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CASH BOXTM

THE ENTERTAINMENT TRADE MAGAZINE

Inside:

**The Cash Box Retail Guide
Also, Independence Day -
Big Budget, Big Bang,
Big Box Office**



***Rev. Horton Heat And
The Gospel on New Roots Music***



CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

NUMBER ONES

POP SINGLE

You're Making Me High
Toni Braxton
(LaFace)

URBAN SINGLE

You're Making Me High
Toni Braxton
(LaFace)

RAP SINGLE

How Do You Want It
2Pac Feat. KC & Jojo
(Death Row)

COUNTRY SINGLE

No One Needs To Know
Shania Twain
(Mercury)

POP ALBUM

Load
Metallica
(Elektra)

R&B ALBUM

The Nutty Professor
Soundtrack
(Def Jam)

JAZZ ALBUM

Q's Jook Joint
Quincy Jones
(Qwest)

COUNTRY ALBUM

The Woman In Me
Shania Twain
(Mercury)

POSITIVE COUNTRY

Do It For Love
Jeff McKee
(Mountainview)

LATIN ALBUMS

Voces Unidas
Various Artists
(EMI Latin)

BLUES ALBUMS

Ledbetter Heights
Kenny Wayne Shepherd
(Revolution)

Cover Story

Roots Branching Out

The fresh growth of American roots music has been a burgeoning groundswell, melding sonic elements from a spectral garden. Country and punk, Tex-Mex-flavored thrash and blues rock are all finding a voice—sometimes in the same band, but more often on the same concert or club billing. Acts like Son Volt, the Rev. Horton Heat and 16 Horsepower are being courted by a broad spectrum of fans and radio stations ranging from AAA, alternative, college and even progressive country formats. Woody, Muddy and the boys would be proud. *Cash Box* pop editor Daina Darzin explores why.

—see page 5

Inside: The *Cash Box* Retail Guide and The New Releases Guide

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CompuServe!

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Lead Story

NARM Membership Reports Sales Increase In '95

Annual survey reveals that gross dollar volume reached \$14.6 billion, and that "miscellaneous" products helped boost sales.

FEW RETAIL COMPANIES REPORTED significant growth in prerecorded music sales during the 1995 sales campaigns, with a majority saying that business was flat or down, but member companies of the National Assn. of Recording Merchandisers (NARM) reported an overall high point of \$14.6 billion in sales in 1995, according to results of the organization's Annual Survey. Based on a sampling of 45 respondents to NARM questionnaires sent to its entire membership—including audio/video home entertainment retailers, rack jobbers and one stops—the '95 numbers were up over the '94 tally of \$12.4 billion, but that the biggest growth area seemed to be in "an increasingly diversified list of products" that include video games, CD-ROMs, food, greeting cards and even used CDs.

Of the 45 respondents, 16 were retail chain companies of five or more stores, 18 independent retailers (one to four stores) reported, five rack jobbers reported and six one stops were included. The gross figures offered by NARM are the result of a weighted tabulation based on three categories. The weight assigned to each group was determined by dividing the total market share of a specific group—retail chains were at 68.48%, rack jobbers at 18.68% and independent dealers at 12.84%—by the sum of the market shares of the companies responding from that group.

(Continued on page 19)

Spotlight

Twister Composer Is On The Move

By John Goff

OUTSIDE MEDIA VENTURES STUDIOS in Santa Monica it's hot. Inside, in composer Mark Mancina's studio area, it's cool. Mancina can be termed 'cool' also, even though he's hotter than a pistol at the boxoffice. His latest 'hot' project on the market is *Twister*, doing over a 'cool' \$200 million at the great Hollywood coolness gauge, the boxoffice. Prior to that his breakthrough-to-top-rank, gig was *Speed*. O.K? Coolly convinced now?

So, he's got *Twister* still kicking up a storm out there and the smaller, quieter, still searching *Moll Flanders* in release. The diversity of the pair, one American heartland with natural destruction and the other the emotion, character-driven, Olde England-setting *do* make for a nice showcase of diversity.



Mark Mancina

Mark Mancina is relaxed in his setting, comfortable among the control boards here in the low wattage quiet. He's been here at Media Ventures "for almost three years, but I moved buildings. Hans Zimmer is two buildings over."

Zimmer sort of mentored Mancina, the last time the two actually worked together being on *The Lion King*. "Then things got..." says Mancina, remembering with a still-wondering type grin and sigh, "That was such a big success for him, and also for me. I produced the songs in it and then *Speed* came out at the same time, and my whole life made a big turn, and his continued to soar."

Zimmer assured *Speed* director Jan De Bont that he could definitely handle the composing chore on that film. De Bont used him, and then used him again on *Twister*. That's a confidence booster. Also a pair of projects that look awfully good at the top of a resumé.

ON THE MOVE

■ **Motown Records L.P.** continues to bolster its upper executive management roster with four recent appointments. **Steve Corbin** has been named exec. vp/gm for the PolyGram-distributed label. In his new job, Corbin will oversee the overall marketing, promotion and sales, both domestically and internationally, for all Motown's core business from the label's New York office. Prior to Motown, he was vp of sales for PGD as well as vp of sales and marketing for black music there. He started his career as a black music marketing rep in WEA's Washington, D.C. branch, and then spent 13 years in various positions for CBS Records/Sony Music. **Edward Ferrell** has been named exec. vp of A&R for Motown. Ferrell will direct the A&R staff in its efforts to sign and develop new talent, and he will also contribute as a producer for the label's acts. Before Motown, he was vp of A&R at LaFace Records, and is credited with TLC's multi-platinum *CrazySexyCool* album, and is noted for his work with several acts such as Mary J. Blige, Al B. Sure! and Heavy D & The Boyz. **Kelly Haley** has been named sr. vp of publicity & media relations for the company. She will be responsible for creation and implementation of artist publicity campaigns on Motown and all subsidiary labels in addition to supervising and developing the publicity and media relations staff while spearheading all media related to the company's corporate and non-business concerns. She recently served as vp of publicity at Uptown Records, and prior to that was at MCA Records, where she left as natl. publicity dir. Haley served as assoc. dir. of press & publicity for EMI Records and started her career as dir. of artist management at Cold Chillin' Records. And **Virgil Simms** has been named sr. vp of marketing for Motown, and will now supervise marketing budgets and artists' marketing campaigns from start to finish. Simms will also direct efforts by the video promotion department. Simms also comes to Motown from Uptown Records, where he served as sr. vp of marketing. He additionally has served as vp of promotion at Island Records, sr. dir. of promotion at SBK-EMI Records, and vp of promotion/marketing at Sleeping Bag Records. ■ **David Massey** has been named sr. vp of **Epic Records**, and now will work closely with Epic president Richard Griffiths on a broad range of creative issues while continuing to handle A&R and international marketing activities. Massey joined Epic in 1991 as vp of A&R, and since 1993 has served as vp of A&R/international

(Continued on page 19)

Prior to working with Zimmer, Mancina was "involved in the record world a lot more than I was involved in the film world," he says. "I had grown up listening to classical music and progressive rock bands of the '70s. That's what I grew up with and that's what my influences were...I started working with Yes (the group). I started working with Emerson, Lake and Palmer, started working with (record producer) Trevor Horn."

He'd also been scoring commercials, documentaries and "other things on the side. Around '91 or '92 Zimmer had heard some of his work, was interested and invited him in to see what he was doing. "I went to his studio and saw...and said, 'Wow, this is a nice thing'."

Mancina's music in *Twister* was an heroic score and brought a vocal character, a life, to the twister itself, giving it its own entity. Mancina admits that's what he was trying to do. He also admits, obviously referring to the moment of truth on the scoring stage, of that healthy moment of questioning every creative artist has: "You get into the middle of those things and you're finally doing it. You have a hundred-piece orchestra and you have a 64-piece choir and you're putting the music in and you're going, 'Is this the right thing?'" If you've seen the movie you'll know it obviously was right.

Mancina gets excited talking about it. "When I watched the movie I knew that the sound effects would be great. I knew the tornadoes would look great. I knew that Jan is a great director...I knew that all that stuff would be great, but what's going to make it rich, and how are you going to come away from it feeling like there wasn't an area of that movie that you didn't feel that they went for it and did a good job on?" Some critics didn't think much of the story but that doesn't stop Mancina any more than it did/does ticket buyers. "Whatever you want to say (about the movie)," Mancina continues, "it is a ride! You pay your money and you go and sit and you are on that ride until you leave the theater. I wanted to make sure that the music made you feel the same way." Enough said about that. It did.

(Continued on page 17)



By J.S. Gaer

EAST COAST



LIFEBeat, the music industry collective fighting for more AIDS research, was recently awarded the Key Award by Bailey House for its work. LIFEBeat recently granted \$20,000 from its Joey DiPaolo AIDS Education and Awareness Fund for a new Bailey House program for 18-24 year olds living with HIV. Debbie Harry and VH1's A.J. Hammer awarded LIFEBeat the Bailey House honor. Pictured are (l-r): LIFEBeat project coordinator Thom Allcock; LIFEBeat project manager Fred Jackson; Harry; Hammer; and LIFEBeat exec. dir. Tim Rosta.

MORE THAN A LOUNGE: There are not many clubs for which bands have an honest fondness. Lounge AX in Chicago can be counted as one of the few to be so honored. Unfortunately its success has also begun to be a burden as its neighborhood of Lincoln Park has become increasingly more gentrified. With more noise and less parking the viability of the location has become untenable. So, the search for a new space is on as the venue's lease comes up in a year. Helping with this task, a number of bands have contributed songs to a CD whose profits go into a fund to help find a new site. A trio of shows from the 28th to the 30th were organized to also beef up the cash pool. A number of the Windy City's luminaries and a few out-of-towners gathered together at the former movie palace, the Congress Theatre. Playing the 28th was Poi Dog Pondering, Drivers and Robbie Fuks, and on the 30th Yo La Tengo, Eleventh Dream Day, Red Red Meat and Seam. It was the 29th that saw Chicago's most watched band, Shellac. The group, which includes Steve Albini the producer of Nirvana, P.J. Harvey among others, will probably not play any other shows in their hometown since Mr. Albini is off to England to produce the next Bush album. Their set felt as though they were trying to give the crowd enough energy to tide them over until next year. Their use of instruments is unique, instead of having three pieces playing as one, they each mark out their own territory having the sound be a merging instead of marching in unison. With a sharp metallic guitar, tight cavernous bass and hammering drums the group fulfilled its mission. Also playing was Dianogh, Frontier, The For Carnation and the ever-changing Gastro Del Sol which has switched from spacey drone to acoustic guitars. All in a good cause for a club that has made a difference.

PLUG IT IN: More musicians are now turning to the studio to make music that would be extremely difficult to produce live. Amp has floated into this territory on ambient wings. Led by Richard A., former member of Flying Saucer Attack, darlings of the underground, this new group drifts in between mesmerizing riffs and noise swirls on its debut LP *Sirenes* out on Petrol. This Bristol, England-based group's work can lull one into a false sense of security as it constantly changes styles from one soundscape to the next with simple ease. Sure to be a favorite at certain parties.

HOW MUCH CAN YOUR BASS BENCH PRESS?: Sportsguitar comes from a most unlikely place. Lucerne, Switzerland, to be producing such catchy pop. This duo takes simple melodies and then encoats them with all manner of fuzz and other effects, all the while singing in perfect English. Since its debut album was an import only, the band is re-releasing on Derivative Records based out of Montreal. *Fade/Cliché* has irresistibly bouncy numbers that are hard to get out of your ears. Why you would want to is another question. The band should be coming back to these shores in September to tour and spread its fine Swiss timing.

By Daina Darzin

WEST COAST



American Recording artists **Slayer** dropped by LA's KLSX to chat it up with talk show host and long time fan Riki Rachtman. What was supposed to be a 20 minute interview turned out to be an hour and a half of phone calls, stories and tracks off the band's punk rock cover disc, *Undisputed Attitude*. Appropriately, Slayer will be

appearing on some Sex Pistols dates this summer. Pictured are (l-r): Riki Rachtman, Slayer's Kerry King and Tom Araya.

POOL, GOLF AND HORSE RACING made for a swell week for the 14th Annual Rock 'N' Charity Celebration to benefit the T.J. Martell Foundation/Neil Bogart Memorial Fund. Celebrities including Marilyn Manson, American artist Pete Drogé, MTV's *Singled Out* host Chris Hardwick and TV stars Thomas Gibson (*Chicago Hope*), Jerry Douglas (*Young and the Restless*), Leila Kenzle (*Mad About You*) and John Bradley and Brian Leckner (both of the new Fox show, *L.A. Firefighters*) participated in the three day event, which included a golf tournament at the Calabasas Country Club, a night at Hollywood Park, and a billiards and casino party at the Hollywood Athletic Club.

MISCELLANEOUS SIGNS OF MUSICAL LIFE: The Butthole Surfers, Rev. Horton Heat, The Toadies and Supersuckers made for a mosh-till-you-drop-dead evening at the Universal Amphitheatre on June 30th... Grant Lee Buffalo are happy campers—they recently landed Smashing Pumpkins tour dates... After some drama with uncooperative immigration authorities who wouldn't approve their visas, Kung Fu Kings the Shaolin Monks did, in fact, make it into the country from their native China and made their U.S. debut with Lollapalooza on July 2. The monks, who can break marble with their foreheads (honest!), will also appear on *Late Night With David Letterman* on July 11th... Also over the 4th of July weekend, Arlo Guthrie played a benefit for the Woodstock Nation Foundation to kick off a fundraising campaign to purchase and maintain Yasgur's farm, the site of the original Woodstock gathering in 1969... SoCal success story No Doubt will be coming back for some hometown dates in late July, including an August 1 gig at the Shoreline Amphitheatre... Instrumental rockabilly lunatics who wear Mexican wrestlers' masks at all times, Los Straitjackets will hit the Viper Room July 17th.

READING, WRITING AND ROCK AND ROLL: The Rock 'N' Roll Hall of Fame has received a major grant from the Ford Motor Company to help underwrite the first full year of educational programs that will use rock and roll to make history, music and art more accessible to students of all ages. A year-round schedule of performances, lectures, film screenings and discussions will explore the African American musical roots of rock n' roll through blues, gospel, jazz and R&B; *So You Want To Be A Rock and Roll Teacher*, a five-day teachers conference will focus on introducing rock into a school curriculum; plans are also underway for a major annual academic conference on scholarly topics relating to rock and roll, community outreach programs and a Teacher Resource Center at the museum, which will help teachers to develop biographies, discographies and lesson plans.

Capitol Records' Smoking Popes are currently recording their sophomore release with producer Jerry Finn (Green Day, Rancid), due out in the fall. The band's "Need You Around" single was a major commercial alternative add on stations like LA's KROQ, Chicago's WKQX and many others. Pictured are (l-r): Smoking Popes (and brothers) Eli Caterer, Matt Caterer and Josh Caterer. The masked man is producer Finn.



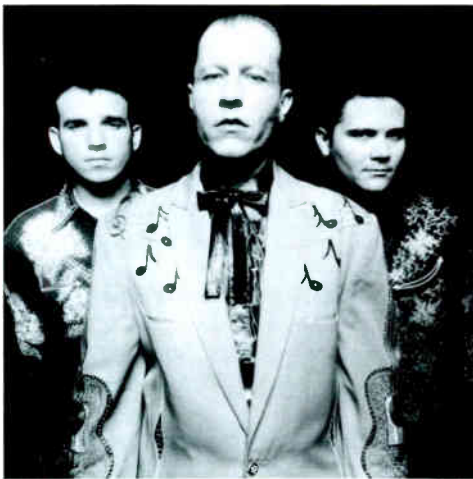


Roots: The Next Generation

The new crop of grassroots-cum-country-punk-cum-Tex-Mex-cum-blues rockers present some unique marketing challenges, but manages to win fans the old-fashioned way.

By Daina Darzin

"BACK WHEN WE WERE DUMB enough to tour all over America without a record, the first question we'd get would be, 'what is rockabilly?' And these were music critics who were supposed to know stuff," recalls the Reverend Horton Heat, whose ferociously high-energy, raucous version of his '50s sound owes as much to punk rock and the Cramps as to, say, Carl Perkins. The band, which favors songs that extoll the joys of excessive living ("Liquor, Beer and Wine") along with spaghetti-Western instrumental adventures ("Baddest of the Bad") and fierce laments about why you shouldn't lend your girlfriend money to buy a used car ("400 Bucks"), got started as a fun, decidedly un-commercial local band in Dallas, TX; they never thought they'd be signed.



Rev. Horton Heat

the air)." Ferguson sees the band's future on modern and other rock formats, depending on the track.

The Reverend Horton Heat is one of many bands reinventing more traditional American music genres. Call it neo-roots rock, Alternative Country, or No Depression (also the name of the genre's top 'zine), bands that put a '90s spin on good ole' rock n' country are on the rise. There's a thriving underground scene around the U.S. complete with fanzines and indie labels, the same entrepreneurial grassroots approach that marked the advent of punk rock, rap and grunge. The Minneapolis-based EastSide Digital is the independent label of choice, home to Go To Blazes, the Blood Oranges, Blue Mountain and, until recently, the Bottle Rockets, who signed to TAG/Atlantic, which promptly re-released the group's fine *The Brooklyn Side* disc and had a radio winner with "Radar Gun."

Neo-roots bands vary in sound (though the various sub-genres recently came together July 4th weekend for the California-area Hootenanny '96, a Lollapalooza-style all day event headlined by Jerry Lee Lewis and Social Distortion.) Mercury up-and-comers The Refreshments add a Tex-Mex vibe, for instance, while American Recordings' the Freewheelers cut a wide swath across loopy, lounge-y honky tonk to jazz to blues. Critically acclaimed indie act The Bad Livers manage to be hyper and folksy simultaneously. Warner's Son Volt is laconic and blue-grass-laced, while SubPop's new kids, the Scud Mountain Boys, are much more harmonious than their name would suggest. The Bottle Rockets periodically drift into heavier, almost metallic rock as do Tenderloin, the Butthole-Surfers-meets-twang Texans who were produced by ex-Rev. Horton Heat drummer Taz Bentley. The insanely satirical Geffen act, Southern Culture on the Skids, mixes its impeccable, searing chops with much humor and fun gimmicks—like a free bottle of barbecue sauce if you buy the CD at the band's gigs.

"The fact that there's a movement is great, it helps us," says Jean-Yves Tola of the A&M act 16 Horsepower, a band that crosses the beloved basics of a Johnny Cash-style country sound with Nick Cave and the Bad Seeds' noir-ish, ominous vibe. "We were playing around (with a similar band) and people were like, 'what are these guys doing?'" he recalls. "But I think now, people want something different than that offshoot of grunge and pop rock that's on 80% of the radio

"He was taking rockabilly to a more modern level, adding a grungier approach that for me, worked," explains his Interscope A&R rep Tony Ferguson. Heat has had several indie releases on SubPop as well as one previous Interscope disc, *Liquor In The Front*. "We took him from a fan base of around 25,000 to 160,000," says Ferguson. "We'd like to go to 200-250,000 on the new record (*Martini Time*)," and figures to accomplish this aim without much airplay. "Radio is so pop and hit-driven now," he complains, "but they play (the Rev.) more now—you'll hear a lot more of him (on

stations in the country."

"They're a little more left-of-center than most (No Depression) bands," thinks A&M director of marketing Scott Carter. "But they seem to have a similar fan base. The people who like the Bottle Rockets like 16 Horsepower." He admits marketing the new offshoot is difficult. "You got a little bit of the country fan, the alternative fan, the AAA fan. It's also a lot of people who don't listen to the radio, who just pick up music through word of mouth. They hear things through the Internet, or friends, or they go see a band live 'cause they've heard they're cool, or they're opening for another band that they like. Those are the people we're after."

The neo-roots scene recently got a mainstream lift with the radio success of Son Volt's single, "Drown," but mostly, it's touring that brings new roots music to its audience.

"With 16 Horsepower, radio is part of the plan, but it's certainly not the crux of the plan as much as other bands on the label," explains Carter, though, he adds, the band has recently made inroads in Minneapolis and at WBCN in Boston. "Right now, it's mostly a touring game. Keeping them on the road. Every time they play, we make sure the market's covered in terms of getting the word out on the show, cassette samplers into the marketplace, and doing real simple things like making sure the record's on sale. With 16 Horsepower, sales really take a big jump after they play a town."

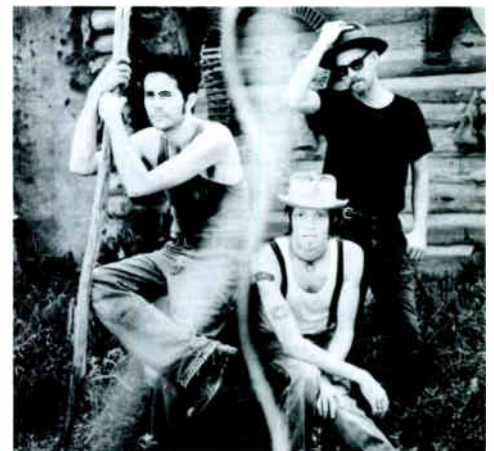
Steve Berman, head of marketing for Interscope Records, concurs on the issue of good, ole' fashioned touring as a promotion tool. "The Reverend Horton Heat does such a great job marketing himself with his touring, our first goal for *Martini Time* is to go back to that fan base, that's bought a (previous) record or seen the Reverend live, and let them know this record's coming," Berman says. Heat only took about three weeks off in the entire previous year of touring, he adds, and "we've identified his hot touring markets and markets where he's sold records in the past, and going into all those markets, making sure retail is aware of the record, doing advance powering and flyers."

To begin with, "We're taking out ads on this current tour with the Butthole Surfers and Toadies, (featuring) not only the catalog piece (*Liquor In The Front*) but also *Martini Time*, even though it's not out yet. We're not doing anything flashy, it's very grass roots, man-hour intensive. We have a really long term view of this project—our goal is not to front-load everything and blow it all out upfront, because Reverend Horton Heat is a touring band and we as a label want to be there not only on Day One when the record's released, but a year and a half from now when he's still touring this album. As long as he's working, we're going to be out there working with him. It's a massive priority for our alternative marketing area of the company, and our regional staff is going to be very aggressive."

The Reverend himself admits the prospect of major-label success is strange to him, but "One thing I like about Interscope is, it kind of still seems like an indie." The Rev. also has a soft spot for indie touring, but for strictly practical reasons. "Quite frankly, I made more money when we were just playing around town on the blues circuit," he admits, because of the vastly lower overhead. But blues audiences turned out to be too polite, and "we wanted crazy beer-sloshin' rock n' roll," Heat declares. So they took a pay cut to play punk clubs across America, stand up acoustic bass and all, culminating in an extensive, fan-base-expanding trek opening for multi-platinum metalheads White Zombie. "We play fast, loud music, a lot of it's high energy," says Heat about his success with headbangers, but then, his band has opened for an incredible array of artists, from Willie Nelson to Nine Inch Nails and the Smashing Pumpkins. "It's amazing the audience he gets," marvels Ferguson. "He crosses all kinds of formats."

Heat his happy with his band's solidly, slowly expanding audience. "The worst case scenario with us is, we get a little bit bigger. We go out on tour, and it's like, wow, this crowd's bigger than last time. It's a real thrill. We're really lucky," the Rev. enthuses. "We've managed to drive ourselves through the cracks."

Not that eventual big-time success, complete with flashy stage show, doesn't appeal to him: "I want to ride a horse on stage someday," he laughs. "We're gonna have dragsters crashing! Garth Brooks ain't gonna have nothin' on us!"



