Di Blasio Bonds With World Audience

Inside: The Cash Box Retail Guide
Cover Story

A World Of Piano

BMG Latin artist Raul Di Blasio, who as related to his fans’ insistence that he go by his last name only, has earned platinum with his album, Latino—Piano de America, the material from which is earning him new fans around the world because of his tireless touring. Cash Box Latin editor Hector Resende chatted with the Argentina native about the development of the album, and also with a label executive about how the company launched Latino... toward precious metal status.

This issue features the Cash Box Retail Guide

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Cash Box (ISSN 0008-7289) is published weekly except Christmas holidays by Cash Box, P.O. Box 2089, Cliffside Park, NJ 07010 for $90 a fine class. Copyright 1996 by Georgia Abert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to Cash Box, 6444 Sunset Blvd., #603, Hollywood, CA 90028.
**Lead Story**

AARC Pays For '94

Third Year Keeps Charming

THE ALLIANCE OF ARTISTS AND RECORDING COMPANIES (AARC) announced it has distributed to featured recording artists their Sound Recordings Fund checks for 1994. Within the next few months a similar distribution will be made to AARC’s record company claimants.

“I’m pleased to announce that 1994 is the third consecutive year for which AARC will have successfully distributed royalty funds to featured artists and recording companies,” said Jean Milbauer, AARC’s executive director. “In addition, we’ve recently completed the Sound Recordings Fund’s universal settlement for 1995—a process that took just under six weeks to negotiate.”

Added Jay Cooper, AARC board co-chair (representing artists), “That we were able to settle another year’s fund so quickly, and without incurring any litigation costs, is a real tribute to all the parties involved. With a membership of just over 130 companies and 1,400 artists, AARC is now respected within our industry as an important and viable organization. As a result, the checks that went out today represent true financial compensation.”

AARC was formed by the recording industry and the artist community three years ago in response to passage of the Audio Home Recording Act of 1992, which requires that manufacturers and importers of digital audio recorders and blank digital audio recording media pay royalties into the U.S. Copyright Office. Two-thirds of these royalties are placed into a Sound Recordings Fund for distribution to featured artists and sound recording copyright owners.

**Mercury Does Trifecta**

FIFTY PERCENT OF CAPRICORN Records has been obtained by PolyGram-owned label Mercury Records, which in recent weeks has also assumed marketing and promotion and other support services fordef Jam/RAL and also has joint venture with world beat label Triloka Records for crossover promotion functions.

By adding Nashville, TN-based rock label Capricorn, Mercury augments its presence in still another genre. The deal calls for Mercury to help promote, market, manufacture and distribute Capricorn product, including Capricorn’s recent breakout artists the Freddy Jones Band, Ian Moore, 311 and Widespread Panic. Other artists on Capricorn include CAKE, The Fiji Mariners, Lyrand Skyward, etc.

(Continued on page 19)

**Spotlight**

Staying In The Black

With MCA

By Gil L. Robertson IV

MCA RECORDS HAS ONE OF THE MOST EXPANSIVE R&B rosters in the urban music arena. With a line-up that includes long-established players like Patti LaBelle, B.B. King, Al Green and New Edition, along with soul/pop sensations Jodeci, Mary J. Blige and Soul For Real (all of whom record for the MCA-distributed label Uptown) and an impressive new artists line up that features Immature, Nonchalant, Passion and Jessie Powell, the urban division at the venerable label has the complete market covered. After surviving a period of severe reversal of fortune, the label today has implemented a new management style to take better advantage of its immense talent line-up. Headed by industry veterans David Harleston and Hank Shockley, the label has adopted a corporate philosophy that places an emphasis on artists relations and development while also showing special attention to the all-important promotion machinery.

“The problems that MCA have had are not very different from those experienced by labels across the board,” said Harleston during a recent interview with Cash Box. “It’s true, in the next few years that urban sector of the music industry has suffered from a lack of vision and control which in turn has prevented labels from capturing the levels of success they had enjoyed in the past.

Mark Williams has been named vp of international for PolyGram Holding, Inc. (PH). Williams will oversee all international marketing and promotions functions for Mercury, Ireland, Motown and Def Jam, working with each label to maximize the sales of U.S.-signed acts in all territories in coordination with PolyGram local and regional management. He will also coordinate activities of the labels’ international teams. Most recently, Williams was joint managing director of Vínsion Music, a label he created, and prior to that he was director/general manager of Arista UK from 1992-1994. From 1989-1992, he was general manager of Virgin Records UK, and came to that company after three year stint at CBS Records. He joined Epic Records in 1984. The Recording Industry Assn. of America (RIAA) has announced a trio of promotions. First off, Neil Turkewitz has been appointed to exec. vp of international from his post as sr. director of international. Since joining the trade organization in February of 1987, Turkewitz has been responsible for directing RIAA efforts to promote adequate copyright protection worldwide for U.S. record companies. He has been active in the negotiations for many international agreements leading to such protections and greater market access for American products. Jennifer L. Bendall has been promoted to sr. vp of government affairs, upped from vp in the department. She joined the RIAA in April 1991 and has served as the association’s principal liaison to the federal government and is credited with leading the recording industry’s recent efforts to secure passage of the Digital Performance Right in Sound Recordings Act of 1995. Bendall also has been active in the fight against censorship and passage of the Audio Home Recording Act of 1992. And finally, Paul Russinoff has been promoted to assoc. general counsel/director of state relations for the association. Handling state legislative issues has been Russinoff’s bailiwick since joining the RIAA in August, 1993. He has worked on issues regarding censorship and worked with retailers, legislators and concerned citizens on various free speech issues. He is serving on the litigation coordinating committee for constitutional challenge to the recently enacted Communications Decency Act. trip DuBois has joined Capitol Records as director of marketing, heading up the label’s tour marketing & artist development areas. DuBois will be responsible for touring plans in conjunction with the label’s marketing group, liaising with artist management and capitol’s regional sales and promotion staffs. He most recently was director of marketing at Polydor/Atlas Records, where he did product management. DuBois worked to create multimedia projects, websites and interactive CD samplers while there. He’s held similar posts at PolyGram/Island and was soundtrack coordinator at Atlantic Records. And Chris Inucrer, former marketing assistant, has been named manager of tour marketing & artist development. Inucrer will manage the daily activity of the department. Robin Gerber will be the department’s marketing assistant, and coordinator of tour marketing. Diane Doebele has been promoted to sr. director of legal and business affairs for BMG Entertainment and will provide legal and business affairs support to BMG Music Publishing, while continuing to oversee the company’s legal intern program. She most recently was a director in the department, and prior to that she was assoc. director.

With a lack of attention being paid to artist development and a somewhat lax attitude towards promotions, the industry steered off course and is now paying the price for it. At MCA we have developed a philosophy that, first of all, stresses the importance of career development for our artists as well as enhancing our image with the promotion’s community. We are also seeking to be represented by artists who cover the complete spectrum of Urban Music.”

Harleston, together with his trusted partner/advisor Hank Shockley, has a long history of improving label’s fortunes. While at Def Jam the two assembled an artists line up and managerial style that can be largely credited for making that company the industry’s premier urban label. Now at MCA, the two plan to duplicate that.

(Continued on page 19)
Singer-songwriter/guitarist Richard Thompson recently performed a solo acoustic set for an audience of industry and fans at the Irving Plaza in New York. The venue was transformed into a subdued cabaret as Thompson performed a mixture of his oldies and new material from his double CD Capitol Records release you/me/us?. Thompson starts a U.S. tour as a co-headliner with Joan Armatrading that kicks off in Philadelphia June 23. Pictured after the performance are (l-r): Capitol's vp of A&R Kim Bule (left) and Thompson.

SPEEDING POP CYCLES: Most bands play the same fields over and over again, they may be fertile but you are getting the same crop. This is not a problem for Leeds-based English musicians Boyracer. The group goes from noisy pop numbers to more sweet lifting slides that are reminiscent of its old label, the now defunct Sarah Records. Now the group finally has a domestic full-length entitled In Full Color just recently released on Zero Hour. With songs entitled "New Punk Song," and "Bazung Fruit" a bit of variation is all but inevitable. Something evident when the band played the Cooler on May Day. With an energy that carried them through, Boyracer careened through its catalog of tracks and carried the night along. More ideas than most bands ever get in one set.

WHAT THE APRIL SHOWERS BROUGHT: There is a blossoming of shows coming to the area. Moog-driven indie rockers Stereolab will be playing three dates, the 20th and the 21st at Irving Plaza and the 25th at Maxwell's. The group is supporting its Elektra Entertainment album Emperor Tomato Ketchup which has been received with open arms by critics and fans. Also going in for the multiple appearances is B-52s fifer Fred Schneider. With the release of his solo debut aptly entitled Just Fred produced by sought-after producer Steve Albini, Schneider will be accompanied by members of Illinois' The Didjits, Dis and Tar. You can catch his golden throat at Brownies on the 12th and then leap over the Hudson for his gig at Maxwell's. Seeing how things always come in threes, let us not forget the Elektra/Sult Pop's Afghan Wigs dual appearances at Irving Plaza on the 29th and 30th. It's a treat to see women swarming at everyone's favorite alterna-frat boy Greg Dulli. Also not to be outdone is former San Francisco punk Penelope Houston. She has mellowed considerably from her days with the legendary Avengers and you can see this other side at The Mercury Lounge on the 30th and then again on the 31st at Maxwell's in support of her LP Cut You out on Reprise.

A TRUE DUTCH TREAT: With bands like Matador's Guided By Voices comes the idea that you don't have to be twenty-something to break onto the scene, it should be a cinch for the Netherlands' trio Joost Visser to tug at the ears of the listening public. Roving into the territory of catchy guitar pop, but without becoming cloying Joost Visser has all the ingredients needed for a fine concoction. Playing their set at the Knitting Factory on drizzly Sunday the 5th, you can almost see the sun start to shine as the over-30 group could do no wrong. Whether it was the bounce the drummer gave to her drums, the suave bass player's plucking, or it was Mr. Visser's ability to get a vibrant sound out of his guitar without a single pedal, it didn't matter. From note one they had it all. The group's long player Farmers In Hair is out on the Chicago-based Ajax.

By J.S. Gaer

By Daina Darzin

Columbia recording artists Dog's Eye View recently played to a sold-out house at the Troubador. Pictured backstage after the show are (l-r): Adrienne Rodriguez, assoc. manager, film soundtrack division EMI Music Publishing; Alan Benzozi, Dog's Eye View; Peter Stuart and Dermot Lynch, Dog's Eye View; Sharona Sabbag, creative director EMI Music Publishing, West Coast; Robin Godfrey-Cass, Exec. vp West Coast operations EMI Music Publishing; Tim Bradshaw, Dog's Eye View.

THE EVENT DU JOUR, OR DU WEEK, was surely the VH-1 Honors April 28th: Tim Robbins hosted the spectacular line-up of performers, which included Rod Stewart, Brian Adams, Joan Osborne, Peter Gabriel and many others. Presenters for the event, a benefit for the human rights organization Witness of which Gabriel is a founding member, included Susan Sarandon, Oliver Stone and Laurence Fishburne. Simultaneously, viewers looking on from cyberspace through America Online and The Web also got a front row view—along with a juat backstage, where Don Henley provided the cyber-highlight by going online in front of the green room cameras...In other awards news, Marianne Faithful was the keynote speaker at the second annual Music Journalism Awards...

A DECADENT COMPILATION is how Neurotic Records is describing Silverlake What A Drag, which showcases the hottest bands from the neighborhood, including Extra Fancy (see album reviews). And everybody, including Popdect, Lutefisk and Velouria among many others, performed at the record release party May 11 at, where else, Spaceclad in Silverlake.

AND FLOATING IN CYBERSPACE, everything you've ever wanted to know about the H.O.R.D.E. tour is now found at http://dia/philips.com/horde...Los Lobos fans can join the band for a special edition of Warner Bros.' weekly interactive talk show, Cyber-Talk 6:00 on both America Online and the Internet. Online surfers will also be able to access sound bytes, artwork, media info etc. from the Warner areas. The chat coincides with an hour-long free concert by the band, a live broadcast available by satellite for simultaneous broadcast to over 100 radio stations in the country...In Seattle, Soundgarden's satellite broadcast to premiere their new album, Down On The Upside takes place May 13.

WHAT DO WHITE ZOMBIE, NINE INCH NAILS AND THE ORB HAVE IN COMMON? They all participated in some fashion in Prong's soon-to-be-released disc, Rude Awakening. Nine Inch Nails, the Orb and the Young Gods will all be doing remixes of different tracks, while White Zombie's Rob Zombie directed the video for the disc's first single, "Rude Awakening."

