Jo Dee Messina: A Coast To Coast Hit
Inside: The Cash Box Retail Guide
Cover Story

Coast To Coast Radio Hit

The Carolinas and California tourism boards should be paying a royalty to Curb/WEA’s new country music thud, Jo Dee Messina, as her debut single—“Heads Carolina, Tails California”—has become a hit at country radio. Backed by a solid marketing and promotion plan, her eponymously-titled debut album should justify the support she’s received from people like country music hitmaker Tim McGraw. Cash Box Nashville editor Wendy Newcomer spoke to the Massachusetts native about the dawn of her career.

—see page 5

Fists-Full of Image Awards

20th Century Fox walked away with several honors during the recently held 27th Annual NAACP Image Awards. Most of those trophies were bagged by the hit female rites of passage film Waiting To Exhale and the accompanying soundtrack on Arista Records. New Cash Box urban editor Peter Miro reports.

—see page 12

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CONTENTS

<table>
<thead>
<tr>
<th>Columns</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>East/West</td>
<td>4</td>
</tr>
<tr>
<td>The Rhythm &amp; The Rhythm</td>
<td>12 &amp; 13</td>
</tr>
<tr>
<td>Latin Lowdown</td>
<td>14</td>
</tr>
<tr>
<td>Blues News &amp; Notes</td>
<td>18</td>
</tr>
<tr>
<td>UK &amp; European News</td>
<td>19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Charts</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top 100 Pop Singles</td>
<td>6</td>
</tr>
<tr>
<td>Top 100 Pop Albums</td>
<td>8</td>
</tr>
<tr>
<td>Top 100 Urban Singles</td>
<td>10</td>
</tr>
<tr>
<td>Top 75 R&amp;B Albums</td>
<td>12</td>
</tr>
<tr>
<td>Top 25 Rap Singles</td>
<td>13</td>
</tr>
<tr>
<td>Top 40 Latin Albums</td>
<td>14</td>
</tr>
<tr>
<td>Top 15 Weekly Film Grosses</td>
<td>16</td>
</tr>
<tr>
<td>Top 25 Blues Albums</td>
<td>18</td>
</tr>
<tr>
<td>Top 100 Country Singles</td>
<td>20</td>
</tr>
<tr>
<td>CMT Top 12 Video Countdown</td>
<td>23</td>
</tr>
<tr>
<td>Top 75 Country Albums</td>
<td>24</td>
</tr>
<tr>
<td>Top 40 Positive Country Singles</td>
<td>25</td>
</tr>
</tbody>
</table>

DEPARTMENTS

<table>
<thead>
<tr>
<th>Industry News</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pop Reviews</td>
<td>3</td>
</tr>
<tr>
<td>Urban Reviews</td>
<td>7</td>
</tr>
<tr>
<td>Latin Reviews</td>
<td>9</td>
</tr>
<tr>
<td>Book Reviews</td>
<td>11</td>
</tr>
<tr>
<td>Country/Positive Country</td>
<td>13</td>
</tr>
<tr>
<td>Coin</td>
<td>14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pop Single</th>
<th>URBAN SINGLE</th>
<th>RAP SINGLE</th>
<th>COUNTRY SINGLE</th>
<th>POP ALBUM</th>
<th>R&amp;B ALBUM</th>
<th>JAZZ ALBUM</th>
<th>COUNTRY ALBUM</th>
<th>POSITIVE COUNTRY</th>
<th>LATIN ALBUMS</th>
<th>BLUES ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be Cause You Loved...</td>
<td>Down Low...</td>
<td>Woo-Hah! Got You...</td>
<td>Hypnotize The Moon</td>
<td>Jagged Little Pill</td>
<td>The Score</td>
<td>Q’s Jook Joint</td>
<td>The Woman In Me</td>
<td>Come As You Are</td>
<td>El Deseo De Oir Tu Voc Cristian</td>
<td>Ledbetter Heights</td>
</tr>
<tr>
<td>Celine Dion</td>
<td>R. Kelly</td>
<td>Busta Rhymes</td>
<td>Clay Walker</td>
<td>Alans Morissette</td>
<td>The Fugees</td>
<td>Quincy Jones</td>
<td>Shania Twain</td>
<td>Elaine Anderson</td>
<td>Fonovisa</td>
<td>Kenny Wayne Shepard</td>
</tr>
<tr>
<td>(550 Music)</td>
<td>(Jive)</td>
<td>(Electra)</td>
<td>(Giant)</td>
<td>(Maverick)</td>
<td>(Ruffhouse)</td>
<td>(Quest)</td>
<td>(Mercury)</td>
<td>(Amberlane)</td>
<td>(Fonovisa)</td>
<td>(Revolution)</td>
</tr>
</tbody>
</table>
Lead Story

RIAA Reports '95 Gains

Mail order, discount and consumer electronic stores gain on record retailers.

THE RECORDING INDUSTRY ASSOCIATION OF AMERICA'S annual year-end statistics revealed domestic shipments in 1995 held relatively steady with total music sales set at $12.3 billion, a 2.1% increase over 1994's $12.1 billion.

Taken from RIAA's 1995 consumer profile, annual research project which provides demographic info about sound recording purchasers in the U.S., revealed that Rock and Country still top the charts and CDs rule the marketplace.

Jay Berman, RIAA chairman said, "What we're seeing in this year's profile is a continuation of a number of important industry trends. Rock and Country held their own as the top musical genres. The ever-popular CD, at 65.0 percent, showed a healthy 6.6% increase over 1994 and dominates the marketplace."

Rock and Country showed up with 33.5% and 16.7% respectively.

Urban Contemporary posted the most dramatic gain with 11.3% compared to last year's 9.6%. The genre of Rap lost 1.2%, posting a 6.7% share for '95 in comparison to '94's 7.9%

As far as outlets were concerned, 52.0% of '95's market showed record stores still to be the buyers' favorite place, but that figure is down from 53.3% of '94. The stores are feeling the heat from alternative sources such as discount houses, mail order and consumer electronics stores which increased its share to 28.1% from '94's 26.7%

By age, those people 45 and older—Baby Boomers included—are growing in numbers and influence on these year-end statistics. The 45 and uppers moved a 16.9% market share from 1994's 16.1%. Still the 15-19 year olds still dominate the under 35 marketplace with a 17.1% share, up from 16.8% last year.

Each month, Chilton Research Services conducts a national telephone survey under the direction of the RIAA's Market Research Committee. A total of 3,665 music buyers are interviewed yearly to determine the incidence of their past-month purchases of prerecorded music. Data from the monthly survey is tabulated quarterly, weighted by age and sex, and then projected to reflect the U.S. population age 10 and over. The reliability of the data is + 2.0% at a 95% confidence level.

EMI-Capitol Restructures Marketing

THE EMI-CAPITOL MUSIC MARKETING GROUP has been launched by EMI-Capitol Music Group North America, and the new apparatus will be headed by Eli Okun, named executive vp of the group.

The new unit will now encompass the Catalog Marketing Group, which focuses on Pricebusters and Value Plus catalog titles, both of which would be revived under the new structure. Okun's new charge will also oversee the Special Markets group, which licenses EMI-Capitol Music, Inc.'s master recordings for use in compilation albums, films, TV programs and commercials, and also assembles mail order, television, premium and educational packages.

The EMI-Capitol Marketing Group will work in concert with the EMI-Capitol labels, the company's sales and distribution arm and retail to develop packages for marketing and sales, while each label will continue to oversee development and sales of full-line catalog.

"These changes will put us in a better position to identify consumer and retail needs and then create titles and marketing programs to meet those needs," comments Okun, who comes to his new post from a term as vp/gm of CEMA Special Markets.

(Continued on page 15)
The late Phyllis Hyman was paid tribute recently by Zoo Entertainment, Philadelphia International, QFA and BET on Jazz during promotional event at the Milk Bar in the City Of Brotherly Love. Press, retail and writers and producers from the album gathered to celebrate posthumous release of Hyman's album, titled, I Refuse To Be Lonely. Picture are (l-r): Pat Jackson, WNAS radio personality; an unknown guest; Gary Young and Glenda Garcia of QFA; and songwriters Jon Rosen and Karen Manno.

THOSE DARN HADEN KIDS: Rock and Roll has not been around enough to really have any established lineage of generational family members. Well, let the Bachs move on over for the prodigy of jazz bass great Charlie Haden. With siblings already in Take That and The Rentals the next brick in the wall is Spain, led by Josh Haden. The quartet comes closer to its paternal heritage something evident from the band's show last Monday (April 8) performed to a packed house at Brownies. The understated melodies had more tugging power than one would presume. Thought at times they fell into some overly-long, cool jazz noodlings, the quartet kept the audience at hushed attention with atmospheric music that will no doubt be finding its way onto stereo in the early morning hours. The group's debut album is 'The Blue Moods of Spain' on the Restless label.

FROM THE PEAKS: To call Crown Heights a supergroup is a bit of an exaggeration, though each one of the members have had their fair share of experience (especially John Early, who is a nexus for indie rock in the eastern corridor) they are able to leave those aside to start a group that is more than a sum of resumes. The group combines a hard rock edge with a bounce that makes them more than just noise. Crown Heights showed great abandon at CBGB's on Saturday the 6th. The members debut album will be out on American Records in the near future.

A VERY FINE THREAD: Silkworm hails form the Great Pacific Northwest. Originally from Montana, the group moved to Seattle and made a number of interesting recordings that disappeared into obscurity. The band's latest offering, Firewater, on Matador, recorded with fellow Montana native Steve Alhini, has begun to rectify that problem. The mix of driving sound and languid hooks has already gained Silkworm a large amount of airplay on college radio. It has also gotten the group a following loyal enough to go out on one of the worst nights of an already prolonged winter, when the members played the Mercury Lounge on the 9th. The trio ran through a set that included something from every part of its history including a song that was written by busboy Tim Midgett when he was 16. Which prompted them to ask the crowd not to hold the lyrics against him. Though the group was slightly more subdued than previous shows, this was probably for the best as they have the ability to pump up the volume. Upcoming shows include 4/12 - Washington, D.C.; 4/14 - Detroit; 4/15 - Chicago; 4/16 - St. Louis.

THAT NOISY ISLAND: Great Britain has been pushing its nose further into the American music scene with each passing day. Prolapse is no doubt gaining from this exposure as their U.S. debut backsaturday is coming out on the Jetset/Big Cat label at just the right time. Compared to most of their press-hogging countrymen, this sextet use musical antagonism as a stepping stone with clashing sensibilities making a greater whole. Their pieces go from quite catchy to surface racket. But what can one expect from a band that cites Nurse With Wound (an extreme industrial group) and Stereolab as influences.

The Presidents of the United States of America performed at Mount Rushmore on-what else-President's Day, with MTV airing the concert. The band and executive's from Columbia Records presented the Mount Rushmore Preservation Fund with a check for $6,000. Picture are (l-r): MTV VFs Carol Donovan and Patti Galuzz; Mike Piam, National Park Ranger; Sharon Lee, President, Mount Rushmore Historical Society; MTV Vp Ed Paparo; (kneeling) David Dedeker and Chris Ballew, the Presidents of the U.S.A.; Staci Slater, manager, The Talent House; and Columbia Records' Gary Fisher, director, video promotion and Leah Reid, product manager.

IT'S SPRING: DAFFODILS, BUNNIES, TAXES AND THE VIPER ROOM. What? No, it makes sense. BMI's "New Music Night" kicked off April 10 at the Viper Room with some of the coolest up-and-coming new bands, and donations for a very good cause, Children of the Night. The line-up for the cocktail party and show included Japanese singer-songwriter Arthur Nakane, Seattle's Hello, Nurse!, high-velocity girls MS 45 and alterna-loungers The Martinis, whose tune "Free" was featured on the soundtrack of Empire Records.

YOUR RECORD IS TOAST: Or recorded at Toast if you're lucky. The unique new recording studio geared toward alternative music just opened its doors in San Francisco's hip South of Market district, with a mix of Pete Townsend's classic tune "Let My Love Open the Door" for Atlantic Records, the studio's first project. Toast's state-of-the-art equipment includes a NEVE 8026 console and a Sony 3348 digital multi-track. The studio was developed by remix-master and Consolidated drummer Philip Steir, and Craig Silver, who's worked with everyone from Nine Inch Nails to Mariah Carey.

TORI AMOS SELLS OUT across America—tickets for the critically-acclaimed singer's "Dew Drop Inn" tour have vanished almost immediately after going on sale. For New York's Theater at Madison Square Garden, the first show sold out in a half hour. A marathon tourer, Amos expects to play over 200 dates to support her new Boys For Pele disc, which entered the charts at #2; West Coast gigs begin in June. Amos also appeared on The Late Show with David Letterman on April 8th, and has an MTV Unplugged in the works. Tour updates and other information can be found on the Atlantic website, http://www.tori.com.

Cracker visited the Virgin Records' L.A. office to kick off its new release, The Golden Age. Picture are (l-r, back row forward): Andy Factor, director A&R, Bob Rupe and David Lowery, Cracker; Julie Brunnzone, director of product management; Ken Pedersen, CFO; Jackson Haring, manager; Bob Frymire, sr. director, operations, promo & marketing; Amy Stanton, vp, video production; Kaz Usonomaya, exec. vp, A&R; and Johnny Hickman, Cracker.
Jo Dee Messina: Workin' It From Coast To Coast

By Wendy Newcomer

JO DEE MESSINA BURSTS INTO THE ROOM holding her self-titled debut CD. It's the first time she's seen the actual disc and artwork and she's as excited as a kid opening a present on Christmas morning. "Isn't this cool?" she says as she practically rips the liner notes from the case. Messina has taken the country by storm with the road trip anthem "Heads Carolina, Tails California," which is currently at #15 on the Cash Box country singles chart. Judging from this meeting, the song's fearless attitude and devil-may-care mood match the singer's verve and spirit.

While radio has responded remarkably to her single, executives at Curb Records (which is distributing Messina's product through the WEA Distribution Group) are gearing up for an intensive campaign to launch her just released album. As a fledgling artist, Messina has embarked on the first days of the rest of her life, so to speak, with plenty of nervous energy. Frequently during the interview, Messina responds to a question and then asks, "Did that make any sense?" or "Did I answer that right?" She's charming and self-deprecating. She is funny and genuine. She is Gidget with a severe caffeine buzz.

Messina was only 19 when she moved to Nashville, and it didn't take long for Music City to notice the presence of this New Englander. A mere six months after her arrival, producer Byron Gallimore heard her singing on a Kentucky radio show. He contacted Messina and the two started looking for demo material in the hopes of getting a record contract. When a deal with RCA materialized, Messina started working on her debut album. Unfortunately, executive changes at the label caused Messina to be dropped from the roster.

"Now we all know here in Nashville that when a new president is assigned to the label, the roster changes," Messina acknowledges. "So that's pretty much what happened." And although it was four years ago, Messina remembers it like it was yesterday. "I was just physically drained, I was so sad. I was in bed for about a week. It's only four years ago, but when you're Monday, Tuesday, Wednesday...it's a l-o-n-g time," she says.

