

CASH BOY

THE E... RADE MA

Inside:
(TAFKA) Prince
Commits To Emancipation

BR54-9: The Bar Band That Done Good



CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

NUMBER ONES

POP SINGLE

No Diggity
Blackstreet Feat. Dr. Dre
(Interscope)

URBAN SINGLE

No Diggity
Blackstreet Feat. Dr. Dre
(Interscope)

RAP SINGLE

Sweet Dreams
Nas
(Columbia)

COUNTRY SINGLE

Like The Rain
Clint Black
(RCA)

POP ALBUM

Anthology 3
The Beatles
(Capitol)

R&B ALBUM

Bow Down
Westside Connection
(Priority)

JAZZ ALBUM

The Moment
Kenny G
(Arista)

COUNTRY ALBUM

Blue
LeAnn Rimes
(MCG)

POSITIVE COUNTRY

Wish I Could Take...
Jeff McKee
(Mountainview)

LATIN ALBUMS

Enrique Iglesias
Enrique Iglesias
(Fonovisa)

Cover Story

It's the story of a wacky bar band done good, a band that picked its way out of Nashville's lower Broadway club scene to the big time. Of course, we're talkin' about Arista Nashville act BR54-9, whose "Cherokee Boogie" single is catching on at radio like fire on a dry prairie, even though it's more in the tradition of "old school" country. *Cash Box* Nashville editor Wendy Newcomer sat and interviewed (endured?) this zany quintet which talked about its mandate to stick with what brung 'em from gigs for tips at Robert's Western Wear to a major label deal.

—see page 5

Attention: *Cash Box* Has Moved

Cash Box has relocated to 22222 Sherman Way, Suite 200, Canoga Park, CA 91307. The magazine's new phone number is (818) 710-9070; fax is (818) 710-1945.

Inside: The *Cash Box* Retail Guide

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

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CASH BOX (ISSN 0008 7289) is published bi-weekly (except Christmas holidays) by *Cash Box*, P.O. Box 2089, Cliffside Park, NJ 07010 for \$100 first class. Copyright 1995 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to *Cash Box*, 22222 Sherman Way Blvd., #200, Canoga Park, CA 91307.



Lead Story

DVD Encryption Approved by Panel

A multi-industry copyright protection group takes first step toward establishing safeguards against unauthorized copy of audiovisual entertainment.

AN IMPORTANT STEP WAS TAKEN recently when the Copyright Protection Technical Working Group (CPTWG) announced an effective system to prevent unauthorized copying of motion pictures and other filmed entertainment on pre-recorded DVD-video. In a move uniformly hailed by members of the multi-industry panel's subcommittee on DVD technology, the announced breakthrough involves a scrambling strategy based on encrypting the content on the discs, and licensing the technology for decryption. The industries are now, through its Joint Policy Committee, preparing to lobby Congress to adopt legislation that prohibit circumvention of the proposed copy control technology, and of subsequently developed technologies.

The CPTWG and JPC were formed in April after representatives of the motion picture and consumer electronics industries bowed plans to seek legislation covering digital copying of audiovisual material. Representatives of the motion picture, sound recording, computer and consumer electronics industries eventually gathered and formed five committees to address various aspects of the subject.

Although the proposed technology covers filmed and visual-based copyrighted material, it was tacitly stated that the panel was committed to developing similar protection for copyrighted content in transmissions to the home and between devices, from analog to digital formats and in pre-recorded music.

Based on this posture, the Recording Industry Assn. Of America (RIAA) applauded the CPTWG agreement. Noting that the RIAA had been a part of the discussions with the expressed purpose of protecting copyrighted sound recordings in DVD and other multi-purpose recorder technologies, RIAA president Hilary Rosen nevertheless said that identification of a suitable encryption system was "welcomed news."

"Obviously, providing protection for motion pictures has been important to the other groups," Rosen commented. "With the encryption matter now resolved, we will continue our efforts to protect the interests of record companies whose recordings will be equally vulnerable to copying."

The RIAA's David Stebbing, sr. vp of technology and a CPTWG co-chair noted that the provisional recommendation was a first step in "crafting a multimedia copy-protection system."

"While it provides a technical means of protecting audio and video," Stebbing continued, "the industries will continue to work on methods for safeguarding audio content including music videos, motion picture soundtracks and pre-recorded music generally following descrambling in other contexts."

Multi-faceted Deal Joins Reel-2 Real To MCA

JAMES MTUME, A WIDELY-RESPECTED songwriter/musician/producer, has joined with MCA Records to form Reel-2 Real Music, Inc., a multi-act production agreement/record label/imprint venture. Jointly announced by Mtume with MCA black music president Ken Wilson and sr. vp of black music Hank Shocklee, the agreement will permit Mtume the option of signing three acts a year for release on the Reel-2 Real/MCA imprint.

The first two releases scheduled under the pact include a debut album by new male vocal quartet Long Time Coming, and Night At Natalie's, the second soundtrack culled from the Fox TV series New York Undercover. The latter features all new performances by artists featured on the show and is produced by James Mtume.

Mtume will head Reel-2 Real Music, Inc. as CEO, while his son, Damu Mtume, will serve as president. James and Damu will coordinate all A&R functions and sign new artists, while MCA will provide the label's promotion, marketing and publicity support. Uni Distribution will put the new product in the pipeline.

The elder Mtume also will serve as a staff producer for MCA on a non-exclusive basis.

MCA president Jay Boberg commented, "Few music industry professionals can match the knowledge and experience that James Mtume brings to MCA. His

(Continued on page 19)

ON THE MOVE

■ The MCA Music Entertainment Group (MMEG) has announced a series of executive changes. Charles Ciongoli has been named sr. vp of finance for MMEG and will oversee financial activities for the various new MCA/Universal labels. For the past year, Ciongoli has served as vp of finance for MCA Records and prior to that he was vp and group controller for the label and MCA Music Publishing. He began his tenure with the company in 1990 as group controller for MMEG. David A. Clark has been appointed sr. vp/controller for MMEG, and he will be responsible for consolidating accounting and financial reporting for the company. Serving as vp/controller for MMEG the past six years, Clark previously was group controller for MCA Records and the publishing arm, and he began his stint at MCA Records in 1978 where, over eight years, he rose to controller for the label. ■ MCA Records has appointed a pair of top executives. Paul Satenstein has been named chief financial officer and will oversee finance and administration for all domestic label operations of MCA Records and associated ventures. Satenstein comes to the new job from MCA Music Publishing where for a year he served as CFO, and from 1992-95 he was dir. of finance business development at EMI Music Worldwide. Tim Stedman has been appointed vp/creative dir. for the label. Stedman will oversee the daily activities of the art department, including design and packaging of current releases and the design of advertising and merchandising materials. He will also help direct the label's video activities. Stedman returns to the record company after a year and a half tour at Hollywood Records as creative dir. He first joined MCA in 1990 as an art dir. and was upped to vp of the art dept. in 1994. Prior to that he was an art dir. at Warner Bros. Records. ■ Stuart Bondell has been promoted to sr. vp of business affairs for Sony Music International. In the newly-created post, Bondell will be responsible for contract administration and administration of A&R for SMI. Bondell had served as vp of business affairs for SMI since 1990 and will continue with those duties. He joined the business affairs dept. in 1987 after two years as records counsel in the CBS Records law department. And at Sony Music Distribution, Ron Archer has been named dir. of black music marketing, and will now oversee daily activities of the urban college marketing reps and SMD's black music marketing staff. He previously was manager of urban college marketing, since 1994, after joining Sony Music in 1992 as an alternative college rep and then becoming national hip-hop college rep in 1993. ■ John Loken has been appointed general manager of China Records U.S. and will be located at the headquarters of Discovery Records, the label's U.S. distributor. Loken will be in charge of all the daily activities for China, including artist and product development. He brings to his new job a lengthy background in international experience, having recently served as sr. dir. of international at Motown Records and from 1989 to 1993 as the international marketing manager for Warner Bros. Records. ■ Kate Tews has been promoted to vp of advertising & merchandising at Virgin Records. Tews' new job calls for her to oversee the label's merchandising activity and be responsible for planning and executing national advertising campaigns in print, broadcast and interactive media. She most recently served a year as sr. dir. in the department, following a two-year stint as director, the job she was assigned when joining Virgin in 1993. She came to Virgin after a one year tour at A&M Records as dir. of advertising, first joining the company as an ad copywriter. ■ Arista Records has promoted Vanessa Barryer to natl. dir. of R&B promotion. Barryer will assist the staff to obtain radio exposure for Arista and its joint ventures. She most recently was natl. dir. of field promotion based in Dallas. She joined the company in 1990 as the Southwest reg. rep. And Jean-Pierre Diaz has been upped to assoc. dir. of rap promotion and will oversee national college rap radio promotion as well as East Coast commercial mix show promotions for the label and its joint ventures. He first joined Arista 2 1/2 years ago and most recently served as mgr. of college rap promotion. Prior to that he was at Rowdy Records. ■ Gregg Boggs has been named dir. of writer/publisher relations at BMI. Boggs will be responsible for affiliating new songwriters and music publishers while maintaining relationships with current members. He returns to BMI, where he worked in marketing/industry relations from 1991 to 1993, when he joined SESAC as dir. of writer/publisher relations. BMI also has promoted Christina Brennan to assoc. dir. of research/information. She will continue to oversee development of new commercial jingles, infringement and chart databases as well as assist the sr. dir. with daily operations. She has been with BMI since 1992, most recently working in the broadcast collections department as operations manager.



By J.S. Gaer

EAST COAST



Graham Parker and The Figgs stopped backstage at Tramps in New York City during their national tour in support of Parker's Razor & Tie release *Acid Bubblegum*. The Figgs are performing their own punk-pop material and joining Parker on stage for a tunes from his album. Pictured are (l-r): Cliff Chenfeld and Craig Balsam, co-owners of Razor & Tie; Mike Gent and Pete Hayes of The Figgs; Parker; Pete Donnelly and Guy Lyons of The Figgs; and Brad Morrison, the group's manager.

LAST OF A DYING BREED: Nirvana is responsible for the current explosion in popular music. Before 1991, music in the mainstream had stagnated, but there was a serious underground movement that had spawned the multitudes and Killdozer cast a long shadow on that scene. The trio out of Madison, Wisconsin played heavy rock that was a crushing force hard to stand up to. Besides being an antecedent to the whole grunge movement the group was directly responsible for giving the big boost to producer-mogul/Garbage guitarist Butch Vig, who was known as a popmeister before Killdozer. This directly influenced Nirvana and the Smashing Pumpkins to come calling on Mr. Vig's doorstep. After being around for well over a decade and recording more than a handful of albums, the band has finally called it quits. Not without first having one last go, so they are currently ending it all on the *Fuck You; We Quit* tour. The group's only original member is Michael Gerald, who is leading a four-piece for the first time ever; the other founding members, the Hobson brothers, have both left the band at different times for family reasons. If their show Friday the 25th in Philadelphia at the Pontiac Grille is anything to go by, they are burning as bright as they have for years. Gerald, always the consummate frontman, entertained the crowd with witty repartee throughout the evening. He explained that the band always felt as they were the employees to the audience's employers and that they were going around the country giving notice to all of their bosses. It was quite a resignation as they blasted through their set that spanned the Killdozer career with such a vengeance that it was as though they knew that this was the swansong of '80s underground rock. Their last release is a seven-inch on *Ismist Recordings*; the bulk of their recordings can be heard on the *Touch & Go* label.

EAST COAST CLUB SHAKE-UP: With the banner years that the music industry has been seeing it is odd that many of the clubs that have nurtured the popular acts should be under fire. Philadelphia is seeing the biggest shake-up. *The Trocadero*, an over-1000 person theater, is being taken over by its owner Stephen Pang after current lease held by Dave Simons runs out at the end of October. Rumor has it that the owner will put much-needed improvements into the infrastructure of the two-story venue. Unfortunately, the other club that Simons controls, *The Khyber Pass*, is also losing its lease and is closing its doors on November 1st until a new owner can be found. There is no guarantee that the space will continue to have live bands. The bar itself is landmarked as one of the oldest in the country and its location is now in one of the busiest nightlife areas of the city. *Maxwells* in Hoboken is losing one of its founders, Todd Abramson, who is quitting at the end of the year. The restaurant/nightspot was a cornerstone in the resuscitation of a once-moribund city and key part of the music scene of New York. The new owners of *Maxwells* want to turn it into a brew pub, and word on the street is that the stage space is going from cutting edge to cover bands. At least some *Springsteen* fans will be happy.

By Daina Darzin

WEST COAST



Representatives from major retail chains joined Sony Music staffers and Academy Award winner Tom Hanks at a private screening in L.A. of his hit film, *That Thing You Do!*, which Hanks wrote and directed. At the screening, Epic Soundtrax presented Hanks with a special plaque commemorating sales of

more than 17 million units of the soundtracks for *Philadelphia*, *Sleepless in Seattle*, and *Forrest Gump*.

BUT DID HE BRING HIS SNAKE?: Legendary metal monster Alice Cooper made a rare Southland appearance at Burbank's Virgin Megastore Nov. 9 to help kick off a new CD-ROM game from Atlantean Interactive. "The Lords of Tantrazz," a sci-fi action thriller that features the voice of Cooper as, duh, an evil entity. "The Hunger." Manufacturers promise "a nightmarish struggle between the forces of Good and Evil, set against a stunning background of 2-D artwork and 3-D environments." The CD-ROM was designed by Cooper's ex-guitarist, Kane Roberts.

BUT STILL, WHO BETTER TO SPEND DEVIL'S NIGHT WITH?: Danzig was only six songs into its free concert in the parking lot of Aron's Records in Hollywood on Devil's Night, October 30th, when police, complete with helicopters, abruptly shut down the event, much to the dismay of the 1,500 fans who were apparently stopping traffic on Highland Avenue. Ironically, the whole fracas was captured on film by the crew from the UPN reality TV show, *L.A.P.D.*

BILLY JOEL DONATES ORGAN: A Hammond, that is. The instrument, from the singer-songwriter's personal collection, is going up for bid at the L.A. Gay and Lesbian Center's 25th Anniversary Gala and silent auction. The event will honor Elton John and MTV president Judy McGrath.

JOHN MELLENCAMP DONATES SONG: Well, sort of. An unreleased version of Mellencamp's tune, "Key West Intermezzo (I Saw You First)" became available exclusively to *America Online* members to download the same week Mellencamp appeared for his first-ever liver cyberspace chat session on AOL. The song is off Mellencamp's recently released disc, *Mr. Happy Go Lucky*. The download was available in AOL's *New Releases* area in *MusicSpace*, which is designed to inform members about new music and artists by giving them point and click access to the latest reviews, artists interviews, biographies, and corresponding sites on the *World Wide Web*. (Keyword: New Music). *MusicSpace* is AOL's evolving, interactive music channel which offers multimedia, online events and activities, message boards, music-related WWW links, artist information files and more in a variety of musical genres.

ELSEWHERE IN CYBERSPACE: *Social Distortion* will make its Internet debut via *LA Live* on November 14. That's when fans worldwide can log on to the band's sold-out *Hollywood Palladium* gig. The internet broadcast will include live audio as well as web cam video footage and an interview with the band. Throughout the show, users can enter the *LA Live* chat room to talk with each other. (www.socialdistortion.com, www.sony.com/Music or www.alive.com).

Blues wunderkind Kenny Wayne Shepherd's debut disc, *Ledbetter Heights*, is now officially gold-plated, and here's the photo to prove it. Pictured with Shepherd (4th from right) are (l-r): Manager Ken Shepherd, vocalist Corey Sterling, and *Revolution's* Jeff Aldrich, Irving Azoff and Missy Worth.





BR54-9: Reviving Country Music With One Long Saturday Night

By Wendy Newcomer

EVERY THURSDAY THROUGH SUNDAY NIGHT in Nashville, tourists visiting lower Broadway can hear the sounds of Jessie Jones and his band, Brazilbilly at Robert's Western World (an interesting combo of a bar and a boot store). Jones, who does a mean rendition of Marty Robbins' "Devil Woman," plays from 10 p.m.-2 a.m. It's the same time slot that another traditional country band first occupied just three years ago—when Lower Broad was known more for its crime rate than as the hip place to hear good country music.

That band was BR5-49, the Arista Nashville quintet whose "old country" sound was born right in the middle of the new country explosion. BR5-49 is comprised of Gary Bennett (lead vocals, acoustic guitar), Don Herron (steel guitar, mandolin, dobro, fiddle & acoustic guitar), "Smilin'" Jay McDowell (upright bass), Chuck Mead (lead vocals, electric & acoustic guitar), and "Hawk" Shaw Wilson (drums). Slowly building momentum while playing for tips, the group gained a following of curious tourists, serious country music aficionados and, finally, label execs who wanted to see what the fuss was all about.

"They made the whole street change. About anybody will tell you that



Broadway was dead until they came here," says Robert Moore, owner of Robert's Western World. "I mean, completely dead." Maybe the group's own lyrics can best summarize the work ethic that helped bring traditional country music back to life: "We sleep all day/Play all night/Man, it ain't no lie/We can't tell what day it is. It just seems like one long Saturday night."

With the Nashville music industry at their feet, BR5-49 chose the glass slipper that Arista offered, found a perfect fit, and proceeded to record a live EP, tour Europe and most recently, present their debut full-length studio album to country radio.

One week before this interview, BR5-49 returned home to play at Robert's for the first time in months. As the club's favorite sons took the stage in front of a packed house, someone in the band jokingly implored the audience to please fill the tip jar because "ever since we got signed to a record deal, we don't make as much money." The candid, honest humor one hears at a BR5-49 show is in full force as *Cash Box* sits down to talk about their Cinderella story. What could be a writer's nightmare (interviewing five band members at once) quickly evolves into a comedy routine, interspersed with genuine insight on a band that is as serious as their Hee Haw-inspired name is not. The interview begins with a reference to their tip jar comment and an inquiry about what it's like to be a bar band on a major label.

Cash Box: Last week at Robert's, someone onstage joked that the band made less money now that you're signed than when you played for tips only. What kinds of adjustments have you had to make since your signing?

Gary Bennett: We've cut down on our sleep. The money's really...it's really pretty close. We get a little bit for bein' out there. Most of all, the gigs are funner,

you know. You see some kind of something developing there. So it makes it worthwhile. Until we get some kind of momentum on the record, we're having a lot of fun instead of making money. But it was just easy around here [Nashville]. We got spoiled staying home. You know, going out, hanging out all day long, and about eight o'clock, start thinking about going to work, and go down to Robert's four nights a week. Now we're just kinda bustin' it all the time.

CB: This new album is your first studio album. Were there any apprehensions about being able to capture the live energy of BR5-49 on tape?

Chuck Mead: Well I think our initial concern was that—you know, getting the spirit of the thing. We wanted to make a record that was—and I've said this before, but—the sounds are sonically palatable to the modern listener. (This rather wordy response elicits sarcastic "Wows" from the band) We wanted to make a record that didn't sound like it was recorded in 1952 or whatever, but we wanted to capture the spirit of what we do at the same time...where it's all of us playing on the record. It's not any studio pickers or anything. We went in there and recorded it like us, but we wanted to make it sound like us on a really, really night, on a really, really good sound system. And it's because we went in there, basically all five of us at the same time, pickin' at the same time. It has a live feel to it, and I think it came out really, really...as good as we could have done it at that time. I think we could make a better record right now. Can't wait for the next record.

CB: Were you afraid that when you got on a major label that they would try to make changes?

Mead: Yes. One of the people that we talked to, that was what they were interested in doing. They were asking us questions... (says snidely) "Well, maybe your drummer couldn't keep good time in the studio. Would you be opposed to having somebody else come in?"...Meaning that they just wanted us to shut up and sing. And none of us were really interested in that. We were interested in playing music the way we wanted to play it. And we were apprehensive, but Arista has alleviated us of those fears. I mean, there was one A&R guy there one time for about three hours during the whole time we were recording. And I would say that's pretty much lettin' us do what we need to do. And I think it came out really pretty good. Don't you, Jay?

Jay McDowell: I would have to agree.

Mead: And now, back to you, Jay!

McDowell: (McDowell holds the tape recorder and speaks into it, doing his best Larry

King impersonation) This is Jay McDowell. Smilin' Jay here. Clearwater, Iowa, you're on the line.

CB: How did you choose your producers for the album?

McDowell: Ummm...Chuck, you better take that one. Back to you, Chuck.

Mead: Why me?

McDowell: 'Cause you know Mike Janas.

Mead: I do know Mike Janas. Mike Janas, one of the co-producers, was in a band with me...back home in Kansas. He moved down here first to become Webb Wilder's sound engineer and road manager, and then he ended up being the studio manager at The Castle studio. And Jozef Nuyens, the other producer of the record, his family owns The Castle. And we had a production agreement before we even had a record deal or anything.

McDowell: That was another thing about being with Arista. They didn't wanna stick us with different producers, an outside producer. They were hip to the fact that...We did the demos with 'em...and it seemed to work real well. They were in tune with what we're doin', and they just kind of let us go with it, too.

CB: I noticed in your bio—and maybe you are alluding to the fact that nobody can seem to categorize your sound—there are about 13 descriptions of your music. Do you think this is an advantage or disadvantage?

McDowell: I think it's a necessity. But then I don't want to call stuff 'stuff.'

Mead: What? You don't want to call stuff 'stuff'?

McDowell: Meaning that if I hear something, yeah, you've gotta categorize it. And it's nice to see all the different ones, meaning that they can't lump it into

(Continued on page 22)

CASH BOX

TOP 100 POP SINGLES

NOVEMBER 16, 1996



This Weeks #1:
Blackstreet



To Watch:
Madonna

| | | | | |
|-----------|---|---|-------|----|
| 1 | NO DIGGITY (Interscope 97007) | Blackstreet Feat. Dr. Dre | 3 | 6 |
| 2 | IT'S ALL COMING BACK TO ME NOW (550 78345) | Celine Dion | 1 | 26 |
| 3 | DON'T LET (FROM "SET IT OFF") (EastWest 64231) | En Vogue | DEBUT | |
| 4 | MACARENA (BAYSIDE BOYS MIX) (A&M 581176) | Los Del Rio | 2 | 46 |
| 5 | MOUTH (Universal 56018) | Merril Bainbridge | 4 | 10 |
| 6 | UN-BREAK MY HEART (LaFace 24200) | Toni Braxton | 17 | 3 |
| 7 | THIS IS FOR THE LOVER IN YOU (Epic 78443) | Babyface | 7 | 6 |
| 8 | PONY (550 Music 78373) | Ginuwine | 15 | 10 |
| 9 | NOBODY (Elektra/EEG 64245) | Keith Sweat Feat. Athena Cage | 8 | 6 |
| 10 | IF IT MAKES YOU HAPPY (A&M 581874) | Sheryl Crow | 12 | 7 |
| 11 | I LOVE YOU ALWAYS FOREVER (Atlantic 87072) | Donna Lewis | 10 | 20 |
| 12 | WHEN YOU LOVE A WOMAN (Columbia 78428) | Journey | 19 | 6 |
| 13 | STILL IN LOVE WITH YOU (MCA 55264) | New Edition | DEBUT | |
| 14 | WHERE DO YOU GO (Arista 3225) | No Mercy | 5 | 19 |
| 15 | LAST NIGHT (Arista 24181) | Az Yet | 9 | 13 |
| 16 | TWISTED (Elektra 66301) | Keith Sweat | 16 | 23 |
| 17 | CHANGE THE WORLD (FROM "PHENOMENON") (Reprise/Warner Bros. 17621) | Eric Clapton | 18 | 16 |
| 18 | THIS IS YOUR NIGHT (Tommy Boy 7735) | Amber | 22 | 7 |
| 19 | IF YOUR GIRL ONLY KNEW (Background 98067) | Aaliyah | 6 | 13 |
| 20 | TELL ME (FROM "EDDIE") (Island 854660) | Dru Hill | 26 | 10 |
| 21 | C'MON 'N RIDE IT (THE TRAIN) (Big Beat/Atlantic 98083) | Quad City DJ'S | 20 | 37 |
| 22 | KEY WEST INTERMEZZO (I SAW YOU FIRST) (Mercury 578 398) | John Mellencamp | 13 | 11 |
| 23 | LET'S MAKE A NIGHT TO REMEMBER (A&M 581 862) | Bryan Adams | 23 | 11 |
| 24 | YOU'RE MAKIN' ME HIGH/LET IT FLOW (LaFace 24161) | Toni Braxton | 24 | 23 |
| 25 | FALLING (Def Jam 575648) | Montell Jordan | 32 | 6 |
| 26 | YOU LEARN/YOU OUGHTA KNOW (Maverick 17644) | Alanis Morissette | 25 | 17 |
| 27 | SITTIN' ON TOP OF THE WORLD (So So Def/Columbia 78426) | Da Brat | 28 | 6 |
| 28 | LOUNGIN (Def Jam/Mercury 75062) | LL Cool J | 27 | 19 |
| 29 | BOW DOWN (Priority 53227) | Westside Connection | 14 | 7 |
| 30 | WHAT KIND OF MAN WOULD I BE (Perspective 00261) | Mint Condition | 33 | 6 |
| 31 | BIRMINGHAM (Epic 78385) | Amanda Marshall | 39 | 9 |
| 32 | STREET DREAMS (Columbia 78409) | Nas | DEBUT | |
| 33 | COUNTING BLUE CARS (A&M 581462) | Dishwalla | 31 | 31 |
| 34 | MY BOO (So So Def/Columbia 78358) | Ghost Town DJ's | 11 | 21 |
| 35 | ONLY YOU (Bad Boy/Arista 9060) | 112 | 30 | 23 |
| 36 | YOU MUST LOVE ME (Maverick 17495) | Madonna | DEBUT | |
| 37 | MISSING YOU (FROM "SET IT OFF") (EastWest 64262) | Brandy, Tamia, Gladys Knight & Chaka Khan | 21 | 40 |
| 38 | NO TIME (Undeas/Big Beat 98044) | Lil' Kim Feat. Puff Daddy | DEBUT | |
| 39 | GIVE ME ONE REASON (Elektra 64346) | Tracy Chapman | 35 | 34 |
| 40 | PO PIMP (Creators Vlay 9604) | Do Or Die | 34 | 14 |
| 41 | WHO WILL SAVE YOUR SOUL (Atlantic 87151) | Jewel | 37 | 23 |
| 42 | I CAN'T SLEEP BABY (IF I) (Jive 42377) | R.Kelly | 29 | 20 |
| 43 | HOW DO YOU WANT IT/CALIFORNIA LOVE (Death Row/Interscope 854653) | 2Pac Feat. KC & Jojo | 40 | 23 |
| 44 | INSENSITIVE (A&M 581274) | Jann Arden | 42 | 45 |
| 45 | DANCE INTO THE LIGHT (Face Value 87043) | Phil Collins | 45 | 3 |
| 46 | NOWHERE TO GO (Island 54664) | Melissa Etheridge | 38 | 12 |

| | | | | |
|------------|--|---------------------------------------|-------|----|
| 47 | BOHEMIAN RHAPSODY (Big Beat 98055) | Braids | 49 | 6 |
| 48 | ALWAYS BE MY BABY (Columbia 78276) | Mariah Carey | 47 | 36 |
| 49 | USE YOUR HEART (RCA 64607) | SWW | 36 | 13 |
| 50 | ASCENSION (DON'T EVER WONDER) (Columbia 78372) | Maxwell | 41 | 12 |
| 51 | WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (Interscope 97008) | Warren G Feat. Adina Howard | 44 | 7 |
| 52 | HIT ME OFF (MCA 55210) | New Edition | 43 | 13 |
| 53 | THE THINGS THAT YOU DO (Mercury 578159) | Gina Thompson | 55 | 18 |
| 54 | READY TO GO (RCA 64540) | Republica | 54 | 9 |
| 55 | NEVER LEAVE ME ALONE (Death Row 97012) | Nate Dogg Feat. Snoop Doggy Dogg | DEBUT | |
| 56 | THE CHILD (INSIDE) (Arista 13259) | Qkuma Zoo | 57 | 6 |
| 57 | AT NIGHT I PRAY (RCA 64628) | Wild Orchid | 58 | 7 |
| 58 | ELEVATORS (ME & YOU) (LaFace/Arista 24177) | Outkast | 48 | 16 |
| 59 | YOUR SECRET LOVE (LV 78400) | Luther Vandross | 59 | 7 |
| 60 | DO YOU MISS ME (Classified 227) | Jocelyn Enriquez | 56 | 14 |
| 61 | STUPID GIRL (Almo Sounds 89004) | Garbage | 53 | 16 |
| 62 | THAT GIRL (Virgin 38550) | Maxi Priest Feat. Shaggy | 60 | 20 |
| 63 | LET'S GET THE MOOD RIGHT (Motown 860510) | Johnny Gill | 52 | 7 |
| 64 | STEELO (Biv 10/Motown 860530) | 702 | 64 | 7 |
| 65 | EVERYTHING FALLS APART/SMALL WONDERS (Columbia 854735) | Dog's Eye View | 61 | 7 |
| 66 | YOU CAN MAKE HISTORY (YOUNG AGAIN) (MCA 55222) | Elton John | 68 | 3 |
| 67 | WHY DOES IT HURT SO BAD (Arista 13214) | Whitney Houston | 69 | 17 |
| 68 | TONIGHT, TONIGHT (Virgin 38547) | The Smashing Pumpkins | 63 | 20 |
| 69 | ME AND THOSE DREAMIN' EYES OF MINE (EMI 58570) | D'Angelo | 66 | 6 |
| 70 | BITTERSWEET ME (Warner Bros. 17490) | R.E.M. | DEBUT | |
| 71 | TELL ME (I'LL BE AROUND) (Motown 860410) | Shades | 72 | 14 |
| 72 | CAN'T KNOCK THE HUSTLE (Roc-A-Fella/Priority 53242) | Jay-Z Feat. Mary J. Blige | 79 | 7 |
| 73 | TUCKER'S TOWN (Atlantic 6785) | Hootie & The Blowfish | 73 | 19 |
| 74 | DON'T LOOK BACK IN ANGER (Epic 67351) | Oasis | 76 | 16 |
| 75 | LIKE I DO (Rowdy 35079) | For Real | 81 | 3 |
| 76 | YOU'LL BE MINE (PARTY TIME) (Epic 78378) | Gloria Estefan | 70 | 10 |
| 77 | SWEET DREAMS (RCA 64505) | La Bouche | 46 | 33 |
| 78 | E-BOW THE LETTER (Warner Bros. 17529) | R.E.M. | 62 | 8 |
| 79 | KNOCKS ME OFF MY FEET (LaFace 24210) | Donell Jones | DEBUT | |
| 80 | JEALOUSY (Elektra 9471) | Natalie Merchant | 51 | 23 |
| 81 | COME SEE ME (Bad Boy 79073) | 112 | DEBUT | |
| 82 | NOBODY KNOWS (LaFace/Arista 24115) | The Tony Rich Project | 50 | 43 |
| 83 | SHAKE A LIL' SOMETHIN' (Lil' Joe 890) | The 2 Live Crew | 84 | 11 |
| 84 | HERO OF THE DAY (Elektra 64248) | Metallica | DEBUT | |
| 85 | BECAUSE YOU LOVED ME (FROM "UP CLOSE AND PERSONAL") (550 Music 78237) | Celine Dion | 67 | 37 |
| 86 | BABY LUV (Epic 8340) | Groove Theory | 74 | 16 |
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| 96 | UNTIL IT SLEEPS (Elektra 64276) | Metallica | 88 | 23 |
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| 98 | BLACKBERRY MOLASSES (EastWest 64299) | Mista | 82 | 20 |
| 99 | WHERE IT'S AT (DGC 22214) | Beck | 92 | 20 |
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SINGLES REVIEWS By Daina Darzin



■ PERMISSION TO BREATHE: "Money" (Solid Discs 6001-2)

This is a sad-eyed, fluid, really catchy tune with a Bon Jovi-esque anthemic groove and a moodily pulsing backbeat that's already gotten more than 60 stations around the country to sign on. "Money" is off *Permission to Breathe's* well-publicized self-titled debut on Solid Discs. The L.A. band's single release contains several mixes of the track, along with the dark, evocative tune, "Leanin' On Neil Young's Soul."

