

CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

Inside: The Dramatics Come Back,
AMC's Film Preservation Fest



The Future Rhythm of Digital Underground



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THE ENTERTAINMENT TRADE MAGAZINE

NUMBER ONES

POP SINGLE

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

URBAN SINGLE

Why I Love You So Much
Monica
(*Rowdy/Arista*)

RAP SINGLE

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

COUNTRY SINGLE

I'm Not Suppose To...
Bryan White
(*Asylum*)

POP ALBUM

Load
Metallica
(*Elektra*)

R&B ALBUM

The Score
The Fugees
(*Ruffhouse*)

JAZZ ALBUM

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

COUNTRY ALBUM

Border Line
Brooks & Dunn
(*Arista*)

POSITIVE COUNTRY

Do It For Love
Jeff McKee
(*Mountainview*)

LATIN ALBUMS

Hay Que Poner
Victor Manuelle
(*Sony*)

BLUES ALBUMS

Ledbetter Heights
Kenny Wayne Shepherd
(*Revolution*)

Cover Story

Digital Underground Surfaces

They're baaaack from the future. They've come back to haunt airwaves, club systems and jeep crankers with an inimitable goulash of pungent and slippery smooth sounds that will surely bring their ravenous legion of fans from underground. It is Digital Underground with their first album in three years and debut for Critique Records, *Future Rhythm*. *Cash Box* urban editor Peter Miro talked with members of the groundbreaking hip hop act about its return and with the label about how it will use a full promotional arsenal to rally core fans and magnetize converttees. "Oregano Flow" is the first single, but people will certainly be shaken and stirred by the album's next attraction, "Glooty-Us Maximus."

—see page 5

Film Preservation

Those flickering images—whether they're fanciful picture stories about cowboys and indians, cops and robbers or *Thelma & Louise*—are a reflection of our society and its hopes and aspirations, its dreams and delusions, its high and lows. But these celluloid chronicles must be preserved, and Hollywood's leading artisans, a major cable channel and the federal government are all partnering to undertake the daunting task. *Cash Box* film maven John Goff reports.

—see page 16

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

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News Briefs

THE CLINTON ADMINISTRATION this week will decide whether or not to revoke the Most Favored Nation trading status with China based on a round of 11th hour negotiations with the country on the issue of stopping piracy of U.S. copyright exports. Officials of the U.S. Trade Representative, joined by representatives of U.S. copyright industries (including Recording Industry Assn. of America chairman/CEO Jason Berman), were in Hong Kong last week to consult during last minute talks with Chinese trade officials about living up to the terms of the U.S.-China Intellectual Properties Agreement of 1995.

While the Clinton Administration has made it clear it wishes to avoid a politically costly trade war with China, u.s. copyright industries have steadfastly urged that the leverage of last resort—trade sanctions—be imposed. China is being pressured to take action against pirate CD factories, step up efforts to eradicate piracy, stop the illegal export of CDs, CD-ROM and other copyrighted product, open the marketplace to U.S.-based intellectual property companies and their merchandise.

FOX RE-DOES GLOBAL: Fox Music Publishing has revamped its international music representation by striking a number of new deals in recent months and extending its six year relationship with EMI Music Publishing for Northern Europe, including the territories of the United Kingdom/Eire, Scandinavia, France, Germany, and BeNeLux.

New Fox deals involve Warner/Chappell Music, who purchased Fox's back catalog in 1982, which will represent Fox in Southeast Asia and Latin American markets, and Fujipacific Music for the territory of Japan. Clippers Ediciones Musicales, a leading European independent, will represent Fox in Spain and Portugal. Fox will start its own operation in Italy and has begun a new relationship with peermusic for South Africa.

In related business, Fox Music Publishing has renewed its worldwide print deal with Warner Bros. Publications.

CAPITOL GETS BULLISH ON MATADOR: Capitol Records has acquired a 495 stake in independent label Matador Records. Matador principals Gerard Cosloy and Christopher Lombardi will retain 51% of the company under the agreement, details of which could not be confirmed at press time. For the New York-based indie, the deal is expected to provide additional resources to expand the fortunes of their artist roster, which includes alternative artists Liz Phair and Betty Severt.

Matador's honchos believe the deal with Capitol will give the company additionally power to compete for significant signings, giving the new pact an advantage of the recently resolved two-year deal Matador had with Atlantic Records.

Up to five artist will come through the EMI Music Distribution (which distributes Capitol) pipeline per year, with the remainder of the titles by Matador's 25-artist roster being moved through a network of independent distributors. Matador also distributes several labels, and also for some of its artists.

MUSICLAND'S MAY RISES: Musicland Stores Corporation reports sales for the four weeks ended June 1, increased 14.6% to \$109.1 million from \$95.2 million in the same period last year. Comparable-store sales for the four weeks increased 3.9%.

Year-to-date Musicland's sales increased 10.8% for the 21 weeks ended June 1, to \$612.1 million compared to \$552.2 million for the four weeks ended May 27. Comparable-store sales year-to-date declined 1.9%.

UNCONSTITUTIONAL DECENCY: A U.S. court has ruled that a law prohibiting the distribution of indecent material over the Internet and other on-line networks was unconstitutional. The ruling resolved the issue of the constitutionality of certain parts of the Communications Decency Act (CDA) that legislated the content of the Internet. The CDA was signed into law February 8, 1996.

Until this, the CDA incriminated Internet content-providers who displayed obscene or indecent material that had the potential to be viewed or accessed

(Continued on page 15)

ON THE MOVE



Frank



Lewinter



Katz



Alexander



Thrasher



Dixon



Osborn

■ In the last "On The Move" column (June 15, 1996), the pictures for Charles Warfield, Jr., Lewis Tucker and John Rotella were incorrectly labeled. Cash Box regrets any confusion the error may have caused.

■ Lisa Frank has been appointed vp of artist development at Sony Music International. In the newly-created position, Frank will be responsible for supporting Sony Music's U.S. labels' marketing and promotional activities for international artists' releases in the States. She comes to the company from Elektra Entertainment where, since 1994 she was vp of artist development/marketing for the group. She began her career there in 1983 as an assistant to the vp of publicity and artist development.

■ Suzanne Lewinter has been promoted to vp of operations/business administration for Big Beat Records and TAG Recordings, both of which are part of the Atlantic Records Group. Lewinter joined Big Beat in 1991 as an assistant to company president Craig Kallman. ■ MCA Records has named Charlie Katz vp of strategic marketing, and in the newly-created post he will manage advertising, merchandising, soundtrack marketing, third party promo tie-ins, synergy and new media. He comes to MCA after nine years at The Disney Channel, where he most recently held the position of vp of national marketing. ■ Bernard Alexander has been appointed vp/gm at Def Squad Records, the label headed by Erick Sermon. In his new job, Alexander will be responsible for label operations, overseeing staff and coordinating projects for Def Squad's artists roster. Alexander and Sermon have worked together since the latter's days with rap group EPMD, and he also was a vp at DAS Communications.

■ Virgin Records has promoted Gary Ilsey to vp of finance, a job that makes him responsible for supervising daily affairs of the label's finance department, including planning, accounting and royalties operations. He most recently was Virgin's sr. dir. of financial planning, a post he held since joining the company in July, 1993, and prior to that Ilsey headed the business planning department for Chrysalis Records UK. ■ Perspective Records has made a pair of appointments, including naming Eric Thrasher sr. vp of promotion. Thrasher will be responsible for national promotion activities for the label, including overseeing the six-member regional staff. Thrasher comes to Perspective from the post of sr. dir. of field operations at Virgin and was previously vp of promotion for Reprise. He also has worked at Motown. And Rodney Shealey has been named national director of promotions. He will devise, coordinate and execute promotional strategies for the label's artist roster. Shealey, who joined Perspective in 1994, had worked as a regional promotions manager at Virgin. ■ Arista Records has announced a pair of appointments. Drew Dixon has been named sr. dir. of A&R, R&B for the company. She most recently worked as dir. of A&R for Def Jam Records

and was executive producer for the Platinum soundtrack to the movie *The Show*. She also worked as a creative manager at Zomba Music Publishing. Tom Gimbel has been named Southwest regional marketing dir. for Arista, and will now oversee all sales and field marketing activities in the Southwest for the label and its joint ventures. He most recently was marketing manager in Arista's New York office. ■ Wendy Cartwright Osborn has been named director of licensing for commercial marketing, a newly-created department at Virgin Records' Pointblank label. Osborn will obtain clearances and license music for a variety of compilations that would be released through the Virgin family of labels. She comes to the job after a two-plus years stint at Priority Records. ■ Maurice Russell and Vol Stephen Davis III have earned appointments at PolyGram Holdings, Inc. Russell has been named sr. director of contract administration and will oversee the department and supervise rights, clearances & video administration for Mercury, London, Def Jam and the Mercury Nashville label. He previously was a financial analyst for the First Boston Corp. before joining PolyGram as director of rights, clearances & video administration. Davis has been promoted to manager of contract administration and will administer recording artist agreements for Def Jam, the Rush Associated Label group and Rodven. He gained his experience while a production coordinator for Licensed Clothing Group of America.



By J.S. Gaer

EAST COAST



Members of the Discovery Records act **Voice of the Beehive**, helped host New York City's Z100 morning show recently at Ellen's famous Stardust Diner, where Beehive performed several songs from their debut album *Sex & Misery*, including the single "Scary Kisses." Pictured are (l-r, seated): Jack Ashton, vp of promotion for Discovery; Elliot, Elvis Duran and Allison Rhodes, Z100 air personalities; (standing) Tami Morrissey, national alternative promotion, Discovery; Rene Magallon, national CHR promotion, Discovery; Sharon Datur, Z100 program coordinator; Paul Bryant, Z100 music director; Gar Robertson, Tracey Belland and Missy Belland of the band.

BIGGER THAN THE (PRE)BEATLES: It is an interesting phenomena how many groups have been classified as "alternative" that, pre-*Nevermind* by Nirvana, would have just been thrust into the mainstream. The **Cardigans** are a perfect example of this marketing ploy. Five Swedes fronted by a pin-up lead singer who play music that, with the exception of a few flourishes, could well be listened to in 1963. Their sold-out set at **Maxwells** on the 10th was one of those affairs where their true colors were waved, more by ticket buyers than the band themselves. With an audience consisting of more people in their thirties than those younger, the Scandinavians put on an entertaining set that came mostly from their domestic debut *Life on Minty Fresh*. With vocalist **Nina Persson** stating how serious, i.e., sad many of the numbers were, the upbeat pop swayed and sparkled like the cover of their album. In truth this band has all the elements to shoot up the charts like their fellow countrymen have done. Which makes them an alternative to others who don't have that ability.

HARD TO FIND NO LONGER: The **Go-Betweens** were one of those critically-acclaimed bands that, no matter how much praise received, never really caught the ear of the public. Finally the first five albums are available again thanks to **Beggars Banquet**. Considered a seminal band from Australia, the music was like a scent in the air. Though songs centered around love and obsessions they kept clear of the maudlin wall. A band that was into destroying walls was **Einsturzende Neubauten** (German for "newly fallen down buildings"). This group based out of Berlin was a founder of Industrial Music when it still involved the clanging of steel and not the twiddling of knobs. Through their abrasiveness and radical political opinions they gained a large cult following. **Thirsty Ear** has now reissued four of **Einsturzende's** albums so that you too can experience the members' angst. Well, it may have taken eight years, but the wait has been worth it for *Back From The Grave—Volume 8*. This is the last in the series that helped resurrect those obscure and forgotten classics from the mid-sixties—one of the greatest eras in rock music, an era that still had singles that could easily sell in the thousands while never leaving the backyard of the band. If these compilations on **Crypt Records** don't get you rolling cigarette packs in your shirt sleeve then you must already be dead.

By Daina Darzin

WEST COAST

Not even the earth, the sun, or the rain could keep **Color Me Badd** from posing for this photo with Cher on June 8th at KIIS and UNITE IV. This year's concert and radiothon benefitted **Cities In Schools**, the nation's leading stay-in-school network. Pictured are (l-r): **Color Me Badd's** Mark and Sam; Cher; and **CMB's** **KT and Brian**. The show turned out to be a big hit, raising over \$100K from auction items which included a tour of **Madonna's** house (\$3,600) and a **Michael Jordan**-autographed basketball (\$1,300).



WERE YOU TOO YOUNG TO SEE THE SEX PISTOLS IN '79? Well, buck up, 'cause here's your chance. The world's most notorious, fabulous punk band has announced North American dates for its **Filthy Lucre Tour**, to coincide with the release of a live album on **Virgin Records**. West Coast dates include 7/31 (Denver), 8/2 (Dallas), 8/3 (Houston), 8/22 and 24 (L.A.) 8/30 (Seattle), 8/31 (Vancouver BC).

WELL, THE SONICS LOST ANYWAY, but **The Presidents of the United States of America** certainly did their part—while working on their second album at Seattle's **Bad Animals** studio, the platinum-plated outfit took time to record "Super Sonics," a tribute to their hometown team, designed to raise money for charity.

MISCELLANEOUS SIGNS OF MUSICAL LIFE: The San Francisco **Virgin Megastore** welcomed appearances by fabled musician and tech-pioneer **Todd Rundgren**, who stopped by June 21 to sign his latest book, *Music For The Eye*. And on June 26, "Last of the Inca Princesses" **Yma Sumac** will do an in-store to coincide with **Gay Pride Week**, complete with a **Yma Sumac Look-Alike Contest**. In the meantime, **The Monkees** stopped by the **Universal City Sam Goody** for an in-store June 17. It's the **Monkees' 30th Anniversary**, and the group's gonna actually tour... September 6-8 will mark the return of **San Diego's Street Scene '96**, California's largest annual music and food festival. Artists scheduled to perform include **Pato Banton**, **Marcia Ball**, **The Iguanas** and **Taj Mahal**. **Rock City News** will be hosting its first annual awards show for local bands at **The Roxy** August 3rd. Elsewhere in L.A., **Sonic Youth** recently shot the video for "Little Trouble Girl" downtown at the Department of Water and Power, lensed by **Mark Romanek** who previously directed **Michael Jackson's "Scream"** and **Madonna's "Rain"**. The tune is a duet between **Kim Gordon** and **Kim Deal (Pixes/Breeders/Amps)**.

OUT IN CYBERSPACE, **Metallica** and **Apple Computers** joined together to webcast a "secret" fanclub members-only show in San Francisco on June 10th to debut material from the *Load* disc. Net users got to hear **Metallica's** adventurous new tunes (see album reviews), chat online with band members and explore behind the scenes at the concert via **QuickTake** photos and **VR** (for creating virtual reality scenes).



Pictured left to right, **Tommy Stinson** (Perfect), **Exene Cervenka** (X and solo artist); **Ann Magnuson** (Geffen recording artist, actress and journalist); **Jerry McCulley** (free-lance writer), ex-Wall of Voodoo singer **Stan**

Ridgway and longtime **Beach Boys** collaborator **Van Dyke Parks** gathered for the recent **Music Journalism Awards Artists' Panel: "The Other Side of the Mirror, Performers' Perspectives on the Press."**



Digital Underground: A Mutant Strain Of Funk

By Peter Miro

DUE TO A TEMPORAL-SPATIAL interface in the space-time continuum that constitutes the record biz, Bay Area-based rap/funk collective Digital Underground has returned to the scene with a mutant strain of funk for 1996, on their new Critique Records release *Future Rhythm*. The Massachusetts based label is pursuing a very aggressive campaign to return the group to public consciousness after a three-year recording hiatus, which included a switch from Tommy Boy, their label since 1989. The album dropped June 5, and initial orders have already exceeded the 200,000 mark.

A brisk schedule of urban radio dates, press interviews, TV appearances, listening parties for retail and radio, and Black Music Month appearances are part of the strategy. Point of purchase displays, special pricing, a five-song CD sampler, sent out prior to the release date, and placing the product at listening stations at 150 black indie record stores, have also helped renew the relationship with consumers still enamored of the seminal artists of "Humpty Dance" fame.

Future Rhythm contains funk so sophisticated, so advanced, it's not from this era at all. Move over John Connor, Kyle Reese and all those models of hard-cussing, hard-fighting, chrome-domed Cyberdyne Terminators with an Austrian accent, as Shock G tells how he and his fellow "children of the sun" (a varied ensemble cast featuring Money B, Clee, Tyranny, Humpty Hump, Piano Man, Erica "Shay" Supacio, and guitarist Eric Baker) are actually escaped refugees from a repressive "New World Oda," who made it back through a very crowded time travel window, bearing funk for a starving planet.

"We currently live in 2026," Shock recounts. "1996 is the past to us. Time travel was made legal in 2020. It was invented between 2015-2017, but made possible in 2021. We made our album in 2026. In our time there's not many people perpetrating black music. So if we went back, we could authenticate our work. So through time travel we brought *Future Rhythm* back to you. We're not allowed to bring back technologies. We can bring back art, literature, stuff like that. Before the year's up we've got to get back. We cannot stay past six months."

Shock says the year 2026 is known as the "New World Oda" cause it "smells bad." A technological police state exists with strict controls over crime, population, etc. There are no card I.D.'s, no drugs. Every citizen has a chip implanted into their body containing their credit record, criminal record, financial status and a universal locator that tracks the whereabouts of the wearer anywhere on the globe. Brothers who are down with the movement can reprogram your chip, fool it with false location data—to another continent if need be—so one can move freely about. "Police control things too much. There's still a police state, but ways to evade it," he says.

Foreboding, ominous developments, yes. But there's a bright side to it all, and that's Digital Underground's doggedly irreverent, mirthful spin on R&B's funk lineage that Shock traces from James Brown, through George Clinton's Parliament/Funkadelic aggregations, up to the rap-informed sonic vignettes on *Future Rhythm*. The LP's conceptual approach is that of a hologram-based video game with wacky scenarios for boxing, weapons fighting, serial killer/rapist characters and kinky sex, which a user can load onto a personal computer. In the LP's special blend of soul and hip-hop elements, funk remains the essential ichor of the "digital flow." "If we can't take it further than where it's been," pledges Shock, "We're gonna leave it alone."

The LP's first single is "Oregano Flow," a mellow cut absorbing "Hanging On A String" by Loose Ends into an entirely new beast. A video has already been lensed. That will probably be followed by "Glooty-Us-Maximus," a hilarious, dancable send up on the rear anatomy of humans everywhere. "Walk Real Kool," conjures up a Stanley Clark/George Duke-style "Dukey Stick" vibe. Its message of "Universal Love" befits humans of 1996 as well as those of 2026 who have seen it fade from view. Straight-ahead jazz gets a nod on the closing cut "I Want It All," track 14 on the CD. Paradoxical desires, and personality cravings rooted in the present day are marvelously stated by the entire Digital Underground ensemble in a scat-like fashion to hipper-than-hip accompaniment.

Money B, speaks of Shock G (Greg Jacobs) with the reverence reserved for a guru, a mastermind of a pivotal movement or belief system, the creative visionary, locus of the ensemble's vision, brimming with masterful talent, a veritable font of ideas. Then in the next breath he disses Shock's mama, relates how he found Shock rooting through garbage cans for food, cleaned the grime off him and was

astounded at his musical abilities. Friendly insults fly all over their smoke filled, beer bottle and cigarette-butt strewn Sunset Blvd. hotel room during this interview. That's an apt portrait of the loose, freewheeling relationship the collaborators have had since 1988. It was Shock who said "Yo, we're going to ride this," after the group's initial splash. Money B describes the Digital Underground hierarchy (actually a consensus). New member Clee "is the rapping genius. Shock G is the musical genius. I'm just a regulator. You know how some people use the funk. The funk and the vibe that we're on, from James Brown, then George Clinton, now it's this stoopid m.f. (pointing to Shock)" You can't say it's a recreation of funk. It is what it is. It's the funk for now."

"All geniuses are stoopid to everything except for what they're a genius at," adds Clee, "That's how you can tell they're a genius. Einstein was a genius who couldn't find his own way home. Everyone in this group has a talent, even though we're all from different places. It's a balance. We all got a different idea of what dope is. We're not a group that's sunk into egos. If you're sure about it, we're sure about it. All the songs (on *Future Rhythm*) are going to crack you up."

"Funk is a state of mind, not a style of music," kicks Shock. "Miles Davis, played jazz with a funk attitude. Funk is letting your hair grow. Funk is wearing your hat to the side. Funk is wearing baggy pants. Huey Newton was a funky activist. Mobb Deep raps in a funky way. The Red Hot Chili Peppers play rock music funky. You can do anything funky. Our album was nothing planned. We just did it. It was no stress to make it. It was all laid back. And don't take life so fucking serious. Our attitude is, 'Fuck it.' After it's over, it's done. Fuck it."

Critique Records president Carl Strube, casts his spin on why he signed Digital Underground. "Musically we've been big fans of the group from their past records. They talked to several labels. We pursued them. We like and believe in their talent. We gave them the freedom to make their own record. They created what they wanted to create. The music that Digital brings is 'fun music.' They're not offensive. They have a big fan base. We wanted to get to that fan base. We don't censor our artists. We give them the freedom to create the music they wanted to create. Shock G is a very prolific musician, one of the best piano players I ever heard. Shock has a very futuristic outlook on music. I think he sees things that others don't see. We're thrilled to have them. The sound on this album comes down to Shock. His keyboards. It comes down to his diverse musical background. We're getting very strong reaction to this LP at alternative radio. It's #20 on the



Digital Underground and crew on the set of the video shoot for "Oregano Flow," *Future Rhythm's* first single.

CMJ Hip Hop/Alternative Chart It's transcended R&B radio. It's one step ahead of the mainstream."

With all the hoopla jumping off over the return of Digital Underground, Humpty Hump was surprisingly absent from this interview, out rolling in a Cadillac with the Humpty Girls, five deep. "He's a player," says Money B. "You can't hold that nigga after dark. At night he's gone."

However, Digital Underground is most assuredly back...for at least six months.

