Cover Story

The Blood of Gerry Goffin

His life’s work is not likely to go up in smoke like the cigarettes he chain smokes while writing a song lyric or recalling one of the many sagas that have inspired one of his hits. The man who for many years was the lyrical partner to Carole King has quietly amassed a body of pop music works that have brought him awards and propelled him to the halls of fame for many organizations. But it hasn’t all been easy, and like the rigors of life outside of music, he has spilled his share of Backroom Blood, which is the title of his forthcoming Adelphi Records album. Cashbox staffers John Rhys interviewed the songwriting icon. —see page 5

INSIDE: THE CASH BOX RETAIL GUIDE

see page 16

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Lead Story

VH1 Honors Boasts Star Line-up

A LITERAL STAR VISTA comprises the list of artists set to perform at the 1996 VH1 Honors concert, set for April 28 at the Universal Amphitheatre in Los Angeles. The cable net also plans a series of programs focusing on the industry’s involvement in social issues and on the global rights organization Witness, to which VH1 Honors pays tribute during this third staging.

Bryan Adams, Don Henley, Natalie Merchant, Joan Osborne, Rod Stewart, R.E.M.’s Michael Stipe, Nusrat Ali Khan and Peter Gabriel, co-founder of Witness, are all slated to perform during the nationally telecast presentation. Actor/director Tim Robbins will handle the hosting chores and will be in the company of luminaries such as Oliver Stone, Jimmy Smits, Sean Penn, Anthony Edwards, Timothy Hutton, Susan Sarandon and Holly Hunter, all of whom will serve as presenters.

Ken Ehrlich and Mark Angotti, VH1 vp of productions, will serve as exec directors of the program with Michael A. Simon directing. VH1 Online will cover the event live from Los Angeles and through its website on America Online and World Wide Web will include interviews with artists’ information about Witness and behind-the-scenes reports.

Several documentaries and pre-show coverage of the concert from the Universal Amphitheatre comprise the programming block scheduled by VH1, which kicks of with The Best of VH1 Honors, a collection of the best performances from the 1994 and 1995 concerts that will debut April 15 and run through the month.

A special 30-minute documentary titled Witness: A Program For Change, will feature interviews with Gabriel and others entertainers about the organization and its aims to help local rights groups worldwide in their quest for equality. It will air April 17. Music Matters is a one-hour documentary on the the history of rock ‘n’ roll songs—from Marvin Gaye’s “What’s Going On?” to Bob Dylan’s “Blowin’ In The Wind”—that have sought to focus on social issues and foster change. That show will air April 19. The Concert for Bangladesh chronicles one of the most famous concerts for social change ever mounted. It will premiere on April 20.

Bayer Sager & Foster On Quest

DAVID FOSTER AND CAROLE BAYER SAGER have been set to write the songs for Warner Bros’ first fully animated feature film, The Quest For Camelot, currently in production aiming at a late 1997 release, announced WB Feature Animation president Max Howard.

“We’re thrilled to have these two wonderful talents joining our project,” stated Howard. “David and Carole really impressed us with their feeling for the story and characters in The Quest For Camelot, we felt certain that they would bring emotional texture and a really accessible soundtrack to the story. They have already submitted a song to us that we’re all crazy about and are hard at work on several others that we think are truly exceptional.”

The Quest For Camelot, set during the early building of that kingdom which has inspired artists and pundits for centuries, has a screenplay by Elizabeth Chandler, Jacqueline Feather and David Seidler and will be directed by Bill Kroyer and Frederick DuChau. Frank Gladstone is producing; Sue Kroyer co-producing. Foster will compose the orchestral score with Bill Whelan.

While Sager’s lyrics have earned her an Academy Award and seven nominations for her work in film tunes—“Arthur’s Theme (The Best That You Can Do)” —the animation score will be a new venture for her.

Foster has taken home 12 Grammy Awards and been nominated 37 times as a composer, producer, arranger and artist, producing the song “A Dream Worth Keeping,” which was performed by Sheena Easton on the soundtrack for Bill and Sue Kroyer’s animated feature Ferngully: The Last Rainforest.

Briefs

BEATLES 2 PREEMS: The Beatles Anthology Volume 2 premiered last weekend on a nationally broadcast radio special and featured the second of two new Beatles recordings, “Real Love.”

The two-hour special was broadcast to more than 200 stations across America, included the music contained on Volume 2 as well as vintage interviews with John, Paul, George and Ringo and exclusive interviews with Don Henley, David Crosby, Donovan and Elton John.

The special, entitled The World Premier Broadcast of The Beatles Anthology Volume 2: The Studio Years, was produced by Kathleen Somach, president of Danny Somach Productions, and is distributed by Album Network, in conjunction with releasing company Capitol Records.

CUCURULLO WITH IMAGO: Duran Duran member and Imago Recording artist Warren Cuccurullo will release an instrumental album, (Continued on page 15)
SHE KEEPS WINNING AND WINNING AND WINNING: Rock chanteuse Alanis Morissette, who was the big winner at the recent Grammy Awards, repeated the feat in her native Canada where she walked off with both country's top Juno Awards, the Great White North's Grammy equivalent.

ONE FOR THE SOFT AND SAD: Saturday night in Manhattan is normally a hustle and bustle, but for rock, this March 9th was pushing into overdrive. With four venues hosting bands that on any other night would have packed them in, the musically conscientious had to pick carefully. If only for pure freshness Brownies had a fine tune that has rarely been inside the confines of the Hudson and East Rivers. Holiday is a band that is as sweet as the thought of not going to work. Their matching suits and twee poppy sparkles had hands coming together for an encore, surprising for an opening band, but they deserved it. Their debut CD is on the March Records label. Pacific Ocean is a super group of sorts, featuring members from New York up and coming acts such as Versus, Containe and Ditch Croaker. The trio builds on rock sounds, but with a very keen sensibility that keeps it highly accessible. The club was made into more of a back porch when Joel R.L. Phelps' ensemble took the stage. Mr. Phelps is a former member of the Seattle-based rock constructionist: Silkworm. Partnering ways he has taken a dramatic turn to the ever-growing territory that Son Volt, Frustrator and Sparklehorse are currently plowing. The well-crafted guns have the music taking the low road as Phelps uses his voice as knife and saber for his songs. His first album on El Recordo is very aptly named Warm Spring Night. A very hard act to follow, but the duos of Damon and Naomi did it very deftly building on the atmosphere that the previous act had created. The group, whose second album is The Wondrous World of Damon & Naomi on Sub Pop, were two-thirds of the much-respected Galactic 500 (which spawned the band Luna) and also play out with the psychedelic improvisers Magic Hour. This rare appearance saw them spin their melancholia into a wide web that was as delicate as it was unavoidable in which to get tangled. While only using acoustic guitars, a squeeze box and vocals, they were more powerful than a whole array of amps and pedals. A singular event for sure.

WHAT GOES AROUND: If the compact disc is good for anything it is the ability for any number of artists to finally get their material into the public eye once again. A number of interesting albums have recently come down the pike. Building on the resurgence of interest in Krautrock (which includes such bands as Kraftwerk, Faust and Neu) Caroline Records has started the Gyroscope imprint to get such artists as Hans-Joachim Roedellius, Dieter Moebius, and world-renowned producer/musician Brian Eno into domestic release. A whole host of releases are expected within the next few months. Out now is Upstart Sounds release It Came From Memphis. This is a compilation of influential yet obscure artists from the birthplace of rock, which is a companion to the book of the same name written by Robert Gordon. It includes tracks (picked by the author) from Furry Lewis, Lesa Aldridge, and The Avengers. Razor & Tie has already made a name for itself by delving into the musical backlog. The Irma Thomas Collection continues their tradition of searching out those R&B musicians who, though never toppling the charts, had any number of hits, and more than deserve to be re-heard. With George Jones’ “Bartender’s Blues,” one of country’s masters gets another one of his records back into print. No doubt there are many more nuggets to be mined in the backshells of recordings.

EAST COAST

By J.S. Geer

WEST COAST

By Steve Baltin

Radio consultant Jeff Pollock (right) recently hosted the annual Pollock Media Group’s “New Media and Music Conference 1996” in Los Angeles, which attracted special guests such as Joan Osborne (left) The Gin Blossoms, Cracker, Dog’s Eye View, Jewel and Adam Duritz of Counting Crows.

EXIT—STAGE... As you read this, I have moved on down the road. But don’t cry for me, sports fans. It was time... But let’s wrap up a couple of things.

THE 19th Bammie AWARDS provided a windfall of kudos for song bard Chris Isaak and his band Silverton. Isaak and company walked off with four of the five awards for which the band and its individual members were nominated. Additionally, Isaak was the winning write-in candidate for Outstanding Bay Area Musician of The Year, and also took Outstanding Male Vocalist during the Bay Area Music Awards handed out at San Francisco’s historic Warfield Theater. The singer/songwriter and the rest of the band won for Outstanding Album (the Reprise release Forever Blue), Outstanding song (“Somebody’s Crying”) and Outstanding Group.

Grenday walked off with a pair of Bammies, one for Outstanding Hard Music album or EP (Insomniac) and one for the band’s ‘The Cool in the Outstanding Drummer/Percussionist category. The new jazz combo Charlie Hunter Trio bagged a couple of Awards. The guitar-led group one for Outstanding Jazz LP (Bing, Bing, Bing) and for Outstanding Jazz Club Band.

Ramblin’ Jack Elliot won the Bill Graham Lifetime Achievement Award, which follows his Grammy win for Best Traditional Folk Album for South Coast. Musician/technophile Todd Rundgren received the Arthur M. Soltz Award for his excellence in performance and public service to the Bay Area community.

There were several luminaries on hand to present and perform, including the aforementioned Chris Isaak & Silverton. Bammie winning blues artist John Lee Hooker, Ronnie Raitt, Clarence Clemons, Grateful Dead’s Bob Weir, Narada Michael Walden and jazz singer Joe Louis Walker.

HAVEN’T FOUND THE NEXT BIG THING IN THE CLUBS YET? Maybe you should check out L.A. outfit Trees Of Tar. A trio that mixes up its rock, Trees Of Tar play rock with a heavy tone at a variety of tempos. If you don’t believe me, see for yourself when the group plays the Coconut Teazer on March 27... Gonna sign off here. Until that time, until that time.

Rondor Music Publishing recently signed Aunt Bettys to an exclusive worldwide publishing deal during the group’s visit to Rondon’s Los Angeles offices. Pictured, looking over the new pact are [l-r]: Lance Freed, Rondo Music’s president; Mike Knott and Andrew Carter of Aunt Betty’s; and Ron Moss, director of A&R, North America.
Gerry Goffin: Never Too Late To Rock And Roll

By John Rhys

IT IS DECEMBER, 1960. A newly-married couple sit in a chilly New York apartment. The young lady is sitting at a piano while the young man paces the floor scribbling words on a notepad and chain smoking cigarettes. During the day she is a secretary and he is an assistant chemist. Their combined salaries barely keep body and soul together. This couple, like many other young people in this new age of rock and roll hope to eventually make a living in the booming music industry flourishing in New York City. Times have been hard. Forty songs written. Two b-sides released. Not much return for 18 months work. Perhaps the song they’re working on now will be the one that will turn the tide. In this new music business, fortunes and stars are made overnight. Little do they know of what is about to happen.

The young lady in this scenario is Carole King and the gentleman is Gerry Goffin. The title at the top of Goffin’s notepad is inscribed “Will You Love Me Tomorrow.” A verse and a bridge to go and the rest will become history. Goffin and King. Names synonymous with the term “hit record.” Each the “half” the other was missing. Lyricist and composer. Integral parts of a hit song. In the years between 1961 and 1971, Goffin and King were responsible for at least 50 major chart records and millions of dollars in revenue from record sales and performances, a record still unequaled by any other team of songwriters to date. Such titles as “Take Good Care Of My Baby,” “Up On The Roof,” “Go Away Little Girl,” “The Locomotion” and “Some Kind Of Wonderful” are merely a few of the literally hundreds of recordings worldwide for which the team of Goffin and King are responsible.

It’s 1968 and the team has come undone. The marriage is over and though Goffin and King will still write together, this doesn’t happen until “Smackwater Jack” is co-written for Carole King’s Tapestry album.

This line from Goffin’s new Adelphi Records album Backroom Blood might best depict the situation:

“Sure a woman can be like a gangster/But what would you do without her?”


The new album and the three-song single that Adelphi is rushing to the marketplace this month is an answer to that lingering question and a testament to this man’s resolve, something that the song hard has had to bolster on more than one occasion.

Flash as far back as 1968 and 1969 when Goffin had nothing on the charts. the dissolving of the golden relationship the end of an otherwise brilliant career? Hardly. With the same determined attitude with which Goffin made it into the Army, he hit the streets and the studios in search of other composers with which to write. It wasn’t long before he found keyboardist Barry Goldberg and this union resulted in Gerry’s first performing album It Ain’t Exactly Entertainment and was released on Adelphi Records in 1973. For years Goffin’s social conscience was tormented by actions happening vis-a-vis the US government, Vietnam, Watergate etc. This album allowed him to unleash this anxiety and resulted in several releases by major artists. One of which became a top ten record by Gladys Knight and The Pips entitled “I’ve Got To Use My Imagination.”

Between 1974 and 1996, Gerry was nominated for an Academy Award for the theme for Mahogany, “Do You Know Where You’re Going To”. Inducted into both the Songwriters Hall of Fame and the Rock and Roll Hall of Fame, plus winning a Lifetime Achievement Award from the prestigious National Academy of Songwriters.

Along the way, Goffin developed a new template for the penetrating angst and release that forms the filament of Backroom Blood.

Flash forward.

It’s Thursday, March 7th, 1996 and a writer is sitting in the Beverly Hills office studio of Gerry Goffin. The conversation focuses on many of the crossroads in the songwriter’s life. At times Goffin’s book is distant as though he is reliving moments of pain or joy, all of which are vivid on his expressive face. He describes the point in his career when he was renegotiating his contract with Don Kirshner then of Dimension Records. He is fully animated as he tells this story. “Our contract was running out with Don Kirshner. The first three years Donny paid us (Goffin and King) $1,000 for the first year, $2,000 for the second year and $3,000 for the third year. Well, Donny says he’d like to contact us for another three years, but since we did pretty good for him on our prior contract period, this time he’ll advance us $10,000, $20,000 and $30,000 dollars a year, consecutively. By this time I had retained Walter Hofer, a powerful attorney in Manhattan, and his advice, after reviewing our successes of the previous years, was to ask for a $1 million advance. ‘Wow!’ I thought ‘Donny will never go for that.’