■ ALISHA'S ATTIC: "I Am, I Feel" (Mercury 314 534 027)



Their full-length Dave Stewart-produced disc won't be out 'til April, but Alisha's Attic's first single is well on its way to being a hit. "I Am, I Feel" is a great example of the more light-hearted end of this British female duo's quirky, funky sound (kinda like a cross between Kate Bush and Prince) which adds a bit of ska beat to a pretty melody and sarcastic lyrics like "I wanna bite his head off/Yeah that'd be fun." Currently storming up the airplay charts, this single could be just the thing for, say, No Doubt fans.

■ RED HOT CHILI PEPPERS: "Love Rollercoaster" (Geffen PRCD 1048)

Could this track be any more fun? The Red Hot Chili Peppers trip through the Ohio Players' "Love Rollercoaster" with a sarcastic exuberance that's sure to make this a radio monster. Off the *Beavis and Butt-head Do America* soundtrack, "Love Rollercoaster"'s single disc comes with three versions, a clean edit, an extra-punchy "Rock Rollercoaster Mix" and the LP version.

■ SEAL: "Fly Like An Eagle" (Atlantic PRCD 6859)

Continuing with the theme of '70s hits redone in current movies, Seal takes on the Steve Miller Band classic, "Fly Like An Eagle," for the *Space Jam* soundtrack, and you couldn't ask for a more perfect take on the song, which Seal makes even more spacey, swirling and effortlessly gorgeous than the original.

PICK OF THE WEEK



■ NY LOOSE: "Rip Me Up" (Hollywood HR 62049-2)

NY Loose are aptly named—a quintessential Lower East Side band in the proud tradition of the Dead Boys and NY Dolls through the Ramones and Blondie right through to D Generation, NY Loose proffer proudly sloppy-around-the-edges rock tunes about mean streets and bad love, and do so in fine style. This is the second single off their debut, *Year of the Rat* (the first, "Spit," is also featured in *The Crow: City of Angels*.) "Rip Me Apart" sports a stick-in-your-head Prozac groove and jagged, gritty lyrics, and could be a hit on both active rock and modern rock stations.

CASH BOX

TOP 100 POP ALBUMS

NOVEMBER 16, 1996



This Week's #1:
The Beatles



High Debut:
Babyface

| | | | |
|----|---|-----------------------|-------|
| 1 | ANTHOLOGY 3 (Capitol 34451) | The Beatles | DEBUT |
| 2 | IRONMAN (Epic 67729) | Ghostface Killa | DEBUT |
| 3 | THA HALL OFF GAME (Jive 41591) | E-40 | DEBUT |
| 4 | BEST OF VOL. 1 (Warner Bros. 46332) | Van Halen | DEBUT |
| 5 | FALLING IN TO YOU (550/Epic 67541) | Celine Dion | 2 33 |
| 6 | TRAGIC KINGDOM (Trauma/Interscope 92580) | No Doubt | 5 43 |
| 7 | THE DAY (Epic 67293) | Babyface | DEBUT |
| 8 | BOW DOWN (Priority 50583) | Westside Connection | DEBUT |
| 9 | THE MOMENT (Arista 18935) | Kenny G | 3 6 |
| 10 | TRIAL BY FIRE (Columbia 67514) | Journey | DEBUT |
| 11 | EVERYTHING I LOVE (Arista 18813) | Alan Jackson | DEBUT |
| 12 | SECRETS (LaFace/Arista 73008) | Toni Braxton | 9 19 |
| 13 | SET IT OFF (EastWest/EEG 61951) | Soundtrack | 14 6 |
| 14 | JAGGED LITTLE PILL (Maverick/Reprise/Warner Bros. 45901) | Alanis Morissette | 6 68 |
| 15 | RECOVERING THE SATELLITES (DGC 24975) | Counting Crows | 1 3 |
| 16 | KEITH SWEAT (Elektra 61707) | Keith Sweat | 11 31 |
| 17 | ANTICHRIST SUPERSTAR (Interscope 90086) | Marilyn Manson | 8 3 |
| 18 | BLUE (Atlantic 77821) | LeAnn Rimes | 7 17 |
| 19 | SHERYL CROW (A&M 540587) | Sheryl Crow | 15 6 |
| 20 | ANOTHER LEVEL (Interscope 90071) | Blackstreet | 16 7 |
| 21 | HOME AGAIN (MCA 11480) | New Edition | 13 7 |
| 22 | 311 (Capricorn/Mercury 942041) | 311 | 18 30 |
| 23 | THE GREATEST HITS (RCA 66671) | Clint Black | 21 6 |
| 24 | ANUTHA TANTRUM (Columbia 67813) | Da Brat | DEBUT |
| 25 | DID I SHAVE MY LEGS FOR THIS? (Capitol Nashville 37514) | Deana Carter | 34 7 |
| 26 | YOUR SECRET LOVE (Epic 67553) | Luther Vandross | 19 6 |
| 27 | JOCK JAMS VOL. II (Tommy Boy 1163) | Various Artists | 22 11 |
| 28 | LIFE IS PEACHY (Epic 67554) | Korn | 4 3 |
| 29 | ALL EYEZ ON ME (Death Row/Interscope 24204) | 2Pac | 20 37 |
| 30 | FROM THE MUDDY BANKS OF THE WISHKAH (DGC 25105) | Nirvana | 12 6 |
| 31 | AENIMA (Zoo 30187) | Tool | 17 6 |
| 32 | A PLACE IN THE WORLD (Columbia 67501) | Mary Chapin Carpenter | DEBUT |
| 33 | DANCE INTO THE LIGHT (Face Value/AG 82949) | Phil Collins | DEBUT |
| 34 | THAT THING YOU DO! (Epic 67828) | Soundtrack | 30 6 |
| 35 | BLUE CLEAR SKY (MCA 11428) | George Strait | 31 27 |
| 36 | E. 1999 ETERNAL (Ruthless/Relativity 5539) | Bone Thugs N Harmony | 26 63 |
| 37 | ATLIENS (LaFace/Arista 26029) | Outkast | 24 10 |
| 38 | LOVE SONGS (MCA 11481) | Elton John | 33 6 |
| 39 | LOAD (Elektra 61923) | Metallica | 25 22 |
| 40 | NEW ADVENTURES IN HI-FI (VWB 46320) | R.E.M. | 23 7 |
| 41 | SUBLIME (Gasoline Alley/MCA 11413) | Sublime | 36 14 |
| 42 | PICTURE THIS (Rap-A-Lot/Virgin 42058) | Do Or Die | 35 9 |
| 43 | THE SCORE (Ruffhouse/Columbia 67147) | Fugees | 38 36 |
| 44 | ROMEO & JULIET (Capitol 37715) | Soundtrack | DEBUT |
| 45 | DA STORM (Priority 50577) | Originoo Gunn Clappaz | DEBUT |

| | | | |
|-----|---|----------------------------|-------|
| 46 | NOW IN A MINUTE (Atlantic 82762) | Donna Lewis | 45 15 |
| 47 | NEW BEGINNINGS (Elektra 61850) | Tracy Chapman | 41 48 |
| 48 | BILLY BREATHE (Elektra/EEG 61971) | Phish | 10 3 |
| 49 | NO CODE (Epic 67500) | Pearl Jam | 32 10 |
| 50 | BLACKACIDEVIL (Hollywood 62084) | Danzig | DEBUT |
| 51 | LET'S GET THE MOOD RIGHT (Motown 530646) | Johnny Gill | 29 3 |
| 52 | MTV PARTY TO GO VOL. 10 (Tommy Boy 1168) | Various Artists | DEBUT |
| 53 | FASHION NUGGET (Mercury 532867) | Cake | 62 3 |
| 54 | THE WOMAN IN ME (Mercury 522 86) | Shania Twain | 40 75 |
| 55 | THIS IS THE TIME-THE CHRISTMAS ALBUM (Columbia 67621) | Michael Bolton | DEBUT |
| 56 | BORDER LINE (Arista 18810) | Brooks & Dunn | 39 28 |
| 57 | GET ON UP AND DANCE (Big Bear/Atlantic 82905) | Quad City DJ's | 47 18 |
| 58 | STARDUST (Elektra/EEG 61946) | Natalie Cole | 37 6 |
| 59 | GARBAGE (Almo Sounds/Geffen 80004) | Garbage | 60 36 |
| 60 | AZ YET (LaFace/Arista 26034) | Az Yet | DEBUT |
| 61 | WHAT I DO BEST (Atlantic 82974) | John Michael Montgomery | 63 6 |
| 62 | HIGH SCHOOL HIGH (Atlantic 92709) | Soundtrack | 46 7 |
| 63 | MR. HAPPY GO LUCKY (Mercury 532896) | John Mellencamp | 42 7 |
| 64 | BAJA SESSIONS (Reprise/WB 46325) | Chris Isaak | 28 3 |
| 65 | SO SO DEF BASS ALL-STARS (So So Def/Columbia 67533) | Various Artists | 43 17 |
| 66 | IT WAS WRITTEN (Columbia 67015) | Nas | 44 18 |
| 67 | REMEMBER (Mercury 314534) | Rusted Root | DEBUT |
| 68 | MAXWELL'S URBAN HANG SUITE (Columbia 66434) | Maxwell | 51 16 |
| 69 | CRASH (RCA 66904) | Dave Matthews Band | 49 28 |
| 70 | 112 (Bad Boy/Arista 73009) | 112 | 50 10 |
| 71 | PIECES OF YOU (Atlantic/AG 82700) | Jewel | 59 32 |
| 72 | AMONG MY SWAN (Capitol 27224) | Mazzy Star | DEBUT |
| 73 | BRINGING DOWN THE HORSE (Interscope 90055) | The Wallflowers | 53 13 |
| 74 | LINUS & LUCY (Windham Hill 11184) | George Winston | 67 7 |
| 75 | MELLON COLLIE AND THE INFINITE SADNESS (Virgin 40861) | Smashing Pumpkins | 56 47 |
| 76 | TIDAL (Epic 67439) | Fiona Apple | 80 3 |
| 77 | CRANK IT UP-THE MUSIC ALBUM (Warner Bros. 46361) | Jeff Foxworthy | 58 10 |
| 78 | MTV UNPLUGGED (Columbia 67703) | Alice In Chains | 48 14 |
| 79 | WRATH OF THE MATH (London 124119) | Jeru The Damaja | 27 3 |
| 80 | BEING THERE (Warner Bros. 46236) | Wilco | DEBUT |
| 81 | SUPER DANCE HITS (Popular 12001) | Various Artists | 65 9 |
| 82 | TEN THOUSAND ANGELS (BNA 06806) | Mindy McCreedy | 71 18 |
| 83 | (WHAT'S THE STORY) MORNING GLORY? (Epic 67351) | Oasis | 57 58 |
| 84 | PINKERTON (DGC/Geffen 25007) | Weezer | 55 6 |
| 85 | DOZIN' AT THE KNICK (Arista 14025) | The Grateful Dead | DEBUT |
| 86 | DAY DREAM (Columbia 66700) | Mariah Carey | 72 59 |
| 87 | SIXTEEN STONE (Trauma/Interscope 92531) | Bush | 77 87 |
| 88 | FEVER IN FEVER OUT (Capitol 35534) | Luscious Jackson | DEBUT |
| 89 | FAIRWEATHER JOHNSON (Atlantic 82886) | Hootie & The Blowfish | 75 28 |
| 90 | EVIL EMPIRE (Epic 57523) | Rage Against The Machine | 52 28 |
| 91 | WHATCHA LOOKIN' 4 (Gospo Centric 72127) | Kirk Franklin & The Family | 85 54 |
| 92 | TRUTH CRUSHED TO EARTH SHALL RISE AGAIN (Tommy Boy 1161) | House Of Pain | DEBUT |
| 93 | THE GREATEST HITS COLLECTION (Arista 18801) | Alan Jackson | 81 49 |
| 94 | TO THE FAITHFUL DEPARTED (Island 524234) | The Cranberries | 66 27 |
| 95 | ONE IN A MILLION (Blackground/Atlantic 92715) | Aaliyah | 69 10 |
| 96 | ODELAY (Geffen 24823) | Beck! | 83 20 |
| 97 | DOWN ON THE UPSIDE (A&M 40526) | Soundgarden | 78 23 |
| 98 | 18 TILL I DIE (A&M 551) | Bryan Adams | 90 22 |
| 99 | DEFINITION OF A BAND (Perspective/A&M 549028) | Mint Condition | 89 6 |
| 100 | JOCK JAMS VOL.1 (Tommy Boy 1137) | Various Artists | 84 68 |



ALBUM REVIEWS by Daina Darzin

TOOL: *Aenima* (Zoo/Volcano 61422-3087-2)

Can we say, critically-acclaimed AND selling like hotcakes (or any other proverbial popular food item of your choice)? This platinum-plated industrial outfit debuted at the top of U.S. charts and is more-or-less gold already (for the trivia-minded, it also shipped gold in Canada and is #1 in New Zealand.) *Aenima* conjures up every serious-minded adjective you could think of: powerful, inventive, heavy and complex, imbued with a moody, evocative sense of melody. It's a consistently strong record, from the dark, shimmering vibe of "Eulogy," to the jazzy, Doors-y gloom of "Useful Idiot," to the blippy, techno-edged intro of the first single, "Stinkfist," which metamorphoses into tough, layered waves of sonic angst. The track is garnering impressive radio numbers: Top 30 alternative, Top 20 at active rock and a Top 5 most requested, as well as #1 on the metal charts. The video just debuted on stress rotation on MTV. *Aenima* is produced by Tool and David Bottrill (King Crimson, Peter Gabriel.)



CHRIS ISAAK: *Baja Sessions* (Reprise 9 4632-2)

This vacation-on-a-disk continues Chris Isaak's policy of languid, smart, slightly sad music that captures your heart at the same time as it's impressing with its clear-eyed musical intelligence. The aptly-named *Baja Sessions* has a tropical air, and includes covers of Gene Autry's "South of the Border" and a lilting, plaintive version of the Roy Orbison classic, "Only the Lonely." Isaak also presents three lovely new originals, "I Wonder," "Waiting For My Lucky Day," and "Think of Tomorrow," along with reworked versions of "Pretty Girls Don't Cry," "Wrong To Love You" and several other of his best songs.



PLEXI: *Cheer Up* (Sub Pop SPCD 360)

Plexi may be on Sub Pop, but they're an L.A. band which previously had indie releases on Boys Life Records. *Cheer Up* could be a complete modern rock winner, a percolating swirl of goth-glam-psychedelic-metal-punk that's a radio natural, especially the nasty, hyper, Sex Pistols-y guitars of "Dimension." Plexi currently is on a regional tour, and recently played a well-received L.A. date.

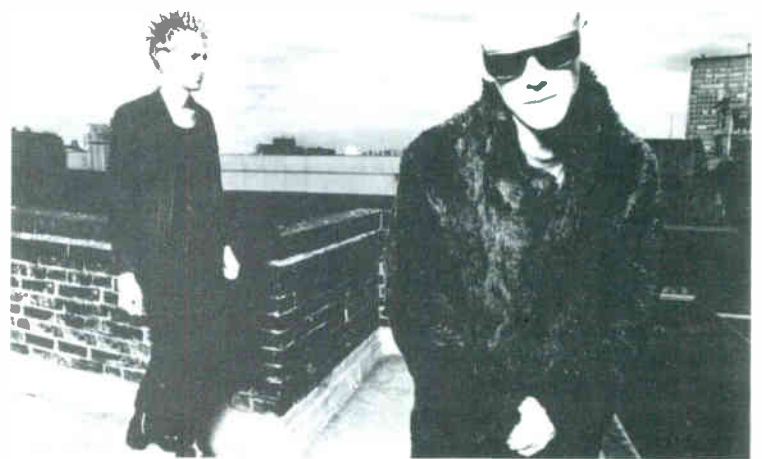
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CORROSION OF CONFORMITY: *Wiseblood* (Columbia 67583)

Corrosion of Conformity's mix of fervent political conscience and ultra-heavy tunes has garnered the group solid street credibility, both among hardcore and metal circles. This, their first disc since 1994's *Deliverance*, will surely be embraced by mosh pit denizens nationwide—and in Europe, where C.O.C. have snagged the opening slot of Metallica's mega-stadium tour. The band's forte is the kill-your-plants aggressive, assaultive crunch of "Long Whip/Big America" but the dark, Sabbath-y sonic crawlspace of "The Snake Has No Head" and "Goodbye Windows" prove C.O.C. has diversity, too.

PICK OF THE WEEK



THE FUTURE SOUND OF LONDON: *Dead Cities* (Astralwerks/Caroline AW 6181)

This just plain amazing ambient/techno disc has that time-machine quality, transporting the listener to a glossy but vicious universe of cerebral, icy sound. A "soundscape of madness," the band appropriately calls it. Instrumental, transcendently atmospheric, *Dead Cities* is just a trip, a highly-recommended excursion into another dimension. The brainchild of Garry Cobain and Brian Dougan, armed with a prodigious ear for samples, this British outfit originally came to prominence in the UK with its "Papua New Guinea" hit single; any number of cuts on this disc could be modern rock adventure picks.

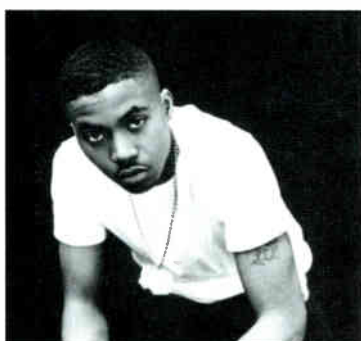
CASH BOX

TOP 100 URBAN SINGLES

NOVEMBER 16, 1996



This Week's #1:
Black Street



High Debut:
Nas

| | | | | |
|----|--|---|-------|-------|
| 1 | NO DIGGITY (Interscope 97007) | Blackstreet Feat. Dr. Dre | 1 | 5 |
| 2 | PONY (550 Music 78373) | Ginuwine | 6 | 9 |
| 3 | WHAT KIND OF MAN WOULD I BE (Perspective 00261) | Mint Condition | 5 | 10 |
| 4 | NOBODY (Elektra/EEG 64245) | Keith Sweat Feat. Athena Cage | 4 | 5 |
| 5 | THIS IS FOR THE LOVER IN YOU (Epic 78443) | Babyface | 2 | 3 |
| 6 | LAST NIGHT (LaFace/Arista 4181) | Az Yet | 3 | 47 |
| 7 | TELL ME (FROM "EDDIE") (Island 854860) | Dru Hill | 7 | 11 |
| 8 | WHO IS HE AND WHAT IS HE TO YOU (Maverick 17600) | Me'shell Ndegeocello | DEBUT | DEBUT |
| 9 | I'M STILL IN LOVE WITH YOU (MCA 55264) | New Edition | DEBUT | DEBUT |
| 10 | MISSING YOU (FROM "SET IT OFF") (EastWest 64262) | Brandy, Tamia, Gladys Knight & Chaka Khan | 10 | 11 |
| 11 | UN-BREAK MY HEART (LaFace/Arista 24200) | Toni Braxton | 22 | 3 |
| 12 | IF YOUR GIRL ONLY KNEW (Blackground/Atlantic 98067) | Aaliyah | 8 | 10 |
| 13 | ONLY YOU (Bad Boy/Arista 9060) | 112 Feat. The Notorious B.I.G. | 11 | 23 |
| 14 | TWISTED (Elektra 66301) | Keith Sweat | 9 | 22 |
| 15 | FLOATIN' ON YOUR LOVE (Island 854738) | The Isley Brothers Feat. Angela Winbush | 16 | 7 |
| 16 | STEELO (Biv 10/Motown 860530) | 702 | 18 | 8 |
| 17 | SITTIN' ON TOP OF THE WORLD (So So Def/Columbia 78426) | Da Brat | 19 | 5 |
| 18 | YOUR SECRET LOVE (Epic 78400) | Luther Vandross | 12 | 5 |
| 19 | USE YOUR HEART (RCA 64607) | SWV | 13 | 12 |
| 20 | ASCENSION (DON'T EVER WONDER) (Columbia 78372) | Maxwell | 15 | 12 |
| 21 | HOW DO YOU WANT IT/CALIFORNIA LOVE (Death Row/Interscope 854653) | 2Pac Feat. KC & Jojo | 14 | 21 |
| 22 | THE THINGS THAT YOU DO (Mercury 578159) | Gina Thompson | 27 | 18 |
| 23 | BOW DOWN (Priority 53227) | Westside Connection | 17 | 7 |
| 24 | NO TIME (Big Beat/Atlantic 95631) | LPI Kim Feat. Puff Daddy | 42 | 5 |
| 25 | STREET DREAMS (Columbia 78409) | Nas | DEBUT | DEBUT |
| 26 | YOU'RE MAKIN' ME HIGH/LET IT FLOW (LaFace 24160) | Toni Braxton | 20 | 23 |
| 27 | KNOCKS ME OFF MY FEET (LaFace/Arista 24210) | Donell Jones | DEBUT | DEBUT |
| 28 | I CAN'T SLEEP BABY (Jive 42377) | R.Kelly | 21 | 19 |
| 29 | LOUNGIN (Def Jam/Mercury 575062) | LL Cool J | 23 | 18 |
| 30 | PO PIMP (Creators W4y 9604) | Do Or Die | 24 | 16 |
| 31 | NEVER LEAVE ME ALONE (Interscope 97012) | Nate Dogg Feat. Snoop Doggy Dogg | DEBUT | DEBUT |
| 32 | JUST THE WAY (PLAYAS PLAY) (EMI 58579) | Alfonzo Hunter | 37 | 8 |
| 33 | DO YOU THINK ABOUT US (Bad Boy/Arista 79074) | Total | 39 | 3 |
| 34 | DON'T LET GO (LOVE) (FROM "SET IT OFF") (EastWest/EEG 64231) | En Vogue | DEBUT | DEBUT |
| 35 | LET'S GET THE MOOD RIGHT (Motown 860510) | Johnny Gill | 25 | 8 |
| 36 | HIT ME OFF (MCA 55210) | New Edition | 26 | 12 |
| 37 | WHY I LOVE YOU SO MUCH (Rowdy/Arista 5072) | Monica | 28 | 23 |
| 38 | MY BOO (So So Def/Columbia 78358) | Ghost Town DJ's | 31 | 18 |
| 39 | ELEVATORS (ME & YOU) (LaFace/Arista 24177) | Outkast | 29 | 16 |
| 40 | COME SEE ME (Bad Boy/Arista 79073) | 112 | DEBUT | DEBUT |
| 41 | KISSIN' YOU (Bad Boy/Arista 79056) | Total | 30 | 29 |
| 42 | TOUCH ME, TEASE ME (Def Jam/Mercury 854620) | Case Feat. Foxy Brown | 32 | 41 |
| 43 | CAN'T KNOCK THE HUSTLE (Roc-A-Fella/Priority 53242) | Jay-Z Feat. Mary J. Blige | 33 | 9 |

| | | | | |
|-----|--|---------------------------------------|-------|-------|
| 44 | GET ON UP (Uptown/MCA 3695) | Jodeci | 34 | 26 |
| 45 | ME AND THOSE DREAMIN' EYES OF MINE (EMI 58570) | D'Angelo | 35 | 17 |
| 46 | WHY DOES IT HURT SO BAD (Arista 13214) | Whitney Houston | 36 | 16 |
| 47 | IF I RULED THE WORLD (Columbia 78327) | Nas | 38 | 21 |
| 48 | C'MON 'N RIDE IT (THE TRAIN) (Big Beat/Atlantic 98083) | Quad City DJ'S | 40 | 36 |
| 49 | ALL I SEE (Universal 56003) | A | 41 | 15 |
| 50 | LOVER'S GROOVE (MCA 55234) | Immature | 43 | 7 |
| 51 | THAT GIRL (Virgin 38550) | Maxi Priest Feat. Shaggy | 44 | 17 |
| 52 | BLACKBERRY MOLASSES (EastWest 64299) | Mista | 45 | 19 |
| 53 | GOOD LOVE (Malaco 2525) | Johnnie Taylor | 46 | 15 |
| 54 | YOU (Uptown/Universal 56001) | Monifah | 47 | 26 |
| 55 | MOVIN' ON (A&M 581656) | Ce Ce Peniston | 48 | 13 |
| 56 | TELL ME (I'LL BE AROUND) (Motown 860410) | Shades | 49 | 16 |
| 57 | WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (Interscope 97008) | Warren G Feat. Adina Howard | 50 | 5 |
| 58 | SO MANY WAYS (Atlantic 87056) | The Braxtons | 51 | 15 |
| 59 | TOUCH MYSELF (FROM "FLED") (Rowdy/LaFace/Arista 5050) | T-Boz | 52 | 13 |
| 60 | BABY LUV (Epic 78359) | Groove Theory | 53 | 14 |
| 61 | THINGS WE DO FOR LOVE (Motown 86043) | Horace Brown | 54 | 17 |
| 62 | WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (Big Beat/Atlantic 98045) | RZA Feat. Method Man & Cappadonna | 55 | 12 |
| 63 | SET IT OFF (FROM "SET IT OFF") (EastWest/EEG 64253) | Organized Noize | 56 | 8 |
| 64 | WITH YOU (Vamer Bros. 17681) | Somethin' For The People | 57 | 21 |
| 65 | MORE TO LOVE (Def Jam/Mercury 575652) | Case | 58 | 5 |
| 66 | NEVER TOO BUSY (Columbia 67125) | Kenny Lattimore | 59 | 28 |
| 67 | DA' DIP (Triad 0112) | Freak Nasty | DEBUT | DEBUT |
| 68 | IN THE HOOD (LaFace 4127) | Donell Jones | 60 | 23 |
| 69 | ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") (Island 854530) | Joe | 61 | 39 |
| 70 | I GOT IT BAD (Qwest 17602) | Tevin Campbell | 62 | 9 |
| 71 | WHERE DO WE GO FROM HERE (Arista 13223) | Deborah Cox | 63 | 18 |
| 72 | DIRTY SOUTH (LaFace/Arista 4173) | Goodie Mob | 64 | 11 |
| 73 | HAY (Pallas/Universal 56008) | Crucial Conflict | 65 | 25 |
| 74 | IT'S ALRIGHT (Columbia 78376) | Kaycee Grogan | DEBUT | DEBUT |
| 75 | STAY WITH ME (Motown 860591) | Jason Weaver | DEBUT | DEBUT |
| 76 | IT'S A PARTY (Elektra 64268) | Busta Rhymes Feat. Zhane | 66 | 17 |
| 77 | DO THANGZ (550 Music 78422) | Men Of Vizion | 67 | 3 |
| 78 | GIVE ME ONE REASON (Elektra 64346) | Tracy Chapman | 68 | 18 |
| 79 | COME OVER (Bad Boy/Arista 9065) | Faith Evans | 69 | 9 |
| 80 | THA CROSSROADS (Ruthless/Relativity 6635) | Bone Thugs N Harmony | 70 | 26 |
| 81 | GET READY, HERE IT COMES (IT'S THE CHOO-CHOO) (LaFace/Arista 4157) | SouthSyde B.O.I.Z. | 80 | 9 |
| 82 | LOVE LIKE MINE (A&M 581852) | Zakiya | 89 | 7 |
| 83 | THE LOVE SONG (Vamer Bros. 17586) | Bush Babees Feat. Mos Def | 96 | 5 |
| 84 | SHAKE A LIL' SOMETHIN' (Lil' Joe 890) | The 2 Live Crew | 76 | 13 |
| 85 | CHANGE THE WORLD (FROM "PHENOMENON") (Reprise/Vamer Bros. 17621) | Eric Clapton | 79 | 16 |
| 86 | GETTIN' IT (Dangerous/Jive 42409) | Too Short Feat. Parliament Funkadelic | 71 | 12 |
| 87 | LIKE A WOMAN (LaFace/Arista 4175) | The Tony Rich Project | 72 | 15 |
| 88 | LET'S STAY TOGETHER (FROM "A THIN LINE...") (Jac-Mac 17656) | Eric Benet | 73 | 19 |
| 89 | HOUSE KEEPER (MJJ 78274) | Men Of Vizion | 74 | 29 |
| 90 | HOW CAN WE STOP (Motown 860586) | Horace Brown Feat. Faith Evans | DEBUT | DEBUT |
| 91 | I LIKE (Def Jam/Mercury 575046) | Montell Jordan | 94 | 20 |
| 92 | SAY IT AGAIN (FROM "EDDIE") (Island 854648) | Nneka | 75 | 15 |
| 93 | LOVE & HAPPINESS (Perspective 587546) | Smooth | 77 | 11 |
| 94 | I DON'T WANNA BE ALONE (Gasoline Alley/MCA 55178) | Shai | 78 | 19 |
| 95 | HOME (Rip-Rt 2711) | 4U | 81 | 19 |
| 96 | IT AIN'T EASY (LIVIN' WITHOUT U) (Pure 2331) | Dalia | 82 | 5 |
| 97 | GLORIA (Silas/MCA 55208) | Jesse Powell | 83 | 15 |
| 98 | BACK TO THE WORLD (Qwest/VB 17629) | Tevin Campbell | 84 | 20 |
| 99 | KEEP RUNNING BACK (So So Def/Columbia 78325) | Whodini | 85 | 10 |
| 100 | FOREVER MORE (Vork Group 78297) | Puff Johnson | 86 | 26 |

