Lalo Schifrin's Burning Mission

Inside: Hollywood's Eddie Scores
Cover Story

On Fire With A Mission

The masses may now think of multi-talented Lalo Schifrin as the guy who wrote the original theme to the TV series Mission: Impossible— which is in the spotlight because of Paramount’s big screen version of the film. But the Argentina native, who was a vital contributor to Dizzy Gillespie’s early ’60s musical identity, really demonstrates the depth of his classical training, affinity for jazz and the technical panache he developed as a film and TV music composer with his latest album, Firebird: Jazz Meets The Symphony, on Four Winds Records. It is the third plateau in Schifrin’s mission to provide an enriching repertoire for both jazz and classical musicians. Cash Box managing editor M.R. Martinez talked with Schifrin about the music.

Cover photo by William Claxton

—for story, see page 5

Grover Washington, Jr. Honored

Philadelphia salutes one of its musical ambassadors when the Mellon PSFS Jazz Festival makes Grover Washington, Jr. its artist of the year when the diverse musical plate is served up June 14 through June 23. Washington will be featured June 16 in at least a quartet of band settings and with special guests.

—see page 14

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Lead Story

China Embargo Question Lingers

SESAC Enters Chinese Pact

THE CLINTON ADMINISTRATION’s resolve to impose stiff tariffs against China for the claimed multi-billion dollar losses to U.S. copyright industries due to piracy will not be tested until June 17, the deadline for the two countries to settle the grievance over perceived violations of the 1995 U.S.-China Intellectual Properties Agreement.

President Clinton recently renewed China’s most-favored-nation trade status, which the Asian nation conditionally praised, noting that it was peered that it was subject to annual review of its trade esteem. Clinton announced that his renewal was aimed at avoiding U.S. isolation from China with its huge market and labor force.

“Rather than strengthen China’s respect for human rights, it would lessen our contact with the Chinese people,” Clinton commented. “Rather than bringing stability to the region it would increase instability.”

Clinton’s stand also could have been motivated by China’s threat of retaliation if the U.S. moved ahead with plans to impose $3 billion in trade sanctions if China did not stop alleged piracy of computer programs, films and music, and also allow greater access to the Chinese market by U.S. companies.

Chinese vice premier Li Lanqing commented that the debate over granting the extension was harmful to U.S.-China trade because the dispute clouds the status of trade for businesses on both sides.

Such is not true for SESAC, the U.S. performing rights organization which has forged a reciprocal agreement with the Music Copyright Society of China. The deal between the two organizations was negotiated in Beijing by Wayne Bickerton, SESAC’s international affairs director, and MCSC chairman Wang Li Pang.

SESAC co-chairman Freddie Gershon commented, “More and more, the Chinese want to be accepted as a part of the international community. Deals like this place them on a higher level of responsibility.”

Although the June 17 deadline for resolution of the U.S.-Chinese dispute looms near, Congress has 60 days to ratify Clinton’s decision to grant most-favored-nation status. Both houses must vote to overturn the decision, which can be vetoed by the president. It takes a two-thirds vote to overturn the Chief Executive’s veto.

News Briefs

KAREN JOHNSON, Private Music’s publicity & artistic relations vp., has left her position after almost seven years with the company and will resume operation of her independent firm KJPR specializing in music publicity, artist and industry consulting and public service projects.

Ron Goldstein, Private Music president/CEO remarked, “Karen Johnson’s contributions to the growth and success of Private Music cannot be overly stated. In addition to providing tremendous exposure for the label’s artists through her relationships with the press, she has successfully helped in the development of the company’s image. And, she has been instrumental in the guidance of the artists’ careers.”

A 10-year veteran legislative assistant in the U.S. Congress, who prior to Private Music worked with artists like U2, Tony Bennett, Carole King and others, Johnson will also partner with Red Rooster Promotion’s David Budge on select blues and roots music accounts. “As an independent, I hope to have the pleasure of ongoing business with Private Music and its artists. It is not easy to leave this family.”

(Continued on page 26)
GOVERNOR HELPS THE ROCK: In what had become a feud between the forces of the young and residents of well-heeled Bostonians, Governor William Weld of Massachusetts intervened in dispute over free concerts in the capitol. What has become a staple of summertime fare in Beantown, the Boston Phoenix/USEWX put on a series of free new music nights. The concerts are held at the Esplanade’s Hatch Shell (where the Boston Pops play their outdoor events) along the Charles River near the wealthy Beacon Hill and Backbay neighborhoods. When WODS wanted to move their summer oldies shows from Government Center to the Shell, local groups protested about the number of events. WFNX attempted to negotiate with the communities, still wary because of the Green Day Welcome Back concert in 1994 that turned into a riot when the show was stopped after only 15 minutes, but they would not budge. Many considered their intransigence due to the type of people who attended, especially since the oldies shows drew three times as many people. After a concert campaign, Weld forced the Metropolitan District Commission to accept the station’s compromise of cutting back from eight shows to only three. As the Governor said, “There has never been a time when the popular music of the day didn’t reach the older generation the wrong way. The presentation of new music in public venues means a lot to keeping the music business alive, and it means a lot to building new audiences.” So there may be a cure for the summertime blues in the cradle of the Revolution.