CASH BOX TOP 100 POP SINGLES

JUNE 22, 1996



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



To Watch:
Puff Johnson

1 THA CROSSROADS (Ruthless/Relativity 6335) Bone Thugs N Harmony	1	7	47 JUST A GIRL (Trauma 98116) No Doubt	37	23
2 YOU'RE MAKIN' ME HIGH/LET IT FLOW (LaFace 24161) Toni Braxton	7	3	48 AIN'T NO NIGGA/DEAD PRESIDENTS (Roc-A-Fella/Priority 53233) Jay-Z Feat. Foxy Brown	56	6
3 GIVE ME ONE REASON (Elektra 64346) Tracy Chapman	2	13	49 PLEASE DONT GO (MCA 55158) Immature	31	5
4 ALWAYS BE MY BABY (Columbia 78276) Mariah Carey	3	13	50 REACH (Epic 78286) Gloria Estefan	50	10
5 YOU'RE THE ONE (RCA 64511) SWV	4	9	51 THE ONLY THING THAT LOOKS GOOD ON ME IS YOU (A&M 581578) Bryan Adams	54	4
6 BECAUSE YOU LOVED ME (FROM "UP CLOSE AND PERSONAL") (550 Music 78237) Celine Dion	5	16	52 HOW DO YOU WANT IT/CALIFORNIA LOVE (Death Row/Interscope 854653) 2Pac Feat. KC & Jojo	DEBUT	
7 THEME FROM MISSION: IMPOSSIBLE (Mother 576671) Adam Clayton & Larry Mullen	8	5	53 CLOSER TO FREE (FROM "PARTY OF FIVE") (Slash 17674) Bodeans	44	16
8 SWEET DREAMS (RCA 64505) La Bouche	9	12	54 1979 (Virgin 38534) Smashing Pumpkins	43	22
9 WHY I LOVE YOU SO MUCH (Rowdy/Arista 5072) Monica	10	2	55 I'LL NEVER STOP LOVING YOU (Hollywood 164008) J'Son	58	4
10 FASTLOVE (DreamWorks 4874) George Michael	6	7	56 WRONG (Atlantic 87059) Everything But The Girl	57	3
11 INSENSITIVE (A&M 581274) Jann Arden	11	24	57 WOO-HAHI GOT YOU ALL IN CHECK (Elektra 66050) Busta Rhymes	45	15
12 TOUCH ME, TEASE ME (Def Jam 76552) Case	18	7	58 BE MY LOVER (RCA 64446) La Bouche	53	30
13 MACARENA (BAYSIDE BOYS MIX) (A&M 581176) Los Del Rio	14	25	59 YOU STILL TOUCH ME (A&M 581582) Sting	62	5
14 IRONIC (Maverick 17698) Alanis Morissette	12	14	60 ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DONT BE A MENACE..") (Island 854530) Joe	52	19
15 GET ON UP (Uptown/MCA 3695) Jodeci	16	7	61 NAME (Warner Bros. 17758) Goo Goo Dolls	60	36
16 BACK TO THE WORLD (Qwest 17629) Tevin Campbell	26	2	62 DOIN IT (Def Jam 76120) LL Cool J	47	17
17 NOBODY KNOWS (LaFace/Arista 24115) The Tony Rich Project	15	22	63 THE WORLD I KNOW (Atlantic 87088) Collective Soul	59	29
18 KISSIN' YOU (Bad Boy/Arista 79056) Total	19	9	64 RENEE (FROM "DONT BE A MENACE..") (Island 854584) Lost Boyz	61	13
19 C'MON 'N RIDE IT (THE TRAIN) (Big Beat/Atlantic 98083) Quad City DJ'S	20	16	65 MACHINE HEAD (Trauma 98079) Bush	64	7
20 OLD MAN & ME (WHEN I GET TO HEAVEN) (Atlantic 87074) Hootie & The Blowfish	13	8	66 5 O'CLOCK (MCA 55075) Nonchalant	65	16
21 CHILDREN (Arista 1-3006) Robert Miles	34	6	67 SCAREY KISSES (Discovery 74528) Voice Of The Beehive	69	5
22 THE EARTH, THE SUN, THE RAIN (Giant 17654) Color Me Badd	23	7	68 CAN'T GET YOU OFF MY MIND (Virgin 38535) Lenny Kravitz	63	13
23 WHO WILL SAVE YOUR SOUL (Atlantic 87151) Jewel	24	3	69 I WANT TO COME OVER (Island 7136) Melissa Etheridge	67	19
24 YOU (Uptown 56001) Monifah	25	6	70 WHO DO U LOVE (Arista 07822) Deborah Cox	66	21
25 TIL' I HEAR IT FROM YOU/FOLLOW YOU DOWN (A&M 581380) Gin Blossoms	21	19	71 RELEASE ME (Upstairs 0115) Angelina	68	13
26 KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (Flavor Uni/EastWest/EEG 64302) MC Lyte Feat. Xscape	17	14	72 DON'T WANNA LOSE YOU (Mercury 1578) Lionel Richie	71	10
27 FLOOD (Silvertone 42342) Jars Of Clay	27	6	73 IN THE MEANTIME (HiFi/Sire 64303) Spacehog	74	11
28 COUNT ON ME (FROM "WAITING TO EXHALE") (Arista 2976) Whitney Houston & Cece Winans	28	13	74 DON'T CRY (ZTT/Sire/Warner Bros. 7939) Seal	75	26
29 TRES DELINQUENTES (PMP/Loud 64526) Delinquent Habits	38	8	75 ONE MORE TRY (RCA 64533) Kristine W.	85	4
30 IT'S ALL THE WAY LIVE (NOW)(FROM "EDDIE") (Tommy Boy 7731) Coolio	73	3	76 CHAINS (Epic 78281) Tina Arena	72	9
31 SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") (Atlantic 07822) Brandy	30	23	77 SCARRED (Luther Campbell/Island 164000) Luke	77	8
32 YOUR LOVING ARMS (Sire 64450) Billie Ray Martin	33	6	78 I WILL SURVIVE (RCA 64483) Chante Savage	76	19
33 GET MONEY (Big Beat 98087) Junior M.A.F.I.A.	22	19	79 AIN'T NOBODY/KISSING YOU (Bad Boy/Arista 79055) Faith Evans	79	12
34 ONLY YOU (Bad Boy/Arista 9060) 112	41	3	80 LADY (EMI 58543) D'Angelo	78	18
35 UNTIL IT SLEEPS (Elektra 64276) Metallica	35	2	81 AMISH PARADISE (Rock'N'Roll/Scotti 78061) Weird Al Yankovic	81	13
36 THEY DON'T CARE ABOUT US (Epic 78212) Michael Jackson	39	2	82 ONLY HAPPY WHEN IT RAINS (Almo Sounds 89002) Garbage	83	15
37 MISSING (Atlantic 87124) Everything But The Girl	36	35	83 LIVE AND DIE FOR HIP HOP (Ruffhouse/Columbia 78271) Kris Kross	82	8
38 JEALOUSY (Elektra 9471) Natalie Merchant	40	2	84 NOT GON' CRY (FROM "WAITING TO EXHALE") (Arista 12957) Mary J. Blige	70	23
39 1,2,3,4 (SUMPIN' NEW) (Tommy Boy 7721) Coolio	29	21	85 WONDERWALL (Epic 67351) Oasis	80	22
40 FOREVER MORE (Vork Group 78297) Puff Johnson	49	4	86 LUCKY LOVE (Arista 1-2979) Ace Of Base	86	17
41 HAY (Pallas/Universal 56008) Crucial Conflict	51	4	87 SHADOWBOXIN' (Geffen 19396) Genius/GZA Feat. Method Man	88	10
42 TWISTED (Elektra 66301) Keith Sweat	55	2	88 ONE FOR THE MONEY (Motown 860512) Horace Brown	87	12
43 DOWN LOW (NOBODY HAS TO KNOW) (Jive 41579) R. Kelly Feat. Ronald Isley	32	18	89 ESA NENA LINDA (Groove Nation/Scotti Bros. 78065) Artie The 1 Man Party	91	11
44 WONDER (Elektra 61745) Natalie Merchant	42	27	90 FEELS SO GOOD (SHOW ME YOUR LOVE) (Universal 56004) Lina Santiago	84	20
45 COUNTING BLUE CARS (A&M 581462) Dishwalla	48	10	91 LETS LAY TOGETHER (Island 7165) The Isley Brothers	90	4
46 A THIN LINE BETWEEN LOVE & HATE (Jac-Mac/Warner Bros. 17699) H-Town	46	17	92 GLYCERINE (Trauma 980884) Bush	89	23
			93 PEACHES (Columbia 78524) The Presidents Of The United States Of America	93	15
			94 LOVE DON'T LIVE HERE ANYMORE (Maverick 17714) Madonna	94	6
			95 SLOW JAMS (Quest 8104) Quincy Jones	92	14
			96 CAN'T HANG/DO YOU WANT TO (So So Def/Columbia 78263) Xscape	95	13
			97 THE 13TH (Fiction/Elektra 64292) The Cure	96	6
			98 HOOK (A&M 1176) Blues Traveler	97	33
			99 CUMBERSOME (Mammoth/Atlantic 98111) Seven Mary Three	98	23
			100 HOOP IN YO FACE (FROM "SUNSET PARK") (Flavor Uni/EastWest/EEG 6431) 69 Boyz	99	4

POP SINGLES

POP SINGLES INDEX

1,2,3,4 (SUMPIN' NEW) A. Ivey, Jr., A. Sear (T-Boy/Boo Daddy/ASCAP/Screen Gems-EMI, BMI)	39
THE 13TH SMITH, GALPAP, BANONCE, COOPER, O'DONNELL (Fletiona, ASCAP)	97
1979 B. Corgan (Chrysalis Song/Cinderella, BMI)	54
5 O'CLOCK Nonchalant, D. Staten, Sr., A. Simmons, Jr., K. L. Ferguson, R. Dill, A. Harrison (ARALC/Deez Nutz, ASCAP)	66
AIN'T NOBODY KISSING YOU F. Evans, C. Thompson, S. Combs (Justin Combs/EMI April, ASCAP/Chyna Baby/Jams Combs/EMI Blackwood/Ninth Street Tunnel, BMI)	75
AIN'T NO NIGGA/DEAD PRESIDENTS S. Carter, D. Willis (Lil Lu Lu/Biggie, BMI)	48
ALWAYS BE MY BABY J. Dupree, M. Carey, M. Seal (EMI April/Pull Keel/Air Control/So So Def, ASCAP/Sony/ATV Songs/ATV/Rye, BMI)	4
ALL THE THINGS J. Thomas, J. Thompson, M. Williams (Fade 2 Black/Tallest Tree/Urban Agenda, ASCAP)	60
AMISH PARADISE A. Ivey, Jr., L. Sanders, D. Raheed, S. Wender, A. Yankovic (Jobete/Black Bull/T-Boy/Boo Daddy, ASCAP/Songs Of PolyGram/Madcatle/G's Only, BMI)	81
A THIN LINE BETWEEN LOVE & HATE R. Poindexter, R. Poindexter, J. Members (Cottil/Sion/Wm Or Lose/Warner-Tamerlane, BMI)	46
BACK TO THE WORLD N/A (N/A)	16
BECAUSE YOU LOVED ME (FROM "UP CLOSE AND PERSONAL") D. Warren (Realsongs, ASCAP)	6
BE MY LOVER G. A. Sara, A. Brenner, M. Thornton, L. McCray (FMP/Edition Beam/Warner Chappell)	58
CAN'T GET YOU OFF MY MIND L. Kravitz (Miss Beanie, ASCAP)	68
CAN'T HANG DO YOU WANT TO D. Simmons (Warner-Tamerlane/Boobie-Loo, BMI)	96
CHAINS T. Ariza, S. Wenzel, P. Reswick (Copyright Control)	76
CHILDREN R. Conata (Jelly, MCTS)	21
CLOSER TO FREE S. Llamas, K. Nuemann (Lla-Mam, ASCAP)	53
C'MON 'N RIDE IT C. C. Lemonhead, J. McGowan, B. White (Ceejay/Sa-vette/Unichappell, BMI)	19
COUNTING BLUE CARS Alexander, Browning, Kolanek, Richards, Pendergast (Mono Rat/Bigger Than Peanut Butter, ASCAP)	45
COUNT ON ME Babyface, W. Houston, M. Houston (Nippy/Aurinnm, ASCAP/Ecm/Sony/ATV/Fox Film, BMI)	28
THA CROSSROADS Bone, D. J. U. Neek, Tony C. (Ruthless Attack/Mo Thag, ASCAP/Dollar-N-Sense/Kennu/Dunkaria, BMI)	1
CUMBERSOME J. Ross, J. Pollock, T. Morris (Seven Mary Three, BMI)	99
DOIN IT LL Cool J, B. R. Smith, G. Jones (Paulo Productions, ASCAP)	62
DOWN LOW (NOBODY HAS TO KNOW) R. Kelly (Zomba, BMI)	43
DON'T CRY Seal (SPZ, BMI)	74
DON'T WANNA LOSE YOU J. Harris III, T. Lewis, L. Ritchie (EMI April/Flyte Tyme/New Perspective/LBR, ASCAP)	72
THE EARTH, THE SUN, THE RAIN E. Wolff, S. Pierra (Elliot Wolff/EMI Virgin, ASCAP/Stacy Pierra/Chrysalis, BMI)	22
ESA NENA LINDA DJ Juanito (AAACI/Cynthia/Rato, ASCAP)	89
FAST LOVE G. Michael (Dick Lenly/Chappell, ASCAP)	10
FEELS SO GOOD J. C. Lopez (Lenono/Sony Songs, BMI/HL)	90
FLOOD D. Hazeltine (Bridgebuilders/Popo Slick/Brentwood Music, BMI)	27
FOREVER MORE N. M. Walden, P. Johnson, S. J. Dakota (WB/Gratnade Sky/Hackley, ASCAP/Wo Dat/Ensign, BMI)	40
GET MONEY N. Big, Little Kim, L. Porter, B. Bedford, R. Ayers, R. Stripling (Big Poppa Music/E Z ELPE/AFI Music, ASCAP/Unidea, BMI)	33
GET ON UP Mr. Dalvin, K. C. Jolo (EMI April/Dalvin DeGate/LBN/Joel Halsey, ASCAP)	15
GIVE ME ONE REASON T. Chapman (EMI April/Purple Rabbit, ASCAP/HL)	3
GLYCERINE G. Rosdale (Mad Dog Winston/Warner-Tamerlane/Truly Soothing Elevator Music, BMI)	92
HAY W. Martin, M. King, C. Johnson, R. Leverston (Sallap/Flic/Bridgeport, BMI)	41
HOOK J. Popper (Blues Traveler/Irving, BMI/WBM)	98
HOOP IN YO FACE S. W. A. T. Team (Ceejay, BMI)	100
HOOP DO U WANT IT/CALIFORNIA LOVE T. Shakur, J. Jackson, Dr. Dre, R. Trueman, L. Trautman, N. Durham, W. Cunningham (Black/Hispanic/Suge/Emon's, ASCAP/Joshua's Dream/Interscope Pearl/Warner-Tamerlane, BMI)	29
I'LL NEVER STOP LOVING YOU S. Diamond, J. Blunne (Diamond Cuts/Zomba, BMI)	55
I'M NOT GON' CRY Babyface (BMG Ent., BMI)	84
INSENSITIVE A. Loree (PolyGram/Frankly Shirley/PolyGram Intl., BMI)	11
IN THE MEANTIME R. Langdon (Hog Space, ASCAP)	13
IRONIC A. Morissette, G. Ballard (VanHurst Place, ASCAP/MCA, BMI)	74
IT'S ALL THE WAY LIVE A. Ivey, Jr., T. Lewis (Boo Daddy/T-Boy/Sony/Solar/D/B/A Portrait, ASCAP/ATV LLC, BMI)	30
I WANT TO COME OVER M. Etheridge (M. L. E./Almo, ASCAP)	69
I WILL SURVIVE D. Felars, F. Perren (PolyGram Intl./Perren Vibes, ASCAP)	78
JEALOUSY N. Merchant (Indian Love Bride, ASCAP)	38
JUST A GIRL M. Wilder (Knoek Yourself Out, ASCAP)	47
KEEP ON, KEEPIN' ON J. Dupri, MC Jete, M. Jackson (So So Def/EMI April/Brooklyn Based/Top Billin', ASCAP/Mijac/Warner Chappell, BMI)	26
KISSIN' YOU L. Jackson, R. Saadiq, J. Johnson, B. James (Brisong Music, ASCAP/Jam Shack II/Trey III Music, BMI)	17
LADY D'Angelo, R. Saadiq (Ah'choo/12 AM/Rhythm Son's/PolyGram, ASCAP)	80
LET'S LAY TOGETHER R. Kelly (Zomba/R. Kelly, BMI)	91
LIVE AND DIE FOR HIP HOP J. Dupri, Da Brat, N. M. Walden, J. Cohen (So So Def/Gratnade Sky/WB/Air Control/Peachtree, ASCAP)	83
LOVE DON'T LIVE HERE ANYMORE M. Gregory (May Twelfth/Warner-Tamerlane, BMI)	94
LUCKY LOVE D. Pop, M. Martin, Jeter (Megasong/Jerk Awake, ASCAP/EMI)	86
MACARENA A. Mungo, R. Ruiz (SGEA, ASCAP/Rightsongs, BMI/WBM)	13
MACHINE HEAD G. Rosdale (Acme/Mad Dog Winston, BMI)	65
MISSING T. Thorn, B. Watt (Sony Tree, BMI/HL)	37
NAME J. Reznick, R. Talac (EMI Virgin/Pull Volume/Semp Metal, BMI)	61
NOBODY KNOWS J. Rich, D. Dubose (Joe Shade/Shif Shif/D-Jon, BMI)	17
OLD MAN & ME M. Bryan, D. Felber, D. Ruckler, J. Smeifeld (Monica's Reluctance To Lob/EMI April, ASCAP)	20
ONE FOR THE MONEY H. Brown, K. Deane, B. D. Wilecat (Lanoma/EMI April/Robert G. Graham, ASCAP/Zomba/Horace Brown, BMI)	88
ONE MORE TRY D. Rollo, Kristine W. (Champion/BMG, BMI)	75
ONLY HAPPY WHEN IT RAINS Garbage (Deadarm, ASCAP/Vibe/raher, Irving, BMI)	82
ONLY YOU S. Combs, S. Jordan, N. Scandrick, Q. Parker, M. Keith, D. Jones, DJ. Rogers, H. Casey (Justin Combs/EMI April/Armani/Key in Wales/Sounds From The Soul, ASCAP/Longitude, BMI)	34
PEACHES C. Ballwe, Presidents of the United States of America (Flying Rabbit/David M. Decker/Raw Poo, ASCAP)	93
PLEASE DON'T GO C. Stokes, C. Cueni (Hookman, ASCAP/Zomba, BMI)	49
REACH G. Eatein, D. Warren (Realsongs, ASCAP/Foreign Import Prod./Publishing Inc., BMI)	50
RELEASE ME J. Lemus, Lopez, J. Pro, Angelina (Upstairs/AJ/Suacodo, ASCAP)	71
RENEE T. Kelly (Lost Boys/Vanessa/My Two Sons/Clyde Otis/Mr. Sex, ASCAP)	64
SCARRED L. Campbell, L. Dobson, M. Young (LCM Deep South, BMI)	77
S'ARY KISSES T. Bryn, P. Vetease (BMG/EMI April, ASCAP) (Zomba/Aur Hilda/Kharatroy/Jamron, ASCAP)	67
SHADOWBOXIN' R. Diggs, G. Grice (PolyGram/GZA, ASCAP/Careers-BMG/Rameces, BMI)	87
SITTIN' UP IN MY ROOM Babyface (1995 Atlas/Sony Songs/Fox Films/Sony, BMI)	31
SLOW JAMS R. Temperton (Rodsong/Almo, ASCAP)	95
SWEET DREAMS G. A. Sara, E. M. Sommes, M. Thornton, R. Haynes (Songs Of Logic/Warner-Tamerlane/PMP, BMI/Neue Welt, GEMA)	8
THEME FROM MISSION:IMPOSSIBLE I. Schifrin (Bruin, BMI)	7
THE ONLY THING... B. Adams, R. J. Lange (Badarna/Zomba, ASCAP)	51
TIL I HEAR IT FROM YOU/FOL, LOW YOU DOWN J. Valenzuela, R. Wilson, M. Crenshaw, S. Johnson, B. Lenn, P. Rhodes (Bonneville Salt Flats/Rute Corps /WB/Amalgamated Consolidated, ASCAP/Bug/New Regency/New Enterprises/You Sound Bitter, BMI)	25
TOUCH ME, TEASE ME C. Woodard, M. J. Blige, M. Hooten, K. Kornegay, D. Young, Schooly D. (MCA/Chyna Doll/Corum At Ya/Warner Chappell/Zomba, ASCAP)	12
TRES DELINQUENTES I. Martin, D. Thomas, A. Martinez, S. Zachoff (Memory Lost/Black Wax/Graveyard Shift/Almo, ASCAP)	29
TWISTED K. Sweat, E. McCam, Kut Klone (N/A)	42
UNTIL IT SLEEPS Herfeld, Ulrich (Creeping Death, ASCAP)	35
WHO DO U LOVE V. Benford, L. Campbell B. (Grandington/Art & Rhythm Inc./Zomba, ASCAP)	70
WHO WILL SAVE YOUR SOUL Jewel (Wiggly Tooth, ASCAP)	23
WHY I LOVE YOU SO MUCH D. Simmons (Warner-Tamerlane/Boobie-Loo, BMI)	9
WONDER N. Merchant (Indian Love Bride, ASCAP)	44
WONDERWALL N. Gallagher (Sony Songs/U. K. Limited, BMI)	85
WOO-HAH! GOT YOU ALL IN CHECK T. Smith, R. Smith (T'ziah's/Sadyah, BMI)	57
THE WORLD I KNOW E. Roland (Roland Lenz/Warner Chappell, BMI)	63
THEY DON'T CARE ABOUT US M. Jackson (Mijac/Warner-Tamerlane, BMI)	36
WRONG B. Watt, T. Thom (Sony)	56
YOU Heavy D., R. Burrell, V. Herbert, C. King (Soul On Soul/EMI April/Three Boys From Newark/Burrell/Warner Chappell, ASCAP)	24
YOU'RE LOVING ARMS B. R. Martin, D. Harrow (EMI Virgin/EMI 10/Warner Chappell, ASCAP/HL/WBM)	32
YOU'RE MAKING ME HIGH/LET IT FLOW Babyface, B. Wilson (Groove 78/Almo/ASCAP/Ecm/Sony Songs, BMI)	2
YOU'RE THE ONE A. Lister, A. Martin, J. Matias, T. Johnson, C. Gamble (AJ's Street/Almo Sallandra/One Ole Ghetto Ho/WB/Wonder Woman Songs, ASCAP/Warner-Chappell, PRS)	5
YOU STILL TOUCH ME Sting (Regatta/Irving, BMI)	59

SINGLES REVIEWS

By Daina Darzin

SPIN DOCTORS: "She Used To Be Mine" (Epic ESK 7715)

The Spin Doctors are sometimes so fun, jauntily and quirky you want to kill 'em, but all those H.O.R.D.E. kids and ex-Deadheads have embraced them as one of their own. The fans will like this, the first single off their third disc, *You've Got To Believe In Something*, a more loose, organic, rockin' disc that (after falling prey to the dreaded sophomore slump) is hoping to recapture the past triumphs of their 1991 six-million-sold smash, *Pocket Full Of Kryptonite*. "She Used To Be Mine" is an exuberant, percolating track that's a natural add to any number of radio formats.



FASTBALL: "Make Your Mama Proud" (Hollywood HR-62045-2)

Hollywood Records' answer to Green Day, Fastball fits the bill with this properly hellbent, slama-bama rave-up. Frontman Miles Zuniga's rollicking, retro-edged guitar makes the difference on "Make Your Mama Proud," the title track off the Austin, Texas outfit's major label debut. Zuniga's good ole rock n' roll licks add a catchy, unique edge to Fastball's basic neo-punk sound. A track that could work for rock and alternative stations.



MARIAH CAREY: "Forever" (Columbia CSK 8204)

Queen Of The Singles Mariah Carey returns with—pause for drum roll—another catchy, radio-friendly single your adult contemporary and Top 40 stations will soon be playing every nine minutes or so. Carey's continuously-astounding voice is the focal point of this sweet, soaring ballad, featuring lush but unobtrusive orchestration serving as a respectful backdrop. The single release includes a live version recorded at the Tokyo Dome in March of 1996.

RUST: "Postcards" (Atlantic PRCD 6748)

A darkly beautiful, turbulent rocker, "Postcards" lends producer Dave Jerden's (Jane's Addiction, Alice In Chains) big-guitar, ominous gloss to a rock sound that traverses from rootsy to grungy. Rust is out of the same San Diego scene that spawned Stone Temple Pilots (for whom Rust has opened) and Rocket From The Crypt; this is the first single off the band's major label debut, *Bar Chord Ritual*.

PICK OF THE WEEK



GARBAGE: "Stupid Girl" (Geffen PRO-CD-4891)

Large stars of the immediate future, the critically-acclaimed and sales-generating Garbage return with a follow-up single from the now-gold self-titled debut disc. "Stupid Girl" effectively combines Garbage's trademark crossover sound—part guitar-screaming, aggressive rocker, part pulse-y, subterranean dance track, all laced with subtle and elegant flourishes courtesy of band member and mega-producer (Nirvana, etc.) Butch Vig. "All you had you wasted," accuses vocalist Shirley Manson, who's so cool she's, like, the very last person you'd ever want putting you down.

