



THE ENTERTAINMENT TRADE MAGAZINE



***Country Radio Seminar
Brings Talent To Nashville***

Inside: New Media Page Bows In Cash Box



CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

NUMBER ONES

POP SINGLE

Not Gon' Cry
Mary J. Blige
(Arista)

URBAN SINGLE

Not Gon' Cry
Mary J. Blige
(Arista)

RAP SINGLE

Get Money
Junior M.A.F.I.A.
(Big Beat)

COUNTRY SINGLE

Not That Different
Collin Raye
(Epic)

POP ALBUM

All Eyez On Me
2Pac
(Death Row)

R&B ALBUM

All Eyez On Me
2Pac
(Death Row)

JAZZ ALBUM

Q's Jook Joint
Quincy Jones
(Qwest)

COUNTRY ALBUM

The Woman In Me
Shania Twain
(Mercury)

POSITIVE COUNTRY

Long Walk Home
MidSouth
(Warner Alliance)

LATIN ALBUMS

Abriendo Puertas
Gloria Estefan
(Sony)

BLUES ALBUMS

Greatest Hits
Stevie Ray Vaughn
(Epic)

Cover Story

Country Radio Seminar 27

The annual Country Radio Seminar is the place where radio station staffers schmooze, discuss issues pertinent to their craft (in particular regarding country music), and get to imbibe the sounds of some of the brightest up-and-coming talent of the genre. Some already having proved themselves, others trying to gain greater purchase in the industry, all the performers on the bill of the CRS New Faces Show want to impress the assemblage of country radio programmers responsible for the airwaves' playlists. Starting on Feb. 28, the artists will schmooze with radio folk at Nashville, TN's Opryland Hotel and Convention Center. But on March 2, the close of the confab, they better deliver the goods. *Cash Box* Nashville staffers Wendy Newcomer and Angela Thune report.

—starts on page 22

New Media Takes A Bow

Long overdue is the debut of a special section in *Cash Box* featuring news on the burgeoning universe of New Media. Twice monthly, the magazine will offer features, news and reviews covering on-line websites, CD-ROM and enhanced CD releases, unique cyberspace developments and other information pertaining to New Media. *Cash Box* staffer Steve Baltin and others will guide you down the super information highway.

—see page 18

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

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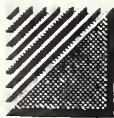
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Lead Story

Labels File Suit Against Amway Corp.

ELEVEN MAJOR RECORD COMPANIES have filed a multi-million dollar suit against multi-level marketing giant **Amway Corporation** and several of its top distributors for copyright infringement and unfair practices. Filed last week in the **United States District Court, Orlando Division**, the 108 count suit claims the company and its distributors with unauthorized commercial use of 57 different sound recordings in production and sale of motivational and promotional video tapes.

The charges, if upheld, could bring statutory damages of \$11 million. According to the **Recording Industry Assn. of America (RIAA)**, which spearheaded the investigation prompting the suit, the present evidence could represent just the "tip of the iceberg," and many more counts could be added to the complaint after the discovery phase of the complaint is underway.

Plaintiffs in the suit are **Arista Records, Inc., BMG Music, Zomba Recording, Motown Record Company, PolyGram Records, Sony Music Entertainment, Inc., Solar Records, EMI Christian Music Group, MCA Records, Inc., Capitol Records, Inc.** and **Virgin Records America, Inc.**

"It is difficult to determine at this point the scope of financial loss suffered by the record companies, but it is immense," commented **Jason Berman**, chairman/CEO of the RIAA. Rights to use copyrighted sound recordings, particularly for commercial gain, must be negotiated and licensed from record companies. Even then, there are sound recordings for which permission would not be granted at any price."

According to the RIAA, which began its investigation two years ago after the infringing tapes were brought to its attention, the Amway videos were produced and sold nationwide by high-level distributors known as "Diamonds." Berman says the videos, which feature music by artists such as **Michael Jackson, The Beatles, Whitney Houston, Gloria Estefan** and **Michael Bolton**, among others, "play an integral role" within the Amway distribution system...Not only are the videos by themselves highly-profitable products—sold at approximately \$25 each—but the videos also play a significant role in the defendants' other commer-

(Continued on page 21)

IIPA Names Countries In Copyright Piracy

ESTIMATING \$6 BILLION in trade losses due to copyright piracy by 29 countries in 1995, the nine-member **International Intellectual Property Alliance (IIPA)** has issued its annual "Special 301" review featuring recommendations for trade sanctions and identified China as the most virulent pirate nation for the second year in a row. The IIPA also recommended in the Special 301 filing, submitted to U.S Trade Representative **Mickey Kantor**, that the Russian Federation and Turkey be designated "Priority Foreign Countries" under provisions of the Trade Act of 1974.

The IIPA, an umbrella for trade associations representing U.S. manufacturers and distributors of sound recordings, film and video, computer software, interactive media, music publishing and business programs, also says that Mexico has significantly failed to comply with the oft-controversial **North American Free Trade Agreement (NAFTA)** enforcement obligations.

Noting that there have been some improvements, the IIPA nevertheless outlined violations of last year's landmark U.S.-China IPR agreement. The Special 301 report says that illegal CD and other factories continue to produce and export pirate product, and China has not opened its markets to U.S. core copyright industries, which in a special 1993 report was estimated to contribute \$238.6 billion to the nation's economy, or 3.74% of the Gross Domestic Product.

The IIPA called for sanctions against China unless the noted breaches of agreement were not immediately remedied.

Piracy of U.S. copyrights in Russia is out of control, says the IIPA, noting that there is no legislation making piracy a serious crime and that there has been no enforcement of copyright protection in two years. The trade alliance also says that

(Continued on page 21)

ON THE MOVE



Puzio



Bamsey



Nurme

■ **Joseph S. Puzio** has been named sr. vp of corporate finance and strategic planning for **EMI Music Publishing Worldwide**. He now will be responsible for consolidating and monitoring performance of the actual results of budgets for all EMI Music Pub's territories worldwide, preparing financial reports, preparing the company's key issues and strategies, and analysis activities. Previously a vp performing many of the same tasks, Puzio joined EMI in 1990 and is credited with reorganizing and increasing the scope of the company's corporate finance department. ■ The **MCA Music Entertainment Group (MMEG)** has announced a pair of promotions. **Craig Bamsey** has been upped to director and **Margaret Rosato** has been promoted to manager in the company's business development department. Based in Los Angeles, Bamsey will be responsible for exploring new business ventures and acquisitions as well as handling internal consulting projects for various divisions within MMEG. Also based in L.A., Rosato will serve in a support and managerial role in the department's projects. Bamsey joined MMEG in march 1995 as associate director in business development, and prior to that served four years as engagement manager in the management consulting firm of McKinsey and Company of San Francisco and Germany. Rosato joined the business development department in 1993, and from 1988 until that time was in publicity with Palo Alto-based **Windham Hill Records**. ■ **Steven J. Nurme** has been named director of interactive sales for **BMG Distribution**, where he will work closely with distribution and retail outlets to maximize the accessibility of BMG's product. Nurme has been director of North American sales and distribution for The Discovery Channel, and prior to that was manager of national sales for the channel. ■ **Michael Greenspan** has been named CFO of **H.O.L.A. Recordings** the label founded by legendary music producer **Jellybean Benitez** and distributed in a joint venture with PolyGram. Greenspan will be responsible for overseeing the company's daily financial activities. he comes to the post from **Alliance Entertainment Corp.**, where he served as director of financial planning and analysis. He has held similar posts at **EMI Records** and **Random House, Inc.**

Multimedia Profile

Chris Andrews: Leading The Grammys Into The 21st Century

By Steve Balin

THOUGH IT TOOK NEARLY FOUR DECADES for the Grammy Awards to catch up with the times when it comes to its nominees, **NARAS** (The National Academy of Recording Artists And Sciences) is making sure the awards are leading the pack when it comes to multi-media technology. With the recent announcement that this year's Grammy awards will be broadcast live over the Internet (address: <http://www.GRAMMY.APPLE.COM>) via Apple QuickTime Live!, the Grammys are speeding ahead on the Information Super Highway.

The man they've put at the steering wheel of this vehicle is **Chris Andrews**, president of Palo Alto-based **Intercast, Inc.** In a recent press release, **Intercast Inc.** was credited with negotiating the arrangement between Apple and **NARAS**. Befitting his involvement in the behind the scenes wheeling and dealing, Andrews' **Intercast Inc.** will serve as managing producer of the event.

It's not difficult to understand why, when I went to speak with Andrews at the impressive Santa Monica offices of **NARAS**, his phone was literally ringing off the hook. When asked how far in advance he would start preparing for next year's awards, Andrews said, only half-joking, "the day after this year's site goes down."

(Continued on page 18)

INDUSTRY BUZZ

by J.S. Gaer

EAST COAST



Boyz Will Be Boyz—Celebrating the recent announcement of the formation of Stonecreek Recordings, an exclusive worldwide label venture between Boyz II Men and Sony Music Entertainment are: (l-r) Michael McCary and Nathan Morris, Boyz; Thomas D. Mottola, SME president/COO; Wanya Morris and Shawn Stockman, Boyz.

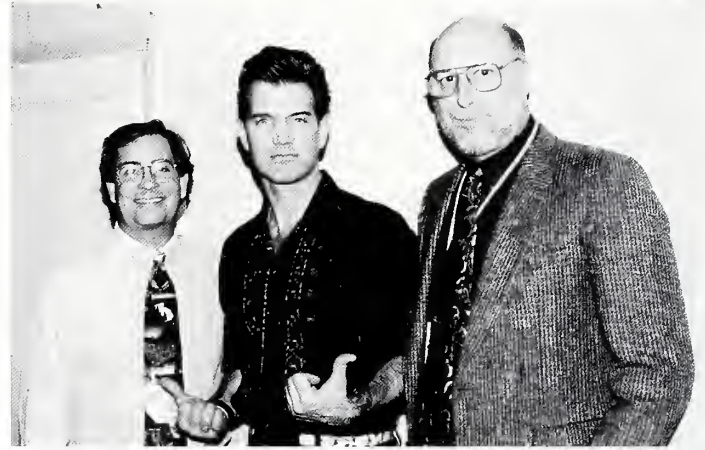
ONE HELL OF A BIG BEACH: The last couple of years have seen a blossoming of roots rock that has become a staple on radio and turntables. But none of this is new to the southwest's favorite sons **Giant Sand**. They have been mixing the strums of the wild west with the attitude of lone "Indie" rider for years now. With their latest domestic release, *Backyard Barbecue Broadcast*, on **KOCH International**, the group continues to round-up the sounds that have made them kings of the rodeo. Recorded in two different sessions at **WFMU 91.1 FM** out of East Orange, NJ, the album has that easy grace of people sitting outside sitting around an open flame just sliding from one tune to the next. Led by **Howie Gelb**, Giant Sand has always kept that spontaneity that makes these tunes so much more than a simple exercise in repeating the same chords and lyrics. They might not have been riding the open plains when these tracks were laid down, but you can almost see the tumbleweeds roll by as you listen.

NOT A SINGLE TIN CUP IN SIGHT: After many years of being one of the big boys in the United Kingdom, **Beggars Banquet** have opened their own operation in the colonies. To celebrate this beachhead in the States, the label threw a lavish party as they took over all four floors of the **Knitting Factory** on February the 15th. With such a night it was hard not to notice all of the celebrities that wandered around. Spotted were **Dave Navarro** and **Flea** of the **Red Hot Chili Peppers**, and the tunesmith **Elvis Costello** among many revelers. The stage was not left wanting as a number of BB acts performed including **Buffalo Tom** doing an acoustic set, and the man who runs the ambient group **Main** spinning the wheels of steel. **Ian Astbury**, who was the frontman for Goth rockers **The Cult**, showed off his new group **The Holy Barbarians**, who follow in the same vein. It was the maestro of the guitar, **Dick Dale**, who stole the performance spotlight. He has been an enormous influence on the progression of the six-string sound which he displayed with a great flare as he merged a handful of genres throughout his set. No doubt the hosts of the soiree would like to do that with their venture.

CLOSE TO THE TREE: The New York-based **Zero Hour** has seen its fortunes get brighter. With the release of *Man Of Sin* they may well have their first hit of the new year. **Varnaline**, who are responsible for this LP, have some common interests and members with fellow Zeroers **Space Needle**, but unlike the latter who start in the realm of space rock and just spiral out into improv orbit, Varnaline maintain a more even keel. During their release party at the **Luna Lounge** on the evening of the 19th they held themselves tight while allowing for a visceral edge spillover into the room. Not as smooth as their name implies, but very easy on the ears.

By Steve Baltin

WEST COAST



Chris Isaak recently gave his version of the "thumbs up" sign backstage at the **Pantages Theatre** following his two sold-out shows there. With all those Grammy nominations and his gig hosting the upcoming *Fashionably Loud* special show on MTV, Isaak has a lot to smile about. Pictured (l-r): Mike Garcia, General Manager of **Nederlander Concerts**; Isaak; and Paul Goldman of **Monterey Peninsula Artists**.

TWO UP AND COMING BANDS and one act seemingly already there joined forces for a sold-out triple bill at the **Troubadour** that proved to the crowd of die-hard **Ben Folds Five** fans and the many hanging in the jam-packed industry heavy V.I.P. Loft that good songs come in a variety of arrangements.

Many of the curious were likely drawn in by **The Customers**, the first act signed to **Neil Young's** recently formed **Vapor Records**. Though the quartet's debut album, *Green Bottle Thursday*, had yet to hit the stores by the time of this February 20 gig (it's out now, however) their high-energy rock 'n' roll set got the attention of the early arriving fans. Coming out particularly strong on the two opening numbers, the band did lose a little momentum in the third number. However, thanks to some strong guitar solos they left the stage after their thirty minute set on a high note.

With a '90s sound steeped in the tradition of guitar-heavy rock, **The Customers** are definitely onto something. And though that only came through for a portion of their set, one got the feeling that when they get some more experience this will be a strong live act. Would Neil steer you wrong?

Playing the **Jan Brady** role of middle child was **3 Lb. Thrill**, an act at least lightly influenced by **Cheap Trick**. Everyone within earshot on the packed floor had nothing but good things to say about this group. This is an act to check out when you get the chance.

And then it was time for the headliners, Chapel Hill's favorite sons, **Ben Folds Five**. Back through town for a third time since the release of their critically-heralded eponymous debut, the trio put on the same delightful show they always do, it's just that tickets are getting a lot harder to get. And with the screamingly riotous "Song For The Dumped" on the soundtrack to *Mr. Wrong* and another previously unreleased tune, "Bad Idea," on the forthcoming soundtrack to the **Uma Thurman/Janeane Garofalo** comedy, *The Truth About Cats And Dogs* it's only gonna become a harder ticket.

Watching them mix tracks from the disc, with the new "One Angry Dwarf And Two Hundred Solemn Faces" and "Steven's Last Night In Town," I'm sure glad I've already seen them all three times through town. And judging from the ecstasy of the crowd when the three guys closed the encore with a stunning cover of the **Buggles'** "Video Killed The Radio Star," a lot of fans will be following suit.

THE BAMMIES "BILL GRAHAM LIFETIME ACHIEVEMENT AWARD" will be presented to folk legend **Ramblin' Jack Elliot** when the Bay Area awards for excellence are presented on March 9 at the **Warfield Theatre** in San Francisco. Presenting a nice contrast with Elliot's years in music is the fact that the winner of *BAM* magazine's "Diamond In The Rough" Bay Area unsigned band contest will be presented with the plum spot of opening the awards show.

Profile

Lee Newman On Relative Dimensions

By John Goff



Lee Newman

LEE NEWMAN HAS A QUICK, warm smile and eyes that look at you as if he's listening to what you're saying.

Interviewers often look into eye windows to see if that's really a pane of glass, allowing light in *and* out, or just a one-way mirror. Newman absorbs as well as emits. A good trait in a young musician/actor.

He's excited, and rightly so. His first CD, *Relatively Singing*, on the Original Cast Recordings label out of New York, has just been released and he's getting some attention because of it. Last month Sally Kirkland hosted a listening party for him in the Hollywood Hills and the likes of director Arthur Hiller (one of Newman's favorite directors), actors Rod Steiger and Diane Baker, singers Rita Coolidge and Dwight Yoakam and others showed up for the festivities.

The "relatives" Newman's singing are tunes his great-grandfathers penned. Who are *they*? Oh, Eddie Cantor and Jimmy McHugh. Sprinkled in with the standards—McHugh's "I Can't Give You Anything But Love," "I'm In The Mood For Love," "When My Sugar Walks Down The Street" and "On The Sunny Side Of The Street," Cantor's "There's Nothing Too Good For My Baby," "Ain't She Sweet," "Ida! Sweet As Apple Cider," "Makin' Whoopee" and "Merrily We Roll Along"—are some of Newman's own-penned tunes. Interesting history re: "Merrily..." Cantor wrote the song for his radio show in 1935 but it ended up later that year as Warner Bros. Merrie Melodies-Looney Tunes cartoon theme song, which it still is today and is heard somewhere in this world every second or two. Newman has recorded his great grandfather's lyric and verse here. So, understand, the CD is made up of both New York and Hollywood musical history which is reflected in the cover collage by Newman's cousin Mike Metzger showing the young man flanked by Cantor on a lithographed New York street and McHugh smiling from one in Hollywood. Yet another cousin, Brian Gari,

produced the CD with Jeff Olmsted; A Cousin's Production. Family affair?—absolutely, past and present and coast to coast.

Newman's vocals are Harry Nilsson-tinged and the singer makes no excuses, "The biggest (musical) influence on me was Harry Nilsson. He influenced me to sing...he got me into pop music, and I was only four or .

"My mom (Judy McHugh) was working for Dick Martin at the time and I was hanging around." Martin was playing a lot of Nilsson and Newman was so impressed that he, let's say "borrowed" a couple records. Some years later Newman was cast in the lead role in Nilsson's show *The Point* in Hollywood and he had the writer/singer autograph the purloined copies.

Lee Newman is Hollywood born and bred, but after graduating from UCLA moved to New York where he paid some dues on those mean streets and studied acting at the Michael Chekov school under the tutelage of Beatrice Straight.

Back on the West Coast he worked summer stock theatre and began entertaining with guitar and a few of the family tunes, as well as writing some of his own—one of which from *Relatively Singing*, "Children Of The World," is currently in rotation on Canadian radio. The reaction was favorable so Newman took the act on the road, so to speak, to The Comedy Store's Belly Room, Troubadour, the Roxy and the Cinegrill.

Newman relates an interesting anecdote from that first gig at the Belly Room. For those who don't know, The Comedy Store is actually the original Ciro's, one of Hollywood's heyday premier clubs where Cantor caught a young Sammy Davis, Jr. and asked him on his show—Anyway, waiting to go on Newman looked around at the pictures of some of the great comics of the past and there was great-grandpop staring at him. "You'll never know who's out there in the audience," Newman remarked to Cantor. "My mother, my father and my grandmother." Not only in the audience, they *were* the audience. But that's all part of dues paying and working the seasoning into the mix and it's good the young man can look back at that and find the humor.

Making the selections for the album, he admits, "wasn't easy because of (the wealth of) the McHugh and Cantor catalogues." But "I always loved doing those songs while growing up," and they're not imitations per se. The young man has "Newmanized" them, making them his own, combined with the rich lineage that comes with the material.

Newman has a 50-song catalogue of his own at the present time, has appeared as an actor on "a couple of *Diagnosis: Murder's*" and continues playing the clubs and doing what needs to be done and planning for the future.

Actually, it doesn't seem he has much of a choice; with a family tree like he has there's not a limb he can crawl out on that doesn't end up in show business. What's left is to find out just how high up that trunk he can get.



McHugh, Newman, Cantor. How'd you like to have those two looking over your shoulders?

CASH BOX TOP 100 POP SINGLES

MARCH 2, 1996



This Week's #1:
Mary J. Blige



High Debut:
Ace of Base

| | | | | |
|-----------|---|----------------------------------|-----------|-----------|
| 1 | NOT GON' CRY (FROM "WAITING TO EXHALE") (Arista 12957) | Mary J. Blige | 3 | 7 |
| 2 | SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") (Atlantic 07822) | Brandy | 4 | 7 |
| 3 | MISSING (Atlantic 87124) | Everything But The Girl | 1 | 19 |
| 4 | ONE SWEET DAY (Columbia 66700) | Mariah Carey | 2 | 17 |
| 5 | NOBODY KNOWS (LaFace/Arista 24115) | The Tony Rich Project | 6 | 6 |
| 6 | BE MY LOVER (RCA 64446) | La Bouche | 5 | 14 |
| 7 | EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") (Arista 2885) | Whitney Houston | 7 | 14 |
| 8 | TIL' I HEAR IT FROM YOU/FOLLOW YOU DOWN (A&M 581380) | Gin Blossoms | 8 | 3 |
| 9 | WONDERWALL (Epic 67351) | Oasis | 9 | 6 |
| 10 | JESUS TO A CHILD (SKG/DreamWorks 001) | George Michael | 45 | 3 |
| 11 | TONITE'S THA NIGHT (Ruffhouse/Columbia 78092) | Kris Kross | 10 | 11 |
| 12 | HOOK (A&M 1176) | Blues Traveler | 12 | 17 |
| 13 | TIME (Atlantic 87095) | Hootie & The Blowfish | 11 | 14 |
| 14 | NO ONE ELSE (Bad Boy/Arista 9042) | Total | 19 | 9 |
| 15 | ANYTHING (MJJ/550 7063) | 3T | 16 | 20 |
| 16 | SOON AS I GET HOME (Bad Boy/Arista 9041) | Faith Evans | 17 | 11 |
| 17 | WONDER (Elektra 61745) | Natalie Merchant | 18 | 11 |
| 18 | 1979 (Virgin 38534) | Smashing Pumpkins | 23 | 6 |
| 19 | THE WORLD I KNOW (Atlantic 87088) | Collective Soul | 22 | 13 |
| 20 | GLYCERINE (Trauma 980884) | Bush | 20 | 7 |
| 21 | BREAKFAST AT TIFFANY'S (Rainmaker/Interscope 98138) | Deep Blue Something | 21 | 26 |
| 22 | ONE OF US (Blue Gorilla/Mercury 52368) | Joan Osborne | 13 | 16 |
| 23 | FEELS SO GOOD (SHOW ME YOUR LOVE) (Universal 56004) | Lina Santiago | 24 | 5 |
| 24 | I WANT TO COME OVER (Island 7136) | Melissa Etheridge | 25 | 3 |
| 25 | DON'T CRY (ZTT/Sire/Warner Bros. 7939) | Seal | 27 | 10 |
| 26 | WE GOT IT (MCA 55148) | Immature | 33 | 11 |
| 27 | HEY LOVER (Def Jam 7065) | LL Cool J | 14 | 15 |
| 28 | NAME (Warner Bros. 17758) | Goo Goo Dolls | 15 | 20 |
| 29 | ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE..") (Island 854530) | Joe | 37 | 3 |
| 30 | FU-GEE-LA (Ruffhouse/Columbia 78194) | Fugees | 32 | 7 |
| 31 | GET MONEY (Big Beat 98087) | Junior M.A.F.I.A. | 46 | 3 |
| 32 | DIGGIN' ON YOU (LaFace/Arista 4419) | TLC | 29 | 12 |
| 33 | BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (Arista 5052) | Monica | 26 | 18 |
| 34 | YOU'LL SEE (Maverick 7900) | Madonna | 28 | 15 |
| 35 | TELL ME (Epic 77961) | Groove Theory | 31 | 26 |
| 36 | FANTASY (Columbia 7321) | Mariah Carey | 30 | 22 |
| 37 | GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") (MCA 55104) | Coolio Feat. L.V. | 34 | 27 |
| 38 | LADY (EMI 58543) | D'Angelo | 40 | 2 |
| 39 | DOWN LOW (NOBODY HAS TO KNOW) (Jive 41579) | R. Kelly | 61 | 2 |
| 40 | VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") (Polydor/A&M 580962) | Shawn Stockman | 48 | 7 |
| 41 | CUMBERSOME (Mammoth/Arista 98111) | Seven Mary Three | 44 | 6 |
| 42 | SET U FREE (Strictly Rhythm 12362) | Planet Soul | 35 | 16 |
| 43 | AS I LAY ME DOWN (Columbia 77801) | Sophie B. Hawkins | 38 | 32 |
| 44 | NATURAL ONE (FROM "KIDS") (London/Island 0430) | Folk Implosion | 36 | 10 |

| | | | | |
|------------|---|---|--------------|-----------|
| 45 | ONLY WANNA BE WITH YOU (Atlantic 87132) | Hootie & The Blowfish | 39 | 33 |
| 46 | ROLL TO ME (A&M 1114) | Del Amitri | 47 | 33 |
| 47 | WHO DO U LOVE (Arista 07822) | Deborah Cox | 56 | 5 |
| 48 | EVERYDAY & EVERYNIGHT (RCA 64489) | Yvette Michelle | 51 | 4 |
| 49 | JUST A GIRL (Trauma 98116) | No Doubt | 50 | 7 |
| 50 | AIN'T NOBODY (Work Group 78228) | Diana King | 52 | 4 |
| 51 | CARNIVAL (Elektra 64413) | Natalie Merchant | 49 | 28 |
| 52 | KEEP TRYIN' (Epic 78197) | Groove Theory | 54 | 4 |
| 53 | WHERE DO U WANT ME TO PUT IT (Perspective/A&M) | Solo | DEBUT | |
| 54 | OH VIRGINIA (EMI 10456) | Blessid Union Of Souls | 57 | 3 |
| 55 | BACK FOR GOOD (Arista 1-2848) | Take That | 41 | 27 |
| 56 | CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE..") (Island 854538) | Mona Lisa Feat. Lost Boyz | 60 | 2 |
| 57 | STAYIN' ALIVE (Avex-Critique 15562) | N-Trance | 58 | 4 |
| 58 | ONLY LOVE (Columbia 78177) | Sophie B. Hawkins | 62 | 2 |
| 59 | PROMISES BROKEN (Columbia 78215) | Soul Asylum | 59 | 4 |
| 60 | LUCKY LOVE (Arista 1-2979) | Ace Of Base | DEBUT | |
| 61 | KISS FROM A ROSE (FROM "BATMAN FOREVER") (ZTT/Sire/Warner Bros. 17896) | Seal | 43 | 34 |
| 62 | RUNAWAY (A&M 581194) | Janet Jackson | 42 | 24 |
| 63 | RUN-AROUND (A&M 0982) | Blues Traveler | 63 | 48 |
| 64 | I GOT ID/LONG ROAD (Epic 78199) | Pearl Jam | 64 | 8 |
| 65 | LET'S PLAY HOUSE (Death Row/Interscope 53230) | Tha Dogg Pound Feat. Michel'le | 66 | 7 |
| 66 | AIN'T NO PLAYA (Chrysalis/EMI 58527) | Rappin' 4-Tay | DEBUT | |
| 67 | DOIN' IT (Def Jam 76120) | LL Cool J | DEBUT | |
| 68 | I WILL SURVIVE (RCA 64483) | Chante Savage | 80 | 3 |
| 69 | ENERGY (Aqua Boogie/Mercury 852636) | Devone | 55 | 6 |
| 70 | ALL CRIED OUT (Viper 0201) | Denine With Collage's Adam Marano | 70 | 5 |
| 71 | BULLET WITH BUTTERFLY WINGS (Virgin 40929) | Smashing Pumpkins | 68 | 14 |
| 72 | RIDIN' LOW (Hollywood 64004) | L.A.D. Feat. Darvy Traylor | 65 | 13 |
| 73 | BLESSED (Rocket/Island 2394) | Elton John | 71 | 13 |
| 74 | I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER") (Uptown 55107) | Monifah | 53 | 15 |
| 75 | LOVE U 4 LIFE (UpTown/MCA 11258) | Jodeci | 72 | 15 |
| 76 | TAKE A LOOK (Hollywood 64003) | J'Son | 81 | 4 |
| 77 | DREAMING OF YOU (EMI Latin 58490) | Selena | 67 | 16 |
| 78 | LEFLAUR LEFLAH ESHKUSHKA (Priority 53223) | Heltah Skeltah And O.C. A.K.A. The Fab 5 | 69 | 4 |
| 79 | YOU REMIND ME OF SOMETHING (Jive 01241) | R. Kelly | 73 | 17 |
| 80 | MICROPHONE MASTER (EastWest/EEG 64309) | Das EFX Feat. Mobb Deep | 84 | 2 |
| 81 | TOO HOT (Tommy Boy 713) | Coolio | 75 | 10 |
| 82 | WHO CAN I RUN TO (So So Def/Columbia 78056) | Xscape | 76 | 20 |
| 83 | A THIN LINE BETWEEN LOVE & HATE (Jac-Mac/Warner Bros. 17699) | H-Town | DEBUT | |
| 84 | INSENSATIVE (A&M 581274) | Jann Arden | 89 | 2 |
| 85 | WHERE EVER YOU ARE (EastWest 9353) | Terry Ellis | 79 | 14 |
| 86 | SEXUAL HEALING (S.O.S./Zoo 14248) | Max-A-Million | 82 | 15 |
| 87 | BEAUTIFUL LIFE (Arista 2889) | Ace Of Base | 74 | 15 |
| 88 | GET TOGETHER (Giant 17750) | Big Mountain | 77 | 9 |
| 89 | CELL THERAPY (LaFace/Arista 4113) | Goodie Mob | 85 | 17 |
| 90 | JUST TAH LET U KNOW (Ruthless 5532) | Eazy-E | 88 | 8 |
| 91 | CRUISIN' (EMI 32629) | D'Angelo | 86 | 15 |
| 92 | I WILL REMEMBER YOU (FROM "THE BROTHERS McMULLEN") (Arista 12893) | Sarah McLachlan | 91 | 11 |
| 93 | THROW YOUR HANDS UP/GANGSTA'S PARADISE (Tommy Boy 7699) | L.V. | 87 | 13 |
| 94 | WHEN LOVE & HATE COLLIDE (Mercury 2424) | Def Leppard | 92 | 10 |
| 95 | WE'VE GOT IT GOING ON (Jive 42329) | Backstreet Boys | 95 | 16 |
| 96 | CELEBRATION/TAKE YOUR CHANCE (Curb 76972) | Fun Factory | 83 | 4 |
| 97 | HOOKED ON YOU (Elektra 61849) | Silk | 96 | 17 |
| 98 | MAGIC CARPET RIDE (SM:J 9014) | The Mighty Dub Kats | 97 | 12 |
| 99 | EAST 1999 (Ruthless/Relativity 6332) | Bone Thugs-N-Harmony | 99 | 11 |
| 100 | FREE AS A BIRD (Apple/Capitol 5849) | The Beatles | 90 | 9 |

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| WHO DO U LOVE V. Benford, L. Campell II (Grandington/Art & Rhythm Inc./Zomba, ASCAP) | 47 |
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| WONDERWALL N. Gallagher (Sony Songs/U. K. Limited, BMD) | 9 |
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| YOU'LL SEE Madonna, D. Foster (WB/Webe Girl, ASCAP/One Four Three/Leads/Peer, BMD) | 34 |
| YOU REMIND ME OF SOMETHING R. Kelly (Zomba, BMD) | 79 |

REVIEWS By Steve Baltin



HEATHER NOVA: "Maybe An Angel" (Big Cat/Work 7620)

Nova's full-length debut came out of the box strong with the smash, "Walk This World." However, since that time, Nova hasn't been heard from much. The highly melodic style of this engaging number should regain some momentum for Nova before she returns with the all-important sophomore effort. Given the amount of VH1 support "Walk This World" received, it'd be a shock if this single didn't earn comparable response. In addition, with the strong closing, "Maybe An Angel" could cross over to multiple radio formats.

