ME (Capitol Nashville)                       | Lisa Brokop        | 78    | 8  |
| 42 | THEN YOU CAN TELL ME GOODBYE (Atlantic)                      | Neal McCoy                  | 42    | 3  | 87  | I KNOW SHE STILL LOVES ME (MCA 11263)                         | George Strait      | 81    | 20 |
| 43 | SAY I (RCA 66525)  | Alabama                     | 46    | 2  | 88  | I'LL TRY (Arista)   | Alan Jackson       | 84    | 19 |
| 44 | CIRCLE OF FRIENDS (Warner Bros. 17639)                       | David Ball                  | 49    | 2  | 89  | SHE'S GOT A MIND OF HER OWN (Epic 67069)                      | James Bonamy       | 80    | 20 |
| 45 | GIVIN' WATER TO A DROWNING MAN (Career)                      | Lee Roy Parnell             | DEBUT |    | 90  | YOU'D THINK HE'D KNOW ME BETTER (MCA 11324)                   | Bobbie Cryner      | 86    | 9  |
|    |  |                             |       |    | 91  | THE BEACHES OF CHEYENNE (Capitol Nashville 32080)             | Garth Brooks       | 87    | 19 |
|    |  |                             |       |    | 92  | 1969 (Mercury 528437)   | Keith Stegall      | 83    | 16 |
|    |  |                             |       |    | 93  | SOME THINGS ARE MEANT TO BE (Arista)                          | Linda Davis        | 90    | 23 |
|    |  |                             |       |    | 94  | NOW THAT'S ALL RIGHT WITH ME (Asylum)                         | Mandy Barnett      | 88    | 17 |
|    |  |                             |       |    | 95  | ALL OVER BUT THE SHOUTIN' (Capitol Nashville 35352)           | Shenandoah         | 91    | 12 |
|    |  |                             |       |    | 96  | WILD ANGELS (RCA 66509)                                       | Martina McBride    | 89    | 23 |
|    |  |                             |       |    | 97  | GOD'S COUNTRY (Columbia 66124)                                | Marcus Hummon      | 93    | 10 |
|    |  |                             |       |    | 98  | REMEMBER THE RIDE (Curb)                                      | Perfect Stranger   | 92    | 13 |
|    |  |                             |       |    | 99  | BIGGER THAN THE BEATLES (Epic 67405)                          | Joe Diffie         | 96    | 23 |
|    |  |                             |       |    | 100 | EVERY TIME MY HEART CALLS YOUR NAME (Capitol Nashville 28495) | John Berry         | 99    | 14 |



## Winans Headlines Summer Lights

By Wendy Newcomer



CeCe Winans

**EIGHT-TIME GRAMMY WINNER CECE WINANS** will be the official spokesperson for Nashville's 1996 **Summer Lights in Music City** festival, scheduled for May 30 through June 2. Winans was most recently honored as Female Vocalist of the Year at the 1969 Dove Awards, marking the first time an African American has won the category since the Dove Awards began in 1969. Currently, she can be heard on secular radio in her duet with Whitney Houston, "Count On Me." Winans' first solo album, *Alone In His Presence*, is a collection

of classic hymns and contemporary Christian favorites and is receiving raves. Festival attendees will have an opportunity to hear Winans perform with the Nashville Symphony on Sunday, June 2.

Other artists scheduled to perform during the four-day festival include country artists **Terri Clark**, **The Delevantes** and **Chely Wright**. In addition to country music, other genres such as blues, rock, jazz, western, and world music will be represented by the following artists: **Mike Griffin**, **Jeffrey Scott Wills**, **Reese Wynans** and the **Big Time**, **O.J. Ekemode**, **Dave Pomeroy**, **Crystal Teliefero**, **Grits**, **The Lounge Flounders**, **Afrikan Dreamland** and **Riders In The Sky**.

Summer Lights In Music City is celebrating its 15th year in 1996 and looks to surpass last year's attendance of 138,000. It is produced by the non-profit Greater Nashville Arts Foundation with proceeds providing funding for arts projects throughout the year.

## In Other News...

**THE R.I.A.A. ANNOUNCED THE FOLLOWING** certifications—Alabama's *Greatest Hits* is now certified at five million, setting a new record for a country group. Duo **Brooks & Dunn** reached five million on their 1991 album *Brand New Man*. **Neil Diamond's Tennessee Moon** went gold in April, as did **Terri Clark's** self-titled debut. In music videos, **Shania Twain** earned her first platinum video for *The Woman In Me*.

**NASHVILLE SONGWRITER LORI FISCHER** is doubling as an actress in New York City. She recently opened in the New York comedy show "Cowgirls" in April.

**TNN: THE NASHVILLE NETWORK** will broadcast *Bill Gaither: Moments To Remember* on Saturday, June 1 at 10 p.m. (EST). The one-hour concert special will feature **The Cathedrals**, **The Gaither Vocal Band**, **The Speer Family** and over 100 gospel music greats.

**EDDIE REEVES WAS PROMOTED** to exec. vp/gm of Warner/Reprise Nashville. Reeves has been with Warner/Reprise since 1984 and will take on the day-to-day management of the labels' country operation.