The RCA "deal that wasn't" was only a temporary setback. With encouragement from Gallimore and Messina's good friend Tim McGraw (then an aspiring artist, the two traded back and forth on the musical battlefield. By the time Messina had the attention of Curb Records, her good friend was also a bona fide country superstar. The duo of Messina and Gallimore then turned into a trio as McGraw came on board as co-producer.

"When I was at Fan Fair (95), I remember Byron coming up and saying, 'If this deal comes through, would you mind if Tim co-produced?'" Messina recalls. She didn't mind and the deal did come through—and thus work began on Jo Dee Messina. Having McGraw at the helm was a comfort for this first-timer. "You would have just been so proud of him in the studio," Messina says, sounding almost like a proud parent. "He was just overflowing with creativity, as far as how he heard the songs. He offers the artist's point of view, which I think is very beneficial...He'll come to you with a very soft, understanding approach and say, 'Look, I know how you feel. Believe me, I was dying to sing my first album.' He's been there. And I think that's really cool," she says.

Of Gallimore, Messina credits him with teaching her "the ropes" of Nashville. "I call Byron 'paw-paw,' because he found me on that radio show almost six years ago," she says. "I remember sitting there tellin' Byron, 'Lookit, buddy, I don't got no money.' He's like, 'I don't care. I don't want your money. That's not why I'm here. I wanna help you get a record deal.'" Gallimore proved to be a valuable teacher for Messina. "He taught me so much," she says. "Who does what. He taught me about publishers, he taught me about management... And he did the same thing with Tim years ago. He'd get us in the studio, practicing how to work in a studio, because it's different than playing live.

Messina attributes her unique sound to Gallimore. "You'll notice there's very little effect on my voice, even live, because I get so lost in all those effects. I would say that's the Byron Gallimore touch...it's always that way, with my vocals way up front and a fat sound behind me."

Once the album was recorded, McGraw continued his show of support for Messina by inviting her to be a part of his tour in late '95. "It was October. My single didn't come out 'til the third week of January. There was no reason for me to be on the front of that tour," Messina marvels. "I had nothing to push and no one knew who I was. They didn't even know the single. But he said, 'No, I want her out there.'"

McGraw's insistence paid off. "It's funny because those people—I can't believe it—as soon as they (radio) added the record in those stations, the phones lit up and everyone had a success story," Messina says. "'I remember seein' her back when... It was real neat. They remembered me!'" Just like all new artists, this Massachusetts spitfire remembers the first time she herself heard "Heads Carolina, Tails California" on the radio. "I was driving home from Mississippi and I was by myself. But I called the radio station and I was like, (shouts) 'Thank you for playing my song!'" Messina in fact makes it a habit to call every station she can. "I get the add list every week and I'll call all of radio," she says, "because let me tell you something. Without radio..." she trails off, thinking of the rather unpleasant consequences. "I can't believe they're playing my song," Messina says incredulously.

"We're a team," she continues. "We—we, radio, the record company, management company, the whole music industry. And it's like they said, 'Okay, come on.' It's like in sixth grade when you're standing on the playground and they're pickin' the players on each team. And they said, 'Okay, I'll take Jo Dee.' Remember how good that felt?" she asks. "That's what it feels like. It's so awesome and I can't get over it."

Integral team member Curb Records has also been amazed at the response Messina continues to garner from the business. "She's really been the definition of 'buzz,'" says Brad Holliday, Curb's director of marketing for country music. "Radio has really helped us do our job because obviously, this single was accepted really well. And it gave us something to go to the retailers with and say, 'Hey, look how great this is doing. You guys might want to think about this record, making sure there's a pretty good amount of product in the stores.'"

According to Holliday, retail seems to have taken Curb's advice. With an average retail shipment on a new artist being within the range of 20 to 40 thousand units, Holliday reports that "Those numbers have just been blown out of the water...we've more than tripled our goal for putting product in the market right now. It's just been overwhelming. The best I've seen in recent times, in any of our recent releases."

As the album (released April 9) gathers momentum, Holliday adds that retail promotional campaigns will also increase, with the label "trying to create some pockets of popularity for her. But with Jo Dee, I've gotta tell you, it's pretty easy. She just sells herself. It's a matter of letting people see her, really," Holliday says.

The visibility factor will be taken care of as Messina, who's already toured with BlackHawk and Sawyer Brown, does some dates this summer with Joe Diffie and Clay Walker. "I love to perform live," Messina emphasizes. "It's the most fun. I don't drink, I don't do drugs. That's my thrill, you know what I mean?"

Jo Dee Messina calls herself a "fan with access" who still gets nervous around idols such as Reba McEntire, Dolly Parton and Wynonna Judd. She goes so far as to deadpan that her distinguishing factor from other new artists is that she is a "big goober. The goob of country music." Yet if Messina's father had had his way, his daughter would be an attorney instead of an entertainer. Messina says she would have been a state prosecuting attorney. "...so people could have an attorney in there fightin' for 'em and not say, 'Oh, I've got state representation.' You know how people dread that sometimes? Well, I would guarantee that I would go in there and I would fight my hardest," Messina says, getting really psyched at the very thought of a courtroom brawl before she stops herself and says, "But Nashville called."
SINGLES REVIEWS

By Daiana Darzin

GEORGE MICHAEL: "Fastlove" (DreamWorks PRO CD 4867)

The first single off George Michael’s DreamWorks debut, Older, "Jesus To A Child" has already gone gold. The new "Fastlove" pumps up both the volume and the velocity for a terminally danceable, happy-feet track that’s sure to become a staple in discos across the U.S. "Fastlove" features the sort of ultra-lush, opulent soul vibe that’s been Michael’s hallmark throughout his career. After his much publicized battles with his former record company, Michael is primed to return to his former glory.

THE PHILOSOPHER KINGS: "Charms" (Columbia CSK 7454)

The Philosopher Kings’ unique sonic universe incorporates an amazing variety of sound, from jazz to hip-hop, but this single from the up-and-coming Canadian outfit is a straightforward, soulful ballad. The band’s jazz roots mix with a smoky, ambient, soaring groove that’s instantly memorable. "Charms" was already a Top 10 hit in Japan and the Philosopher Kings’ native Canada; the band recently won the prestigious Juno award for Best New Artist, as well as hosting the Much Music Canada’s equivalent of MTV New Year’s Eve special.

JAWBREAKER: "Accident Prone" (DGC 4862)

A dreamy, discordant intro turns heavy and sludgey, then swings back again, in this compelling, heavy alternative power ballad from Jawbreaker’s Dear You album. The band’s first for DGC after several indie releases is produced by Rob Cavallo (Green Day). "Accident Prone" is exactly the kind of soaring alternarock track hard and medium rock stations will adore.

MIKE & THE MECHANICS: "Another Cup of Coffee" (Atlantic 6427-2)

The latest single from the perennial AOR staple sounds a country and flamenco influence, mixed with lovely, moody orchestration. "Another Cup of Coffee" is just the sort of sad, cry-in-your-beer ballad about a disintegrating relationship that hooks fans emotionally; it’s from the band’s current album, Beggar On A Beach of Gold.

STERLING SINGERS: "You Still Touch Me" (A&M AMDCP 00270)

Singing returns to the formula that made him an adult contemporary/soft rock hit for what seems like decades. "You Still Touch Me" features lush, pretty arrangements and a laid-back, undulating groove. A haunting, gorgeous vibe, a la "I’ll Be Watching You" makes this an automatic add in many formats.

PICK OF THE WEEK

JOE HENRY: "Tram- poline" (Mammoth/Atlantic 92686-2)

A longtime critically-acclaimed cult favorite, singer/songwriter Joe Henry is in the right place at the right time, with countrified, roots-oriented music making a resurgence nationwide. The beauty of "Trampoline" comes from its emotionally evocative simplicity, like the similar "alternarock" outfit. Son Volt, whose single "Drown" is heading toward hit-dom at this very moment, as we speak, Joe Henry’s single could be an add at any number of formats to modern rock. Wry, graceful, sad, and consistently "intelligent" is an understated gem.
CASH BOX
TOP 100 POP ALBUMS
AUGUST 29, 1996

This Week's #1:
Alanis Morissette

High Debut:
Beastie Boys

1. **JAGGED LITTLE PILL**
   (Mavericks/Reprise/Warner Bros. 45901)
   **Alanis Morissette**

2. **THE SCORE**
   (Ruffhouse/Columbia 57147)
   **Fugees**

3. **FALLING IN TO YOU**
   (500/Epic 67541)
   **Celine Dion**

4. **ANTHOLYGY 2**
   (Apple/Capitol 34448)
   **The Beatles**

5. **DAY DREAM**
   (Columbia 60700)
   **Mariah Carey**

6. **TINY MUSIC**
   (Atlantic 82371)
   **Stone Temple Pilots**

7. **WHAT'S THE STORY MORNIN GLORY?**
   (Epic 67351)
   **Oasis**

8. **ALL EYES ON ME**
   (Death Row/Interscope 24204)
   **2 Pac**

9. **WAITING TO EXHALE**
   (Arista 18796)
   **Soundtrack**

10. **THE COMING**
    (Elektra/EG 61742)
    **Busta Rhymes**

11. **THE RESURRECTION**
    (Rap-A-Lot/Nuyorican Style 41595)
    **Geto Boys**

12. **SIXTEEN STONE**
    (Trauma/Interscope 92531)
    **Bush**

13. **BAD HAIR DAY**
    (Rock 'n Roll/Cash Bros. 75500)
    **Weird Al Yankovic**

14. **THE WOMAN IN ME**
    (Mercury 522 86)
    **Shania Twain**

15. **PRESIDENTS OF THE UNITED STATES**
    (Sony 67929)
    **Smashing Pumpkins**

16. **GANGSTAS PARADISE**
    (Deeva 6150)
    **Coolio**

17. **RELISH**
    (Blue Note/Mercury 526699)
    **Joan Osborne**

18. **MELON COLLIE AND THE INFINITE SADNESS**
    (Virgin 4086)
    **Smashing Pumpkins**

19. **NEW BEGINNINGS**
    (Deeva 6150)
    **Tracy Chapman**

20. **TRAGIC KINGDOM**
    (Trauma/Interscope 92580)
    **No Doubt**

21. **MR. SMITH**
    (RCA/Def Jam 523645)
    **LL Cool J**

22. **MERCURY FALLING**
    (A&M 540483)
    **Sling**

23. **FRESH HORDES**
    (Capitol/Nashville 32080)
    **Garth Brooks**

24. **CRACKED REAR VIEW**
    (Atlantic 82613)
    **Hootie & the Blowfish**

25. **R. KELLY**
    (Joe 4157)
    **R. Kelly**

26. **BROWN SUGAR**
    (EMI 35329)
    **D'Angelo**

27. **THE MEMORY OF TREES**
    (Reprise/Warner Bros. 45106)
    **Enya**

28. **THE GREATEST HITS COLLECTION**
    (Arista 81800)
    **Alan Jackson**

29. **SPARKLE AND FADE**
    (Tim Kent/Capitol 30929)
    **Everclear**

30. **TIGERLILLY**
    (Elektra 61745)
    **Natalie Merchant**

31. **SWEET DREAMS**
    (RCA 67659)
    **La Bouche**

32. **WORDS**
    (Laface/Arista 26222)
    **The Tony Rich Project**

33. **FOUR**
    (A&M 54026)
    **Blues Traveler**

34. **SEAL**
    (ZTT/Sire/Warner Bros. 45415)
    **Seal**

35. **REVELATIONS**
    (MCA 11090)
    **Wynonna**

36. **WHAT THE HELL HAPPENED TO ME?**
    (Warner Bros. 46151)
    **Adam Sandler**

37. **THE IN SOUND FROM WAY OUT**
    (Cape 33560)
    **Beastie Boys**

38. **COLETTIVE SOUL**
    (Atlantic/A&M 82745)
    **Collective Soul**

39. **A THIN LINE BETWEEN LOVE & HATE**
    (Warner Bros. 46134)
    **Soundtrack**

40. **CONGRATULATIONS, I'M SORRY**
    (A&M 4069)
    **Gin Blossoms**

41. **AMERICAN STANDARD**
    (Mammoth/Mercury 52833)
    **Seven Mary Three**

42. **DANCE MIX USA VOL. 4**
    (Quality 6747)
    **Various Artists**

43. **CRYSTALSEX**
    (La Fase/Arista 26009)
    **TLG**

44. **ONE HOT MINUTE**
    (Warner Bros. 45733)
    **Red Hot Chili Peppers**
ALBUM REVIEWS by Daina Darzin

THE Gufs: The Gufs (Atlantic 82883-2)

A moody, engaging addition to the alterna-rock market, the Gufs’ debut is thoughtful and free of cliches, with a wistful, jangly pop sensibility that’s an automatic add for modern rock formats. The first single “Crash (Into Me)”, mixes big, reverent guitars with plaintive vocals and might work on heavier rock formats as well as alternative stations, but there’s a number of other standout cuts on this disc, including the folky, sparse ballad, “Out Somehow” and the psychedelic swirl of “Wasting Time.”

GIGANTIC: Disenchanted (Columbia 67385)

Released mere moments ago, the title track single off Disenchanted is already garnering adds at alternative and rock radio. But there’s a lot of other striking songs on this disc, the comeback project of ex-Flesh For Lulu members Nick Marsh and Rocco Barker. Disenchanted has considerable variety, including the darkly flamenco-flavored “Spanish Nightmare Vendetta,” the sweetly jangly rocker “In Your Hair” and the sarcastic but catchy punk complaint, “Throw You Out My Window.”

MY HEAD: Endless Bummer (Capitol CDPM-35572)

Take every dark, heavy band from the sixties, from Cream to Black Sabbath, with some Hendrix-y wahlin’ guitar thrown in, put the whole thing in a blender, and set it on “whip” and throw in a ‘90s edginess—and you’ve got My Head. The new project of Adam Siegel, formerly of Exile and Infectious Grooves, and Dave Silva (who played in Eddie Vedder’s pre-Pearl Jam band, Bad Radio), Endless Bummer features huge, malevolent guitars and psychedelic layers. “Killer Hair,” particularly, is a gloomy, Middle Eastern-flavored vibe; “Humbucker” sports a Soundgarden-esque grunginess. A natural for alternative, college and metal stations, this is a terrific album that could easily follow the alterna-heavy success of bands like the Toadies.