16 Horsepower

CASH BOX TOP 100 POP SINGLES

JULY 13, 1996



This Week's #1:
Toni Braxton



To Watch
All 4 One

| Rank | Artist | Label | Chart |
|------|--------------------------------------------------------------------------|-----------------------------|-------|
| 1 | YOU'RE MAKIN' ME HIGH/LET IT FLOW (LaFace 24161) | Toni Braxton | 2 6 |
| 2 | THA CROSSROADS (Ruthless/Relativity 6335) | Bone Thugs N Harmony | 1 10 |
| 3 | HOW DO YOU WANT IT/CALIFORNIA LOVE (Death Row/Interscope 854653) | 2Pac Feat. KC & Jojo | 3 4 |
| 4 | GIVE ME ONE REASON (Elektra 64346) | Tracy Chapman | 4 16 |
| 5 | MACARENA (BAYSIDE BOYS MIX) (A&M 581176) | Los Del Rio | 5 28 |
| 6 | WHY I LOVE YOU SO MUCH (Rowdy/Arista 5072) | Monica | 8 5 |
| 7 | THEME FROM MISSION: IMPOSSIBLE (Mother 576671) | Adam Clayton & Larry Mullen | 6 8 |
| 8 | ALWAYS BE MY BABY (Columbia 78276) | Mariah Carey | 7 16 |
| 9 | C'MON 'N RIDE IT (THE TRAIN) (Big Beat/Antastic 98083) | Quad City DJ'S | 9 19 |
| 10 | TWISTED (Elektra 66301) | Keith Sweat | 21 5 |
| 11 | INSENSITIVE (A&M 581274) | Jann Arden | 11 27 |
| 12 | TOUCH ME, TEASE ME (Def Jam 76552) | Case | 10 10 |
| 13 | KISSIN' YOU (Bad Boy/Arista 79056) | Total | 14 12 |
| 14 | JEALOUSY (Elektra 9471) | Natalie Merchant | 15 5 |
| 15 | BACK TO THE WORLD (Qwest 17629) | Tevin Campbell | 16 5 |
| 16 | CHILDREN (Arista 1-3006) | Robert Miles | 17 9 |
| 17 | WHO WILL SAVE YOUR SOUL (Atlantic 87151) | Jewel | 18 6 |
| 18 | BECAUSE YOU LOVED ME (FROM "UP CLOSE AND PERSONAL") (550 Music 78237) | Celine Dion | 13 19 |
| 19 | I LIKE (FROM "THE NUTTY PROFESSOR") (PMP/RAL) | Montell Jordan | 36 3 |
| 20 | THE EARTH, THE SUN, THE RAIN (Giant 17654) | Color Me Badd | 20 10 |
| 21 | SWEET DREAMS (RCA 64505) | La Bouche | 12 15 |
| 22 | IT'S ALL THE WAY LIVE (NOW)(FROM "EDDIE") (Tommy Boy 7731) | Coolio | 23 6 |
| 23 | HAY (Pallas/Universal 56008) | Crucial Conflict | 24 7 |
| 24 | GET ON UP (Uptown/MCA 3695) | Jodeci | 33 10 |
| 25 | FLOOD (Silvertone 42342) | Jars Of Clay | 25 9 |
| 26 | TRES DELINQUENTES (PMP/Loud 64526) | Delinquent Habits | 26 11 |
| 27 | YOU'RE THE ONE (RCA 64511) | SWV | 19 12 |
| 28 | COUNTING BLUE CARS (A&M 581462) | Dishwalla | 32 13 |
| 29 | ONLY YOU (Bad Boy/Arista 9060) | 112 | 29 6 |
| 30 | YOUR LOVING ARMS (Sire 64450) | Billie Ray Martin | 30 9 |
| 31 | THEY DON'T CARE ABOUT US (Epic 78212) | Michael Jackson | 31 5 |
| 32 | SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME") (Walt Disney 64011) | All-4-One | 64 2 |
| 33 | IRONIC (Maverick 17698) | Alanis Morissette | 27 17 |
| 34 | NOBODY KNOWS (LaFace/Arista 24115) | The Tony Rich Project | 22 25 |
| 35 | FASTLOVE (Dream/Wbrks 4874) | George Michael | 28 10 |
| 36 | TIL' I HEAR IT FROM YOU/FOLLOW YOU DOWN (A&M 581380) | Gin Blossoms | 35 22 |
| 37 | YOU (Uptown 56001) | Monifah | 34 9 |
| 38 | FOREVER MORE (Work Group 78297) | Puff Johnson | 38 7 |
| 39 | OLD MAN & ME (WHEN I GET TO HEAVEN) (Atlantic 87074) | Hootie & The Blowfish | 39 11 |
| 40 | MY BOO (So So Def/Columbia 78358) | Ghost Town DJ's | DEBUT |
| 41 | UNTIL IT SLEEPS (Elektra 64276) | Metallica | 37 5 |
| 42 | MISSING (Atlantic 87124) | Everything But The Girl | 40 38 |
| 43 | IF I RULED THE WORLD (Columbia 78327) | Nas | 44 3 |
| 44 | KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (Flavor Uni/EastWest/EEG 64302) | MC Lyte Feat. Xscape | 41 17 |
| 45 | SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") (Atlantic 07822) | Brandy | 42 26 |

| | | | |
|-----|-------------------------------------------------------------|------------------------------------------------|-------|
| 46 | TONIGHT, TONIGHT (Virgin 38547) | The Smashing Pumpkins | 48 2 |
| 47 | THE ONLY THING THAT LOOKS GOOD ON ME IS YOU (A&M 581578) | Bryan Adams | 47 7 |
| 48 | I LOVE YOU ALWAYS FOREVER (Atlantic 87072) | Donna Lewis | 56 2 |
| 49 | I CAN'T SLEEP BABY (Jive 42377) | R.Kelly | 55 2 |
| 50 | I'LL NEVER STOP LOVING YOU (Hollywood 164008) | J'Son | 53 7 |
| 51 | YOU STILL TOUCH ME (A&M 581582) | Sting | 52 8 |
| 52 | WONDER (Elektra 61745) | Natalie Merchant | 46 30 |
| 53 | THAT GIRL (Virgin 38550) | Maxi Priest Feat. Shaggy | 66 2 |
| 54 | 1,2,3,4 (SUMPIN' NEW) (Tommy Boy 7721) | Coolio | 49 24 |
| 55 | COUNT ON ME (FROM "WAITING TO EXHALE") (Arista 2976) | Whitney Houston & Cece Winans | 43 16 |
| 56 | AIN'T NO GIGGA/DEAD PRESIDENTS (Roc-A-Fella/Priority 53233) | Jay-Z Feat. Foxy Brown | 45 9 |
| 57 | 1979 (Virgin 38534) | Smashing Pumpkins | 57 25 |
| 58 | BE MY LOVER (RCA 64446) | La Bouche | 58 33 |
| 59 | CLOSER TO FREE (FROM "PARTY OF FIVE") (Slash 17674) | Bodeans | 51 19 |
| 60 | BLACKBERRY MOLASSES (EastWest 64289) | Mista | 87 2 |
| 61 | JUST A GIRL (Trauma 98116) | No Doubt | 60 26 |
| 62 | PLEASE DONT GO (MCA 55158) | Immature | 50 8 |
| 63 | WHERE DO YOU GO (Arista 3225) | No Mercy | DEBUT |
| 64 | FOR THE LOVE OF YOU (Atlantic 87061) | Jordan Hill | 67 2 |
| 65 | ONE MORE TRY (RCA 64533) | Kristine W. | 69 7 |
| 66 | HOUSE KEEPER (MJJ 78274) | Men Of Vizion | 71 2 |
| 67 | WHERE IT'S AT (DGC 22214) | Beck | 70 2 |
| 68 | REACH (Epic 78286) | Gloria Estefan | 59 13 |
| 69 | WRONG (Atlantic 87059) | Everything But The Girl | 54 6 |
| 70 | THE WORLD I KNOW (Atlantic 87088) | Collective Soul | 63 32 |
| 71 | DOWN LOW (NOBODY HAS TO KNOW) (Jive 41579) | R. Kelly Feat. Ronald Isley | 61 21 |
| 72 | WOO-HAH! GOT YOU ALL IN CHECK (Elektra 66050) | Busta Rhymes | 62 18 |
| 73 | RELEASE ME (Upstairs 0115) | Angelina | 72 16 |
| 74 | MACHINE HEAD (Trauma 98079) | Bush | 65 10 |
| 75 | WHERE DO WE GO FROM HERE (Arista 3223) | Deborah Cox | DEBUT |
| 76 | RENEE (FROM "DONT BE A MENACE...") (Island 854584) | Lost Boyz | 75 16 |
| 77 | LOUNGIN (Def Jam/Mercury 75062) | LL Cool J | DEBUT |
| 78 | CAN'T GET YOU OFF MY MIND (Virgin 38535) | Lenny Kravitz | 78 16 |
| 79 | YOU SAID (Island 854630) | Mona Lisa | 81 3 |
| 80 | 5 O'CLOCK (MCA 55075) | Nonchalant | 74 19 |
| 81 | TUCKER'S TOWN (Atlantic 6785) | Hootie & The Blowfish | DEBUT |
| 82 | DOIN IT (Def Jam 76120) | LL Cool J | 76 20 |
| 83 | AIN'T NOBODY/KISSING YOU (Bad Boy/Arista 79055) | Faith Evans | 80 15 |
| 84 | IN THE MEANTIME (HiFi/Sire 64303) | Spacehog | 79 14 |
| 85 | SCARRED (FROM "EDDIE") (Luther Campbell/Island 164000) | Luke | 85 11 |
| 86 | DON'T WANNA LOSE YOU (Mercury 1578) | Lionel Richie | 83 13 |
| 87 | I WANT TO COME OVER (Island 7136) | Melissa Etheridge | 68 22 |
| 88 | ONLY HAPPY WHEN IT RAINS (Almo Sounds 89002) | Garbage | 84 18 |
| 89 | LADY (EMI 58543) | D'Angelo | 88 21 |
| 90 | CHAINS (Epic 78281) | Tina Arena | 82 12 |
| 91 | AMISH PARADISE (Rock 'N' Roll/Scotti 78061) | Weird Al Yankovic | 86 16 |
| 92 | A THIN LINE BETWEEN LOVE & HATE (Jac-Mac/Wamer Bros. 17699) | H-Town | 73 20 |
| 93 | I WILL SURVIVE (RCA 64483) | Chantay Savage | 89 22 |
| 94 | DON'T CRY (ZTT/Sire/Wamer Bros. 7939) | Seal | 77 29 |
| 95 | ONE FOR THE MONEY (Motown 860512) | Horace Brown | 93 15 |
| 96 | LIVE AND DIE FOR HIP HOP (Ruffhouse/Columbia 78271) | Kris Kross | 95 11 |
| 97 | ESA NENA LINDA (Groove Nation/Scotti Bros. 78065) | Artie The 1 Man Party | 92 14 |
| 98 | FEELS SO GOOD (SHOW ME YOUR LOVE) (Universal 56004) | Lina Santiago | 97 23 |
| 99 | PEACHES (Columbia 78524) | The Presidents Of The United States Of America | 99 19 |
| 100 | GET MONEY (Big Beat 98087) | Junior M.A.F.I.A. | 90 22 |

CASH BOX

TOP 100 POP ALBUMS

JULY 13, 1996



This Week's #1:
Metallica



High Debut:
Me'Shell

| | | | | | | | | | |
|----|-------------------------------------------------------------|--------------------------|-------|----|-----|--------------------------------------------------------|------------------------------------|-----|-----|
| 1 | LOAD (Elektra 61923) | Metallica | 1 | 4 | 47 | THE GREATEST HITS COLLECTION (Arista 18801) | Alan Jackson | 42 | 31 |
| 2 | SECRETS (Lafayette/Arista 73008) | Toni Braxton | 2 | 2 | 48 | 18 TILL I DIE (A&M 551) | Bryan Adams | 48 | 4 |
| 3 | JAGGED LITTLE PILL (Maverick/Reprise/Warner Bros. 45901) | Alanis Morissette | 3 | 50 | 49 | JARS OF CLAY (Jive 41580) | Jars of Clay | 50 | 16 |
| 4 | THE SCORE (Ruffhouse/Columbia 67147) | Fugees | 4 | 18 | 50 | LEGAL DRUG MONEY (Universal 53010) | Lost Boyz | 26 | 4 |
| 5 | NEW BEGINNINGS (Elektra 61850) | Tracy Chapman | 7 | 30 | 51 | TWISTER (Warner Bros. 46524) | Soundtrack | 52 | 9 |
| 6 | E. 1999 ETERNAL (Ruthless/Relativity 5539) | Bone Thugs N Harmony | 6 | 87 | 52 | X-GAMES VOL. I-MUSIC FROM THE EDGE (Tommy Boy 1173) | Various Artists | 57 | 4 |
| 7 | FALLING IN TO YOU (550/Epic 67541) | Celine Dion | 5 | 15 | 53 | CRACKED REAR VIEW (Atlantic 82813) | Hootie & The Blowfish | 51 | 89 |
| 8 | TRAGIC KINGDOM (Trauma/Interscope 92580) | No Doubt | 9 | 25 | 54 | WHAT THE HELL HAPPENED TO ME? (Warner Bros. 46151) | Adam Sandler | 54 | 20 |
| 9 | FAIRWEATHER JOHNSON (Atlantic 82886) | Hootie & The Blowfish | 8 | 10 | 55 | THE BURDENS OF BEING UPRIGHT (Island 524187) | Tracy Bonham | 56 | 10 |
| 10 | CRASH (RCA 66904) | Dave Matthews Band | 11 | 10 | 56 | METALLICA (Elektra 61113) | Metallica | 59 | 125 |
| 11 | THE WOMAN IN ME (Mercury 522 86) | Shania Twain | 12 | 57 | 57 | WAITING TO EXHALE (Arista 18796) | Soundtrack | 53 | 29 |
| 12 | THE NUTTY PROFESSOR (Def Jam 31911) | Soundtrack | 10 | 4 | 58 | DANCE MIX USA VOL 4 (Quality 6747) | Various Artists | 60 | 15 |
| 13 | DOWN ON THE UPSIDE (A&M 40526) | Soundgarden | 14 | 6 | 59 | SMELLS LIKE CHILDREN (Nothing/Interscope 92641) | Marilyn Manson | 55 | 13 |
| 14 | EVIL EMPIRE (Epic 57523) | Rage Against The Machine | 13 | 10 | 60 | GOOD GOD'S URGE (Warner Bros. 46126) | Porno For Pyros | 58 | 5 |
| 15 | GETTIN' IT (ALBUM NUMBER 10) (Jive 41584) | Too Short | 16 | 6 | 61 | NOCTURNAL (Priority 50532) | Heltah Skeltah | 47 | 2 |
| 16 | ODELAY (Geffen 24823) | Beck | 23 | 2 | 62 | THE GREAT SOUTHERN TRENDKILL (EastWest 61908) | Pantera | 61 | 7 |
| 17 | BORDER LINE (Arista 18810) | Brooks & Dunn | 17 | 10 | 63 | WALKING WOUNDED (Atlantic 82912) | Everything But The Girl | 63 | 6 |
| 18 | TO THE FAITHFUL DEPARTED (Island 524234) | The Cranberries | 18 | 10 | 64 | NEAL MCCOY (Atlantic 829072) | Neal McCoy | 64 | 4 |
| 19 | DAY DREAM (Columbia 66700) | Mariah Carey | 20 | 41 | 65 | MERCURY FALLING (A&M 540483) | Sting | 70 | 15 |
| 20 | BANANA WIND (MCA 11451) | Jimmy Buffet | 15 | 4 | 66 | WHATCHA LOOKIN' 4 (Gospo Centric 72127) | Kirk Franklin & Family | 65 | 10 |
| 21 | (WHAT'S THE STORY) MORNING GLORY? (Epic 67351) | Oasis | 21 | 40 | 67 | ROCKET (Columbia 67600) | Primitive Radio Gods | 72 | 2 |
| 22 | BAD HAIR DAY (Rock n Roll/Scotti Bros. 75500) | Weird Al Yankovic | 24 | 17 | 68 | MR. SMITH (RAL/Def Jam 523845) | LL Cool J | 66 | 31 |
| 23 | KEITH SWEAT (Elektra 61707) | Keith Sweat | DEBUT | | 69 | SUNSET PARK (Flavor Unit/EastWest 61904) | Soundtrack | 62 | 9 |
| 24 | PEACE BEYOND PASSION (Maverick 46033) | Me'Shell N'Degeocello | DEBUT | | 70 | WORDS (Lafayette/Arista 26222) | The Tony Rich Project | 71 | 24 |
| 25 | GARBAGE (Almo Sounds/Geffen 80004) | Garbage | 28 | 18 | 71 | ANTHOLOGY 2 (Apple/Capitol 34448) | The Beatles | 68 | 13 |
| 26 | BLUE CLEAR SKY (MCA 11428) | George Strait | 19 | 9 | 72 | SEAL (ZTT/Sire/Warner Bros. 45415) | Seal | 69 | 89 |
| 27 | THE HUNCHBACK OF NOTRE DAME (Disney 60893) | Soundtrack | 29 | 5 | 73 | KILLA KALI (Jive 41577) | Celly Cell | 73 | 10 |
| 28 | ROAD TO ENSENADA (MCA 11409) | Lyle Lovett | 22 | 2 | 74 | 311 (Capricorn/Mercury 942041) | 311 | 75 | 12 |
| 29 | SIXTEEN STONE (Trauma/Interscope 92531) | Bush | 25 | 69 | 75 | THE HITS (Liberty 29689) | Garth Brooks | 67 | 80 |
| 30 | OLDER (DreamWorks 50000) | George Michael | 27 | 7 | 76 | PRESIDENTS OF THE UNITED STATES (Sony 67291) | Presidents Of The United States | 76 | 43 |
| 31 | PIECES OF YOU (Atlantic/AG 82700) | Jewel | 31 | 14 | 77 | SPARKLE AND FADE (Tim Kerr/Capitol 30929) | Everclear | 74 | 25 |
| 32 | GANGSTA'S PARADISE (Tommy Boy 1141) | Coolio | 30 | 31 | 78 | ICE CREAM MAN (No Limit/Priority 53978) | Master P | 77 | 11 |
| 33 | ALL EYEZ ON ME (Death Row/Interscope 24204) | 2Pac | 33 | 19 | 79 | GONE AGAIN (Arista 18747) | Patti Smith | 49 | 2 |
| 34 | MISSION TO PLEASE (Island 524214) | The Isley Brothers | 34 | 7 | 80 | RELISH (Blue Gorilla/Mercury 526699) | Joan Osborne | 80 | 33 |
| 35 | MELLON COLLIE AND THE INFINITE SADNESS (Virgin 40861) | Smashing Pumpkins | 36 | 29 | 81 | AMERICAN STANDARD (Mammoth/Atlantic 92633) | Seven Mary Three | 81 | 26 |
| 36 | ELECTRICLARRYLAND (Capitol 29842) | Butthole Surfers | 39 | 7 | 82 | FRESH HORSES (Capitol/Nashville 32080) | Garth Brooks | 82 | 30 |
| 37 | MISSION:IMPOSSIBLE (Mother 531882) | Soundtrack | 35 | 7 | 83 | JOCK JAMS VOL I (Tommy Boy 1137) | Various Artists | 87 | 42 |
| 38 | DESTINY (Epic 67283) | Gloria Estefan | 32 | 4 | 84 | GREATEST HITS (Capitol 30334) | Bob Seger & The Silver Bullet Band | 89 | 45 |
| 39 | TINY MUSIC (Atlantic 82871) | Stone Temple Pilots | 37 | 13 | 85 | GREATER NEED (RCA 66847) | Lorrie Morgan | 79 | 4 |
| 40 | TIGERLILLY (Elektra 61745) | Natalie Merchant | 41 | 54 | 86 | CLUB MIX '96 VOL 1 (Cold Front/K-Tel 6218) | Various Artists | 78 | 19 |
| 41 | TIME MARCHES ON (Atlantic 82866) | Tracy Lawrence | 44 | 24 | 87 | Q'S JOOK JOINT (Qwest 45875) | Quincy Jones | 83 | 19 |
| 42 | SWEET DREAMS (RCA 66759) | La Bouche | 40 | 24 | 88 | GAMES REDNECKS PLAY (Warner Bros. 45856) | Jeff Foxworthy | 90 | 41 |
| 43 | THE CABLE GUY (Work 67654) | Soundtrack | 45 | 3 | 89 | MOODS...MOMENTS (Uptown 53004) | Monifah | 84 | 6 |
| 44 | R. KELLY (Jive 41579) | R. Kelly | 43 | 32 | 90 | GRAVITY KILLS (TVT 5910) | Gravity Kills | 91 | 4 |
| 45 | NEW BEGINNING (RCA 07863) | SWV | 46 | 9 | 91 | HELL FREEZES OVER (Geffen 24725) | Eagles | 92 | 81 |
| 46 | HIGH LONESOME SOUND (MCA 114222) | Vince Gill | 38 | 5 | 92 | MISS THANG (Rowdy/Arista 37006) | Monica | 85 | 47 |
| | | | | | 93 | FOUR (A&M 54026) | Blues Traveler | 95 | 75 |
| | | | | | 94 | SLANG (Mercury 532486) | Def Leppard | 86 | 7 |
| | | | | | 95 | BETWEEN NOW & FOREVER (Asylum/WEA 61880) | Bryan White | 94 | 14 |
| | | | | | 96 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 96 | 83 |
| | | | | | 97 | THE COMING (Elektra/EEG 61742) | Busta Rhymes | 88 | 16 |
| | | | | | 98 | DELINQUENT HABIT (Loud/RCA 66929) | Delinquent Habits | 93 | 4 |
| | | | | | 99 | I LOVE TO TELL: 25 TIMELESS HYMNS (Sparrow 51440) | Andy Griffith | 99 | 13 |
| | | | | | 100 | THE MEMORY OF TREES (Reprise/Warner Bros. 46106) | Enya | 100 | 30 |



ALBUM REVIEWS by Daina Darzin

■ THREE FISH: *Three Fish* (Epic EK 67652)

The Pearl Jam name attached to any project means sales, but there's a lot more to recommend about this, the solo project of guitarist Jeff Ament. He's joined by Robbi Robb of Tribe After Tribe and Richard Stuverud of the Seattle band, Pilot. *Three Fish* offers gorgeously thoughtful, mostly gloomy tracks filled with emotion and a soundtrack-ish glamour. Standouts include the angst-filled, noirish "Song For A Dead Girl," the turbo-propelled, percussive whirl of "Silence at the Bottom" and the gothic pulse of "Strangers In My Head," at once meditative and creepy. The first radio track, "Laced," is a gently undulating, jangly thang that builds to a sweeping, pretty crescendo that's vaguely evocative of the Smashing Pumpkins' dark grandeur. A modern rock must-add.



■ KISS: *You Wanted The Best, You Got The Best* (Mercury 314532741-2)

It's KISS!! It's big, it's bad, it's the band that will never stop touring, "THE HOTTEST BAND IN THE WORLD," as the announcer booms at the

beginning of this live disc—conveniently released to coincide with the band's first tour in make-up with the original members, the first time the original KISSers have performed in concert in over 17 years. This digitally remastered collection features four never-before-released live tracks ("Room Service," "Two Timer," "Let Me Know" and "Take Me,") unearthed from the band's legendary 74-77 period, along with tracks from *Alive* and *Alive II*, along with an interview segment with Jay Leno. Around America, 40-year-olds are putting on headphones and screaming, "IIIIIIIIII wanna rock n' roll all nite..."

■ JALE: *So Wound* (SubPop SPED 350)

Art school gals from Halifax, Nova Scotia, Jale nevertheless fits in perfectly with the Seattle-based SupPop alterna-family. Breathy, sweetly harmonious vocals, and a sound which centers around a smart, lighthearted pop sensibility, and jangly/edgy, driving rock rhythms make this a record that couldn't be more perfect for modern rock radio. This is Jale's sophomore release, following up the band's critically-acclaimed *Dream Cake* disc. The languid, fuzzbox-happy "Sign of Life," the spare, charmingly ironic "Superstar" and the entirely memorable power pop of "Ali" are only a few highlights of a consistently strong disc.



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■ TRIP 66: *Trip 66* (Ruff House/Columbia 67154)

'Nother bunch of youngsters who've figured out their older siblings' '60s and '70s record collection is a way cool source of inspiration, the appropriately-named Trip 66 makes a fine major label debut. Heavier than their colleagues in retro like Imperial Drag and Spacehog (in fact, vocalist Maria Nicgorski recalls Grace Slick fronting early Jefferson Airplane, with a little Courtney Love thrown in), Trip 66 will be playing selected dates on this summer's Warped Tour, along with a headlining gig at Coney Island High during NY's MacFest on July 16. The first single is the edgy, darkly rockin' "Believe."

PICK OF THE WEEK

■ ROYAL CROWN REVUE: *Mugzy's Move* (Warner Bros.)

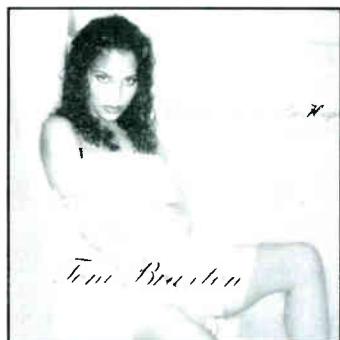


Swing is on, um, the up-swing, with outfits like the Brian Setzer Orchestra and the Low and Sweet Orchestra putting a '90s spin on proudly retro, big-band sounds. The very cool Royal Crown Revue sounds so authentic, the group could well be the reincarnation of Benny Goodman's sidemen. What separates the outfit from its contemporaries is the powerful, well-oiled big-orchestra oomph—no wonder, the disc is produced by Ted Templeman, who got a similarly huge sound out of the very dissimilar Van Halen—and the maintenance of a swing-era atmosphere, from the noirish cover art to the subject matter: "Zip Gun Bop," "Trouble In Tinsel Town." The L.A. based big band got some major exposure recently in *The Mask*. Jim Carrey's "Hey Pachuco" signature number was a Royal Crown Revue tune, and is included here in two versions.

