The Sweet Smell of Garbage

Inside: The Cash Box Retail Guide
Cover Story

Garbage Collects Momentum

If you liken it to an odd collection of things deposited in a singular receptacle, then the Almo Sounds/Geffen recording act Garbage, and the band's self-titled album, might have something in common with its moniker. But this group's music can't be disparaged as trash. The collection of songs dumbs heaps of emotion into neat little packages. Cash Box writer Karen Sidlow reports.

—see page 5

A Shining Ruby

WORK Records act Ruby's Salt Peter album might be an industrially-honed gem, but the collection’s many facets, most notably the work of Scottish-born singer Lesley Rankine, makes this a precious offering. Cash Box pop writer Steve Baltin talks with Rankine.

—see page 18

The Cash Box Retail Guide Inside

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Lead Story

Azzoli, Atlantic’s Co-Chair/Co-CEO

VAL AZZOLI HAS BEEN APPOINTED co-chairman and co/CEO of The Atlantic Group, announced Warner Music Group’s chairman and co/CEO Robert A. Daly and Terry Semel, chairman/co-CEO of WMG and Warner Bros. With this appointment Azzoli joins Atlantic founder and co-chairman/co-CEO Ahmet Ertegun in heading Atlantic.

Semel said, “Since coming on board at Warner Music Group, we have been very impressed by what Val has accomplished at Atlantic and by his strong vision for the future of the company. He has the unequivocal task of keeping the label on course during a very tumultuous period, and he did so with uncommon character, skill, and aplomb...”

Ertegun commented, “Since becoming president of Atlantic just over a year ago, Val has done a brilliant job—not only maintaining our status as the No. 1 label in the music business, but making major strides towards strengthening and expanding the company on a number of fronts. In the midst of all the well-reported changes that have taken place in recent months, under Val’s stewardship we have just completed one of the best years in Atlantic history... I heartily welcome Val to his new post as co-chairman, and I am looking forward to working with him for many more years to come.”

Azzoli noted, “Needless to say, it is an extraordinary honor and privilege to be able to work alongside Ahmet Ertegun, who remains one of the few true pioneers of our industry... I would like to thank Bob, Terry and Ahmet for their fantastic support and vote of confidence.”

Immediately prior to this new appointment, Azzoli had served as president of The Atlantic Group since November 1994. He joined Atlantic Records in June 1990 and was named v.p. in February 1991, with primary responsibility for the label’s marketing activities.

Heavy D Tagged To Head Uptown

HEAVY D CAN ADD LABEL PRESIDENT to his lengthy resume as he has been named president of Uptown Records, according to an announcement by Doug Morris, chairman/CEO of MCA Music Entertainment Group (MMEG).

Already renowned as a rap artist, songwriter and producer, Heavy D, who served as Uptown’s vp of A&R while current Motown Records chief André Harrell headed the label, will now be responsible for sculpting the creative direction of the company. MMEG’s Universal Records will provide marketing sales and promotion support.

Credited with revolutionizing the hip hop genre, Heavy D with his group The Boyz have released a series of critically acclaimed albums and Heavy D’s collective sales have surpassed four million units. But MMEG, perhaps is interested in his A&R executive track record of having signed platinum selling act Soul For Real and newcomer Monifah.

Morris said of the appointment: “I’m very pleased that a creative force like Heavy D will be leading Uptown Records into the future... Heavy D has shown a great knack for discovering and nurturing talent. I am confident that Heavy’s vision for Uptown Records will allow the label to remain on the cutting edge of black music.”

“This is a great opportunity to build on Uptown’s accomplishments and explore new directions as well,” commented Heavy D. “...I look forward to maintaining its reputation as a label which provides an artist-friendly environment. I am also extremely pleased to be able to continue my long, successful relationship with MCA...”

Uptown’s roster also boasts multi-platinum selling artists such as Mary J. Blige and Jodeci.

(Continued on page 15)
It helps to have friends who've sold over 11 million records. Edwin McCain, whose debut album, "Honor Among Thieves," is out on Lava/Atlantic Records, has concluded a deal with EMI Music Publishing. "Self助" the first single from McCain's album, features background vocals by Hootie and The Blowfish's Darius Rucker. Pictured (l-r) at EMI's New York Offices are craig Grabreith, vp, Managing Director; Bart Weiss, Sr. Director & Legal Affairs; EMI Music Publishing East Coast; McCain; Robert H. Flax, Executive VP, EMI Music Publishing Worldwide; Rick Krim, Sr. VP Talent Acquisition & Marketing, EMI Music Publishing; Dean Harrison, COO; Matt Jones, Tour Manager.

MANHATTAN STORE FIREFIGHT: It's a timely sign of a strong pulse in the music industry, evidenced by New York City's retail landscape experiencing a sudden burst in mom and pop record store openings. The first volley of this burgeoning battle for position was fired over a year ago when Adult Crash opened in the far east of the Village with its hip and eclectic mix of rock and avant-garde. Now, in recent weeks stretching back to the holiday season, the lower portion of the island has seen the blossoming of three new stores. Either on the far west side provides an opportunity to listen to anything you want at a private listening booth. Kim's Mondo is an extension of a local chain that has taken over an entire building at the gateway of the East Village. The three floors that attempt to be a megastore for underground culture. Opening up right across from the Tower Records complex takes a great deal of chutzpah. Strategically placed between all of these goings on is Other Music. The well-connected staff has been able to put together a series of in-stores that have had large turnouts. Included in that group so far has been an ex-member of the Television Personalities and Swell Maps-Jove Head, the free form No Neck Blues Band and an acoustic set by Matador's Yo La Tengo. Much more to come. This much new competition is sure to get retail war which can only benefit the listening public.

MUCH MORE THAN FAIR: Last Tuesday at Tramps was a rare chance to catch one of music's DIY masters, Jad Fair. The originator of Half Japanese (whose importance was detailed in the documentary The Band That Would Be King) commanded the stage with his impassioned charms. With a steady stream of new side people, he swung through many of the classics by the group, most of which can be found on Half Japanese Greatest Hits out on the Safehouse label. With his ability to get in touch with that inner child of his, Jad can make even the most bitter cold nights into a summertime fling. On the same bill was Homestead's Smack Dab, Cakelike and having a CD release party Goddo (also known as God Is My Co-Pilot) who's new one is 2 Peas.

IT MUST BE AN ENGLISH SOLO RAIN: Between The Who's John Entwistle and The Kinks' Ray Davies you have over a half century of musical experience. What this will translate out to will be up to the listener when both venerable members of the British Invasion descend on the Big Apple. Mr. Entwistle will be playing with The John Entwistle Band at Tramps on January 30. You can call him Ray, but with a week long stand at the Westbeth Theatre Center starting on February 12, "iron man" may be a more appropriate term. Also a real legend in his own time is resuming his weekly gigs as Les Paul begins to play again after recovering from hospitalization. With a new venue, the Iridium, you can catch his trio every Monday starting the 29th.

By J S Gaer

AH! IF ITS THE MIDDLE OF JANUARY it must be time for sun, shorts and softball. MTV recently held its seventh annual "Rock 'n Jock" softball game, to be broadcast at a later date. A capacity crowd at Elle Field in Long Beach was on hand to enjoy the festivities, as stars from TV, music, film and baseball donated their time to raise money for the TJ Martell Foundation.

Crowd favorites included the blonde sitting on the side of the field (don't ask, it was like something out of Animal House) as well as home owner Mike Piazza, who plays catcher for the L.A. Dodgers; Atlanta Braves' pitcher David Justice, one of many good-hearted folks to spend the production delays signing autographs for teen-age fans in the bleachers; adolescent singing star Monica; and Piazza's Dodger teammate, Eric Karros. The sports world was definitely the best represented, with such stars as Cecil Fielder, Kenny Lofton and John Franco joining the aforementioned players. Other participants from the music world included Alice In Chains' Jerry Cantrell and Naughty By Nature's Treach. Among those there from the TV world were Jonathan Silverman and the very popular Amy Yasbeck. MTV figures on hand included Jenny McCarthy, Bill Bellamy and Dan Cortese.

The day's highlights included the elephant, in the outfield (yes, it was real), the dunk tank participants, the USC Marching Band's version of the national anthem, Nate Morris, of Boyz II Men, leading the crowd in a sing along of "Take Me Out To The Ballgame," the home run derby, with quite a show put on by Justice and Karros, and Kenny Lofton's two-run homer. There was indeed a game played. As for the final score, you have to watch.

WHILE THE BEGINNING OF 1996 is seeing a wealth of new releases, as discussed here last week, the L.A. concert season is off to a slower start. But as anyone who lives here knows, it won't last. In fact, the first must see concert of '96 will be here near the end of February, Warner Bros., k.d. Lang, whose sultry All You Can Eat record was one of the most underrated of last year, will be doing two nights at the Universal Amphitheatre, February 23 and 24. Anyone who's ever seen K.d. live knows this concert is not to be missed.

Our hot shows coming up include two Virgin Records acts who will be hard-pressed not to be upstaged by their respective opening acts. Lenny Kravitz brings his "Circus" tour to the Wiltern Theatre January 27, with exciting new Atlantic artist Poe opening up. Meanwhile, Blur plays the same venue January 30, with Maverick's The Rentals handling the support duties.

Some of the upcoming club shows worth checking out are performance artist Ann Magnuson at Luna Park January 26, former L.A. faves The Plimsouls at the Whisky the following night and Relativity band Gov't Mule at House of Blues, also, on January 27. Another Relativity act, Alligator Gun, will be at Hollywood Moguls February 3. Capping the month of February is Johnny Cash at the House of Blues on the 25th. If nothing else, this should be quite the star watching gig.

By Steve Balint

They just keep growing and growing and growing...Following a pre-concert party that included sets by several baby bands, The Hard Rock San Antonio received an autographed guitar signed by members of Brother Bone, The Tea Party and Matthew Sweet's band. Presenting the guitar to Hard Rock General Manager, Trey Moore (far left), was Zane Records Ginger McKenzie (far right) and Stuart Johnson, who plays drums for Sweet, as well as the band Love Jones. The bands were in town for a benefit show hosted by KISS-FM to raise funds for Habitat for Humanity.
Garbage Far From Disposable

By Karen Sidlow

"WITH THE NAME GARBAGE, we're kind of setting ourselves up for (unfavorable comments)." Needless to say Butch Vig, the drummer for this Almo Sounds/Geffen recording act, is aware of the less-than-positive descriptions and various wordplays the hybrid band's catchy tag might invite.

While many know Vig as the cutting-edge producer who shaped the break-through, now-classic record Nevermind by cutting-edge trio Nirvana, and who was at the console recently for Let Your Dim Light Shine, the current collection from Minneapolis' Soul Asylum, Vig is honestly pleased with his position as the drummer in Garbage. He says, "It feels really good to be in a band. It feels cool for me to be in a band now--That kind of chemistry and dynamic working as a producer. I really like it."

The band is made up of the sweet yet cutting Scottish voice of Shirley (no-relation-to-Charlie) Manson, guitarist/bassist/keyboard player Duke Erickson, Steve Marker who proudly contributes samples, noises and more guitar sounds to the layered, yet comprehensive audio, and, of course, the aforementioned Vig.

How the band assumed its name is a lot simpler than how it developed its unique sonic identity. After a fellow musician heard one of the band's tunes--featuring countless loops and samples--he remarked: "This sounds like garage!" Therefore, inadvertently inspiring the group's name, Vig soon responded to the comment. "Exactly, and we're going to turn this garage into a song." That's just what they did.

In order for Garbage to re-produce all the eclectic audio that was captured on record, touring bass player Daniel Shulman, known for his work on previous bands and the bands Runaways and Ex-Gen. (for whose band Double D Nose, has been added the line-up for the band's first run on the road. The group has already sold out clubs all over the United States and Europe, in addition to making a couple of guest appearances at one of the most influential radio sponsored events, KROQ's "Almost Acoustics Christmas" last December in Los Angeles, California. Due to positive response to the live shows and recorded material, the band plans to pass through the United States again beginning the end of February and following this five-week long jaunt, they are heading back to Europe for over a month worth of dates. During the summer of '96, Garbage is looking to perform at various festivals, with the possibility of some dates in Japan before heading back into the studio to create a new album by the year's end.

Prior to hitting the road again, Garbage is stopping by a recording studio to kick out a few more tunes for B-sides to the album's singles and compilation releases.

Garbage, the band's debut record, features such tunes as first single, "Vow" the controversial selection and second single, "Queer," which Manson explains as "surrendering who you are," and a soothing song that closes the 12 track release, "Milk." The band just finished filming videos for "Only Happy When It Rains," and "Stupid Girl." "Only Happy When It Rains," the band's new U.S. single is already being spun on "alternative" stations nationwide and the video was directed by fussy, yet creative, cameraman Samuel Bayer. Most know Bayer from his infamous "bee-girl" video for Blind Melon's tune "No Rain." In addition to the overwhelming response in its native America, Garbage has received lots of favorable feedback from audiences and record buyers in Europe. To keep up with the Europeans demand for more Garbage, the band filmed a short visual to accompany "Stupid Girl," which is the current single overseas.

While the band and record Garbage are fairly new, its players boast a quiet bedrock of experience. In order to understand this quartet's conception, going back more than 10 years might provide a greater grasp on the band members are.

Last decade, Erickson and Vig played together in two bands, Spooner and Firetown. Erickson played guitar and also fronted both outfits, while Vig played drums as he does in Garbage. Mark met the two and started recording some tracks for Spooner. In 1984, Marker and Vig started Smart Studios in Madison, WI, who are all three still reside. After three albums of "garage rock," Spooner eventually mutated into Firetown. Incidentally, Firetown released two albums through Atlantic Records in the late-80's, with the first one being recorded on Smart's "meager eight-track." Vig went onto produce several records, as in the aforementioned Nevermind and Let Your Dim Light Shine, also he was behind the board for releases from the Smashing Pumpkins and Sonic Youth.

In 1994, when Marker was watching MTV's 120 Minutes, he came across the video for "Suffocate Me" by Scottish band Angelsfish. Ironically, Manson was the voice for Angelfish and when Marker showed the video to the others, Vig admits "we fell in love with her (voice)." Soon, they all agreed Manson would be ideal for what was soon to be called Garbage. All the band had to do was convince her of that.

Manson speaks of her initial contact with one of the people that became a bandmate. "I told my record company, 'This guy Butch Vig called and they just about dropped the phone.' Soon, these four opinionated adults got together and Vib explains, "We were originally just going to do a track or two. Then as we started getting to know each other, it just felt natural," Marker explains the chemistry the group breeds. "You spend so much time together in a small room. I have no idea (what it is), but for some reason the four of us can stand it."

How is Garbage similar to Spooner and Firetown? Erickson spells it out. "It is similar in (the previous bands) were song oriented and they had a lot of melodies. It was rock music. It was also similar in some of the production values, but not nearly as hard-edged as Garbage has become." Vig goes on to tell of the differences between Garbage and his past units. "There's a lot more layers, instrumentation wise, and there's a lot more influences. There's some punk, there's pop, there's rock...there's some techno. With Garbage we didn't try to sound like the current 'alternative-rock band-thing,' whatever that is. We would go as far as we could (in the studio), then we would start peeling things back and strip it away. All of the songs are basically pop songs when you strip them down. We're using the technology or lack of technology as a creative tool."

If all four musicians were successful prior to this enterprise, what would being in this band enhance? Vig personally explains, "I kind of like things that just happen. I'm not like arguing and creative tension...stuff that happens when you're working on arrangements or lyrics. The process is really interesting to me. To a certain extent because you're more involved in a lot of aspects of music when you're in a band, like writing, arranging...it's more satisfying."

What about Vig's promising producing career? "As long as we're having fun and it's interesting, we're going to stay in the Garbage-zone. I'm definitely committed to Garbage, indecipherably." Vig explains in no uncertain terms that he was a musician before he was a producer.

As for the near and not-so-near future of Garbage, Marker comments, "We're excited about translating the record onto some sort of stage. Then writing more songs together." Vig continues that, "We're (already) looking forward to doing a second record. We came up with a lot of ideas during the recording of this record."