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| I LI DO ANTHING FOR YOU J Harris III L Lewis,A Nesty,J Wngla (EMI April Flyte Tyme New Perspective,BMI) | 76 |
| I LI MAKE YOU DREAMS COME TRUE E J Harris III F Lewis (EMI April Flyte Tyme,ASCAP) | 81 |
| I LI NEVER STOP LOVING YOU S Diamond,D Blanic (Diamond/Cas/Zonita,BMI) | 93 |
| I LI THE HOODL J Jones,C Jobar P Richardson (Check Man Tobor Ness Nty & Capone Warner Chappell,ASCAP) | 51 |
| I LI THIS LIKE HELI Babylace (East Sony ATV Songs For Film,BMI) | 88 |
| I LI FROLED THE WORLD N Jones,J Olyner,S Jones,J Parker K Walker (Will Zonita Slant I Well Funk Grosve Kiva,ASCAP 12 And Under,BMI) | 29 |
| IT'S ALL THE WAY LIVE A Key JK F Lewis (Bow Dicky T Boy Sony Solar D B A Portrait,ASCAP ATV LLC,BMI) | 100 |
| IT'S A PARTY T Smith,R Neuville (9th Town,ASCAP/T Zib's,BMI) | 57 |
| JUST THE WAY (PLAYAS PLAY) N A N A | 47 |
| KEEP R NING BAK'K J Durrn J Harris III T Lewis (So So Del EMI April Flyte Tyme Avant Gardie,ASCAP) | 74 |
| KISSIN' YOU I Jackson R Sald,J Johnson B James (Brosue,ASCAP Jani Shuck II Trey III,BMI) | 24 |
| LAST NIGHT Babylace,K Ankes (Kevade,ASCAP/Leat,BMI) | 2 |
| LET S GET THE MOOD RIGHT Babylace (East Sony ATV,BMI) | 19 |
| LET'S STAY TOGETHER I Benet,G Nath Jr,D Poney (Paradise Forever DMG Okatwou Boy,BMI) | 63 |
| LIKE A WOMAN I Kidi (1995 Ona/Trade/Staff/BMI) | 62 |
| A LIL' SOMETHIN' SOMETHIN' A Forte,A Latou,L Haywood (ome Little Indian Jani Ekl Interscope (Earl Warner Tamerlane Rag Top,BMI) | 86 |
| LOI NGIN LI Cool JB R Smith (L Cool J Det Jam ASCAP Sadyah,BMI) | 11 |
| LOVE & HAPPINESS Green,Hodges (AI Green Irving,BMI) | 67 |
| LOVE LIKE MINE N A N A | 78 |
| LOVER'S GROOVE N A N A | 50 |
| MIL AND THIS DREAMIN' EYES OF MINE D Angelo (Ab Chow 12 99 AM PolyGram Int,ASCAP) | 31 |
| MISSING A O B Leonard,G Chambers (Barr's Melodier PolyGram/Oriola Warner Chappell,ASCAP) | 14 |
| MOVIN' ON I Hill,C Penston,C Chambers (WB Ness,Nty & Capone Stone Jam Blue (Apl) C C Ten Lovgram/Oriola,ASCAP) | 26 |
| MY BOO K Terry A Moloney Jr (Air Control,ASCAP Ghostown Carl Mo,BMI) | 28 |
| NEVER TOO BUSY D Hall K Jones (WB Stone Jani Ness Nty & Capone Young Legend Songs Chrysalis Music,ASCAP) | 48 |
| NO MORE TEARS I Hester Master F (Longlake,BMI) | 99 |
| ONIA YOU S Conda,S Jordan,N Scandrick,P Parker,M Keith,D Jones,D J Rogers,H Casey (Jama Combs EMI April Amun Kevn/Wales Sotwax/Lon The Soul,ASCAP/Longlake,BMI) | 4 |
| ORIDNARY GIRL I Riche,Babylace (LBR,ASCAP Sony ATV LLC/Earl,BMI) | 94 |
| PAPARAZZI A Jomer L Banks (Westside,ASCAP/Hemphry For Everyone,BMI) | 66 |
| PARTY 2 NITE A B Suge I Wilson,K Gambel,L Huff (AI Q Dea Warner Chappell,ASCAP/VB Sotwe Warner Tamerlane,BMI) | 96 |
| PLEASE DON'T GO C Stokes,C Cuen (Hosdrun,ASCAP/Zonita,BMI) | 98 |
| PONY I Langlam I Moley S Garren (Egdu Virginia Beach Hentilicious,ASCAP) | 13 |
| P PIMP A K Lelo Zero Twana (Creators Wax,ASCAP) | 21 |
| RED LIGHTS M Elliot,L Semon,I Smith,L Trueman,R Trueman (Mass Confusion Erik Semon T-Simon Jabote,ASCAP/Lastrada Saja,BMI) | 65 |
| SAV E I AGAIN M Wana K Hickson,L Boynton (Al Silver Beam Frie Hicklo Douyell Boynton,ASCAP) | 65 |
| SELL I OFI Organized Noise S Staralot,A Merrin,Mano,D Owens (S T D Sadrara Roudor One Of' Gheto (L S Wana Chappell Queen Latifah,ASCAP/Organized Noise Staff/BMI) | 49 |
| SEAM ALITY D Hill T Johnson,M Dyke (WV Evelle Jordan S Dyne Stone Jani,ASCAP) | 82 |
| SHAKE A LIL' SOMETHIN' D Hoozo,M Ross,A Wong Wen (LJP Joe Wein,BMI) | 66 |
| SLIP N SLIDE R Mong,Drum Boy (Suge,ASCAP) | 97 |
| SO MANY WAYS J Long C S Lowe (So So Del EMI Air Control,ASCAP) | 40 |
| STEELO (Elliot M Elliot,C Pearson G Summers (Back 2 Da Getto Mass Confusion D Rat Blue Turtle Almo,ASCAP) | 22 |
| TELL ME U LIL' BE AROU NDI T Taylor,C Larrar,B Wright,L Wright,D Atalrew,T Cardwell,M Peoples,W Williams (Screen Genz-EMI,BMI) | 37 |
| THE ME N Brown,M Davis,A Carrill (Stan Brown M Double Alley Gaddy,BMI) | 12 |
| THE CROSSROADS BOYE D J E Neck,Toy C (Haltless Attack Mo Ting,ASCAP Dollar N Serue Keena Doukhr,BMI) | 60 |
| THEY GIRL G,Benson,M Elliott,R Likington,S Pizzonia,C Burrell,B T Jones,S C Tropper,L Steinberg (Chrysalis Muzi Young Hill Living/Star,ASCAP Irving,BMI) | 33 |
| THEY DON'T CARE ABOUT US M Jackson (Muz Warner Tamerlane,BMI) | 80 |
| THE THINGS THAT YOU DO R Jerkins (EMI Blackwood/O B O Isel/Richy Jerkins,BMI) | 18 |
| THINGS WE DO FOR LOVE H Brown,L Ferrell (Frank Nty Ness, Nty & Capone Warner Chappell,ASCAP/Horace Brown Zonita,BMI) | 44 |
| TOO CHEER, TEASE ME C Woodard,M J Blige,M Hooken,K Konagay,F Brown,D Young JB Weaver Jr (Sounding Control MCA Chyna Doll Curran At Ya Warner Chappell/Zonita,ASCAP) | 30 |
| TOO CHEERMYSELF D Aumo (EMI April/DAR,ASCAP) | 41 |
| TWISTED K Sweet L Mcam Kir Klone (N A) | 3 |
| U SE YOU R HEART P Williams,C Hugo (Str From The Lab T Lucas,ASCAP/Waters Of Nazareth,BMI) | 6 |
| WHAT KIND OF MAN ... I Waakell (Mitt Factory/EMI-April,ASCAP) | 15 |
| WHERE DO WE GO FROM HERE L Stephens,D Cox (Warner Tamerlane EMI Blackwood/Deborah Cox,BMI) | 54 |
| WHY Babylace (Earl,BMI) | 83 |
| WHY DOES IT HURT SO BAD W Houston,Babylace (East Sony Songs,BMI) | 27 |
| WHY I LOVE YOU SO MUCH D Summers (Warner Tamerlane Boobe Low,BMI) | 17 |
| WHY YOU I Baker R Boibdy,C Wilson,W J Young (TriBoy,ASCAP/Junke Funk,BMI) | 46 |
| WI WEAR THE GARMENT RENAISSANCE R Diggs (Rembecca Careers BMG,BMI) | 45 |
| YOU BOYS D R Burrell,N Herben,C King (Soul On Soul EMI April Three Boyz From Newark Burrell Warner Chappell,ASCAP) | 36 |
| YOU'RE MAKIN' ME HIGHH Wilson,Babylace (1996 Grosve 78 Almo,ASCAP/East Sony ATV,BMI) | 10 |
| YOU'RE THE ONE Allgar A Martin I Manas,F Johnson,C Ganible (AI'S Street Almo (Subdues one Ole Gheto Ho WB Wozko Wozon Sings,ASCAP Warner Chappell,PRS) | 96 |
| YOU SADI K Oken,Keas Sapp (Hope N A Hay & Hope Sla Na Dowlatluggota WB Making Musik,ASCAP) | 79 |

ALBUM REVIEWS By Peter Miro



WESTSIDE CONNECTION: Bow Down (Priority P250583) Producer: Ice Cube.

Abundant party rhythms and heavy-handed regional advocacy are hallmarks of this collaboration between Ice Cube, Mack 10 and WC a.k.a. "The Gangsta, Tha Killa and Tha Dope Dealer." Cube's cellblock-type posturing is an added element meant to intimidate rivals and unmistakably spell out his West Coast affiliation. Hot jams are "Hoo-Bangin' (WSCG Style)" a revised edition of the trio's popular dance cut, and title track "Bow Down." "King Of The Hill" and "All The Critics In New York" fuel the "East vs. West" fires further, even as attempts are being made to drench them elsewhere. "Westward Ho" illustrates how rough-hewn types get their women, commanding them like canines in obedience school. Females are supposed to faint at the sight of gangsta props. Hopefully, Cube may redirect his energies and creativity more insightfully in the future. Canvassing mainstream respect for gangstas on *Bow Down* doesn't wake up society as profoundly as "It Was A Good Day" did across all demographics.

E40: Tha Hall Of Game (Jive 01241-41591-2) Producers: Earl Stevens, Studio Ton, Mike Mosley, Femi Ojetunde, Rick Rock, Ant Banks, Ali Maliek, Kevin Gardner and Redwine, Tonecapone.

E-40's late autumn offering treats mack topics as mirthful folklore, fusing black cultural elements to a street playa ethic. Witness the cut "Mack Minister" to see how the messianic oratory of black preachers can make the hustlers creed take on biblical weight. "Rapper's Ball" is the LP's highlight, featuring performances by Too Short and K-Ci, offering an irresistibly funky head-nodding groove with its proclamations of endurance. Anticipate a strong radio footprint with that one. "Million Dollar Spot" is of the same rhythmic caliber. Other guest artists are The Luniz, Cold 187um, Kokane, Celly Cel, Suga T., Spice I and Keek Tha Sneak. E-40's production has R&B, soul, pop and rap elements in effect. The cut "Things'll Never Change" which samples Bruce Hornsby's "The Way It Is" is a hybrid along those lines. E-40 has fun without taking street content too seriously. (Dedicated to the memory of Tupac Shakur.)



GHOSTFACE KILLAH F/RAEKWON AND CAPPADONNA: Ironman (Razor Sharp/Epic Street EK 67729) Producers: RZA for Wu Tang Productions, Robert Diggs, Oli Grant, Mitchell Diggs, Dennis Coles.

The Shaolin crew rocks and shocks with lyrics that enviscerate the entrails like Braveheart did before he expired with "freedom" on his lips. Rarely does rap commentary give one pause like the track "Wildflower," stark enough to shatter a clockface. In fact, "Clockface Killah" would be a good nickname for the effect of these ruthless rhymes. (But what gets killed inside of a woman needs to be learned firsthand.) "Assassination Day," "Winter Warz" and "After The Smoke Is Clear" play Russian Roulette with the mind. Not many recordings can make the listener pause in his tracks to absorb the message; but these artists will freeze one in a heartbeat, as line after line evokes the response "Did he REALLY say that?" Nearly every track is preceded by a dramatic episode or skit. These chambers are loaded.

PICK OF THE WEEK

AZ YET: Az Yet (LaFace 73008-26034-2) Producers: Kenneth "Babyface" Edmonds, Antonio M. Reid.

Romantic charm, harmonic versatility and depth are the signature of debut artists Az Yet, who possess the cohesiveness of seasoned pros. Five squeaky clean young men manifest a commanding presence and maneuver their deft voices into a kaleidoscope of love-affirming sounds in a way that makes their famous mentor proud. "Last Night" is the most potent offering on their 12-track collection of ballads, with lyrics ladies will cling to endlessly. "Saved For Someone Else," is equally endearing. Remaining cuts are sweetly laden, but don't attain the same emotive peaks. Still lovers will be fired-up with this collection. Az Yet is poised to flirt with Boyz II Men's market niche as part of a growing wave of real, raw, natural singers for the next century.





TOP 75 URBAN ALBUMS

NOVEMBER 16, 1996

| | | | |
|----|--|------------------------|-------|
| 1 | BOW DOWN (Priority 50583) | Westside Connection | DEBUT |
| 2 | KEITH SWEAT (Elektra 61707) | Keith Sweat | 1 18 |
| 3 | ANOTHER LEVEL (Interscope 90071) | Blackstreet | 2 7 |
| 4 | SET IT OFF (EastWest/EEG 61951) | Soundtrack | 5 5 |
| 5 | HOME AGAIN (MCA 11480) | New Edition | 4 7 |
| 6 | SECRETS (LaFace/Arista 26020) | Toni Braxton | 10 18 |
| 7 | YOUR SECRET LOVE (Epic 67553) | Luther Vandross | 3 5 |
| 8 | ALL EYEZ ON ME (Death Row/Interscope 24204) | 2Pac | 7 37 |
| 9 | PICTURE THIS (Rap-A-Lot/Virgin 42058) | Do Or Die | 9 8 |
| 10 | FIRING SQUAD (Relativity 1555) | M.O.P. | DEBUT |
| 11 | ATLIENS (LaFace/Arista 26029) | Outkast | 11 9 |
| 12 | F.B.I. (Relativity 1544) | The Dayton Family | 12 5 |
| 13 | MAXWELL'S URBAN HANG SUITE (Columbia 66434) | Maxwell | 13 29 |
| 14 | LET'S GET THE MOOD RIGHT (Motown 530646) | Johnny Gill | 6 3 |
| 15 | TIME WILL REVEAL (Tommy Boy 1154) | Above The Law | DEBUT |
| 16 | HIGH SCHOOL HIGH (Big Beat/AG 92709) | Soundtrack | 14 5 |
| 17 | 112 (Bad Boy/Arista 73009) | 112 | 15 6 |
| 18 | IT WAS WRITTEN (Columbia 67015) | Nas | 16 15 |
| 19 | ONE IN A MILLION (Blackground/AG 92715) | Aaliyah | 19 8 |
| 20 | MISSION TO PLEASE (Island 524214) | The Isley Brothers | 18 24 |
| 21 | ILLADELPH HALFLIFE (DGC/Geffen 24972) | The Roots | 8 5 |
| 22 | STARDUST (Elektra/EEG 61946) | Natalie Cole | 17 5 |
| 23 | DEFINITION OF A BAND (Perspective/A&M 549028) | Mint Condition | 20 5 |
| 24 | SO SO DEF BASS ALL-STARS (So So Def/Columbia 67532) | Various Artists | 21 19 |
| 25 | GINUWINE THE BACHELOR (550 Music 67685) | Ginuwine | 29 3 |
| 26 | WHATCHA LOOKIN' 4 (Gospo Centric 72127) | Kirk Franklin & Family | 22 27 |
| 27 | GOOD LOVE (Malaco 7480) | Johnnie Taylor | 25 18 |
| 28 | REASONABLE DOUBT (Priority 50592) | Jay-Z | 23 18 |
| 29 | RIDIN' DIRTY (Jive 41586) | U.G.K. | 24 13 |
| 30 | BUSINESS IS BUSINESS (Relativity 1569) | PMD | DEBUT |
| 31 | THE SCORE (Ruffhouse/Columbia 67147) | Fugees | 26 37 |
| 32 | 7 SINS (Priority 50634) | Kane & Abel | 31 3 |
| 33 | TRUTH CRUSHED TO EARTH SHALL RISE AGAIN (Tommy Boy 1161) | House Of Pain | DEBUT |
| 34 | BEATS, RHYMES & LIFE (Jive 41587) | A Tribe Called Quest | 27 13 |
| 35 | E. 1999 ETERNAL (Ruthless/Relativity 5539) | Bone Thugs N Harmony | 28 65 |
| 36 | THE SHOCKER (Priority 50591) | Silk | 30 10 |
| 37 | PUT IT IN YOUR MOUTH (Zoo/Volcano 11142) | Akinyele | 32 10 |
| 38 | THE NUTTY PROFESSOR (Def Jam 31911) | Soundtrack | 33 21 |
| 39 | CAN YOU FELL ME (Relativity 1531) | Dru Down | 34 8 |
| 40 | NO DOUBT (Motown 530738) | 702 | 37 3 |
| 41 | THE FINAL TIC (Pallas/Universal 53006) | Crucial Conflict | 35 20 |
| 42 | MORE... (Def Jam/Mercury 533191) | Montell Jordan | 36 48 |
| 43 | LEGAL DRUG MONEY (Universal 53010) | Lost Boyz | 38 21 |
| 44 | R. KELLY (Jive 41579) | R. Kelly | 39 47 |
| 45 | MY XPERIENCE (TVT 1461) | Bounty Killer | 40 5 |
| 46 | NEW BEGINNING (RCA 66487) | SWW | 41 28 |
| 47 | THE OTHER SIDE OF THE LAW (Virgin 41336) | Facemob | 42 12 |
| 48 | GETTIN' IT (ALBUM NUMBER 10) (Jive 41584) | Too Short | 43 23 |
| 49 | AUTOBIOGRAPHY OF MISTACHUCK (Mercury 532944) | Chuck D | DEBUT |
| 50 | KENNY LATTIMORE (Columbia 67125) | Kenny Lattimore | 55 21 |
| 51 | MR. SMITH (Def Jam/Mercury 523845) | LL Cool J | 44 46 |
| 52 | WICKED WAYZ (Relativity 1519) | Mr. Mike | 45 13 |
| 53 | ICE CREAM MAN (Priority 53978) | Master P | 49 34 |
| 54 | FOR LIFE... (Universal 53012) | Soul For Real | 50 5 |
| 55 | WILDEST DREAMS (Virgin 41920) | Tina Turner | 51 8 |
| 56 | MY HEART (LaFace/Arista 26025) | Donell Jones | 52 20 |
| 57 | GET ON UP AND DANCE (Big Beat/Atlantic 82905) | Quad City DJ's | 48 17 |
| 58 | UNRELEASED & REVAMPED (RuffHouse/Columbia 67780) | Cypress Hill | 53 11 |
| 59 | THAT'S RIGHT (GRP 9823) | George Benson | 54 12 |
| 60 | NOCTURNAL (Duck Down/Priority 50532) | Heltah Skeltah | 56 17 |
| 61 | DAY DREAM (Columbia 66700) | Mariah Carey | 57 51 |
| 62 | BROWN SUGAR (EMI 232629) | D'Angelo | 58 66 |
| 63 | UNDER THE STREETLIGHTS (Lucky 010) | Dazz Band | 59 12 |
| 64 | THE LATCH-KEY CHILD (Kedar/Universal 53005) | A | 46 6 |
| 65 | COMPILATION ALBUM VOLUME 1: MOBBIN' THRU THE BAY! (Swerve 70002) | Various Artists | 60 3 |
| 66 | CASE (Def Jam/Mercury 533134) | Case | 61 11 |
| 67 | MOODS...MOMENTS (Uptown/Universal 53004) | Monifah | 62 23 |
| 68 | SO MANY WAYS (Atlantic 82875) | The Braxtons | 63 11 |
| 69 | PEACE BEYOND PASSION (Maverick/Reprise/WB 46033) | Me'Shell Ndegeocello | 64 17 |
| 70 | THE RESURRECTION (Rap-A-Lot/Noo Trybe 41555) | Geto Boys | 65 32 |
| 71 | MISS THANG (Rowdy/Arista 37006) | Monica | 66 62 |
| 72 | BAD AS I WANNA B (EastWest/EEG 61781) | M.C.Lyte | 47 8 |
| 73 | WRATH OF THE MATH (London 124119) | Jeru The Damaja | 67 3 |
| 74 | TOTAL (Arista 73006) | Total | 68 37 |
| 75 | STAKES IS HIGH (Tommy Boy 1149) | De La Soul | 69 17 |

THE RHYTHM

By Peter Miro



At a recent campaign rally before President Clinton's landslide election victory Nov. 5, A&M recording artist CeCe Peniston performed songs from her new album, *I'm Movin' On*. Peniston also roused the crowd with a glorious version of the national anthem. Hillary Clinton later invited the songstress to perform at the President's final campaign stop in Sioux Falls, SD. Pictured are (l-r): CeCe Peniston, First Lady Hillary Clinton.

SINGLE LONG-STEMMED ROSES were given to each lady invited to the album release party for LaFace Records singing sensations Az Yet, latest proteges of Kenneth "Babyface" Edmonds and Antonio M. "L.A." Reid recently. It was a blustery night before Halloween at the Atlas Bar & Grill in Los Angeles, where the label pulled out all the stops at the art deco nightspot to make Az Yet's presentation a memorable one. Industry executives were in abundance, with private tables set aside for Babyface and wife Tracy Edmonds, Reid, Yab Yum Records, La Face Records, and FM station K.J.L.H. Arista executives and media were also present. After sumptuous snacks were served, Az Yet members Kenny Terry, Darryl Anthony, Shawn Rivera, Dion Allen and Marc Nelson provided the evening's centerpiece, consisting of five selections from their romantically-inclined self-titled debut. Their choreography emphasized a rotating circular formation, as each singer rose and blossomed in song, then bowed for the next member to contribute his part. Once they launched single smash "Last Night" the audience was firmly captivated by the group's polish and shifting layers of harmonies, and the seductive euphoria of that tune touched everyone. Shortly afterwards, Babyface and spouse ducked out to their waiting limo, but his presence affirmed his support for his newest performers.

I WOULD DIE 4 U: This time, he *really* means it. Los Angeles record retailer Royce Fortune present for Az Yet's show, told *Cash Box* that he'd just returned from Minneapolis where (The Artist Formerly Known As) Prince, recently emancipated from his Warner Bros. Records contract, feted about 80 music retailers, radio executives and journalists at his customized office building. In a rare and radical departure from his reclusive manner, Prince personally vowed to "do whatever it takes" to promote his upcoming EMI/Capitol-distributed three disc set, *Emancipation*, especially radio interviews and in-store retail appearances, which the artist had embargoed in the past. He cited that his former contract had curtailed and limited the actions he could take on behalf of his records, but his new arrangement allows him unrestricted freedom with respect to promotion, countering the assumption that his aloof manner was the sole cause. At first, he wouldn't seek another major label affiliation, but soon afterwards he pactured with EMI/Capitol Music Group, to the delight of Chairman/CEO Charles Koppelman, who feels there's still genius left to be mined in the artist. *Emancipation* will be released on Prince's own NPG Records label Nov. 19.

ADDRHYTHM: Anyone who felt the impact of Phyllis Hyman's death could have gotten a glimpse of her final hours of life in the musical play *Thank God! The Beat Goes On*, starring The Whispers with Alyson Williams as the late, statuesque soul diva. Created by producer Barry Singer, the show ran Nov. 5-10 at L.A.'s Wilern Theatre. The show featured medleys of Ms. Hyman's and The Whispers' hit songs as well as emotive, deeply spiritual reckonings for the characters.



Uptown/Universal Records recording artist Monifah celebrates the gold status of her single "You" which hit the pop charts in May. R&B's newest ingenue is currently on the road performing dates at historically black colleges. Pictured are (l-r): Michael Horton, sr. dir., black music promotion, Universal; Charles Warfield, sr. vp/igm, Uptown; Jean Riggins, president, black music, Universal; Heavy D, Uptown president; Monifah; Lewis Tucker, vp, Uptown; Marc Offenbach, vp, sales, Universal.

THE RHYME

By Peter Miro



Penalty Recordings' dynamic rap duo Capone-N-Noreaga relax with Hot 97 morning jocks Doctor Dre and Ed Lover during a visit to the New York radio station. Pictured are (l-r): Capone, Doctor Dre (Hot 97), Noreaga and Ed Lover (Hot 97).

UNIFIED HIP HOP NATION III: Over 1,700 registrants descended on L.A.'s Clarion Hollywood

Roosevelt Hotel and adjacent venues for Rap Sheet's third annual hip hop industry conference, held Oct. 23-26. By no means was it the shootfest to which *How Can I Be Down?* had degenerated in Miami the previous week. Attendees who survived that conference, which was replete with internecine shootouts between rap acts at club venues and mobbed by disruptive hordes of non-registrant looky-loos just hanging out, dubbed it "How Can I Duck Down?" That conference's originator, Peter Thomas, reportedly was arrested for the ensuing mayhem. Cut to Hollywood, where Clarion executives looked for an artful way to bow out of the entire affair and cancel at the last minute, but were dissuaded by Rap Sheet co-owner/editor Darryl James. Tupac Shakur's recent death was another ominous factor, but it didn't impact the proceedings as feared. Rap Sheet's Conference remained centered on the business at hand, reflected by the lively weekend atmosphere, and placid demeanor of the attendees.

The only time rappers went after each other was during the freestyle M.C. battle, where "You suck, I'm good" was about as bad as innuendos flared on stage, albeit rhythmically. That contest, set to a city park backdrop, was won by a brother named Juice, who improvised lyrics better than all comers that day. PMP Records had a smashing rooftop party at its Beverly Blvd. offices, that lasted well into the moonlit night. Digital Underground's Shock G and Money B emceed the talent showcase at the Marla Gibbs Theater, where 2 Live Crew held an impromptu set complete with strippers. This after a panel on "Misogyny In Rap" the previous day argued that while it was sexist for men to exploit females, if a female artist projected a sexual image for profit, she could counterbalance it by an altruistic act with her newly won wealth. So stay offa Lil Kim's case!

Another well-attended panel was the publicity panel, which offered ultra-low-budget or no-budget pointers for artist image building. Most of the music evaluated at the marketing panel was shot down by the audience, so it's still difficult for a new artist to make a splash. Keynote speaker YoYo postponed her comments entirely.

Something needed to be done with all the dead time between activities but space didn't permit the industry-sponsored booths that featured videos and sample product seen in larger conferences. Still, the process will become more refined as feedback shapes next year's approach. By then, the hotel's squeamishness should subside.

ADDRHYME: No secret now. Death Row head Marion Suge Knight is in jail for alleged probation violations. Questions have also been raised over a suspicious relationship with an L.A. prosecutor...Multi-platinum rappers Bone Thugs N-Harmony have launched their Mo Thugs Records label in conjunction with Relativity Records and Ruthless Records. Mo Thugs will be based in the group's Cleveland, Ohio hometown...Chubb Rock will release "East Vs. West," the first single from his upcoming '97 LP *Don't Sleep...Ghostface Killah* is out there. Check out "Wildflower" off his *Ironman* LP to see how a woman gets her innards wrecked wrathfully, yet poetically.

Island Black Music recording artist. Mother Superior, came out in support of Payday/Island rapper, Jeru The Damaja, in celebration of his new album, *Wrath Of The Math*, last month. Pictured are (l-r) are: Jeru The Damaja, Mother Superior, DJ Premier.



TOP 25 RAP SINGLES

NOVEMBER 16, 1996

| | | | |
|----|--|---------------------------------------|-------|
| 1 | STREET DREAMS (Columbia 78409) | Nas | DEBUT |
| 2 | SITTIN' ON TOP OF THE WORLD (So So Def/Columbia 78426) | Da Brat | 4 5 |
| 3 | PO PIMP (Virgin 38559) | Do Or Die Feat. Twista | 1 15 |
| 4 | HOW DO YOU WANT IT/CALIFORNIA LOVE (Death Row/Interscope 854653) | 2Pac Feat. KC & Jojo | 3 21 |
| 5 | BOW DOWN (Priority 53227) | Westside Connection | 2 7 |
| 6 | MUSIC MAKE ME HIGH (Universal 56022) | Lost Boyz | 5 5 |
| 7 | LOUNGIN (Def Jam 575062) | LL Cool J | 6 18 |
| 8 | CAN'T KNOCK THE HUSTLE (Roc-A-Fella/Priority 53242) | Jay-Z Feat. Mary J. Blige | 9 9 |
| 9 | NO TIME (Big Beat/AG 95631) | Lil'Kim Feat. Puff Daddy | 17 3 |
| 10 | WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (Interscope 97008) | Warren G Feat. Adina Howard | 7 7 |
| 11 | ELEVATORS (LaFace/Arista 24177) | Outkast | 8 17 |
| 12 | GET READY, HERE IT COMES (IT'S THE CHOO-CHOO) (LaFace/Arista 4157) | SouthSyde B.O.I.Z. | 14 9 |
| 13 | ITZSOWEEZEE (HOT) (Tommy Boy 7752) | De La Soul | 16 3 |
| 14 | ALL I SEE (Kedar/Universal 56003) | A | 13 12 |
| 15 | NO FEAR (Duck Down/Priority 53243) | Originoo Gunn Clappaz | 14 7 |
| 16 | DA' DIP (Triad 0112) | Freak Nasty | DEBUT |
| 17 | WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (Big Beat/Antonic 98045) | RZA Feat. Method Man & Cappadonna | 11 11 |
| 18 | C'MON 'N RIDE IT (THE TRAIN) (Quadrasounds/Big Beat/AG 98083) | Quad City DJ'S | 10 34 |
| 19 | THE RHYME (Jive 42405) | Keith Murray | 12 3 |
| 20 | THERAPY (Priority 53250) | Heltah Skeltah | DEBUT |
| 21 | WAKE UP (Priority 53238) | Killarmy | 20 3 |
| 22 | SHAKE A LIL' SOMETHIN'... (Lil' Joe 890) | The 2 Live Crew | 21 13 |
| 23 | DIRTY SOUTH (LaFace/Arista 4173) | Goodie Mob | 18 11 |
| 24 | GETTIN' IT (Dangerous/Jive 42409) | Too Short Feat. Parliament Funkadelic | 24 11 |
| 25 | CAN YOU FEEL ME (Relativity 1567) | Dru Down | 23 11 |

Urban Singles

By Peter Miro

■ **BENITO F/SUGA-T: "Do You Love Me?" (Fully Loaded 12301 90252) Producers: Fred Martin, Benard Litton & Benito for Martin Entertainment, Inc.**

What appears to be another gangster offering is in fact the smoothest of ballads, which makes Benito a most surprising newcomer. Suga-T gives her all with her rap overlay on this weighty single. Even romantic soul crooners like nice upholstery and a fly ride.

■ **NEW EDITION: "I'm Still In Love With You/Mixes" (MCA MCAS5P-3885) Producers: Jimmy Jam & Terry Lewis, New Edition, Brooke Payne and Louil Silas, Jr.**

New Edition finds 10 ways to say they're still committed on these remixed variants of the single from their successful LP, *Home Again*. Mixes include "Unplugged," "Brooklyn Baller" or "Concrete Jungle" restylings.

■ **CHRISTION: "Full Of Smoke" (Roc-A-Fella 4PRO-30115) Producers: Christion.**

Say "KRIS-TEE-YON" like Don Perignon or Cabernet Sauvignon, and you'll find some fresh lyrical heaviness that leaves an impact. Allen Antony and Kenny Ski are Northern Cali brothers who have caught the eye and ear of rapper Jay-Z, who said if he was singing R&B ballads he'd be sounding like CHRISTION. The public at large can have a taste firsthand when their LP *Ghetto Cyrano* drops first quarter '97.