The songwriter reflects for a second then a smile lights up his face. ‘It just so happened that I had taken up flying and while these negotiations were going on I invited Don to come for a ride in my plane. It was early morning when we took off from Teaneck Airport in my single engine Cessna. One of my favorite things to do, still being a kid and all, was to buzz burning garbage.

Gerry Goffin lights up his home studio with song.

It was like being on a rollercoaster. Nice and bumpy. Well, Donny didn’t like it and wanted to land, but I decided that this might be a good time to talk about our contract and told him then and there that I wanted a million dollars to re up my contract. He was livid and asked if I was crazy. The long and short of it is, I got the million but had to sign for eight years instead of three.’

Gerry tilts his head back and roars with laughter. ‘You should have seen his face.”

Then Goffin speaks of his friend and mentor, Doc Pomus, and of music publishing giants Lieber and Stoller. New York City was the music Mecca at the time. Of the Brill Building, the pluggers, the execs, the hustlers and the mob, he speaks with knowledge and love of his beginnings and his peers in the early days of rock and roll.

Now it’s time to talk of the future. Of a new project on which Goffin has embarked. A project titled Backroom Blood, soon to be released on the Adelphi label. Goffin is serious as he describes the cuts, one by one, with the intimacy only the writer can fathom. He recalls one of the greatest moments in his life when Bob Dylan, (co-writer with Goffin on two of the cuts), “Walked into my living room. I didn’t know if he was puttin’ me on or what. All I remember was that Carole and I went to see him in the early ’60s at Carnegie Hall and after the concert, Carole and I went home and broke all our records. It was then we knew we had to grow up and that times were changing radically. Bob Dylan was responsible for all that.”

Gerry says Backroom Blood is almost totally politically motivated and also fulfills his need to express his anger and dismay at a world gone seemingly mad. This stanza from the title track aptly sums up the sentiment of Backroom Blood.

“...and it’s you who are betrayed/The tragedy of the trade.”

Gerry Goffin. One of popular music’s proudest products.
CASH BOX
TOP 100 POP SINGLES
MARCH 23, 1996

This Week's #1:
Brandy

TO WATCH:
Chantay Savage

1 SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE")
(Atlantic 01220) Brandy 1 10

2 NOBODY KNOWS (LaFace/Ansta 24115) ... The Tony Rich Project 2 9

3 DOWN LOW (NOBODY HAS TO KNOW)
(Jive 41579) R. Kelly Feat. Ronald Isley 5 5

4 BECAUSE YOU LOVED ME (FROM "UP CLOSE AND PERSONAL")
(550 Music 78237) Celine Dion 41 2

5 ONE SHOT DAY (Columbia 96700) Mariah Carey 4 20

6 NOT GON' CRY (FROM "WAITING TO EXHALE")
(Atlantic 12957) Mary J. Blige 3 10

7 TIL' I HEAR IT FROM YOU/FOLLOW YOU DOWN
(A&M 58130) Gin Blossoms 7 6

8 WONDERWALL (Epic 07351) Oasis 6 9

9 LADY (EM 58543) D'Angelo 18 5

10 I WANT TO COME OVER (Island 7136) Melissa Etheridge 21 6

11 ONE OF US (Blue/Gorilla/Mercury 53266) Joan Osborne 20 19

12 WHO DO YOU LOVE (Ansta 07222) Deborah Cox 23 8

13 FEELS SO GOOD (SHOW ME YOUR LOVE)
(Universal 56004) Lina Santiago 22 8

14 DOIN' IT (Def Jam/76120) LL Cool J 24 4

15 EXHALE (SHOPP SHOPP) (FROM "WAITING TO EXHALE")
(Ansta 2389) Whitney Houston 15 17

16 ALL THE THINGS (YOU MAN'T DO)
(From "DON'T BE A MANACE...") (Island 85430) Joe 25 6

17 CLOSER TO FREE (FROM "PARTY OF FIVE")
(Shrap 17674) Bodeans 37 3

18 PU-GEE-LA (Ruffhouse/Columbia 78194) Fugees 26 10

19 1,2,3,4 (BUMPIN' NEW) (Tommy Boy 7721) Coolio 61 2

20 TIME (Atlantic 87095) Hootie & The Blowfish 14 17

21 WO-HAH! GON'T GET YOU IN CHECK
(DeHa 00506) Busta Rhymes 82 2

22 NAME (Artista Bros. 17758) Goo Goo Dolls 28 23

23 HOOK (A&M 1176) Blues Traveler 10 20

24 ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY)
(Chappelles 78177) Sophie B. Hawkins 33 5

25 PEACHES (Chappelles 78524) The Presidents Of The United States Of America 40 2

26 LUCKY LOVE (Artista 12979) Ace Of Base 43 4

27 JESUS TO A CHILD (Big Room/DreamWorks 001) George Michael 16 6

28 I WILL SURVIVE (RCA 64483) Chante Sawyer 52 6

29 DON'T CRY (ZTT/Geve/Warner Bros 76939)
(Ansta 0022) Seal 27 13

30 BEFORE YOU WALK OUT OF MY LIFE LIKE THIS AND LIKE THAT
(Virgin 0012) Alanis Morissette 32 21

31 CUMBERSOME (Merge/Atlantic 53811) Seven Mary Three 39 9

32 HEY LOVER (Def Jam 76055) LL Cool J 31 18

33 BREAKFAST AT TIFFANY'S
(Flamin'Hot/Interscope 85130) Deep Blue Something 36 29

34 KEEP TRYIN' (Epic 78197) Groove Theory 47 7

35 43 TONITE'S THE NIGHT (Ruffhouse/Columbia 78002) Kris Kross 29 14

36 GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")
(MCA 55104) Coolio Feat. L.V. 42 30

37 JUST A GIRL (Trauma 01916) No Doubt 45 10

38 WHERE DO U WANT ME TO PUT IT (Perspective)
(Solo 46 4) AIN'T NOBODY (Ward Group 78229) Diana King 47 7

39 DO YOU WANT TO (So Def/Columbia 78263) Xscape 55 2

40 CAN'T BE WASTING MY TIME (FROM "DON'T BE A MANACE...")
(Atlantic 85430) Mona Lisa Feat. Lost Boyz 3 8

41 AIN'T NO PLAYA (Chrysalis/EMI 55272) Rappin' 4-Tay 50 4

42 OH VIRGINIA (EMI 10456) Blessed Union Of Souls 51 6

43 GET MO廉政 (Big Beat 0007) Junior M.A.F.I.A. 30 3

44 GLYCERINE (Trauma 90854) Bush 35 10

45 STAVIN' ALIVE (Avex-Critical 15592) N-Trance 54 7

46 SET U FREE (Drizzy Rhythm 12392) Planet Soul 44 19

47 SOON AS I GET HOME (Bad Boy/Ansta 9041) Faith Evans 34 14

48 VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS")
(Polydor/A&M 53002) Shawn Stockman 38 10

49 TELL ME (Epic 77961) Groove Theory 79 29

50 CHERRY POPPY (Columbia 7329) Mariah Carey 25 20

51 YOU'LL SEE (RuffHouse 77900) Mannie Fresh 56 18

52 DIGGIN' ON YOU (LaFace/Atlantic 4419) TLC 59 15

53 KEEP ON KEEPIN' ON (FROM "SUNSET PARK")
(Flavor Unit/EastWest/EMI 64352) MC Lyte Feat. Xscape 34 14

54 AS I LAY ME DOWN (Columbia 77851) Sophie B. Hawkins 63 35

55 5 O'CLOCK (MCA 55075) Nonchalant 74 3

56 10 THIN LINE BETWEEN LOVE & HATE
(Jac-Mac/Warner Bros. 17699) H-Town 70 4

57 ONLY HAPPY WHEN IT RAINS (Almo Sounds 65022) Garbage 80 2

58 INSENSITIVE (A&M 58174) Jann Arden 71 5

59 WE GOT IT (MCA 55148) Immature 60 14

60 NATURAL ONE (FROM "KIDS")
(London/Island 0430) Folk Implosion 62 13

61 I GOT ID/LONG RAGE (Epic 78199) Pearl Jam 67 11

62 LET'S PLAY HOUSE
(Def Jam/Interscope 63230) The Dogg Pound Feat. Michelle 68 10

63 LA FAMILY (Ruthless 1547) Frost 76 3

64 TAKE A LOOK (Hollywood 64003) J'Son 73 7

65 BLESSED (Roc hired/Interscope) Elton John 72 16

66 BULLET WITH BUTTERFLY WINGS
(Virgin 4092) Smashing Pumpkins 66 17

67 EVERYDAY & EVERYTHING (RCA 64489) Yvette Michelle 49 9

68 RIDIN' LOW (Hollywood 64004) L.A.D. Feat.vary Traylor 69 16

69 GIVE ME ... A REASON (Velocity 60269) Buffy DEBUT

70 LOVE U 4 LIFE (Uptown/Columbia 11258) Jodeci 75 18

71 HIGH AND DRY (Capitol 58537) Radiohead DEBUT

72 C'MON 'N RIDE IT (THE TRAIN)
(Big Beat/Atlantic 08083) Quad City DJ's 85 3

73 YOU REMIND ME OF SOMETHING (Jive 02141) R. Kelly 79 20

74 ALL CRIED OUT (Voss 0200) Denim With Collage's Adam Marano 83 8

75 TOO HOT (Tommy Boy 713) Coolio 94 13

76 ENERGY (Aqua Googie/Mercury 53266) Devone 81 9

77 DREAMING OF YOU (EMI 58490) Selena 77 19

78 BEAUTIFUL LIFE (Artista 2859) Ace Of Base 87 18

79 SEXUAL HEALING (R.D.S./Zoo 14248) Max-A-Million 88 18

80 LEFLAIR LEFLAH ESHUKSHA
(Tricky 53223) Keliah Skellah And O.C.A.K.A. The Fab 5 86 7

81 AMERICAN CAPE OF AN ATTRACTION
(EMI 85430) Patricia Arquette 88 1

82 PATRA WITH AARON HALL DEBUT
(Ansta 12943) Sarah McLachlan 91 14

83 STAIRWAY TO HEAVEN (Steph/Intercore 98206) Pure Soul DEBUT

84 SLOW JAM'S (Quest 1014) Quincy Jones DEBUT

85 WHERE YOU EVER ARE (EastWest 933) Terry Ellis 89 17

86 RUN-AROUND (A&M 0862) Blues Traveler 92 51

87 TAKE 2 ME HOME (EMI 11144) Del Amitri 64 36

88 MICROPHONE MASTER
(EastWest/EMI 64309) Das EFX Feat. Mobb Deep 94 5

89 CELEBRATION/TAKE YOUR CHANCE (Curb 76972) Fun Factory 97 7

90 ONLY WANNA BE WITH YOU (Atlantic 87130) Hootie & The Blowfish 65 36

91 KISS FROM A ROSE (FROM "BATMAN FOREVER")
(ZTT/Geve/Warner Bros 17696) Seal 90 37
REVIEWS by Steve Batlin

SPIN DOCTORS: "She Used To Be Mine" (Epic 7715)
After a disappointing sophomore effort, the New York four some wisely returns to the friendly funk-pop of the successful Pocket Full Of Kryptonite record. If the band didn't burn all its bridges then it would be a hit with all the outlets that made "Little Miss Can’t Be Wrong" a radio favorite. The question is did fans and radio already give up on 'em. Let's hope not. This lively single deserves a shot.

MINISTRY: "Lay Lady Lay" (Warner Bros. 7467)
I don't know if the scarier thing about this cover of the Bob Dylan classic is that Al Jourgenson and the guys tried it or that it actually works. The band shows some promise by subduing it by its standards, but you still won't hear it on Adult Contemporary. However, you will hear it on Modern Rock stations.

STONE TEMPLE PILOTS: "Atlantic 6691"
Maybe all the times being called Stone Temple Pearl Jam's have taken a toll on this San Diego-originated outfit. But the band seems to have gone out of its way to revamp the highly successful hard-edged "grunge" sound that catapulted the band's first two albums to platinum and beyond. While it may be commendable, it's easy to already see the confused looks on the faces of fans. Very '70s in nature, "Big Sugar" is a huge gamble. It pays off, great. But if not...

PICKS OF THE WEEK

EVE'S PLUM: "Cherry Alive" (550 Music/Epic 7449)
The little track from the group's latest album is yet another example of the superb work of which this ridiculously underrated act is capable. Mixing a hint of a techno beat with a funk backdrop, the band creates one of the most seductively enticing songs that'll come your way in some time. Led by the tearfully sensuous vocals of Colleen Fitzpatrick, "Cherry Alive" is a dynamic change from most of the stuff on radio these days. Though I've said it before it always seems to fall on deaf ears. So, I'll give it one more shot. Get with it. Eve's Plum rule. If this song doesn't get you jumping, you have no pulse.

POE: "Angry Johnny" (Modern/Atlantic 6660)
The second song from the Princeton grad's stunning debut album, Hello is a fiercely seductive number that is deceivingly easy-going. Slow and methodical, "Angry Johnny" is a number with a smoldering fire that bares Poe's enigmatic edge.
**REVIEWS by Steve Baltin**

**LOS LOBOS: Colossal Head** (Warner Bros. 4-46172)

While it's not an easy thing to follow up an album as critically praised as Kiko, the East Los Angeles quintet gives it a hearty shot. An eclectic collection, Colossal Head doesn't feature one defining sound. Though underneath much of the eccentricity is a dirty blues sound seeps through more often than any other genre. Particularly on "Can't Stop The Rain," But with the Spanish sounds of "Mas Y Mas," it's once again impossible to pigeonhole the band, the nicest thing you can say about these wonderful musicians. Other standout tracks include "Little Japan" and the instrumental, "Buddy Ebsen Loves The Night Time."

**THERMADORE: Monkey On Rico** (Atlantic 82874-2)

Born from the ashes of Los Angeles acts Rob Rule and Mary's Danish, Thermadore has been attracting a lot of advance buzz because of its friends. The trio's debut album features guest appearances from Red Hot Chili Peppers' Chad Smith, Pearl Jam's Stone Gossard, drummer extraordinary Josh Freese, Rain Phoenix (River's sister), Dada's Michael Garley and former Mary's Danish vocalist Julie Ritter. However, it's far from the rock alternia-fest one would expect. On "Three Days" you can hear a bit of the Grateful Dead, while the lead single, "Amerasian," offers a Tom Petty influence. And "Candywrapper" is an admitted homage to Elvis Costello. The result of these varying influences is a disc laced with good songs that sound different. That's the real reason Thermadore should have a buzz.