CASH BOX TOP 100 POP ALBUMS

JUNE 22, 1996



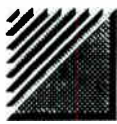
This Week's #1:
Metallica



High Debut:
Bryan Adams

1	LOAD (Elektra 61923)	Metallica	DEBUT
2	THE SCORE (Ruffhouse/Columbia 67147)	Fugees	1 15
3	JAGGED LITTLE PILL (Maverick/Reprise/Warner Bros. 45901)	Alanis Morissette	2 47
4	FALLING IN TO YOU (550/Epic 67541)	Celine Dion	3 12
5	NEW BEGINNINGS (Elektra 61850)	Tracy Chapman	5 27
6	DOWN ON THE UPSIDE (A&M 40526)	Soundgarden	4 3
7	LEGAL DRUG MONEY (Universal 53010)	Lost Boyz	DEBUT
8	BANANA WIND (MCA 11451)	Jimmy Buffet	DEBUT
9	GETTIN' IT (ALBUM NUMBER 10) (Jive 41584)	Too Short	6 3
10	E. 1999 ETERNAL (Ruthless/Relativity 5539)	Bone Thugs N Harmony	12 83
11	EVIL EMPIRE (Epic 57523)	Rage Against The Machine	11 7
12	FAIRWEATHER JOHNSON (Atlantic 82886)	Hootie & The Blowfish	8 6
13	CRASH (RCA 66904)	Dave Matthews Band	7 7
14	BORDER LINE (Arista 18810)	Brooks & Dunn	14 7
15	THE WOMAN IN ME (Mercury 522 86)	Shania Twain	16 54
16	THE NUTTY PROFESSOR (Def Jam 31911)	Soundtrack	DEBUT
17	TRAGIC KINGDOM (Trauma/Interscope 92580)	No Doubt	17 22
18	TO THE FAITHFUL DEPARTED (Island 524234)	The Cranberries	9 7
19	DAY DREAM (Columbia 66700)	Mariah Carey	10 38
20	(WHAT'S THE STORY) MORNING GLORY? (Epic 67351)	Oasis	18 37
21	HIGH LONESOME SOUND (MCA 114222)	Vince Gill	21 2
22	OLDER (DreamWorks 50000)	George Michael	13 4
23	SIXTEEN STONE (Trauma/Interscope 92531)	Bush	19 66
24	18 TILL I DIE (A&M 551)	Bryan Adams	DEBUT
25	BAD HAIR DAY (Rock n Roll/Scotti Bros.75500)	Weird Al Yankovic	23 14
26	PIECES OF YOU (Atlantic/AG 82700)	Jewel	24 11
27	MISSION:IMPOSSIBLE (Mother 531682)	Soundtrack	15 4
28	BLUE CLEAR SKY (MCA 11428)	George Strait	25 6
29	GANGSTA'S PARADISE (Tommy Boy 1141)	Coolio	20 28
30	TINY MUSIC (Atlantic 82871)	Stone Temple Pilots	28 10
31	ALL EYEZ ON ME (Death Row/Interscope 24204)	2Pac	22 16
32	WAITING TO EXHALE (Arista 18796)	Soundtrack	27 26
33	THE HUNCHBACK OF NOTRE DAME (Disney 60893)	Soundtrack	35 2
34	NEW BEGINNING (RCA 07863)	SWV	32 6
35	MISSION TO PLEASE (Island 524214)	The Isley Brothers	36 4
36	THE GREAT SOUTHERN TRENDKILL (EastWest 61908)	Pantera	26 4
37	TWISTER (Warner Bros. 46524)	Soundtrack	30 6
38	DESTINY (Epic 67283)	Gloria Estefan	DEBUT
39	TIGERLILLY (Elektra 61745)	Natalie Merchant	44 51
40	R. KELLY (Jive 41579)	R. Kelly	40 29
41	MELLON COLLIE AND THE INFINITE SADNESS (Virgin 40861)	Smashing Pumpkins	39 26
42	TIME MARCHES ON (Atlantic 82886)	Tracy Lawrence	33 21
43	SUNSET PARK (Flavor Unit/EastWest 61904)	Soundtrack	31 6
44	SMELLS LIKE CHILDREN (Nothing/Interscope 92641)	Marilyn Manson	34 10
45	SWEET DREAMS (RCA 66759)	La Bouche	37 21
46	CRACKED REAR VIEW (Atlantic 82613)	Hootie & The Blowfish	43 86

47	GOOD GOD'S URGE (Warner Bros. 46126)	Porno For Pyros	29 2
48	THE GREATEST HITS COLLECTION (Arista 18801)	Alan Jackson	45 28
49	SLANG (Mercury 532486)	Def Leppard	41 4
50	JARS OF CLAY (Jive 41580)	Jars of Clay	38 13
51	UNDISPUTED ATTITUDE (Warner Bros. 43072)	Slayer	51 2
52	GARBAGE (Almo Sounds/Geffen 80004)	Garbage	54 15
53	WHAT THE HELL HAPPENED TO ME? (Warner Bros. 46151)	Adam Sandler	59 17
54	ELECTRICLARRYLAND (Capitol 29842)	Butthole Surfers	61 4
55	WALKING WOUNDED (Atlantic 82912)	Everything But The Girl	42 3
56	MR. SMITH (RAL/Def Jam 523845)	LL Cool J	46 28
57	THE BURDENS OF BEING UPRIGHT (Island 524187)	Tracy Bonham	48 7
58	ICE CREAM MAN (No Limit/Priority 53978)	Master P	63 8
59	MOODS...MOMENTS (Uptown 53004)	Monifah	47 3
60	KILLA KALI (Jive 41577)	Celly Cell	60 7
61	WHATCHA LOOKIN' 4 (Gospo Centric 72127)	Kirk Franklin & Family	53 7
62	THE RESURRECTION (Rap-A-Lot/Noo Trybe 41555)	Geto Boys	52 11
63	SEAL (ZTT/Sire/Warner Bros.45415)	Seal	72 86
64	METALLICA (Elektra 61113)	Metallica	84 122
65	DANCE MIX USA VOL 4 (Quality 6747)	Various Artists	49 12
66	SPARKLE AND FADE (Tim Kerr/Capitol 30929)	Everclear	66 22
67	WILD MOOD SWINGS (Elektra/Fiction 61744)	The Cure	56 5
68	GREATER NEED (RCA 66847)	Lorrie Morgan	DEBUT
69	PRESIDENTS OF THE UNITED STATES (Sony 67291)	Presidents Of The United States	58 40
70	MERCURY FALLING (A&M 540483)	Sting	57 12
71	AMERICAN STANDARD (Manmoth/Atlantic 92633)	Seven Mary Three	64 23
72	RELISH (Blue Gorilla/Mercury 526699)	Joan Osborne	62 30
73	THE COMING (Elektra/EEG 61742)	Busta Rhymes	55 13
74	THE HITS (Liberty 29689)	Garth Brooks	68 77
75	ANTHOLOGY 2 (Apple/Capitol 34448)	The Beatles	65 10
76	UNCLE LUKE (Luther Campbell/Island 61000)	Luke	71 4
77	CLUB MIX '96 VOL 1 (Cold Front/K-Tel 6218)	Various Artists	67 16
78	WORDS (LaFace/Arista 26222)	The Tony Rich Project	69 21
79	I LOVE TO TELL:25 TIMELESS HYMNS (Sparrow 51440)	Andy Griffith	97 10
80	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	76 80
81	FRESH HORSES (Capitol/Nashville 32080)	Garth Brooks	70 27
82	NEAL MCCOY (Atlantic 829072)	Neal McCoy	DEBUT
83	BLUE MOON (A&M 531192)	Toby Keith	81 8
84	DELINQUENT HABIT (Loud/RCA 66929)	Delinquent Habit	DEBUT
85	MISS THANG (Rowdy/Arista 37006)	Monica	75 44
86	COLLECTIVE SOUL (Atlantic/AG 82745)	Collective Soul	73 63
87	FOUR (A&M 54026)	Blues Traveler	74 72
88	THE RETURN OF THE REAL (Priority 53933)	Ice T	DEBUT
89	LOST GENERATION (Virgin 41583)	Shyheim	50 2
90	ALICE IN CHAINS (Columbia 67248)	Alice In Chains	90 29
91	X-GAMES VOL.1-MUSIC FROM THE EDGE (Tommy Boy 1173)	Various Artists	DEBUT
92	A BOY NAMED GOO (Warner Bros. 45750)	Goo Goo Dolls	80 32
93	FOMA (MCA 11209)	The Nixons	83 8
94	GRAVITY KILLS (TVT 5910)	Gravity Kills	DEBUT
95	GREATEST HITS (Capitol 30334)	Bob Seger & The Silver Bullet Band	86 42
96	THE MEMORY OF TREES (Reprise/Warner Bros. 46106)	Enya	77 25
97	BRAVEHEART (London 448295)	Soundtrack	79 12
98	BETWEEN NOW & FOREVER (Asylum/WEA 61880)	Bryan White	87 11
99	UNDER THE TABLE AND DREAMING (RCA 66449)	Dave Matthews Band	91 76
100	BROWN SUGAR (EMI 32629)	D'Angelo	85 44



ALBUM REVIEWS by Daina Darzin



■ GLORIA ESTEFAN: *Destiny* (Epic EK 67283)

Gloria Estefan's last disc of original English-language material was 1991's *Into the Light*. In the meantime, Estefan explored her Cuban roots on numerous projects, including 1993's brilliant *mi tierra*, a quadruple-platinum, proudly retro, high-energy gem. *Destiny* joins both aspects of Estefan's music—Latin rhythms and a dead-on pop sensibility. The overall mood of the disc is lilting but moody, with an edge of dark grandeur. Standouts include the gorgeously romantic "I'm Not Giving You Up," the hazy layers of sound on "The Heart Never Learns," and the ferocious salsa beat of "Higher." Throughout, *Destiny's* material is backed with traditional instruments and tropical rhythms, as well

as such organic, original flourishes as Yoruba chants. Estefan's baby daughter Emily, (starting her career *very* early), contributes a "rap" on the sweet "Along Came You (A song for Emily)." A sophisticated and accomplished disc.

■ ASH: *1977* (Reprise 9 46191-2)

A splendid example of the current wave of neo-British Invasion, Ash begin *1977* with "Lose Control"'s high-glam, James-Bond-soundtrack guitar riff and blast off from there. With more drive and muscle-car power behind its sound than its generally poppier UK colleagues, Ash is already a hit in its native land. "Kung Fu," a brightly catchy, infectiously percussive paean to Jackie Chan and his marital-arts buds, was formerly a NME Single of the Week and #1 independent-

chart item. Enamored of pop-culture themes such as extraterrestrials and sci-fi movies, Ash should be a natural for the Spacehog alternative-but-fun track to stardom.



■ METALLICA: *Load* (Elektra 61923-2)

Can Metallica repeat its Gigantor-sized '80s success? Whether the band does or not, the group should get credit for doing what it wants instead of trying to sound "alternative." (If anything, Metallica seems to have been listening to a lot of '60s discs, country—just the stuff you don't associate with Metallica). Utilizing a less stringent, precise method of recording than its legendarily crafted predecessors, *Load* sports a looser, motorvating vibe, free and fun. This is particularly evident on "Ain't My Bitch" with its rollicking break, and "Poor Twisted Me"'s infectuous downbeats. This record isn't as doomily *Could Not Be More Heavy* as Metallica's previous efforts, and "Hero Of The Day" is a real surprise, an almost folksy power ballad that's among the 14-track record's slower offerings. The first single, "Until It Sleeps," has surely already been added at every single heavy rock station in the universe, but it's a terrific song, ominous, gracefully melodic, with a flourish of trademark Metallica march-of-the-power-chords intensity.

■ TOTO: *Tambu* (Legacy/Sony JK 64957)

A potential Most Unwelcome Comeback, '80s corporate rock stars Toto return with their first studio disc in four years. Too laid back by half for contemporary rockers, *Tambu's* mellifluous ballads and prettily arranged rockers might just appeal to all those fortysomethings who are snapping up Bob Seger CDs. Released in Europe last fall, *Tambu* has already gone gold in France, Norway and Japan. "Gift Of Faith" is a mid-tempo ballad so lush it's downright slippery; "Slipped Away" is a moody, languid thang, while "The Turning Point" sports a percussive groove, while the jazzy instrumentals of "Dave's Gone Skiing" gives the band a chance to jam out.

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PICK OF THE WEEK



■ THE BLACKEYED SUSANS: *Mouth To Mouth* (American 2-43077-A)

The first moment of this record — the wild, reckless whoosh of Phantom of the Opera keyboards of "As It Was"—says it all. A gorgeously noirish blend of gothic rock, '60s influences (particularly the Doors), cocktail lounge jazziness and a finely-tuned sense of drama, The Blackeyed Susans are a real find. Already stars in their native Australia, they make their U.S. debut with *Mouth To Mouth*. Different tracks could work in a wide variety of formats: "By Your Hand" is a pretty, spare, folksy ballad; "I Can't Find Your Pulse" is piano-backed Joy Division-esque angst; "Mary Mac" has a gleefully cheesy '60s psychedelia vibe, while the title track has the kind of sinister prettiness that would make it an excellent addition to a David Lynch movie. This is a record with style, verve and a real sense of passion, along with genuinely inventive songwriting that you should listen to, like, right this minute. (In fact, put this magazine down and go to your CD player...)

CASH BOX

TOP 100 URBAN SINGLES

JUNE 22, 1996



This Week's #1
Monica



To Watch:
Donell Jones

1	WHY I LOVE YOU SO MUCH (Rowdy/Arista 5072)	Monica	1	3
2	YOU'RE MAKIN' ME HIGH/LET IT FLOW (LaFace 24180)	Toni Braxton	2	3
3	THA CROSSROADS (Ruthless/Relativity 8635)	Bone Thugs N Harmony	3	6
4	TOUCH ME, TEASE ME (Def Jam/Mercury 854620)	Case Feat. Foxy Brown	5	21
5	YOU'RE THE ONE (RCA 64511)	SWW	4	11
6	KISSIN' YOU (Bad Boy/Arista 79056)	Total	8	9
7	GET ON UP (Uptown/MCA 3695)	Jodeci	6	6
8	YOU (Uptown/Universal 56001)	Monifah	9	6
9	ONLY YOU (Bad Boy/Arista 9060)	112	15	3
10	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (Flavor Unit/EastWest/EEG 64302)	MC Lyte Feat. Xscape	7	15
11	HOUSE KEEPER (MJJ 78274)	Men Of Vizion	12	9
12	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DONT BE A MENACE...") (Island 854530)	Joe	10	19
13	THEY DON'T CARE ABOUT US (Epic 78212)	Michael Jackson	20	3
14	HAY (Pallas/Universal 56008)	Crucial Conflict	21	6
15	GET MONEY (Big Beat 98087)	Junior M.A.F.I.A.	11	21
16	AIN'T NO NIGGA/DEAD PRESIDENTS (Roc-A-Fella/Priority 53233)	Jay-Z	18	14
17	ALWAYS BE MY BABY (Columbia 66700)	Mariah Carey	13	12
18	DOWN LOW (NOBODY HAS TO KNOW) (Jive 42373)	R. Kelly Feat. Ronald Isley	14	16
19	COUNT ON ME (FROM "WAITING TO EXHALE") (Arista 2978)	Whitney Houston & Cece Winans	16	13
20	AIN'T NOBODY/KISSING YOU (Bad Boy/Arista 9055)	Faith	19	11
21	PLEASE DONT GO (MCA 55158)	Immature	22	9
22	LADY (EMI 258543)	D'Angelo	23	18
23	A THIN LINE BETWEEN LOVE & HATE (Jac-Mac/Warner Bros. 17899)	H-Town	24	20
24	NEVER TOO BUSY (Columbia 67125)	Kenny Lattimore	28	8
25	LETS LAY TOGETHER (Island 7185)	The Isley Brothers	25	13
26	C'MON 'N RIDE IT (THE TRAIN) (Big Beat/Atlantic 98083)	Quad City DJ'S	29	16
27	5 O'CLOCK (MCA 55075)	Nonchalant	26	17
28	DOIN IT (Def Jam/RAL/Island 576120)	LL Cool J	27	15
29	HOW DO YOU WANT IT/CALIFORNIA LOVE (Death Row/Interscope 854653)	2Pac Feat. KC & Jojo	DEBUT	
30	I WILL SURVIVE (RCA 64492)	Chantay Savage	31	18
31	ONE FOR THE MONEY (Motown 860512)	Horace Brown	33	12
32	RENEE (FROM "DONT BE A MENACE...") (Island 854584)	Lost Boyz	34	13
33	FOREVER MORE (Vbrk Group 78297)	Puff Johnson	38	6
34	SLOW JAMS (Qwest 8104)	Quincy Jones	30	14
35	IT'S YOU THAT'S ON MY MIND (Virgin 38542)	Quindon	36	6
36	SITTIN' UP IN MY ROOM (Atlantic 07822)	Brandy	42	19
37	IN THE HOOD (LaFace 4127)	Donell Jones	41	3
38	CAN'T HANG/DO YOU WANT TO (So So Def/Columbia 78283)	Xscape	32	17
39	DON'T WANNA LOSE YOU (Mercury 1578)	Lionel Richie	35	31
40	PARTY 2 NITE (Motown 860514)	Ladae!	40	4
41	WOO- HAH! GOT YOU ALL IN CHECK (Elektra 66050)	Busta Rhymes	37	16
42	SCARRED (Luther Campbell/Island 164000)	Luke	39	9
43	EVER SINCE YOU WENT AWAY (Big Beat/Atlantic 98112)	Art N' Soul	44	19
44	THE WORLD IS A GHETTO (Rap-A-Lot/Virgin 38544)	Geto Boys	43	7

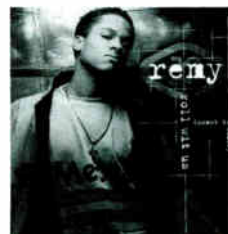
45	TWSTED (Elektra 66301)	Keith Sweat	45	2
46	IT'S ALL THE WAY LIVE (NOW)(FROM "EDDIE") (Tommy Boy 7731)	Coolio	57	3
47	NOT GON' CRY (FROM "WAITING TO EXHALE") (Arista 12957)	Mary J. Blige	46	22
48	HE'S NOT GOOD ENOUGH (Perspective 587526)	Solo	52	6
49	BRING IT ON (Columbia 78273)	Kino Watson	53	9
50	GET YOUR THING OFF (EastWest/EEG 64285)	Eddie & Gerald Levert	17	3
51	NOBODY KNOWS (LaFace/Arista 4115)	The Tony Rich Project	47	23
52	IF I KNEW THEN (WHAT I KNOW NOW) (Gasoline Alley/MCA 55140)	II D Extreme	55	3
53	IF I RULED THE WORLD (Columbia 78327)	Nas	DEBUT	
54	FOR THE LOVE OF YOU (Atlantic 87061)	Jordan Hill	54	5
55	WHO DO U LOVE (Arista 07822)	Deborah Cox	48	23
56	LIVE AND DIE FOR HIP HOP (Ruffhouse/Columbia 78271)	Kris Cross	49	10
57	1,2,3,4 (SUMPIN' NEW) (Tommy Boy 7721)	Coolio	50	15
58	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (Arista 5052)	Monica	56	38
59	TRES DELINQUENTS (PMP/Loud 64526)	Delinquent Habits	59	6
60	I'LL NEVER STOP LOVING YOU (Hollywood 164008)	J'Son	68	5
61	OPERATION LOCKDOWN/DA WIGGY (Duck Down/Priority 53232)	Heltah Skeltah	67	2
62	WHERE DO U WANT ME TO PUT IT (Perspective 587512)	Solo	60	26
63	I'LL DO ANYTHING FOR YOU (Perspective 587542)	Ann Nesby	71	3
64	NO MORE GAMES (Loose Cannon/Island 852706)	Skin Deep Feat. Li'l Kim	61	10
65	CAJUN MOON (Bluemoon/Atlantic 98071)	Randy Crawford	62	4
66	HANG 'EM HIGH (Loud/RCA 64561)	Sadat X	58	2
67	I DON'T WANNA BE ALONE (Gasoline Alley/MCA 55178)	Shai	63	8
68	MR. ICE CREAM MAN (Limit/Priority 53218)	Master P	65	12
69	ALL I NEED (Silas/MCA 55136)	Jesse Powell	66	19
70	CAN'T BE WASTING MY TIME (FROM "DONT BE A MENACE...") (Island 854538)	Mona Lisa Feat. Lost Boyz	69	19
71	OREGANO FLOW (Critique 15571)	Digital Underground	73	6
72	LET ME CLEAR MY THROAT (CLR 5218)	DJ Kool	70	12
73	I GIVE IN (Sin-Drome 1206)	Bobby Caldwell	51	7
74	FAKIN JAX (Elektra 64293)	Ini	DEBUT	
75	DON'T YOU WORRY (MCA 55094)	Ruffa Feat. Tasha	64	3
76	SHADOWBOXIN' (Geffen 19396)	Genius/GZA Feat. Method Man	72	13
77	...TIL THE COPS COME KNOCKIN' (Columbia 78275)	Maxwell	77	6
78	STAIRWAY TO HEAVEN (StepSun/Interscope 98086)	Pure Soul	74	19
79	BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") (550 Music 78237)	Celine Dion	75	4
80	SO FLY (Outburst/Def Jam 576508)	Domino	DEBUT	
81	SOUL FOOD (LaFace/Arista 24147)	Goodie Mob	76	16
82	EVERYDAY & EVERYNIGHT (Loud/RCA 6489)	Yvette Michelle	78	20
83	HOOP IN YO FACE (FROM "SUNSET PARK") (Flavor Unit/EastWest/EEG 6431)	69 Boyz	79	11
84	HOW DO YOU TELL THE ONE (Virgin 38543)	After 7	81	8
85	JOURNEY (Pookie/Interscope 97002)	Otis & Shugg	82	9
86	HAVE I NEVER (LaFace/Arista 4136)	A Few Good Men	83	18
87	NASTY DANCER/WHITE HORSE (Wrap/Ichiban 349)	Kilo	84	19
88	IF HEADZ ONLY KNEW... (Pendulum/EMI 58549)	Heather B.	85	7
89	PAIN I FEEL (Fader/Mercury 127056)	Blahzay Blahzay	80	2
90	ENVY/FIREWATER (Violator/Relativity 1546)	Fat Joe	86	14
91	NO ONE ELSE (Arista 79043)	Total	87	28
92	I WISH (SBK/EMI 58556)	The Barrio Boyzz	88	2
93	WIND BENEATH MY WINGS (EastWest 95122)	Eddie & Gerald Levert	89	18
94	WHY YOU TREAT ME SO BAD (Virgin 38529)	Shaggy Feat. Grand Puba	90	14
95	SCENT OF ATTRACTION (550 Music 78257)	Patra With Aaron Hall	91	14
96	YOU AND YOU AND YOU (Violator/Relativity 1532)	Frankie Cutlass	92	4
97	I MUST STAND (Rhyme Syndicate/Priority 53210)	Ice-T	93	4
98	HUSTLER'S THEME (Profile 7449)	Smothe Da Hustler	94	11
99	WHAT DID I DO TO YOU (EastWest 64323)	Terry Ellis	95	13
100	E.M.B.R.A.C.E.(DA DA DAH DAH) (LaFace/Arista 4148)	Society Of Soul	96	6