TOP 25 JAZZ ALBUMS

NOVEMBER 16, 1996

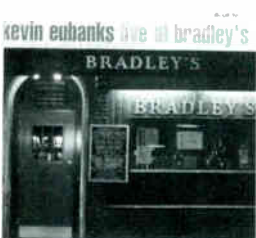
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|----|--|-----------------------|----|-----|
| 1 | THE MOMENT (Arista 18935) | Kenny G | 1 | 6 |
| 2 | LINUS & LUCY (Windham Hill 11184) | George Winston | 2 | 8 |
| 3 | BETTER DAYS AHEAD (Mojazz/Motown 530545) | Norman Brown | 3 | 16 |
| 4 | BREATHLESS (Arista 18646) | Kenny G | 4 | 189 |
| 5 | IN THE ZONE (MoJazz 530696) | Waymon Tisdale | 6 | 11 |
| 6 | NEW STANDARD (Verve 529854) | Herbie Hancock | 5 | 32 |
| 7 | CARAVAN OF DREAMS (Columbia 67730) | Peter White | 7 | 13 |
| 8 | DISCOVERY (GTS 532125) | The John Tesh Project | 8 | 127 |
| 9 | SOUL SURVIVOR (Sin-Drome 8910) | Bobby Caldwell | 9 | 46 |
| 10 | Q'S JOOK JOINT (Qwest/Warner Bros. 45875) | Quincy Jones | 11 | 40 |
| 11 | HEART OF THE NIGHT (GRP 9842) | Spyro Gyra | 12 | 22 |
| 12 | A STOLEN MOMENT (Groove Time 2004) | Cal Bennett | 13 | 32 |
| 13 | STRAIGHT UP (Warner Bros. 45956) | Bob James Trio | 14 | 20 |
| 14 | LAY YOUR HANDS ON ME (Verve Forecast/Verve 533119) | Art Porter | 10 | 9 |
| 15 | NAKED AND TRUE (Blyemoon 92662) | Randy Crawford | 15 | 44 |
| 16 | TIME AND CIRCUMSTANCE (Columbia 67567) | Marcus Roberts Trio | 18 | 18 |
| 17 | URBAN WORLD MUSIC (Qwest 46234) | Hiroshima | 17 | 11 |
| 18 | RATAMACUE (Atlantic 82904) | Harvey Mason | 16 | 19 |
| 19 | SECOND WIND (Aimo Sounds 80005) | Herb Alpert | 20 | 21 |
| 20 | THINKING ABOUT YOU (GRP 9829) | Jerald Daemyon | 21 | 40 |
| 21 | SAXTRESS (Heads Up 3034) | Pamela Williams | 22 | 30 |
| 22 | OFF THE BEATEN PATH (Capitol 32798) | Dave Koz | 23 | 9 |
| 23 | SEDUCTION (Warner Bros. 45913) | Boney James | 19 | 48 |
| 24 | ELIXIR (Warner Bros. 45922) | Fourplay | 24 | 56 |
| 25 | MOODS (Mercury 528755) | Will Downing | 25 | 44 |



A special fundraiser to celebrate the work of legendary jazzists Les McCann and Eddie Harris was held during the summer and hosted by another multi-faceted legend, Quincy Jones, and Claude Nobs, founder of the Montreux Jazz Festival held each year in Switzerland and currently celebrating its 30th anniversary. The fete was held during a rehearsal for Jones' "50 Years In Music" gala event which attracted more than 2,000 fans. Both Harris and McCann have been battling health problems of late, and were presented checks for medical and living expenses during a recent private affair. Rhino Records, as part of the Montreux Jazz Fest's 30th anniversary celebration, recently released the duo's *Swiss Movement* album with the bonus track "Kafkan." Seen celebrating at the private function are (l-r): Keyboardist Greg Phillinganes; saxophonist Gerald Albright; Harris; McCann; and Montreux Jazz founder Nobs.

Jazz Reviews

By M.R. Martinez



■ **KEVIN EUBANKS: *Live At Bradley's* (Blue Note 30133 2 6). Producers: K. Eubanks & Michael Cuscuna.**

People forget that long before he became Jay Leno's sidekick and the musical director for *The Tonight Show*, Kevin Eubanks performed regularly as a respected jazz guitarist, one able to maintain a distinct voice in large ensembles, and particularly in more intimate configurations, as he does on this live collection. Joined by pianist

James Williams and bassist Robert Hurst III, on this May, 1994 live date Eubanks provides lyrical and linear conversations. The bluesy and forlorn bop of the traditional "Sometimes I Feel Like A Motherless Child" is an example of the guitarist's innate soul; and the delicate ambience of his playing on the Ellington classic standard "In A Sentimental Mood" is a demonstration of Eubank's ability to slyly articulate and embellish. The guitarist deftly works in a floating duet on pianist William's original "Alter Ego." The trio gets soulful again on the Joe Zawinul standard "Mercy, Mercy, Mercy."

■ **TIM CUNNINGHAM: *Right Turn Only* (Atlantic 82832-2). Producers: Various.**

From the get-go, saxophonist Cunningham takes a lot of the right turns toward the path of contemporary jazz radio acceptance. He deftly mixes instrumental with vocal tracks featuring the powerful voice of Will Downing and Kevin Whalum. Cunningham shows solid facility on the soprano, tenor and alto horns, and seems comfortable in a polysyllabic or funky setting in the same way that Grover Washington, Jr. might. Opening tracks "Drastic Measures" and "Friday Nite Fire" are deeply groove-oriented ranging from the outright funk of the former to the smoldering heat of the latter. Cunningham shows off his lyrical, ballad chops on a cover of "Can You Stop The Rain." He glides easily on the track "This Is The Life." Urban NAC stations will find rotation for "T2." Pianist Bobby Lyle pens and provides strong connective accompaniment on "Pacific Coast Highway." And the quirky cover of the ballad "Sideshow" could attract some Adult urban airplay.



■ **BELA FLECK AND THE FLECKTONES: *Live Art* (Warner Bros. 46247-2). Producer: B. Fleck.**

The live performance of this unique trio is often more amazing than their laudable accomplishments on their recordings. The improvisational energy of

many of the performances on the double CD set provides dimension to some already familiar tracks. The core group, Fleck with Victor Wooten (bass) and Future Man (synth axe drummer), is joined by saxophonist Paul McCandless and multi-talented mandolin/violin player Sam Bush on many tracks, which further adds color, texture and several opportunities for spirited interplay. Genre-bending is a trademark of this ensemble, and this album could attract a broad swath of consumers.



It was a SRO audience when Warner Bros. recording artist Joshua Redman performed at the House Of Blues in West Hollywood, where he played selections from his latest album, *Freedom In The Groove*. The House Of Blues stop was part of an extensive West Coast swing of his current world tour. While in California, he also performed and held clinics on saxophone play at the venerable Monterey Jazz Festival Presented By MCI. Redman is also scheduled to be at the Bermuda Jazz Festival, set for February of next year. Pictured backstage after the House Of Blues set are (l-r): Matt Pierson, sr. vp of jazz, Warner Bros.; Redman; Denise Brown, sr. vp of black music, Warner Bros.; and Warner Bros. Records chairman/CEO Russ Thyret.

CASH BOX

Retail Guide

Supplement

By Dick Ishburn



Clay Dog Records' *Street Dreams/New York*, the first recording of Gotham's New York City performers actually recorded on the subways and featuring an eclectic array of artists, feted the album's acts during a CD release party recently at Ellen's Stardust Diner. Pictured are (L-R): Philip Sabransky, exec. vp of Clay Dog; artist Kathleen Mock; Victor Muenzer, president/CEO, Clay Dog; artist Roger Ridley; April Arnold, vp of marketing; and Tom Ratcliffe, promotions and artist relations.

LAUNDRY ROOM SCRUBS UP LABEL: The recording studio that was a Mecca for local Seattle, WA talent and run by producer Barrett Jones, best known for his work with Nirvana and more recently with Foo Fighters, has become Laundry Room Records. The new indie label will be headed by Jones and former Sony A&R man Justin Goldberg.

The first release from Laundry (set for mid-November) will be from Harlington Angel Divine, a band featuring the Foo Fighter's Dave Grohl.

The artist-driven label boasts a business approach that weighs on artist management equality and grassroots marketing. Plans are for the company and artists to split profits 50/50, and for each act to pull its own weight when it comes to promoting the product. "There's a lot you can do on a grassroots level," says Jones, who is also a musician that has steadily gained a solid reputation as a producer. Bush, The Melvins, Pussy Galore, Mavis Piggot, Vibrolush, Love Battery, Fitz Of Depression and Velocity Girl are among the acts that he has produced, and he can add engineering and mixer credits such as Kurt Cobain and William S. Burroughs, Jawbox, Young Fresh Fellows and The President of the United States Of America.

Jones and Goldberg met when the latter was interested in signing Jones' band Churn. Goldberg had been working as talent acquisitions director for Sony/ATV Music Publishing primarily seeking out unsigned bands for development deals, working with acts such as Rage Against The Machine, Candlebox, Satchel, Menthol and Pigeonhead.

A similar course of artist development is planned for Laundry Room. "We wanted long term relationships without the red tape and timing complexities associated with the majors," Goldberg says. "The unfortunate fate of most of the bands is they have a few weeks to show up at radio or Soundscan before it is declared over at a major label; our size allows flexibility but mandates a certain A&R prowess and grassroots presence, which we have in part from the atmosphere of the studio."

"Having a studio as a resource helps," Jones says in agreement. "We simply wanted a more realistic outlet for music that should be heard."

Slated for early '97 release are albums by Walkie Talkie, Barrett's band Churn, The Chauffer, Tube Top, Stella and Contraction

PUGH'S TURN: Record industry veteran Eddie Pugh has formed his own company, Our Turn And God's Turn Records, which is based in Canyon Country, CA. The label's first signing was Pugh's daughter Inger Reid, whose gospel album *He's My Everything* was released in late summer. The label also has just released the single and album *Big Time* by the group Ultra, the rap duo formerly known as Ultramagnetic MC's. Forthcoming from the label is product by Minneapolis act Final Four. Pugh most recently was a sr. vp at Columbia Records/Sony Music in New York. "The time I spent in the corporate system, especially my years at Columbia, was a tremendous learning ground and prepared me for my own label," Pugh commented.



Rhino recording diva RuPaul, he/she of the extravagant visage, was in full regalia recently for a pair of events. As the artist prepared for jet set trek to an exclusive party, Ru shot the video for her current single "Snapshot," from the label debut *Foxy Lady*. But the artist returned to the Los Angeles area for an appearance in full drag at the Virgin Megastore on Sunset Blvd., where Ru signed autographs for adoring fans. "It's always amazing what kind of people show up for my in-stores—Wall Street brokers, high class hookers, supermodels..." Pictured above with the supermodel on the set of the video shoot are (l-r): Randy Barbato, the video co-director and part of RuPaul's management team at World Of Wonder; RuPaul (who else?); Andrea Kinlock, Rhino dir. of product management; and World of Wonder's Fenton Bailey, who also co-directed the video.

ONE LINER NOTES: In an effort to firmly establish its ownership of Bobby Fuller's *Shakedown! The Texas Tapes Revisited* (a two-CD box set culled from Fuller's estate), Del-Fi Records vp/producer Greg Tanenbaum sent out a memo that the aforementioned package is the only official release of the artist's material, and that other releases are "bootlegs."...DCI Music Video, in conjunction with Manhattan Music and Warner Bros. Publications, have put out the multi-media title *Give The Drummers Some!*, which is released as a book, an album and a video...Riding a wave of renewed success with the Hyped International/Bellmark-released single "Try Love Again," seminal R&B crooners The Dramatics recently appeared at the Fourth annual Minority Achievement and Community Service Awards held by Little Rock, AK station KYFX-FM...

Indie Execs

■ Torrie Dorrell has been boosted to vp of Kid Rhino, a division of Rhino Records. Previously sr. dir., Dorrell supervised all business, marketing, sales and product development for the division. Her new duties include A&R acquisitions and the expansion strategies for Kid Rhino, including releases for the newly-formed Kids' WB! Music. Before joining Rhino, she was manager of Walt Disney Records' live artist division. ■ Castle Communications, Inc. has made a pair of appointments. Joanne Grand has been named promotion manager for the company. She began her career at RCA Records in the metal department in 1991, later becoming head of the hard rock promotion department at Round The Globe and most recently working for AIM Marketing. And Tony Bruno has been named sales manager for the company, he started his career with MCA Distribution and later joined the WEA New York branch as a field merchandiser. Over the the last 10 years he worked his way up to account executive. ■ Fred Held, national promotion director for MS Distributing, has relocated to the company's New York Offices and will now be haunting dealers in Times Square and other Gotham music conclaves. ■ TVT Records has named Mark Jackson manager of West Coast promotion. Jackson is now responsible for managing all promotions to alternative rock and urban radio stations in the region for TVT and its subsidiaries Wax Trax!, Blunt Recordings and Building Records. Jackson comes to his new job from *Hitmakers* magazine where he was dir. of alternative promotions.

INDEPENDENT DISTRIBUTORS TOP

INV. ORD.

Action Music Sales Inc. ph: 216.243.0300

| | | |
|---------------------------------|----------------------|------------|
| 1. MTV PARTY TO GO VOL. 10 | Various | TB 1168 |
| 2. GOOD LOVE | Jonhnie Taylor | Malac 7480 |
| 3. JOCK JAMS VOL. 1 | Various | TB 1137 |
| 4. STYLISTICS | Stylistics | AMH 748 |
| 5. CLUB HITS OF THE 90'S VOL. 1 | Various | Beast 5302 |
| 6. CLUB HITS OF THE 90'S VOL. 2 | Various | Beast 5303 |
| 7. BEST OF VOL. 1 | Stylistics | AMH 9743 |
| 8. JOCK ROCK VOL. 2 | Various | TB 1136 |
| 9. SCOTTISH CHRISTMAS | Various | Maggi 215 |
| 10. ALL I WANT FOR CHRISTMAS | V. Vance | Waldo 9289 |
| 11. BROTHERS DREAM ALIVE | Jackson Southernares | Malac 6023 |
| 12. JOCK JAMS VOL. 2 | Various | TB 1163 |
| 13. REAL MEANING OF XMAS | Walker/Hammond.. | BENS 4407 |
| 14. DJ MIX '97 | Various | Beast 5307 |
| 15. COUNTRY SING DISNEY | Various | DIS 60902 |
| 16. MORE THAN A MELODY | Yolanda Adams | TRIB 31359 |
| 17. TIME WILL REVEAL | Above The Law | TB 1154 |
| 18. ALIVE AND PRESSIN' ON | Kenton Rogers | Berry 1616 |
| 19. CLASSIC DISNEY VOL. 2 | 60 Years Of Music | DIS 60866 |
| 20. HOLIDAY MUSIK | Various Mannheim | AG 296 |

Allegro Corporation ph: 800.288.2007

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|-------------------------------|-----------------------|-----------|
| 1. UNDER A WOODSTOCK MOON | David Newman | KOK 1314 |
| 2. RUSTIC CHIVALRY | Gelato Quartetto | MAR 601 |
| 3. MY HEART AND SOUL | Michael Paulo | NWR 9506 |
| 4. WORKS FOR VIOLIN SOLO | Lara St. John | WTP 5180 |
| 5. DARK HERO | Sami Riney | KOK1312 |
| 6. SONGS OF SOLOMON VI | New York Baroque | PMG 108 |
| 7. SECOND LOOK | Marc Copeland | SVY 18001 |
| 8. PORTRAIT OF A SILK THREAD | Dutch Jazz Orchestra | KOK 1310 |
| 9. WITH WORDS UNSPOKEN | Lynne Arriale | DMP 518 |
| 10. MONTSEGUR | La Nef | DOR 90243 |
| 11. JAPANESE KOTO | Lester/Satoh... | DRC 9019 |
| 12. A TRIP TO KILLBURN | The Baltimore Consort | DOR 90238 |
| 13. VIRTUAL REALITY | The Spithire Band | ALA 5566 |
| 14. SUBLIMINAL BLUES & GREENS | Cello | DND 1011 |
| 15. BIG BAND TRANE | Bob Mintzer Band | DMP 515 |
| 16. PASSING THE TRADITION | A. Akbar Khan | AMM 9608 |
| 17. MUSIC OF BACH'S SON | Les Violins | DOR 90239 |
| 18. HOW OUR BIRDS SING | Hans Trager | TUD 891 |
| 19. LULLABY JOURNEY | LaRue... | DOR 90232 |
| 20. MUSICAL EVENINGS... | Philharmonia Virtuosi | ESS 1047 |

Bayside Distribution ph: 916.373.2548

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|--|----------------------|-------------------------|
| 1. CHARLIE BROWN CHRISTMAS | Vince Guaraldi | Fantasy 8431 |
| 2. SHADY GROVE | Garcia/Grisman | Accoustic Disc 21 |
| 3. BON BON LIFESTYLE | Josephine Wiggs | Grand Royal 35 |
| 4. SCAMP | Jerry Jeff Walker | Triesa 4441 |
| 5. HITS | Garth Brooks | Capitol/Nashville 29689 |
| 6. BUTTER | Butter 08 | Grand Royal 29 |
| 7. TO DRIVE THE COLD WINTER | Loreena McKennitt | Elemental 102 |
| 8. RARITIES, B-SIDES... | Sarah McLachlen | Nettwerk 30105 |
| 9. MILES DAVIS & HORNS | Miles Davis | OJC 53 |
| 10. NAKED EYE | Luscious Jackson | Grand Royal 36 |
| 11. WALTZ FOR DEBBIE | Bill Evans | OJC 210 |
| 12. CIGAR MUSIC-TOBACCO | Cuarteto Tiempo | Trans Crossroads 4282 |
| 13. NOW THAT I FOUND YOU | Allison Krauss | Rounder 325 |
| 14. BURNING HELL | John Lee Hooker | OBC 555 |
| 15. ASS POCKET OF WHISKEY | R.L. Burnside | Matador 214 |
| 16. GOT MY MIND BACK | Smokin' Joe Kubek | Blueseye Blues 9578 |
| 17. ALLIGATOR RECORDS 25TH ANNIVERSARY | Various | Alligator 110 |
| 18. IT'S A BEAUTIFUL DAY | It's A Beautiful Day | San Francisco 11790 |
| 19. OPERATION IVY | Operation Ivy | Lookout 10 |
| 20. DRIVE TO SURVIVE | Jimmy Thackery | Blind Pig 5035 |

Big Daddy Music Distribution ph: 201.761.7000

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|---------------------------|---------------------|---------------------|
| 1. REGGAE GOLD '96 | Various | VP 1479 |
| 2. THA' MEXAKINZ | Tha' Mexakinz | Wild West 7001 |
| 3. EAST COAST VOL. 2 | Various | East Coast 2 |
| 4. I LAUGHED, I CRIED... | Red Peters | Ugly Sisters 3002 |
| 5. LATIN HOUSE PARTY | Various | Cutting 2023 |
| 6. DITCH DIGGIN' | Southern Culture | Safehouse 2114 |
| 7. TAZMANIA FREESTYLE | Various | Hot 33159 |
| 8. STRICTLY THE BEST 1&2 | Various | VP 1489 & 1490 |
| 9. FREAK THE WORLD | Ready For The World | Echo 621 |
| 10. IT MEANS ESCAPE | Cowboy Mouth | Monkey Hill 6128 |
| 11. STRANGER THINGS... | Peter Turk | Beachwood 2522 |
| 12. COOL RAGGA MIX | Various | VP 1477 |
| 13. ANTI-MATTER | Various | Another Planet 6006 |
| 14. ELEVEN STEPS TO POWER | Insteps | Another Planet 6022 |
| 15. PALOOKAVILLE | Glen Burtnik | Deko 51006 |
| 16. MENTALLY VEXED | Crown Of Thorns | Another Planet 6018 |
| 17. REGGAE GOLD '95 | Various | VP 1429 |
| 18. SLAVE TO THE MACHINE | Dirty Looks | BH 1 |
| 19. LOVE FROM A DISTANCE | Beres Hammond | VP 1480 |
| 20. JUST LIKE A QUEEN | Junior Vasquez | Hot 9719 |

Big Easy Distributing Co., Inc. ph: 800.322.4439

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|----------------------------|-----------|------------------|
| 1. UPTOWN 4 LIFE | UNLV | Cash Money 9609 |
| 2. THA HUSTLA RETURNS | Fila Phil | Untoachable 8888 |
| 3. PAGAN TERRORIST TACTICS | Acid Bath | Rotten 3000 |

INV. ORD.

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|----------------------------|---------------------|--------------------|
| 4. PLAYA 4 LIFE | Zeeda | Smoke One 2 |
| 5. LADY RED | Lady Red | Hi-Power 1430 |
| 6. BRAND NEW FUNK | Mobo Click | Mobo 21 |
| 7. RAPID DELIVERY | Ty & the Semiauto's | Grand Caillou 1111 |
| 8. HUSTLIN' PAYS THE BILLS | 211 | Untoachable 6666 |
| 9. WARTIME | Hideout | Underground 13 |
| 10. NO BOUNCE, NO PARTY | DJ Mouche | Ya Boy 'Nem 1 |
| 11. PLANET ROCK | Supagroup | Prison Planet 100 |
| 12. OVER THE YEARS | Sonny Okosuns | Celebrity 1001 |
| 13. WON'T BE DENIED | Fiend | Big Boy 18 |
| 14. HEY FIGHTIN' TIGERS | Various Artists | LSU 1 |
| 15. MOBO CLICK | Mobo Click | Mobo 17 |
| 16. I GOTTA LOTTA RESPECT | MC Nero Baby | Serious 9603 |
| 17. FEET DON'T FAIL ME NOW | Rockin' Dopsie | Aim 5001 |
| 18. HARD AS THE F**K | Ruthless Juveniles | Mobo 06 |
| 19. HARD AS THE F**K II | Ruthless Juveniles | Mobo 20 |
| 20. COUNTRY ROCKIN' | Bayou Lagniappe | Tay-Mad 2001 |

Caroline Records Distribution ph: 212.886-7500

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|-------------------------------|------------------------|---------------------|
| 1. SETTING SUN | Chemical Brothers | Astralwerks 6187 |
| 2. LULL | Smashing Pumpkins | Caroline 1465 |
| 3. DEAD CITIES | Future Sound Of London | Astralwerks 6181 |
| 4. PAGAN TERRORIST TACTICS | Acid Bath | Rotten Records 3000 |
| 5. DEAD CITIES (LTD) | Future Sound | Astralwerks 6191 |
| 6. EXIT PLANET DUST | Chemical Brothers | Astralwerks 6157 |
| 7. IN DEFENSE OF ANIMALS | Varios | Caroline 7536 |
| 8. DIE DIE MY DARLING | Misfits | Plan 9 23 |
| 9. COVERED IN BLACK | Various | Cleopatra 9811 |
| 10. BACK 'N THE DAY | Dr. Dre | Blue Dolphin 3031 |
| 11. MY KINGDOM | Future Sound | Astralwerks 6184 |
| 12. VOLUME 1 SOUND MAGIC | Afro Celt Sound | Real World 2359 |
| 13. COURT OF THE CRIMSON KING | King Crimson | EG 1 |
| 14. BEN FOLDS FIVE | Ben Folds Five | Passenger 9501 |
| 15. CONTENTS UNDER PRESSURE | Pro-Pan | Energy 81119 |
| 16. COLLECTION 2 | Misfits | Caroline 7515 |
| 17. J. SPENCER BLUES | J. Spencer Blues | Caroline 1719 |
| 18. LOOPS OF FURY | Chemical Brothers | Astralwerks 6174 |
| 19. COMMONWEALTH | Plankeye | Tooth & Nail 1054 |
| 20. A BONECRONDRONE | S. Chandra | Real World 2356y |

City Hall Records ph: 415.457.9080

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|-------------------------------|------------------------|----------------------|
| 1. MOBBIN' THRU THE BAY | Various | Swerve 70002 |
| 2. MARVALESS | Wicked | AWOL 7200 |
| 3. BEGEE | BlackGorillaMilitatics | Lic'Em 9669 |
| 4. MAFIOSOS | Fo Tha'Money | Dead Eye 211 |
| 5. MONEY MAKING RECIPE | El Kaye | Strong Island 1001 |
| 6. PIMP LYRICS & DOLLAR SIGNS | Sean T | Young Gotti 7467 |
| 7. MACK-A-FLAMA | T-Lowe | Black Power 9123 |
| 8. N.O.H. MAFIA | Niggaz On High | Right Way 9600 |
| 9. CLOSED CAPTION | Greens | Dogday 3300 |
| 10. ANGELINA | Angelina | Upstairs 1005 |
| 11. OUNCE OF GAME | 211 | Buck Fity 211 |
| 12. GANGSTA RHYMIN' | GRP | SFL 4155 |
| 13. TIME TO STACK | Young Ed | Inner City 2004 |
| 14. DEE-LYRIOUS | Delinious | Till Ya Tyte 2 |
| 15. CLASSIC DJ MIX '96 VOL. 1 | Various | Beast 5304 |
| 16. THE PUSHA'MAN COMPILATION | Various | The Road Prod. 41442 |
| 17. SAC SIN:POINT BLANK RANGE | Various | Diamond Life 6600 |
| 18. CLEAR & PRESENT DANGER | Guce | Riot 236 |
| 19. ASSASIN:HITWORKS VOL. 1 | Various | Black Market 211 |
| 20. DO YOU KNOW THE WAY? | 10 Bass T | San Jose Sound 1 |

Distribution North America ph: 617.661.4DNA

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|-------------------------------|------------------------|-----------------------|
| 1. SHADY GROVE | J. Garcia & D. Gnsman | Accoustic Disc 21 |
| 2. NOW THAT I FOUND YOU | Allison Krauss | Rounder 325 |
| 3. GONNA TAKE YOU DOWNTOWN | B. Jockue & The Zydeco | Rounder 2150 |
| 4. THE SINGABLE SONGS | Raffi | Rounder 8077 |
| 5. A SHOW OF HANDS | Victor Wooten | Compass Records 74231 |
| 6. PUBLIC COWBOY # 1 | Riders In The Sky | Rounder 410 |
| 7. OPEN CIRCLE | Kevin Looke | Makoche 135 |
| 8. RHYTHM & BONES | Porkey Cohen | Bullseye Blues 9572 |
| 9. NOTES FROM THE UNDERGROUND | M. Martin & Wood | Accurate 5010 |
| 10. RIG ROCK DELUXE | Various | Upstart 25 |
| 11. FREE TO MOVE | Israel Vibration | RAS 3231 |
| 12. ONE FOOT IN THE BLUES | Johnny Adams | Rounder 2144 |
| 13. DEM'S GOOD BEEBLE | Gourds | Munich 501 |
| 14. LOCK DOWN | Sam The Beast | CLR 7211 |
| 15. LONE STAR | Soundtrack | Daring 3023 |
| 16. GOT MY MIND BACK | Smokin' Joe Kubek | Bullseye 9578 |
| 17. DRIVE TO SURVIVE | Jimmy Thackery | Blind Pig 5035 |
| 18. TABULA RASA | B. Fleck & V.M. Bhatt | Waterily 44 |
| 19. MY FATHER'S ONLY SON | Carrie Newcomer | Philo 1203 |
| 20. PAY BEFORE YOU PUMP | Al Anderson | Imprint 10004 |

Dutch East India Trading Co. ph: 212.675.0922

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|-----------------|---------------------|----------------|
| 1. 1953 | Soul Junk | Homestead 236 |
| 2. IT'S RAINING | Legendary Pink Dots | Soleimoon 43 |
| 3. BARK | Screeching Weasel | Fat Wreck 547 |
| 4. IN FEVER | Luscious Jackson | Grand Royal 38 |
| 5. AURAL | DJ Vadium | Ninja Tune 245 |
| 6. CARWRECK | Funk! Porcini | Ninja Tune 47 |
| 7. MOVING HOUSE | Various | SSR 169 |

20 ALBUMS SALES RANKINGS

INV. ORD

1. ARTHUR'S BOTTOM
2. LIVE IN PARIS
3. MUSIC FOR BONDAGE
4. A KISS
5. INNER
6. BLACK MARKET
7. SHADE OF TECHNO
8. JELLYFISH
9. PAY DAY
10. A YOUNG PERSON
11. EVERYTHING
12. OSCILLATIONS
13. YOU WANTED THE BEST

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|--------------------|-------------------|
| Arthur's Bottom | Bon Bon Records 1 |
| Scanner | Sub Rosa 102 |
| Merzbow | Extreme 34 |
| Cat's Miaow | Brs Stop 1015 |
| Sonia | Extreme 38 |
| Fila Brazila | Pork 37 |
| Deepest | SSR 174 |
| Ambient Dub | Beyond 11 |
| Tricky Grass Roots | Prep 1 |
| Phil Niblock | Blast First 102 |
| Decendents | Eptaph 86481 |
| Bill Laswell | Sub Rosa 109 |
| Kiss | Mercury 314532741 |

Feedback Inc. Music Dist. ph: 800.326.3472

1. MAGICIAN AMONG THE SPIRITS
2. GIFT
3. SKELETON KEY
4. NAKED EYE
5. ONE CHORD TO ANOTHER
6. MORE NOISE
7. THE THIRD RAIL
8. WHERE'D YOU GO?
9. BARDLY
10. BLACK LIGHT DINEF
11. LIVE AT THE LOUNGE AX
12. BUTTER
13. FORMULA ONE GENERATION
14. ACT IN MY AIRFORCE
15. LIVE WIRED
16. DEVIL'S NIGHT OUT
17. NOW I GOT WORRY
18. BON BON LIFESTYLE
19. SYMPOPHY

- | | |
|-------------------------|-----------------------|
| The Church | White/Deep Karma 3156 |
| Cheap Trick | Not Cool 75449 |
| Skeleton Key | Motel 2 |
| Luscious Jackson | Grand Royal 36 |
| Sloan | Murder 23 |
| Mighty Mighty Bosstones | Taang 60 |
| Railroad Jerk | Matador 199 |
| Rex | Southern 18532 |
| Mighty Mighty Bosstones | Taang 48 |
| Buck O Nine | Taang 109 |
| Vesely Willis | Fuse 1079 |
| Cocitals | Carrot Top 13 |
| Butter08 | Grand Royal 29 |
| Pooh Sticks | Sympathy 58 |
| Robert Pollard | Matador 215 |
| Front Line Assembly | Metropolis 27 |
| Mighty Mighty Bosstones | Taang 44 |
| Jon Spencer Blues | Matador 193 |
| Josephine Wiggs | Grand Royal 35 |
| Various | Not Lanie 34 |

Great Bay Music Dist., Inc. ph: 800.743.1035

1. STOP
2. SKINNY BU* DANGEROUS
3. REAL MEANING OF CHRIST
4. LOCK DOWN
5. DANCE MIX USA VOL. 5
6. SPRIT OF DAVID
7. LIVE IN WASHINGTON D C
8. HAUNTED HOUSE
9. IRREPLACEABLE LOVE
10. COMING HOME
11. LIVE PLUS
12. THE INNER COURT
13. GREATEST HITS
14. 2ND ANNUAL SUMMER JAM
15. VERY BEST OF
16. INSTRUMENTALLY YOURS
17. HE'S ABLE
18. HIGHER
19. LIVE ON THE EAST COAST
20. BLUE CONDITION

- | | |
|-------------------|------------|
| Jonhny Taylor | PAUL 9010 |
| Kingpin Skinny | BASK 9317 |
| Various | BENS 4407 |
| Sam "The Beast" | CLR7211 |
| Various | QUAL 6750 |
| Fred Hammond | BENS 4320 |
| Y. Adams | TRIB 1000 |
| Ghost Towns DJ's | INTS 8146 |
| Commissioned | BENS 4184 |
| Hezekiah Walker | BENS 4168 |
| Miki Howard | WAR 2773 |
| Fred Hammond | BENS 4008 |
| Canton Spirituals | JNBO 104 |
| Various | INTS 9225 |
| Softones | AMHE 4420 |
| B. Tankard | TRIB 9590 |
| Rev. Jessy Dixon | REDE 75006 |
| Eddie James | FWR 001 |
| Sisters Williams | FLR 4003 |
| Bobby Caldwell | SINDS 925 |

MCS Distributing ph: 810.583.4678

1. BOW DOWN
2. DA STORM
3. HOODLUM
4. 7 SINS
5. ME AGAINST WORLD
6. THUG LIFE VOL. 1
7. HOLIDAY AIR
8. PRODAGY
9. 2 PACALYPSE NOW
10. JUST MAD DOG
11. STRICTLY FOR MY NIGGAZ
12. DOGG FOOD
13. SHOCKER
14. REASONABLE DOUGHT
15. MOBBIN' THRU BAY VOL. 1
16. REBIRTH
17. ICE CREAM MAN
18. ETERNAL
19. FROGGADELIC
20. MOTOR CITY WAD SQUAD