95.6 KLOS Radio welcomes the 4th annual "Run For The Wilds" motorcycle destination run to benefit Martine Colette's Wildlife Waystation on June 9th, with entertainment by American Recordings artists the Freeholders, and lotsa other activities. Pictured are (l-r, back row): Remy Maxwell, KLOS DJ; Chris Agajanian, Agajanian Presents; Laurie Howell, news director, and Al Ramirez, Kelly Cox, DJ; Alas Laptev of Santalu, Randy Maranz, KLOS DJ; Denise Beaumont, Miss Harley Davidson 1994; Nelkane Benton, Dir. of Community Relations, KLOS; Blind Pig recording artist Coco Montoya; Jim Mooney S.Gal. Harley Riders Association; Gary Wright of "Dreamweaver" fame; Marvin Feuerman S.C.H.R.A.; Nina Blackwood, Wildlife Waystation spokesperson; Bob Berry and Craig Pyfnts, S.C.H.R.A front row, Martine Colette, director-founder of the Wildlife Waystation, and Larkana, large ferocious beast.
Raul Di Blasio: Latin Piano For The World

By Hector Resendez

WHEN DI BLASIO PLAYS, AMERICA LISTENS. If you are one of the few who have never heard of him, don’t fret. His music is coming to a pop/easy listening radio station near you (if it hasn’t already). The internationally known keyboardist, Raul Di Blasio, kicked off his U.S. tour at New York City’s Radio Music Hall this past Sunday, May 5th. His next stop was at Miami’s Jackie Gleason Performing Arts Center on May 10-12, and he will be at L.A.’s Universal Amphitheatre on June 29.

Blasio recently returned from a 12-day sold-out tour in Mexico City. The platinum-selling artist has traveled to Asia, Europe, Lebanon, Egypt, and other parts of the world to support his latest BMG album, Latino—Piano de America, which has sold more than 1 million copies.

“My purpose in making this album was to continue creating the music of Latin America, to create an international sound that has become a magnificently produced project,” Di Blasio explains. “Of course, this was due to top-quality work by one of the best producers in the business, Phil Ramone. Emilio Esfahan (the album’s executive producer) collaborated on the album and helped to bring all the key players together.

“I have produced all my previous (three) albums with the exception of this one,” Di Blasio continues. “Once Emilio and I got together and agreed that he would manage my career, we asked ourselves what should be done for my next album. We wanted to incorporate an international flavor in this production.”

Di Blasio spoke candidly about his crossing-over into the American pop scene. “I certainly would like to do that,” he exclaims. “That was not a primary consideration in making this album, although it was important. I definitely do not want to disregard those fans who have given me their support throughout the years. I will always play for them. For an artist to become loved by his audience, your heart—through your music—must reach out to them. You touch one person and they share your music with another...and another...and so on. That’s how an artist really succeeds.”

Constantly thinking of his fans, the ever-aware Di Blasio talked about removing his first name from his album covers. “When I would be introduced as Raul Di Blasio, I realized that many of my fans would simply call me by last name,” he remarks. “That’s when I took ‘Raul’ out. Why bother to not simplify things for everyone. Besides, ‘Di Blasio’ sounds more musical, better flowing, and makes more of a dramatic impact to the imagination. If you notice there’s just a piano on the cover. Why? Because Raul Di Blasio is not a pianist—he is an artist who plays the piano. I am able to be expressive, be convincing and present my music not only with my piano. I can also deliver a performance on stage and communicate with the audience in my own unique manner. Having a piano, I will be able to sell more records than without one. Without a piano, I would still be able to sell records. That is because an audience develops a relationship with an artist. There is a bond which unites us. I need to share with my audience.”

Di Blasio’s live stylish performances are certainly testimony to this rather bold statement. Fans adore his mini-monologues and captivating little stories as much as the artist’s fiery and dramatic tickling of the ivories.

A little more than five years ago, however, this gentile artist from Argentina was having a hard time getting record execs to hear his demo tape. He was playing piano at major hotels. Amidst feelings of despair, he kept working wherever possible. His unending determination led him to BMG Mexico which first opened the window of opportunity. It was the same label that subsequently dropped him a year later. An even more determined Di Blasio made sure his foot was in the door before it slammed shut. His persistence landed him a second chance.

“I told them,” he says, “if you’re going to be deaf, don’t be blind too.”

Di Blasio views everyday as a new exciting opportunity. “The life and success of an artist depends on the smallest of details,” he remarks. “A minor change can and will eventually lead to a major development.”

One small detail was that Di Blasio’s musical training began at the tender age of six years. His father bought him a piano at age 10. Di Blasio fervently studied the Beatles as well as mastering the classics. “I strongly believe that instrumental music has a definite role in pop music. My albums have proved that theory correct over and over again. Where did the name ‘Piano of America’ come from? Was it conjured up by some journalist or PR firm?”

Di Blasio asks as recalls how the label came to be. “It was my idea and vision of who I am and how I want my career to unfold.”

No argument there. Di Blasio has already made appearances on CBS’ This Morning, CNBC, Fox Network, and local TV programs in New York. “This is part of an effort to introduce Raul to the general American market,” states Angel Trejo of BMG U.S. Latin’s promotions department in New York. The first promotional single was “Eva” followed by “Penelope,” and currently with “Caricias.” The same priorities have been heard on Spanish-language radio. “By the end of this year,” predicted Trejo, “people everywhere will know who Di Blasio is.”

For the artist, that eventuality is just a matter of time.
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<td>CAN'T BE WASTING MY TIME (DONT BE A MENACE...!)</td>
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<td>Los Del Rio</td>
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<td>MACARENA (A&amp;M 551176)</td>
<td>Monica</td>
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**This Week's #1:** Mariah Carey  
**High Defeat:** The Cure
# Cash Box Top 100 Pop Albums

**MAY 18, 1996**

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<tr>
<th>#</th>
<th>Artist/Song</th>
<th>Label</th>
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<td>1</td>
<td>FAIRWEATHER JOHNSON (Atlantic 82365)</td>
<td>Hootie &amp; The Blowfish</td>
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<td>THE SCORE (Ruffhouse/Columbia 67147)</td>
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<td>JAGGED LITTLE PILL (Maverick/Reprise/Warner Bros. 45091)</td>
<td>Alanis Morrisette</td>
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<td>CRASH (RCA 66694)</td>
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<td>TO THE FAITHFUL DEPARTED (Island 524234)</td>
<td>The Cranberries</td>
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<td>SUNSET PARK (Arista/WestEnd 19904)</td>
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<td>7</td>
<td>FALLING IN TO YOU (500/Epic 67541)</td>
<td>Celine Dion</td>
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<td>EVIL EMPIRE (Epic 57523)</td>
<td>Rage Against The Machine</td>
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<td>NEW BEGINNINGS (Elektra 61850)</td>
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<td>WAITING TO EXHALE (Arista 18796)</td>
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<td>BORDER LINE (Arista 18810)</td>
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<td>George Strait</td>
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<td>THE WOMAN IN ME (Mercury 52286)</td>
<td>Shania Twain</td>
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<td>NEW BEGINNING (RCA 67563)</td>
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<td>DAY DREAM (Columbia 65700)</td>
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<td>CRACKED REAR VIEW (Atlantic 62123)</td>
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<td>THE COMING (Elektra/EGG 61742)</td>
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<td>E 1999 ETERNAL (Rhude/Relativity 5595)</td>
<td>Bone Thugs N Harmony</td>
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<td>No Doubt</td>
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<td>R. KELLY (Arista 41079)</td>
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<td>TIGERLILY (Elektra 61745)</td>
<td>Natalie Merchant</td>
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<td>37</td>
<td>MELLON COLLIE AND THE INFINITE SADNESS (Virgin 40061)</td>
<td>Smashing Pumpkins</td>
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<td>MR. SMITH (RCA/Def Jam 538645)</td>
<td>LL Cool J</td>
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<td>KILLA KALI (Atlantic 41757)</td>
<td>Lelly Cell</td>
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<td>RELISH (Blue Coda/Mercury 53699)</td>
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<td>SWEET DREAMS (RCA 66759)</td>
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<td>FRESH HORSES (Capitol/Nashville 32000)</td>
<td>Garth Brooks</td>
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<td>DANCE MIX USA VOL. 4 (Quality 57474)</td>
<td>Various Artists</td>
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<td>ALL I WANT (Curb 72700)</td>
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<td>45</td>
<td>A THIN LINE BETWEEN LOVE &amp; HATE</td>
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**100.** UNTIL THE DAY (MCA 11265) - Nonchalant
ALBUM REVIEWS by Daina Darzin

**Babe the Blue Ox: People** (RCA RADV 66844-2)

Babe the Blue Ox is in love with drums, and use them to great effect, especially on "Can Stand Up," giant, turbo-powered, sharp-edged, all-encompassing percussion that gives the New York-based band an original edge to its sound. At once dissonant, bluesy, resolutely alternative, **People's** tracks are liable to veer gleefully off center for some instrumental fancy (as you might expect from a band that named themselves for Paul Bunyon's mythical bear companion), then return only to drift to the heavens on Rose Thonson's breathy, ethereal voice. Babe the Blue Ox previously released two CDs on Homestead and had a track on last year's **Red Hot + Bothered** compilation.

**Pantera: The Great Southern Trendkill** (EastWest 61908-4)

Pantera went platinum with 1994's **Far Beyond Driven**—so if it ain't broke, don't fix it. Defiant, cantankerous, possessed of ferocious energy, the band has come up with another good Pantera record, which, translated means they proudly stick to their patented scorch-earth-policy metal. Sometimes its minimalist buzzsaw groove powers up to thrash-metal-velocity (the title track); sometimes it slows to an ominous sludge, punctuated by an occasional wild-eyed guitar squall (the first single, "Drag the Waters."). Either way, Pantera's very dedicated fans are sure to snap **The Great Southern Trendkill** right up.

**Def Leppard: Slang** (Mercury 314 532486)

Mega-'80s metal veterans Def Leppard return with their first album in years. Eschewing their long-term, meticulous producer Matt Lange, Def Leppard produced **Slang** with engineer Pete Woodroffe and the result is an adventurous effort that works at sounding as '90s/alternative as possible. Whether this approach will appeal to old fans, around since the band's slam-bang big-anthem hits off their classics **Pyromania** and **Hysteria** as well as attract a new generation, remains to be seen. But the band deserves kudos for creative gumption, especially on cuts like "Turn to Dust," a moody, swirling tune with a Middle Eastern-sounding melody. "Breathe a Sigh" is a straightforward, sweet ballad that's alternately twangy and soulful, while the first single, "Work It Out" percolates through thick waves of sound.

**Wakeland: Magnetic** (Giant 7599-24628-2)

And the next Hootie and the Blowfish is—well, we don't know that, but candidates are cropping up all over the place. Wakeland are from Norman, Oklahoma, and appear on their record sleeve drinking beer at a local-hangout kinds bar, which sets the tone for their very catchy, simple born-to-be-on-the-radio tunes. The first single, "Half of You" is an artfully-crafted combo of extra-memorable hooks, big-muscle instruments and easy-going vocals.

**Pick of the Week**

Extra Fancy: Sin-nerman (Atlantic 82897-7)

Think back to early, punk-before-its-time, glass-shards-on-stage Iggy Pop—Extra Fancy's Brian Grillo is kind of a skewed '90s reincarnation, purveyor of a flamboyant stage show and emotional, sharp-edged, fierce, amazingly original rock n' roll songs. Recipients of the 1995 Music Connection award as L.A.'s #1 unsigned band, Extra Fancy is unsigned no longer. Atlantic picked up their debut, originally released through Diablo Musica; the band added three new songs and a Dave Jerden remix of "You Look Like A Moviestar Honey." A standout on this consistently strong disc is the stunning, darkly pulsing cover of the late, lamented Nymphs' "Imitating Angels." The track includes vocals by former Nymphs singer Inger Lorre and X's Exene Cervenka. Other L.A. notables including Porno For Pyros' Perry Farrell and L7's Donita Sparks also make an appearance on **Sin-nerman.**
<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Song</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>1</td>
<td>Puff Johnson</td>
<td>&quot;Keep On, Keepin' On (From &quot;Sunset Park&quot;)&quot;</td>
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<tr>
<td>2</td>
<td>MC Lyte feat. Xscape</td>
<td>&quot;You're the One (RCA 6411)&quot;</td>
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<td>Kenny Lattimore</td>
<td>&quot;A Thin Line Between Love &amp; Hate&quot; (Jadakiss/Clinton Bros 78599)</td>
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<td>Toca Brooks</td>
<td>&quot;Nobody Kissing You (Bad Boy/Anita 9055)&quot;</td>
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<td>5</td>
<td>Joe Ely</td>
<td>&quot;I'm Doin' It (Def Jam/RAL/Island 570120)&quot;</td>
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<td>Jodeci</td>
<td>&quot;Get Up on It (Upfront/Upfront 3966)&quot;</td>
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<td>Counting Crows</td>
<td>&quot;I Will Survive (RCA 64492)&quot;</td>
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<td>Monifah</td>
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<td>Joe Ely</td>
<td>&quot;Keep On, Keepin' On (From &quot;Sunset Park&quot;) (Flavor Unit/Eastwest/EVEG 6431)&quot;</td>
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**Notes:**
- **High Debut:** Puff Johnson
- **To Watch:** Kenny Lattimore
THE RHyme

By Peter Miro

WC, Ice Cube and Mack 10, aka Westside Connection, stand in relief on the set of their recent video shoot for their upcoming clip "Bow Down," the first single from their Summer '96 Westside Connection LP. Pictured are (l-r): Ice Cube, WC and Mack 10.