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ALWAYS BE MY BABY J. Dupree, M. Carey, M. Seal (EMI April/Full Keel/Air Control/So So Def, ASCAP/Sony/ATV Songs/ATV/Rye, BMI)	79
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BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS LIKE THAT D. Austin, C. Wolf (EMI April/Dark Music/WBM/Nthouse Music, ASCAP)	58
BRING IT ON K. Watson, M. Willis, A. Ingram, J. Mitchell (Unadog/MCA, ASCAP)	49
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CAN'T BE WASTING MY TIME A. Antonio, A. Evans, J. Austin, T. Patterson, G. Duncan, Lost Boyz (Vanessa/My Two Sons/Clyde Otis, ASCAP/Motown/Maas Avenue/PolyGram, BMI)	70
C'MON 'N RIDE IT C. C. Lemonhead, J. McGowan, B. White (Ceejay/Sa-vente/Unichappell, BMI)	26
COUNT ON ME Babyface, W. Houston, M. Houston (Nippy/Aurisma, ASCAP/Ecaf/Sony/ATV/Fox Film, BMI)	19
DOIN' IT LL Cool J, B. R. Smith (LL Cool J/Def Jam, ASCAP/Sadyah, BMI)	28
DON'T WANNA LOSE YOU J. Harris III, T. Lewis, L. Richie (EMI April/Flyte Tyme/New Perspective/LBR, ASCAP)	39
DON'T YOU WORRY K. Isaac, D. Brain, B. Young, T. Riley, G. Griffin, A. Hall, T. Gating (Cal-Rock, ASCAP/EMI Virginia/Cal-Gene/Zomba, BMI)	75
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DO YOU WANT TO D. Simmons (Warner-Tamerlane/Boobie-Loo, BMI)	38
E.M.D., R. A. C.E., Organized Noise, B. Bennett (Big Sexy, ASCAP/Organized Noise/Stiff Shirt, BMI)	100
ENVY/FIERWATER Fat Joe, L. E.S., Gaye, Riz, Brown, Racklon, Showbiz (Joseph Cartegena/Martine/Soul Chip, ASCAP/EMI April/Wu/Tang, BMI)	90
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MR. ICE CREAM MAN Master P (Bummin Ave/Big P, BMI)	68
NASTY DANCER A. Rogers, S. McIntosh, T. Stahl, J. Goldberg (WB, ASCAP/Olibi/Koke, Moke & Noke/Santron, BMI)	87
NEVER TOO BUSY D. Hall, K. Jones (WB/Stone Jam/Neas Nitty & Capone/Young Legend Songs/Chrysalis Music, ASCAP)	24
NO MORE GAMES T. Hester, G. Gilaint, R. Desire, K. Jones, R. A. Franklin, J. Sample (PolyGram/Freddie Smoke/Gangsta's, ASCAP Undeas/Clark's True Funk/Music Corp. Of America/Four Knights, BMI)	64
NOBODY KNOWS J. Rich, D. Dubose (Joe Shade/Stiff Shirt/D-Jan, BMI)	51
NO ONE ELSE (Joe Shade/Stiff Shirt/D-Jan, BMI)	47
NOT GON' CRY Babyface (Eca/Sony Song/Fox Film, BMI)	91
ONE FOR THE MONEY H. Brown, K. Deane, B. D. Wildcat (Lanoma/EMI April/Robert G. Graham, ASCAP/Zomba/Horace Brown, BMI)	31
ONLY YOU S. Combs, S. Jordan, N. Scandrick, Q. Parker, M. Keith, D. Jones, D. J. Rogers, H. Casey (Justin Combs/EMI April/Amani/Kevin Wales/Sounds From The Soul, ASCAP/Longitude, BMI)	9
OPERATION LOCKDOWN/DA WIGGY E. Brooks, S. Price, J. Bush, W. Dewgarde (Disagreeable/Mr. Malku/Shades Of Brooklyn, ASCAP/ESP/Warner-Tamerlane, BMI)	61
OREGANO FLOW G. Jacobs, R. Brooks, Loose Ends (Pabhiwoyalike/Zomba, BMI)	71
PAIN I FEEL M. Ellis, F. Rova, Green, Morgan, Parker (Mixup/Zomba/Channel Live, ASCAP/Blahzy Blahzy, BMI)	89
PARTY 2 NITE A. B. Sure!, L. Wilson, K. Gamble, L. Huff (AI-Q Dev/Warner Chappell, ASCAP/A. B. Sokuze/Warner-Tamerlane, BMI)	40
PLEASE DONT GO C. Stokes, C. Cuenin (Hookman, ASCAP/Zomba, BMI)	21
RENEE T. Kelly (Lost Boyz/Vanessa/My Two Sons/Clyde Otis/Mr. Sex, ASCAP)	32
SCARRED L. Campbell, L. Dobson, M. Young (LCM Deep South, BMI)	42
SCENT OF A TRACTION D. Smith, C. Dillon, T. Taylor, C. Parrar, A. Hall, E. Dillon (Zomba/Amani/Hibid/Khartray/Jamron, ASCAP)	95
SHADOWBOXING R. Diggs, G. Grice (PolyGram/GZA, ASCAP/Careers-BMG/Rameen, BMI)	76
SITTIN' UP IN MY ROOM Babyface (1995 Atlas/Sony Songs/Fox Film/Sony, BMI)36	36
SLOW JAMS R. Tempton (Rodsongs/Almo, ASCAP)	74
SO FLY Domino (Geto Jam/All In/Chrysalis, ASCAP)	80
SOUL FOOD Organized Noise, R. Barnett, T. Burton, C. Gipp, W. Knighton, B. Bennett (Big Sexy, ASCAP/Organized Noise/Stiff Shirt/Goodie Mob, BMI)	81
STAIRWAY TO HEAVEN K. Gamble, L. Huff (Mighty Three, ASCAP)	78
THA CROSSROADS Bone, D. J. U-Neck, Tony C. (Ruthless Attack/Mo Taig, ASCAP/Dollarz-N Sense/Kenna/Donktris, BMI)	3
THEY DON'T CARE ABOUT US M. Jackson (Mijac/Warner Tamerlane, BMI)	13
A THIN LINE BETWEEN LOVE & HATE R. Poindexter, R. Poindexter, J. Members (Collition/Win Or Lose/Warner-Tamerlane, BMI)	23
...TIL THE COPS COME KNOCKIN' Muazze, H. David (Muazze/Win/Gan Zmira, ASCAP/Sony/ATV LLC, BMI)	77
TOUCH ME, TEASE ME C. Woodard, M. J. Bilge, M. Hooten, K. Komegay, F. Brown, D. Young JB Weaver Jr. (Copyright Control/MCA/Chyna Doll/Cannan At Ya/Warner Chappell/Zomba, ASCAP)	45
TWISTED K. Sweet, E. McCain, Kit Kase (N/A)	49
DELINQUENT HABITS I. Martin, D. Thomas, A. Martinez, S. Lale (Memory Lost/Black Wax/Graveyard Shift/Almo, ASCAP)	53
WHAT DID I DO TO YOU T. McEroy, D. Foster, T. Ellis (Tuff-E-Nuff/EMI Blackwood/More Than A Tea Party, BMI)	99
WHERE DO U WANT ME TO PUT IT J. Harris III, T. Lewis, M. Horton (EMI April/Flyte Tyme/Tunes/ASCAP/Blackwood/Help The Bear, BMI)	62
WHO DO U LOVE V. Benford, L. Campbell II (Grandington/Art & Rhythm Inc./Zomba, ASCAP)	55
WHY I LOVE YOU SO MUCH D. Simmons (Warner-Tamerlane/Boobie-Loo, BMI)	1
WIND BENEATH MY WINGS L. Henley, J. Sillar (Wamer/EMI/WB/Gold Corp., ASCAP)	93
WOO-HAH! GOT YOU ALL IN CHECK T. Smith, R. Smith (T'ziah's/Sadyah, BMI)	41
THE WORLD IS A GHETTO Allen, Brown, Dickerson, Jordan, Miller, Oskar, Scout (Far Out/PolyGram, ASCAP)	44
WHY YOU TREAT ME SO BAD O. Burrell, R. Livingston, M. Dixon, B. Marley (Livingston/Bob Marley/Rushdown, ASCAP/Sony/PolyGram, BMI)	94
YOU Heavy D., R. Burrell, V. Herbert, C. King (Soul On Soul/EMI April/Three Boyz From Newark/Burrell/Warner Chappell, ASCAP)	8
YOU AND YOU AND YOU F. Malve, R. Noble, D. Murphy, J. Wilson (Punky Noble/Rushdown/Def Jam, ASCAP/Casias/James Wilson, BMI)	96
YOU'RE MAKIN' ME HIGH N/A (N/A)	2
YOU'RE THE ONE Alistar, A. Martin, L. Matias, T. Johnson, C. Gamble (Af's Street/Almo Salsandra/One Ole Ghetto Ho/WB/Wonder Woman Sing's, ASCAP/Warner-Chappell, PRS)	5

ALBUM REVIEWS By Peter Miro

REMY: *Roll Wit Us (coast to coast)* (Street life 72392 75502-2) Producers: Henry "Black" Butler, Bobby "Bug" Powell, Kenny "Chief" Taylor.



Remy's melodic hip hop synthesis gives due respect to some R&B classics as he "gets his swerve on." Whether dropping lyrics on top of grooves by Earth Wind and Fire, Marvin Gaye, Tom Browne, etc., its radio-friendly approach aims to strike responsive chords in several demographics. "Come My Way" is a contemporary slow stroke, followed by the New Jack-inflected "Eyes On U." The harmonics on title track "Roll Wit Us" parallel those of The Gap Band, paving the way for soul hatched in a fertile, sample-influenced laboratory.

VARIOUS ARTISTS: *KAZAAM The Sound-track* (Perspective 311454 9027) Producers: Jimmy Jam & Terry Lewis.



"Who dares wake Kazaam!" bellows Shaquille O'Neal as this soundtrack to the film about a genie in a boom box kicks off. It's a platterful of aspiring chart climbers competing to be the latest urban finger food. Its gems by Usher, Nathan Morris, Shyheim land mostly in the slow midtempo range. Look for a rush from "Lay Tight" a rap ditty by the Almighty Arrogant, and moist, clinching inspiration from Immature's "Show Me Your Love." Salt N' Pepa's Spinderella makes some-in-the-pocket noise on "If You Believe." Expect a pop crossover dent from "Wishes," for its emotive '60's vibe.

GWEN McCRAE: *Psychic Hot Line* (Goldwax/Chiban GWX 4221-2) Producer: E.W. Clark Sr.



Gwen McCrae has endured three decades in the musical arena, with a church-rooted, Memphis groove approach that was born when Stax Records was still in existence. She remains a capable blues-inspired, hands-on soul singer. Bright moments for contemporary radio are on title track "Psychic Hot Line," and "Your Love Keeps Turning Me Around," otherwise the bulk of this project veers into a blues lane with a steel guitar twang.

PICK OF THE WEEK

CELEBRATING THE NEW SOUTH AFRICA



TWO WORLDS BECOME ONE

VARIOUS ARTISTS: *Place of Hope* (Warner Bros. 9 46165-2) Producers: Gail Hamilton, Malcolm DuPlessis, Sibusiso Victor Masondo, Tony Shepherd, George Duke.

When the dark veil of apartheid was lifted in South Africa, the musical celebration began with Hugh Masekela's *Hope* project on Triloka Records. It continues with thirty two artists from that reborn land and the United States collaborating on this celebratory recording. Its rendering of "Broken Wings" alone, with its quote of Maya Angelou's poem, "Still I Rise" is worth the price of the CD, but the collection may be most valued for its logistic gathering of material from two cultures. The beauty of "Fragile," a Sting tune, is made all the more potent by its African-inflected harmonic approach. Bela Fleck, Victor Wooten, Future Man, Chanté Moore, Hugh Masekela, Sheila E., Howard Hewitt, Gerald Albright, Ladysmith Black Mambazo and Al Jarreau are part of a diverse cast made possible after the walls came tumbling down. Includes a dedication by Bishop Desmond Tutu.

TOP 75 URBAN ALBUMS

CASH BOX • JUNE 22, 1996

1	THE SCORE (Ruffhouse/Columbia 67147)	Fugees	3	17
2	GETTIN' IT (ALBUM NUMBER 10) (Jive 41584)	Too Short	2	3
3	MISSION TO PLEASE (Island 524214)	The Isley Brothers	2	4
4	ALL EYEZ ON ME (Death Row/Interscope 24204)	2Pac	7	17
5	E. 1999 ETERNAL (Ruthless/Relativity 5539)	Bone Thugs N Harmony	10	44
6	MOODS...MOMENTS (Uptown/Universal 53004)	Monifah	6	3
7	R. KELLY (Jive 41579)	R. Kelly	9	26
8	NEW BEGINNING (RCA 66487)	SWV	8	8
9	WHATCHA LOOKIN' 4 (Gospo Centric 72127)	Kirk Franklin & Family	11	7
10	THE NUTTY PROFESSOR (Def Jam 31911)	Soundtrack	DEBUT	
11	THE LOST GENERATION (Virgin 41583)	Shyheim	DEBUT	
12	THE RESURRECTION (Rap-A-Lot/Noo Trybe 41555)	Geto Boys	4	10
13	SUNSET PARK (Flavor Unit/EastWest/EEG 61904)	Soundtrack	5	8
14	UNCLE LUKE (Luther Campbell/Island 61000)	Luke	12	3
15	KILLA KALI (Jive 41577)	Celly Cel	13	6
16	ICE CREAM MAN (Priority 53978)	Master P	14	14
17	WAITING TO EXHALE (Arista 18796)	Soundtrack	15	27
18	MISS THANG (Rowdy/Arista 37006)	Monica	17	42
19	TOTAL (Arista 73006)	Total	28	17
20	THE COMING (Elektra 61742)	Busta Rhymes	16	11
21	MAXWELL'S URBAN HANG SUITE (Columbia 66434)	Maxwell	21	9
22	A THIN LINE BETWEEN LOVE AND HATE (Warner Bros. 46134)	Soundtrack	18	17
23	DAY DREAM (Columbia 66700)	Mariah Carey	20	31
24	UNTOUCHABLE (Relativity 1505)	Mac Mal	23	8
25	1ST ROUND KNOCKOUT (Triple X 51226)	DR.Dre	19	2
26	LET ME CLEAR MY THROAT (CLR 7209)	D.J. Kool	22	11
27	ORIGINAL GANGSTAS (Noo-Trybe/Virgin 41533)	Soundtrack	24	6
28	INSOMNIA: THE ERICK SERMON COMPILATION ALBUM (Interscope 90060)	Various Artists	25	6
29	BROWN SUGAR (EMI 232629)	D'Angelo	26	46
30	SOLO (Perspective 49017)	Solo	36	37
31	MR. SMITH (RAL/Def Jam 523845)	LL Cool J	27	26
32	KENNY LATTIMORE (Columbia 67125)	Kenny Lattimore	32	3
33	SOUL SURVIVOR (Sin-Drome 8910)	Bobby Caldwell	34	2
34	LOUDER THAN WORDS (Mercury 31453)	Lionel Richie	29	8
35	Q'S JOOK JOINT (Qwest 45875)	Quincy Jones	30	26
36	UNTIL THE DAY (MCA 11265)	Nonchalant	33	36
37	THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11258)	Jodeci	44	45
38	DEATH THREATZ (Epic 67139)	MC Eiht	31	8
39	ONCE UPON A TIME IN AMERICA (Profile 1467)	Smooth Da Hustler	35	7
40	THE GREAT WHITE HYPE (Epic 67636)	Soundtrack	37	6
41	GANGSTA'S PARADISE (Tommy Boy 1141)	Coolio	38	28
42	NAKED AND TRUE (Blue Moon/AG 92862)	Randy Crawford	64	7
43	WORDS (LaFace/Arista 26222)	The Tony Rich Project	40	21
44	KOLLAGE (Chrysalis/EMI 35484)	Bahamadia	41	9
45	EDDIE (Island/Hollywood 524243)	Soundtrack	DEBUT	
46	FAITH (Arista 73003)	Faith Evans	47	38
47	TO DA BEAT CH'ALL (Wrap/ichiban 8154)	MC Breed	42	3
48	OFF THE HOOK (So So Def/Columbia 67022)	Xscape	43	45
49	STEEL ON A MISSION (Priority 53984)	Lil' H.D.	45	2
50	LIQUID SWORDS (Geffen 24813)	GeniusGZA	46	30
51	GREATEST HITS (Right Stuff/Capitol 30800)	Al Green	55	42
52	MIND OF MYSTIKAL (Big Boy 41581)	Mystikal	53	36
53	DOGG FOOD (Death Row/Interscope/Priority 50546)	Tha Dogg Pound	48	27
54	SOUL FOOD (LaFace/Arista 26018)	Goodie Mob	50	29
55	NOW & FOREVER (Giant/Warner Bros. 24622)	Color Me Badd	51	3
56	DONT BE A MENACE TO SOUTH CENTRAL... (Island 524146)	Soundtrack	52	21
57	I WILL SURVIVE: DOIN' IT MY WAY (RCA 66775)	Chantay Savage	54	13
58	FATHER & SON (Elektra 61859)	Eddie & Gerald Levert	58	34
59	MIRACLE (Columbia 53022)	Puff Johnson	DEBUT	
60	THE SUBSTITUTE (Priority 50576)	Soundtrack	56	8
61	WE GOT IT (MCA 11385)	Immature	59	25
62	LEGAL DRUG MONEY (Universal 53010)	Lost Boyz	DEBUT	
63	I'M HERE FOR YOU (Perspective 549022)	Ann Nesby	65	2
64	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	68	77
65	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	69	75
66	ESHAM (Reel Life 1040)	Dead Flowerz	63	4
67	YOUNG, RICH AND DANGEROUS (Ruffhouse/Columbia 67441)	Kris Kross	60	22
68	ON TOP OF THE WORLD (Relativity 1521)	EightBall & MJG	61	30
69	FUNKMASTER FLEX: 60 MINUTES OF FUNK (Loud/RCA 66805)	Various Artists	62	28
70	DEAD PRESIDENTS VOL. II (Underworld/Capitol 35818)	Soundtrack	66	9
71	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON (Ruthless/Relativity 5504)	Eazy E	74	20
72	OFF PAROLE (Chrysalis/EMI 35509)	Rappin' 4-Tay	57	12
73	PLEASE TAKE ME (Jive 41535)	Marvin Sease	70	7
74	CELL BLOCK COMPILATION (Priority 50556)	Various Artists	49	11
75	THE VILLIAN IN BLACK (Ruthless 5544)	MC Ren	39	9

THE RHYTHM



EMI Records recently presented D'Angelo with a Platinum plaque for his debut album *Brown Sugar*, commemorating album sales over the 1 million mark. Both singles "Brown Sugar" and "Lady" have gone Gold selling over 500,000 copies each. Pictured are (l-r, front): Dave Rosas, vp, R&B promotions; D'Angelo; Davitt Sigerson, pres/CEO, EMI; Peter Napoliello, sr. vp promotions; Rodney Archer, (management); Jon Birge, sr. vp of artist development. (l-r, back row): Garland Burge, nat'l dir of urban sales; Lindbergh Cox (management); Larry Stessel, gm/vp of marketing; Stephanie Lopez Ajose, nat'l dir of "Quiet Storm" radio.

DRAMATIC IMPACT: Few groups can claim the longevity of The Dramatics, artisans of such classics as "Whatcha' See Is Whatcha' Get," "Fall In Love, Lady Love," "In The Rain," "The Devil Is Dope," "Just Shopping, Not Buying Anything," and their most impressive cover of "Me and Mrs. Jones." (Die-hard fans who needed more than a snippet of their material on oldies radio or their infrequent concert appearances probably weren't aware that Berkeley, CA-based Fantasy Records, Inc. has an extensive hoard of Dramatics material on CD and vinyl—(800) 227-0466.) Once a fixture of R&B in the early '70s and 80's, the group has boosted its trajectory since their appearance in Death Row's "old school" '70s style Players Night-themed video which included O.G. warhorses Fred Williamson, Pam Grier and others crowning '90s icons Snoop Doggy Dog and Dr. Dre, as the new echelon macks in a distinguished tradition of game. Lead singer Ron Banks flirted with gospel recordings on the Bellmark label for a spell, but proves he and his veteran songmates can dispense their trademark enchantment fresh as any bottled over 20 years ago. The proof is in "Try Love Again," their new Bellmark-distributed single for Hyped International Records, penned by Lynell Webster, and produced by bassist Tony Green, prime mover of the *Organized Chaos* compilations. The well-crafted song is a sweet elixir fresh out of a time warp, a style that was thought to be history is rendered dynamically alive for modern airwaves, standing tall on its own suave merits. Its street date will be July 23, and about four tunes are in the can for an album which will drop in September. Label president Hazzim Adhullah, responding to a very early rave over the tune, tied in Banks for a three-way chat with *Cash Box*, to announce the group's upcoming June 23 performance with The Stylistics and the Chi-Lites at L.A.'s Greek Theater, the eighth annual billing of these R&B stalwarts on one stage. Says Banks warmly, "It's been really, really good just to see all these people coming out to relive our music. We take them back from 'Whatcha See Is Whatcha Get' through all of our hits from the '70s and '80s." Banks also delighted in the diverse age mix in effect at these concerts, digging their melodies. It's a mix that can only expand when "Try Love Again" reaches playlists soon.

ADDRHYTHM: Michael Jackson has triumphed in the third copyright infringement case filed against him. The California Ninth Circuit Court Of Appeals, recently upheld the jury's verdict rejecting copyright infringement claims involving the songs "Thriller," "We Are The World," and "The Girl Is Mine." Songwriters Lionel Richie, Rod Temperton and others were also named in the action. Jackson's attorney Eve H. Wagner said, "In an era where celebrities are too often the subject of baseless lawsuits, the system worked in this case and justice was once again served."

Members of Motown's Boyz II Men will each be awarded honorary doctor of humane letters degrees from Drexel University, June 16. It's Philadelphia's way of saying "Thank You," for helping that city's image.

THE RHYME

By Peter Miro



The Wild Wild West lives on in a Brand Nubian generation according to rap artist Sadat X. *Unforgiven* trespasses frequently lead to *Good, Bad and Ugly* showdowns that pit one *Posse* against another. So is there a *Sgt. Rutledge?* to stop the *Wild Bunch?*

WILD COWBOYS STILL ROAM today's urban landscapes, disturbing as it may be for some to hear. Tumbleweed-strewn prairies, cactus-lined trails and unruly cow towns of a century ago have given way to rounds flying from cocked gats and freestyle straps in the blighted uptown areas of New York City, the Bronx and beyond. On his upcoming Loud/BMG release *Wild Cowboys* (July 17), Brand Nubian member Sadat X cuts to the heart of the matter, tying together analogies between past and present while raising consciousness regarding the lawlessness and excessive gunplay afflicting far too many lives to be ignored any further. "Black cowboys of the past, who never really got the recognition they deserved, were on the frontiers, the open spaces," Sadat offers. "Now the open spaces are in the Bronx, Manhattan and Harlem, where blacks are still dealing with poverty, crime, despair, trying to rise above these things." The theme of urban life as spaghetti-Western also sets the tone for the video to the first single, "Hang Em High" (with flip side track, "Stages and Lights"), released May 22. Sadat writes all of his own lyrics, with no collaborators, and sees contemporary rap opponents squaring off in the "East vs. West" corral as goaded by third parties peripheral to the game. "All this petty beefing takes away from the heart of rhyming, which is the art of it," he says. "To me it's basically between 2Pac and Biggy Smalls (Notorious B.I.G.). They'll have to work it out like they're going to work it out." Sadat also lent his views on government-backed rap censorship. "Talking about reality, they want to ban that. I never go into the studio thinking, 'I have to have this toned down.' Now, the key is to be aware of censorship beforehand. They're definitely breaching freedom of speech. If it has to be a censorship, let the artist do a clean album, but also do a street version, to keep that street edge." It remains to be seen if this suggestion flies. For the marketing of his new releases, Sadat wants to ensure that the music reaches his customarily strong markets—the South, the East and Northeastern regions, but also get product out to California, (including Fresno) and the Pacific Northwest, extending through Seattle. Spot dates have been lined up for a West Coast promo tour in August. Foreign markets also figure into the equation, as Brand Nubian has customarily fared well in England, Denmark, Austria, Sweden and Japan. "It's so hard to find good rap in some of these places," he adds. "Europeans identify with underground artists."

Rap fakery is a pet peeve of Sadat's that will probably wind up shot to ribbons by his rhymes, after peeping Sadat's new work, plus his delivery on the "Allstar Remix" of "Loud Hangover," paired with Ankinyele and Yvette Michelle. He pinpoints his rap orientation to the early years when the artform was still a private, competitive pastime in New York, and feels he was exposed to "the true art of it. There were no videos, no rap on the radio, no wax. It's become a lot more commercial. Now rap is making as much money as any other music. Commercialism has taken away from the true art part of it." With so many practitioners and wannabes now, a dilution of the music's authenticity has resulted, and weaker material can become popularized if it gets played often enough by unsuspecting pd's. "People follow other peoples' styles, that really have no style," Sadat concludes.

TOP 25 RAP SINGLES

CASH BOX • JUNE 22, 1996

1	THA CROSSROADS (Ruthless 6335)	Bone Thugs N Harmony	1	8
2	HAY (Pallas 56008)	Crucial Conflict	5	5
3	HOW DO YUO WANT IT/CALIFORNIA LOVE (Death Row/Interscope 854653)	2Pac Feat. KC & Jojo	DEBUT	
4	GET MONEY (Big Beat 98087)	Junior M.A.F.I.A.	2	23
5	KEEP ON, KEEPIN' ON (Flavor Uni/East/West 64302)	MC Lyte Feat. Xscape	3	15
6	DEAD PRESIDENTS (Roc-A-Fella 53233)	Jay-Z	4	13
7	SCARRRED (Luther Campbell/Island 164000)	Luke	8	9
8	C'MON 'N RIDE IT (THE TRAIN) (Quadrasons/Big Beat/AG 98083)	Quad City DJ'S	7	14
9	RENEE (FROM "DONT BE A MENACE...") (Island 854584)	Lost Boyz	6	12
10	5 O'CLOCK (MCA 55075)	Nonchalant	9	17
11	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") (Tommy Boy 7731)	Coolio	16	3
12	THE WORLD IS A GHETTO (Rap-A-Lot/Virgin 38544)	Geto Boys	13	7
13	DOIN IT (Def Jam/RAL/Island 5761)	LL Cool J.	11	15
14	WOO-HAH!! GOT YOU ALL IN CHECK (Elektra 64335)	Busta Rhymes	12	15
15	LET ME CLEAR MY THROAT (CLR 5218)	DJ Kool	DEBUT	
16	HANG EM' HIGH (Loud/RCA 64561)	Sadat X	10	2
17	DELINQUENT HABITS (PMP/Loud/RCA 64526)	Tres Delinquentes	14	6
18	LIVE AND DIE FOR HIP HOP (Ruffhouse/Columbia 7827)	Kris Kross	18	8
19	OREGANO FLOW (Critique 15571)	Digital Underground	15	2
20	MR. ICE CREAM MAN (No Limit/Priority 53218)	Master P	17	12
21	SHADOWBOXIN' (Geffen 19396)	Genius/GZA Feat. Method Man	19	13
22	TOUCH ME, TEASE ME (Def Jam 76552)	Case	20	6
23	SO FLY (Outburst/Def Jam/Island 576508)	Domino	DEBUT	
24	IF HEADZ ONLY KNEW... (Pendulum/EMI 58549)	Heather B.	23	3
25	WHERE I'M FROM (MCA 55097)	Passion	25	2

Urban Singles Reviews

By Peter Miro

■ NATHAN MORRIS: "Wishes" (Perspective PSSAD 00255) Producers: Jimmy Jam & Terry Lewis.