CASH BOX

TOP 100 URBAN SINGLES

JULY 13, 1996



This Week's #1
Toni Braxton



High Debut
L.L. Cool J

| | | | | | | | |
|-----------|--------------------------------------------------------------------------------------------------------------------|-------|----|------------|----------------------------------------------------------------------------------------------------------|-------|----|
| 1 | YOU'RE MAKIN' ME HIGH/LET IT FLOW (LaFace 24160) Toni Braxton | 1 | 6 | 45 | IT'S ALL THE WAY LIVE (NOW)(FROM "EDDIE") (Tommy Boy 7731) Coolio | 42 | 6 |
| 2 | HOW DO YOU WANT IT/CALIFORNIA LOVE (Death Row/Interscope 854653) 2Pac Feat. KC & Jojo | 2 | 4 | 46 | I CONFESS (Chrysalis 58437) Bahamadia | 50 | 2 |
| 3 | WHY I LOVE YOU SO MUCH (Rowdy/Arista 5072) Monica | 5 | 6 | 47 | RENEE (FROM "DONT BE A MENACE...") (Island 854584) Lost Boyz | 43 | 16 |
| 4 | TOUCH ME, TEASE ME (Def Jam/Mercury 854620) Case Feat. Foxy Brown | 4 | 24 | 48 | HE'S NOT GOOD ENOUGH (Perspective 587526) Solo | 48 | 9 |
| 5 | KISSIN' YOU (Bad Boy/Arista 79056) Total | 6 | 12 | 49 | SLOW JAMS (Qwest 8104) Quincy Jones | 44 | 17 |
| 6 | THA CROSSROADS (Ruthless/Relativity 6635) Bone Thugs N Harmony | 3 | 9 | 50 | SITTIN' UP IN MY ROOM (Atlantic 07822) Brandy | 45 | 22 |
| 7 | TWISTED (Elektra 66301) Keith Sweat | 8 | 5 | 51 | CAN'T HANG/DO YOU WANT TO (So So Def/Columbia 78263) Xscape | 46 | 20 |
| 8 | ONLY YOU (Bad Boy/Arista 9060) 112 Feat. The Notorious B.I.G. | 9 | 6 | 52 | DON'T WANNA LOSE YOU (Mercury 1578) Lionel Richie | 47 | 34 |
| 9 | GET ON UP (Uptown/MCA 3695) Jodeci | 7 | 9 | 53 | PARTY 2 NITE (Motown 860514) Ladael | 49 | 7 |
| 10 | I LIKE (Def Jam/Mercury 575046) Montell Jordan | 12 | 3 | 54 | THE THINGS THAT YOU DO (Mercury 578159) Gina Thompson | DEBUT | |
| 11 | HOUSE KEEPER (MJJ 78274) Men Of Vizion | 13 | 12 | 55 | EVER SINCE YOU WENT AWAY (Big Beat/Arista 98112) Art N' Soul | 54 | 22 |
| 12 | HAY (Pallas/Universal 56008) Crucial Conflict | 10 | 9 | 56 | NOBODY KNOWS (LaFace/Arista 4115) The Tony Rich Project | 56 | 26 |
| 13 | BACK TO THE WORLD (Qwest/VMB 17629) Tevin Campbell | 18 | 3 | 57 | FOR THE LOVE OF YOU (Atlantic 87061) Jordan Hill | 52 | 8 |
| 14 | YOU (Uptown/Universal 56001) Monifah | 11 | 9 | 58 | SO FLY (Outburst/Def Jam 576508) Domino | 64 | 4 |
| 15 | I CAN'T SLEEP BABY (Jive 42377) R.Kelly | 15 | 2 | 59 | WISHES (FROM "KAZAAM") (Perspective 587550) Nathan Morris | DEBUT | |
| 16 | YOU'RE THE ONE (RCA 64511) SWV | 14 | 14 | 60 | THE BIZNESS/STAKES IS HIGH (Tommy Boy 730) De La Soul Feat. Common Sense | 51 | 2 |
| 17 | THEY DON'T CARE ABOUT US (Epic 78212) Michael Jackson | 17 | 6 | 61 | LET'S STAY TOGETHER (FROM "A THIN LINE...") (Jac-Mac 17656) Eric Benet | 69 | 2 |
| 18 | ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DONT BE A MENACE...") (Island 854530) Joe | 20 | 22 | 62 | WOO- HAH! GOT YOU ALL IN CHECK (Elektra 66050) Busta Rhymes | 53 | 19 |
| 19 | C'MON 'N RIDE IT (THE TRAIN) (Big Beat/Arista 98083) Quad City DJ'S | 19 | 19 | 63 | DOIN IT (Def Jam/Mercury 576120) LL Cool J | 57 | 18 |
| 20 | ALWAYS BE MY BABY (Columbia 66700) Mariah Carey | 25 | 15 | 64 | BRING IT ON (Columbia 78273) Kino Watson | 58 | 12 |
| 21 | NEVER TOO BUSY (Columbia 67125) Kenny Lattimore | 22 | 11 | 65 | OPERATION LOCKDOWN/DA WIGGY (Duck Down/Priority 53232) Heltah Skeltah | 65 | 5 |
| 22 | IF I RULED THE WORLD (Columbia 78327) Nas | 24 | 4 | 66 | I'LL DO ANYTHING FOR YOU (Perspective 587542) Ann Nesby | 59 | 6 |
| 23 | KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (Flavor Unit/EastWest/EEG 64302) MC Lyte Feat. Xscape | 16 | 18 | 67 | 1,2,3,4 (SUMPIN' NEW) (Tommy Boy 7721) Coolio | 60 | 18 |
| 24 | GET MONEY (Big Beat 98087) Junior M.A.F.I.A. | 21 | 24 | 68 | I'LL NEVER STOP LOVING YOU (Hollywood 164008) J'Son | 61 | 8 |
| 25 | AIN'T NO NIGGA/DEAD PRESIDENTS (Roc-A-Fella/Priority 53233) Jay-Z | 23 | 17 | 69 | IF I KNEW THEN (WHAT I KNOW NOW) (Gasoline Alley/MCA 55140) I D Extreme | 62 | 6 |
| 26 | LOUNGIN (Def Jam/Mercury 575062) LL Cool J | DEBUT | | 70 | TRES DELINQUENTES (PMP/Loud 64526) Delinquent Habits | 66 | 9 |
| 27 | BLACKBERRY MOLASSES (EastWest 64299) Mista | 40 | 2 | 71 | NO MORE GAMES (Loose Cannon/Island 852706) Skin Deep Feat. Li'l Kim | 70 | 13 |
| 28 | FOREVER MORE (Vbrk Group 78297) Puff Johnson | 28 | 9 | 72 | THE WORLD IS A GHETTO (Rap-A-Lot/Virgin 38544) Geto Boys | 67 | 10 |
| 29 | DOWN LOW (NOBODY HAS TO KNOW) (Jive 42373) R. Kelly Feat. Ronald Isley | 26 | 19 | 73 | LET ME CLEAR MY THROAT (CLR 5218) DJ Kool | 79 | 15 |
| 30 | COUNT ON ME (FROM "WAITING TO EXHALE") (Arista 2976) Whitney Houston & Cece Winans | 27 | 16 | 74 | CAJUN MOON (Bluemoon/Arista 98071) Randy Crawford | 72 | 7 |
| 31 | IN THE HOOD (LaFace 4127) Donell Jones | 32 | 6 | 75 | HANG 'EM HIGH (Loud/RCA 64561) Sadat X | 73 | 5 |
| 32 | AIN'T NOBODY/KISSING YOU (Bad Boy/Arista 9055) Faith | 29 | 14 | 76 | MR. ICE CREAM MAN (Limit/Priority 53218) Master P | 75 | 15 |
| 33 | PLEASE DONT GO (MCA 55158) Immature | 30 | 12 | 77 | I DON'T WANNA BE ALONE (Gasoline Alley/MCA 55178) Shai | 74 | 11 |
| 34 | LADY (EMI 258543) D'Angelo | 31 | 21 | 78 | HOME (Rip-R 2711) 4U | 83 | 2 |
| 35 | LETS LAY TOGETHER (Island 7165) The Isley Brothers | 35 | 16 | 79 | ALL I NEED (Silas/MCA 55136) Jesse Powell | 76 | 22 |
| 36 | YOU SAID (Island 854630) Mona Lisa | 36 | 3 | 80 | OREGANO FLOW (Critique 15571) Digital Underground | 77 | 9 |
| 37 | SCARRED (Luther Campbell/Island 164000) Luke | 33 | 12 | 81 | LIVE AND DIE FOR HIP HOP (Ruffhouse/Columbia 78271) Kris Kross | 78 | 13 |
| 38 | MY BOO (So So Def/Columbia 78358) Ghost Town DJ's | DEBUT | | 82 | OOH, OOH BABY (Motown 860416) Taral Hicks | DEBUT | |
| 39 | 5 O'CLOCK (MCA 55075) Nonchalant | 37 | 20 | 83 | I GIVE IN (Sin-Drome 1206) Bobby Caldwell | 80 | 10 |
| 40 | WHERE DO WE GO FROM HERE (Arista 13223) Deborah Cox | DEBUT | | 84 | GET YOUR THING OFF (EastWest/EEG 64285) Eddie & Gerald Levert | 81 | 6 |
| 41 | IT'S YOU THAT'S ON MY MIND (Virgin 38542) Quindon | 38 | 9 | 85 | DON'T YOU WORRY (MCA 55094) Ruffa Feat. Tasha | 82 | 6 |
| 42 | I WILL SURVIVE (RCA 64492) Chantay Savage | 39 | 21 | 86 | SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME") (Walt Disney/Hollywood 64011) All-4-One | DEBUT | |
| 43 | GIVE ME ONE REASON (Elektra 64346) Tracy Chapman | DEBUT | | 87 | SHADOWBOXIN' (Geffen 19396) Genius/GZA Feat. Method Man | 84 | 16 |
| 44 | ONE FOR THE MONEY (Motown 860512) Horace Brown | 41 | 15 | 88 | BOOM BIDDY BYE BYE (Ruffhouse/Columbia 78339) Cypress Hill | 71 | 3 |
| | | | | 89 | ...TIL THE COPS COME KNOCKIN' (Columbia 78275) Maxwell | 86 | 9 |
| | | | | 90 | COME AROUND (FROM "THE NUTTY PROFESSOR") (Def Jam/Mercury 578552) Dos Of Soul | DEBUT | |
| | | | | 91 | FAKIN JAX (Elektra 64293) Ini | 85 | 4 |
| | | | | 92 | HOW DO YOU TELL THE ONE (Virgin 38543) After 7 | 87 | 11 |
| | | | | 93 | WHERE DO U WANT ME TO PUT IT (Perspective 587512) Solo | 68 | 29 |
| | | | | 94 | BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (Arista 5052) Monica | 63 | 41 |
| | | | | 95 | A THIN LINE BETWEEN LOVE & HATE (Jac-Mac/Wamer Bros. 17899) H-Town | 34 | 23 |
| | | | | 96 | NOT GON' CRY (FROM "WAITING TO EXHALE") (Arista 12957) Mary J. Blige | 55 | 25 |
| | | | | 97 | BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") (550 Music 78237) Celine Dion | 88 | 7 |
| | | | | 98 | SOUL FOOD (Laface/Arista 24147) Goodie Mob | 89 | 19 |
| | | | | 99 | NASTY DANCER/WHITE HORSE (Wrap/Ichiban 349) Kilo | 90 | 22 |
| | | | | 100 | STAIRWAY TO HEAVEN (StepSur/Interscope 98086) Pure Soul | 91 | 22 |



TOP 75 URBAN ALBUMS

CASH BOX • JULY 13, 1996

| | | | | |
|----|--------------------------------------------------------|---------------------------------------|-------|----|
| 1 | THE NUTTY PROFESSOR (Def Jam 31911) | Soundtrack | 1 | 4 |
| 2 | SECRETS (LaFace/Arista 26020) | Toni Braxton | DEBUT | |
| 3 | MISSION TO PLEASE (Island 524214) | The Isley Brothers | 5 | 7 |
| 4 | THE SCORE (Ruffhouse/Columbia 67147) | Fugees | 2 | 20 |
| 5 | GETTIN'IT (ALBUM NUMBER 10) (Jive 41584) | Too Short | 3 | 6 |
| 6 | NOCTURNAL (Duck Down/Priority 50532) | Heltah Skeltah | 61 | 2 |
| 7 | LEGAL DRUG MONEY (Universal 53010) | Lost Boyz | 4 | 4 |
| 8 | E. 1999 ETERNAL (Ruffless/Relativity 5539) | Bone Thugs N Harmony | 6 | 48 |
| 9 | R. KELLY (Jive 41579) | R. Kelly | 7 | 29 |
| 10 | KEITH SWEAT (Elektra 61707) | Keith Sweat | DEBUT | |
| 11 | ALL EYEZ ON ME (Death Row/Interscope 24204) | 2Pac | 8 | 20 |
| 12 | ICE CREAM MAN (Priority 53978) | Master P | 9 | 17 |
| 13 | WHATCHA LOOKIN' 4 (Gospo Centric 72127) | Kirk Franklin & Family | 12 | 10 |
| 14 | MAXWELL'S URBAN HANG SUITE (Columbia 66434) | Maxwell | 19 | 12 |
| 15 | MOODS...MOMENTS (Uptown/Universal 53004) | Monifah | 10 | 6 |
| 16 | HORACE BROWN (Motown 530652) | Horace Brown | DEBUT | |
| 17 | Q'S JOOK JOINT (Qwest 45875) | Quincy Jones | 14 | 29 |
| 18 | KILLA KALI (Jive 41577) | Celly Cel | 15 | 9 |
| 19 | THE RESURRECTION (Rap-A-Lot/Noo Trybe 41555) | Geto Boys | 11 | 13 |
| 20 | SO SO DEF BASS ALL-STARS (So So Def/Columbia 67532) | Various Artists | 24 | 3 |
| 21 | NEW BEGINNING (RCA 66487) | SWV | 17 | 11 |
| 22 | DAY DREAM (Columbia 66700) | Mariah Carey | 23 | 34 |
| 23 | GOOD LOVE (Maiaco 7480) | Johnnie Taylor | 51 | 2 |
| 24 | MISS THANG (Rowdy/Arista 37006) | Monica | 16 | 45 |
| 25 | BROWN SUGAR (EMI 232629) | D'Angelo | 26 | 49 |
| 26 | SUNSET PARK (Flavor Unit/EastWest/VEEG 61904) | Soundtrack | 13 | 11 |
| 27 | UNCLE LUKE (Luther Campbell/Island 61000) | Luke | 18 | 6 |
| 28 | TOTAL (Arista 73006) | Total | 22 | 20 |
| 29 | WAITING TO EXHALE (Arista 18796) | Soundtrack | 28 | 30 |
| 30 | PERSONAL (550 Music/Epic 6694) | Men Of Vision | DEBUT | |
| 31 | THE COMING (Elektra 61742) | Busta Rhymes | 21 | 14 |
| 32 | THE LOST GENERATION (Virgin 41583) | Shyheim | 20 | 4 |
| 33 | T.A.P.O.A.F.O.M. (550 Music/Epic 57144) | George Clinton & The P-Funk All Stars | 27 | 2 |
| 34 | SOUL SURVIVOR (Sin-Drome 8910) | Bobby Caldwell | 38 | 5 |
| 35 | MY HEART (LaFace/Arista 26025) | Donell Jones | 41 | 3 |
| 36 | WORDS (LaFace/Arista 26222) | The Tony Rich Project | 39 | 24 |
| 37 | BETTER DAYS (Mo'jazz/Motown 530545) | Norman Brown | DEBUT | |
| 38 | MR. SMITH (Def Jam/Mercury 523845) | LL Cool J | 30 | 29 |
| 39 | KENNY LATTIMORE (Columbia 67125) | Kenny Lattimore | 31 | 6 |
| 40 | SOLO (Perspective 49017) | Solo | 29 | 40 |
| 41 | UNTOUCHABLE (Relativity 1505) | Mac Mal | 44 | 11 |
| 42 | VI: RETURN OF THE REAL (Priority 53933) | Ice T | 25 | 3 |
| 43 | LET ME CLEAR MY THROAT (CLR 7209) | D.J. Kool | 33 | 14 |
| 44 | 11-20-79 (Island 524244) | Mona Lisa | 34 | 2 |
| 45 | A THIN LINE BETWEEN LOVE AND HATE (Warner Bros. 46134) | Soundtrack | 35 | 20 |
| 46 | DELINQUENT HABITS (PMP/Loud/RCA 66929) | Delinquent Habits | 36 | 3 |
| 47 | FUTURE RHYTHM (Radikal/Critique 15452) | Digital Underground | 37 | 3 |
| 48 | PHYSICAL FUNK (Outburst/Def Jam 531033) | Domino | 40 | 2 |
| 49 | FATHER & SON (Elektra 61859) | Eddie & Gerald Levert | 32 | 37 |
| 50 | TAKIN MINE (Pendulum/EMI 38383) | Heather B. | 43 | 2 |
| 51 | ONCE UPON A TIME IN AMERICA (Profile 1467) | Smooth Da Hustler | 54 | 10 |
| 52 | LOUDER THAN WORDS (Mercury 31453) | Lionel Richie | 42 | 11 |
| 53 | ORIGINAL GANGSTAS (Noo-Trybe/Virgin 41533) | Soundtrack | 45 | 9 |
| 54 | EDDIE (Island/Hollywood 524243) | Soundtrack | 46 | 4 |
| 55 | THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11258) | Jodeci | 48 | 48 |
| 56 | GREATEST HITS (Right Stuff/Capitol 30800) | Al Green | 58 | 45 |
| 57 | REASONABLE DOUBT (Priority 50592) | Jay-Z | DEBUT | |
| 58 | DEATH THREATZ (Epic 67139) | MC Eiht | 53 | 11 |
| 59 | GANGSTA'S PARADISE (Tommy Boy 1141) | Coolio | 56 | 31 |
| 60 | BACK TO THE WORLD (Qwest/Warner Bros. 46003) | Tevin Campbell | DEBUT | |
| 61 | 1ST ROUNDED KNOCKOUT (Triple X 51228) | Dr.Dre | 50 | 5 |
| 62 | NAKED AND TRUE (Blue Moon/AG 92662) | Randy Crawford | 62 | 10 |
| 63 | MIND OF MYSTIKAL (Big Boy 41581) | Mystikal | 52 | 39 |
| 64 | THE GREAT WHITE HYPE (Epic 67636) | Soundtrack | 55 | 9 |
| 65 | BLACK 'N DANGEROUS (Atlantic 82843) | Young Lay | 49 | 3 |
| 66 | FAITH (Arista 73003) | Faith Evans | 63 | 41 |
| 67 | SOUL FOOD (La Face/Arista 26018) | Goodie Mob | 70 | 32 |
| 68 | DOGG FOOD (Death Row/Interscope/Priority 50546) | Tha Dogg Pound | 68 | 30 |
| 69 | WE GOT IT (MCA 11385) | Immature | 59 | 28 |
| 70 | LIQUID SWORDS (Geffen 24813) | GeniusGZA | 66 | 33 |
| 71 | KIRK FRANKLIN & FAMILY (Gospo-Centric 72119) | Kirk Franklin & Family | 75 | 78 |
| 72 | MIRACLE (Columbia 53022) | Puff Johnson | 71 | 4 |
| 73 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 74 | 80 |
| 74 | KOLLAGE (Chrysalis/EMI 35484) | Bahamadia | 57 | 12 |
| 75 | OFF THE HOOK (So So Def/Columbia 67022) | Xscape | 60 | 48 |

THE RHYTHM

By Peter Miro



Atlanta-based twentysomething trio RAWSeed seeks to put a different face on rap-inspired R&B.

"THEY LOVE IT THAT we're at each other's throats with our music," comments Travara "Ty" Muced, one third of Trumpp Tight/Raging Bull Records' sinuous R&B/rap trio RAWSeed. In her view, radio would be missing a sizable chunk of its programming if hard-edged songs weren't a staple. On this subject she is one peeved alley cat (conforming to her nickname, "Tha Alley Cat"), but feels she can personally affect the situation through her own creative vibe. Her groupmates Japonica "Punny" Soto (Darkside), and Jennifer "J.J." Morris ("The Joker") hope that the RAWSeed musical approach, while faithful to rap roots, will inject some new features into radio's gene pool for the remainder of the '90s, and beyond. Group manager Tommy Brown, president/CEO of Atlanta-based Brown Management agrees that urban music may be stilted toward 'hood themes. "All they want to record is sex, drugs and murder," he noted. What he and his musically-inclined brother Bobby Brown plan to do differently is roll out RAWSeed as artists with a rap-inspired structure, than gradually cross them over into an R&B/pop arena. "If There's A Cure," a snippet from the trio's forthcoming debut LP, grafts a hip hop chant onto the Diana Ross tune "Love's Hangover." "Listen" and "We Keep It Coming," are two other preview tunes that ring with the assertive confidence these ladies possess. It can be embraced by the record-buying public during Fall '96.

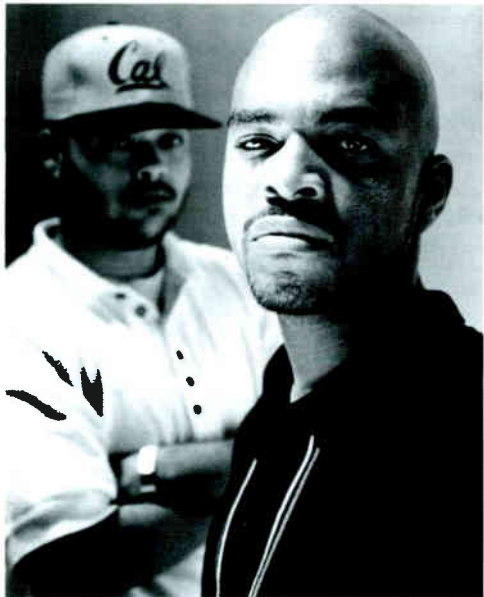
ROWDY GOINGS ON: Multi-platinum selling producer/songwriter Dallas Austin of Atlanta-based Rowdy Records, is producing the upcoming soundtrack to the MGM film *Fled*, due July 16. Consistent with the film's *Defiant Ones* vibe, about an integrated pair of fugitives, Austin compiled songs that emphasize a "Southern Flava," spread out over the genres of pop, R&B and rock. The first single is a sensual solo performance by TLC's Tionne "T-Boz" Watkins titled "I Touch Myself." Other strong female vocalists on the project are Monica ("The One I Need"), and new R&B quartet For Real ("The Right Way"). Tony Rich, Fishbone and others round out the Arista/BMG distributed project.

CHURCH BURNING DEPLORED The Baptist Minister's Conference of Greater New York and vicinity, a group of 475 local Baptist ministers, has joined with WLIB-AM, 1190, in a grassroots fundraising initiative to raise money for destroyed black churches, both organizations have announced. More than 80% of the African American churches burned across the country in the past six years have been of Baptist affiliation. "For six years, we have monitored what has become a worsening situation," says Conference president Rev. Hunson Green. "And now is the time to reach out to the community for funds and support." Contributions should be sent to: WLIB Church Resurrection Fund WLIB, P.O. Box 1761, Murray Hill Station, New York, N.Y. 10156. Closer to the arson zone, The Elektra Entertainment Group will hold a benefit concert in Atlanta's Variety Playhouse to aid the rebuilding of the ravaged sanctuaries. Among the featured R&B/hip hop acts are Goodie Mob, A-Kon, and Mista. Proceeds will be allotted by The National Council Of Churches.

ADDRHYTHM: Entertainer Isaac Hayes and leaders of diverse groups representing ethnic minorities from as far away as Nigeria, Canada and Holland were honored in L.A. by "Lift Every Voice, Inc." during its 3rd Annual Human Rights Awards Celebration, for their "outstanding achievements in the fight against suppression and the securing of human rights for all." During ceremonies at The Church Of Scientology Celebrity Center in Hollywood, some awardees were either exiles from their native land, or faced execution for their activism.

THE RHYME

By Peter Miro



Jungle Records R&B vocalist/rapper Mr. X (a.k.a. Xavier Romero Thomas) puts those encroaching on his space on notice with his musical collaborator QDIII on his self-titled debut LP, now bounding up rap charts.

"KEEPING IT REAL," is a frequent utterance among rap artists, an oft-professed credo that implies of their creations uncompromising, street-informed authenticity. At minimum, it's a guarantee that reality won't be sugar-coated, but the resulting production can still fizzle if weakly executed. In

this vein, Jungle Records artist Mr. X is achieving surprising results with his effluent integration of R&B and hip hop vocal styles on his self-titled debut, *Mr. X*, where he sings and raps about life as experienced in his South Central Los Angeles neighborhood—referred to as "The Jungle" for its serried blocks of motel-style apartments, fenced alleyway carports and tropical landscaping—turned contested urban battle zone, where random gunfire between black and Mexican gang factions can spray even a family barbecue with tragedy. With this backdrop, Mr. X musically declares his allegiance to his 'hood, to his street roots, and boldly crows to envious perpetrators that his skills set him apart from the mobbing gangsta rabble that would see him fail. The melodic wholeness of this strongly bulleted project is attributed to his collaboration with producer QDIII (Quincy Jones III), supplying not only infectious beats, but a soothing musical framework for Mr. X's ideas.

"It's not a 'have to...what's expected of...' type of music," Mr. X comments. Meaning that people are truly feeling the net effect of his brainstorming with QDIII, who initially sketched out rhythms and grooves which Mr. X then devised a lyrical flow for. First teaming in 1989, the pair connected with debut single "Any Ole Sunday" in 1994. "One Time's (At My Door)," released May 30, "expresses the sentiment of many a South Central youth who know that it only takes *one time* to get caught up in some drama." The songs "Playa Hata," "Comin From Da Head," "Can't Fade The Funk," "So High," and upcoming single "Flossin'" dramatize a range of scenarios with guest producers Polar Bear (Infinite Mass), RedFoo & J-funk, Teddy and Steve Vicious. To Mr. X, the rap genre provides "a way to express whatever gets on your nerves." Current attempts to censor rap product won't diffuse the flame from the bunsen burner any time soon. Tunes with the eloquence of Mr. X's "True To This" are needed so that an artist may state his perspective for public record, like retired Jive artist Too Short does on his final LP *Gettin' It*, or keep people off his back like Mobb Deep's "Infamous Prelude" from their '95 LP. Some brothers simply want to maintain and be left alone, not be swept by street hierarchies which they didn't ordain. At what point does an artist cave in? At what point does he stand firm? Mr. X's lucid chronicles explain the perplexing tug-of-war faced by many urban youth, while dropping loads of style in the process.

ADDRHYME: Longevity Records executives Dave Menefield and Charles Bryant recently signed a worldwide distribution agreement with Dr. Dre's new, still-unnamed music label, through Interscope/Uni distribution, effective as of 6/15/96. The L.A.-based label is a full service organization that will be marketing and promoting its artists in-house. An album-in-progress by R&B quintet *Whoz Who*, due this summer, will be the first product released on Dr. Dre's new label.