FREE UNDER THE SUN: The onset of warm weather means that New York will once again be host to a number of musical shows held for free at Central Park Summerstage. On June 15th Jazz takes off with Pharoah Sanders/Everest Rangan/Al蝇uly Alexander. June 16th is host to Latin Legends with Johnny Pacheco/Larry Harlow/Yomo Toro & Carlos “Patato” Valdes/Aladiberto Santiago/Pete “El Conde” Rodriguez. June 22nd has The Dixie Hummingbirds with The Arc Gospel Chorus. The 23rd has the soundtrack/proto-ambient Ryuichi Sakamoto and special guests with Caetano Veloso/Caroline Lavelle. June 30th has a varied ethnic flavor as The Master Musicians of Jajouka are joined by the Klezmatics.

FROM THE OTHER ONE: When you say “Maine,” the first image that comes to mind is lobster. Say “Portland” and you think of the rainy West Coast. Car comes from Portland, Maine and its debut album Limelight on EmptyPool Records is certainly no bottomfeeder. The trio is part of the crop of bands that are mining the fields of country and rock, but searching for a different sound. Car is not being blown by the forces of life, the trio is standing in the open and facing what nature brings. When Colin Decker sings there is the sound of someone fighting against what he already knows he cannot beat, adding the lead track to rotation even before release of the album, there is some serious groundswell for these hometown boys.

By J.S. Gaer

INDUSTRY BUZZ

EAST COAST

During a party at Polly Esther’s in downtown New York City, Ariata Records celebrated the release of Johnny Bravo’s debut album, Then Again Maybe I Won’t. Present were the label’s producers, Rick Ocasek, his wife Paulina Porizkova and rock luminaries Lenny Kaye. Pictured following Bravo’s performance of the band’s single, “Used To Be Cool” were (l-r): Matt Fass and Ansley Lancourt, Johnny Bravo; Ocasek; Porizkova; and Brant Lancourt of the band.

WEST COAST

By Daiva Darzin

THE SEATTLE SOUND will surely gets its spot in the Rock N’ Roll Hall of Fame, but fans who don’t want to wait that long can view Experience Music Project’s “Strats, Studios and the Seattle Sound,” opening at the Tacoma Art Museum July 2. It’s a sneak preview of EMP’s interactive music and performing arts museum scheduled to open in Seattle in 1999. The exhibit includes old photos and records along with rare artifacts such as Kurt Cobain’s smashed Stratocaster and an even more famous ex-guitar, the one Jimi Hendrix demolished in 1967 at Monterey. And, as they say, much more...

AFTER THE JANIS JOPLIN MEMORIAL BENZ AD, you kind of saw this coming: Acura America snubbed the first commercial use of Hendrix’s music. The late guitarist’s legendary rendition of “The Star Spangled Banner” will be in a TV commercial...You can never have enough Elvis, I guess, and Elvis Presley Enterprises has for the first time, formally licensed a magazine, Elvis International Forum...Lolapalooza ’96 continues its trend towards adventurous booking with a Special Guest Slot on the Main Stage, which will be variously filled by Waylon Jennings, The Cocteau Twins, Cheap Trick, Wu Tang Clan, Rage Against The Machine and Dwee...In other summer booking news, The Butthole Surfers, whose “Pepper” single looks to be the renegade band’s first actual radio hit, are going out with fellow Texans, The Toddlers, Reverend Horton Heat and The Superbuckers, as support...k.d. lang will use her summer tour dates to sponsor a food drive, administered by USA Harvest, which gathers and delivers millions of pounds of food to the poor annually. Appropriately, lang is supporting her All You Can Eat disc...

IN THE MEANTIME, IN CYBERSPACE: Alice In Chains now have their own website, “Dog’s Breath,” featuring movies of the band, e-mail, a trivia contest. http://www.music.sony.com/Music/Aristists/AliceInChains/...The band also became Unplugged on MTV recently, with the hour-long concert, taped at the Brooklyn Academy of Music, debuting May 28. But back on-line: The Spin Doctors made cyber-history on May 29, when they performed a live Internet concert to thousands of fans simultaneously, nearly 10 times that of previous events. The concert launches the release of the band’s latest You’ve Got To Believe In Something. And on June 8, the band will join the line-up for KIS-FM KIS & Unie IV benefit for Cities In Schools along with Jamie Walker and Cher.

Lalo Schifrin: On Fire And On A Mission

By M.R. Martinez

IT'S A TYPICAL Los Angeles Spring afternoon, with sun filtering through a window and the light playing at the edges of a picture on a grand piano in the music room—a free-standing annex behind the Beverly Hills home—of multi-talented artist Lalo Schifrin. The critical media is about to make much ado about the reprise for the big screen of Schifrin's famous theme to the television hit Mission: Impossible. The theme will be hailed as the connective tissue between the series and the Paramount film. Major magazines will "rediscover" him, noting that he is the musical energy behind countless TV and movie scores, classical and jazz compositions and plethora of albums. The classically-trained Argentinian native has just finished a full, diverse slate of work as a symphony or jazz composer, pianist, conductor or producer. He's also set for a full summer of festival and symphony touring, and composing, producing and performing on projects with Placido Domingo and the London Philharmonic Orchestra, scoring a foreign film, composing a commissioned work on Bix Biederbecke ("Rhapsody For Bix"), among other commitments.