PICK OF THE WEEK

POE: Hello (Atlantic 92605-2)

A strong candidate in the Tori Amos/Alanis Morissette Du Jour sweepstakes. Poe draws her strength from clever lyrics and quirky, dark observations of life (“Can’t talk to a psycho like a normal human being,” she sings sweetly on “Trigger Happy Jack,” which concerns the creepy aftermath of an attempted carjacking.) On the title track, her restrained, Suzanne Vega-ish voice plays counterpoint to thickly pulsing, trance-y waves of dance rhythms. A morbid kids whose favorite childhood reading was Edgar Allan Poe (hence the moniker), Poe is smart and ironic, with a gorgeously gloomy edge to her music. Co-produced by Dave Jerden (Jane’s Addiction, Alice in Chains), Hello could succeed at formats from alternative to dance to rock and back again, depending on the track.
### CASH BOX

#### TOP 100 URBAN SINGLES

**AUGUST 4, 1996**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Down Low (Nobody Has to Know)</td>
<td>R. Kelly feat. Ronald Isley</td>
<td>2</td>
<td>7</td>
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<tr>
<td>2</td>
<td>Love U 4 Life (UpTown/MCA 11258)</td>
<td>Jodeci</td>
<td>2</td>
<td>23</td>
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<tr>
<td>3</td>
<td>Wind Beneath My Wings (EastWest 95122)</td>
<td>Eddie &amp; Gerald Levert</td>
<td>3</td>
<td>39</td>
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<tr>
<td>4</td>
<td>Envy/Fire Water (Violent/Relativity 1546)</td>
<td>Fat Joe</td>
<td>3</td>
<td>45</td>
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<tr>
<td>5</td>
<td>EXHALE (Shoop Shoop) (From &quot;WAITING TO EXHALE&quot;)</td>
<td>Whitney Houston</td>
<td>4</td>
<td>46</td>
</tr>
<tr>
<td>6</td>
<td>Ain't No Playa (Chrysalis/EMI 5527)</td>
<td>Rappin' 4-Tay</td>
<td>6</td>
<td>15</td>
</tr>
<tr>
<td>7</td>
<td>U Know How We Do (Chrysalis/EMI 5517)</td>
<td>Bahamadia</td>
<td>7</td>
<td>24</td>
</tr>
<tr>
<td>8</td>
<td>Visions of a Sunset (From &quot;Mr. Holland's Opus&quot;)</td>
<td>Shawn Stockman</td>
<td>9</td>
<td>22</td>
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<tr>
<td>9</td>
<td>Everyday &amp; Everynight (Loud/RCA 6498)</td>
<td>Yvette Michelle</td>
<td>11</td>
<td>33</td>
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<tr>
<td>10</td>
<td>Let Me Clear My Throat (CLR 5218)</td>
<td>DJ Kool</td>
<td>12</td>
<td>33</td>
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<tr>
<td></td>
<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>9</strong></td>
<td><strong>97</strong></td>
</tr>
</tbody>
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**To Watch:** R. Kelly  
**High Debut:** Kris Cross
TOP 75 R&B ALBUMS

CASH BOX • APRIL 20, 1996

THE SCORE (Ruffhouse/Columbia 57147) by The Score 18
Fugees 9
2 BUTLER RHYTHMS (Def Jam/RCA 66621) by Tone Loc 7
2 Pac 8
4 R. KELLY (Java 45179) by R. Kelly 8
4 Pac 2
5 BRICKMAN (Warner Bros. 42134) by Michael Bublé 6
D’Angelo 3
6 A THIN LINE BETWEEN LOVE AND HATE (Warner Bros. 41335) by The Score 4
A*Teens 3
7 WAITING TO EXHALE (Anita 17506) by Lionel Richie 3
Steve Perry 2
8 DAY DREAM (Columbia 60709) by Whitney Houston 2
2 Pac 2
9 MR. SMITH (Ruffhouse/Dot/EMI 36950) by Mr. Smith 1
LL Cool J 1
10 OFF PAROLE (Crisyals/EMI 35069) by Dayan 1
TLC 1
11 TOTAL (Arista 73006) by Total 1
Total 1
12 SOL (Perspective 49017) by Sol 1
10 2
13 CELL BLOCK Compilation (Priority 50556) by Various Artists 1
Quincy Jones 1
14 D.J. JOHN JOHNSON (RCA 66621) by Quincy Jones 1
Quincy Jones 1
15 DON’T BE MINE TO SOUTH CENTRAL (Island 52145) by Various Artists 1
Soundtrack 1
16 DOGG FOOD (Def Jam/RCA 66621) by Tha Dogg Pound 1
Coolio 1
17 TOUCH OF PARADISE (Tommy Boy 114) by Sunny 1
Coolio 1
18 I WILL SURVIVE (DOT/EMI 35069) by Various Artists 1
Do It Yourself 1
19 SOUL FOOD (La Face/Arista 25018) by Various Artists 1
Goodie Mob 1
20 YOUNG, RICH AND DANGEROUS (Ruffhouse/Columbia 57147) by Kris Kross 1
YoungBlood 1
21 REAL & PHYSICAL REALITY ( Loud/RCA 66621) by Celia Dwellas 1
20 2
22 ONE MORE NIGHT (L.A. 416) by Various Artists 1
20 2
23 STREET LIFE/ALL AMERICAN 75448 by Yella DEBUT 1
24 WORDS (La Face/Atlantic 26222) by The Tony Rich Project 1
20 2
25 STATE OF MIND, NEW YORK 2167 # MATHUAPO IN COMPTON (Ruffhouse/Relativity 5504) by Various Artists 1
20 2
26 MISS THANG (Motown 37006) by Monica 1
Monica 1
27 closures of the TRINIDAD & TOBAGO 416 by Various Artists 1
20 2
28 OFF THE HOOK (So So Syle/Columbia 67002) by Various Artists 1
Xscape 1
29 CONSPIRACY (Verdesa/Big AG 8216) by Various Artists 1
Aaliyah 1
20 2
30 FATHERHOOD OF A CHILD (EMI 82610) by Eddie & Gerald Levert 1
D.J. KoKo 1
20 2
31 CRAYZEE KNOCK (LaFace/Atlantic 26009) by TLC 1
TLC 1
32 ON TOP OF THE WORLD (Relativity 551) by Various Artists 1
19 2
33 RIGHT HAND FIGHTER (Suge/King 4126) by Various Artists 1
Genius 1
30 2
34 LET ME CLEAR MY THROAT (DJ 72.9) by Various Artists 1
D.J. KoKo 1
20 2
35 WE GOT IT (MCA 1135) by Various Artists 1
MM & K 1
30 2
36 E, 1999 SENSATIONAL (Relativity/Relativity 5559) by Various Artists 1
55 2
37 BONE THUGS N HARMONY (Def Jam/RCA 66621) by Various Artists 1
The Click 1
30 2
38 JESSE POWELL (G-Mix/MCA 11287) by Various Artists 1
Jesse Powell 1
30 2
39 FAITH (Arista 73006) by Faith Evans 1
Faith Evans 1
30 2
40 YOUR MILLION SOUL (Nature Big Boy Big Ag 82655) by Various Artists 1
Art N Soul DEBUT 1
30 2
41 FROM WHERE ??? (Be And/A&F 26232) by Various Artists 1
Mad Skillz 1
36 7
42 A TRIP ON THE LINE (Capital Classics 72119) by Kirk Franklin & Family 1
Kirk Franklin & Family 1
46 6
43 GROOVE THEORY (Epic 57421) by Groove Theory 1
Groove Theory 1
38 2
44 MIND OF MYSTIKAL (Big Boy 41581) by Mystikal 1
Mystikal 1
36 2
45 MIND OF MYSTIKAL (Big Boy 41581) by Mystikal 1
Mystikal 1
36 2
46 GREATEST HITS (Ruffhouse/Capitol 30000) by Various Artists 1
Al Green 1
56 3
47 DEBORAH X (Capitol 30981) by Deborah Cox 1
Deborah Cox 1
30 2
48 JOURNEY TO LOVE (Ruffhouse/Capitol 30000) by Various Artists 1
Dionne Warwick 1
30 2
49 LOVING YOU, LOSING YOU (RCA 66638) by Various Artists 1
Phyllis Hyman DEBUT 1
HUGH BROS. FACT WITH UNIVERSAL: Allen and Albert Hughes will develop feature film projects with Universal Pictures for the next four years. Their juicy deal allows them to direct projects for their company, Underworld Productions, with partner Darryl Porter, adding box-office punch to the cinema giant. The trio aims to expand their stark visions of urban life laced with hard musical flavor. It’s become clearer that heaping, teeming masses of filmmakers hunger for more black-themed stories with dollars when led. 
SONY EXEC CHAIRS CONGRESSIONAL BLACK CAUCUS FOUNDATION: LeBaron Taylor, sr., vp, corporate affairs for Sony Music Entertainment, Inc. was elected chairman of the Congressional Black Caucus Foundation, Inc., the first non-politico to hold the post. The seminal power player’s appointment comes amidst new congressional rules terminating Black Caucus fundraising and staffers on Capitol Hill. A CBCF board member since 1997, Taylor brings his definitive music marketing vision of 21 years to the non-partisan, non-profit public policy, research and educational institute which generates data on the African-American populace.

CASH BOX APRIL 20, 1996

THE RHYTHM

By Peter Miro

Geffen Records artists Black Thought of The Roots and Q-Tip (Tribe Called Quest) polish their flow for a new song on Illadelphhalin, the Roots sophomore LP due in the fourth quarter. Q-Tip, Black Thought.

EXHAILE, THEN SMELL THE MONEY: When 20th Century Fox released an impressive 16 NAACP Image Awards April 6, it was clearly bounty from studio investment in its strong contingent of black TV and film talents. Waiting To Exhale led the frenzy, with Outstanding Lead Actress roles for Loretta Devine's rancorous divorcée, and earned stacchetti cues for Outstanding LP, Soundtrack, and Song, "Exhale (Shoop, Shoop)." with Loretta Devine's Supporting Actress nod, and Outstanding Female Artist Whitney Houston sharing co-host duties, three-fourths of that film's last friends-in-forever made out well. Babyface and Arista are coolly reaping from the success of this music-driven project. Other musical nods went to Outstanding Male Artist Luther Vandross, New Artist Brandii, LL Cool J and Best Group, Boyz II Men. TLC's liquid, morphing treatment of ghettolable "Waterfalls" won Best Video. Composer Quincy Jones scored as NAACP Entertainer of the Year and Best Jazz Artist. Top gospel honors went to Kirk Franklin and the Family. A gleaming, semi-invalid Richard Pryor received the Hall of Fame Award, following Arsenio Hall's warm comedic salute. CNN garnered an award for its special coverage of the Million Man March, and producer Oprah Winfrey for her "Black For A Day" telecast. Actor Clifton Taubert won the Outstanding Literary work, Non-Fiction category for When We Were Colored, basis for the the Tim Reid-directed Republic Pictures/BET film adaptation, Once Upon A Time...When We Were Colored. Like Terri McMillian, Taubert is pleased that a point of view laden with meaning for blacks translated well to celluloid, opening some eyes in the process. He also lauded the activism of the NAACP in the segregated towns of his youth during the Civil Rights Movement. In recent interviews, Reid spoke of the difficulty he encountered pitching this glimpse of Mississippi Delta life to the majors. His persistence has been vindicated by the numerous awards the film has earned at festivals since its release. It appears that black movies, properly poised and packaged, can address artistic needs while earning income enough to revive Thurston Howell, III from a hinting spell.

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By Peter Miro

The Rhyme

Rowdy Recording artist Monica recently taped a segment of “Living Single” with co-star and manager Queen Latifah at Warner Brothers Television Studios. Monica’s forthcoming character seeks consolation after a breakup. Picture are (l-r) Monica, Queen Latifah.

CASH BOX IN ON THE REAL DEAL: Edna Sims-Porter, executive producer of the The Real Deal Showcase, to be held at the Diamond Club, April 17, remembers when aspiring black recording artists had no place to audition before industry execs on Sunset Blvd. many years ago, but instead were consigned to clubs in L.A.’s black neighborhoods. A lot has changed since then, thanks to her desire to even things in that department. The past twelve years have seen the likes of Karyn White, Miki Howard, Brandy, C-Lo, Domino, Twins, Dave Shack and others signed to label deals, after appearing in the now-acclaimed event. This year Cash Box joins ASCAP, 92.3 The Beat, Rap Sheet, Old English 800, ESP Public Relations and an Advisory Board of top music industry figures in anticipation of new diamonds-in-the-rough. “One thing that’s different about our showcase, is that we’re not a contest,” comments Sims-Porter. “You have to perform original music, and the only competition is with yourself. The payoff is a record deal.” True to her M.A. in psychology, Sims-Porter would rather see kids working to perfect beats than beat-downs, and counteract the lethality of misdirected energies. Her full service publicity clients include exponents of the new music like Warren G, QH III and B.J. Alpining. All told, a good fairy for the funkified set.

SALT-N-PEPA TO PITCH PRENATAL CARE: Performers and full-time mothers on the move, Salt-N-Pepa will lend their support to California’s BabyCal Campaign April 16. The trio joins First Lady Gayle Wilson for a morning press conference to be held at the Sunset Stage at 9:30. BabyCal stresses the importance of early prenatal care and health behaviors in the continuing fight against low birthweight and infant mortality.

SPEECH ON MULTI-CITY SOLO TOUR: Speech will perform selections from his self-titled debut LP April 19 at the Future World Music Festival in San Diego, CA. The project is said to be a strong mix of hip-hop, funk, soul, jazz and folk elements coupled with the artist’s biting wit and gift for illuminating commentary. Tour dates extend through May.

Longtime BMI writer Isaac Hayes, BMI executives and other well-wishers were on hand to congratulate BMI writer Chuck D. when the Public Enemy stalwart received the Patrick Lippert award during the recent Rock The Vote benefit at the House of Blues. The award is presented to individuals who have inspired youths to participate in the political process. Picture are (l-r): Mark Kleiner, assoc. dir., writer/publisher relations, New York; Isaac Hayes; Cheryl Dickerson, sr. dir., writer/publisher relations, Los Angeles; Chuck D; and Jeff Cohen, sr. director, writer/publisher relations, New York.

By Peter Miro

MIC GERONIMO: “Wherever You Are” (Blunt TVT 4920-2)

With five mixes, this easygoing track maximizes Mic Geronimo’s smooth refrains in a radio ready package. A contemporary twist to “Night Crawler” by Bob James animates the album mix, otherwise its Afrocentric rhythms are set against a keyboard fill suggestive of “Between The Sheets.” Digestable.

PASSION: “Where I’m From” (MCADP-3472)

Nice to see the groove of Dr. Funkenstein still ambulating in new bodies. Passion’s excerpt from her upcoming LP Ballers’ Lady is overlaid onto George Clinton’s bones with an Oaktown flavor. She also sings her rhymes to harmonic chanting, straddling R&B and hip-hop with attitude and flair.

POPPA BEAR KOOL BREEZE: “Lighter” (Rawkus RWK 103-4)

Dancehall structure with a chewy rap center, “Lighter” is a potential add to Caribbean-based programming and club formats. Breeze is rude, breathless and gets racy with “What’s The Word,” the flip side tune. Not so much a straight-on pelvic anthem for the body, but more of a scatty, chatty display of humor.