TOP 25 RAP SINGLES

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| | | | | |
|----|---------------------------------------------------------------------|--------------------------------|-------|----|
| 1 | HOW DO YOU WANT IT/CALIFORNIA LOVE (Death Row/Interscope 854653) | 2Pac Feat. KC & Jojo | 1 | 4 |
| 2 | THA CROSSROADS (Ruthless 6335) | Bone Thugs N Harmony | 2 | 11 |
| 3 | HAY (Pallas 56008) | Crucial Conflict | 3 | 8 |
| 4 | C'MON 'N RIDE IT (THE TRAIN) (Quadrasons/Big Beat/AG 98083) | Quad City DJ'S | 4 | 17 |
| 5 | DEAD PRESIDENTS (Roc-A-Fella 53233) | Jay-Z | 6 | 17 |
| 6 | GET MONEY (Big Beat 98087) | Junior M.A.F.I.A. | 5 | 26 |
| 7 | KEEP ON, KEEPIN' ON (Flavor Uni/EastWest 64302) | MC Lyte Feat. Xscape | 7 | 18 |
| 8 | SCARRED (Luther Campbell/Island 164000) | Luke | 8 | 12 |
| 9 | IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") (Tommy Boy 7731) | Coolio | 9 | 6 |
| 10 | I CONFESS (Chrysalis/EMI 58437) | Bahamadia | 14 | 2 |
| 11 | TRES DELINQUENTS (PMP/Loud/RCA 64526) | Delinquent Habits | 13 | 9 |
| 12 | RENEE (FROM "DONT BE A MENACE...") (Island 854584) | Lost Boyz | 10 | 15 |
| 13 | OPERATION LOCKDOWN/DA WIGGY (Duck Down/Priority 53232) | Heltah Skeltah | 15 | 2 |
| 14 | LET ME CLEAR MY THROAT (CLR 5218) | DJ Kool | 19 | 4 |
| 15 | IF I RULED THE WORLD (Columbia 78327) | Nas | 12 | 3 |
| 16 | 5 O'CLOCK (MCA 55075) | Nonchalant | 11 | 18 |
| 17 | THE WORLD IS A GHETTO (Rap-A-Lot/Virgin 38544) | Geto Boys | 17 | 10 |
| 18 | WOO-HAH!! GOT YOU ALL IN CHECK (Elektra 64335) | Busta Rhymes | 15 | 18 |
| 19 | MR. ICE CREAM MAN (No Limit/Priority 53218) | Master P | 21 | 15 |
| 20 | LOUNGIN (Def Jam 575062) | LL Cool J | DEBUT | |
| 21 | DON'T YOU WORRY (MCA 55094) | Ruffa Feat. Tasha | 23 | 2 |
| 22 | IT'S A PARTY (Elektra 64268) | Busta Rhymes | DEBUT | |
| 23 | OREGANO FLOW (Crique 15571) | Digital Underground | 21 | 5 |
| 24 | THE BIZNESS/STAKES IS HIGH (Tommy Boy 7730) | De La Soul Feat. Comm on Sense | 20 | 2 |
| 25 | SO FLY (Outburst/Def Jam/Island 576508) | Domino | 25 | 4 |

Urban Singles Reviews

By Peter Miro

■ OUTKAST: "Elevators" (LaFace/Red Clay LFPCD-4177) Producers: Antonio M. Reid, Kenneth B. Edmonds, Organized Noize Productions, Inc.

Don't presume that L.A. & Babyface can only handle R&B cuts. Sounds here like they can mount just about any type of stone in a flattering setting. OutKast reflects on how their industry profile affects their lives, rapping way ahead of the beat in spots on this leisurely arranged musical stroll. A model of economy, it's groove is *haiku* for the ears.

■ U.G.O. : "Blowin' Spots"/"Straight From The Heart" (UK Recordings LTD. UGO081595) Producers: D'Rock, U.G.O.

U.G.O. is a Nigerian rap artist whose tribal name, Ugochukwu, means "eagle of God," and his rapping handle is an acronym for "Unbiased Ghetto Opinion." He's paired with KNOWLEDGE, a key member of Digable Planets, on the debut release from their joint label venture. U.K. Recordings, Ltd. Both cuts exemplify ultra-fine applications of hip hop science. U.G.O.'s occasional lapses into native dialect flavor his intense edge, while the production on the bonus track "Straight From The Heart," conveys a raw, smoky, performance art flair as if vibists Lionel Hampton or Roy Ayers were backing beat poets, next to wheels of steel. Should make some big noise.

■ RUFFA: "Don't You Worry" (MCA MCA5P-3744) Producers: Ruffa, Jeff Trotter

A bomb dancehall/hip hop remix of the Ruffa/Tasha ballad, totally transforming the slow stroke of the original into a body rocking anthem on track 1. Verbal input from GP-The Grain, Printo Kid and Specialist animates the switchover, replicated as an instrumental on track 2. Also spouts the song's harmonic layers on a *capella* track 5. Packs a bounce suitable for radio and club action.

Blues News & Notes

John Rhys

THERE'S A THIN LINE BETWEEN BLUES AND ROCK, and Storyville stands tall on both sides of the line. This CD could really do it for the Code Blue label if Atlantic Records decides to give Barbara Shaw the push she deserves. The word from Adam Abramson (Atlantic marketing) is that they're going all out on Storyville's excellent new CD, *A Piece Of Your Soul*, gearing into "in store play," full display material, sending product to 500 "Paste Maker Accounts," servicing all triple A stores and working strongly with the Coalition Of Independent Music Stores.

"This is a tremendous record. We intend to give it everything we've got at all levels of marketing and retail," Abramson says....If you're a blues lover—and you have a coffee table...well, even if you don't—you'll be the envy of all your blues buddies if you own *Black and White Blues*, the finest collection of blues artist portraiture ever assembled. Through text and image, Marc Norberg has perfectly captured the uncommon spirit of the people who made the blues great and are keeping the tradition alive across America. Each of his portraits is accompanied by the subject's personal statement about the blues.

With its combination of entertaining stories and evocative portraits, *Black And White Blues* is sure to find an appreciative audience not only among blues and jazz fans but also among the legions who admire fine photography. The collection is published by Graphis and distributed to the trade by Billboard Books an imprint of Watson-Guptil Publications. Deals offered are as follows: Buy five copies and receive the sixth free along with a plexi-display stand. This book sells for \$45.95. The five plus one free is \$229.75 and can be ordered from the Lakewood Distribution Center whose phone number is 908-363-5679...

THE RETAILER OF THE WEEK This week *Cash Box* would like to introduce Lawrence Henry of **The Record Finders** to our ever growing list of fine retailers throughout the country. Record Finders not only sells new product but specializes in locating hard to find and rare collectors' items. Mr. Henry has over 15 years experience in the business and is also a programming assistant at several major radio stations including KLON, KPFK and KGFJ in Los Angeles. The Record Finders specializes in Urban, R&B and Blues product and is located at 725 West 60th. Street, Los Angeles, CA 90044-6354. The famous phone number is 213-752-9508.

Record Finders Top Ten for the week of June 29, 1996

1. Johnnie Taylor *Good Love* Malaco 7480
2. Luther "Guitar Jr." Johnson *Slammin' On The West Side* Telarc 83389
3. Bobby Blue Bland *Sad Street* Malaco 7478
4. Bobby Rush *One Monkey Don't Stop No Show* Waldoxy 2813
5. Willie Clayton *Ace In The Hole* Acc 2066
6. Marvin Sease *Please Take Me* Jive 41585
7. W.C.Clark *Texas Soul* Black Top 1131
8. Various Artists *Evejim's Collectors Edition Vol.1* Evejim 2055
9. Ray Charles *Berlin, 1962* Pablo 5301
10. Dorothy Moore *Misty Blue* Malaco 7481

SEVERAL WEEKS AGO *Cash Box* was invited over to Capitol Studios via a phone call from Solomon Burke. Solomon said he needed help and we were glad to oblige. Upon arriving at Capitol, we were informed that we were being asked to sing some background vocals for one of Solomon's cuts off his new CD soon to be released via Pointblank Records. Walking into the studio we found there were numerous business celebrities congregated in and about the studio confines, many of which were preparing for their debut on record with the talented Burke. So far the record remains un-named, but

Top 25 Blues Albums

JULY 13, 1996

| | | | | |
|----|---------------------------------------------------|----------------------------------|----------|----|
| 1 | LEDBETTER HEIGHTS (Giant 24621) | Kenny Wayne Shepherd | 1 | 18 |
| 2 | PHANTOM BLUES (Private 82139) | Taj Mahal | 5 | 14 |
| 3 | PLEASE TAKE ME (Jive 41585) | Marvin Sease | 4 | 8 |
| 4 | ALLIGATOR 25TH ANNIVERSARY (Alligator 1101) | Various Artists | 3 | 6 |
| 5 | THE REAL DEAL LIVE (Silverline 41543) | Buddy Guy | 2 | 8 |
| 6 | GREATEST HITS (Epic EK-66217) | Stevie Ray Vaughan | 6 | 18 |
| 7 | GOOD LOVE (Malaco 7480) | Johnny Taylor | 16 | 2 |
| 8 | ACE IN THE HOLE (Ace 2006) | Willie Clayton | 7 | 16 |
| 9 | A LONG WAY HOME (Verve 529465) | Clarence "Gatemouth" Brown | 8 | 8 |
| 10 | KEB MO (Epic 57863) | Keb Mo | 10 | 16 |
| 11 | ONE MONKEY DON'T STOP NO SHOW (Waldoxy 2813) | Bobby Rush | 14 | 6 |
| 12 | RHYTHM AND GROOVE (Pointblank 41494) | Roy Rogers | 15 | 6 |
| 13 | BLUES (MCA 11060) | Jimi Hendrix | 13 | 10 |
| 14 | A MAN AMONGST MEN (Code Blue 82896 AG) | Bo Diddley | 11 | 2 |
| 15 | BLUES FOR GREENY (Charisma 4050) | Gary Moore | 9 | 6 |
| 16 | SLAMMIN' ON THE WEST SIDE (Telarc 83389) | Luther Guitar Jr. Johnson | 18 | 4 |
| 17 | YA THINK I'D KNOW BETTER (Blind Pig 5033) | Coco Montoya | 12 | 4 |
| 18 | SAD STREET (Malaco MCO 7478) | Bobby Blue Bland | 17 | 18 |
| 19 | GRATEFUL HEART: BLUES AND BALLADS (Bullseye 9565) | Ronnie Earl And The Broadcasters | 20 | 12 |
| 20 | OLD FASHIONED LOVE (MTE 5053) | Kenne Wayne | DEBUT | |
| 21 | HOUSE OF LOVE (Paula 9005) | Carl Sims | 24 | 4 |
| 22 | I'M SERIOUS (Serious Sound 7295) | Mel Waiters | DEBUT | |
| 23 | TURN IT ON (Bullseye 9566) | Roomful Of Blues | 21 | 16 |
| 24 | TORNADO (Rounder 3140) | Rory Block | RE-ENTRY | |
| 25 | BEST OF IN THE MOOD (Columbia 64831) | Tyrone Davis | DEBUT | |

Solomon produced with a strong hand thrown in by his son Selaïse. What we heard of the album was excellent and everyone had a marvelous time chatting and singing. However, during all the helter-skelter we forgot to ask, "Hey Solomon, do we get single or double scale?"

That's all for this week, friends, but remember: The Gods love the blues.



New Pointblank recording artist, legendary singer Solomon Burke (center, in the white hat. Yeah, he's a good guy.) was joined in the studio by a few of closest friends and colleagues to record on "Birthday Song," a track that will be featured on his label debut. The chorus also ehpled on the track "We Live So Close To One Another."

Indie News

By Dick Ishbun



The legendary Dick Dale recently did an in-store performance at Tower Records 4th & Broadway in New York City to support his Beggar's Banquet Records debut *Calling Up Spirits*. Pictured after the set are (l-r): Jim Hefferman, natl. dir. of radio promotion, Beggar's Banquet; Cory Brennan, natl. director of sales, BB; Lesley Bleakley, exec. vp, BB; Dick Dale; Frank Cwiklik, Tower Records; Chuck Person, Tower oldies buyer; and Tom Sladek, NYC sales, ADA Distributions.

HIGHER OCTAVE GETS CYBEROCTAVE: Higher Octave Music, the Southern California-based label that has built a strong foundation with NAC instrumental releases and world beat fare, is launching the sub-label CyberOctave. The new imprint will be the home for more ambient, lead edge and futuristic music, according to the company. The first two releases will be Osamu Kitajima's 10th album, *Beyond The Circle*, a rhythmic, dance-oriented, multi-instrumental offering blending Eastern sounds with Western sensibilities; and *Brainscapes*, the self-titled debut from a group founded by Alain Eskinasi, whose first solo album in the U.S., *Many Worlds, One Tribe*, was released on Higher Octave in May. Also scheduled from CyberOctave in August is Tom Vedvik's debut *Slowdiver*, and an album containing mega percussive remixes of some of Higher Octave's top artists by 3rd Force.



Music lovers were spilling out into traffic when Los Angeles landmark record store Aron's hosted a mid-day parking lot performance by Capitol Records act The Jesus Lizard, who performed work from the group's debut album *Shot*. The album's first single, "Mailman," already a staple at college radio, will be serviced to commercial alternative radio in conjunction with the band's end-of-July tour. The group played for an hour and stuck around to sign autographs for fans. Pictured in the throes of song are The Jesus Lizard members (l-r): Duane Denison, Mac McNeilly, David Yow and David Sims.

CLASSICAL DIGITAL, INC. founder Vic Muenzer latched on to the notion of recording street musicians in their natural performance environs while passing a group of such artists on the streets of Chicago after a recording session. As he listened he thought to himself: "This is great stuff—in fact, it's better than what I just finished producing in the studio." We may never know what studio act Muenzer was talking about, but the result of that sidewalk epiphany was the '95 release *StreetDreams* on Classical Digital's Clay Dog Records. That compilation album earned attention from the likes of ABC-

Indie Execs



Brodginski



Booth



Ray

■ Steve Tello has been named president at Speer Communications, Ltd., where he will assume responsibility for daily operation of and overall strategic development for the telecommunications company's nine divisions. Tello previously was president of the Speer-owned Professional Video Services International Media Center, and prior to PVS was a producer with ABC News. ■ Todd Brodginiski has been promoted to vp at the public relations firm MSO. Previously a sr. account exec, Brodginiski will continue with his publicist chores and also assume more administrative and managerial duties. In '91, he started as an intern at Levine Schneider Public Relations, which branched off into MSO in 1995. ■ Handleman Company has named William J. Stapleton vp/C.I.O. of information technology. He previously was sr. vp of information systems for Northern Automotive Corp. ■ Lisa LeRose has been named to the newly-created post of national sales director for Domo Records, joining their label from Drive Entertainment and Mesa Bluemoon Records, where she held similar posts. ■ Awanda Booth has been appointed director of A&R at Relativity Records and will now function in an A&R capacity on a national level. Booth's background includes product management, retail, sales, in addition to A&R, and she was assoc. dir. of A&R at Epic Records prior to

joining Relativity. ■ Steven Ray has been promoted to sr. director of creative at Windswept Pacific. The former director in the company's creative department, Ray now will step up his involvement in phases of urban music activities, including film and TV projects. ■ Robyn Scheller has been promoted to the newly-created post of product manager/Kid Rhino—the family division of Rhino Entertainment. Scheller will be responsible for overseeing development of Kid Rhino audio titles from start to finish, including packaging, budget, placing of advertising and sales tactics. A primary function will be to set up and execute major cross-promotions and promotional tie-ins for priority releases. Scheller joined Rhino in 1994 as marketing supervisor, where she was responsible for all of the marketing of the division's projects. Prior to joining Rhino, she was a marketing coordinator at Chrysalis Records.

TV's *Good Morning America* and was successful enough for a repeat performance in the guise of *StreetDreams/New York Underground*.

Sixteen diverse New York street music acts are featured—ranging from down-under didjeridoo sounds of Didjworks and the the reggae music of Asheba to the bagpipe playing of Bill Gould and the hand drums and hammered dulcimer of Mecca Bodega. The album hits, er-um, the streets in August.

BEAST RECORDS BOWS into the marketplace with *DJ Mix '96 Vol. 1*, a 13-track compilation from Mark Elfenbein, the executive producer who created the *Club Mix* dance series. Following release of the compilation, due out later in the Summer, Elfenbein's Beast plans to put out some 20 more albums through the rest of the year.

Hip Bop Records is taking its time and nurturing its pet project for the nine-six, *Bop City* which is a marriage of jazz and hip hop, "without compromising the 'essence' of either element." Produced by Milan Simich, the album features tunes such as Hank Mobley's "Funk In Deep Freeze" and "Hip Street" by Jackie McClean. Progressive jazz artists such as saxophonist David Murray (left) and rapper CL Smooth (right) will be featured on the project, which is due out in September.



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The Dogg Pound
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Domestic Science Club
Alphonse Mouzon
Guthrie Brothers
Deep Blue Something
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- 7. SHOTS IN THE DARK
- 8. HALF THANG
- 9. MAN IN THE MIDDLE
- 10. THE CHRONIC
- 11. NY HI-FI VOL. 2
- 12. ROAD DOGS
- 13. FAT JAZZY GROOVES VOL. 15 & 16
- 14. WOMAN AS SALVATION
- 15. THE EYES OF MORROW
- 16. WICKED STREETS
- 17. THE BEST OF...
- 18. EARTH HEART
- 19. CRAVIN' MELON
- 20. BLUES LEGEND

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- 8. IN WASHINGTON D.C.
- 9. KING OF DA PLAYAZ BALL
- 10. PIMP SHIT
- 11. ACE IN THE HOLE
- 12. LET THE CHURCH
- 13. CLUB MIX '96
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- 15. ICE CREAM MAN
- 16. AT HER BEST
- 17. ONE MONKEY DON'T STOP NO SHOW
- 18. ON TIME GOD
- 19. DANCE MIX USA VOL. 4
- 20. OLD FASHION LOVE

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Jay-Z
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Heltah Skeltah
Mississippi Mass Choir
King George
Yolanda Adams
Skinny Pimp
Playa G
Willie Clayton
Gerald Thompson
Various Artists
Esham
Master P
Lynn White
Bobby Rush
Dottie Peoples
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Kenne Wayne

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- 9. NIHIL
- 10. SECOND TOUGHEST IN INFANTS
- 11. TELEVISION'S GREATEST HITS VOL. 2
- 12. NAIVE HELL TO GO
- 13. ORIGINAL SOUNDTRACK
- 14. ORIGINAL SCORE
- 15. ORIGINAL SOUNDTRACK
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- 19. ORIGINAL SCORE
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- 8. SWEET LIFE
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- 12. ELEVENTH SONG
- 13. FAT JAZZY GROOVES VOL. 15 & 16
- 14. LOVE COMES AND GOES
- 16. THE BLUES DON'T BOTHER ME
- 17. NEW YORK HI-FI VOL. 2
- 18. ANTHOLOGY
- 19. SPY VS. SPICE
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|---------|---------|---------|---------|----|-----|-----------------------------|------------------------------|--------|--------------------------|----|----|----|----|----|
| | | | | 1 | 1 | THE SCORE | RUFFHOUSE/COLUMBIA | 67147 | FUGEES | 8 | 1 | 11 | 10 | 20 |
| | | | | 2 | NEW | KEITH SWEAT | ELEKTRA/EEG | 61707 | KEITH SWEAT | 5 | 8 | 2 | 13 | 1 |
| | | | | 3 | 2 | THE NUTTY PROFESSOR | DEF JAM/MERCURY | 531911 | SOUNDTRACK | 16 | 12 | 14 | 2 | 7 |
| | | | | 4 | 4 | E. 1999 ETERNAL | RUTHLESS/RELATMTY | 5539 | BONE THUGS-N-HARMONY | 6 | 2 | 13 | | 14 |
| | | | | 5 | 14 | SECRETS | LAFACE/ARISTA | 26020 | TONI BRAXTON | 12 | 11 | 1 | 1 | 13 |
| | | | | 6 | 6 | NEW BEGINNING | ELEKTRA/EEG | 61850 | TRACY CHAPMAN | 32 | 4 | 32 | 41 | 15 |
| | | | | 7 | 7 | JAGGED LITTLE PILL | MAVERICK/REPRISE/WARNER BRO | 45901 | ALANIS MORRISETTE | 17 | 3 | 29 | | 18 |
| | | | | 8 | 3 | LOAD | ELEKTRA/EEG | 61923 | METALLICA | 20 | 7 | 24 | 43 | 17 |
| | | | | 9 | 5 | GETTIN' IT(ALBUM NUMBER 10) | JIVE | 41584 | TOO SHORT | | 10 | 6 | 4 | 5 |
| | | | | 10 | NEW | BACK TO THE WORLD | QUEST/WARNER BROTHERS | 46003 | TEVIN CAMPBELL | 19 | 5 | 10 | 18 | 10 |
| | | | | 11 | 23 | ODELAY | GEFFEN | 24823 | BECK | 13 | 30 | 15 | 49 | 48 |
| | | | | 12 | NEW | REASONABLE DOUBT | FREEZE/ROC-A-FELLA/PRIORITY | 50592 | JAY Z | 4 | 35 | 38 | 3 | 4 |
| | | | | 13 | 10 | FALLING INTO YOU | 550/EPIC | 67541 | CELINE DION | 28 | 9 | 45 | | 36 |
| | | | | 14 | 15 | EVIL EMPIRE | EPIC | 57523 | RAGE AGAINST THE MACHINE | 27 | 13 | | | 32 |
| | | | | 15 | NEW | YOU WANTED THE BEST... | MERCURY/PLG | 532741 | KISS | 9 | 39 | 47 | 42 | 9 |
| | | | | 16 | 9 | ALL EYEZ ON ME | DEATH ROW | 524204 | 2PAC | 17 | 21 | 15 | 23 | |
| | | | | 17 | 11 | MISSION TO PLEASE | ISLAND/PLG | 524214 | ISLEY BROTHERS | 19 | 8 | 11 | 11 | |
| | | | | 18 | 13 | R. KELLY | JIVE | 41579 | R. KELLY | 24 | 27 | 36 | 21 | |
| | | | | 19 | NEW | AMERICA IS DYING SLOWLY | EASTWEST/EEG | 61925 | VARIOUS ARTISTS | 18 | | 40 | 6 | 3 |
| | | | | 20 | NEW | IT WAS WRITTEN | COLUMBIA/CRG | 67015 | NAS | 1 | | | | 2 |
| | | | | 21 | 8 | LEGAL DRUG MONEY | UNIVERSAL/UPTOWN | 53010 | LOST BOYZ | 23 | 33 | 41 | 14 | |
| | | | | 22 | 41 | ROAD TO ENSENADA | MCA | 11409 | LYLE LOVETT | 46 | 50 | 22 | | |
| | | | | 23 | 22 | TRAGIC KINGDOM | TRAUMA/INTERSCOPE/AG | 92580 | NO DOUBT | 21 | 44 | | | |
| | | | | 24 | NEW | PEACE BEYOND PASSION | MAVERICK/REPRISE | 60332 | ME'SHELL NDEGECELLO | 29 | | 35 | 9 | 22 |
| | | | | 25 | NEW | ROCKET | COLUMBIA | 67600 | PRIMITIVE RADIO GODS | 7 | | 30 | 45 | |
| | | | | 26 | NEW | SPIRITCHASER | WARNER BROTHERS | 46230 | DEAD CAN DANCE | | | 50 | | 26 |
| | | | | 27 | NEW | STAKES IS HIGH | TOMMY BOY | 1149 | DE LA SOUL | 3 | | | | 16 |
| | | | | 28 | NEW | DUST | EPIC | 64178 | SCREAMING TREES | | | | 44 | 29 |
| | | | | 29 | 57 | NOCTURNAL | DUCK DOWN/PRIORITY | 50532 | HELTAH SKELTAH | 2 | | 31 | | 50 |
| | | | | 30 | 53 | ELECTRICLARRYLAND | CAPITOL | 29842 | BUTTHOLE SURFERS | 34 | 31 | 42 | | 45 |
| | | | | 31 | NEW | GET ON UP AND DANCE | QUAD SOUND/BIG BEAT/ATLANTIC | 82905 | QUAD CITY DJ'S | 40 | 41 | 26 | 24 | 38 |
| | | | | 32 | RE | GARBAGE | ALMO SOUNDS/GEFFEN | 80004 | GARBAGE | 14 | 28 | | | |
| | | | | 33 | 18 | KILLA KALI | SICK WID' IT/JIVE | 41577 | CELLY CELL | 49 | 34 | 30 | 30 | |
| | | | | 34 | 21 | CRASH | RCA | 66904 | DAVE MATTHEWS BAND | 49 | 29 | | | 19 |
| | | | | 35 | 33 | NEW BEGINNING | RCA | 66487 | SWV | | | | | 26 |
| | | | | 36 | 44 | 18 TIL I DIE | A&M | 551 | BRYAN ADAMS | 10 | | | | 39 |
| | | | | 37 | NEW | LVE FROM THE FALL | A&M | 515 | BLUES TRAVELER | 11 | | | | 28 |
| | | | | 38 | NEW | BROKEN ARROW | REPRISE/WARNER BROTHERS | 46291 | NEIL YOUNG/CRAZY HORSE | 15 | | | | 25 |
| | | | | 39 | 17 | DOWN ON THE UPSIDE | A&M | 526 | SOUNDGARDEN | | | 36 | | |
| | | | | 40 | 38 | SIXTEEN STONE | TRAUMA/INTERSCOPE/AG | 92531 | BUSH | | | 18 | | |
| | | | | 41 | 25 | MOODS...MOMENTS | UPTOWN/UNIVERSAL | 53004 | MONIFAH | | | 48 | 7 | |
| | | | | 42 | 62 | Q'S JOOK JOINT | QUEST/WARNER BROS. | 45875 | QUINCY JONES | | | | | 20 |
| | | | | 43 | 31 | DAYDREAM | COLUMBIA | 66700 | MARIAH CAREY | 50 | 20 | | | |
| | | | | 44 | 20 | ICE CREAM MAN | NO LIMIT/PRIORITY | 53978 | MASTER P | | | 16 | 20 | 6 |
| | | | | 45 | 40 | MISSION IMPOSSIBLE | ISLAND/PLG | 531682 | SOUNDTRACK | | | 26 | | |
| | | | | 46 | NEW | STAR TURTLE | COLUMBIA/CRG | 67575 | HARRY CONNICK, JR | 30 | | | | 43 |
| | | | | 47 | NEW | XTORT | WAX TRAXI/TVT | 7242 | KMFDM | | | | | 46 |
| | | | | 48 | NEW | GREATEST HITS | PRIORITY | 50561 | NWA | 35 | | | | 21 |
| | | | | 49 | 27 | TO THE FAITHFUL DEPARTED | ISLAND | 524234 | CRANBERRIES | | | 23 | | |
| | | | | 50 | 34 | WHAT THE STORY, MORNING... | EPIC | 67351 | OASIS | | | 14 | | |
| | | | | 51 | NEW | WAX ECSTATIC | COLUMBIA | 67578 | SPONGE | 22 | | | | 27 |
| | | | | 52 | 29 | OLDER | DREAMWORKS | 50000 | GEORGE MICHAEL | | | | | 48 |
| | | | | 53 | 52 | GONE AGAIN | ARISTA | 18747 | PATTI SMITH | | | | 33 | 50 |
| | | | | 54 | 19 | PIECES OF YOU | ATLANTIC | 82700 | JEWEL | | | 25 | | |
| | | | | 55 | 51 | PERSONAL | MJJ/EPIC | 66917 | MEN OF VIZION | | | | 17 | 17 |
| | | | | 56 | 55 | UNCLE LUKE | LUTHER CAMPBELL RECORDS | 161000 | LUKE | | | 38 | 37 | 35 |
| | | | | 57 | 32 | WHATCHA LOOKIN 4 | GOSPO CENTRIC | 72127 | KIRK FRANKLIN | | | 32 | 19 | 31 |
| | | | | 58 | NEW | PHENONENON | REPRISE/WARNER BROTHERS | 46360 | SOUNDTRACK | 33 | | | | |
| | | | | 59 | NEW | MATA LEAO | WARNER BROTHERS | 46208 | BIOHAZARD | 42 | | | | 34 |
| | | | | 60 | 63 | SO SO DEF BASS ALL-STARS | SO SO DEF/COLUMBIA | 67532 | VARIOUS ARTISTS | | | | 23 | |
| | | | | 61 | NEW | THE FINAL TIC | PALLAS/UNIVERSAL | 53006 | CRUCIAL CONFLICT | 26 | | | | 8 |
| | | | | 62 | 36 | FAIRWEATHER JOHNSON | ATLANTIC | 82886 | HOOTIE & THE BLOWFISH | | | | | 40 |
| | | | | 63 | 26 | THE WOMAN IN ME | MERCURY NASHVILLE | 522886 | SHANIA TWAIN | | | 21 | | |
| | | | | 64 | 48 | GANGSTA'S PARADISE | TOMMY BOY | 1141 | COOLIO | | | | | |
| | | | | 65 | RE | WHAT THE HELL HAPPENED TO | WARNER BROTHERS | 46151 | ADAM SANDLER | | | | | |
| | | | | 66 | NEW | CABLE GUY | COLUMBIA | 67654 | SOUNDTRACK | | | 47 | | |
| | | | | 67 | 28 | BANANA WIND | MCA | 11451 | JIMMY BUFFET | 47 | 15 | | | 37 |
| | | | | 68 | 64 | MISS THANG | ROWDY/ARISTA | 37006 | MONICA | | | | | |
| | | | | 69 | 37 | BAD HAIR DAY | SCOTTI BROS./ALL AMERICAN | 75500 | WEIRD AL YANKOVIC | 37 | 24 | | | |
| | | | | 70 | NEW | MUSIC FOR MOTHER OCEAN | INTERSCOPE | 90062 | VARIOUS ARTISTS | 39 | | | | |
| | | | | 71 | 49 | TOTAL | BAD BOY/ARISTA | 73006 | TOTAL | | | | | |
| | | | | 72 | NEW | UNTIL THE DAY | MCA | 11265 | NONCHALANT | | | | | 39 |
| | | | | 73 | NEW | GOOD LOVE | MALACO | 7480 | JOHNNY TAYLOR | | | | 3 | |
| | | | | 74 | 50 | DESTINY | EPIC | 67283 | GLORIA ESTEFAN | | | | | |
| | | | | 75 | 30 | BORDERLINE | ARISTA | 18810 | BROOKS & DUNN | 40 | | | | |