IT'S ALL IN THE "GAMEPLAN": Penalty artist, hip-hop legend Lord Finesse has released the video "Gameplan" from his hit LP The Awakening. The "Gameplan" single features Large Professor, Grand Puba and Sadat X. A video is in the can for "Actual Facts" which includes cameos by KRS-One, Fat Joe, Diamond, AG and others. After 60 days, sales of the LP have reached 100,000 units. Finesse has clear-cut ideas on the difference between "rap" the art form, and "hip hop," which he sees as a distinct culture he's been a part of since childhood. He is one of the few artists who can rap, DJ and produce, reflected in his work for Notorious B.I.G., Big L, and R&B artists SWV and Caron Wheeler.

FINAL HOUR INMINENT: Critique/BMG artist Poppa Doo has released Da Final Hour with 11 cuts by Pop aka Tony C. He's assisted by Dewayne "Big Du" Martin, MC Breed and Swift C on a topical, hard-driving production.

ADDRIHYME: Sales of 2Pac's new album All Eyes On Me have topped four million units. RZA of Wu Tang Clan and Ghostface Killer have formed a new label—Razor Sharp—to be distributed by Epic. Virgin/Noo Trybe's Original Gangster soundtrack will burn some eardrums with the strong performances of Junior M.A.F.I.A., "(White Chalk, Pt. II)" and N.O. Joe feat. 3rd Degree "(How Many)," to name a few. The Orion film premiered at the Pan African Cinema Dome in Hollywood, May 7. Its plot pits "(Old School)" street heroes Richard Roundtree, Ron O'Neal, Fred Williamson, Jim Brown and Pam Grier against contemporary urban adversaries who point their straps sideways when they bum rush their prey. The soundtrack, released April 30, also features The Geto Boys, Ideal, Facemob, Lox, Mob Deep (URSO, The Click, 3XKrazy/Suga T), MC Ren, 3rd Degree, Ice T, Spice 1 and Smooth.

Cash Box will be looking at the activities of Busta Rhymes, Digital Underground, Mr. X and others making noise (or about to) in upcoming issues.

Rap Single Reviews

By Peter Miro

DARK SUN RIDERS: "Time To Build" (Island PRCD 7217-2)
Brother J. "Vibah Magus" of the Dark Sun Riders kicks surgically precise, didactic rhymes coiled around a funky, posturing-cussing bass signature. "Time To Build" is the syncopated, in-the-pocket chant of a tribal sage on a free verse stage. Danceable, nodding wisdom continues on the Ultra Marsalis remix and urban propaganda track "Vibes Of The Pro Black." First-rate engineering by Beat Assassins and the Ooga Priest of Earth Core Productions gives this a live recital vibe. Additional bass parts by Ali Shaheed Muhammad. From the LP Seeds Of Evolution.

MC BRAINZ: "Hot Outside" (Wrap/ichiban CD-361-2)
An eerie, relaxing "Summer Madness" inspired narrative is dramatized on this single by MC Brainz, MC Breed and Kool Ace. Bonus cut "Open Wide" also breaks into easy listening territory using a careful instrumental backdrop that stands alone as an easy listening track. More musical than most rap offerings, this formula is suave enough to embrace a variety of listeners.

MAD LION: "Double Trouble" (Weeded/Nervous Records WE 20189-2)
Walk through the Lion's gravelly-voiced dancehall grooves laid onto the percussion intro to "Real Love" by Mary J. Blige with some Teddy Pendegrass grafted on for effect. KRS-One adds power to the Third World remix track.
Blues News & Notes
By Denise Tapp & John Rhys

WHAT'S BLACK AND WHITE AND BLUE ALL OVER? Far too many people think of the blues as a simplistic, stagnant musical style. Limited to a handful of twelve bar refrains interpreted with varying degrees of success by young white males. Move over Gross Misconception and make way for a vibrant, evolving art form with lots of appeal.

This point was driven home, literally, to the lucky group of players and fans who attended the 17th Annual Handy Awards in Memphis Thursday, May 2nd, an event which was followed by three days and nights of solid entertainment at the Memphis In May Beale Street Music Festival. The entertainers were at their best when encouraged and assisted by one another in a way that recalled the days when American music was just coming of age, struggling to free itself from the “one-two-three oompah” beat.

At the awards show, veterans took the spotlight and stunned us with their energy and enthusiasm. Jimmy Rogers (age 72) accepted a Handy for Male Artist of the Year in Traditional Blues and then moved to the stage to demonstrate graphically his skills which had merited recognition. Robert Lockwood Jr. (81), whose genius has been too often overlooked by blues buffs in search of untold stories about his mother’s boyfriend, delivered a flawless rendition of “Love In Vain”, one which would, no doubt, has sent it’s composer in search of the next freight train out of town. And 88-year-old Yank Rachell, assisted by “youngsters” John Sebastian and Fritz Richmond, won a new generation of fans with his jug band classics from the late 1920’s. “If the river were whiskey and I was a divin’ duck...I’d dive to the bottom and never come up.”

The most impressive performance of the evening was delivered by Clarence “Gatemouth” Brown (72). His three song set began with a Texas style boogie blues, moved to a scorching fiddle number and ended with an astounding version of “Take The A Train”. As Gatemouth manipulated the slide to imitate an approaching train whistle and then burst into a jump jazz duet with his sax player, the audience fell totally silent, enthralled by his artistry.

The younger performers showed similar confidence and creativity. Joe Louis Walker delivered a rare acoustic slide guitar solo reminiscent of Bukka White in intensity, leaving the audience gasping, “He was born with it!”

Hometown boy Charlie Musselwhite, whose sincere passion for the blues carried him through tuning problems, kept listeners entertained with anecdotes from the old Beale Street. And, after sweeping five awards, Luther Allison took the stage for a truly grand finale which included fellowaron Koko Taylor, emcee Ruth Brown, Ronnie Earl and the Memphis Horns.

At the conclusion of the awards ceremony, “round midnight, performers and audience moved the party to Beale Street for further jamming. At B.B.King’s, the Safric girls stopped dancing just long enough to deliver a raucous set accompanied by Bob Margolin. The ever gracious Luther Allison accepted congratulations and shook it to the music of his comrades in arms before leading the jam a B.B.’s until 4:15 a.m. And this was just the first of four days of heavy action.

From a technical standpoint, this big night for the Blues Foundation sailed on wings of angels. Sound and staging problems which have plagued years past were gone, and things appeared to move smoothly and professionally. Foundation executive director David Less had good news to share with the audience, including the fact that the ceremony was being audiotaped for broadcast later this year and that we could anticipate a Memphis blues radio show to be hosted by Andrew Love and Wayne Jackson (The Memphis Horns) for national syndication.

The Beale Street Music Festival got underway on Friday with a mile or two of state-of-the-art sound stages. Headliner Dave Matthews helped draw a record crowd of 40,000, mostly very young people, to Tom Lee Park where quite a few were turned on to other forms of music. R.I. Burnside delivered an energetic lesson in juke joint blues, and shortly afterward, Otis Rush spread the West Side Chicago Word about a half mile away. The talent ran the gamut from blue-eyed soul to choreographed R&B to slick urban blues. Jimmy Rogers wowed ‘em at B.B.’s on Friday night. Across the street at Blues City Cafe, a sizeable mob waited for people to leave and make room for them to hear The Cat Brothers. At The Black Diamond, guitar virtuoso Sean Costello astounded an interesting mix of people including Ron Levy, James At The Dark End Of The Street Carr and an enthusiastic gentleman from Chicago who kept yelling, “Call the po-lice! This kid is TOO BAD!”

American Music’s Main Street was littered with talent and was elbow to elbow with fans. A good time was had by all and people from every nook and cranny of the blues loving world, are limping their way back home after an unforgettable weekend of the best the world has to offer.

At the first Beale Street Music Festival, held in May of 1977 on a patch of grass in Handy Park amidst the wreckage of urban renewal, headliner B.B. King announced to one and all that Beale Street would make a comeback because it was a force too strong to be put down. This weekend’s events have fulfilled that prediction, and once again the entertainers proved that B.B. was right in calling Memphis “the mother of the blues.” It was a homecoming in the truest sense of the word.

Something very special started in Memphis decades ago, dug out of the depths of the human experience and translated into sound which found ears the world over. That “something” has lost none of its power to enchant, to energize, and to comfort. If anything the force has grown, evolved and gained momentum. It could only have happened in Memphis.
NAIRD CONFAB: Mike Dreese, co-founder/CEO of the 15-store Northeast retail chain Newbury Comics will be the keynote speaker at the upcoming National Assn. of Independent Record Distributors (NAIRD) convention to be held May 22-26 at Baltimore, MD's Omni Inn Harbor Hotel. Dreese promises to fire things up in his address noting: "This will definitely be a no-holds-barred discussion of what has gone radically wrong with the shift in the distribution channel, how much blood is presently in the streets and how it will continue to impact retailers and indie labels. I also want to discuss ideas on how to deal with the turbulent future."

Having started Newbury Comics 17 years ago with roommate John Brusger, the chain grew on the flow of alternative product that burgeoned throughout the '80s and into the '90s and has been named twice to Inc. Magazine's "Inc. 500" as one of the fastest growing private companies in America.

THE THIRD STAGE OF LOLLAPALOOZA: Faced with a greater clamor for more major label acts to slide onto the bill, Lollapalooza '96 is bowing a third stage exclusively for indie acts that will be called, appropriately, "The Indie Stage." While the Second Stage was normally reserved for indie acts, major labels have gained squatters rights with acts such as Girls Against Boys, Ben Folds Five, Cornershop, Satchel, You Am I and Beth Hart slated for the first part of the tour. The second half of the trek will find Soul Coughing, Sponge, The Melvins, Ruby, Johnny Polonsky and Low & Sweet Orchestra manning the Third Stage.

The trendy Indie Stage will feature Chune, Moonshake, Lutefisk and Capsize 7 on the first leg of the tour, and Cows, Long Fin Killie, Thirty Ought-Six and Varmaline holding forth the second half of the the Lollapalooza tour. It promises to be a true example of musical diversity.

Grammy-nominated singer/songwriter Nnenna Freelon has signed to Concord Jazz and in July will debut her Shaking Free album. The Billie Holiday Award winner has spent the last two years touring extensively in the U.S. and Europe and the musicians with whom she's toured will be featured on the 12-cut album along with some special guests. Pictured flanking Freelon after a recent performance at San Francisco's Herbst Theater are Concord president Glenn Barros (left) and manager Cheryl Carter.

A.I.L. THAT JAZZ: These rare packages from Black Lion are like found money. The latest from the Little Silver, NJ-based label that could, is Dexter Gordon—Live at the Montmartre, a three disc box set that features sessions recorded at Montmartre Jazzhaus in Copenhagen July 20 and 21, 1967. Like many American jazz expatriates, the late Gordon refined his craft while touring the concert halls and bistros of Europe, finding a unique voice that distinguished him from many of the giants of the day. On this collection he offers a varied song list featuring lesser-known compositions such as Ben Tucker's "Devilette," and some standards from his contemporaries—Sonny Rollins, "Doxy" and "Sonnymoon For Two," and that's just on the first disc.