Jam & Lewis delve deep into '60s pop music archives to endow this urban single by Boyz II Men's Nathan Morris for Perspective's *Kazaam* Soundtrack. Excerpts from material by Buffalo Springfield, The Association and perhaps even a little Lou Reed should resound off the more musically astute eardrums out there. The result is a soothing "feel good" sedative, like the tranquil poppy field scene in the Wizard Of Oz. It feels sleepy...sleepy...in a folk/rock kind of way, even on the *a cappella* track.

■ RAS KAAS: "Anything Goes" (Priority DPRO 50913) Producers: Ras Kaas, Lamont "Bird" Holbby.

Been a while since a rap release came along that's as markedly cool and eloquent as this topical offering from Ras Kaas, sliced from his upcoming *Soul On Ice* LP. What will remain with the listener is his point/counterpoint flow of ideas on every couplet of verses, illuminating paradoxes of urban life with an urgency reminiscent of The Last Poets. The ominous tone continues on dramatic bonus track "On Earth As It Is." Ras Kaas also samples some of the rhymester phrasology of trial attorney Johnnie Cochran's closing statement from the O.J. Simpson trial. It fits.

■ THE BRAXTONS: "So Many Ways" (Atlantic PRCD 6763-2) Producers: Jermaine Dupri, Carl-So-Lowe, Bryant Reid.

What could be better than one entrancing Braxton, but three of them? There's a certain, original aura rising from this soulful, siren-esque chorus Toni's seasoned siblings generate on the title track to their forthcoming LP. Sounding full enough to be *four* women, The Braxtons seem capable of winning hearts and filling the void left by En Vogue and Jade. Deft-handed producer Dupri makes his foreground subject stand out with an infectious rhythm track and background touches ideal for girl-group profiling. Urban radio can heartily pipe this song aboard on July 2.

Jazz Reviews

By M.R. Martinez



Blue Note Records recently announced the signing of respected guitarist Pat Martino, who has begun working on his label debut, a duet project with people like Pete Townsend, Carlos Santana, Michael Hedges, Mike Stern, Charlie Hunter and others. The record is due out in January, 1997. Pictured are (l-r): A&R and reissue consultant Michael Cuscuna, Martino; and Blue Note president Bruce Lundvall.

Reviews
BLACK/NOTE: *Nothin But The Swing* (Impulse!/GRP IMPD-177). Producers: Mark A. Shelby & Willie Jones III.

This quintet of Los Angeles jazzists holds true to the title of their Impulse! debut, the follow-up to their eye-widening album on Columbia Records, *Jungle Music*. They've come a long way from 5th Street Dick's in the Leimert Park district of L.A., yet the attitude is so familiar, something evident from the jump street track, the Freddie Hubbard composition titled "The Core." Guest trumpeter Nicholas Payton shines on this brisk swing out. The group packs a remarkable pantheon of music into each compact tune, the longest being the nearly seven minute "Gettin' Your 'Trane On," a moody bit of introspective discourse composed by drummer and album co-producer Willie Jones III. This tune features guest saxophonist Teodross Avery complementing James Mahone's alto work with his tenor flavor. The 13-track collection is built on a shifting foundation of rhythms and melodic and harmonic explorations. The group displays that coming-of-age confidence on "West Coastings."

JAMES CARTER: *Conversin' With The Elders* (Atlantic 82908-2). Producer: Yves Beavais.

Although eight of the album's nine tracks are covers by some master players, and even though the elders with whom he converses are some of the most revered and respected players in the idiom, saxist James Carter's voice does not take a back seat here. Opening with "FreeReggaeHiBop," penned by and performed with trumpeter Lester Bowie, the album immediately whets the appetite for adventure. The blues come into full effect on "Parker's Mood," where Carter is joined on tenor by Larry Smith for a sparky conversation. The rich depths of John Coltrane's "Naima" are explored by Carter and Hamiet Bluiett ducting on baritone saxes. Other highlights include clarinetist Buddy Tate and Carter on Tate's blusey "Blue Creek;" "Centerpiece," with Carter and the composition's author and trumpeter Harry "Sweets" Edison; and the cheeky Carter tune "A titled Valse," where he is joined again by Bowie.

BOB JAMES TRIO: *Straight Up* (Warner Bros. 9 45956-2). Producer: Matt Pierson.

Joined here by young lions Christian McBride (bass) and Brian Blades (drums), James broadens the parameters of jazz accessibility with this fusion of traditionalism and popular sensibilities. Pianist James is lyrical throughout the album (you almost want to hear words or a voice dance with each note he coaxes from the ivories). This is a gentle album that forsakes bombast for articulate exchange between the three players. Tracks like the cover of the Pat Metheny/Lyle Mays standard "James," the rhythmically adventurous Horace Silver tune "The Jody Grind" and the dramatic James composition "Three Mice Blind" are examples of how the trio members alternately accompany each other and lead the action.

TOP 25 JAZZ ALBUMS
CASH BOX • JUNE 22, 1996

1	Q'S JOOK JOINT (Qwest/Warner Bros. 45875)	Quincy Jones	1	21
2	NEW STANDARD (Verve 529854)	Herbie Hancock	3	13
3	BREATHLESS (Arista 18646)	Kenny G	2	170
4	HEART OF THE NIGHT (GRP 9842)	Spyro Gyra	4	3
5	LIVE AROUND THE WORLD (Warner Bros. 46032)	Miles Davis	7	3
6	DISCOVERY (GTS 532125)	The John Tesh Project	5	8
7	NAKED AND TRUE (Bluemoon 92662)	Randy Crawford	6	25
8	BRAVE NEW WORLD (GRP 9835)	Russ Freeman & The Rippingtons	8	13
9	SECOND WIND (Almo Sounds 80005)	Herb Alpert	DEBUT	
10	SEDUCTION (Warner Bros. 45913)	Boney James	10	29
11	CITY SPEAK (Blue Note/Capitol 32620)	Richard Elliot	12	9
12	ELIXIR (Warner Bros. 45922)	Fourplay	13	37
13	LAID BACK (Discovery 77037)	Doc Powell	14	7
14	SOUL SURVIVOR (Sin-Drome 8910)	Bobby Caldwell	15	27
15	THINKING ABOUT YOU (GRP 9829)	Jerald Daemyon	11	21
16	STRAIGHT UP (Warner Bros. 45956)	Bob James Trio	DEBUT	
17	SAXTRESS (Heads Up 3034)	Pamela Williams	18	11
18	ATTITUDE ADJUSTMENT (GRP 9839)	George Howard	16	13
19	KANSAS CITY (Verve 529554)	Soundtrack	19	3
20	MOODS (Mercury 528755)	Will Downing	9	25
21	SUDDEN BURST OF ENERGY (Warner Bros. 45884)	Earl Klugh	17	11
22	THE BEST OF DAVID SANBORN (Warner Bros. 45768)	David Sanborn	20	55
23	NAJEE PLAYS SONGS FROM THE KEY OF LIFE-A TRIBUTE TO STEVIE WONDER (EMI 35704)	Najee	21	25
24	SAX ON THE BEACH (GTS 4578)	John Tesh Project	23	56
25	JAZZ MASTERS II (JVC 2049)	The Jazz Masters	24	41

STEVE COLEMAN AND THE FIVE ELEMENTS: *Curves Of Life* (RCA Victor 31693-2). Producer: S. Coleman.

The cohesive nature of this music, the total *simpatia* exuded on each track, the fact that this was recorded *live*, is remarkable considering these guys went with little or no set list and built the emotional energy on the spirit of the moment and the reverent encouragement of the audiences that came out during five nights of recording at Paris' Hot Brass Club. The final volume in a set of three recordings by saxophonist Coleman and his various incarnations of his M-Base collective, the music on this disc is an unfolding adventure that starts with "Multiplicity of Approaches (The African Way of Knowing)," and winds through a cover of Thelonius Monk's "'Round Midnight." You know the shit is in effect when somebody drops by to hear you play and winds up playing during the set, and it all sounds like part of a plan, somebody's plan. Fellow saxophonist David Murray does such honors on the progressive tome "Country Bama" and on "I'm Burning Up."

THE GERRY WIGGINS TRIO: *Solidarity* (Concord Jazz CCD-4706). Producer: John Burk.

The consummate accompanist, sideman and supporting player has rightfully been given an opportunity to swing the spotlight onto his own expansive talents as a leader. Wiggins, a fixture as sessionist worldwide, but especially in Los Angeles, where he is often the first call for any star power looking for able support, get's a hand here by another stellar accompanist, bassist Andy Simpkins, and that drummer of many sticks, Paul Humphreys. While Wiggins and company expertly handle a number of cover tunes, including disc opener "The Way You Look Tonight," and "On Green Dolphin Street," the trio has fun on Wiggins' originals like "Surprise Blues" and "Strip City," penned with Jackie Mills. If you think you've heard these guys before, just check the credits on some gems in your catalog. You'll discover you probably have.



Hits & Pieces

By Dick Ishbun

BAM MEDIA RINGS BELL: A partnership has been formed between Bam Media, which publishes California Bay Area-based *BAM* magazine, and Pacific Bell Interactive Media (PBIM) whereby information on artists and bands playing clubs, on record stores, even bands for hire in Southern and Northern California will be provided. The partnership is for the "At Hand" web site where BAM Media will provide content for PBIM's Entertainment and Leisure section. The site launches this summer.

"*BAM Magazine* was chosen because of its extensive and longstanding coverage of West Coast music and comprehensive listings of California live music events and clubs," comments Dan Finnegan, director of content development for PBIM.

Adds Dennis Erokan, BAM Media president: "When people use PBIM to find a particular nightclub, our content not only tells them who is playing there, but also provides editorial on the artist or group and tells the reader where to buy their recordings in their neighborhood. It's taking what BAM does best, as pop culture chroniclers, to its logical point of actually serving the music consumer. We are thrilled to have such a showcase for our content. And certainly the recognition of *BAM* as a definitive music source statewide is something to be proud of."

The partnership will also help promote *BAM*'s already busy website, "Music Universe" (TM) through hyper links to the At Hand address. That site also features content from *BAM*'s sibling publication, Seattle-based *The Rocket*.



Film composer Chris Boardman was recently at the Annual E3 celebration at Union Station in Downtown Los Angeles representing multimedia company 7th Level. Boardman (right) who scored the upcoming Universal film *Tales From The Crypt: Bordello of Blood*, composed the theme to 7th level's forthcoming futuristic war game on CD-ROM, "Dominion." Pictured with the composer is 7th level's exec. vp of creative and former Pink Floyd member Scott Page.

QUICK HITS: The eclectic and multi-talented Yanni will share his musical experience and philosophy with several hundred students via a unique video conference on Thursday June 27. "One On One: His Approach to Music, Creativity and Life" is the topic Yanni will address during the seminar which will be held at the Interlochen Center of Arts in Northern Michigan, but that will be "telecast" to students at several different learning sites around the world. The interactive forum will permit students to see and hear Yanni and also discuss topics with him. The classrooms will be connected via Telecommunication Tech, provided by Chicago-based Ameritech, and the program will be videotaped by the program's producer Veras Communications for broadcast as a PBS "Back To School" special. The United States Information Agency also will distribute the hour-long video presentation to every American Embassy worldwide. Yanni is currently working on his next album, due out next year... **JAD Records'** *Soul Almighty - The Formative Years, Vol. 1*, a collection of previously unreleased material by Reggae king Bob Marley is making an impact at both record retail and computer software outlets as an enhanced-CD. The title offers the music (playable on regular audio equipment) and a wealth of multimedia content featuring rare and never-before-seen photos and an embedded link to the new "Reggae SuperSite" located on both the World Wide Web and America Online. The title is being distributed to record outlets by Navarre Corp. and Digital Entertainment servicing software outlets.

NEWS (Continued from page 3)

by minors. The ruling resulted from a suit (*ALA v. United States Department of Justice et al.*) filed by the Citizen's Internet Empowerment Coalition (CIEC), and consolidated with one filed earlier by the ACLU that challenged the constitutionality of the CDA. The Recording Industry Association of America participated fully in the suit as a member of the CIEC.

The RIAA's associate general counsel Paul Russinoff said, "The Communications Decency Act is too broad and unconstitutionally vague. By attempting to regulate speech over the Internet in the same way as broadcast media is regulated, the CDA effectively restricted a broad variety of speech and free expression. Hopefully, today's decision sounds the death knell for one of the most chilling censorship laws our country has faced in recent memory."



Sony Music Entertainment execs congratulate Aussie star Tina Arena following a showcase at F-Stop in NYC, where she performed "Chains," the kick-off single and video from her U.S. Epic debut album *Don't Ask*. Pictured are (l-r): Richard Griffiths, Epic Records president; David Glew, ERG chairman; Tina Arena; Mel Ilberman, Sony Music International chairman; Ralph Carr, artist manager; David Massey, Epic A&R/Int'l Mktg. vp; Craig Lambert, Epic sr. vp; and Lori Lambert, sr. director, marketing, Epic Records.

PHILIPS/SONY CD TEXT: Philips Electronics N.V. and Sony Corporation announced their agreement to add text function specifications to the existing Compact Disc Digital Audio format (Red Book). These new specifications will allow such data as album title, track title, artist name and lyrics to be added onto the audio CD. The new specifications will serve as the audio CD's text function and can be applied with other existing CD formats, such as Video CD, CD EXTRA, CD-ROM and CD-G. Future generations of CD players will be equipped to read the text function.

The main objective of the text function is to facilitate searches of a particular CD title or song within a multiple CD disc changer system or any other CD player. This function will also enable the automatic broadcast of information such as catalog number, song title and artist name when used in an FM multiplex broadcasting system with subcode data service. With this feature, a customer at a record store can listen to highlighted portions of a long recording, making it easier to choose the desired CD in a short time.

R & A CHILLER: Michael Jackson got the word that San Francisco's 9th Circuit Court upheld the 1994 jury verdict rejecting copyright infringement claims involving the songs "Thriller," "We Are The World" and "The Girl Is Mine," once again vindicating himself, Lionel Richie and Rod Temperton.

Then a \$60 million suit was filed against Jackson, ex-wife Lisa Marie Presley, Diane Sawyer, ABC, Sony Music, and *Primetime Live* claiming they had breached the terms of a 1994 confidentiality agreement which, supposedly, settled a \$20 million civil suit which accused Jackson of molesting a 14-year old boy. The boy's father, Evan Chandler, claims Jackson and others breached the terms of the agreement during the then-wed Jacksons' appearance on the network show.

Music Makes AMC's Fourth 'Film Preservation Festival'

By John Goff

IMAGINE THIS: The Beatles films, *A Hard Day's Night* in 1964 and '65's *Help!* trailed off at the boxoffice, were pulled and all copies along with the negative destroyed. Not only those two films but all newsreel footage of the group and TV shows featuring them during that era met the same fate. Bye-bye Beatles.

Well, you could say, their music's still around. But the music's only *part* of the story.

Imagine, as Lennon and McCartney might say, *all* of that is gone. Then also gone are parts of ourselves. We're back to cave dwelling and having to rely on the passed-down memories of our elders to preserve history;



The Beatles preserved.

not only history of entertainment but of *everything* this increasingly fast-paced world has indulged in or preserved through. And just consider having to rely on the memories of someone who lived through the *Sixties!* You really want to go to your kids and say, "This is how it

was in Pop's time...the way he remembers it?" I didn't think so. Oh wow, Man, talk about a skipping tape...

Well, fortunately it's not like that. Close, but not quite. And on the sunshine side of the street—it never will be like that, for some films.

More and more film preservation and restoration are becoming focal points of not only film historians but historians who see films as gateways to our past eras and doorways leading to understanding of such passage, of ourselves as a human race, of our times, mores and morals.

Since films transformed cultures beginning with the Silent Era in 1893, imagine *and* consider the guesswork that would have to be put into history without those filmed images. Still, according to experts, three-quarters of the films made from 1893 to 1930 have been destroyed. More than half of the 21,000 shorts and full-length features made on nitrate stock before 1950 have also been lost, and every color film made on Eastmancolor stock between 1950 and 1975 is in danger of fading away.

Until 1951, films were made on cellulose nitrate-based stock, a stock which reacts chemically with the air to produce nitric acid, a highly corrosive chemical which literally eats film. Additionally, nitrate is highly flammable and burns with such ferocity even submersion in water will not extinguish it. Under certain conditions it is capable of spontaneous combustion. The decomposition of nitrate film cannot be halted, although under correct conditions it can be slowed.

If film is to be kept for this and future generations it must either be preserved or restored. *Preservation* means lengthening the life of a film (requiring the negative), often by transferring a movie from nitrate stock to longer-lasting acetate or polyester film. *Restoration* involves the enhancement of an inferior or incomplete original print (largely performed when the original negative itself has been lost or destroyed and only copies remain) so a useable copy can be made.

American Movie Classics, the 24-hour cable network devoted to the Golden Age of Hollywood, began a Film Preservation Festival four years ago dedicated to preserving film's endangered film heritage while raising funds for archives whose work saves hundreds of films each year. AMC is united with The Film Foundation, an organization founded by filmmakers Martin Scorsese, George Lucas, Steven Spielberg, Robert Redford, Sydney Pollack, Francis Ford Coppola and Stanley Kubrick. To date, AMC's festivals have raised more than \$1 million to support the Film Foundation's five-member archives: George Eastman House, The Museum of Modern Art Film Department, National Center for Film and Video Preservation at the American Film Institute (AFI), UCLA Film and Television Archive and the Library of Congress Motion Picture Division.

Top 15 Weekly Film Grosses

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>The Rock</i>	Buena Vista	1	2,392	\$25,069,525	\$10,481	\$25,069,525
2. <i>Mission: Impossible</i>	Paramount	3	3,012	\$14,662,192	\$4,868	\$130,823,989
3. <i>Twister</i>	Warner Bros.	5	2,808	\$11,917,390	\$4,244	\$187,288,498
4. <i>Dragonheart</i>	Universal	2	2,133	\$7,636,140	\$3,580	\$27,498,905
5. <i>Eddie</i>	Buena Vista	2	2,000	\$5,584,167	\$2,792	\$16,559,142
6. <i>The Phantom</i>	Paramount	1	2,159	\$5,072,346	\$2,349	\$5,072,346
7. <i>Spy Hard</i>	Buena Vista	3	2,051	\$2,720,814	\$1,327	\$21,299,267
8. <i>The Arrival</i>	Orion	2	1,693	\$2,198,736	\$1,299	\$8,928,595
9. <i>Flipper</i>	Universal	4	1,567	\$1,245,765	\$795	\$15,282,085
10. <i>The Truth About Cats And Dogs</i>	20th Century Fox	7	721	\$706,798	\$980	\$31,020,326
11. <i>Toy Story</i>	Buena Vista	29	658	\$636,944	\$968	\$188,822,426
12. <i>The Birdcage</i>	MGM/UA	14	611	\$500,815	\$820	\$120,456,200
13. <i>The Craft</i>	Columbia	6	700	\$410,645	\$587	\$22,410,910
14. <i>Cold Comfort Farm</i>	Gramercy	5	72	\$381,289	\$5,296	\$1,608,460
15. <i>Muppet Treasure Island</i>	Buena Vista	17	541	\$341,446	\$631	\$33,194,904

Domestic box-office, which includes USA and Canada for the weekend of June 7-9, totaled \$79,085,012, breaking down to a \$3,420 per-screen average off a total of 23,118 screens, giving a combined total of \$835,335,578. (Courtesy *Entertainment Data, Inc.*)

This year the weeklong festival, which runs from June 30 through July 5 will be devoted to the Musical, of which newly-restored versions of the aforementioned Beatles' films *A Hard Day's Night* and *Help!* will be presented.

June 30 - July 3 focuses on "All American Musicals" and "Ladies of the Musicals" with a line-up beginning with Shirley Temple in *Bright Eyes* (1934) and running through features with Ginger Rogers, Alice Faye, Betty Grable, Deanna Durbin, Judy Garland, Lena Horne, Mitzi Gaynor, Shirley Jones, Barbra Streisand, Julie Andrews and Ethel Merman.



Barbra Streisand in *Hello, Dolly!*

Guys jump in also. You'll be able to recognize such as Fred Astaire, Bing Crosby, Frank Sinatra, Nat "King" Cole, Elvis Presley and Glenn Miller star in such classics as *Flying Down To Rio*, *Higher and Higher*, *St. Louis Blues*, *State Fair*, *Oklahoma!*, *Love Me Tender*, *South Pacific*, *Hello Dolly!*, *Carousel*, *Sun Valley Serenade*, *Mother Wore Tights* and *The Girl Can't Help It*.

July 4th will be a (Richard) Rodgers and (Oscar) Hammerstein Marathon/All American Musicals For The Fourth featuring *State Fair*, *Oklahoma!*, *Carousel*, *The King And I*, *South Pacific*, *Flower Drum Song* and *The Sound Of American Music*, a Rodgers and Hammerstein documentary.

July 5 will be given over to Jazz featuring historical musical shorts starring Louis Armstrong, Duke Ellington, Gene Krupa, Jimmy Dorsey as well as features *A Song Is Born*, *The Fabulous Dorseys*, *Orchestra Wives*, *Atlantic City*, *Stormy Weather*, *Sun Valley Serenade* and Jazz Shorts with the stars of *Stormy Weather*.



Stormy Weather stars Fats Waller (l in '43) and Eartha Kitt has the *St. Louis Blues* in 1958.



And that's just scratching the surface.

Martin Scorsese, whose interest in preservation began with his concern about fading color stock, will host segments. The esteemed filmmaker's campaign to improve color movie film has led him to other causes: preserving film history, exposing audiences to classic films and protecting the integrity of film artists. Through his and other filmmakers' efforts the situation has been improved. Warner Bros. now has their own preservation facilities, and Columbia and Universal have preservation policies in place.

This Film Preservation weekend is aimed at alleviating the cost factor. For 1996 the U.S. government has budgeted \$250,000 for the preservation of film. That doesn't go a long way when you consider that the Library of Congress estimates it costs \$10,000 - \$30,000 to preserve and restore a black and white film and \$30,000 - \$300,000 for a color movie. The cost of \$1 and \$2 per foot to transfer nitrate film to acetate stock—with an estimated 100 million feet of nitrate film in collections worldwide requiring one or the other procedure—can be daunting. This is taking into consideration not simply Hollywood-produced feature films, but also footage of current affairs mixed with World War II footage, world happenings—virtually a filmed pictorial history of our times. It's not something to even consider losing. Enough has already been lost, to science, apathy and bottom-line concern. AMC and The Film Foundation are basically asking: What's your knowledge and preserving history in all forms for your children—ad infinitum—worth?

What?

Book Reviews

By John Goff

Lost Films: Important Movies That Disappeared

By Frank Thompson

AUTHOR FRANK THOMPSON, in his *Introduction*, writes compellingly of the thousands of films lost, giving the reader a full-plated overview of what has happened to and what is *happening* to classic motion pictures. There are moments during this opening that causes a reader to feel a profound sense of loss, such is the passion with which Thompson has approached and infused his subject. One gets the feeling this was not just something the author was doing to fill time and get a byline.

It's certainly not going to rise on the bestseller lists along with popsters John Grisham and Sue Grafton. Thompson's work is for thinking students and devotees of film art, that is to say a near-endangered species. Still, for those who care, this book and the efforts of others such as AMC's Film Preservation Festival and The Film Foundation, both of which Thompson mentions and credits (and also featured here) are attempting to make a difference in preserving at least the memories.