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 ENT 706.965.6060 | GENERAL RECORD SERVICE, INC. 800.426.1621 | IMPACT MUSIC 800.898.3472 | J.E.K. ENTERPRISES 410.675.7300 | MUSIC PEOPLE 510.653.5811 | NAVARRA CORPORATION 612.535.6333 | NORWALK DISTRIBUTORS INC. 800.677.6021 | REPEAT THE BEAT 313.562.6360 | SEA PORT RECORD ONE STOP, INC. 503.287.0688 | SMASH RECORDS DIST. 602.278.9285 | ELECTRIC FEETUS CO., INC. 612.870.1747 | PEARL MUSIC, INC. 718.965.6678 | SKIPPIE WHITE'S ONE STOP 617.524.4500 |
| 3 | 5 | 8 | 15 | 13 | 8 | 10 | 14 | 16 | 18 | | | 2 |
| 40 | 1 | 19 | 2 | 7 | 10 | 14 | 27 | 2 | 3 | 11 | | |
| 8 | 10 | 4 | 3 | 38 | 39 | 28 | 15 | | 19 | 2 | 5 | |
| 2 | 8 | 5 | 11 | 10 | 2 | 15 | 4 | | 42 | 39 | 7 | |
| 4 | 11 | 24 | 12 | 2 | | 3 | 2 | 30 | | | | 40 |
| 9 | 4 | 4 | | | 4 | 23 | 13 | 14 | 11 | 13 | | |
| 10 | 7 | 2 | | | 16 | 25 | 12 | 17 | 2 | 20 | | |
| 1 | 3 | 6 | | | 1 | 11 | 3 | 6 | | 38 | | |
| 26 | 19 | 20 | 20 | 1 | 3 | 28 | 12 | | | | | |
| | 25 | | 6 | 12 | 8 | 11 | 35 | | 21 | | 41 | |
| | 9 | 1 | | | 11 | 9 | 9 | 21 | 1 | | | |
| | 26 | | 1 | 14 | | | 41 | | 8 | 5 | | |
| 12 | 15 | | | | 44 | 5 | 47 | 34 | 3 | 16 | 20 | |
| 17 | 29 | 7 | | | 18 | 26 | 20 | 33 | | 27 | 33 | |
| | 20 | 9 | 27 | | 46 | 7 | 20 | | 7 | | | |
| 21 | | | 18 | 6 | 30 | | 27 | | | | | 12 |
| 43 | | | 8 | 9 | 33 | | 32 | 31 | | | | |
| 27 | | | 16 | 17 | | | 28 | | | 4 | 13 | |
| | 27 | | 5 | | | 27 | | | 2 | | | |
| 42 | | | 10 | 11 | 21 | | 13 | | 23 | 1 | | 1 |
| 11 | 14 | 23 | | | 35 | | 15 | 36 | | 6 | | |
| 13 | 12 | 21 | | | | | | 23 | 20 | 24 | | |
| | | | 13 | | | | 4 | | | 15 | | |
| | 24 | 17 | | | 29 | | 42 | 25 | | 14 | | |
| | 17 | 13 | | | | | 6 | 22 | | 5 | | |
| | | | | | | 12 | | 13 | | | 6 | |
| | 2 | 12 | | | | | | 9 | | 9 | | |
| | 47 | | 3 | | 31 | 38 | | 19 | 39 | 29 | | 9 |
| | | | | | 13 | | | | | 34 | | |
| | 6 | | 9 | | | | | | | | | |
| | 13 | 8 | | | 19 | | | | | 37 | | |
| | 35 | | | 5 | 14 | | | | | 29 | | |
| 25 | 36 | | | | | 24 | 40 | 8 | | | | |
| | | 31 | | | 2 | | | | | 19 | 3 | |
| 7 | | | | | 1 | | | 28 | | | | |
| | 21 | | | | | | 7 | 44 | | 25 | | |
| | 40 | | | | | | 1 | | | 10 | | |
| 22 | 23 | 16 | | | 49 | 32 | 44 | 32 | 42 | | | |
| 20 | 37 | | | | 41 | | | | 16 | 17 | | |
| | | | 29 | 15 | 24 | | | | | | 4 | |
| 23 | 48 | | | | 48 | 24 | | | 9 | | 8 | |
| | | 21 | | | | | | | | | 44 | |
| 18 | | | | | 12 | 7 | | | | | | |
| 16 | 42 | | | | 17 | | | 18 | | | | |
| | 16 | 18 | | | | | 8 | | | 32 | | |
| | 45 | | | | | | 17 | 3 | | | | |
| 30 | | | | | | 37 | 31 | | 7 | | | |
| 32 | | | | | 36 | 19 | | | 29 | | | |
| | 22 | | | | | | | 11 | | | | |
| 38 | | | | | 15 | 6 | | | 30 | | | |
| | 34 | | | | 35 | 18 | 48 | | 22 | | | |
| | | 22 | | | 9 | | 38 | | 47 | | | |
| | | | 22 | | | | | | | | | 37 |
| | | | 23 | | | | | | | | | |
| | | | 26 | | | | | | | | | |
| 14 | 43 | | | | | | | 5 | | | | 38 |
| | | 3 | | | | | | | | 16 | | |
| 41 | | | 7 | 18 | | | | | | | | |
| 28 | 49 | | | | | | 34 | | 24 | 1 | | |
| 35 | 50 | | | | | | | | 44 | 6 | | |
| 19 | | | | | | 22 | | | | | 13 | |
| | 28 | 14 | | | 22 | | | | 45 | | | |
| 6 | 33 | 25 | | | 50 | | | | 37 | | | |
| | 44 | | | | 34 | | | | | | 8 | 16 |
| | | | 39 | | | 37 | | | | | | |
| | 18 | | | | | | | | | | | |
| | 31 | | | | | | | 8 | 41 | | | |
| | | | 49 | | | | | | | 14 | 6 | |
| | | | | | | | | | | 17 | 14 | |
| | | | 36 | | | | | | | | 35 | |
| 5 | | | | | | 20 | | | | | | |
| | 41 | | | | | | | 43 | 5 | | | |

Indie Reviews

PICK OF THE WEEK

RIG ROCK DELUXE

A Musical Salute to the American Truck Driver



■ **VARIOUS ARTISTS:** *Rig Rock Deluxe* (Upstart CD25A) Producers: Various

There is an upsurge in roots-oriented music, and this eclectic, entirely charming collection, billed as "A Musical Salute To The American Truck Driver," features both alternative and

mainstream artists, and a fine time is had by all. Don Walser and the Bottle Rockets both take on the classic, "Truck Driving Man," while alterna-country cult favorite Kelly Willis adds her edgy vocal style to the spare twang of "Truckstop Girl." Platinum-plated country star Marty Stuart earns coolness and street credibility points by appearing on an indie disc with his folksy honky tonk tale, "Miss Marie & The Bedford Blaze." Steve Earle ("White Freight Liner Blues"), Nick Lowe & the Impossible Birds ("I'm Comin' Home") and Buck Owens & His Buckaroos ("Will There Be Big Rigs in Heaven") are just a few of the other artists on this chock-full-o-fun-tracks collection. Warner Bros. outfit Son Volt, which recently had a substantial radio hit with "Drown," also adds a new tune, "Lookin' At The World Through A Windshield." (*Daina Darzin*)

■ **VARIOUS ARTISTS:** *One World* (Putamayo World Music PUTU 126-2) Producer: Dan Storper

A universal outlook unites the international cast of artists on this compilation. Collectively, they "feel the unity of all living things," and are backing that feeling to the hilt on this CD designed to raise funds for The U.S. Committee for UNICEF, and to support work in war-torn countries. In-store play is highly encouraged. "House Of Hope," by Toni Childs, is an entertaining, reggae-attuned work, a jaunty plea for the future of children around the world snappy enough for broader radio airplay. Peter Gabriel teams with Youssou N'Dour on "Shaking The Tree," a folk-influenced tune with Senegal flavor. "Bitchifi" is a sample of the polyglot expression of Benin's Angeliqwe Kidjo, part R&B and part Africanized reggae. Her cult following is justified from the sound of things. "One Love," by Bob Marley adds to the cachet of this project, but it's the rarely heard indigenous music—like Papa Wemba's "Sala Keba" and Kotoja's "Vami Duwe"—that has a chance to convey its virtues to an unsuspecting populace. Putamayo artists will perform at One World Festivals in Washington, D.C. 7/13 and in pre-Olympics shows in Atlanta, 7/18-19. Afropop Worldwide and World Café are two of the syndicated radio shows broadcasting One World performances in coming weeks. (*Peter Miro*)

■ **MICHAEL WOLFF:** *2 A.M.* (Cabana Boy/WAP CAB 9605). Producers: M. Wolff, Nic. tenBroek & Alan Abrahams.

Far from the madding crowd, far from the glare of TV studio lights, a history away from studio cries of "woo, woo, woo," there is the sensitive music of pianist/composer Michael Wolff. The former musical director of the late *Arsenio Hall Show*, hinted at his renaissance as serious jazz player with his last collection, aptly titled *Jumpstart!*. While that eclectic album fused Wolff's kaleidoscopic musical perspective by featuring the pianist in a variety of settings. He also performed several covers and tributes owed to his rich background as accompanist and sideman, this album reflects more of the Memphis, TN-raised man's inner musical landscape. Aside from the rendition of Miles Davis' "U'N'I," Wolff trots out his own work, displaying an ability to shift tempos within and through each composition. Joined by stellar players on each track, bassist Christian McBride and drummer Tony Williams pitch in on "The Conversation" with a combination of introspective musings that lilt along like a summer day dream at sunset. Wolff doesn't lose his inner focus when joined by bassist John B. Williams and drummer Terri Lynne Carrington on "Jamaican Turn-around," where the playing is more brisk and changes more angular. Other tracks that shine are the playful "Mama Tell Me," the bopping "2 A.M." and the romantic and lyrical "Thanatos." (*M.R. Martinez*)

New Releases Guide

| ARTIST | TITLE | LABEL | | | |
|----------------------------------|---------------------------|------------------------|--------------------------------|---------------------------------|----------------------|
| JULY — NO DATE SET | | | | | |
| Eels | Beautiful Freak | Geffen | | | |
| JULY 9 | | | | | |
| Rev. Horton Heat | Martini Time | Interscope | JULY 23 | Jeremy Enigk | TBD |
| Lilys | 7" single | SubPop | Six Finger Satellite | TBD (single) | SubPop |
| Damien Jurado | 7" single | SubPop | Psychotica | Psychotica | American |
| Earth | Pentastar:... | SubPop | Tim Booth & Angelo Badalamente | Booth & the Bad Angel | Mercury |
| Long Fin Killie | Valentino | Too Pure/American | Black Crowes | Three Snakes and One... | American |
| X-Members | Down With the Average.. | Priority | Fiona Apple | TBD | Clean Slate/Columbia |
| Maxi Priest | Man With the Fan | Virgin | Corrosion of... | TBD | Columbia |
| IACEMOB | The Other Side of... | Capitol | Expanding Man | TBD | Q Division/Columbia |
| I Mother Earth | Scenery and Fish | Capitol | Ruffa | Diamond In The Ruff | MCA |
| Sisterboy | I Wish To You | Magdatone | Paleface | Get Off | Elektra |
| Bogmen | "Yellar" | Arista | A Bachelor In Paris | TBD | Capitol |
| James White | Flaming Demonics | Infinite Zero/American | Better Than Erza | "King of New Orleans" | Elektra |
| Lush | "500" | 4AD/Reprise | Brendan Benson | One Mississippi | Virgin |
| Neil Young | Broken Arrow Reprise | | Catherine | Hot Saki and Bedtime Stories | |
| Rue de Blues | Deep Play | Crescent | Cha Cha De Amor | TBD | Capitol |
| Texas Tornados | 4 Aces | Reprise | Cocktail Capers | TBD | Capitol |
| Troublefunk | Live | Infinite Zero/American | The Crime Scene | TBD | Capitol |
| Wendy Moten | Life's What You Make It | I.R.S. | Crowded House | Recurring Dream... | Capitol |
| Cal Bennett | Liberian Girl | Groovetime | Holly Palmer | Holly Palmer | Reprise |
| | | | loveinreverse | I Was Here | Reprise |
| | | | Organs in Orbit | TBD | Capitol |
| | | | Saxophobia | TBD | Capitol |
| | | | Jason Weaver | "Stay With Me" Motown | |
| JULY 16 | | | | | |
| Aunt Bettys | Aunt Bettys | Elektra | JULY 30 | Hoodoo Gurus | Blue Cave |
| Boukan Ginen | Rev An Nou | Xenophile | Chimera | Earth Loop | Zoo |
| Catherine | "Four Leaf Clover" | TVT | Sweet Relief II | TBD | Grass |
| Emmett Swimming | Arlington To Boston | Epic | Peter White | TBD | Columbia |
| Tonic | Lemon Parade | A&M | The Bluetones | Expecting To Fly | Columbia |
| Storyville | A Piece Of Your Soul | Code Blue/Atl. | Skold | Skold | A&M |
| Dancehall Divas | TBD | Mesa Blue Moon/Atl. | Penniless People of | | RCA |
| Feeling Minnesota | Soundtrack | Atlantic | Bulgaria | Velocity | Altered |
| The Gathering Field | Lost In America | Atl. | Love Huskies | Semi-Gloss | Altered/Gotham |
| Orange 9MM | Tragic | Atlantic | U.G.K.'s | Ridin' Dirty Jive | |
| Elaine Paige | TBD | Atlantic Theatre | A Tribe Called Quest | Beats Rhymes & Life | Jive |
| Lollipop | TBD | Amphetamine Reptile | Too \$hort | Gettin' It (Clean LP) Jive | |
| Scott Henderson | TBD | Mesa Blue Moon | Valerie George | Being Single Ain't Easy | Motown |
| Johnny Q Public | "Body B" | Elektra | Passion | Ballers Lady | MCA |
| Ween | 12 Golden Country Greats | Elektra | Amparo Sandino | Punto De Partida | EastWest World |
| Tuscadero | The Pink Album | Elektra | Jason Falkner | Jason Falkner | Elektra |
| Paul Jefferson | TBD | ALMO/Geffen | Alice In Chains | MTV Unplugged | Columbia |
| Victor DeLorenzo | Pancake Day | Geffen | Mr. T Experience | Box of Hair | Lookout |
| Gary Bartz | TBD | Atlantic Jazz | The Queens | Night Shift...Thrill Factory | Lookout |
| Frente | Shape | Mammoth/Atl. | Sex Pistols | "Bubble Gum Dreams" | Lookout |
| Escape From L.A. | Soundtrack | Lava/Atlantic | Versus | Filthy Lucre Live | Virgin |
| Thomas Loefke | TBD | Celtic Heartbeat | LADAE! | Secret Swingers | Caroline |
| The Melvins | Stag | Mammoth/Atl. | Various Artists | "Baby Hold On" | Motown |
| D Generation | No Lunch | Columbia | | Phat Beach Soundtrack | Blunt |
| dig | Defenders of The Universe | Radioactive | | | |
| Neil Diamond | TBD | Columbia | AUGUST 6 | Molly McGuire | Lime |
| Global Basics | TBD | Columbia | Tina Turner | "Missing You" | Epic |
| Hyenas In... | TBD (EP) | Slam Jamz/Columbia | One Shade | "I Luv You" | Virgin |
| Kino Watson | TBD | Columbia | Terrell | Beautiful Side of Madness | Virgin |
| Tracy Nelson | Move On | Rounder | Pod | TBD | Virgin |
| Ellis Paul | A Carnival of Voices | Philo/Rounder | Raspulina | TBD | Columbia |
| Sadat X | Wild Cowboys | Loud/BMG | Whodini | TBD | Columbia |
| Dog Eat Dog | "Isms" | Roadrunner | Sir Mix-A-Lot | Return of the Bumpasaurus | So So Def/Columbia |
| Kevin Salem | "Underneath" | Roadrunner | Neurotic Outsiders | Neurotic Outsiders | American |
| The Phantom Surfers | "Istanbul" | Lookout | Six Finger Satellite | Paranormalized | Maverick |
| Placebo | Placebo | Caroline | Elevator To Hell | Parts 1-3 | SubPop |
| Roger Miller | The Benevolent... | SST | Purple Knight | 7" | |
| Ugly Americans | Stereophonic Spanish Fly | Capricorn | Slayer/TSOL | "Abolish Government" | SubPop |
| Various Artists | Da Black Side Brown | Damian | Kristen Barry | The Beginning, the... | Virgin |
| Wild Colonial | This Can't Be Life | DGC | Sam Phillips | Omnipop | Virgin |
| Various Artists | Fed Soundtrack | Rowdy/Arista | Brendan Benson | One Mississippi | Virgin |
| Lost Boyz | "Music Makes Me High" | Universal | John Lee Hooker | Jealous | Virgin |
| Various Artists | Motown Flavas | Motown | John Hammond | Nobody But You | Virgin |
| 702/Biv10 | "Steelo" | Motown | Big U... | Raw Deal | Virgin |
| SMOOTH | "Love And Happiness" | Perspective | DJ Kizzy Rock | Can't Stop The Rock | Alexia |
| Barstool Prophets | Crank | Mercury | Krazy-K | Krazy Radio | Black Label |
| Rapper's Delight... | The Best Of... | Rhino | Various Artists | Tales From the Crypt... | Blackberry Jamz |
| Adventures of Grandmaster Flash, | | | Various Artists | A Tribute To Stevie Ray Vaughan | Mercury |
| Melle Mel & The Furious Five | More Of The Best | Rhino | Sugarspoon | Sugarspoon | Epic |
| Kokane | "For Ryders Only" | All American | Johnny Gill | "Let's Get The Mood Right" | MCA |
| BG Knockout | "That's How I'm Livin' | All American | | | Motown |
| Tracy Nelson | "Send For Me" | All American | | | |



News From The United Kingdom, Ireland & Europe

By Hal Levy

TOP UK SINGLES: Roaring to the top of the charts is **Baddiel/Skinner/The Lightning Seeds'** "Three Lions" having chased **Fugees'** "Killing Me Softly" to second spot, and **Peter Andre/Bubbler Ranx's** "Mysterious Girl" clings to three. Newcomer is **Kula Haker's** "Tatty" coming in on four and **Celine Dion's** "Because You Loved Me" is settled in nicely on five, followed by another newcomer **Ash's** "Oh Yeah" on six with another arrival, **Reel 2 Real's** "Jazz It Up" landing on seven. **Living Joy's** "Don't Stop Movin'" moves down to eight and arriving on the lists is **Alison Limerick's** "Where Love Lives" at nine while **Mariah Carey** sings "Always Be My Baby" on ten.

The Top UK Album is **Crowded House's** *Recurring Dream—The Very Best Of*. Top music video is *Live Cast Recording—Les Miserables*. Newcomer *Seven* is top video rental while *X-Files - File 3—Abduction* remains top video sale. Computer game rentals give **Mega Drive** still renting *Toy Story* and **Super Nintendo's** list leads with *Donkey Kong Country 2*.

The UK boxoffice is topped by newcomer *The Rock*.

And Top European single is **Los Del Rio's** "Macarena." The breakdown by country was not available by deadline due to the U.S. Fourth of July Independence Day Holiday.

The UK is reading *SAS: The Soldiers' Story* by **Jack Ramsay** (Macmillan) and in the fiction field **John Grisham's** *The Runaway Jury* (Century). The softback field shows non-fiction *The Railway Man* by **Eric Lomax** (Vintage) still on top as is the softback fiction leader, **Nicholas Evans' The Horse Whisperer** (Corgi).

MIXED RESULTS from **Thorn EMI** at £17.88, down 1.3%. **Rank Organization's** £5.30 is up 1.3%. **PolyGram** at NLF 96.10 (£37.05) is down 1.8%.

CLOSE THE RANK-S: However, in spite of the gain reported by **Rank**, industry experts expect shares to report some loss once their flat trading report hits the market. The report says the first five months of 1996 were satisfactory but "patchy," but expected increasing consumer spending is expected to up the income. Sales in **Rank's** leisure division were higher than last year, but the margins were lower. Profits in the film and television division were "restrained" by lower video prices, but video duplication numbers grew substantially. The casinos have been performing well and there are signs that they are recovering from the launching of the National Lottery scratch cards last year.

SALUTE THE SOLDIERS: *Soldier, Soldier* stars, **Robson and Jerome**, who say they are not musicians, have taken in more than £50 million in worldwide sales of their album *Robson & Jerome* and singles, "Unchained Melody" and "I Believe." The TV stars were the UK's biggest selling group last year.

A PRINCE-LY CROWD: Some 150,000 packed London's open air **Hyde Park** last Saturday to see some of rock's greats. The show, to raise money for **The Prince's Trust**, was attended by **Prince Charles** who, among the crowds, cheered the likes of **Bob Dylan, Peter Dinklage and Roger Daltrey** of **The Who**. Also in the greats' listing was **Eric Clapton**. Also featured was **Alanis Morissette** and **Jools Holland**. The event, sponsored by **MasterCard** expects to raise some £500,000 when all the monies are counted.