He pays homage to tenor giant Coleman Hawkins on disc two's "Body And Soul," where Hawkins' influence is evident, although Gordon leaves his imprint on the classic. Billy Strayhorn's " 'Round Midnight" is a highlight of the third disc along with "For All We Know." Like on previous Black Lion box...
rain hitting a still pond as Mahal’s guitar picking, the playing of sitarist Narasimhan RaviKrann and that of lap guitarist Vishwa Mohan Bhatt share gentle musings that blur idiomatic notions with a powerful, spiritual investment. Other highlights include the cover of the classic “Stand By Me” and an impromptu discussion on the tastes for curry cooking and quartette picking to close the album. (MRM)

**GERRY GOFFIN: Back Room Blood (Adelphi/Genes GCD 4132) Producers: Gerry Goffin et al**

There are many writers today who certainly have something to say. There’s a whole lot to talk about. How eloquently they put it is a matter for discussion. Perhaps eloquence is too grandiose a word. The listener must be the judge. For over 30 years Gerry Goffin has shared with the world a host of feelings rammed by cruelty, despair, and political intrigue. People have lived and died while his music played. Back Room Blood addresses Mr. Goffin’s sensitivity as a writer and a plain human being. This CD expresses his anguish and mistrust at a world racing headlong into disaster and is not for the fainthearted. This collaboration includes a few more radicals such as Bob Dylan and Barry Goldberg on the composition end. Each song is a masterpiece encompassing and embracing the writers’ observations of the world today. A natural for college radio and, depending on their courage, A/C. (JR)

**SUZANNE CIANI: Pianissimo II (Seventh Wave SW70042-4) Producer: S. Ciani.**

Ciani could have retired on the money she made from scoring commercials and other visual projects. She’s never been a jingles artist, an artist prone to pop songs. And while her synthesizer-driven albums of the ’80s and early ’90s could form the core of any A/C or New Age playlists, her work has always embodied a depth that begged for her tactile skills on the acoustic keyboard. Her Pianissimo gave fans a taste of her voice in a truly solo setting. The follow-up to her Grammy nominated Dream Suite album released last year, on this album Ciani demonstrates why her melodies endure. Her ability to blend manic-like rhythm lines and articulate lyricism is most evident on “The Velocity of Love” and “Go Gently.” This enhanced-CD package also serves up original artwork by Ciani for multimedia mavens. (MRM)

**JOE MCBRIDE: Keys To Your Heart (Heads Up HUCD 3035) Producers: Dave Love & Martin Walters.**

Smooth jazz piano that mixes lyrical melodicism with rhythms that are immediately contemporary but pay homage to traditionalism. But McBride’s ’90s R&B sensibilities are evident, especially on “Let’s Spend Some Together,” and on the funky cover of the classic Stylistics anthem “People Make The World Go Round,” where the pianist shows George Duke-esque flourishes. McBride trades vocal chops with the warm falsetto of Earth, Wind & Fire vocalist Phillip Bailey on the ballad “It’s Got To Be Love,” and guitarist Larry Carlton joins him on uptempo “Chi-Chat.” Grover Washington, Jr. gets busy on the midtempo, hipswaying “After Sunset.” Could be a delight for NAC, smooth jazz and some jazz programmers. The enhanced-CD features pictures and profiles of the artists. (MRM)

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

releases, multiple takes of the same song are offered to demonstrate how the character of a song changes with each rendering. Gordon is joined by pianist Kenny Drew, drummer Albert "Tootie" Heath and Danish bassist Nels-Henning Ørsted Pedersen...

While plans for a reunion of seminal jazz and fusion band Weather Report remain hazy, Escape Pod Music has obtained the worldwide rights to release the next two recordings of prime mover Joe Zawinul. My People is the first release from the accomplished and eclectic keyboardist/composer/producer, who taps the talents of some 35 guests. Due out in August, the album will be supported by a major tour, with stops in Australia and South America and a U.S. tour already set. Escape is distributed worldwide through both EFA and Hired Gun Marketing’s international distribution.

**ADD INDIE: Usually these pages tout the arrival of new artists, labels and deals. Rarely do we report the departure of a label (though we know it happens, usually quietly, without fanfare). But Oakland, CA-based Redwood Cultural Works/Redwood Records has announced plans to permanently shut down. The label and multicultural arts organization, which ironically made the announcement of its shuttering on April 15, was opened in 1972 by artist Holly Near, whose catalogue comprises the bulk of the more than 100 releases put out over the years. The company got major attention when Afro-Cuban percussionists Patato Valdes, Jose Luis Quintana and Orestes Vilato had their Ritmo Y Canela: Rhythm At The Crossroads album nominated for a Grammy in 1992. But the debt inherited by the outgoing management in 1992 ultimately was too deep to diminish...

Johnny Mathis’ 40th anniversary will be celebrated with his recording debut for QVC, Inc. All About Love. The company also plans release of The Music of Johnny Mathis — A Personal Collection...Mother Superior is a Los Angeles-based rock ’n’ blues trio that has logged more hours in area clubs than most bands that have already signed deals. That’s not to say they aren’t good enough to get signed, or that they haven’t put out product. The tireless trio, who lead guitarist-vocalist Jim Wilson says, “likes to rehearse, that’s why our music sounds so full, live and on record,” has been releasing product through its Top Beat label and has been smoking local critics with its earnest, honest, spirited play. It’s like the James Brown song says, “open up the door and I’ll get it myself!”

Damian Music has been crowing about its recent successes and pending launch into a new product line. The Navarre Corp.-distributed label has earned the distills #1 spot in sales with its The Dance Box, Vol. 1, secured a sub-publishing and licensing deal with BMG Music in the U.S., Warner Chappell in Japan, Intersound/EMI in Europe, and Supranova Songs/Music Group in Sweden, and most recently, and representing the most important development, inked a deal with Strategic Alliance Partners for its enhanced-CD product. The first title under the Alliance pact is Da Black Side Brown, Mad Wax Vol. I, a collection of songs from various Los Angeles rap and Latino artists featuring 12 audio tracks, and three CD-ROM games. The next title is a release by Larry Tagg, With A Skeleton Crew, which has 10 audio tracks supplemented by the CD-ROM game “3-D Table Sports” from Time Warner Interactive.
News From The United Kingdom, Ireland & Europe

By Hal Levy

TOP UK SINGLES: George Michael is back on top again this year with his new single, “Fastlove” pushing Mark Morrison’s “Return Of The Mack” down to two. Gina G’s “Ooh Aah... Just A Little Bit” holds onto three and Manic Street Preachers’ “A Design For Life” moves down to four. Suggs & Louchie Lou’s “Cecilia moves up to five and Michael Jackson’s “They Don’t Care” lands on six. Now on the chart is Pet Shop Boys’ “Before” at seven followed by another newcomer Man Utd Fa Cup Squad’s “Move Move Move” (see below for full name of group). Lisa Marie Experience’s “Keep On Jumpin’” jumped down to nine and newcomer Sleeper’s “Sale Of The Century” rounds out the chart at ten. (Man Utd Fa Cup is Manchester United Fa Cup soccer team. Is this the start of a trend?)

Top UK Album is Alanis Morisette’s Jagged Little Pill. Top Video rental is Braveheart and Top Video sale remains Pocahontas with Top Music Video Live Cast Recording—Les Miserables. Top Mega Drive rental is Mortal Kombat 3, Top Super Nintendo rental is Donkey Kong Country 2. At the boxoffice, 12 Monkeys is doing the main business.

Robert Mills’ “Children” is the Top European single leading in France, Germany, Norway, Sweden, Switzerland, Belgium and Macedonia. Take That’s “How Deep Is Your Love” holds top billing in Lithuania and Latvia. Leading the European album list is Take That’s Greatest Hits, which holds Spain, Austria, Germany and Holland. Alanis Morisette’s Jagged Little Pill shins in Denmark and Ireland, while Celine Dion’s “Falling Into You” tops in Switzerland and France. In the other European markets, top albums are by mainly native language groups.

BEAR-ISH as Rank Organization, selling at £5.35 is down 0.75% and Poly-Grum’s NLF 102 (£39.49) is down 2.1%. BULLISH with Thorn EMI at £18.43, up 0.03%.

GOING UP AND DOWN, according to the International Federation of the Phonographic Industry, is China, which, in 1995, produced about 40 million CDs of which approximately 83% are counterfeit, an increase of 1.5% over the year. China’s internal market is estimated at around 5 million units and the remainder is exported, representing some 40% of the world’s pirate sales. IFPI claims that European losses due to the Chinese exports cost record companies $170 million last year alone. What is now worrying IFPI is with recent construction in China, the country is now able to produce some 150 million CDs a year. IFPI is asking for international laws against the production of CDs that don’t carry an international identification code. They also want China to allow joint ventures with foreign companies and also allow foreign companies to set up wholly owned subsidiaries in the country.

Meanwhile, pressure is being put on the Chinese government by visiting U.S. and European trade officials to make China abide by its promise last year to curb the counterfeiting of intellectual property rights. Behind the soft words of Mr. Lee Sands, assistant U.S. trade representative, is the harder line being taken in Washington over renewal of China’s Most Favored Nation status, which grants exemption from many U.S. import duty taxes. U.S. officials say they have identified the factories engaged in the illegal trade and want them closed. Sir Leon Brittan, the European Trade Commissioner, is expected to call for stronger measures by the Chinese government to curb these abuses.

OLD McDONALD GETTING A NEW FRIEND in the Golden Ring Entertainment company. GRE, together with Eastman Kodak are building a cinema complex in Moscow’s Pushkin Square, opposite the city’s famous McDonalds. Russia, in the 1980s, had more than 120,000 cinema houses. Today there are only 1,300, all one-screen jobs. The GRE complex will contain a multi-screen cinema together with a Kodak store, U.S. chain restaurants and a Hollywood Souvenir shop.

PAY PAY PAY: At present, Germany has one Pay-TV channel, Premiere. But by the end of the year there could be as many as 50 in Europe’s richest broadcasting market. The two biggies in the field are Bertelsmann and The Kirch Group, both of whom hold positions in Premiere. Bertelsmann is joining Rupert Murdoch’s BSkyB and France’s Canal Plus to form a Pay-TV company. Kirch, on its end is pushing a long-term distribution agreement with Viacom and Paramount for its Pay-TV company. German TV manufacturers wanted to set a standard decoder which Bertelsmann agreed to. However, Kirch is developing their own decoder, which they claim will be on the market months before the rival group’s machine.

SUPER GIRLS VS. SUPER BOYS: Supermodels Naomi Campbell, Claudia Schiffer, Elle MacPherson and Christy Turlington are set to fight Sylvester Stallone, Bruce Willis and Arnold Schwarzenegger when their Fashion Cafe opens in London across the street from Planet Hollywood.

ZAPPA STILL ZAPPING: In Lithuania, Frank Zappa was a cult icon during the communist years because of his anti-establishment positions. Last year, the Vilnius city council gave permission for a bust of Zappa to be placed outside the Vilnius Art Academy. However, Academy authorities resisted the idea and finally the location had to be changed. It was finally unveiled with the government’s military band and lots of fireworks. Now Zappa is part of the establishment.

GO WHERE THE MONEY’S GOING: Radio is the fastest growing advertising medium in the UK, with 1995 figures of £270 million compared to 1994’s £220 million, with 1996 expected to be a banner year. The recently approved broadcasting bill, which allows newspapers to own radio licenses outright is expected to lead to an increased takeover fever. Currently GWR, a regional radio company, has offered £24.3 million for East Anglian Radio and at the same time, GWR is floating a rights issue expected to raise £35 million. The company has also confirmed they are negotiating to buy 75% of Radio New Zealand.

TAKE ME OUT TO THE MOVIE HOUSE seems to be the song of people in the UK as first quarter boxoffice figures for 1996 show a jump of 31.4% over last year. The Cinema Advertising Association sees 1996 sales of 123 million tickets compared to 1995’s 115 million.

TAKE ME OUT TO THE BALL GAME: The official song for soccer’s European Championships is Mick Hucknall of Simply Red’s “We’re In This Together.” And Gloria Estefan’s “Reach” will be the anthem of Atlanta’s Summer Olympics.

AND WHERE ARE YOU FROM? will be the question asked at the upcoming Eurovision Song Contest taking place this month in Oslo, Norway. Britain’s entry will be sung by Australia’s Gina G while Karen Matheson from Scotland will be vocalizing for France.

VIRGIN LEARNING ITS A-B-Cs: Virgin has accepted a £68 million management buyout of 90 UK cinema houses in Virgin’s MGM Cinemas division. Virgin will hold onto the cineplexes and plans to build more. The new chain will operate under the name of ABC Cinemas, which, Virgin its original name when it was bought out 10 years ago by The Cannon Group, which in turn sold it to MGM Cinemas. The ABC people, all former MGM and/or ABC employees, say they will also be building new cineplexes. The name, MGM Cinemas is expected to disappear.