**TAREVA HENDERSON OF NASHVILLE** was named winner of CMT's Starfest '96 Country Songwriting Contest for her composition, "Dance With Me." Henderson was a regular performer on the now-defunct *Crook & Chase* show on TNN.



**BMI recently hosted a dinner celebrating the number one spot for "You Can Feel Bad," recorded by Patty Loveless. Pictured at the event are (l-r): Songwriters Tim Krekel and Matraca Berg; BMI's Roger Sovine; and Epic Records' Loveless.**

**DWIGHT YOAKAM WAS A HIT** during his tour of Australia, with a show in Sydney that sold out in an unexpected 15 minutes. Yoakam's album also reached number 16 on the Australian pop chart.

**DANNY FRAZIER, LEAD SINGER** of Frazier River, and wife Tracy welcomed a baby son, Daniel Lee, into the family on Monday, May 6. Both Mother and son are doing fine.

**CMT AND ITS INTERNATIONAL NETWORKS** have selected **Neal McCoy** as the June Showcase Artist. McCoy will be featured from his Texas home on *CMT Showcase* telecast Fridays, June 7, 14, 21 and 28 at 11:30 p.m. (EST).

**GIANT RECORDING ARTIST MARK COLLIE** was honored at a reception hosted by Vanderbilt University Medical Center in recognition of the Mark Collie Foundation's support of the Vanderbilt Diabetes Center. Collie presented a check for \$250,000 to the Center to help their internationally-recognized research and clinical programs continue the fight against diabetes.

**THE SECOND ANNUAL BRITISH COUNTRY MUSIC AWARDS** were broadcast recently and co-presented by **Radio 2's David Allan** and **RCA's Martina McBride**. International winners included **Garth Brooks**, **Alison Krauss**, **The Mavericks** and **Shania Twain**.

**NASHVILLE HAS GONE HOLLYWOOD...** Planet Hollywood, that is. Movie star **Sylvester Stallone** recently visited Nashville for an official site inspection of **Planet Hollywood Nashville**, the 33rd addition to the restaurant chain, located in downtown Nashville.

**STEP ONE RECORDS HAS SIGNED DOYLE DYKES** and will distribute his instrumental CD, *Fingerstyle Guitar*, available May 28. SOR is marketing the album to both mainstream and Christian retail outlets.

**TRIFECTA ENTERTAINMENT, A NASHVILLE-BASED** entertainment marketing and public relations firm, was honored at the 9th Annual Small Business Awards as Nashville's 1996 Small Business of the Year in the category of 1-25 employees. Trifecta's clients include **Fruit of the Loom**, **CMT**, **Naomi Judd** and **George Dickel Tennessee Whiskey**.

**ASSOCIATED TALENT, INC.** and its sister company, **Score Management**, announced their new roster: **Confederate Railroad**, **Chely Wright**, **Don Cox** and **Branscombe Richmond**. The companies will be responsible for management, booking and public relations for the artists.

**THE WAL-MART COUNTRY ACROSS AMERICA TOUR** kicked off in Warner Robins, Georgia, with artists **Wade Hayes**, **Ricochet** and **Rich McCready** entertaining a crowd of over 5,000 and signing autographs for almost two hours.

**ABC RADIO NETWORKS WILL CELEBRATE** Memorial Day with a broadcast of **Dwight Yoakam, The First Ten Years: A Look At An American Original**. The three-hour special is a mix of music and dialogue between host **Bob Kingsley** and Yoakam.