ROLLING STONES: "Wild Horses" (Virgin 11075)

The latest single from the band's underrated (there's a word you'd never thought you'd hear in conjunction with the Stones) *Stripped* collection is a superb reminder of the timeless beauty of one of the group's all-time classics. A masterful love song in its original format, this version retains the striking sense of desperation that Mick Jagger conveyed the first time around. Shocking to say, but this song may be best suited for Adult Contemporary and CHR.

SEVEN MARY THREE: "Water's Edge" (Mammoth/Atlantic 6582-2)

Seven Mary Three rode the surprise hit "Cumbersome" all the way to gold status. Now the band try to reach the next level on the strength of this gritty, hard-edged rocker. Though "Water's Edge" is more violent in its vocals than "Cumbersome," this song still appears destined to be a hit with all the same people that took Seven Mary Three to gold stature. After that, you'll never hear the word "sleeper" associated with this group again.

THE BOTTLE ROCKETS: "I'll Be Coming Around" (Tag/Atlantic 6352-2)

Taken from the group's *Brooklyn Side* album, "I'll Be Coming Around" is the musical equivalent of Will Rogers. As friendly a song as has made its way through the music machine in some time, there's just enough edge in the happy-go-lucky feel of the hooks to prevent it from being obnoxious. A strong candidate for Triple A.

PICK OF THE WEEK



GARBAGE: "Only Happy When It Rains" (Almo Sounds/Geffen 4836)

When Shirley Manson requests "pour your misery down on me," it's hard to say no. Rarely has sadism sounded as inviting as it does on Garbage's high-energy, poppy masochistic anthem. Led by Manson's alluring vocals and a repetitious track, the latest single from the band's eponymous debut has been garnering massive airplay on Modern Rock stations. Giving the song its cool rock star vibe is the strong guitar solo in the middle. A winning song, "Only Happy When It Rains" validates the accolades being heaped upon the group.

CASH BOX

TOP 100 POP ALBUMS

MARCH 2, 1996



This Week's #1:
2Pac



High Debut:
Gin Blossoms

| | | | |
|------------|---|------------------------------------|----------|
| 1 | ALL EYEZ ON ME (Death Row/Interscope 24204) | 2Pac | DEBUT |
| 2 | JAGGED LITTLE PILL (Mavenck/Reprise/Warner Bros. 45901) | Alanis Morissette | 1 32 |
| 3 | WAITING TO EXHALE (Arista 18796) | Soundtrack | 2 11 |
| 4 | (WHAT'S THE STORY) MORNING GLORY? (Epic 67351) | Oasis | 3 22 |
| 5 | DAY DREAM (Columbia 66700) | Mariah Carey | 4 23 |
| 6 | CRACKED REAR VIEW (Atlantic 82613) | Hootie & The Blowfish | 7 71 |
| 7 | THE WOMAN IN ME (Mercury 522 86) | Shania Twain | 5 40 |
| 8 | SIXTEEN STONE (Trauma/Interscope 92531) | Bush | 6 51 |
| 9 | THE MEMORY OF TREES (Reprise/Warner Bros. 46106) | Enya | 8 10 |
| 10 | MELLON COLLIE AND THE INFINITE SADNESS (Virgin 40861) | Smashing Pumpkins | 11 13 |
| 11 | PRESIDENTS OF THE UNITED STATES (Sony 67291) | Presidents Of The United States | 12 26 |
| 12 | BOYS FOR PELE (Atlantic 82862) | Tori Amos | 9 30 |
| 13 | THE GREATEST HITS COLLECTION (Arista 18801) | Alan Jackson | 16 13 |
| 14 | RELISH (Blue Gorilla/Mercury 526699) | Joan Osborne | 14 16 |
| 15 | CONGRATULATIONS, I'M SORRY (A&M 0469) | Gin Blossoms | DEBUT |
| 16 | TIGERLILLY (Elektra 61745) | Natalie Merchant | 15 34 |
| 17 | R. KELLY (Jive 41579) | R. Kelly | 13 12 |
| 18 | TENNESSEE MOON (Columbia 67382) | Neil Diamond | 25 2 |
| 19 | REVELATIONS (MCA 11090) | Wynonna | DEBUT |
| 20 | FRESH HORSES (Capitol/Nashville 32080) | Garth Brooks | 18 10 |
| 21 | FOUR (A&M 54026) | Blues Traveler | 20 56 |
| 22 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 17 64 |
| 23 | AMERICAN STANDARD (Mammoth/Arista 92633) | Seven Mary Three | 19 7 |
| 24 | GANGSTA'S PARADISE (Tommy Boy 1141) | Coolio | 22 13 |
| 25 | THE SCORE (Ruffhouse/Columbia 67147) | Fugees | DEBUT |
| 26 | SOMETHING TO REMEMBER (Mavenck 61600) | Madonna | 23 13 |
| 27 | WHAT THE HELL HAPPENED TO ME (Warner Bros. 46151) | Adam Sandler | DEBUT |
| 28 | YOUNG, RICH AND DANGEROUS (Ruffhouse/Columbia 67441) | Kris Kross | 21 6 |
| 29 | A BOY NAMED GOO (Warner Bros. 45750) | Goo Goo Dolls | 24 21 |
| 30 | SOUVENIRS: GREATEST HITS (MCA 11394) | Vince Gill | 30 11 |
| 31 | BROWN SUGAR (EMI 32629) | D'Angelo | 26 28 |
| 32 | MR. SMITH (RAL/Def Jam 523845) | LL Cool J | 28 11 |
| 33 | SPARKLE AND FADE (Tim Kerr/Capitol 30929) | Everclear | 27 6 |
| 34 | SWEET DREAMS (RCA 66759) | La Bouche | 29 5 |
| 35 | STR8 OFF THA STREETZ OF MUTHAPH**IN COMPTON (Ruthless/Relativity 88561) | Eazy E | 10 3 |
| 36 | YOUR LITTLE SECRET (Island 24154) | Melissa Etheridge | 31 12 |
| 37 | UNDER THE TABLE AND DREAMING (RCA 66449) | Dave Matthews Band | 34 60 |
| 38 | DOGG FOOD (Death Row/Interscope/Priority 50546) | Tha Dogg Pound | 33 14 |
| 39 | INSOMNIAC (Reprise/Warner Bros. 46046) | Green Day | 38 17 |
| 40 | MR. HOLLAND'S OPUS (Polydor 29508) | Soundtrack | 37 4 |
| 41 | COLLECTIVE SOUL (Atlantic/AG 82745) | Collective Soul | 39 47 |
| 42 | IT MATTERS TO ME (Warner Bros. 45872) | Faith Hill | 32 23 |
| 43 | ALICE IN CHAINS (Columbia 67248) | Alice In Chains | 42 13 |
| 44 | LOOKING EAST (Elektra 61867) | Jackson Browne | DEBUT |
| 45 | DONT BE A MENACE TO SOUTH CENTRAL... (Island 524146) | Soundtrack | 36 6 |
| 46 | SEAL (ZTT/Sire/Warner Bros. 45415) | Seal | 43 70 |
| 47 | WORDS (LaFace/Arista 26222) | The Tony Rich Project | 48 5 |
| 48 | AMPLIFIED HEART (Atlantic/AG 82605) | Everything But The Girl | 44 6 |
| 49 | E. 1999 ETERNAL (Ruthless/Relativity 5539) | Bone Thugs N Harmony | 41 65 |
| 50 | MISS THANG (Rowdy/Arista 37006) | Monica | 40 28 |
| 51 | TRAGIC KINGDOM (Trauma/Interscope 92580) | No Doubt | 49 5 |
| 52 | Q'S JOOK JOINT (Qwest 45875) | Quincy Jones | 47 13 |
| 53 | OZZMOSIS (Epic 67091) | Ozzy Osbourne | 46 15 |
| 54 | DEAD MAN WALKING (Columbia 67522) | Soundtrack | 66 5 |
| 55 | TIME MARCHES ON (Atlantic 82866) | Tracy Lawrence | 35 4 |
| 56 | ONE HOT MINUTE (Warner Bros. 45733) | Red Hot Chili Peppers | 69 21 |
| 57 | DANGEROUS MINDS (MCA 11228) | Soundtrack | 67 27 |
| 58 | THE HITS (Liberty 29689) | Garth Brooks | 50 61 |
| 59 | GREATEST HITS 1985-1995 (Columbia 67300) | Michael Bolton | 60 20 |
| 60 | ALL I WANT (Curb 77800) | Tim McGraw | 59 20 |
| 61 | FROGSTOMP (Epic 67247) | Silverchair | 57 30 |
| 62 | STARTING OVER (MCA 11264) | Reba McEntire | 56 18 |
| 63 | VAULT (Mercury 528718) | Def Leppard | 54 14 |
| 64 | HELL FREEZES OVER (Geffen 24725) | The Eagles | 58 65 |
| 65 | SOLO (Perspective/A&M 54901) | Solo | 51 7 |
| 66 | DESIGN OF A DECADE 1986/1996 (A&M 540399) | Janet Jackson | 52 17 |
| 67 | HOME (Rainmaker/Interscope 92608) | Deep Blue Something | 55 14 |
| 68 | RESIDENT ALIEN (HiFi/Sire/EEG 61834) | Spacehog | 68 3 |
| 69 | NEW BEGINNINGS (Elektra 61850) | Tracy Chapman | 70 12 |
| 70 | PULP FICTION (MCA 11103) | Soundtrack | 65 67 |
| 71 | GREATEST HITS (Capitol 30334) | Bob Seger & The Silver Bullet Band | 73 26 |
| 72 | JOCK JAMS VOL. 1 (Tommy Boy 1137) | Various Artists | 72 25 |
| 73 | MORTAL KOMBAT (TVT 6110) | Soundtrack | 63 24 |
| 74 | II (Motown 530323) | Boyz II Men | 79 74 |
| 75 | ANTHOLOGY 1 (Apple/Capitol 34445) | The Beatles | 82 10 |
| 76 | THE SONGS OF WEST SIDE STORY (The Grammy Recordings/RCA Victor 62707) | Various Artists | 61 3 |
| 77 | KORN (Immortal/Epic 66633) | Korn | 75 6 |
| 78 | OFF THE HOOK (So So Def/Columbia 67022) | Xscape | 74 27 |
| 79 | THROWING COPPER (Radioactive/MCA 10997) | Live | 71 93 |
| 80 | FILTH PIG (Warner Bros. 45838) | Ministry | 45 3 |
| 81 | A THIN LINE BETWEEN LOVE & HATE (Warner Bros. 46134) | Soundtrack | DEBUT |
| 82 | THE BRIDGE (Arista 18806) | Ace Of Base | 64 12 |
| 83 | THE REMIX COLLECTION (Motown 530584) | Boyz II Men | 76 13 |
| 84 | ASTRO-CREEP 2000 (Geffen 24806) | White Zombie | 84 43 |
| 85 | DREAMING OF YOU (EMI 34123) | Selena | 86 29 |
| 86 | SOUL FOOD (LaFace/Arista 26018) | Goodie Mob | 62 7 |
| 87 | CYPRESS HILL III (TEMPLES OF BOOM) (Ruffhouse/Columbia 669911) | Cypress Hill | 77 14 |
| 88 | ...AND OUT COME THE WOLVES (Epitaph 86444) | Rancid | 80 18 |
| 89 | RUBBERNECK (Interscope/AG 922402) | Toadies | 81 22 |
| 90 | BETTE OF ROSES (Atlantic/AG 82823) | Bette Midler | RE-ENTRY |
| 91 | I THINK ABOUT YOU (Epic 67033) | Collin Raye | RE-ENTRY |
| 92 | 1996 GRAMMY NOMINEES (Columbia 67565) | Various Artists | DEBUT |
| 93 | BED OF ROSES (Milan 35739) | Soundtrack | 78 2 |
| 94 | FOO FIGHTERS (Capitol 34027) | Foo Fighters | 87 31 |
| 95 | JOHN MICHAEL MONTGOMERY (Atlantic 82728) | John Michael Montgomery | 95 46 |
| 96 | JESUS FREAK (Forefront/Chordant 25140) | DC Talk | 89 11 |
| 97 | WE GOT IT (MCA 1385) | Immature | 90 7 |
| 98 | GAMES REDNECKS PLAY (Warner Bros. 45856) | Jeff Foxworthy | 98 38 |
| 99 | ACTUAL MILES: HENLEY'S GREATEST HITS (Geffen 24834) | Don Henley | 91 11 |
| 100 | FRIENDS (Warner Bros. 46008) | Soundtrack | 92 19 |



REVIEWS by Steve Baltin

■ BAD RELIGION: *The Gray Race* (Atlantic 82870-2)

You can't keep a good punk band down. Although the band's major label debut, *Stranger Than Fiction*, wasn't the breakout monster everyone anticipated, the quintet re-enter the field with the ferocious Bad Religion and Ric Ocasek produced 15-song monster, *The Gray Race*. And even though it's started to feel like Bad Religion are destined to never get past the top of the cult band spectrum, the record's first single, "A Walk" is already getting major Modern Rock support. In a year that's already seen "Magic" Johnson return to the NBA and a movie about a talking pig get nominated for Best Picture at the Academy Awards, do you wanna bet against Bad Religion hitting the top of the charts? Not if you're smart.

■ SORAYA: *On Nights Like This* (Island 314 529 000-2)

Produced by Rod Argent of "Hold Your Head High" fame, Soraya's sound is surprisingly more modern than one would've expected. Yet what makes this album work is that her Enya-meets-r&b-style sounds like it was pieced together by an abstract artist. The result is a disc that feels refreshingly real. With standout tracks such as "Love In Your Eyes," "Ruins In My Mind" and the title song, Soraya's *On Nights Like This* could be a sleeper at Triple A, as well as CHR.

■ VAN GOGH'S DAUGHTER: *Shove* (Hollywood Records 62022-2)

Here's a tip, if you ever hear anyone compare this all-female San Francisco quartet to L7 or 7 Year Bitch, don't ever listen to another word they say about music. While that may be the obvious tendency, on "Through The Eyes Of Julie,"



a surreal *Wizard Of Oz* odyssey taken with a junkie, and "Struggle And Sting," Van Gogh's Daughter come off like a poppy Mary's Danish. But even that's not wholly accurate. Perhaps it's because Jane Woodman and Paige Weber trade off vocals, or maybe it's because they're just too cool to categorize, but Van Gogh's Daughter is a hard band on which to get a grasp. And the more you listen to it, trying to pin it down, the more sucked in you'll get by the group's bewitching songs.

■ LEVELLERS: *Zeltgeist* (Elektra 61887-2)

On tracks 1-5, this quintet create a highly accessible pop record with just enough Irish lilt to make such tracks as "Hope St." and "Maid Of The River" interesting. Then, seemingly out of the blue, the caffeine kicks in on the wild "4.am" and the Levellers attack their instruments in the best ode to The Replacements I've heard yet. Though the intensity of "4.am" is a complete abnormality in the context of the 13-song record, it does set the stage for a bit more experimentation than the opening part of the album would indicate. Definitely a collection worth investing your time.

PICKS OF THE WEEK

■ PULP: *Different Class* (Island 314 524 165-2)

Welcome back to every British pop's favorite game show, "Name That British Influence," hosted this week by Pulp, the UK's latest highly-hyped export into the world scene. As heralded in their native England as Blur and Oasis, Pulp are trying to



follow Oasis' lead onto the U.S. charts with their second domestic release. On the band's eclectic *Different Class* CD, fans will hear the influence of melodic Morrissey on "Something Changed" and a lot of Bowie throughout, especially on the one-two punch of the Ziggy Stardust-era "Sorted For E's And Wizz" and the swirling six minutes of "F.E.E.L.I.N.G.C.A.L.L.E.D.L.O.V.E." Though the Bowie sound is most notable there, it's clear on the entire 12-song record that vocalist Jarvis Cocker is a fan. The disc's other standout selection is the wry "Common People," an obvious single choice. Expect Pulp to become an instant buzz band among Anglophiles everywhere.

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■ LOU REED: *Set The Twilight Reeling* (Warner Bros. 46159-2)



Lou Reed has enjoyed one of the most up and down careers of any performer in music history. As lead singer of the godly Velvet Underground, Reed's place in music's annals was secure decades ago. However, with the exception of the cult classic, "Walk On The Wild Side," and a few other minor hits, Reed's solo career failed to live up to the stature of his previous band. Then, in 1989 Reed released the gritty and compelling *New York* album. Followed by the glorious *Magic And Loss* and the unheralded *Songs For Drella* collection with John Cale, it signaled the creative resurgence of one of music's all-time greats. Reed continues his remarkable run with another stunning collection of astute observations of real people. One of rock's great sociologists, Reed brings a razor-sharp eye to his defiant commentaries about relationships and contemporary society. And as he shows on the fiery "Egg Cream," the hushed "Trade In" and the lovely title track, Reed is a master at creating the perfect melody to accompany his lyrics. A work of art from start to finish, *Set The Twilight Reeling* is another inspired chapter in a book that continues to get better.