**THE FREEWHEELERS: Waltin' For George** (American 43007-2)

Don't let the dated '70s ambiance fool you, this quintet brings a modern sensibility to their rocking retro sounds. The George Drakoulis-produced debut is a guitar heavy collection. With the album being sold at a reduced price and the band on a heavy touring schedule, American is wisely letting the word of mouth spread about the Freewheelers. Standout tracks include "Crime Pays," "Let The Music Bring A Smile" and "Ghost Of Tchoupitoulas St.

**7 YEAR BITCH: Gato Negro** (Atlantic 82873-2)

The Bitch is back with this hard-hitting 12-song disc. Feverishly paced, Gato Negro is an aggressive opus likely to connect with adolescent listeners as well as college age students everywhere. Particular favorites figure to be "24,900 Miles Per Hour," "Crying Shame" and "Sore Subject." Produced by Billy Anderson and 7 Year Bitch, this figures to be the record where people finally realize the band is no novelty. Not quite punk nor hard rock, the Bitch has a sound all its own. And you gotta love 'em for it.

**MARK EITZEL: 60 Watt Silver Lining** (Warner Bros. 4-46152)

Simply put, Mark Eitzel is a great songwriter. Unfortunately, not many people know that. If they did, Eitzel's former band, the critic's darlings, American Music Club would still be together. Instead fans of the band will have to comfort themselves with the second solo effort from the '90s answer to the Smithereens' Pat DiNizio. This album doesn't rock by any stretch, but there is no one more tortured in music today than Eitzel. However, it definitely works for him on the beautiful "Saved" and "There Is No Easy..." And Eitzel lets a little sunshine in on the opening "Sacred Heart." But AMC's audience never listened to Eitzel to get happy. Not to worry. Their favorite neurotic is still the brilliant tormented songwriter he's always been.

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**PICK OF THE WEEK**

**AFGHAN WHIGS: Black Love** (Elektra 61896-4)

After what seems like an eternity for its faithful, the Cincinnati bandfollows-up to the stunning Gentleman record with its first album in three years. Almost as lyrically dark as Gentleman, lead vocalist/songwriter Greg Dulli continues his assault on modern relationships in "Blame, Etc.", "My Enemy" and the disc's best track, the opening "Crime Scene Part One." However, though the theme remains largely the same, the music does not. The band continues the soulful sojourn that they began with its recent contributions to the Beautiful Girls soundtrack. Despite the melody though, the first single, "Honky's Ladder" is already in rotation on MTV and a favorite at Modern Rock stations throughout the country. Also of note is the grandiose closing ballad, "Faded." Featuring organ and cellos among other things, the song shows an act continually striving to grow. With Black Love the band continues the journey that puts Afghan Whigs on par with NIR and Smashing Pumpkins as the most important young band in rock.
## CASH BOX • MARCH 23, 1996

### URBAN TOP 75 R&B ALBUMS

| # 1 | ALL EYES ON ME (Death Row/Interscope 24204) | 2Pac | 1 | 4 |
| # 2 | THE SCORE (Ruffhouse/Columbia 67147) | Fugees | 3 | 4 |
| # 3 | BROWN SUGAR (EMI 233026) | D'Angelo | 4 | 35 |
| # 4 | R. KELLY (Jive 41578) | R. Kelly | 5 | 4 |
| # 5 | WAITING TO EXHALE (Arista 18796) | Soundtrack | 2 | 14 |
| # 6 | TOTAL (Arista 73006) | Total | 6 | 6 |
| # 7 | DAY DREAM (Columbia 67050) | Mariah Carey | 9 | 10 |
| # 8 | SOLO (Perspective 49017) | Solo | 7 | 24 |
| # 9 | MR. SMITH (Ralph Jam 523645) | LL Cool J | 8 | 13 |
| # 10 | DON'T BE A MENACE TO SOUTH CENTRAL... (Island 524146) | Soundtrack | 11 | 9 |

### THE RHYTHM

By Gil L. Robertson IV

The following photo was taken during the PolyGram Grammy Party which was held at Chasens Restaurant. From (l-r) Andre Harrell, president & CEO Motown Records, Stevie Wonder, Alana Levy, president & CEO PolyGram; Joan Osborne; Clarence Avant, chairman, Motown Records; Danny Goldberg, president & CEO, Mercury Records.

### URBAN RETAILERS UNITE: They call themselves United Independent Music Retailers Association (UIMRA) and what they are is a consortium of 13 Southern California urban retailers with a central purpose to more effectively market and promote business between the music industry and consumers. The organization works with record labels and the urban radio industry to bring artists and employment opportunities into urban communities. For the retailers, membership in the organization increases store identity, better label rapport as well as positioning the retailers with better buying power as a group with the recording industry. Additionally, the organization motivates and encourages its consumers to invest in the future of black independent retailers by increasing and continuing patronage which in turn will lead to growth for the independent music retailers. UIMRA is a team of highly motivated individuals dedicated to improving business and the relationship with customers and communities.

### DIS N’ DAT: New Jersey Governor Christine Todd Whitman, Don Shula, Edward James Olmos, Sherry Lansing and Robert Johnson, were announced today by the Board of Directors of Overcoming Obstacles as the recipients of the 1996 Overcoming Obstacles Achievement Awards. Hosted by television personality Larry King, the 1996 ceremony will be held on Tuesday, April 16, 1996 at the New York Hilton. Once again it’s time for the annual Diva’s Simply Singing benefit show...Hosted by acclaimed actresses Sherri Lee Ralph, the show will feature a stellar line-up of performers. Oleta Adams, Terry Ellis, Loni Anderson, Deborah Cox, Valerie Simpson, Vesta, Rachelle Franklin, Monica, Dianna King, Jennifer Holiday, Monifa and Marilyn Scott. The show is slated for May 11, at the Wiltshire Ebell Theatre...Only ’96 Summer Music Festival, a production of Room At The Top (KAT) Entertainment Group, will launch the ’96 summer concert schedule, Saturday June 1, at the Irvine Meadows Amphitheater. Hosted by comedic talent, A.J. Jamal, the concert event will feature 20 of the best musical acts, covering the genres of Pop, Hip-Hop/R&B, Alternative and Reggae music...Dance diva & emerging businesswoman Jody Watley will next conquer the Great White Way. Following in the footsteps of Rosie O’Donnell and Brooke Shields, Watley will put her dancing shoes and vocal chops to the test as Rizzo in the Broadway revivial of Grease.

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It’s all happening for Tony Rich. At his recent inaugur- al New York City performance, Tony showcased songs from his hit and critically acclaimed debut LaFace album Words and welcomed an impressive array of celebrities and LaFace executives. Pictured here are: Tony (left) with LaFace Records co-president Antonio Reid.
THE RHyme

Oid school hip-hop battles are back with new school vengeance as the legendary battle of KRS-One ("The Bridge Is Over") and M.C. Shan ("The Bridge") hit national television as they battle the tech-heavy supremecy in an upcoming Sprite commercial. The commercial features both rappers in a boxing ring throwing verbal punches in which KRS-One reigns supreme. The battling duo, who are really the best of friends, recently taped a special BET Rap City where they each gave their versions of how the feud began. The Rap City special will air March 11th.

BONE THUGS-N-HARMONY HIT THE BIG TIME: Congratulations go out to Bone Thugs-N-Harmony, whose success story isn't about to cool down. With a new single and video scheduled to drop in April, the group with the biggest selling rap record of '95 continues its hot streak in '96. Several award nominations for the recently honored Bone. On March 6, The Blackshear Awards announced the group as the winner of its favorite Rap Group Award and the group has also been nominated for a Soul Train Award. Additionally, the group was honored by NARAS with two Grammy nominations for best Rap Album and Best Rap Performance and by the American Music Awards for Best Rap Artist.

RAP DUO GETS BOOK DEAL: Ed Lover and Doctor Dre, the hottest hip-hop comedy team in town is about to get even hotter with the publication of Naked Under Our Clothes: Ed Lover and Doctor Dre Uncapped (Fireside Books/Simon & Schuster). The book features off-the-wall humor and a variety of messages from the self-proclaimed ambassadors to the world beyond the ghetto. Free of the restrictions of FCC regulations, Dre and Lover challenge status and authority with unforgettable pearls of wisdom, political sound bytes, financial forecasts and candid commentary on popular icons from Snap Dogg Dogg to Barbara Streisand, from Michael Jackson to Mike Tyson, from O.J. to Oprah. Naked Under Our Clothes also offers a hilarious and highly personal look at Dre and Ed's childhoods, their sex lives, fatherhood, their stints as the hosts of MTV's highest rated show, Yo!, MTV Rap, how money has changed them and the way they deal with childhood. The book is due for release on May 2, make sure to check it out.

DIS N' DAT: MCA Records vocal trio Immature recently wrapped up filming for their new video of "Baby Please Don't Go," the second single from the group's recent hit MCA album, We Got It. In addition to shooting the video for "Baby Please Don't Go," Immature are currently taking their message of hope and positivity onto the campuses of junior high and high schools all across the country through their special Stay In School spirit contest, which offers the opportunity for participating schools to host a live concert performance by the trio. Check out the debut recording by P-Street/Perspective recording artist Young Zee, entitled Musical Meltdown, it's the bomb.

On the set of Mic Geronimo's latest video, "Where You Are," (clockwise from top left) Blunt Recording's Bryan Leach, director of marketing/A&R; Geronimo's manager Dallas Johnson; Geronimo; Royal Flush; Terry Ferguson, director of promotions; Mic Geronimo and video director, Lint Mitchell.

Urban Single Reviews

By Michael Hill

BAHAMADIA: "Babamadia" (EMI 4PRO10447)

What a title, what a rap style! Babamadia has arrived armed with enough energy and style to make her the next big thing in East Coast rap. She isn't flashy and her track isn't heavy with beats and breaks but she is flowing in a way to get and keep the party started. This young female is sweet and with her radio friendly personality, should go down a long way in the hip-hop community.

DG: "Soakin Vett" (HCBID 42285515-4)

This debut single from the hip-hop head at How Can I Be Down Conference is a R&B track by the group DG. This single contains all the essential ingredients to make it a hit. The vocals are filled with enough harmony to make you yearn for more. The remix of this single further expands the realm of musical approval this should achieve from consumers.

SHABAZZ THE DISCIPLE: "Crime Saga" (Penalty 0167)

This is some serious street rap coming from Penalty Records. This track is the type that would make even the Wu-Tang proud. It is so phat that they shouldn't have messed with a remix. This track is dirty with East Coast beats seeping all over it and Shabazz kicks some lyrics that are so descriptive that New York Undercover studio heads should be looking for him to write for them. This boy is sure to either make a few friends when his album hits the street or he will surely have a few enemies because of this. Let's hope for the prior choice and his success will be imminent.
REVIEWS By Héctor Reséndez

**GIRASOULES: Cuestión de Suerte** (NRT Rock Latino, 1030) Producers: Juan Luis Giménez, Vicente Sabater, ROCK.

Formed in 1989, the group Girasoules is one of three rock en Español bands to be recorded on the newly formed label, NRT Rock Latino. The album, Cuestión de suerte, has an overall solid and consistent beat. Lead vocalist, Quique Tarraso, offers a somewhat in-your-face attitude in his vocal style. But, that again, is very European. The first single is the swinging "Sin Trabajo" (Without Work) featuring guitarist Juan Luis Giménez.

**LOS RODRIGUEZ; Palabras Mas, Palabras Menos** (WEA Latina, 12026) Producers: Joe Blaney, Los Rodriguez and Walter Chacón, ROCK.

These Spanish rockers interweave a mixture of rhythms including pop, country, and even flamenco. That's probably what separates European rock from their Western counterparts. The group, for example, is formed of two Argentinians, two Spaniards, and one Puerto Rican. The popular group has already sold a quarter million units of their latest work. Producer Joe Blaney, who has worked with the former Prince (Love Sexy y Black) did an excellent job on all 14 numbers. A fine sampling from one of the most popular groups in the rock en Español world.

**BRAVO SALVATTI: Tú Eres Mi Vida** (Amaya Musik, 1CD-4U) Producer: Bravo Salvatti, POP.

The Spanish composer-singer, Bravo Salvatti, releases a very pleasant sounding album of pop ballads with his album Tú Eres Mi Vida. Based in the U.S. for over 16 years, Salvatti conceived and produced his album due to the lack of interest from the major labels. The result should be gratifying since the well-produced album carries a high quality and appealing sound. The title track is exquisitely performed as is the Roberto Livio number, "Adonde Andaras Paloma."


Two giant composer-singers unite in a live recording of some of their best material. How can such a concept fail? Pablo Milanes of Cuba teams up with Victor Manuel of Spain on this live concert recording. The event was taped at the Plaza de Toros in Malaga, Spain. Seventeen incredibly performed numbers are offered here, Milanes alternates with Manuel, then both sing as sweet duets. The true gem is Milanes "Para Vivir" that displays his exquisite piano playing and unique vocal style. Simply an incredible album and a must for any fan of these two outstanding artists.

Review by Héctor Reséndez

**LOUTS'CHES Postscript**

**THE LATIN LOWDOWN**

**NEW FROM U.S. & LATIN AMERICA**

By Hector Reséndez

WEA LATINA'S LAUNCHES IMPRESSIVE LINE-UP: The Miami-based label announced recently that its current album priorities have surpassed the company's expectations. Last month, international Spanish pop star, Miguel Bosé's new album, Laberinto, was released in the U.S. Recorded both in Madrid and London, the album is the second in a forthcoming trilogy. The first in the series, Bajo el Signo de Calí, has been one of the singer's most interesting achievements. Bosé utilized highly sophisticated instrumentation in conjunction with a digital sound recording. In large part, the artist collaborated closely with producers Ross Culturn and Sandy McClelland.

On the Mexican front, young singer Lorenzo Antonio, has recorded his second tribute to his favorite artist, Juan Gabriel. The first album gave Antonio a Gold album having sold more than 150,000 units. The second album, Tributo 2, contains all new material of which the lyrics were written by Gabriel. The themes include: "Loco Enamorado," "Amándote," "Diles," "Diferentes," "Te Quiero Mucho," "Me Esperó la Realidad," "Hoy Toda Mis Días," "Eres Divina," "Ojos Azules Como el Mar," and "Ahora No y Qué Buena Suerte." Under the direction of producer Tiny Morris, the album took six months to complete and three studios: Red Sound, Devonshire, and O'Henry's in Hollywood. The arrangements were by Victor Valdés, Joe Cueto, and Javier Alurralde. The first single, "Amándote," will be accompanied by a musical video produced by Carlos Marovich. The setting will be the Foro 3 of the Estudios América de México in the Federal District in Mexico City. The artist will appear with model Aurora Robles.