And lastly, Vig defines his goal for Garbage. "The first thing that you do when making a record is to try and express yourself in a way that the members of the band think is cool. I'm sure some people will think it's utter crap, and some people will think it's a magnificent work of art. Some people probably won't really care. I guess I'd rather have an extreme reaction to it rather than no reaction at all." As yet, people have not tossed aside Garbage's music.
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**CASH BOX TOP 100 POP SINGLES**

**JANUARY 27, 1996**

This Week's #1: Mariah Carey

High Debut: Mary J. Blige
REVIEWS

By Steve Battin

FRANK BLACK: "Men In Black" (American '980)

It may be a new label, but it's the same old Black. The former Pixies frontman, now known as Black Francis, is back with the high energy fusion of pop and punk that has made him one of the most respected voices in the underground music scene since the '80s. "Men In Black" is a furiously paced song about paranoia that tackles the subject with the sharp wit fans have come to expect from Black. A sure winner at Modern Rock and a safe bet at AOR, as well.

JANN ARDEN: "Insensitive" (A&M 0017 2)

Arden's very basic mid-tempo track should benefit at Triple A by the appearance of singer/songwriter Dillon O'Brien. A nicely arranged song, "Insensitive" doesn't begin new, but as A&M proved with last year's Del Amitri single, "Roll To Me," Arden doesn't have to be revolutionary to have a hit.

EDDIE MONEY: "Take It From The Heart" (Wolfgang Records)

One can't help but get the feeling there's at least one Meat Loaf-type comeback for the former members of NYC's finest. It may not come with this John Waite-like adult contemporary/CHR ballad, but he's getting closer. Even if "Take It From The Heart" isn't Money's "Nine Lives" step in the right direction. Besides, the guy responsible for "Baby, Hold On" and "Two Tickets To Paradise" is never gonna completely fade away.

DAG: "Sweet Little Lass" (Columbia '7058)

The latest single from this Philadelphia band's much underserved Righteous album finds the group delivering more of the exceptional funk grooves that have characterized earlier releases. The band's "Sweet Little Lass" blends 70s funk with the slightest hint of rock dementia for a track sure to stick in the key. It's unfortunate that Dag doesn't fit a specific radio format because this is a band that deserves to be heard.

PICK OF THE WEEK

MELISSA ETHERIDGE: "I Want To Come Over" (Island '7136)

The second single from Etheridge's Your Little Secret collection finds the rocking/ singer/songwriter getting a little more poppy. The edge that's found on all her fiery love songs is still there, but the music behind Etheridge's passionate vocals is slightly more melodic than usual. It's still vintage Etheridge, though. And, in keeping with her recent track record, the song is already being played on a consistent basis on CHR and Triple A stations throughout the country. This single could jumpstart the album. Especially if she follows with a tour.
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<td>71</td>
<td>Mortal Combat</td>
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<td>Dreaming of You</td>
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<td>Greatest Hits</td>
<td>Warner Bros</td>
<td>1996</td>
<td>Travis Tritt</td>
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<td>82</td>
<td>The Ghost of Tom Joad</td>
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<td>Bruce Springsteen</td>
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**Note:** The above list contains only albums that reached the Top 100, starting from #45. The list includes a variety of genres and artists, reflecting the diversity of music popular at the time. The chart is a snapshot of the music landscape in January 1996.
REVIEWS by Steve Baltin

■ RUST: Bar Chord Ritual (Atlantic 82822-2)

Rust's debut album, *Bar Chord Ritual*, is a perfect example of why one should be careful of what they wish for. The quartet hits everything it was striving for on the 13-song disc. The problem is the band wasn't really sure for what it was aiming. And when it was, they didn't try for much. The Dave Jorden-produced effort has some good moments musically, mostly notably on "perhaps" and "sister Charlene Francis." And the collection hits some high peaks lyrically, particularly during the wistful "Postcards," where vocalist John Britton sings, "... so I tried the latest fad/where you see yourself and say you like the hurt." However, those moments are sporadic at best. The finest moments come after the closing. If you scan the dead space, you'll find some humorous bits worth hanging out for. Between the band's lyrics and the comedic touch it shows at the end, Rust demonstrates it is a band worth watching in the future. In the meantime, the group has to settle for the inevitable success that is sure to come with this record.

■ BLACK GRAPE: It's Great When You're Straight...Yeah (Radioactive/MCA 11224)

Combine the defiance of Public Enemy with consistently joyous and pop-flavored dance beats that recall '70s soul and you have the uniquely infectious debut album from England's Black Grape. Best known for the visa problems surrounding the band's lead singer, former Happy Mondays' frontman Shaun Ryder, Black Grape's music can more than stand on its own. Take the slightly ambient sounds of "A Big Day In The North," a song that blends numerous styles to arrive at its one of a kind feel. The same can be said for the perky "Kelly's Heroes," the goofy calypso stylings of "Reverend Black Grape" and the irreverent reggae of "Shake Your Money." It's Great To Be Straight... is a brilliant party album, guaranteed even get a cemetary_blueprint.

Let's hope the visas get straightened out as I can't wait to experience Black Grape's orgy of genres live.

■ JONNY POLONSKY: My Name Is Jonny (American 43055-2)

Hailing from Chicago, Jonny Polonsky has one foot in the doorway of coolness, courtesy of Frank Black. The former Pixies frontman discovered the wanderkid, who plays all the instruments on his 10-song debut. Polonsky gets his other foot in the door by reaching for, and achieving, something different on the record. On tracks such as the opening "Love Lovelove Love," "Gone Away" and "Uh-Oh," Polonsky incorporates the simplicity of the '50s with a '60s alternative sensibility. The result is something akin to an alternative Del Shannon. With Black's name firmly behind him, the two are going out on tour together shortly, expect Polonsky to make immediate inroads in the underground scene.

■ YOKO ONO/IMA: Rising (Capitol 35817 2)

Aside from Dan Quayle, no figure in the last thirty years has been the subject of such vehement bars. And all because of who she married. The ironic thing is, if Yoko Ono had never married John Lennon, she probably would've gone on to be a somewhat respected, if mostly anonymous, artist. And she probably would have stayed away from singing. Now, I, like most of you, believe that to be a good thing. However, on Ono's latest project, she shocks listeners by making a guitar-driven rock record that works. Every bit as pretentious as her past endeavors, Rising places such lyrics as "I'm diey," which goes on for over six minutes, behind strong fusions of funk and rock. In addition, she hits the nail right in the middle of the head in the touching "Goodbye, My Love." Pay particular attention to the line, "Don't listen to people who speak from hell." Rising is a good album, though not a great one, but more importantly, it's a grand statement that should be heard.

POP ALBUMS

Ace Of Base /31
AC/DC /65
Alice In Chains /38
Beatles, The /17
Blues Traveler /24
Bolton, Michael /37
Bone Thugs N Harmony /44
Bowie, David /90
Boyz II Men /69,33
Brand /100
Brooks, Barry,41,10
Buffett, Jimmy /91
Bush /8
Carte, Mariah /22
Chapman, Tracy /75
The Click /91
Collective Soul /43
Coeless /21
Cypress Hill /50
D'Angelo /74
Das EFX /65
Dave Matthews Band /26
DC Talk /70
Deep Blue Something /44
DeLorean /35
The Dogg Pound /22
Eagles /81
Eazy-E /97
Ezra /12
Evedinger, Melissa /39
Evans, Faith /77
Everclear /66
Fool Fighters /80
Forwonderly, Jeff /51
Genii/GZA /76
Gibson, Debbie /92
Gill, Vince /20,85
Goo Goo Dolls /28
Green Day /27
Hawtore, Sophie /95

Acid /58
Hill, Faith /50
Hootie & The Blowfish /4
Immature /58
Jackson, Alan /9
Jackson, Janet /19
Jackson, Michael /86
Jodeci /93
Jones, Quincy /64
Kelly, R. /11
Kool G Grey /84
Kraus, Alphonse /94
Kratz, Lenny /92
Kris Kos /23
Lennon, Annie /94
Lil Texas /86
Lil' Cool /3 /56
Lomb, Lila /89
Modonna /15
McBride, Martha /95
McEntire, Reba /42
McCraw, Tim /25
Meat Loaf /84
Merchant, Natalie /14
Monica /45
Montgomery, John Michael /53
Morgan, Lorrie /98
Morrisette, Alan /3
Morrison, Van /54
Murphy, David Lee /90
Ozzy /7
Osbourne, Joan /16
Osbourne, Ozzy /48
Pres, U.S.O. /18
Reid /99
Raitt, Bonnie /99
Red Hot Chili Peppers /49
The Rolling Stones /55
Seal /53
Seger, Bob /96
Selena /73
Seven Mary Three /46
Silverchair /32
Smashing Pumpkins /6
SOUNDTRACKS:
Dangerous Minds /40
Don't Be A Menace /69
Friend /69
Mortal Kombat /71
Pulp Fiction /475
Waiting To Explode /1
Space I /87
Springsteen, Bruce /62
Strait, George /55
Tears For Fears /74
TLC /15
Todays /60
Trent, Trent /79
Twain, Shania /5
Various Artists,
Jock Jams
Vol. 1 /80
MTV Party To Go
Vol. 7 /88
MTV Party To Go
Vol. 8 /56
Saturday Morning Cartoons:
Greatest Hits /67
Tapistry Revisted
A Tribute To Carole King /99
Vaughn, Stevie Ray /100
Weizer /99
White Zombie /78
Xscape /62
Yakuman, Dwight /98

PICKS OF THE WEEK

■ LOUDON WAINWRIGHT III: Grown Man (Chri-
sma/Virgin 40625 2)

Yes, Loudon Wainwright III can be hilarious at times. And yes, there are moments on his latest effort, *Grown Man*, that are brimming with humor. Among the most notable moments are "Housework," a satirical look at the twangy world of country, and "The Birthday Present," a song about hitting middle age that Wainwright delivers with a hearty laugh. However, to only journey through *Grown Man* in search of moments that will make you smile is to do yourself a great injustice. On the lovely "Dreaming," and the heartbreaking "A Year," a song that rivals Harry Chapin's classic "Cats In The Cradle," for insight into the struggles of a parentchild relationship, Wainwright shows a great deal of heartand conflictbehind his grin. It's that conflict that makes Wainwright's latest disc successful on multiple levels. It'll make you laugh, it'll make you cry. But, most of all, it'll make you feel.

■ MOJAVE 3: Ask Me Tomorrow (4AD 40084-2)

If the Velvet Underground and the Carpenteres ever had kids together, they would make a record exactly like *Mojave 3's* beautiful, majesticand tragic *Ask Me Tomorrow.* On such tracks as "Tomorrow's Taken" and "Love Songs On The Radio," guitarists Steve Halstead's rich melodies and Rachel Goswell's dreamy vocals take listeners to a place of heartache and beauty that has rarely been found in music. In addition, Halstead provides the voice on the lush "Candle Song 3" and Nick Drake-like vocals on "You're Beautiful." When the two team up on "Where Is The Love," the results are pure magic. Regardless of the combination, *Ask Me Tomorrow* stays at its lofty plateau. The outcome is a disc destined to be a classic for broken hearted lovers everywhere.
CASH BOX
TOP 100 URBAN SINGLES
JANUARY 27, 1996

This Week’s #1:
Monica
High Debut: Xscape

1 BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND THAT LIKE THAT
(Arista 5592) 16
Monica
2 ONE SWEET DAY (Columbia 78009) 8
Mariah Carey & Boyz II Men
3 SOON AS I GET HOME (Bad Boy/Era 0041) 7
Faith Evans
4 EXHALE (SHoop Shoop) (From “WAITING TO EXHALE”)”
(Ruffhouse/Columbia 78002) 9
Whitney Houston
5 TONITE’S THA NIGHT
(Ruffhouse/Columbia 78002) 3
Kris Kross
6 SITTIN’ UP IN MY ROOM (Atlantic 07822) 4
Brandy
7 LOVE U 4 LIFE (Uptown/MCA 1258) 3
Jodeci
8 WHERE DO YOU WANT ME TO PUT IT (Perspective/ASM) 5
LL Cool J
9 NO ONE ELSE (Arista 79043) 1
Total
10 WE GOT IT (MCA 55148) 8
Immature
11 WHERE EVERY ARE YOU (EastWest 9353) 10
Terry Ellis
12 YOU REMIND ME OF SOMETHING (Jive 01241) 9
R. Kelly
13 DIGGIN’ ON YOU (La Face/Arista 4419) 10
TLC
14 YOU WANT TO (So Def/Columbia 7022) 14
Xscape
15 CRUSIN’ (EMI 32629) 11
D’Angelo
16 HOOKED ON YOU (Elektra 6 1349) 14
Silk
17 I MISS YOU (COME BACK HOME)
(From “NEW YORK UNDERCOVER”) (Uptown 55 107) 18
Monifah
18 I PUT YOU ON MY HEART
(Quest 7544) 12
Quincy Jones Feat. Tamia
19 I’M NOT GON’ CRY (FROM “WAITING TO EXHALE”)
(Arista 12557) 2
Mary J. Blige
20 WHO CAN I RUN TO (So Def/Columbia 78006) 17
Xscape
21 TELL ME (Epix 77691) 24
Groove Theory
22 VISIONS OF A SUNSET (FROM “MR. HOLLAND’S OPUS”)”
(Polyjor/Atlantic 58992) 20
Shawn Stockman
23 LET’S PLAY HOUSE
(Death Row/Intercope 53230) 12
Tha Dogg Pound Feat. Michel’le
24 STILL IN LOVE (Mercury 56906) 29
Brian McKnight
25 FANTASY (Columbia 7321) 18
Mariah Carey
26 NOBODY KNOWS (La Face/Arista 4115) 32
The Tony Rich Project
27 CELL THERAPY (La Face/Arista 4113) 22
Goodie Mob
28 ALREADY MISSING YOU (Eskaba) 23
Gerald & Eddie Levert, Sr.
29 SENTIMENTAL (Arista 12852) 26
Deborah Cox
30 DANGER (Mercury 7049) 27
Blahzay Blahzay
31 ANYTHING (Mj/J50 7093) 31
3T
32 TOO HOT (Tommy Boy 713) 30
Coolio
33 HURRICANE (Jive 42355) 13
The Click
34 WHAT DON’T GIVE UP
(Island 85447) 33
Island Inspirational All Stars
35 JUST TAH LET U KNOW (Ruthless/Relativity 5532) 36
Easy-E
36 I REMEMBER (Motown 06040) 38
Boyz II Men
37 HEAVEN (Perspective 7498) 31
Solo
38 I WANT YOU BACK (Interscope 92630) 31
Pam & Pure Soul
39 BROKENHEARTED (Atlantic 6175) 24
Brandy
40 YOU WANT THIS PARTY STARTED
(Warning Bros. 17753) 39
Somethin’ For The People
41 COME WITH ME (Gosstone Alley 55681) 34
Shai
42 FUNNY HOW TIME FLIES (Atlantic 87093) 32
Intro
43 RUNAWAY (A&M 581 104) 41
Janet Jackson
44 GANGSTA’S PARADISE (FROM “DANGEROUS MINDS”)”
(MCA 55104) 40
Coolio Feat. L.V.
45 DAMN THING CALLED LOVE (Virgin 40647) 42
After 7
46 SORRY, I (Mercury 2410) 47
Will Downing
48 YOU ARE NOT ALONE (Maj/Epic 78002) 46
Michael Jackson
49 SURRENDER (Elektra 64350) 48
Kut Klose
50 EAST 1999 (Ruthless/Relativity 6332) 45
Bone Thugs-N-Harmony
51 FU-GEE-LA (Ruffhouse/Columbia 78194) 62
The Fugees
52 I’M YOUR MAN (Atlantic 87097) 49
All 4-One
53 I HATE U (Warner Bros. 45952) 51
A.F.K.
54 RUNNIN’ (Def Jam/Sony 53483) 50
The Pharcyde
55 I NEED YOU TONIGHT
(Big Beat/Atlantic 58097) 50
Junior M.A.F.I.A. Feat. Aaliyah
56 FAST LIFE (Cord Chinlin/Epic Street/Epic 78081) 56
Kool G Rap
57 ‘TIL YOU DO ME RIGHT (Virgin 38494) 57
After 7
58 HOW WE ROLL (SBK/Epic 54848) 53
The Barrio Boyzz
59 I’M NOT GON’ CRY (FROM “WAITING TO EXHALE”)
(Arista 12557) 22
Mary J. Blige
59 WHO DO U (Love) (Arista 07822) 80
Deborah Cox
60 YOU USED TO LOVE ME (Bad Boy/Arista 70203) 58
Faith Evans
61 I’M NOT GON’ CRY (FROM “WAITING TO EXHALE”)
(Arista 12557) 22
Mary J. Blige
61 I’M A MAN (From “DEAD PRESIDENTS”)”
(Tommy Boy 7869) 68
L.V.
62 FUNKORAMA (Interscope 59619) 67
Redman
66 I CAN’T STAND THE PAIN (Motown 0948) 61
Jason Weaver
67 TAKE A LOOK (Majid/64003) 67
J Son
68 I REFUSE TO BE LOONY (Zoo 12430) 71
Phyllis Hyman
69 PLAYA HATA (Noo Tree/Y 11025) 66
Luniz
70 LOVE OF MINE (Capitol 55441) 76
Earth Gypsy
71 WHERE IS THE LOVE (FROM “DEAD PRESIDENTS”)”
(Def Jam/RCA 9524) 44
Adina Howard
72 WINGS OF THE MORNING (Atlantic/2L/RCA Island 7198) 70
Capleton
73 ICE CREAM (Loud 4426) 72
Chef Raekwon
74 Y’ALL AIN’T READY YET (Big Boy 42331) 73
Mystikal
75 SEX IN THE RAIN (Outkast/Right 7194) 75
Mkenstef
76 HOW HIGH (From “THE SHOW”)”
(Def Jam/RCA 9524) 74
Redman/Method Man
77 PRETTY GIRL (Yo Yum505 Music 77813) 77
Jon B.
78 WATERFALLS (La Face/Arista 24106) 79
TLC
79 THE RUIDDER (FROM “BATMAN FOREVER”)”
(Atlantic 87100) 82
Method Man
80 LIKE NAVIN GAVE UP (FROM “WATERFALLS”)”
(Chrisylz/Epic 55494) 92
Speech
81 ONE MORE CHANCE/TIY WITH ME
(Def Jam/Arista 70032) 81
The Notorious B.I.G.
82 BOMDIDI (Def Jam/RCA 9719) 97
Erick Sermon
83 O’SKOOL (Mercury 2294) 83
Isaac 2 Isaac
84 RETURN OF THE LIVIN’ DEAD (Giant 17796) 88
The D.O.C.
85 GOT IT GON’ (FROM “WHITE MAN’S BURDEN”)”
(Spotted Rottweiler/Atlantic 98132) 97
Changin’ Faces
86 I SPECIALIZE (Mj/Texx/Epic 6434) 86
Michael Speaks
87 BROKEN LANGUAGE/HUSTLIN’”
(Profile 5440) 98
Smooth Da Hustler
88 SUGAR HILL (Emi 54047) 87
AZ
89 WHAT’S UP START (FROM “THE SHOW”)”
(Um/Epic 71432) 78
Suga
90 THERE’S NOTHING LIKE THIS (Groovetown/RCA 84661) 80
Omar
91 PLAYER’S ANTHEM (Big Beat/Atlantic 81440) 84
Junior M.A.F.I.A.
92 1ST OF THE MONTH (Ruthless 8331) 82
Blood Thugs N’ Harmony
93 (YOU MAKE ME FEEL LIKE) A NATURAL WOMAN (FROM “NEW YORK UNDERCOVER”)”
(Uptown/MCA 55139) 84
Mary J. Blige
94 DADDY’S HOME (RCA/Polygram 74312) 92
Montell Jordan
95 VIBIN’ (Motown 42397) 93
Boyz II Men
96 IN GOD’S HANDS NOW (Epic 7137) 63
Anointed
97 BROWN SUGAR (Emi 53988) 69
D’Angelo
98 WE MUST BE IN LOVE (Stephan 98157) 64
Pure Soul
99 ON THE DOWN LOW (Mercury 2062) 55
Brian McKnight
100 FEEL THE FUNK (FROM “DANGEROUS MINDS”)”
(MCA 55 130) 52
Immature
REVIEWS