TOP 25 RAP SINGLES

CASH BOX • APRIL 20, 1996

1 WOO-HAH! GOT YOU ALL IN CHECK
(Busta 64335) ........................................... Busta Rhymes 1 6
2 DOIN IT (Def Jam/RAL/Island 5761) ......... LL Cool J. 2 6
3 5 O’CLOCK (MCA 55075) .................. Nonchalant 3 8
4 REENE (FROM "DON’T BE A MENACE...")
(Island 85455) ........................................... Lost Boyz 6 3
5 KEEP ON, KEEPIN’ ON
(Def Jam/EastWest 64302) ................ MC Lyte Feat. Xscape 4 6
6 FUGEE-LA (Ruffhouse/Columbia 78196) ....... The Fugees 5 13
7 1,2,3,4,SUMPIN’ NEW! (Tommy Boy 7721) ........... Cooilo 7 6
8 GARRON (Ruffhouse/Columbia 78196) ......... Queen Latifah 7 6
9 GARRON (Ruffhouse/Columbia 78196) ......... Queen Latifah 7 6
10 GET MONEY (Big Beat 95057) ............... Junior M.A.F.I.A. 8 14
11 TONIGHT'S THE NIGHT (Def Jam/Island) ....... Kris Kross 10 14
12 SOUL FOOD (Lafayette/Uptown 4145) ............. Goodie Mob 9 6
13 ENVI-FIREWATER (Violett/Relativity 1548) ....... Fat Joe 12 5
14 MR. ICE CREAM MAN (No Limit/Priority 5318) ....... Master P 17 3
15 AIN'T NO PLAYA (Chrysalis/EMI 55027) .......... Rappin' 4-Top 27 10
16 GANGSTA'S PARISDE (MCA 55104) .......... Coolio Feat. L.V. 15 41
17 PHYSICAL FUNK (Outburst/RLA/Island 5779) ....... Domino 14 7
18 FUNKORAMA (Interscope 95691) .................. Redman 11 9
19 HEY LOVER (RLA/Def Jam/Island 77434) .......... LL Cool J 16 25
20 C'MON 'N RIDE IT (THE TRAIN)
(Quadrasounds/Big Beat/AAG 80083) ............ Quad City DJ's 22 5
21 SCANDALOUS (Slick Vail/Unve 42306) .......... The Click 19 3
22 BEWARE OF MY CREW (J-Bone/WDVX Bros. 17722) ........... L.B.C. Crew Feat. Tray D And South Sentrel 21 22
23 HOOP IN YO FACE
(Def Jam/EastWest 64312) .................. 69 Boyz DEBUT
24 HUSTLER'S THEME (Profile 7449) ............... Smoothie Da Hustler 23 2
25 NO MORE GAMES
(Loose Cannon/Island 852706) .................. Skin Deep Feat. Lil' Kim 24 2
LATIN

REVIEWS By Héctor Reséndez

MIGUEL ANTONIO: Mi Sueto...Mi Realidad (PolyGram Latino/roden, 314 531 465) Producers: Cano Negrón and Carlos "Cuto" Solo. TROPICAL-SALS.

Youthful vocalist, Miguel Antonio, makes an impressive debut with his album, Mi Sueto...Mi Realidad (My Dream...My Reality). Producers, Cano Negrón and Carlos "Cuto" Solo, combine their talented forces to weld one tremendous project. Solo, who also doubles as musical director, lends his signature on this flawless production. Miguel Antonio’s vocal style is clearly one that is well-trained, highly developed and extremely talented. Domingo Quinones’ professional handiwork is unmistakable. The first promotional single is Carlos Lara’s, "Te Extraño, Te Olvido, Te Amo" (I Miss You, I Forget You, I Love You). An instant hit in his native Puerto Rico, the Miguel Antonio tidal wave has already touched other shores.

POCHY Y SUCCO BAND: Temible (Kuhaney-MSM, 424) Producers: Pochy & Family. TROPICAL-MERENGUE.

The coco-loco of the merengue world, Pochy, swings with his latest album, Temible (To Cause Fear). The second promotional single, "Pegate Mas," has been doing well throughout clubs in Santo Domingo as in the rest of Latin America and the U.S. Pochy and his band flavor their infectious style of music with humorous anecdotes. Look for the very hot remix, "Ya Se Me Olvido Tu Nombre" (I Already Forgot Your Name), on your local tropical music radio station.

SODA STEREO: Sueno Stereo (BMG U.S. Latin, 74321 29134) Producers: Cerati & Bosio. POP-ROCK.

Soda Stereo’s lead vocalist, Gustavo Cerati, apparently enjoys what he does. That’s because he virtually does it all: composes, sings, and plays a multitude of instruments. Cerati, along with Zeta Bosi and Charly Alberti, form one of Argentina’s and Latin America’s most popular rock bands. Their style is direct and to the point. It’s also one of the most creative and influential in Latin rock. The first promotional single is the very cerebral, “Ella Usó Mi Cabeza Como un Revólver” (She Used My Head Like A Revolver). It’s like Led Zeppelin meets Pink Floyd. Heavy, man.

PICK OF THE WEEK

SORAYA: En Esta Noche (PolyGram Latino, 314 527 831) Producers: Peter Van Hook & Rod Argent. POP.

Singer-songwriter-musician, Soraya, literally has the best of both worlds. Her debut album for PolyGram Latino, En Esta Noche (On Nights Like This) has also been released in English by Island Records. Recorded at the famous Abbey Road studios in London, Peter Van Hook and Rod Argent co-produced Soraya composed all but one of the 10 selections. The Jersey-born singer-songstress of Colombian origin found the project to be a revelation of her ethnic roots and personal life. Classically trained as a violinist, Soraya was also influenced by artists like Joni Mitchell and Ricki Lee Jones. The final track, “Pueblito Viejo,” is perhaps most significant for Soraya. It was the song that her uncle would play many years ago. It was music that made her realize her true destiny as a performing artist.

LATINO LAUGH FESTIVAL TO SHOWCASE ON SHOWTIME: San Antonio’s Riverwalk will serve as the backdrop for the Latino Laugh Festival set to tape June 6-9 for Showtime. Featuring the top Latino comedy talent around, the taping will actually serve as a 13-episode series. Cheech Marin and Paul Rodriguez will serve as the actor-comedian team hosts for this coming summer’s lineup. Produced by Viacom Productions, the first-of-its-kind series will feature stand-up comedy performances, film clips, novelty acts, street performers, comedy monologues and sketches performed by Latino stars from the various media.

The Hispanic humor fest will spotlight such popular Latino artists as the ensemble comedy team, Culture Clash, other solo comics like George Lopez, Liz Torres, Chris Crazy Legs Fonseca, Mario Lopez (Saved By The Bell), Jeff Valdez (who also serves as the event’s co-creator and co-producer), Carlos Alazraqui (voice of “Rocko” in Rocko’s Modern Life on Nickledeon), plus special performances by Hector Elizondo (Chicago Hope), Ricardo Montalban and Bill Dana as well as other as of yet unannounced artists.

Transplanted New Mexicans will be especially delighted. This unique event (similar to a Hailey Comet sighting) will be produced in several venues along the famous Riverwalk area of San Antonio. Included will be the historic Majestic Theatre, The Beethoven Theatre, The Arneson River Theatre, The River Center Comedy Club, and the AMC River Center Theatres where short and full-length Latino comedy films will be screened. The renowned La Mansion Del Rio Hotel will serve as the launch point for the entire event. It’s true what they say about San Antonio. A rio does run through it.

Quoting the president of Viacom Television, Perry Simon, "This is a great idea whose time has come. The pool of Latino talent is tremendous and the opportunity to showcase their comedic gifts to the entertainment industry and the general public is an exciting endeavor. We are pleased to partner with Showtime to create this unique entertainment experience.”

“...The Latino Laugh Festival will be a wonderful addition to Showtime’s ever-expanding slate of original programming,” added Jeffrey Offsay, president, programming, Showtime Networks, Inc. “We are proud to join forces with Viacom Productions in such a worthy project and we look forward to introducing this wealth of spectacular comedic talent to our subscribers.”

Created by event co-executive producers, Jeff Valdez and Paul Block, the Latino Laugh Festival is a production of Valdez Productions, Inc. And Block’s Rising Down Productions, Inc. in association with Viacom Productions. Set to produce is writer/producer, Rudy Tellez. Tellez created, hosted and produced Comedy Compadres for the Tribune station in Los Angeles, KTLA-TV. Tellez is currently involved as creator and co-executive producer of the sitcom Hacienda Heights and the recently completed motion picture screenplay Play Ball for the Disney-based Mandeville Films.

Producer-writer Paul Block has been involved in every aspect of TV production from talk/variety shows and sitcoms to on-location stand-up comedy concert and music specials.

Producer Rudy Tellez has more than 20 years of TV production experience with the Latino Laugh Festival. His impressive and extensive credits include producer of the Tonight Show starring Johnny Carson; creator and producer of The Tomorrow Show with Tom Snyder; co-producer of The Wacky World of Jonathan Winters; and co-creator-producer of the successful The Battle of the Network Stars series of specials.

SSA Public Relations is representing the media relations and publicity for the Latin Laugh Festival.

SEVENTH ANNUAL SUMMER MARIACHI MUSICAL ADVENTURE SLATED FOR HOLLYWOOD BOWL: Over 33,000 fans of Mariachi music are expected to converge this coming June 22 and 23 here in Los Angeles. So says its founder, producer and emcee Rodri J. Rodriguez. Rodriguez is a celebrity entrepreneur and producer who recently began a weekend talk show stint on KFI-AM 640.

The festival is the most celebrated Mariachi Festival in the world. As the Los Angeles Times reported in 1995, Los Angeles, not Guadalajara has become the world’s capital of this genre.
Indie News
By Dick Ishban

INDIE RAP LABEL PALLAS RECORDS is trying to bring new technology to urban music with the video to the single “Hay” by Crucial Conflict. Pallas co-head Fab 5 Freddy, who directed the clip, teamed with technohounds Aswad and Omoredge Ayinde of Last Straw, Inc., to kick digital technology flavor using a 3-D animation technique dubbed “Displacement Mapping.” Each member of Crucial Conflict appears to be performing in relief through a wall of hay throughout the clip. The African American owned, New Jersey-based post house Last Straw uses the powerful CGI graphic workstation to achieve the effect, which is rarely used in videos for rap. The high-ticket technique has been used in films such as Jurassic Park, Terminator and Toy Story and videos such as Michael Jackson’s “Scream” and “Madonna’s ‘Bedtime Stories’ but is generally considered too prohibitive for the likes of an independent rap act. “Hay” is being previewed on Vibe magazine’s website (www.vibe.com) through QuickTime imaging. The site also includes biographical information as well as a review of the single. The animated ships this week to video outlets.

DIGITAL UNDERGROUND is dropping its new album, Future Bitchin’, on C.T.M./Crítica Records and the music promises to be more of the outrageously irreverent funk that made the band a hit just a couple of years ago. “Oregano Flow” is the first single from this 14 song collection, but that’s hardly the most colorful title. “Gloopy Us Maximum,” “Rumply Rump,” “Hella Bump” and “Fool, Get A Cha” are just some of the sonically silly rap short stories served up by DU…Los Angeles-based D&G Records recently bowed, and “Skin Deep” and “They Don’t Make Them Like You By Mississippi-bred artist Sam Green is the first product due from the roots music label. Green’s singles, which are being launched in the Southern region, are off his soon-to-be-released album God Blessed Our Love. D&G is being distributed nationally by Omni Distrubutors and additional media support is being provided by Lanier Media Services…

There might have been a blizzard in full effect, but New Jersey-based Grass Records act The Wrens recently performed for more than 150 customers at Sam Goody’s Greenwich Village store in NYC. Hosted jointly by Sam Goody, Musicland and Request magazine, The Wrens performed a full set for the faithful attendees. Pictured are (l-r): Lisa Kaplan, Sam Goody marketing assistant; Whelan G.E. of The Wrens; Rita Donato, Sam Goody Manhattan store manager; Charles Mexico of The Wrens; Bob Cahill, Grass exec. vp; and Jerone MACDonnell of The Wrens; Syd Schwartz, Grass director of sales & marketing; and Chris Nadler, Request associate editor.

MARSHALL CRENSHAW’s first new studio album in five years, Miracle of Science, is being released this summer by New York City-based indie Razor & Tie. The first new album for R&T in a three LP pact, the new album is a follow-up to My Truck Is My Home, a collection of Crenshaw’s live tracks released in the fall of 1994. Crenshaw’s resurgence is evident through his songwriting contribution to the Gin Blossom’s hit “Till I Hear It From You.”…Portland, OR-based Burnside Records recently signed Gary Myrick & Havana 3 AM. Myrick, of Gary Myrick & The Figures fame, formed the band with former Clash bassist Paul Simonon and Nigel Dixon…Musician/songwriter Michael Sherwood, who was co-founder of the former A&M Records band Lodgie, is about to begin recording an album for L.A.-based indie SkyWriter Prods./Records, with longtime partner Julius Robinson executive producing. Appearing with him on the album is guitarist Steve McCormick, drummer Jamie Chezz and bassist Tom Felletta. (The latter pair also appear on the Myrick project)…

BO CRANE’S PANDISC/STREETBEAT Records has inked an exclusive distribution deal with RED DISTRIBUTION, marking the label’s first distribution switch in 15 years. The exclusive, three-year deal will be guided by Crane

(Continued on page 8)
## ONE STOP SINGLES CHART

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**Rock Bottom Dist., Inc. ph: 770.448.8849**

Select O Hits ph: 901.388.1190

**TV Records Distribution ph: 212.797.6640**

**Twinbrook Music Inc. ph: 212.947.0440**
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**Indie Reviews**

By M.B. Morton & John Boys

PICK OF THE WEEK

- **JERRY LYNN WILLIAMS: The Peacemaker (Urga 330)**
  Producer: J.L. Williams
  Occasionally there comes a CD which contains a host of fulfilling that resonates with listeners. This one is one of those. "The Peacemaker" is a compilation of the Peacemaker, a band that has been playing together since the late 1980s. The CD features tracks by John Williams, John Oates, and Joni Mitchell. The album is a testament to the band's spirit and the way they have evolved over the years. Overall, this album is a must-own for any fan of the Peacemaker.

- **PLUMB: The Luxury Of Wings (Carpe Diem 31017-2)**
  Producer: Dave McNair
  Lead singer and songwriterFallon Brandt's voice is beautifully melodic and her才华 shines through on this album. Her voice is captivating and her ability to convey emotion is remarkable. The album features tracks that are both uplifting and introspective, making it a true gem.