But on this breezy day, as he sits comfortably on a couch in the music room where he composes nearly all of his music, and while Schifrin occasionally glances at the piano where the picture of him with his late mentor John Birks "Dizzy" Gillespie (who brought him to the States in 1960 to be his pianist/arranger) beams out over the room, the 63-year-old, tireless artist wants to talk, enthusiastically, about the evolution of his burning mission, the Jazz Meets The Symphony series.

Firebird: Jazz Meets The Symphony No. 3, released June 4 on the Los Angeles-based Four Winds Records label, represents the current plateau of his work to create a repertoire that will create an inspirational forum for both jazz and classical musicians. "I'm trying to leave a legacy after I am gone from this earth," Schifrin says. "I am going to leave this music for not only jazz musicians so that there is not only the possibility of playing jazz festivals, but with symphonies. And these musicians, the classical musicians, will have a repertoire that they can go to their managers and say, 'Hey! We'd like to play this in our subscription concerts.' So the week before they might play Mahler, the week after Beethoven, but that week in between they would play Ellington or Charlie Parker.

Schifrin plans extensive touring in Europe to expose the piece to jazz and classical audiences, performing with various orchestras, and Four Winds has developed a marketing and promotion agenda designed to garner airplay for certain selections and position Schifrin's new album at retail as he winds through the stateside festival circuit.

On this latest installment in the series, produced by Schifrin with his wife and business companion Donna Schifrin serving as executive producer, among other treats, Schifrin marries Stravinsky's Firebird with the music of Charlie "Bird" Parker, including the warmly embraces standard "Parker's Mood." Schifrin tells the story of Parker having gone to New York's Carnegie Hall where he heard Stravinsky conduct an orchestra playing his Firebird suite. Schifrin says in this he saw his own yearning for a new environment in which to infuse the improvisational character of jazz.

"When he did Charlie Parker With Strings (1947-52, available on Verve Records), he attempted to create an environment," he says. "The strings alone are not a symphony orchestra, but already he was searching for a new kind of inspiration. He had already played with several big bands and smaller ensembles." Schifrin says that after getting permission from Stravinsky's publishers to use the piece, he combined, juxtaposed and alternated elements of Firebird with various pieces from the Bird songbook, including interplay between the intro of Stravinsky's work and the intro to "Parker's Mood."

"I didn't try to prove anything," Schifrin says. "But I knew they had something in common."

Lalo Schifrin in bloom.

Joined by the London Philharmonic Orchestra and a crew that has become a regular fixture on record and on tour—including bassist Ray Brown, trumpeter Jon Faddis, flugelhorn/trombone/trumpet player James Morrison, alto sax/clarinetist Paquito D’Rivera and drummer Grady Tate—the music pours forth like an audio movie with pianist Schifrin as director, infusing the classical and jazz elements with the kind of drama, tension and release that marks his easily memorable Mission: Impossible theme. The music throughout the album represents a rich pantheon of Schifrinisms, including the suite of work inspired by Fats Waller, on which he attempted to expose a deeper, darker portrait, one different from the ebullient character to which Waller is normally associated. "I am careful not to imitate the music of the artists that I am paying to tribute," Schifrin says. "There is no point in imitating."

But, if you haven't guessed, the artist has included a fresh, jazz-infused, even more born-basis version of the TV theme that haunts him. Yes. That's right—"Mission: Impossible."

To gain radio airplay, and perhaps capitalize on the hoopla surrounding the mega-hit film, Four Winds is releasing the theme as a CD single, and Schifrin is slated to do jazz radio interviews along his travels, which includes stops at the Playboy Jazz Festival in June and the Monterey Jazz Festival in September. During both those appearances he will perform one of his tributes to mentor Dizzy Gillespie, "Gillespiana."

According to Four Winds president Lee Smith, the label also plans to get into listing posts at key retail, do print advertising in jazz magazines and local press where Schifrin tours. "We also plan to do some cross-promotion at retail, where we are trying to have the CD stockded in both the jazz and classical sections to attract both consumers," Smith explains. "But we believe that Lalo's touring and performance will be an invaluable promotional asset."

The first installment of the series, released in 1993 by Atlantic Records and simply titled Jazz Meets The Symphony, featured a symphonic rendering of musical suites inspired by Duke Ellington and Dizzy Gillespie, with Schifrin and the crew on his current album partnered with the London Philharmonic Orchestra. It might have been the end of it. But...

"I did a concert in Israel, it was kind of a tribute to the various aspects of my career—movies, classical and jazz (and the Israel Philharmonic Orchestra) asked me who I wanted as a guest in the jazz department. I wanted Dizzy, Ray Brown and Grady Tate.

"When it came time to introduce Dizzy at the concert... I said 'I have many teachers, but only one master—Dizzy Gillespie.'"

Schifrin says it was after that performance (where he had done an arrangement of "I Can't Get Started") that he "began to fully realize that the two distinct musical forms could be combined."

So More Jazz Meets The Symphony was released by Atlantic in 1994, featuring a "Portrait of Louis Armstrong" and "Sketches of Miles" suites along with other original material.