A busy man these days, songwriter-singer Juan Gabriel has been in the recording studio recently with Dominican singer, Angela Carrasco. She arrived in Mexico to help promote her new album that was produced with Juan Gabriel. The romantic ballads album focuses on the 1930's to 40's era with themes written during that period. One of the numbers is "La Masquerista" by Soriano and González. Another is the ranchera "Libero Abierto" by Fidel Valdez which is done as a duet by Carrasco and Gabriel. Other numbers include: "Aunque Puen Mil Años" by Tino Contreras, "Di Que No es Verdad" by Alberto Domínguez, "Lágrimas de Amor" by Moreno and Barrios, "He Sabido Que Te Amaba" by L. Tomás Guiu-Clara Clark, "Amor y Olvido" by Salvador Rangel and Gabriel Luna de la Fuente, "Por Equivocación" by Charlie López and Raúl Vicente, "Como Godones" by Manuel "Wello Rivas" Rivas, "Por Qué No He de Llorar" by Fernando Valdés and "Por Que No Fui Tu Amiga" by Rosendo Morena.

The Brazilian brother duo, Leandro y Leonardo, continue with their skyrocketing success. They recently showcased at the Poliedro in Caracas, Venezuela having been invited to receive the Meridiano de Oro award. The brothers have nine albums to date. Their Spanish-language song, "Piensa en Mi," has done well in South America. It has been used as a theme for a Colombian soap, Señora Isabel, and gave the singers tremendous exposure on radio stations throughout that country.

Finally, the Chilean rock group, La Ley, is busyly promoting its latest single "Din Cero" as well as the video. The group recently appeared at a euphoric crowd at the Viña del Mar Amphitheatre. La Ley appeared with fellow rockers Maná and Café Tabuca last month at the famed Festival de la Canción de Viña in Chile. One of the more popular rock groups to tour the U.S., the band launched a concert tour series this month with appearances in Argentina, Colombia, and Spain.
Indie News

Dick Ishibun

WORLD DOMINATION is pumping up the volume through a 63-city radio promotion tour to tout the Gigantaur EP. The shelling started in Los Angeles March 5, taking a West Coast swing that ended up in Austin for the South By Southwest extravaganza before moving into the Midwest. The label's Stanford Prison Experiment has just kicked off its Southwest and West Coast tour at the SXSW and is scheduled to close the performance journey April 4 in Huntington Beach, CA. Castle Records is releasing Skankworks, the latest studio creation of Bruce Dickinson, who was the distinctive voice of Iron Maiden over 10 albums and three solo efforts. Jack Endino (Soundgarden, Green River, I,7, Nirvana) was at the production console for Skankworks, which features an updated feel supplied by Dickinson's youngish band members. The band bonded during a life-threatening performance swing in war-ravaged Sarajevo. Commenting on the sound of the album, Dickinson says: "I think the '80s got very obsessed by the excess and rubbish. We wanted to dust it off, clean the crap off. We pulled influences from everywhere. Skankworks has real balls-out singing, with words that aren't just clever but real down to the bone."

MVP—MOST VALUABLE PLAYERS recordings is releasing a treasure trove of music spanning the spectrum of black sonart from mellow classics to vintage blues. The West Hollywood-based company, an affiliate of React Recordings and distributed by Narvarre Corp., is launching with six compilations, with part of the sales proceeds going to charity organization the International House Of Blues Foundation. Classic Mellon, Vol. I features artists like The Gap Band and The O'Jays to Rufus and Chaka Khan and Vintage Blues. Vol. I is a must have with artists like Muddy Waters, B.B. King, Koko Taylor and recent Grammy-winner Buddy Guy. These compilations ain't fakin' it!

The Mermen, Meas/Biueemoon's alterna-surf guitar trio recently sold-out New York City's Mercury Lounge where they performed music from the newly-released EP The Songs Of Cows and songs from the band's '86 release A Glorious Lethal Euphoria. The band's current U.S. club tour is expected to stretch into European dates after Spring. Pictured in the front row are [l-r]: Mark Dickson, guitar tech; band manager Tom Marks of Industrial Management; and Leslie Stevens, drum tech/merchandise rep for the band. Pictured in the back row are [l-r]: Dennis Uhrinek, night manager of the Mercury Lounge; Martyn Jones, Jim Thomas and Allen Whitman of the group; and Roz Jones, road manager/soundman for the band.

Indie Execs

Ichiban Records president John Abbey has announced new titles and staff members as the result of restructuring at the company. Gof Abbey has been named vp of international; Gina Galvin has been named vp of artist liaison; Van James has been named vp of urban music; Becky Lehner has been appointed vp of the distributed label division; Ken Masters of sales & marketing; Randy Sadd is now the vp of national radio promotion/Altered Records division; the new vp of production is Mike Talbott. John Underwood will be the vp overseeing independent sales; press and video promotion will be handled by vp Helen Urrlola; and Tracey Whiston will be vp of finance & accounting. H.O.L.A. Records has announced a pair of appointments. Mini Valdes has been named creative director for the company and will handle all of the label's image building and artist development concerns. She comes to H.O.L.A. from Vibe magazine. The company's new director of business and legal affairs is Leslie Greene, who will oversee daily operations of the business and legal activities. Prior to H.O.L.A., Greene served as director of business affairs for Jellybean Prods., Inc., the company run by H.O.L.A. founder Jellybean Benitez. Greene also served as the manager of business affairs at Tommy Boy Music, Inc.

Sue Gershon has been named marketing and publicity director for Damian Music and will oversee press and media efforts as well as handle special projects for the company. Metropolitan Entertainment has hired Eric M. Levine as vp of operations. Levine will oversee Metropolitan's business affairs, daily operations and serve as a liaison between the company and Ogden Entertainment, Metropolitan's joint venture partner. George Steele has been named executive director of sales at nu.millenia I records. Steele primarily will be responsible for directing daily sales activities for the label's artist releases and licensed interactive products through audio retail distribution. He will also develop and implement sales promotions, retail presentations and interface with record and multimedia accounts. Steele comes to the job from *NTER III, a Los Angeles-based marketing company, and also worked as president at Michael Nesmith's RIO and was previously president/COO of Pacific Arts Video.

REUNION RECORDS the independently-inclined gospel division of Arista Records, is crowing about the 30 nos it got for the upcoming Dove Awards. Leading the label's charge for the Gospel Music Assn.'s top honors is Michael W. Smith, who received six nods, including Artist of the Year and Songwriter of the Year. Smith's current album, I'll Lead You Home, was nominated for Pop/Contemporary Album of the Year, and the album's first single, 'Cry For Love,' was nominated for Song of the Year and Recorded Song of the Year. "Crown Him With Many Crowns" was nominated in the Contemporary Gospel Recorded Song of the Year category.

TOUCHWOOD RECORDS has been formed by Scott Schiff and Lisa Schiff who, from their New York headquarters, plan to develop a full service label with a roster of hard rock, rap, R&B, alternative acts, classical, jazz, cabaret and easy listening music. The label plans to launch with the U.S. debut of Neotone in late March, and product from rap artist Fraze in April. Other artists with forthcoming releases include Bad Company's Brian Howe and singer/songwriter Bill White Ace. Already in the pipeline from the label group is Joel Silverman's Glory of Love, released on Lisa Schiff's After 9 label, and other releases are planned from Barbara Carroll, Ann Hampton Callaway, Billy Stritch and Carol Woods. Touchwood Classics will launch with Spirits In The Wind by Russian pianist Alexander Peskanov. And how will they get this product into the marketplace? Veteran record man Irv Biegel, who helped launch Boardwalk Records with the late Neil Bogart, will head up the company's distribution arm, which will also handle outside product. Head of the company's publishing will be Nan Pearlman, and former Atlantic Records exec Dick Vanderbilt is also with the company.
Dutch East India Trading Co. Inc. phone: 212.675.0922

1. HEAVY PETTING ZOO
2. COMMUNIST LOVE SONGS
3. EVERYTHING IS WRONG (remixed)

Feedback Inc. Music Dist. ph: 800.326.3472

1. MORE NOISE
2. ORIO'S NIGHT OUT
3. HOUSE OF OVB

Great Bay Music Dist., Inc. ph: 800.743.1035

1. I GOT THE FEELIN'
2. DOGG FOOD
3. COMING HOME
4. FOR THE GOOD OF THEM
5. HUGER
6. THE INNER COURT
7. THE CHRONIC
8. PLAY ME IN YOUR KEY
9. ON TIME GOD
10. IT'S OUR TIME
11. I'VE GOT A TESTIMONY
12. LIVE IN MINDS UP
13. SPACE 11
14. INSTRUMENTALS BACK IN DA DA
15. ALL THE WAY LUV
16. WOO RAW! YOU ALL....
17. LIVE FROM LONGON
18. QUAD CITY KNOCK
19. GMWA
20. SHAVE THE DEVIL OFF

Koch International ph: 516.484.1000

1. MORTAL CITY
2. NOT A PRETTY GIRL
3. DEATHLY SOULFUL
4. POPESMARTIAN
5. LIFE
6. EAST ASHEVILLE HARDWARE
7. I LOVE YOUR PERFECT
8. CELTIC BONFIRE
9. THE HONESTY ROOM
10. THE MUSIC NEVER STOPPED...
11. GREATEST SONGS
12. TIES
13. OUT OF RANGE
14. A CELTIC TAPESTRY

20 ALBUMS SAVES/RANKINGS

M.S. Distributing Company phone: 800.688.3383

1. LAST OF THE MUSHKANS
2. THE HURDLE BOOK
3. THREE LOUS
4. MAXIM
5. LOVE IS DEAD
6. CHOC HABIT
7. KEEPING THE DOGS BACK
8. IN GOD'S SERVICES
9. KILL THE MUSICIAN
10. CONVENIENCE
11. FUNK UP/FANCY
12. WAGGLE
13. CD VERSION
14. A DAY LATE AND...
15. HOW TO MAKE ENEMIES

Music Distributors, Inc. ph: 817.831.2982

1. CUMSBUS VOL. 2
2. GREATEST BASICS
3. BACK 2 BASSICS
4. DOMINO'S LADIES
5. BEYOND THE BEST
6. OAT'S CHANCE VOL. 1
7. DJ CB YOUNG VOL. 2
8. GET THIS PARTY STARTED
9. ENGLISHO 4 LIFE
10. SPENDING THE NIGHT
11. ANYTHING YOU WANT
12. DJ CB YOUNG VOL. 2
13. HIT MIX'96
14. TEEN YEARS OF ROMANCE
15. SUPERMAX VOL. 1
16. CLUB MIX '95
17. FREESTYLE NIGHTS VOL. 2
18. SOUTHERN FREESTYLE

Money, Inc. phone: 800.336.8742

1. ILL MANNED EUPHORIA
2. HEATERMAN
3. MESSAGE TO THE BLACK MAN
4. BAY AREA PLAZA

20. TRIB9588
21. Priority
22. 30th Anniversary
23. Priority
24. Priority
25. Priority
26. Priority
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29. Priority
30. Priority
31. Priority
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## One Stop Singles Chart

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### Your Information Super Highway Address

For Precise Retail Data

http://cashbox.com.com
Independent Reviews

By M.R. Martinez & John Rhys

PICK OF THE WEEK

B. UNDERGROUND REBELLION: A/Immaculate Funktism (Treasure Lioe LR-CD-495)

Slow-rolling funk, snappy rhymes, references to classic R&B and some almost ethereal, smooth-chorded-outra highlights the freestyle frenzy on this East Bay offering. Under the guidance of Krushdelic Prods., this album is full of live music which is sampled and remixed for maximum effect, a/aired radio airplay. Guests such as labelmates S.N.O.P., Qwest artist Saafir and P-Funk alum guitarist Mike Hampton contribute to the album. Tracks that can hit the airwaves and also generate sales for the album include "Drum'n a Sea of Funk," "Rotten Apples" and perhaps the swampy bass grooves of "The Major." But the mix on this disc is always unusual, like on "304 Stroll." They can be bawdy, too, like on "Westbound." Where the swirling undercurrents pull you in.

B. BOBBY SHEW QUINTET WITH CARL FONTANA: Heavyweights (MAMA M MF 1013)

For trumpeter Bobby Shew, this album might be a dream come true, but he might have to wait with fans of trombonist Carl Fontana, who trades solo with Shew on many tracks and helps propel the swing high into the groove. Both musicians demonstrate a respect for the standards material, which is a healthy mix of improvisational excitement and lyrical, harmonious expression. George Cables on piano, bassist Bob Magnusson and drummer Joe LaBarbera provide needed sustenance as a rhythm section without overwhelming the lead players. "Bag's Groove" gently swings, while the Jobim standard "Girl From Ipanema" is infused with more of a samba twosome. The Jobim composition, along with Rodgers & Hammerstein's "My Romance" and "The Night Has A Thousand Eyes," was arranged by the trumpeter Herb

(Continued on page 8)
Indie Spotlight

Making Records The Correct Way

By Gil L. Robertson IV

IN THE SPACE OF SIX MONTHS, Beverly Hills-based independent label Correct Records has developed an exceptional profile within the highly competitive urban music community. With only a seven person staff, the label has accomplished the herculean task of firmly breaking its debut group, the rap/hip-hop duo Mannish, into the commercial marketplace. Featuring the hit singles, "Expect That," "Give U the Man," and "Tasha's Room/Speaker's Time," the duo's debut album Audio Seductive, offers a clever mix of R&B sounds accented by appealing raps that have made the group both a club house and underground radio favorite. While the group's music is impressive, even more remarkable is the Correct's highly creative and aggressive marketing strategies. Utilizing a grass roots campaign that would leave any political candidate's mouth watering, the label has mapped out a plan to bring its artists even greater fortunes.

A subsidiary of Grindstone Entertainment, Correct Records is the brainchild of businessman Ian Hunt and film producer Don Schneider. Activities at the label are handled by its general manager, industry veteran Kevin Harewood. A former general manager for HUSH Productions and Talent and Department executive at the William Morris Agency, Harewood is backed by a talented executive line up that includes; Limé Spencer in publicity, Darryl Vincent and Dennis White in sales; D. J. Newark, artist development; Pam Lewis, video promotions and M. Hernandez, as label coordinator. The in-house staff is further augmented by a field promotions staff that includes N-Five in Los Angeles; T. Moore in Northern California; Shrewd Marketing in Chicago and Scrappy in New York.

Handling distribution for Correct is the ubiquitous INDI.

The mission over at Correct is clear; to create good music that the public will enjoy. According to Harewood, the label has plans to aggressively pursue that goal. "Our goal at Correct is to create records that offer something for everybody in the urban community. Now that our debut project with Mannish has been received successfully by record buyers, we plan to stretch further into other areas by developing artists whose music encompasses all areas of the urban music genre.