NO CAN SEE: Another Quentin Tarantino-written film, From Dusk To Dawn, has been banned in Ireland according to the country’s censor, Seamus Smith, because of its “extraordinary violence.” Buena Vista International, set to distribute the film, said they have not as yet decided to appeal the decision to the Censorship of Films Appeals Board. The only other alternative is to submit a cut version to the censor’s office. Tarantino’s Natural Born Killers was also banned in the country. The last film banned in Ireland was Paul Verhoeven’s Showgirls.

PLACE YOUR BETS, LADIES AND GENTLEMEN, soon at the proposed $650 million Sonas Centre casino complex. While Dublin’s planning board has given their approval, some Irish government officials have expressed their opposition to the entire plan, especially the gambling aspect. The planning officials, to meet previous complaints, cut back the number of slot machines, to which government sources say is still too much. However, Sonas spokespersons say that the complex, which will include a stadium, hotel, indoor arena and conference center, cannot proceed unless the casino with its slot machines is included in the plans as it was essential to the financial viability of the entire complex.

BETWEEN A HARD ROCK AND INTERNET is Isaac Tigrett, one of the co-founders of The Hard Rock Cafe who moved on to found the House Of Blues chain. He’s just formed Traffic Interactive, the UK’s first online media marketing company. Traffic’s first job was promoting Vladivar Vodka, which they did by staging a live online concert headed by Supergrass at an estimated cost of £250,000.

MADAME LIBRARIAN: With more and more TV stations coming on the air, the need for programming is increasing and what better way of getting your hands on product than buying out companies that have a big library of film and TV programs. Pearson, in January, paid £13 million for Select TV, the production company whose library contained almost 250 hours of TV programming. In France, UGC PA bought Lumiere for £140 million, thus getting hold of its catalogue of 2,000 films and another 2,000 hours of TV programs. Last year PolyGram bought ITC Entertainment and Carlton Communications picked up Romulus.
WB & U’s Twister’s HUGE!

By John Goff

THE GUIDE-ON IS RAISED, the standard for the summer of ’96 is set and it’s literally whirling around, during its followers to “Beat This, Pal!” Twister is here! And it’s ready to do some major damage at the boxoffice.

Amblin Entertainment produced, Warner Bros. will release domestically, Universal internationally and all concerned will sweep up the loot because Twister is classy, exciting and visually stunning, all without pandering.

There’s destructive movement enough on screen to satisfy the worst kind of action junkie but it stems out of the force of nature, giving ant-like humans moving in its path and wake the status of humanity heroes. There are car crashes, truck crashes and explosions but it doesn’t stem from the stupidity of mankind’s cruelty to mankind—not a gun in sight here, folks. This is Nature at work, reality.

Course, there’s a lot of effects at work here too: state of the art special effects and animation by Industrial Light & Magic and computer graphics provided by Silicon Graphics, Inc. All this is so finely integrated into actual footage of tornadoes sweeping across the plains of Oklahoma and Iowa you’re going to have to study this several times to find any kind of a seam. But don’t go to Twister looking for seams, go to allow yourself to swept up in the scope of it as natural action and involvement in a select group of scientists’ lives during a 48-hour period of chasing tornadoes across Oklahoma. Guaranteed you’ll leave the theatre satiated.

The script by husband-wife team of Michael Crichton and Anne-Marie Martin is super in weaving the tornado chasers’ lives in with the forces of Nature, parallelling an action-based tumultuous romance involvement with the equally tumultuous and erratic behaviour of the twister. They never overload one or the other, terrified balancing romance, friendship, concern, rivalry and action throughout. You expect state of the art technic writing from Crichton, and Martin sets a standard for herself here as a debuting writer. Martin is no stranger to show business, and her influence can well be seen here in the strength of female roles. They make a good team.

Jan De Bont has an unerring feel for just how long to leave an audience sitting before making it jump again, and it isn’t long. Your backside won’t go numb during Twister, neither will your brain. The director moves to the top of the action list with Twister.

There are tornado chasers out there, people who do this for a living, or rather a “calling.” Perhaps they’re not as colorful as some of these on-screen characters but hey, we have to cut some entertainment slack, don’t we?

The on-screen performers—Bill Paxton, Helen Hunt, Jami Gertz, Cary Elwes, Lois Smith, Philip Hoffman, Alan Ruck, and right on down the list to

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**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. The Craft</td>
<td>Columbia</td>
<td>1</td>
<td>1,757</td>
<td>$6,710,995</td>
<td>$3,820</td>
<td>$6,710,995</td>
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<tr>
<td>2. The Truth About Cas &amp; Dogs</td>
<td>20th Century Fox</td>
<td>2</td>
<td>1,584</td>
<td>$5,826,810</td>
<td>$3,633</td>
<td>$14,536,681</td>
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<tr>
<td>3. The Quest</td>
<td>Universal</td>
<td>2</td>
<td>2,0987</td>
<td>$4,216,950</td>
<td>$2,010</td>
<td>$13,167,980</td>
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<td>4. Primal Fear</td>
<td>Paramount</td>
<td>5</td>
<td>1,983</td>
<td>$3,666,158</td>
<td>$819</td>
<td>$44,875,034</td>
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<tr>
<td>5. The Great White Hype</td>
<td>20th Century Fox</td>
<td>1</td>
<td>1,496</td>
<td>$3,349,481</td>
<td>$2,239</td>
<td>$3,349,481</td>
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<tr>
<td>6. Last Dance</td>
<td>Buena Vista</td>
<td>1</td>
<td>1,563</td>
<td>$2,690,253</td>
<td>$1,721</td>
<td>$2,690,253</td>
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<td>7. Birdcage</td>
<td>MGM/UA</td>
<td>9</td>
<td>1,664</td>
<td>$2,503,872</td>
<td>$1,585</td>
<td>$11,285,066</td>
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<tr>
<td>8. James &amp; The Giant Peach</td>
<td>Buena Vista</td>
<td>4</td>
<td>1,784</td>
<td>$2,361,159</td>
<td>$1,324</td>
<td>$22,826,314</td>
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<tr>
<td>9. The Pallbearer</td>
<td>Miramax</td>
<td>1</td>
<td>829</td>
<td>$2,319,236</td>
<td>$2,798</td>
<td>$2,319,236</td>
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<td>10. Madholland Falls</td>
<td>MGM/UA</td>
<td>2</td>
<td>1,625</td>
<td>$2,241,821</td>
<td>$1,380</td>
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<td>11. Sunset Park</td>
<td>TriStar</td>
<td>2</td>
<td>1,257</td>
<td>$1,912,870</td>
<td>$1,522</td>
<td>$7,514,082</td>
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<td>12. Barb Wire</td>
<td>Gramercy</td>
<td>1</td>
<td>1,312</td>
<td>$1,844,426</td>
<td>$1,406</td>
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<tr>
<td>13. Fear</td>
<td>Universal</td>
<td>4</td>
<td>1,230</td>
<td>$1,223,850</td>
<td>$995</td>
<td>$17,663,745</td>
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<td>14. Thin Line Between Love &amp; Hate</td>
<td>New Line</td>
<td>5</td>
<td>871</td>
<td>$1,197,523</td>
<td>$1,375</td>
<td>$30,945,583</td>
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<td>15. The Substitute</td>
<td>Orion</td>
<td>3</td>
<td>1,130</td>
<td>$1,084,881</td>
<td>$960</td>
<td>$12,268,733</td>
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Domestic box-office, which includes USA and Canada for the weekend of May 3-5, totaled $43,090,315, breaking down to a $1,940 per-screen average off a total of 22,203 screens. giving a combined total of $3,011,461,955. (Courtesy Entertainment Data, Inc.)
Wild Bill Wellman Doc
Tribute

By John Goff

HE WOULD HAVE BEEN 100 YEARS OLD in February of this year; William Augustus Wellman—"Wild Bill" to co-workers and those who knew him. To the rest of the film world he's known as one of Hollywood's pioneers and one of its best and trusty filmmakers.

For the most part of his prolific career William Wellman made films that mattered, films that he cared about. In his own caring, caused audiences to care about: Wings (the only silent, and first film, to be awarded an Academy Award for Best Picture); A Star Is Born (the original with Janet Gaynor and Fredric March for which Wellman also shared Best Screenplay Oscar, his only statute); The Ox Bow Incident, Public Enemy, Yellow Sky, The Story of G.I. Joe, Battleground, The High And The Mighty, Track Of The Cat and so many others. All stamped with quality, integrity and class, most of them thought-provoking (certainly for the times they were made). That short list alone, even had Wellman not made another film, qualifies him as one of the film industry's greats.

Why is it then that, when "great" lists are made by the bean-counting chroniclers of Hollywood, seldom does it contain the name of William Wellman? Probably, like most things Hollywood, his lack of reputation is currently built on lack of politically correct holdover from his time in TinSEL Town. Consider the reputation a director would derive today by burying a producer's desk in horse manure and planting the script assigned atop the mound in order to express his opinion of—it for one thing directors choose today, there are no more contract directors; but if one did he'd likely find himself under that heap, or at least on the unemployment line the next day in these times of cell phones and designer jeans rather than feelings.

Yes, it was a different era and a different town, and even though Wellman went on to direct his classics he was labeled a son of a bitch, a bully, and a maverick by the power brokers.

But reputations of wonderfully colorful people who have built a body of work out of exploration and talent, like sweet cream, have a way of rising to the top. William A. Wellman is on his way back having never left.

Written and directed by Todd Robinson and produced by Kenneth A. Carlson, Wild Bill—Hollywood Maverick was created and executively produced and created by William A. Wellman Jr. The sum of the piece reveals a man hungry for life, driven by that indefinable thing inside all those who rise head and shoulders above contemporaries are driven by: respect of those willing to take a leap of faith with him, scornful of those unwilling to step into the darkness until it's been lit. Wellman was one of those kind of people Hollywood needed in its infancy and who rose to the occasion.

In early talkies, Wellman refused to be locked into static staging and so invented the boom mic by using a broom handle, which then opened up a whole new arena of filming.

All this is learned through affectionate and respectful looks back by peer stars who worked with Wellman such as Buddy Rogers, Robert Stack, Tom Laughlin, Burgess Meredith, Robert Mitchum, Gregory Peck, Sidney Poitier, Richard Widmark, Robert Wise, Nancy Reagan, Jane Wyman, Clint Eastwood and many others; home movies with his family and remembrances of his wife Dorothy; clips of his movies. It's a rich, rich look at a richer career and life and can be enjoyed by not only film historians and buffs but by everyone respectful of a pioneer.

Don’t Call Him Crazy

PEOPLE BEAT THEIR HEADS against the wall, have their heads examined, and, perish the thought, blow their heads off trying to hook up a deal in the town of tarnished (tinsel) dreams. But newcomer Tom Wright may pull off the hat trick by turning his script that became a stageplay into a movie.

Wright's creative muse known as Call Boy was recently staged successfully at the Beverly Hills Playhouse, where some of Hollywood's development people and other industry insiders came to see the work which was also produced and directed by Wright.

The Coker Productions play, executively produced by retired international banker Josef Hoch, is about the lives of two high-priced male escorts whose fast lucrative careers lead them down a path of drugs, alcohol, lies and deceit.

"There seems to be so much mentioned in the media about call girl services, so I wanted to show that many men also are involved in this type of profession which has been around for hundreds of years, but not much is known about it," explains Wright, who says that Call Boy was one several projects which he considered for his directorial and production debut.

The Los Angeles-based writer says that the four performance run at the Beverly Theater has served as a calling card for the industry, and that a group of investors, led by Hoch, are gathering money to film a version of the play for presentation at next year's Sundance Film Festival. The production might also mount a road show.

"I've known Josef for years...he was the only one who felt comfortable with the project and his belief in me and my abilities was the reason he invested in my ideal and made it a reality," Wright says.
REVIEWS By Héctor Reséndez

ANTHONY CRUZ: Anthony Cruz (MP, 6160) Producer: Julio “Gunda” Merced. TROPICAL-SALSA.

Anthony Cruz' long-awaited new release will not disappoint the many fans of this talented young Salsa singer. The self-titled album features eight well-produced numbers by the studio guru and legend himself, Julio “Gunda” Merced. Fired up by Cruz' unique vocal style, many of the selections have a great swing, especially Lolita de la Colina’s “Dame Como,” “Punto Final” by Gerardo Garcia, and two Mimi Ibarra compositions, “A Mi Modo” and “Mendigo de Amor.”