UM PA PA: **GWR**, the UK's largest private radio group, has purchased 60% of **Radio Edelweiss**, an Innsbruck, Austria commercial radio station. The station is a leading broadcaster of **Schlager** music, which features 'oom-pah' bands, which are very popular in Germany, Austria and parts of Italy. Deal calls for £1 million, part of which is deferred, with up to £1.1 million if target profits are met. Since the company is limited as far as new acquisitions in the UK due to laws on licenses, its eye is on the overseas market. The company recently purchased New Zealand's second radio station. **GWR** has reported profits up 52% to £3.1 million with fiscal year profits predicted at £8 million compared to last year's £5.3 million.

MY TIME AIN'T US TIME: The quota system is still making trouble in Europe. European Union culture ministers have agreed not to impose binding quotas on broadcasters as to the amount of European produced shows they must air. However, the European Parliament last February backed legally enforced quotas for programming. Parliament also put under the quota system new services like video-on-demand. They also voted for talk and game shows to be excluded from calculations on European programming, thus further cutting down on non-European (which usually means U.S.) programming. France is the strongest defender of quotas with the UK, Germany and Sweden being against quotas.

GOING NATIVE: Local artists are now taking some 60% of the European market according to figures released by the **International Federation of the Phonographic Industry**. And Europe has become the world's biggest market, bringing in some £13.4 billion last year, having doubled sales in the past ten years. More than 95 artists have sold more than a million copies of an album. And next month, the **IFPI** will sponsor the first **European Platinum Music Awards** in Brussels. European Community president **Jacques Santer** will present awards to, among others, the German pop group **Westerhagen** and France's **Patricia Kaas**. The

industry hopes, at the same time, to dramatize the need for laws on intellectual property rights and copyrights.

CREAM OF THE CLUB: Winner of last month's *Muzik* magazine's Club of the Year Award, was Liverpool's **Cream**. And now **Cream** has picked up the British Entertainments and Discotheque Association's Dance Club of the Year Award. In 1992, **Cream** was a small local club, attracting only some 400 a night. The numbers now are up to 2,500, with grosses up to £5 million a year, the club is also into merchandising, UK tours and special **Cream Nights** in various cities. The club also has its own DJ agency as well as a summer club in Spain's hot spot, Ibiza. Plans are to open a second UK **Cream**, either in Liverpool or another part of the UK. This week, **Cream's** second album, *Cream Live 2* hits the racks. Their first effort went Platinum and **Cream** also plans to come out with its own label.

RIGHT? NO, WRONG: And "Wrong" is what **Virgin Music** is pushing. To promote **Everything But The Girl's** single, "Wrong," the EMI label shipped out an interactive floppy disc that contained bits of the single together with some of the group's previous songs as well as visual images together with biographical text about the group. The disc can be played on any PC that has a sound card.

THE CIRCLE HAS BEEN COMPLETED as **Circle Communications** announced its stock float was two and a half times over subscribed. **Circle**, a UK film and television rights and distribution company owns rights to films such as *El Cid* and distributes television movies and dramas. Company will be valued at £18.5 million compared to its original estimates of £12 million. **Circle** will use the money to retire some debts and to acquire more product.

DON'T CASH IN YOUR CHIPS as far as casinos in Ireland are concerned. Last week, the government turned down several U.S. and UK/Irish groups who wanted to open casinos in Dublin as well as Cork. The state has set up a task force to study the problem. However, some people in the government are reported to be investigating having the National Lottery run casinos in Ireland. A model being studied is Quebec's lottery which runs two slot-machine-based casinos. Reports are that Quebec's annual revenues are more than \$100 million and so successful that a third casino is on the planning boards. Estimates for Ireland of a slot machine-based casino forecast a yearly revenue of £50 million. Supporters of casinos point out that the government has to move very soon because Internet is now offering lotteries and casinos operating out of Gibraltar and Liechtenstein.

NEW MAN AT THE HEAD as **Nick Twyman** becomes managing director of **Sony Broadcast & Professional, UK**. He replaces **Miles Flint**, who is now deputy managing director of Sony's European headquarters.

IT'S ALL IN THE PACKAGING, and **Tinsley Robor**, the UK music and publishing packaging supplier is right in there, reporting a 59% increase in annual profits in its March report. The company is planning an 11.5 million rights issue to finance future investments and reduce debt. Pre-tax profits went from £2.2 million to £3.5 million on grosses of £47.1 million.

THE CHECK'S NOT IN THE MAIL AS SOUNDTRACKS, the audio equipment manufacturer, won't be mailing out any dividend checks right now. The company reports a £30,000 six-month pre-tax loss for the six month period up to April 30, compared to last year's profit of £165,000 for the same period. Sales dropped from £3.25 million to £2.96 million. The company blamed troubled distribution problems in the U.S. and Japan as well as continued pressure on profit margins for the bad showing.

THAT'S THE TICKET says Ireland's **Ticketshop**. Four years ago concert tickets in Ireland were distributed by hand. Now **Ticketshop**, with its computerized system sells more than a million tickets a year. For the three-week period of June 28 to July 17, concerts, the company handled sales of 260,000 for such events as **Tina Turner, Bon Jovi, The Eagles** and **Oasis**. **Ticketshop** charges 10% for phone bookings. However, some 75% of ticket sales in Ireland are still bought from agencies over the counter, for which the retailer receives £1 from the promotion company.

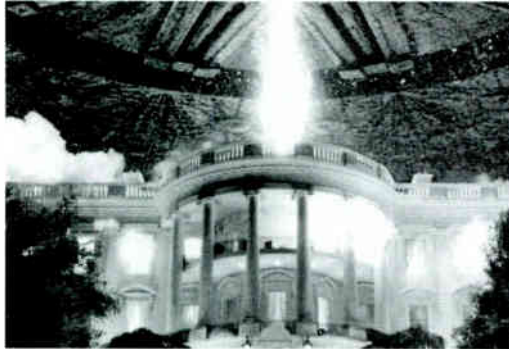
NO FLOAT: **Richard Branson's Virgin Radio** will not have a float on the stock market this autumn, after all. The stock offering could have valued the company at more than £70 million. **Robert Devereux**, chairman of **Virgin Communications** said the group wanted to examine the overseas markets before floating the company. Last month, **Virgin** tried to enter the Irish market, but at the last moment its partner, Dublin station **FM 104**, decided not to go through with the deal which would have offered **Virgin** a 27% stake in the station.

GET READY TO FIGHT IT OUT, U.S. AND JAPAN as **The European Commission** launches **INFO2000**, a four-year \$75 million program designed to help European companies compete in the multimedia industry. The monies are to be used to develop European cultural content in product, encourage inter-activity and speed up moves into electronic publishing.



20th's Independence A Used Movie Lot

By John Goff



Aliens do send-up of The White House.

WHERE'S IRWIN ALLEN when you really need him? *Independence Day* is big! No, make that HUGE! It's global and reaching into outer space. It needs that much room to reference all the movies producer/writers Roland Emmerich (who also directed) and Dean Devlin, have pilfered from. So much homage is paid there's no room for originality.

fillers. AND, it's the last blockbuster hopeful of the leave-your-brain-in-bed-and-go summer season.

Example: Fighter pilot Will Smith takes off from El Toro, CA Marine air base to do battle with alien fighter craft, dogfights dizzily through Arizona's Grand Canyon before both crash on its lip, KO punches the alien pilot, wraps him in his parachute and drags him across what appears to be the Bonneville, Utah salt flats before meeting up with a caravan of California RVs and they all converge on Nevada's notorious Area 51—all in (approximately, you understand; don't pin me down to specifics) a five hour period.

Or: In Area 51's med center the alien comes to life on the autopsy table, throttles underground cabin-fevered doc Brent Spiner (yep, Data from *Star Trek*) with a tentacle, slams the dead doc up against the observation room glass and, using the host-body to speak through, demands to be released. President Bill Pullman edges up to the other side of the glass and painfully whispers, "Can we negotiate?" This is after NY, Washington and L.A. have been leveled. Alright, it got a good laugh but a better one could have been had were Pullman stepping up and inquiring, "Can't we all just get along?"

So, there you have the gist of it. Suffice to say, the FX are first rate. Nothing groundbreaking other than the size, which presents the problem: to be larger and out-do '96 what will '97 bring?

Emmerich and Devlin make minimal attempt at a trio of love stories, ala the Irwin Allen opuses they're celebrating, but a story simply isn't there. Dialogue is right out of Screenwriting 101.

Performances take back seats to FX and size with each performer playing pretty much the recognizable persona they've made their name with. A few, however, add a bit more: Smith, in a few instances, takes on an heroic aura; Hirsch has a single moment of believability; James Rebhorn manages solidity as a scurrilous CIA man; Randy Quaid does a credible drunk Slim Pickens in a *Dr. Strangelove* twist; and Harry Connick, Jr. is a sort of *Top Gun* flying pal to Smith's Cruise. It's a macho piece, ladies, but you're represented by Mary McDonnell as the 1st Lady, Margaret Colin as a stand-on-your-own-feet presidential advisor and Vivica Fox as Smith's squeeze. Harvey Fierstein completes all the political correctness as a gay cable guy.

What's left?... Nothing. Emmerich and Devlin not only threw in the sink, they jacked in the entire kitchen. But it's all fun. A guaranteed howl. A few weeks back I was wondering where the Mel Brooks, *Police Story*, *Spy Hard* genre would morph to—*Independence Day* is it, boldly going where everyone's been before, and beyond.

Ute Emmerich executive produced. R. Emmerich and Devlin produced.

Be that as it may, *Independence Day* put a lot of money in a lot of people's pockets and is on its way to taking a lot out of a lot of others. It's Hollywood, the "Hooray for" type! It's called recycling, with Devlin and Emmerich casting themselves as the Fletcher Jones and Cal Worthington of the used movie business.

The sheer immensity of the project—the entire world's in danger of extermination by an alien society and our heroes have to fight to make (what a sales hook!) July 4 Independence Day for ALL the world—is projected in the trailers and advertising blitz and has captured the collective imagination so that it will undoubtedly open with big numbers. A built-in opening day marketing ploy, a stroke of genius by the releasing heads (here in the U.S. anyway), is the Independence Day weekend kick off. The day itself reminds potential audiences of the movie, and vice versa. Another strong sales element included in the sales pitch is the Devlin/Emmerich *Stargate* connection which was also a derivative, although surprisingly successful, homage piece now fondly remembered from '94. An additional selling element, also filched from the Irwin Allen disaster picture rule book is the loading up of recognizable names for the cast. Where Allen layered the top of his double cappuccino half-caf/half-decaf-espreso-latte over lemon ice shavings with frothed heavy cream the likes of Steve McQueen and Paul Newman, then surrounded them with up-n-comers from the world of TV, Devlin and Emmerich make do with up-n-comer Will Smith, close-but-not-quite Bill Pullman, *de rigueur* blockbuster vet Jeff Goldblum and fill in with solid recognizables Judd Hirsch, Randy Quaid, Robert Loggia and other "oh, yeah, her/him" types as

Top 15 Weekly Film Grosses

| RANK/TITLE | DISTRIBUTOR | WEEK | SCREENS | WKND TOTAL | AVG | TOTAL |
|---------------------------------------|-----------------|------|---------|--------------|----------|---------------|
| 1. <i>The Nutty Professor</i> | Universal | 1 | 2,115 | \$25,411,725 | \$12,015 | \$25,411,725 |
| 2. <i>Eraser</i> | Warner Bros. | 2 | 2,556 | \$17,165,544 | \$6,716 | \$53,589,320 |
| 3. <i>The Hunchback of Notre Dame</i> | Buena Vista | 2 | 2,778 | \$14,310,376 | \$5,151 | \$47,106,326 |
| 4. <i>Striptease</i> | Columbia | 1 | 1,970 | \$12,322,069 | \$6,255 | \$12,322,069 |
| 5. <i>The Rock</i> | Buena Vista | 4 | 2,409 | \$10,982,954 | \$4,559 | \$98,298,361 |
| 6. <i>Mission: Impossible</i> | Paramount | 6 | 2,212 | \$4,833,720 | \$2,185 | \$164,266,086 |
| 7. <i>The Cable Guy</i> | Columbia | 3 | 2,590 | \$4,807,927 | \$1,856 | \$50,451,572 |
| 8. <i>Twister</i> | Warner Bros. | 8 | 2,318 | \$4,787,383 | \$2,065 | \$219,558,165 |
| 9. <i>Dragonheart</i> | Universal | 5 | 1,461 | \$1,848,165 | \$1,265 | \$43,977,970 |
| 10. <i>Eddie</i> | Buena Vista | 5 | 944 | \$1,049,266 | \$1,112 | \$28,798,760 |
| 11. <i>The Phantom</i> | Paramount | 4 | 1,580 | \$855,662 | \$542 | \$15,259,023 |
| 12. <i>Stealing Beauty</i> | Fox Searchlight | 3 | 134 | \$696,434 | \$5,197 | \$1,277,139 |
| 13. <i>Rumble In The Bronx</i> | New Line | 19 | 453 | \$526,829 | \$1,163 | \$31,568,129 |
| 14. <i>Lone Star</i> | Sony Classics | 2 | 40 | \$409,645 | \$10,241 | \$779,262 |
| 15. <i>Moll Flanders</i> | MGM/UA | 3 | 311 | \$371,576 | \$1,195 | \$2,860,592 |

Domestic box-office, which includes USA and Canada for the weekend of June 28-30, totaled \$100,379,275, breaking down to a \$4,205 per-screen average off a total of 23,871 screens, giving a combined total of \$795,524,499. (Courtesy Entertainment Data, Inc.)

Touchstone's *Phenomenon*, Warm & Wonderful

By John Goff



You want performances? How about John Travolta and Robert Duvall as caring human beings? You won't be disappointed.

UNDER THE CLOUDS of summer smoke from the rockets' red glare and bombs bursting—Everywhere, it *may* appear as if the world's a cinder and humanity just a dim memory but, look closely. If you have enough strength left in your wobbly knees to walk just a few more feet, your ears haven't been digitally destroyed and you've got guts enough to let your

friends see you enter a theatre where the film's core deals with humanity, love and caring go see *Phenomenon*. It's a gem, glowing warmly, wonderfully amidst the rubble of summer.

Maybe Disney/Touchstone's thinking behind releasing it right now is simply that people will be looking for a respite from the mayhem of the last month. Maybe it'll work. Star John Travolta can certainly open strong, and this (perhaps I should whisper) *isn't* a big budget film so if he draws his salary (undoubtedly the largest expense) opening weekend the bean counters will heave a sigh of relief. Looks like marketing is relying largely on the Travolta draw and then word of mouth because there's not been a lot of ballyhooing beyond theatre trailers and the star-only one-sheet. Travolta has mentioned it in several interviews where he speaks proudly of it, justifiably so. The audience for *Phenomenon* isn't the most coveted but is the more selective, emotional group who *will* find it, given the chance.

Screenwriter Gerald DiPego's work, from his original stage work in the early '70s, has shown a rich concern for the human spirit and its condition. The writer reaches for the steel structure of love and hope under the gentility of the outer, pliable flesh and here he displays it through Travolta's character of a simple, happy, well-liked small town mechanic suddenly transformed, through no fault

of his own, into an intelligence-insatiable *Phenomenon*, mistrusted by all but a small core of his neighbors. DiPego's sub-statements regarding the altered perceptions of small-minded people and a suspicious bureaucracy are necessary and near-maddening sometimes in their truth revelations, FBI and AMA particularly.

DiPego wisely hooks us into thinking the reason for the sudden brain power of Travolta has been visited on him by an otherworldly source, which is the main reason people look askance at him: What one (or collectively) is ignorant toward is to be distrusted, even if housed in something or someone familiar. Turns out that the cause of it is something everyone knows about, but which is also hidden, even though they *can't* understand at least they are more at ease. Complicated simplicity. You'll laugh, you'll cry, and you'll feel good.

Director Jon Turteltaub works wonderfully with his top-notch cast, relying on the material and their understanding and interpretation of it for the moving force. The film is totally engrossing until the cause-reveal, at which time speed should be considered but Turteltaub goes almost to mawkishness in slowing it down. It's as if he loves these characters so much he doesn't want to leave them, and in so doing he comes close to turning us away from them because, as an audience, we've come to care for these people and we don't want the let-down that comes with over sentimentality.

Travolta, as the very likeable small town mechanic literally fills the screen with natural good will, is totally believable in the simplicity of the character and works wonderfully in ensemble with the rest of the cast.

In the smaller support role of the town doctor is Robert Duvall, and he's superb. A scene in his office between he and Travolta at early discovery of the phenomenon is wonderful to watch, as the pair go for scene and meaning and not scene stealing. Forest Whitaker, as Travolta's best friend and ham radio operator with a Diana Ross fixation is salt of the earth here. He may not understand, but he stands by and supports. A strong, solid portrayal. Kyra Sedgwick is a relationship distrusting willow chair-maker Travolta's in love with. Her performance grows and is touching.

Phedon Papamichael's photography envelopes an audience and brings it into the Northern California terrain, makes us feel part of it. And Thomas Newman's score richly fills out the emotions and feelings for us along with a rich line up of source tunes ranging from The Supremes' "Love Child" to Taj Mahal's "Corrinna" and a beautiful end-title tune written by Bernie Taupin and Martin Page "Dance With Life (The Brilliant Light)." Soundtrack is out on Reprise Compact Discs and Cassettes.

Barbara Boyle and Michael Taylor produced. Charles Newirth and Jonathan Krane executive produced.

SPOTLIGHT (Continued from page 3)

Mancina feels that film scoring for him is "a natural progression because of the time that I live in. Film music is the outlet for composers at this time in our lives. There isn't a tremendous outlet if you're a composer, and film music allows you to legitimately score for an orchestra and work with choirs and fantastic players and bring the movie to life. It just seemed like a natural transition."

Temp tracks, canned music or music from other scores laid in during the editing process and, many times, before the composer is brought in so that a director can get an idea of how it will all play together, is often a mixed blessing to *all* composers it seems. Mancina agrees that "sometimes I like that and sometimes I really hate it. Sometimes it leads me (and) sometimes it helps you to know what not to do." But the worst part of a temp track is when a director falls in love with the temp and wants "something like it." He ran into that with his own music when scoring the Don Simpson-Jerry Bruckheimer hit *Bad Boys*, calling it "the hardest job I had."

They'd cut a lot of scenes to *Speed* music and Mancina didn't want to write that movie again. When he was brought in on it, "Rhythmically and tempo, the cuts were the same feeling... (when) the rhythmic map is the same as *Speed*, where the melodies start are in the same places, where the big drum hits are in the same places, so I had to write pieces of music that would work the same way but were not stealing from *Speed*."

But also, obviously, that worked out well too, especially at the boxoffice.

When Mancina looks at icons of film composition he cites John Barry, John Williams, Jerry Goldsmith from the seasoned guys and Tom Newman and James Newton Howard who are contemporary peers. Each of those have their own stamp and are either within the terrain of longevity or laying out the maps that will carry them far into the future with it. Those stamps, Mancina states, is "why we get to do it, because we *do* have a stamp. And I think that's important. If there's a generic films scoring school, it's going to be boring."

What's coming? *Speed 2*? "Yes, I'm doing *Speed 2*, but what I'm really trying to do is, I'm really trying to branch out and go different directions. I'm not an

action composer. I've been lucky enough to have some major hits with action movies, but that is not my stamp, I don't think. That's not what I feel is my genre. For some reason or another Jan De Bont felt I could do *Speed* and I did."

His plans for the future, beyond *Speed 2* include producing "the music for *The Lion King* on Broadway... And I've written a song that's in the musical now so I'm in there as a songwriter. I arranged the songs from *Lion King* in the first place so, all of a sudden it feels like a natural transition to take charge of it and put it on the stage."

He's also into "making a record with (Yes guitarist) Trevor Rabin and, in a year's time or so, we're going to go out and tour and play live, the score with picture behind us, with orchestra." They plan to do scenes from the films, without music and then with live music, sort of a mini-film composition education in a musical venue. Sounds exciting.

When will that be? "Well, we've started on the record now but it's a multiple stage process. When are we actually going to be playing on the stage of the Hollywood Bowl? I would say, inside two years... But before that process we're releasing an album and touring in Europe, touring in some other countries."

The idea came about when Mancina went to the "Hollywood Bowl and saw John Williams do a bunch of his movie scores. It was fascinating. It was sold out. People were standing on their feet they were so excited, and I thought to myself, 'He's the father of it. He's one of the best in the last 20-30 years, one of the finest.' (But) I'd like to do something else with it. I'd like to do more of a multimedia, a little bit younger crowd... I'd like to do it live and show the audience. 'Let's watch the rescue scene from *Speed* on the bus with no music, and now let's watch it *with* music.' I think that would be really fun."

It sounds like it and maybe it *is* a couple years down the road but with Mancina's talent and enthusiasm for what he's doing and his plans, there's no doubt it'll happen. And I, for one, am looking forward to a cool evening at the Hollywood Bowl with some hot music from Mark Mancina.

REVIEWS *By Héctor Reséndez*



■ **SIBE'BA:** *Hijas Del Sol* (Nubene-gra-intuition music, 3178) Producer: Manuel Domínguez. **WORLD-ECU-ATORIAL GUINEA.**

Originally released in Spain, the group was first known as Hijas del Sol, and the album as Sibèta. The change was merely a technical one, making the band name easier to pronounce in northern Europe, where they are touring extensively this summer and fall.

Although Spain is their new home, Piruchi Apo Botupá and her niece Paloma Loribo Apo strive to maintain their African roots by using traditional words and music. Whether in a *cappella* or with their talented musicians, watch for Sibèta's sound to shine throughout the world.

■ **VICTOR & SHIRO:** *Retorno* (J&N-EMI Latin, 52167) Producers: Raphy D'Oleo, Rudy Felix. **POP.**

The album *Retorno* by the duo of Victor and Shiro reveals how well-honed pop ballads can be performed. All eight selections should satisfy even the most reluctant pop fan. In particular, the "Popurri Retorno" is one excellent example of a well-executed medley of ballad songs.



■ **MARISELA:** *Borrón Y Cuenta Nueva* (BMG U.S. Latin, 34731) Producer: Enrique Elizondo. **POP.**

The incredibly gorgeous singer Marisela returns from a long absence with her album *Borrón Y Cuenta Nueva*. The long-time Mexican-American diva took time off from her career to be mommy to her daughter Marilyn Odessa. Check out "Tu Mi Niña" and you'll understand why she opted for motherhood. Yet, she did say that she would

be back. Her album is simply enchanting, soulful, and difficult to put away. Welcome back, Marisela!

PICK OF THE WEEK

■ **JUAN GABRIEL:** *Aniversario 1971-1975* (BMG, U.S. Latin, 32101-5) Producer: Juan Gabriel. **MEXI-CAN-POP.**



Juan Gabriel is inarguably México's most beloved singer-composer of contemporary times, if not ever. In honor of his 25th anniversary, BMG U.S. Latin has released a special edition as its tribute to their mega-star. The five CD collection contains the first five albums recorded by the artist covering a span from 1971 to 1975. The label plans to release other special editions to encompass every album recorded by Juan Gabriel. Quite a fitting tribute since 30 million copies of his albums have already been sold to date. The special edition retails at about forty dollars.

THE LATIN LOWDOWN

News From U.S. & Latin America

By Hector Resendez

THE LATEST IN HISPANIC FILMS: For Latinos it's either feast or famine in the movie biz. Many would argue as to whether there has ever been any such kind of feast as transpired during the World War II era. Nevertheless, as of late there have been some noticeable appearances by a few Hispanics on the big screen, especially that of Spanish heartthrob **Antonio Banderas**. (The *Desperado* movie soundtrack was exceptionally noteworthy). Two other Hispanics, Latinas in this case, are heading for the silver screen at warp speed.

First, there's Puerto Rican dancer-actress **Rosie Perez** who's bound to cause some waves in her upcoming starring role in the major motion pic *Somebody To Love*. The new film was written and directed by **Alexandre Rockwell** (In the Soup). Also starring is **Harvey Keitel**, **Michael DeLorenzo** (TV's *New York Undercover*), **Steve Buscemi** and **Anthony Quinn**. The film is loaded with some of New York's finest actors. Its setting, one may notice, circles the fringes of Los Angeles (including Venice Beach), downtown Latin Quarter and portions of East Los Angeles and Hollywood Hills. All of which gives the film a certain attractive quirkiness.

Perez portrays a struggling taxi dancer named Mercedes. She sorely wants to be an actress, but doesn't have a clue as to how. Her lover is Harry (Keitel) a married has-been actor who's pathetically waiting for a comeback. In hot pursuit of becoming a Hollywood movie star, Mercedes finds the going exasperating. Her dealing with rejection is definitely humorous, yet sad. One can easily guess the ending: it ain't going to happen! Yet, don't despair. There's even more tragedy in store.

Caught in the middle is Ernesto (DeLorenzo) a naive young man who falls hopelessly in love with Mercedes. Anthony Quinn's role serves as a vehicle of convenience in this tragic kooky affair. You won't feel too much grief for Mercedes after all is said and done. Perhaps, sad to say, there may be just too many Mercedes' out there in Tinseltown.

The film, by **Lumiere Pictures** will be released as soon as casting for the role of film distributor is completed.

ACTRESS FOR SELENA ROLE SELECTED: Meanwhile, casting for the upcoming bio-pic *Selena* has been completed. **Esparza/Katz Productions** announced their casting of actress **Jennifer Lopez** for the upcoming feature, written and directed by **Gregory Nava**. Nava directed Lopez in his previous film by **Francis Ford Coppola**, *Mi Familia*. She is to play the adult Selena in the film.