ALBUM REVIEWS (Continued from page 7)

Phillips, his last such work before passing. The album is dedicated to his spirit, and it shows. (MRM)


A truly gifted entertainer, Wynonie Harris swept through the barrelhouses and juke joints of America like a raging fire during the mid to late '40s. It's sad his ability to drive audiences wild is legendary. People still talk of the hysteria Harris caused at various venues throughout the country during the postwar years. Here, there is certainly evidence of the beginnings of what the venerable Jerry Wexler coined "Rhythm and Blues." The expanded mid-point between scappella gospel shout and R&B of the '50s marks this music. These beautifully re-processed 1945 recordings represent the very best of "Mr. Blues," as Harris was then known. (JR)

- PAMELA WILLIAMS: Sex-tress (Heads Up HUCD 3034)

Yeah. And she can bring some noise, too. Just like Candy Dulfer combined good looks with some credible saxophone work. Pamela Williams can be easy on the ears and eyes. The lush music here is suited for the Black Adult Contemporary radio airwaves and consumer sensibilities. Williams follows in the tradition of George Howard and Najee as she selects material that plays to her strengths and allows plenty of room for the groove, which is varied in tempo. Williams gets some stellar support on her cover of the Quincy Jones hit "Secret Garden" as Patti LaBelle and Teena Marie provide urgent, yearning vocals. "Latin Lullaby" bumps along on vital rhythmic interplay, which best showcases Williams' ability to combine lyricism with rhythmic energy. (MRM)


This is good time blues at its best. Hula Monsters is a four-piece band consisting of Hank "The Hula" Mann on Hawaiian steel guitar and vocals with Jon bare phacking rhythm and lead guitar. The rhythm section is beautifully melded by Chet McCracken on tubs and George Hawkins playing both fretted and fretless bass. If you want to break the ice at a party, this is the CD for you. reminiscent of the '40s swing of the Southwest, this album will surely put a smile on everyone's face. Great fun combined with style make this CD a must for any lover of steel and slide guitar. Nothing serious here, folks, just uptempo, rock-out merriment on vinyl. So put up those plastic palm trees and boogie! Check out "Joyspot," "She Don't Mind" and "Key to the Highway." (JR)

- LYNDAL'S BURNING: Angry Room (Top Note 7458070003260)

The trio of Jan Ritter (lead vocals and organ), John McLaughlin (bass and percussion) and Eric Ritter (guitars) is joined here by drummer Vaughn Shankus on an album that links together clever bridges, shifting textural dimensions and lyrics that sometimes offer a poetic quality. The tapestry is a post-alternative rock sound that permits story-telling whether the music gets grungy or bluesy/tooky, R&B hip or AAA classic. Tracks that stand out include: "Happy Scrappy," "Old Shoes," "Black And Blue" and "Mouth." (MRM)
### TOP 40 LATIN ALBUMS

**CASH BOX * MARCH 23, 1996**

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<tr>
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<td>A Mano Puertas</td>
<td>Tropical</td>
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<td>La Mafia</td>
<td>Un Milon De Rosas</td>
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<td>A Medio Vivir</td>
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<td>Nunca Hagas Llorar</td>
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<td>Fonovisa</td>
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</table>


### News (Continued from page 3)

*Thanks To Frank*, on March 26 that is inspired by his mentor, Frank Zappa.

In addition to being one of the first albums dedicated to Zappa, the album is Cucurullo’s debut solo effort.

“This is not a tribute album,” Cucurullo said, “it’s simply saying ‘thanks’ to Frank for a chance to make a career for myself in what I love doing most, making music.”

*Thanks To Frank* contains 11 tracks composed, arranged and produced by Cucurullo.

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Edgar Bronfman, Jr., president/CEO of the Seagram Company, Ltd. of Canada and the point man in the company’s acquisition of MCA, Inc. will be honored by the Entertainment and Music Industries division of the UJA Federation of New York during its first Steven J. Ross Humanitarian Award Dinner set for May 30 at the Waldorf-Astoria Hotel. The black-tie affair will be chaired by MCA, Inc.’s chairman emeritus Lew Wasserman and his wife Edie, as UJA fetes Bronfman for his philanthropy and community service.

**I.R.S. PACKS CARGO:** A distribution agreement has been entered into between I.R.S. Records and San Diego-based independent company Cargo Records. The deal calls for I.R.S. to provide manufacturing and major label distribution through CEMA on selected Cargo titles, and on mutually agreed instances, sales, marketing and promotional support will be provided.

The first Cargo releases under the deal are reissues, including The Classic Years by The Fluf, which shipped in February; Cheshire Cat by San Diego punkers Blink 182, which recently shipped; and singer/songwriter Cindy Lee Berryhill’s Straight Outta Marysville.

"Of all the labels we met with, I.R.S. had the greatest understanding of what we do and the problems we face as an indie," commented Cargo president Eric Goodis. "Our agreement is open-ended, with no minimum or maximum releases."

I.R.S. general manager Mike Bone commented: "Eric is our kind of guy. Cargo today has the same spirit I.R.S. Records did 15 years ago, and it's going to be that spirit infused again here."
Warner’s Executive A Top Decision

By John Goff

Once Upon a Time, five miles above the earth, the denizens of Washington, D.C. were in danger. Washington, hell! half the entire Eastern Seaboard.

Now, while a Washington housecleaning might not be a bad idea in reality, politically-speaking, by terrorist nerve toxin is a drastic, and this is Entertainment (yes, with a capital E)—you could see that gag coming a mile away, couldn’t you? Sure you could, just like you can see several in Warner Bros. Silver Pictures’ Executive Decision.

Ah, but getting to them and watching producer/writers Jim and John Thomas and director Stuart Baird put some neat spins and twists on them is more than half the fun. Thomas, Thomas & Baird, along with their top-talent cast never attempt to lead their audience to any drinking fountain other than that of entertainment, and it can drink as deeply as it cares to while enjoying every moment. Silver Pictures head Joel Silver should have a golden grin on his face after this Executive lands at the boxoffice—especially after his last two, Fair Game and Assassins.

The Thomas Brothers’ script is an action-thriller with neat, subtle humor, drawing you in with the obvious and then spinning it on; building tension, breaking with a laugh and then jabbing again.

This is Baird’s directorial debut. Impressed with the obvious? Spin now, look at what he’s edited: Lethal Weapon, LW2, Die Hard 2: Die Harder, Tango & Cash, The Last Boy Scout, Demolition Man and a pair of Supermans among others. Exec Decision’s still impressive directorially. The man’s got a strong future ahead of him calling the shots.

Kurt Russell’s a Washington-based American intelligence analyst and expert in international terrorism who sees through the plot of loose cannon terrorist David Suchet, whose band of merry men have hijacked a 400-passenger loaded 747, ostensibly to demand release of their imprisoned leader. Special Forces leader Steven Seagal takes an elite team up in a Stealth Bomber to board the 747 via an experimental in-flight transfer hatch—we’re talking five-mile high Hi-Concept here. Seagal and half the team are blown away when the experimental goes bad but half plus Russell and swizzle-stick chewing design engineer Oliver Platt make it on board, and the fun begins.

There are some subtleties to the script and action, if you want to take the time to look for them: Brain Russell and brawn team of John Leguizamo, Joe Morton, B.D. Wong and Whip Hubley work together with respect for one another with barely a nod to the testosterone-ego muscle vs. gray matter staple; and once the obvious goal of terrorist leader Andreas Katsulas’ release is secured, worker terrorists want to turn back while demented Suchet takes to his own agenda—crazy, Lethal Action and Assassins.

Central to all the action, thought and tone is not only Russell’s character but his performance. Russell is one of our premiere actors. He’s built a solid Star career on varied characters without taking Star turns and is allowed to play outside a set arena. He’s adept at comedy, subtle and broad; solid in action and drama. He’s one of the few performers today who can work in practically any area and be accepted because he’s able to bring a universal, recognizable humanity to each character; and he’s so damned camera knowledgeable it’s simply delicious to watch. Seagal adds his own particular brand to a set-piece role. Leguizamo continues setting in place varied roles, out of drag and into stills here. Morton is called on to do his performing from a stretcher—no easy feat—and gets all the necessary tension from that fixed position. On-board ally, sparky flight attendant Halle Berry’s character is a necessary plot exposition device but the actress invests a nice immediacy to the role. War room habitués Paul Collins, Nicholas Pryor, Stanley Grover, Eugene Roche, Ken Jenkins and Charles Hallahan offer proper concern for the situation.

Top 15 Weekly Film Grosses

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<td>3. Up Close And Personal</td>
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<td>6. Broken Arrow</td>
<td>20th Century Fox</td>
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<td>10. Muppet Treasure Island</td>
<td>Buena Vista</td>
<td>4</td>
<td>1,829</td>
<td>$2,713,594</td>
<td>$1,484</td>
<td>$28,450,036</td>
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<td>11. Dead Man Walking</td>
<td>Gramercy</td>
<td>11</td>
<td>796</td>
<td>$1,689,639</td>
<td>$1,233</td>
<td>$26,426,659</td>
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<td>12. If Lucy Fell</td>
<td>TriStar</td>
<td>1</td>
<td>1,200</td>
<td>$1,308,088</td>
<td>$1,090</td>
<td>$1,308,088</td>
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<tr>
<td>13. Sense And Sensibility</td>
<td>Columbia</td>
<td>13</td>
<td>808</td>
<td>$1,102,334</td>
<td>$1,364</td>
<td>$36,267,860</td>
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<td>14. City Hall</td>
<td>Columbia</td>
<td>4</td>
<td>986</td>
<td>$1,060,955</td>
<td>$1,076</td>
<td>$19,263,406</td>
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<td>15. Leaving Las Vegas</td>
<td>MGM/UA</td>
<td>20</td>
<td>691</td>
<td>$739,129</td>
<td>$1,070</td>
<td>$26,367,509</td>
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Domestic box-office, which includes USA and Canada for the weekend of March 8-10, totaled $67,093,943, breaking down to a $2,951 per-screen average off a total of 22,730 screens, giving a combined total of $384,247,298. (Courtesy Entertainment Data, Inc.)
Alex Thomson's photography is superior as is Terence Marsh's production design. Jerry Goldsmith's music is what Jerry Goldsmith's music always is, right on the note.

Executive producer is Steve Perry. Karyn Fields co-produced.

**UA's Party A Landmark**

By John Goff

The family and friends surround Eric Roberts at his party; (front l-r) Olivia Newton-John, Marlee Matlin, Margaret Cho; (middle) Gregory Harrison, Roberts, Lee Grant, Paul Regina; (back) George Segal, Bronson Pinchot and Dimitra Arty.

**REMEMBER THAT GREAT OLD TUNE—** "It's My Party and I'll cry if I want to!"? Well, writer/director Randal Kleiser has updated the lyric to the Gay Nineties to "It's My Party and I'll die if I want to!" to fit the farewell-themed party tossed by a dying man—and it works, on several levels.

"It's My Party" will be looked back on probably as a breakthrough mainstream film about gays. It's not full of the popular haranguing bitchiness of the over-two-decades-older former "breakthrough" Boys In The Band not even full of the cloaking comedy of the more recent Blankets. It's My Party presents an eclectic bunch of people, most of whom happen to be gay, offering up feelings (yes, some are bitchy), emotions, concerns, memories, and all that goes along the life path of people from every avenue of life—even homophobes, skinheads, liberals, rightwingers and evangelists.

Yes, Kleiser allows it to get sappy sometime and, yes, he Rams a few messages down the audience's collective throat. But, thank God, he doesn't beat us over the head constantly. He's set himself a rather dicey challenge with all he's juggling here and he keeps it all up in the air admirably.

Eric Roberts is dying of AIDS-related PML, Progressive Multifocal Leukenoencephalopathy (untreatable brain lesions) which will kill him or leave him in vegetable state within a matter of days. A life-loving person he had previously decided to go out with a party. All his friends, family and former lover Gregory Harrison gather to either celebrate or make peace before Roberts takes himself out, with the help of close friends and a double handful of pills washed down with good booze.

Kleiser has drama, comedy, pathos, heroism, and he manages to make them all appear as a slice of life in just another house on the block. He takes clichés such as George Segal's disappeared father-turn-up-after-20 years to make peace and spreads it thick enough to arouse feelings but just thin enough to work while passing on the Lee Grant mother vs. Segal father sitcom-tempting element while allowing the relationship an edge with actor-attitude and glances.

Will it all open up a new avenue of filmmaking acceptance for the homosexual community ala product with gays as a "family" unit operating with the storm und drang of outside prejudices? On a big budget scale, doubtful—Kleiser and company made Party on a limited budget and the director/writer called on friends from past productions and those concerned with what he was attempting to do. It does, though, present a day-to-day picture with it's opening credits of a couple (Harrison and Roberts) building a life, loving, accepting one another on equal footing before the spectre of the disease rends their relationship. It presents that relationship with the differences most couples face, and what happens when outside influence (in this case AIDS) is introduced.

Kleiser has assembled a first rate cast. Roberts, stepping totally outside his usual cold-killer, bad-boy sphere brings just the right amount of edge from that area to keep his death-knell character from being too maudlin. While his "brightness" seems a bit forced at times the overall performance is a career changing turn and the actor is terrific. Harrison, as the more calculating film director-estranged partner overcomes a shallowness of character to give him depth simply through his observations at the party. A solid portrayal. Paul Regina as a friend and suicide aide, while not in the forefront, projects a strength throughout which other characters lean upon and draw from. It's a subtle but super piece of work. Segal steps totally into character work here as a father not fully knowing what's going on or what's happening to himself. Solid. Lee Grant as the mother has several fine moments as does Bruce Davison, Marlee Matlin and Margaret Cho. Rodney McDowell makes the most of a suicide opposing agent and Bronson Pinchot provides the flamboyance most audiences will expect, and gives a bit of a twist at leavetaking. Another solid portrayal. Olivia Newton John does nice double duty, as actress and also songwriter/singer of closing tune "Don't Cut Me Down."

Joel Thurm and Kleiser produced the Opala production for UA release.

**Book Review**

By John Goff

**The Worst Movies Of All Time**

Or: What Were They Thinking By Michael Sauter

MICHAEL SAUTER MUST HAVE HAD one helluva time researching this one. Can you imagine sitting through all The Worst Movies Of All Time—well... yeah. I've seen most of these mentioned, and then some; even worked through one mentioned within these pages. No, I won't say which one.

Sauter must feel pretty good about this, and well he should. It could be a fairly profitable franchise since Hollywood is putting out more and more bad movies all the time, he can continue to update.

He's a lighthearted writer and has tongue in cheek some of the time while he's downright brutally sincere in other instances. There are times, however, when a supercilious tone creeps in, and when he's dealing with so much material that tone becomes overbearing and takes the fun away from the contents. The feeling, when those moments occur, is that Sauter had an overabundance of material and an underabundance of patience to deal with finding a new angle to approach or a new vein to stick a needle in. It would have been better to simply let the material speak, sink or sink, for itself.