- | | |
|---------------------|-------------------|
| Westside Connection | Priority 50583 |
| O.G.C. | Duck Down 50577 |
| Skull Dugery | No Limit 50543 |
| Kane & Able | No Limit 50634 |
| 2Pac | Death Row 50609 |
| Various | Death Row 50608 |
| Various | Priority 50932 |
| Prodagy | Incarcerated 1002 |
| 2Pac | Death Row 50603 |
| Mad Dog | Crosstown 1 |
| 2Pac | Death Row 50604 |
| Dogg Pound | Death Row 50546 |
| Silk | No Limit 50591 |
| Jay-Z | Freeze 50592 |
| Various | Swerve 70002 |
| Mr. Ill | Cell Block 50638 |
| Master P | No Limit 53978 |
| Easy-E | Priority 50544 |
| Frogg | Westbound 8005 |
| Various | Big Wiltz 7774 |

M.S. Distributing Company ph: 800.688.3383

1. DANCE MIX USA VOL. 5
2. NRG UNLIMITED 1
3. LAST OF THE MOHICANS
4. CHRONICLES/CCR2
5. BLISS
6. BANGIN' THE BOX VOL. 2
7. GOOD LOVE
8. DMA DANCE VOL. 2:EURODANCE
9. MY PEOPLE
10. CHIGAGO II
11. DANCE MIX USA VOL. 4

- | | |
|-----------------|----------------------|
| Various | Quality 6750 |
| Various | Interhit 20153 |
| Soundtrack | Morgan Creek 20015 |
| CCR | Fantasy 623 |
| Celestial Winds | Unversal Music 5555 |
| Various | Morgan Creek 1002 |
| Johnnie Taylor | Malaco 7480 |
| Various | Interhit 2015 |
| Joe Zawinul | Escapade 6365 |
| Chigago | Chicago Records 3002 |
| Various | Quality 6747 |

INV. ORD

12. PARTY DANCES
13. DANCEHALL RAWKUS
14. CHARLIE BROWN CHRISTMAS
15. MIISA
16. SILVER CITY
17. ANGELINA
18. DANCE MIXES VOL. 1
19. GREATEST HITS VOL. 1
20. MIXMASTER THROWDOWN VOL. 1

- | | |
|----------------------|-----------------------|
| Party Request Series | Put It On A Disk 6001 |
| Various | Rawkus 1107 |
| Vince Guaraldi | Fantasy 8431 |
| Miisa | NMC Records 4196 |
| Sonny Rollins | Milestone 2501 |
| Angelina | Upstairs Records 1005 |
| Sybersound | Sybersound 1001 |
| Chicago | Chicago Records 3009 |
| Various | Mix Connection 1251 |

Mordam ph: 415.642.6800

1. HEIDE SEZ...LOOKOUT!
2. ENERGY
3. THE GREEN ALBUM
4. 39/SMOOTH
5. WEEVILIVE
6. FRESH FRUIT
7. PARIS IN APRIL
8. KERPLUNK
9. OERSTED
10. KILL THE MUSICIANS
11. SILVER WEDDING
12. WHO IS, THIS IS
13. BOOGADA
14. MY BRAIN HURTS
15. A TIME OF HONEY
16. FORMULA ONE GENERATION
17. BUMPS & GRINDS
18. SANTO SWINGS
19. TEENAGE HEAD
20. MASONIC YOUTH

- | | |
|----------------------|---------------------------|
| Various | Lookout 169 |
| Operaton Ivy | Lookout 10 |
| Sharkin Pickle | Doctor Strange 42 |
| Green Day | Lookout 22 |
| Bollweevils | Doctor Strange 49 |
| Dead Kennedys | Alternative Tentacles 1 |
| April March | Sympathy 456 |
| Green Day | Lookout 46 |
| Merzbow | Vinyl Communications 104 |
| Screeching Weasel | Lookout 45 |
| Destroy All Monsters | Sympathy 444 |
| Voodoo Glow Skulls | Doctor Strange 19 |
| Screeching Weasel | Lookout 62 |
| Screeching Weasel | Lookout 50 |
| Viletones | Other People's Music 2104 |
| Pooh Sticks | Sympathy 58 |
| Frenchy | Dronysus 123340 |
| Southern Culture | ESTRUS 7967 |
| Teenage Age | Other People's Music 2107 |
| Scared Of Chaka | Empty Records 334 |

Music Distributors Inc. ph: 817.831.2982

1. JINGLE BELLES XMAS...
2. FIRST LOVE
3. FREESTYLE XMAS
4. CLUB MIX '96 VOL. 2
5. HIT MIX '96 VOL. 2
6. MORE NOISE...
7. HIT COUNTRY '96
8. BAD BOY ORCHESTRA
9. TAZ B: STRICTLY FREESTYLE
10. CLUB MIX '95 VOL. 2
11. TODAY'S COUNTRY LOVE
12. BANGIN' THE BOX VOL. 2
13. UPSTAIRS COMPILATION
14. FREESTYLE FOREVER
15. UPSTAIRS COMPILATION
16. SUPERMIX VOL.1
17. MI CASA
18. STREET MIX '96
19. BLINDED BY LOVE
20. NEVER TRUST 'EM

- | | |
|------------------|-------------------|
| Jingle Belles | RJB 1001 |
| Buffy | Velocity 214 |
| Various | Metropolitan 1229 |
| Various | K-Tel 6236 |
| Various | K-Tel 6227 |
| Mighty Bosstones | Taang 60 |
| Various | K-Tel 6220 |
| Bad Boy Orch | Sneak Tip 1 |
| Various | Metropolitan |
| Various | K-Tel 6186 |
| Various | K-Tel 6239 |
| Bad Boy Bill | Mix 1002 |
| Various | Upstairs 1004 |
| Various | Metropolitan 1251 |
| Various | Upstairs 1004 |
| Various | Metropolitan 1234 |
| DJ Tragic | Under Const. 3 |
| Various | K-Tel 6215 |
| Betty Joplin | Lakestreet 52005 |
| Tha Mobb | Upstairs 100 |

Music People, Inc. ph: 800.336.8742

1. MOBBIN THRU THE BAY
2. OUNCE OF GAME
3. PIMP LYRICS & DOLLAR SIGNS
4. COMPILATION
5. THE BEST KEPT SECRET
6. POINT BLANK RANGE
7. CLEAR & PRESENT DANGER
8. N#GGY Z ON HIGH
9. BLUES BY THE BUSHEL
10. A-I YOLA
11. TAKIN' NO SHORTZ
12. GANGSTA RHYMIN'
13. BLACKGORILLAMILATAICS
14. KINGPINZ ONLY
15. STRAIGHT MAX'N
16. HERON SOUP
17. HUSTLIN' FOR MY PAPER
18. MONEY MAKIN' RECIPE
19. PLAYAS & HUSTLAS
20. LIVE IN SAN FRANCISCO

- | | |
|---------------------|----------------------|
| Various | Swerve 7000 |
| 211 | Buck Fifty 211 |
| Sean T | Young Gotti 7467 |
| Pusherman | The Road 41442 |
| K20 | Barea 79100 |
| Sac Sin | Diamond Life 6600 |
| Guce | Riot 42236 |
| NOH Mafia | Right Way 9600 |
| Sammy Mayfield | OPM 5600 |
| 11/5 | Dogday 3200 |
| Hollow Tip | Highside 4111 |
| Gangsta Rhyne Posse | Strapped 4 Life 4155 |
| BeGee | Lic-em 9669 |
| Kingpinz | Greedy Green 2'08 |
| Tha Dangla | G Note 1511 |
| Potna Deuce | Highpowered 75150 |
| Triple 6 | Graveyard 1 |
| El Kaye | Strong Island 1001 |
| Various | Me & Mine 12002 |
| Pride & Joy | OPM 5500 |

Passport Music Dist., Inc. ph: 800.334.3394

1. INSPIRATION
2. A CHARLIE BROWN CHRISTMAS
3. REMEMBER TWO THINGS
4. CRUEL SUN
5. LIVE!
6. CHRONICLE VOL. 1
7. HOW GREAT THOU ART
8. WHITE CHRISTMAS
9. NOUVEAU FLAMENCO
10. CARRY IT ON
11. LIVE AT ROSELAND BALLROOM
12. SHADY GROVE
13. STRAIGHT TO YOU
14. DIVAS OF DANCE V. 5
15. CLASSICAL EXOTICA 2

- | | |
|--------------------|--------------------|
| Yngwie Malmsteen | Foundation 1402 |
| Vince Guaraldi | Fantasy 8431 |
| Dave Matthews Band | Bama Rags 7202 |
| Rusted Root | Ignition 1001 |
| Lorie Line | Time Line 12 |
| CCR | Fantasy 2 |
| Wille Nelson | Fahrenheit 9605 |
| Rosemary Clooney | Concord Jazz 4719 |
| Ottmar Liebert | Higher Octave 7026 |
| Kate Wolf | Fat Rock 301 |
| Gov't Mule | Foundation 1301 |
| Garcia & Grisman | Acoustic Disc 21 |
| Brian Hughes | Higher Octave 7095 |
| Various | DCC 125 |
| Various | Rising Star 320 |

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| 16. A NIGHT IN THE LIFE | Eden Atwood | Concord Jazz 4730 |
| 17. WINTER DREAMS FOR CHRISTMAS | R. Carlos Nakai | Canyon Records 7007 |
| 18. SAXTRESS | Pamela Williams | Heads Up 3034 |
| 19. DIVAS OF DANCE V.4 | Various | DCC124 |
| 20. SHARING THE SEASON V.3 | Lori Line | Time Line 10 |

Paulstarr Distributing ph: 612.361.6667

| | | |
|---------------------------|---------------------|---------------------|
| 1. BOW DOWN | Westside Connection | Priority 50583 |
| 2. ME AGAINST WORLD | 2Pac | Death Row 50609 |
| 3. THUG LIFE VOL. 1 | Various | Death Row 50608 |
| 4. FRIDAY-SOUNDTRACK | Various | Priority 53959 |
| 5. HOODLUM | Skull Duggery | No Limit 50543 |
| 6. 7 SINS | Kane & Able | No Limit 50634 |
| 7. 2 PACALYPSE NOW | 2Pac | Death Row 50604 |
| 8. STRICTLY FOR MY NIGGAZ | 2Pac | Death Row 50604 |
| 9. LIVE | Jeff Foxworthy | Laughing Hyena 5009 |
| 10. MOBBIN THRU BAY V-1 | Various | Swerve 70002 |
| 11. GRAVEYARD | King Diamond | Metal Blade 50587 |
| 12. DOGGY STYLE | Snoop Doggy Dogg | Death Row 50605 |
| 13. HAYRIDE V-1 | Elvis Presley | Calf Creek 246 |
| 14. SOUL ON ICE | Ras Kass | Priority 50529 |
| 15. OPEN ROAD | Don Braden | Double Time 114 |
| 16. CIGAR STORE INDIANS | Cigar Store | Landslide 1018 |
| 17. WE NAH GIVE UP | Benajah | Sphinx 1 |
| 18. SWEET LIFE | Ryo Kawasaki | One Voice 1017 |
| 19. ROCKIN' BONES | Ronnie Dawson | Crystal Clear |
| 20. CELTIC INSPIRATION | Celtic Orchestra | Giffhorse 10030 |

RED Distribution ph: 212.337.5207

| | | |
|---------------------------|-----------------------|--------------------|
| 1. FAMILY SCRIPTURES | Mo Thugs | Mo Thugs 1156 |
| 2. E. 1999 ETERNAL | Bone Thugs & Harmony | Ruthless 5539 |
| 3. FIRING SQUAD | M.O.P. | Relativity 1155 |
| 4. F.B.I. | Dayton Family | Relativity 1154 |
| 5. DREAM WALK | Keiko Matsui | Countdown 17750 |
| 6. 'CREEPIN' ON... | Bones Thugs & Harmony | Ruthless 5526 |
| 7. 10TH ANNIVERSARY | Les Miserables | First Night 1559 |
| 8. SMASH | The Offspring | Eptaph 86432 |
| 9. BUSINESS IS BUSINESS | PMD | Relativity 1156 |
| 10. OCTOBER RUST | Type O Negative | Roadrunner 8874 |
| 11. SHAKE A LIL SOMETHING | 2 Live Crew | Lil Joe 215 |
| 12. EVERYTHING SUCKS | Descendents | Eptaph 86481 |
| 13. RISING FROM THE EAST | Bally Sagoo | Tristar 1 |
| 14. CHAOS A.D. | Sepultura | Roadrunner 8859 |
| 15. ALIVE & DEAD | Six Feet Under | Metal Blade 1 |
| 16. WHOOP THERE IT IS | Tag Team | Bellmark 1 |
| 17. CAN YOU FEEL ME | Dru Down | Relativity 1153 |
| 18. EAST SIDE MILITIA | Chemlab | Fifth Column 14115 |
| 19. BUG ALLEY | Gary Hoey | Surf Dog 17743 |
| 20. GOMMORAHS SEASON | Earth Crisis | Victory 44 |

Rock Bottom Dist., Inc. ph: 770.448.8439

| | | |
|---------------------------|----------------------|------------------|
| 1. BOW DOWN | Westside Connection | Priority 50583 |
| 2. DA STORM | O.G.C. | Priority 50577 |
| 3. NOTHIN' BUT THE... | Dogg Pound & Mack 10 | Priority 53263 |
| 4. DJ MIX '97 | Various | Beast 5307 |
| 5. MOBBIN' THRU THE BAY | Various | Swerve 70002 |
| 6. DJ MIX '96 | Various | Beast 5300 |
| 7. RIDE WITH JESUS | Doc McKerzie | First Lite 4007 |
| 8. LOUISIANA HAYRIDE | Elvis Presley | Branson Gold 246 |
| 9. REASONABLE DOUBT | Jay-Z | Priority 50592 |
| 10. FA THA MONEY | Mafiosos | Dead Eye 211 |
| 11. ACADIA | Jim Chappel | Gallery 1001 |
| 12. MYSTIC TRAVELER | Chris Spheeris | Essence 1003 |
| 13. THIS BIRD HAS FLOWN | Gene Clark | Monster 7910 |
| 14. SEARCHING FOR THE ONE | B-Sharp Quartet | Mama 1015 |
| 15. LET EVERYONE HEAR | Williams Sisters | First Lite 4003 |
| 16. THE 7 SINS | Kane & Able | No Limit 50634 |
| 17. SOULISM | Soulism | Wall Street 8403 |
| 18. MACARENA PARTY MIX | Various | Compose 9689 |
| 19. NOCTURNAL | Heltah Skeltah | Priority 50532 |
| 20. THE ROARING SILENCE | Manfred Mann | Cohesion 1976 |

Twinbrook Music Inc. ph: 212.947.0440

| | | |
|-------------------------------|--------------------|--------------------|
| 1. DJ MIX '97 VOL 1 | Various | Beast 5307 |
| 2. MEOWY CHRISTMAS | Jingle Cats | Jingle Cats 1226 |
| 3. HERE COMES SANTA CLAUS | Jingle Cats | Jingle Cats 1229 |
| 4. CHRISTMAS UNLEASHED | Jingle Dogs | Jingle Cats 1231 |
| 5. VIBEOLOGY | Various | Manic 88801 |
| 6. POETS & ANGELS | Ottmar Liebert | Higher Octave 7030 |
| 7. MERRY XMAS/INSPIRATIONAL | Joni James | Taragon 3004 |
| 8. SWEET LIFE | Ryo Kawasaki | Satellites 1017 |
| 9. SKIP'S PIANO BLUES | Skip James | Genes 9910 |
| 10. DOUBLE BASS DELIGHTS | R. Reid & M. Moore | Double Time 117 |
| 11. AMERICAN GYPSY | Bob Weisenberg | Evergreen 555 |
| 12. BIG MAN'S BLUES | Andy Fusco | Double Time 116 |
| 13. REFLECTIONS ON THE ART... | H. Skoler | Brownstone 9610 |
| 14. HERE'S TO JOE | Paul Broadnax | Brownstone 9611 |
| 15. THE OPEN ROAD | Don Braden | Double Time 114 |
| 16. LOUIS AT LARGE | Louis Hayes | Sharp Nine 1003 |
| 17. WICKED | Marvaless | Awol 7200 |
| 18. LOUISIANA HAYRIDE | Elvis Presley | Branson Gold 246 |
| 19. DAY DOWN: CELTIC YULETIDE | Boys On The Lough | Gift Horse 10033 |
| 20. CHRISTMAS CRACKER | Graham Parker | Dakota Arts 40001 |

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|---------|---------|---------|---------|----|----|----------------------------------|-----------------------------|--------|--------------------------|----|----|----|----|----|----|
| | | | | | 1 | NEW DAY | LAFACE | 67293 | BABYFACE | 5 | 23 | 1 | 7 | 2 | |
| | | | | | 2 | NEW HALL OF GAME | JIVE | 41591 | E-40 | 33 | 10 | 7 | 2 | 1 | |
| | | | | | 3 | NEW ANUTHA TANTRUM | COLUMBIA | 67813 | DA BRAT | 10 | 9 | 6 | 11 | 10 | |
| | | | | | 4 | 20 BOW DOWN | PRIORITY | 50583 | WESTSIDE CONNECTION | 32 | 6 | 10 | 1 | 3 | |
| | | | | | 6 | NEW ANTHOLOGY 3 | CAPITOL | 34451 | BEATLES | 2 | 2 | 2 | 17 | 43 | |
| | | | | | 6 | NEW IRONMAN/EXPLICIT | EPIC STREET | 67729 | GHOSTFACE KILLER | 1 | 22 | 3 | 19 | 14 | |
| | | | | | 7 | 11 BEST OF... | WARNER BROS. | 46332 | VAN HALEN | 15 | 8 | 13 | 6 | 47 | |
| | | | | | 8 | 2 ANOTHER LEVEL | INTERSCOPE | 90071 | BLACKSTREET | 30 | 27 | 33 | 21 | 4 | |
| | | | | | 9 | 3 KEITH SWEAT | ELEKTRAVEEG | 61707 | KEITH SWEAT | 14 | 7 | 15 | 15 | 7 | |
| | | | | | 10 | 12 TRIAL BY FIRE | COLUMBIA | 67514 | JOURNEY | 23 | 1 | 11 | 10 | | |
| | | | | | 11 | 18 PICTURE THIS | RAP-A-LOT/NOO TRYBE/VIRGIN | 42058 | DO OR DIE | | 12 | | 13 | 5 | |
| | | | | | 12 | 10 FALLING INTO YOU | 550/EPIC | 67541 | CELINE DION | 22 | 5 | 22 | 39 | | |
| | | | | | 13 | NEW DON KILLUMINATI 7 DAY THEORY | INTERSCOPE | 90039 | MAKAVELI 2 PAC | 3 | | | | | |
| | | | | | 14 | 29 TRAGIC KINGDOM | TRAUMA/INTERSCOPE/AG | 92580 | NO DOUBT | 25 | 13 | | 37 | | |
| | | | | | 16 | 1 SET IT OFF | ELEKTRA | 61951 | SOUNDTRACK | 28 | 17 | 38 | 36 | 8 | |
| | | | | | 16 | NEW BLACKACIDEVIL | POLYGRAM | 162084 | DANZIG | 24 | 7 | 25 | | | |
| | | | | | 17 | 4 RECOVERING SATELLITE | GEFFIN | 24975 | COUNTING CROWS | 37 | 16 | 25 | 42 | 49 | |
| | | | | | 18 | NEW FAMILY SCRIPTURES | RELITIVITY | 1561 | MO THUGS | 8 | | | | | |
| | | | | | 19 | NEW AMONG MY SWAN | CAPITOL | 27224 | MAZZY STAR | 9 | 5 | 35 | 48 | | |
| | | | | | 20 | NEW II | COLUMBIA | 67577 | PRESIDENTS OF THE U.S.A. | 12 | | | | | |
| | | | | | 21 | NEW EVERYTHING I LOVE | ARISTA | 18813 | ALAN JACKSON | 39 | 21 | 9 | 47 | | |
| | | | | | 22 | NEW AZ YET | LAFACE | 26034 | AZ YET | 11 | | 15 | 32 | | |
| | | | | | 23 | 17 ALL EYEZ ON ME | DEATH ROW/INTERSCOPE/ISLAND | 524204 | 2PAC | 29 | 20 | | 23 | | |
| | | | | | 24 | 13 ANTICHRIST SUPERSTAR | NOTHING/INTERSCOPE | 90086 | MARILYN MANSON | 34 | 28 | 31 | 38 | 41 | |
| | | | | | 26 | NEW BEVIS & BUTTHEAD DO... | GEFFIN | 25002 | SOUNDTRACK | 26 | | | | | |
| | | | | | 26 | 39 TIME WILL REVEAL | TOMMY BOY | 1154 | ABOVE THE LAW | | | | 8 | 20 | |
| | | | | | 27 | 7 LIFE IS PEACHY | COLUMBIA | 67554 | KORN | 6 | 14 | 32 | 16 | 42 | |
| | | | | | 28 | NEW FEVER IN FEVER OUT | CAPITOL | 35534 | LUSCIOUS JACKSON | 13 | | 12 | | | |
| | | | | | 29 | NEW MTV PARTY TO GO VOL. 10 | TOMMY BOY | 1168 | VARIOUS ARTISTS | 31 | | | | | |
| | | | | | 30 | 6 HOME AGAIN | MCA | 11480 | NEW EDITION | | | | | | 16 |
| | | | | | 31 | 5 YOUR SECRET LOVE | LV/EPIC | 67553 | LUTHER VANDROSS | 48 | 48 | | 30 | 6 | |
| | | | | | 32 | 21 JAGGED LITTLE PILL | MAVERICK/REPRISE/WARNER BRO | 45901 | ALANIS MORRISETTE | | 11 | 29 | | | |
| | | | | | 33 | 9 SECRETS | LAFACE/ARISTA | 26020 | TONI BRAXTON | 18 | 19 | | 40 | 27 | |
| | | | | | 34 | 24 ATLIENS | LAFACE | 26029 | OUTKAST | | | 10 | | 26 | |
| | | | | | 36 | RE THE ARISTA YEARS | ARISTA | 18934 | GRATEFUL DEAD | 27 | | 17 | | 44 | |
| | | | | | 36 | NEW WHAT IF IT'S YOU | MCA | 11500 | REBA MCENTIRE | 20 | | | | | |
| | | | | | 37 | 22 FBI | RELATIVITY | 1544 | DAYTON FAMILY | | 29 | | 4 | 21 | |
| | | | | | 38 | NEW DA STORM | PRIORITY | 50577 | O.G.C. | 4 | | | | 17 | |
| | | | | | 39 | 8 AENIMA | ZOO | 31087 | TOOL | | 36 | | 44 | 45 | |
| | | | | | 40 | NEW UNCHAINED | WARNER BROS | 43097 | JOHNNY CASH | | | | | | |
| | | | | | 41 | NEW ALL WORLD GREATEST HITS | POLYGRAM | 534125 | LL COOL J | 19 | | | | | |
| | | | | | 42 | 49 7 SINS | PRIORITY | 50634 | KANE & ABLE | | 34 | | 5 | 30 | |
| | | | | | 43 | 19 THE MOMENT | ARISTA | 18935 | KENNY G | | 25 | 36 | | 18 | |
| | | | | | 44 | NEW ISLE OF WIGHT-LIVE | COLUMBIA | 65084 | THE WHO | | | 19 | | | |
| | | | | | 46 | 25 MAXWELL'S URBAN HANG SUITE | COLUMBIA | 66434 | MAXWELL | 35 | | | | 11 | |
| | | | | | 46 | NEW BEST OF... | ELEKTRA | 61977 | HUEY LEWIS & THE NEWS | | | 18 | | | |
| | | | | | 47 | 35 WRATH OF THE MATH | PAYDAY/LONDON | 124119 | JERU THE DAMAJA | 21 | | | 46 | 28 | |
| | | | | | 48 | NEW BLEND | WARNER BROS | 46216 | BODEANS | | | | | | |
| | | | | | 49 | NEW BEING THERE | WARNER BROS | 46236 | WILCO | 41 | | 14 | 49 | | |
| | | | | | 60 | NEW STAR BRIGHT | POLYGRAM | 532827 | VANESSA WILLIAMS | 40 | | | | | |
| | | | | | 61 | 26 SHERYL CROW | A&M | 540587 | SHERYL CROW | | 32 | | | | |
| | | | | | 62 | NEW SEASONED VETERAN | POLYGRAM | 533471 | RICHELIE RICH | | | | | | |
| | | | | | 63 | NEW TOTAL CONTROL | ELEKTRA | 61898 | YO YO | | | 20 | | | |
| | | | | | 64 | 30 BACHELOR | 550 MUSIC/EPIC | 67685 | GINUWINE | | | | 14 | 36 | |
| | | | | | 66 | NEW GREATEST HITS | WARNER BROS | 46326 | JONI MITCHELL | | | | 26 | | |
| | | | | | 66 | 47 THAT THING YOU DO | COLUMBIA | 67828 | SOUNDTRACK | | 3 | | | | |
| | | | | | 67 | 27 BLUE | ATLANTIC | 77821 | LEANN RIMES | | 26 | | | | |
| | | | | | 68 | 62 E. 1999 ETERNAL | RUTHLESS/RELATIVITY | 5539 | BONE THUGS-N-HARMONY | | 46 | | | | |
| | | | | | 69 | 31 HIGH SCHOOL HIGH | BIG BEAT/ATLANTIC | 92709 | SOUNDTRACK | | | | | | 15 |
| | | | | | 60 | 53 112 | BAD BOY/ARISTA | 73009 | 112 | | | | | | 23 |
| | | | | | 61 | NEW NUDE & RUDE | CAPITOL | 42351 | IGGY POP | | | 23 | | | |
| | | | | | 62 | 42 311 | CAPRICORN/MERCURY | 42041 | 311 | 45 | 24 | | | | |
| | | | | | 63 | RE HOODLUM FO' LIFE | PRIORITY | 50543 | SKULL DUGREY | | | | | 9 | 25 |
| | | | | | 64 | 32 DANCE INTO THE LIGHT | ATLANTIC | 82949 | PHIL COLLINS | | 37 | | | 46 | |
| | | | | | 66 | RE MIRACLES | ARISTA | 18767 | KENNY G | | | 34 | | | |
| | | | | | 66 | 71 FIRING SQUAD | RELATIVITY | 1555 | M.O.P. | 17 | | | 20 | | |
| | | | | | 67 | NEW HIGH OCTANE CULT | WARNER BROS | 46047 | CULT | | | | | | |
| | | | | | 68 | 34 GREATEST HITS | RCA | 66671 | CLINT BLACK | | 38 | | | | |
| | | | | | 69 | 15 FROM THE MUDDY BANKS... | DGC | 25105 | NIRVANA | | | | | | |
| | | | | | 70 | 69 ILLADELPH HALFLIFE | DGC/GEFFEN | 24972 | ROOTS | | | | | 38 | |
| | | | | | 71 | 63 KIND HEARTED WOMAN | POLYGRAM | 2145 | MICHELLE SHOCKED | | | | | | |
| | | | | | 72 | NEW ORGANIC | COLUMBIA | 67880 | JOE COCKER | | | 39 | | | |
| | | | | | 73 | 59 THE SCORE | RUFFHOUSE/COLUMBIA | 67147 | FUGEES | | | | | | |
| | | | | | 74 | 43 NEW WORLD ORDER | WARNER BROTHERS | 46348 | CURTIS MAYFIELD | | | | 27 | 24 | |
| | | | | | 76 | 61 FASHION NUGGET | CAPRICORN/MERCURY | 532867 | CAKE | 47 | | | | 50 | |

Spreadsheet is composed of each individual One-Stop's rankings (listed vertically) as they pertain to corresponding title (listed horizontally). The Top 75 One-Stop Albums Chart is an accumulation of reports from the panel members.

BAKER AND TAYLOR ENTER.
708.965.8060
GENERAL RECORD SERVICE, INC.
800.426.1621
MUSIC PEOPLE
510.653.5811
REPE AT THE BEAT
313.967.6360
SEA PORT RECORD ONE STOP, INC.
503.287.0868
ELECTRIC FEETUS CO., INC.
612.870.1747
NORWALK DISTRIBUTORS
714.995.8111
PEARL MUSIC
718.439.5300
SUN STATE
213.383.4137

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| 4 | 10 | 20 | 3 | 11 | 9 | 9 | 3 |
| 1 | 20 | 1 | 1 | 23 | 2 | 4 | |
| 5 | 30 | 42 | 7 | 17 | 8 | 7 | 4 |
| 3 | 14 | 9 | 2 | 24 | 6 | 19 | |
| 6 | 4 | 3 | | 13 | 1 | 5 | 5 |
| 2 | | 29 | 8 | 30 | 17 | 6 | |
| 12 | 6 | 7 | | 15 | 3 | 31 | 47 |
| 8 | 19 | 17 | 6 | 42 | 14 | 40 | 24 |
| 13 | 16 | | 11 | 16 | 29 | 37 | |
| 7 | 3 | 5 | | 47 | 42 | | |
| 11 | 12 | 45 | 18 | | 33 | 22 | |
| 24 | 5 | 18 | | 16 | 26 | | |
| | 21 | 4 | | 1 | 1 | 1 | |
| 33 | 18 | 8 | | 10 | 20 | 21 | |
| 22 | 42 | 30 | 12 | 41 | | | 15 |
| 14 | | 39 | | 29 | 6 | 35 | 14 |
| 40 | 7 | 14 | | 18 | 22 | | 28 |
| | 11 | 21 | | 2 | | 3 | 3 |
| | | 28 | | 15 | 19 | 8 | |
| | 36 | 2 | | 3 | | 2 | 12 |
| 10 | | 5 | | | 16 | 33 | |
| 23 | | | 13 | 39 | 25 | 25 | |
| 26 | 23 | | 14 | 34 | 41 | | 33 |
| 38 | 9 | 48 | | 26 | 32 | 23 | |
| | 29 | 10 | | 9 | 11 | 11 | |
| 9 | | 41 | | 22 | 30 | 24 | |
| | | 32 | | 49 | 44 | 27 | |
| | | | | 10 | 39 | 10 | |
| 21 | 15 | 12 | | | 10 | | |
| 27 | 35 | 33 | | 20 | 45 | | 16 |
| 32 | 27 | | | 48 | | | 8 |
| 28 | 33 | 27 | | 27 | 49 | 46 | |
| 17 | 34 | | | | | | |
| 37 | 32 | | 10 | | | | |
| | | | | 45 | 23 | 13 | |
| | | | | 21 | 12 | | |
| 15 | | | | | | | |
| 29 | | | | | | 21 | |
| 41 | 28 | 13 | | 46 | 24 | | |
| | | 36 | | 5 | 20 | 15 | |
| | | 47 | | 4 | 13 | | |
| 16 | | | | | | | |
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| | | | | | 2 | 18 | |
| 31 | | | 15 | | | | |
| | | | | 18 | 38 | | |
| | | | | | | | 5 |
| | | | | 14 | 28 | 16 | |
| | | | | | | 2 | |
| | 8 | 25 | | 35 | | | |
| | | 37 | | 36 | 17 | 37 | |
| | | 50 | | 8 | 4 | 49 | |
| | | | | | | 27 | 17 |
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| | | | | | 6 | 43 | 39 |
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| | | | | 7 | | | |

Indie Reviews

PICK OF THE WEEK



■ **PAUL HARDCASTLE: *Hardcastle 2* (JVC 2060-2). Producer: P. Hardcastle.**

Hardcastle supplies some soft, supple and lush R&B-laced tracks for this second solo offering. Contemporary R&B/pop stations and some smooth jazz outlets will view this as a treasure trove for sensuous programming. "Got To Be Love," featuring Imani on lead vocals with Helen Rogers providing a chorus of backing vocals could easily become a staple at urban radio, as could "Star Of The Story," featuring Rogers on lead vocals. It wouldn't be a Hardcastle album without one track that funks up the joint at least a little; thusly he offers "Jokers Wild," an instrumental track which is driven by Chris Snake Davis' David Sanborn-esque sax riffing. A cheeky surprise cover of the classic Pink Floyd lament "Money" features Sharon

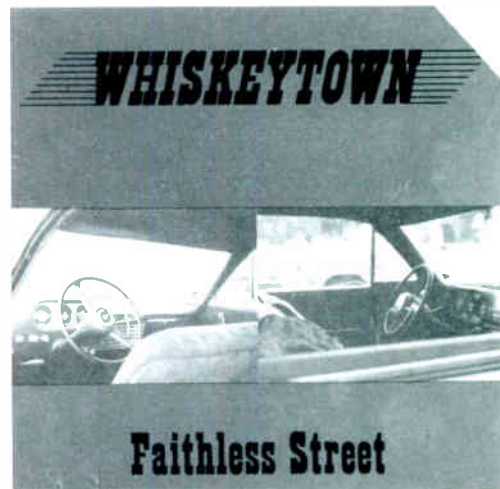
Stone (not the movie star) on vocals, some innovative keyboard work by Hardcastle and the voices of Sir Laurence Olivier and Bob Hoskins.