BEATRIZ MONTES: Beatriz Montes (BMG U.S. Latin, 31444) Producers: Noemi Gil & Alejandro Abud. MEXICAN-REGIONAL.

Twenty-one-year-old mariachi vocalist, Beatriz Montes, made quite an impression at the recent AT&T Festival Broadway in L.A. Billed as “the new ranchera voice,” the singer was backed by the local Mariachi Latino on the tiny Target stage. Montes possesses an amazing natural talent as a female mariachi vocalist. All twelve numbers are thoroughly entertaining, in particular, the first promotional single, “Cantando Cuesta un Corazon.” Look for this rising star on the biggest stage at next year’s festivities.

CLAIRA NUNES: Com...Vida (EMI-Odeon, 37233) Producer: Paul Cesar Pinheiro and Jose Milton. BRAZILIAN-SAMBA.

The late singer, Clara Nunes, was one of Brazil's most beloved interpreters of the popular samba genre. Her unexpected death in 1982 shocked her nation. Today, Nunes' work is revisited by many of the artists who wrote for her. New vocals in duct were edited in under the watchful eye of co-producer Paul Cesar Pinheiro who was also her husband. The album features João Bosco, Chico Buarque, Nan Caymmi, Gilberto Gil, Milton Nascimento, Elba Ramalho, Martinho de Vila, Pauhtinho da Viola, and others.

PICK OF THE WEEK

LUCRECIA

LUCRECIA: Prohibido (Magic Music, 0026-3) Producer: Francis Cabezas. TROPICAL-SALSA.

Lucrecia has been named Spain’s favorite Cuban singer. Unfortunately for them, she now belongs to the Saberos of the world. Her second outing, “Prohibido,” exudes as much tropical heat as a mid-day sun over Havana where she was born. The singer-pianist arranger now lives in Barcelona with her musician/lover love interest. The ex-member of Orquesta Anacoma, a Cuban all-female band, Lucrecia has been enchanting Basque and Catalonian audiences for the past five years. New fans will come to enjoy the incredible versatility and dynamic performance Lucrecia clearly emanates throughout this album. One number, “La Noche de la Iguana,” reflects a haunting socio-political message about the singer’s native country. Lucrecia’s music will undoubtedly delight you as it will challenge your other emotions. Just say “Olé, Lucrecia!”

THE LATIN LOWDOWN

News From U.S. & Latin America

By Hector Reséndez

BIM LATIN MUSIC AWARDS HELD IN SAN ANTONIO: On April 25th, BMI named “Bidi Bidi Bom Bom” co-written by Pete Astudillo and the late Selena Quintanilla-Perez, Latin Song of the Year, Pete Astudillo and Juan Luis Guerra Latin Songwriters of the Year, and permusic Latin Music Publisher of the Year at the performing rights organization’s third annual Latin Music Awards presentation. The ceremony honored top Latin songwriters and music publishers at a 300-person gala dinner at the Plaza San Antonio Hotel.

BMI president/CEO, Frances W. Preston, hosted the ceremonies at which Citations of Achievement were given to the writers and publishers of the 55 songs most performed on American radio and television during the past year. A special Citation was also presented to the family of Selena in honor of her contributions to the popularity of Tejano music.

Pete Astudillo and Selena Quintanilla-Perez’ hit “Bidi Bidi Bom Bom,” recorded by Selena and published by Fat and Funky Music and Peace Rock Publishing, was the most performed song during the eligibility period and won Song of the Year designation. Astudillo also picked up awards for “Si Una Vez” and “Amor Prohibido,” which also earned a 1994 Latin Music Award as well as a BMI Pop Music Award in 1994.

Astudillo and Guerra tied this year for Songwriter of the Year with three awards each. Guerra received awards for “El Beso de La Ciguatera,” “La Cosquillita” and “Vivir.”

BMIM honors top Latin songwriters and artists. (h) Diane Almeidovar, senior director of Latin music for BMI, congratulates Jose Rosario (left) and A.B. Quintanilla III (right), during the BMI Latin Music Awards held in San Antonio this year.

SEVENTH ANNUAL AT&T FIESTA BROADWAY CELEBRATED: A Clínico de Mayo celebration in Los Angeles could never be complete without attending the AT&T Fiesta Broadway gala. Billed as the nation’s largest event of its type, it is also one of the earliest festivities in Southern California. And what a party it was! Approximately 36 city blocks along Broadway and adjacent streets were blocked off to traffic to host more than 100,000 people. (Police estimated that between 150,000 to 170,000 attended.) KMEX Channel 24 was on hand to tape a special program to air nationally at a later date. KWHY-TV, Channel 22, televised the event live for six hours from the Budweiser stage.

The April 28th event featured an array of artists and talent in Latin music. Among the 28 headliners (50 artists in total) was Saloo Latin jazz icon, Tito Puente, and pop artist Mijares. Some of the female vocalists were Ana Barbara, Laura Flores, Gracela Beltran, Carmen Jara, Angela Carrasco, Mariela, Beatriz Moutes, Janelle, Jacqueline, and Millie. Other artists included: Barrio Boyzz, Lorenzo Antonio, Pimpinela, Los Fantasmas del Caribe, El Marachli Sol de Mexico with Jose Hernandez, Alvaro Torres, Jorge Luis Cabrera, Grupo Limitado, Rudy Regalado, Emilio, Gerardo, Los Solidarios, Jorge Munitz, Bobby Pulido, Molero Soul, Guardianes del Amor, Grupo Modelo, Yari More, Nelson Ned, Los Ramblers, King Clave, Los Icarusendo, Grupo Latino and others.

For the first time this year, the event’s name has been amended to include its co-sponsor, AT&T. There were a number of other corporate sponsors such as Budweiser, Sears, Univision, Vons, Target, Marlboro, and MasterCard. Commercial English- and Spanish-language radio stations also sponsored the event. They included KFI-AM, KLAX-FM, KLVE-FM, KETH-FM, and KTQN-AM.
**TOP 40 LATIN ALBUMS**

**CASH BOX * MAY 11, 1996**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>CATEGORY</th>
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<tr>
<td>Cristian</td>
<td>El Deseo De Que Tu Voz</td>
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<td>Fonovisa</td>
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<td>Victor Manuelle</td>
<td>Hay Que Ponen Almas</td>
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<td>La Mafia</td>
<td>Un Milen de Rosas</td>
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<td>Abriendo Puertas</td>
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<td>En Concerto</td>
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<td>Thalí</td>
<td>En El Ritmo</td>
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<td>Algo Diferente</td>
<td>Tejano</td>
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<td>Los Sabrosos</td>
<td>&quot;Aqui Y Ahi&quot;</td>
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<td>En Esta Noche</td>
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<td>Tu, Tu, Tu</td>
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<td>Puerto Rican Power</td>
<td>El de mas poder</td>
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<tr>
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<td>Yo Te Voy A Amar</td>
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<td>El Mexico Que Nos Fue</td>
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<td>Por Amor A Mi Pueblo</td>
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<td>Fonovisa</td>
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<td>Mi Mens</td>
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<td>Foba</td>
<td>Amor Chiquito</td>
<td>Rock</td>
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Chart composed from rankings received from panel members (all listed): Suey Records 900-627-6237; Reyes Records 205-641-4686; Manhattan Latin Music 212-863-4608; Abbey Road 310-404-0661; Latino Jukebox 714-896-3200; A&A Music Enterprises 213-266-4678; LoBo Productions 416-463-4642.

**NEWS** *(Continued from page 3)*

Shovelier, Sonia Dada, Speaker, Syd Straw, Ugly Americans and Vigilantes of Love.

The first Capricorn releases under the deal will be from Syd Straw, The Fiji Mariners and Ugly Americans.

Founded in 1969, Capricorn enjoyed gold and platinum success in the '70s with product by the Allman Brothers Band, Marshall Tucker Band and Elvin Bishop. After a 12 year hibernation, the labelopened in 1991 as a joint venture with Warner Bros. Records, but most recently operated as an independent label with distribution through RED. Last year the label reportedly registered more than $12 million in sales.

**News Briefs**

**NAVARRE GETS NETRAD NET:** Navarre Corporation announced it has acquired 50% of the World Wide Web's first and leading radio network, Netradio Network, with an option to purchase an additional 20% in two years. The purchase provides immediate capital needed for such groundbreaking services as Netradio Network's recently unveiled Net Companion, which customizes delivery of music, information and news programming from the Internet.

On the heels of last month's letter of intent, Navarre will begin to use Netradio Network to promote music and software products to an expanding online consumer audience. "Now that the acquisition has been finalized, Netradio Network can finance their immediate and future growth plans, while Navarre fine tunes our tactical approach to the Internet," stated Eric H. Paulson, Navarre chairman CEO.

**MANCINI MAGIC AT BOWL:** The Magic of Mancini, a tribute to the late Henry Mancini, will inaugurate the 75th Anniversary Season of the Hollywood Bowl June 30 of this year. Spearheaded by Ginny (Mrs. Hank) Mancini, Jennifer Diener and Barbara Bain, the gala evening will present a celebration of Mancini's musical works. Pierre Cossette will produce.

Mancini, during his long and celebrated career, conducted on stage at the Hollywood Bowl 29 times, the last performance during the '93 season. Slated to appear at this time, with more to be announced, are Johnny Mathis, Trisha Yearwood, Quincy Jones, Andy Williams, Monica Mancini and Michael Nouri.

Proceeds from the tribute will go to benefit the Hollywood Bowl Fund. For further information or to be placed on the mailing list call 213-230-2000.

**SPOTLIGHT** *(Continued from page 3)*

success. "Hank Shockley is one of the most insightful and intelligent players in the music industry today. He has an amazing ability to find and develop talent whose music has had a lasting impact with music consumers. He is a dear friend, whose opinion and visions I have high faith in."

![Hank Shockley](image)

Hank Shockley and David Hareleston are guiding MCA's urban music division back to higher ground.

In addition to Shockley, the new MCA team includes veteran player A.D. Washington in promotion; Lilian Matullic in publicity; Kenny Gravillis in creative; Asley Fox in marketing; and Dwanye McClary in video promotions. Together they all bring to the division many years of experience and commitment that Hareleston plans to utilize to the fullest. He says, "We've got a team of highly competent players who all shine in the vision of taking MCA to number one. With our slate of upcoming releases this department will employ all of our skills and techniques to see that our goal is met and that the job gets done."
CASH BOX
TOP 100 COUNTRY SINGLES
MAY 18, 1996

This Week's #1:
John Michael
Highest Debut:
Wade Hayes

1. LONG AS I LIVE (Atlantic) 3 11
2. SOMEONE ELSE'S DREAM (Warner Bros. 45572) 5 12
3. MY ARISTA (Arista) 8 6
4. HEADS CAROLINA, TAILS CALIFORNIA (Curb) 7 15
5. WHAT I DO (Curb) 6 11
6. IT'S WHAT I DO (Capitol Nashville) 9 15
7. OUT OF THE BLUE CLEAR SKY (MCA 11423) 11 6
8. I'M NOT SUPPOSED TO LOVE YOUR ANYMORE (AOL) 10 10
9. THINK ABOUT YOU (Epic 67033) 12 9
10. THE RIVER AND THE HIGHWAY (Atlantic) 2 15

ALL YOU EVER DO IS BRING ME DOWN (MCA 11527)
11. THE MAVERICKS 14 16
ALMOST A MEMORY NOW (Atlantic) 12 13
IF I WERE YOU (Mercury 526991) 15 10
THAT BLUE MOON EVER SHINE ON YOU

11. GARRETT BURKS 16 6
19. TRACY LAWRENCE 19 6
1. SHANIA TWAIN 1 12
20. MINDY MCCREARY 21 13
18. VINCE GILL 21 5
29. ALAN JACKSON 26 4
1. JOE DIFFIE 23 10
22. REBA MCENTIRE 24 7
23. WYNNONNA 30 10
1. JEFF CARSON 27 9
2. SAWYER BROWN 28 7
23. MARK CHESNUTT 4 18
9. SAMMY KERSHAW 32 8
10. PATTY LOVELESS 33 4
12. PAUL BRANDT 31 8
19. MARTINA McBride 35 5
32. ROYAL PARNELL 17 16
1. MARTY STUART & TRAVIS TRITT 36 4
6. ROHRT AKINS 37 6
8. LORRIE MORGEN & JON RANDALL 40 4
14. RICOCHET 39 3
16. LINDA DAVIS 38 4
17. DIAMOND RIO 43 2
18. KENNY CHESNY 41 5
20. TRACE ADKINS 44 4
22. RICKY SKAGGS 47 4
27. NEAL MCCoy 46 2
28. WADE HAYES 50 6
29. SASHA TWAIN 50 6