By Gil L. Robertson IV & Michael Hill

LA BOUCHE: Sweet Dreams (RCA 66759) Producers: Various

This European music duo’s album is on the cutting edge of what’s hot and new on the dance scene. Their vocal delivery is crisp, fresh and full of personality that should provide them with a winning edge in the highly competitive world of dance/R&B. Image-wise this twosome has got what it takes to make it in the video age, and they are ably supported by excellent production, background and singing and songwriting support. Expect alternative and selected urban formats across the board to run after this one. Standout tracks: “Sweet Dreams,” “Nice ‘N Slow,” “Do You Still Need Me,” and “Be My Lover.”

SPEECH (EMI 8-37024-2-8) Producer: Speech

The ’90s hip-hop story teller is back with Speech, formerly of Arrested Development, has released his debut solo project. This album holds true to the A.D. popularized in rap music. It is full of the group’s trademark folk music sound, and Speech, of course, laid down his familiar style of describing the complex and economic woes of black people in America. The album is entertaining and has a few favorable tracks. “Can You Hear Me” and “Ask Somebody Who Ain’t,” are the two standout songs. “Can You Hear Me” is a great dance track which could do well in clubs and “Ask Somebody Who Ain’t” is the best of Speech’s social stories and should make lovely old ladies quite happy. Other tracks of mention include: “Like Marvin Gaye Said,” “Filled For Real,” and “Hopelessly.” (MH)

VELL BAKARDY: Genuine Liquid Hits (American 2-43060-A) Producer: Various

How do you make a Vell Bakardy on ice? Take a rapper from Xanns City, sign him to Wild West Records, and give him some funky cool ass tracks and there you have it. This album is six-packed with tracks that will have 5-0 rolling all over your tail. As Vell states on his album, “Man, this is some deep shit—’90s. The first single from this album is “Drink Wit Me,” and it puts Vell in the race of ’90s. The other standout tracks are “Playa S-I,” “Drink Bitches,” (featuring AMG), and “Deep S-I.” Personal favorite: “Fantasy.” This track has what it takes to have females asking for Vell on ice. (GR)

PICK OF THE WEEK

KOFI: That Loving Feeling (4W Products) Producers: Kofi and Henry Hill

The Nigerian-born pianist has definitely got a feeling that programmers and music consumers will be able to appreciate. This album is filled with excellently executed and arranged tracks that should allow the artist to score well on several formats. Genres from traditional jazz, adult contemporary, funk and vintage R&B are visited on this record. The support that Kofi receives from his background musicians is first rate. Urban, jazz, and quiet storm programmers get ready, because this fellow has got the goods to be the next big thing in the jazz fusion marketplace. Standout tracks: “Sunday Jazz,” “Sun Goddess,” “Hip-Hop,” and “Let Me Know.” (GR)
### URBAN TOP 75 R&B ALBUMS

**CASH BOX** January 27, 1996

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album Name</th>
<th>Label</th>
</tr>
</thead>
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<tr>
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<td>L royalty</td>
<td>Waiting to Exhale</td>
<td>Arista 17879</td>
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<td>R. Kelly</td>
<td>R.Kelly</td>
<td>Jive 41579</td>
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<td>3</td>
<td>M. Smith (R&amp;B)</td>
<td>Def Jam 526345</td>
<td>LL Cool J</td>
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<td>4</td>
<td>D. Dream (Columbia)</td>
<td>65000</td>
<td>Mariah Carey</td>
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<td>5</td>
<td>D. Doug (D) (Dope of Money)</td>
<td>50546</td>
<td>The Dogg Pound</td>
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<td>6</td>
<td>D. Jook Joint (Qwest 4578)</td>
<td>Quincy Jones</td>
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<td>F. Street (Arista 73003)</td>
<td>Faith Evans</td>
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<td>8</td>
<td>S. Soul Food (LaFace/Arts 20013)</td>
<td>Goodie Mob</td>
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<td>9</td>
<td>M. Thang (Rowdy/Atlantic 27000)</td>
<td>Monica</td>
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<td>10</td>
<td>G. Related (Sick Vibe/Atlantic 41562)</td>
<td>The Click</td>
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<td>11</td>
<td>D. Sick (Jive 41583)</td>
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<td>12</td>
<td>F. &amp; S. Son (A&amp;R 4585)</td>
<td>Gerald Levert</td>
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<td>13</td>
<td>O. The Hook (So Def/Columbia 67022)</td>
<td>Xscape</td>
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<td>14</td>
<td>W. Got It (MCA 11395)</td>
<td>Immature</td>
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<td>15</td>
<td>O. On Top of the World (R.E.M./MCA)</td>
<td>Right E &amp; MG</td>
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<td>B. Brown Sugar (EMD23029)</td>
<td>D'Angelo</td>
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<td>17</td>
<td>Y. &amp; D. Soundtrack (Russell/Columbia 671441)</td>
<td>Kris Kross</td>
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<td>18</td>
<td>S. Silk (Saxa 51594)</td>
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<td>L. Swords (Caff 24513)</td>
<td>Genius/GZA</td>
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<td>20</td>
<td>D. Don't Be a Menace to South Central</td>
<td>Soundtrack</td>
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<tr>
<td>21</td>
<td>S. Solo (Perspective 49017)</td>
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<td>D. DEADS (Capitol 32338)</td>
<td>Soundtrack</td>
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<td>23</td>
<td>E. Eternal (Ruthless/Relativity 5533)</td>
<td>Bone Thugs N Harmony</td>
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<td>24</td>
<td>T. E. E. Prior. (Epic 52023)</td>
<td>Eazy E</td>
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<td>25</td>
<td>The Show (After Party)</td>
<td>The Party, the Hotel (Uptown 11258)</td>
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<td>27</td>
<td>F. Funky Flex: 60 Minutes of Funk</td>
<td>Various Artists</td>
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<td>28</td>
<td>G. Soundtrack (Russell/Columbia 66091)</td>
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<td>S. Design of a Decade 1980/1996</td>
<td>Cypress Hill</td>
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**THE RHYTHM**

By G. L. Robertson IV

Mrs. Rosa Parks, the mother of the Civil Rights Movement, was recently present at a reception kicking off a Tribute To Mrs. Rosa Parks album at the Schomburg Center for Research in Black Culture in New York City. The album features some of today's top gospel and R&B acts such as Yolanda Adams, John P. Kee, Shirley Caesar and Oleta Adams. Pictured here (L to R): Janie Steel, co-founder of the Rosa Parks Foundation; Mrs. Parks; Gregory Reed, co-author of Quiet Strength: Barry Weiss, President of Vertigo Records; Nat Jackerson, Jr., as personality, WBLW-WNY and Tare Griggs-Magee, director, Vertigo Records.

**HOUSE OF BLUES KING DAY CELEBRATION**

The International House of Blues Foundation celebrated its 2nd Annual Spirit of the Dream Event in honor of Dr. Martin Luther King Jr.'s birthday. The program once again highlighted the accomplishments of the late civil rights leader, with an emphasis on individual and collective responsibilities towards establishing racial equality, a harmonious humanity and peace. Emceed by local news anchor Pat Harvey, the event featured a number of speakers from the world of politics, music, film and television. Maxine Waters, Stevie Wonder, Jack Healey, Dalai Lama, Thich Nhat Hanh and Lou Rawls were presented with Spirit of the Dream Awards. Additionally, the House of Media created dedicated areas on American Online (AOL) and the Internet (/the House Of Blues page) that celebrated Dr. King's life through a montage of images of him as well as quotes from his writings and as speeches. The New Media division also hosted a series of cybercasts with various dignitaries who discussed the principles and influences that Dr. King's dream had on their lives. The overall mission of the International House Of Blues Foundation is to promote racial harmony and multi-cultural awarenesses through communicating the culture, historical, and artistic legacy of the Blues and the Southern culture and to help put art and music curricula back into the public school systems. Sponsors of the event included LA-based American Video Group, Beantown Productions, Dubs Inc., S.R.P. Video Company and Hyatt on Sunset.

**M.A.R.E.E. ARRIVES**

Gama Recording Recording act M.A.R.E.E. (Music & Rhythm Equals Excellence) will embark on a twelve-city tour to support its new single, "So Sensitive." and this year's album Six For One. The single, which was released in late November, has been receiving steady radio play throughout the South. The video is in heavy rotation on BET's Video Soul. Six For One is the group's second album and was produced by Sony Innovator Award winner Bob Baldwin. Bob is best known for his work with pop recording artist Roberta Flack. Former BMI executive Glynis Coleman is the executive producer. The album features the talents of boxing great Evander Holyfield, as well as Grammy winner Najee and Headliner (Arrested Development). The group's debut album Schizo-Friend-O-Ya, yielded the hit singles "Lollipop" and "Drip Drop."

**Dis N' Dat**

During the months of February and March, MCA Records will join the nationwide celebration of Black History Month with a 12 schedule of special promotional activities highlighting the label's long legacy and unparalleled roster of black artists. The centerpiece of MCA's Black History Month celebrations will be the label's MCA in the Street campaign, which will feature a caravan of specially equipped mobile DJ trucks visiting urban neighborhoods throughout the country. At present, visits are scheduled for New York, Los Angeles, The Bay Area, Memphis, Detroit and Chicago. The visits will include several personal appearances by various MCA recording artists, allow fans to participate in trivia contests and to receive copies of a special CD sampler of MCA acts and a limited edition Black History Month poster.
JAIL HOUSE RAP ARTISTS boycotted by record retail stores. The politicalization of rap music continues. Another prime example of this disturbing trend is a case going on in Sacramento surrounding Black Market recording artist Anarace "X-Raided" Brown, who is currently in jail pending his role in the murder of a rival gang member’s mother. The rapper has just released a new album Xoraze, which the rapper recorded by phone while in jail. The release of the rapper’s new album created a sensation in the Sacramento area where local record retailers have boycotted selling the album. As a result of the retailers’ actions an intense battle is now being waged over the violation of the rapper’s First Amendment rights. On one side the argument is that the rapper shouldn’t have been allowed to record the album at all, while side two is countering with the argument that the rapper has not been convicted of any crime and is therefore allowed to express himself on record. The case goes to trial on January 22, stay tuned for details.


Steve Marley, son of Bob Marley, and member of the Melody Makers, congratulates Prince Ital Joe backstage at the House of Blues in Los Angeles. Ital Joe, who has received international recognition with the release of Life in The Streets, a collaboration with Marky Mark on EastWest Records in Germany, is currently earning “respect” in the States. Prince Ital Joe is prominently featured on the #1 rap single in America, “Respect,” on the controversial CD Dogg Food by Death Row recording artist, Tha Dogg Pound. Pictured (l-r): Prince Ital Joe and Steve Marley.

Rap Single Reviews

BY MICHAEL HILL

- YOUNG ZEE: “Everybody Get” (Perspective 00881)
Perspective Records is on the move again. Jam and Lewis are gearing up to attack another area in the music community. On this maxisingle, Young Zee has the stuff of which stardom is made. The first single “Everybody Get” should move him into top 10 contention for ’96. That’s just the beginning. The next track on the max is called “Milk” and it just how KRS-1 described it in the monologue. This KRS-1 produced track really excites me, and not to mention the performance by “Mr. Guest Appearance Himself,” Busta Rhymes, did nothing but solidify the track’s depth. Last is a track called “Juice Radio” and it is enough to convince me that Young Zee has no joke.