—M.R. Martinez

■ **WHISKEYTOWN: *Faithless Street* (Mood Food MFR 004-2) Producers: Whiskeytown and Greg Woods.**

Whiskeytown presents the kind of sweet, stompin', uncomplicated neo-country tunes that everyone from Mavericks to Son Volt fans might appreciate. "Drink Like A River"'s languid honky tonk vibe and Ryan Adams' Springsteen-y, gruff vocals make for an AOR natural, and "Hard Luck Story" has the sort of rock n' country velocity Travis Tritt excels in. "What May Seem Like Love," however, has an old time Nashville, Grand Ol' Opry twang that could easily find a home on mainstream country radio; "Mining Town" sports a sad-eyed folksy lilt, but the slowed-down charmer of the bunch is "Matrimony," with Caitlin Cary's soaring vocals and sarcastic lyrics. An altogether lovely record that's produced with an opulent, beautiful sound, *Faithless Street* has plenty of commercial crossover potential.

—Daina Darzin



■ **AL DI MEOLA: *Di Meola Plays Piazzolla* (Bluemoon 2-92744) Producer: A. Di Meola.**

Argentinian bandoneon player/tango composer Astor Piazzolla was on the cutting edge of the world beat movement long before it had become the broad-based catch-all genre that it has become. Paying homage, yet venting his own introspective vision to the material, guitarist Di Meola has crafted an album transcending the need for definition. Like the opening track, "Oblivion," the conceptual accomplishment of this album is to blur petty distinctions imposed on music by a need to find the right record bin in a store. This album doesn't make for easy shopping but could be a delight to fans of guitar music. Alternately sensitive and vigorous, Di Meola plays easily in solo

settings ("Miloga Del Angel") and in collaborative ensembles. The purist instrumental fusion of Piazzolla's character and Di Meola's sensibilities shows up on "Tango II," where the guitarist is joined by Dino Saluzzi on bandoneon. A delightful music adventure.

—M.R. Martinez

Cash Box New Releases Guide

| ARTIST | TITLE | LABEL | ARTIST | TITLE | LABEL |
|-------------------------|-------------------------------------|--------------|-------------------------|------------------------------------|-----------------|
| | | | Bernard Purdie | <i>Legends of Acid Jazz</i> | Prestige |
| NOVEMBER 12 | | | J. "Hammond" Smith | <i>Legends of Acid Jazz</i> | Prestige |
| Creek Bend | <i>Thanksgiving</i> | Copper Creek | Don & B. Patterson | <i>Legends of Acid Jazz</i> | Prestige |
| R. Stanley & J. Rigsby | <i>Clinch Mountain Echoes: Song</i> | Copper Creek | Houston Person | <i>Legends of Acid Jazz</i> | Prestige |
| NOVEMBER 19 | | | DECEMBER 15 | | |
| Apartments | <i>Drift</i> | TRG | Dennis McCarthy | <i>Star Trek: First Contact</i> | GNP/Crescendo |
| Apartments | <i>Evening Visits</i> | TRG | Var. Artists | <i>Star Trek: 30th Anniversary</i> | GNP/Crescendo |
| Guided By Voices | <i>Sunfish Holy Breakfast</i> | Matador | Ten Years After | <i>Cricklewood Green...</i> | Mobile Fidelity |
| JB3 | <i>Forklift</i> | Mute | A. Berger & . Wolpe | <i>Chamber Works</i> | New World |
| Prodigy | <i>Breathe</i> | Mute | Michael Lowerstern | <i>Spasm</i> | New World |
| Ron Eschete | <i>Soft Winds</i> | Concord Jazz | JANUARY 14, 1997 | | |
| Billy Mays | <i>Mays in Manhattan</i> | Concord Jazz | L. Bellson & M. Bellson | <i>Self-titled</i> | Concord Jazz |
| Dimitri Christoff | <i>Piano Music Vol. 1</i> | Concord Jazz | Howard Alden | <i>Take Your Pick</i> | Concord Jazz |
| Dimitri Christoff | <i>Piano Music Vol. 2</i> | Concord Jazz | Christian Jacob | <i>Maynard Ferguson Presents</i> | Concord Jazz |
| DECEMBER 3 | | | Marian McPartland | <i>Silent Pool</i> | Concord Jazz |
| Dexter Gordon | <i>Blue Dex</i> | Prestige | Andrzej Wasowski | <i>Chopin: 21 Nocturnes (2CD)</i> | Concord Jazz |
| Miles Davis | <i>Bluing</i> | Prestige | Mike Sims | <i>Wake Me At Sunset</i> | Episode |
| John Coltrane | <i>Blue Irane</i> | Prestige | Londo Aschaffenberg | <i>Concerto For Oboe</i> | New World |
| Coleman Hawkins | <i>Blues Wail</i> | Prestige | Sorrel Hayes | <i>Various Works</i> | New World |
| Pucho & Lat. Soul Bros. | <i>Best Of</i> | Prestige | | | |

CASH BOX RETAIL GUIDE— THE RIGHT CHOICE FOR YOUR PURCHASING DECISIONS!

Whether a one-stop, major chain or small store buyer, The Retail Guide provides an easy, quick read of what the top sellers are based on research from independent distributors and one-stop outlets.

Information about independent companies, retailers, executives and reviews of new independent product are also featured in this concise guide.

The Cash Box Retail Guide— an ALTERNATIVE choice for market information!

News From The United Kingdom, Ireland & Europe

By Hal Levy

TOP UK SINGLES: Coming onto the charts is **Robson & Jerome's** "What Became Of The Broken Hearted" which pushed **Spice Girls' "Say You'll Be There"** down to second place, in turn forcing **East 17 Featuring Gabrielle's "If You Ever"** down to three. **Simply Red's "Angel"** comes onto the charts at four taking the spot over from **Toni Braxton's "Un-break My Heart"** which is now five. **Gina G's "I Belong To You"** joins us at six and **Baby Bird's "You're Gorgeous"** holds onto its seventh place while **Faithless' "Insomnia"** wakes up on eight with **Boyzone's "Words"** way down on nine. Rounding out the charts is newcomer **911's "Don't Make Me Wait."**

Coming onto the UK album charts is **Boyzone's *A Different Beat***, which pushed **Beautiful South's *Blue Is The Color*** to second spot and going to third spot is **Simply Red's *Greatest Hits***. **The Beatles' *Anthology 3*** comes onto the album listing at four with **Celine Dion's *Falling Into You*** moving down to five.

The UK's Country Charts shows **Mary Chapin Carpenter's "A Place In The World"** on one followed by **Charlie Lansborough's "With You In Mind"** on two with **Daniel O'Donnell & Mary Duff's "Timeless"** on three. **Leann Rimes' "Blue"** holds the four spot with Daniel O'Donnell's "From The Heart" on five.

The UK's music video market shows changes with **Michael Flatley's *Lord of the Dance*** top seller and **Oasis' *There and Then*** following.

Universal's *12 Monkeys* leads the video rental chart, followed by **Buena Vista's *Tox Story***. *Tox Story* is in first place in the sales charts followed by **MGM's *Goldeneye***. People are plunking down the money at the UK boxoffice for **Universal/UIP's *Dragonheart***, which goes from number two to top dog pushing **Universal/UIP's *The Nutty Professor*** down to second spot.

Due this week on the UK singles market are **The Heads' "Don't Take My Kindness For Weakness"** (**Radioactive/MCA**), **Sebadoh's "Ocean"** (**Domino**), **Symposium's "Drink The Sunshine"** (**Infectious**), **Tricky's "Christiansands"** (**Fourth & Broadway**) and **Underworld's "Pearl's Girl"** (**Junior Boys Own**).

New album releases include **Madonna & Various Artists' *Music From The Motion Picture Evita*** (**Maverick/Warner Bros.**) & **Audioweb's *Audioweb (Mother)***.

Top European single is **OMC's "How Bizarre"** followed by **B.B.E.'s "Seven Days In One Week"** with the **Fugees' "Ready Or Not"** in third and **Michael Jackson's "Stranger In Moseow"** comes in fourth with **Underworld's "Born Slippy"** on five.

The European album field, as usual, is crowded with many local releases, but mentioned on most charts are **Celine Dion's *Falling Into You***, **John Denver's *The Rocky Mountain Collection*** and **Phil Collins' *Dance Into The Light***, while in Ireland a release with various artists, ***Faith Of Our Fathers***, zoomed to the top of the listings on release.

People in the biz are reading ***The Faber Book Of Pop***, edited by **Hanif Kureishi** and **Jon Savage** (**Faber**).

Holding onto first place in the hardback bestsellers list for non-fiction is **Francis Gay's *The Friendship Book*** (**D.C. Thomson**) while **Tom Clancy's *Executive Orders*** (**Harper Collins**) is the fiction bestseller. Seemingly unshakable from the top of the paperback non-fiction list is American **Bill Bryson's** travel book around the UK, ***Notes From A Small Island*** is put out by **Black Swan**. **Wilbur Smith's *The Seventh Scroll*** (**Pan**) is the fiction leader. This week's audio book is **Vita Sackville-West's *In Your Garden*** as read by **Janet McTeer** (**Cover-To-Dover**).

TO MARKET WE GO and we find **PolyGram** at NL/78.90 (£28.99) is down 4.0% and **Euro Disney**'s selling at FF/12.31 (£1.50) is down 3.9%. **Rank Organization**, £81.70 is down 3.8% while **EMI's** £3.58 shows no change from last week and **Thorn** at £4.14) is down 5.9%.

GOING LOCAL: TV channels that cover all of Europe, **MTV, NBC & CNN** are suffering a decline in numbers according to Holland's **INTERVIEW**, a research company. Much of this loss is attributed to the many new local stations coming on line.

CVI - VNU: These are lots of letters. Well, to make it easy, **Chrysalis**, the music and media group is forming **CVI Media Group** in conjunction with **VNU**, a Dutch publishing group. **CVI** expects to expand independent production in both Holland and France as well as set up production companies in Scandinavia and Germany.

HEAR THEM BELLS A'RINGIN': Well, music companies in the UK are listening for them as they decide on their Christmas releases. Last year the **Beatles' "Free As A Bird"** was **EMI's** favorite to walk off with the Christmas bird, but instead **Sony Music's Michael Jackson** release, "Earth Song" found its way under most trees. This year, the Beatles have declined to join the holiday single race leaving the field open for **Michael Jackson's "Stranger In Moseow,"** which is being hyped as the Christmas record and he'll be facing stiff competition from efforts by **Madonna** and **Spice Girls**.

POOR POLY - GRAM, who announced that it expects lower or even flat profits this year. Sales of music product are disappointing due in part to careful consumer spending in Europe as well as price pressures and tough competition on the US. **PolyGram** is restructuring its various labels, which will mean about 400 layoffs around the world.

WE WANT MICHAEL, so says Irish concert promoter **Oliver Barry** who wants

Michael Jackson to include Ireland in his European tour scheduled for next year. Jackson played Cork for two nights in 1986 to standing-room only audiences.

WHERE ARE THEY NOW? Well, the North Ireland band, **Heat The Beans**, did some extensive touring in the U.S. in the last two years. Then, they disappeared. Well, we found them, and with a few personnel changes, they've come back under the name **Tinman**. Their first single, "Indian Summer (Why Can't I Be With You)" has just been released and getting lots of airplay on Belfast radio.

PULL THEM HANDLES as the UK's casino industry is getting ready to cash in on the easing of regulations in casinos and betting halls. By Easter next year, clubs in London will be able to serve drinks until 3 a.m., and up to 2 a.m. in the rest of the country. Also the 48 hour rule, which prevented anyone from playing until two days after applying for membership, will be reduced to 24 hours. Industry figures are pushing for an exemption for tourists who account for some two thirds of the take in London casinos. Also in the new laws will be rules allowing for the use of debit cards as well as upping of venues from 53 to 66 cities. Slot machines, according to the **British Casino Association**, may be upped from six per venue to two per table.

A WORKING VIRGIN is the UK's **Virgin Radio** which is showing a profit for the first time since its launching in 1993. For the year ending July 31, the national pop music commercial station had an operating profit of £2.52 million, compared to the previous year's loss of £2.2 million. **Virgin** has applied for a commercial radio license in Johannesburg, South Africa as well as going into negotiations to buy an already existing radio station in Europe. All would be operated under the **Virgin** name.

GIMME MONEY: The **BES (Business Enterprises Scheme)** is too restrictive as far as allocating monies to the music industry, a music and business seminar in Dublin was told by **Robbie Wooton**, head of the **Factory Recording Studios**. The more than 150 delegates, including members of **IBEC (Irish Business & Employers Confederation)** were told that while funds were available for immediate projects like recording deals, there was difficulty getting monies to up-and-coming music acts in the early years, when it was most needed. The rules laid down by the government's Department of Finance to encourage the music sector are too restrictive as far as the overall field.

OH DANNY BOY: You will note from the country charts that **Daniel O'Donnell** has two songs listed. While, perhaps, not too well known in the States, O'Donnell has a fanatic following of mature women that in many ways resembles the days of **Liberace**. Tours from all over the UK come to his home in Ireland where they just wander about town, hoping to get a glimpse of Daniel, and his concerts are always sold out. Now his record label, the **Ritz Music Group** has applied for stock market listing, valuing the company at £10 million. **Michael Clerkin**, head of **Ritz**, says the company currently has 14 artists on its list and also handles videos as well as concerts and merchandising.

ACHES AND PAINS: No, it's not a new group, it's the field that's studied by the **International Society For The Study Of Tension In Performance**. London-based **ISSTIP** reports that physical and psychological problems for musicians are on the increase and more than half of all classically trained musicians experience such problems during their career.

THE PIRATES OF LUXEMBOURG: That's what the **International Federation Of The Phonographic Industry** is complaining about to the European Commission. **IFPI** says that Luxembourg is the last "safe haven" for music pirates in the EU and that between 1 to 2 million counterfeit CDs are imported there every year for resale to other EU countries, a loss of more than \$500 million to the legitimate industry. **IFPI** wants Luxembourg to bring their intellectual copyright laws in line with other EU countries.

ALL TOGETHER NOW: From now on, all manufacturers and distributors of CDs and cassettes must have licenses approved by the **IFPI**, which represents the world's record companies and the **BIEM (Bureau International d'Enregistrement et de Reproduction Mecanique)** which represents composers and musicians. Under the old system, licenses were issued by many national organizations, representing different sectors of the music industry.

IT'S IN THE MAIL: According to the UK's **Direct Mail Information Service**, its 1995 survey found that while clothes and books were the main items bought by mail order, close behind them and growing, were records, tapes and CDs as well as magazine subscriptions.

WELCOME: As restrictions on inward investment for foreign companies has eased, most of the music industry top players have looked to the Orient, and **PolyGram, EMI, Warner Bros. and BMI** have expanded their interests there. However, while there has been some success with Western stars like **Mariah Carey** and **Spice Girls**, most of the growth for the international companies has come from handling local artists. Together with the music makers has come retail distribution companies like **HMV, Tower and Virgin** and with them in the market has come a crackdown on piracy. Retail sales have gone up 87% since 1991, going from \$5.15 billion to \$9.62 billion in 1995.

Touchstone's *Ransom* Is Skinny Money

By John Goff



Mel Gibson loose in the city... What? You think they pay him \$20 million to act?

A LOT OF TALENT went surfing on the, reportedly, \$61 million budget for *Ransom*—well, skim star Mel's \$20 mill off the top, and whatever hot top director Ron Howard gets these days. Actually, in today's Hollywood budget scheme that's considered a fairly medium-range budget. H'wood Low to Medium.

So, what do you get for a low to medium budget of...o.k., \$61 million? You get nice safe elements, beginning with the recycled 1956 tale of the same title *Ransom* starring, then, Glenn Ford; you get five, reported, rewrites of the Cyril Hume original (Hume shares Story By credit with Richard Maibaum) by, variously Alexander Ignon (who did the first write here) and then several by Richard Price. Only they know who to blame or praise. Of course, none of that came free, you understand. So the big question becomes: Will it make its money back?

Sure. That's what the elements are for: Gibson, Howard, action—though not as much as Gibson action fans will expect—presaged by an o.k. trailer; Gary Sinise, Rene Russo and Delroy Lindo will bring in a few ducats. But don't look for long lines outside the theatre. We ain't lookin' at *Apollo 13*, folks.

Lots of anger, lots of frustration meant to build tension that merely frustrates; tricks that it's too early in Howard's directing career for him to be falling into. The overall feel coming out of the theatre is that everybody went to work for a commercial payday, romped through it and now, hopefully, will go onto something they care about.

The story of an airline-owning man and woman whose son is kidnapped and ransom asked for could have generated some tension but doesn't. First off: five kidnapers, led by Sinise, ask only \$2 million (what's that? Gibson's per diem); split that five ways. These guys oughta go into remedial math. Best spot in the film is the Gibson character's reversal, given away already in the trailer. But Gibson gets to run through the streets of New York, shout; Russo does her shouting turn; and there's one of those loveable Dolby Digital SOUND shootouts that rock half a block with a lot of blood.

Gibson doesn't seem too enthused. Russo's role is pretty thankless, aside from her shouting scene. Sinise takes a nice hard edge as a heavy this time out. Delroy Lindo as a sympathetic FBI man manages a little resonance and former New Kid On The Block, Donnie Wahlberg as an empathetic dimwit gets in a few surprisingly good moments.

Todd Hallowell executive produced; Scott Rudin, Brian Grazer and B. Kipling Hagopian produced.

New Line's *Set It Off* Is Twist On Old Heist

By J.G.



Plotting the heist are (l-r), Queen Latifah, Kimberly Elise, Vivica Fox and Jada Pinkett.

A HIP-HOP WAITING TO EXHALE with the quartet making like OFGs (Original Female Gangstaz) on a *Thelma And Louise* bankrobbing spree with a bit of *Reservoir Dogs*, *Pulp Fiction* and *Heat* tossed in leading to a *Shawshank Redemption*-like ending.

Bits and pieces. The samplings are there, backed with a wall to wall eclectic music background to lead us and that wonderful THX Sound that, if they cranked it up any louder with the helicopters on screen the audience would need seat belts.

The film of four life-long friends who, for various reasons, begin robbing banks in Los Angeles is attractively mounted, photographically, by DP Marc Reshovsky. The screenplay by Kate Lanier and Takashi Bufford, from Bufford's story, runs from simplistic, recognizable cliché to skimming pop psychology making it a wannabe message tale. But what it ultimately winds up as is a violence-ridden macho turn hidden behind feminine perfume.

Director F. Gary Gray loads his women down in the action sequences with macho posturings and he presents fast-paced, crackling LOUD gunfights, car crashes and smashes through windows expertly while the more intimate moments become obfuscated and pretentious. The broad strokes he handles with care but leaves logic for the audience to guess at. Example: Vivica A. Fox's character is fired from her bank job and much is made of her knowledge of the procedure for behavior during a robbery; she talks her pals into robbing a bank because she knows how to do it instead of the rush-in-and-blast-away technique the guys from the 'hood employ. So, what do the girls do when they rob the bank? You got it, the same technique they've called the guys stupid for doing. And, Yeah, professional bank robbers will be out looking for all those banks in L.A. that *don't* have bullet-proof partitions.

It's not all bad though. Jada Pinkett has some changes and nice moments. She also has the best story arc in the piece. John C. McGinley goes from vein-popping, toothpick-chewing hardnose to vein-popping, toothpick-chewing softie with no back story and nearly causes one to believe it. And Queen Latifah's performance as a get-down, hydraulic-hopping, party-loving dyke is damned near worth sitting through all that godawful violence and noise for. The Queen gives a royal performance. Blair Underwood has what is usually called the thankless girlfriend role. Thankless boyfriend here. He's there for a balance, but it's all gloss.

The score ranges from tunes by Bone Thugs-n-Harmony, Yo-Yo (featuring Ice Cube) to Busta Rhymes to Miles Davis' "All Blues" and Nino Rota's "Love Theme From *The Godfather*" which backs a playful but out-of-the-blue improv of the girls doing Brando, DeNiro impersonations.

There's enough firepower to make it popular with the shoot-em up crowd, which should make it a strong opener. Beyond that it doesn't so much *Exhale* as it simply knocks the wind out with a belly punch, and how long that can carry a boxoffice is anybody's guess.

Executive producers are Mary Parent and Gray; producers Dale Pollock and Oren Koules.



Mission: Possible For PARidays

THAT THEATRICAL WINDOW just keeps getting squeezed and squeezed and squeezed some more it seems.

Paramount's Tom Cruise summer vehicle, *Mission: Impossible*, just a few days shy of being in theatres six months and \$200 million—over that with foreign tickets by now—is not only hitting the video market NOW, but it's going direct to sell-thru and is being backed by Paramount Home Video's largest marketing campaign ever.

With the holidays hard on the world and sales machines already revving near top gear, look for this one to be the one to beat at the annual Turkey fest (Thanksgiving) this month and creating the big load in Santa's bag next.

How can a Cruise fan resist a sell-thru Minimum Advertised Price (MAP), in the U.S., of \$14.79—no suggested retail price carried—for *Mission* and,

with purchase of that vid, be able to pick up three other Cruise vehicles, *Top Gun*, *Days of Thunder* and *The Firm*, for \$5.99 (suggested retail) each. This first-of-its-kind offer is "while supplies last," subject to certain restrictions, and retailers will not be able to purchase the trio of titles from Paramount with the \$5.99 SRP after December 31.

To create maximum impact at retail, Paramount is offering four pre-packed floor displays for *M:I* designed for high visibility in configurations of 24-piece, 48-piece, 96-piece and 192-piece. Two different posters will also be provided as well as shelf-talkers. Saturation ads on radio, TV and print will be present mid-November to late-January designed to reach 95% of the target audience at least 15 times.

MEDIA

Hits & Pieces

By Dick Ishbun

CYBERSPACE REVENUE BUILDING: CyberStudios, an independent cyberspace studio dedicated to creation of original, revenue-generating content for the Internet, was recently launched during a demonstration for potential advertisers, networks and other entertainment industry executives. Under the guidance of **Steven Koltai**, former Warner Bros. senior corporate strategist and Warner Bros. Interactive Entertainment founder, CyberStudios has engaged the services of some of the top web site developers in the nation to offer site building and to provide the necessary business, marketing and commercial infrastructure for Internet programmers (affiliated website developers) and their clients (entertainment companies, telephone and cable companies and online service providers).

"We're not in the website business," Koltai comments about CyberStudios. "We're in the for-profit Internet programming business. We never pitch an original content idea without having a business plan that shows how the revenues from various sources make the investment in producing a show a smart decision."

Some of those site developers already affiliated with CyberStudios include **Pacific Ocean Digital (POD)**, **W3-Design**, **The Palace**, **Organa Online**, **Box Top Interactive** and several others.

One client already signing on with CyberStudios is **RecoveryNet Interactive**, a joint venture between the **Recovery Network** and **TCI**.

Koltai says that CyberStudios is patterned after a traditional television studio, permitting purchasers of online content the ability to acquire creative work from a variety of developers or "producers."

"We want to offer a one-stop-shop to consumers of online and Internet content," Koltai comments. "And we felt that the traditional independent studio model would be the most effective approach both in a creative sense and a business sense... CyberStudios' affiliated developers function as independent production companies that provide the studio's consumers with original programming and content."

He noted that CyberStudios provides the management infrastructure bringing together the creative aspect with maintenance and commerce functions of the Internet, covering everything from cross-promotions, direct consumer payment and cross-licensing—topics all covered during the CyberStudios' presentation held in Culver City, CA recently. "CyberStudios is the ideal partner with whom we can build the large multi-faceted Internet community we plan for the 80 plus million Americans and their families dealing with issues related to recovery from various forms of addiction and abuse," says **Jonathan Katch**, CEO of **Recovery**

ryNet Interactive. "This is a groundbreaking concept and it is appropriate that we are launching it with the help of CyberStudios."

"CyberStudios represents a suite of developers doing some of the sexiest work online today, and makes them accessible to agencies as needed," commented **Mike Troiano**, president/CEO of **Ogilvy & Mather Interactive**. "Throw in a level of infrastructure and management you rarely find in such an adolescent business, and CyberStudios may just be the smartest business model in our industry right now."

CyberStudios' service for affiliated developers range from marketing and sales (representation, advertising, public relations, sales reporting, international sales and licensing), business infrastructure (business and legal affairs, accounting and finance, administrative support, productions and equity financing) and creative development and production (website maintenance, research and development, technical support and studio facilities).

"CyberStudios was the perfect 'one-stop-shop' for our Internet needs," commented **Bonnie Johnson**, dir. of marketing communications for **DIRECTV International**, one of the studio's clients. "DIRECTV International is, by definition, a cutting-edge product. We had to have a secure, top quality Internet presence. That's what we've found with CyberStudios' array of talent and ability to put the pieces together."

Koltai, the founder of CyberStudios, will serve as chairman/CEO of the company with **Patrick Murray** serving as exec. vp/COO; **Dan Nash**, sr. vp, creative development and production; and **John P. Roberts**, vp of online entertainment and marketing.

AN INTERACTIVE CENTURY: **Century Records, Inc.** will release six interactive CD's among the first 10 releases planned for the first quarter of 1997. Artists with titles coming out on the interactive format include **Ray Charles**, **Tony Bennett with the Count Basie Orchestra**, **Kenny Rogers**, **Willie Nelson**, **Englebert Humperdinck** and **Pavarotti** whose work will come out in a two-CD box set. Artist with product coming out on the regular CD format are **Gladys Knight & The Pips**, **George Jones** and **Boxcar Willie**. A special anthology featuring country artists, like **Waylon Jennings**, **the Oakridge Boys** and **Nelson** also is planned.

Century Records, a wholly-owned subsidiary of **Multi-Media Industries, Inc.**, is headed by **Joe Venneri**, who believes that the penetration of computer hardware with CD-ROM capabilities in the consumer market bodes well for such a product line. A distribution agreement for Century is still pending.

Century's interactive CD titles, developed in a partnership with New York-based **REVRetro, Inc.**, employ the Enhanced CD format and provide an audio and visual experience. They also can be played on a regular CD players.

Multi-Media Industries hopes to further its role as a licensor and distributor of feature films, television and music programs.

REVIEWS *By Héctor Reséndez*



■ **JUAN VALENTÍN:** *Desdenes* (MP, 6195) **Producer:** Jorge Navarrete. **Mexican.**

Born in the Mariachi province of Guadalajara, Juan Valentín began his artistic career in 1970 singing rock and pop. It was not until 12 years later did Valentín venture into the world of Mariachi. Now with 25 recordings and 74 motion pictures under his belt, Valentín continues to push forward with this new romantic attempt. The album should do well with mariachi fans.

■ **EMMANUEL:** *Amor Total* (PolyGram Latino, 314534063) **Producer:** Manuel Alejandro. **POP.**

After a five year stint away, international pop sensation, Emmanuel, recently returned to Hollywood to demonstrate his longevity as a classic performer. While it is sometimes that reputation precedes fame, Emmanuel had difficulty with neither. It was a rather lukewarm presentation by the pop singer that was experienced by a few, if not by most who were present. The last segment featured a presentation by the Mariachi Sol de Mexico that was spectacular, if not more enthralling than that of their host. Emmanuel may need to rely on reviving some of his past glory, as well as dance moves, to make a strong comeback.



■ **MANNY MANUEL:** *Autentico* (Mereganzo, 82034) **Producer:** Luisin Marti. **MERENGUE.**

Hard-core merengero, Manny Manuel, continues to explode on the merengue scene with his latest production, *Autentico*. One of the hottest merengue sensations in Puerto Rico, Manny Manuel's latest album will certainly groove on the island of Borinquen and in the Dominican Republic, but can it rock anywhere else? His groove is

indeed relentless. Yet, Manny Manuel is still synonymous with youthful dance appeal. Look out for the first promo single, "Y Se Que Vas A Llorar," which should race to the top of the charts.

PICK OF THE WEEK



■ **TITO PUENTE:** *Special Delivery* (Concord Picante, 4732) **Producers:** John Burk & Tito Puente. **TROPICAL-JAZZ.**

He's celebrating 50 years as the king of Latin music. Does Tito Puente rise to the occasion? He does, in his usual flamboyant style, one must add, in his latest recording session for jazz label, Concord Picante. Special guest Maynard Ferguson and his incredible trumpet is just one of an all-star cast of musicians. Puente unleashes 11 exquisite selections including "Be-bop," "Point East Memories," and the sizzling "Flying Home." They'd better start making room for another Grammy statuette at T.P.'s restaurant in New York! A definite must for Puente fans worldwide.

THE LATIN LOWDOWN

News From U.S. & Latin America

By Hector Resendez

FONOVISIA FOCUSES ON FUTURE TALENT: Riding high on the success of its newest stars, Fonovisa's CEO/President, **Guillermo Santiso**, has a lot to smile about. 1996 has been a banner year.

First, it was the idol icon of the nineties, **Enrique Iglesias**, pop heir apparent of the Spanish crooner, Julio. The young singer has already reached international stature with his debut album on the label. His recent appearance in front of 150,000 appreciative fans at the Whittier Narrows Park **Radio KVLE Festival** in the nearby suburb of Los Angeles caused quite a furor.

Then, it was **Marco Antonio Solis** and his still-talked about showcase of the decade in the majestic Circus Maximus Auditorium at the Caesars Palace Hotel in Las Vegas. Solis unveiled three of his videos from his newest album, *En Pleno Vuelo* as well as numerous songs from the top-seller.

Finally, Santiso recently brought the Tejano group, **Los Temerarios**, on board. In a ceremonious meeting in Mexico City, Fonovisa laid out the red carpet to welcome one of the most successful groups in the biz to its family. The deal was a lucrative one for both parties involved. Fonovisa obtained rights to distribute, promote and manufacture future productions by the Grammy-nominated group of 1996. Both **Adolfo Angel**, director and writer for the band and its lead vocalist, **Gustavo Angel**, stated their satisfaction about the much ballyhooed deal.