Lopez is reportedly one of the highest paid Latina actresses in Hollywood. She starred as a cop who stole the hearts of **Wesley Snipes** and **Woody Harrelson** in the action film *Money Train*. This fall, Lopez will be seen as an unwitting accomplice to a jewel thief, starring with **Jack Nicholson** in *Blood and Wine*. She's the object of **Robin Williams'** affection in *Jack*. The much-in-demand actress recently returned from location in Brazil, where she starred as part of a documentary film crew on the run from the elements of the Amazon, in *Anaconda*. Scheduled for a spring 1997 release, the film also stars **Jon Voight** and **Ice Cube** and is directed by **Luis Llosa**.

Lopez can also be found on the debut cover of *Latina Magazine*, a new bilingual lifestyle magazine for Hispanic women.

MARIACHI FESTIVAL MEGA-SUCCESS: Meanwhile, at the **Hollywood Bowl**, the seventh annual **Mariachi USA Festival** drew capacity crowds last weekend. The two-day event marks the world's most established mariachi entertainment show. Produced by **Rodri Rodriguez**, president of the Rodri Entertainment Group, mariachi fans were certainly wooed by the impressive roster of talent. There were children singers like **Tatiana Bolaños**, 7, and **Geradito Fernández**, 10, an incredible Japanese vocalist, **Junko Seki**, a very outstanding singer, 16-year old **Nidya Rojas**, an **Arista Latin** recording artist, a tender big-screen tribute to the late mariachi icon **Lola Beltran**, as well as top-notch orchestras like **José Hernández** and his **Sol de México**, the all-female **Mariachi Reyna de Los Angeles**, **Mariachi Cobre**, **Mariachi Internacional de México**, and **Mariachi Estrella de México**.



TOP 40 LATIN ALBUMS

CASH BOX * JULY 13, 1996

| ARTIST | TITLE | CATEGORY | LABEL |
|---------------------------|---------------------------|------------|-------------|
| 1 Voces Unidas | Various Artists | Pop | EMI Latin |
| 2 Cristian | El Deseo De Oir Tu Voz | Pop | Fonovisa |
| 3 La Mafia | Un Millon de Rosas | Pop-Tejano | Sony |
| 4 Enrique Iglesias | Enrique Iglesias | Pop | Fonovisa |
| 6 Gloria Estefan | Abriendo Puertas | Tropical | Sony |
| 6 Marc Anthony | Todo A Su Tiempo | Salsa | Soho Latin |
| 7 Los Sabrosos | P'Aqui Y Pa' Llevar | Merengue | MP |
| 8 Ricky Martin | A Medio Vivir | Pop | Sony |
| 9 Thalia | En Extasis | Pop | EMI Capitol |
| 10 Luis Miguel | En Concierto | Pop | WEA Latina |
| 11 Tito Rojas | Por Derecho Propio | Salsa | MP |
| 12 José José | Mujeriego | Pop | BMG |
| 13 Julio Iglesias | La Carretera | Pop | Sony |
| 14 Los Temerarios | Camino Del Amor | Regional | AFG Sigma |
| 16 David Lee Garza | Algo Diferente | Tejano | EMI Latin |
| 16 Soda | Stereo Suenos Stereo | Rock | BMG |
| 17 Mana | Cuando Los Angeles Lloran | Rock | WEA |
| 18 Mazz | Sólo Para Ti | Tejano | EMI Latin |
| 19 Soraya | En Esta Noche | Pop | Polydor |
| 20 Donato y Estefano | Mar Adentro | Pop | Sony |
| 21 Manny Manuel | Rey de Corazones | Merengue | Merengazo |
| 22 Willie Crespo | Tres en el Amor | Salsa | BMG |
| 23 Rocio Durcal | Hay Amores | Pop | BMG |
| 24 Bobby Pulido | Desvelado Tejano | EMI Latin | |
| 26 Tito Nieves | Un Tipo Común | Salsa | RMM |
| 26 Los Tucanes de Tijuana | Mundo de Amor | Mexican | EMI Capitol |
| 27 Grupo Niche | Etnia | Salsa | SDI |
| 28 Bronco | Rompiendo Barreras | Regional | Fonovisa |
| 29 Lorenzo Antonio | Tributo 2 Pop | WEA | Latina |
| 30 Pedro Fernandez | Pedro Fernandez | Regional | Polygram |
| 31 Ilegales | Ilegales | Tropical | BMG |
| 32 Giro Loco | Corazón | Salsa | SDI |
| 33 Yolanda Monge | Tú, Tú, Tú, Tú | Pop | WEA Latina |
| 34 Puerto Rican Power | El de mas poder | Salsa | MP |
| 36 Boys II Men | Yo Te Voy A Amar | Pop | Polygram |
| 36 Domingo Quiñones | Mi Meta | Salsa | RMM |
| 37 Juan Gabriel | El Mexico Que Nos Fue | Pop | BMG |
| 38 Los Bukis | Por Amor A Mi Pueblo | Pop | Fonovisa |
| 39 Toño Rosario | Quiero Volver | Merengue | WEA Latina |
| 40 Fobia | Amor Chiquito | Rock | BMG |

Chart composed from rankings received from panel members (all not listed). Susy Records -909-627-4327; Reyes Records-306-641-6686; Manhattan Latin Music-212-683-4608; Abbey Road-310-404-6661; Latino Jukebox-714-896-3200; A&A Music Enterprises-213-266-4678; Lobo Prods.-416-468-4642.

NEWS (Continued from page 3)

Sales of CD albums still comprised the lion's share of the overall tally, according to the NARM survey. CD gross dollar volume in 1995 was 73.5% of the total audio gross, up from 69.6% in '94. Cassettes tallied 22.2% of the total, down from 25.9% at the end of '94. The study showed CD configuration tallied \$6.1 billion for its member companies. Prerecorded audio cassettes brought in \$1.8 billion; cassette singles earned \$175 million; CD singles \$139 million; and the ever shrinking prerecorded vinyl items brought in \$41 million.

Total prerecorded music sales for 1995, including non-NARM members, were \$8.31 billion, down from the \$8.78 billion reported the previous year. (RIAA figures.)

For prerecorded videos, the VHS formats sales and rentals accounted for 91.1% of the total, rising slightly to \$2.26 billion in '95 from \$2.1 billion the previous year. The laser disc format tallied 4.9% (\$111 million), while all other formats captured 4% (\$90 million) of the video pie.

Next to audio/video hardware, which pulled in \$1.7 billion, "miscellaneous" items were the big growth area, earning \$1.1 billion, according to the NARM study. The top sales items in this category, according to the survey, in order of descending frequency of response were: posters, CD-ROM, video games, food, greeting cards, tickets, used CDs, comic books, computer software, incense, 45s, boutique items, karaoke tapes, novelty items, oils, sheet music and sunglasses.

The NARM study says the respondents "voluntarily" reported \$200,000,000 as used CD sales, an item included for the first time in a survey by NARM.

Returns for prerecorded music on average were up to 20.8% from '94's 13.5%. Average prerecorded video returns also rose, to 23.1% in '95 from 15.8% the previous period.

And what music did consumers buy? The NARM respondents reported that rock music sales declined slightly last year, to 33.5% from 35.1% in the previous year; country up a hint to 16.7% from 16.3% the previous year; urban contemporary up nearly two percentage points to 11.3% from 9.6% in '94; pop off a bit to 10.1% in '95 from 10.3% the previous year; rap showed a decrease to 6.7% from 7.9%; there was a slight decline in gospel sales, to 3.1% from 3.3%; Jazz stayed constant at 3%; and classical dropped to 2.95% from 3.7% in '94.

EXECS (Continued from page 3)

marketing. Prior to Epic, he worked in artist management and was based in London where he headed his own independent record company, Big World Records. ■ **Mark Ghuneim** has been promoted to vp of online & emerging technologies for **Columbia Records**. In the newly-created post, Ghuneim will be responsible for the label's direction, participation, promotion and programming in areas relating to new technologies, including Sony Music Online World Wide Web site and other commercial online services. He had served as vp of video promotion since 1993, and began his career at Columbia in 1988 as manager of East Coast video promotion before being promoted to assoc. dir. in 1990, then becoming director in 1992. He came to the label from Beggar's Banquet Records, where he served as dir. of press & video promotion. ■ The **MCA Music Entertainment Group (MMEG)** has promoted **Craig Bamsey** to vp of business development, which makes him responsible for supervising the exploration of new business ventures and acquisitions, as well as consulting on internal projects for various divisions within MMEG. He joined the company in March, 1995 as assoc. dir. of business development and was promoted to director in October. At **MCA Records**, **Michael Regan** was named vp of sales. Regan will oversee daily activities between the label and retail accounts while exploring new ways to boost sales. He will also supervise day-to-day relations between the label and Uni Distribution Corp. Regan comes to MCA after more than eight years at A&M Records, where he most recently was sr. dir. of marketing. ■ **Chuck Slomovitz** has been named national director of marketing development/A&R rep for **Virgin Records**. In his new job, Slomovitz will wear two hats. He will actively seek talent as Virgin's East Coast A&R rep while developing new marketing strategies for emerging artists as he works with the label's product management, promotion, sales and publicity departments. Most recently he spent one and a half years as Virgin's natl. dir. of alternative promotion, and previously was natl. dir. of college promotion for three years. He started as a college rep/intern with the company.

CASH BOX

TOP 100 COUNTRY SINGLES

JULY 13, 1996



This Week's #1:
Shania Twain



Highest Debut:
Bryan White

| | | | | | | | | | |
|----|--------------------------------------------------------------|-----------------------------|-------|----|-----|---------------------------------------------------|-------------------------|-------|----|
| 1 | NO ONE NEEDS TO KNOW (Mercury 522886) | Shania Twain | 3 | 9 | 45 | REDNECK GAMES (Warner Bros. 17648) | Jeff Foxworthy | 44 | 4 |
| 2 | EVERY TIME I GET AROUND YOU (MCA 11423) | David Lee Murphy | 2 | 16 | 46 | DANCIN' WITH THE WIND (Magnatone) | Great Plains | 48 | 5 |
| 3 | MEANT TO BE (Mercury 528893) | Sammy Kershaw | 6 | 16 | 47 | YOU STILL GOT ME (Giant 8219) | Doug Supernaw | 53 | 3 |
| 4 | DADDY'S MONEY (Columbia 67223) | Ricochet | 9 | 11 | 48 | YOU'RE NOT IN KANSAS ANYMORE (Curb 77820) | Jo Dee Messina | DEBUT | |
| 5 | HOME (Arista) | Alan Jackson | 1 | 12 | 49 | MISSING YOU (MCA) | Mavericks | 57 | 3 |
| 6 | TREAT HER RIGHT (Curb) | Sawyer Brown | 10 | 15 | 50 | WORKIN' IT OUT (Giant 17650) | Daryle Singletary | 40 | 8 |
| 7 | MY HEART HAS A HISTORY (Reprise 46180) | Paul Brandt | 11 | 16 | 51 | GIVE ME SOME WHEELS (Capitol Nashville) | Suzy Bogguss | 51 | 6 |
| 8 | DON'T GET ME STARTED (Decca 11424) | Rhett Akins | 13 | 14 | 52 | IF I WERE YOU (Mercury 526991) | Terri Clark | 22 | 18 |
| 9 | HEAVEN HELP MY HEART (Curb/MCA 11090) | Wynonna | 12 | 11 | 53 | I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Asylum) | Bryan White | 25 | 18 |
| 10 | TIME MARCHES ON (Atlantic) | Tracy Lawrence | 4 | 14 | 54 | TELL ME AGAIN (Career) | Tammy Graham | 54 | 5 |
| 11 | THAT'S WHAT I GET FOR LOVIN' YOU (Arista) | Diamond Rio | 16 | 10 | 55 | SEE YA (Atlantic 82911) | Confederate Railroad | 43 | 7 |
| 12 | A THOUSAND TIMES A DAY (Epic 67269) | Patty Loveless | 14 | 12 | 56 | EVERY TIME SHE PASSES BY (Capitol Nashville) | George Ducas | 58 | 4 |
| 13 | BLUE (MCG/Curb) | LeAnn Rimes | 15 | 6 | 57 | HIGH LONESOME SOUND (MCA 11422) | Vince Gill | 45 | 13 |
| 14 | ON A GOOD NIGHT (Columbia) | Wade Hayes | 18 | 9 | 58 | THAT WAS HIM (THIS IS NOW) (A&M) | 4 Runner | 68 | 2 |
| 15 | CARRIED AWAY (MCA 55204) | George Strait | 23 | 3 | 59 | I THINK ABOUT YOU (Epic 67033) | Collin Raye | 30 | 17 |
| 16 | ONLY ON DAYS THAT END IN "Y" (Giant 8195) | Clay Walker | 17 | 7 | 60 | TEN THOUSAND ANGELS (BNA) | Mindy McCready | 41 | 21 |
| 17 | PHONES ARE RINGIN' ALL OVER TOWN (RCA 66509) | Martina McBride | 19 | 13 | 61 | CHECK PLEASE (Almo 80007) | Paul Jefferson | 56 | 7 |
| 18 | HONKY TONKIN'S WHAT I DO BEST (MCA 11429) | Marty Stuart & Travis Tritt | 20 | 12 | 62 | TANGLED UP IN TEXAS (Decca 11303) | Frazier River | 66 | 3 |
| 19 | BY MY SIDE (BNA 66847) | Lorrie Morgan & Jon Randall | 21 | 12 | 63 | I NEVER STOPPED LOVIN' YOU (River North 1172) | Steve Azar | 71 | 2 |
| 20 | THEN YOU CAN TELL ME GOODBYE (Atlantic) | Neal McCoy | 24 | 10 | 64 | CIRCLE OF FRIENDS (Warner Bros. 17639) | David Ball | 55 | 9 |
| 21 | I AM THAT MAN (Arista 3018) | Brooks & Dunn | 29 | 3 | 65 | BLUE CLEAR SKY (MCA 11428) | George Strait | 61 | 14 |
| 22 | THERE'S A GIRL IN TEXAS (Capitol Nashville) | Trace Adkins | 26 | 12 | 66 | WHY CAN'T YOU (Columbia 67410) | Larry Stewart | DEBUT | |
| 23 | GIVIN' WATER TO A DROWNING MAN (Career) | Lee Roy Parnell | 28 | 8 | 67 | CIRCUS LEAVING TOWN (Curb) | Philip Claypool | 67 | 5 |
| 24 | HOLDIN' ONTO SOMETHING (MCG/Curb) | Jeff Carson | 5 | 17 | 68 | WILD AT HEART (RCA 66742) | Lari White | 52 | 6 |
| 25 | LOVE STORY IN THE MAKING (Arista) | Linda Davis | 27 | 12 | 69 | MY MARIA (Arista) | Brooks & Dunn | 64 | 14 |
| 26 | SHE NEVER LETS IT GO TO HER HEART (Curb) | Tim McGraw | 35 | 3 | 70 | SAY I (RCA 66525) | Alabama | 63 | 9 |
| 27 | DOES THAT BLUE MOON EVER SHINE ON YOU (A&M Nashville 531192) | Toby Keith | 7 | 18 | 71 | I THINK WE'RE ON TO SOMETHING (Capitol Nashville) | Emilio | 59 | 7 |
| 28 | RUNNIN' AWAY WITH MY HEART (BNA 66642) | Lonestar | 31 | 6 | 72 | IT'S WHAT I DO (Capitol Nashville) | Billy Dean | 65 | 23 |
| 29 | I DON'T THINK I WILL (Epic 67069) | James Bonamy | 33 | 8 | 73 | ALMOST A MEMORY NOW (Arista) | BlackHawk | 69 | 20 |
| 30 | BIG GUITAR (Arista) | BlackHawk | 37 | 4 | 74 | THE CHANGE (Capitol Nashville 32080) | Garth Brooks | 70 | 14 |
| 31 | WRONG PLACE, WRONG TIME (Decca 11261) | Mark Chesnutt | 32 | 7 | 75 | MY KIND OF CRAZY (BNA 66810) | John Anderson | DEBUT | |
| 32 | LEARNING AS YOU GO (Columbia 78329) | Rick Trevino | 36 | 6 | 76 | FREEDOM (Caption/Curb) | Ray Hood | 76 | 10 |
| 33 | IT'S LONELY OUT THERE (Arista) | Pam Tillis | 38 | 5 | 77 | SOMEONE ELSE'S DREAM (Warner Bros. 45872) | Faith Hill | 75 | 20 |
| 34 | 4 TO 1 IN ATLANTA (MCA 11242) | Tracy Byrd | 34 | 7 | 78 | THUMP FACTOR (MCG/Curb) | Smokin' Armadillos | 72 | 8 |
| 35 | ARE WE IN TROUBLE NOW (Warner Bros. 17619) | Randy Travis | 39 | 3 | 79 | MAYBE (Asylum 61810) | Mandy Barnett | 62 | 5 |
| 36 | STARTING OVER AGAIN (MCA 11264) | Reba McEntire | 8 | 15 | 80 | BACK IN YOUR ARMS AGAIN (BNA 66906) | Kenny Chesney | 73 | 13 |
| 37 | JACOB'S LADDER (Mercury 532116) | Mark Wills | 42 | 5 | 81 | CATS IN THE CRADLE (Atlantic) | Ricky Skaggs | 79 | 12 |
| 38 | THAT GIRL'S BEEN SPYIN' ON ME (Capitol Nashville) | Billy Dean | 49 | 2 | 82 | YOU WIN MY LOVE (Mercury 522866) | Shania Twain | 78 | 20 |
| 39 | LIVING IN A MOMENT (Epic 67564) | Ty Herndon | 50 | 2 | 83 | BREAKING HEARTS AND TAKING NAMES (Curb) | David Kersh | 77 | 10 |
| 40 | EVERYTHING I OWN (RCA 66740) | Aaron Tippin | 46 | 6 | 84 | MAN OVERBOARD (SOR 503) | Don Cox | 80 | 9 |
| 41 | WHOLE LOTTA GONE (Epic 67405) | Joe Diffie | 47 | 2 | 85 | STRANGER IN YOUR EYES (Epic 66965) | Ken Mellons | 81 | 8 |
| 42 | SO MUCH FOR PRETENDING (Asylum 61880) | Bryan White | DEBUT | | 86 | THE LOVE HE LEFT BEHIND (A&M) | Chely Wright | 74 | 4 |
| 43 | GUYS DO IT ALL THE TIME (BNA 66806) | Mindy McCready | 60 | 2 | 87 | ALL I WANT IS A LIFE (Curb) | Tim McGraw | 83 | 19 |
| 44 | IT'S MIDNIGHT CINDERELLA (Capitol Nashville) | Garth Brooks | DEBUT | | 88 | I'M NOT AN ANGEL (Justice) | Kimmie Rhodes | 82 | 9 |
| | | | | | 89 | C-O-U-N-T-R-Y (Epic 67405) | Joe Diffie | 85 | 18 |
| | | | | | 90 | CHANGE OF HEART (Rounder) | Delevantes | 87 | 9 |
| | | | | | 91 | LONG AS I LIVE (Atlantic) | John Michael Montgomery | 84 | 19 |
| | | | | | 92 | HEADS CAROLINA, TAILS CALIFORNIA (Curb) | Jo Dee Messina | 86 | 23 |
| | | | | | 93 | PICTURE PERFECT (Warner Bros. 17663) | The Sky Kings | 88 | 13 |
| | | | | | 94 | THE RIVER AND THE HIGHWAY (Arista) | Pam Tillis | 90 | 23 |
| | | | | | 95 | HEART'S DESIRE (Career) | Lee Roy Parnell | 92 | 24 |
| | | | | | 96 | ALL YOU EVER DO IS BRING ME DOWN (MCA 11257) | The Mavericks | 91 | 24 |
| | | | | | 97 | FIFTY-FIFTY (Mercury 528437) | Keith Stegall | 89 | 9 |
| | | | | | 98 | NO NEWS (BNA) | Lonestar | 94 | 25 |
| | | | | | 99 | SORRY YOU ASKED (Reprise 46051) | Dwight Yoakam | 95 | 12 |
| | | | | | 100 | WHAT DO I KNOW (Columbia 67223) | Ricochet | 96 | 33 |



Fruit Of The Loom Goes Country

By Wendy Newcomer



These artists and others will perform at the Fruit Of The Loom All-Star CountryFest '96. Pictured are (l-r): Back row: Jeff Cook, Randy Owen and Teddy Gentry, Alabama. Middle row: Mark Herndon, Alabama; and Patty Loveless. Front row: Pam Tillis and Alan Jackson.

ATLANTA, GEORGIA MAY BE THE HOME of the Summer Olympics, but for a "brief" moment in time, it was to be the site (at press time) of the Fruit Of The Loom All-Star CountryFest '96. On Saturday, July 13, the Atlanta Motor Speedway welcomed about a quarter million country music fans to a 12-hour concert.

Stars at CountryFest included Alan Jackson, Alabama, Hank Williams, Jr., Pam Tillis, Patty Loveless, Tracy Byrd, The Charlie Daniels Band, Lee Roy Parnell and Kenny Chesney, plus some surprise guests. In addition to the performances, the festival also featured on-site camping facilities, a carnival and arcade area and a merchandise tent. This first-ever CountryFest was produced by Warner/Avalon, a Nashville-based entertainment marketing company. Tickets to the concert were free and obtained by purchasing Fruit of the Loom products.

"Fruit of the Loom is pleased to provide country music fans and families the opportunity to be a part of this once-in-a-lifetime experience," says Mac McKeithen, vp of marketing services for Fruit of the Loom. "Several years ago when we began considering a partnership with country music, we suspected that the typical country music lover might also be Fruit of the Loom's typical customer. Two years into our various marketing initiatives and with a colossal event called CountryFest looming on the horizon, Fruit of the Loom is finding that it was right."

For those fans who were unable to attend the concert, several networks provided coverage of the event. Two days before CountryFest (July 11 & 12), The Nashville Network's Video PM originated live from the Atlanta Motor Speedway. On July 12 TNN's Prime Time Country telecast satellite interviews with the artists. Also on TNN is CountryFest '96 Preview Party, a behind-the-scenes look at the festival that will air July 16 at 8 p.m. (EST), one night before the concert is televised on CBS at 9 p.m. (EST).

In Other News...



Shania Twain turned the tables on the clown prince of parody, Cledus T. Judd (no relation) recently when she personally inspected the singer's waistline. Judd's latest song is entitled "If Shania Was Mine," a send-up of Twain's hit, "Any Man Of Mine."

DIRECTORS STEVEN GOLDMANN AND THOM OLIPHANT of Nashville's new film and video production company, The Collective, won three 1996 Clio Awards in the country music video category. Winning videos were for Martina McBride's "Wild Angels," Shania Twain's "If You're Not In It For Love (I'm Outta Here)" and Lee Roy Parnell's "When A Woman Loves A Man."

SEVERAL BLUEGRASS ARTISTS WILL honor the legendary Ralph Stanley on the project *The Stanley Tradition: Tribute To A Bluegrass Legacy*, released August 1. The Doobie Shea Records, Inc. label will feature Ronnie Bowman, Wyatt Rice, Charlie Sizemore and Dan Tyminski are a few of the participating artists.

THE NASHVILLE ASSOCIATION OF TALENT DIRECTORS announced its 1996 award winners, including Bonnie Sugarman of the Agency for the Performing Arts for Talent Director of the Year; and long time radio personality Charlie Douglas, recipient of the Hubert Long Award.

CHARLIE DANIELS IS SET TO RELEASE his second gospel recording on Sparrow Records on July 25. *Steel Witness* features guest vocal appearances by The Cox Family, The Fairfield Four, Dale Rossington, Bob Carlisle and the Christ Church Choir.

NASCAR WINSTON CUP DRIVER KYLE PETTY is featured in a July 15 TNN special, *Kyle Petty Ride Across America*. The program, which highlights Petty's second annual charity ride, includes performances by Tracy Lawrence, Mark Collie, Collin Raye and Sammy Kershaw.

CMT WILL CELEBRATE THE FIRST ANNIVERSARY of its popular weekly interview and video program, *CMT Showcase*. The five-episode special, *The Best Of CMT Showcase*, will air Fridays, August 2, 9, 16, 23 and 30 at 11:30 p.m. (EST).

TWENTY COUNTRY MUSIC STARS CHRISTENED the newest Country Star American Music Grill in Las Vegas on July 1. Vince Gill, Reba McEntire, Lorianne Crook & Charlie Chase, Trisha Yearwood, Lee Roy Parnell and LeAnn Rimes were among the guests who attended.