A single paragraph contained in Thompson's intro chillingly and achingly sums up his and others feelings and leaves the reader with a sense of total loss:

Working on this book has been alternately exhilarating and sobering. I have from time to time felt apprehensive about its effect on the reader. I hope I can convey my fascination with these tantalizing motion pictures and can communicate some of the excitement and drama and fun that I have found in them. But Lost Films is suffused with sadness, too. These films are gone. No matter how interesting or amazing they seem on paper, we can never, ever experience them as audiences once could. We can read their plot synopses, listen to what the critics had to say, gaze longingly at their surviving photographs. But we can never have the opportunity to evaluate them for ourselves.

Makes you think of that word, "Never." Has a ring of finality to it. Helluva word, isn't it?

Thompson has chosen to select from the silents beginning with *The Immortal Alamo* from 1911 up to 1929's *4 Devils*, 27 films in all; some you may have heard of, others not, but each has some significant bearing on the film art and/or the eras they reflect. And *all* are gone except for the still photographs which give only shimmering suggestions of what is lost.

The Immortal Alamo, filmed on location in San Antonio, Texas; *Cleopatra* from 1917 with filmdom's classic "vamp" Theda Bara as the scantily clad queen of the Nile; *The Knickerbocker Buckaroo*, 1919, starring Douglas Fairbanks, which also was the introduction to films, as an actor, of William Wellman who became one of Hollywood's most revered and pioneering directors; Lon Chaney as *The Miracle Man*; *Hollywood*, with an incredible cast of stars, virtually the entire Paramount roster as themselves, and a look at Hollywood in 1923; *So Big*, 1924, the original; *Gentlemen Prefer Blondes*, 1928 with Ruth Taylor predating both Carol Channing and Marilyn Monroe as Lorelei Lee; and *Ladies Of The Mob*, 1928, a Wild Bill Wellman directed breakthrough film.

There are more but these are some of the highlights. Thompson opens each with studio, dates, reels, credits and cast, goes into synopsis and production background culled from research. All this is accompanied by the tantalizing still shots from the production in front of and behind camera.

Lost Films is itself a treasure, written with respect and love and is able to transport you to the early days of Hollywood and the excitement, also lost, of pioneering filmmakers. Thompson deserves a large "Thank You" for bringing something like this together.

(Citadel Press; Carol Publishing Group. 298 pages. \$16.95)



News From The United Kingdom, Ireland & Europe

By Hal Levy

TOP UK SINGLES: Moving up to number one is the Fugees' "Killing Me Softly" having pushed Baddiel/Skinner/The Lightning Seeds' "Three Lions" down to second spot. Moving up to three is Peter Andre/Bubbler Ranx's "Mysterious Girl" while newcomer Ocean Colour Scene's "The Day We Caught The Train" pulls into the station at four. Livin' Joy's "Don't Stop Movin'" moves onto the charts at five joined by Pianoman's "Blurred" bouncing on at six. Proving nothing is impossible on seven is Adam Clayton & Larry Mullen's "Theme From Mission: Impossible" which pushed Celine Dion's "Because You Love Me" to eight. Tony Rich Project's "Nobody Knows" at nine and Louise is "Naked" on ten.

The UK's top album is Metallica's *Load* and Top Music Video still is the *Live Cast Recording of Les Miserables*. Top sale video is *Timon & Pumbaa's Around The World* and top rental video is *Goldeneye*. In the games department leading Mega Drive rentals is *Toy Story* and Super Nintendo reports its rental leader as *Donkey Kong Country 2*. Top seller CD-ROM is 3D US Gold's *Duke Nukem*.

At the boxoffice *From Dawn To Dusk* is pulling in most of the money.

Europe's top single is Los Del Rio's "Macarena" which is leading in Germany, Switzerland, Holland and Israel. Robert Miles' "Children" are playing in France, Italy and Austria, while Metallica's "Until It Sleeps" isn't sleeping in Denmark, Finland and Sweden. Take That's "How Deep Is Your Love" is high in Lithuania and Macedonia while Fool's Garden's "Lemon Tree" is picking the fruit in Iceland, Norway and Latvia. Michael Jackson's "They Don't Care About Us" tops the list in Croatia and is still in the top 10 in all markets. Eros Ramazzotti's "Dove C'e Musica" is still going strong in the European album field topping the lists in Italy, Austria, Sweden and Switzerland while George Michael's "Older" is getting younger in the leading markets of Germany, France and Spain as well as Denmark and Israel.

Just published in the UK is Jon Savage's *Time Travel From The Sex Pistols To Nirvana: Pop Media and Sexuality*. Publisher is Chatto & Windus. Heading the hardback bestseller list is Jack Ramsay's *SAS: The Soldiers' Story* (MacMillan) with John Grisham's *The Runaway Jury* (Century) topping the fiction list. General paperback bestseller is Eric Lomax's *The Railway Man* (Vintage) while fiction paperback top is Irvine Welsh's *Ecstasy* (Cape). BBC comes in with its paperback manual *Frome 1996* which covers this season's concerts.

UPS-N-DOWNS: Thorn EMI at £18.25 is up 0.31% while Rank Organization's £5.09 brings them down 0.08% and PolyGram selling at NLF 101.10 (£38.07) is down 0.1%.

RANK CAST-ON: The Hard Rock chain has become part of the Rank Organization's Rank Leisure division in a \$410 million deal with Peter Morton. Morton, however, will hold onto the Hard Rock Hotel and Casino licensing rights. Rank already owns 15 Hard Rock cafes from a deal with Mecca, which purchased co-founder Isaac Tigrett's share of the business. The Morton deal calls for purchase of Morton's 13 cafes and four franchises. Rank says its plans call for an additional seven venues in the upcoming year. The company will also go back to Hard Rock's music roots by making a visit to a Hard Rock cafe not only an eating but also an entertainment experience. Rank is also looking at establishing a record label as well as an A&R division. Currently half of Hard Rock's profits come from its merchandising of T-shirts, jackets and other items seen everywhere.

RANK CAST-OFF: Talk is that the former Rank Screen Advertising, now called Cinema Media, is being eyed for buying by Carlton Communications, the media group. Cinema Media controls about 80% of all cinema advertising.

LOOKING FOR A SANCTUARY? Well, check out Sanctuary Leisure. The UK company runs music events including all night dances as well as "American-style" pool halls. The stock market offering places the value of Sanctuary at £3 million.

HERE COMES DA QUEEN to open Liverpool's Institute of Performing Arts on the site of the elementary school attended by George Harrison and Paul McCartney as kids. McCartney has made raising money for the school his top priority and he's been honored by having the main auditorium called The Paul McCartney Auditorium.

WHO'S THE NEW SIRs?: Well, we'll be finding out pretty soon since Queen Elizabeth II's biannual official honors list will be announced this week. And, as usual, there are expected to be some new Sirs and Lords as well as a couple of Dames from the music and entertainment field. Could there be a Sir Paul in the future?

HAPPY FIFTH: Grapevine, an independent label, is celebrating its fifth anniversary. Owners Steve Fernie and Paddy Prendergast started with a list of talent that had been dropped by the major labels. Grapevine bet that these creative people would become successful again and so signed up names like Emmylou Harris, Joan Baez, The Kinks, Mary Black and Christy Moore. The Kinks' first Grapevine album sold 29,000 units compared to their last CBS album which hit only 5,000. And the latest Emmylou Harris sold more than 100,000 in the UK alone. Grapevine is branching out into signing up new artists like Sinéad Lohan.

MICHAEL, KEEP AWAY: Greece has voted to end tax benefits for foreign and local artists. This means that the upcoming Rolling Stones concert will have to

pay an 8% tax on the monies they earn in Greece. With an asking price of \$2 million for a concert, the Greek government will take about \$160,000. Sting was lucky with his concert which came in last month and therefore was not taxed at all. What this means for future concerts by foreigners is not known, but perhaps there will be a letter from the Finance Minister like the one Michael Jackson got from Germany's money man, repealing that country's tax.

IF YOU CAN REMEMBER IT, you weren't there was a 1960's saying. Chatto & Windus Publishers are hoping it isn't true since they've signed Andrew Loog Oldham, former manager of the Rolling Stones to write his memoirs. If he doesn't remember, they're in trouble. Tentative title of the book, *Stoned*.

HOW LONG WAS CIVILIZATION? Well, it took Kenneth Clark 18 one-hour episodes to tell the story of civilization from its birth up to modern times. And it's going to take BBC only 10 one-hour episodes to tell the 40-year story of rock and roll. Series title is *Dance In The Streets* and it starts airing in the UK this week.

INDEPENDENTS DAY: Well, maybe not yet. Creation Records, the UK independent label of which Song Music holds 19% and an option to buy the remaining stock, was faced with Song's decision to pick up the remaining 51%. Founders Alan McGee and Dick Green said they would leave the label. Sony finally agreed to pay them a bonus of several million pounds to extend their joint venture for five more years as well as raising Creation's royalty rates. With multi-nationals controlling more than 70% of the market, some independent labels have sought protection under the financial clout of the majors. However, many new groups and talent feel more at home and seem to prefer the smaller labels, feeling they get more personal attention. Thus, we find Oasis with Creation and Blur with Food, which is an EMI Music label. To keep their small independent labels happy, the majors are giving a loose string to them. Sony, in their deal with Creation, gets the right to distribute outside the UK.

WANNA BET? Well, London Clubs International is going to make it easier for you and easier for them to take your money. The company, which currently has two top-scale London casinos is looking at the middle and lower end of the market as well. The recent acquisitions of The London Park Tower and The Palm Beach reflect some of the trend away from depending solely on the 'high rollers.' The company currently has casinos in Egypt and France as well as the UK and later this year there are plans for the opening of their casino in Beirut, Lebanon. London Clubs is also looking at sites in Ireland, Belgium, Greece and Cyprus. The company reported a 13% rise in the year's pre-tax profits. The £33 million on gross of £187 million was up 7.5%. These figures included monies from the four casinos run aboard ships, including the QE2.

GOODBYE THORN EMI, HELLO THORN AND HELLO EMI: Thorn EMI will publish its last set of financial results this week. The company is set to break up into two separate entities: Thorn and EMI Music. Analysts predict the figures are £98 million over last year's figures. The two companies, Thorn and EMI Music, will be listed in the stock exchange separately from August 10. Sir Colin Southgate, chairman of Thorn EMI will remain chairman of Thorn until the 1997 annual meeting when he will resign the position. However, he will remain chairman of EMI Music. Surrounding the demerger are reports that take-over bids for EMI Music may be coming from media giants Disney, Murdoch's News Corp. and/or Universal's Seagram.

DON'T LEAVE HOME WITHOUT IT: That is, your Visa and/or MasterCard. In France, you can use them at some 1.2 million outlets. Spain has 1.1 million plastic places while Italy, with only 624,000 money-taking cards, is still ahead of Germany, where only 510,000 people accept the cards.

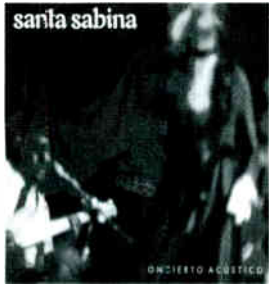
DOWN TO THE WIRE: June 17 is the deadline given by the U.S. for China to close down all business dealing with pirate music, CDs, laserdiscs and software. This includes companies manufacturing, processing, selling and exporting the counterfeit items. China this week said it closed down four illegal video and laserdisc manufacturers and in one raid alone seized more than 40,000 video discs. At another factory, they picked up another 110,000 items. While these figures seem impressive, China produces more than 5 million pirated items a year.

SYDNEY AIN'T GOT NO CRANBERRIES because lead singer Dolores O'Riordan of The Cranberries hurt her knee, forcing the Irish rock group to cancel the remainder of their Australian tour. Also cancelled were concerts in Malaysia and Singapore. O'Riordan is returning to Ireland for surgery on her knee.

PIPE THAT MUSIC: That is, hotel piped-in music. The Jarvis Hotel chain is now testing a music system that comes to the hotel from Atlanta via an Astra satellite and is said to deliver more than 100 different types of music. Under this system, a hotel can program music to suit the time of day and even the type of clientele registered.

GETTING A BANG AT Taiwan's triannual international Percussion Convention were the Pulse Percussion Ensemble of the New Music Consort from the U.S., together with groups from France, Sweden, Australia, Hungary, Holland and Japan, as well as Taiwan.

REVIEWS *By Héctor Reséndez*



■ **SANTA SABINA:** *Concierto Acustico* (BMG U.S. Latin, 33790) Producer: Santa Sabina. **ROCK.**

Mexican rock group Santo Sabina takes no prisoners with their album *Concierto Acustico* (*Acoustic Concert*). Gutsy voiced Rita Guerrero takes charge of her quartet that includes the artful work by Alfonso Figueroa on bass, Patricio Iglesias on drums, Juan Sebastian Lach on piano and Alejandro Otaola on guitar and sitar. Several invited guest artists definitely add spice to this recording.

This group's magic, however, lies in their devil-may-care attitude towards conventionalism. It certainly takes artistic leaps, especially with Guerrero's eclectic compositions like "Sueno de Agua." Like The Doors of yesteryear, Santo Sabina delivers the message it clearly wants to convey: its version of rock is here to stay!

■ **ANTONELLA ARANCIO:** *Antonella Arancio* (SDI, 81793) Producers: Franco Migliacci and Olimpio Petrossi. **POP.**

Italian beauty Antonella Arancio's Spanish version of her self-titled album is worth buying just for the cover photo. Before sexist comments start, let's make it perfectly clear that the contents would easily erase any hesitation to purchase this delicious production. Arancio's voice has an uncanny way of flowing into every orifice of your being. Blame it, if you will, on the incredibly sexy arrangements and lyrics. Arancio has overcome Europe as it will the U.S. and Latin America! Watch out for this 21 year-old Italian twister, she has no mercy!



■ **CAL TJADER:** *Talkin' Verve, Roots of Acid Jazz* (Verve-PolyGram, 314 531 562) Producer: Creed Taylor. **Latin Jazz.**



One of the finest compilation albums by Gilles Peterson, pioneering DJ of the acid-jazz movement during the Sixties. Verve presents the remastered yet intact music that's popping around at trendy dance clubs everywhere. Featuring classic gems with legends like Eddie Palmieri, Victor Pantoja, Jose Mangual, Manny Oquendo, Patato Valdez, Ismael

Quintana, Willie Bobo, Clare Fischer, Armando Peraza, Donald Byrd, Chick Corea, and even Lalo Schiffrin's orchestra, this is a must-have for any Latin jazz aficionado's collection.

PICK OF THE WEEK

■ **LUZ:** *Como La Flor Prometida* (EMI Latin, 36999) Producer: Suso Saiz. **ROCK-POP.**

Produced in Madrid, Spain, *Como La Flor Prometida* clearly exposes the dynamic vocal stylings of the female singer known singularly as Luz. Husky, yet bountiful and sensuous, her looks are incredibly alluring and mystifying. Luz is by no means another flash in the pan. She can wait as expertly as she can purr ever so melancholically into your ear.

While her title track rocks steady and true, her ballads wreak with a musk scent so strong it'll knock you to your knees. Try "Lo Eres Todo" on your PA if you dare! If Luz means light, we'll definitely meet her at the end of this tunnel. One incredibly well-rounded rock album!



THE LATIN LOWDOWN

News From U.S. & Latin America

By Hector Resendez

FONOVISIA'S IGLESIAS TAKES BRASS RING: The latest pop sensation, Enrique Iglesias, recently captured the top award for "Album of the Year" presented at the recent *Premio Lo Nuestro* festivities in Miami. The son of famed Spanish crooner, Julio, young Iglesias has risen meteorically to the top of international Latin charts with his debut album *Si Tu Te Vas*.

Fonovisa president, Guillermo Santiso and staff were there to acknowledge Iglesias' moment of recognition. The event was transmitted live to millions of viewers over the Univision network. Iglesias also received several other acknowledgments from the proceedings of the prestigious ceremony. These included tributes in the category of "Best New Male Talent" and "Best Musical Video" of this year.

The selection "Por Amarte" has been used as the theme song for the Latin soap opera, *Marisol*, a hit also here in the States as well as in Mexico, Argentina, Spain (Iglesias' homeland) and elsewhere.

What does this signify for young Iglesias? In practical terms, there've been interviews in more media markets ever imaginable. From Hispanic, to American, to Italian, to Portuguese, to French, to German, etc. More than 150 interviews on TV, on radio, 90 spots in the press, and all within six months in over 16 countries. Quite impressive when you consider that his world debut occurred just this past November.

MEANWHILE, THE ONE AND ONLY...CRISTIAN! With his smash pop hit "Amarte A Ti," Cristian once again has found his way back to the charts of Latin America. At his May concert in L.A.'s Universal Amphitheater, the young Mexican vocalist was awarded a Double Platinum and Gold Record for the incredible success of his latest album *El Deseo De Oir Tu Voz*. With more than 6,000 people filling the amphitheater, singing selections from his four albums with the label Fonovisa, Cristian displayed his great artistic potential to his ever dedicated public. In light of phenomenal sales of his latest production, Cristian is among the top ten Latin pop artists who have been recognized in the United States for achieving such high record sales.

Filling concert halls in El Paso, Texas, San Diego, and Los Angeles, California, Cristian enthusiastically presented one of the most artistic and long awaited events throughout the Latin world community.

CAFÉ TACUBA SHOWCASES IN LOS ANGELES: Before a crowd of 5,000 fans, the Mexican group *Café Tacuba* rendered a resounding performance at the Universal Amphitheater in Los Angeles along with fellow act *Los Fabulosos Cadillacs*. The group performed favorite numbers from previous works as well as themes from an upcoming album, *Chilanga Banda*.

A receptive audience clapped profusely to such hits as "La Ingrata," "Maria Flores," and many others amidst cries of "Viva Mexico" and other approving nods from an enthusiastic audience.

SEIZING THE POP LISTS: No need for the Freeman Men here. The quintet *Los Tigres del Norte* continues marking a new ear in the Latin music industry. Through the lyrics in their new song "El Circo" (The Circus), the popular group has expressed their sentiments about the economic

hardships of their fellow countrymen. For this reason, the group is regarded as one of the most famous, if not popular groups in the Latin world.



Café Tacuba signing post-concert autographs in front of Sam Goody's at Universal City Walk.

BRONCO ANNOUNCES U.S. TOUR: In large part due to the commercial success of their album *Animal*, the Fonovisa group Bronco announced they will be starting a tour in the U.S. during the months of June and July. They will be accompanied by the group *Mandingo* and, on a few special dates, the beautiful *Ana Barbara* will be gracing the tour with her unique sensual presence.

ON A FINAL NOTE: Tropical indie label, *Karen Publishing*, recently named *Ingrid Rodgers* as its new Marketing Director in Miami. For more product information, call Ingrid or Karen at 305-471-0073 or fax her at 305-471-0345.

CASH BOX

TOP 100 COUNTRY SINGLES

JUNE 22, 1996



This Week's #1:
Bryan White



Highest Debut:
Blackhawk

1	I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Asylum) Bryan White	3	15	45	REDNECK GAMES (Warner Bros. 17648) Jeff Foxworthy	DEBUT
2	I THINK ABOUT YOU (Epic 67033) Collin Raye	2	14	46	EVERYTHING I OWN (RCA 66740) Aaron Tippin	49 3
3	DOES THAT BLUE MOON EVER SHINE ON YOU (A&M Nashville 531192) Toby Keith	4	15	47	DANCIN' WITH THE WIND (Magnatone) Great Plains	54 2
4	IF I WERE YOU (Mercury 526991) Terri Clark	5	15	48	I THINK WE'RE ON TO SOMETHING (Capitol Nashville) Emilio	48 4
5	TIME MARCHES ON (Atlantic) Tracy Lawrence	6	11	49	CHECK PLEASE (Almo 80007) Paul Jefferson	50 4
6	HOME (Arista) Alan Jackson	7	9	50	GIVE ME SOME WHEELS (Capitol Nashville) Suzy Bogguss	51 3
7	TEN THOUSAND ANGELS (BNA) Mindy McCready	8	18	51	MY MARIA (Arista) Brooks & Dunn	22 11
8	EVERY TIME I GET AROUND YOU (MCA 11423) . David Lee Murphy	9	13	52	IT'S WHAT I DO (Capitol Nashville) Billy Dean	25 20
9	HOLDIN' ONTO SOMETHING (MCG/Curb) Jeff Carson	11	14	53	ALMOST A MEMORY NOW (Arista) BlackHawk	38 17
10	HIGH LONESOME SOUND (MCA 11422) Vince Gill	10	10	54	BACK IN YOUR ARMS AGAIN (BNA 66906) Kenny Chesney	35 10
11	STARTING OVER AGAIN (MCA 11264) Reba McEntire	12	12	55	CATS IN THE CRADLE (Atlantic) Ricky Skaggs	52 9
12	NO ONE NEEDS TO KNOW (Mercury 522886) Shania Twain	14	6	56	TELL ME AGAIN (Career) Tammy Graham	59 2
13	HEAVEN HELP MY HEART (Curb/MCA 11090) Wynonna	13	8	57	SOMEONE ELSE'S DREAM (Warner Bros. 45872) Faith Hill	53 17
14	MEANT TO BE (Mercury 528893) Sammy Kershaw	16	13	58	THE CHANGE (Capitol Nashville 32080) Garth Brooks	55 11
15	TREAT HER RIGHT (Curb) Sawyer Brown	15	12	59	EVERY TIME SHE PASSES BY (Capitol Nashville) George Ducas	DEBUT
16	BLUE CLEAR SKY (MCA 11428) George Strait	1	11	60	BREAKING HEARTS AND TAKING NAMES (Curb) David Kersh	58 7
17	MY HEART HAS A HISTORY (Reprise 46180) Paul Brandt	17	13	61	MAYBE (Asylum 61810) Mandy Barnett	63 2
18	A THOUSAND TIMES A DAY (Epic 67269) Patty Loveless	18	9	62	THUMP FACTOR (MCG/Curb) Smokin' Armadillos	62 5
19	DADDY'S MONEY (Columbia 67223) Ricochet	19	8	63	STRANGER IN YOUR EYES (Epic 66965) Ken Mellons	56 5
20	DON'T GET ME STARTED (Decca 11424) Rhatt Akins	21	11	64	YOU WIN MY LOVE (Mercury 522866) Shania Twain	61 17
21	PHONES ARE RINGIN' ALL OVER TOWN (RCA 66509) Martina McBride	20	10	65	ALL I WANT IS A LIFE (Curb) Tim McGraw	60 16
22	THAT'S WHAT I GET FOR LOVIN' YOU (Arista) Diamond Rio	23	7	66	FREEDOM (Caption/Curb) Ray Hood	66 7
23	BLUE (MCG/Curb) LeAnn Rimes	27	3	67	MAN OVERBOARD (SOR 503) Don Cox	68 6
24	HONKY TONKIN'S WHAT I DO BEST (MCA 11429) Marty Stuart & Travis Tritt	24	9	68	CIRCUS LEAVING TOWN (Curb) Philip Claypool	68 2
25	BY MY SIDE (BNA 66847) Lorrie Morgan & Jon Randall	26	9	69	LONG AS I LIVE (Atlantic) John Michael Montgomery	64 16
26	ON A GOOD NIGHT (Columbia) Wade Hayes	28	6	70	HEADS CAROLINA, TAILS CALIFORNIA (Curb) Jo Dee Messina	57 20
27	ONLY ON DAYS THAT END IN "Y" (Giant 8195) Clay Walker	30	4	71	C-O-U-N-T-R-Y (Epic 67405) Joe Diffie	67 15
28	LOVE STORY IN THE MAKING (Arista) Linda Davis	29	9	72	PICTURE PERFECT (Warner Bros. 17663) The Sky Kings	69 10
29	THERE'S A GIRL IN TEXAS (Capitol Nashville) Trace Adkins	31	9	73	ALL YOU EVER DO IS BRING ME DOWN (MCA 11257) The Mavericks	65 21
30	THEN YOU CAN TELL ME GOODBYE (Atlantic) Neal McCoy	32	7	74	I'M NOT AN ANGEL (Justice) Kimmie Rhodes	74 6
31	GIVIN' WATER TO A DROWNING MAN (Career) Lee Roy Parnell	34	5	75	FIFTY-FIFTY (Mercury 528437) Keith Stegall	71 6
32	WRONG PLACE, WRONG TIME (Decca 11261) Mark Chesnutt	36	4	76	THE LOVE HE LEFT BEHIND (A&M) Chely Wright	DEBUT
33	SAY I (RCA 66525) Alabama	33	6	77	THE RIVER AND THE HIGHWAY (Arista) Pam Tillis	73 20
34	RUNNIN' AWAY WITH MY HEART (BNA 66642) Lonestar	40	3	78	CHANGE OF HEART (Rouder) Delevantes	79 6
35	4 TO 1 IN ATLANTA (MCA 11242) Tracy Byrd	37	4	79	THINKIN' STRAIT (Magnatone) Rich McCready	70 8
36	I DON'T THINK I WILL (Epic 67069) James Bonamy	39	5	80	EVEN WHEN IT DON'T FEEL LIKE IT (Scarlet Moon) Paul Overstreet	77 6
37	LEARNING AS YOU GO (Columbia 78329) Rick Trevino	43	3	81	HEART'S DESIRE (Career) Lee Roy Parnell	75 21
38	IT'S LONELY OUT THERE (Arista) Pam Tillis	44	2	82	NO NEWS (BNA) Lonestar	78 22
39	WORKIN' IT OUT (Giant 17650) Daryle Singletary	42	5	83	BACK WHEN (Avex-Critique 15448) M. C. Potts	80 7
40	CIRCLE OF FRIENDS (Warner Bros. 17639) David Ball	41	6	84	IT WOULDN'T HURT TO HAVE WINGS (Decca 11261) Mark Chesnutt	76 23
41	BIG GUITAR (Arista) BlackHawk	DEBUT		85	SORRY YOU ASKED (Reprise 46051) Dwight Yoakam	81 9
42	SEE YA (Atlantic 82911) Confederate Railroad	45	4	86	WHO'S THAT GIRL (Epic 66877) Stephanie Bentley	84 18
43	JACOB'S LADDER (Mercury 532116) Mark Wills	47	2	87	LITTLE DROPS OF MY HEART (RCA 66834) Keith Gattis	82 13
44	WILD AT HEART (RCA 66742) Lari White	46	3	88	WHAT DO I KNOW (Columbia 67223) Ricochet	85 30
				89	HYPNOTIZE THE MOON (Giant 17704) Clay Walker	86 23
				90	HOPE (Giant 17669) Various Artists	83 6
				91	TOO MUCH FUN (Giant 24606) Daryle Singletary	87 26
				92	THE LOVE THAT WE LOST (A&M Nashville) Chely Wright	88 18
				93	YOU GOTTA LOVE THAT (Atlantic) Neal McCoy	89 23
				94	TO BE LOVED BY YOU (Curb/MCA 11090) Wynonna	90 19
				95	SHE NEVER LOOKS BACK (Giant 24639) Doug Supernaw	93 13
				96	WALKIN' AWAY (Arista 1-2934) Diamond Rio	94 26
				97	IT WORKS (RCA 66525) Alabama	95 22
				98	YOU CAN FEEL BAD (Epic 67269) Patty Loveless	96 24
				99	HEAVEN IN MY WOMAN'S EYES (MCA 11242) Tracy Byrd	97 19
				100	SOMEDAY (River North Nashville 1172) Steve Azar	91 14



Golden Pick Winners Announced



1996 Country Weekly Golden Pick Award Winners and special presenters gathered for a photo op. Pictured are (l-r): Steve Wariner; Tracy Lawrence; Aaron Tippin; Chely Wright; Terri Clark; Reba McEntire; and Lonestar members Keech Rainwater, Richie McDonald, John Rich, Michael Britt and Dean Sams. Photo by Adele Starr

REBA MCENTIRE TOOK HOME TOP HONORS at the 1996 *Country Weekly* Golden Pick Awards as she was voted Favorite Entertainer and Favorite Female Artist. "This is a huge thrill for me because it's voted by the readers," McEntire said. The Golden Pick Awards were held May 21 at the Grand Ole Opry House in Nashville.