- GENIUS/GZA (featuring Inspekta Deck aka Rollie Finger): “Cool World” (Geffen 4807)
The second single from the GZA, following the success of the “Liquid Swords” single, has reached the deck. “Cool World” has no easy task before it. It has to make sure the GZA as a force to be reckoned with in the era of The Wu. You can tell the RZA laid his magic touch on the production of this single, and the GZA’s lyrics were cool. But the single doesn’t evoke the same excitement that the first single did. The track is phat though, and if it receives good rotation nationally it could place high in the charts.

- XSCEPE: “Do You Want To” (SoSo 7314)
Xscape has released a ballad to give us a little calm after the storm. Following the high-flying acts these girls have put on with their Off The Hook LP, this single is a welcome change for those going into ’96. The Radio Edit is sweet, and the Quiet Storm Mix, incorporating the acoustic guitar just improves what is already good. This CD single also has that Mr. Dupri Extended Mix on it. It makes this single worth picking up to get this hard-to-find single. So if you call me and my phone is busy, you know what’s up.
REVIEWS

**RICARDO MONTANER: Vien de del Alma**
EMI Latin, 24383, Producer: Oscar Gomez, POP ROCK.

His second recording for EMI Latin, Ricardo Montaner has had a successful career as both a singer and composer. With "Vien de del Alma," there's a sharp focus on the album's romanticism and Montaner's insightful poetry. Matched with a well-executed musical production by Oscar Gomez, Montaner's style fits like an Armani suit. This album will undoubtedly do as well as all of the international singer's previous works.

**SAMY SANDOVAL: El Picon De La Cumbia**
(NRT, 1031), Producer: Samy Sandoval, TROPICAL/CUMBIA.

From Panama, the sibling act of Sandy and Sandra Sandoval started at an early age. Now they're regarded as the "Pimpinela" of tropical music. Sandy and Sandra have recorded 40 single records and 3 long-play recordings. El Picon De La Cumbia marks their first CD project and gold award (Disc de Oro). They are currently one of Panama's most popular rising artists.

**CLARE FISCHER: Just Me, Solo Piano Excursions**
Concord, 4679, Producer: Clare Fischer, JAZZ.

Those familiar with the late Cal Tjader will well remember pianist Clare Fischer. On Just Me, Fischer treats everyone to a "piano jazz concert (at home)." The solo work was produced at the studio of David Abell. It was there that Fischer found the grand piano which eventually became a part of his home. There are standards like "Autumn Leaves," "Getting Sentimental Over You," "I'd Do Anything For You," "After You've Gone," "Il Wind," and "Topsy." Fischer renders an amazing version of the jazz classic "Round Midnight." It is the artist's three original Latin jazz numbers, however, that are intriguing: "Pra Baden," "Guajira," and "Pensativa." Look for Fischer's Concord Picante release Lombrancas (Remembrames) (CD CCD-4044).

PICK OF THE WEEK

**OLGA TANON: Exitos y Mas**
(WEA Latina, 13090), Producer: Various, TROPICAL/MERENGUE.

Merengue icon, Olga Tanon, finally offers a long awaited compilation of her greatest hits in Exitos y Mas. The Puerto Rican singer's album went Platinum in the first week of its release. It contains material from her albums, the Platinum-winning Sola, Mujer de Fuego which went Double-Platinum, and her most recent album, the Triple-Platinum Siente El Amor. Pablo Flores adds his boogaloo track with the remix "Ya me cansé de ese muchacho malo y mentiroso, y aún pienso que vendrás llorando...pero una noche más y... que se vaya!" One of the best mega-mixes around!

News From U.S. & Latin America

EMI LATIN'S NEWSLETTER GOES
ENGLISH: To close an astounding year for EMI Latin, the label introduced its Spanish language newsletter, EMI-Sario, in an all-English format. The EMI Times offers an excellent promotional vehicle for the label. This is especially true as EMI Latin carries forward its intention to introduce those artists, such as Selena and Emilio, for example, with mainstream potential.

José Behar, president of the label, describes his company's pro-active philosophy as being able to "anticipate events and take decisive action as opposed to reacting to circumstances and making last minute adjustments."

The label recently added a Marketing Director, Fernando De Los Reyes, and a Manager of Special Markets, Lupe de la Cruz. Another executive was assigned to develop the label's catalog. International opportunities for the EMI Latin roster is to be overseen by another exec.

ON THE GRAMMY FRONT: Latin pop group and Sony Discos' internationally acclaimed La Mafia plans to release their new album, Un Milon De Rosas, on Jan. 30.

The group's current release, Exitos En Vivo, recently received a Grammy nomination from the National Academy of Recording Artists and Producers. The album consists of live performances in Mexico and the United States.

Known for their multiple Gold, Platinum and Triple Platinum Diamond recordings, La Mafia has been garnering accolades since the mid-80s. Their last studio recording Vida also acquired a Grammy nomination in 1995.

After the release of Un Milon De Rosas, the group will embark on a major tour throughout Mexico and the U.S.

HANSEL AND RAUL REUNION: The return of the Salsa duo of Hansel and Raul was recently confirmed in Mexico. The pair were signed by Sony Discos' V.P. GM, George Zamora.

NEW VIDEO RELEASES BY RMM: New videos by RMM's Jalsa artists were recently released, per word from the label's publicity director, Debra Mercado. There's Marc Anthony with his single "Nadie Como Ella" from his Triple Platinum award-winning album Todo A Su Tiempo on RMM's Soho Latino label. The album has been nominated for a Grammy in the Tropical Music category. The actor-singer offers his best video performance as being completely enamored with a beautiful woman.

The Barry White of the Salsa world, Tito Nieves, has an interesting humorous video, "No Me Vuelvo A Enamorar" from his RMM album Un Tipo Común. Nieves plays a blue collar worker who wins the lottery and never attention from a woman who once spurned him.

Finally, Van Lester offers a festive video with fellow artists Ray Castro and David Navedo of the group Combo Grande as well as Hilton Ruiz, Ray Sergio, and others. Tito is "A Mi Fiesta." Both Lester and Nieves' videos were produced, directed and edited by Eddie Harris and his company Visual Insight.

ON THE MEXICAN MUSIC SCENE: Mexican singer, Gildardo Alvarez, has released a single, "Hoy Te Extrano," on the indie California Music in Chula Vista, CA. The mariachi ballad was produced by Chuck Anderson who has worked with such talents as Juan Gabriel, Paloma San Basilio, Pandora, Alvaro Torres, Rocio Durcal and many others. Alvarez has been receiving air play and has been making TV appearances. The Toyota Lake-based Uno Productions is providing independent promotion of the artist.
BLUE BY NATURE

BLUE TO THE BONE

PRODUCED BY JACK DOUGLAS
RICK DUFAY & FRED HOSTETLER
### One Stop Singles Chart

**Week Ending** | **T.W.** | **Liv** | **Song Title** | **Label** | Call # | Artist
--- | --- | --- | --- | --- | ---
1. | 1 | 1.0 | "Come Into My Life" | Columbia | 106124 | Wings
2. | 2 | 2.0 | "Hey Lover" | Island | 102858 | Utopia
3. | 3 | 3.0 | "Safe In The Arms Of Love" | Epic | 104751 | Paul McCartney
4. | 4 | 4.0 | "Tell Me" | Atlantic | 106023 | Manfred Mann
5. | 5 | 5.0 | "Shes So Fine" | A&M | 103745 | The Isley Brothers
6. | 6 | 6.0 | "The Weight" | Columbia | 106124 | The Band
7. | 7 | 7.0 | "Loving You (Living Without You)" | Atlantic | 106246 | Bruce Springsteen
8. | 8 | 8.0 | "It's My Life" | Epic | 104751 | Bon Jovi
9. | 9 | 9.0 | "Can't Let Go" | EMI/Capitol | 104808 | Guns N' Roses
10. | 10 | 10.0 | "Birdland" | Atlantic | 106246 | Bruce Springsteen
11. | 11 | 11.0 | "I Can't Go For That (No Can Do)" | Pseudo Echo | 104552 | Hall & Oates
12. | 12 | 12.0 | "Runaway Love" | Epic | 104751 | I'm Not The Only One
13. | 13 | 13.0 | "Hold On" | Columbia | 106124 | Joe Cocker
14. | 14 | 14.0 | "If I Can Read Your Mind" | Atlantic | 106246 | The Moody Blues
15. | 15 | 15.0 | "The Way Of Love" | Epic | 104751 | Al Green
16. | 16 | 16.0 | "In Your Eyes" | Atlantic | 106246 | Bruce Springsteen
17. | 17 | 17.0 | "Sweet Love" | CBS | 105283 | Al Green
18. | 18 | 18.0 | "Shut Up And Dance" | Epic | 104751 | INXS
19. | 19 | 19.0 | "I Love Rock 'N' Roll" | Atlantic | 106246 | Joan Jett & The Blackhearts
20. | 20 | 20.0 | "Rock On" | Epic | 104751 | Dokken

**Distributor Sales Rankings**

**Week Ending** | **T.W.** | **Liv** | **Song Title** | **Label** | Call # | Artist
--- | --- | --- | --- | --- | ---
1. | 1 | 1.0 | "You're The One That I Want" | Warner Bros. | 104843 | John Travolta & Olivia Newton-John
2. | 2 | 2.0 | "Hungry Like The Wolf" | Vinyl Records | 104843 | Duran Duran
3. | 3 | 3.0 | "Another Brick In The Wall Part II" | Capitol | 104843 | Pink Floyd
4. | 4 | 4.0 | "Rock On" | Epic | 104751 | Dokken
5. | 5 | 5.0 | "The Letter" | Columbia | 106124 | The Box Tops
6. | 6 | 6.0 | "The Night They Pulled Roberto Clemente" | Warner Bros. | 104843 | The Who
7. | 7 | 7.0 | "She's Out Of My Life" | Epic | 104751 | The Velvet Underground
8. | 8 | 8.0 | "It's My Life" | Epic | 104751 | Bon Jovi
9. | 9 | 9.0 | "Hurt" | Atlantic | 106246 | Johnny Cash
10. | 10 | 10.0 | "I Love Rock 'N' Roll" | Atlantic | 106246 | Joan Jett & The Blackhearts

**Selects Of Hits**

**Week Ending** | **T.W.** | **Liv** | **Song Title** | **Label** | Call # | Artist
--- | --- | --- | --- | --- | ---
1. | 1 | 1.0 | "Can't Stop The Music" | Atlantic | 106246 | Little Steven & The Disciples Of Soul
2. | 2 | 2.0 | "Back In Black" | Atlantic | 106246 | AC/DC
3. | 3 | 3.0 | "Sweet Child O' Mine" | Geffen | 104843 | Guns N' Roses
4. | 4 | 4.0 | "The Final Countdown" | Polydor | 104843 | Europe
5. | 5 | 5.0 | "Ain't No Mountain High Enough" | Motown | 104843 | Marvin Gaye & Tammi Terrell
6. | 6 | 6.0 | "At Last" | Columbia | 106124 | Etta James
7. | 7 | 7.0 | "Sweet Memories" | Atlantic | 106246 | Joe Jackson
8. | 8 | 8.0 | "The Final Countdown" | Polydor | 104843 | Europe
9. | 9 | 9.0 | "You're The One That I Want" | Warner Bros. | 104843 | John Travolta & Olivia Newton-John

**TVT Records Distribution**

**Week Ending** | **T.W.** | **Liv** | **Song Title** | **Label** | Call # | Artist
--- | --- | --- | --- | --- | ---
1. | 1 | 1.0 | "Can't Stop" | Virgin | 105283 | Red Hot Chili Peppers
2. | 2 | 2.0 | "The Final Countdown" | Polydor | 104843 | Europe
3. | 3 | 3.0 | "Sweet Child O' Mine" | Geffen | 104843 | Guns N' Roses
4. | 4 | 4.0 | "The Righteous" | MCA | 105283 | The Righteous Brothers
5. | 5 | 5.0 | "At Last" | Columbia | 106124 | Etta James
6. | 6 | 6.0 | "The Final Countdown" | Polydor | 104843 | Europe
7. | 7 | 7.0 | "Can't Stop" | Virgin | 105283 | Red Hot Chili Peppers

**Twinsong Music Inc.**

**Week Ending** | **T.W.** | **Liv** | **Song Title** | **Label** | Call # | Artist
--- | --- | --- | --- | --- | ---
1. | 1 | 1.0 | "Can't Stop" | Virgin | 105283 | Red Hot Chili Peppers
2. | 2 | 2.0 | "The Final Countdown" | Polydor | 104843 | Europe
3. | 3 | 3.0 | "Sweet Child O' Mine" | Geffen | 104843 | Guns N' Roses
4. | 4 | 4.0 | "The Righteous" | MCA | 105283 | The Righteous Brothers
5. | 5 | 5.0 | "At Last" | Columbia | 106124 | Etta James
6. | 6 | 6.0 | "The Final Countdown" | Polydor | 104843 | Europe
7. | 7 | 7.0 | "Can't Stop" | Virgin | 105283 | Red Hot Chili Peppers

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Spreadsheet is composed of each individual One-Stop's rankings (listed vertically) as they pertain to corresponding title (listed horizontally). The Top 50 One-Stop Singles Chart is an accumulation of reports from the panel members.
### ONE STOP ALBUMS CHART

**CA/UK** | **US/M** | **DE/CH** | **AU/NZ** | **ROW** | **TW**
---|---|---|---|---|---
**1** | **WALL OF SOUND** | **ARTIST** | **LABEL** | **CAT#** | **DATE**
---|---|---|---|---|---
**2** | **THE DOORS** | **COLLECTOR'S EDITION** | **ELEKTRA** | **1C 113 1139** | **11/12/1980**
**3** | **NEIL YOUNG** | **GOOD TIMES, BAD TIMES** | **RECORDOR** | **5076 246** | **12/12/1978**
**4** | **WOODSTOCK** | **THE WOODSTOCK** | **RECORDOR** | **5044 261** | **11/12/1978**
**5** | **MAGNIFICENT MEN OF THE WORLD** | **THE SCREWEYS** | **WARuda** | **24 1 1** | **11/12/1978**
**6** | **THE DOORS** | **THE DOORS** | **ELEKTRA** | **1C 113 1139** | **11/12/1980**
**7** | **JEAN-PAUL GUTIERREZ** | **JEAN-PAUL GUTIERREZ** | **SPRINGER** | **PH 1901** | **11/12/1978**
**8** | **THE BANNERS** | **THE BANNERS** | **MCA** | **2040 245** | **11/12/1978**
**9** | **JANUARY ROSS** | **JANUARY ROSS** | **ELEKTRA** | **1C 113 1139** | **11/12/1980**
**10** | **DAWN BANER** | **DAWN BANER** | **EMI** | **826 245** | **11/12/1978**

**Indie Album Reviews**

**PICK OF THE WEEK**

**GINGERSH** - Extended Play (Digital Records 95-820)

Simply the Best Extended Play, Los Angeles-based Gingersh, has presented a solid premiere album. The disc of six songs, adding up to over 20 minutes of music, is a step up from Gingersh's previous EP, Clubland. The tracks are stronger, with a more polished sound. Great songs

**AMERICA SMITH - Dance With Your Ghost (Cafe Music 99-321)**

In these two sets America Smith's debut (Cafe Music 99-321), which has been described as a collection of songs that are "pulling at your heartstrings...b andinspiring to a whole new generation of people," the presence of spiritual songs, strong and direct acoustic guitar and drums, can be heard throughout the disc. The lyrics and melodies from the album, "Religion Today," truly stand out as something that can make people think about their faith.

**SOUL-JUN** - 1952 (Hoczlaw 1227)

If you want to get into the music of 1952, this is the place to start. With a lot of diversity in the music, from rockabilly to R&B, this album has something for everyone. The songs are well written and performed, and the overall sound is great. The album is a must-have for any fan of 1952 music.
NEW YORK-BASED GRASS RECORDS has released product by acts such as the Wrens, Braulac and the Troudbies over the last two years. This year the label has relocated to new offices, expanded its staff and added to its already eclectic roster. Look for new discs from Omatie, Wasted Time and Half Hour To Go in the first quarter of 1996...In honor of Alligator Records’ 25th anniversary, the blues label is celebrating with two new releases. Cool Down from Cephas & Wiggins and Long John Hunter’s Boxer Town Legend are set to be in-stores at the end of January. In store now from Alligator is the current release from Steady Rollin’ Bob Margolin’s My Blues & My Guitar...Brand new label, Flip Records, is preparing to put out nearly a handful of releases before mid-year. Sporting the Flip Records logo, will be self-titled releases from Big Hate and Tin Star, as well as, discs from Hotheads and Go Dog Go...