LUNA MUSIC SHOOTS FOR THE MOON: The Los Angeles-based independent label, **Luna Music**, recently released the romantic pop group, **Grupo Tentacion**, with their latest production, "Aroma De Mujer." Following closely behind is pop female artist, **Aylessa**, with her debut production, *Fruita Prohibida*, and the first single promo "Tu Amiga O Yo." Alyessa is from New Mexico. Finally, there's the Angeleno sister duo, **Byanka y Malessa**, with their upcoming album, *Entre Hermanas* (Between Sisters). The singles being currently promoted are "Hay Ojitos," "El Cerillazo," and "Olvido Y Tracion." For more information, contact Fernando Romero, Hector Sanchez, Arturo Franco, Julian Nuno, and Maria Garcia at 213-745-6224.



Fonovisa's Marco Antonio Solis.



Luna Records' Byanka y Malessa.

EL VEZ SIGHTING: He's known as the "Cross-Cultural Caped Crusader for truth, justice, and the Mexican-American Way." You can call him "El Vez." The self-proclaimed artist of Aztlan may be only a house organ of Elvis.

El Vez, the Mexican Elvis, was here to promote his latest release on Big Pop Records,

"G.I. Ay, Ay Blues," the "soundtrack for the coming revolution." That right, folks, and you read about it first right here!

Though we didn't have an opportunity to interview El Vez himself, the golden chance remains within reach. By calling his friends at **Revolution Promotions** (at 888-738-6588), we can get more of the man, the myth, and the legend. Or, as Phil Ochs once said, "If there is any hope for a Revolution, it lies in Elvis Presley becoming Che Guevara."

NOTA FINAL: The current rage of the Rock En Espanol world is the group **Los Jaguares**. They sold-out in their mid-October Greek Theatre concert and knocked them dead at their exclusive House of Blues appearance later that month. **Saul Hernandez'** group again made history when their Don Was-produced album, *El Equilibrio De Los Jaqueres* shot to the top of Mexico's charts. The band plans on a comprehensive U.S. tour in early 1997.



TOP 40 LATIN ALBUMS

NOVEMBER 16, 1996

| | | | | |
|----|------------------------|------------------------|---------------|-----------------|
| 1 | Enrique Iglesias | Enrique Iglesias | Pop | Fonovisa |
| 2 | Luis Miguel | Nada es igual | Pop | WEA Latina |
| 3 | Marc Anthony | Todo A Su Tiempo | Salsa | Soho Latin |
| 4 | Sonora Dinamita | Y Sigue La Fiesta | Tropical | Vedisco |
| 5 | Mier | Amigos y Mujeres | Tejano | Fonovisa |
| 6 | David Lee Garza | Algo Diferente | Tejano | EMI Latin |
| 7 | Marco Antonio Solis | En Pleno Vuelo | Pop | Fonovisa |
| 8 | Del Rio | Non-Stop Macarena | Pop | RCI |
| 9 | Tito Rojas | Por Derecho Propio | Salsa | MP |
| 10 | Los Temerarios | Camino Del Amor | Regional | AFG Sigma |
| 11 | Tito Nieves | Un Tipo Común | Salsa | RMM |
| 12 | Los Sabrosos | P'Aquí Y Pa' Llevar | Merengue | MP |
| 13 | Nestor Torres | Talk to Me | Jazz | Sony Latin Jazz |
| 14 | José José | Mujeriego | Pop | BMG |
| 15 | Oscar D'Leon | El Sonero del Mundo | Salsa | RMI |
| 16 | Willie Crespo | Tres en el Amor | Salsa | BMG |
| 17 | Bobby Pulido | Desvelado | Tejano | EMI Latin |
| 18 | Mazz | Sólo Para Ti | Tejano | EMI Latin |
| 19 | Gilberto y Grupo Metal | Gilberto | Reg/Mex | EMI-Latin |
| 20 | Shakira | Pies Descalzos | Pop | Sony |
| 21 | Tropijazz All-Stars | Tropijazz All-Stars | Jazz | Tropijazz |
| 22 | Jennifer y Los Jetz | Dulzura | Tejano | EMI |
| 23 | Grupo Niche | Etnia | Salsa | SDI |
| 24 | Rocio Durcal | Hay Amores | Pop | BMG |
| 25 | Patty Cabrera | Siempre y para Siempre | Pop | Curb |
| 26 | Super Cuban All Stars | Made in the USA | Salsa | RMM |
| 27 | Bronco | Rompiendo Barreras | Regional | Fonovisa |
| 28 | Tito Puente/India | Jazzin | Tropical-Jazz | SoHo |
| 29 | Soraya | En Esta Noche | Pop | Polydor |
| 30 | Domingo Quiñones | Mi Meta | Salsa | RMM |
| 31 | Lorenzo Antonio | Tributo 2 | Pop | WEA Latina |
| 32 | Yvonne | Poder de las mujeres | Merengue | MP |
| 33 | Miles Pena | Trobellino de Amor | Salsa | RMM |
| 34 | Ilegales | Ilegales | Tropical | BMG |
| 35 | Soda Stereo | Suenos Stereo | Rock | BMG |
| 36 | Puerto Rican Power | El de mas poder | Salsa | MP |
| 37 | Julio Iglesias | La Carretera | Pop | Sony |
| 38 | Juan Gabriel | El Mexico Que Nos Fue | Pop | BMG |
| 39 | Ricky Martin | A Medio Vivir | Pop | Sony |
| 40 | Manny Manuel | Rey de Corazones | Merengue | Capitol |

Chart composed from rankings received from panel members (all not listed). Southwest Wholesale -800-276-4799; Susy Records -909-627-6327; Reyes Records-305-641-6686; Manhattan Latin Music-212-563-4608; Abbey Road-310-404-5661; Latino Jukebox-714-896-3200; A&A Music Enterprises-213-266-4678; Lobo Prods.-416-468-4542.

NEWS (Continued from page 3)



The legendary James Mtume, who has been making noise as the executive music producer on the Fox-TV show *New York Undercover*, recently entered a joint venture with MCA Records for the formation of Reel-2 Real Music, Inc. Pictured at MCA's Universal City headquarters after announcement of the venture are (l-r): Kevin Bass, sr. dir. of administration & planning, MCA; Madeline Randolph, sr. dir. of A&R, black music; Hank Shocklee, sr. vp of black music; Damu Mtume, president of Reel-2 Real Music; Ken Wilson, president of black music, MCA; James Mtume, CEO of Reel-2 Real; Jay Boberg MCA Records president; and Jeff Redd, sr. dir. of A&R, black music, MCA.

proven track record of success, both as an artist and executive, is an immeasurable asset to the growing MCA Records family."

In other MCA Records news, the label has extended its long-term joint venture with Radioactive Records until 1999, according to an announcement by MCA president Jay Boberg and Radioactive's founder/co-owner/manager Gary Kurfurst. The label's roster features acts such as Live, The Heads, Garbage's Shirley Manson, Ramones, Black Grape, Big Audio Dynamite, Traci Lords, Elysian Fields and others.

Boberg commented that when he was appointed to head MCA, re-signing Kurfurst and Radioactive was a top priority. "He and his staff have proven themselves masters at breaking exciting new acts, and breaking them big."

Kurfurst boasts a career than has touched four decades and has involved concert promotion, artist management, music and film producing and label ownership. He is credited with bringing Cream, the Who, and Jimi Hendrix to the United States for their first U.S. performances and has managed acts such as Talking Heads, Jane's Addiction, Peter Tosh, B-52's, Eurythmics and others.

UNI Restructures & Expands

UNI DISTRIBUTION, MCA Music Entertainment Group's U.S. sales, marketing and manufacturing arm, has restructured and expanded its operations, according to its president, Henry Droz and executive v.p./GM Jim Urie.

Under the new structure, Uni Distribution will increase its sales regions from seven to twelve with new regional offices opening in San Francisco, Seattle, Miami, Detroit, and Washington, D.C. with each office supervised by a regional director. Within each region, the staff of Product Development Representatives will be significantly increased and label-dedicated.

The purpose, according to the spokesmen, is to more efficiently handle and support MCA Music Entertainment Group's growth and the introduction of a number of new labels. During the last year, MCA established Universal Records, an east coast full-service label, and Rising Tide, a new country label based in Nashville in addition to its purchase of 50% of Interscope Records.

"This restructuring marks an important move forward for Uni Distribution, allowing us to better service our labels and help them achieve even greater growth and success in the future," explained Droz. "It also will give us an effective system to focus attention and staffing to significantly bolster our product development efforts."

News Briefs

VIRGIN - UGROUND ALLIANCE: Nancy Berry, executive v.p. of Virgin Music Group Worldwide, has announced a new strategic alliance between Virgin Records and UGround, a Los Angeles creative combine which is planned to cover a broad range of stylistic genres and include worldwide marketing of audio recordings, video, and multimedia products.

Launched in April 1996 by Andy Rosen, Cordelia Plunket and Peggy Stevensz, UGround offers a variety of media and employs a flexible approach to record distribution. UGround's Virgin pairing is its entry into the audio recording and music field.

Plunket said, "Our goal at UGround is to maintain a small but very fertile pool of talent, including musicians, film directors, writers, and photographers. We want to retain the positive attributes of being a small company, while joining forces with a larger firm to enable this talent to reach the widest possible audience."

CASH BOX

TOP 100 COUNTRY SINGLES

NOVEMBER 16, 1996



This Week's #1:
Clint Black



Highest Debut:
John Michael Montgomery

| | | | | | | | | | |
|----|--|-------------------------|-------|----|-----|--|-------------------|--------|----|
| 1 | LIKE THE RAIN (RCA) | Clint Black | 2 | 11 | 45 | WE ALL GET LUCKY SOMETIMES (Career) | Lee Roy Parnell | 48 | 7 |
| 2 | MORE THAN YOU'LL EVER KNOW (Warner Bros. 17606) | Travis Tritt | 5 | 15 | 46 | WHEN COWBOYS DIDN'T DANCE (BNA 66642) | Lonestar | 44 | 7 |
| 3 | LONELY TOO LONG (Epic 78371) | Patty Loveless | 8 | 12 | 47 | ANOTHER YOU, ANOTHER ME (Reprise 17615) | Brady Seals | 49 | 9 |
| 4 | ME AND YOU (BNA 66908) | Kenny Chesney | 7 | 17 | 48 | CHEROKEE BOOGIE (Arista) | | BR5-49 | 50 |
| 5 | THE ROAD YOU LEAVE BEHIND (MCA 11423) | David Lee Murphy | 6 | 15 | 49 | ALL I DO IS LOVE HER (Epic 67069) | Jame Bonamy | DEBUT | |
| 6 | I CAN STILL MAKE CHEYENNE (MCA 11428) | George Strait | 10 | 9 | 50 | AMEN KIND OF LOVE (Giant 24660) | Daryle Singletary | 58 | 2 |
| 7 | STRAWBERRY WINE (Capitol Nashville) | Deana Carter | 12 | 13 | 51 | HIGH LOW AND IN BETWEEN (Mercury 532116) | Mark Wills | DEBUT | |
| 8 | THE FEAR OF BEING ALONE (MCA 11500) | Reba McEntire | 14 | 5 | 52 | SWINGIN' DOORS (RCA 66509) | Martina McBride | 34 | 10 |
| 9 | CHANGE MY MIND (Capitol Nashville) | John Berry | 15 | 16 | 53 | KING OF THE WORLD (Arista) | BlackHawk | DEBUT | |
| 10 | EVERY LIGHT IN THE HOUSE IS ON (Capitol Nashville) | Trace Adkins | 21 | 10 | 54 | YOU'RE NOT IN KANSAS ANYMORE (Curb 77820) | Jo Dee Messina | 11 | 19 |
| 11 | THAT OL' WIND (Capitol 32060) | Garth Brooks | 19 | 5 | 55 | YOU CAN'T STOP LOVE (MCA 11429) | Marty Stuart | DEBUT | |
| 12 | MAMA DON'T GET DRESSED UP FOR NOTHING (Arista) | Brooks & Dunn | 17 | 9 | 56 | WHAT WILL YOU DO WITH M-E (SOR 0098) | Western Flyer | 27 | 14 |
| 13 | LITTLE BITTY (Arista 18813) | Allen Jackson | 29 | 3 | 57 | SHE WANTS TO BE WANTED AGAIN (Epic) | Ty Herdon | DEBUT | |
| 14 | LOVE IS STRONGER THAN PRIDE (Columbia 67223) | Ricochet | 18 | 13 | 58 | BELIEVE ME BABY (I LIED) (MCA 11477) | Trisha Yearwood | 16 | 19 |
| 15 | I DO (Reprise 8276) | Paul Brandt | 1 | 16 | 59 | JUST WHEN I NEEDED YOU MOST (Rising Tide/Blue Eye) | Dolly Parton | 63 | 5 |
| 16 | POOR, POOR, PITIFUL ME (Mercury 532879) | Terri Clark | 24 | 5 | 60 | LOVE WORTH FIGHTING FOR (Curb 1296) | Burnin' Daylight | 68 | 5 |
| 17 | IT'S ALL IN YOUR HEAD (Arista) | Diamond Rio | 22 | 11 | 61 | I WOULDN'T BE A MAN (Capitol) | Billy Dean | DEBUT | |
| 18 | THE MAKER SAID TAKE HER (RCA 66525) | Alabama | 3 | 17 | 62 | STARS OVER TEXAS (Atlantic) | Tracy Lawrence | 25 | 16 |
| 19 | GOODNIGHT SWEETHEART (Curb) | David Kersh | 26 | 15 | 63 | VIDALIA (Mercury 528893) | Sammy Kershaw | 43 | 17 |
| 20 | MAYBE WE SHOULD JUST SLEEP ON IT (Curb) | Tim McGraw | 31 | 5 | 64 | A WOMAN'S TOUCH (A&M 531192) | Toby Keith | 20 | 18 |
| 21 | BURY THE SHOVEL (Giant 24640) | Clay Walker | 28 | 7 | 65 | NO WAY OUT (Capitol Nashville) | Suzy Bogguss | 51 | 7 |
| 22 | IRRESISTIBLE YOU (RCA 66930) | Ty England | 23 | 14 | 66 | BETTY'S GOT A BASS BOAT (Arista) | Pam Tillis | 56 | 3 |
| 23 | WORLDS APART (MCA 11422) | Vince Gill | 4 | 17 | 67 | YOU CAN'T LOSE ME (Warner Bros. 45872) | Faith Hill | 55 | 18 |
| 24 | THAT'S ENOUGH OF THAT (Atlantic) | Mila Mason | 30 | 13 | 68 | SO MUCH FOR PRETENDING (Asylum 61880) | Bryan White | 54 | 19 |
| 25 | BIG LOVE (MCA 11485) | Tracy Byrd | 32 | 7 | 69 | LIVING IN A MOMENT (Epic 67564) | Ty Herndon | 52 | 20 |
| 26 | ONE WAY TICKET (BECAUSE I CAN) (MCA/Curb) | LeAnn Rimes | 37 | 3 | 70 | HOME AIN'T WHERE HIS HEART IS (ANYMORE) (Mercury 522886) | Shania Twain | 57 | 14 |
| 27 | LET ME INTO YOUR HEART (Columbia 67501) | Mary Chapin Carpenter | 33 | 5 | 71 | MY ANGEL IS HERE (Curb/MCA 55252) | Wynonna | 45 | 11 |
| 28 | LOVE REMAINS (Epic 67033) | Collin Raye | 19 | 18 | 72 | I DON'T THINK I WILL (Epic 67069) | James Bonamy | 64 | 26 |
| 29 | AIN'T GOT NOTHIN' ON US (Atlantic 82728) | John Michael Montgomery | 13 | 10 | 73 | SHE NEVER LETS IT GO TO HER HEART (Curb) | Tim McGraw | 60 | 21 |
| 30 | HER MAN (Decca 11482) | Gary Allan | 35 | 11 | 74 | THAT GIRL'S BEEN SPYIN' ON ME (Capitol Nashville) | Billy Dean | 61 | 20 |
| 31 | I CAN'T DO THAT ANYMORE (Warner Bros. 17531) | Faith Hill | 42 | 3 | 75 | JACOB'S LADDER (Mercury 532116) | Mark Wills | 59 | 22 |
| 32 | THAT'S ANOTHER SONG (Asylum 61880) | Bryan White | 40 | 3 | 76 | LEARNING AS YOU GO (Columbia 78329) | Rick Trevino | 62 | 24 |
| 33 | GOING, GOING, GONE (Atlantic) | Neal McCoy | 36 | 7 | 77 | GUYS DO IT ALL THE TIME (BNA 66806) | Mindy McCready | 65 | 20 |
| 34 | FRIENDS (Atlantic) | John Michael Montgomery | DEBUT | | 78 | HOW'S THE RADIO KNOW (RCA) | Aaron Tippin | 67 | 5 |
| 35 | IS THAT A TEAR (Atlantic 82866) | Tracy Lawrence | DEBUT | | 79 | CARRIED AWAY (MCA 55204) | George Strait | 75 | 21 |
| 36 | WOULD I (Warner Bros. 17494) | Randy Travis | 39 | 5 | 80 | WHOLE LOTTA GONE (Epic 67405) | Joe Diffie | 69 | 20 |
| 37 | LOVE YOU BACK (Decca 11424) | Rhett Akins | 38 | 9 | 81 | I JUST MIGHT BE (BNA 66847) | Lorrie Morgan | 70 | 14 |
| 38 | NOBODY KNOWS (Asylum 61930) | Kevin Sharp | 47 | 5 | 82 | HONKY TONK SONG (MCA 11478) | George Jones | 72 | 10 |
| 39 | EVERYBODY KNOWS (MCA 11477) | Trisha Yearwood | DEBUT | | 83 | I MIGHT JUST MAKE IT (Almo 80007) | Paul Jefferson | 71 | 5 |
| 40 | WHERE DO I GO TO START ALL OVER (Columbia 67563) | Wade Hayes | 41 | 7 | 84 | BIG GUITAR (Arista) | BlackHawk | 80 | 22 |
| 41 | IT'S A LITTLE TOO LATE (Decca) | Mark Chesnutt | 46 | 5 | 85 | THANKS TO YOU (MCA 11429) | Marty Stuart | 74 | 12 |
| 42 | PRETTY LITTLE ADRIANA (MCA 11422) | Vince Gill | DEBUT | | 86 | FRIENDS DON'T DRIVE FRIENDS... (Columbia 67544) | Deryl Dodd | 66 | 9 |
| 43 | MAYBE HE'LL NOTICE HER NOW (BNA 66806) | Mindy McCready | 53 | 3 | 87 | IT'S LONELY OUT THERE (Arista) | Pam Tillis | 73 | 23 |
| 44 | RUNNING OUT OF REASONS TO RUN (Columbia 67452) | Rick Trevino | DEBUT | | 88 | I AM THAT MAN (Arista 3018) | Brooks & Dunn | 78 | 21 |
| | | | | | 89 | RUNNIN' AWAY WITH MY HEART (BNA 66642) | Lonestar | 76 | 24 |
| | | | | | 90 | SHE'S GETTING THERE (Curb) | Sawyer Brown | 77 | 12 |
| | | | | | 91 | SILVER TONGUE AND GOLD PLATED LIES (BNA 66920) | K. T. Oslin | 81 | 9 |
| | | | | | 92 | SUDDENLY SINGLE (Mercury 526991) | Terri Clark | 85 | 19 |
| | | | | | 93 | IT'S MIDNIGHT CINDERELLA (Capitol Nashville) | Garth Brooks | 79 | 19 |
| | | | | | 94 | TRAIL OF TEARS (Mercury 532829) | Billy Ray Cyrus | 91 | 12 |
| | | | | | 95 | ONLY ON DAYS THAT END IN "Y" (Giant 8195) | Clay Walker | 86 | 25 |
| | | | | | 96 | DON'T TOUCH MY HAT (Curb/Universal) | Lyle Lovett | 84 | 11 |
| | | | | | 97 | 4 TO 1 IN ATLANTA (MCA 11242) | Tracy Byrd | 83 | 25 |
| | | | | | 98 | HURT ME (MCA/Curb 77821) | LeAnn Rimes | 88 | 15 |
| | | | | | 99 | THEN YOU CAN TELL ME GOODBYE (Atlantic) | Neal McCoy | 82 | 28 |
| | | | | | 100 | BETTIN' FOREVER ON YOU (Curb/Rising Tide) | Tony Toliver | 90 | 13 |



Cover Story (Continued from page 5)

something so easily. It's not as easy as saying it's country music. It's not even as easy as saying it's rockin' country music. I like that.

Don Herron: I think it's a flattering way of saying we're unique.

McDowell: Don Herron!

Herron: No, go ahead, Jay. Jay's doin' a good job. (*grabs tape recorder*) This is my buddy, Jay McDowell. He meant to say...What'd you mean to say?

McDowell: We likes to play the music the way it used to was (laughs). Rodney Crowell gave us that one.

Bennett: I think it's kinda neat to know that it does transcend a lot of different things altogether. Plus, we're not really concentrating on trying to be any one thing. Just playing the way we play, you know. So, uh...Back to you, Chuck.

McDowell: I have no doubt that we will evolve into something different and scary and something will grow...

Mead: After all, it is Halloween.

McDowell: Right. Something will grow out of it from what we're doing now...

Herron: A beard?

McDowell: (laughs) Yeah...(*someone says 'a fungus'*) (laughs) We'll get some ointment. BR5-49-D Medicated Ointment. (*laughs from the whole band*) (*McDowell, to the band:*) Would you guys get serious? Come on.

(*Herron grabs the tape recorder and speaks directly into it*)

Herron: I'm Don, and this is...my buddy Shaw. (*laughter from the whole group as the sound of nose blowing breaks the silence*)

McDowell: Do that again.

Herron: That's not him blowing his nose.

CB: I read somewhere that, initially, Arista was not planning on taking the group on a radio tour. Is this true?

Bennett: The reason we got was that...a lot of radio people already knew about us. Generally, it's [the radio tour] kind of just to get in their heads what we're about. And we've been going to radio stations in every town that we go to. It's just that we didn't make the initial visit before the record came out. I don't know if it was anticipated or what, but they were expecting us.

(*The guys suggest that it's Herron's turn to answer questions now, and the tape recorder is placed back in front of Herron*)

Herron: Sorry. I didn't mean to choke.

CB: That's okay.

Herron: I'm 0 for 1 now.

CB: At this stage in your career, what's your relationship like with country radio?

Herron: Very good. They seem to be takin' us in and bein' nice to us, and comin' out and listening to us. I talked to Bakersfield [CA] yesterday, and they're playin' it [the band's first single, "Cherokee Boogie"]. They're playin' it all over the place. Buck Owens has got it [the album] in his truck, I found out. (*Owens owns several radio stations*) Meant to tell you that (*Herron turns to the rest of the band*). A&R guy at Bakersfield told me that...

(Continued on page 24)

In Other News...

SONY LEGACY/EPIC RELEASED a three-CD, 45-song box set of Charlie Daniels on October 29. *The Roots Remain* contains a 32-page booklet with liner notes by Robert K. Oermann.

TANYA TUCKER'S NEXT ALBUM, *Complicated*, will hit stores March 25, 1997. Previously set for a November release, the album was rescheduled to coincide with the publication of Tucker's autobiography, *Nickel Dreams*, co-written by Patsi Cox.

DAN GILLIS HAS OPENED Dan Gillis Management (DGM). Gillis was previously with 422 Management and will remain based in Nashville. DGM currently represents Steve Earle and E-Squared artists the V-Roys.

STARSTRUCK WRITERS GROUP ANNOUNCED the signing of songwriter/producer David Malloy as a staff songwriter. Malloy has written songs recorded by Eddie Rabbitt and Kenny Rogers and has also produced recent projects for Mindy McCready and Daryle Singletary.

WALT WILSON HAS DEPARTED Capitol Nashville due to philosophical differences. Wilson was formerly executive vice president and general manager of the label.

BLUEGRASS VETERAN DEL MCCOURY and his band dominated the International Bluegrass Music Assn. Awards on September 26. McCoury took home the award for Male Vocalist of the Year and Entertainer of the Year. His band won Instrumental Group of the Year, with individual honors going to Ronnie McCoury (Mandolin Player of the Year), Ronnie and Rob McCoury (Instrumental Recording of the Year), and Mike Bub (Bass Player of the Year).

ROD PARKIN AND JAYSON WYATT were recently promoted at Life Music Group. Parkin was named creative director and Wyatt was appointed creative manager.

CHRIS DECARLO HAS JOINED the promotion team of Step One Records. DeCarlo will handle the Northeast region for SOR and will be based out of Pittsburgh.

JOHN MICHAEL MONTGOMERY WAS SELECTED as CMT's November Showcase Artist. CMT will profile Montgomery each Friday in November on *CMT Showcase*, a 30-minute weekly interview and video program.

BILL JOHNSON WAS PROMOTED to vice president of creative services at Sony Music Nashville. Most recently, Johnson was Sony Music Nashville's senior creative director.

CHIP HARDY WAS PROMOTED to vice president of creative services at Hamstein Cumberland Music Group. Hardy joined the company as professional manager in 1992.

SUMMER LIGHTS IN MUSIC CITY, Nashville's annual four-day event, received international accolades for the second year in a row at the International Festivals and Events Assn.'s 41st Annual Conference. The festival won a Silver Award in the "Best New Educational Program" category for its "Blues in the Schools" outreach program; and a Silver Award in the "Best New Idea" category for the festival's efforts to include the hearing impaired community.

WARNER/REPRISE ARTIST MICHAEL PETERSON has signed with Falcon Management for personal management. Peterson is currently signed with Warner-Chappell as a songwriter and is in the studio at work on his debut album with producers Josh Leo and Robert Ellis Orrall.

MAE BOREN AXTON RECEIVED the ninth Ernest Tubb Humanitarian Award at the Reunion Of Professional Entertainers (ROPE) awards banquet and show at the Vanderbilt Stadium Club.

CORINNE "COCO" VALLIS JOINED the Nashville-based film and television company, Scene Three Inc., as a producer/director. Vallis comes to Scene Three from Toronto, Canada where she was most recently the creative force behind the New Country Network (now CMT Canada).

BOBBY KRAIG WAS PROMOTED to vice president of promotion for Arista Nashville. Kraig will oversee both the Arista/Nashville and Career Records' promotion staffs. Denise Nichols was promoted to senior director of national promotion for Career Records.



Giant recording artist Clay Walker (r) and label president James Stroud hold a plaque that was presented to Walker at a recent party celebrating the platinum certification of his third Giant release, *Hypnotize the Moon*.

THE ZOMBA GROUP HAS ACQUIRED Reunion Records from Arista Records Nashville, a division of BMG Entertainment. Reunion is currently distributed in the Christian retail market by Word Records, but as of January 1, 1997, the distribution will move to Brentwood Music. In the mainstream retail market, BMG will continue to handle Reunion's distribution.

LAURA COLVARD JOINED SCENE THREE, the Nashville-based film and television production company, as account executive. Colvard will head up sales activities for the Business Communications and Commercials divisions of the company.

BUFFY LAWSON WAS NAMED THE WINNER of the Nashville Entertainment Assn.'s Country Challenge '96. Lawson received a demo session from Columbia Records and a guitar from the Nashville-based Gibson Guitar Co.

THE LOUISE MANDRELL CELEBRITY SHOOT recently raised \$200,000 for the Boy Scouts Of America organization. Participants in the shoot included Reba McEntire, Tennessee Governor Don Sundquist, Linda Davis, Ted Nugent and Robert Carradine.



RADIO PLAYLISTS

Some of what's playing in heavy rotation:

KWKH Shreveport, LA

- ALAN JACKSON—"Little Bitty"
- DEANNA CARTER—"Strawberry Wine"
- PATTY LOVELESS—"Lonely Too Long"
- CLINT BLACK—"Like The Rain"
- REBA MCENTIRE—"The Fear Of Being Alone"

KICE Bend, OR

- CLINT BLACK—"Like The Rain"
- REBA MCENTIRE—"The Fear Of Being Alone"
- BROOKS & DUNN—"Mama Don't Get Dressed Up For Nothin'"
- GEORGE STRAIT—"I Can Still Make Cheyenne"
- DIAMOND RIO—"It's All In Your Head"

WRSF Nags Head, NC

- BROOKS & DUNN—"Mama Don't Get Dressed Up For Nothin'"
- REBA MCENTIRE—"The Fear Of Being Alone"
- GEORGE STRAIT—"I Can Still Make Cheyenne"
- DEANNA CARTER—"Strawberry Wine"
- TRACY BYRD—"Big Love"

WDMS Greenville, MS

- CLINT BLACK—"Like The Rain"
- DEANNA CARTER—"Strawberry Wine"
- GEORGE STRAIT—"I Can Still Make Cheyenne"
- PATTY LOVELESS—"Lonely Too Long"
- REBA MCENTIRE—"The Fear Of Being Alone"

KWIT Walla Walla, WA

- GEORGE STRAIT—"I Can Still Make Cheyenne"
- REBA MCENTIRE—"The Fear Of Being Alone"
- DIAMOND RIO—"It's All In Your Head"
- BROOKS & DUNN—"Mama Don't Get Dressed Up For Nothin'"
- PATTY LOVELESS—"Lonely Too Long"

KERR Polson, MT

- CLINT BLACK—"Like The Rain"
- GEORGE STRAIT—"I Can Still Make Cheyenne"
- REBA MCENTIRE—"The Fear Of Being Alone"
- BROOKS & DUNN—"Mama Don't Get Dressed Up For Nothin'"
- PATTY LOVELESS—"Lonely Too Long"

KIXS Victoria, TX

- GEORGE STRAIT—"I Can Still Make Cheyenne"
- DEANNA CARTER—"Strawberry Wine"
- JOHN BERRY—"Change My Mind"
- BROOKS & DUNN—"Mama Don't Get Dressed Up For Nothin'"
- PATTY LOVELESS—"Lonely Too Long"

High Debuts

1. JOHN MICHAEL MONTGOMERY—"Friends"—(Atlantic)—#34
2. TRACY LAWRENCE—"Is That A Tear"—(Atlantic)—#35
3. TRISHA YEARWOOD—"Everybody Knows"—(MCA)—#39
4. VINCE GILL—"Pretty Little Adriana"—(MCA)—#42
5. RICK TREVINO—"Running Out Of Reasons To Run"—(Columbia)—#44
6. JAMES BONAMY—"All I Do Is Love Her"—(Epic)—#49

Most Active

1. ALAN JACKSON—"Little Bitty"—(Arista)—#13
2. TRACE ADKINS—"Every Light In The House"—(Capitol)—#10
3. TIM MCGRAW—"Maybe We Should Just Sleep On It"—(Curb)—#20
4. LEANN RIMES—"One Way Ticket (Because I Can)"—(MCG/Curb)—#26
5. FAITH HILL—"I Can't Do That Anymore"—(Warner Bros.)—#31
6. MINDY MCCREADY—"Maybe He'll Notice Her Now"—(BNA)—#43
7. KEVIN SHARP—"Nobody Knows"—(Asylum)—#38

POWERFUL ON THE PLAYLIST—The *Cash Box* Top 100 Country Singles chart is led by the Clint Black single "Like The Rain." This week's chart displays seven big movers and six debuts breaking into the Top 50. Leading the way in the most-movement category is Alan Jackson and "Little Bitty" which jumped 16 spots to #13. Four songs moved 11 spots—Trace Adkins' "Every Light In The House"—#10; "Maybe We Should Just Sleep On It" by Tim McGraw—#20; LeAnn Rimes' "One Way Ticket (Because I Can)"—#26; and Faith Hill's "I Can't Do That Anymore"—#31. The next highest mover is Mindy McCready with "Maybe He'll Notice Her Now," which moved 10 spots to #43. "Nobody Knows" by Kevin Sharp moved nine to #38. As for debuts, six artists made it to this week's Top 50. John Michael Montgomery leads the way for the highest debut position with the single "Friends" at #34; "Is That A Tear" by Tracy Lawrence comes in at #35; "Everybody Knows" by Trisha Yearwood debuts at #39; "Pretty Little Adriana" by Vince Gill comes in at #42; Rick Trevino's "Running Out Of Reasons To Run" comes in at #44; and James Bonamy's "All I Do Is Love Her" debuts at #49.