CASH BOX

TOP 100 URBAN SINGLES

MARCH 2, 1996



This Week's #1:
Mary J. Blige



High Debut:
Domino

| | | | | | | | | |
|-----------|--|--------------------------------|----|----|------------|--|---------------------------------|-------|
| 1 | NOT GON' CRY (FROM "WAITING TO EXHALE") (Arista 12957) | Mary J. Blige | 1 | 6 | 41 | 5 O'CLOCK (MCA 55075) | Nonchalant | DEBUT |
| 2 | ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DONT BE A MENACE..")(Island 854530) | Joe | 8 | 3 | 42 | WELCOME (RAL/Def Jam/Island 71402) | Erick Sermon | 40 4 |
| 3 | SITTIN' UP IN MY ROOM (Atlantic 07822) | Brandy | 2 | 3 | 43 | FANTASY (Columbia 7321) | Mariah Carey | 39 23 |
| 4 | NO ONE ELSE (Arista 79043) | Total | 6 | 12 | 44 | HOOKED ON YOU (Elektra 61849) | Silk | 41 17 |
| 5 | WHERE DO U WANT ME TO PUT IT (Perspective/A&M) | Solo | 5 | 10 | 45 | DANGER (Mercury 7049) | Blahzay Blahzay | 43 15 |
| 6 | TONITE'S THA NIGHT (Ruffhouse/Columbia 78092) | Kris Kross | 4 | 10 | 46 | GOIN' UP YONDER (Giant 17717) | M.C. Hammer | 46 9 |
| 7 | WE GOT IT (MCA 55148) | Immature | 7 | 12 | 47 | CELL THERAPY (Laface/Arista 4113) | Goodie Mob | 48 17 |
| 8 | BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (Arista 5052) | Monica | 3 | 22 | 48 | DON'T WASTE MY TIME (Mecca Don/EEG 64383) | Sa-Deuce | DEBUT |
| 9 | NOBODY KNOWS (LaFace/Arista 4115) | The Tony Rich Project | 10 | 7 | 49 | ALREADY MISSING YOU (Elektra) | Gerald & Eddie Levert, Sr. | 49 21 |
| 10 | ONE SWEET DAY (Columbia 66700) | Mariah Carey & Boyz II Men | 9 | 13 | 50 | ANYTHING (MJJ/550 7063) | 3T | 51 19 |
| 11 | I WILL SURVIVE (RCA 64492) | Chantay Savage | 12 | 2 | 51 | ALL I NEED (Silas/MCA 55136) | Jesse Powell | 47 3 |
| 12 | VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") (Polydor/A&M 580962) | Shawn Stockman | 13 | 7 | 52 | GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") (MCA 55104) | Coolio Feat. L.V. | 59 25 |
| 13 | FU-GEE-LA (Ruffhouse/Columbia 78194) | The Fugees | 14 | 7 | 53 | HURRICANE (Jive 42335) | The Click | 52 13 |
| 14 | LADY (EMI 258543) | D'Angelo | 15 | 2 | 54 | FEELS LIKE THE FIRST TIME (Atlantic 87080) | Intro | 60 2 |
| 15 | LOVE U 4 LIFE (UpTown/MCA 11258) | Jodeci | 11 | 16 | 55 | MICROPHONE MASTER (EastWest/EEG 64309) | Das EFX Feat. Mobb Deep | 45 3 |
| 16 | GET MONEY (Big Beat 98087) | Junior M.A.F.I.A. | 16 | 5 | 56 | SPACE AGE (Suave/Relativity 1545) | Eightball & MJG | 72 2 |
| 17 | SOON AS I GET HOME (Bad Boy/Arista 9041) | Faith Evans | 17 | 12 | 57 | PHYSICAL FUNK (Outburst/RAL/Island 57794) | Domino | DEBUT |
| 18 | WIND BENEATH MY WINGS (EastWest 95122) | Eddie & Gerald Levert | 19 | 2 | 58 | TOO HOT (Tommy Boy 713) | Coolio | 54 12 |
| 19 | STAIRWAY TO HEAVEN (StepSun/Interscope 98086) | Pure Soul | 18 | 3 | 59 | JUST TAH LET U KNOW (Ruthless/Relativity 5532) | Eazy-E | 56 8 |
| 20 | WHO DO U LOVE (Arista 07822) | Deborah Cox | 21 | 7 | 60 | BROKENHEARTED (Atlantic 6175) | Brandy | 57 26 |
| 21 | EVERYDAY & EVERYNIGHT (Loud/RCA 6489) | Yvette Michelle | 23 | 4 | 61 | FUNKORAMA (Interscope 95691) | Redman | 58 6 |
| 22 | EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") (Arista 2885) | Whitney Houston | 20 | 14 | 62 | THROW YOUR HANDS UP/GANGSTA'S PARADISE (Tommy Boy 7699) | L.V. | 62 12 |
| 23 | YOU WANT THIS PARTY STARTED (Warner Bros. 17753) | Somethin' For The People | 25 | 12 | 63 | AIN'T NOBODY (Work 78228) | Diana King | 65 2 |
| 24 | KEEP TRYIN' (Epic 78197) | Groove Theory | 26 | 5 | 64 | SORRY, I (Mercury 2410) | Will Downing | 63 14 |
| 25 | CAN'T BE WASTING MY TIME (FROM "DONT BE A MENACE..") (Island 854538) | Mona Lisa Feat. Lost Boyz | 30 | 3 | 65 | NASTY DANCER/WHITE HORSE (Wrap/Ichiban 349) | Kilo | 70 3 |
| 26 | A THIN LINE BETWEEN LOVE & HATE (Jac-Mac/Warner Bros. 17699) | H-Town | 29 | 4 | 66 | HOW WE ROLL (SBK/EMI 58498) | The Barrio Boyzz | 66 7 |
| 27 | I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER") (Uptown 55107) | Monifah | 24 | 14 | 67 | HAVE I NEVER (Laface/Arista 4136) | A Few Good Men | 71 2 |
| 28 | WHERE EVER YOU ARE (EastWest 9353) | Terry Ellis | 22 | 20 | 68 | LIKE MARVIN GAYE SAID (WHAT'S GOING ON) (Chrysalis/EMI 58494) | Speech | 55 7 |
| 29 | HEY LOVER (Def Jam 7065) | LL Cool J | 27 | 15 | 69 | EASTSIDE LB (G Funk/RAL/Island 57792) | Twinz | 61 2 |
| 30 | WHO CAN I RUN TO (So So Def/Columbia 78056) | Xscape | 32 | 19 | 70 | WINGS OF THE MORNING (African Star/RAL/Island 7199) | Capleton | 88 16 |
| 31 | TELL ME (Epic 77961) | Groove Theory | 38 | 29 | 71 | REAL LIVE SH*T (Big Beat/Atlantic 98113) | Real Live Feat. K-Def & Larry-o | DEBUT |
| 32 | YOU PUT A MOVE ON MY HEART (Qwest 7844) | Quincy Jones Feat. Tamia | 37 | 17 | 72 | GAMERS (Priority 53216) | The Conscious Daughters | DEBUT |
| 33 | DIGGIN' ON YOU (La Face/Arista 4419) | TLC | 33 | 13 | 73 | UKNOWHOWWEDU (Chrysalis/EMI 58517) | Bahamadia | 74 3 |
| 34 | STILL IN LOVE (Mercury 56896) | Brian McKnight | 31 | 14 | 74 | COOLIE HIGH (Profile 5445) | Camp Lo | 99 3 |
| 35 | DON'T GIVE UP (Island 854478) | Island Inspirational All Stars | 34 | 8 | 75 | WHAT'S YO' NAME (Warner Bros. 17021) | Kenneth Mangram | DEBUT |
| 36 | CRUISIN' (EMI 32629) | D'Angelo | 35 | 19 | 76 | SEXY (Blue Thumb/GRP 3071) | Maysa | 78 3 |
| 37 | LET'S PLAY HOUSE (Death Row/Interscope 53230) | Tha Dogg Pound Feat. Michel'le | 36 | 7 | 77 | YOUR HEART'S IN GOOD HANDS (MCA 55142) | AI Green | 53 5 |
| 38 | EVER SINCE YOU WENT AWAY (Big Beat/Atlantic 98112) | Art N' Soul | 42 | 3 | 78 | EAST 1999 (Ruthless/Relativity 6332) | Bone Thugs-N-Harmony | 67 10 |
| 39 | YOU REMIND ME OF SOMETHING (Jive 01241) | R. Kelly | 28 | 16 | 79 | HEINY HEINY (Rip-R 9521) | 95 South | 81 3 |
| 40 | GIVE ME THE NIGHT (Bluemoon/Atlantic 98090) | Randy Crawford | 44 | 4 | 80 | BABY, BABY, BABY (Underworld/Capitol 58448) | Jesse | 84 2 |
| | | | | | 81 | I REMEMBER (Motown 860480) | Boyz II Men | 79 13 |
| | | | | | 82 | GIMME YOURS (EMI 58512) | AZ | 68 5 |
| | | | | | 83 | FUNNY HOW TIME FLIES (Atlantic 87093) | Intro | 75 17 |
| | | | | | 84 | LOOK WHAT YOU'VE DONE (Columbia 77908) | Asante | 76 20 |
| | | | | | 85 | I REFUSE TO BE LONELY (Zoo 14238) | Phyllis Hyman | 77 12 |
| | | | | | 86 | BROKEN LANGUAGE/HUSTLIN' (Profile 5440) | Smoothe Da Hustler | 80 6 |
| | | | | | 87 | RUNNIN' (Delicious Vinyl/Capitol 58483) | The Pharcyde | 82 15 |
| | | | | | 88 | ICE CREAM (Loud 64426) | Chef Raekwon | 89 16 |
| | | | | | 89 | FAST LIFE (Cold Chillin'/Epic Street/Epic 78081) | Kool G Rap | 69 11 |
| | | | | | 90 | SET YOU FREE (Strictly Rhythm 12362) | Planet Soul | DEBUT |
| | | | | | 91 | SENTIMENTAL (Arista 12852) | Deborah Cox | 50 24 |
| | | | | | 92 | LOVE OF MINE (Capitol 58441) | Earth Gyriz | 64 7 |
| | | | | | 93 | I WANT YOU BACK (Interscope 92638) | Pure Soul | 73 36 |
| | | | | | 94 | DAMN THING CALLED LOVE (Virgin 40547) | After 7 | 86 19 |
| | | | | | 95 | I NEED YOU TONIGHT (Big Beat/Atlantic 98097) | Junior M.A.F.I.A. Feat. Aaliyah | 87 15 |
| | | | | | 96 | THE RIDDLER (FROM "BATMAN FOREVER") (Atlantic 87100) | Method Man | 90 13 |
| | | | | | 97 | IT'S ALL ABOUT YOU (Mecca Don/EastWest 64347) | Adina Howard | 92 10 |
| | | | | | 98 | MOVE YA BODY (Big Beat/Atlantic 98100) | Mad Skillz | 97 4 |
| | | | | | 99 | WHAT'S UP STAR? (FROM "THE SHOW") (MJJ/RAL/Island 7432) | Suga | 93 11 |
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| | |
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| ALL I NEED P. Stewart, S. Saller, T. N. Herremey (Copyright Control) | 51 |
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| ALREADY MISSING YOU G. Levent, E. T. Nicholas (Divided/Zomba/Rama/Warner-Tamerlane, BMI) | 49 |
| ANYTHING T. Jackson, T. Jackson, T. Jackson, B. Caldwell, A. Kemmer (To The Tee, BMI) | 50 |
| BABY, BABY, BABY S. Gassette, J. Campbell, T. Chapman, Kendrick (Lal'Ed/Campbell-Trinity/Warner Chappell) | 80 |
| BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS LIKE THAT D. Austin, C. Wolf (EMI April/Dark Music/WBM/Nithouse Music, ASCAP) | 8 |
| BROKENHEARTED K. Crouch, K. Jones (Young Legend Songs, ASCAP/Human Rhythm, BMI) | 60 |
| BROKEN LANGUAGE/HUSTLIN' D. Smith, T. Pittman, T. Smith (Protooos/Next Level Groove/Hill Playaz, ascap) | 86 |
| CAN'T BE WASTING MY TIME A. Antone, A. Evans, J. Austin, T. Patterson, G. Duncan, Lost Boyz (Vanessa/MJ Two Sons/Cyde Otis, ASCAP/Motown/Mass Avenue/Poly Gram, BMI) | 25 |
| CELL THERAPY Organized Noize, R. Bameu, T. Burton, C. Gipp, W. Knighton (Organized Noize Stuff Start/Goode Mob, BMI) | 47 |
| COOLIE HIGH S. Wallace, S. Wilds, A. Roberts (Jock In The Box/Protooos/Sam Strothers/Sheeba Doll, ASCAP) | 74 |
| CRUISIN' W. Robinson, M. Taplin (Berram, ASCAP) | 36 |
| DAMN THING CALLED LOVE Jon B. (Song Songs, BMI) | 94 |
| DANGER Outloud, P. F. Cuttin (Copyright Control) | 45 |
| DIGGIN' ON YOU Babyface (Ecap/Sony, BMI) | 35 |
| DON'T GIVE UP S. Brown, D. Lawrence (D. Lawrence/Crystal Aire, ASCAP/Star Brown, BMI) | 33 |
| DON'T WASTE MY TIME P. P. Louis, J. Abernombie, T. Nash, D. McClary, M. Allen (Max & Ro/Booda/Max/Baby Big, ASCAP) | 48 |
| EAST 1999 Bone, D. J. U. Neeq, Tony C. (Ruthless Attack/Mo Thug, ASCAP/Dollarz-N-Sense/Koena/Dunkhira, BMI) | 78 |
| EASTSIDE LB D. Williams, N. Watts, S. Greene, H. Roid (Black eye/WB, ASCAP/Kee Drick/Warner-Tamerlane, BMI) | 69 |
| EVER SINCE YOU WENT AWAY T. Riley, Tracy and Latrel (Nature Boy, ASCAP/Taylor's Dad/Fatz Music, BMI) | 38 |
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| EXHALE (SHOOP SHOOP) Babyface (ECS Music Adm. Sony Songs, BMI) | 22 |
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| GAMERS K. Smith, C. Green (2 Daughters Only Dollars/337, ASCAP/Steady Mobbin'/EMI Blackwood/Beautiful Mess, BMI) | 82 |
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| LOOK WHAT YOU'VE DONE T. Perez, K. Perez (The Lady Roars, ASCAP/Trauma Unit, BMG Pub Inc.) | 68 |
| LOVE OF MINE K. Ryan (K. Jar, BMI) | 92 |
| LOVE U 4 LIFE Devante (EMI April/DeSwing Mob, ASCAP) | 15 |
| MICROPHONE MASTER A. Weston, W. Hines, O. Harvey Jr. (Straight Out Da Sewer/Bee Mo Easy/EMI April, ASCAP) | 55 |
| MOVE YA BODY D. Lewis, C. Kent, B. Eastwood, J. Osborne (Forever People/Zomba/Barry J. Eastwood/Almo/March 9, ASCAP/Clark's True Funk, BMI) | 98 |
| NASTY DANCER A. Rogers, S. McIntosh, T. Stahl, J. Goldberg (WB, ASCAP/Ohk Koke, Moke & Noke/Santron, BMI) | 65 |
| NOBODY KNOWS J. Rich, D. Dubose (Joe Shade/Staff Start/D-Jen, BMI) | 9 |
| NO ONE ELSE (Joe Shade/Staff Start/D-Jen, BMI) | 4 |
| NOT GON' CRY Babyface (Ecap/Sony Songs/Fox Film, BMI) | 1 |
| ONE SWEET DAY M. Carey, W. Spelling, Asanasteff (Sony Songs/Sony Music Pub., BMI) | 10 |
| PHYSICAL FUNK Domino (Geto Jam/All Intu/Chrysalis, ASCAP) | 57 |
| REAL LIVE SHIT K. Hanford, L. Wright (Ghetto Man, ASCAP/Fatneck, BMI) | 71 |
| THE RIDDLE R. C. Smith, R. Diggs, N. Hefti (Miler, ASCAP/HL/Ramecca Wu-Tang/Careers, BMG, BMI) | 86 |
| RUNNIN' T. Harrison, E. Wilcox, J. Yancy, D. Stuart (Ethys, ASCAP/Beat Junkie/EMI Blackwood, BMI) | 97 |
| SENTIMENTAL D. Austin (Nithouse, ASCAP/EMI April/D. A. R. P./Deborah Cox Music, BMI) | 91 |
| SET U FREE N. Renze (Nadine Renze, BMI) | 90 |
| SEXY S. Dubin, R. Nevil, S. Garrett (Almo/Dubm/Black Chuck/Dreadn/Hee Bee Doomit/WB, ASCAP) | 76 |
| SITTIN' UP IN MY ROOM Babyface (1995 Atlas/Sony Songs/Fox Films/Sony, BMI) | 3 |
| SOON AS I GET HOME F. Evans, S. Combs (Justin Publ. Inc. EMI April/China Baby/Janice Combs Publ., ASCAP/EMI Blackwood/Ninth St. Tunnel, BMI) | 17 |
| SORRY, I'W Downin', R. Rideout, A. Christian (Will Down/Uncle Buckles/PolyGram Intl., ASCAP/Nequity, SESAC) | 64 |
| SPACE AGE P. Smith, M. Goodwin (Money N Pocket, ASCAP) | 19 |
| STAIRWAY TO HEAVEN K. Gamble, L. Huff (Mighty Three, ASCAP) | 57 |
| STILL IN LOVE B. McKnight, B. Barnes (Cancelled Launch Music/PolyGram Intl. Inc., ASCAP/B. Barnes Music, BMI) | 34 |
| SURRENDER K. Sweat, E. McCain, T. Duncan, A. Cage (Keith Sweat/E A/WB/Deep Sound, ASCAP/Short Dolls, BMI) | 100 |
| TELL ME B. Wilson, A. Larnex, D. Brown (Almo/Bryce Lav, ASCAP/Sony/Jazop/Dream Team, BMI) | 31 |
| A THIN LINE BETWEEN LOVE & HATE R. Fomdexter, R. Fomdexter, J. Members (Coulton/Win Or Lose/Warner-Tamerlane, BMI) | 26 |
| THROW YOUR HANDS UP/GANGSTA'S PARADISE M. Thompson, J. Williams, K. Blue, A. Edwards, A. Cras, L. Sanders (Jobete/Storyteller/G's Only/Feel N Blue, ASCAP/T. Girl Large Variety/AJ Janatt 9/Maunice Thompson, BMI) | 62 |
| TONITE'S THE NIGHT J. Dupree, R. Parker, K. Harrison, T. Crumb, R. Aikens, R. Neal, C. Satchell (So So Del/EMI April, ASCAP/Globe Art/Matezki/Play One/Rhythm, BMI) | 6 |
| TOO HOT A. Ivey, B. Dabbs, C. Brown (T. Boy/Boo Daddy, ASCAP/Wino Pink/Second Decade/Warner-Tamerlane, BMI) | 58 |
| LKGOWHOWERDU A. Reed, J. A. Willis (Bed Handed, ASCAP) | 12 |
| VISIONS OF A SUNSET S. Stockman (Shawn Patrick/Eisign/Songs Of PolyGram, BMI) | 73 |
| WE GOT IT D. Perce, C. Lucas, C. Rose (Sean 'The Myster' Mather/Fe-Mac, ASCAP) | 7 |
| WELCOME E. Semmon, D. Stansby (Play One, BMI) | 42 |
| WHAT'S UP/STAR'TS JACKSON, K. Jaxer, R. Lawrence, D. Angelin, B. White, S. Hoshman (Henchman/III Hill 99) | 75 |
| WHAT'S YOUR NAME J. Howcut, B. Ward (Nu Soul/Tring Straight Up Street/Careers, BMG, BMI) | 102 |
| WHERE DO U WANT ME TO PUT IT J. Harris III, T. Lewis, M. Horton (EMI April/Flyte Tyne/Tunes, ASCAP/EMI Blackwood/Help The Bear, BMI) | 5 |
| WHERE EVER YOU ARE T. McElroy, D. Foster (Two Tuff E-Nuff Songs/EMI Blackwood, BMI) | 28 |
| WHO CAN I RUN TO H. Hancock (Hancock, BMI) | 30 |
| WHO DO U LOVE V. Benford, L. Campbell III (Grounding/Art & Rhythm Inc./Zomba, ASCAP) | 20 |
| WIND BENEATH MY WINGS L. Henley, J. Silbar (Warner/EMI/WB/Gold Corp., ASCAP) | 78 |
| WINGS OF THE MORNING C. Bailey, A. Jones, A. Isbell, O. Redding (Irving, BMI) | 10 |
| YOU PUT A MOVE ON MY HEART G. Jones, R. Temperton (Almo/Rod Songs, ASCAP) | 32 |
| YOU REMIND ME OF SOMETHING R. Kelly (Zomba, BMI) | 39 |
| YOU WANT THIS PARTY STARTED J. Young, R. Holiday, C. Wilson III, A. McClinton, M. Lomax (Maximum Strength, ASCAP/Junkie Funk/Blue Jodi/Whole Nine Yard, BMI) | 23 |
| YOUR HEART'S IN GOOD HANDS D. Warren (Realsongs, ASCAP) | 77 |

ALBUM REVIEWS By Gil L. Robertson IV & Michael Hill

VARIOUS ARTISTS: *Do Your Homework: Legacy's Rhythm & Soul Sampler* (Legacy JSK7679) Producers: Various



This collection of B tracks dug out from Sony's extensive urban catalog is a sure bet to bring a happy face to all listeners. Featuring selections from The O'Jays, Deniece Williams, The Emotions, Tyrone Davis, Johnnie Taylor and others, this album provides insight to the development of some of R&B's most lasting talents. Although none of these tracks were big hits, they all sound as if they could have been. Classic soul programmers and selected urban formats should really go after this one. Standout tracks: "When Love Comes Calling," "Heaven Sent," "Love Train," and "Man of War." (GR)



VARIOUS ARTISTS: *Slow Grind* (Priority P@ 53146) Producers: Various

Although Valentine's Day has past, this new compilation of "love jams," will for certain keep the love fest going. All the great slow tracks are included from "Everlasting Love," by Rufus, "Imagination," by Earth, Wind and Fire and "Do You Still Love Me," from Meli'sa Morgan. This project is actually a two-set collection, and although both succeed in getting its message across, the songs on Volume II really drive the ball home.

Urban radio and classic soul formats are going to have a good time with both collections, and I predict that retailers will have their lines full of customers who consider this a must have. Now the question is, when will you release another? (GR)

2PAC: *All Eyez On Me* (Death Row 314-524-204-2) Producers: Various



The controversial rapper's first album since his high profile arrest will certainly only increase both his notoriety and positioning as one of the most prolific rhymers of his generation. On this two-disc collection the rapper continues to address issues surrounding being a black male in America, the hard knocks of celebrity, and male/female relationships. Throughout, his execution is confident and smooth. 2Pac certainly speaks his mind and particular cuts are destined to stir up the controversy that he seems to attract in whatever he does. The production is truly first rate and the background musical support will certainly keep the party crowd doing its thing. Over all this is a good album that will do well on urban formats and may even attract attention from select college and alternative markets. Standout tracks: "California Love," "Holla At Me," "Life Goes On," and "Skandalouz." (GR)

PICK OF THE WEEK



NAIS: *Str-8 from da' street* (Scotti Bros. 75498-2) Producers: Various

They spell their name N.A.I.S. but these boys should have just used N.I.C.E. instead. This group has a smooth southern R&B sound, blended with a little hip-hop, and stellar vocal performances that are

definitely on the hit tip. These fellows are hot and should fare well across the board, especially in the Southern, and Midwest regions. The producers have put together a great package that includes some tracks that certainly have platinum potential. "69b (Alize & Me)," if not the first single, damn sure should be. Also pay special attention to "Naughty & Nais," "In The Mix," "So Good," "Something Funky," "Break U Off," and "Relaxx." All the tracks here are stellar and should garner this group excellent radio airplay in urban and some top forty markets. Expect this group to make a big splash across the country. (M.H.)

CASH BOX • MARCH 2, 1996

| | | | |
|----|---|----------------------------|-------|
| 1 | ALL EYEZ ON ME (Death Row/Interscope 24204) | 2Pac | DEBUT |
| 2 | WAITING TO EXHALE (Arista 18796) | Soundtrack | 1 11 |
| 3 | R. KELLY (Jive 41579) | R. Kelly | 2 11 |
| 4 | STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON (Ruthless/Relativity 5504) | Eazy E | 4 3 |
| 5 | BROWN SUGAR (EMI 232629) | D'Angelo | 7 32 |
| 6 | SOLO (Perspective 49017) | Solo | 5 21 |
| 7 | DONT BE A MENACE TO SOUTH CENTRAL... (Island 524146) | Soundtrack | 3 6 |
| 8 | YOUNG, RICH AND DANGEROUS (Ruffhouse/Columbia 67441) | Kris Kross | 6 6 |
| 9 | DAY DREAM (Columbia 66700) | Mariah Carey | 11 15 |
| 10 | DOGG FOOD (Death Row/Interscope/Priority 50546) | Tha Dogg Pound | 15 11 |
| 11 | Q'S JOOK JOINT (Qwest 45875) | Quincy Jones | 8 12 |
| 12 | HELTER SKELTER (Giant 24627) | The D.O.C. | 9 4 |
| 13 | OFF THE HOOK (So So Def/Columbia 67022) | Xscape | 14 29 |
| 14 | SOUL FOOD (La Face/Arista 26018) | Goodie Mob | 19 13 |
| 15 | CONSPIRACY (Undeas/Big BeatAG 92614) | Junior M.A.F.I.A. | 18 23 |
| 16 | ON TOP OF THE WORLD (Relativity 1521) | EightBall & MJG | 16 14 |
| 17 | MR. SMITH (RAL/Def Jam 523845) | LL Cool J | 10 10 |
| 18 | MISS THANG (Rowdy/Arista 37006) | Monica | 12 27 |
| 19 | FUNKMASTER FLEX: 60 MINUTES OF FUNK (Loud/RCA 66805) | Various Artists | 20 12 |
| 20 | FATHER & SON (Elektra 61859) | Eddie & Gerald Levert | 24 18 |
| 21 | GAME RELATED (Sick Wld' It/Jive 41562) | The Click | 21 13 |
| 22 | FAITH (Arista 73003) | Faith Evans | 13 22 |
| 23 | WE GOT IT (MCA 11385) | Immature | 23 9 |
| 24 | E. 1999 ETERNAL (Ruthless/Relativity 5539) | Bone Thugs N Harmony | 17 28 |
| 25 | WORDS (LaFace/Arista 26222) | The Tony Rich Project | 32 5 |
| 26 | SILK (Elektra 61849) | Silk | 27 11 |
| 27 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 25 61 |
| 28 | MIND OF MYSTIKAL (Big Boy 41581) | Mystikal | 22 20 |
| 29 | THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11258) | Jodeci | 26 29 |
| 30 | GROOVE THEORY (Epic 57421) | Groove Theory | 30 15 |
| 31 | LIQUID SWORDS (Geffen 24813) | GeniusGZA | 28 14 |
| 32 | GANGSTA'S PARADISE (Tommy Boy 1141) | Coolio | 29 12 |
| 33 | SOUTHERN GAL (Eastwest/EEG 61857) | Terry Ellis | 31 11 |
| 34 | 1990 SICK (Jive 41583) | Spice 1 | 33 9 |
| 35 | I REFUSE TO BE LONELY (PIR/Zoo 11040) | Phyllis Hyman | 34 12 |
| 36 | I REMEMBER YOU (Polydor/A&M 528280) | Brian McKnight | 38 26 |
| 37 | CYPRESS HILL III (TEMPLES OF BOOM) (Ruffhouse/Columbia 669911) | Cypress Hill | 35 14 |
| 38 | DOUBLE OR NOTHING (Def Jam/RAL/Island 529286) | Erick Sermon | 37 13 |
| 39 | ONLY BUILT 4 CUBAN LINX (Loud 666673) | Chef Raekwon | 39 28 |
| 40 | MOODS (Mercury 528755) | Will Downing | 45 12 |
| 41 | THINKING ABOUT YOU (GRP 9829) | Jerald Daemyon | 49 6 |
| 42 | DOWN SOUTH HUSTLERS (No Limit/Priority 53993) | Various Artists | 36 7 |
| 43 | DESIGN OF A DECADE 1986/1996 (A&M 540399) | Janet Jackson | 40 16 |
| 44 | BRANDY (Atlantic 82610) | Brandy | 41 67 |
| 45 | DONT TRY THIS AT HOME (Dangerous Music/Jive 41573) | Dangerous Crew | 48 10 |
| 46 | SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 5 (Rhino/AG 71863) | Various Artists | 44 3 |
| 47 | JEALOUS ONE'S ENVY (Relativity 1239) | Fat Joe | 47 15 |
| 48 | GREATEST HITS (Right Stuff/Capitol 30800) | Al Green | 51 26 |
| 49 | RATED G (Trak 72668) | Top Authority | 50 12 |
| 50 | THE BEST OF S.O.S. BAND (Tabu/Motown 530594) | S.O.S. Band | 52 15 |
| 51 | TOTAL (Arista 73006) | Total | DEBUT |
| 52 | THE SCORE (Ruffhouse/Columbia 67147) | Fugees | DEBUT |
| 53 | ME AGAINST THE WORLD (Interscope 92399) | 2Pac | 59 47 |
| 54 | LABCABINCALIFORNIA (Delicious Vinyl/Capitol 35102) | The Pharcyde | 53 11 |
| 55 | RATED G (Rap-A-Lot 40758) | 5th Ward Boyz | 57 5 |
| 56 | NEW LIFE (Atlantic 82662) | Intro | 55 14 |
| 57 | DEAD PRESIDENTS (Capitol 32438) | Soundtrack | 54 26 |
| 58 | 4 5 6 (Epic 57808) | Kool G Rap | 56 18 |
| 59 | MY LIFE (MCA/Uptown 11156) | Mary J. Blige | 63 61 |
| 60 | THE REMIX COLLECTION (Motown 530584) | Boyz II Men | 42 12 |
| 61 | ETERNAL E (Priority 50544) | Eazy E | 43 9 |
| 62 | KIRK FRANKLIN & FAMILY (Gospo-Centric 72119) | Kirk Franklin & Family | 60 59 |
| 63 | LIVIN' PROOF (Payday/FFRR/Island 524079) | Group Home | 66 10 |
| 64 | II (Motown 530323) | Boyz II Men | 68 72 |
| 65 | DOE OR DIE (EMI 32631) | AZ | 67 17 |
| 66 | FRIDAY (Priority 53959) | Soundtrack | 72 44 |
| 67 | A THIN LINE BETWEEN LOVE AND HATE (Warner Bros. 46134) | Soundtrack | DEBUT |
| 68 | ANTHOLOGY (The Right Stuff/Capitol 35885) | Maze Feat. Frankie Beverly | 64 3 |
| 69 | ALL WE GOT IZ US (JMJ/RAL/Island 529265) | Onyx | 46 14 |
| 70 | TRUE (Priority 52983) | Tru | 75 30 |
| 71 | ENTER THE WU-TANG (36 CHAMBERS) (Loud/RCA 66336) | Wu-Tang Clan | 65 87 |
| 72 | THE SHOW (Def Jam/RAL/Island 529021) | Soundtrack | 62 24 |
| 73 | PURE SOUL (Step Sun/Interscope 92638) | Pure Soul | 69 16 |
| 74 | DANGEROUS MINDS (MCA 11228) | Soundtrack | 74 27 |
| 75 | HISTORY: PAST, PRESENT, AND FUTURE-BOOK 1 (Epic 59000) | Michael Jackson | 58 33 |

THE RHYTHM

By Gil L. Robertson IV



Pictured on the set of the video for his Motown Records debut single "One For The Money," is Horace Brown with new Motown CEO/president Andre Harrell; Motown executive and Brown's manager Lewis Tillman and Motown executive Renee Givens.

BLACK ENTERTAINMENT TELEVISION GOES ON-LINE: Urban involvement in the growing world of cyberspace continues to get larger with the recent creation of the BET World Wide Web Site. **BET Holdings Inc.**, the parent company to **Black Entertainment Television**, **BET on Jazz**, and **Action Pay-Per-View** recently announced its launch onto the World Wide Web site. Entitled **BET Networks**, the new web site will feature information about all of the channel's major business, including the all-important music news and industry updates for which the station has become noted. The primary address for the BET web site is <http://www.betnetworks.com>, however, certain content areas can be accessed directly by using their designated individual addresses. The addresses for the other content areas are as follows: **BET On Jazz:** <http://www.betonjazz.com>, **Action Pay-Per-View:** <http://www.actionppv.com>, **YSB:** <http://www.ysb.com>; and **Emerge:** <http://www.emergemag.com>. Expect highlights for sound bites and freeze frames from popular BET music programs, *Video Soul Top 20*, *Rap City Top 10* and reprints of celebrity interviews. According to **Nielsen Media Research**, the station reaches a daily audience of 44.3 million consumers.

DIS N' DAT: Kudos to **Turner Films** and **Rhino Records** for their recent **Lena Horne** marathon which aired in early February... **Buena Vista Home Video** will release the critically acclaimed hit *Dead Presidents* on May 21... **Drew University** will honor **Disney Television and Telecommunications** executive, **Dennis F. Hightower** with its **Second Annual Life Enrichment Award** on March 14 in Los Angeles... Circle March 17, the day when superstar performer **Michael Jackson** turns producer to present **The Pasadena Playhouse** production of *Sisterella*. Based on the classic fairy tale, *Cinderella*, the production is a contemporary retelling set in turn of the century New York. The production is slated to run through April 21... **92.3 The Beat** (KKBT) and **Michael Williams** recently presented the *Conscious Comedy Finals* at the **Vision Complex** in Leimert Park. Veteran comedians **Ricky Harris** and **Paul Mooney** performed, and the show featured hilarious performances by up and coming comedians **Staaw**, **Lester Barie**, **Honest John**, **Edwonda White**, **Shang** and **Evan Lionel**... Keep your ear to the



with popular R&B singer Aaron Hall, the single showcases an even sexier side of the dancehall diva's sizzling hot persona. (See review next page.)

ground for the upcoming **Bass Music** box set due for release from Miami-based independent label **Pandisc Music Corporation**.

Is it hot in here or what? Check out this hot and provocative outtake from the video for the new **Patra** single, "Scent of Attraction." A duet



By Gil L. Robertson IV

THE RHYME



Flanked by Noo Trybe/Virgin brass and other key players responsible for the phenomenal track record he has set since teaming up with those pictured, James Smith, president/CEO Rap-A-Lot Records, commemorates a new long-term pact during a photo op held within the confines of Virgin's North American headquarters. Eric Brooks, Noo Trybe president, is preparing to ship a new package from the Geto Boys, in stores April 2. Pictured (l-r): Noo Trybe's Mike Mack; GM, Carlton Joshua, national dir., retail promotions; Carmonique Roberts, dir. of artist dev.; Dwight Bibbs, vp promotions. (Seated) Brooks; Smith; Ken Berry, chairman/CEO Virgin Music Group, Worldwide; and Phil Quartararo, president/CEO Virgin Records America.

RAPPER ADDRESSES ISSUES SURROUNDING DOMESTIC ABUSE: Street Pride recording artist Big U is making a big splash with his debut single called "You Don't Have To Take It," the first rap song that addresses the treacherous issue of domestic abuse. Although it may seem ironic to most that this Ohio-based gentle giant has recorded a rap song that addresses such a sensitive social concern, to those that know him, it's not at all. "Big U is one of the sweetest guys I know," says Street Pride owner Tom Mc Gee. "It's unfortunate that society chooses to judge people by how they look rather than on their deeds and the content of their character. Hopefully, through the release of this song we can not only increase awareness about this terrible issue but also change the perceptions that too many people hold about rap music and the young black males who create it." Street Pride has scheduled the single's release for the end of February, and they expect to follow with a full-length album by mid-March.

DISN' DAT: Look for Queen Latifah, L.L. Cool J., Kool Mo Dee, Doug E. Fresh, Big Daddy Kane, and Russell Simmons to appear at the newly formed Hip-Hop Hall of Fame Awards Show. Scheduled to take place on April 27, the awards show is aimed at reinforcing positive aspects of Hip-Hop culture in music, film, sports and television...Watch out for the new album from the rapper Busta Rhyme, due in stores on March 26.



G.W.K. Records is comin' at you in '96. The company's CEO, Havoc Da Mouthpiece, is preparing to kick off his New Year with a big bang as his label releases two hot new artists, Sh'Killla and YMS (Young Murder Squad). Pictured are (l-r): Prodeje, vp of G.W.K. Records; Mary Ann Collins, vp/CFO for G.W.K. Records and founder and president of Big Buzz, the industry's leading music video promotions company; and Havoc Da Mouthpiece, CEO of G.W.K. Records.