**Jerry Lynn Williams**

Enthusiastic pop/country listeners should not miss this release. The album features a mix of traditional country and contemporary sounds. The production is top-notch and the musicianship is excellent. Overall, this album is a must-listen for any fan of country music.
**ALBUM REVIEWS (Continued from page 7)**

"Low" combines metronomic groove with brawny vocals for an engaging pop hook. The reggae guitar spicce of "I Count One" is light and airy but could very well attract another airplay for the Spring and Summer. (MRM)


Plunky is best when he plays his array of saxophones, but he manages to sculpt an alluring undertow on much of the material, beginning with the opening title track. He pays homage to George Clinton on the track "Plunkadelic," in which Chris Beasley supplies some gritty rock guitar licks. One of the most successful offerings here is the cut "Jazz Plunk Soul Food," where Press P's spoken word presentation mixes deftly with Plunky's hearty saxophone and Kevin Christopher's synth-bass sequence work. Plunky can smooth things out on the George Croce, Howard, Naje, Kirk Whalum as well as something he accomplishes on the track "Love's Will Be Done," which features the earnest vocals of Desiere Roots. Plunky manages to successfully exhibit the versatility he strives for on most of the album with "Dreaming of Love," a track that might attract some R&B and smooth jazz airplay. "Cosmic Karma" also shows up as an entry for A/C playlists. (MRM)


Tony Coleman's songwriting and production might be ubiquitous on this album, but it's Nicola Bright-Thomas' vocals that seem to drive this acid jazz-influenced collection. Carefully couched in these smooth grooves, sprightly rhythms and soaring harmonies is an inspirational message. "Sharing Our Lives" is a bright (no pun intended) example of how Coleman uses an earnest bass bottom, Bright-Thomas' vocals and a guitar textures to propel a song. "Don't Give Up Now" is a slice of somber funk, while "Bto White And The Seven Choices" is a rollicking grove setpiece wrapped in smooth textures and highlighted by Catherine Shubshall's saxophone and Peter Shubshall's flute fills. NAC and smooth jazz radio can find something in this album.


Just like the wide-open spaces of his native state, trumpet/flugelhorn player Walrath & company provide a panoramic view of jazz. These musicians bring an energy to each track that exudes a caring and relish that is rare among many of today's critically panned jazz stars. Along with pianist Bob Nell, Walrath provides a pantheon of swelling that is accentuated by the playing of people like saxophonist Chuck Florence (especially bright on the track "Blues In The Gut") and the rhythm section of Kelly Roberty (bass) and drummer Jim Honaker. That rhythm section has to be up for the task on angular swing feels like "Grey And Blue" and the aforementioned "Blues In The Gut." The cut "Montana," is a celebration of state patriotism that moves into a hard boppin' mode driven by Walrath's frantic playing and the rich tones of Florence's tenor. Traditionalists would be hard pressed to ignore this collection. (MRM)

**THE CHARLES FORD BAND: As Real As It Gets** (Blue Rock'It-BRCD 124) Producer: Patrick Ford

When these three brothers play together miracles can and will happen. The Ford Brothers, Robben on guitar and vocals, Mark blowing harp and singing as well and brother Patrick on the drums, with Stan Poplin playing excellent bass, combine to make this extraordinarily potent blues brew. A brilliant combination of blues and jazz, As Real As It Gets says it all. The Charles Ford Band, named after the Ford Brothers father, is a family phenomenon. One of those rare occurrences when all the musical genes seemed to have settled in the right places. Not one note is out of place and one can feel the pure joy of each man's ability and complete understanding of each other. Recorded live in 1983 at The Great American Music Hall and Keystone Palo Alto, this album is already on its way with many reports from around the country. No shortage of finesse here. (JR)

**Indie News (Continued from page 1)**

and RED Distribution/TriStar Music Group president Sal Licata. Domestic sales for PANDISC/STREETBEAT/Convertible Records will be handled by RED. The first product will be by The Puppies on the Convertible imprint and DJ Lax, both of which are due out in May. PANDISC also has inked a deal with Japan's largest independent record company, Avex D.D., Inc. The Japanese company will have exclusive rights to sell the American product, and PANDISC'S Whooing Crane Music, Inc. has entered a concurrent deal with Avex's Prime Direction Publishing...As was rumoured, UK indie Beggar's Banquet has ended its deal with Atlantic Records after two years and will now be in the U.S. indie pipeline. Current albums by Buffalo Tom, Peter Murphy, The Chaltans UK and Grant McLennan will revert back to Beggars Banquet and be distributed through ADA. Beggars plans new releases by Natacha Atlas, Coco & The Bean, Neillim, Prophets of Da City and Bin Sherman to be marketed by ADA or through individually arranged license deals...

**ON THE VISUAL TIP**: Edel America Records is cutting a niche with soundtracks albums, including the music to the hot box office and critical hit Bridge, the Sharon Stone-starrer Diabolique, the moving Robert Duvall/James Earl Jones drama A Family Thing and the forthcoming cop drama Mulholland Falls...rethink, a new indie pop/alternative label from Nashville, TN, has entered a unique distribution/marketing partnership with America Online (AOL). The agreement calls for re:think to release all its product on enhanced CDs that will include AOL installers on each disc...Vanguard Records is releasing product by a pair of legendary acts—Country Joe And The Fish and Phil Ochs. From the archives of producer Sam Charters comes Country Joe and the Fish Live At The Fillmore West, a final live look at the artist that not only chronicles the performance, but also captures an era of rock music that continues to echo in the pantheon of American culture. Vanguard also is releasing Phil Ochs Live at Newport, which captures the insightful, bluesy folk singer at the 1963 edition of the famed concert festival. The release commemorates the 20th anniversary of the singer/songwriter's death...Former Gun Club leader Jeffrey Lee Pierce recently died in Salt Lake City, UT March 31st a week after his father discovered him unconscious due to a brain hemorrhage. Boasting music steeped in a savoy sonic blend of early blues, R&B and reggae, Pierce's work has recently been reissued through Triple X Records, and he was a contributor to the Manifesto label's Tom Waits tribute Step Right Up. His entry was a genre-bending version of "Pasties and a G-String."

Wax Trax/TVT Sister Machine Gun recently found time to hang backstage after two sold out shows at people's in Ames, Iowa, a stop in the band's grueling 64 show tour in support of their latest album Burn. SMO's U.S. "High Octane Tour with Gravity Kills continues through 1996, and if the band holds up, they will have logged more than 300 shows. Whew! Pictured backstage are (l-r, front row): Gary Jay, VTJ Records; Bobby Hacker, KGDW-FM DJ; (back row) Sophia John, KGDW-FM music director; and Richard Deacon, Pat Sprawl, Kevin Temple and Chris Randall of SMO.
**TOP 40 LATIN ALBUMS**

**CASH BOX * APRIL 20, 1996**

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**News (Continued from page 3)**

He will report directly to EMI-Capitol Music Group North America chairman Charles Kappelman, who commented that "EMI has catalog that is the envy of the industry. This restructuring will allow us to be more proactive in marketing catalog music product lines."

**RIAA Bags $7 Million Court Award**

A $7 MILLION judgement, the largest monetary award ever received in a lawsuit brought by the Recording Industry Assn. America (RIAA) for its membership, was handed down by the U.S. District Court of Central California in what is being hailed as a landmark copyright and trademark case in the area of contributory infringement.

The case, A&M Records, Inc. v. Mohammad Abdallah, was brought by 26 record companies that claimed Abdallah and his company, General Audio Video Cassettes, knowingly assisted the activities of counterfeiters nation-wide, which constitutes contributory copyright and trademark infringement. The RIAA claims the court’s opinion provides a valuable precedent in that the court came to its decision although there was no evidence that Abdallah or anyone at GAVC ever copied sound recordings themselves. The defendants were found to have, among other things, timed blank cassettes to legitimate copyrighted cassettes that were being counterfeited.

According to Jessie Abad, the RIAA’s vp of anti-piracy litigation, “In fact, the court relied on the recent decision in Fonovisa v. Cherry Auction, in which the RIAA participated in the successful appeal of a lawsuit against the Cherry Auction swap meet and its owners for contributory infringement and vicarious liability under copyright and trademark law.”

Steven D’Onofrio, RIAA’s executive vp/director of anti-piracy, said the court’s opinion and substantial cash award "conveys a very strong message to other raw material suppliers and their counterfeiters that the recording industry has the legal means to combat such piracy," and will continue to pursue such cases.

**Briefs**

BEST BUY, CHRYSLER克莱尔, 宝丽和思普特将是赞助今年VHI荣誉, 这个生活慈善特大比赛的安排时间是星期天在洛杉矶的Universal Amphitheatre。今年这个荣誉将会以向Witness, 一个全球人权项目创造出来，由Peter Gabriel在1992年。

Actor/director Tim Robbins will host the telecast which will air live at 9 p.m. and will feature performances by Bryan Adams, Gloria Estefan, Peter Gabriel, Don Henley, Nusrat Fateh Ali Khan, Natalie Merchant, Joan Osborne, Tony Rich, Rod Stewart, Michael Stipe and Pete Townshend. A bevy of stars are slated to serve as presenters during the event.

ETP AWARDS: The California Employment Training Panel has voted to award $220,000 in training funds to Joint Venture Silicon Valley for a multimedia and entertainment partnership to develop and establish SkillsNet, a program designed to meet labor shortages in both the entertainment and multimedia industries, according to Thomas C. Ellick ETP chairman.

Over the next year, JVS will develop and test an electronic clearance house that will survey affected industries to determine needed skills and training, inventory existing education and training options, and match employers, training agencies, providers, and job seekers statewide. Providers include community colleges, public and private universities, and training institutions.
Off The Charts

By Bruce Haring

Off The Charts should be required reading for anyone entering the music industry, not just the business or the creative sides of it, but any phase or area of it. It's sort of a trail partner with William Goldman's Adventures In The Screen Trade. It's easy to picture those two riding together down the trail of the lonesome pine—but let's hope neither rides off into the sunset. Books like Off The Charts are necessities.

It would be hoped, and prayed for, that music consumers would become aware of Off The Charts and send it soaring into additional printings because they're the ones who need to read this. Those in any phase of entertainment, and especially the music industry, are very much aware of the egos, arrogance and greed which propel the biz. All they can do is read, nod understandingly and sadly grin. Ultimately it's the consumer who can make a difference, but if we're to learn anything from Jack and Jill Consumer in other fields, such as baseball, football and basketball, it is that they will feed at whatever is slopped in the trough when they get hungry enough—which is exactly what the arrogant bean-counters running the companies increasingly count on in today's markets.

Undoubtedly author Bruce Haring began as a consumer, found a love of music and entertainment and has gone on to become an entertainment reporter at such publications as USA Today, Billboard, Daily Variety, Rolling Stone, Entertainment Weekly, Los Angeles Times and BAM. Somewhere along that path and in the shadows of the entertainment business, he smelled something which compelled him to investigate. The fact that it is dusted over with expensive Cologne doesn't make it smell any less or appear less contorted and convoluted behind the glitter of Gold and Platinum. It's there and it's growing.

Perhaps the artists feel it's their place to correct it, since more and more creative players are cognizant of what's lurking behind the fogged double doors: Haring closes his book with Motorhead's Ian "Lemmy" Kilmister's keynote address to the 1994 Concrete Foundations Forum, annual convention, statement to "...don't play music you hate for money. Don't get sold short...And don't die ashamed..."

Basically nothing will change until the consumer changes it. It's in the nature of the artist to care more about creating than about juggling account numbers. Once they change their brain sides it's tough to go back to believing in intangibles such as ideas on the wind, things you can't see. The "Suits In The Suits," Haring's opening chapter title, know this. They count on this.

Haring has done a great deal of research for his book: interviewed insiders—some of whom have asked for anonymity, for obvious reasons; and presents it in a fair-minded, even-handed manner without inserting himself or his own personal opinions. He simply allows the players and their actions to speak for themselves and therein pours out the greed and arrogance which is overwhelming and the fact that creative people do not control what goes out to the public.

The bottom line rather than the cream rises to the top in today's market. Those in control have no idea what artistry or creativity consists of, nor do they seem to care.

A terrific read.

(Birch Lane Press; Carol Publishing Group. 226 pages. $19.95)

Top 15 Weekly Film Grosses

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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</thead>
<tbody>
<tr>
<td>1. Primal Fear</td>
<td>Paramount</td>
<td>1</td>
<td>1,983</td>
<td>$9,871,222</td>
<td>$4,978</td>
<td>$11,892,480</td>
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<tr>
<td>2. Thin Line Between Love &amp; Hate</td>
<td>New Line</td>
<td>1</td>
<td>1,131</td>
<td>$9,310,414</td>
<td>$8,232</td>
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<tr>
<td>3. The Birdcage</td>
<td>MGM/UA</td>
<td>5</td>
<td>2,236</td>
<td>$9,219,443</td>
<td>$4,123</td>
<td>$87,604,273</td>
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<tr>
<td>4. Sgt. Bilko</td>
<td>Universal</td>
<td>2</td>
<td>2,309</td>
<td>$6,084,230</td>
<td>$2,635</td>
<td>$16,727,320</td>
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<tr>
<td>5. Executive Decision</td>
<td>Warner Bros.</td>
<td>4</td>
<td>2,285</td>
<td>$4,838,155</td>
<td>$2,117</td>
<td>$42,852,311</td>
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<tr>
<td>6. Oliver &amp; Company</td>
<td>Buena Vista</td>
<td>2</td>
<td>2,189</td>
<td>$3,706,594</td>
<td>$1,693</td>
<td>$10,001,867</td>
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<tr>
<td>7. Fargo</td>
<td>Gramercy</td>
<td>5</td>
<td>716</td>
<td>$2,536,491</td>
<td>$3,543</td>
<td>$12,160,219</td>
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<tr>
<td>8. Up Close &amp; Personal</td>
<td>Buena Vista</td>
<td>6</td>
<td>1,629</td>
<td>$2,023,927</td>
<td>$1,242</td>
<td>$42,979,202</td>
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<tr>
<td>9. A Family Thing</td>
<td>MGM/UA</td>
<td>2</td>
<td>1,134</td>
<td>$2,008,728</td>
<td>$1,771</td>
<td>$5,960,404</td>
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<tr>
<td>10. Flirting With Disaster</td>
<td>Miramax</td>
<td>3</td>
<td>285</td>
<td>$1,766,054</td>
<td>$6,197</td>
<td>$2,959,743</td>
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<tr>
<td>11. All Dogs Go To Heaven 2</td>
<td>MGM/UA</td>
<td>2</td>
<td>2,037</td>
<td>$1,550,059</td>
<td>$761</td>
<td>$4,684,426</td>
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<td>12. Diabolique</td>
<td>Warner Bros.</td>
<td>3</td>
<td>1,754</td>
<td>$1,525,499</td>
<td>$870</td>
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<tr>
<td>13. Homeward Bound 2</td>
<td>Buena Vista</td>
<td>5</td>
<td>1,673</td>
<td>$1,388,094</td>
<td>$830</td>
<td>$27,736,272</td>
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<td>14. Dead Man Walking</td>
<td>Gramercy</td>
<td>15</td>
<td>769</td>
<td>$1,098,509</td>
<td>$1,428</td>
<td>$34,163,268</td>
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<tr>
<td>15. Jumanji</td>
<td>Tristar</td>
<td>17</td>
<td>783</td>
<td>$1,017,888</td>
<td>$1,300</td>
<td>$98,135,121</td>
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</tbody>
</table>

Domestic box-office, which includes USA and Canada for the weekend of April 5-7, totaled $57,945,307, breaking down to a $2,528 per-screen average off a total of 22,913 screens, giving a combined total of $423,094,142. (Courtesy Entertainment Data, Inc.)
Profile

Bobby Mardis: Navigating The Circle Of Pain

By M.R. Martinez

HIS PHONE HAS BEEN RINGING off the hook since cable channel Showtime aired his dramatic film short Circle Of Pain during Black History Month in February, and filmmaker Bobby Mardis definitely doesn’t mind. “I’ve never had so many high-powered people interested in taking meetings with me and so many doors open up to me,” Mardis recently told Cash Box during a phone interview. “Sometimes it takes other people to validate you and to open those doors.”