CRITICALLY ACCLAIMED CAPRICORN RECORDS’ act 311 is starting the new year off on the way they know how—on tour! The band, who recently earned a nomination for 1995’s Club Tour Of The Year by Pollstar Magazine, hit the road at the end of January appropriately billed between heavyweights Cypress Hill and the fresh sounds of Pharcyde. 311 is set to be on the road for the majority of 1996’s first quarter, and odds are the band members will spend more time napping on tour buses and motel cots than getting a good night’s rest in their beds at “home” this year. Speaking of buses on the road, Lookout Records’ pride and joy, The Mr. T Experience, is all too familiar with life away from a clean toilet and the squeeze-able softness of Charmin. In support of its new release, Love Is Dead...

these rockstars are teaming up with former Lookout act Green Day and heading off to Europe in March and April. Before and after its European excursion, The Mr. T Experience, will be gracing stages in the United States and somewhere in between the band stops in Japan and Australia to make some noise...

VANGUARD RECORDS has recently made available The Vanguard Years by the singer/guitarist Doc Watson. This four CD collection documents Watson’s career from 1963 through 1971. The Vanguard Years is made up of 16 tunes, 17 of those previously unreleased, and a detailed booklet with rare photographs of this talented artist...The Honeydows, a five-piece band based in Nashville, TN, has just put out its self-titled debut disc. The release of five tunes is currently available through Del House Records...San Diego-based Cargo/Headhunter Records has outdone itself again. Big Hat, No Cattle from Chane and Carl’s Amy Armageddon are just two of the wonderful discs to make their way into stores over the last few weeks...Speaking of music that is pleasing to the ears, Bongload Records’ first two releases of the new year are delicious. Crutch’s Sold By Weight and Everything You Need from Vitamade are shamelessly begging to be heard...

FOR THOSE WHO APPRECIATE JAZZ, look for Ambiance from The Marian McPartland Trio, and two separate releases from Maynard Ferguson, Both An Soul and Footpath Cafe. All three of the aforementioned collections are available through The Jazz Alliance. For more than 25 years, the Rounder Records Group has been putting out a rainbow of sounds. For 1996, the company already has a diverse selection of releases to choose from. Standout albums include Edge Of Night from Mike Henderson through the Dead Reckoning label, two compilation discs of Reggae music, Dub Over Dub and The Reggae Train, available through the Heartbeat imprint and Monster Mike Welch’s These Blues Are Mine which sports the Tone-Cool logo. Some discs from the actual Rounder label are Last Boy from Bruce Molsky, Chuck Carbo’s The Barber’s Blues and a Coutry compilation entitled Cattle Call...

FOR THOSE WHO THINK records released independently don’t reach Gold or Platinum sales status, you’re in for a surprise. Late last year A Fresh Aire Christmas, Mannheim Steamroller Christmas and Christmas In The Aire—all three discs from American Gramaphone’s Mannheim Steamroller—are acquired the Multi-Platinum tag. A Fresh Aire Christmas and Mannheim Steamroller Christmas each topped the 5 million unit sales mark and Christmas In The Aire, a disc that at the time of certification was in stores for less than three months, has already accumulated sales of over 3 million pieces. In addition, celebrating Gold albums are Roadrunner recording act Type O Negative with its 1993 release, Bloody Kisses and David Bowie’s four CD box set Sound And Vision which Rykodisc put out in 1989...

SURFDOG RECORDS, is preparing for the release of its new audio compilation MOM. The album’s proceeds will go to the three-year-old Surfrider Foundation, a 25,000 member non-profit organization dedicated to protecting, preserving and restoring the world’s oceans, waves and beaches. Artists such as Pearl Jam, Everclear, Reverend Horton Heat and Porno For Pyros have contributed to the disc of ocean-themed originals and classic surf music covers. In addition to contributing to the disc (set to be in-store before summer), members of Pearl Jam recently donated $50,000 of their hard-earned money to another non-profit organization called Save The Whales. A Rykodisc label, has brought back to life a few landmark releases. Oslomare from Billy Hart, Bob Moses’ Visit With The Great Spirit, Epitome by Anthony Davis, and Bobby Previte’s Pushing The Envelope have all, once again, been made available. New cover art has been used for the re-release of Visit With The Great Spirit and Pushing The Envelope.

INDIE EXECs ON THE MOVE

- Bruce Tenenbaum has been named president of the Left Foot Organization. Tennenbaum, who formerly held the title of sr. vp of promotion at MCA Records, will be based in Left Foot’s Los Angeles office.
- Blockbuster Entertainment Group has named Junichiro Suzuki president of Blockbuster Video, Japan. Prior to Suzuki’s position at Blockbuster, he served as sr. vp of video sales, B.F. Films, Warner Video. Blockbuster currently has 29 video stores in Japan and Suzuki will be based in Tokyo. - Priority Records has promoted Andrew Shack to vp, business and legal affairs. Prior to his upping, Shak held the title executive director of business and legal affairs. Shack will continue to be based in Priority’s Los Angeles office.
- Relativity Records has appointed Tom Cording to sr. director of media relations Cording, currently based in Relativity’s New York City headquarters, previously worked as the national director of publicity at MCA Records.
- Barry Benson has been named national manager of urban radio and video for Rhino Records. Currently based in Rhino’s Los Angeles office, Benson formerly worked as the national director of radio promotion for A&M’s Tuff Tock. In other Rhino news, Mark Pinkus has been upped to sr. director of licensing and special products. Pinkus previously held the title of director for licensing for Rhino.
- Lee Sollers Co. in Los Angeles has upped Steve Levesque to sr. vp of music. Prior to his promotion, Levesque held the vp of music post. Paul Farberman has been tagged vp of business and legal affairs for Fox Music Inc. Farberman, who previously held a similar title at Universal Pictures, will be based in Fox’s Los Angeles office.
- Rykodisc in Salem, Mass. has named Mike Marrone director of promotion. Marrone formerly worked as the program director at KIOT in Albuquerque, New Mexico. Brian Roberts has been upped to sr. vp of finance and administration for Zomba Music Publishing Group in New York. Roberts previously held the title of CFO/vp of finance for Zomba.
- Maxell Corporation Of America has appointed R. Scot Finn to the position of product manager for audio and videotape products. Finn will be based at the company’s headquarters in New Jersey.
- Jack S. Kenney has been named president and chief executive officer at Quanthyagi Inc. the company, headquartered in Redwood City, California where Kenney will be based out of, manufactures and markets Ampex brand audio, video and instrumentation media products.
- Brentwood Music Publishing in Brentwood, Tenn. has announced two appointments. Former vp of product development at Brentwood Music, Dale Mathews, has been tagged vp of publishing. Pete Carlson, former director of publishing at Harding Music Group, has been given the same title at Brentwood Music.
- Marc Spector has been upped to director of marketing communications for JBL Professional, a leading designer, manufacturer and marketer of loudspeakers for recording and broadcasting. Spector, who formerly worked as the marketing manager for JBL, will work out of the company’s Northridge, California office.
- Disc Manufacturing, Inc., an independent manufacturer of compact disc and CD-ROM’s, has appointed Richard L. Geller to the post of president. Geller, who has law degree is the new vice president of sales and marketing for the Advertising Check Bureau, as well as holding a variety of positions at RCA Records over the course of 15 years.

INDIE INFO

By Karen Dollow

*The Mr. T Experience*
### Top 40 Latin Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Category</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Gloria Estefan</td>
<td>ABriendo Puertas</td>
<td>Tropical</td>
</tr>
<tr>
<td>2.</td>
<td>Los Temerarios</td>
<td>CAMINO DEL AMOR</td>
<td>Regional</td>
</tr>
<tr>
<td>3.</td>
<td>Pete Astudillo</td>
<td>COMO TE EXTRAÑO</td>
<td>TÍEANO</td>
</tr>
<tr>
<td>4.</td>
<td>Selena</td>
<td>DREAMING OF YOU</td>
<td>POP</td>
</tr>
<tr>
<td>5.</td>
<td>Pedro Fernandez</td>
<td>PEDRO FERNANDEZ</td>
<td>Regional</td>
</tr>
<tr>
<td>6.</td>
<td>Bronco</td>
<td>ANIMAL</td>
<td>Regional</td>
</tr>
<tr>
<td>7.</td>
<td>Marc Anthony</td>
<td>TODO A SU TIEMPO</td>
<td>SALSA</td>
</tr>
<tr>
<td>8.</td>
<td>David Lee Garza</td>
<td>ALO DIFERENTE</td>
<td>POP</td>
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<tr>
<td>9.</td>
<td>Luis Miguel</td>
<td>EN CONCIERTO</td>
<td>POP</td>
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<tr>
<td>10.</td>
<td>Thalia</td>
<td>EN EXASIS</td>
<td>POP</td>
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<tr>
<td>11.</td>
<td>Tito Rojas</td>
<td>POR DERECHO PROPIO</td>
<td>SALSA</td>
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<tr>
<td>12.</td>
<td>El General</td>
<td>CLUB 666</td>
<td>POP</td>
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<tr>
<td>13.</td>
<td>Los Sabrosos</td>
<td>PAQUI Y PA' LLEVAR</td>
<td>MÉRENGUE</td>
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<tr>
<td>14.</td>
<td>Ana Gabriel</td>
<td>JOYAS DE DOS SIGLO</td>
<td>Regional</td>
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<tr>
<td>15.</td>
<td>Los Bukis</td>
<td>POR AMOR MI PUEBLO</td>
<td>Regional</td>
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<tr>
<td>16.</td>
<td>Jerry Rivera</td>
<td>MAGA</td>
<td>SALSA</td>
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<td>17.</td>
<td>Poch y Cocobanda</td>
<td>TEMIBLE</td>
<td>MÉRENGUE</td>
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<tr>
<td>18.</td>
<td>Julio Iglesias</td>
<td>LA CARRETA</td>
<td>POP</td>
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<tr>
<td>19.</td>
<td>Hermandos Rosario</td>
<td>LA DUENA DEL SIMO</td>
<td>MÉRENGUE</td>
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<tr>
<td>20.</td>
<td>Pandora</td>
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<td>POP</td>
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<td>21.</td>
<td>Mana</td>
<td>CUANDO LOS ANGELES</td>
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<td>Banda A. R. 16</td>
<td>CON SANGRE DE REY</td>
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<td>23.</td>
<td>Rodolfo Durcal</td>
<td>HAY AMORES</td>
<td>POP</td>
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<td>24.</td>
<td>Rehenes</td>
<td>CANCIONES DE AMOR</td>
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<td>25.</td>
<td>Olga Tanon</td>
<td>EXITOS Y MAS</td>
<td>MÉRENGUE</td>
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<td>26.</td>
<td>Selena</td>
<td>AMOR PROHIBIDO</td>
<td>POP</td>
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<tr>
<td>27.</td>
<td>Los Toros</td>
<td>LO BAILAN BIEN</td>
<td>MÉRENGUE</td>
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<td>28.</td>
<td>Torres del Norte</td>
<td>EL EJEMPLO</td>
<td>Regional</td>
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<td>29.</td>
<td>Tucanes D'Tuana</td>
<td>14 TUCANAZOS BIEN</td>
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<td>30.</td>
<td>Pedro Fernandez</td>
<td>QUIEN</td>
<td>MÉRENGUE</td>
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<td>31.</td>
<td>Tito Nieves</td>
<td>UN TIPO COMUN</td>
<td>SALSA</td>
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<td>32.</td>
<td>Sonora Dinamita</td>
<td>CUMBIA CALIENTE</td>
<td>Tropical</td>
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<tr>
<td>33.</td>
<td>Enrique Iglesias</td>
<td>ENRIQUE IGLESIAS</td>
<td>POP</td>
</tr>
<tr>
<td>34.</td>
<td>Boyz II Men</td>
<td>YO TE VOY A AMAR</td>
<td>POP</td>
</tr>
<tr>
<td>35.</td>
<td>Juan Gabriel</td>
<td>EL MEXICO QUE SE</td>
<td>POP/REG</td>
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<tr>
<td>36.</td>
<td>Banda Gorda</td>
<td>CANDELA PURA</td>
<td>MÉRENGUE</td>
</tr>
<tr>
<td>37.</td>
<td>Banda Maguety</td>
<td>ESTRELLA DE BAILES</td>
<td>Regional</td>
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<tr>
<td>38.</td>
<td>Carlos Vives</td>
<td>LA TIERRA DEL OLVIDO</td>
<td>Tropical</td>
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<td>39.</td>
<td>Tono Rosario</td>
<td>QUIERO VOLVER</td>
<td>MÉRENGUE</td>
</tr>
<tr>
<td>40.</td>
<td>Willie Colon</td>
<td>Y VUELVE OTRA VEZ</td>
<td>SALSA</td>
</tr>
</tbody>
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**Live Review**

**Blue By Nature**

By John Rhys

B.B. KING’S BLUES CLUB, UNIVERSAL CITY, CA—For some reason many people assume that blues just doesn’t come from California. Perhaps it’s because of all the sunshine and the fact that the streets are pure 14 Karat gold. Plated that is. Well, California has seen its share of hard times in the last few years, and as far as musicians are concerned things have never come easy in the Golden State. But it seems there are always exceptions to every rule and Blue By Nature is here as evidence of the exception.

Those who ventured into B.B. King’s Blues Club Jan. 11 witnessed several performances most people never live long enough to see. Performances that provoked laughter and tears at the same time. It was easy to fall instantly in love with the music and the singing. I love vocalists who sing in tune first of all and second, people who give every ounce of their being or as I say, sing from the bottom of their feet. Karen Lawrence gives it up. There is a great deal of difference between yelling and giving it up. The blues involve the subtleties of emotion and it was obvious to me that Ms. Lawrence knows the difference. Lawrence can sing, but the girl also has a great band behind her starting with the restrained guitar work of Mr. Fred Hostetler, a tasty player and then to a not quite as restrained but equally tasty drummer, Mr. Don Potruch. Adding bottom to the thundering heartbeat is Mr. Charlie Diz on bass extraordinary and last but for certain, not least, Mr. Rick DuFay on lead guitar. As an aficionado of guitar for forty years, for a while last Thursday night, I was rocketed into the fourth dimension. Where has this man been? He has chops, taste, a great sense of dynamics and timing plus a wonderful voice and sense of humor. To add to the overall strength of the stage sound was Mr. Joe Simon on Hammond organ. All the above contribute to one of the finest groups of musicians that I have heard in years. And guess what? The crux of the group is from California. They performed quite a few tunes of note. But perhaps it’s best that you get off your duff and hear Blue By Nature for yourself. Get the CD, Blue To The Bone on Shattered Music, then find out where they’re playing. You’ll be very glad you did.

**NEWS** (Continued from page 3)

**Virgin, Janet Renew Affair**

JANET JACKSON AND VIRGIN RECORDS have announced a new long-term worldwide recording pact renewing and expanding a partnership begun with Jackson’s 1993 Virgin debut album janet, which has sold 10 million units worldwide.

Commenting on her new long-term partnership with Virgin, Jackson said, “I am excited to be re-signing with Virgin, particularly in light of the success we have had working together on my album, janet. Working with individuals who support an artist’s need to express a vision and who are willing to maintain the integrity of that vision during the many phases in an album’s life is extremely important to me. Virgin has supported me in this way. I look forward to continuing my relationship with the talented team of professionals that makes up the Virgin family.”

Virgin Music Group Worldwide chairman/CEO Ken Berry said, “Janet is the very embodiment of a global superstar. Her artistic brilliance and personal appeal transcend geographic, cultural, and generational boundaries. We’re thrilled to renew our creative relationship with her, and look forward to successfully working together for many years to come.”