# COUNTRY MUSIC

## TOP 75 COUNTRY ALBUMS

MAY 25, 1996

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

Last Week Total Weeks

|    |   |                         |       |     |
|----|---|-------------------------|-------|-----|
| 1  | BLUE CLEAR SKY (MCA 11428)  | George Strait           | 1     | 2   |
| 2  | BORDER LINE (Arista 18810)  | Brooks & Dunn           | 2     | 3   |
| 3  | THE WOMAN IN ME (Mercury 522886)                                  | Shania Twain            | 3     | 61  |
| 4  | TIME MARCHES ON (Atlantic 82866)                                  | Tracy Lawrence          | 4     | 17  |
| 5  | THE GREATEST HITS COLLECTION (Arista 18801)                       | Alan Jackson            | 5     | 27  |
| 6  | FRESH HORSES (Capitol Nashville 32080)                            | Garth Brooks            | 6     | 23  |
| 7  | ALL I WANT (Curb 77800)   | Tim McGraw              | 8     | 32  |
| 8  | BETWEEN NOW & FOREVER (Asylum/VME 61880)                          | Bryan White             | 9     | 6   |
| 9  | THE HITS (Capitol Nashville 29689)(P5)                            | Garth Brooks            | 7     | 69  |
| 10 | IT MATTERS TO ME (Warner Bros. 45872)                             | Faith Hill              | 10    | 32  |
| 11 | BLUE MOON (A&M 531192)  | Toby Keith              | 11    | 3   |
| 12 | REVELATIONS (Curb/MCA 11090)                                      | Wynonna                 | 12    | 13  |
| 13 | LONESTAR (BNA 66642)  | Lonestar                | 14    | 16  |
| 14 | TERRI CLARK (Mercury Nashville 52699)(P)                          | Terri Clark             | 13    | 35  |
| 15 | MUSIC FOR ALL OCCASIONS (MCA 11257)                               | The Mavericks           | 15    | 28  |
| 16 | I THINK ABOUT YOU (Epic 67033)                                    | Collin Raye             | 19    | 32  |
| 17 | SOUVENIRS: GREATEST HITS (MCA 11394)                              | Vince Gill              | 16    | 22  |
| 18 | JOHN MICHAEL (Atlantic 82728)                                     | John Michael Montgomery | 18    | 55  |
| 19 | BRYAN WHITE (Asylum 61642)  | Bryan White             | 20    | 41  |
| 20 | JODEE MESSINA (Curb 77820)  | Jodee Messina           | 24    | 4   |
| 21 | IT'S WHAT I DO (Capitol Nashville 30525)                          | Billy Dean              | 23    | 4   |
| 22 | STARTING OVER (MCA 11264)   | Reba McEntire           | 22    | 28  |
| 23 | HYPNOTIZE THE MOON (Giant 24640)                                  | Clay Walker             | 21    | 27  |
| 24 | STRAIT OUT OF THE BOX (MCA 11263)                                 | George Strait           | 26    | 32  |
| 25 | TEN THOUSAND ANGELS (BNA 66806)                                   | Mindy McCready          | DEBUT |     |
| 26 | TENNESSEE MOON (Columbia 67382)                                   | Neil Diamond            | 17    | 11  |
| 27 | GAMES REDNECKS PLAY (Warner Bros. 45856)                          | Jeff Foxworthy          | 25    | 39  |
| 28 | THE TROUBLE WITH THE TRUTH (Epic 67269)                           | Patty Loveless          | 28    | 17  |
| 29 | NOT A MOMENT TOO SOON (Curb 77659)(P3)                            | Tim McGraw              | 27    | 108 |
| 30 | WE ALL GET LUCKY SOMETIMES (Career 18790)                         | Lee Roy Parnell         | 32    | 32  |
| 31 | STRONG ENOUGH (Arista 18792)                                      | Blackhawk               | 29    | 31  |
| 32 | GREATEST HITS-FROM THE BEGINNING (Warner Bros. 46001)             | Travis Tritt            | 31    | 32  |
| 33 | NO ORDINARY MAN (MCA 10991)(G)                                    | Tracy Byrd              | 34    | 98  |
| 34 | WHEN LOVE FINDS YOU (MCA 11047)(P)                                | Vince Gill              | 30    | 97  |
| 35 | IV (Arista 18812)   | Diamond Rio             | 35    | 10  |
| 36 | ALL OF THIS LOVE (ARISTA 18799)                                   | Pam Tillis              | 36    | 23  |
| 37 | NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325)             | Alison Krauss           | 33    | 62  |
| 38 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3) | George Strait           | 37    | 181 |
| 39 | WILD ANGELS (RCA 66509)   | Martina McBride         | 40    | 28  |
| 40 | OUT WITH A BANG (MCA 11044)                                       | David Lee Murphy        | 38    | 35  |
| 41 | HIT COUNTRY '96 (K-Tel 6220)                                      | Various Artists         | 41    | 4   |
| 42 | LOVE LESSONS (MCA 11242)  | Tracy Byrd              | 39    | 40  |
| 43 | GREATEST HITS (BNA 66508)   | Lorrie Morgan           | 44    | 42  |
| 44 | WAITIN' ON SUNDOWN (Arista 18765)(P)                              | Brooks & Dunn           | 42    | 81  |
| 45 | A.K.A. WHAM BAM SAM (MCG Curb 77833)                              | Hank Williams, Jr.      | 45    | 4   |
| 46 | GREATEST HITS VOL. II (MCA 11201)(P3)                             | Reba McEntire           | 47    | 131 |
| 47 | I WILL ALWAYS LOVE YOU AND OTHER GREATEST HITS (Columbia 67582)   | Dolly Parton            | 48    | 4   |
| 48 | LIFE'S SO FUNNY (Epic 67045)                                      | Joe Diffie              | 46    | 20  |
| 49 | RICOCHET (Columbia 67223)   | Ricochet                | 51    | 11  |
| 50 | TOOLBOX (RCA 66740)   | Aaron Tippin            | 43    | 30  |
| 51 | GREATEST HITS III (RCA 07863)(G)                                  | Alabama                 | 49    | 79  |
| 52 | SUPER HITS (Columbia 64184)                                       | Willie Nelson           | 54    | 88  |
| 53 | BRAND NEW MAN (Arista 18658)(P4)                                  | Brooks & Dunn           | 52    | 241 |
| 54 | LIFE IS GOOD (Capitol Nashville 32392)                            | Emilio                  | 55    | 28  |
| 55 | WHAT A CRYING SHAME (MCA 10961)(P)                                | The Mavericks           | 53    | 114 |
| 56 | STAMPEDE (Capitol Nashville 34071)                                | Chris LeDoux            | 50    | 7   |
| 57 | YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)              | Jeff Foxworthy          | 58    | 86  |
| 58 | NOW AND THEN (Capitol Nashville 35352)                            | Shenandoah              | 59    | 4   |
| 59 | GONE (Reprise 46051)  | Dwight Yoakam           | 57    | 25  |
| 60 | SUPER HITS (Epic 64182)   | Charlie Daniels         | 60    | 72  |
| 61 | GREATEST HITS (Warner Bros. 46017)                                | Little Texas            | 56    | 28  |
| 62 | THIS THING CALL WANTIN' AND HAVIN' IT ALL (Curb 77785)            | Sawyer Brown            | 65    | 24  |
| 63 | READ MY MIND (MCA 10994)(P2)                                      | Reba McEntire           | 64    | 103 |
| 64 | JUNIOR HIGH (MCG Curb 77783)                                      | Junior Brown            | 61    | 11  |
| 65 | BLACKHAWK (Arista 18708)(P)                                       | BlackHawk               | 62    | 112 |
| 66 | DARYLE SINGLETARY (Giant 24606)                                   | Daryle Singletary       | 66    | 30  |
| 67 | WHEN FALLIN' ANGELS FLY (Epic 64188)(G)                           | Patty Loveless          | 69    | 83  |
| 68 | SOME THINGS ARE MEANT TO BE (Arista 18804)                        | Linda Davis             | 68    | 14  |
| 69 | SMOKIN' ARMADILLOS (MCG Curb 1219)                                | Smokin' Armadillos      | 67    | 7   |
| 70 | IN PICTURES (RCA)   | Alabama                 | 63    | 36  |
| 71 | TAKE ME AS I AM (Warner Bros. 45389)                              | Faith Hill              | 72    | 117 |
| 72 | HARD WORKIN' MAN (Arista 18716)                                   | Brooks & Dunn           | 70    | 153 |
| 73 | OLD ENOUGH TO KNOW BETTER (Columbia)                              | Wade Hayes              | 74    | 67  |
| 74 | KICKIN' IT UP (Atlantic 82559)(P3)                                | John Michael Montgomery | 73    | 95  |
| 75 | YOU GOTTA LOVE THAT (Atlantic)                                    | Neal McCoy              | 71    | 63  |