TOP 25 RAP SINGLES

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Table with 5 columns: Rank, Song Title, Artist, Previous Rank, and Change. Includes entries like 'GET MONEY' by Junior M.A.F.I.A., 'FU-GEE-LA' by The Fugees, and '5 O'CLOCK' by Nonchalant.

By Michael Hill

MACK 10: "Slaughterhouse" (Priority 300270)

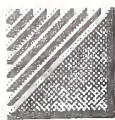
What did I tell you about that boy, Ice Cube? Everything he touches goes over the edge. The circumstances are exactly that for Mack 10. This new single is in pocket, with Ice Cube's West Coast sound, probably supplied by both WC (of the Mad Circle) and Ice Cube himself, who accompany the rapper on this track. Together, these three are worse than Fred Williamson, Richard Roundtree and Jim Kelly doing some Three The Hard Way madness.

PATRA: "Scent Of Attraction" (550 BSK 7615)

Patra, the number one woman of dancehall, is back with another single from her Scent of Attraction album, which demonstrates big time her versatility as a recording artist. This is a R&B-based track to which Patra skillfully puts a twist of reggae. Featuring the nasty man himself, Aaron Hall, the vocals here are rife with enough smooth grinding lyrics to help push Patra to a new level of appreciation.

L.V.: "I Am L.V." (Tommy Boy TBCD7723)

For anyone who has never heard of Coolio, "Gangsta's Paradise," or even "Radio," there is a chunky R&B singer who croons his way through those tracks and is finally getting his chance to shine alone. His name is L.V., and his new single will certainly help distinguish him from the hip-hop world that gave him his break. The track is very melodic and keyboard-driven with a steady drum pattern. The vocal arrangements are first rate. L.V.'s vocals should easily place him high in the new male vocal category for '96. In fact, this single has the potential to take him all the way to number one.



Jazz Notes & Reviews

By M.R. Martinez



Terence Blanchard

RIM SHOTS: Watching an artist like composer/trumpeter **Terence Blanchard** blossom has been a treat for anyone who enjoys traditional jazz but recognizes the depth of other music, and also that the journey by an artist into those depths can culminate in revealing unique dimensions. **Columbia** recording artist Blanchard brings some of his musical soul searching to light with his latest album, *The Heart Speaks*, his eighth for the label. Aiding him in this sonic sojourn that travels through a rich fauna of Brazilian-influenced sound are a trio of icons—composer/vocalist **Ivan Linn**s, producer/guitarist **Oscar Castro-Neves** (both of whom show up large on the recent release by Japanese pianist **Hiroko**) and **Paulinho Da Costa**.

Linn writes or collaborates on each composition, Blanchard's blusey sensibilities come through on several of the 16 tracks, including the disc opener "Aparecido," featuring the trumpeter in a muted mode. The New Orleans native gains purchase on the Brazilian rhythmic nuances and melds them with his on flow. Linn's vocals are soothing throughout. The title track, "The Heart Speaks," is a lyrical, forlorn ballad passage that is a departure from the Brazilian flavor, yet it fits easily with the lush surroundings. Blanchard rolls out some of his best chops on this track. It is evident his music is still burgeoning forward.

The path to this juncture of his career started at the New Orleans Center for the Creative Arts and a student stint at Rutgers University before he and fellow New Orleanian and saxophonist **Donald Harrison** joined the legendary **Art Blakey and the Jazz Messengers**. The pair went on to record the album *Nascence* for Columbia, and in 1991 Blanchard bowed his solo career with a self-titled album which received favorable notice. The remainder of his discography reflects the expansion of his musical dialogue: Titles include *Simply Stated*, *The Billy Holiday Songbook*, *Romantic Defiance*, *Malcolm X Jazz Suite*, which was a companion to his work on the soundtrack to **Spike Lee's** film opus *Malcolm X*, and another collaboration with Lee, the original orchestral score to the film *Clockers*. Blanchard's association with Lee in 1987 on the film *School Daze* was a hint of things to come. He also scored the Fox film *Sugar Hill* and is noted for his work on the **BBC** and **Discovery Channel**-produced TV documentary *The Promised Land*.



Bruce Lundvall

TOP 25 JAZZ ALBUMS

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| | | | | |
|-----------|--|------------------------------------|-----------|------------|
| 1 | Q'S JOOK JOINT (Qwest/Warner Bros. 45875) | Quincy Jones | 1 | 5 |
| 2 | BREATHLESS (Arista 18646) | Kenny G | 2 | 154 |
| 3 | THINKING ABOUT YOU (GRP 9829) | Jerald Daemyon | 3 | 5 |
| 4 | MOODS (Mercury 528755) | Will Downing | 4 | 9 |
| 5 | NAKED AND TRUE (Bluemoon 92662) | Randy Crawford | 6 | 9 |
| 6 | ELIXIR (Warner Bros. 45922) | Fourplay | 5 | 21 |
| 7 | SEDUCTION (Warner Bros. 45913) | Boney James | 13 | 13 |
| 8 | NAJEE PLAYS SONGS FROM THE KEY OF LIFE-A TRIBUTE TO STEVIE WONDER (EMI 35704) | Najee | 7 | 9 |
| 9 | GET SHORTY (Antilles/Verve 9310) | Soundtrack | 8 | 13 |
| 10 | JOE COOL'S BLUES (Sony 66880) | Wynton & Ellis Marsalis | 10 | 31 |
| 11 | BANGIZOOM (Blue Note/Capitol 31677) | Bobby McFerrin | 15 | 5 |
| 12 | PEARLS (Elektra 61759) | David Sanborn | 9 | 37 |
| 13 | SAX ON THE BEACH (GTS 4578) | John Tesh Project | 18 | 40 |
| 14 | JAZZ MASTERS II (JVC 2049) | The Jazz Masters | 16 | 25 |
| 15 | IT'S A WONDERFUL LIFE, SAX AT THE MOVIES (Discovery 77027) | Jazz At The Movies Band | 19 | 7 |
| 16 | GIVING MYSELF TO YOU (Atlantic Jazz 82829) | Gerald Albright | 11 | 19 |
| 17 | JAZZ TO THE WORLD (Capitol 32127) | Various Artists | 14 | 11 |
| 18 | FIRST INSTRUMENT (Blue Note/Capitol 27820) | Rachell Ferrelle | 12 | 33 |
| 19 | HOLIDAY (GRP 9826) | Russ Freeman | 17 | 7 |
| 20 | SAPPHIRE (White Cat 77727) | Keiko Matsui | 20 | 17 |
| 21 | SOUL SURVIVOR (Sin-Drome 8910) | Bobby Caldwell | 21 | 11 |
| 22 | 100 DEGREES & RISING (Forecast/Verve 80000) | Incognito | 22 | 30 |
| 23 | TALES FROM THE BRIGHT SIDE (RCA 66665) | Alex Bugnon | 23 | 11 |
| 24 | POWER FORWARD (Mojazz/Motown 0552) | Wayman Tisdale | 24 | 23 |
| 25 | THE WNUA SMOOTH JAZZ SAMPLER VOL. 8 (WNUA 0995) | Various Artists | 25 | 5 |

MORE RIM SHOTS: Jazz's executive guru **Bruce Lundvall**, president/CEO of the venerable **Blue Note Records**, last Friday (Feb. 23) received the Lifetime Achievement Award from the **Jazz Foundation of America** during a ceremony at New York City's **The Town Hall**. **Cecil Payne**, **Marian McPartland** and **Jonah Jones** were also honored during the event. Under Lundvall's leadership, Blue Note this year has registered five Grammy nods by artists such as **Lena Horne**, **Kurt Elling**, **Dianne Reeves**, **Elaine Elias** and **Herbie Hancock**, and **Joe Lovano**...**John Tesh's** PolyGram-distributed label has changed its name to **GTSP Records**, an acronym that incorporates the first letter of his newest family addition, daughter **Prima**. Formerly known as GTS, the other letters stand for the name of his stepson **Gib** and wife and label co-owner, actress **Connie Sellecca**...**Multi-talented Lainie Kazan** is set to release her latest album, *Body & Soul*, for **MusicMasters/BMG**. Aside from the classic title track, Kazan tackles other standards which could very well appeal to A/C and classic jazz tastes...**GNP/Crescendo Records** president **Gene Norman** will be the special MC at a benefit concert for ailing jazz guitarist **Barney Kessel**. Slated to play at the benefit for the stroke victim are the **Page Cavanaugh Trio**, **Jack Sheldon and His Big Band**, **Sue Raney**, and **The Four Freshman**. The event is set for March 11 in the ballroom of the **Warner Center Marriott Hotel** in Woodland Hills, CA.

REVIEWS *By Héctor Reséndez*



■ **FEY:** *Fey* (SDI, 81602) Producer: Gian Pietro Felisatti and José Ramon Florez. POP.

Fey is a 17 year-old Mexican singer who's been making waves in her native country and elsewhere. What the pop singer wants to do is simply present a positive message to her peers, if not the entire world. She is very charismatic and highly energetic as any TV or concert performance can prove. With a solid background in dance, singing, music and even jazz, Fey's family of entertainers has only helped to enhance her maturity as an artist. Her debut album, produced

in Spain, Italy, and France, was released in the U.S. and Puerto Rico. Fey has the world literally at her feet.

■ **MONGO SANTAMARIA:** *Mongo Returns* (Milestone, 9245) Producer: Todd Barkan. LATIN JAZZ/TROPICAL.

Mongo Returns is Cuban percussionist Mongo Santamaria's latest project. With the lingering whispers of "Watermelon Man" in mind, it appears that Mongo never left. Santamaria fans will enjoy the original styling that made this master of the conga drum so popular since the 60's. New fans will come to enjoy some serious and swinging sounds from a living legend.



■ **UNITED NATIONS OF MESSIDOR:** *United Nations of Messidor* (Messidor, 15840) Producers: Various. TROPICAL/JAZZ.

Messidor presents the third in its series sampler with the *United Nations of Messidor*. The double-CD package includes previews of 1996 releases as well as recordings from their established artists. From the big band sound of the late Mario Bauza to upcoming releases from Patato ("Macori") and Charlie Palmieri's classic, "Fiesta a la King," this is an absolute must for any aficionado of Latin music.

PICK OF THE WEEK



■ **JUSTO ALMARIO:** *Count Me In* (Integrity, 08942) Producer: Justo Almarío. LATIN JAZZ.

Justo Almarío is one of the most outstanding jazz musicians from his native country of Colombia. Here in the States since 1969, Almarío took little time to establish his presence. He has worked with Charlie Mingus, Freddie Hubbard, Chaka Khan, the Winans, Linda Ronstadt, Roy Ayers, Chucho Valdes, Cachao, and Plácido Domingo, to mention a few. Almarío's passionate and genuine love for his music resonates throughout this album. Almarío's enthralling stage presence is a special treat. His entire soul radiates as he performs, especially on his solos.

THE LATIN LOWDOWN

News From U.S. & Latin America

By Héctor Reséndez

MARIACHI MAGIC: The world's premiere mariachi, **Jose Hernandez**, has to be one the busiest individuals in his field. The **EMI Latin** recording artist's current album, *The Era Of Mariachi* has literally exploded on the international scene. The album has received rave reviews and numerous accolades from peer and fan alike. The former have had difficulty in openly accepting Hernandez' many achievements. Even in the world of mariachi music, there are politics to contend with. Yet, the young maverick pushes ahead with his ideas and his formidable business plan in hand.

Hailing from five generations (over a span of 150 years) of mariachi heritage, Hernandez is truly a renaissance individual. Not many can boast of notable achievements as a band leader, composer, arranger, film scorer, producer, successful entrepreneur, and philanthropic leader. Even fewer can state that their organization was to be the first and only mariachi group to play the classical music circuit. His group has travelled the world. To this day, Hernandez continues to set newer and loftier goals as well as easily breaking old records.

José Hernandez arranged and produced the posthumous hit by Selena called "Tú Solo Tú," from her record-breaking album, *Dreaming of You*. Created in 1981, the mariachi Sol de Mexico was designed by Hernandez to reflect his intense passion for unbridled creativity. He pursued a very unique and eclectic path that has brought him into the international spotlight.

Hernandez has been in recording sessions with the most established and popular artists of today. The list is impressive. There's **Vikki Carr**, **Linda Ronstadt**, **Selena**, **Willie Nelson**, **Juan Gabriel**, **Lucha Villa**, **Lola Beltran**, **Vicente Fernandez**, **Rocío Durcal**, and **Guadalupe Pineda**, just to mention a few. Many of the albums have gone Double Platinum.

Sol de Mexico's extensive touring has taken them to more cities than any other mariachi group in history. From Puerto Rico to Hawaii, from Europe, Asia, and most of Latin America, Hernandez is the musical ambassador to the world. He has performed to sold-out venues with the prestigious Los Angeles Philharmonic as well as the Texas, New Mexico, Sacramento, and Inland Empire symphony orchestras.

In 1991, Hernandez founded the **Mariachi Heritage Society**, a non-profit organization, to provide educational assistance to interested students in developing and promoting mariachi music.

Since it's inception, students have been afforded the opportunity to learn and perform as part of the mariachi musical program. The organization will be presenting its 5th annual concert, *Mexico Canta*, being produced and directed by Hernandez. The Saturday, March 16th event will star three-time Grammy Award winner, **Vikki Carr**, and new **Arista Records** recording artist, **Nydia Rojas**. Rojas' debut album, produced by José, is slated for release this coming May. The phenomenally popular all-female mariachi group, **Mariachi Reyna**, will also be featured.

The benefit concert will take place at the Pasadena Civic Auditorium. Radio **KLVE** is scheduled to provide PSA's for the event. Hernandez has little to worry about though. Since tickets went on sale on Jan. 8th, only 500 of the 3,800 seats are available.

What next? Hernandez has no bounds, no limits. He's done arranging, composing, film scoring, and has even performed in major films like *Old Gringo*, *American Me*, *A Million to Juan* and *Don Juan De Marco* with **Marlon Brando**, **Faye Dunaway** and **Johnny Depp**. As a matter of fact, you can now meet the only mariachi in cyberspace. That's right, Jose Hernandez' Sol de Mexico can be found at [HTTP://WWW.QVO.COM-SOL.HTML](http://www.qvo.com-sol.html). Don't forget your margarita!



José Hernandez, Founder-Director of Mariachi Sol de Mexico.

FILM REVIEWS

MGM'S *Unforgettable*, Close But Not Quite

By John Goff



Ray Liotta plots a memory course via Linda Fiorentino's unforgettable experimental serum to solve his wife's murder.

THE PREMISE OF *UNFORGETTABLE* is truly imaginative—profound memories are stored in the CSF (cerebral spinal fluid) of the dead and when injected into a living being along with an additive those memories can be transferred and relived, sort of like Virtual Reality LSD flashbacks.

Cinematically it provides the opportunity for some chilling sequences, flashy jigsaw pieces that *reveal* for those who love a mystery-thriller. Unfortunately when used *too* often, as director John Dahl and screenwriter Bill Geddie do here, it becomes repetitive and adds an overly plotted feel to the story.

That's not to say there aren't some genuine chills here. There are. You'll turn your head away from the screen several times but you'll also get weary of seeing Ray Liotta jab himself with that needle, and each time the plot toward discovering the *real* killer takes yet another turn you'll want to shout "Enough already!" If *Unforgettable* weren't so over plotted it would be an edge-of-your-seat piece of dynamite. It's still worth a look.

Dahl's direction and Geddie's script moves terrifically up until hero medical examiner Liotta comes face to face with the first suspected killer but turns downhill with the pandering, derivative and seemingly never-ending foot chase which follows. There are rises in the action afterward, also falls, and each time one of those occur it's more difficult to reach the next peak. Christopher Young's music, very often acts as paramedic and the Seattle locale adds a fresh look to the piece.

Liotta is earnest in his compulsiveness and, while we understand his character's a recovering alcoholic, he seems to begin enjoying injecting himself. Linda Fiorentino, so compelling in Dahl's *The Last Seduction*, finds herself little more than a plot device and set dressing here. She works mightily to make something out of the research scientist but there's just too little to the role to squeeze anything out. Christopher

McDonald does a nice job leading us down a blind alley for a while, but somehow we just *know* the moment Peter Coyote with a nasty looking cigar jammed in the corner of his mouth appears that he has something to do with all this. David Paymer adds a friendly touch to his coroner character.

Producers are Dino De Laurentiis, Martha De Laurentiis. Execs are Andrew Lazar, Rick Dahl and William Teitler.

Top 15 Weekly Film Grosses

| RANK/TITLE | DISTRIBUTOR | WEEK | SCREENS | WKND TOTAL | AVG | TOTAL |
|----------------------------------|------------------|------|---------|--------------|---------|---------------|
| 1. <i>Broken Arrow</i> | 20th Century Fox | 2 | 2,392 | \$13,459,777 | \$5,627 | \$33,810,468 |
| 2. <i>Muppet Treasure Island</i> | Buena Vista | 1 | 2,070 | \$10,112,833 | \$4,885 | \$10,112,633 |
| 3. <i>Happy Gilmore</i> | Universal | 1 | 2,022 | \$10,112,005 | \$5,001 | \$10,112,005 |
| 4. <i>City Hall</i> | Columbia | 1 | 1,815 | \$8,012,442 | \$4,415 | \$8,012,442 |
| 5. <i>Mr. Holland's Opus</i> | Buena Vista | 5 | 1,629 | \$7,478,155 | \$4,591 | \$50,030,891 |
| 6. <i>Mr. Wrong</i> | Buena Vista | 1 | 1,487 | \$5,886,107 | \$3,958 | \$5,886,107 |
| 7. <i>Black Sheep</i> | Paramount | 3 | 2,092 | \$4,822,918 | \$2,305 | \$25,586,625 |
| 8. <i>Leaving Las Vegas</i> | MGM/UA | 17 | 1,310 | \$3,625,471 | \$2,768 | \$20,462,460 |
| 9. <i>Sense And Sensibility</i> | Columbia | 10 | 1,054 | \$3,615,098 | \$3,430 | \$29,156,964 |
| 10. <i>Dead Man Walking</i> | Gramercy | 8 | 816 | \$3,369,119 | \$4,129 | \$18,221,058 |
| 11. <i>The Juror</i> | Columbia | 3 | 1,844 | \$3,106,954 | \$1,685 | \$19,669,670 |
| 12. <i>Beautiful Girls</i> | Miramax | 2 | 803 | \$2,517,478 | \$3,135 | \$6,207,126 |
| 13. <i>Braveheart</i> | Paramount | 39 | 792 | \$1,768,008 | \$2,232 | \$68,815,529 |
| 14. <i>Toy Story</i> | Buena Vista | 13 | 1,019 | \$1,503,009 | \$1,475 | \$182,447,989 |
| 15. <i>Bed Of Roses</i> | New Line | 4 | 1,210 | \$1,404,961 | \$1,161 | \$17,615,584 |

Domestic box-office, which includes USA and Canada for the weekend of February 16-19, totaled \$80,794,335, breaking down to a \$3,614 per-screen average off a total of 22,355 screens, giving a combined total of \$506,147,751. (Courtesy *Entertainment Data, Inc.*)

Tri Star's *Mary Reilly* Walks A Flatline

By Steve Baltin

WHAT IS THE INEXPLICABLE URGE among today's crop of acclaimed filmmakers that makes them think they have to update our classic horror tales. But since Francis Ford Coppola did *Bram Stoker's Dracula* in 1992, Kenneth Branagh has taken on *Frankenstein* and now Stephen Frears (*Dangerous Liaisons*, *The Grifters*) brings us Robert Louis Stevenson's classic *The Strange Tale Of Dr. Jekyll And Mr. Hyde* as told from the perspective of one of Jekyll's servants, *Mary Reilly* (Julia Roberts).

Coppola's *Dracula* did well at the boxoffice, but was widely panned, while Branagh's *Frankenstein* fared miserably at both. Hopefully, the probably failure of this "horror" flick will spell the end of this checkered trend.

Working from Christopher Hampton's (*Dangerous Liaisons*, *Carrington*) adaptation of Valerie Martin's novel of the same name, Frears overdirects a cast who either overacts or underacts. The results are wholly un compelling and often painful and embarrassing to watch.



Julia Roberts and John Malkovich.

A frumpy Julia Roberts is saddled with an annoying Irish accent that drifts in and out with the passage of each line of dialog. Completely reserved in the role, Roberts lacks the star power she's exhibited in the past. The one person who has insight into the nightmarish experiment that is going on before our eyes, Reilly is supposedly in love with her master, Dr. Jekyll (a dreadful John Malkovich playing his usual smug, superior over-intellectual self). But we never see either fear or compassion in her. Granted the mores of the times dictated that one conceal emotions, particularly a servant who loves her master, but even a few telling shots could've given some credence to their relationship. Instead it's shallowly based on sexual tension instead of any kind of emotion (Memo to Hollywood: I know it worked really well in *Moonlighting* but go back and watch those old Hepburn/Tracy films or *Roman Holiday* and *Two For The Road*. It's alright to be in love with the person you wanna bed down.)

Compounding the problems are the overbearing suspense sequences. Frears uses every cliché in the book, from fog rolling in to spooky music to dark rooms to instill terror in his audience. Because we've seen all of these tricks a thousand times before, there is no suspense.

Frears, Hampton and Roberts have all exhibited talent before. And will again. But they're completely out of their element here and it's painfully obvious. *Mary Reilly* isn't sure if it wants to be a psychological drama, a love story or a horror film. As a result, it fails on all three levels. While interest in the classics is commendable, here's hoping next time they do us all a favor and read the book to themselves.

Lynn Pleshette executive produced, Iain Smith co-produced and Ned Tanen, Nancy Graham Tanen and Norma Heyman produced the TriStar release.

Cinepix Offers *Poisoner's Handbook*

FROM DIAMONDS TO DEATH, that's the path of *The Young Poisoner's Handbook*, a Cinepix Film Properties Distribution import, and it's a diamond in itself. A rough one, to be sure, but nevertheless there are some sparkling moments within the tale, based on a real person and true occurrence, of a young man who uses his family and others as human guinea pigs experimenting with ways of poisoning.

Screenwriters Jeff Rawle and Benjamin Ross, who also makes his feature directorial debut here, use some black humor and take some dramatic license with their story. Good they did, otherwise it likely would have been pretty dreary. Rawle and Ross, however, coningle darkness with comedy which itself borders on farce. They've used a factual incident and person and fused it with entertainment thereby giving it a near surreal approach to reality at times and, as such, it's more often than not fascinating to look at.

The actual story took place in a part of 1961 London when the real Graham Young poisoned his family, went to a high security mental hospital for the criminally insane and emerged eight years later, ostensibly cured, but then... Well, old habits... you know the rest.

Sounds like a strange peg to hang a can of film on but Ross and company go after it neatly with some solid performances and a gusto that only comes with the non-knowledge that you can't do that. They haven't learned that truism yet, it appears.

Ross directs with elements of near slapstick at times combined with the darkness. His almost entire focus is on, and through the eyes of, the central young poisoner Graham, wonderfully portrayed by Hugh O'Connor; and he becomes an entity as near *amoral*—not lacking in morals but not possessing them either—as is possible. He simply sees others as a way for himself to experiment. The character is not presented arrogantly, as could have been a conventionally acceptable way to present someone of this ilk, nor is he evil. He simply *is*; remindful of Popeye—"I yam what I yam, and that's all that I yam." That's what Graham is until he must use his poison on himself, which topples him totally over into recognizable madness.

Antony Sher portrays prison psychiatrist Dr. Zeigler while Charlotte Coleman stands out as Graham's sister.



Hugh O'Connor, the *Young Poisoner*, contemplates his latest experiment.

Perhaps even more interesting than the film is the bringing together of it all via producer Sam Taylor. In raising the money for the project Ms. Taylor says the young poisoner Graham was the key to her pitch and that different investors were interested in different things; "The French locked onto the psychological aspects whereas the Germans went for the more grotesque elements. The British went for the firm rooting in reality." Now, if they can just get the quirky audiences to lock onto the quirky characters....

Executive producers were Caroline Hewitt and Eric Stonestrom; David Redman was associate; Carole Scotta was the French co-producer and Rainer Kolmel, German co-producer.

CD-ROM Review

ROCKnROM: The Ultimate Rock Database

By Steve Ballin

LET'S SAY YOU'RE JUST GETTING INTO John Coltrane or Eric Clapton, and you want to find out all the records on which those artists have appeared. With two such busy musicians, that used to be next to impossible. But not any more, thanks to creator Michael Wadleigh's highly informative and highly incestuous new CD-Rom, *ROCKnROM*, a cornucopia of music information that covers, among its many factoids, over 90,000 artists, 800,000 recordings, 62,000 historical popularity charts and 6,000 labels and companies.

Retailing at \$1,500, *ROCKnROM* isn't designed for everyone. Though anyone who's ever been interested in music or trivia will be able to spend days searching through the disc's database, all of which is connected by "Infinite Links." Fans will be welcomed by a graphically-impressive menu in the shape of a map that will let users go to the site of their choice.

Graphically, the most pleasing entry is a global map with stacks of records to indicate the countries that export the most music. That the U.S. and Britain have the highest piles of records will not surprise anyone, but the presence of some of the smaller countries represented by global music that are not recognized as strongly in the States may shock some so-called experts. Also, of note visually is the clarity of the photos (used, along with biographies, for the most successful artists) and the graphs representing each artist's chart success. This is a major part of where the incestuous nature of the disc is evident. If, for example, you click onto U2 from the artist menu, you can access all of the band's chart history. You then see that their biggest success came in August of '87, so you click that area of the chart graph. Depending on which country in which you're interested, this will lead you to either the U.S. albums or singles chart or the same info in the U.K. during August of '87. If you hit U.K. album charts and find that Ziggy Marley had the number six album (this is all hypothetical), you can then click on Ziggy's line and be taken to his entire history.

Among the most important facts included in the artist's section are the names of every song on every album, the availability of those records on different formats, the songwriters and producers credited, the names of all the musicians and the studios in which the records were recorded. A highly valuable asset for musicians, journalists, producers, songwriters, record company execs and publishers, among others, *ROCKnROM* can save months of research by placing so much valuable information at your fingertips.

Minimum requirements for *ROCKnROM* are a 486 or Pentium IBM-compatible computer, double speed CD-ROM drive and VGA 256 color monitor. If you wanna sample before making up your mind, the web-site address is <http://www.rocknrom.com>.

Hits & Pieces

BOB MARLEY TO BE HONORED BY ENHANCED CD: *Graphix Zone Inc.*, *Rock On Rom* and *Jad Records* president **Danny Sims** announced last week that they will collaborate on an enhanced CD based on the music, life and social impact of reggae legend Bob Marley.

The CD will include nine music tracks, four of which have never been released, and three bonus tracks that can be played on a standard audio-CD player, or on a multimedia-enabled computer. Promising to be a bonanza for millions of Marley's fans around the world, the interactive portion will include "Selassie Is The Chapel"—reportedly the rarest Marley track—photos, interviews, session recordings, a complete discography of Marley's works and access to the *ReggaeSupersite* on the Internet's *World Wide Web*.

The entire Marley family will be involved in helping to promote the work. It's fitting that Marley be the artist that moves reggae into the multimedia world on such a grandiose scale, as he still remains the most revered and dynamic performer the genre has ever produced.

NO ANSWER AT <http://greenday.com/>: *Green Day* guitarist **Billie Joe Armstrong** recently told *BAM Magazine* that despite receiving 150,000 hits on the band's home page, they have never looked in on the site. Armstrong says: "Computers are not our friends." Real!?

Steve Ballin

Andrews (Continued from page 3)

Since the Grammy site, unlike other sites, is devoted primarily to an event that happens one day out of the year, Andrews and NARAS were still trying to determine how long the site would remain up after the February 28 Grammy Awards. According to Andrews, the initial plan is to have it remain up for a month. He said, "After that we'll look at how many hits we've had during that month."



Chris Andrews

While Andrews is unsure of what the interest will be after this year's awards have been handed out, he said they expected "1.2 million hits" in the two weeks prior to the ceremony. Although the site will include everything from bios on this year's nominees to a daily news section, edited by veteran music industry writer/editor Alan di Perna, the most popular features should be both the live chats with many of this year's nominees, as well as the behind the scenes footage of both the post-Grammy events and the many features that make up Grammy-week. Included in the latter category are the NARAS Foundation Tribute Concert at the Universal Amphitheater, honoring Carlos Santana (Sponsored by Hollywood Rock-Walk) and the prestigious MusiCares 1996 Person Of The Year dinner honoring Quincy Jones.