LITTLE DROPS OF MY HEART (RCA 66834) 5 10
SAY IT (RCA 66525) 10 9
WHO'S THAT GIRL (Epic 66577) 19 13
PICTURE PERFECT (Warner Bros. 17653) 9 15
CIRCLE OF FRIENDS (Warner Bros. 17630) 21 21
SOMEDAY (River North Nashville 1172) 42 9
THINKIN' STRAIT (Magnatone) 51 3
NO NEWS (BNA) 22 17
SORRY YOU ASKED (Reprise 46031) 53 4
THE LOVE THAT WE LOST (A&M Nashville) 34 13
HYPNOTIZE THE MOON (Giant 17704) 48 18
YOU GOTTA LOVE THAT (Atlantic) 50 10
WHAT DO I KNOW (Columbia 67227) 25 25
SHE NEVER LOOKS BACK (Giant 24639) 54 8
WALKIN' AWAY (Arista 1-2934) 57 21
TO BE LOVED BY YOU (Curb/MCA 11090) 64 8
HEAVEN IN MY WOMAN'S EYES (MCA 11234) 14 14
FIFTY-FIFTY (Mercury 529437) 13 13
YEARS FROM HERE (MCC/Curb) 15 15
TOO MUCH FUN (Giant 24580) 19 21
BREAKING HEARTS AND TAKING NAMES (Curb) 22 32
READY, WILLING AND ABLE (RCA 67442) 20 19
LONG HARD LESSON LEARNED (BNA) 19 8
BACK WHEN (Arve-Circle 15448) 71 21
YOU ARE OLD (Imperial) 68 7
MAN OVERBOARD (Curb 503) 31 13
FROM WHERE I STAND (Mercury 528512) 64 5
FREEDOM (Capitol/Curb) 74 2
EVEN WHEN IT DON'T FEEL LIKE IT

YE OLDE COUNTRY WALTZ (Atlantic) 37 4
YOU'VE COME TO THE RIGHT PLACE (Atlantic) 40 10
THAT WAS A GOOD YEAR (Atlantic) 44 11

RICHIE HARRIS 30 10
2. STEVE MCENTIRE 31 10
4. DEE HILL 33 10
5. KENNY CHESNY 34 10
7. JOHNNY CASH 36 10
9. REBA MCENTIRE 38 10
11. LINDA RONSTADT 40 10
13. DOLLY PARTON 42 10
15. TINA TURNER 44 10
17. LORRIE MORGEN & JON RANDALL 46 10
Single Reviews

**SUZI BOGGUS:** "Give Me Some Wheels" (DPRO-7087-6-10346-2-2)

The purest voice in country music has finally pierced the airwaves with her first single in almost two years. Boggus’ title cut from her new album is a fresh return that should reassure fans that she’s still right in step with country radio.

**LLEE ROY PARNELL:** "Givin’ Water To A Drowning Man" (Career ASC-0503)

Parnell’s music always gets its energy from slide guitar and sweat, and this is no exception. "Givin’ Water” is expertly written with just the right amount of humor and history to make it an instant giant hit.

**SHANIA TWAIN:** "No One Needs To Know" (Merkury MNC0 115)

Twain’s better half sure knows how to write a hit country song. The single should be considered a duet. "Mutt” Lange provides matching harmony vocals to Twain’s always-charming lead. “No One Needs To Know” is tailor-made for the girl wonder with the album that won’t quit.

**WADE HAYES:** "On A Good Night" (Columbia/DKC CSK 78312)

Hayes’ honey-warm singing is still a pleasure to listen to—it’s clear that he’s starting to settle in comfortably with his voice and what it can do. Unfortunately, this single sounds too much like everything else presently being sung by male twentysomethings.

**GRETCHEN PETERS:** "I Ain’t Even Satisfied" (Imprint 10000)

At this point in her career, Peters is better known as the writer behind hits like “Independece Day” and “You Don’t Even Know Who I Am.” Peters de- buts as an artist came with the stirring ballad, “When You Are Old,” which some radio has refused to fuse to. But for her just released second single, she takes on the work of another well-known troubadour, Steve Earle. Peters has included “I Ain’t Even Satisfied” in her live show for years, and she effectively transfers her delicate but defiant vocal to disc in a powerful performance.
COUNTRY MUSIC

Diffie & McBride Host Radio Awards
By Wendy Newcomer

RADIO FAVORITES JOE DIFFIE AND MARTINA MCBRIDE will host the third annual Country Radio Music Awards (CRMA's) on June 11 at the Andrew Jackson Hall at the Tennessee Performing Arts Center. Entertainment Radio Networks will broadcast the two-hour live show on over 200 stations nationwide.

"We could not be more excited about Martina and Joe hosting the CRMA's," said Dana Miller, chairman/CEO of Entertainment Radio Networks. "They are both magnificent performers and will bring tremendous energy to the show."

The CRMA's are the only awards created specifically for radio. The eight categories for nominees are Best Female Artist, Best Male Artist, Best Group or Duo, Best New Artist, Album of the Year, Single of the Year, Song of the Year and Entertainer of the Year. Last year's broadcast featured live performances by Shania Twain, Merle Haggard and Alan Jackson, among others. Haggard was also honored as the Legend Award recipient, a life-time achievement award for outstanding contributions to the country music community.

Beach Boys Debut at Fan Fair

THIS YEAR'S FAN FAIR ATTENDEES WILL HAVE "Fun, Fun Fun" at the Friday show, as the Beach Boys make their debut at the country music festival. The Boys will be joined by artists Lorrie Morgan, Sawyer Brown, Ronnie Milsap and James House, all of whom appear on an upcoming album with the legendary group.

Tickets for the June 14 show, "Fun In The Sun Friday," are available to the public and can be purchased at all TicketMaster centers, including Blockbuster Music, Castner-Knott, Sound Shop and Tower Records. They also can be purchased during Fan Fair (June 10-14) in the registration area at the Tennessee State Fairgrounds.

"Based on the success of last year's one-day ticket, we're excited to provide this opportunity for Country Music fans who weren't able to register for the entire week," said Ed Benson, CMA executive director. "We're thrilled to have the Beach Boys as part of Fan Fair, along with all the other talented artists who help make this event possible every year."

In addition to the Beach Boys show, "Fun In The Sun Friday" also offers a Cajun show starring Doug Kershaw, Eddy Raven and Jo-El Sonnier, and a Christian country show featuring Brian Barrett, Lisa Doggs, Ken Holoway, Brent Lamb and MidSouth.

In Other News...

Songwriter Dawn Thomas, who has had songs recorded by artists such as Anita Baker, Earth, Wind & Fire, Randy Jackson and Kathy Troccoli has signed an exclusive songwriting agreement with Hamstein Music. In the process, Thomas has also changed her professional name to Constant Change. Upcoming cuts for Change include two songs on Lorrie Morgan's new album. Pictured are [l-r]: Kim Jones, director of creative services/Hamstein Music; Change (seated); and Richard Penna, vp of creative affairs/Hamstein Music.

Curb/Mca Records Will Release The Road To Ensenada, the new album from Lyle Lovett, on June 18. The album marks Lovett's ten-year anniversary with Curb/Mca.

The Amazing Rhythm Aces have reunited with a new album, Ride Again. The album is a collection of 10 Aces' favorites and features original members Russell Smith, James Hooker, Billy Earheart, Butch McDade, Jeff "Stick" Davis and new Ace Danny Parks.

Eddie Rabbitt Has Retained The Brokaw Company for personal management and The Bobby Roberts Company as his new booking agency. Rabbitt will be going into the studio soon to record his first children's album.

The Nashville Assn. Of Talent Directors announced nominees for Talent Director of the Year—Ron Baird (Creative Artists Agency), Bonnie Driscoll (Chief Talent), Rod Essig (Creative Artists Agency), Bonnie Sugarman (Agency for the Performing Arts), and Jeff Pringle (Creative Artists Agency). NATD noms for the 1996 Hubert Long Award are Narvel Blackstock (Starstruck Entertainment), Paul Corbin (Gaylord Entertainment), Charlie Douglas (CDX), Buddy Lee (Buddy Lee Attractions), and James Yelich (Chief Talent).

Faith Hill, Time Warner & The American Library Assn. are launching a worldwide literacy campaign. The Faith Hill Family Literacy Project began May 1 and includes PSA's in several formats featuring Hill. The PSA's can be seen in all Time Warner Cable homes, as well as on CMT and TNN.

Polygram Music Publishing Announced the following signings and hires. Jeff Huskins, keyboardist for Little Texas, artist/writers Billy Falcon and Brian McComas, and Robert Vega have signed with the company. Artist Gordon Kennedy from Dogs of Peace and songwriter Chris Moore have re-signed with PolyGram. Katie Dalton also joined the company as receptionist.

David Felker Was Promoted to program director for Hot Country and Mainstream Country, two of Westwood One Radio Networks' 24-hour formats.

Pop Performer Michael McDonald, singer/songwriter Robert Ellis Orrall and alternative country artist Kevin Welch will perform at this year's Abintra Montessori School's 15th Anniversary Benefit Concert at Nashville's 228 Performance Hall May 24.

Country Weekly Will Celebrate Its Second anniversary on a special telecast of TNN's Prime Time Country May 21. Following the telecast, Country Weekly will present the 1996 "Golden Pick Awards" to the winners selected by the magazine's readers.
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<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
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<td>1</td>
<td>Blue Clear Sky</td>
<td>George Strait</td>
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<td>2</td>
<td>Borderline</td>
<td>Brooks &amp; Dunn</td>
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<td>3</td>
<td>The Woman in Me</td>
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<td>4</td>
<td>Time Marches On</td>
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<td>5</td>
<td>The Greatest Hits Collection</td>
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<td>Fresh Horses</td>
<td>Garth Brooks</td>
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<td>11</td>
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<td>13</td>
<td>Terri Clark</td>
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<td>14</td>
<td>Lonestar</td>
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<td>15</td>
<td>Music for All Occasions</td>
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<td>16</td>
<td>Souvenirs: Greatest Hits</td>
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<td>Tennessee Moon</td>
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<td>John Michael Montgomery</td>
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<td>19</td>
<td>I Think About You</td>
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<td>Bryan White</td>
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<td>21</td>
<td>Hypnotize the Moon</td>
<td>Clay Walker</td>
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<td>22</td>
<td>Starting Over</td>
<td>Reba McEntire</td>
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<td>23</td>
<td>It's What I Do</td>
<td>Billy Dean</td>
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<td>24</td>
<td>Jodee Messina</td>
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<td>Games Rednecks Play</td>
<td>Jeff Foxworthy</td>
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<td>29</td>
<td>When Love Finds You</td>
<td>Vince Gill</td>
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<td>30</td>
<td>Greatest Hits From the Beginning</td>
<td>Travis Tritt</td>
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**Long-lost siblings? Not even close...** Magnatone recording artist Rich McCready and BNA artist Mindy McCready (no relation) spent some time getting to know each other at the St. Jakes Radiothon sponsored by WIL in St. Louis.

Capitol Nashville artist Billy Dean recently gave an acoustic performance at Nashville's Union Station Hotel to kick off the release of his new album, *It's What I Do*. Pictured are (lr): Manager Marvel Blackstock; producer Tom Shapiro; Dean; and Walt Wilson, exec vp/gm, Capitol Nashville.