### Album Reviews By Wendy Newcomer

#### SAMMY KERSHAW: *Politics, Religion and Her* (Mercury 314-528-893-2)

The opener to *Politics, Religion and Her* is a contagious, lighthearted song about a girl named after an onion. Quirky? Yes. Hokey? No. "Vidalia" sets the tone for Kershaw's sixth Mercury album—different, but in a good way. Kershaw chooses songs that examine ordinary emotions in an extraordinary fashion. The always-dependable subject of love is covered from all angles, from the happy times ("Meant To Be," "Fit To Be Tied Down," "These Flowers") to the lovesick blues ("Same Place," "Little Bitty Crack In Her Heart," title cut). As he does with each album, Kershaw includes a couple covers. This time it's "Memphis, Tennessee" and "Chevy Van," the '70s song that's ripe for revival. Among his peers, Kershaw's strength remains his unerring interpretation of new "old country."



#### WAYLON JENNINGS: *Right For The Time* (Justice Records JR-2101-2)

Waylon Jennings is the last of a breed of country singers whose vocals possess a certain "grand-ness" that supersedes a three-octave range or the ability to shout a song at unbearable decibels. He's part of the select group of artists that can't seem to get played on the radio, yet always seem to survive. This batch of new material contains songs from Jennings' catalog and a few others. Most effective are the ones that come from the singer—"Hittin' The Bottle Again," "Wasting Time," and the title cut. Jennings also does a nice job on Paul Simon's "The Boxer" and Kimmie Rhodes' "Lines." Closing out the album is "Living Legends, Pt. II," a song that slings a mixture of praise and dirt toward some of today's young guns. It's a must-hear, as is most of *Right For The Time*.

#### HANK WILLIAMS, JR.: *A.K.A. Wham Bam Sam* (MCG/Curb D2-77833)

Williams' songs tend to run the emotional gamut from A to B—he's clearly cornered the market on love-gone-wrong songs ("She Don't Do Nothin' For Me," "Houston, We Have A Problem") and comical character songs ("Don Juan D'Bubba"). But just when you think you've got Bocephus figured out, he slips in a few genuine good 'uns ("Let's Keep The Heart In Country," "You Won't Mind The Rain"). He's stands just outside the corporate boundaries of country music, yet he's still a best seller when it comes to his legion of rowdy, loyal fans.

### PICK OF THE WEEK

#### MERLE HAGGARD: *1996* (Curb D2-77796)

Many country rookies are waiting with bated breath for Merle Haggard to reveal his secret for longevity. Instead of talking, he spills his guts through 10 new songs. All but one were co-written by Haggard ("No Time To Cry" was written by folk artist and Haggard favorite Iris DeMent) and each cut captures the essence of his artistry, honesty and brilliance. Album highlights include the "Leaving New Orleans Ode," "Sin City Blues," "Beer Can Hill," which features guest vocals by Dwight Yoakam, Buck Owens and Bob Teague; "Winds Of Change," featuring John Anderson; and the original version of the Haggard/Clint Black song "Untangling My Mind." Haggard's voice takes on new shadings and character with each album. His brand of country music never goes out of style.