**News In Brief**

BLOCKBUSTER HAS GIFT CARDS: Viacom Inc.’s Blockbuster Entertainment Group and CES/Nabanco, the largest processor of merchant credit card services in the world, recently joined forces to develop and deploy a stored value electronic giftcard that can be used the same as cash at Blockbuster Video, Blockbuster Music and Discovery Zone FunCenter locations.

The companies are negotiating for further business relationships and exploring opportunities with other major retail or service businesses to provide the giftcards to their customers as bonuses, premiums or gift certificates.

(Continued on page 26)
FILM REVIEWS

Paramount’s Eye Is On Target

By John Goff

Moments of physical violence, felt more than seen, impact-aided with Digital force sound, leave lasting impressions. Director John Schlesinger opens the piece gently, but that’s only momentarily in cinematic terms. The gentleness is ominously shrouded by an unseen presence which also makes a lasting impression, and between the director’s handling of the action, Amir M. Mohri’s tuned-release camera work and James Newton Howard’s on-the-nervous music, you’re hooked into this journey of failed justice and needed relief to fully experience the emotional violence with which Eye For An Eye hits you.

Amanda Silver & Rick Jaffa’s script, based on the novel by Erika Holzer (which I haven’t read, but will now), touches the raw nerves of a large—and growing—segment of society; and without preaching, since society as a whole can see the results of rape and death any evening on the TV news, shows the impact a single loss can have on not only the deceased’s family but so awfully many others. There are some flaws, but they appear to be edits of peripheral expository material which ultimately doesn’t adversely affect the central issue.

There are many telling issues dealt with, some almost flash-byes, some subtextual, revealing themselves only afterward, but all reaching into areas we as a society already know and have seen, if not first-hand experienced. The legal justice system being twisted to the point that it protects the criminal more than the victim or survivor; such organizations as the FBI more willing to spy on and infiltrate—and more successful in surveilling and threatening with prison—ordinary citizens seeking relief than they are risking encroachment on the “rights” of criminals. The entire sequence of events is totally plausible, probable and probably being prepared somewhere at this very moment.

When Sally Fields’ daughter is brutally raped and killed by remorseless sleazeball Kieler Sutherland, who’s then released on a judicial technicality, Fields becomes obsessed with the idea of true justice, not the kind meted out by the current system. The obsession tears at the fabric of her family which includes solid husband Ed Harris (not the daughter’s father, who’s a deadbeat dad) and their mutually shared younger daughter Alexandra Kyle. It also tears at her belief in the idea of Justice, The System, and law. Law Enforcement operations. Then she finds a way to make it all work.

Top 15 Weekly Film Grosses

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>1. 12 Monkeys</td>
<td>Universal</td>
<td>2</td>
<td>1,582</td>
<td>$11,501,140</td>
<td>$7,270</td>
<td>$30,663,394</td>
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<tr>
<td>2. Don’t Be A Menace</td>
<td>Miramax</td>
<td>1</td>
<td>1,010</td>
<td>$9,632,409</td>
<td>$9,337</td>
<td>$9,632,409</td>
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<td>3. Eye For An Eye</td>
<td>Paramount</td>
<td>1</td>
<td>1,258</td>
<td>$7,929,086</td>
<td>$5,189</td>
<td>$7,299,086</td>
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<tr>
<td>4. Grumpier Old Men</td>
<td>Warner Bros.</td>
<td>4</td>
<td>1,923</td>
<td>$7,621,851</td>
<td>$3,964</td>
<td>$51,859,141</td>
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<tr>
<td>5. Toy Story</td>
<td>Buena Vista</td>
<td>8</td>
<td>2,053</td>
<td>$7,369,912</td>
<td>$3,590</td>
<td>$109,753,776</td>
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<tr>
<td>6. Jumanji</td>
<td>TriStar</td>
<td>5</td>
<td>2,218</td>
<td>$7,014,656</td>
<td>$3,163</td>
<td>$77,101,225</td>
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<tr>
<td>7. Heat</td>
<td>Warner Bros.</td>
<td>5</td>
<td>1,704</td>
<td>$6,691,991</td>
<td>$3,927</td>
<td>$53,528,100</td>
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<td>8. Waiting To Exhale</td>
<td>20th Century Fox</td>
<td>4</td>
<td>1,349</td>
<td>$6,460,005</td>
<td>$4,789</td>
<td>$53,574,510</td>
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<tr>
<td>9. Rio-Dante</td>
<td>MGM/UA</td>
<td>1</td>
<td>1,510</td>
<td>$6,018,203</td>
<td>$3,986</td>
<td>$6,018,203</td>
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<td>10. Father Of The Bride 2</td>
<td>Buena Vista</td>
<td>6</td>
<td>1,813</td>
<td>$5,229,044</td>
<td>$2,884</td>
<td>$66,911,852</td>
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<td>11. Two If By Sea</td>
<td>Warner Bros.</td>
<td>1</td>
<td>1,712</td>
<td>$5,222,573</td>
<td>$3,051</td>
<td>$5,222,573</td>
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<td>12. Dunston Checks In</td>
<td>20th Century Fox</td>
<td>1</td>
<td>1,290</td>
<td>$4,015,116</td>
<td>$3,112</td>
<td>$4,015,116</td>
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<td>13. Sabrina</td>
<td>Paramount</td>
<td>5</td>
<td>1,241</td>
<td>$3,926,095</td>
<td>$3,164</td>
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<td>14. Sense And Sensibility</td>
<td>Columbia</td>
<td>5</td>
<td>203</td>
<td>$2,203,356</td>
<td>$10,854</td>
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<td>15. Seven</td>
<td>New Line</td>
<td>17</td>
<td>902</td>
<td>$1,710,045</td>
<td>$1,896</td>
<td>$88,856,400</td>
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Domestic box-office, which includes USA and Canada for the weekend of January 12-15, totaled $92,545,482, breaking down to a $4,199 per-screen average off a total of 22,038 screens, giving a combined total of $677,890,768. (Courtesy Entertainment Data, Inc.)
The sensitivities of *Eye For An Eye* operate within the flaws of the system and ultimately says there's a way to kill *within* the system, however dangerous it may appear, to accomplish a goal.

*Eye For An Eye* could be a strong catalyst for our presently raw-nerved social structure since its primary target is that segment of the middle class forced to abandon dreams of peace and security and must, within the next decade if trends continue without relief, either turn and fight the growing crime or simply bow their head for the coup de grâce. It's going to be very interesting to see how this one performs at the boxoffice, and to see how the many films depicting such sensibilities will follow. Already there are several in the works or completed.

All the elements are solidly in place with Sally Field turning in an exceptionally well-shaded performance. And if a chiller is only as good as its killer, this one's fine. Kiefer Sutherland—the role appears to have been Latino but here becomes quasi-Latino, perhaps for PC consideration—doesn't let up on mean. Maybe he got the role because he's so proficient in uttering the line "What are you gonna do, shoot me?" practiced in *Stand By Me* and *The Lost Boys*, but perfected here. He's perfectly nasty. Ed Harris gives solid support but never has a moment he can rise to show just how good he can be. Joe Mantegna as a police detective torn between defending a system he works in but doesn't necessarily believe in anymore layers his work nicely. Charlene Woodard turns in a touchy performance as a shady FBI person and Natalija Nogulich glows briefly as the coody professional lawyer who turns Sutherland back into society, giving the role an all-in-a-day's-work manner which is as chilling as any we've seen on Court TV.


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**VIDEO**

**Mitch Perliss New Miramar VP**

SEATTLE WASHINGTON-BASED MIRAMAR has named Mitch Perliss the company's new sales & marketing vice president, announced co-founder and president Paul Sullivan.

Perliss, a 25-year home entertainment software veteran, joined the company the first of January to help kick off Miramar's second decade of existence.

"The continual success of Miramar is based on building a strong sales and marketing team," said Sullivan in making the announcement. "It is for this reason that I sought out Mitch. We have a great, innovative product ready for release over the next couple of years and I'm confident that his track record of successful sales, marketing and leadership skills will elevate Miramar to its next level."

Perliss joins Miramar from his vp, West Coast operations stint at Anchor Bay Entertainment. "I relish the opportunity of being part of the team that leads Miramar into its second decade. We have a great product, an excellent distributor in BMG, a great staff and lots of exciting releases ready to take advantage of all the new technological advances. I look forward to the challenge of helping Miramar continue to grow."

Perliss will open an office in Los Angeles, CA as well as commute to the corporate offices in Seattle.

**Vid Biz**

By John Goff

AS THE PREVIOUS SCREEN YEAR WENT, so goes this year's crop of videos. So look backward at your big screen memories to what you'll bring into the small screen for your home-time enjoyment...20th Century Fox Home Entertainment launched a new branded line, Premiere Series, similar to its other lines such as their Studio Classics, Twentieth Century Fox Selections and Family Features. The branded lines, aimed at the sell-through arena have been very successful. Premiere Series kicked off with *White Men Can't Jump* and *The Last Of The Mohicans*. Premiere will release bi-monthly, 20th will launch yet another line, FoxVideo Double Features, in February, to be released on a quarterly basis and include two genre-specific features from the 20th library. Launch selections for this line sees Arnold Schwarzenegger toplining *Predator* and *Commando* for action and the romantic comedy category rolling out *Romancing The Stone* and its sequel *Jewel Of The Nile*. 20th CFHE's rental topper for February looks to be the delightful Meg Ryan-Kevin Kline starrer *French Kiss* b/w *Bushwacked...Paramount Home Video* is looking to recoup a bit with the January vid release of *Jade*, which didn't live up to expectations at the big screen boxoffice but which could well be profitable in the rental market.

February releases from Par include the Denzel Washington cyber-spacer *Virtuality* and a release of the erotic older woman-younger man themed Showtime Original Pictures production *The Man In The Attic* starring Anne Archer and Neil Patrick Harris...Warner Home Video is counting on Steven Seagal's *Under Siege 2: Dark Territory* to light up a few $ signs...MCA Universal Home Video should be smiling on the dollar-green make-up with its release of *To Wong Foo, Thanks For Everything! Julie Newmar* which looks like a definite hit in the vid arena. January saw MCA HV opening the floodgates with *Waterworld* on videocassette early and a THX-letterboxed laserdisc version at the end of the month. In February look for a pair of laserdisc titles from director Don Siegel: *Madigan* and *Charley Varrick*. MCA U's also hitting the market with the top-rated made-for-USA Network's *A Mother's Prayer* which was based on a true story of AIDS mom Rosemary Holstrom who died in January '94.

The ace cast is headed by Linda Hamilton as Holstrom and Noah Fleiss as her son; Kate Nelligan, Bruce Dern, S. Epatha Merkerson, Corey Parker and RuPaul. Laserdisc versions of MCA's Encore Edition Double Feature spotlighting the teaming of star James Stewart and director Anthony Mann in both *The Far Country* and *Bend Of The River*. The latter is the one then-agent Lew Wasserman negotiated for Stewart to take a percentage of the $, the first of its kind. And look what's happened now. Made Gentleman Jimmy a boodle though...still does...
Ruby's Salt Peter: A Rough Gem

By Steve Bultin

IT MUST BE LESLEY RANKINE'S doppleganger that is sitting beside me by the pond at Sony Music's Santa Monica offices. The woman next to me seems wholly content with life, light years from the searing voice behind such lines as "I want some push to my shove, but your hand is in my glove and I'm mad, bad, ripped raw and bleeding/ Swinging like a beef hook on the hips of hell, and the stains on my boots say my life is going well and to snap your skinny neck in two/ would be the least that I could do," found on Ruby's WORK/Creation debut album, the gripping Salt Peter. In fact, on this afternoon the woman tough enough to have cracked the bay's club of industrial supergroup Preface (which also included members of Skinny Puppy and Ministry) is downright amiable.

Her case comes largely from being in America. The Scottish-born singer, who spent the last several years in London fronting the popular group Silverfish, is currently making the rounds of couches in Seattle. Despite her lack of permanent residence, she has multiple reasons for her joy at being in the States. "Paraffin," it's enough to make even the good-natured Rankine pull out her blue hair. Fortunately for her, since Silverfish never reached the same levels of success in the States, she is not being burdened with the question here. Though, she is quick to emphasize that it's not that she's unhappy with her work with Silverfish, it's just that the group is a thing of the past.

the beautiful "Heidi" and "Paraffin," notable for its Suzanne Vega-like imagery. But Ruby is not just another female fronted rock outfit. In blending all these influences, Rankine and Walk have crafted a rich assortment of songs underlined by Rankine's arresting personality. Given that, unlike Silverfish, Ruby was conceived as Rankine's project, and the "tandem's" sound is guided by her, why not just call this project Lesley Rankine? After her experience being in a popular band she knows how easy it is to be stereotyped by one's style. She asks, "What if I want to change my music later on? I can't change my name."

It's not likely she'll want to. Besides the record's surprise commercial success, it's earned early raves. In a recent three and a half star review, the L.A. Times heralded the album "as Rankine's arrival among the most interesting people, not just women, in rock."

There's only one place left Rankine has yet to conquer—the stage. That's coming as well, though. Despite the fact Salt Peter is driven by programming musically, Rankine promises Ruby will be a full band when it hits the road this spring. An experience she says she's very much looking forward to. On this day when she's full of surprises, her enthusiasm about hitting the road is one of the few things to be expected. She makes it clear, even when she's feeling friendly and in good spirits, that she is not one to shy away from a challenge.

Sidebar

How To Handle Too Much Success?

ONE OF THE FINEST MOMENTS IN James Brooks' brilliant script for Broadcast News comes when William Hurt's character asks, "What do you do when real life exceeds your dreams?" Sony Music's WORK Records was recently faced with that question when Ruby's "Paraffin" became a surprise radio hit, forcing the label to move the release of the Salt Peter album from January 30 to January 9. Though it sounds like that would be a logistical nightmare, Barbara Bausman, Director of Marketing at WORK, says that wasn't the case. She says, "We were lucky because we had all the tools in place very early... By being over-prepared, we tricked out." Also working in the label's favor were two other key factors. The first one is Rankine herself. Bausman couldn't speak highly enough of her as a professional. According to Bausman, "She's so personable and she wants it. She's really focused." According to Bausman, the reason Rankine wants it so bad is, because it's all her brainchild.

The second reason is Salt Peter. Bausman says of the first time she heard the project, "We just knew it was something special." The public, critics and radio seem to agree, making things smooth sailing for WORK. So much so that Bausman says, "We're laying low on it." Bausman believes the reason for the record's success to be Ruby's unique sound. She says, "We haven't done a hard push on it. There's been no hard sell from anyone here. People have responded because it sounds so fresh." She elaborates, "There's a lot of real state music out there. This sounds really different."

Bausman's belief has been validated by excellent radio support in cities like L.A., San Francisco and N.Y. Not surprisingly, the record has gotten off to a strong start at selected "hip" locations in those markets. At Arons in L.A., the album was the store's best seller its first week out. Much of the credit for that goes to the folks at WORK for putting the record out at a developing artist price, $7.98 for cassette and $11.98 on CD. If that still seems like too much for people, Bausman assures that the record will be available for "test spins" at listening stations.

With Ruby set to start a tour at the end of February, it would seem the band is just getting started. Sure enough, at the time of this writing, the album's second single, "Tiny Meat," was already picking up. That doesn't surprise Bausman though. She promises, "We intend to work this record for a long time... We think there are several more singles on it."
CMA Presents Seminar

By Wendy Newcomer

THE COUNTRY MUSIC ASSOCIATION announced that it will join with Advertising Age and offer "Marketing With Country Music" May 8-10 at Opryland Hotel. The seminar hopes to educate corporate marketers and ad agency executives on how to use country music to market products. "During the past two years, CMA has fielded hundreds of calls from corporate America seeking ways to use country music to reach consumers, increase sales and enhance brand imaging," said CMA exec. dir. Ed Benson.