Schifrin was already busy planning the Firebird... album, and although Atlantic had decided not to release the album domestically (but WEA's East/West Germany opted to retain European distribution), WEA staffer Joanne Paratore had worked the second album, and when she joined Four Winds as national director of promotion/publicity, she brought the project to the attention of Smith.

"It was a natural for us," says Smith, whose label has developed a catalog of both classical and jazz titles. "When we heard Firebird... we really thought that he reached a plateau in the series, and that we wanted to be a part of it."

Schifrin is already planning to continue Jazz Meets The Symphony and pay homage to work by John Coltrane and Jelly Roll Morton.

It's evident that Schifrin has accepted his mission, and doesn't plan to disavow his actions.
## CASH BOX TOP 100 POP SINGLES

### JUNE 8, 1996

### This Week's #1:
- **Bone Thugs N' Harmony**
- **A. Clayton & L. Mullen, Jr.**

### To Watch:

<table>
<thead>
<tr>
<th>No</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THA CROSSROADS</td>
<td>Bone Thugs N Harmony</td>
<td>(Ruthless/Relativity 6325)</td>
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<tr>
<td>2</td>
<td>GIVE ME ONE REASON</td>
<td>(Elektra 64346)</td>
<td></td>
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<td>3</td>
<td>ALWAYS BE MY BABY</td>
<td>(Columbia 78376)</td>
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<td>4</td>
<td>OLD MAN &amp; ME (WHEN I GET TO HEAVEN)</td>
<td>(Atlantic 87074)</td>
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<tr>
<td>5</td>
<td>Hootie &amp; The Blowfish</td>
<td>(Interscope 6015)</td>
<td></td>
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<tr>
<td>6</td>
<td>YOU'RE THE ONE</td>
<td>(RCA 64511)</td>
<td></td>
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<tr>
<td>7</td>
<td>KEEP ON, KEEPIN' ON (FROM &quot;SUNSET PARK&quot;)</td>
<td>(Flavor Unit/Interscope 64302)</td>
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<tr>
<td>8</td>
<td>FASTLOVE</td>
<td>(DreamWorks 4574)</td>
<td></td>
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<tr>
<td>9</td>
<td>IRONIC</td>
<td>(Maverick 17968)</td>
<td></td>
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<tr>
<td>10</td>
<td>NOBODY KNOWS</td>
<td>(Jive/LaFace/Atlantic 24115)</td>
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<tr>
<td>11</td>
<td>INSENSITIVE</td>
<td>(A&amp;M 581274)</td>
<td></td>
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<tr>
<td>12</td>
<td>COUNT ON ME (FROM &quot;WAITING TO EXHALE&quot;)</td>
<td>(Atlantic 87312)</td>
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<tr>
<td>14</td>
<td>MONICA</td>
<td>(Motown 87423)</td>
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<tr>
<td>15</td>
<td>GET MONEY</td>
<td>(Big Beat 90087)</td>
<td></td>
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<tr>
<td>16</td>
<td>FROM MISSION: IMPOSSIBLE</td>
<td>(Junior M.A.F.I.A. 1577)</td>
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<tr>
<td>17</td>
<td>MACARENA</td>
<td>(Bayside Boys Mix 531176)</td>
<td>(Lo S/D Re)</td>
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<td>18</td>
<td>SWEEET DEE</td>
<td>(Columbia 78376)</td>
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<tr>
<td>19</td>
<td>TOUCH ME, TEASE ME</td>
<td>(Def Jam 76552)</td>
<td></td>
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<tr>
<td>20</td>
<td>SITTING IN MY ROOM (FROM &quot;WAITING TO EXHALE&quot;)</td>
<td>(Atlantic 87312)</td>
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<tr>
<td>21</td>
<td>KISSIN' YOU</td>
<td>(Bad Boy/Arista 97056)</td>
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<td>22</td>
<td>DOWN LOW (NOBODY HAS TO KNOW)</td>
<td>(Jive/15779)</td>
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<td>23</td>
<td>CLOSER TO FREE (FROM &quot;PARTY OF FIVE&quot;)</td>
<td>(Atlantic 87312)</td>
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<tr>
<td>24</td>
<td>MON'T N' RIDE IT (THE TRAIN)</td>
<td>(Big Beat/Atlantic 90503)</td>
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<td>25</td>
<td>PLEASE DON'T GO (MC 55555)</td>
<td>(Immature 34 3)</td>
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<td>26</td>
<td>THINGS YOU MANK WON'T DO</td>
<td>(Busta Rhymes 20 13)</td>
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<td>27</td>
<td>MISSING (Atlantic 87 124)</td>
<td>(Everything But the Girl 26 33)</td>
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<tr>
<td>28</td>
<td>JUST A GIRL</td>
<td>(Tramal 96118)</td>
<td></td>
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<tr>
<td>29</td>
<td>C'MON 'N RIDE IT (THE TRAIN)</td>
<td>(Big Beat/Atlantic 90503)</td>
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<tr>
<td>30</td>
<td>FLOOD</td>
<td>(Silverstone 42342)</td>
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<tr>
<td>31</td>
<td>YOUR LOVING ARMS</td>
<td>(Gree 64450)</td>
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<tr>
<td>32</td>
<td>WHO WILL SAVE YOUR SOUL (Atlantic 87151)</td>
<td>(Jewel 25 7)</td>
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<tr>
<td>33</td>
<td>DON IT (Def Jam 76126)</td>
<td>(LL Cool J 23 15)</td>
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<tr>
<td>34</td>
<td>CHILDREN</td>
<td>(Atlantic 1 3008)</td>
<td></td>
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<tr>
<td>35</td>
<td>MACHINE HEAD</td>
<td>(Trauma 90570)</td>
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<tr>
<td>36</td>
<td>WONDER</td>
<td>(Eleks 64174)</td>
<td></td>
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<tr>
<td>37</td>
<td>SMASHING PUMPKINS</td>
<td>(Laff/Atlantic 4145)</td>
<td></td>
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<tr>
<td>38</td>
<td>I DON'T WANNA BE ALONE</td>
<td>(Gasoline Alley/MCA 55178)</td>
<td></td>
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<tr>
<td>39</td>
<td>O'CLOCK</td>
<td>(MCA 55019)</td>
<td></td>
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<tr>
<td>40</td>
<td>BE MY LOVER</td>
<td>(RCA 64446)</td>
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</table>