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

JULY 13, 1996

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

Last Week Total Weeks

| Rank | Album | Artist | Last Week | Total Weeks |
|------|-------------------------------------------------------------------|-------------------------|-----------|-------------|
| 1 | THE WOMAN IN ME (Mercury 522886) | Shania Twain | 2 | 68 |
| 2 | BORDER LINE (Arista 18810) | Brooks & Dunn | 1 | 10 |
| 3 | BLUE CLEAR SKY (MCA 11428) | George Strait | 3 | 9 |
| 4 | HIGH LONESOME SOUND (MCA 114222) | Vince Gill | 4 | 3 |
| 5 | THE GREATEST HITS COLLECTION (Arista 18801) | Alan Jackson | 5 | 34 |
| 6 | TIME MARCHES ON (Atlantic 82866) | Tracy Lawrence | 6 | 24 |
| 7 | GREATER NEED (BNA 66847) | Lorrie Morgan | 8 | 3 |
| 8 | NEAL MCCOY (Atlantic 82907) | Neal McCoy | 9 | 3 |
| 9 | FRESH HORSES (Capitol Nashville 32080) | Garth Brooks | 7 | 30 |
| 10 | THE HITS (Capitol Nashville 29689)(P5) | Garth Brooks | 10 | 76 |
| 11 | BLUE MOON (A&M 531192) | Toby Keith | 11 | 10 |
| 12 | BETWEEN NOW & FOREVER (Asylum/VNEA 61880) | Bryan White | 12 | 13 |
| 13 | SOMEBODY NEW (MCA 11424) | Rhett Akins | 17 | 2 |
| 14 | TEN THOUSAND ANGELS (BNA 66806) | Mindy McCreedy | 16 | 8 |
| 15 | GAMES REDNECKS PLAY (Warner Bros. 45856) | Jeff Foxworthy | 21 | 46 |
| 16 | REVELATIONS (Curb/MCA 11090) | Wynonna | 18 | 20 |
| 17 | ALL I WANT (Curb 77800) | Tim McGraw | 15 | 39 |
| 18 | TERRI CLARK (Mercury Nashville 52699)(P) | Terri Clark | 22 | 42 |
| 19 | IT MATTERS TO ME (Warner Bros. 45872) | Faith Hill | 23 | 39 |
| 20 | SPIRIT (Island 5242422) | Willie Nelson | 25 | 2 |
| 21 | I THINK ABOUT YOU (Epic 67033) | Collin Raye | 14 | 39 |
| 22 | GETTIN' OUT THE GOOD STUFF (MCA 11423) | David Lee Murphy | 13 | 4 |
| 23 | RICOCHE (Columbia 67223) | Ricochet | 26 | 18 |
| 24 | TENNESSEE MOON (Columbia 67382) | Neil Diamond | 20 | 18 |
| 25 | MUSIC FOR ALL OCCASIONS (MCA 11257) | The Mavericks | 27 | 35 |
| 26 | CALM BEFORE THE STORM (Reprise 46180) | Paul Brandt | 29 | 2 |
| 27 | POLITICS, RELIGION AND HER (Mercury 528893) | Sammy Kershaw | 19 | 6 |
| 28 | SOUVENIRS: GREATEST HITS (MCA 11394) | Vince Gill | 28 | 29 |
| 29 | LONESTAR (BNA 66642) | Lonestar | 24 | 23 |
| 30 | WHEN LOVE FINDS YOU (MCA 11047)(P) | Vince Gill | 32 | 104 |
| 31 | SEMI CRAZY (MCG Curb 77843) | Junior Brown | 30 | 4 |
| 32 | STARTING OVER (MCA 11264) | Reba McEntire | 34 | 35 |
| 33 | JOHN MICHAEL (Atlantic 82728) | John Michael Montgomery | 33 | 62 |
| 34 | NOT A MOMENT TOO SOON (Curb 77859)(P3) | Tim McGraw | 35 | 115 |
| 35 | THE TROUBLE WITH THE TRUTH (Epic 67269) | Patty Loveless | 31 | 24 |
| 36 | YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P) | Jeff Foxworthy | 47 | 93 |
| 37 | NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325) | Alison Krauss | 38 | 70 |
| 38 | BRYAN WHITE (Asylum 61642) | Bryan White | 36 | 48 |
| 39 | HYPNOTIZE THE MOON (Giant 24640) | Clay Walker | 40 | 34 |
| 40 | GREATEST HITS-FROM THE BEGINNING (Warner Bros. 46001) | Travis Tritt | 37 | 39 |
| 41 | STRAIT OUT OF THE BOX (MCA 11263) | George Strait | 41 | 39 |
| 42 | JO DEE MESSINA (Curb 77820) | Jo Dee Messina | 39 | 11 |
| 43 | GREATEST HITS VOL.II (MCA 11201)(P3) | Reba McEntire | 43 | 138 |
| 44 | WILD ANGELS (RCA 66509) | Martina McBride | 45 | 35 |
| 45 | THE HITS (MCG Curb 77797) | Hal Ketchum | 44 | 5 |
| 46 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3) | George Strait | 51 | 188 |
| 47 | STRONG ENOUGH (Arista 18792) | Blackhawk | 46 | 38 |
| 48 | NO ORDINARY MAN (MCA 10991)(G) | Tracy Byrd | 42 | 105 |
| 49 | THIS THING CALL WANTIN' AND HAVIN' IT ALL (Curb 77785) | Sawyer Brown | 48 | 31 |
| 50 | OUT WITH A BANG (MCA 11044) | David Lee Murphy | 49 | 42 |
| 51 | SUPER HITS (Columbia 64184) | Willie Nelson | 53 | 95 |
| 52 | BRAND NEW MAN (Arista 18658)(P4) | Brooks & Dunn | 57 | 248 |
| 53 | GREATEST HITS III (RCA 07863)(G) | Alabama | 54 | 86 |
| 54 | SUPER HITS (Epic 64182) | Charlie Daniels | 55 | 79 |
| 55 | WAITIN' ON SUNDOWN (Arista 18765)(P) | Brooks & Dunn | 50 | 88 |
| 56 | GREATEST HITS (BNA 66508) | Lorrie Morgan | 64 | 49 |
| 57 | IV (Arista 18812) | Diamond Rio | 56 | 17 |
| 58 | ME AND YOU (BNA 66908) | Kenny Chesney | DEBUT | |
| 59 | WE ALL GET LUCKY SOMETIMES (Career 18790) | Lee Roy Parnell | 52 | 39 |
| 60 | GONE (Reprise 46051) | Dwight Yoakam | 62 | 32 |
| 61 | HIT COUNTRY '96 (K-Tel 6220) | Various Artists | 70 | 10 |
| 62 | IT'S WHAT I DO (Capitol Nashville 30525) | Billy Dean | 60 | 11 |
| 63 | TOOLBOX (RCA 66740) | Aaron Tippin | 58 | 37 |
| 64 | WHAT A CRYING SHAME (MCA 10961)(P) | The Mavericks | 67 | 121 |
| 65 | JUNIOR HIGH (MCG Curb 77783) | Junior Brown | 59 | 18 |
| 66 | LOVE LESSONS (MCA 11242) | Tracy Byrd | 68 | 47 |
| 67 | LIFE IS GOOD (Capitol Nashville 32392) | Emilio | 61 | 35 |
| 68 | BLACKHAWK (Arista 18708) | BlackHawk | 66 | 118 |
| 69 | HARD WORKIN' MAN (Arista 18716) | Brooks & Dunn | 63 | 160 |
| 70 | READ MY MIND (MCA 10994)(P2) | Reba McEntire | 71 | 110 |
| 71 | ALMOST ALONE (Columbia 67497) | Chet Atkins | DEBUT | |
| 72 | GREATEST HITS (Warner Bros. 46017) | Little Texas | 74 | 35 |
| 73 | SUPER HITS (RCA 66848) | Alabama | RE-ENTRY | |
| 74 | A.K.A. WHAM BAM SAM (MCG Curb 77833) | Hank Williams, Jr. | 69 | 11 |
| 75 | ALL OF THIS LOVE (ARISTA 18799) | Pam Tillis | 65 | 30 |



Songwriters Bob DiPiero, John Jarrard and Mark D. Sanders hit #1 with George Strait's "Blue Clear Sky." Little Big Town Music, Starstruck Writers Group and Maypop Music Group recently hosted a party to celebrate. Pictured are (l-r): Woody Bomar, Little Big Town Music Group; Bruce Hinton, chairman, MCA Nashville; Kerry O'Neil, Little Big Town Music Group; DiPiero, Little Big Town Music Group; Sanders, Starstruck Writers Group; Jarrard, Maypop Music Group; and Tony Brown, president, MCA Nashville.



MCA Records/Nashville hosted a listening party in Nashville for Vince Gill's new album, *High Lonesome Sound*. The label also unveiled a hand-made oak cabinet especially designed to hold Gill's many awards. Pictured are (l-r): Tony Brown, president, MCA/Nashville and Gill's producer; Gill; Bruce Hinton, chairman, MCA/Nashville; and Larry Fitzgerald, manager of Vince Gill.



Congratulating RLG chairman Joe Galante on his 26th anniversary with the label are industry executives and artists. Pictured are (l-r): Lisa Morales; RLG sr. vp/gm Randy Goodman; Roberta Morales; Martina McBride; BMG North American pres. Strauss Zeinick; Eddy Arnold; Mindy McCreedy; K.T. Oslin; BMG Distribution pres. Pete Jones; Galante; Aaron Tippin; Kenny Chesney; Ray Vega; Bill Lloyd; RLG sr. vp of A&R Thom Schuyler; Sara Evans; and Jim Lauderdale.

Cash Box COUNTRY RADIO

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

- KIXS**\Victoria, TX
SAWYER BROWN—"Treat Her Right"
LINDA DAVIS—"A Love Story In The Making"
SAMMY KERSHAW—"Meant To Be"
RHETT AKINS—"Don't Get Me Started"
DIAMOND RIO—"That's What I Get For Loving You"
- KWHT**\Pendleton, OR
SAMMY KERSHAW—"Meant To Be"
SAWYER BROWN—"Treat Her Right"
MARTY STUART & TRAVIS TRITT—"Honky Tonkin's What I Do Best"
RHETT AKINS—"Don't Get Me Started"
LEE ROY PARNELL—"Givin' Water To A Drownin' Man"
- WRSF**\Nags Head, NC
SAWYER BROWN—"Treat Her Right"
MARTY STUART & TRAVIS TRITT—"Honky Tonkin's What I Do Best"
RHETT AKINS—"Don't Get Me Started"
SHANIA TWAIN—"No One Needs To Know"
SAMMY KERSHAW—"Meant To Be"
- KVOO**\Tulsa, OK
ALAN JACKSON—"Home"
RHETT AKINS—"Don't Get Me Started"
DAVID LEE MURPHY—"Every Time I Get Around You"
SHANIA TWAIN—"No One Needs To Know"
SAWYER BROWN—"Treat Her Right"
- WSM**\Nashville, TN
RHETT AKINS—"Don't Get Me Started"
DAVID LEE MURPHY—"Every Time I Get Around You"
SHANIA TWAIN—"No One Needs To Know"
SAWYER BROWN—"Treat Her Right"
TRACY LAWRENCE—"Time Marches On"
- WOW**\Omaha, NE
ALAN JACKSON—"Home"
DAVID LEE MURPHY—"Every Time I Get Around You"
WYNONNA—"Heaven Help My Heart"
SAMMY KERSHAW—"Meant To Be"
SHANIA TWAIN—"No One Needs To Know"
- WQKC**\Seymour, IN
ALAN JACKSON—"Home"
WYNONNA—"Heaven Help My Heart"
SHANIA TWAIN—"No One Needs To Know"
PATTY LOVELESS—"A Thousand Times A Day"
RICOCHET—"Daddy's Money"

High Debuts

1. **BRYAN WHITE**—"So Much For Pretending"—(Asylum)—#42
2. **GARTH BROOKS**—"It's Midnight Cinderella"—(Capitol)—#44
3. **JO DEE MESSINA**—"You're Not In Kansas Anymore"—(Curb)—#48

Most Active

1. **MINDY MCCREADY**—"Guys Do It All The Time"—(BNA)—#43
2. **BILLY DEAN**—"That Girl's Been Spyin' On Me"—(Capitol)—#38
3. **TY HERNDON**—"Living In A Moment"—(Epic)—#39
4. **TIM MCGRAW**—"She Never Lets It Go To Her Heart"—(Curb)—#26

POWERFUL ON THE PLAYLIST— The *Cash Box* Top 100 Country Singles chart is led by the **Shania Twain** single "No One Needs To Know." This week's chart displays four big movers and three debuts breaking into the Top 50. Leading the way in the most-movement category is **Mindy McCready** and "Guys Do It All The Time," taking a 17-spot jump to #43. **Billy Dean's** "That Girl's Been Spyin' On Me" moved 11 to #38, as did "Living In A Moment" by **Ty Herndon**, which jumped to #39. "She Never Lets It Go To Her Heart" by **Tim McGraw** moved nine spots to #26. As for debuts, three artists made it to this week's Top 50. **Bryan White** leads the way for the highest debut position with the single "So Much For Pretending" at #42; **Garth Brooks** comes in at #44 with "It's Midnight Cinderella;" and **Jo Dee Messina** enters at #48 with "You're Not In Kansas Anymore."

Songwriter Of The Week: Congratulations to **Shania Twain** and **Mutt Lange**, writers of Twain's #1 hit, "No One Needs To Know."

CMT Top Twelve Video Countdown

1. **PAUL BRANDT** "My Heart Has A History" (Reprise)
2. **MARTY STUART/TRAVIS TRITT** "Honky Tonkin's What I Do Best" (MCA)
3. **PATTY LOVELESS** "A Thousand Times A Day" (Epic)
4. **SAWYER BROWN** "Treat Her Right" (Curb)
5. **RICOCHET** "Daddy's Money" (Columbia)
6. **SHANIA TWAIN** "No One Needs To Know" (Mercury/WB)
7. **WADE HAYES** "On A Good Night" (Columbia/DKC)
8. **NEAL MCCOY** "Then You Can Tell Me Goodbye" (Atlantic)
9. **TRACE ADKINS** "There's A Girl In Texas" (Capitol)
10. **SAMMY KERSHAW** "Meant To Be" (Mercury)
11. **LEANN RIMES** "Blue" (MCG/Curb)
12. **BLACKHAWK** "Big Guitar" (Arista)

—Compliments of CMT video countdown, week ending July 3, 1996.

POSITIVE COUNTRY RADIO

This Week's Debuts

- MARTY RAYBON—"Show 'em Your Sermon"—(Sparrow)—#28
- GINGER WEEKS—"I'll Be There"—(Mountainview)—#30
- BUDDY HYATT—"Where Would I Be"—(Gateway)—#31
- PAULA MCCULLA—"Throw The Stone"—(Gateway)—#33
- ROXANNE NICOLE—"Your Love Whispers"—(Gateway)—#36

Most Active

- JEFF SILVEY—"You Give Me Hope"—(Ransom)—#11
- KATHY YODER TREAT—"Lead Me, Guide Me"—(Crossties)—#18
- STEADFAST—"No More Tomorrows"—(Mountainview)—#14
- DAVID WILLS—"Mama Prayed For Us"—(Recon)—#20
- BENNY BERRY—"It Rained"—(Balmur)—#25

Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart for the fourth week is "Do It For The Love" by Jeff McKee on Mountainview. Holding it's own at #2 is "Borrowed Time" by Todd Hervey, followed by Elaine Anderson with "Home Missionary" at #3. "Living Straight" by Betsy Craig moves up one more to #4. Taking a big nine spot jump to #5 is Brent Lamb's "True Love." The Albert E. Brumley Congregation with "The Love Of The Lord" moves up two spots to #6, and Brian Barrett's "I Know Where I'm Going" jumps three to #7. "On A Ring And A Prayer" by Wilcox & Pardoe drops back to #8, followed by Rick Duvall's "Anchor Me" at #9. Jim Carruthers slides in at #10 this week with "Give Yourself Up."

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: "Little People" by Christina Dawn, and "Without You" by Deborah Kay



Jed & Claire Seneca had the opportunity to swap songwriting secrets with singer/songwriter Kim Carnea (center) when both artists appeared in the "American Songwriter" booth during Fan Fair. Carnea is best known for writing the pop classic "Bette Davis Eyes."

POSITIVE COUNTRY

JULY 13, 1996

| | | | | |
|----|---------------------------------------------------------|--------------------------------|-------|----|
| 1 | DO IT FOR THE LOVE (Mountainview) | Jeff McKee | 1 | 8 |
| 2 | BORROWED TIME (Rite Records) | Todd Hervey | 2 | 7 |
| 3 | HOME MISSIONARY (Amberlane) | Elaine Anderson | 4 | 6 |
| 4 | LIVING STRAIGHT (Mountainview) | Betsy Craig | 5 | 6 |
| 5 | TRUE LOVE (Vbrd Nashville) | Brent Lamb | 14 | 3 |
| 6 | THE LOVE OF THE LORD (Memory Valley) | Albert E. Brumley Congregation | 8 | 7 |
| 7 | I KNOW WHERE I'M GOIN' (Starsong) | Brian Barrett | 10 | 5 |
| 8 | ON A RING AND A PRAYER (Light) | Wilcox & Pardoe | 3 | 10 |
| 9 | ANCHOR ME (Up2U) | Rick Duvall | 6 | 7 |
| 10 | GIVE YOURSELF UP (Mountainview) | Jim Carruthers | 11 | 4 |
| 11 | YOU GIVE ME HOPE (Ransom) | Jeff Silvey | 28 | 2 |
| 12 | IT AIN'T OVER 'TIL YOU LET IT GO (Mountainview) | Micah Brandon Black | 7 | 6 |
| 13 | ONE GOD (Cross Peace) | Tony Hooper | 14 | 5 |
| 14 | NO MORE TOMORROWS (Mountainview) | Steadfast | 29 | 4 |
| 15 | NO SHADOW (Brentwood) | Terri Lynn | 9 | 10 |
| 16 | TWO TRUE BELIEVERS (Cheyenne) | Lisa Daggs | 12 | 11 |
| 17 | WALK IN YOUR WAYS (Salt) | Lori Loza | 16 | 4 |
| 18 | LEAD ME, GUIDE ME (Crossties) | Kathy Yoder Treat | 35 | 2 |
| 19 | UNSEEN HANDS (Mountainview) | Steve Hughes | 17 | 4 |
| 20 | MAMA PRAYED FOR US (Recon) | David Wills | 34 | 2 |
| 21 | THE REAL TRUE LOVE CAN WAIT (Ransom) | Seneca | 25 | 3 |
| 22 | DOCTOR JESUS (Vbrd Nashville) | Ken Mellons | 21 | 10 |
| 23 | LAST CALL (Cheyenne) | Bruce Haynes | 15 | 13 |
| 24 | WHAT WILL HE SAY (Emperor) | Don Richmond | 18 | 9 |
| 25 | IT RAINED (Balmur) | Benny Berry | 38 | 2 |
| 26 | MONEY CAN'T BUY (Mark Five) | Rivers & Owens | 26 | 5 |
| 27 | I'M NOT GONNA FALL TO PIECES (Ransom) | Ken Holloway with Lari White | 23 | 17 |
| 28 | SHOW 'EM YOUR SERMON (Columbia) | Marty Raybon | DEBUT | |
| 29 | HOME WHERE I BELONG (Wamer Bros.) | B. J. Thomas | 20 | 8 |
| 30 | I'LL BE THERE (Mountainview) | Ginger Weeks | DEBUT | |
| 31 | WHERE WOULD I BE (Gateway) | Buddy Hyatt | DEBUT | |
| 32 | I WOULDN'T TAKE NOTHIN' FOR MY JOURNEY (Vbrd Nashville) | Ricky Van Shelton | 33 | 3 |
| 33 | THROW THE STONE (Gateway) | Paula McCulla | DEBUT | |
| 34 | TAKE ME AS I AM (Circuit Rider) | W. C. Taylor | 22 | 5 |
| 35 | GIMN' LIVIN' (Dove) | Cross Country | 19 | 12 |
| 36 | YOUR LOVE WHISPERS (Gateway) | Roxanne Nicole | DEBUT | |
| 37 | PROMISE OF THE LORD (Spirit Life) | First Impression | 24 | 13 |
| 38 | BLUSH (Gateway) | Paula McCulla | 27 | 14 |
| 39 | TEN THOUSAND ANGELS (BNA) | Mindy McCready | 31 | 6 |
| 40 | THE WAY THE RIVER RUNS (Benson) | Brush Arbor | 32 | 15 |



VNEA Championships Revisited

CHICAGO—As a follow-up to last week's coverage (*Cash Box*, 7/6/96 edition) of the record-breaking 16th annual Valley National Eight Ball League Association international tournament at the Rivera Hotel & Casino in Las Vegas (5/24-6/1), featured here are additional photos of some of the winners. As previously reported, this year's event saw a record 842 teams and 3,256 singles entrants participating.



Photo 1: Stan Tourangeau, representing Wal-Mac Amusement of Alberta, Canada took both the 8-ball Men's Masters and 9-ball Men's Masters division champion titles.



Photo 3: Here we have the 1996 VNEA "Hall of Fame" inductees (l-r): Doug Rowland (D & R Star-Rochester, MN); Don Rotert (C & N Sales-Mankato, MN); Ron Morton (Indy Amuse.-Indianapolis, IN); Allen Duprel (Rushmore Amuse.-Rapid City, SD) and Mike Jensen (Stansfield Vending-LaCrosse, WI).



Photo 2: Winners of the 9-ball Women's Singles Regular division were, (l-r): Liz Thomas (United Dist.-Wichita, KS), 1st place; Lavonne Bessler (Gapter Amuse.-Cheyenne, WY), 2nd place; Lisa Cain (Indy Amuse.-Indianapolis, IN), 3rd/4th place; and Jill Nagel-Favero (NTS/Dart Tech-Omaha, NE), 3rd/4th place.



Photo 4: Winners of the 8-ball Men's Singles Regular division were (l-r): Claude Spence (Ontario Amuse.-Ontario, Canada), 1st place; Jeff Boucher (Capital Music-Helena, MT), 2nd place; Todd Murra (Black Hills Novelty-Gillette, WY), 3rd/4th place and Bryan Butler (Wal-Mac Amuse.-Alberta, Canada) 3rd/4th place.

AAG Conducts Raids In Chile

CHICAGO—The Anti-Counterfeiting Advisory Group (AAG), in cooperation with the First Criminal Court of Santiago, Chile, conducted raids on May 6, 1996, against SANG YONG SUH for illegally converting Sega consumer systems for commercial use in violation of Chilean copyright and trademark laws.

The raids were conducted by the Chile Investigative Police and numerous interface boards were seized, as well as other paraphernalia, including consumer game systems and Sega compact discs which were used by SUH to convert consumer systems for commercial use.

Chilean police also raided Glory Importers and Video Fox, two companies also owned by SUH. AAG and Sega were assisted by the law firm of Silva & Cia of Santiago, Chile, who have been retained in the litigation of this case.

These raids were the first in Chile and the third in South America in recent months as AAG continues its crackdown on illegal use of consumer conversions for commercial use. Robert C. Fay, superintendent of AAG, stated, "AAG will continue to pursue illegal converters of consumer systems. I expect additional legal actions in other South American countries."



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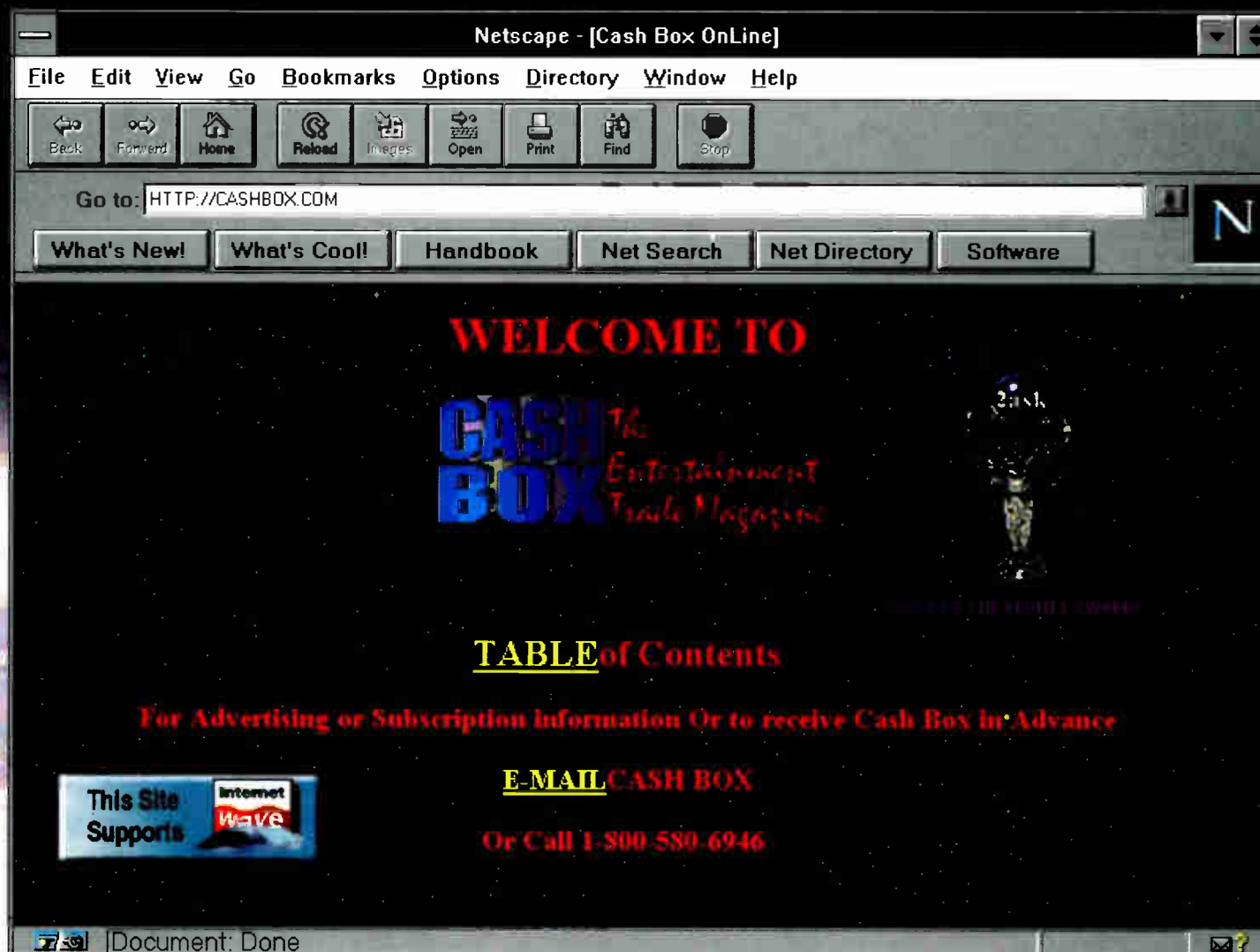
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