Since the press widely lauded the film, shot on shoestrings and the goodwill of friends, family and segments of the film industry, Mardis has been invited to pitch projects at Warner Bros. and Fox, and has also been approached by independent financiers about producing one of the eight feature scripts he has developed while waiting for this chance.

Circle Of Pain, made for Showtime and produced through his own Fat Chance Productions, although sparked by a grant from Showtime, is a study in how ingenuity and indefatigable belief is the fuel for getting a project done.

A former University of Southern California film school graduate, Mardis was the winning candidate for the $25,000 grant offered last year by Showtime, after a review of short films by five filmmakers. As winner, Mardis would be responsible for producing a dramatic short for the channel’s 1996 Black History Month celebration.

Mardis knew it would cost more than $25,000 to pull off the formidable task. “I figured the film’s budget would be about $175,000, and I also felt that raising the money would be like trying to climb up a mountain backwards at night,” Mardis laughingly says.

But, by calling upon relationships he had built as a performer while working with Robert Townsend, Keenan Ivory Wayans and Rusty Cundieff, among others, and also convincing various local political leaders of the project’s merit, Mardis was able to secure capital, material and/or services from a variety of sources.

One of his major coup was assembling a stellar cast willing to perform gratis. Veterans Glynn Turman, Anna Maria Horsford and the late Rosalind Cash were cornerstones of the cast along with Todd Bridges, the young actor who was cast in the autobiographical role of a young man with a criminal past, who has done time in prison and was back on the outside seeking personal redemption for himself and family.

Aiding Mardis in mounting the production were co-producers T’Keyah Crystal Keymah (Living Color), Tora Broussard-Wilson and Tim Hutcheson, who helped secure many of the services necessary to see the film through pre-production and production. One of the first things done was to obtain letters of endorsement from political leaders ranging from California Assemblyman (and now San Francisco mayor) Willie Brown to Los Angeles mayor Richard Riordan.

USC film school colleague Cundieff helped out by giving Mardis “short ends,” left over film, from Cundieff’s Savoy picture Tales From The Hood, which were then sold to Studio Film and Tape with the proceeds going toward purchase of fresh stock. He also got discounts from various Hollywood companies, including Otto Nimesz, Kodak and Tiffen Filters, and for nearly half of the production locations from the City of Lynwood through Perry Brens, another USC colleague working for the city.

A series of enterprising ventures by the producers, and donations from various sources including Raiders player Albert Lewis and team wide receiver coach Mike Wilson and music entrepreneur Dick Griffey (more than 120 friends, family and business associates in all), made the cash funding for Circle Of Pain a community family project.

Mardis continued to rely on the largess of friends and USC associates in post-production, tapping the services of editor Terry Shropshire, who worked on the filmmakers 1991 anti-gang film Why Colors, to cut Circle Of Pain. Disney’s Dave Hagberg provided post-production sound mixing for the film, and when many others in Los Angeles shunned the project, a friend in Chicago donated $5,000 to the post production efforts and Mardis, duplicating a trick that helped Robert Townsend get his breakthrough film Hollywood Shuffle made, started using credit cards and a few personal loans to finish the movie.

And for the premiere, Broussard-Wilson got Magic Johnson to donate theatre space for Circle Of Pain’s unveiling.

“Getting this film done demonstrated to me that—if you have the right idea—people will support you,” Mardis says. “I can’t tell you how grateful I am for this experience.”

But he is looking to move into the next phase. “This film has given a lot of (studio) development people a taste of my work.”

People also are getting a taste of Mardis through his work on One Last Time, his feature length debut which as already received a second place prize at the recent Houston World Fest Int’l Film Festival. The film also was honored at the Saguro Film Festival in Arizona.

It looks as though Mardis is going to be a very busy man. “I can live with that,” he says.

Famous Mugs

Arresting Photos And Felonious Facts For Hundreds Of Stars Behind Bars

THERE ARE NO AUTHORS listed here, other than the celebs themselves in that they wrote their own captions when they did what they did to have the mug shot taken.

There’s really nothing here the National Enquirer or The Globe hasn’t already uncovered—or should I say no one. Most of them have been documented in mainstream newspapers at the time of their occurrences. The fascination here is simply they’re all in a single place where it’s easy to see that all walks of public life are represented, from politicians (Spiro Agnew and George Stephenson) and president (Ronald Reagan) to sports (Jennifer Capriati and you-know-who) and showbiz siblings (The Fodas, Brandos, Carradines and O’Neals).

While every public occupation or career field is represented here with arrests and brief booking histories not all are accompanied with Mug Shots. Some, yeah: Tim Allen (who served two years for dealing cocaine in Michigan); a youthful bloody-faced Brett Butler (booked for drunk driving after a crash); yeah, Hugh Grant (who adsorns the cover) and Divine Brown.

Some areas are amusing, such as the rundown on French sex-kitten Brigitte Bardot who was jailed for castrating “Charly,” a donkey that was being boarded at her St. Tropez home after he attempted to mount her female donkey, “Mimosa.” She was released on appeal and her accuser (Charlie’s owner) ordered to “pay her $1,000 for ‘discrediting her efforts’ to protect animals.”

It’s a romp to see how certain segments of the rich and/or famous and infamous have erred in judgement. Some, considering their outcomes, are touching and sad, some angering and sobering.

(Cader Books; Andrews and McMeel. 138 pages. $7.95)
By John Rhys

**THE GREAT UNKNOWNs:** "He had on cream-colored slacks and a cream-colored jacket with matching cream-colored shoes. He was sharp!" Roy Gaines, a true legend in his own time,elta as he recollects the first time he met Chuck Willis, the man he would eventually play guitar for and write with until Mr. Willis' sudden death in the late '50s.

Roy Gaines since then, has reaped the rewards and benefits of his vast career. He is known and respected by many notables in the music industry but relatively unknown by the public at large. Today, he not only owns his own record company, but also is the proud owner of a beautiful nightclub and cabaret in South Central Los Angeles. Not bad for a man of truly humble beginnings.

Roy Gaines was born in Waco, TX, August 12, 1937 to a family very much involved with the blues. Gaines' first solo appearance came when he was 14 years old. "I had been practicing 'doin' flips with the guitar at home and when I'd couple that night at this ol' club out in the country. The folks went wild clappin' and yellin'. 'More, more, more.' I knew right then that was what I wanted to do the rest of my life." At age 16, Gaines was invited to join a band called The Solid Senders and Gaines learned the work ethics of a band that played a diverse cross section of blues and R&B throughout Texas.

A year later, Gaines found himself in Houston doing tracks for Duke Records' top producer Joe Scott at Don Robey's Peacock Studios and contributed the soaring guitar rhythms and solos on Bobby Bland's "Woke Up Screaming" and Jr. Parker's "Driving Me Mad."

While on the road with Big Joe Turner, Gaines met and began working and writing with the inimitable Chuck Willis. "I met Chuck at the right time and we sure made a whole bunch of hits," Gaines recalls. "Chuck's death caught us all off guard. Before we could turn around Chuck was gone. It still upsets me to hear 'It's Too Late'."

Since the death of Chuck Willis, time has seen Roy Gaines in many recording studios and on stages all over the world with such luminaries as The Jazz Crusaders, Ray Charles, Stevie Wonder, Aretha Franklin, Quincy Jones and Billie Holliday and Gaines is now in the process of working on a new album, this time his own, under the direction of Leon Haywood and his high school classmate Wayne Henderson. Cash Box knows it will be a great album because it comes from a true and honest gentleman of the blues.

SUPPOSE YOU DID THE GIG of a lifetime. Everything was perfect, the fans approved, the recorder recorded and the band played flawlessly then someone stole the tape. Would you forget it? I don’t think so. Neither did Patrick Ford of Blue Rock'it Records, and some 12 years later this amazing performance containing the truly gifted Ford Brothers (Robben Ford on guitar, of course, Mark Ford on harp and producer Patrick Ford playing the drums has been unearthed. This marvelous new CD titled As Real As It Gets has just been released. It’s been a long time coming but well worth the wait... Seems everyone wants to play the blues these days. Last Sunday evening at Smokin’ Johnnies in the San Fernando Valley, a performer calling himself Smokin’ Johnny wound up on stage between sets and gave a viable performance. This player however is a well known and talented artist by the name of David Carradine and since we started speaking of brother groups, it seems apropos to let you know that the Carradine Brothers are forming a blues band of their own... An apology is necessary here and Cash Box sends it out to Mr. Ed Chmielewski of Blind Pig Records San Francisco for misspeaking his last name in the column two weeks ago. How about... And, speaking of Blind Pig. Cash Box has just received notice that Tommy Castro, whose new CD is causing great attention throughout the USA, will be appearing at B.B. King’s Club at Universal City Walk Thursday, April 25th at 9 p.m. Don’t miss this show... Cash Box wishes to thank Mr. Bruce Iglauer, founder of Alligator Records in Chicago, for twenty five years of excellent blues. Congratulations Bruce for helping to keep the traditions alive and striving to make sure that those people who have given so much of their lives to the cultural well-being of musical America won’t be forgotten... She’s back, she’s still beautiful and she’s now at House Of Blues Productions. She’s the magical Robin Braun and Cash Box congratulates Hob Productions on making a wise choice... Til next time, remember... The Gods love the blues.
News From The United Kingdom, Ireland & Europe

By Hal Levy

TOP UK SINGLES: Hanging onto number one spot is The Prodigy’s “Firestarter” followed by Mark Snow’s “The X Files” still on second with Robert Miles’ “Children”, holding third while Mark Morrison returns to four with “Return The Mack.” Another holding her position is Gabrielle who asks “Give Me A Little More Time” and joining the list at six is Gina G who says “Ooh Aah...Just A Little Bit.” Ocean Colour Scene now at seven says “You’ve Got It Bad!” while on eight we’ve got another new mystery with DJ Dado’s “X-Files.” Take That moving down to nine asks “How Deep Is Your Love” while Pulp, new on the charts at ten reports “Something Changed.”

The top UK album is Take That’s “Greatest Hits.”

Europe’s top single is Robert Miles’ “Children,” which holds first position in Germany, France, Switzerland and Belgium and is in second place in most other European countries. Prodigy’s “Firestarter” burns up the charts in Norway, Finland and Yugoslavia while Take That finds out “How Deep Is Your Love” in Denmark. 2 Pac Feat. Dr. Dre finds “California Love” in Sweden while George Michael’s “Jesus To A Child” still sings on Spanish charts. Celine Dion “Falling Into You” spreads out from France and Switzerland into Austria, Holland and Norway while Sting’s “Mercury Falling” rises in Finland. Oasis’ “Wonderwall!” fences in Croatia and, giving greetings in Latvia is David Bowie & PSY’B “Hello, Spaceboy.”

OUT SHOPPING finds Thorn EMI at £18.35 up 1.75 and Rank Organization at £5.12 up 0.27. PolyGram (Dutch 99.80) £39.50 is up 1.90.

A CRANBERRY THANKSGIVING to the dearly departed with The Cranberries upcoming album, To The Faithful Departed which pays tribute to three people who were very close to them, mainly Denny Cordell, the person they credit with their discovery. Also immortalized are singer Delores O’Riordan’s grandmother and her friend Sylvie Redmond. Coming in for good old memories are John Lennon and Kurt Cobain.

AND A RAZZBERRY FROM A CRANBERRY as O’Riordan wins an apology, $7,500 charity donation and court costs from The Daily Sport which said she did a revealing bit on stage at a Hamburg concert when she wore a short skirt without underpants. Sport Newspapers Ltd. agreed that the allegations against O’Riordan were unfounded as far as the Underpants went.

BERTELSMANN, the German media group that includes Bertelsmann Music Group has worked out a $6.8 billion merger of its radio and television branches with Compagnie Luxembourggeoise de Telediffusion which will create Europe’s largest broadcasting unit. Bertelsmann, which is privately owned, ranks behind Time Warner and Disney/ABC as the world’s third largest media group. The new company, as yet unnamed, will have estimated sales of more than £2.3 billion a year with stations in the UK, Germany, France and Holland.

MEANWHILE BACK AT THE RANCH, Leo Kirch of Kirch Group of Munich, another German media magnate is on the verge of striking a deal with the U.S.’s Viacom, which will put Kirch ahead of Bertelsmann in the launching of a digital TV service in Germany, which is the richest and hottest market in Europe. One of the giants at stake is MTV Europe and VH-1, both music stations owned by Viacom, who intend to scramble its signals to add subscription income to its already considerable advertising revenues. While this might cut income at first, the expected demand for its services is expected to be reflected in higher earnings within a short period.

WAKE UP TO EVERYTHING BUT THE BODY: That you’ll have to provide on your own. With catering covering everything these days from birth to bris to bar mitzvah and confirmation together with weddings, divorces and birthdays, someone just had to come up with the ultimate idea and that is what Cork-based Harro has done. You provide the suit and the body and they will handle your WAKE in such a way that the only grief you’ll feel is when you get the bill. Happy Haunting.

IT AIN’T EXACTLY A GRAMMY but the Irma Music Awards is considered a big thing in Ireland and at this year’s edition, the big winner was Boyzone, who won both the Best Irish Group Album and the Best Single of the Year for their “Key To My Life.” Brit group Oasis won International Award and Album of the Year for What’s The Story, Morning Glory. Michael Jackson didn’t show up for his Best International Male Album, His Story, but Celine Dion was there for her Best International Female Album, D’Eux. Garth Brooks’ Fresh Horses picked up Best Country Album and The ChiefTians’ The Long Black Veil was voted the Best Traditional Album.

GRAB THEM BOYZ which is what publisher Mike Hogan of Hoston Company did when the original UK publisher of the Boyzone magazine dropped the project. The new magazine’s tentative title, Boyzone Boyzone is due out the end of April with an initial 100,000 run. If successful, plans are under way for German and Italian editions. Hoston is an umbrella publishing company with numerous titles ranging from theater programs, sports magazines, tourist magazines and its newest title is Full Flight, an airlight magazine for the new airline City Jet.

IT AIN’T THE COLOR, IT’S THE COUNTRY: The South African Performing Arts Working Equity, an actors union, is protesting the casting of Sidney Poitier as Nelson Mandela in an upcoming U.S. television movie that will co-star Michael Caine. While pointing out the importance of star power attracting financing for films, both the producers and Poitier promise to hold acting classes for South African actors.