One thing fans aren't finding a lot of is Grammy history. Andrews explained that "we wanted to make the site about this year's Grammy awards." As such, the artists fans can expect to see the most about are this year's major nominees, including Alanis Morissette, Joan Osborne, Mariah Carey and Hootie & The Blowfish.

Obviously the Grammy name carries a great deal of clout. And while the reasons for the web-site's all-access is fairly clear unless you live on Mars, it is a Grammy site, the Grammy name is coming into play regarding the interactive interviews. The artists mentioned above, as well as many of the other Grammy nominees, are all highly selective in choosing their interviews. Thus, a lot of magazines waiting to capitalize on Joan Osborne's five nominations, all in highly recognizable categories, may be out of luck. But there is a potential conversation with her out there. Asked if NARAS had given any thought to syndicating the articles after the Awards show, Andrews replied, "We've discussed it, but we haven't been approached yet." He added that if it came down to it, they might consider it in a magazine that would benefit both the artists and NARAS. When asked what those publications might be, he said "That would be up to the management at NARAS."

Something that is clearly important to all parties involved is preserving the name and integrity of the Grammys. Though Andrews said there have been numerous requests for "hyper-link" set-ups with other music related sites, the Grammy site will not be referring people to other sites. In spite of this, other music-related sites have willingly been directing "customers" to the Grammy locale. While it may seem a bit arrogant, Andrews explained that they felt because of the Grammy name, and the event status of the Awards, it was in the best interest of the site to keep its individuality. And with the drive Andrews has shown, no one seems likely to argue with his expertise.

It may have taken four decades to get the nominating procedure down, but with Andrews at the helm, the Grammys are leading the way on the Internet.



News From The United Kingdom, Ireland & Europe

By Hal Levy

TICKER TAPE: Thorn EMI at £16.73, down 0.8%. Rank Organization is £4.78, up 2.6% and PolyGram D95.10 (£37.53) is up 3.3%.

BARBIE, FORGET KEN and Take That. Boyzone dolls are going on sale in the UK this month for \$18 each, replacing Take That, who have split up.

DE URGE TO DE-MERGE: Thorn EMI has announced that as of July 29th, the company will demerge into two separate companies, **Thorn Ple** and the **EMI Group**. Thorn EMI was formed some 17 years ago when Thorn Electrical Industries bought **EMI Records** for £169 million. Third quarter reports, to December 31, put pre-tax profits at £490 million compared to last year's third quarter, £342.5 million on grosses of £3,860.8 million vs. £3,405.5 million. The rise in the music division was 36% in sales and 227% in earnings, helped by third quarter releases of *The Beatles Anthology* and *Queen's Made In Heaven*. While Thorn EMI chairman is reportedly firm on keeping the EMI Group independent, reports are already circulating that the international biggies are sniffing around. While EMI Group will become one of the UK's largest media groups, it is still far behind in the international markets, although it operates in 40 countries and has licenses in some 25 more. However, EMI is weak in the U.S. and most of its monies come from British groups. Currently some 12% of its shares are held by U.S. interests. The new EMI Group will not only include the music end, but also the **HMV Dillon** music and bookshops.

BUT LET'S NOT FORGET THORN PLE whose **Radio Rentals** network is considered one of the top 5 non-food retailers in the UK. Thorn, owner of the **US Rent-A-Center** added Rent-A-Center's rent-to-own concept to its rental business which took off in the UK. Now Thorn has come up with the **Crazy George** chain which is aimed at the low income group who have difficulty obtaining credit. The Crazy George stores carry everything from TV to video to computer to furniture to white goods and the first store opened in 1994. There are now 20 centers in the UK, with another 275 in the pipeline and plans are under way for expansion in Europe, with a target of 1,000 outlets by the year 2000.

I SAID I WASN'T GOING TO but who can resist **Madonna**. Shooting in Argentina is behind schedule on *Evita* and the company has delayed moving on to the UK's **Shepperton Studios** for several weeks.

ONE MAN'S ARMY: While **Michael Jackson** was in London for the **Brit Awards**, he popped into a toy shop and came out with \$500 worth of model soldiers. Then, in case anyone needed a nosh, he dropped another \$15 for a **Winnie-The-Pooh** lunchbox.

BACK HOME TO AMERICA: His neighbors are complaining at Paris' **Pere Lachaise** cemetery because visitors to **Jim Morrison's** grave are ruining the neighborhood with graffiti and litter on nearby graves. The grave has become a must stop for visitors to Paris and relatives of 'the neighbors' are going to court to do something about it. **Patricia Kennealy**, Morrison's widow has a solution. Cremate the body and bring his ashes back to America.

THE BUY OF A LIFETIME: The **Excalibur Group**, a UK engineering and consumer products company is selling its videotape, cassette and CD subsidiary, **Lifetime Entertainment** in a £9.2 million management buyout.

LET'S DO LUNCH at the former **Mah Fu Kung Chinese** restaurant in London's **Leicester Square's Capital Radio** building when it re-opens by restaurateurs **My Kinda Town** as a 300-seater themed as a music-oriented eatery which will feature a studio with DJs hosting live shows. If it's a success, look for franchises opening in your area.

AND WHILE WE'RE EATING, don't touch the fruit at the new restaurant jointly owned by **Turner Entertainment** and **Greenhills**, an investment group owned by some pop stars with the **Moody Blues** and **Dire Straits**, who last year opened the hot **Dream Factory** restaurant. Now they've joined with the **Tussaud Group** to open a new restaurant and tourist attraction featuring waxworks based on Turner's film library, which includes *Gone With The Wind* and *Casablanca*.

ON THE ROAD TO DUBLIN is **Blur**, whose only gig in the British Isles will be in Ireland on 22 June. The group then plans to concentrate on long distance touring as well as working on a new album which they want to record in some exotic location like Japan, the Czech Republic or current favorite, Iceland.

MEANWHILE, rival **Oasis' Maine Road** tour has sold out their April 28 Manchester gig. Tickets, announced only in Manchester, sold out within a day.

ONYK ONYK: **Capital Media Group**, owners of **Onyx**, a German-licensed music channel, has joined with France's **AB Productions**, a satellite TV group, to expand **Onyx** throughout Europe. Station is aimed at the over-30 group and **Capital Media** has just raised £10 million in private financing.

WHAT'S THE PERCENTAGE? Well, the European Parliament has told European television broadcasters they must screen a minimum of 51% European-made films and TV shows. Yet they only slapped France's wrists because France wants 40% of airtime devoted to French-language songs and Ireland is asking for a quota of 30% of Irish material on its stations.

YOU TOO: U2 claims they are owed some £8 to £10 million by the **British Performance Rights Society (PRS)** which collects and distributes royalties. U2 said PRS was inefficient and spent too much money on administrative costs. Now, after a year's investigation, the **Monopolies and Mergers Commission** has confirmed PRS' mis-handling of monies. PRS is expected to settle with U2, but for a sum less than £8 million. In the future U2 will probably go through the **Irish Music Rights Organization (IMRO)** which was once affiliated with PRS, but is now independent and collects for Irish musicians.

MORE GREENERY as news is expected next month that the Irish government is coming in with some new tax laws regarding investment in music. According to **Peter O'Toole** of **V.F. Nathan & Company** accountants, the new laws would permit a £25,000 individual tax write off a year for music investments.

THE '96 BRIT AWARDS:

BEST SINGLE—Take That's "Back For Good" (Everything else is *Best* something or another.)

ALBUM—Oasis' *What's The Story Morning Glory?*

BAND—Oasis

VIDEO—Oasis' *Wonderwall*

SOUNDTRACK—U2's *Batman Forever*

PRODUCER—Brian Eno for David Bowie's *Outside* and James' *Wah Wah*

INTERNATIONAL MALE ARTIST—TAFKAP (Prince)

INTERNATIONAL FEMALE ARTIST—Bjork

INTERNATIONAL GROUP—Bon Jovi

ARTIST OF A GENERATION—Michael Jackson

GROUP—Oasis

BRITISH MALE SOLO ARTIST—Paul Weller

BRITISH FEMALE SOLO ARTIST—Annie Lennox

BRITISH NEWCOMERS—Supergrass

INTERNATIONAL NEWCOMER—Alanis Morissette

OUTSTANDING ACHIEVEMENT AWARD—David Bowie.

The evening marked the last appearance of Take That as a group.

UPPER YOU CHART: The **British Phonographic Industry (BPI)** committee of inquiry fined **Edel UK** and **Castle Communications**, both record companies, £30,000 each for so-called 'irregular sales patterns.' The last time a fine was imposed was in 1991 when **London Records** was hit with £50,000. But irregular sales patterns or attempted chart rigging, is not necessarily effective. Of the seven records named in the Edel UK case, only one made it into the **Top 40** while the rest were way behind in the dust.

THROW ANOTHER VIDEO ON THE MACHINE which the **British Video Association** says was happening as rentals went to 4% last year, reversing a five year period of slow rental. But BVA is not cheering wildly as it views the upcoming **Channel 5** and pay-per-view television as dark shadows on the horizon. That, together with supermarkets starting to carry rentals, isn't happy news to some, but **Blockbuster Video**, which has 684 stores and 20% of the market still plans to open 40 new stores this year.

UK TOP 10: Still in (jedan) place is **Babylon Zoo's "Spaceman"** followed by **3T's "Anything"** in (dva) and newcomer **Luniz** with **"I Got 5 On It"** at (tri). Another newcomer is **Mariah Carey** with her **"Open Arms"** at (cetiri) and **Lighthouse Family's "Lifted"** has been down-lifted to (pet). **The Bluestone's "Slight Return"** has been slighted to (sest) and also dropping is **Joan Osborne's "One Of Us"** to (sedam). **"I Just Want To Make Love To You"** on (osam) says **Etta James** and **East 17** asks **"Do You Still"** on (devet) while **Technohead** announces on (daset) that **"I Wanna Be A Hippie."**

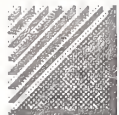
The Top UK Album is **The Bluestone's *Expecting To Fly***.

Top Video sale is **Riverdance: The Show** and Top Video rental is **Sleeping Beauty**, while hot at the boxoffice is **Warner's Heat**.

Top European single is **Babylon Zoo's "Spaceman,"** leading in Germany, Austria, Finland, Denmark, Norway, Ireland and Sweden. Spain and Latvia favor **George Michael's "Jesus To A Child"** while Switzerland and Italy top the list with **Robert Miles' "Children."** France is sticking with **Coolio's "Gangsta's Paradise"** while Iceland and Lithuania chime in with **East 17's "Thunder."**

In the European album field, most countries give top position to native language records as evidenced by **Celine Dion's *D'Eux*** in France and **Gloria Estefan's *Abriendo Puertas*** in Spain. Bucking the trend is **Queen's *Made In Heaven*** in Austria.

(Serbian/Croatian numbers courtesy of *Lonely Planet Guidebooks*.)



Babyface, Did They Do You Right?: Following After 7's recent performance at the Universal Amphitheater, the group was joined by Virgin execs and Babyface Edmonds backstage. Babyface, After 7's Mevin and Kevin Edmonds' brother, produced the group's "'Til You Do Me Right," and received a Grammy nomination for his efforts. Pictured (l-r): (Back row) Producer Don Was; Virgin A&R director Brenda Walker; Virgin product management director Bruce Henderson; Tracey (Mrs. Babyface) and Babyface Edmonds; Gemma Corfield, Virgin A&R vp; Joyce Castagnola, sr. vp, sales; Eric Thrasher, sr. director, R&B field operations. (Front row) Phil Quartararo, Virgin president/CEO; Melvin Edmonds, Keith Mitchell and Kevin Edmonds of After 7.



Look Here To Look Hear: Tracy Robinson, founder and president of production house, Look Hear Sound & Vision, recognized for her work done for rapper Ice Cube's last 10 productions, recently completed work for Latino artist Letty Guval. Pictured at the location filming of Guval's "Ya No Voy A Detenerte" on Fonorisa/Wicker Records are (l-r): Tracy Robinson, producer; director Hector Rodriguez; and Letty Guval.



Mercury Makes With The Mouth: Mercury Records has inked a deal with vet music industry execs Bill Adler and Jim Coffman and poets Bob Holman and Sekou Sundiata to launch Mouth Almighty Records, a label devoted to the spoken word. The debut release is *The United States of Poetry*, soundtrack to the PBS series of the same name. Pictured are: (l-r) Sekou Sundiata; Jim Coffman; Danny Goldberg, Mercury Records president/CEO; Bill Adler; and Bob Holman.



New Petting Sounds: Legendary Beach Boys member Brian Wilson (r) and Tony Asher, the duo responsible for the songwriting on the beach Boys album *Pet Sounds*, have re-entered their studio to prepare the May 16 release of a new four-CD box set of "Pet Sounds." Tebtatively titled *The Pet Sounds Sessions: A 30th Anniversary Collection*, the package will trace the development of the classic album and contain many rare, unreleased tracks from the sessions. Co-producing are Brian Wilson biographer David Leaf and remastering expert Mark Linett.



BMI Execs Oughta Know Alanis Morissette: Grammy nominated six times, Alanis Morissette recently sold out shows at NY's Roseland and BMI execs turned out to get to know her. Pictured Backstage are: (l-r) John Alexander, MCA Music Publishing exec vp; BMI performing rights sr. vp Del Bryant; Morissette; BMI writer/publisher relations vp Charlie Feldman; and Jeff Cohen, sr. director writer/publisher relations, BMI.



Three Million Wildflowers: Tom Petty's 1995 Warner Bros. Records debut release, *Wildflowers*, has certified Triple Platinum with the RIAA for sales in excess of 3 million units. Pictured at the presentation are (l-r): WBR exec vp/GM Jeff Gold; WBR president Steve Baker; sr vp, promotion Stu Cohen; Petty; Tony Dimitriades, Petty's manager.

NEWS (Continued from page 3)

cial ventures, which earn millions of dollars each year, such as promoting conventions, recruiting additional Amway distributors and selling Amway products."

The RIAA says that many of the videos depict Amway's diamond distributors living extravagantly as recordings of **Tina Turner's** "The Best" and **Jefferson Starship's** "Nothing's Gonna Stop Us Now" provide the musical soundtrack.

Amway refused comment at press time.

At the start of the investigation, the RIAA says that it learned that at least some of the defendants named in the complaint had initiated steps to acquire licensing rights, but after requests were denied, they still employed the recordings. Cease and desist letters to many of the distributors and Amway Corp. did not halt the use and the current lawsuit was initiated and filed.

Berman says the issues at stake go far beyond the financial arena. "Artists and record companies have the right to control how their creative works are used. Moreover, when a copyrighted work is used commercially without permission...the consumer is given the false impression that the artists or copyright owner sponsors, supports, or is somehow affiliated with the commercial venture for which it is used."

Amway attempted to wash its hands of the matter by saying that it had no control over its distributors, who act as independent agents selling the company's product lines. But the suit contends that while the videos were produced by Amway distributors, the corporation had the "right, ability and duty to supervise the actions of these defendants, and financially benefitted from the infringing" activities.

—M.R. Martinez

NEWS (Continued from page 3)

after years of urging, Turkey has made little effort to control "rampant" piracy. While last year Turkey finally amended its copyright law, the level of protection continues to fall short of international standards, the IIPA says.

"IIPA's recommendations document the huge losses caused by theft of intellectual property in major markets around the world," comments IIPA president **Eric H. Smith**. "We've prepared these reports annually since 1989, and each year the price tag of piracy mounts even higher."

New IIPA member **Interactive Digital Software Assn. (IDSA)** says that U.S. computer and video game makers lost an estimated \$2.5 million worldwide in 1995 due to piracy. "This first ever estimate of just how much is lost to software thieves is astounding, but unfortunately, not surprising," comments IDSA president **Douglas Lowenstein**.

U.S. Trade Rep Kantor has until April 30, 1996 before he is required to identify countries under Special 301. Countries identified as Priority Foreign Countries—other than countries already subject to 301 sanctions—become targets after 30 days to such action with a negotiation timetable of six months, with a possible extension of three months. The U.S. Trade office can decide to take retaliatory action if the target countries have not made satisfactory efforts to address the grievances.

Cafaro Chairs At A&M

AL CAFARO HAS BEEN UPPED to chairman/CEO at **A&M Records**, effective immediately, according to **Alain Levy** president and CEO of **PolyGram**,



Al Cafaro

which acquired A&M in January 1990. Previously holding the post of president and CEO at the company since 1990, Cafaro is credited with building a strong, diverse roster that includes **Sting**, **Bryan Adams**, **Barry White**, **Blues Traveler**, **Sheryl Crow**, **CeCe Peniston** and **Soundgarden**.

"Al totally deserves his promotion to Chairman and Chief Executive Officer," Levy comments. "In the last five years, he has assumed leadership and vision for A&M and made it a quality house for artists and the creative community at large."

Coming from a background in radio, the New York native joined the company as a local promotion man in North and South Carolina in 1976. Rising through the ranks, he was named vp of promotion and relocated to A&M's Los Angeles headquarters

(Continued on page 34)

Profile

Roland Edison Stirs A&M Back Into The Urban Arena

Gil L. Robertson IV

IN A CAREER THAT SPANS over two decades, Roland Edison has seen a lot of trends and changes occur in the music industry. As the newly appointed vice president of urban promotion at A&M Records, Edison is at the helm of a new burst of creativity at the venerable label that is known more today for its former R&B/pop hitmakers like **Barry White**, **Sergio Mendes**, **Janet Jackson**, **Jesse Johnson** and **Brenda Russell**, than any act on its present urban roster. Now, however, with the addition of Edison, it is clear that things are changing and A&M intends to once again capture the market.



"Roland is a clear, concise record man of integrity and vision. I couldn't be more pleased in having him in the A&M family, and look forward to breaking records and developing careers with him at the label," said **Rick Stone**, vice president of promotions at A&M, when announcing the hiring of Edison last year.

Edison is an old school promotions man with new school sensibilities. With a resume that includes positions at **Scotti Brothers**, **RCA** and **Virgin Records**, he also has an impressive track record of getting the job done with the acts that he works with.

"I've been in this business for a very long time," Edison says, "and have seen lots of people and trends come and go. Over time I've come to realize that the people who last in this business are those individuals who have a vision of themselves and their abilities. Equally important is maintaining a connection with the public's taste because trends change and if you're unable to stay abreast of those changes, then your career is going to be short lived."

As the head of urban promotions at A&M, Roland is in charge of the development and implementation of strategies for the label's re-entry into the urban market. Working with a six-person national staff that includes **Leo Resse**, **Marcelle Lee**, **Veronica Samuels**, **David Kuti** and **Solan Anderson**, Edison is confident that the coming year will be one of the company's best in the urban arena. He says, "With the assemblage of talent that we now have on our roster, and the excellent support staff that we have in place, I have every confidence that the urban division will make deep inroads in the urban marketplace. We have product coming from **CeCe Peniston**, **Raw Stilo**, **Audrey Martels** and, of course, **Barry White**. In the last few months we've spent the time putting things in place and now all that remains is implementing those plans and getting the product out on the streets."

When asked about the great success that he's achieved in the music business, Edison is quick to credit his strong ties with members of the radio and retail community and adds that the maintaining of such relationships can often make the difference between success and failure. "The key to success in this business is teamwork. This business is too large and the competition too great for one individual to make it on his own. Cultivating and maintaining good relationships with the people that you do business with is an essential ingredient for the success and growth in this and any business," he says.

Edison continues, "I've been in the music business for a very long time during which time I have worked in various capacities, in radio, retail and promotions on local, regional and national levels. The various jobs that I have held have given me an understanding of the why and how things work in this business, and it is that knowledge that I bring to the job that I do."

Although Roland remains confident about the future directions of urban music, he does have concerns regarding the level of artist development that is taking place. He says, "Artist development, or the lack of it, is one of the key things plaguing the urban music field. If the art form is to grow, then we must begin to take the time and spend the money to develop acts. Here at A&M that is one of our goals, and I believe that you will see what a big difference it makes in the success that both the label and our artists will enjoy in the future."



1996 New Faces Show: The Stuff Careers Are Made Of

By Wendy Newcomer

VINCE GILL, JOE DIFFIE, MARTINA MCBRIDE, TRAVIS TRITT—they were all unknowns at one time or another. They have also performed at one time or another as a part of the coveted **New Faces Show** at the **Country Radio Seminar**. This year's show will be held Saturday, March 2 and is the culmination of four days of seminars, meet-and-greets and performances.

In country music, the radio industry is the gatekeeper for all activity entering (and exiting) Nashville. For years the true litmus test for any artist has been whether radio will embrace his or her music or whether radio will place it in "File 13" with the other zillion wannabes.

CRS has been the launching pad for many a career over the past 27 years. Of course not every artist that has performed on a New Faces Show has gone on to the Country Music Hall Of Fame. In fact, a *large* percentage of the names from the last two decades would probably elicit a "Who?" response if repeated. But ask any of the lucky few who have attained fame and fortune and they will probably give many kudos and credit to radio for embracing and supporting their product.

The 1996 New Faces lineup is comprised of Russ Taff, Chely Wright, Ty Herndon, Daryle Singletary, Emilio, Ricochet, Helen Darling, Jeff Carson, Perfect Stranger and David Lee Murphy. It is no different from the lineup of '86 or '76 in that they are all talented, hopeful individuals and groups who want to be heard on the radio. Some have already experienced that first radio hit; some are still waiting for that moment. Who will pass through the narrow gateway known as the playlist? Only radio knows for sure.

Chely Wright

By Angela Thune and Wendy Newcomer



WHEN CHELY WRIGHT WAS FOUR YEARS OLD she already knew what she wanted to do with her life. "They were tape recording all of us kids, asking us what we wanted to do. And I grabbed the microphone and said, 'I'm gonna be a country star,'" Wright remembers. Twenty-one years later Wright is fulfilling a toddler's ambitious dream. Presently, she is touring to support her second Polydor album, *Right In The Middle Of It* and living up to the album's title. She is one of two women chosen to perform on

this year's New Faces Show. But don't distinguish her from her male counterparts—Wright prefers to call attention to her music. "A lot of people have asked me, 'How does it feel being a woman in country music? Do you feel like you're being treated differently than a man?'" My answer to that is, "Well, I don't know. I've never been a man." All I know is that I'm trying to do the music that comes from my heart. And it's hard to compare yourself and feel pressure because I feel like it's apples and oranges," she says.

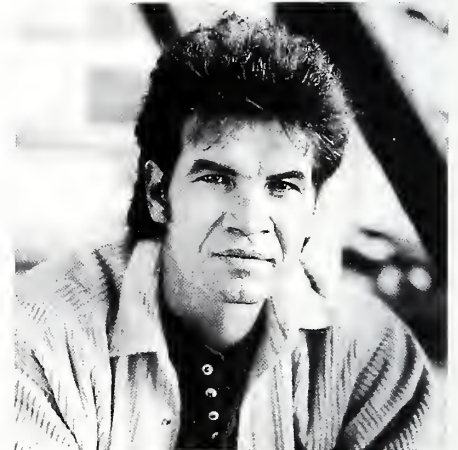
All produce aside, Wright is certainly no fruit when it comes to knowing her destiny to entertain. She isn't the least bit apprehensive about the New Faces Show. "Every night at my shows across the country...usually we have a couple of radio folks there. So at first I was nervous," Wright says. "I was like, 'Whoa, what if I...if I blow it, I'm never gonna have a future.' But these people have been very kind to me and very receptive and I feel like the material I have to perform this year at CRS is just much stronger than what my first album was. I'm not nervous about it at all."

Even though she is performing for the audience of all audiences? "Obviously, we all know that radio folks can make you or break you," Wright concedes. Still, Wright has made the most out of her radio schmoozing days during the past couple of years. "I've eaten at least one meal with all of 'em," she says. "And that's great. But to be able to perform with all of them under one roof and to shake the hands of the people who've actually played my records or people who might play my records...what an incredible opportunity for an artist."

Of all the artists scheduled to perform on the show, Wright is among those who are still waiting for that elusive hit record. "I could get bitter and say,

Russ Taff

By Wendy Newcomer



IT WOULDN'T BE FAIR TO CALL Russ Taff a new face. This powerhouse vocalist has been singing his heart out in the Contemporary Christian market for years with The Imperials and as a solo artist. After racking up several awards in the Christian industry and occasionally turning up on various country and rock projects, he turned his attentions fully to the field of country music. Even so, Taff was nevertheless thrilled (although baffled) when he got the news about the Country Radio Seminar. Why the amazement at his selection? "I didn't sell a million records. What do they want me for?" Taff says with a laugh."

Those with sharp eyes have noticed that Taff is in demand of late. Through December of last year he toured with John Berry on the East coast. And on the award show circuit, Taff has happily provided backing guitar and harmony vocals for Shania Twain. "Of course, her husband sang on the record, and I guess they couldn't pay him enough to get him out," he wisecracks. "But anyway, it was a lot of fun. I had a whole lot of fun with that and I'm going out to do the Blockbuster Awards with her in March."

Until then, Taff will be performing during CRS and holds some pretty basic expectations for his involvement in the New Faces Show. "(I hope it will) help me pay my bills, for one thing," he deadpans. (For those who are experiencing Taff's closet comedian persona for the first time, let's not forget his bold serenade/plea to radio during the Country Music Awards. Remember now?)

But seriously, folks. Taff is steadfastly dedicated to his craft. "You do it for the music. And I love to write. I love to record. I love to sing and I love to sing live," he says. "Being in front of the people who are actually gonna play the music on the air, it's a wonderful thing. And you know, you just hope that you can make some kind of an impact. That they hear you, hear your heart, hear your music and say 'Hey, this guy deserves a shot. We'll give him a shot on his next single.'"

With one country album out on the market and an invitation to radio's annual Opryland excursion Taff has made, in his own words, some "pretty serious headway" toward a career in country music. Still, when he faced the radio folks for the first time, Taff fought initial nervousness. "The first week

(Continued on page 34)

(Continued on page 34)



Jeff Carson



LESS THAN A YEAR AGO JEFF CARSON was watching his first single, "Not On Your Love," go to number one. Several months later, his second single ("The Car") also went to the top of the charts. Carson, a former Nashville demo singer, is experiencing achievements *any* face would love—new or old.

When Carson's publicist told him the good news about the New Faces Show one month ago, he responded with an exuberant "Yes!" Last year the artist attended CRS and watched as other artists took part in the closing showcase. "Golly, that looks great. I hope someday to get on

there," he remembers thinking.

During the four and a half years he spent in Nashville singing demos, Carson sang many songs that would go on to become major hits for other artists. He sang the original demo for Reba's "The Heart Is A Lonely Hunter," "Mirror, Mirror," (Diamond Rio) and "This Woman And This Man," (Clay Walker) just to name a few. So it stands to reason that Carson knows what makes a good radio record. He discusses his first hit for example: "As far as "Not On Your Love," I think what makes that such a radio record is that so many people can relate. Everyone's gone through troubles with a relationship and things like that. I think that plays a big part—that someone can sit back and think, 'Yeah, that's kinda my life there.' I listen to all kinds of songs. It seems like the ones that stick in my head the most are the ones that I relate to or it would be very possible to relate to."

If the mark of a successful person is goal-setting, Carson is destined for greatness. "I was talking to someone earlier about setting goals. And getting a record deal was one goal that I had," he says. "Then having a number one was my next goal. So I think what I'm wanting now is to have a gold album. That would mean a whole lot to me."

Going for the gold shouldn't be a difficult task for Carson; he already seems to have the support of radio. "They make it happen," he states, referring to radio's programmers and directors. "I wouldn't go any further if it wasn't for radio." Carson admits he was never a chart-watcher until he got his record deal. Now he pays close attention to his numbers *and* those who are both behind and in front of him. "I know how competitive it can be from artist to artist. But I don't think there's anything that we can do as artists to help one album or one single do better than another artist's single," he reasons.

Two days after last Christmas, Carson went on a radio tour (the artist's ultimate networking opportunity). Fortunately it was time well spent. In fact, Carson says he is now starting to interact with radio personnel that he considers familiar faces. "You really start building up a relationship. I feel like I can call a lot of them friends now. I just can't thank 'em enough."

Carson ventures back into the studio in this month to record his next album and do some more goal-setting. "I'm looking forward to seeing two CD's out there on the racks," he says.

W. Newcomer

Perfect Stranger

By Angela Thune

IT WAS THE SINGLE "You Have The Right To Remain Silent" that threw one of country music's newest groups, **Perfect Stranger**, into the spotlight and onto the CRS New Faces Show. However, it wasn't the first time CRS and Perfect Stranger met. Last year at CRS '95 when the guys showed up uninvited and crashed the seminar they came very close to landing a spot on the show, too—all unofficially! This year they are scheduled to perform and have a legitimate slot. The foursome has come a long way since their days on the independent label, Pacific.