# COUNTRY MUSIC

## COUNTRY SINGLES INDEX

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| ALL I WANT IS A LIFE T. Mullins, S. Munsey, O. Pfanner (G.I.D. Music, Inc./ASCAP/Royalhaven Music, Inc./BMI)   | 5   |
| ALL OVER BUT THE SHOUTIN' M. Smotherman, R. Fagan (EMI Princeton Street Music/Of Music, ASCAP)   | 95  |
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| LOVAP/Benark, BMI)   |     |
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## Cash Box COUNTRY RADIO

### High Debuts

1. LEE ROY PARNELL—"Givin' Water To A Drowning Man"—(Career)—#45
2. KEN MELLONS—"Stranger In Your Eyes"—(Epic)—#47
3. DARYLE SINGLETARY—"Workin' It Out"—(Giant)—#49

### Most Active

1. SHANIA TWAIN—"No One Needs To Know"—(Mercury)—#33
2. JEFF CARSON—"Holdin' Onto Something"—(MCG/Curb)—#20
3. PAUL BRANDT—"My Heart Has A History"—(Reprise)—#25
4. RICOCHET—"Daddy's Money"—(Columbia)—#31
5. DAVID BALL—"Circle Of Friends"—(Warner Bros.)—#44
6. RICH MCCREADY—"Thinkin' Strait"—(Magnatone)—#46

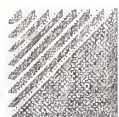
**POWERFUL ON THE PLAYLIST**—The *Cash Box* Top 100 Country Singles chart is led by the **Brooks & Dunn** single "My Maria." This week's chart displays five big movers and three debuts breaking into the Top 50. Leading the way in the most-movement category is **Shania Twain** and "No One Needs To Know," taking an 11-spot jump to #33, followed by **Jeff Carson** and "Holdin' Onto Something," which moved five spots to #20. Four other songs jumped five spots this week—**Paul Brandt** with "My Heart Has A History" at #25; **Ricochet's** "Daddy's Money," at #31; "Circle Of Friends" by **David Ball** at #44; and "Thinkin' Strait" by **Rich McCready** moved to #46. As for debuts, three artists made it to this week's Top 50. **Lee Roy Parnell** leads the way for the highest debut position with the single "Givin' Water To A Drowning Man" at #45; **Ken Mellons** enters at #47 with "Stranger In Your Eyes;" and **Daryle Singletary's** "Workin' It Out" debuts at #49.

*Songwriters Of The Week:* Congratulations to **Daniel Moore** and **B.W. Stevenson**, writers of the Brooks & Dunn #1 hit, "My Maria."

### CMT Top Twelve Video Countdown

1. BROOKS & DUNN . . . . . "My Maria" (Arista)
2. BRYAN WHITE . . . . . "I'm Not Supposed To Love You Anymore" (Asylum)
3. TOBY KEITH . . . . . "Does That Blue Moon Ever Shine On You" (A&M)
4. BLACKHAWK . . . . . "Almost A Memory Now" (Arista)
5. COLLIN RAYE . . . . . "I Think About You" (Epic)
6. MINDY MCCREADY . . . . . "Ten Thousand Angels" (BNA)
7. TRACY LAWRENCE . . . . . "Time Marches On" (Atlantic)
8. TIM MCGRAW . . . . . "All I Want" (Curb)
9. SAMMY KERSHAW . . . . . "Meant To Be" (Mercury)
10. JOE DIFFIE . . . . . "C-O-U-N-T-R-Y" (Epic)
11. PAUL BRANDT . . . . . "My Heart Has A History" (Reprise)
12. SAWYER BROWN . . . . . "Treat Her Right" (Curb)

—Compliments of CMT video countdown, week ending May 15, 1996.



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

WOCO\Oconto, WI

BLACKHAWK—"Almost A Memory Now"

TERRI CLARK—"If I Were You"

TOBY KIETH—"Does That Blue Moon Ever Shine On You"

JOE DIFFIE—"C-O-U-N-T-R-Y"

BRYAN WHITE—"I'm Not Supposed To Love You Anymore"

KQFC-FM\Boise, ID

BROOKS & DUNN—"My Maria"

BILLY DEAN—"It's What I Do"

FAITH HILL—"Someone Else's Dream"

TIM MCGRAW—"All I Want Is A Life"

JO DEE MESSINA—"Heads Carolina, Tails California"

WJAG\Norfolk, NE

SHANIA TWAIN—"You Win My Love"

LEE ROY PARNELL—"Heart's Desire"

MARK CHESNUTT—"It Wouldn't Hurt To Have Wings"

JOHN MICHAEL MONTGOMERY—"Long As I Live"

GEORGE STRAIT—"Out Of The Blue Clear Sky"

U.S. COUNTRY\Englewood, CO

BILLY DEAN—"It's What I Do"

MAVERICKS—"All You Ever Do Is Bring Me Down"

JO DEE MESSINA—"Heads Carolina, Tails California"

FAITH HILL—"Someone Else's Dream"

JOHN MICHAEL MONTGOMERY—"Long As I Live"

WKML-FM\Fayetteville, NC

TERRI CLARK—"If I Were You"

BROOKS & DUNN—"My Maria"

GEORGE STRAIT—"Out Of The Blue Clear Sky"

FAITH HILL—"Someone Else's Dream"

BLACKHAWK—"Almost A Memory Now"

WPIG\Olean, NY

LEE ROY PARNELL—"Heart's Desire"

TIM MCGRAW—"All I Want Is A Life"

MARK CHESNUTT—"It Wouldn't Hurt To Have Wings"

JOHN MICHAEL MONTGOMERY—"Long As I Live"