CAUGHT IN THE CROSSFIRE: Warner Bros.’ Neil Jordan film on the life of Irish republican leader Michael Collins, which stars Liam Neeson and Julia Roberts is currently in post-production in Hollywood. However, Jordan is reported to feel that the $45 million film should have its release date postponed due to the current breakdown of the IRA cease fire in Northern Ireland.

PAY PER SEAT: Promoters of the Oscar de la Hoya and Cesar Chavez fight are reported to have opted out of the Pay Per View scene and into the Pay Per Seat area as they intend to broadcast the upcoming fight only into big venues which have a capacity for large audiences as well as lots of big screens. Promoter Bob Arum bases his decision on reports of pirating of PPV broadcasts as well as reports of cable companies that are very late in paying monies due.

THE TOP TEN CHART OF PIRATE COUNTRIES is topped by China, followed by Russia, India, Mexico and the U.S. Others in the top ten include Turkey, Poland, South Korea, Italy and Brazil.

THE CABLES ARE COMING, and together with satellite channels they have, for the first time, pushed Channel 4 out of the top 10% share of the audience.

IT’S WHAT YOU GOT THAT MAKES WHAT YOU WANT: According to a recent survey, the more gadgets in the way of PCs we have at home, the more additional services we want. Homes with PCs show a 50% lack of interest in PPV films with 66% interested in interactive programs and less than 25% getting excited about TV shopping.

BAD BAD BAD BOYS and the Oasis’ Gallagher brothers are determined to keep their reputation alive and kicking in spite of their mother’s denials, both insist they and friends were petty thieves, second story men as well as hi-jackers when they were younger. The police are investigating.
**CASH BOX TOP 100 COUNTRY SINGLES**  
**APRIL 20, 1996**

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hypnotize the Moon (Giant 17704)</td>
<td>Clay Walker</td>
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<tr>
<td>2</td>
<td>You Gotta Love That (Atlantic)</td>
<td>Neal McCoy</td>
<td>2</td>
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<tr>
<td>3</td>
<td>What Do I Know (Columbia 67223)</td>
<td>Ricochet</td>
<td>18</td>
</tr>
<tr>
<td>4</td>
<td>No News (BNA)</td>
<td>Lonestar</td>
<td>13</td>
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<tr>
<td>5</td>
<td>Heart's Desire (Career)</td>
<td>Lee Roy Parnell</td>
<td>12</td>
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<tr>
<td>6</td>
<td>It Wouldn't Hurt to Have Wings (Decca 12261)</td>
<td>Mark Chesnutt</td>
<td>14</td>
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<tr>
<td>7</td>
<td>You Win My Love (Mercury 522966)</td>
<td>Shania Twain</td>
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<tr>
<td>8</td>
<td>All I Want is a Life (Curb)</td>
<td>Tim McGraw</td>
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<td>Long as I Live (Atlantic)</td>
<td>John Michael Montgomery</td>
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<td>10</td>
<td>The River and the Highway (Atlantic)</td>
<td>Pam Tillis</td>
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<td>11</td>
<td>Someone Else's Dream (Warner Bros. 45872)</td>
<td>Faith Hill</td>
<td>18</td>
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<tr>
<td>12</td>
<td>It's What I Do (Capitol Nashville)</td>
<td>Billy Dean</td>
<td>8</td>
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<tr>
<td>13</td>
<td>Walkin' Away (Atlantic 1-2934)</td>
<td>Diamond Rio</td>
<td>17</td>
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<td>14</td>
<td>Heaven in My Woman's Eyes (MCA 11242)</td>
<td>Tracy Byrd</td>
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<td>15</td>
<td>Heads Carolina, Tails California (Curb)</td>
<td>Joe DeMessina</td>
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<td>16</td>
<td>My Maria (Atlantic)</td>
<td>Brooks &amp; Dunn</td>
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<tr>
<td>17</td>
<td>To Be Loved by You (Curb/MA 11090)</td>
<td>Wynonna</td>
<td>8</td>
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<tr>
<td>18</td>
<td>All You Ever Do Is Bring Me Down (MCA 11257)</td>
<td>The Mavericks</td>
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<tr>
<td>19</td>
<td>Almost a Memory Now (Atlantic)</td>
<td>Blackhawk</td>
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<td>20</td>
<td>Out of the Blue Clear Sky (Atlantic 11428)</td>
<td>George Strait</td>
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<td>21</td>
<td>Ready, Willing and Able (RCA 64742)</td>
<td>Lari White</td>
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<td>22</td>
<td>I'm Not Supposed to Love Anyone (Asylum)</td>
<td>Bryan White</td>
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<td>23</td>
<td>If I Were You (Mercury 526991)</td>
<td>Terri Clark</td>
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<td>24</td>
<td>I Think About You (Epic 67033)</td>
<td>Collin Raye</td>
<td>9</td>
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<tr>
<td>25</td>
<td>Too Much Fun (Giant 24606)</td>
<td>Daryle Singletary</td>
<td>17</td>
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<tr>
<td>26</td>
<td>The Change (Capitol Nashville 32060)</td>
<td>Garth Brooks</td>
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<tr>
<td>27</td>
<td>Does That Blue Moon Ever Shine on You</td>
<td>Clay Walker</td>
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<td>28</td>
<td>C-O-U-N-T-R-Y (Epic 67405)</td>
<td>Joe Diffie</td>
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<td>Starting Over Again (MCA 12624)</td>
<td>Reba McEntire</td>
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<td>Ten Thousand Angels (BNA)</td>
<td>Mindy McCready</td>
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<td>Who's That Girl (Epic 66877)</td>
<td>Stephanie Bentley</td>
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<td>Every Time I Get Around You (MCA 11423)</td>
<td>David Lee Murphy</td>
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<td>Time Marches On (Atlantic)</td>
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<td>34</td>
<td>High Lonesome Sound (MCA 11422)</td>
<td>Vince Gill</td>
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<td>Holdin' Onto Something (MC/CC↺)</td>
<td>Jeff Carson</td>
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<td>36</td>
<td>It Works (RCA 66525)</td>
<td>Alabama</td>
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<td>The Love That We Lost (MCA Nashville 531192)</td>
<td>Chely Wright</td>
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<td>She's Got a Mind of Her Own (Epic 67069)</td>
<td>James Bonamy</td>
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<td>39</td>
<td>Years From Here (MC/CC↺)</td>
<td>Baker &amp; Myers</td>
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<td>40</td>
<td>My Heart Has a History (Reprise 46150)</td>
<td>Paul Brandt</td>
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**Highest Debut:**  
Clay Walker  
*Hypnotize the Moon* (Giant 17704)
Single Reviews By Wendy Newcomer

**MARTY STUART & TRAVIS TRITT:**
“Honky Tonkin’ What I Do Best” (MCA 5P-55197)

Whether their song is a genuine reunion of Nashville’s “no-hats” or a publicity stunt to kick off their upcoming tour together, one thing is for certain: Tritt and Stuart know how to sell a song. Whenever they share the same three minutes on a disc, expect chemistry and some good-time music.

**LORRIE MORGAN & JON RANDALL:** “By My Side” (BNA 07863-66847-24)

The first single from her new album, *Greater Need*, is a charming duet with Emmylou Harris’ former sideman (and current RCA artist) Jon Randall. “By My Side” finds Morgan sounding as vulnerable and magnificent as she did in “Dear Me.” The combination of Morgan’s grit and Randall’s airy tenor make firework.

**TRACY ADKINS:** “There’s A Girl In Texas” (Capitol DPRO-10341)

Picking up right where Strait and Chesnutt left off, Adkins continues the tradition of paying homage to both the Lone Star state and a woman in the same song. It’s a smooth rendition of the essential radio-receptive debut and should have no problem finding a home on car radios and jukeboxes everywhere.

**PATTY LOVELESS:** “A Thousand Times A Day” (Epic ESK 78309)

If Patty Loveless can sing a sad song, I’ve never heard it. Her in-your-face honesty and the song’s unapologetic message are a double delight. She’s probably the only contemporary female artist who can take a song that was also recorded by George Jones and bring an equal amount of passion to the table.

**DWAYNE YOAKAM:** “Sorry You Asked” (Reprise PRO-CD 7996)

Picture a “Dear John” victim or any other broken-hearted man telling anyone who will listen his sob story—this is “Sorry You Asked” in a nutshell. Yoakam’s single from *Gone* is a babbling account expertly told through the wry pipes of Country’s most enigmatic character. This one is practically flawless, right down to the rambling fadeout.
Tom Wopat Exits Prime Time...

By Wendy Newcomer

After only four months as host of The Nashville Network's flagship series, Prime Time Country, Tom Wopat is leaving the show. Wopat's exit was announced April 9 and his final show was slated for April 16.

The former star of The Dukes of Hazzard will be replaced by rotating guest hosts until a permanent replacement is selected. Guest hosts included Marty Stuart (April 17), Katie Haas (April 18) and Gary Morris (April 19).

Famed Newlywed Game host Bob Eubanks commands the desk for two weeks (April 22 through May 3) and Contemporary Christian artist Gary Chapman will host May 6 through 10.

"The decision was made with consideration to both Tom and TNN," says Brian Hughes, vp of programming. "TNN is looking at format adjustments to improve the network's performance. Tom has found new opportunities he wants to explore, along with his commitment to concert touring and to appearances on the Ciby series on CBS."

Hughes added that Prime Time Country "has many great elements, but has not fulfilled TNN's objectives." The series, which airs Monday through Friday at 9 p.m. (EST) will continue to be produced by the dick clark company-Nashville. R.A. "RAC" Clark remains the producer, and Dick Clark, Gene Weed and Barry Adelman are executive producers.

ACM Announces Winning Pickers

Nashville's Best Players were given their due April 9 as the Academy of Country Music announced the winners in the instrumentalist categories of this year's "Hat" awards. They are as follows:

Bass—Glenn Worf, Drum—Eddie Bayers, Fiddle—Rob Hajacos; Guitar—Brent Mason, Keyboard—Matt Rollings, Specialty Instrument—Terry McMillan (Harmonica), and Steel Guitar—Paul Franklin.

Hajacos is a first time winner and Franklin was honored for the second consecutive time. Bayers and Rollings both won for the fifth consecutive year. Worf was a fourth time winner, and Mason and McMillan are both third time winners.

Award winners were determined by a vote of members of the Academy's Musician/Bandleader/instrumentalist, Club Operator/Employee and Artist/Entertainer categories. During the April 24 NBC telecast of the show, awards in 12 other performing categories will be presented.

In Other News...

Nashville-based Trifecta Entertainment received a bronze award in the category of "Entertainment/Media Event" for its Black Velvet Smooth Steppin' Showdown at the Sports & Event Marketing Awards held recently in New York City.

CMT is heading for the skies with a foray into international in-flight programming with Lufthansa German Airlines, one of the world's largest passenger carriers. On April 1, Lufthansa began carrying a 30-minute block of country music videos supplied by CMT.

TNN will present a profile of country artist Kenny Rogers on May 2. The Life and Times of Kenny Rogers will feature interviews from Rogers' duet partners such as Dolly Parton and Kim Carnes, and also feature segments with longtime friends Dick Clark and Barry Gibb.

Four Country Artists Will Talk About their mothers on the TNN special, Path to Stardom: Mother Knows Best, a Mother's Day encore presentation, on May 7 and 11. Artists featured are Naomi Judd, Marty Stuart, Joe Diffie and Tim McGraw.

Warner Bros. artist Iris Dement is currently working with producer Randy Scruggs at his Scruggs Sound Studio in Nashville. Dement's album is set for a fall release and will include a guest appearance by Mark Knopfler on National steel guitar.

Epic labelmates Patty Loveless (l) and Stephanie Bentley pose for the camera backstage during Loveless' standing-room-only show with Vince Gill in Chattanooga, TN. Bentley's debut single, "Who's That Girl," has received rave reviews, while Loveless continues to pack 'em in with songs from her latest album, The Trouble With The Truth.

River North Records is releasing the first-ever heart-shaped CD to promote artist Ronna Reeves' new single, "My Heart Wasn't In It." The CD works in all disk players except for certain in-dash car models and was manufactured by DiscArt of Chestnut Ridge, NY.

Arista Records/Nashville Has Formed a self-contained production department to handle all aspects of record production for the Arista/Nashville, Career, Arista/Texas and Reunion labels. Cary Ryan was named mgr. of manufacturing & distribution for the dept. and Susie Cox joined as mgr. of merchandising productions. Other dept. changes include the addition of Traci Sameczko, new release product coordinator; and the promotion of Cheryl Horkoff, production coordinator.

Atlantic Artist Tracy Lawrence recently treated patients at Vanderbilt's Children's Hospital to a private concert where he played songs from his Marches On album. During the visit, Lawrence also filmed PSAs promoting the 4th Annual Music City Tennis Invitational Live Celebrity Auction, held April 20.


Ted Wagner was named director of national country promotion for Columbia Records Nashville. Wagner will be responsible for the development and coordination of national country promotion of all Columbia Nashville artists.

Aubrey Teeter was added to the staff of Five Star Music as songpluggers of the country catalog. Teeter's previous experience includes songplugging for Ten Ten Music and Intervision/Interralp Music.

The Palace In Hollywood will host the second annual Sizzlin' Country concert benefiting the Cystic Fibrosis Foundation on April 23. The show will include performances by Tracy Lawrence, Tim McGraw, Bryan White and Paul Brandt, among others. Dwight Yoakam will also make a special presentation.

Questar, Inc. announced the opening of its Questar/Mission Records Nashville office. Running the Nashville operations are Jeff Willett, vp/gm; and Mark Chessir, A&R director.