### Notes:
- The chart includes songs by artists such as Bone Thugs N' Harmony, A. Clayton & L. Mullen, Jr., and other notable acts.
- The chart showcases a variety of genres, including R&B, hip-hop, and pop.\n- Artists like Whitney Houston & Cece Winans, New Edition, and The Isley Brothers are featured.

### Highlights:
- **Bone Thugs N' Harmony** takes the top spot with "THA CROSSROADS.
- **A. Clayton & L. Mullen, Jr.** are featured with "GIVE ME ONE REASON.
- "ALWAYS BE MY BABY" by Old Man & Me is also charted.
- Hootie & The Blowfish's "Hootie & The Blowfish" also makes an appearance.

### Other Notable Songs:
- "YOU'RE THE ONE" by The Pointer Sisters
- "KEEP ON, KEEPIN' ON (FROM "SUNSET PARK")" by Flavor Unit
- "FASTLOVE" by George Michael
- "IRONIC" by Alanis Morissette
- "NOBODY KNOWS" by Macarena (Bayside Boys Mix)
- "INSENSITIVE" by A. Clayton & L. Mullen, Jr.

### Top 100 Pop Singles

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<tr>
<th>No</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>RENEUE (FROM &quot;DON'T BE A MENACE...&quot;)</td>
<td>(Island 854553)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>A THIN LINE BETWEEN LOVE &amp; HATE</td>
<td>(Atlantic 87055)</td>
<td></td>
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<tr>
<td>3</td>
<td>WHO DO YOU LOVE</td>
<td>(Atlantic 87055)</td>
<td></td>
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<tr>
<td>4</td>
<td>THE WORLD I KNOW</td>
<td>(Atlantic 87055)</td>
<td></td>
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<tr>
<td>5</td>
<td>YOU'RE MAKIN' ME HIGH</td>
<td>(LaFace 24115)</td>
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<td>6</td>
<td>REACH</td>
<td>(Epic 78236)</td>
<td></td>
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<td>7</td>
<td>FOREVER MORE</td>
<td>(Warner Bros. 78297)</td>
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<tr>
<td>8</td>
<td>BLUE SUEDE</td>
<td>(Atlantic 87056)</td>
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<tr>
<td>9</td>
<td>MACHO MAN</td>
<td>(Atlantic 87056)</td>
<td></td>
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<tr>
<td>10</td>
<td>CAN'T NOT CRY (FROM &quot;WAITING TO EXHALE&quot;)</td>
<td>(Atlantic 87056)</td>
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</tbody>
</table>

### Additional Information:
- The chart reflects the popularity of various artists and songs from mid-1996.
- Artists like Whitney Houston, New Edition, and The Isley Brothers were prominent in the chart.
- The chart is a snapshot of the music landscape during that time period.
**SINGLES REVIEW**

**JOHNNY BRAVO:** "Used To Be Cool" (Arista 07822-18820-2)

Brothers Ansley and Brad Landcourt offer melodic, emotionally-radio-worthy, Beatles-y Brit-pop that the Johnny Bravo is from upstate New York notwithstanding. On “Used to Be Cool,” understated, lifting guitar metamorphoses into a big, anemic, precolored crescendo, perfect for Modern Rock stations.

**MAPLE:** "Not in a Good Way" (Slab SR 66601)

A local L.A. band with high promise, Maple has a jangly, darkly-intentioned, alterna-folk sound. Lead vocalist Bryony has a breathy, gentle voice that’s more disturbing and quirky than sweet, and the ensemble’s spacey, jazzy melodies strike just the right combination of poppish and edgy. “I wish I had you down real hard, and not in a good way,” she sings here, ironically, as lovely as Joni Mitchell.

**LENNY KRAVITZ:** "Can’t Get You Off My Mind" (Virgin DPRO-11071)

After his high-voltage "Rock n’ Roll is Dead" single, Lenny Kravitz is positively counterintuitive on this languid, pretty ballad, which turns gracefully soulful in mid-stream. Mellifluous vocals, gently twining harmonies and easy-going, surging instruments make this a track that could work on any number of radio formats.