FAITH HILL—"Someone Else's Dream"

WPIK-FM\Summerland Key, FL

BROOKS & DUNN—"My Maria"

TIM MCGRAW—"All I Want Is A Life"

JOHN MICHAEL MONTGOMERY—"Long As I Live"

FAITH HILL—"Someone Else's Dream"

GEORGE STRAIT—"Out Of The Blue Clear Sky"

## **Positive Country Playlists**

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

WBTX\Broadway, VA

PAULA MCCULLA—"Blush"

GRANT GOODEVE—"Build Your Hope"

DAVID PATILLO—"Wise Old Pilot"

WALT MILLS—"Walkin' My Lord Up Calvary's Hill"

TERRI LYNN—"No Shadow"

WTWZ\Clinton, MS

DINAH & THE DESERT CRUSADERS—"Children Of The Light"

DOUG CLARK—"Virtuous Reality"

RIVERS & OWENS—"Money Can't Buy"

BRUCE HAYNES—"Last Call"

THAD CHRISTOPHER—"And It Showed"

WTSH\Rome, GA

DON RICHMOND—"What Will He Say"

B. J. THOMAS—"Home Where I Belong"

MORGAN & MORGAN—"It Just Dawned On Me"

BETSY CRAIG—"Anything For Grace"

JIM CARRUTHERS—"For The Sake Of Love"

MORNINGSTAR HIGH COUNTRY\Nashville, TN

THAD CHRISTOPHER—"And It Showed"

CROSS COUNTRY—"Givin' Livin'"

LISA DAGGS—"Two True Believers"

FIRST IMPRESSION—"Promise Of The Lord"

GAITHER VOCAL BAND—"Living Water"

WQSV\Ashland City, TN

TODD HERVEY—"Living Water"

ELAINE ANDERSON—"Come As You Are"

DON RICHMOND—"What Will He Say"

BETSY CRAIG—"Anything For Grace"

ROBB TRIPP—"Sad Song"

KSJY\Lafayette, LA

KEN HOLLOWAY WITH LARI WHITE—"I'm Not Gonna Fall To Pieces"

LISA DAGGS—"Two True Believers"

PAULA MCCULLA—"Blush"

BRUCE HAYNES—"Last Call"

CROSS COUNTRY—"Givin' Livin'"

CHRISTIAN COUNTRY REVIEW\Broken Bow, OK

DAVID PATILLO—"Wise Old Pilot"

EARL & CHARLENE MONTGOMERY—"We're Gonna Hold On"

FREDDIE HART—"I Will Never Die"

BOBBY MILLER—"He Cried And Died For You"

CROSS COUNTRY—"Givin' Livin'"

DON RICHMOND—"What Will He Say"



## POSITIVE COUNTRY RADIO

### This Week's Debuts

**JEFF MCKEE**—"Do It For The Love"—  
(Mountainview)—#34  
**B.J. THOMAS**—"Home Where I Belong"—  
(Warner Bros.)—#37

### Most Active

**GRANT GOODEVE**—"Build Your Hope"—(Word Nashville)—#22  
**DON RICHMOND**—"What Will He Say?"—(Emperor)—#25  
**KEN MELLONS**—"Doctor Jesus"—(Word Nashville)—#18  
**TERRI LYNN**—"No Shadow"—(Brentwood)—#16

### Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart this week is **Paula McCulla** and "Blush" on Gateway. After two weeks at #1, "I'm Not Gonna Fall To Pieces" by **Ken Holloway with Lari White** moves to #2. **Bruce Haynes** takes "Last Call" up one more to #3, and **Del Way**'s "They're Only Memories" follows at #4. Jumping three spots to #7 is **Cross Country**'s "Givin' Livin'." **Dinah & The Desert Crusaders** hold on to the #6 position with "Children Of The Light." "John Wayne And Jesus" by **Michael J. Grimm** moves up to #7, and **Lisa Daggs** is right behind at #8 with "Two True Believers." Moving to #9 this week is **Thad Christopher** with "And It Showed." Finishing off the Top 10 with a four spot leap is "On A Ring And A Prayer" by **Wilcox & Pardoe**.

### LOOKING AHEAD

Singles that are still gaining ground at radio this week include: "He Cried And Died For You" by **Bobby Miller**, **Rick Duvall** with "Anchor Me," **Todd Hervey**'s "Borrowed Time," and "Living Straight" by **Betsy Miller**.