Sauter slices the material up into three pieces Part I: The Megaton Bombs—50 in all dating back to the 1930s with C.B. DeMille's Sign Of The Cross and moving through Myra Breckinridge and Valley Of The Dolls up to the '90s with Christopher Columbus: The Discovery. The difference is: in looking back at the oldies there is a certain charm to them because they were the pioneer products, and in comparison to the megaloback disasters of today, with all the technology imparted, the '90s bombs fairly rock with theatre clearing route egg limburger cheese-pumped into the air-system-Digital clarity. It's a point not lost to the author.

Part II: So Many Bad Movies, So Little Space lists another 30 set aside for special mention with their own titles: i.e.—"The Worse Marlon Brando Period Piece" (Desiree); "The Worst Tarzan Movie" (Tarzan The Ape Man—Bo Derek starrer)... you get the idea.

Part III: The Baddest of the B's lists another 100 or so which a B rating could be considered to be more than kind. Ed Wood's repertoire makes this category; along with Incredibly Strange Creatures Which Stopped Living and Became Mixed-Up Zombies. True title. Have I ever lied to you? All of this is lit up with either stiffs from the questionable material and/or replicated poster art which, in itself, is a lesson in history and selling points.

It's fun and when you start it all you won't be able to stop it.

(Citadel Press; Carol Publishing Group. 342 pages. $16.95)
Blues News and Notes
By John Rives

Revolution’s Kenny Wayne Shepherd takes a back seat to no one.

KENNY WAYNE SHEPHERD AND REVOLUTION RECORDS HIT #1 Irv Azoff’s newly formed Revolution Records is selling a whole lot of product on a young man from Shreveport, La., eighteen-year old Kenny Wayne Shepherd. Stay tuned for a very interesting interview with this handsome and talented blues man in the near future...Cash Box would like to thank all the retail reporters who give up their time each week to send us their top 15 Blues and R&B sellers locally. We at Cash Box sincerely thank you for your time and effort in helping us keep our magazine in the forefront of musical history. Somewhere along the road of life everyone could use a helping hand...This week’s “Helping Hand Award” goes to Miss Gwen Kessler of ERS, Atlanta, Ga. This beautiful lady and recipient of the Georgia Music Hall Of Fame Award is, in more ways than one, a true human being who is always ready to help another person in times of trouble, regardless of color or creed. Thanks from all of us, Gwen...Rapidly becoming one of the living legends of the LA blues scene is “Gashouse Dave” Shorey. Formerly the bass man for Michael Bloomfield, Gashouse Dave can be seen every Sunday evening at Smokin’ Johnnies in the San Fernando Valley. And you can never tell who will drop in to play. The Cash Box would also like to wish Big John Ferris a very Happy Birthday...

Want to hear some great local blues and learn how to cook at the same time? Then those of you with cable TV should check out Cookin’ With Lennie Mr. Lennie Bent is obviously a lover of the blues, thus his show features both local and nationally popular blues artists cooking their favorite recipes. This setup makes for a very interesting and culinarily edifying program. A very “tasty” show...Brilliant bluesman Keb MO is in the studio at this very minute pouring the finishing touches on his new CD. From what we understand it is coming along quite well and will be released sometime this summer. Keep your eyes peeled...Congratulations to Billy Osborne formerly of the hat group LTD, on his attaining the title song on Ray Charles’ new release on Qwest Records “Strong Love Affair,” Cash Box has heard that Billy and Cindy Osborne are moving in other areas as well...Keep your ears open for the new blues show on the Internet, Blue Power with John R., and Count von Blues. This exciting new show will feature the best of both traditional and modern blues and will give up-to-date information on your favorite artists worldwide plus pictures, bios and tour dates. On the Internet it’s http://cashbox.com. This reporter will keep you informed...Hans Theesink on Blue Groove Records, Vienna, Austria will be coming to the USA this summer for several major festivals. A renowned performer in Europe, Hans will be traveling with his band this time and looking to develop a fan base here in the United States. Keep an eye out for this man, he’s bad...Now for something completely different. Cash Box has just been informed that The Muppets are back again. What does this have to do with blues you say? Well, guess who’s doing the music? It’s our old friend Freebo and the Zydeco Party Band. The good time boys are back and they’re on ABC every Friday night at 8:30 pm. The Zydeco Party Band’s new CD Dancin On The Leroy can be found exclusively on Wildcat Records of Hollywood...Coming to B.B. King’s at Universal City March 22nd and 23rd will be the phenomenal Guitar Shorty. According to Moody Giles of Black Top Records of Chicago, Guitar Shorty is starting to do well with radio play throughout most of the USA and hopes to see him on the charts very soon...Welcome to the world Mr. Michael Edward Braaengaard Trout born on 3-11-96 at 12:11 am. Congratulations to Walter and Marie...We love hearing from you. E mail us at CBOX@IX.NETCOM.COM...So long for now, be good to yourself and remember...The Gods love the blues.
**News From The United Kingdom, Ireland & Europe**

By Hal Levy

UK TOP TEN SINGLES: Coming onto the chart in number one spot is *Take That*’s “How Deep Is Your Love” pushing *Oasis*’ “Don’t Look Back In Anger” to second spot, moving Robert Miles’ “Children” to three. Coming onto the charts at four is Boyzone’s “Coming Home Now” followed by newcomer, Supergrass with “Going Out.”

Gat Decor’s “Passion” is also new on the charts at six while 3T’s “Anything” lands on seven. Eternal’s “Good Thing” joins the list on eight with Technohead’s “I Wanna Be A Hippie” on nine. Rounding out the list is Luniz’ “I Got 5 On It” in the ten spot.

Topping the list of UK albums is Oasis’ *What’s The Story Morning Glory* while Columbia-TriStar’s *Jurassic Park* is the top movie house hit.

**SPEND YOUR TIME AND MONEY WITH, Pillar, a UK property company, who is buying two leisure parks that are under development. The parks, in South Tyneside and Stockton-on-Tees will include nightclub operations and bingo halls in addition to family entertainment. The upcoming changes in the gambling laws that will permit slot machines plus larger bingo jackpots is expected to lead to a boom in profits.**

GOTCHA MTV: France’s MCM International is hopeful of launching its African service this month, thereby beating MTV to the punch. MTV is planning to start their African service next year. MCM was launched in France in 1989 to combat what it considered the U.S. and UK musical domination on MTV Europe. MCM features a minimum of 70% European music played and claims 15 million households in Europe, with France having one and a half million. MCM says they will play their European schedule, plus adding two hours of African content at peak time including news and African charts. As time goes on, the African music and news content will be increased. MCM is currently investigating extending their services to the Indochina area and while they claim to have replaced MTV in most of Russia, they are also working on a Russian service, similar to the one in Africa.

**FINAL FIGURES from MIDEM show that the UK had some 82 exhibitors and more than 500 companies present. 25 of the UK companies exhibiting were first comers to MIDEM.**

**COUNTRY & BRITAIN: This year’s Great British Country Music Awards, March 21, is expected to be carried on BBC TV. The Awards, introduced last year, will first be broadcast live on BBC Radio 2, then at a later date, be seen on TV as a 45-minute special. With the addition of new category, Best Live Show of the Year, total awards number 16.**

UP WITH THE NEW: EMI has come up with a scheme to have retail outlets join them in promoting new artists on all EMI labels, which include EMI Premier, EMI UK, Chrysalis, Parlophone and Cooltempo. EMI Channel will come out with a quarterly magazine, samplers for in-store play, updates, special press releases and display materials. For £200, an additional service, Soundsite will offer stores a listening post that is frequently updated with new releases. What with the added incentive of preferential rates, about 100 retailers are expected to join Soundsite, with another 50 added by mid-year.

**I WANT TO UNDERSTAND: And understanding the language is important as far as record sales go. While in many countries local groups tend to dominate the charts and total sales, in places like Ireland, Canada, New Zealand and Australia, the U.S. and the UK have the dominant position on the charts. And this applies to the U.S. as well, with foreign groups, including the UK, having less than 25% of the market.**

**HOW OLD IS NOSTALGIA: Well, according to BBC 2, it’s The Golden Eighties. The new series, *Peter York’s Eighties*, presents memory time with the likes of Adam & The Ants, The Specials and Blondie.**

When *Virgin*’s album *Virgin’s Best Eighties Album In The World*...Ever went Gold it helped fuel the interest in the eighties. PolyGram has plans to release a Gary Numan greatest hits collection.

**THE POLES AND THE PIRATES: In May 1994, Poland enacted copyright laws that were in line with other Western European countries. Included in the new laws was a 3% tax on blank tape purchases. Pirate record sales dropped from more than 75% to less than 30% by 1995. This year Poland expects to become party to the World Trade Agreement and the WTA will help cut down piracy even more. Top albums in Poland hit as high as 500,000 units.**

**NASTY NASTY UNCLE SAM: And comes June, the EU Council of Ministers is expected to make it final: namely the 51% quota of European produced programming for European television stations. While the current laws have a quota system, the clause, “where practicable” has enabled many TV stations to ignore setting quotas. Hardest hit will be the subscription movie channels, according to the *Association of Commercial Television (ACE)*. American films currently control 80% of the European market and 60% of programming is American. Germany and Britain are opposed to the quota system, the so-called “television without frontiers” while France and Ireland are among the supporters of the idea. You can judge the size of the potential market when you realize that in the past ten years the number of European stations jumped from 49 to 129 and estimates are the number will reach 500 by 2000.**

**GOING AND GONE AND UP AND COMING: With the split up of *Take That*, music promoters all over the British Isles are searching for the new boyband that will take their place in the hearts of teenagers. Ireland, of course, is pitching in with the Boyzone, but the Brits are looking for one of their own. Groups like East 17 are pushing for the title, and new groups are being put together, with, according to some, the main emphasis on the “look” rather than the music. So we’re seeing the specially designed groups like the Suburban Surfers being presented to the record companies as the new Take That.**

**AND A CHILD SHALL LEAD THEM, but will it be to court. Still in the news is the incident at the Brit Awards when Jarvis Cocker jumped on the stage during Michael Jackson’s number. While the press reported that parents of the children reportedly injured where going to sue, thus far no charges have been brought against him. Cocker claims that the unedited footage of the TV show will prove he didn’t hurt any of the kids in Jackson’s act.**

WHEN HIGH ISN’T HIGH is what Status Quo is trying to find out by suing BBC Radio 1. Status Quo says their single, “Fun Fun Fun” was high on the charts and yet Radio 1 refused to put it on their playlist. Radio 1 countered with the statement that they do not necessarily playlist every record on the charts, pointing out examples such as Mr. Blobby, Robson & Jerome and Cliff Richard. In the past two years, said Radio 1, the station has been concentrating on the playing of new music and artists, and while acknowledging that Status Quo was on the charts, said there were plenty of other stations who were playing their single, pointing out that BBC Radio 2 had the single as the Record of the Week.

**EAR PLUGS: Three members of the Black Moon sound system collective had their equipment confiscated and were fined £250 each under Section 63 of the 1994 Criminal Justice Act. They are the first people convicted under Section 63 which prohibits “gathering illegally to play amplified music likely to cause serious distress to inhabitants of the locality.” The group were expected to play at a free concert, and were busted before the event started.**
CASH BOX
TOP 100 COUNTRY SINGLES
MARCH 23, 1996