**PICK OF THE WEEK**

**16 HORSEPOWER:** "Black Soul Choir" (A&M 31450404162)

One of the coolest, most distinctive bands to emerge from the current alternative country, or No Depression, movement, 16 Horsepower mixes traditional country twang and with the nois-ish, gloomy vibe of bands like Nick Cave and Bad Seeds. The result is a dark, hypnotic gem; the band’s Sackcloth N’ Ashes disc is a piece of country noir as stylish as Clint Eastwood’s Unforgiven and Johnny Cash singing about shooting a man in Reno, just to watch ‘im die. “Black Soul Choir” could go the modern-rock radio way of Son Volt’s “Drown.”
<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist(s)</th>
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<td>MR. SMITH (RAU/Def Jam 523445)</td>
<td>LL Cool J</td>
<td>Columbia</td>
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<td>48</td>
<td>KILLA KALI (Live 41577)</td>
<td>Celly Cell</td>
<td>Def Jam</td>
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<td>49</td>
<td>THE BURDENS OF BEING UPRIGHT</td>
<td>Tracy Bonham</td>
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<td>Sting</td>
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<td>SPARKLE AND FADE (Tim Kerr/Capitol 30929)</td>
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<td>RELISH (Blue Ground/Mercury 526999)</td>
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<td>ANTHOLOGY 2 (Apple/Capital 3444)</td>
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<td>FRESH HORSES (Capitol/Nashville 32000)</td>
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<td>UNCLE LUKE (Luther Campbell/Island 61000)</td>
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<td>WHAT THE HELL HAPPENED TO ME?</td>
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<td>FIRST ROUND KNOCKOUT (Triple X 51226)</td>
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<td>CLUB MIX '96 VOL 1 (Cold Front/Int. 6218)</td>
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<td>GARAGE (Almo Sounds/Geffen 8004)</td>
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<td>BRAVEHEART (London 44289)</td>
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<td>A BOY NAMED GOD (Vanier Bros 45750)</td>
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<td>A THIN LINE BETWEEN LOVE &amp; HATE</td>
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<td>ONE HOT MINUTE (Vanier Bros 45732)</td>
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<td>UNDER THE TABLE AND DREAMING (RCA 66446)</td>
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<td>ALL I WANT (Curb 77800)</td>
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<td>HAPPY NOWHERE (Columbia 66822)</td>
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<td>ALICE IN CHAINS (Columbia 67246)</td>
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<td>HELL FREEZES OVER (Geffen 24725)</td>
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<td>REVELATIONS (MCA 1090)</td>
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<td>CONGRATULATIONS, I'M SORRY (A&amp;M 04699)</td>
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<td>100</td>
<td>IT MATTERS TO ME (Vanier Bros 45672)</td>
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ALBUM REVIEWS by Daina Darzin

BRYAN ADAMS: 18 till I Die (A&M 31454 0551 2 INO2)

Brian Adams has parlayed Oscar nominated monster hits ("Have You Ever Really Loved A Woman") for a solid spot on the pantheon of aging-gracefully mainstream rock (sort of halfway between Rod Stewart and Bon Jovi), and his new disc won't disappoint his fans or radio programmers. "Have You Ever..." which originally appeared on the Don Juan DeMarco soundtrack, makes a return visit here; the first single, "The Only Thing That Looks Good On Me Is You," is a happy, driving rocker with a big, catchy hook, while "Let's Make A Night To Remember" sports a languid, romantic groove. The title track is sure to be a radio fave of yuppies everywhere, while "We're Gonna Win" should be, like, Federal Expressed to sports arena music programmers right away.

CHANCE THE GARDNER: The Day The Dogs Took Over (Warner Bros. 9 46220-2)

Don't let the cool-film reference (Chance the Gardner was the Forrest Gump-like lead character of Being There) fool ya—this L.A.-based outfit is more good ol' country rock than alternative. Well, they're both, actually, another of the growing legion of bands that is taking sonic cues from traditional, grassroots genres and bringing them into the edgy, ironic 90s.

The moody, plaintive "The Best Laid Plans," especially, could flourish in atmospheres as diverse as modern rock and mainstream country stations, while "Tupelo" is a somehow ominous ballad and "Drunk" is, well, lazy and deadpan fun.

TISH HINOJOSA: Dreaming From the Labyrinth (sonar del laberinto) (Warner Bros. 9 46220-2)

An appropriately-named disc, Dreaming From the Labyrinth is a gently hazy, hypnotic dreamscape of sound. Latin, folk and pop melodies intertwine with thoughtful lyrics in both English and Spanish. Particularly the lifting, glowing "Edge of a Dream" and "This Song" could cross over to a number of musical formats, while the somber "Prisonary of U.S. and Other Monsters," which powers up with a percolating salsa beat, give the disc contrast and depth.

PHIL CODY: The Sons of Intemperance (Interscope INTD-90054)

Phil Cody will get compared to Bob Dylan so many times it's going to start making him sick pretty soon, but the comparison is apt, given Cody's spare, acoustic instrumentation, verbal, literate lyrics and amably croaky/growly, evocative voice. "Solana Beach Song" is a standout, along with the soulful "All the Way My Lover Leads." It's a subtle, non-flashy record that becomes more impressive with repeated listening.