"Pacific was our own label. We knocked on doors looking for a record deal but had no luck so we recorded our own album and put "Ridin' The Rodeo" out first," explains Shayne Morrison, bass player for Perfect Stranger. "After that, with not much response, we released "You Have The Right To Remain Silent" and people started calling stations and it started booming. Pacific was our gimmick. Our way of getting radio to play our songs and it worked. "You Have The Right" pushed us over into the mainstream and gave us our real start."

Soon after, Curb Records caught wind of this do-it-yourself group and a recording contract was signed within a four-day period. Since then, Perfect Stranger has been making waves. In December '95 the band began pre-production and recording for its next album which will be released this summer. 1996 will prove to be another huge year for the group with upcoming appearances on the aforementioned New Faces show; Fan Fair; Country Dance Seminar; *The Wildhorse Saloon* show; *Club Dance*; TNN's *Prime Time Country*; the Grand Ole Opry and dozens of other national TV and radio appearances.

"We still tour about 225 dates a year but try to block off eight or nine days at a time to record our album," Morrison says. "We have a budget this time so we're careful. It's hard to schedule anything extra but we do all we can to be available."

As for the priceless experience the group will get at CRS, drummer Andy Ginn says, "This CRS exposure will really help a lot. Radio has been paying a lot more attention to us since Curb picked us up, although the pressure is a little more intense. Ginn continues, "Being recognized by the radio industry feels great. Especially since we know we were officially invited this time. We still have a ways to go, though. Often, people don't know who we are yet. They say, 'Perfect who?' Then you mention "You Have The Right" and they go, 'Oh yeah! Perfect Stranger!' We owe radio people a huge part of our career. They've been great to us and we're grateful."

Cash Box asked Perfect Stranger how it feels to be recognized by radio and what they think makes a good radio record. "It's a relief to be recognized by radio. We don't want to be a one-hit wonder. To be a part of CRS is an honor that we look forward to very much," says Steve Murray, lead singer. "We try to keep radio in mind when recording our songs. We don't want to be trendy but we want to fit in. Nobody really knows what makes a good radio record. We just want to keep doing what we do. The only thing that makes it is if the people like it. Once you've had success with two or three singles, people start listening. Different songs mean different things to different people. It's all how one perceives it. We all relate differently."

With all the other up-and-comers out there, how does a group maintain its confidence and deal with the competition? "We made the final five cut for the ACM New Group of the Year Award and that's great, but there's so much competition. We feel there's room for everybody but the pressure keeps you on your toes," Ginn says. "It's pretty scary sometimes. Bands come and go. We just want to do what we do."

But how is Perfect Stranger different from other groups of the month? "We've played together for so long we're really used to each other," says Richard Raines (lead guitar). "We play on all the recordings and the basic band is on the record. That's what we do differently. We bring in other players but it's always us on (the album). We sound the same as the record every time."

With a major label behind them, a legit spot on the New Faces Show plus a jam-packed year of touring, 1996 looks like a great one for Perfect Stranger. This group is here to stay—invitation or not.

COVER STORY

Daryle Singletary



"TOO MUCH FUN" IS THE TITLE of Daryle Singletary's latest single. It's also an accurate description of this Giant Records artist's career of late. Singletary's inclusion in the coveted New Faces Show at this year's Country Radio Seminar was a "big surprise" to the humble singer.

"Here lately, everything that's been happening has been a big surprise to me," Singletary says in his Georgian drawl. "It's just hard to believe that me of all people would be chosen to be a part of something like this."

If Singletary sounds incredibly modest it's because the last few years in his life are the stuff dreams are made of. The singer/songwriter first caught the attention of neo-traditionalist Randy Travis and his manager/wife Lib Hatcher. Travis' road crew boasted about "this new young kid" with such enthusiasm that after listening to one of Singletary's demo tapes, Travis declared, "That boy has the potential of being a great country singer." Following this endorsement, a management deal with Hatcher and Travis ensued, as did a deal with Giant Records.

Like all country music beginners, Singletary experienced the obligatory radio tour preceding his album's debut. However, instead of the regular cross-country schmooze, the Singletary camp brought programmers to Singletary (he was touring with Randy Travis at the time and couldn't visit individual stations). "When we did a market where we just did one show we usually flew all the radio people into that place where we were playing," he explains.

The verdict? "Well, when it went good it was good, and when it was bad it was bad," he says laughing. On a more serious note, Singletary adds, "I was fortunate. I made a lot of friends in radio. It helps when you can be friends with the folks that are playin' your music and really genuinely let 'em know that you really appreciate it."

As every fledgling artist knows, the New Faces Show is a chance for radio programmers across the country to decide who will get added to their very select playlists. Unlike some of the show's participants, Singletary has already secured a respectable amount of success on the airwaves. His latest single, "Too Much Fun," is currently bulleting at #16 on the *Cash Box* country singles chart and two previous singles, "I'm Living Up To Her Low Expectations" and "I Let Her Lie" also received a nod from radio—quite a feat when considering the multitude of artists waiting in line behind him.

"There's quite a bit of pressure, actually," he says of the competition. "Cause it's a tough deal out there. You gotta think, there's probably 80 artists or more and there's 40 or 50 spots that are filled. So to be in that 40 or 50...makes a big difference." A true Southern gentleman, Singletary gives credit where credit is due in the following order—"First of all, to the good Lord. And then radio for playing our music."

In the immediate future Singletary has plans to go into the studio to record his next album. If he has his way, the all-important sophomore project will include songs that are deemed acceptable by radio. "Radio's very important," reasons Singletary. "If people don't hear your product then they won't go out and purchase it." When asked what makes a good radio record, Singletary responds, "It's hard to say these days. You can be too technical or try to be too radio friendly and then you overdo it. You want to get the best material inevitably, but you just try to pick what your gut feelings are and then just go with it."

"Sometimes it weighs on you a little bit," he continues. "Will radio like this song? Especially when you're thinking about how many singles you can pull off on the album. You want to make sure that they can be played on the radio."

Singletary is excited about performing on the New Faces Show. Clearly a lover of entertaining, he is ready to show the radio audience that he's not a studio-manufactured singer. "A lot of people get to hear us on the record, but really it's hard to appreciate a singer until you hear him live," he says. "It's just one of those deals where not only me but the other folks that are on (the Faces Show) are gonna get to be able to show what we can do live as well as on record. *W. Newcomer*

Emilio



FANS OF TEJANO MUSIC AREN'T SURPRISED at Emilio's success on country radio. Emilio has been thrilling Lone Star audiences with his mixture of Tejano and country music for years. His list of achievements reads like an artist's dream—he's been nominated for two Grammy Awards and has won multiple Tejano Music Awards for Male Entertainer of the Year, Male Vocalist of the Year, Album and Showband of the Year. A recently-begun tour with chart topper Alan Jackson to support this Texan's hit single and debut Capitol Nashville album has been no less than wonderful for a "veteran" newcomer. "It's been a great year for me. I'm just dedicating myself to what I'm doing and I'm glad that people are recognizing me in that way," Emilio says of his upcoming CRS appearance and 70-city tour.

The New Faces show is a coup for any artist, but especially for an artist with only one single ("Even If I Tried") on country radio thus far. Undoubtedly such recognition suggests future support from both the music industry and radio. This importance is not lost on Emilio. "It's a wonderful feeling, because that's what we work for, you know, to get our songs played on the radio. Because that's the only way people will recognize us," he says.

Unlike some of the other New Faces, Emilio *does* feel a small amount of pressure from his musical peers. "That's part of our job, I think," he says. "When you're an artist or performer you're always gonna have pressures because there's bands coming out every week, it seems like. There's younger bands and real talented bands. And you just hope you're different enough, and I hope I am, to continue doing what I like."

As his tour with Jackson unfolds, Emilio finds time to squeeze in some meet-and-greets with the radio personnel. "This is the fun part of the business. You get to meet a lot of people and you get to hear a lot of stories of how they got in radio," he says. "And I'm always interested in that and where they came from. You'd be surprised at all the different stories."

There are just as many stories concerning what it takes to get on the airwaves, and Emilio's version is quite logical. "When you're down you wanna hear a sad song. When you're up you wanna hear a happy song," he explains. "I think it has to have a lot of qualities. You try to reach...everything a person goes through daily and...I guess get to them and reach them in that manner."

With respect to radio, Capitol's international artist maintains an awareness of formats and playlists as well as his own individual tastes. "You have to keep (radio) in mind, I think. And also you have to keep in mind that you enjoy singing it and you're gonna enjoy it for the rest of your life. Because you'll be singing that song forever," he advises. "And it has to have some kind of hook and some kind of fun thing to it. And if it's a ballad you have to really reach the person in that mode. So you think of all these different things and that's what makes a record."

"Radio's a lot different now than it was years ago. And no matter how radio is, you've still gotta have radio because that's the only way people will relate to it," he adds. "And without them, well there's no way it's gonna happen unless you tour every day of your life, which is impossible."

Which of the New Faces of 1996 will break out into superstardom? Only time will tell. As for Emilio, he is keeping a positive attitude. "So far so good. I just wanna continue that energy that I have and dedicate myself to that. I want the whole world to know about Emilio."

W. Newcomer



Ricochet



COLUMBIA RECORDS' GROUP RICOCHET is perhaps the newest entry on the country music scene and by far the "newest" of the New Faces. The six-member band just recently released its debut single, "What Do I Know," on November 20 and has barely had time to enjoy its run up the charts before their debut album hit the streets in February. After such a whirlwind beginning, being chosen for the CRS showcase was a "big shot in the arm," according to lead singer Heath Wright.

"We didn't expect to be on that show this year, being as new as we are. When they told us that we had been selected to be on the New Faces show we were real excited. We've been planning for it ever since."

Those plans include wrapping up a radio tour that has been going on since October of last year. As it draws to a close in the coming weeks, Wright gives a rundown of the group's activities on the road. "We're just concentrating on going to radio stations, meeting the program directors and the whole staff. And usually what we do is we'll set up our acoustic guitars. We just take acoustic instruments in and do a little unplugged set for the staff." Overall, the tour has been an unexpected educational experience. "It's the first time that we've taken this kind of time to get to know the people at radio and get to know how it works and the concept of playlists and conversions and...different types of rotations."

"Radio is very very important," Wright emphasizes. "I mean, radio still reaches the largest percentage of listeners...You can listen to it in your car, you can listen to it while you're jogging. I even have a little radio in my shower. I listen for "What Do I Know" while I'm takin' a shower," he laughs.

Meeting the people who may or *may not* play a group's material can be an intimidating experience. Fortunately for Ricochet, such encounters have proven to be quite profitable. "Actually, it's been really good for us," Wright says. "Everyone has given us good support. Our first week out, if I'm not mistaken, we had 52 adds. And you know, that's pretty good for a brand-new band with a debut single."

Pretty good indeed—especially with the overabundance of country groups emerging. Wright begs to differ, though. Right or wrong, he shares this viewpoint: "A couple of people have asked us whether or not there's too many bands in country music. Seems like there's a new band popping up every couple of weeks...To tell you the truth, there seems to be enough room on the charts and on the radio waves for all of us. I mean, it's a pretty big family, this country music thing."

As the fate of the music business is apt to twist and turn, Ricochet almost didn't get to record the song that launched its career. It seems that the song was originally on hold for another harmony-based group, BlackHawk. When the Arista trio passed on "What Do I Know," Ricochet eagerly snatched it up. "We loved that song from the first time we heard it. We didn't even have a record deal when we cut that song," Wright says. "It was a developmental deal on Columbia Records and we knew we wanted that song to represent us to help us get our record deal." It was the song's catchy hook that enticed the band to choose it as the first single. "It all begins with a really good, well-written song...And everyone at one time or another has said to themselves 'Hey, what do I know?' That's pretty much what we need, is that kind of recognizability."

Exposure at the Country Radio Seminar will serve a practical yet valuable purpose for Ricochet. "I think it'll just be sort of a way to end up the radio tour. So far we've been to over 100 radio stations," Wright says. "Every time we get a chance we try to meet as many people at these radio stations as we can. So it's basically just gonna be a chance for us to renew these friendships again and see these people that we've already met once. We're really looking forward to it. It's gonna be a big day for us."

W. Newcomer

Other New Faces

THREE OTHER ARTISTS WILL ALSO PARTICIPATE in the New Faces Show—Ty Herndon, Helen Darling and David Lee Murphy.



Epic Records' Herndon is certainly the most record-breaking new face on the show. His debut single, "What Mattered Most," charted with a record 155 radio stations its first week on the air. And his first album (of the same name) was the largest initial shipment of a debut album in the history of Sony Music Nashville. After three hit singles and earning several awards from various radio and country music organizations, Herndon is positioning himself for a long and prosperous career in the music business.

Darling's climb up the ladder has been a bit steeper. She's yet to enjoy a hit record on radio but has released two singles from her self-titled debut album and received a fair amount of critical praise. This Decca Records artist first caught the ear of Garth Brooks, who heard her singing a demo of the song "Whisper My Name." Darling has been embraced by Brooks and a bevy of other heavyweight entertainers—Delbert McClinton and Lee Roy Parnell, to name a couple. With endorsements like these, it probably won't be long before radio is whispering (and shouting) the name of Helen Darling.



David Lee Murphy went looking for a "Party Crowd" and found a number one record ("Dust On The Bottle") along the way. Murphy's MCA album, *Out With A Bang*, is more than 10 years in the making. As a songwriter he had his first taste of success when Reba McEntire cut "Red Roses Won't Work Now." Doug Stone later recorded "High Weeds And Rust." Now Murphy is recording his own material and reaping the benefits of years of dues-paying.



CASH BOX

TOP 100 COUNTRY SINGLES

MARCH 2, 1996



This Week's #1:
Collin Raye



Highest Debut:
Shania Twain

| | | | | | |
|---|-------|----|---|-------|----|
| 1 NOT THAT DIFFERENT (Epic 78189) Collin Raye | 2 | 13 | 48 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Mercury 522886) Shania Twain | 15 | 12 |
| 2 I'LL TRY (Arista) Alan Jackson | 5 | 7 | 49 SOMEONE ELSE'S DREAM (Warner Bros. 45872) Faith Hill | DEBUT | |
| 3 WHAT I MEANT TO SAY (Columbia/DKC 66412) Wade Hayes | 4 | 16 | 50 TEN THOUSAND ANGELS (BNA) Mindy McCready | 58 | 2 |
| 4 WILD ANGELS (RCA 66509) Martina McBride | 7 | 11 | 51 RIPPLES (Polydor 527379) 4 Runner | 49 | 8 |
| 5 I KNOW SHE STILL LOVES ME (MCA 11263) George Strait | 8 | 8 | 52 LADY'S MAN (River North Nashville 1162) Rob Crosby | 52 | 5 |
| 6 THE BEACHES OF CHEYENNE (Capitol Nashville 32080) Garth Brooks | 9 | 7 | 53 NOT ENOUGH HOURS IN THE NIGHT (Giant 17764) Doug Supernaw | 14 | 18 |
| 7 YOU CAN FEEL BAD (Epic 67269) Patty Loveless | 11 | 8 | 54 SHE GOT WHAT SHE DESERVES (Decca 11303) Frazier River | 55 | 4 |
| 8 IF YOU LOVED ME (Atlantic) Tracy Lawrence | 10 | 9 | 55 COWBOY LOVE (Atlantic) John Michael Montgomery | 24 | 13 |
| 9 BIGGER THAN THE BEATLES (Epic 67405) Joe Diffie | 1 | 11 | 56 THE LOVE THAT WE LOST (Polydor) Chely Wright | 60 | 2 |
| 10 TO BE LOVED BY YOU (Curb/MCA 11090) Wynonna | 12 | 53 | 57 GRANDPA TOLD ME SO (BNA 66562) Kenny Chesney | 30 | 13 |
| 11 OUT WITH A BANG (MCA 55153) David Lee Murphy | 13 | 12 | 58 IT MATTERS TO ME (Warner Bros. 45872) Faith Hill | 40 | 14 |
| 12 WALKIN' AWAY (Arista 1-2934) Diamond Rio | 16 | 10 | 59 YEARS FROM HERE (MCG/Curb) Baker & Myers | 62 | 4 |
| 13 HYPNOTIZE THE MOON (Giant 17704) Clay Walker | 17 | 7 | 60 WHEN BOY MEETS GIRL (Mercury 526991) Terri Clark | 54 | 15 |
| 14 SOME THINGS ARE MEANT TO BE (Arista) Linda Davis | 19 | 11 | 61 REBECCA LYNN (Asylum 9344) Bryan White | 57 | 19 |
| 15 SHE SAID YES (Decca 11098) Rhett Akins | 20 | 17 | 62 HEART HALF EMPTY (Epic 66397) Ty Herndon & Stephanie Bentley | 53 | 17 |
| 16 TOO MUCH FUN (Giant 24606) Daryle Singletary | 21 | 10 | 63 BACK WHERE WE BELONG (Atlantic) Ricky Skaggs | 66 | 2 |
| 17 YOU GOTTA LOVE THAT (Atlantic) Neal McCoy | 22 | 7 | 64 THE STRENGTH OF A WOMAN (Curb) Philip Claypool | 64 | 4 |
| 18 IT WOULDN'T HURT TO HAVE WINGS (Decca 11261) Mark Chesnutt | 23 | 7 | 65 CAN'T BE REALLY GONE (Curb 77800) Tim McGraw | 56 | 16 |
| 19 IT WORKS (RCA 66525) Alabama | 26 | 6 | 66 LOVE TO BURN (Columbia 67510) Mark Collie | 67 | 3 |
| 20 NO NEWS (BNA) Lonestar | 29 | 6 | 67 REMEMBER THE RIDE (Curb) Perfect Stranger | DEBUT | |
| 21 LIKE THERE AIN'T NO YESTERDAY (Arista) BlackHawk | 3 | 14 | 68 LOVE LESSONS (MCA 3428) Tracy Byrd | 59 | 23 |
| 22 WHAT DO I KNOW (Columbia 67223) Ricochet | 27 | 11 | 69 WE'VE GOT TO KEEP ON MEETING LIKE THIS (Scarlet Moon) Paul Overstreet | 63 | 6 |
| 23 HEART'S DESIRE (Career) Lee Roy Parnell | 28 | 5 | 70 SHE CAN'T SAVE HIM (Capitol Nashville) Lisa Brokop | 61 | 13 |
| 24 PARADISE (BNA) John Anderson | 25 | 10 | 71 ALWAYS HAVE, ALWAYS WILL (Capitol Nashville 10302) Shenandoah | 65 | 14 |
| 25 THE RIVER AND THE HIGHWAY (Arista) Pam Tillis | 32 | 4 | 72 MY WIFE THINKS YOU'RE DEAD (MCG/Curb) Junior Brown | DEBUT | |
| 26 READY WILLING AND ABLE (RCA 64742) Lari White | 31 | 8 | 73 THE CAR (MCG/Curb 77744) Jeff Carson | 68 | 19 |
| 27 WITHOUT YOUR LOVE (RCA 66740) Aaron Tippin | 34 | 4 | 74 DEEP DOWN (Arista) Pam Tillis | 71 | 19 |
| 28 STANDING TALL (BNA 66508) Lorrie Morgan | 33 | 6 | 75 TALL, TALL TREES (Arista) Alan Jackson | 75 | 17 |
| 29 HEAVEN IN MY WOMAN'S EYES (MCA 11242) Tracy Byrd | 39 | 3 | 76 LIFE GETS AWAY (RCA 66419) Clint Black | 69 | 18 |
| 30 ALL YOU EVER DO IS BRING ME DOWN (MCA 11257) The Mavericks | 36 | 5 | 77 BORN IN THE DARK (Columbia 64330) Doug Stone | 72 | 20 |
| 31 RING ON HER FINGER, TIME ON HER HANDS (MCA 12642) Reba McEntire | 6 | 14 | 78 WHEN A WOMAN LOVES A MAN (Career 187902) Lee Roy Parnell | 73 | 23 |
| 32 YOU WIN MY LOVE (Mercury 522866) Shania Twain | DEBUT | | 79 WORTH THE FALL (Career 12935) Brett James | 70 | 6 |
| 33 IT'S WHAT I DO (Capitol Nashville) Billy Dean | 38 | 4 | 80 IN PICTURES (RCA 66525) Alabama | 77 | 20 |
| 34 SHE'S GOT A MIND OF HER OWN (Epic 67069) James Bonamy | 37 | 8 | 81 NOTHING (Reprise 17734) Dwight Yoakam | 78 | 18 |
| 35 COUNTRY CRAZY (Warner Bros. 40917) Little Texas | 35 | 6 | 82 SMOKE IN HER EYES (RCA 64405) Ty England | 76 | 15 |
| 36 EVERY TIME MY HEART CALLS YOUR NAME (Capitol Nashville 28495) John Berry | 43 | 2 | 83 IF I HAD ANY PRIDE LEFT AT ALL (Capitol Nashville) John Berry | 74 | 17 |
| 37 HEADS CAROLINA, TAILS CALIFORINA (Curb) Jo Dee Messina | 45 | 4 | 84 SOLID GROUND (Atlantic) Ricky Skaggs | 79 | 13 |
| 38 EVEN IF I TRIED (Capitol Nashville) Emilio | 41 | 6 | 85 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (RCA) Aaron Tippin | 80 | 23 |
| 39 NOW THAT'S ALL RIGHT WITH ME (Asylum) Mandy Barnett | 42 | 5 | 86 HERE COMES THE RAIN (MCA 11257) The Mavericks | 84 | 26 |
| 40 1969 (Mercury 528437) Keith Stegall | 48 | 4 | 87 GO REST HIGH ON THAT MOUNTAIN (MCA 11047) Vince Gill | 81 | 24 |
| 41 'ROUND HERE (Curb 77785) Sawyer Brown | 18 | 12 | 88 TEQUILA TALKIN' (BNA 66642) Lonestar | 83 | 26 |
| 42 LET YOUR HEART LEAD YOUR MIND (MCG/Curb) Smokin' Armadillos | 46 | 6 | 89 ON A BUS TO ST. CLOUD (MCA 11201) Trisha Yearwood | 82 | 10 |
| 43 WHO'S THAT GIRL (Epic 66877) Stephanie Bentley | 50 | 2 | 90 LIFE GOES ON (Warner Bros. 17770) Little Texas | 88 | 24 |
| 44 ONLY YOU (AND YOU ALONE) (Warner Bros. 17792) Travis Tritt | 44 | 4 | 91 WHAT IF JESUS COMES BACK LIKE THAT (Epic 67033) Collin Raye | 85 | 10 |
| 45 ALMOST A MEMORY NOW (Arista) BlackHawk | DEBUT | | 92 VEIL OF TEARS (Curb 76965) Hal Ketchum | 86 | 13 |
| 46 GONE (THAT'LL BE ME) (Reprise 8972) Dwight Yoakam | 47 | 3 | 93 THE FEVER (Capitol Nashville 32080) Garth Brooks | 87 | 12 |
| 47 HANGIN' ON (Magnatone) Rich McCready | 51 | 5 | 94 IT'S NOT THE END OF THE WORLD (Capitol Nashville) Emilio | 89 | 24 |
| | | | 95 WHO NEEDS YOU BABY (Giant 17771) Clay Walker | 90 | 22 |
| | | | 96 BACK IN YOUR ARMS AGAIN (BNA 66508) Lorrie Morgan | 91 | 24 |
| | | | 97 I LET HER LIE (Giant 24606) Daryle Singletary | 92 | 28 |
| | | | 98 CHECK YES OR NO (MCA 11263) George Strait | 93 | 20 |
| | | | 99 TROUBLE (Decca 11261) Mark Chesnutt | 94 | 21 |
| | | | 100 SOMETIMES SHE FORGETS (Warner Bros.) Travis Tritt | 95 | 26 |



Hall Of Fame Restores Studio B

By Wendy Newcomer

THE BIRTHPLACE OF THE "NASHVILLE SOUND" is getting a facelift after all these years. The Country Music Hall of Fame has announced plans to restore RCA's legendary Studio B, the recording home of famed musician/producer Chet Atkins in the 1960s. During its heyday, Studio B was the place where stars such as the Everly Brothers, Dolly Parton, Hank Snow, Roy Orbison and Elvis created hit records.

Thus far, two phases of the restoration process have been completed at the oldest surviving recording studio in Nashville. Through interviews with industry professionals who used the facility, months of research and examination of historical photographs, Hall of Fame staffers have been able to select floor and wall coverings which duplicate those in place during the 1960s when Studio B was operated by RCA's Nashville branch.

"This research was almost like archeology" said Bill Ivey, director of the Country Music Foundation. "We had to carefully remove patches of new materials in order to find original walls and floors. We were very fortunate to be able to accurately duplicate the original appearance of the studio interior." Tuck-Hinton Architects and The Parent Company carried out the renovation.

Since 1977, visitors to Nashville have been able to tour Studio B as part of the tour of the Country Music Hall of Fame. Four years ago it was donated to the CMF by Dan and Margaret Maddox. "Once we owned Studio B it became economically feasible to remove elements added to the interior in the 1970s and bring the room back to its original appearance and sound," Ivey said.

The first two renovation phases also included the installation of soundproof windows between the studio and the area toured by Hall of Fame patrons. "While we have no desire to be in the studio business, we do want our visitors to get a glimpse of a real, working facility," Ivey added. Currently, the CMF is finalizing arrangements with Javalina Studios that will allow the company to conduct recording sessions in Studio B.

Smith Leads Dove Award Noms

MICHAEL W. SMITH GARNERED THE MOST nominations for the 27th Annual Dove Awards to be held at the Grand Ole Opry on April 25. The contemporary Christian superstar received seven nods and will also be hosting the awards show. Smith announced the nominations on Valentine's Day with Cindy Morgan and Kathy Troccoli, who were both nominated for Female Vocalist.

"I'm thrilled for all of the nominees who are being recognized this year," said Bruce Koblish, president of the Gospel Music Association. "It's great to see Michael's multiple nominations, especially since he's been in the Christian music industry for 13 years. It indicates that we were on target when we selected him as the show's host."

Toby McKeehan of dc Talk has the potential to win eight Dove Awards. McKeehan was nominated for four awards as a member of dc Talk, two for songwriting credits, and received two producer nominations as part of the Gotee Brothers team.

Other multiple noms include Point of Grace, 4HIM, CeCe Winans and Steve Taylor, who each earned six. Steven Curtis Chapman, Larnelle Harris and Jars of Clay all received five nominations. As for albums, My Utmost For His Highest earned six nods.

In Other News...

CMT LAUNCHED IN AUSTRALIA via Foxtel, Optus Vision and Communications & Entertainment Television. CMT joins the country's newly-developed subscription television industry and will potentially reach Australia's six million households.

FORMER PRESIDENT GEORGE BUSH and wife Barbara will join Lee Greenwood for the grand opening of the Lee Greenwood Theater in Sevierville, TN April 1.

TRAVIS TRITT AND MARTY STUART are lending their support to the Hard Rock Cafe Grammy Careers Program, a monthly event at 10 Hard Rock Cafe locations. The program provides students with realistic information about careers in the music and entertainment industries.



Pop superstar James Taylor greets country superstar John Anderson backstage at Nashville's Tennessee Performing Arts Center following JT's recent performance with the Nashville Symphony. Pictured are (l-r): Anderson; Taylor; and Anderson associates Marvin Lee and Jim Della Croce.

POLYGRAM REPORTED THE FOLLOWING STRUCTURE changes in two of its Nashville-based country music labels, Mercury/Nashville and Polydor/Nashville: Mercury's president will report to the president of Mercury so that the Mercury Group will now cover both pop music and country; and Polydor will be renamed A&M Nashville and its president will report to the president of A&M in Los Angeles.

CMT AND TVA BRAZIL REACHED an agreement to form an equity partnership in CMT Brazil, a new Portuguese-language network dedicated to both American and Brazilian country music. TVA Brazil will have 75 percent equity in the network while the CMT partnership will have 25 percent equity.

JOHN MCEUEN'S LATEST ALBUM, *Acoustic Traveller*, has been serviced to more than 300 sound companies which provide sound equipment and systems for touring bands in the U.S. The idea came from a friend of McEuen's who played one of the musician's *String Wizards* albums before a Willie Nelson concert and encountered many inquiries regarding McEuen.

STEVE EARLE SIGNED A LONG-TERM exclusive publishing deal with Warner/Chappell Music Inc.. Earle's music has been recorded by artists including Travis Tritt, Patty Loveless and Emmylou Harris.