## POSITIVE COUNTRY

MAY 25, 1996

|    |  |                              |       |    |
|----|--|------------------------------|-------|----|
| 1  | BLUSH (Gateway)                          | Paula McCulla                | 2     | 7  |
| 2  | I'M NOT GONNA FALL TO PIECES (Ransom)    | Ken Holloway with Lari White | 1     | 10 |
| 3  | LAST CALL (Cheyenne)                     | Bruce Haynes                 | 4     | 6  |
| 4  | THEY'RE ONLY MEMORIES (Gospel Choice)    | Del Way                      | 3     | 9  |
| 5  | GIVIN' LIVIN' (Dove)                     | Cross Country                | 7     | 5  |
| 6  | CHILDREN OF THE LIGHT (Gateway)          | Dinah & The Desert Crusaders | 6     | 5  |
| 7  | JOHN WAYNE AND JESUS (Gateway)           | Michael J. Grimm             | 8     | 7  |
| 8  | TWO TRUE BELIEVERS (Cheyenne)            | Lisa Daggs                   | 11    | 4  |
| 9  | AND IT SHOWED (Gateway)                  | Thad Christopher             | 10    | 6  |
| 10 | ON A RING AND A PRAYER (Light)           | Wilcox & Pardoe              | 14    | 3  |
| 11 | DAYSTAR (Bethal)                         | Terry Joe Terrell            | 5     | 11 |
| 12 | LITTLE BIT OF FAITH (Ransom)             | Jeff Silvey                  | 9     | 14 |
| 13 | WISE OLD PILOT (Heartwrite)              | David Patillo                | 17    | 4  |
| 14 | PROMISE OF THE LORD (Spirit Life)        | First Impression             | 15    | 6  |
| 15 | THE WAY THE RIVER RUNS (Benson)          | Brush Arbor                  | 12    | 8  |
| 16 | NO SHADOW (Brentwood)                    | Terri Lynn                   | 23    | 3  |
| 17 | LIVING WATER (Riversong)                 | Gaither Vocal Band           | 16    | 8  |
| 18 | DOCTOR JESUS (Word Nashville)            | Ken Mellons                  | 27    | 3  |
| 19 | DRIVE ANOTHER NAIL (Sparrow)             | Marty Raybon                 | 13    | 11 |
| 20 | COME AS YOU ARE (Amberlane)              | Elaine Anderson              | 19    | 15 |
| 21 | REAL LIFE LOVE (Word Nashville)          | Brent Lamb                   | 21    | 16 |
| 22 | BUILD YOUR HOPE (Word Nashville)         | Grant Goodeve                | 37    | 2  |
| 23 | SAD SONG (Mountainview)                  | Rob Tripp                    | 20    | 12 |
| 24 | LAKE OF FIRE (Mountainview)              | Jeff McKee                   | 18    | 13 |
| 25 | WHAT WILL HE SAY (Emperor)               | Don Richmond                 | 35    | 2  |
| 26 | SHOWDOWN (Ridgewood)                     | Jill Stewart                 | 22    | 9  |
| 27 | FOR THE SAKE OF LOVE (Mountainview)      | Jim Carruthers               | 25    | 11 |
| 28 | NEVER GIVE UP THE FAITH (Circuit Rider)  | W. C. Taylor                 | 32    | 15 |
| 29 | UNFINISHED BUSINESS (Mountainview)       | Steve Hughes                 | 24    | 11 |
| 30 | SAY NO (Ropeburn)                        | Randy Coward                 | 29    | 18 |
| 31 | ANYTHING FOR GRACE (Mountainview)        | Betsy Craig                  | 26    | 9  |
| 32 | THERE IS AN ANSWER (Emperor)             | Don Richmond                 | 30    | 15 |
| 33 | HE'LL BE THERE (Montana)                 | Kevin & Vicky Cooksey        | 28    | 9  |
| 34 | DO IT FOR THE LOVE (Mountainview)        | Jeff McKee                   | DEBUT |    |
| 35 | LET THE LITTLE THINGS GO (Chapel)        | Jeff & Sheri Easter          | 31    | 24 |
| 36 | GOIN' TO (Star Song)                     | Brian Barrett                | 33    | 17 |
| 37 | HOME WHERE I BELONG (Warner Bros.)       | B. J. Thomas                 | DEBUT |    |
| 38 | YOU'RE MORE THAN WELCOME (Damascus Road) | Terry Lee Goffee             | 34    | 13 |
| 39 | MY CHOICE (Dove)                         | Cross Country                | 39    | 24 |
| 40 | THE RIGHT ONE (Brand Of The Cross)       | Scott Brown                  | 38    | 16 |



GMA's Male Vocalist of the Year Gary Chapman continues his success as host of the Ryman Auditorium's "Sam's Place" series. Pictured following the season finale are (standing, l-r): Joanna Carlson; Bryan Duncan; Sandi Patty; Steve Buchanan, gen. mgr. for the Ryman; Ty Herndon; Kathy Troccoli; Clay Crosse; Bryan White; and Chaz Corzine, sr. vp of artist development for Blanton/Harrell Entertainment; (seated, l-r): Chapman; and Vestal Goodman.

# COIN MACHINE

## Midway's War Gods



Midway's War Gods

**CHICAGO**—*War Gods* is the new 3-dimensional fighting video game in release from Midway Manufacturing Company. The model incorporates new technology which makes it "the first game to feature full 3-dimensional fighting."

All character actions, including running, dodging and launching weapons and projectiles happens in 3-D. Players can view the entire fighting arena as the fluid, real-time, 3-D movement combines with Midway's breakthrough Digital Skin technology to provide ultra-realistic fighting action.

"Using innovative technology, *War Gods* brings real human images and motion into the 3-D video arena," noted Joe Linhoff, a designer of *War Gods*.

"It takes the fighting video game to a whole new level of realism," he said.

The technical breakthroughs achieved in *War Gods* have never before been included in a video game, according to the factory. The technology allowed the *War Gods* design team to overcome previous limitations on realistic fighting.