In addition to McEntire's two wins, other awards were presented to the following artists:

Favorite Male Artist—Alan Jackson; *Favorite Duo*—Brooks & Dunn; *Favorite Group*—Diamond Rio; *Favorite Song*—"Check Yes Or No"; *Favorite Album*—*The Woman In Me*, Shania Twain; *Favorite Female Newcomer*—Terri Clark; *Favorite Male Newcomer*—Bryan White; *Favorite New Group*—Lonestar; *Favorite Instrumentalist*—Steve Wariner; *Editor's Choice*—*The Platinum Pick*—Tracy Lawrence; *Comeback Artist of the Year*—Aaron Tippin; *Favorite Video*—"The Woman In Me"—Shania Twain; *Funniest Country Performer*—Jeff Foxworthy; *Star With the Biggest Heart*—Billy Ray Cyrus; *Favorite Line Dance Song*—"I Like It, I Love It"—Tim McGraw; and *Duet You'd Most Like To See*—Alan Jackson & Faith Hill.

In Other News...

BNA RECORDS ANNOUNCED THE HIRING of R.G. Jones as administrator of national promotion for the label. Jones is a 22-year veteran of country radio, spending the last nine years as music director and program director of WQBE Radio in Charleston, WV.

COLLIN RAYE, TROY AIKMAN, EMMETT SMITH and the rest of the Dallas Cowboys raised over \$150,000 for the Special Olympics at Cowboy's Night Club. Raye was also joined by artists Joe Diffie, Toby Keith, Tracy Lawrence and Neil McCoy at the fund raiser.

CONFEDERATE RAILROAD'S FRONT MAN Danny Shirley dissolved his partnership with the owners of the Georgia honky tonk *Miss Kitty's*, located just outside of Atlanta. Shirley, who entered a partnership with the club in November 1995, decided to dissolve his interests due to time constraints.

SOR'S DON COX WAS A "MAN OVERBOARD" on June 10 as he sat in a dunking booth at Nashville's Tower Records to raise money for the *Second Harvest Food Bank*. Cox's fans traded canned food items for a chance to dunk the artist with the current single, "Man Overboard."

RAZOR & TIE RECORDS RELEASED *Patsy Cline: The Birth Of A Star* on June 17. The album is culled from Cline's 1957-58 appearances on *Arthur Godfrey's* television programs. These selections have never been available previously in any format.

RCA RECORDING ARTIST LARI WHITE's video for "Wild At Heart" has been pulled from the play lists of CMT and TNN, at the singer's request. White made this decision after corresponding with the *Alliance for the Mentally Ill*, who objected to the video's content, which portrayed White as a mental patient.



Asylum's Mandy Barnett was thrilled to meet "The Killer," Jerry Lee Lewis, during intermission at a recent concert at the Ryman Auditorium. Barnett returned to the Ryman to sing songs from her debut album, after playing Patsy Cline for two years in *Always... Patsy Cline*.

THE 31ST ANNUAL ACADEMY OF COUNTRY MUSIC AWARDS won every half hour in prime time for NBC on Wednesday, April 24. The win included the household ratings and the Adult 18-49 demographic.

COLUMBIA RECORDS' MARY CHAPIN CARPENTER was awarded an honorary doctorate degree from her alma mater, Brown University, in honor of her contribution and achievements in the music industry. Carpenter is currently working on her forthcoming Columbia album, due for release in early fall.

COUNTRY MUSIC TELEVISION ADDED the following locations to its audience: South Africa—as part of the MultiChoice DSTV (digital satellite television) bouquet from Pan Am Sat's PAS-4 satellite; and Spain—through an agreement with Cablevision de Espana, via Intelsat 601.

SEAN BRENNEN WAS PROMOTED to senior director of operations for *Country Club Enterprises*. Brennen was most recently national promotion director for CCE.

EPIC'S JOE DIFFIE MADE two high school seniors from his alma mater—Velma-Alma High School in Velma, Oklahoma—very happy. Diffie presented the students with \$1,000 college scholarships. The funds raised were from personal items Diffie donated to be auctioned off during his yearly Fan Fair Fan Club party.

PINECASTLE RECORDS ANNOUNCED the following new releases: *Barry Berrier's First Time With Feeling*; *Everything You Do* by *The New Coon Creek Girls*; and *Headin' Home* by *The Marty Warburton Band*.

IT WASN'T THE CHATTAHOOCHEE, but Alan Jackson gave a free concert on another body of water on June 15. Jackson's full production show was accessible by water only and could be seen by boaters on Center Hill Lake, 75 miles east of Nashville.

RCA RECORDS ANNOUNCED THE FOLLOWING staff changes: Eric Beggs was promoted to director of national promotion; filling Beggs' former position of mid-Atlantic regional promotion manger is *Tony Benken*, formerly promotion coordinator for *BNA Records*; and RCA's Midwest regional manager, *Gussie Thomason*, will soon relocate to Nashville and continue working the Midwest.

COUNTRY ENTERTAINER BARBARA MANDRELL has been in Agoura, CA filming an episode of *Dr. Quinn, Medicine Woman*. Mandrell will play Gilda St. Clair, a world-renowned singer whose health problems threaten her career.



COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

JUNE 22, 1996

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

Last Week Total Weeks

Rank	Album	Artist	Last Week	Total Weeks
1	BORDER LINE (Arista 18810)	Brooks & Dunn	1	7
2	THE WOMAN IN ME (Mercury 522886)	Shania Twain	3	65
3	BLUE CLEAR SKY (MCA 11428)	George Strait	2	6
4	TIME MARCHES ON (Atlantic 82866)	Tracy Lawrence	4	21
5	THE GREATEST HITS COLLECTION (Arista 18801)	Alan Jackson	5	31
6	FRESH HORSES (Capitol Nashville 32080)	Garth Brooks	6	27
7	THE HITS (Capitol Nashville 29689)(P5)	Garth Brooks	7	73
8	BLUE MOON (A&M 531192)	Toby Keith	9	7
9	BETWEEN NOW & FOREVER (Asylum/WEA 61880)	Bryan White	8	10
10	ALL I WANT (Curb 77800)	Tim McGraw	10	36
11	REVELATIONS (Curb/MCA 11090)	Wynonna	11	17
12	IT MATTERS TO ME (Warner Bros. 45872)	Faith Hill	12	36
13	TERRI CLARK (Mercury Nashville 52699)(P)	Terri Clark	13	39
14	GETTIN' OUT THE GOOD STUFF (MCA 11423)	David Lee Murphy	DEBUT	
15	I THINK ABOUT YOU (Epic 67033)	Collin Raye	18	36
16	LONESTAR (BNA 66642)	Lonestar	15	20
17	JOHN MICHAEL (Atlantic 82728)	John Michael Montgomery	14	59
18	TEN THOUSAND ANGELS (BNA 66806)	Mindy McCready	24	5
19	POLITICS, RELIGION AND HER (Mercury 528893)	Sammy Kershaw	19	3
20	MUSIC FOR ALL OCCASIONS (MCA 11257)	The Mavericks	22	32
21	TENNESSEE MOON (Columbia 67382)	Neil Diamond	17	15
22	SOUVENIRS: GREATEST HITS (MCA 11394)	Vince Gill	21	26
23	THE TROUBLE WITH THE TRUTH (Epic 67289)	Patty Loveless	23	21
24	GAMES REDNECKS PLAY (Warner Bros. 45856)	Jeff Foxworthy	29	43
25	STARTING OVER (MCA 11264)	Reba McEntire	20	32
26	HYPNOTIZE THE MOON (Giant 24640)	Clay Walker	16	31
27	JO DEE MESSINA (Curb 77820)	Jo Dee Messina	26	8
28	BRYAN WHITE (Asylum 61642)	Bryan White	25	45
29	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	27	112
30	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	32	101
31	STRAIT OUT OF THE BOX (MCA 11263)	George Strait	30	36
32	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	28	102
33	GREATEST HITS-FROM THE BEGINNING (Warner Bros. 46001)	Travis Tritt	33	36
34	NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325)	Alison Krauss	36	67
35	JUNIOR HIGH (MCG Curb 77783)	Junior Brown	DEBUT	
36	RICOCHET (Columbia 67223)	Ricochet	43	15
37	STRONG ENOUGH (Arista 18792)	Blackhawk	39	35
38	HIT COUNTRY '96 (K-Tel 6220)	Various Artists	35	8
39	WILD ANGELS (RCA 66509)	Martina McBride	34	32
40	OUT WITH A BANG (MCA 11044)	David Lee Murphy	40	39
41	GREATEST HITS VOL. II (MCA 11201)(P3)	Reba McEntire	41	135
42	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	45	185
43	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	46	90
44	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	37	85
45	WE ALL GET LUCKY SOMETIMES (Career 18790)	Lee Roy Parnell	38	36
46	IT'S WHAT I DO (Capitol Nashville 30525)	Billy Dean	31	8
47	THE HITS (MCA Curb 77797)	Hal Ketchum	59	2
48	SUPER HITS (Columbia 64184)	Willie Nelson	57	92
49	GREATEST HITS III (RCA 07863)(G)	Alabama	51	83
50	BRAND NEW MAN (Arista 18658)(P4)	Brooks & Dunn	50	245
51	IV (Arista 18812)	Diamond Rio	42	14
52	THIS THING CALL WANTIN' AND HAVIN' IT ALL (Curb 77785)	Sawyer Brown	61	28
53	LIFE IS GOOD (Capitol Nashville 32392)	Emilio	54	32
54	TOOLBOX (RCA 66740)	Aaron Tippin	52	34
55	GREATEST HITS (BNA 66508)	Lorrie Morgan	49	46
56	SUPER HITS (Epic 64182)	Charlie Daniels	60	76
57	ALL OF THIS LOVE (ARISTA 18799)	Pam Tillis	44	27
58	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	53	118
59	GONE (Reprise 46051)	Dwight Yoakam	65	29
60	I WILL ALWAYS LOVE YOU AND OTHER GREATEST HITS (Columbia 67582)	Dolly Parton	55	8
61	HARD WORKIN' MAN (Arista 18716)	Brooks & Dunn	56	157
62	LOVE LESSONS (MCA 11242)	Tracy Byrd	47	44
63	JUNIOR HIGH (MCG Curb 77783)	Junior Brown	64	15
64	LIFE'S SO FUNNY (Epic 67045)	Joe Diffie	48	24
65	STAMPEDE (Capitol Nashville 34071)	Chris LeDoux	69	11
66	A.K.A. WHAM BAM SAM (MCG Curb 77833)	Hank Williams, Jr.	58	8
67	GREATEST HITS (Warner Bros. 46017)	Little Texas	67	32
68	READ MY MIND (MCA 10994)(P2)	Reba McEntire	63	107
69	WHEN FALLIN ANGELS FLY (Epic 64188)(G)	Patty Loveless	62	87
70	STANDING ON THE EDGE (Capitol Nashville 28495)(G)	John Berry	66	60
71	BLACKHAWK (Arista 18708)	BlackHawk	RE-ENTRY	
72	A THOUSAND MEMORIES (Decca 11098)	Rhett Akins	RE-ENTRY	
73	SOLID GROUND (Atlantic 82834)	Ricky Skaggs	DEBUT	
74	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	75	99
75	WADE HAYES (Columbia)(P3)	Wade Hayes	74	71

Album Reviews By Wendy Newcomer

FOSTER & LLOYD: *The Essential Foster & Lloyd* (RCA 07863-66825-2)

The title of this album is an accurate term to use when discussing Foster & Lloyd. These guys were perhaps the definitive precursor to the "alternative country" and "roots rock" formats, and any other format that straddles the fence between country and rock. The RCA-issued release is a best of album that traces the work of two imaginative singer/songwriters who gave us only three chances to catch their magic. All selections are taken from their self-titled debut, *Faster And Louder* and *Version Of The Truth*, plus one previously unreleased track. Both Rodney Foster and Bill Lloyd have gone on to pursue other musical avenues (Foster is working on his third Arista solo album, while Lloyd is currently a member of The Sky Kings, a Warner Bros. trio). Listening to this essential music makes one wish for a reunion album.



TRACE ADKINS: *Dreamin' Out Loud* (Capitol 7243-8-37222-2-8)



In an ocean of country jellyfish, Trace Adkins is a piranha when it comes to attacking radio with individuality and natural ability. Adkins' debut album is one of the best in quite a while. His first single, "There's a Girl In Texas," kicks off a project that is replete with granite-tinged country ballads ("Every Light In The House," "It Was You," and the title cut), and songs that kick a little butt ("I Left Something Turned On At Home," "(This Ain't) No Thinkin' Thing). There's even a bluesy cover of "634-5789." Adkins' solid vocals carry *Dreamin' Out Loud* to the top of the heap. Undeniable talent like Adkins' will keep honky tonk country at the forefront of the business for years to come.

MARK WILLS: *Mark Wills* (Mercury 314-532-116-2)

Whether doing ballads like "I Wonder If He Knows" or "Any Fool Can Say Goodbye," or boisterous ones like "High And Low And In Between" and "Sudden Stop," Mark Wills performs with the precision of a diamond-cutter. But despite Wills' vocal skills, he hasn't yet mastered the art of song selection or a particular musical direction in which to take his gift. The genuine sweetness of "Jacob's Ladder" is getting some radio attention for Georgia's latest export—it's a respectable first effort. Mark Wills has a voice that deserves direction and a sense of distinction that only time can produce.

PICK OF THE WEEK

LORRIE MORGAN: *Greater Need* (BNA 07863-66847-2)



There are lots of singers, but very few *stylists* in contemporary country music—Lorrie Morgan is a stylist extraordinaire. *Greater Need* begins with "Soldier Of Love," a song that sets the tone for the rest of the project. Its obvious theme is love, or more precisely, love lost and found. Her luxurious alto cuts through to the crux of every gut-wrenching tale of womanly woe. Morgan's interpretation of songs is so convincing that she often sounds like she's singing her diary. The Grand Ole Opry star gets a little help on "Steppin' Stones" from Travis Tritt and Vince Gill, but the star on this one is clearly Morgan. The title cut from this album is perhaps the fundamental Morgan testimony. It's excruciatingly honest, as are other cuts such as "Good As I Was To You," which gain strength by admitting emotional weaknesses. However, there are no weaknesses to be found on *Greater Need*.



COUNTRY MUSIC

COUNTRY SINGLES INDEX

4 TO 1 IN ATLANTA Bill Keener, L. Russell Brown (Tom Collins Corp./Brownsouth, Inc., BMI) 55
A THOUSAND TIMES A DAY Gary Starr, Gary Nicholson (MCA Music Pub./Gary Burr Music, Inc./Sony Cross Keys Pub. Co., Inc./Four Sons, ASCAP) 18
ALL I WANT IS A LITTLE T. Malins, S. Manney, D. Pfisterer (MCA Music, Inc./ASCAP/Roy/Haven Music, Inc., BMI) 65
ALL YOU EVER DO IS BRING ME DOWN R. Miao, A. Anderson (Sony Tree Pub. Co., Inc./Rami Miao Music/Mighty Nice Music/AJ Andersons, BMI) 75
ALMOST A MEMORY NOW D. Oliver, D. Robbins, V. Stephenson (EMI April Music, Inc./Joe David Music/WB Music Corp., ASCAP/Soundscaper Music, BMI) 53
BACK IN YOUR ARMS AGAIN Lee Roy Parnell, Roy Michael Bourke, Cris Moore (PolyGram Int'l Pub. Inc./R-BAR-P Co./New Songs De Hugo/Matias Grutter, ASCAP) 54
BACK WHEN Hugh Preswood (Careers-BMG Pub., Inc./Hugh Preswood Music, BMI) 83
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BLUE CLEAR SKY M.D. Sanders, J. Jarrod, B. DiPiero (Starstruck Writers Group, Inc./Mark D. Music, ASCAP/Alamo Music, BMI) 16
BREAKING HEARTS AND TAKING NAMES Tony Martin, Reese Wilson, Porter Howell (Hamstein Cumberland/Baby Mae Give Reese A Chance, BMI/Howlin' Hiss, Inc./Square West, Inc./Lougheed Day, ASCAP) 60
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DANCIN' WITH THE WIND Jack Sundra, Craig Biddard (Magnasonic Pub./Red Quill, BMI/Craig Biddard/Almo Corp., ASCAP) 47
DOES THAT BLUE MOON EVER SHINE ON YOU T. Keith (Songs Of PolyGram Int'l, Inc./Tokoko Tunes/Bill Green Music, BMI) 3
DON'T GET ME STARTED R. Atkins, S. Hugin, M. D. Sanders (Sony/ATV Songs LLC d/ba Tree Pub. Co., BMI/Starstruck Writers Group, Inc./Mark D. Music, ASCAP) 20
EVEN WHEN IT DON'T FEEL LIKE IT Paul Overstreet (Scarlet Moon, BMI) 80
EVERY TIME I GET AROUND YOU David Lee Murphy (M2D Publishing Company, ASCAP) 8
EVERY TIME SHE PASSES BY George Duca, Michael P. Honeoy (PolyGram Int'l Pub., Inc./Veg-O Music, ASCAP) 49
EVERYTHING I OWN Reese Wilson, Tony Martin (Soundscaper/Give Reese A Chance/Baby Mae, BMI) 46
FIFTY-FIFTY Keith Seegal (EMI April Inc./Keith Seegal Music, ASCAP) 65
FREEDOM Bill Rice, Sharon Rice, Mike Lawler (BMG Songs, Inc./Bash Music/Cocotero Music, ASCAP) 74
GIVE ME SOME WHEELS Suzy Bogguss, Mistran Berg, Gary Harrison (Loyal Duchesne/Famous Music Corp., ASCAP/Longmate Music/August Wind/Great Broad/Georgian Hill, BMI) 50
GIVIN' WATER TO A DRINKING MAN Gary Nicholson, Lee Roy Parnell (Sony/ATV Tunes, LLC d/ba Cross Keys Pub. Co./Four Sons Music, ASCAP/Songs Of PolyGram Int'l, Inc./Lee Roy Parnell Music, BMI) 51
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HEART'S DESIRE C. Moore, L.R. Parnell (Songs Of PolyGram Int'l, Inc./Barney And Amy Music/Lee Roy Parnell Music, BMI) 81
HEAVEN HELP MY HEART D. Tyson, T. Arena, D. McTaggart (EMI April Canada/Into Wishin', ASCAP/Acut/Rose, BMI) 13
HEAVEN IN MY WOMAN'S EYES M. Neater (Giffersfish Music, Inc./Carpyd Music, Inc., BMI) 99
HIGH LONESOME SOUND Vince Gill (Benefit Music, BMI) 10
HOLDIN' ONTO SOMETHING T. McHugh, T. Shapiro (Kicking Bird Music, Inc./Thomhawk/Hamstein Cumberland/Diamond Struck/Nite City Music, BMI) 9
HOME Ain Jackson (WB Music Corp., ASCAP) 4
HONKY TONKIN'S WHAT I DO BEST Marty Stuart (Warner-Tamersone Pub. Corp./Marty Burty Music, BMI) 24
HOPE Gerry Beckley (Boyan Oak/So Boss, ASCAP) 90
HYPNOTIZE THE MOON S. Dorff, E. Kaz (Galewood Songs/Ensign Music Corp., BMI/Zena Music, ASCAP) 89
I DON'T THINK I WILL Doug Johnson (Sydney Era Music, BMI) 3
I THINK ABOUT YOU D. Schlar, S. Seakin (New Don Songs/New Hayes/Love This Town, ASCAP) 26
I THINK WE'RE ON TO SOMETHING Jeff Pennig, Bob Regan (Almo Corp./Barnstuck, Inc./AMR Pub., Inc./Sierra Home, ASCAP) 46
I'M NOT AN ANGEL Kimmie Rhodes (Rondor/Irving Music/Gracey-Rhodes Music, BMI) 74
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IT'S LONELY OUT THERE Bob DiPiero, Pam Tilka (Little Big Town/American Made, BMI/Starstruck Writer's Group Inc./Mark D. Music, ASCAP) 38
IT'S WHAT I DO T. Shapiro, C. Jones (Hamstein Cumberland/Mack Carb Music/Diamond Struck, BMI) 52
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LITTLE DROPS OF MY HEART K. Gesta (Hornbill Music, BMI) 37
LONG AS I LIVE R. Bowles, W. Robinson (Maypop Music/Macart Cheyvis Music/Wonderland Music Inc./Will Robinsons, BMI) 69
LOVE STORY IN THE MAKING AJ Anderson, Craig Wiseman (Mighty Nice/AJ Andersons, BMI/Almo Music Corp./Daddy Rabbit, ASCAP) 28
MAYBE Jim Lauderdale, John Leventhal, Rodney Crowell (Mighty Nice/Landersongs, BMI/Lev-A-Tunes/Sony Tunes Inc./Coolwell, ASCAP) 61
MAN OVERBOARD Tommy Barnes, Brady Seals (Hamstein Stroud/various/Taguchi Corp./Howlin' Hiss Inc./Square West Music, Inc., ASCAP) 67
MEANT TO BE C. Walters, R. Bowles (Sony Tree Pub. Co., Inc./Chris Walters Music, Maypop, Makin' Cheyvis, BMI) 14
MY HEART HAS A HISTORY M.D. Sanders, P. Brandt (Starstruck Writers Group Inc./Mark D. Music, ASCAP/Warner-Tamersone Pub. Corp./Polywoog, SOCAN/BMI) 17
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NO NEWS S. Hugin, P. Barnhart, M. D. Sanders (Sony Tree Pub. Co., Inc./Katy's Rainbow/Simply Irresistible Music, BMI/Starstruck Writer's Group, Inc./Mark D. Music, ASCAP) 12
NO ONE NEED TO KNOW Tanya Lamps (Little Big Town, BMI/Zomba Enterprises Inc., ASCAP) 80
ON A GOOD NIGHT Paul Nelson, Don Cook, Larry Boone (Sony/ATV Songs LLC d/ba Tree Pub. Co./Tenite Music/Don Cook, BMI/Sony/ATV Tunes LLC d/ba Cross Keys Pub. Co., ASCAP) 26
ONLY ON DAYS THAT END IN "Y" Richard Fagan (Of Music, Inc., ASCAP) 27
PICTURES ARE RINGIN' ALL OVER TOWN Marc Beeson, Kin Vassy, David Mackenzie (EMI April Inc./K-Town/Clay Basket Music/Angle Music, ASCAP) 71
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RUNNIN' AWAY FROM MY HEART Michael Britt, Sam Hugin, Mark D. Sanders (Sony Tree Pub. Co., Inc./Katy's Rainbow, BMI/Starstruck Writer's Group Inc./Mark D. Music, ASCAP) 34
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SOMEONE ELSE'S DREAM C. Wiseman, T. Bruce (Almo Music Corp./Daddy Rabbit Music/Big Tractor Music/WB Music Corp., ASCAP) 57
SORRY YOU ASKED Dwight Yoakam (Coal Dust West, BMI) 85
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TELL ME AGAIN Walt Aldridge, Terry A. McBride (Rick Hall, Inc./Watertown, ASCAP/Songs Of PolyGram Int'l, Inc./Songs Of Melike, BMI) 56
TEN THOUSAND ANGELS S. D. Jones, B. Henderson (Island Bound Music, Inc./Pamona Music Corp., ASCAP/Par Five Music, BMI) 7
THAT'S WHAT I GET FOR LOVIN' YOU! Kent Blazy, Neil Thrasher (Careers-BMG Pub. Inc./A Hard Day's Write/Rio Bravo, Inc., BMI) 22
THE CHANGE T. Arena, W. Tester (Little Tybee Music/Foreman's Music, Inc./MCA Music Pub., ASCAP) 62
THE LOVE HE LEFT BEHIND Steven Dale Jones, Bobby Timberlin (BMG Songs, Inc., ASCAP/Careers-BMG Pub., Inc., BMI) 76
THE LOVE THAT WE LOST G. Burr, M. Russell (MCA Music Pub./Gary Burr Music, Inc., ASCAP/Acut/Rose Music, Inc., BMI) 92
THE RIVER AND THE HIGHWAY G. House, D. Schlitz (Housenotes Music, BMI/New Don Songs/New Hayes Music, ASCAP) 77
THEY'VE GOT TO TELL ME GOODBYE John D. Loudermilk (Acuff-Rose Music, Inc., BMI) 30
THERE'S A GIRL IN TEXAS Trace Adkins, Vip Vipperman (Savoy Country/Vip Vipperman Music, ASCAP) 29
THINKIN' STRAIT R. McCready, B. Monina, B.D. Maher (Magnasonic Music Pub./Moraine, ASCAP/Magnasonic Music Pub./Red Quill, BMI) 79
THUMP FACTOR Scott Meko, Tony Martin (Sirenia's Armadillo Music/Hamstein Cumberland/Baby Mae Music, BMI) 62
TIME MARCHES ON B. Bradlock (Sony Tree Pub. Co., Inc., BMI) 5
TO BE LOVED BY YOU G. Burr, M. Reid (MCA Music Publishing/Gary Burr Music/Almo Music Corp./Brio Music, ASCAP) 94
TO MUCH FUN C. Wright, T. J. Knight (Hamstein Stroud/various Music/Carna Wright Songs, ASCAP/Maypop Music, BMI) 91
TREAT HER RIGHT L. LeBlanc, A. Aldridge (Integrity's Housaria Music/Lansongs Publishing, ASCAP/Blonde Hair Music, BMI) 15
WALKIN' AWAY A. Roboff, C. Wiseman (Almo Music Corp./Anwa Music/Daddy Rabbit Music, ASCAP) 96
WHAT DO I KNOW S. Russ, C. Majeiko, S. Smith (Starstruck Angel Music, Inc./EMI Blackwood Music, BMI) (Sony Cross Keys Pub. Co., Inc./AB Around Town Music, ASCAP) 88
WHO'S THAT GIRL S. Barry, G. Teron, D. Pfisterer (Careers-BMG Music Publishing, Inc./Zomba Songs Inc., BMI/G.I.D. Music, ASCAP) 84
WILD AT HEART Lari White, AJ Anderson (Almo Corp./LaSongs Pub., ASCAP/Mighty Nice/AJ Andersons, BMI) 44
WORKIN' IT OUT Tim Johnson, Brent Jones (Big Giant Music/Irving Music, Inc./Kybama Music, Inc., BMI) 39
WRONG PLACE, WRONG TIME Jimmy Alan Stewart, Scott Miller (Mihouse and BMI Tower Street/EMI Blackwood Inc., BMI) 32
YOU CAN FEEL THAT M. Berg, T. Kretzel (Longmate Music Co./August Wind Music/Great Broad Music/Mighty Nice Music, BMI) 98
YOU GOTTA LOVE THAT J. Brown, B. Jones (Almo Music Corp./Barnstuck Music Inc., ASCAP/Irving Music Inc./Kybama Music Inc., BMI) 93
YOU WIN MY LOVE R.J. Lange (Zomba Enterprises Inc., ASCAP) 64