(Continued on page 24)
COUNTRY MUSIC

RADIO PLAYLISTS
Some of what’s playing in heavy rotation:

WTSH-FM: Rome, CA
DIAMOND RIO—“Walkin’ Away”
NEAL MCCOY—“You Gotta Love That”
SHANIA TWAIN—“You Win My Love”
RICOCHET—“What Do I Know”
CLAY WALKER—“Hypnotize The Moon”
KLMX: Clayton, NM
WYNONNA—“To Be Loved By You”
RICOCHET—“What Do I Know”
DARYLE SINGLETARY—“Too Much Fun”
LARI WHITE—“Ready, Willing And Able”
KEITH STEGALL—“1969”
WRSF-FM: Nags Head, NC
SHENANDOAH—“All Over But The Shoutin’”
FAITH HILL—“Someone Else’s Dream”
TIM MCGRAW—“All I Want Is A Life”
DARYLE SINGLETARY—“Too Much Fun”
NEAL MCCOY—“You Gotta Love That”
WSM-FM: Nashville, TN
LONESTAR—“No News”
MARK CHESNUTT—“It Wouldn’t Hurt To Have Wings”
CLAY WALKER—“Hypnotize The Moon”
LEE ROY PARNELL—“Heart’s Desire”
NEAL MCCOY—“You Gotta Love That”
KGGI-FM: San Angelo, TX
NEAL MCCOY—“You Gotta Love That”
LEE ROY PARNELL—“Heart’s Desire”
BILLY DEAN—“It’s What I Do”
EMILIO—“Even If I Tried”
TRACY ByRD—“Heaven In My Woman’s Eyes”
KKJF-FM: Ardmore, OK
TRACY ByRD—“Heaven In My Woman’s Eyes”
MARK CHESNUTT—“It Wouldn’t Hurt To Have Wings”
FAITH HILL—“Someone Else’s Dream”
LONESTAR—“No News”
THE MAVERICKS—“All You Ever Do Is Bring Me Down”
KIXS: Victoria, TX
MARK CHESNUTT—“It Wouldn’t Hurt To Have Wings”
NEAL MCCOY—“You Gotta Love That”
LEE ROY PARNELL—“Heart’s Desire”
PAM TILLIS—“The River And The Highway”
LARI WHITE—“Ready, Willing And Able”

High Debuts
1. VINCE GILL—“High Lonesome Sound”—(MCA)—#34
2. MARTINA McBRIDE—“Phones Are Ringin’ All Over Town”—(RCA)—#47

Most Active
1. TRACY LAWRENCE—“Time Marches On”—(Atlantic)#33
2. GEORGE STRAIT—“Blue Clear Sky”—(MCA)#20
3. BROOKS & DUNN—“My Maria”—(Arista)#16
4. REBA MCENTIRE—“Starting Over”—(MCA)—#29

POWERFUL ON THE PLAYLIST—The Cash Box Top 100 Country Singles chart is led by the Clay Walker single “Hypnotize The Moon.” This week’s chart displays four big movers and two debuts breaking into the Top 50. Leading the way in the most-movement category is Tracy Lawrence and “Time Marches On,” taking a big 14-spot jump to #33, followed by George Strait and “Blue Clear Sky,” which jumped 11 spots to #20. Brooks & Dunn move another 10 spots, which puts “My Maria” at #16 for its second week on the chart. Finishing off the big movers this week is Reba McEntire’s “Starting Over,” taking a nine-spot jump to #29. As for debuts, two artists made it to this week’s Top 50. Vince Gill leads the way for the highest debut position with the single “High Lonesome Sound” at #34, and Martina McBride enters at #47 with “Phones Are Ringin’ All Over Town.”

Songwriters Of The Week: Congratulations to Steve Dorff and Eric Kaz, writers of the Clay Walker #1 hit, “Hypnotize The Moon.”

CMT Top Twelve Video Countdown
1. ALABAMA ........................................... “It Works” (RCA)
2. SHANIA TWAIN .................................... “You Win My Love” (Mercury)
3. JO DEE MESSINA ................................... “Heads Carolina, Tails California” (Curb)
4. JUNIOR BROWN ..................................... “My Wife Thinks You’re Dead” (MCG/Curb)
5. PAM TILLIS .......................................... “The River And The Highway” (Arista)
6. TIM MCGRAW ...................................... “All I Want” (Curb)
7. TERRI CLARK ...................................... “If I Were You” (Mercury)
8. BILLY DEAN ......................................... “It’s What I Do” (Capitol)
9. BLACKHAWK ....................................... “Almost A Memory Now” (Arista)
10. TOBY KEITH ....................................... “Does That Blue Moon Ever Shine On You” (A&M)
11. LONESTAR .......................................... “No News” (BNA)
12. BRYAN WHITE “I’m Not Supposed To Love You Anymore” (Asylum)

—Compliments of CMT video countdown, week ending April 10, 1996.
### COUNTRY MUSIC

#### TOP 75 COUNTRY ALBUMS

**AUGUST 1996**

<table>
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<th>Rank</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>The Woman in Me</td>
<td>Shania Twain</td>
<td>Mercury</td>
</tr>
<tr>
<td>2</td>
<td>Fresh Horses</td>
<td>Garth Brooks</td>
<td>Capitol</td>
</tr>
<tr>
<td>3</td>
<td>The Greatest Hits Collection</td>
<td>Alan Jackson</td>
<td>Arista</td>
</tr>
<tr>
<td>4</td>
<td>Revelations</td>
<td>Alan Jackson</td>
<td>Columbia</td>
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<tr>
<td>5</td>
<td>The Hits</td>
<td>Garth Brooks</td>
<td>Capitol</td>
</tr>
<tr>
<td>6</td>
<td>The Meaning of Me</td>
<td>Bryan White</td>
<td>Interscope</td>
</tr>
<tr>
<td>7</td>
<td>Tennessee Moon</td>
<td>Shawnee</td>
<td>Columbia</td>
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<tr>
<td>8</td>
<td>I Want You</td>
<td>Tim McGraw</td>
<td>RCA</td>
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<td>9</td>
<td>If It Matters to Me</td>
<td>Faith Hill</td>
<td>Warner Bros.</td>
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<td>10</td>
<td>Souvenirs: Greatest Hits</td>
<td>Vince Gill</td>
<td>MCA</td>
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<td>11</td>
<td>Time Marches On</td>
<td>Tracy Lawrence</td>
<td>Warner Bros.</td>
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<td>12</td>
<td>Hypnotize the Moon</td>
<td>Clay Walker</td>
<td>Warner Bros.</td>
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<td>13</td>
<td>Lone Star</td>
<td>Lonestar</td>
<td>MCA</td>
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<td>14</td>
<td>John Michael Montgomery</td>
<td>John Michael Montgomery</td>
<td>Arista</td>
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<tr>
<td>15</td>
<td>Music for All Occasions</td>
<td>The Mavericks</td>
<td>Arista</td>
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<tr>
<td>16</td>
<td>When Love Finds You</td>
<td>Vince Gill</td>
<td>MCA</td>
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<td>17</td>
<td>Starting Over</td>
<td>Reba McEntire</td>
<td>Warner Bros.</td>
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<td>18</td>
<td>The Trouble with the Truth</td>
<td>Patty Loveless</td>
<td>Decca</td>
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<tr>
<td>19</td>
<td>Love Lessons</td>
<td>Tracy Byrd</td>
<td>Arista</td>
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<tr>
<td>20</td>
<td>Toolbox</td>
<td>Aaron Tippin</td>
<td>RCA</td>
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<td>21</td>
<td>Stamepe</td>
<td>Chris LeDoux</td>
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<td>22</td>
<td>In the Hands of Time</td>
<td>Martina McBride</td>
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**Last Week**

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<td>Travis Tritt</td>
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<td>Out with a Bang</td>
<td>David Lee Murphy</td>
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<td>Break My Heart</td>
<td>Bryan White</td>
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<td>26</td>
<td>Not a Moment Too Soon</td>
<td>Tim McGraw</td>
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<td>27</td>
<td>Strait Out of the Box</td>
<td>George Strait</td>
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<td>28</td>
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<tr>
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<td>32</td>
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**Top 35**

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<td>Wynnonna</td>
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<td>Neil Diamond</td>
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<td>John Michael Montgomery</td>
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<td>The Mavericks</td>
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<td>Martina McBride</td>
<td>Martina McBride</td>
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**News**

Sor announces the following Spring releases: The Browns, Family Bible; The Whites, Give a Little Back; and Don Cox, Each One's a Winner.

LORRIE MORGAN, MARTINA MCBRIDE & MARK MILLER are set to host the 30th Annual TNN Music City News Country Awards on Monday, June 10 at 8 p.m. (EST). The awards show will present honors in 14 fan-voted categories including Entertainer of the Year.

Alabama's Randy Owen (I) shows off her tour bus to Prime Time Country's rising correspondent, Katie Haas. Morgan participated in a skit that featured Haas sneaking onto Morgan's bus and falling asleep there la Goldilocks.

Chet Atkins re-created history on a recent trip to Nashville's Hard Rock Cafe. While at the Hard Rock for a retail promotion, Atkins came across the original studio soundboard that he used to produce musical icon Elvis Presley and country legends JIM REEVES and CHARLEY PRIDE. Atkins was unaware of its inclusion in the Hard Rock memorabilia.

### CASH BOX APRIL 20, 1996 24
This Week’s Debut
BRUCE HAYNES—“Last Call”—(Cheyenne)—#29
THAD CHRISTOPHER—“And It Showed”—(Gateway)—#33
FIRST IMPRESSION—“The Promise Of The Lord”—(Spirit Life)—#36

Most Active
DEL WAY—“They’re Only Memories”—(Gospel Choice)—#23
BRUSH ARBOR—“The Way The River Runs”—(Benson)—#26
JILL STEWART—“Showdown”—(Ridgewood)—#18
GAITHER VOCAL BAND—“Living Water”—(Riversong)—#22
MICHAEL J. GRIMM—“John Wayne And Jesus”—(Gateway)—#25

Powerful On The Playlist

After two weeks at #2, Elaine Anderson’s “Come As You Are” on Amberlane takes the lead spot on the Cash Box Positive Country singles chart. Jeff Silvey and “Little Bit Of Faith” move up two spots to #2. Jeff Mckee and “Lake Of Fire” hold at #3, followed by labelmate Rob Tripp with “Sad Song” at #4. Marty Raybon latest, “Drive Another Nail,” moves up one more to #5. “Daysstar” by Terry Joe Terrell moves back one to #6. Jim Carruthers and “For The Sake Of Love” jump two spots to #7. Brian Barrett and “Goin’ To” drop back one to #8, followed by Steve Hughes with “Unfinished Business” at #9.

The biggest mover this week, Del Way, finishes off the Top 10 with a whopping 13 spot jump for his latest, “They’re Only Memories.”

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: “Until She Walked” by Lynne Drysdale, Lisa Daggs with “Two True Believers” and “On A Ring An A Prayer” by Wilcox & Fardoe.

Don Richmond smiles with Barbara Fairchild at the International Country Gospel Music Assn.’s 40th Annual Gold Cross Awards held in Longview, TX. Inducted into the Hall of Fame were Fairchild and country rockabilly artist Wanda Jackson. Richmond once again captured the Entertainer of the Year Award.
Oh My Aching Back!

CHICAGO—To help companies assist their employees in maintaining healthy backs, the National Automatic Merchandising Association has produced a new training program called, "Be A Buddy To Your Back."

"Back problems are among the top claim categories for workers' compensation with vending operators," said Larry M. Eills, director of health, safety and technical standards for NAMA.

The program includes a 16-minute video which shows the typical way most people—especially route drivers—lift products improperly, contributing to back problems. It then demonstrates the proper way to lift items (use hand trucks) and perform various daily tasks the healthier way by using proper techniques. The video also explains and demonstrates easy exercises to maintain a healthy back.

"The program is designed to be shown to employees at a formal training session conducted by company management," explained Eills. "An important component of the program is the distribution of printed materials to those who watch the video. One hand-out re-inforces the information taught in the video, such as proper lifting techniques, exercises for the back and posture—whether standing, sitting or while sleeping," Eills added. "A second hand-out focuses on tips for safe hand truck operation."

Eills said the training program is one that grew out of suggestions that were made by the association's Safety-Loss Control Committee. He also noted that the major contributions for the program came from 13 equipment distributors and suppliers.

Further information regarding the "Be A Buddy To Your Back" training program may be obtained by contacting Larry Eills at NAMA headquarters in Chicago. The number to call is 312-346-0370.

Bally’s Attack From Mars

CHICAGO—Whether you’re a novice or a pro, the new Bally Attack From Mars pinball machine from Midway Manufacturing Company offers the entertainment and challenge to satisfy every possible skill level. This game was officially unveiled at the recent ACME show in Orlando, Florida.

"We’ve recognized that there is a whole new generation of player that is just starting to get hooked on pinball," stated Joe Dillon, vice president of sales, in commenting on the new piece. "With Attack From Mars, we’ve designed a game that is fun for a wide audience of pinball fans."

The game recaptures the fun and adventure of alien attack movies that were part of the American pop culture during the '50s. Music, customized speech, animation and state-of-the-art visual effects combine to capture the fun of the alien attack theme.

From the moment the game starts and the emergency announcement of a Martian invasion comes over the speakers, players become soldiers in the Earth's battle against the ugly green Martians. Players are challenged to save five different areas of the world that are under attack—France, Germany, Italy, England and the U.S. To save each area, players must disable a forcefield protecting the Martian saucer by hitting a motorized, moving three-ball tank target. Once the forcefield is disabled the alien saucer, which is actually part of the playfield, is exposed and can be destroyed with enough well-placed shots. The playfield is ignited with a strobe light presentation when the saucer is destroyed.

The playfield also includes realistic green Martians that start jumping when the player shoots the Martian attack lit shot. Once the Martians start jumping, the player that can hit all of the Martian targets in the time allowed will activate 2-ball multi-ball.

Attack from Mars represents a new philosophy in the design of pinball rules. Instead of working on one feature or mode at a time, players can have more than one feature active at one time. Features are easier to activate, and points can be accumulated at a fast pace by having multiple features active. This design allows novice players to more quickly discover the features that make the game fun, while still challenging advanced players with the prospect of big points from multiple active features.

"We wanted players at all skill levels to be able to experience all of the game features," explained Brian Eddy, head of the Attack From Mars design team. "Players are not forced to hit certain shots at certain times. They are free to make any of the shots at any time."

The game has advanced dot-matrix animation technology and the DCS Sound System which incorporates a score of original and classic music, customized speech and alien sound effects.

Further information may be obtained through factory distributors or by contacting Patrick Fitzgibbon at 312-961-1826 for Bally’s Attack From Mars.

Congrats Rowe!

CHICAGO—The recent ACME '96 convention in Orlando, Florida saw the Rowe LaserStar CD 100 receiving the "Best Jukebox of the Year" award. This marks the thirteenth time Rowe was singled out since the inception of this honor—thirteen years ago! This award is voted upon by industry distributors and operators.

Twenty More Qualify For ‘Valley Gold’

CHICAGO—With the conclusion of eight more regional qualifier tournaments, twenty more dart players have been added to the list of winners who will be competing in the North American Championships, July 11-13 in Las Vegas. At this event players will vie for positions on Team U.S.A., which will travel to Europe in the fall to compete in the Valley World Cup Championships.

The California regional, sponsored by Master Vending of Sacramento, offered $1,560 in cash and prizes. Bros. Music and Games of St. Cloud sponsored the Minnesota regional where ten Valley Cougar dart machines were installed for the match. The Wisconsin regional attracted 140 players and was sponsored by Vacationland Vendors of Wisconsin Dells. Hastings Dist. of Milwaukee sponsored the West Ellis event and provided fifteen Valley Cougar dart machines for the competition.

Williams Enterprises of Centralia was a first-time sponsor for the Illinois regional with American Amusement and Vending of Plainfield sponsoring the Michigan match. Final event in this series was held in Indiana and sponsored by Diggers Vending of Boswell.

Further information regarding this program may be obtained by contacting Valley Recreation Products, Inc., 333 Morton St., P.O. Box 656, Bay City, MI 48707.
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TABLE of Contents

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