"Before *War Gods*, fighting games had been split into two categories," explained George Petro, another member of the *War Gods* design team. "There were games that had a realistic look and fast fighting action, but in only 2 dimensions. Then there were 3-dimensional games that had slower, more fluid motion, but with characters that had a very unrealistic polygon look," he continued. "*War Gods* is able to bridge the realistic fighting action with the world of 3-dimensional movement thanks to some breakthroughs in technology."

In addition to the new dimensions in game play, *War Gods* also includes advancements on the traditional elements that fighting game fans look for, such as secret characters as well as advanced multi-level moves and combinations. The game features running attacks, teleports, projectiles and gruesome fatalities, all in 3-D.

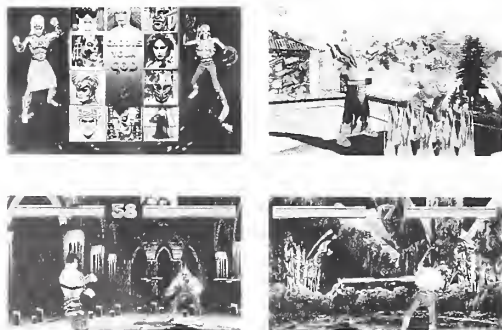
"We've designed the most popular fighting games of all time," said Joe Dillon, vice president of sales at Midway. "We know the essential ingredients that players are looking for. There are enough secret elements and multi-level moves to keep players in front of this game for a long time."

The *War Gods* backstory features 10 gods in a global battle for precious ore. The ore has transformed each of the once-humans into gods that can travel through time and space to do battle with each other in a quest for more ore. The characters' desire for the ore is overpowering and they, therefore, are willing to engage in violent battles to the death to obtain it.

This backstory will be a major part of Midway's marketing and promotions campaign for *War Gods*. A comic book is going to introduce game players to the *War Gods* backstory later this spring. Midway is planning additional programs to introduce the backstory to players.

"The backstory is the key to drawing players into the world of *War Gods*," said Linhoff. "Players demand a great game with realistic action and fighting, but they also want some background. They want to understand what the characters are fighting for."

Further information about the new game may be obtained through factory distributors or by contacting Patrick Fitzgerald of Midway at 312-961-1826.



Midway's War Gods (screen shots)

## News Briefs...

**CHICAGO**—It's official. WMS Industries of Chicago has finalized its purchase of **Time Warner Interactive**. With this move, the name **Atari Games Corp.** has been resumed. Atari will continue to operate out of its headquarters in Milpitas, California...Coinbiz veteran **Michael Stroll** departed his post as president of **Capcom** in Arlington Heights, Illinois and was succeeded by **Ryuichi Hirata**...After experiencing financial difficulties over the past several months, **Wico Corporation**, longtime coin-op supplier, has reportedly filed for bankruptcy...**Jerry Borth**, well known in Minnesota and industrywide as an operator/owner of his own firm and an expert in the field of leagues and tournaments, has joined the sales and promotion staff of **Hanson Distributing Company**...Plans are in the making for the **1996 MOMA (Minnesota Operators of Music and Amusements)** annual summer get-together at the **Pebble Creek Country Club** in Becker, Minnesota. Preliminary agenda calls for a morning membership meeting followed by lunch and an afternoon of golf...**Joe Bundra**, former vice president of sales at Bromley, Incorporated, recently joined **Creative Electronics and Software, Inc.**, as vice president of sales...**Smart Industries** of Des Moines, Iowa, a class act in the production of cranes and redemption equipment, is set to release its first photo booth, a high-tech model called "Hollywood Photos." It offers six creative backgrounds to choose from and numerous operator features...**Ralph Orlowski**, formerly national sales manager at **Taito America**, was recently named vice president of the coin-op division of Wheeling, Illinois-based **Jaleco USA, Inc.**...More and more incidents of vandalism and burglary are being reported by operators throughout the country. Some ops are reverting to video cameras in order to catch the thieves in the act...**ICMOA (Illinois Coin Machine Operators Assn.)** scheduled its annual convention for June 21-23 at the **Oak Brook Hills Resort**. More details later.

## Betty Bales

**BETTY BALES** of Jonesboro, Georgia died May 5, 1996 as a result of cancer. Since the early '60s Mrs. Bales was a respected member of the music industry in the wholesale record business servicing records to juke box operators. She was 57 at the time of her passing and will be greatly missed.

## NEWS (Continued from page 15)

Serving as co-chairs are **Helene Blue**, **Elaine Kaufman**, **Phyllis Feder** and **Alan Menken**. Proceeds will go to support the Center's various activities to provide and promote quality arts education and performances for more than 75,000 children and adults annually. For ticket information please call the Center's Development Office at 212-501-3350.

**GREAT SCOTT—FIVE!:** LA-based music publicity firm **Great Scott P.R.roductions** celebrates its fifth anniversary by expanding into artist management and radio production. Owner-president **Rick Scott** has signed **Kalimba International** recording group **Hypnofunk** to a management contract.

Partnered with **Earth, Wind & Fire** co-founder/bassist **Verdine White**, the firm is also shopping a pilot for a two-hour weekly alternative soul radio show called *The Alternative Groove* which White will host and Scott produce. With the goal of creating a new platform in radio for innovative R&B-influenced artists, Scott P.R. aims to place the show on air initially in LA with future plans for national syndication.

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