This Week's #1:
Garth Brooks

Highest Debut:
Collin Raye

1 THE BEACHES OF CHEYNE (Capitol Nashville 32060) ... Garth Brooks 1 10
2 YOU CAN FEEL BAD (Epic 67269) ... Patty Loveless 5 11
3 I KNOW SHE STILL LOVES ME (MCA 11263) ... George Strait 3 11
4 IF YOU LOVED ME (Atlantic) ... Tracy Lawrence 6 12
5 TO BE LOVE BY YOU (Curb/MCA 11900) ... Wynonna 7 56
6 WALKIN' AWAY (Arista 1-2934) ... Diamond Rio 8 13
7 HYPNOTIZE THE MOON (Giant 17704) ... Clay Walker 9 10
8 WILD ANGELS (RCA 68590) ... Martina McBride 4 14
9 TOO MUCH FUN (Giant 24060) ... Daryle Singletary 12 13
10 SOME THINGS ARE MEANT TO BE (Atlantic) ... Linda Davis 11 14
11 YOU GOTTA LOVE THAT (Atlantic) ... Neal McCoy 13 10
12 IT WOULDN'T HURT TO HAVE WRONGS (Capitol 11261) ... Mark Chesnutt 14 10
13 NO NEWS (BNA) ... Lonestar 15 9
14 I'LL TRY (Atlantic) ... Alan Jackson 2 10
15 HEART'S DESIRE (Columbia) ... Lee Roy Parnell 17 8
16 IT WORKS (RCA 65525) ... Alabama 16 9
17 YOU WIN MY LOVE (Mercury 522966) ... Shania Twain 18 4
18 WHAT DO I KNOW (Columbia 67223) ... Ricochet 19 14
19 READY WILLING AND ABLE (RCA 67442) ... Lari White 20 11
20 WITHOUT YOUR LOVE (RCA 66149) ... Aaron Tippin 23 7
21 THE RIVER AND THE HIGHWAY (Atlantic) ... Pam Tillis 22 7
22 HEAVEN IN MY WOMAN'S EYES (MCA 11242) ... Tracy Byrd 24 6
23 IT'S WHAT I DO (Columbia Nashville) ... Billy Dean 25 7
24 SOMEONE ELSE'S DREAM (Warner Bros. 45372) ... Faith Hill 27 4
25 LONG AS I LIVE (Atlantic) ... John Michael Montgomery 31 3
26 ALL I WHAT IS A LIFE (Curb) ... Tim McGraw 33 3
27 SHE'S GOT A MIND OF HER OWN (Epic 67069) ... James Bonamy 28 11
28 ALL YOU EVER DO IS BRING ME DOWN (MCA 11257) ... The Mavericks 29 8
29 HEADS CAROLINA, TAILS CALIFORNIA (Curb) ... Jo Dee Messina 30 7
30 SHE SAID YES (Decca 11098) ... Rhett Akins 10 20
31 EVERY TIME MY HEART CALLS YOUR NAME (Capitol Nashville 28495) ... John Berry 32 5
32 ALMOST A MEMORY NOW (Atlantic) ... BlackHawk 34 4
33 1989 (Mercury 525437) ... Keith Stegall 37 7
34 EVEN IF I TRY (Capitol Nashville) ... Emilio 35 9
35 IF I WERE YOU (Mercury 526991) ... Terri Clark 41 2
36 WHO'S THAT GIRL (Epic 66877) ... Stephanie Bentley 39 5
37 DOES THAT BLUE MOON EVER SHINE ON YOU (MCA Nashville 531192) ... Toby Keith 44 2
38 THAT'S ALL RIGHT WITH ME (Asylum) ... Mandy Barnett 38 8
39 CO-U-N-T-Y (Epic 67405) ... Joe Diffie 50 2
40 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Asylum) ... Bryan White 51 2
41 TEN THOUSAND ANGELS (BNA) ... Mindy McCready 42 5
42 I THINK ABOUT YOU (Epic 67073) ... Collin Raye DEBUT
43 ALL OVER BUT THE SHOUTIN' (Capitol Nashville 35352) ... Shenandoah 46 3
44 YEARS FROM HERE (MCA/Curb) ... Baker & Myers 47 7
45 SHE GOT WHAT SHE DESERVES (Decca 11303) ... Frazier River 45 7
46 THE LOVE THAT WE LOST (A&M Nashville) ... Chely Wright 49 5
47 OUT WITH A BANG (MCA 55153) ... David Lee Murphy 36 15
48 HOLDIN' ONTO SOMETHING (MCG/Curb) ... Jeff Carson DEBUT
49 REDNECK SON (RCA 66522) ... Ty England DEBUT
50 NOT THAT DIFFERENT (Epic 78159) ... Collin Raye 21 16
51 WHAT I MEANT TO SAY (Columbia/DAC 66412) ... Wade Hayes 26 19
52 STANDING TALL (BNA 66508) ... Lorrie Morgan 40 9
53 GONE (THAT I'LL BE ME) (RCA 69732) ... Dwight Yoakam 43 6
54 REMEMBER THE RIDE (Curb) ... Perfect Stranger 55 4
55 HANGIN' ON (Magnetone) ... Rich McCready 48 8
56 YOU'D THINK HE'D KNOW ME BETTER (MCA 11324) ... Bobbie Cryner 66 2
57 BIGGER THAN THE BEATLES (Epic 67405) ... Joe Diffie 52 14
58 PARADISE (BNA) ... John Anderson 53 13
59 BACK WHERE WE BELONG (Atlantic) ... Ricky Skaggs 59 5
60 LIKE THERE AIN'T NO YESTERDAY (Arista) ... BlackHawk 56 17
61 LET YOUR HEART LEAD YOU MORN (MCG/Curb) ... Smokin' Amadillos 54 9
62 RING ON HER FINGER, TIME ON HER HANDS (MCA 12942) ... Reba McEntire 57 17
63 COUNTRY CRAZY (Warner Bros. 46017) ... Little Texas 58 9
64 SOMEDAY (River North Nashville 1172) ... Steve Azar DEBUT
65 THE STRENGTH OF A WOMAN (Curb) ... Phillip Claypool 62 7
66 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Mercury 523588) ... Shania Twain 64 15
67 MY WIFE THINKS YOU'RE DEAD (MCG/Curb) ... Junior Brown 68 4
68 'ROUND HERE (Curb 77765) ... Sawyer Brown 60 15
69 GOD'S COUNTRY (Columbia 66124) ... Marcus Hummon DEBUT
70 LADY'S MAN (River North Nashville 1162) ... Rob Crosby 61 8
71 ONLY YOU (AND YOU ALONE) (Warner Bros. 17792) ... Travis Tritt 63 7
72 NOT ENOUGH HOURS IN THE NIGHT (Giant 17764) ... Doug Supernaw 65 21
73 IT MATTERS TO ME (Warner Bros. 45872) ... Faith Hill 69 17
74 RIPPLES (ASCAP Nashville 527379) ... 4 Runner 67 11
75 COWBOY LOVE (Atlantic) ... John Michael Montgomery 71 16
76 REBECCA LYNN (Asylum 9344) ... Bryan White 72 22
77 WHEN BOY MEETS GIRL (Mercury 520981) ... Terri Clark 74 18
78 CAN'T BE REALLY GONE (Curb 77500) ... Tim McGraw 76 19
79 THE CAR (MCC/Curb 7714) ... Jeff Carson 77 22
80 LOVE TO BURN (Columbia 61750) ... Mark Collie 70 6
81 GRANDPA TOLD ME SO (BNA 66562) ... Kenny Chesney 73 16
82 HEART HALF EMPTY (Epic 66397) ... Ty Herndon & Stephanie Bentley 75 20
83 ALWAYS HAVE, ALWAYS WILL (Capitol Nashville 10352) ... Shenandoah 79 17
84 WE'VE GOT TO KEEP ON MEETING LIKE THIS (Scream) ... Paul Overstreet 78 9
85 WHEN A WOMAN LOVES A MAN (Columbia 187902) ... Lee Roy Parnell 82 26
86 DEEP DOWN (Atlantic) ... Pam Tillis 81 22
87 SHE CAN'T SAVE HIM (Capitol Nashville) ... Lisa Brokop 80 16
88 TALL TALL TREES (Atlantic) ... Alan Jackson 83 20
89 LIFE GETS AWAY (RCA 66419) ... Clint Black 84 21
90 BORN IN THE DARK (Columbia 64330) ... Doug Stone 85 23
91 NOTHING (Reprise 17734) ... Dwight Yoakam 86 21
92 SMOKE IN HER EYES (RCA 64406) ... Ty England 90 18
93 IN PICTURES (RCA 66525) ... Alabama 87 23
94 LOVE LESSONS (MCA 3428) ... Tracy Byrd 88 26
95 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (RCA) ... Aaron Tippin 91 26
96 TEQUILA TALKIN' (BNA 66642) ... Lorrie Morgan 92 39
97 IF I HAD ANY PRIDE LEFT AT ALL (Capitol Nashville) ... John Berry 94 20
98 HERE COMES THE RAIN (MCA 11257) ... The Mavericks 95 29
99 SOLID GROUND (Atlantic) ... Ricky Skaggs 92 16
100 LIFE GOES ON (Warner Bros. 17770) ... Little Texas 96 27
COUNTRY SINGLES INDEX

CASH BOX
MARCH 23, 1996
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RONNA REEVES: "My Heart Wasn't In It" (River North Nashville 51411-1142-2)

The Texas half-pint delivers another one to radio. Will it be accepted or denied? Reeves has been waiting patiently for many years for that elusive radio single; "My Heart Wasn't In It" is her surest bet yet. It has a good beat and you can dance to it—nah, just kidding. It does have a memorable hook and Reeves' most convincing performance to date.

JOHN MICHAEL KING: "Long As I Live" (Atlantic)

Looks like Montgomery has found a tried-and-true formula—syrupy love songs of utter devotion—the stuff dreams and number ones are made of. Pretty good tune, but can the "John Michael Wedding Songs" book be better?

THE SKY KINGS: "Picture Perfect" (Warner Bros. PRO-CD 8100)

The word "supergroup" was coined for bands like this one. Composed of former members of New Grass Revival John Cowan, Rocye (Rusty) Young and half of the duo Foster & Lloyd (Bill Lloyd), The Sky Kings are a record label and a music lover's dream. Cowan takes lead vocal duty on the group's debut single and as usual, drives it through the roof (and into space, for that matter). Unfortunately, The Sky Kings have played it safe for their first outing with a song that is merely likable. Maybe the next single will take the band into overdrive.

SAWYER BROWN: "Treat Her Right" (Curb)

"Treat Her Right" has the same kind of impact that SB's "All These Years" had. Lead singer Mark Miller lays aside his robotic "dance man" persona long enough to give listeners a real treat. It's a side of the band we don't get to hear enough.

PICK OF THE WEEK

BRANDT: "My Heart Has A History" (Reprise PRO-CD 8054)

Brandt has been holding out on us. First Shania Twain, then Terry Clark, and now Paul Brandt. The newest northern neighbor's first single is a showcase for both his vocal range and knack for writing a radio-friendly country song. Brandt's dups and twangs are a dime a dozen; it's his interpretation of the ordinary that makes a good debut an extraordinary one.
COUNTRY MUSIC TELEVISION IS TEAMING UP with two of today’s biggest stars—Tim McGraw and Faith Hill. The video network announced it will sponsor the 1996 Spontaneous Combustion Tour for a 100-city run, marking the largest, most-sustained sponsorship to date for CMT.

“CMT is proud to be a part of this exciting tour starring two of CMT’s biggest video artists and recent CMT Showcase Artist honorees,” said Paul Hastaha, vp/gm, CMT. “The Spontaneous Combustion Tour is definitely going to leave a fun, hip impression on 100 cities in America.” Hastaha added that the tour was part of the mission of CMT to bring a more contemporary image to country music and to capture the “disgruntled VH-1 audience.”

Before each show, CMT will throw a pre-performance party for concert goers. The party will include games, prize giveaways, and live audience and backstage celebrity interviews, which will be broadcast on huge screens (along with CMT videos). Before the concert dates, a CMT party host and video crew will arrive in each city to give away tickets and record fan interviews to be shown on-screen at the pre-concert party.

CMT viewers in select tour markets will be able to enter a sweepstakes, with prizes including tickets and tour jackets autographed by McGraw. All entries in each local sweepstakes will be eligible to win a grand prize trip to Nashville for a Tim McGraw concert.

Phillips, Sebastian
Headline Tin Pan South

A “PAPA” AND A “LOVIN’ SPOONFUL” ARE SET to headline Tin Pan South ’96, hosted by the Nashville Songwriters Assn. International (NSAI) and held April 16-20. Each year, Tin Pan South unites established songwriters and songwriter/artists from across the country for a week-long musical event.

The festival culminates with the Legendary Songwriters Acoustic Concert at the Ryman Auditorium. This year’s legends are John Phillips (The Mamas and The Papas) and John Sebastian (The Lovin’ Spoonful). Other guests for the evening include Roger Cook (“I’d Like To Teach The World To Sing”), Janis Ian (“Jesse”), Randy Goodrum (“Bluer Than Blue”), John D. Loudermilk (“Indian Reservation”), Michael Masser (“Saving All My Love For You”) and Allen Toussaint (“Southern Nights”).

Tin Pan South kicks off Tuesday, April 16 at Nashville’s Ace Of Clubs with the Tin Pan Jam. Performers will include the Randy Bachman Band, formerly of Bachman-Turner Overdrive, Gary Nicholson and The Change, Webb Wilder and Delbert McClinton.

Wednesday, April 17 will bring artists such as Alan and Marilyn Bergman, Angela Kaset, Michael McDonald, Jimmy Webb, Felix Cavaliere and others together for Piano Night at the Ace of Clubs. Green’s Grocery will host Robert Earl Keen and Guy Clark, as well as Townes Van Zandt.

ACM Announces Final Noms

THE ACADEMY OF COUNTRY MUSIC ANNOUNCED its list of final nominees for the 31st annual “Hat Awards.” Winners will be announced during the live presentation hosted by Faith Hill and Brooks & Dunn on NBC Television Wednesday, April 24. Nominees in the following 11 categories are:


In Other News...

Top New Male Vocalist—Wade Hayes, David Lee Murphy and Bryan White; Top New Female Vocalist—Terri Clark, Allison Krauss and Shania Twain; Top New Vocal Group or Duo—4 Run, Lonestar, Perfect Stranger, Single Record of the Year (presented to artist(s), producer(s) and record label)—“Any Man Of Mine,” “Check Yes Or No,” “I Like It, I Love It,” “It Matters To Me,” and “You’re Gonna Miss Me When I’m Gone;” Song of the Year (presented to artist(s), composer(s) and publisher(s))—“I Like It, I Love It,” “The Keeper Of The Stars,” “Standing On The Edge Of Goodbye,” “You Don’t Even Know Who I Am,” and “You’re Gonna Miss Me When I’m Gone;” and Album of the Year—All I Want (Tim McGraw), Lead On (George Strait), Waitin’ On Sundown (Brooks & Dunn), When Fallen Angels Fly (Patty Loveless), and The Woman In Me (Shania Twain).

COUNTRY MUSIC

CMT Sponsors McGraw/Hill Tour

By Wendy Newcomer

Capitol artists offered a hand at the grand opening of the Blockbuster Concept Music Store in Nashville. Trace Adkins, Lisa Brokop, Billy Dean, George Ducas and Emilio left their handprints and signatures in cement to decorate the new store’s walls. Pictured (l-r): Emilio; Jerry Comstock, president, Blockbuster Music; Scott Hendriks, president and CEO, Capitol Nashville; Ducas; Brokop; Wilt Wilson, exec. vp/gm, Capitol Nashville; Dean; and Jerry Goddis, president, Blockbuster Entertainment.

LAST WEEK’S LEAD STORY incorrectly attributed a quote to the late Minnie Pearl’s husband, Henry Cannon. The statement was actually made by Pearl. Cash Box regrets the error.

WARNER BROS. ADMINISTRATION DEPT. announced the promotion of two employees: Cindy Finch, formerly director of administration, has been promoted to vp of administration. She will be responsible for human resources, finances, accounts payable and building mgmt. Leigh Bradford, formerly an administrative assistant, was promoted to administration mg. Bradford will serve as the company’s AF of M and AFTRA contract administrator and is responsible for payroll and accounts payable, among other duties.

THE ACM FINAL NOMS FOR Radio Station are: KZLA, Glendale, CA; WQYK, Tampa, FL; and WSIX, Nashville, TN. Disc Jockey—Gerry Rose, WSIX, Nashville, TN; Carl P. Mayfield, WSIX, Nashville, TN; and Tom Rivers, WQYK, Tampa, FL. Night Club—Billy Bob’s, Fort Worth, TX; Crazy Horse Steak House & Saloon, Santa Ana, CA; and Grizzly Rose, Denver, CO. Talent Buyer/Promoter—Larry Frank, Frank Productions, Madison, WI; George Moffett, Variety Attractions, Zanesville, OH; and Bob Romeo, Don Romeo Agency, Omaha, NE.

MARTY HAGGARD SIGNED WITH Buddy Lee Attractions for exclusive worldwide representation. Haggard, an Aved/Critique recording artist, is currently touring throughout the U.S. and Canada.

HUNTSMAN ENTERTAINMENT, INC. WILL PRODUCE a multi-station remote broadcast April 22-24 from Universal City, Hollywood, CA, the site of the annual Academy of Country Music Awards show. Universal Studios Hollywood will offer special By-away trip promotions to participating remote broadcast stations. In addition, a package of daily short form feeds will be made available to stations unable to be a part of the on-site broadcast. Interested stations should contact Tom Samoray at (615) 255-1100.
New Decca artists Frazier River mingle during Country Radio Seminar. Pictured are (l-r): Greg Amburgy; Brian “Gigs” Baverman; Chuck Adair; Bob Wilson; Jeff Walker of AristofMedia; Danny Frazier; CRB president Ed Salamon; and Jim Morris.