Marty Stuart recently sang a melody for a nation-wide Mazda TV commercial at Dan Williams Music and Creative Recording, one of the top five music production houses for radio & TV commercials in the U.S. Pictured are (l-r): Tom Smith, producer; Mike Stewart, talent coordinator; Stuart; Mills Logan, studio engineer; and Williams.



Capitol Nashville's newest artist, Trace Adkins, met his musical hero, Merle Haggard, at a pre-concert party in New York City. Haggard appeared at Tramps, performing many of the songs from his new box set, *Down Every Road*. Adkins' debut album should be out this month.



Participating in ASCAP's Sixteenth Annual Country Workshop, held at the Nashville Societies offices, are (l-r): ASCAP's John Briggs; Warner Bros. recording artist Michael Peterson; Columbia artist Doug Stone; River North's Ronna Reeves; moderator/songwriter Robert Ellis Orrall; Warner Bros.' Bill Lloyd of the Sky Kings; and ASCAP's Chris DuBois.



Cash Box COUNTRY RADIO

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WSM-FM\Nashville, TN

VINCE GILL—"High Lonesome Sound"

TERRI CLARK—"If I Were You"

DAVID LEE MURPHY—"Every Time I Get Around You"

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

JEFF CARSON—"Holdin' On To Something"

WKVS\Lenoir, NC

TERRI CLARK—"If I Were You"

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

TRACY LAWRENCE—"Time Marches On"

MINDY MCCREADY—"Ten Thousand Angels"

COLLIN RAYE—"I Think About You"

WMNI\Columbus, OH

ALAN JACKSON—"Home"

LEANN RIMES—"Blue"

MERLE HAGGARD—"Truck Driver Blues"

PATTY LOVELESS—"A Thousand Times A Day"

PAUL BRANDT—"My Heart Has A History"

KZZY-FM\Devils Lake, ND

GEORGE STRAIT—"Blue Clear Sky"

TRACY LAWRENCE—"Time Marches On"

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

COLLIN RAYE—"I Think About You"

DAVID LEE MURPHY—"Every Time I Get Around You"

KFTX-FM\Corpus Christi, TX

RHETT AKINS—"Don't Get Me Started"

PAUL BRANDT—"My Heart Has A History"

SAWYER BROWN—"Treat Her Right"

JEFF CARSON—"Holdin' On To Something"

TERRI CLARK—"If I Were You"

KKOT\Columbus, NE

GEORGE STRAIT—"Blue Clear Sky"

COLLIN RAYE—"I Think About You"

TRACY LAWRENCE—"Time Marches On"

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

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

KOEL-FM\Oelwein, IA

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

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

ALAN JACKSON—"Home"

COLLIN RAYE—"I Think About You"

TERRI CLARK—"If I Were You"

High Debuts

1. **BLACKHAWK**—"Big Guitar"—(Arista)—#41

2. **JEFF FOXWORTHY**—"Redneck Games"—(Warner Bros.)—#45

Most Active

1. **GREAT PLAINS**—"Dancin' With The Wind"—(Magnatone)—#47

2. **LONESTAR**—"Runnin' Away With My Heart"—(BNA)—#34

3. **RICK TREVINO**—"Learning As You Go"—(Columbia)—#37

4. **PAM TILLIS**—"It's Lonely Out There"—(Arista)—#38

5. **LEANN RIMES**—"Blue"—(MCG/Curb)—#23

6. **MARK CHESNUTT**—"Wrong Place, Wrong Time"—(Decca)—#32

7. **MARK WILLS**—"Jacob's Ladder"—(Mercury)—#43

POWERFUL ON THE PLAYLIST— The *Cash Box* Top 100 Country Singles chart is led by the **Bryan White** single "I'm Not Supposed To Love You Anymore." This week's chart displays seven big movers and two debuts breaking into the Top 50. Leading the way in the most-movement category is **Great Plains** and "Dancin' With The Wind," taking a seven-spot jump to #47. Three songs moved six spots this week—**Lonestar's** "Runnin' Away With My Heart" jumped to #34; "Learning As You Go" by **Rick Trevino**—#37; and **Pam Tillis's** "It's Lonely Out There"—#38. Likewise, three songs moved up four spots—**LeAnn Rimes's** "Blue" moved to #23; "Wrong Place, Wrong Time" by **Mark Chesnutt** moved to #32; and "Jacob's Ladder" by **Mark Wills** jumped to #43. As for debuts, two artists made it to this week's Top 50. **BlackHawk** leads the way for the highest debut position with the single "Big Guitar" at #41; and **Jeff Foxworthy** enters at #45 with "Redneck Games."

Songwriters Of The Week: Congratulations to **Skip Ewing** and **Donny Kees**, writers of the Bryan White #1 hit, "I'm Not Supposed To Love You Anymore."

CMT Top Twelve Video Countdown

1. **COLLIN RAYE** "I Think About You" (Epic)
2. **TRACY LAWRENCE** "Time Marches On" (Atlantic)
3. **SAMMY KERSHAW** "Meant To Be" (Mercury)
4. **PAUL BRANDT** "My Heart Has A History" (Reprise)
5. **MARTY STUART/TRAVIS TRITT** "Honky Tonkin's What I Do Best" (MCA)
6. **SAWYER BROWN** "Treat Her Right" (Curb)
7. **PATTY LOVELESS** "A Thousand Times A Day" (Epic)
8. **RICOCHET** "Daddy's Money" (Columbia)
9. **SHANIA TWAIN** "No One Needs To Know" (Mercury/WB)
10. **MINDY MCCREADY** "Ten Thousand Angels" (BNA)
11. **REBA MCENTIRE** "Starting Over Again" (MCA)
12. **WADE HAYES** "On A Good Night" (Columbia/DKC)

—Compliments of CMT video countdown, week ending June 12, 1996.



POSITIVE COUNTRY RADIO

This Week's Debuts

1. STEVE HUGHES—"Unseen Hands"—(Rite Records)—#32
2. JIM CARRUTHERS—"Give Yourself Up"—(Mountainview)—#35
3. STEADFAST—"No More Tomorrows"—(Mountainview)—#36
4. LORI LOZA—"Walk In Your Ways"—(Salt Inc.)—#38

Most Active

1. MICAH BRANDON BLACK—"It Ain't Over 'Til You Let It Go"—(Mountainview)—#18
2. BRIAN BARRETT—"I Know Where I'm Going"—(Star Song)—#23
3. TONY HOOPER—"One God"—(Cross Peace)—#14

Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart this week is "Do It For The Love" by Jeff McKee on Mountainview. Jumping four spots to #2 is "On A Ring And A Prayer" by Wilcox & Pardoe, followed by Bruce Haynes and "Last Call" holding at #3. Lisa Daggs' "Two True Believers" moves up one to #4, and Cross Country's "Givin' Livin'" follows at #5. Taking a big six spot leap to #6 is "Borrowed Time" by Todd Hervey. Terri Lynn's "No Shadow" hangs on to #7 this week, and Dinah & The Desert Crusaders' "Children Of The Light" drops off to #8. Rick Duvall's "Anchor Me" moves up one to #9, and "Living Straight" by Betsy Craig finishes off the Top 10 this week with a whopping nine spot jump.

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: "Where Would I Be" by Buddy Hyatt, Brent Lamb with "True Love," and "Show 'em Your Sermon" by Marty Raybon.

POSITIVE COUNTRY

JUNE 22, 1996

1	DO IT FOR THE LOVE (Mountainview)	Jeff McKee	4	5
2	ON A RING AND A PRAYER (Light)	Wilcox & Pardoe	6	7
3	LAST CALL (Cheyenne)	Bruce Haynes	3	10
4	TWO TRUE BELIEVERS (Cheyenne)	Lisa Daggs	5	8
5	GIVIN' LIVIN' (Dove)	Cross Country	1	9
6	BORROWED TIME (Rite Records)	Todd Hervey	12	4
7	NO SHADOW (Brentwood)	Terri Lynn	7	7
8	CHILDREN OF THE LIGHT (Gateway)	Dinah & The Desert Crusaders	2	9
9	ANCHOR ME (Up2U)	Rick Duvall	10	4
10	LIVING STRAIGHT (Mountainview)	Betsy Craig	19	3
11	I'M NOT GONNA FALL TO PIECES (Ransom)	Ken Holloway with Lari White	8	14
12	WHAT WILL HE SAY (Emperor)	Don Richmond	13	6
13	THE LOVE OF THE LORD (Memory Valley)	Albert E. Brumley Congregation	20	4
14	ONE GOD (Cross Peace)	Tony Hooper	24	3
15	HOME WHERE I BELONG (Vamer Bros.)	B. J. Thomas	16	5
16	HOME MISSIONARY (Amberlane)	Elaine Anderson	25	3
17	DOCTOR JESUS (Word Nashville)	Ken Mellons	15	7
18	IT AIN'T OVER 'TIL YOU LET IT GO (Mountainview)	Micah Brandon Black	34	3
19	PROMISE OF THE LORD (Spirit Life)	First Impression	11	10
20	BLUSH (Gateway)	Paula McCulla	9	11
21	TEN THOUSAND ANGELS (BNA)	Mindy McCready	27	3
22	JOHN WAYNE AND JESUS (Gateway)	Michael J. Grimm	14	11
23	I KNOW WHERE I'M GOIN' (Starsong)	Brain Barrett	35	2
24	THE WAY THE RIVER RUNS (Benson)	Brush Arbor	21	12
25	THEY'RE ONLY MEMORIES (Gospel Choice)	Del Way	22	13
26	LITTLE BIT OF FAITH (Ransom)	Jeff Silvey	26	18
27	WISE OLD PILOT (Heartwrite)	David Patillo	18	8
28	AND IT SHOWED (Gateway)	Thad Christopher	17	10
29	TAKE ME AS I AM (Circuit Rider)	W. C. Taylor	38	2
30	MONEY CAN'T BUY (Mark Five)	Rivers & Owens	37	2
31	SAD SONG (Mountainview)	Rob Tripp	28	16
32	UNSEEN HANDS (Mountainview)	Steve Hughes	DEBUT	
33	BUILD YOUR HOPE (Word Nashville)	Grant Goodeve	23	6
34	THERE IS AN ANSWER (Emperor)	Don Richmond	32	19
35	GIVE YOURSELF UP (Mountainview)	Jim Carruthers	DEBUT	
36	NO MORE TOMORROWS (Mountainview)	Steadfast	DEBUT	
37	DRIVE ANOTHER NAIL (Sparrow)	Marty Raybon	30	15
38	WALK IN YOUR WAYS (Salt)	Lori Loza	DEBUT	
39	DAYSTAR (Bethal)	Terry Joe Terrell	29	15
40	CAT'S IN THE CRADLE (Columbia)	Ricky Skaggs	31	4



Gary Chapman topped off a successful week of hosting TNN's *Prime Time Country* with the final "Sam's Place" of the spring series at the Ryman Auditorium. Pictured following the finale are (l-r): Phil Joel, John James, Peter Furler, Duncan Phillips, Jeff Frankenstein & Jody Davis of the Newsboys; Mercury Nashville's Kim Richey; Chapman; songwriter Skip Ewing; Clay Crosae; Chaz Corzine, sr. vp of artist development for Blanton/Harrell Entertainment; and Steve Buchanan, gm for the Ryman.

AMOA Board Approves '96-'97 Slate Of Officers

CHICAGO—The customary nomination and approval of AMOA officers for the 1996-97 term took place at the association's mid-year board meeting. The new officers along with three new vice presidents will officially take office this September at the AMOA convention in Dallas.

The line-up includes: Jerry Derrick of Derrick Music Co. in Charleston, West Virginia, president; Don Hesch of A.H. Entertainers in Rolling Meadows, Illinois, first vice president; Gene Winstead of American Amusement Arcades in Minneapolis, Minnesota, treasurer; and Jim Stansfield of Stansfield Vending in LaCrosse, Wisconsin, secretary.

The following vice presidents were named to serve three-year terms commencing this fall: Bill Beckham of Red Baron Amusements in Toledo, Ohio; Mike Leonard of Coin-Op Specialists in Adrian, Michigan and Frank Seninsky of Alpha-Omega Amusements in East Brunswick, New Jersey.

AMOA director Glenn Anderson of Microworlds International in Aiea, Hawaii was appointed to fill an unexpired vacancy as director until the fall of 1997.

In addition to the above-mentioned, ten new directors will be elected in Dallas this September.

TAKE NOTE

CHICAGO—Commencing July 1, 1996, the new zip code for Cicero, IL will be 60804. The Chicago office of *Cash Box* is located in Cicero, at 1442 S. 61st Ave., so be sure to adjust your mailing records accordingly. Until July 1, however, you must continue to use the present 60650. Also note the FAX number for this office is 708-863-0309.

AMOA 'Vending Development' Committee Is Now Called 'New Business Opportunities'

CHICAGO—AMOA's longstanding "Vending Development" committee changed its name to "New Business Opportunities" committee to better reflect its function. Decision for the name change came at the association's mid-year board meeting.

"Vending has become somewhat of a stagnant word for what we do," stated committee chairman Tony Parina of Parina Entertainment (Stockton, California).

He went on to explain that the committee's many functions include monitoring issues dealing with opportunities in areas that are beyond AMOA members' core of amusement games and music equipment. The areas in which the association and its members can realize the potential of new business opportunities include pay telephones, bulk and food vending, phone cards and debit cards, among others.

Parina also stressed that the committee can investigate co-op buying programs on behalf of the association for group savings to AMOA's membership.

AAMA To Host First India Trade Show

CHICAGO—The AAMA board of directors recently voted to organize a trade show for the India market in 1997. This proposal stems from the enormous success of the recent AAMA trade mission to this country. The show has been scheduled to take place February 26 and 27, 1997 at the Taj Palace Hotel in New Delhi. The association plans to have approximately 40 booths at the show, which is being co-sponsored by the American Embassy Foreign Commercial Service in India.

"Based upon the success of our recent trade mission to this country, we are very excited to further pursue our business relationships in this market," commented AAMA executive director Robert C. Fay. "The potential in this market is unbelievable."

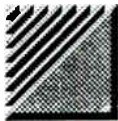
Earlier this month representatives from AAMA member companies, along with Fay, traveled to both New Delhi and Mumbai to feel out the potential for coin-op business in the India market. AAMA Foreign Business Development Committee co-chairmen Ron Carrara and Tom Kane, who were part of the AAMA contingent, both responded very positively to the venture. "We are very excited that things went so well on this mission," they said, "and we are even more excited about the possibilities that lie ahead for our industry in the India market."

AAMA president Rick Kirby added, "Our Foreign Business Development Committee is constantly seeking out new ways to expand our industry into new markets. We are very supportive of this and any other venture which could prove to be profitable for our members."

Booth space for this show will be sold through W.T. Glasgow, Inc. For further information contact Glasgow at 708-333-9292.



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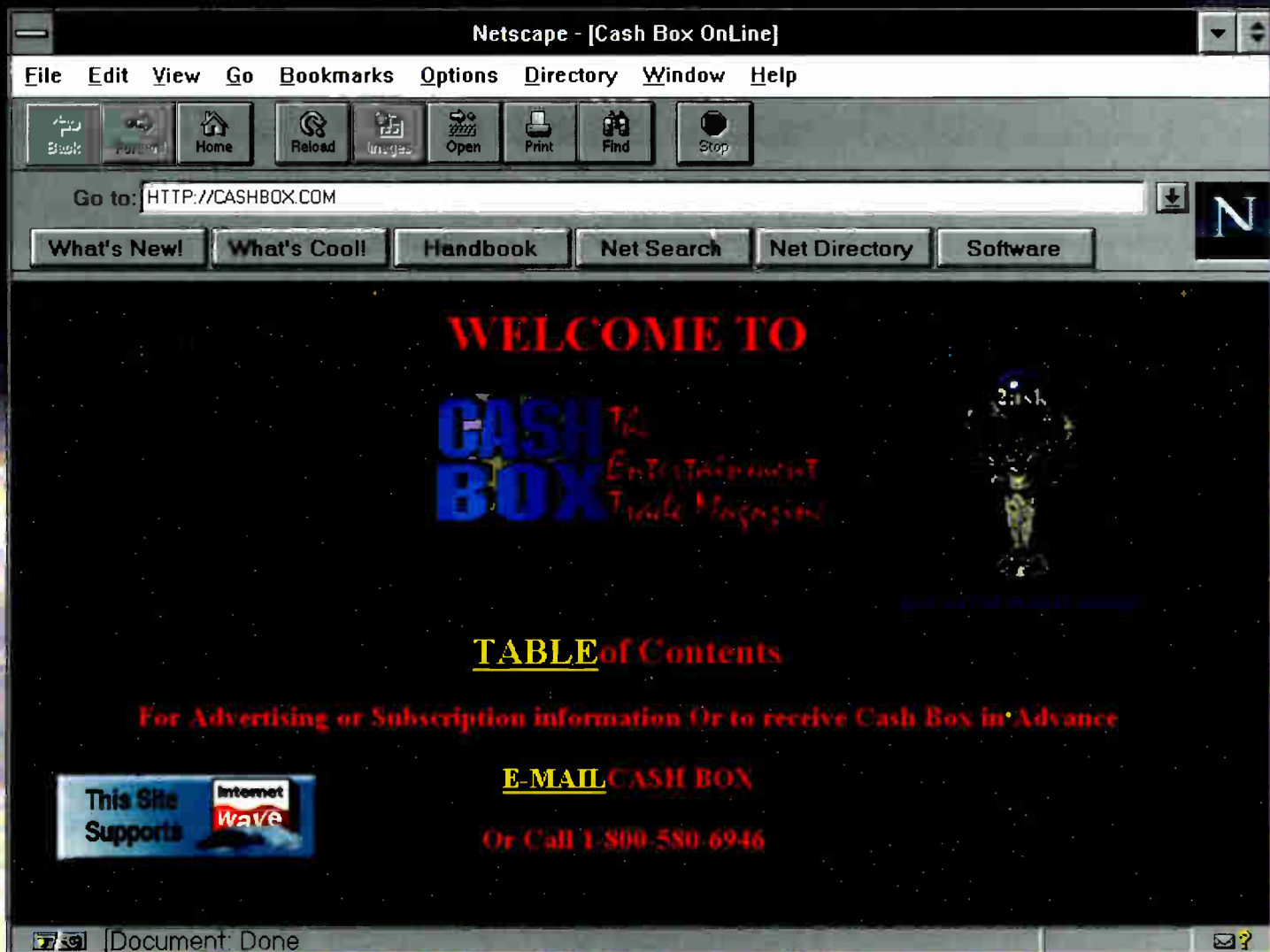
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