"CMA and Advertising Age began to explore ways we could join forces to educate corporate marketers and advertising agency personnel on the opportunities country music has to offer." "Advertising Age is proud and excited to be participating in "Marketing With Country Music," said Edward R. Ernhardt, vp/publisher of The Ad Age Group. "Country music and the lifestyle concepts that are associated with this part of American culture are truly being recognized as a growing marketing trend within our industry. This seminar provides marketers with a first-hand look at how to capitalize on the relationship-marketing opportunities that the association with country music can deliver for their products and brands."

"Marketing With Country Music" is the first ever national forum to focus on the dynamics of advertisers and a specific genre of music. For the past six months, a CMA task force comprised of industry leaders has been working to develop a comprehensive program for corporate marketers. In addition to the seminars, several artists have committed to participate in the program, including Wynonna, Lorrie Morgan and BlackHawk. Judy's first tour was sponsored by Dial Soap and Morgan will be a part of the recently announced 33-city Kraft Country tour that begins in May. Other sponsors for the seminar are TNN, CMT and Warner/Avalon.

Reprise/Giant Share Promotion

CORPORATE RESTRUCTURING OF GIANT RECORDS and the separation of the Warner/Reprise Nashville labels has prompted an unprecedented merger in Music City industry. Reprise Records Nashville and Giant Records have combined resources to form a joint promotion staff.

"With the recent decision to launch Reprise as a stand alone company came the need to provide the artists and music at the label with the best promotion team possible," said Jim Ed Norman, pres. of Reprise Records Nashville. "When we learned that Giant was restructuring, we took advantage of the unique opportunity to give Reprise the benefit of a totally seasoned promotion staff already in place." Norman continued by saying that the new Giant/Reprise collective was a way to more effectively target radio promotion efforts.

"At Giant, we've had a solid first five years," said James Stroud, president of the label. "And during that period, we learned a lot about how to make our operation better. That's one of the reasons we decided to restructure and form this affiliation with Reprise—it will better support our artists and their music."

In related news, Jack Purcell was named sr. dir. of the new Giant Reprise collective. Others on the promotion team are the following regional promotion mgrs: Steven Sharp, Northeast; Ken Tucker, Southeast; David Berry, Southwest; Jean Cashman, Midwest; and Gary Greenberg, West Coast.

CINDY K. WHITLEY JOINED Trifecta Entertainment, a Nashville-based entertainment marketing and PR company as director of publicity/corporate relations. Whitley will direct the company's corporate relations dept., which currently services clients such as the Fruit of the Loom Country Comfort Music Series, Gordon's Gin and Vodka 9-Ball Championship and the George Dickel "Ain't Nothin' Better" Country/Rock'n'Roll Music Tours.

RIVER NORTH ARTIST STEVE AZAR, currently on a radio tour, arrived at KUPL in Portland, OR just shortly after a gunman shot two people in the parking garage and took four other hostages. Azar, Kevin Herring (vp./field promotion) and Carl Brown (West Coast promotion mgr.) we're unfazed and were contained in the garage while police and SWAT teams closed off the area. Azar's first single, "Someday," will be out in mid-February.

Some of country's hottest stars and industry leaders recently honored the Academy of Country Music's Fran Boyd, who was named the organization's exec. director. Pictured (lr): (standing, back row) Scott Siman, pres. ACM; Gene Weidling, ACM vice-chairman PRO/producer/director of the awards program; Bob Romeo, ACM chairman; and Joe Diffie. (standing, middle row) Jon Randall; Boyd; Mark Chesnutt; and David Ball. (kneeling) Bryan White; Daryle Singletary; and Ken Mellons.

ARISTA'S DIAMOND RIO SET A PRECEDENT with its new album, IV, due out Feb. 27. The project is the first country album to be recorded direct to hard disk. To capture a truer sound, Diamond Rio used the Fairlight MFX-3 Hard Disk Multi-Track System at Nashville's Midtown Tone & Volume studios.

ALMO SOUNDS RECENTLY COMPLETED the hiring of its radio promotion staff. National promotion dir. Larry Pareigis announced the following appointments: Theresa Dursy, Southeast region; Jan Grimsley, Southwest; Mark Janese, West Coast; Rick Kelly, Midwest and Northeast; and Cassandra Tyne, promotion coordinator.

RCA LABEL GROUP RLG/NASHVILLE promoted and welcomed the following employees: Reese Faw, administrator; A&R, Aubrey Parker, assistant; A&R; Cindy Mabe, administrator, RCA Records' national promotions; and Judy Blaire, assistant, creative services.

JAMBOREE IN THE HILLS will celebrate its 20th anniversary this July 18-21 with a special line-up of country stars. Scheduled to appear are Hank Williams, Jr., Merle Haggard, Confederate Railroad, The Oak Ridge Boys, Faith Hill, Tom T. Hall, Mark Collie, Tim McGraw and many more. Ticket buyers may receive a discount for the four-day event by calling 304-234-0050 or 800-624-5456.

AFTER A SHORT HIATUS, Mercury recording artist Sammy Kershaw has returned to Buddy Lee Attractions, Inc. for a worldwide exclusive booking agreement.

ASYLUM'S BRYAN WHITE was surprised during the label's Christmas party with the news that his self-titled debut had been certified gold. White's gold album is also a first for Asylum. In lieu of a plaque, White was presented with a yellow sheet cake decorated with miniature CDs and the good news. His second album is scheduled to be released in March.

THE AMERICAN MUSIC AWARDS will have its share of live country music when it airs Jan. 29 on ABC. Scheduled to perform on the show are Garth Brooks, Reba McEntire and Shania Twain, along with co-host Jeff Foxworthy.

(Continued on page 22)
Always...Mandy Barnett
By Wendy Newcomer

IN 1994 MANDY BARNETT AUDITIONED for the role of a lifetime—playing country legend Patsy Cline in the two-woman musical Always...Patsy Cline. Two years and 158 performances later, Barnett is embarking on another challenging role—playing the part of a new artist in the already-saturated field of country music.

Mandy Barnett

Although she's only 20-years-old, Barnett is no wide-eyed ingenue when it comes to the music business. After singing at the Ernest Tubb Record Store's "Midnight Jamboree" and impressing listeners with her mature voice, the adolescent was signed to MCA Universal at age 12 by industry veteran Jimmy Bowen. When Bowen moved to Capitol Records (later Liberty) he brought Barnett with him. She stayed a signee of Liberty until age 18 and even recorded three albums worth of material (never released). With adulthood unfortunately came reality; Barnett was finally dropped from the roster.

Cash Box spoke with Barnett as she prepares for the February 27 release of her self-titled debut album on Asylum Records. With a no-nonsense attitude and a voice that also gets down to business, it appears that Barnett has captured the spirit of her theatrical muse.

Cash Box: How was the Always...Patsy Cline experience—what did you learn from it?
Mandy Barnett: It was a great experience. It helped me get a record deal for one. It gave me a lot of exposure and publicity. It was like a showcase that I could have never had if I hadn't been doing that. And it paid the bills. So it did a number of things for me. It helped with performance and being able to perform with a band and...it was just a lot of fun. I'm ready to move on.

Cash Box: Did you come to a point where you thought it might hold you back?
MB: Yeah, I mean...I couldn't keep on doing it year after year. One, I would've gone crazy. Well, what I'm trying to say is, it served its purpose. You know, it really helped me and I enjoyed what I did do, but...I couldn't do it again.

Cash Box: How do you think that shaped your vocal style?
MB: I've always listened to Patsy Cline, so it's like (my) vocal style really hasn't changed. My music has changed quite a bit from when I was on Liberty Records. 'Cause at the time I really didn't know what I wanted to do and I had people telling me what to do all the time. I really didn't do any thinking of my own until I started doing Patsy Cline, singing 24 great songs that have great lyrics, great melodies, and I could really sink my teeth into them. And I got to thinking, you know, this is really what I want to do. I want to do great songs. That shouldn't be so hard, you know, for me to do a record that I can believe in that has all this emotional content. Before, I hadn't been doing that. That's what I really wanted to accomplish.

Cash Box: So the whole time you were technically on that label but you couldn't put out any product?
MB: Well, I guess we could've. But we didn't. I think Bowen was very smart and I'm very thankful to him for not putting anything out because I really don't think it would have flown. Because you know, I wasn't into it. I wasn't into what I was singing and it just wasn't working. And he knew that but he didn't exactly know what to do with me either. I guess I just needed to grow up and do some thinking on my own. I went home, figured out what I wanted to do. 'Cause you know, you can't just tell somebody what to do and expect them to go out and do it and do it right.

Cash Box: What was the studio experience like this time around with your new album?
MB: It was a lot of fun. I always had fun even when I went into the studio then. It's just that none of it was good enough to be released. It was...different than this, because this really, really meant something. And there was a lot of emotion. I think everyone gave a lot to this project—Kyle (Lehning) and Bill (Schnee) producers and Kara (Ross, AA&R). I think we all just gave our all and I think that's the difference. Because before, that wasn't what was happening. This time around it's like we put blood, sweat and tears into the project.

Cash Box: What led you to Asylum Records?
MB: I love Kyle Lehning—I think he's an honest man. Plus, I'd already done the huge label thing, I didn't wanna be lost in the shuffle again. That's part of my reason for being on Asylum, it's a real eclectic label, I think it's really cool. I wanted to be able to do something that I love and not compromise anything just so I can have a hit.

Cash Box: Obviously Patsy Cline was a big influence. Who else did you listen to growing up?
MB: Connie Frances, Linda Ronstadt. I listened to a lot of gospel singers. Like Southern Gospel—Vestal Goodman and Lily Weatherford. I liked Tammy Wynette. Just a bunch of different people. Your influences, you kind of blend them all together—so you can hear all of them coming out at times.

Cash Box: How would you classify your sound for your debut album?
MB: It's kind of retro but at the same time it's modern, too. It's very different. I think it's pretty unique. I've had a few people say that it sounds like Patsy Cline, but you know, when I listen to it I don't really hear that. But I think a lot of times people say that because I played Patsy Cline. If I had played Connie Francis they might say the same thing.

Cash Box: Is that an obstacle for you?
MB: Well, it could be. I really don't think it will be because I think it's totally different. You might be able to hear the Patsy Cline influence in me. But I think it's pretty definite when you listen to the soundtrack that I did with Always...Patsy Cline and when you listen to this that there is quite a bit of a difference in my phrasing. It's like Trisha Yearwood. You can hear Linda Ronstadt in her, but you can still tell it's Trisha Yearwood.

Cash Box: How did you get to the album I wondered if the show had 'rubbed off on you' or if that had just always been your sound?
MB: Well, it's my sound cause I mean...I can't just sound like Patsy Cline just for the hell of it. I guess I have a strong voice—huge power that's similar. But you know, my phrasing really is pretty different from hers. I think that one thing that may be similar about the album and Patsy Cline is that in her music there was a lot of emot-ial content. And on my album, that's what I wanted. That's what I looked for in mine when I pick songs. Songs with a lot of emotional content and great lyrics, great melodies, and that's what I did. She was a real interpretive singer.

Cash Box: Can you pick one thing about country music that you think you've learned from your teachers?
MB: I've learned from a lot of things. I don't have a horrible childhood or anything like that, but I've experienced hurt. I've experienced disappointment. When I moved to Nashville I was 17. I've loved, I've lost. I've done a lot of the things that people much older than me have done. Maybe not as much, but I can still relate. It's like when I pick a song. I'm not gonna sing a song that I can't relate to. I can relate to having a 'Rainy Day,' (song from the album). And feeling sad and feeling hurt or lost.

Cash Box: So what's next? What would you like for this album to do for your career?
MB: I hope it does well. But you know, I think my main accomplishment is the music. This is the first time I've ever been truly happy with something that I've done. I really feel that it's honest and I think that when you listen to the album that you're really getting a sense of who I am. And that's mainly what I wanted to accomplish. I didn't want to compromise my musical integrity just for a hit. Like I've said before, and I hope that it does well. But you know, if it doesn't, then I can look back and say, 'I did the best that I possibly could.'
News (Continued from page 20)

TOCKETMASTEi ONLINE ANNOUNCED the results of its first annual
"Live Event Poll." Winners for the most popular country event were (in order) Reba McEntire, Garth Brooks and Tim McGraw.

JOHN BERRY RECEIVED A GRAMMY nomination in the category of
Best Male Country Vocal Performance for the song "Standing On The Edge
Of Goodbye."

SHANNON PARKS WAS NAMED managing director of Vertical Records,
the new label started by Bluewater Music owner Brownlee Ferguson. Parks
will oversee day to day operations of the label.

CMT NAMED RON ADDETT as a consultant for the video channel in
Australia. Adsett will act as a liaison between CMT and the Australian music
industry.

GAYLORD ENTERTAINMENT COMPANY announced that it has ended
its involvement in the Fiesta Texas theme park in San Antonio. The company
transferred its ownership interest in the park to La Cantera Development
Company, a subsidiary of United Services Automobile Assn., and will no
longer manage the park after Jan. 31.

DIANNE PETTYY WAS APPOINTED to the position of vice president for
Starrstruck Writers Group. Petty was most recently sr. vp of the creative
department for SESAC.

MYRTLE BEACH, S.C. WILL SOON BECOME the home of the The
Country Music Fans' Hall of Fame Museum, where the stars and fans will
be honored side by side. The museum will be developed under the guidance
of country music exec. Ernest W. Cash.

CMH RECORDS ANNOUNCED THE SIGNING of The Cache Valley
Drifters, whose album is due out in March. The group's music will be
introduced to the formats of Americans, country and bluegrass.

STEVE EARLE WAS NOMINATED for a Grammy in the category of Best
Contemporary Folk recording for last year's critically acclaimed acoustic
collection, Train A Comin'. Earle's next album, I Feel Alright, will be released
March 5 on his own label, E-Squared, which is marketed and distributed by
Warner Bros.

LEGENDARY COUNTRY/ROCK BAND EXILE welcomes home two
popular members, J.P. Pennington and Les Taylor. The reunited group will
continue its 30-year history despite performing a farewell concert in 1988.

TV WRITER/PRODUCER ROSEMARY KINGSLAND and music compos-
er/producer Neil Jeffries recently formed Feed The Beast Productions to
produce movies and documentaries for television.

MIKE SEVERSON WAS APPOINTED to the position of dir. of national
promotion, Midsouth, for MCA Records/Nashville. Severson rejoins the
label from sister label Decca Records, where he was dir. of regional
promotion/Southwest.

POLYGRAM MUSIC PUBLISHING ANNOUNCED the following re-
signings, additions and promotions: Arista's Rodney Foster has re-signed
with PolyGram; Craig Morris of Polydor's 4 Runner was added to the
roster, as was songwriter Bill Kenner; Robin Gordon was promoted to
creative administrator; Tami Fryce to administration supervisor; and Lori S.
Mee & Co. office coordinator.

THREE SUGAR HILL ARTISTS ARE UP for Grammy Awards: Byron
Berline's Fiddle & A Song and The Nashville Bluegrass Band's Unleashed
for Best Bluegrass Album, and "Sally Gooden" from Berline's Fiddle & A
Song recording and "Thunder Road/Sugarfoot Rag" from Doc Watson's
DooKidly album for Best Country Instrumental Performance.

EMI CHRISTIAN MUSIC GROUP's Amazing Grace: A Country Salute To
Gospel (Sparrow Records) received a Grammy nomination for Best Southern
Gospel, Country Gospel Or Bluegrass Gospel Album. Artists on the project
include Martina McBride, John Berry, Susan Ashton and Alison Krauss
and the Cox Family.

STEP ONE RECORDS HAS RELEASED the following new albums: The
Emeralds' 25th Anniversary Waltz Album and Give A Little Back, the new
project by The Whites.

Hamstein Cumberland Music and parent company, Hamstein Music, proudly
recognized three of their current writers, Porter Howell (of Little Texas), Tony
Martin and Tom Shapiro, and one of their former writers, Brady Seals, for each
receiving the CMA Triple Play Award (for having three number one songs within
a calendar year). Pictured (l-r): Martin; Howell; and Shapiro.