Songwriters Of The Week: Congratulations to Clint Black and Hayden Nicholas, writers of Black's #1 hit, "Like The Rain."

CMT Top Twelve Video Countdown

1. PATTY LOVELESS "Lonely Too Long" (Epic)
2. DEANNA CARTER "Strawberry Wine" (Capitol)
3. TRAVIS TRITT "More Than You'll Ever Know" (Warner Bros.)
4. TRACE ADKINS "Every Light In The House" (Capitol)
5. JOHN MICHAEL MONTGOMERY "Ain't Got Nothin' On Us" (Atlantic)
6. RICOCHET "Love Is Stronger Than Pride" (Columbia)
7. JOHN BERRY "Change My Mind" (Capitol)
8. DAVID KERSH "Goodnight Sweetheart" (Curb)
9. BROOKS & DUNN "Mama Don't Get Dressed Up For Nothing" (Arista)
10. BILLY RAY CYRUS "Trail Of Tears" (Mercury)
11. TIM MCGRAW "Maybe We Should Just Sleep On It" (Curb)
12. MARY CHAPIN CARPENTER "Let Me Into Your Heart" (Columbia)

—Compliments of CMT video countdown, week ending November 6, 1996.



COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

NOVEMBER 16, 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 | BLUE (MCG/Curb 77821) | LeAnn Rimes | 1 | 16 |
| 2 | THE GREATEST HITS (RCA 66671) | Clint Black | 2 | 3 |
| 3 | BLUE CLEAR SKY (MCA 11428) | George Strait | 3 | 28 |
| 4 | DID I SHAVE MY LEGS FOR THIS? (Capitol Nashville 37514) | Deana Carter | 9 | 7 |
| 5 | BORDER LINE (Arista 18810) | Brooks & Dunn | 4 | 28 |
| 6 | THE WOMAN IN ME (Mercury 522886) | Shania Twain | 5 | 85 |
| 7 | CRANK IT UP-THE MUSIC ALBUM (Warner Bros. 46361) | Jeff Foxworthy | 6 | 8 |
| 8 | WHAT I DO THE BEST (Atlantic 82947) | John Michael Montgomery | 7 | 3 |
| 9 | TEN THOUSAND ANGELS (BNA 66806) | Mindy McCreedy | 8 | 26 |
| 10 | THE GREATEST HITS COLLECTION (Arista 18801) | Alan Jackson | 12 | 52 |
| 11 | HIGH LONESOME SOUND (MCA 114222) | Vince Gill | 11 | 21 |
| 12 | EVERYBODY KNOWS (MCA 11477) | Trisha Yearwood | 10 | 9 |
| 13 | THE RESTLESS KIND (Warner Bros. 46304) | Travis Tritt | 14 | 9 |
| 14 | BETWEEN NOW & FOREVER (Asylum/WEA 61880) | Bryan White | 13 | 31 |
| 15 | THE TROUBLE WITH THE TRUTH (Epic 67269) | Patty Loveless | 17 | 42 |
| 16 | FACES (Capitol Nashville 35464) | John Berry | 15 | 5 |
| 17 | THE HITS (Capitol Nashville 29689)(P5) | Garth Brooks | 18 | 95 |
| 18 | TIME MARCHES ON (Atlantic 82866) | Tracy Lawrence | 16 | 42 |
| 19 | DREAMIN' OUT LOUD (Capitol Nashville 37222) | Trace Adkins | 22 | 18 |
| 20 | FRESH HORSES (Capitol Nashville 32080) | Garth Brooks | 13 | 46 |
| 21 | TREASURES (Rising Tide 53041) | Dolly Parton | 26 | 3 |
| 22 | CALM BEFORE THE STORM (Reprise 46180) | Paul Brandt | 20 | 20 |
| 23 | I THINK ABOUT YOU (Epic 67033) | Collin Raye | 21 | 57 |
| 24 | ME AND YOU (BNA 66908) | Kenny Chesney | 28 | 14 |
| 25 | WHEN LOVE FINDS YOU (MCA 11047)(P) | Vince Gill | 23 | 122 |
| 26 | IT MATTERS TO ME (Warner Bros. 45872) | Faith Hill | 25 | 57 |
| 27 | LIVING IN A MOMENT (Epic 67564) | Ty Herndon | 27 | 11 |
| 28 | ALL I WANT (Curb 77800) | Tim McGraw | 29 | 57 |
| 29 | THE BEST OF COUNTRY SING THE BEST OF DISNEY (Walt Disney 60902) | Various Artists | 31 | 5 |
| 30 | POLITICS, RELIGION AND HER (Mercury 528893) | Sammy Kershaw | 24 | 24 |
| 31 | WHAT I LIVE TO DO (Epic 67069) | James Bonamy | 33 | 18 |
| 32 | SOUVENIRS: GREATEST HITS (MCA 11394) | Vince Gill | 35 | 47 |
| 33 | THREE HANKS: MEN WITH BROKEN HEARTS (Curb 77868) | Hank Williams, Sr., Jr., & Ill | 36 | 5 |
| 34 | I STOLED THIS RECORD (Razor Tie 2825) | Cledus "T." Judd | 47 | 15 |
| 35 | TRAIL OF TEARS (Mercury 532829) | Billy Ray Cyrus | 34 | 11 |
| 36 | NEAL MCCOY (Atlantic 82907) | Neal McCoy | 37 | 21 |
| 37 | ON A GOOD NIGHT (Columbia 67563) | Wade Hayes | 39 | 18 |
| 38 | TERRI CLARK (Mercury Nashville 52699)(P) | Terri Clark | 41 | 60 |
| 39 | JO DEE MESSINA (Curb 77820) | Jo Dee Messina | 40 | 29 |
| 40 | RICOCHET (Columbia 67223) | Ricochet | 38 | 36 |
| 41 | STARS AND STRIPES VOL. 1 (River North 161205) | The Beach Boys | 32 | 9 |
| 42 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3) | George Strait | 42 | 206 |
| 43 | STRAIT OUT OF THE BOX (MCA 11263) | George Strait | 48 | 57 |
| 44 | GREATEST HITS-FROM THE BEGINNING (Warner Bros. 46001) | Travis Tritt | 44 | 57 |
| 45 | THE ROAD TO ENSENADA (Curb 11409) | Lyle Lovett | 30 | 18 |
| 46 | BRYAN WHITE (Asylum 61642) | Bryan White | 50 | 66 |
| 47 | USED HEART FOR SALE (Decca 11482) | Gary Allan | 49 | 57 |
| 48 | NOT A MOMENT TOO SOON (Curb 77659)(P3) | Tim McGraw | 45 | 133 |
| 49 | REVELATIONS (Curb/MCA 11090) | Wynonna | 43 | 38 |
| 50 | FULL CIRCLE (Warner Bros. 46328) | Randy Travis | 46 | 11 |
| 51 | IN PICTURES (RCA 86525) | Alabama | 51 | 52 |
| 52 | NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325) | Alison Krauss | 53 | 88 |
| 53 | GETTIN' OUT THE GOOD STUFF (MCA 11423) | David Lee Murphy | 54 | 22 |
| 54 | LONESTAR (BNA 66642) | Lonestar | 61 | 40 |
| 55 | MY ROOTS ARE SHOWING... (BNA 66920) | K.T. Oslin | 58 | 3 |
| 56 | MEASURE OF A MAN (Asylum 61930) | Kevin Sharp | DEBUT | |
| 57 | BR5-49 (Arista 18818) | BR5-49 | 63 | 5 |
| 58 | IV (Arista 18812) | Diamond Rio | 60 | 27 |
| 59 | BLUE MOON (A&M 531192) | Toby Keith | 52 | 28 |
| 60 | GAMES REDNECKS PLAY (Warner Bros. 45856) | Jeff Foxworthy | 56 | 64 |
| 61 | SUPER HITS (Epic 64182) | Charlie Daniels | 62 | 97 |
| 62 | BRAND NEW MAN (Arista 18658) | Brooks & Dunn | 64 | 266 |
| 63 | NO ORDINARY MAN (MCA 10991)(G) | Tracy Byrd | 57 | 123 |
| 64 | SUPER HITS (Columbia 64184) | Willie Nelson | 59 | 113 |
| 65 | LEARNING AS YOU GO (Columbia 67452) | Rick Trevino | 61 | 14 |
| 66 | MUSIC FOR ALL OCCASIONS (MCA 11257) | The Mavericks | 66 | 53 |
| 67 | JOHN MICHAEL (Atlantic 82728) | John Michael Montgomery | 67 | 80 |
| 68 | TENNESSEE MOON (Columbia 67382) | Neil Diamond | 65 | 36 |
| 69 | I LIVED TO TELL IT ALL (MCA 11478) | George Jones | 68 | 10 |
| 70 | GREATEST HITS VOL.III (RCA 07863)(G) | Alabama | 69 | 104 |
| 71 | STRONG ENOUGH (Arista 18792) | Blackhawk | 72 | 56 |
| 72 | GREATER NEED (BNA 66847) | Lorrie Morgan | 70 | 21 |
| 73 | SOMEBODY NEW (MCA 11424) | Rhett Akins | 71 | 20 |
| 74 | HYPNOTIZE THE MOON (Giant 24640) | Clay Walker | 74 | 52 |
| 75 | OUT WITH A BANG (MCA 11044) | David Lee Murphy | 75 | 60 |

Cover Story (Continued from page 22)

McDowell: In Buck's truck.
Herron: In Buck's truck is our CD, and he listens to it. And it ain't in there on his coffee cup. (*band laughter*)

Mead: It's a coaster for his coffee cup.
Herron: Dallas took us on early and Miami. I'd be leavin' people out if I got to namin'.

Wilson: Well we don't know 'em all. They're adding 'em all pretty much every day. San Francisco, I talked to them the other night. The deejay there said that he's started getting requests over the phone, because some people have seen the video, and some people have heard about it. He just said that the lines were fightin' up more and more, so... That's the reason they came to us for an interview or whatever, because as usual...As it's been, we generated our own PR, I guess, if you want to call it that, without going on a radio tour.

Herron: I think country radio sees that we are playing *country* music, too. We're not out there, you know...It's a traditional style of stuff, and they're warming up to it.

Mead: Well there's a lot of people warmin' up to it, there really are. As always, we'd like to tell your readers to call in and request to your local radio station, BR5-49 and "Cherokee Boogie."

CB: The next big thing for y'all is probably the Country Gold Festival in Japan.
Wilson: (*deadpan*) Oh, that's not so big. (*nervous band laughter*)

Wilson: Actually, it's pretty weird, because I saw the catalog for it...and it's got all these different photographs of these folks drawing and shooting. They have this six-gun competition. And they've all got the technique down. Like they sit at home and they've got the lean and everything, and they've got the angle, and you can see the smoke from the gun in these photographs. All the clothes, the western...

Herron: I'm gonna enter that when we get there.
Wilson: You'll get your butt kicked is what you'll do. You better make sure they got blanks instead of real bullets or else...It should be pretty uhh...pretty exciting.

CB: Now that's not your first time overseas, is it?
Wilson: No. We've only been to Europe.

What's the response like over there?
Wilson: Great. We don't go over there and walk into 50,000-seat arenas automatically or anything. But there's a big enthusiasm for it, and the people that show up at the small places where we play...Or, we played a festival in Norway that was a pretty good size...And they're just crazy for it. I don't know why. I guess they think that we're some sort of uhh...leaders in freedom, or something and (*band breaks up with laughter*) that we have the best thing going in America so they want a piece of it, and they show up and party down American-style. I don't know how to explain it, but they're all over it, you know, everywhere. From England to Germany to Ireland, the Scandinavian countries. Japan too, obviously.

Bennett: (*talks about playing in Europe, before the EP and album were released*) Both times, we didn't have the...the big record wasn't out either time we were in Europe. But The Borderline was sold out every time, and there was a lot of that. We went to Amsterdam and played, and it was full of people that were there to see us. There was one guy that drove all the way from Belgium because he had heard us on the radio. And another lady had driven a long way. Just a lot of that. They're really devoted to it over there. And Jim Reeves is the biggest star still that there is over there. And he's been dead for 30 years. But he went over there and visited them, and I mean, every truck stop thing you stop in or Circle K-like little store, they got Jim Reeves CDs in every one of 'em. They follow you around. We met a bunch of 'em over here, you know. We played at Robert's there for two years in the window. And in Nashville, where we were, where the Ryman is, all the tourists gotta go see that, and Ernest Tubb Record Shop and all that. So over the course of two years, we were in the window and they'd just walk by. And we met people from all over. In fact, a guy from Ireland sent us a video tape of me and Chuck's first night together accidentally. He didn't know what he had. Chuck had come down to fill in for another guitar player and we're up there just kinda...Oh boy, it's pretty rough. (*Mead laughs*) But he just sent it to us and this guy's from Ireland and he lives over there still. They're just really behind it really good.

CB: What do y'all think of the talk of downsizing in country music and splitting formats? Does that worry you?

Mead: Splitting formats? I pick the guitar and I sing. I don't know nothin' about...splitting of atoms?

(*I explain that someday the format of country music, with regard to radio, could split into traditional and contemporary/country pop*)

Mead: Good! That's great!

Bennett: Because that opens the doors for everybody. Then Johnny Cash's Grammy-award winning record maybe can get played on the radio. I think it's great. I think that's what needs to happen. Like rock radio. You can turn on the radio and listen to 10 different kinds of rock-n-roll anytime...The alternative market and the independent labels and everything, gave the availability of all that music to people. And country is becoming so diverse that way. There's so much...Junior Brown and Iris DeMent and things that are so different but so really good. And Alison Krauss...

(Continued on page 25)

Cover Story (Continued from page 25)

McDowell: It'd be cool to see stations popping up like that. If they do, we're ready to do it, and if they don't we'll just keep pickin'.

CB: Most of the reviews that I've read have been positive, but there have been some critics who want to place you as a novelty band. How do you feel about that?

Wilson: Listen to our original songs. I think those articles are written by people that have different tastes. They don't like traditional country music as much as they like newer country. And to them it does sound novel. And therefore, they dismiss it and don't give it a second listen. People with ears that wanna hear what's coming up, you know, what's going on currently, will listen to everybody and decide for themselves. Those are the people that do give us good reviews because they give it a second listen and say, "Oh, I understand this." But a lot of people don't. They don't give it the time. They're missing out. You know, 'cause there's a lot of bands out there that they're gonna listen to and say, "Well, it's happened to other bands. Reviews I've read where they say, 'Oh, they're just too much Buck Owens,' or whatever. As if there is such a thing.

Herron: Yeah, 'cause Dwight [Yoakam] will go out and his influence is Buck, and he'll go out and play a Buck tune. We'll do some Hank Williams or some stuff like that. I've went out and we've done country concerts and the bands'll go up and play their influences of the Eagles or of James Taylor, too. You hear all kinds of different styles...

Wilson: And that goes over better these days than Buck Owens. Those are the kinds of people that would say we are a novelty. Because they like the current thing more than they like Buck Owens.

Bennett: We've got, what, six original songs on this record? And the next one, hopefully there'll be more. And hopefully, by the time it's over with, we'll have left a bunch of 'em behind. And that's what we're gonna be judged by. After we're fishin' or whatever, people will listen to those records and go, "That's what they did." I think that will be proof enough.

Herron: Yeah. Our originals definitely don't sound like Hank Williams, Sr. or Ernest Tubbs. They have their influences, but they're us.

CB: I noticed that all of the original material on the album is either written by Gary or Chuck. Do you all ever collaborate?

Mead: We haven't yet. But...we all write, and it's just a matter of time before we all collaborate on different stuff. It only helps you produce more as far as I can see. That doesn't mean that you have to just do that. You can write by yourself or you can write with someone else in the band. Because we all know that it will come from all of us truly. You know what I mean?

CB: One last question. This year at the CMA's I noticed that the majority of acknowledgements seemed to go to the more traditional artists like Patty Loveless and Junior Brown. Do you think this is a forecast for the future?

Wilson: That's our fault. Yeah. (band erupts)

McDowell: Forecast schmorecast! Hope so!

Wilson: Yeah, it seems to be goin' that way. I think that's got a lot to do with timing and our good fortune. The time is right to get country music back. To get country music heard and acknowledged. 'Cause that disco party can only go on so long.

Mead: I just hope that next time Junior Brown wins an award for his music [Brown won Video of the Year].

Bennett: You know what cracks me up? He can't get played on the radio because he's too old lookin', but his videos go to number one, because it's a visual thing. What is the deal?



Former "Dukes Of Hazzard" star John Schneider recently hosted several segments of INSP's "Cheyenne Country" series with Salt Records artist Dana Russell. Featured acts at the taping were Star Song artist Brian Barrett and Light Records duo Vince Wilcox & Don Pardoe. Pictured are (l-r): Barrett; Schneider; Russell; and Wilcox & Pardoe.

POSITIVE COUNTRY

NOVEMBER 16, 1996

| | | | | |
|----|--|----------------------------------|-------|----|
| 1 | WISH I COULD TAKE I TOLD YOU SO BACK (Mountainview) | Jeff McKee | 5 | 7 |
| 2 | COME HELL OR HIGH WATER (Cheyenne) | Bruce Haynes | 6 | 13 |
| 3 | HORSE OF A DIFFERENT COLOR (Rite) | Todd Hervey | 8 | 10 |
| 4 | LOVE IS THE BOTTOM LINE (Cheyenne) | Lisa Daggs | 2 | 12 |
| 5 | SOMEBODY WAS PRAYIN' FOR ME (Sparrow) | Charlie Daniels | 1 | 11 |
| 6 | GOD DOESN'T KNOW (Benson) | Bruce Carroll | 7 | 12 |
| 7 | IN HIS BLOOD (Benson) | Brush Arbor | 4 | 12 |
| 8 | JESUS IS MY LIFELINE (Emperor) | Don Richmond & Stonewall Jackson | 14 | 11 |
| 9 | WALK BY FAITH (Power House) | Al Holley | 3 | 12 |
| 10 | THERE IS NO RIGHT SIDE OF WRONG (Amberlane) | Elaine Anderson | 22 | 5 |
| 11 | TRIM YOURSELF TO FIT THE WORLD (Mountainview) | Jim Carruthers | 23 | 5 |
| 12 | HIGHER AUTHORITY (Mountainview) | Micah Brandon Black | 21 | 5 |
| 13 | ABOVE AND BEYOND (Warner Alliance) | MidSouth | 9 | 12 |
| 14 | EVER SINCE I GAVE MY HEART TO YOU (Chapel) | Jeff Sheri Easter | 15 | 7 |
| 15 | YOU LED ME TO BELIEVE (Mountainview) | Betsy Craig | 18 | 7 |
| 16 | SMOKE AND MIRRORS (Word Nashville) | Brent Lamb | 16 | 9 |
| 17 | DADDY WAS A MAN OF HIS WORD (Mountainview) | Zach Roberts | 19 | 7 |
| 18 | YOU WILL GET YOUR REWARD SOMEDAY (Memory Valley) | Albert E. Brumley Congregation | 26 | 3 |
| 19 | ALIVE AND KICKIN' (Mountainview) | Ginger Weeks | 20 | 7 |
| 20 | ONLY GOD KNOWS (Spring Hill) | Martins | 11 | 7 |
| 21 | BETWEEN A ROCK AND A ROLLING STONE (Psalm) | Laura Danielle | 27 | 5 |
| 22 | LITTLE BIT OF LOVE (Mountainview) | Steve Hughes | 30 | 5 |
| 23 | SHOTGUN (Dove) | Scott Coner | 13 | 7 |
| 24 | THE TIME IS RIGHT (Mark Five) | Rivers & Owens | 25 | 5 |
| 25 | PARADISE (Gateway) | Deborah Kay | 33 | 3 |
| 26 | UNPLUG THAT JUKEBOX (Radiant) | Craig Johnson | 12 | 9 |
| 27 | ONE PERFECT SON(Ransom) | Jeff Silvey | 36 | 3 |
| 28 | A LITTLE LOVE (Brand Of The Cross) | Scott Brown | 10 | 13 |
| 29 | SHOW 'EM YOUR SERMON (Columbia) | Marty Raybon | 28 | 19 |
| 30 | BREAKING GROUND (Balmor) | Benny Berry | 32 | 3 |
| 31 | TO KEEP THE RIVER RUNNIN' (Light) | Wilcox & Pardoe | 17 | 15 |
| 32 | RAISED ON FAITH (Ransom) | Kristie Hendley | DEBUT | |
| 33 | HAMMER & NAIL (Warner Resound) | Forester Sisters | 29 | 16 |
| 34 | WHAT ABOUT LOVE (Salt) | Lori Loza | DEBUT | |
| 35 | TAKIN' JESUS (Crossies) | Kathy Yoder Treat | DEBUT | |
| 36 | TURN MY LIFE AROUND (Sierra) | Fox Brothers | 31 | 16 |
| 37 | MY ROCK (Scarlet Moon) | Paul Overstreet | 35 | 16 |
| 38 | HELLO GOD (Chitique) | Marty Haggard | 34 | 14 |
| 39 | ANGELS IN THE RAIN (Inc. Friends) | Tommy Dennis | 24 | 13 |
| 40 | LET IT HAPPEN TO YOU (Night Light) | Douglas Clark | 37 | 15 |

Atari Intros Wayne Gretzky's 3D Hockey

CHICAGO—With perfect timing, to coincide with the start of the NHL season, Atari Games has released *The NHLPA & NHL Presents Wayne Gretzky's 3D Hockey*, which portrays all of the thrilling elements of this exciting sport.

In producing this arcade sports video game, Atari Games covered every single detail including: modeling the real-time 3D player animations after Gretzky's own skating style; adding thousands of lifelike textures, including faces, to the players; working in multitudes of moves such as checks, trips, slides, and one-timers; and seeking out real dasherboard "sponsors" such as Coca-Cola, Campbell's Soup and Upper Deck to add that genuine arena feel. The cheering crowds and play-by-play announcing all enhance the realism of the action.

To round things out Atari has added a plethora of hidden secrets including codes for 42 hidden players (all of them Atari personnel) and silly head modes, among others, that will keep arcade-goers searching for months to find!

Already incredibly popular throughout Europe, hockey is also the fastest-growing professional sport in North America. "Recently, hockey has taken the southern United States by storm, from Florida to Texas to California, which makes *Wayne Gretzky's 3D Hockey* a perfect piece for arcades throughout North America and Europe," commented Mary Fujihara, vice president of marketing for Atari Games. "To ensure maximum appeal, we not only signed up one of the greatest sports figures in history, Wayne Gretzky, but also brought together the NHL and NHLPA, so the game has all 26 NHL teams and 260 of the key players. Gretzky and the NHL are synonymous with intense competition and fun throughout the world."

To give the game a realistic feel that would satisfy die-hard and casual players alike, Atari spent several days working with the Great One himself. Producer Robert Daly explains: "We used Wayne as our model for the skating movements, videotaping his motions from several different viewpoints. In the lab, we built a 3D model that we animated exactly like his on-ice skating. Even though the players are actually made up of thousands of textured polygons, they move very fluidly," he added. "The players look, skate, pass, shoot, save, check, trip, and play like real hockey players."

The computer hardware running *Wayne Gretzky's 3D Hockey* is built around Voodoo Graphics technology developed by the 3Dfx company. Voodoo Graphics delivers interactive 3D applications with photo-realistic quality at real-time frame rates with performance exceeding one million

texture-mapped triangles per second. "The result is incredible," said Daly. "*Wayne Gretzky's 3D Hockey* is dramatically different from every other sports game which has gone before it in the amount of processing power we are getting from our hardware and the resulting level of detail we were able to put into the game."

In the design and production of this game Atari kept the player's needs in mind. Through personalized input codes, players will be coming back week after week to improve their standings and statistics. There will also be plenty of time-released secrets to keep earnings up all season long. For the determined player, the game features two levels of Cup play for long-term depth: the Stanley Cup and the Van Elderen Cup (named after Atari's president, Dan Van Elderen). With a total of 59 opponents needed to beat the game, players will be sharpening their skills for months to come. Atari is currently working with consumer game magazines to promote the game with contests and prizes.

The game was initially released in mid-October in an arcade cabinet featuring a 25" monitor, to be followed shortly thereafter by a universal conversion kit that will convert many older 2 and 4 player cabinets.



Atari's Wayne Gretzky's 3D Hockey

Further information may be obtained through authorized Atari distributors or by contacting Atari Games at 408-434-3700.

(Ed Note: 3Dfx Interactive, Inc., founded in 1994, is a privately held company headquartered in Mountain View, California. 3Dfx Interactive brings together a team of leading professionals from the 3D graphics, video game, multimedia, PC, and semiconductor industries to provide advanced technology that allows for new levels of interactive 3D electronic entertainment).

VNEA Intros "Speed Pool" In U.S.

CHICAGO—The Valley National 8-Ball League Association recently introduced "Speed Pool" in the United States and the response has been "phenomenal." A nationwide Speed Pool Tour, formed by VNEA, is currently in progress, with World Speed Pool Champion and World Record Holder Dave "Ginger Wizard" Pearson playing a major role.

The object of Speed Pool is simple enough; players run a rack of 15 balls as fast as they can. Pearson, who is from England, holds the world record for accomplishing this feat in 35.4 seconds. He also holds the world record for making 16,499 balls in 24 hours.

Speed Pool Challenge was a special event, conducted by Pearson, at the first annual VNEA Illinois state 8-Ball team championships this past September. Dave Miller Sr. from Joe Abraham & Sons took top honors in a heated 16-player head-to-head competition, with a time of 56.6 seconds. Miller won a color television and a trophy.

Over 200 VNEA charter holders from the United States and Canada are expected to conduct regional Speed Pool matches from now through spring of next year. Each charter holder will host a grand finals event, conducted by Dave Pearson, which will produce a champion who will be flown to Las Vegas, Nevada for the 2nd annual VNEA World Speed Pool Championships and a chance to become World Champion. This event will run in conjunction with the 17th annual VNEA International Championships scheduled for May 23-31, 1997 at the Riviera Hotel & Casino in Las Vegas.

Further information may be obtained by contacting VNEA executive director Gregg Elliott at 800-544-1346.

CHICAGO—VNEA's 7th Annual International Junior Championships will be held July 11-July 13, 1997 at the Convention Center in Sioux City, Iowa. Event is open to male and female players in three divisions: Youth Division (ages 9-13), Minors Division (ages 14-17) and Majors Division (ages 18-20). For details contact VNEA executive director Gregg Elliott at 800-544-1346.

Rowe Discontinues Video Jukebox Tape Service

CHICAGO—Citing that it is no longer "financially feasible" to continue mastering beta video jukebox compilations, Rowe announced the discontinuation of its video jukebox tape service.

This move marks the culmination of thirteen years of dedication and effort to the video jukebox concept.

The factory's Bloomfield Hills, Michigan office will remain open through the end of the year to complete all unfinished business. Until that time inquiries should be directed to the Rowe Video Jukebox hotline at 810-333-8050.

All locations will receive *The Rowe Video Jukebox's Best Videos Of All Time* for their October video selections.



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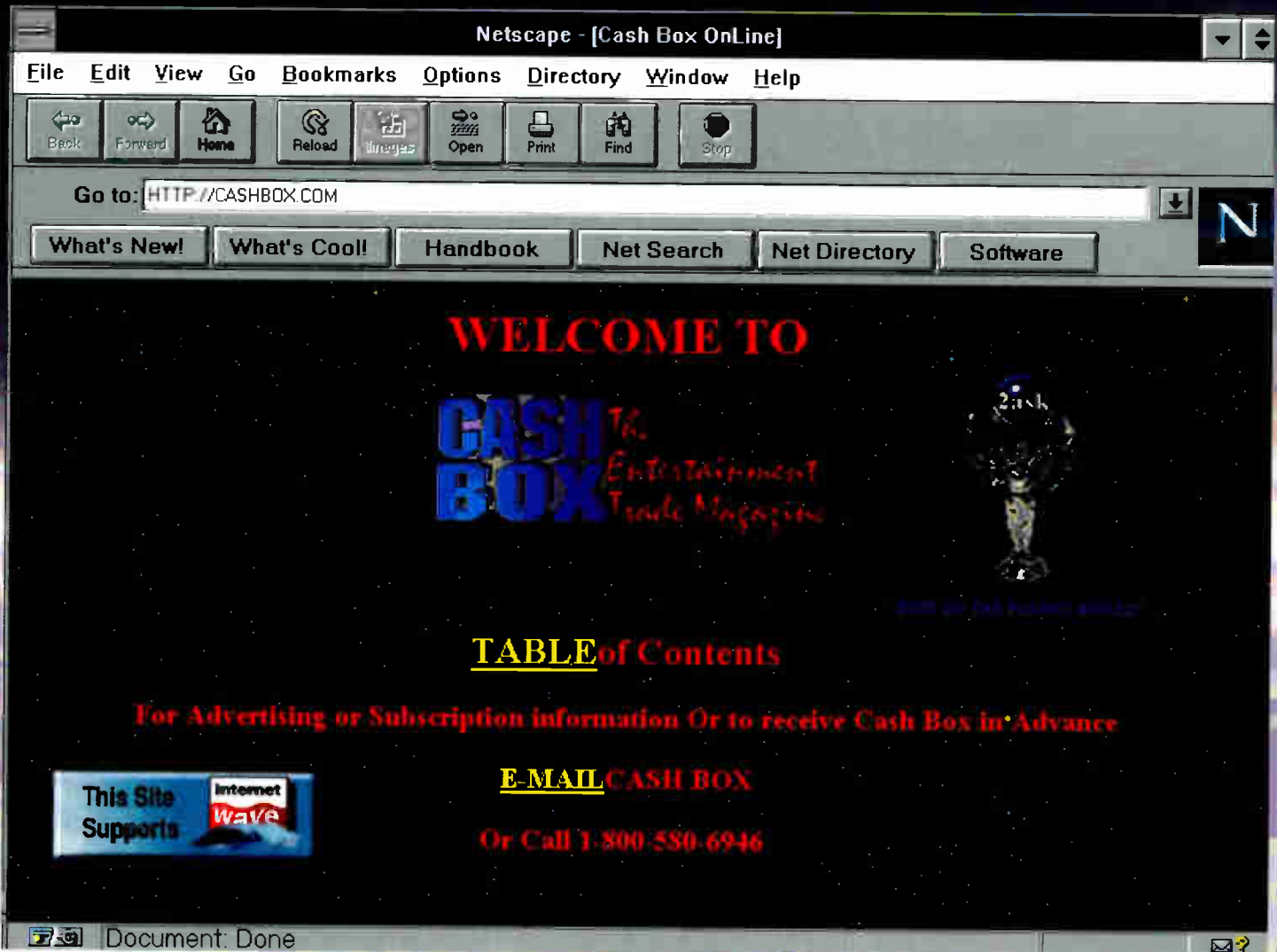
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