TNN WILL LOOK AT *The Life and Times of Bill Monroe* on March 7. The program features interviews with Monroe, Ricky Skaggs, Emmylou Harris, and former bandmembers Chubby Wise, Sonny Osborne and Mac Wiseman.

HUNTSMAN ENTERTAINMENT, INC. announced installation of its second production facility and new ISDN capabilities. Initial use of the second production facility will be the Live From Nashville Audio Clip Service, which features a weekly custom CD and instant ISDN feeds.

JOHN LYTLE WAS PROMOTED to vp of national promotion for Decca Records. Prior to his new position, Lytle was director of national promotion for the label, based in Nashville.

WORD DISTRIBUTION LEADS THE INDUSTRY in 1996 Dove Award nominations. A total of 73 noms were collected from Word's family of owned and distributed labels, including Myrrh, Reunion and Gotee.

GARTH BROOKS CONTINUES TO BREAK records in ticket sales. On Feb. 17 Brooks sold out four shows at Ohio's Gund Arena—over 79,000 tickets. This sell-out breaks the arena's previous record (approx. 42,000 tickets) set in '95 by Jimmy Page and Robert Plant.

BRENTWOOD MUSIC NAMED JAMES RILEY its national radio promoter. Riley will be working with Brentwood's various record labels, including Essential Records, Ransom Records and Brentwood Records.

CRS 27: SEMINAR PROGRAM HIGHLIGHTS

GROWTH THROUGH SHARING... Since 1970 *Country Radio Broadcasters* have been offering the country radio industry an orchestrated opportunity to come together and share ideas as well as be highly entertained. The 27th Annual Country Radio Seminar being held February 28 - March 2 at the Opryland Hotel and Convention Center in Nashville appears to once again have all areas of interest covered.

As always, this year's seminar includes the very top in country entertainment—from the hottest newcomers to country's proven hit-makers. The 1996 agenda is chock full of events for those that come to learn—programmers, production staff, management and on-air talent.

Thursday, February 29:

- Opening Session (Ed Salamon, Pres. CRB)—9:00-10:20 a.m.—** Presidential Ballroom
- Promotion In Motion—2:30-3:50 p.m.—** Chattanooga Room
- Better Profits & Ratings From Better Copy & Production—** 2:30-3:30 p.m.—Sevier A & B
- Record Industry & Radio: Meet In The Middle Again—4:00-5:30 p.m.—** Chattanooga Room
- Managing Sales For Profit-A Workshop—4:00-5:30 p.m.—** Sevier A & B
- Showcases (Various Artists)—6:00-10:00 p.m.—** Jefferson/Adams Ballroom

Friday, March 1:

- On The Air & On Line: Making The Internet Work For You—10:30-11:50 a.m.—** Chattanooga Room
- Radio Music Licensing—10:30-11:50 a.m.—** Sevier B
- Country Radio Basics—10:30-11:50 a.m.—** Knoxville Room
- Promotion Awards & Idea Jam—2:30-3:50 p.m.—** Knoxville Room
- Air Personalities: Winning In Your Daypart—4:00-5:30 p.m.—** Chattanooga Room
- Showcases (Various Artists)—6:30-10:00 p.m.—** Jefferson/Adams Ballroom

Saturday, March 2:

- The State Of Country Radio 1996: A Research Report—9:00-11:50 a.m.—** Knoxville A
- Women In The Business: Myth vs. Reality—9:00-10:20 a.m.—** Knoxville B
- How A Record Is Made: The Nuts & Bolts Of Hitmaking—** 10:30-11:50 a.m.—Memphis Room
- WCRC Live!—3:30-5:00 p.m.—** Tennessee Ballroom
- 27th Annual New Faces Banquet And Show—7:00-10:00 p.m.—** Presidential Ballroom

The Net Effect of Cash Box On Line

The trade magazine is featured prominently on the Internet and CompuServe.

By Ted Randall

ABOUT ONE YEAR AGO *Cash Box* magazine carved out a site on the Internet. We were told that about 30 million people had access to the Net at that time. It was exciting the magazine's entire staff geared up to publish *Cash Box* in cyberspace.

The entertainment trade magazine that invented the music chart was about to become the first entertainment trade magazine to publish—in its entirety—on the Internet.

The very first week *Cash Box* went on line, E-mail began to pour in as folks all over the world started to interact with the **Cash Box** Web site. The entire magazine went up on-line to the surprise of many, with complete chart listings and even the advertising displayed in colorful Web graphics.

Now *Cash Box* has expanded the Internet site to include "Netscape Enhanced" graphics along with hundreds of entertainment industry Internet links.

If you don't know where to find what you're looking for on the Internet, *Cash Box* can get you where you want to go with ease and simplicity.

There are hundreds of easy to point and click links to all of your favorite artists, record labels and radio stations from all over the world.

Cash Box and CompuServe have joined forces with the creation of the *Cash Box* Forum now on CompuServe. Over 4.6 million CompuServe users can access *Cash Box* by typing **GO:CASHBOX** on the CompuServe Network.

Today, over 50 million people have access to the Internet, and at *Cash Box* we are just getting started. We have just joined forces with VocalTec, the company that created I-Wave and Internet Telephone. Now, real-time demand audio streams down-line from the *Cash Box* site to computers all over the world. Real-time means there is no waiting to download a song or sound. Sound files that used to take 20 minutes to download will start playing instantly at the click of a mouse with real-time I-Wave audio.

When you log on to *Cash Box* on the Internet just click the little box that says "download I-Wave Player." It's free, and you even get a demo copy of Internet Telephone free as well. It's very easy to install on any computer, and we at *Cash Box* feel that I-Wave is the best sounding real time audio player to date.

Record labels have found it almost impossible to get radio exposure for new and developing upcoming artists. Radio stations prefer small, tightly controlled playlists with only tested and proven product. This presents the problem: how do you ever hear something new?

Enter *Cash Box* on the Internet at **Http://CashBox.Com**. Here, new artists and labels have a chance to be front-and-center stage, on the Internet with a potential viewing and listening audience of 50 million worldwide.

We have lots of live artist chat dates coming up in the *Cash Box* Chat room on CompuServe. Live chat conferences are planned on Internet IRC. And for the future, how about talking to your favorite artist or group via live chat on Internet Telephone?

On the Internet the graphics are moving with "Hot Java," "Shockwave" and 3-D VRML. It's a very exciting time for the entire planet as countries and cities all over the world become interactive neighborhoods. New friendships are made in cyberspace from different cultures and continents that will last a lifetime. Opportunities of global proportions now lie closer than next door. So stop by wherever in the world you are and become a part of the *Cash Box* Global interactive community.



COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

MARCH 2, 1996

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

Last Week Total Weeks

| | | | | |
|----|---|-------------------------|-------|-----|
| 1 | THE WOMAN IN ME (Mercury 522886) | Shania Twain | 1 | 49 |
| 2 | THE GREATEST HITS COLLECTION (Arista 18801) | Alan Jackson | 2 | 15 |
| 3 | FRESH HORSES (Capitol Nashville 32080) | Garth Brooks | 3 | 11 |
| 4 | IT MATTERS TO ME (Warner Bros. 45872) | Faith Hill | 4 | 20 |
| 5 | TIME MARCHES ON (Atlantic 82866) | Tracy Lawrence | 5 | 4 |
| 6 | THE HITS (Capitol Nashville 29689)(P5) | Garth Brooks | 7 | 57 |
| 7 | SOUVENIRS: GREATEST HITS (MCA 11394) | Vince Gill | 6 | 10 |
| 8 | STARTING OVER (MCA 11264) | Reba McEntire | 9 | 16 |
| 9 | THE TROUBLE WITH THE TRUTH (Epic 67269) | Patty Loveless | 11 | 4 |
| 10 | ALL I WANT (Curb 77800) | Tim McGraw | 8 | 19 |
| 11 | JOHN MICHAEL (Atlantic 82728) | John Michael Montgomery | 10 | 43 |
| 12 | I THINK ABOUT YOU (Epic 67033) | Collin Raye | 13 | 20 |
| 13 | GAMES REDNECKS PLAY (Warner Bros. 45856) | Jeff Foxworthy | 12 | 27 |
| 14 | HYPNOTIZE THE MOON (Giant 24640) | Clay Walker | 15 | 15 |
| 15 | REVELATIONS (Curb/MCA 11090) | Wynonna | DEBUT | |
| 16 | GREATEST HITS-FROM THE BEGINNING (Warner Bros. 46001) | Travis Tritt | 14 | 20 |
| 17 | STRAIT OUT OF THE BOX (MCA 11263) | George Strait | 16 | 20 |
| 18 | BRYAN WHITE (Asylum 61642) | Bryan White | 17 | 29 |
| 19 | OUT WITH A BANG (MCA 11044) | David Lee Murphy | 18 | 23 |
| 20 | TERRI CLARK (Mercury Nashville 52699)(P) | Terri Clark | 22 | 23 |
| 21 | NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325) | Alison Krauss | 20 | 50 |
| 22 | WHEN LOVE FINDS YOU (MCA 11047)(P) | Vince Gill | 19 | 85 |
| 23 | MUSIC FOR ALL OCCASIONS (MCA 11257) | The Mavericks | 21 | 16 |
| 24 | WILD ANGELS (RCA 66509) | Martina McBride | 25 | 16 |
| 25 | STRONG ENOUGH (Arista 18792) | Blackhawk | 23 | 19 |
| 26 | SOME THINGS ARE MEANT TO BE (Arista 18804) | Linda Davis | 30 | 2 |
| 27 | OLD ENOUGH TO KNOW BETTER (Columbia) | Wade Hayes | 27 | 56 |
| 28 | TOOLBOX (RCA 66740) | Aaron Tippin | 24 | 18 |
| 29 | NOT A MOMENT TOO SOON (Curb 77659)(P3) | Tim McGraw | 28 | 96 |
| 30 | GREATEST HITS III (RCA 07863)(G) | Alabama | 32 | 67 |
| 31 | GREATEST HITS (BNA 66508) | Lorrie Morgan | 29 | 30 |
| 32 | LIFE'S SO FUNNY (Epic 67045) | Joe Diffie | 26 | 8 |
| 33 | GONE (Reprise 46051) | Dwight Yoakam | 31 | 13 |
| 34 | YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P) | Jeff Foxworthy | 33 | 74 |
| 35 | NO ORDINARY MAN (MCA 10991)(G) | Tracy Byrd | 35 | 86 |
| 36 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3) | George Strait | 34 | 169 |
| 37 | GREATEST HITS (Warner Bros. 46017) | Little Texas | 36 | 16 |
| 38 | IN PICTURES (RCA) | Alabama | 37 | 24 |
| 39 | NOT FADE AWAY (REMEMBERING BUDDY HOLLY) (Decca 11260) | Various | 39 | 5 |
| 40 | LOVE LESSONS (MCA 11242) | Tracy Byrd | 38 | 28 |
| 41 | GREATEST HITS VOL. II (MCA 11201)(P3) | Reba McEntire | 40 | 119 |
| 42 | WAITIN' ON SUNDOWN (Arista 18765)(P) | Brooks & Dunn | 41 | 68 |
| 43 | WHAT MATTERED MOST (Epic 66397)(G) | Ty Herndon | 45 | 40 |
| 44 | LONESTAR (BNA 66642) | Lonestar | 53 | 4 |
| 45 | PARADISE (BNA 66810)(P) | John Anderson | 49 | 2 |
| 46 | READ MY MIND (MCA 10994)(P2) | Reba McEntire | 43 | 91 |
| 47 | YOU STILL GOT ME (Giant 24639) | Doug Supernaw | 42 | 6 |
| 48 | STANDING ON THE EDGE (Capitol Nashville 28495)(G) | John Berry | 44 | 47 |
| 49 | LIFE IS GOOD (Capitol Nashville 32392) | Emilio | 54 | 16 |
| 50 | A THOUSAND MEMORIES (Decca 11098) | Rhett Akins | 55 | 46 |
| 51 | TAKE ME AS I AM (Warner Bros. 45389) | Faith Hill | 46 | 105 |
| 52 | WHAT A CRYING SHAME (MCA 10961)(P) | The Mavericks | 47 | 102 |
| 53 | ALL OF THIS LOVE (ARISTA 18799) | Pam Tillis | 48 | 11 |
| 54 | JEFF CARSON (MCG Curb 77744) | Jeff Carson | 50 | 23 |
| 55 | BLACKHAWK (Arista 18708)(P) | BlackHawk | 51 | 100 |
| 56 | DARYLE SINGLETARY (Giant 24606) | Daryle Singletary | 61 | 18 |
| 57 | KICKIN' IT UP (Atlantic 82559)(P3) | John Michael Montgomery | 52 | 83 |
| 58 | SUPER HITS (Columbia 64184) | Willie Nelson | 62 | 76 |
| 59 | BRAND NEW MAN (Arista 18658)(P4) | Brooks & Dunn | 56 | 229 |
| 60 | TY ENGLAND (RCA 66522) | Ty England | 58 | 23 |
| 61 | WE ALL GET LUCKY SOMETIMES (Career 18790) | Lee Roy Parnell | 65 | 20 |
| 62 | LEAD ON (MCA 11092)(P) | George Strait | 60 | 63 |
| 63 | WHEN FALLEN ANGELS FLY (Epic 64188)(G) | Patty Loveless | 63 | 73 |
| 64 | THE HITS: CHAPTER 1 (Mercury 528536) | Sammy Kershaw | 57 | 20 |
| 65 | I SEE IT NOW (Atlantic)(P) | Tracy Lawrence | 66 | 70 |
| 66 | THINKIN' ABOUT YOU (MCA 11201) | Trisha Yearwood | 59 | 50 |
| 67 | COME ON COME ON (Columbia 4881)(P3) | Mary Chapin Carpenter | 68 | 179 |
| 68 | WINGS (Decca 11261) | Mark Chesnutt | 64 | 16 |
| 69 | HARD WORKIN' MAN (Arista 18716) | Brooks & Dunn | 69 | 142 |
| 70 | THIS THING CALLED WANTIN' AND HAVIN' IT ALL (Curb 77785) | Sawyer Brown | 67 | 20 |
| 71 | THE TRACTORS (Arista 18728) | The Tractors | 70 | 76 |
| 72 | WHO I AM (Arista 18759)(P2) | Alan Jackson | 71 | 82 |
| 73 | TRACY LAWRENCE LIVE (Atlantic 82847) | Tracy Lawrence | 74 | 18 |
| 74 | YOU GOTTA LOVE THAT (Atlantic) | Neal McCoy | 72 | 51 |
| 75 | GREATEST HITS 1990-1995 (Curb 77689) | Sawyer Brown | 73 | 53 |

Album Reviews

By Wendy Newcomer

DIAMOND RIO: IV (Arista 07822-18812-4)



DIAMOND RIO

While several '90s country groups have been dismissed as pretty boys with perfect hair, Diamond Rio has managed to elude this deathly tag by instead placing the focus on its stellar musicianship and heartfelt harmonies. This fourth album for Arista (how'd you guess?) sounds like the guys are settling into a groove that produces rockin' country ("Holdin'," "It's All In Your Head," and "Is That Asking Too Much") and sensitive ballads ("Who Am I" and "She Misses Him On Sunday The Most") with calculated abandon. And as icing on the cake, the group is also comprised of superior players who don't need the distraction of words to prove how good they are ("Big").

JOHN ANDERSON: Paradise (BNA 07863-66810-2)

The man who made Charlotte Johnsons' everywhere proud of their name is living in *Paradise*. Who could dispute Anderson's streak of hits; for the last few albums he's enjoyed a most-deserving comeback and appears to be going full steam ahead. Highlights of *Paradise* are the swaggering "Let The Guitar Do The Talkin'" and the tender ballad "It Wouldn't Kill Me." Also, crag-meister Levon Helms duets with Anderson on "The Band Plays On"—arguably the best song on the whole project. The "swingin'" singer's trademark voice may fluctuate its level of volume every now and then, but it never wavers in its honesty and heartfelt interpretation.



THE DERAILERS: Jackpot (Watermelon CD 1051)

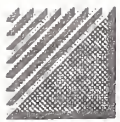
Somebody had better tell Buck Owens he's been cloned. The perpetrators are none other than The Derailers, an Austin, TX trio that carries on the tradition of honky tonk music with uptempo songs like "My Heart's Ready," "Lies, Lies, Lies" and "100% Pure Fool" and the tear-in-your-beer weepers "Tarnished Love" and "Vision To Dream On." This Austin-via-Portland band is a bit rough around the edges; the sound is void of the polish so often found in Music City. How refreshing!

PICK OF THE WEEK

RHONDA VINCENT: Trouble Free (Giant 9-24630-2)



Listening to Rhonda Vincent gives country purists a sense of relief that at least one artist is carrying on the traditional vibe. For over 15 years she has been in and around country and bluegrass music, thrilling audiences with her clear, tough-as-nails voice. On her follow-up album to *Written In The Stars*, Vincent reminds those who may have taken her talent for granted that she can belt with the best (guest appearances by Dolly Parton, Alison Krauss and Randy Travis). From the title cut to other jewels such as "You Beat All I've Ever Seen," "What More Do You Want From Me" and "When I'm Through Fallin' Apart," Vincent's singing is Giant Records' secret weapon. Will somebody in radioland please give this girl her due?



Cash Box COUNTRY RADIO

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

- WAAC-FM\Valdosta, GA
- JOE DIFFIE—"Bigger Than The Beatles"
- RHETT AKINS—"She Said Yes"
- COLLIN RAYE—"Not That Different"
- ALAN JACKSON—"I'll Try"
- DAVID LEE MURPHY—"Out With A Bang"
- WCVL\Crawfordsville, IN
- SHANIA TWAIN—"(If You're Not In It For Love) I'm Outta Here"
- JOE DIFFIE—"Bigger Than The Beatles"
- DOUG SUPERNAW—"Not Enough Hours In The Night"
- JOHN MICHAEL MONTGOMERY—"Cowboy Love"
- BLACKHAWK—"Like There Ain't No Yesterday"
- WRPM\Poplarville, MS
- JOE DIFFIE—"Bigger Than The Beatles"
- DOUG SUPERNAW—"Not Enough Hours In The Night"
- BLACKHAWK—"Like There Ain't No Yesterday"
- COLLIN RAYE—"Not That Different"
- MARTINA MCBRIDE—"Wild Angels"
- KSDR-FM\Watertown, SD
- COLLIN RAYE—"Not That Different"
- MARTINA MCBRIDE—"Wild Angels"
- ALAN JACKSON—"I'll Try"
- SHANIA TWAIN—"(If You're Not In It For Love) I'm Outta Here"
- GARTH BROOKS—"The Beaches Of Cheyenne"
- GEORGE STRAIT—"I Know She Still Loves Me"
- KVCL-FM\Winnfield, LA
- SHANIA TWAIN—"(If You're Not In It For Love) I'm Outta Here"
- DOUG SUPERNAW—"Not Enough Hours In The Night"
- JOHN MICHAEL MONTGOMERY—"Cowboy Love"
- FAITH HILL—"It Matters To Me"
- TERRI CLARK—"When Boy Meets Girl"
- WOKA\Douglas, GA
- SHANIA TWAIN—"(If You're Not In It For Love) I'm Outta Here"
- TERRI CLARK—"When Boy Meets Girl"
- JOHN MICHAEL MONTGOMERY—"Cowboy Love"
- FAITH HILL—"It Matters To Me"
- REBA MCENTIRE—"Ring On Her Finger, Time On Her Hands"
- KDSR-FM\Williston, ND
- BLACKHAWK—"Like There Ain't No Yesterday"
- JOE DIFFIE—"Bigger Than The Beatles"
- COLLIN RAYE—"Not That Different"
- DAVID LEE MURPHY—"Out With A Bang"
- WADE HAYES—"What I Meant To Say"

High Debuts

1. SHANIA TWAIN—"You Win My Love"—(Mercury)—#32
2. BLACKHAWK—"Almost A Memory Now"—(Arista)—#45
3. FAITH HILL—"Someone Else's Dream"—(Warner Bros.)—#49

Most Active

1. TRACY BYRD—"Heaven In My Woman's Eyes"—(MCA)—#29
2. LONESTAR—"No News"—(BNA)—#20
3. MESSINA—"Heads Carolina, Tails California"—(Curb)—#37
4. KEITH STEGALL—"1969"—(Mercury)—#40
5. MINDY MCCREADY—"Ten Thousand Angels"—(BNA)—#50

POWERFUL ON THE PLAYLIST— The *Cash Box* Top 100 Country Singles chart is led by the Collin Raye single "Not That Different." 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 Tracy Byrd and "Heaven In My Woman's Eyes" taking a 10-spot leap to #29, followed by Lonestar and "No News," which jumped nine spots to #20. These three songs moved eight spots: "Heads Carolina, Tails California" by Jo Dee Messina at #37; Keith Stegall's "1969" at #40; and "Ten Thousand Angels" by Mindy McCready at #50. As for debuts, three artists hit this week's Top 50. Leading the way for the highest debut position with the single "You Win My Love" is Shania Twain at #32; BlackHawk enters at #45 with "Almost A Memory Now;" and Faith Hill debuts at #49 with "Someone Else's Dream."

Songwriters Of The Week: Congratulations to Karen Taylor-Good and Joie Scott, writers of the Collin Raye #1 hit, "Not That Different."

CMT Top Twelve Video Countdown

1. JOE DIFFIE "Bigger Than The Beatles" (Epic)
2. MARTINA MCBRIDE "Wild Angels" (RCA)
3. DIAMOND RIO "Walkin' Away" (Arista)
4. TRACY LAWRENCE "If You Loved Me" (Atlantic)
5. THE MAVERICKS "All You Ever Do Is Bring Me Down" (MCA)
6. LINDA DAVIS "Some Things Are Meant To Be" (Arista)
7. WADE HAYES "What I Meant To Say" (Columbia/DKC)
8. CLAY WALKER "Hypnotize The Moon" (Giant)
9. LONESTAR "No News" (BNA)
10. SAWYER BROWN "Round Here" (Curb)
11. ALABAMA "It Works" (RCA)
12. DARYLE SINGLETARY "Too Much Fun" (Giant)

—Compliments of CMT video countdown, week ending February 21, 1996.