PICK OF THE WEEK

SLAYER: Undisputed Attitude (American 2-43072-A)

For every early '80s punker who looks at the current crop of neo-punk and thinks, these guys are just too damn nice, have we got a record for you! Eternal assaultive, controversial and nasty as they wanna be, Slayer have taken an appropriately brutal collection of mainly L.A. punk covers by the likes of G.B.H., Verbal Abuse, Suicidal Tendencies, Minor Threat and T.S.O.L., and injected their often-imitated, never-duplicated blast-furnace-on-a-rampage style. (This is a band that, amusingly, includes its condemnation by Catholic Parent magazine in its bio material.) Standouts on this uncompromisingly harsh disc include the sleazy grind of DI's "Richard Hung Himself," and a completely reworked-from-hell version of Iggy Pop's "I Just Wanta Be Your Dog," here metamorphosed into "I'm Gonna Be Your God." There's also a new original Slayer tune, "Gemini," an eerie, Sabbath-y thing that would make a fine metal radio track.
A beaming Kenneth "Babyface" Edmonds cradles two of the top four honors he won at the 44th annual BMI Pop Awards, May 21 in Los Angeles. Edmonds added the Song Of The Year prize to his trophy hoard for penning the Boyz To Men hit "I'll Make Love To You," and nabbed Songwriter Of The Year with his BMI Award-winning songs. On stage are (l-r) Ricco Riccobono, vp/BMI Los Angeles; Richard Rowe, Sony Songs Inc.; Edmonds; Jody Graham-Dunitz, Sony Songs Inc.; and Randy New of BMI."

BOYZ II MEN RENEW MOTOWN PACT: Motown Records’ R&B/pop juggernaut Boyz II Men, no strangers to roads well traveled, recently extended their exclusive international recording contract with the historic label. Under the new agreement, Motown/PolyGram acquired the worldwide rights to Boyz II Men’s next seven albums. Commenting on the pact, concluded in New York last month, Motown CEO/president Andre Harrell said: "When I arrived at Motown, Boyz II Men had issues. However, there was never any doubt in my mind that Boyz II Men would remain at Motown. I have always been a Boyz II Men fan and I look forward to many successful years with Motown’s premiere group." "Quile El Amin and John Dukakis, managers for the group said, "Boyz II Men have grown past the four years both personally and professionally. It was time for their relationship with Motown to adjust to those changes. We are happy with the new contract and look forward to continued success with the label." Thus far the quartet’s shared road is paved with sales of over 30 million albums, and they’ve picked up five Grammy awards, six American Music Awards, seven Soul Train Awards, three NAACP Image Awards, four Billboard Awards and two World Music Awards along the way. The chemistry that was stumbled upon when Kenneth "Babyface" Edmonds, generously replaced his own recording of "End of The Road" for the Boomerang soundtrack, after hearing Boyz II Men run away with it in one tack, is still paying big dividends. Their debut with soul-pop diva Mariah Carey may be an added harbinger of more musical collaborations in the group’s future.

PERSPECTIVE’S OWN HUMANITARIANS: On June 13, Grammy Award-winning producers/songwriters Jimmy Jam & Terry Lewis will be honored at the 21st Annual Humanitarian Award Gala of the J.T. Martell Foundation for Leukemia, Cancer and AIDS Research. Ceremonies will take place at Avery Fisher Hall of Lincoln Center in New York City. Superstar Janet Jackson, music chairperson for the event, has enlisted Lionel Richie, Solo, and Boyz II Men as this year’s guest performers. Since forming Flyte Tyme Productions in the early ’80s, Jam & Lewis have written and/or produced over 40 Gold and Platinum singles and albums. In 1991, the duo launched their own label, Perspective Records in partnership with A&M Records.

George Michael, Janet Jackson, Color Me Badd, Terence Trent D’Arby, Solo, Mint Condition, and The Sounds Of Blackness are some of the artists who have benefited from the duo’s creative Midas touch.

ADDBYTHM: Michael Jackson has announced initial dates for his "HIStory World Tour." Fall ’96. 9/7 (Puglia, Czech Republic); 9/10 (Budapest, Hungary); 9/14 (Bucharest, Romania); 9/17 (Moscow, Russia); 9/20 (Warsaw, Poland); 9/24 (Zaragoza, Spain); 9/27-9/29 (Casablanca, Morocco); 10/2 (Cairo, Egypt). Additional bookings are scheduled for South Korea, South East Asia, India, Australia, New Zealand and Japan...RCA released The Very Best Of The Pointer Sisters/Fire June 4th. The double CD/37 track compilation covers material from 1973-86...Jive artist/producer JOE worked on a Tina Turner single remix, to be released on Virgin Records...Cash Box will incorporate R&B and rap singles in its revamped "Urban Singles Reviews" section.
To celebrate the launch of The New Groove—The Blue Note Remix Project, Volume 1, Blue Note Records recently gave a party at New York’s Bar Twenty-One Club. An SRO crowd absorbed sounds from this classic jazz-meets-hip hop production. Picture are (l-r): Bruce Lundvall, president, Blue Note; Mino Cinelu, former Miles Davis percussionist; Keith Thompson, dir. of mtg, and project exec. producer, Blue Note; Dianne Reeves; The Angel, project producer; Diamond D, project producer; DJ Smash, project producer; Kneeling: Mark Shim and Marcus Printup, Blue Note recording artists.