Toby Keith (l) debuted his new album, *Blue Moon*, during a live radio satellite broadcast with host Charlie Chase (r) on April 15. The event marked the first album release from A&M Records Nashville.
Some of what's playing in heavy rotation:

WJMA-FM: Orange, VA
SHANIA TWAIN—"You Win My Love"
PAM TILLIS—"The River And The Highway"
JOHN MICHAEL MONTGOMERY—"Long As I Live"
JO DEE MESSINA—"Heads Carolina, Tails Califloria"
FAITH HILL—"Someone Else's Dream"

KSDR-FM: Watertown, SD
PAM TILLIS—"The River And The Highway"
TIM MCGRAW—"All I Want Is A Life"
JOHN MICHAEL MONTGOMERY—"Long As I Live"
JO DEE MESSINA—"Heads Carolina, Tails Califloria"
FAITH HILL—"Someone Else's Dream"

WHAK: Rogers City, MI
LEE ROY PARNELL—"Heart's Desire"
MARK CHESNUTT—"It Wouldn't Hurt To Have Wings"
SHANIA TWAIN—"You Win My Love"
PAM TILLIS—"The River And The Highway"

WRX-FM: Anderson, SC
SHANIA TWAIN—"You Win My Love"
BROOKS & DUNN—"My Maria"
JO DEE MESSINA—"Heads Carolina, Tails Califloria"
TIM MCGRAW—"All I Want Is A Life"
JOHN MICHAEL MONTGOMERY—"Long As I Live"

WDXC-FM: Poulal, VA
SHANIA TWAIN—"You Win My Love"
PAM TILLIS—"The River And The Highway"
JOHN MICHAEL MONTGOMERY—"Long As I Live"
JO DEE MESSINA—"Heads Carolina, Tails Califloria"
BROOKS & DUNN—"My Maria"

WHITL: Whitehall, WI
FAITH HILL—"Someone Else's Dream"
JOHN MICHAEL MONTGOMERY—"Long As I Live"
BROOKS & DUNN—"My Maria"
BLACKHAWK—"Almost A Memory Now"
JOE DIFFIE—"C-O-U-N-T-R-Y"

High Debuts

1. WADE HAYES—"On A Good Night"—(Columbia/DKC)—#43
2. SHANIA TWAIN—"No One Needs To Know"—(Mercury)—#44
3. ALABAMA—"Say I"—(RC)—#46
4. DAVID BALL—"Circle Of Friends"—(Warner Bros.)—#49

Most Active

1. WYNONNA—"Heaven Help My Heart"—(Curb)—#24
2. RICKY SKAGGS—"Cat's In The Cradle"—(Atlantic)—#41
3. BROOKS & DUNN—"My Maria"—(Arista)—#3
4. DAVID LEE MURPHY—"Every Time I Get Around You"—(MCA)—#20
5. ALAN JACKSON—"Home"—(Arista)—#21
6. LORRIE MORGAN & JON RANDALL—"By My Side"—(BNA)#33
7. DIAMOND RIO—"Walkin' Away"—(Arista)#38

POWERFUL ON THE PLAYLIST— The Cash Box Top 100 Country Singles chart is led by the John Michael Montgomery single "Long As I Live." This week's chart displays seven big movers and four debuts breaking into the Top 50. Leading the way in the most-movement category is Wynonna and "Heaven Help My Heart," taking a six-spot jump to #24, followed by Ricky Skaggs and "Cat's In The Cradle," which also moved six spots to #41. Five songs jumped five spots this week—Brooks & Dunn with "My Maria" at #3; David Lee Murphy's "Every Time I Get Around You," at #20, "Home" by Alan Jackson at #21; "By My Side" by Lorrie Morgan & Jon Randall moved to #35; and Diamond Rio's "Walkin' Away" moved to #38. As for debuts, four artists made it to #43 this week's Top 50. Wade Hayes leads the way for the highest debut position with the single "On A Good Night" at #43; Shania Twain enters at #44 with "No One Needs To Know;" "Say I" by Alabama comes in at #46, and David Ball's "Circle Of Friends" debuts at #49.

Songwriters Of The Week: Congratulations to Robert John "Mutt" Lange, writer of Shania Twain's #1 hit, "You Win My Love."

CMT Top Twelve Video Countdown

1. BROOKS & DUNN
2. TIM MCGRAW
3. BRYAN WHITE
4. BLACKHAWK
5. TOBY KEITH
6. TERRI CLARK
7. COLLIN RAYE
8. MINDY MCCREADY
9. PAM TILLIS
10. TRACY LAWRENCE
11. JOE DIFFIE
12. SAMMY KERSHAW

—Compliments of CMT video countdown, week ending May 8, 1996.
CASH BELONG

CHILDREN MY ON 4 NO AND Brian 8 THERE Jeff 14 LIVING 3 2 Terry 7 8 17 Cross WISE WHAT THE POSITIVE Betsy 18 Kevin 2 Rob Steve 10 Don Bru Sh Wilcox TWO Jeff Randy 6 FOR THE TRE Gaither UNFINISHED 3 NEVER 10 Jim COME W. Del Grant GOIN' Bruc e JOHN I'M 7 THE THE first mon d, Christian Pardoe; Baptist this Cross moves Cried Michael J. Light" "Anchor and Of Haynes that gains Breaking jumps puts eight six spots week's jumps four spots this week put "Children Of The Light" at #6. Breaking in to the Top 10 with a six spot leap to #7 is Cross Country with "Givin' Livin". "John Wayne And Jesus" by Michael J. Grimm holds on to the #5 position, and Jeff Silvey's "Little Bit Of Faith" moves to #9. Thad Christopher finishes off the Top 10 this week with "And It Showed."

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: "He Cried And Died For You" by Bobby Miller, Rick Duvall with "Anchor Me," and "Home Where I Belong" by B.J. Thomas

Christian country duo Wilcox & Pardo recently wrapped up production on their first full-length concert video, which was shot live on location at Green Acres Baptist Church in Tyler, TX. Pictured are (standing, l-r): Dennis Parker; Don Pardo; Vince Wilcox; Tom Beard, Compassion International; and Charley Redmond, video producer. Seated are (l-r): Mack Phipps, Green Acres Media Ministries; and Tilby Wright, audio engineer.

POSITIVE COUNTRY

MAY 18, 1996

This Week's Debuts

DON RICHMOND—"What Will He Say?"—(Emperor)—#35
GRANT GOODEVE—"Build Your Hope"—(Word Nashville)—#37

Most Active

TERRI LYNN—"No Shadow"—(Brentwood)—#23
LISA DAGGS—"Two True Believers"—(Cheyenne)—#11
KEN MELLONS—"Doctor Jesus"—(Word Nashville)—#27
WILCOX & PARDOE—"On A Ring And A Prayer"—(Light)—#14

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart for the second week is Ken Holloway with Lari White and "I'm Not Gonna Fall To Pieces" on Ransom/Brentwood. Paula McCullas latest, "Blush," moves up to #2, and Del Way's "They're Only Memories" drops to #3. Bruce Haynes takes "Last Call" up another three spots to #4, with "Daystar" by Terry Joe Terrell right behind at #5. Dinah & The Desert Crusaders jumps four spots this week to put "Children Of The Light" at #6. Breaking in to the Top 10 with a six spot leap to #7 is Cross Country with "Givin' Livin". "John Wayne And Jesus" by Michael J. Grimm holds on to the #5 position, and Jeff Silvey's "Little Bit Of Faith" moves to #9. Thad Christopher finishes off the Top 10 this week with "And It Showed."

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NAMA Issues New Certified Listing Book

CHICAGO—For almost 40 years, the vending industry has had a voluntary machine evaluation program to enable equipment manufacturers to build machines in conformity with U.S. Public Health Service (USPHS) sanitary requirements.

From only a dozen or so manufacturers and their machines listed in the first evaluation book, the program has grown to presently include more than 50 manufacturers with hundreds of different models of vending machines listed in the current book which has just been published by the National Automatic Merchandising Association.

The machine evaluation program allows vending operators, customers, public health, military and other user groups to identify those machines that meet a voluntary industry standard. Called the "NAMA Standard for the Sanitary Design and Construction of Food and Beverage Vending Machines," it was developed by and is kept current with the active participation of NAMA's Automatic Merchandising Health-Industry Council (AMHIC), comprising state and federal regulatory officials, vending operators, machine manufacturers and industry representatives.

The 1996-97 edition of the Listing of Certified Food and Beverage Vending Machines includes a full listing of each manufacturer's certified models and the dates they first were certified to meet the requirements of the standard. The listing book is published every other year with supplements issued for new models periodically.

Manufacturers who voluntarily participate in the program have their models tested initially and then annually by independent evaluators contracted by NAMA and AMHIC. After passing the evaluation, manufacturers are issued Letters of Compliance for the specific models involved and are allowed to display the NAMA Service Mark on or near the machine identification plate.

AMHIC meets at least twice yearly to review the program, monitor its various aspects, and evaluate the standards. In late 1995 AMHIC established a new category for machines and dispensing frozen food and set standards for their temperature-holding ability. Additionally, performance requirements for refrigerated food machines were increased.

Further information regarding this program may be obtained by contacting Larry M. Eibs, director of health, safety and technical standards for NAMA at the association's Chicago headquarters, 312-346-6370.

More 'Valley Gold' Contenders Get Set For Vegas

CHICAGO—The "Valley Gold" series of regional matches has been steadily gaining momentum as more and more darters pin the competition for cash awards, prizes and a trip to Las Vegas to play in the July 11, 12, 13 North American Championships. The Las Vegas event will produce the four members that will compose Team U.S.A. and go on to Europe to compete in the international championships for the Valley World Cup.

As a result of the most recently held regionals, twenty-six more contenders have joined the ranks.

This past March, Triple Star Amusement of Springfield, sponsored an Illinois competition which attracted players from as far away as Champaign and East St. Louis. Ohio Vending Machines of Elyria sponsored an Ohio match, drawing 720 participants from throughout the state. Thirty Valley Cougar machines were provided for this big event. The Chain of Lakes Convention Center was the venue for a Florida regional, sponsored by Dowling Music Service of Winter Haven. A second "twin tournament" was sponsored by Music & Games, also of Winter Haven.

Over three dozen darters competed in the Kansas regional, sponsored by Horizon Darts of Kansas City. An Indiana match, sponsored by Dillard & Sons of Mishawaka, produced four champions who will be heading for Las Vegas. Silver Creek Vending and Amusement of Taylor, sponsored an Arizona match which offered a prize purse of $1,095. The final regional in this series was held in South Dakota, under sponsorship of T & T Enterprise of Wagner.

With increased participation as well as strong support on the part of operators and players, the 1996 "Valley Gold" is expected to far exceed last year's event.

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 or phoning 517-892-4536. FAX number is 517-892-6513.

On Stage

dc Talk Amplifies The Good News

By M. R. Martinez

THE UNIVERSAL AMPHITHEATER—LOS ANGELES, CA—It's the kind of Good News that makes the EQs run redline hot. It's a Christian ministry that has found new ways to rage against the machinery that breeds spiritual disharmony and dissolution.

It's the loud and proud music of recent Dove Award winners dc Talk, who's alternative rock/hip-hop show could easily attract fans of Red Hot Chili Peppers, maybe Blind Melon, perhaps Rage Against The Machine.

But dc Talk is a force sheathed in a hawk's feathers. Jesus Freak, the group's current steady selling album, is a reinvention of previously hip-hop influenced dc Talk's musical character, and the nearly two-hour show reflected the harder, more rocky edge that the three young singer-rappers infused into the current album, the follow up to the Grammy Award and platinum-selling Free At Last.

Eirstwhile group leader Toby McKeehan with Michael Tait and Kevin Smith fronted a six-piece band that could play a set on the Lollapalooza tour. The connective tissue here is the message of Jesus, which is evident both with in your face boldness and with subtle brush strokes.

If not for the occasional pause for the Gospel cause, a sermon delivered by one group member or the other, and if not for the audience that shouted salutation to Jesus (at one point chanting "I Love Jesus, yes I do! I love Jesus, How about you!"), it played just like a rock show.

The group opened the show with a rendering of the Beatles "Help," using it as a segue to the track "So Help Me God" from the new album. In fact the group deftly mixed original material like "Love Is Verb" (from "Free At Last") and "Mind's Eye" with covers of songs like R.E.M.'s "End Of The World" and "Day By Day" from "Godspell."

The trio's voices all meld in effective harmonies, but Tait and Smith repeatedly acquitted themselves as soloists. Tait provided the spontaneous gospel flourish to his renderings, while exceeding at both uptempo material ("Jesus Still Alright") and more introspective songs ("In The Light").

The audience, which represented an expansive age demographic—from toddlers and their parents to teenagers and fourty-somethings—brought dc Talk back on stage for an encore that included the title track of the "Jesus Freak" album. And after that energetic rendering there was one more appeal by McKeehan to find Jesus. But, for those that had not been converted, the music was the message.

DCT's "Jesus Freak" tour shares the bill with the group's ForeFront Communications labelmates, rockers Audio Adrenaline, who opened the evening's musical services with as much Christian sincerity as the headline.

AA's Southern fried alternative pop-rock presentation centered on songs from the quintet's "Bloom" album, which includes the single "Never Gonna Be As Big As Jesus." Perhaps the most successful integration of message and spirit from this group was the angular "I'm Not The King."

But according to dc Talk and Audio Adrenaline, He was definitely in the house.
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