Members of the Cash Box staff take a photo break at CRS. Pictured (l-r): Angela Thune, Ted Randall, Gail Franceschi (Nashville); Noel Albert (New York); Wendy Newcomer (Nashville); and George Albert, president and publisher (L.A.).

Mercury recording artist Terri Clark gives an acoustic performance in the Westwood One Suite before folks in the country radio industry.

Kip Kirby from MediaMark Nashville leads a seminar panel on the “Art Of The Interview.” Pictured are (l-r): Kirby (standing); MCA recording artist Tracy Byrd; Maurice Miner, MJJ Broadcasting (NY); Ronna Rubin, Rubin Media (Nashville); David Haley, MCA Nashville; and Pam Green, Westwood One (NY). Not pictured: Tom Rivers, WQYK (St. Petersburg, FL); and Giant recording artist Doug Supernaw.

Junior Brown, inventor of the “Guit-Steel,” brings the crowd to its feet during a showcase hosted by the Academy of Country Music. Following his rousing performance, Brown was coaxed back onstage for an encore. Pictured are (l-r): Brown; and bandmember (and wife) Tanya Rae Brown.

Daryle Singletary sings selections from his self-titled debut album on Giant Records for the audience of the 27th Annual New Faces Banquet and Show.
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

MARCH 23, 1996

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

1. THE WOMAN IN ME (Mercury 522886) — Shania Twain 1 52
2. REVELATIONS (Capitol/MCA 11090) — W.ynn Thomas 2 4
3. THE GREATEST HITS COLLECTION (Arista 18801) — Alan Jackson 3 18
4. TENNESSEE MOON (Columbia 67828) — Garth Brooks 4 14
5. FRESH HORSES (Capitol Nashville 32088) — Travis Tritt 5 2
6. SOUVENIRS: GREATEST HITS (MCA 11594) — Vince Gill 6 13
7. IT MATTERS TO ME (Warner Bros. 45872) — Faith Hill 7 23
8. THE HITS (Capitol Nashville 26599/P) — Garth Brooks 8 60
9. TIME MARCHES ON (Atlantic 52999) — Tracy Lawrence 9 8
10. I WANT (Warner Bros. 77660) — Tim McGraw 10 23
11. JOHN MICHAEL (Atlantic 82728) — John Michael Montgomery 13 46
12. STARTING OVER (MCA 11264) — Reba McEntire 11 19
13. HYPNOTIZE THE MOON (Giant 24645/P) — Clay Walker 12 18
14. I THINK ABOUT YOU (Epic 67033) — Collin Raye 15 23
15. OUT WITH A BANG (MCA 11044) — Travis Tritt 16 26
16. GREATEST HITS FROM THE BEGINNING (Warner Bros. 45001) — Travis Tritt 18 23
17. THE TROUBLE WITH THE TRUTH (Epic 67260) — Patty Loveless 14 7
18. MUSIC FOR ALL OCCASIONS (MCA 11257) — The Mavericks 20 19
19. BRYAN WHITE (Asylum 61542) — Bryan White 19 32
20. GAMES REDNECKS PLAY (Warner Bros. 45560) — Jeff Foxworthy 17 30
21. III (Atlantic 18182) — Diamond Rio DEBUT
22. STRAIGHT OUT OF THE BOX (MCA 11263) — George Strait 21 23
23. TERRI CLARK (Mercury Nashville 52969/P) — Terri Clark 23 26
24. WHEN LOVE FINDS YOU (MCA 11047/P) — Vince Gill 22 88
25. NOW THAT I’VE FOUND YOU - A COLLECTION (Rounder 0252) — Alison Krauss 25 53
26. GREATEST HITS (BNA 66508) — Lorrie Morrisey 23 28
27. WILD ANGELS (RCA 66509) — Martina McBride 24 19
28. LONESTAR (BNA 66542) — Lonestar 26 17
29. NOT A MOMENT TOO SOON (Capitol 77559/P) — Tim McGraw 29 95
30. SOME THINGS ARE MEANT TO BE (Atlantic 18804) — Linda Davis 27 5
31. TOOLBOX (RCA 66740) — Aaron Tippin 26 21
32. STRONG HEART (Atlantic 18792) — Joe Diffie 31 11
33. LIFE’S SO FUNNY (Atlantic 18790) — Mindy McCready 36 11
34. OLD ENOUGH TO KNOW BETTER (Capitol Nashville 32392) — Diamond Rio 30 58
35. LIFE IS GOOD (Capitol Nashville 32392) — Tim McGraw 34 19
36. NOT FADE AWAY (REMEMBERING BUDDY HOLLY) (Decca 11205) Various Artists 37 8
37. NO ORDINARY MAN (MCA 10991/P) — Tracy Byrd 38 69
38. PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 1051/P/P) — George Strait 35 172
39. RANDY BARNETT (Asylum 61610) — Randy Barnett 35 70
40. GREATEST HITS III (RCA 57805/P) — Randy Travis 35 70
41. LOVE LESSONS (MCA 11242) — Tracy Byrd 41 31
42. NASCAR HOTTER THAN ASPHALT (Columbia 67571) Various Artists 47 2
43. ALL OF THIS LOVE (Arista 18799) — Pam Tillis 50 14
44. DARLINGS SINGLETON (Giant 24699) — Daryle Singelton 52 21
45. PARADISE (BNA 68110/P) — John Anderson 48 5
46. WATIN’ ON SUNDOWN (Atlantic 18785/P) — Brooks & Dunn 49 72
47. YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314/P) — Jeff Foxworthy 42 77
48. WHAT A CRYING SHAME (MCA 10964/P) — The Mavericks 51 105
49. RICOCHET (Blackhorse 67223) — Rhett Akins 45 49
50. DON’T FENCE ME IN (RCA 66742) — Lari White 54 2
51. HIGHWAY TO HELL (Atlantic 18781) — Blackhawk 56 103
52. ALL WE GET LUCKY SOMETIMES (Carrere 18786) — Lee Roy Parnell 64 22
53. STANDING ON THE END OF (Capitol Nashville 25495/G) — John Berry 53 50
54. KICKIN’ IT UP (Atlantic 82559/P) — John Michael Montgomery 55 86
55. BLACKHAWK (Atlantic 18709/P) — Blackhawk 56 103
56. RITCHIE WALKER — “I Think About You” (Capitol) 58 108
57. SUPER TRACTORS (Atlantic 18565/P) — Junior Brown 65 2
58. TAKE ME AS I AM (Warner Bros. 45389) — Toby Keith 59 79
59. YOU STILL GOT ME (Giant 24595) — Doug Supernaw 61 9
60. SUPER TRACTORS (Atlantic 18565/P) — Junior Brown 68 62
61. BRAND NEW MAN (Atlantic 18565/P) — Neal McCoy 63 232
62. WATIN’ ON SUNDOWN (Atlantic 18785/P) — Brooks & Dunn 66 66
63. YOU GOTTA LOVE THAT (Atlantic) — Jeff Carson 64 9
64. MILLION DOLLAR CASE (Capitol Nashville 32299) — George Strait 66 66
65. JEFF CARSON (MCA 11092/P) — Jeff Carson 62 26
66. THE HITS: CHAPTER 1 (Mercury 528536) — Sammy Kershaw 73 23
67. I SEE IT NOW (Atlantic/P) — Tracy Lawrence 71 73
68. THE TRACTORS (Atlantic 18728) — The Tractors 75 79
69. WINGS (Decca 12621) — Mark Chesnutt 72 19

CASH BOX COUNTRY RADIO

High Debuts

1. COLLIN RAYE — “I Think About You” (Capitol) #42
2. JEFF CARSON — “Holdin’ On To Something” (Capitol) #48
3. TY ENGLAND — “Redneck Son” (Capitol) #49

Most Active

1. JOE DIFFIE — "C-O-U-N-T-R-Y" (Asylum) #39
2. BRYAN WHITE — “I’m Not Supposed To Love You Anymore” (Atlantic) #40
3. TIM MCGRAW — “All I Want Is A Life” (Capitol) #26
4. TOBY KEITH — “That Blue Moon Ever Shine On You” (Atlantic) #37
5. JOHN MICHAEL MONTGOMERY — “Long As I Live” (Atlantic) #25
6. TERRI CLARK — “If I Were You” (Capitol) #35

POWERFUL ON THE PLAYLIST — The Cash Box Top 100 Country Singles chart is led once again by the Garth Brooks single “The Beaches Of Cheyenne.” This week’s chart displays six big movers and three debuts breaking into the Top 50. Leading the way in the most-movement category is Joe Diffie and “C-O-U-N-T-R-Y,” taking an 11-spot jump to #39, followed by Bryan White and “I’m Not Supposed To Love You Anymore,” which also leaped 11 spots to #40. “All I Want Is A Life” by Tim McGraw moved seven to #26, as did Toby Keith’s “That Blue Moon Ever Shine On You.” John Michael Montgomery’s “Long As I Live” vaulted six to #25, along with “If I Were You” by Terri Clark, which moved to #35. As for debuts, three artists hit this week’s Top 50. Leading the way for the highest debut position with the single “I Think About You” is Collin Raye at #42; Jeff Carson enters at #48 with “Holdin’ On To Something;” and Ty England debuts at #49 with “Redneck Son.”

Songwriters Of The Week: Congratulations to Dan Roberts, Bryan Kennedy and Garth Brooks, writers of Brooks’ #1 hit, “The Beaches Of Cheyenne.”

CMT Top Twelve Video Countdown

1. THE MAVERICKS — “All You Ever Do Is Bring Me Down” (MCA)
2. TRACY LAWRENCE — “I Love You” (Atlantic)
3. LINDA DAVIS — “Some Things Are Meant To Be” (Arista)
4. LONESTAR — “No News” (BNA)
5. CLAY WALKER — “Hypnotize The Moon” (RCA)
6. ALABAMA — “It Works” (RCA)
7. DIAMOND RIO — “Walkin’ Away” (Arista)
8. DARYLE SINGLETARY — “Too Much Fun” (Capitol)
9. BILLY DEAN — “It’s What I Do” (Capitol)
10. SHANIA TWAIN — “You Win My Love” (Mercury)
11. JO DEE MESSINA — “Heads Carolina, Tails California” (Curb)
12. PAM TILIS — “The River And The Highway” (Arista)

—Compliments of CMT video countdown, week ending March 13, 1996.
This Week's Debut

KEN HOLLOWAY—"I'm Not gonna Fall To Pieces"—(Ransom)—#35
BETSY CRAIG—"Anything For Grace"—(Mountainview)—#37
JILL STEWART—"Showdown"—(Ridgewood)—#38

Most Active

ROB TRIPP—"Sad Song"—(Mountainview)—#10
JIM CARRUTHERS—"For The Sake Of Love"—(Mountainview)—#25
TERRY JOE TERREL—"Daystar"—(Bethal)—#27
STEVE HUGHES—"Unfinished Business"—(Mountainview)—#30

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart this week is Brian Barrett and "Goin' To" on Star Song. Moving up one to #2 is "Bull By The Horns" by Ronnie McKinley. Jeff McKee's latest, "Lake Of Fire," takes a huge seven spot jump to #3. After two weeks at #1, Wilcox & Pardoe drop to #4 with "Till They Know How Much You Care." Scott Brown and "The Right One" falls back one to #5; and Elaine Anderson moves up two more to the #6 position with "Come As You Are." "Church Of The Cherokee" by Bruce Haynes drops back two spots to #7. "Long Walk Home" by MidSouth falls to the #8 position. Jeff Silvey breaks into the Top 10 with "Little Bit Of Faith," and last but not least, Rob Trigg takes the biggest jump this week, 13 spots, to #10 with "Sad Song."

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: Kevin & Vicky Cooksey with "He'll Be There," "It Just DAWNed On Me" by Morgan & Morgan and "When I Get Home" by Cathy Lake.

Christian country group MidSouth has recruited Larry Stewart, former lead singer for Restless Heart, as producer for its next Warner Alliance recording. The new project is slated for a fall release. Pictured are (l-r): Michael Smith, MidSouth manager; Bobby Bowen and Darren Humphrey, MidSouth; Stewart; Kent Humphrey, MidSouth; and Chris Hauser, Warner Alliance, vp of promotion.
CHICAGO—Williams Electronics Games, Inc. has joined forces with actors and special effects experts from Hollywood to produce Congo, an action-packed pinball adventure based on the hit summer '95 movie from Paramount Pictures and the best-selling novel by Michael Crichton, author of Jurassic Park.

Licensed through Viacom Consumer Products, the game allows players to move through the Congo, encountering the same objectives and obstacles that were seen in the hit movie, including the gray gorillas, threatening volcano and elusive diamond mines.

"We've matched game play features to follow the plot of the movie," stated John Trudeau, head of the Congo design team at Williams. "This movie garnered over $80 million at the boxoffice in the United States alone, and $150 million worldwide, so we know that the concept is strong."

Trudeau and his team worked directly with Hollywood stars in the design and development of the game. Hollywood special effects master and Academy Award winner Stan Winston created a gray gorilla sculpture for the lower playfield of the game. "Stan was responsible for creating many of the creatures in the movie, including the gorillas, so it was natural that he design the gorilla in the game," said Trudeau. "The sculpture he created captures the ferocity of the grays in the movie. It really adds to the game."

Winston wasn't the only Hollywood talent involved in the project. Tim Curry and Ernie Hudson, two of the stars of the movie, recorded original, custom speech. The game also features custom speech by Shavna Fox, the voice of Amy the gorilla.

"There are too many games based on movies that lose the elements that made the movie appealing," explained Trudeau. "We wanted to keep the strong story and talent that made the movie such a big hit and then add what we know about making hit pinball games."

In game play, Amy, the friendly gorilla with the virtual reality glove, has a ramp on the playfield to help players through the Congo. Spelling G-R-A-Y provides the chance to shoot the Supercore feature.

Players who are able to activate the letters G-R-A-Y will switch play to a lower playfield and battle with the ferocious gray gorilla.

Just as the activation of the Travicom communication satellite was a major objective in the movie, the satellite is a target in the game that, upon activation, can deliver millions of points and even some entertaining display animation.

Completing the "we are watching you" feature activates a mini video game in the dot matrix display. Players use the flipper buttons to control a raft down a river, avoiding hippos and rocks while trying to collect diamonds.

One mini ball feature is activated after a player locks three balls in the volcano. The volcano actually erupts 3 balls back onto the playfield.

"We've included a lot of surprises in this game," said Trudeau. "The mystery of the Congo with its dangerous adventures and lucrative rewards is captured in this game."

Further information regarding Congo may be obtained by contacting Patrick Fitzgerald at 312-961-1826.
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