Cashbox's Red Hot Pick CD • January '96
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**COUNTRY**

**TOP 75 COUNTRY ALBUMS**

**JANUARY 27, 1996**

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<th>Rank</th>
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<td>FRESH HORSES</td>
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<td>ALL I WANT</td>
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<td>6</td>
<td>STARTING OVER</td>
<td>John Michael Montgomery</td>
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<td>7</td>
<td>IT MATTERS TO ME</td>
<td>Faith Hill</td>
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<td>OUT WITH A BANG</td>
<td>David Lee Murphy</td>
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**Album Reviews**

**BOBBIE CRYNER: Girl Of Your Dreams (MCA-11324)**

A debut album that was virtually ignored by the market was not the end of the line for Bobbie Cryner. It was the beginning of the second chance that a new label can provide. Combining the womanly aura of Monroe (Marilyn) and Holiday (Billie) with the hard-core reality of George Jones and Charley Pride, Cryner writes about strong women who are triumphant—even when they lose (“I Didn’t Know My Own Strength”). Cryner is more appropriately described as a stylist than a singer; her brusied, husky voice is merely the instrument she uses to convey the details of personalities and situations that are the basis for life. Though she rips through covers (“Son Of A Preacher Man” and “Lessin In Leaving”), Cryner is most moving when singing her own plain-spoken material.

**LINDA DAVIS: Some Things Are Meant To Be (Arista 07822-18804-2)**

Davis’ climb to the top of the charts has been sidelined by various label changes, lukewarm singles and all sorts of other things that make for a long journey. She is best known for being Reba McEntire’s sometime duet partner and full-time backup singer; such novelty has unfortunately put her between a rock and a hard place when it comes to her own career. But Davis trudges on, this time yielding a forceful batch of material that includes an impressive cover of the Gladys Knight classic, “Neither One Of Us.” Other shrewdly chosen songs are “Cast Iron Heart” and “What Do I Know?”—both demonstrate her flexible range. Except for a nondescriptive duet with her current employer (“If I Could Live Your Life”), the album contains enough “oomph” to gain Davis some attention. Judging from the radio action of the title cut, Some Things Are Meant To Be might just be the album that does it.

**CHELY WRIGHT: Right In The Middle Of It (Polydor 314-529-553-2AD)**

Although press surrounding Wright’s first album Woman In The Moon touted her as a traditionalist, this time around she seems to have taken a more modern turn. Songs like “Listenin’ To The Radio” and “Alligator Purse” have a quiet tone that suits today’s country/pop vibe, while the Wright-penned “The Other Woman” and “The Love He Left Behind” have a classic country quality. Wright’s forceful singing (“Heart Shaped World”) is sure to distinguish her from other singers on the radio; however, the restrained vocal treatment of “What I Learned From Loving You” (the best song on the album) proves that less is often more.

**PATTY LOVELESS: The Trouble With The Truth (Epic AEC 67269)**

Describing the music of Patty Loveless is a difficult task—an artist of her caliber tends to evoke unabashed gushing instead of objective, “journalistic” writing. Currently there is no other singer, male or female, who has a better handle on country music’s past, present and future. Loveless’ kiss-off anthems, “You Can Feel Bad” and “She Drew A Broken Heart” sound sweet as venomous sugar; her interpretations of “Somewhere I’ll Find Love” and “A Thousand Times A Day” are real and touching. Loveless’ new album The Trouble With The Truth comes out at just the right time. Victorious from the one-two punch of a CMA award and Grammy nominations, she gives fans and critics 10 more reasons to say “We’re not worthy.”

**PICK OF THE WEEK**

- **SAWYER BROWN**: *Back In The Game* (MCA-45868)

Describing the music of Sawyer Brown is a difficult task—an artist of their caliber tends to evoke unabashed gushing instead of objective, “journalistic” writing. Currently there is no other singer, male or female, who has a better handle on country music’s past, present and future. Loveless’ kiss-off anthems, “You Can Feel Bad” and “She Drew A Broken Heart” sound sweet as venomous sugar; her interpretations of “Somewhere I’ll Find Love” and “A Thousand Times A Day” are real and touching. Loveless’ new album The Trouble With The Truth comes out at just the right time. Victorious from the one-two punch of a CMA award and Grammy nominations, she gives fans and critics 10 more reasons to say “We’re not worthy.”
COUNTRY MUSIC

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WTSH-FM/Rome, CA
JEFF CARSON—"The Cat"
BRYAN WHITE—"Rebecca Lynn"
TIM MCGRAW—"Can't Be Really Gone"
CLINT BLACK—"Life Gets Away"
FAITH HILL—"It Matters To Me"
WNCO-FM/Ashland, OH
BRYAN WHITE—"Rebecca Lynn"
TIM MCGRAW—"Can't Be Really Gone"
FAITH HILL—"It Matters To Me"
CLINT BLACK—"Life Gets Away"
PAM TILLIS—"Deep Down"
WAAC-FM/Valosta, GA
CLINT BLACK—"Life Gets Away"
PAM TILLIS—"Deep Down"
TIM MCGRAW—"Can't Be Really Gone"
BRYAN WHITE—"Rebecca Lynn"
DOUG SUPERNAW—"Not Enough Hours In The Night"
WBRM-Marion, NC
CLINT BLACK—"Life Gets Away"
PAM TILLIS—"Deep Down"
JOHN BERRY—"If I Had Any Pride Left At All"
SHANIA TWAIN—"I'm Outta Here"
FAITH HILL—"It Matters To Me"
KIXS/Victoria, TX
DOUG SUPERNAW—"Not Enough Hours In The Night"
RHETT AKINS—"She Said Yes"
SHENANDOAH—"Always Have, Always Will"
TERRI CLARK—"When Boy Meets Girl"
JOHN MICHAEL MONTGOMERY—"Cowboy Love"
WOKA/Douglas, GA
AARON TIPPIN—"That's As Close As I'll Get To Loving You"
SHANIA TWAIN—"I'm Outta Here"
GEORGE STRAIT—"Check Yes Or No"
ALABAMA—"In Pictures"
FAITH HILL—"It Matters To Me"
KDSR-FM/Williston, ND
KEITH WHITLEY—"Wherever You Are Tonight"
WESTERN FLYER—"His Memory"
AARON TIPPIN—"That's As Close As I'll Get To Loving You"
JEFF CARSON—"The Car"
LITTLE TEXAS—"Life Goes On"

High Debuts

1. ALABAMA—"It Works"—(RCA)—#42
2. LONESTAR—"No News"—(BNA)—#43
3. LORRIE MORGAN—"Standing Tall"—(BNA)—#45
4. LITTLE TEXAS—"Country Crazy"—(Warner Bros.)—#46

Most Active

1. GARTH BROOKS—"The Beaches Of Cheyenne"—(Capitol) —#25
2. WYNONNA—"To Be Loved By You"—(Curb) —#30
3. KENNY CHESNEY—"Grandpa Told Me So"—(BNA) —#14
4. ALAN JACKSON—"I'll Try"—(Arista) —#19
5. TY HERNDON & STEPHANIE BENTLEY—"Heart Half Empty"—(Epic) —#23
6. NEAL MCCOY—"You Gotta Love That"—(Atlantic) —#40

POWERFUL ON THE PLAYLIST—The Cash Box Top 100 Country Singles chart is led by the Faith Hill single "It Matters To Me." This week's chart displays six big movers and four debuts breaking into the Top 50. Leading the way in the most-movement category is Garth Brooks and "The Beaches Of Cheyenne" taking an incredible 22-spot leap to #25. Wynonna and "To Be Loved By You" jumps 18 spots to #30, while "Grandpa Told Me So" by Kenny Chesney bounds 14 spots to #24. Three songs moved up 13 places—Alan Jackson's "I'll Try," "Heart Half Empty" by Ty Herndon and Stephanie Bentley; and Neal McCoy's "You Gotta Love That." As for debuts, four artists hit this week's Top 50. Leading the way for the highest debut position with the single "It Works" is Alabama at #42; entering at #43 is Lonestar with "No News;" Lorrie Morgan debuts at #45 with "Standing Tall;" and Little Texas comes in at #46 with "Country Crazy.

CMT Top Twelve Video Countdown

1. BRYAN WHITE—"Rebecca Lynn" (Asylum)
2. FAITH HILL—"It Matters To Me" (Warner Bros.)
3. DWIGHT YOAKAM—"Nothing" (Reprise)
4. SHANIA TWAIN—"(If You're Not In It For Love) I'm Outta Here" (Mercury)
5. TERRI CLARK—"When Boy Meets Girl" (Mercury)
6. DOUG SUPERNAW—"Not Enough Hours In The Night" (Giant)
7. COLLIN RAYE—"Not That Different" (Epic)
8. TIM MCGRAW—"Can't Be Really Gone" (Curb)
9. WADE HAYES—"What I Meant To Say" (Columbia/DKC)
10. JOHN MICHAEL MONTGOMERY—"Cowboy Love" (Atlantic)
11. JOE DIFFIE—"Bigger Than The Beatles" (Epic)
12. SAWYER BROWN—"Round Here" (Curb)

—Compliments of CMT video countdown, week ending January 17, 1996.
POSITIVE COUNTRY

This Week’s Debut

Randy Coward—“Say No”—(Ropeburn)—#30

Bruce Haynes—“Church Of The Cherokee”—(Cheyenne)—#34

Del Way—“One Of These Days”—(Gospel Choice)—#36

Most Active

Ronny McKinley—“ Bull By The Horns”—(Cheyenne)—#18

Billy Walker—“ Every Heart Needs A Chance To Shine”—(Tall Texan)—#15

MidSouth—“ Long Walk Home”—(Warner Alliance)—#17

The Fox Brothers—“ Squares”—(Sierra)—#26

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart this week is Rivers & Owens with “Not Livin’ That Way No More” on the Mark Five label. Susie Luchsinger moves up to the #2 spot with “You’re It,” followed by Cross Country’s “My Choice,” “Banking On Jesus” by Marvell moves up one more to #4, and The Manuel Family Band with “Look Who’s Laughing Now” takes a three spot jump to #5. Terri Lynn and “No Stranger To Treason” moves to #6. “Child Support” by The Days moves up three to #7. “Let The Little Things Go” by Jeff & Sheri Easter breaks into the Top 10 at #8. Likewise, Judy Daramus makes the Top 10 at #9. Finishing off the Top 10 this week with “Daddy Talks To Jesus” is Marty Raybon.

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: Lee Greenwood with “One Day At A Time,” “There Is An Answer” by Don Richmond, and “Til They Know How Much You Care” by Wilcox & Pardoe.

Light Records artists Wilcox & Pardoe recently performed a benefit concert for Outlook Nashville. Outlook Nashville provides services for infants, toddlers and adults with developmental disabilities. Pictured at Legislative Plaza in Nashville are (l-r): Tony Higginbotham, Outlook Nashville exec. dir.; Vince Wilcox; Don Pardoe; and Shirley Drescher, Outlook Nashville development director.
LEISUREXPO ’96 Set For Feb. 15-17

CHICAGO—The Orange County Convention Center in Orlando, Florida will be the site for the Fifth Annual Exposition for the family fun, amusement and leisure industries.

LEISUREXPO ’96 will showcase the latest in leisure/amenity products and services and will include a full slate of free educational seminars.

Last year’s event saw an attendance of 4,800 from the ranks of some of the world’s largest amusement and entertainment centers. Projected figure for this year’s show is 6,000 plus.

The growth of this convention since its inception in 1992, when 100 exhibitors participated, lies in the anticipated booking of more than 300 exhibitors for ’96.

Inquiries relating to booth rental space and advance registration should be directed to: LEISUREXPO ’96, 920 Honeysuckle Lane, Wynnewood, PA 19096. FAX number is 305-448-4630.

‘Valley Gold’ Tourney Launched In Midwest

CHICAGO—The upper midwest states of Iowa and North Dakota paved the way for the 1996 “Valley Gold” tournament season. The eventual goal, at the conclusion of all qualifying rounds, is to send the winners to the North American Championships, scheduled to be held in Las Vegas, Nevada during the period of July 11-13, 1996.

During the months preceding the big finale, thousands of darters will compete in hundreds of regional tournaments in virtually every state. At stake in each event will be prize money, memento awards and—of course—the opportunity to go to Las Vegas and vie for the Valley World Cup. At that time, winners will qualify for positions on “Team U.S.A.,” which travels to Europe in the fall of ’96 for international competition.

The Iowa match, this past November, was held at the Bankshot Restaurant and Lounge in Fort Dodge, with 123 men and women competing. This tournament was sponsored by Amuse-O-Matic in Fort Dodge and the 32 Valley Cougar dart games used in the competition were supplied by Moss Distributing of Des Moines.

The North Dakota event was held at the Spur Bar in Dickinson, North Dakota with 38 men and women competing for $380 in cash and other prizes.

Further information regarding upcoming events may be obtained by contacting Valley Recreation Products, Inc., 333 Morton St., P.O. Box 656, Bay City, Mi 48707.

NEWS (Continued from page 15)

“JUNGLE” JACK WITH VIRGIN; High Chief/Barb Wire Records have announced that Virgin Records will distribute “Jungle” Jack Hanna’s World CD. The CD, with a projected street date of April 2, is an AAMA/Age World music project initiated by zoo director Jack Hanna with a portion of the money from the project to be donated to The Dan Fossey Gorilla Fund and Partners in Conservation, two charities with which Hanna has a very long association.

The music for Jack Hanna’s World was composed and performed by Mark Frye.

TOUR, INC. SUES Tour, Inc., a new concert promotion venture formed by the financial partners that financed 132 shows produced by Joseph A. Balesstrieri and partner/wife Leslie West (Balesstrieri) in 1994 and 1995, filed suit December 22, 1995 seeking judgment against Balesstrieri as well as against Broadway Entertainment Investment, Inc. (BEI), for $350,000 in notes and over $1 million in business agreements in default to Tour’s principals. The funds were advanced to pay talent deposit and advertising for concert performances nationwide by artists ranging from Kenny G to Travis Tritt.

DOLE ON MTV: MTV; Music Television has brought back its youth-oriented Choose Or Lose political awareness campaign for the 1996 presidential election, kicking off Choose Or Lose ’96 with Tabitha Soren interviewing Republican presidential hopeful Bob Dole in New Hampshire. The interview, conducted Jan. 20, ran on air Jan. 22.

Choose Or Lose ’96 will include long-form issue-oriented news specials, interviews with the candidates, and weekly coverage of the primary season, the political conventions and the homestretch. The show will tour with a custom designed bus that will serve as a MTV News production unit for the duration of the campaign with stops in Connecticut, New Hampshire, Iowa and South Dakota.

‘Idea Centers’ To Be Introed At ACME ’96

CHICAGO—The ACME Show Committee, in their ongoing efforts to provide innovative programs for operators attending the 1996 American Coin Machine Exposition in Orlando, will introduce “free educational” opportunities in the form of Idea Centers located throughout the exhibit floor.

The “New-To-The-Business Idea Center” will be staffed by AAMA distributor members and will provide operators who are getting into the business with resources such as distributor prospects, trade journals and trade association information.

The “Media Idea Center” will feature displays of promotions submitted by operators throughout the country. These will include direct mail promotions, advertisements, TV and radio commercials and in-location promotions.

The Media Idea Center will be staffed by public relations and marketing personnel from factories and trade publications.

The “Redemption Idea Center” will feature new products for redemption as well as marketing ideas and promotions used in redemption. Staffing in the Redemption Idea Center will be provided by suppliers and experts in redemption.

Operators are invited to submit their best promotion to ACME Show Management if they would like to be included in this idea-packed display.

ACME ’96 will be held March 7-9 at the Orange County Convention Civic Center in Orlando, Florida and is sponsored by AAMA (American Amusement Machine Association).

Further information may be obtained by contacting show management, W.T. Glasgow, Inc., 16066 South Park Ave., South Holland, IL 60473-1500 or phoning 708-333-9292. FAX number is 708-333-4086.
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