COUNTRY SINGLES INDEX

| | |
|---|-----|
| 1989 Keith Stappell, Gary Harrison, Denny Hanson (Warner Tamerlane Pub. Corp./Patrick Joseph Music, Inc./BMI/WB Music Corp./Denny Hanson Pub. Designee, ASCAP) | 40 |
| ALL YOU EVER DO IS BRING ME DOWN Raul Malo, Al Anderson (Sony Tree Pub. Co., Inc./Raul Malo Music/Mighty Nice Music/Al Andersons, BMI) | 30 |
| ALMOST A MEMORY Now Dale Oliver, Dave Robbins, Van Stephenson (EMI April Music, Inc./Joe David Music/WB Music Corp./ASCAP/ProducerMaster Music, BMI) | 45 |
| ALWAYS HAVE, ALWAYS WILL Paul Nelson, Larry Boone, Woody Lee (Tree Publishing Co., Inc./Tenlee Music, BMI/Cross Keys Publishing Co., Inc./ASCAP) | 71 |
| BACK IN YOUR ARMS AGAIN Fred Knobloch, Paul Davis (Almo Music Corp./Garthick Music, ASCAP) | 96 |
| RAC K WHIRE WE BELONG Jim Rushing, Keith Sewell (Magnolia Hill Music LLC/Pushing Water Music/Cokinel Rebel Music/Kentucky Thunder Music, ASCAP/Keith Sewell Music, BMI) | 63 |
| BIGGER THAN THE BEATLES Job Stuart Anderson, Steve Dukies (Timbuk One/Chocassav Room Music/Texas Wedge Music, ASCAP) | 9 |
| BORN IN THE DARK Cher Hensley (House Of Dust Music/First Write Music, BMI) | 77 |
| CAN'T BE REALLY GONE Gary Burr (MCA Music Publishing/Gary Burr Music, Inc./ASCAP) | 65 |
| CHECK YES OR NO Darryl M. Wells, Dana Hunt Oglesby (John Juan Music, BMI/Victoria Kay Music, ASCAP) | 98 |
| COUNTRY CRAZY Porter Howell, Chuck Jones (Square West Music, Inc./Howlin' Hiss Music, Inc./Longest Day Music, Inc./Great Cumberland Music/Fugate Music, BMI) | 35 |
| COWBOY LOVE Bill Douglas, Jeff Wood (EMI Tower Street Music/EMI Blackwood Music, Inc./BMI) | 55 |
| DEEP DOWN Walk Aldridge, John Jarrard (Rack Hall Music, Inc./Wauveown Music/Alabama Band Music/Miss Blyss Music, ASCAP) | 74 |
| EYE IF I TRIP Chris Fankl, Nemo Musick, Bob Regan (Tom Collins Music Corp./BMI) | 38 |
| EVERY TIME MY HEART CALLS YOUR NAME Gary Heyde, J. B. Rusk (EMI Tower Street Music, BMI) | 36 |
| GO REST HIGH ON THAT MOUNTAIN Vince Gill (Benefit Music, BMI) | 87 |
| GONE (THAT LL BE ME) Dwight Yoakam (Coal Dust West Music, BMI) | 46 |
| GRANDPA TOLD ME SO Mark Alan Springer, James Dean (Murray Music Corp./Tom Collins Music Corp./BMI) | 57 |
| HANGIN' ON Rich McCready (Rich McCready, Brian Dean Maher, Kevin Hurley, David Ingram (Magnatone Music Publishing, ASCAP) | 47 |
| HEADS CAROLINA, TAILS CALIFORNIA EMI Blackwood Music, Inc./Ty Ltd Music, BMI/Starstruck Writers Group Inc./Mark D. Music, ASCAP) | 37 |
| HEART HALF EMPTY Gary Burr, Desmond Child (Gary Burr Music, Inc./MCA Music Publishing/EMI April Music, Inc./Desmobile Music Co., Inc./ASCAP) | 62 |
| HEART'S DESIRE Cms Moore, Lee Roy Parnell (Songs Of PolyGram Int'l, Inc./Baney And Arney Music/Lee Roy Parnell Music, BMI) | 23 |
| HEAVEN IN MY WOMAN'S EYES Mark Nesler (Glanterfish Music, Inc./Carpad Music, Inc./BMI) | 29 |
| HERE COMES THE RAIN Kostas, Raul Malo (Songs Of Polygram Int'l, Inc./Seven Angels Music/Malco Music, BMI) | 86 |
| HYPOCRIZY THE MOON Steve Dorff, Eric Kaz (Galewood Songs/Ensign Music Corp./BMI/Zena Music, ASCAP) | 5 |
| I KNOW SHE STILL LOVES ME Aaron Barker, Monty Holmes (O-Tex/Hat Street Music/Malco Music, BMI) | 5 |
| I LET HER LIP Tim Johnson (Big Gram Music/DR Ver Music/Little Dakota Music, BMI) | 97 |
| I'LL TRY Alan Jackson (WB Music Corp./Yee Haw Music, Inc./ASCAP) | 2 |
| IF YOU'RE NOT IN IT FOR LOVE FM OUTTA HERE Team/Lange Leon Ficho Inc./BMI) | 48 |
| IF I HAD ANY PRIDE LEFT AT ALL Troy Seals, Eddie Sester, John Greenestum (WB Music Corp./East 64th Street Music/Major Bob Music Co., Inc./ASCAP/Warner Tamerlane Publishing Corp./Yam Music, BMI) | 83 |
| IF YOU LOVED ME Paul Nelson, Tom Shapiro (Sony Tree Pub. Co., Inc./Tenlee Music/Hamstern Cumberland Music/Tom Shapiro Music, BMI) | 8 |
| IN PICTURES Donny, Bobby E. Boyd (BMG Songs, Inc./ASCAP/Careers BMG Music Pub., Inc./BMI) | 80 |
| IT MATTERS TO ME Mark D. Sanders, Ed Hill (Starstruck Writers Group, Inc./Mark D. Music, ASCAP/New Haven Music, Inc./Music Hill Music, BMI) | 58 |
| IT WORKS Mackey Gates, Mark Alan Springer (Alabama Band Music, ASCAP/EMI Blackwood Music, Inc./Mark Alan Springer Music, BMI) | 19 |
| IT WOULDN'T HURT TO HAVE WINGS Jerry Foster, Roger Lavore, Johnny Morris (Warner Tamerlane Publishing Corp./Miss Holly Music and Bapsack Music/Great Gains, BMI) | 18 |
| IT'S NOT THE END OF THE WORLD Paul Nelson, Larry Boone, Earl Clark (Sony Tree Pub. Co., Inc./Tenlee Music/O-Tex Music, BMI/Sony Cross Keys Pub. Co., Inc./ASCAP) | 94 |
| IT'S WHAT I DO Tom Shapiro, Chuck Jones (Hamstern Cumberland Music/Mike Curb Music/Dantrial Struck Music, BMI) | 33 |
| LADY'S MAN Rob Crosby, Gary Cotton (Major Bob Music Co., Inc./ASCAP/Warner Tamerlane Publishing Corp./Yam Music, BMI) | 52 |
| LET YOUR HEART LEAD YOUR MIND Scott Mesko, arranged by the Simkins' Armadillo (Simkins' Armadillo Music, BMI) | 76 |
| LIFE GETS AWAY Clint Black, Hajden Nichols, Thom Schuyler (Blackened Music/EMI Blackwood Music, Inc./Bethlehem Music, BMI) | 42 |
| LIPP GOES ON Del Gray, Thom McElhugh, Keith Fellece (Howlin' Hiss Music/Square West Music, ASCAP/Kalming Bird Music/Thomshack Music/Careers BMG Music Publishing, Inc./Breaker Music, BMI) | 90 |
| LIKE THERE AIN'T NO YESTERDAY Walk Aldridge, Mark Narvise (Rack Hall Music, Inc./Wauveown Music, ASCAP/Fane Publishing Co., Inc./BMI) | 21 |
| LOVE LESSONS Jerry Kilgore, Ted Hewitt, Monty Powell, Sarah Majors (Saddle Tin Music, BMI/Hewitt Music, ASCAP) | 68 |
| LOVE TO BURN Mary Ann Kennedy, Richard Wayland, Bill McDermott (EMI April Music, Inc./My Rog Music/Dream Catcher Music, Inc./ASCAP/R S Music, Inc./BMI) | 66 |
| MY WIFE THINKS YOU'RE DEAD Junior Brown (Mike Curb Music/Jamerson Brown Music, BMI) | 72 |
| NO NEWS Sam Hogen, Phil Barmann, Mark D. Sanders (Sony Tree Pub. Co., Inc./Katy's Rainbow/Simply Irresistible Music, BMI/Starstruck Writers Group, Inc./Mark D. Music, ASCAP) | 20 |
| NOT KNOUGH HOURS IN THE NIGHT Aaron Barker, Kim Williams, Ron Harbin (O-Tex Music/Hat Street Music, BMI/Sony Cross Keys Pub. Co., Inc./Kim Williams Music, ASCAP) | 53 |
| NOT THAT DIFFERENT Karen Taylor-Good, Joe Scott (W B M Music Corp./SESAC/K T Good Music/Spoofers Music, BMI) | 1 |
| NOTHING Dought Yoakam, Kostas (Coal Dust Music/Songs Of PolyGram Int'l, Inc./Seven Angels Music, BMI) | 1 |
| NOW THAT'S ALL RIGHT WITH ME Kostas, Tony Perez (Songs Of PolyGram International, Inc./Seven Angels Music, BMI) | 39 |
| ON A BUS TO ST. CLOUD Gretchen Peters (Sony Cross Keys Publishing Co., Inc./Purple Crayon Music, ASCAP) | 89 |
| ONLY YOU (AND YOU ALONE) Buck Ram, Andie Rond (TRO-Holla Music, Inc./BMI) | 44 |
| OUT WITH A BANG David Lee Murphy, Kim Tribble (NZD Publishing Company/Brian's Dream Publishing, ASCAP) | 11 |
| PARADISE Bob McDill, Roger Murrah (Polygram International Pub., Inc./Ranger Bob Music, ASCAP/Murray Music Corp./BMI) | 24 |
| READY, WILLING AND ABLE Jess Leary, Jody Alan Sweet (Dream Catcher Music, Inc./Little Gih Monster, ASCAP/Moon Catcher Music, Inc./Son Of Gih Monster, BMI) | 26 |
| REHECA LYNN Don Sampson, Skip Ewing (K A Music, ASCAP/Acutf Rose Music, Inc./BMI) | 81 |
| REMEMBER THE RIDE Kim Williams, Michael Harrell (Sony Cross Keys Pub. Co., Inc./Major Bob Music Co., Inc./ASCAP) | 67 |
| RING ON HER FINGER, TIME ON HER HANDS Don Goodman, Pam Rose, Mary Ann Kennedy (Sony Tree Publishing Co., Inc./Eggy Hollow Music/My Cher Music, BMI) | 31 |
| RIPPLES Tony Hasekeli (Mishawaka Music/AsWords Music, BMI) | 51 |
| 'ROUND HERE Mark A. Miller, Scott Emerick, Gregg Hubbard (Travelin' Zoo Music/Myst & Chuck's Boy Music, ASCAP/Chab Zoo Music, BMI) | 31 |
| SHE CAN'T SAVE HIM Liz Hengeber, Bob Regent (Starstruck Writer's Group, Inc./AMR Publications, Inc./ASCAP) | 70 |
| SHE GOT WHAT SHE DESERVES Jenny Yates, Bobby Fischer, Charis Black (Criterion Music Corp./Escotilla Music/Bobby Fischer Music, ASCAP/Songs In Black Inc./SESAC) | 54 |
| SHE SAID YES Joe Doyle, Robert Atkins (BMG Songs, Inc./Tree Publishing Co., Inc./ASCAP/BMI) | 15 |
| SHE'S GOT A MIND OF HER OWN Bill Lacey, Don Schlitz (Irving Music, Inc./BMI/New Hayes Music/New Don Songs, ASCAP) | 34 |
| SMOKE IN HER EYES Hugh Prestwood (Irving Music Publishing, Inc./Hugh Prestwood Music, BMI) | 82 |
| SOME THINGS ARE MEANT TO BE Michael Garvin, Gordon Payne (Nocturnal Eclipse Music/Michael Garvin Music/Brajan Music Corp./BMI) | 14 |
| SOLID GROUNND Gary Owens (Markelge Music, ASCAP) | 84 |
| SOMEONE ELSE'S DREAM Craig Wiseman, Trey Bruce (Almo Music Corp./Dinkly Rabbit Music/Big Tractor Music/WB Music Corp./ASCAP) | 49 |
| SOMETIMES SHE FORGETS Steve Earle (Warner Bros. Corp./ASCAP) | 100 |
| STANDING TALL Larry Butler, Ben Peters (EMI Blackwood Music, Inc./Ben Peters Music, BMI) | 28 |
| TALL, TALL TREES George Jones (Rope and Dally Music Co., Inc./Rope and Dally Music, BMI) | 75 |
| TEN THOUSAND ANGELS Steven Dale Jones, Billy Henderson (Island Bound Music, Inc./Famous Music Corporation, ASCAP/Peer Five Music, BMI) | 50 |
| TQUILA TAI KIN' Bill Labounty, Chris Waters (Ensign Music Corp./Hicklen Planet Music/Great Cumberland Music, BMI) | 88 |
| THAT'S AS CLOSE AS I'LL GET TO LOVING YOU Sally Dworisky, Paul Jefferson, Jan Levens (Almo Music Corp./Tikka Merrin, ASCAP/R S Music, Inc./BMI) | 85 |
| THE BEACHES OF CHEYENNE Don Roberts, Bryan Kennedy, Garth Brooks (Old Boots Music/EMI April Music, Inc./Rope and Dally Music/Major Bob Music Co., Inc./No Penies Music, ASCAP) | 6 |
| THE CAR C Michael Springs, Gary Heydel (Diamond Storm Music, Inc./EMI Tower Street Music, Inc./BMI) | 73 |
| THE FEVER Steven Tyler, Joe Perry, Bryan Kennedy, Don Roberts (Swag Song Music, Inc./EMI April Music, Inc./Rope and Dally Music/Old Boots Music, ASCAP) | 93 |
| THE LOVE THAT WE LOST Gary Burr, Monty Powell (MCA Music Pub./Gary Burr Music, Inc./ASCAP/Acutf Rose Music, Inc./BMI) | 56 |
| THE RIVER AND THE HIGHWAY Gerry Houce, Don Schlitz (Housenotes Music, BMI/New Don Songs/New Hayes Music, ASCAP) | 25 |
| THE STRENGTH OF A WOMAN Steven Tyler, Joe Perry, Bryan Kennedy, Don Roberts (Swag Song Music, Inc./EMI April Music, Inc./Rope and Dally Music/Old Boots Music, ASCAP) | 64 |
| TO BE LOVED BY YOU Gary Burr, Mike Reid (MCA Music Publishing/Gary Burr Music/Almo Music Corp./Brio Blues Music, ASCAP) | 10 |
| TO MUCH FUN Curtus Wright, T J Knight (Hamstern Strouckvarious Music/Curtus Wright Music, ASCAP/Maypop Music, BMI) | 16 |
| TROUBLE Todd Snider (Bro' N Sis Music, Inc./Keith Sykes Music, BMI) | 99 |
| VEIL OF TEARS M. Vokiel, J. Penning, H. Kenner (WB Music Corp./Saddleny Music/Pennig Music, ASCAP) | 92 |
| WALKIN' AWAY Arnie Roboff, Craig Wiseman (Almo Music Corp./Anova Music/Ducky Rabbit Music, ASCAP) | 12 |
| WE VE GOT TO KEEP ON MEETING LIKE THIS Paul Overstreet, Archie Jordan (Scarlet Moon Music, BMI/Major Bob Music, ASCAP) | 12 |
| WHAT DO I KNOW Sunny Russ, Cathy Mayeski, Stephany Smith (Starstruck Angel Music, Inc./EMI Blackwood Music, BMI) | 22 |
| WHAT I MEANT TO SAY Don Cook, Sam Hogen, Jim McBride (Sony Tree Pub. Co., Inc./Don Cook Music/Katy's Rainbow, BMI/Sony Cross Keys Pub. Co., Inc./Mill Village Music, ASCAP) | 3 |
| WHAT IF JESUS COMES BACK LIKE THAT Pat Bunch, Doug Johnson (August Wind Music/Longside Music/Hendershot Music/Sydney Elm Music, BMI) | 91 |
| WHEN BOY MEETS GIRL Tom Sheppo, Terri Clark, Chris Waters (Great Cumberland Music/Diamond Struck Music/Tom Sheppo Music/Sony Tree Pub. Co., Inc./BMI) | 60 |
| WHEN A WOMAN LOVES A MAN Mark Luna, Rafe Van Hoy (Major Bob Music Co., Inc./ASCAP/Sony Tree Pub. Co., Inc./True South Music, BMI) | 78 |
| WHO NEEDS YOU BABY Clay Walker, Randy Bowdreux, Kim Williams (Lori Jane Music/Linda Cobb Music/That's A Smash Pub., Inc./BMI/Sony Cross Keys Music/Kim Williams Music/D. L. Music, ASCAP) | 95 |
| WHO'S THAT GIRL Stephanie Bentley, George Teren, Don Pfinner (Careers BMG Music Publishing, Inc./Zomba Songs, Inc./BMI/G.L.D. Music, ASCAP) | 43 |
| WILD ANGELS Marraa Berg, Gary Harrison, Harry Stinson (Longside Music Co./August Wind Music/Great Broad Music/Sony Tree Pub. Co., Inc./BMI) | 4 |
| WITHOUT YOUR LOVE Al Anderson, Craig Wiseman (Mighty Nice Music/Al Andersons, BMI/Almo Music Corp./ASCAP) | 27 |
| WORD THE FALL Brett James (Longside Music Co./August Wind Music/Coyote Moon Music/Brett James Music, BMI) | 79 |
| YEARS FROM HERE Gary Baker, Frank J. Myers, Jerry Williams (Zomba Enterprises Inc./Dixie Stars Music, ASCAP/Zomba Songs Inc./Turnover Music, Inc./BMI) | 59 |
| YOU CAN FEEL BAD Marraa Berg, Tim Kekel (Longside Music Co./August Wind Music/Great Broad Music/Mighty Nice Music, BMI) | 7 |
| YOU GOTTA LOVE THAT Jess Brown, Brett Jones (Almo Music Corp./Banarack Music, Inc./ASCAP/Irving Music, Inc./Kybama Music, Inc./BMI) | 17 |
| YOU WIN MY LOVE R. J. Linje (Zomba Enterprises Inc./ASCAP) | 32 |

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Arista recording artist Linda Davis discusses a scene for her latest video with director Steven Goldmann. The single is the title cut from her new album, *Some Things Are Meant To Be*.

POSITIVE COUNTRY RADIO

This Week's Debuts

JEFF MCKEE—"Lake Of Fire"—(Mountainview)—#24
 MARTY RAYBON—"Drive Another Nail"—(Columbia)—#35
 TERRY LEE GOFFEE—"You're More Than Welcome"—(Damascus)—#38

Most Active

SCOTT BROWN—"The Right One"—(Brand Of The Cross)—#11
 SUSAN ASHTON—"Stand"—(Sparrow)—#27
 W.C. TAYLOR—"Never Give Up The Faith"—(Circuit Rider)—#17
 JEFF SILVEY—"Little Bit Of Faith"—(Ransom)—#30

Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart this week is **MidSouth** with "Long Walk Home" on Warner Alliance. "Till They Know How Much You Care" by **Wilcox & Pardoe** moves up two more to the #2 position. Holding on to #3 is **Ronny McKinley** and "Bull By The Horns." "Goin' To" by **Brian Barrett** jumps four spots to #4, and **Lisa Daggs** follows right behind with "The Gift" at #5. After three weeks at #1 "Look Who's Laughing Now" by the **Manuel Family Band** drops to #6. **Bruce Haynes** and his latest, "Church Of The Cherokee," breaks in to the Top 10 at #7. **Susie Luchsinger** falls to #8 with "You're It," and **Rivers & Owens** holds on to #9 with "Not Livin' That Way No More." Finally, the **Fox Brothers** hang on to the #10 position with "Squares."

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: **Lori Loza** with "O Me Of Little Faith," "In Hometown U.S.A." by **Harvey Perdue**, and "Sad Song" by **Rob Tripp**.



Christian country artist Jill Stewart maps out objectives during a recent meeting with Tom Dalton (l) of Brentwood Talent & Marketing and CCMA president Gene Higgins (r). Stewart's new single, "Showdown" will soon be released on the Ridgewood label.

POSITIVE COUNTRY

MARCH 2, 1996

| | | | | |
|----|---|---------------------|-------|----|
| 1 | LONG WALK HOME (Warner Alliance) | MidSouth | 2 | 8 |
| 2 | 'TILL THEY KNOW HOW MUCH YOU CARE (Light) | Wilcox & Pardoe | 4 | 5 |
| 3 | BULL BY THE HORNS (Cheyenne) | Ronny McKinley | 3 | 7 |
| 4 | GOIN' TO (Star Song) | Brian Barrett | 8 | 5 |
| 5 | THE GIFT (Cheyenne) | Lisa Daggs | 6 | 8 |
| 6 | LOOK WHO'S LAUGHING NOW (Manuel Family) | Manuel Family Band | 1 | 11 |
| 7 | CHURCH OF THE CHEROKEE (Cheyenne) | Bruce Haynes | 11 | 6 |
| 8 | YOU'RE IT (Integrity) | Susie Luchsinger | 5 | 13 |
| 9 | NOT LIVIN' THAT WAY NO MORE (Mark Five) | Rivers & Owens | 9 | 13 |
| 10 | SQUARES (Sierra) | Fox Brothers | 10 | 7 |
| 11 | THE RIGHT ONE (Brand Of The Cross) | Scott Brown | 21 | 4 |
| 12 | COME AS YOU ARE (Amberlane) | Elaine Anderson | 14 | 3 |
| 13 | SAY NO (Ropeburn) | Randy Coward | 13 | 6 |
| 14 | REAL LIFE LOVE (Word Nashville) | Brent Lamb | 15 | 4 |
| 15 | WHEN THE WORLD RUNS OUT OF PARTIES (Heartwrite) | David Patillo | 7 | 10 |
| 16 | LET THE LITTLE THINGS GO (Chapel) | Jeff & Sheri Easter | 12 | 12 |
| 17 | NEVER GIVE UP THE FAITH (Circuit Rider) | W. C. Taylor | 23 | 3 |
| 18 | ONE DAY AT A TIME (Arrival) | Lee Greenwood | 20 | 4 |
| 19 | MY CHOICE (Dove) | Cross Country | 19 | 12 |
| 20 | HOW ABOUT YOUR HEART (TIMA) | Judy DeRamus | 16 | 12 |
| 21 | ONE OF THESE DAYS (Gospel Choice) | Del Way | 22 | 6 |
| 22 | EVERY HEART NEEDS A CHANCE TO SHINE (Tall Texan) | Billy Walker | 18 | 9 |
| 23 | BANKING ON JESUS (Glory Roads) | Marvell | 17 | 16 |
| 24 | LAKE OF FIRE (Gateway) | Jeff McKee | DEBUT | |
| 25 | I'VE GOT A BEAUTIFUL FRIEND (ALH) | Jim Wilkerson | 26 | 5 |
| 26 | HOEDOWN (Ransom) | Ken Holloway | 24 | 14 |
| 27 | STAND (Sparrow) | Susan Ashton | 35 | 2 |
| 28 | BIT AND BRIDLE (Veritas) | Mary Kilroy | 25 | 9 |
| 29 | A HANDFUL OF DUST (Word Nashville) | Patty Loveless | 32 | 2 |
| 30 | LITTLE BIT OF FAITH (Ransom) | Jeff Silvey | 36 | 2 |
| 31 | THERE IS AN ANSWER (TIMA) | Don Richmond | 33 | 3 |
| 32 | WHAT IF JESUS COMES BACK LIKE THAT (Epic Nashville) | Collin Raye | 29 | 10 |
| 33 | NO STRANGER TO TREASON (Intersound) | Terri Lynn | 27 | 15 |
| 34 | CHILD SUPPORT (Cheyenne) | The Days | 28 | 10 |
| 35 | DRIVE ANOTHER NAIL (Columbia) | Marty Raybon | DEBUT | |
| 36 | IN THE PALM OF YOUR HAND (Rounder) | Alison Krauss | 30 | 21 |
| 37 | COMFORT CREEK (Chapel) | Barbara Fairchild | 34 | 13 |
| 38 | YOU'RE MORE THAN WELCOME (Damascus Road) | Terry Lee Goffee | DEBUT | |
| 39 | JESUS IS IN MY HEART (Curb) | Tom DeVoursney | 37 | 10 |
| 40 | DADDY TALKS TO JESUS (Sparrow) | Marty Raybon | 31 | 14 |



Capcom's Airborne

CHICAGO—Capcom Coin-Op Inc. recently announced the release of its latest pinball machine, *Airborne*. So...put on your helmet, jump into the cockpit and buckle up, for a play experience that's as real as you can get!

In *Airborne*, players compete in a Traveling International Airshow that takes place in America, France, Germany, Italy, England and Spain. At each country's airshow announcers prompt players to perform stunts in languages native to that particular country. Players perform such realistic stunts as 1/2 Barrel Rolls, Hammerhead Stalls and Cork-screw Spins.



Capcom's Airborne

Here you have thrilling game play, multi-lingual speech and outstanding artwork, along with music and display animations. In addition *Airborne* features multi-level game play, including three levels of ramps; a three-lane jet in the center of the top level of the playfield; an Injector Skill Shot which punches the ball into the Jet; Scoop Ramps in the center of the playfield; Dogfight, Night Vision and Targeting Simulation Modes; a Kick Back Lock at the bottom of the lower left ball drain lane; and Air Frenzy, a three-ball multi-ball.

Action is fast-paced and challenging throughout play.

Airborne employs such Capcom electrical innovations as short circuit protection of coils and lamps; line voltage compensation; adjustable flipper power; burned-out lamp and solenoid detection; lamp warming; an all new playfield access system; dedicated switch inputs and user-friendly diagnostics.

Further information may be obtained by contacting Capcom Coin-Op Inc., 3311 N. Kennicott Ave., Arlington Heights, IL 60004.

New Testing And Certification Program In Vending Industry

CHICAGO—Coins have always been the prime payment method for vending machines, but by the 1980s dollar bill acceptors started appearing; and by 1990 credit cards and debit cards also emerged as a form of payment in vending machines.

It was felt by many in the vending industry that with the popularity of two and sometimes three methods of payment systems built into vending equipment, plus other internal electronic systems being installed, industry-wide performance standards would need to be adopted to assure that all of the electronic devices would be compatible.

In late 1993, under auspices of the National Automatic Merchandising Association, the NAMA Vending Technology Standards Committee agreed to voluntary compliance with an "International Multi-Drop Bus Interface Standard." This standard defined the serial bus interface for electronically-controlled vending equipment.

The result is that there is an electronic controller in vending machines that enables all vending and peripheral equipment to communicate with each other. This voluntary compliance among manufacturers to the "MDB" as the industry calls it, provides uniformity for vending operators and allows a coin mechanism from one manufacturer to be installed in a vending machine next to a bill acceptor from another manufacturer, along with a card reader from a third company, and assures that all will work interchangeably.

The next step in the program among those who participate in it is assuring adherence to the MDB. The manufacturers who participated in the development of the voluntary standard have now initiated a testing and certification program.

Testing equipment is being designed and developed for use by the manufacturers who build control boards and peripheral equipment to the MDB standard. The testing program is being developed for these manufacturers by an independent engineering firm.

When the system is completed some time this spring, certification of compliance with the MDB standard will be possible. After a manufacturer's equipment meets the specifications in the MDB standard, the company will be allowed to identify that specific equipment with a "NAMA Listed" service mark.

Additional information may be obtained by contacting Larry Eils, NAMA director of Health, Safety and Technical Standards at 312-346-0370.

Dallas To Host AMOA Expo '96

CHICAGO—The Dallas Convention Center in Dallas, Texas will be the site for the 1996 AMOA Exposition, marking the first time the convention is being held in this city. Show dates are Thursday, Friday and Saturday, September 26-28.

Exhibit material and other Expo-related forms and data will be mailed this Spring.

Nearly 1,000 booths will be available for sale and show officials anticipate attendance will top the 8,000 mark.

Jerry Derrick of Derrick Music Co. in Charleston, West Virginia, is chairman of the Expo '96 planning committee.

Further information may be obtained by contacting AMOA headquarters, 401 N. Michigan Ave., Chicago, IL 60611-4267. Phone number is 312-245-1021; FAX is 312-245-1085.

Coming Soon!

ACME '96

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NEWS (Continued from page 21)

in 1987. He was promoted to sr. vp and eventually to general manager for the company before assuming his last post.

Cafaro comments, "I work in a creative environment with talented artists and staff. Alain has given me an opportunity to do one of the best jobs in the music industry. I am very fortunate."

News Briefs

SNOOP DOGGY DOGG'S LEGAL LEASH LOOSENED: Multi-platinum selling rap artist Snoop Doggy Dogg and his body guard were acquitted last week of first- and second-degree murder charges in the death of a gang member at a Los Angeles area park, although the same jury was deadlocked on manslaughter charges on both men. The jury also acquitted the 24-year-old rapper, whose real name is **Calvin Broadus**, and bodyguard **McKinley Lee** on one count each of conspiracy to commit assault in the August 1993 shooting death of **Philip Woldemariam**.

After announcing a deadlock on the issue of voluntary manslaughter, and also on a charge of conspiracy after the fact against Broadus, the jurors were sent back to the deliberation room by Los Angeles Superior Court Judge **Paul G. Flynn**. The next day, the jury again returned deadlocked on the manslaughter issue, having voted 9-3 to acquit. Judge Flynn declared mistrial on this sole count of the indictment, and at press time prosecutors had not decided whether to re-file the manslaughter charges.

INTERSCOPE, MCA. IT'S OFFICIAL: Ending weeks of speculation and what had seemed to become a foregone conclusion is the official announcement last week that boutique label powerhouse **Interscope Records** and the **MCA Music Entertainment Group** have officially announced that MMEG has acquired 50% of Interscope and will now distribute the label domestically by **Uni Distribution** and throughout the rest of the world by **MCA Music Entertainment International**.

The deal permits MCA to refuse to release any specific music which the company deems objectionable, and the company will not have ownership of or gain profit from the release of these titles through other avenues. Interscope became a much sought after market item after buying back from **Warner Music** its shares following a stockholder uprising and political activists raised concerns over controversial lyrics on some rap titles released by the company.

LIVE REVIEW

Bob Marley Day Festival Returns To Roots

By M.R. Martinez



LONG BEACH ARENA, LONG BEACH, CA—In the spirit of its namesake, the 15th annual Bob Marley Festival refused stylistic definition but offered a plethora of traditional reggae styles and the myriad permutations that have become increasingly evident in recent years.

On Saturday, the lineup was an example of how prominent a posture the dancehall and American urban music sounds have taken among more youthful reggae fans.

But there also was some renaissance of the Rastafarian roots vibration, although the resurgence was not as evident as it was at the roots reggae revival that marked Sunday's show.

Exhibiting the continually emerging duality among the followers of reggae—or perhaps providing evidence that the music is spreading beyond genre distinction—two different radio stations, rock's KROQ-FM and urban/hip hop's KBBT-FM (The Beat), were co-sponsoring the event.

The artists' lineup Saturday also served as an example of diversity.

There was Jamaican thrush Nadine Sutherland, providing some popular roots-oriented vocals, while Diane King served up some New Jack reggae sounds. There was the rootsy soul of Capleton and the funky dancehall of Supercat.

Saturday's headliners—**Buju Banton** and **Shaggy**—were the most vivid examples of contrast. Banton closed the diverse offerings with a show that was a departure from slack dancehall vehicles that propelled him to the forefront of the genre in recent years and also made him the center of sexual and homophobic controversy. Banton's sexual posturing gave way to lyrical prose that seemed to come from some deep personal place, an internal environ touched by Jah and not his libido.

Shaggy, on the other hand, had plenty of playful libido for the audience. Along with his protege Rayvon, Shaggy served up heaping portions of fun—in a way that was "Boombastic," the title of his Grammy-nominated album.

Sunday's lineup was headlined by **Burning Spear**, **Culture**, **Israel Vibration** and a more traditional service of the Rastafarian musical spirit was in evidence.

Taff (Continued from page 22)

was really hard because I haven't done an acoustic in a small room since I was 15 in my Grandmother's house. But it really sharpens you," Taff says. "You know, I didn't realize I was a mediocre guitar player until I went away and said, 'Hey, I better start practicing,'" he laughs. "But after that first week you get through the nervousness and you just start seeing the power of a song. It forces you to grow. It forces you to look at your tunes, to say 'How is this song working? Is it working well in this small environment?' And if it will work well there, you're pretty sure it'll work well on a record."

Taff is so tenacious when it comes to recording the right songs that he's not likely to be singing the next "Achy Breaky Heart"-type smash. "I walked away from a couple of tunes on the last record that maybe somebody else could sing and it would be believable," he admits. "But for me, it didn't come out of my gut and I knew if I can't convince myself, how can I convince anybody else?"

On March 2 Taff will be busy convincing all of country radio that his music should be placed in rotation ahead of the latest configured cowboy in tight jeans. But he prefers instead to focus on what he knows best rather than second-guess the industry's decisions. "You can't think about that. It immobilizes you if you do. You just look deep in your heart and try to write and record the best song you can and hope it has a shot," he says. "But if you start lookin' around at the competition it just immobilizes you. And so, you know, I just choose not to go there."

Wright (Continued from page 22)

"Well, I've had an album out and not a number one hit," she says. But if her competitive spirit is any indication, she probably won't have to wait much longer. In order to understand the ins and outs of radio programming, Wright educated herself on TSLs, market shares, numbers and the like. "These radio folks, they have a lot of records on their desks to choose from," Wright says, "and they have a lot to answer to. I decided to make myself aware of their daily obstacles so that I did not get bitter."

With a calendar full of touring (both in clubs and as an opening act), songwriting and various appearances, Wright is content with her life as is. "A lot of people think, 'I'll be happy once I get a number one record.' Boy, that's a shame. That is a shame that they feel that way, because my best times were before I had a record deal, when I was trying to get a record deal," she says.

"I don't hinge my happiness on commercial success," Wright continues. "However, that would be a wonderful, very welcome thing. But I'm a happy person. All I ever wanted to do was write country songs and sing 'em for a living. And I do that. And I hope that my personality reflects my happiness."

Wright's unmistakable love for country music and headstrong personality appear to be the perfect combination to turn her from a new face to an established star. "I am the luckiest person in the world," Wright declares, "but my definition of luck is where opportunity and preparation collide. And I believe that I will have my moment in the sun as far as country music is concerned."

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