HIP HOP CAUCUS RECAP: Some of the personalities who funneled through the Rap Sheet ’96 Hip Hop Conference May 3-4 at the Capitol Hilton in Washington, D.C.—Chuck D, Afrika Bambaataa (Zulu Nation), TC Islam, Dante Ross (No Doubt/Del-Fam), Kool Herc, Daddy O (MCA), Group Home (Payday), Ski, Large Professor (Geffen), Jam Master Jay (JMJ Records), Nonchalant (MCA), Angie Martinez (Hot 97 New York), Grandmaster Caz, Wendy Day and the Rap Coalition, Bobby Simmons, and S.U.R.E. Record Pool. Here’s who performed: Friday Night’s Showcase (3:30) was hosted by Big Les of Rap City, and featured Heltah Skeltah, O.G.C., Organized Konfusion, Cutty Ranks, Ras Kass, Jay Z, Young Zee and Predator. Grandmaster Caz and TC Islam moderated the Saturday Night (5:30) Showcase. Kris-One was backed by his brother Kenny Parker as DJ for his set. Acts from indie labels Rawkus Entertainment, X-Bam Records, Treetop Productions, and Grit Records were also represented. D.C.’s event was a midyear prelude to Rap Sheet’s Fall ’96 Caucus “Working Towards A Unified Hip Hop Nation, III” at the Roosevelt Hotel in Hollywood, Oct 23-26. All solidarity to those who contributed to the dialogue.

SUNSPLASH WORLD TOUR ’96: “Uniting The World Through Music” continues to be the mandate for the Sunsplash Tour, worldwide ambassador for the reggae beat. This year’s lineup includes internationally acclaimed band Big Mountain, soulful crooner Dennis Brown, reggae songstress Judy Mowatt, rootsman Sugar Minott, danchall sensation Capleton, groove-masters The Skool Band and MC Tommy “Mr. Yes Indeed” Cowan. Completing the Sunsplash experience is the Jamaican food and crafts fair, where scores of vendors sell everything from “jerk” chicken and Jamaican beverages to intricate wood carvings. Says producer and founder Tony Johnson, “The Sunsplash experience is more than just the music; more than just the food & crafts festival; it’s a vibe—an annual reawakening to Bob Marley’s message of ‘Peace, Brotherhood and One Love’ for all people on this planet.” U.S. concert dates run from June 28 to Aug. 4. Consult the Internet for the complete tour calendar and up-to-date information at http://www.tropicaldeights.com/sunsplash.html

ADD/RHYME: Miami-based Lil’ Joe Records has purchased the entire Luke Records catalog and all of its publishing interests. The recordings of H-Town have been acquired by Relativity Recordings. Neither Luke Records, Inc., nor Luther Campbell will have any interest in the new company and Campbell will have no ongoing rights in any of these works. The catalog includes almost all of the previous releases by 2 Live Crew, Luke, Poison Clan, Lorenzo, Dust Down, and the Hangin’ With The Houseboys Original Soundtrack. Label president/owner Joe Weinberger will develop urban music (hip hop, rap and bass) via an agreement with R.E.D. Distribution, headed by Sal Licata. Def Jam artist Richie Rich (Half Thang) has a track on the Naughty Professor Soundtrack, entitled “Pillow,” out June ’96.

TOP 25 RAP SINGLES

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<td>THA CROSSROADS (Ruthless 6335)</td>
<td>Bone Thugs N Harmony</td>
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<td>GET MONEY (Big Beat 95057)</td>
<td>Junior M.A.F.L.A.</td>
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<td>DEAD PRESIDENTS (Roc-A-Fella 5323)</td>
<td>Ja-Z</td>
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<td>4</td>
<td>KEEP ON, KEEPIN’ ON</td>
<td>(Def Jam/Pool)</td>
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<td>RENEES (FROM “DON’T BE A MENACE...”)</td>
<td>MC Lyte, Xscape</td>
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<td>5 O’CLOCK (MCA 5075)</td>
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<td>HAY (Pallas 56060)</td>
<td>Crucial Conflict</td>
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<td>C’MON ‘N RIDE IT (THE TRAIN)</td>
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<td>DOIN IT (Def Jam/RLR/Island 5761)</td>
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<td>SCARRED (Luther Campbell/Island 164000)</td>
<td>Luke</td>
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<td>WOD-HEAH! GOT YOU ALL IN CHECK</td>
<td>(Electric 64335)</td>
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<td>THE WORLD IS A GHETTO</td>
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<td>I MUST S TAND (Rhem Syndicate/Priority)</td>
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<td>LIVE AND DIE FOR HIP HOP</td>
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<td>SHADOWBOXIN’ (Genef 19396)</td>
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<td>MR. ICE CREAM MAN (No Limit/Priority)</td>
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<td>IT’S ALL THE WAY LIVE (NOW) (FROM “EDEE”)</td>
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<td>GET RIGHT (Relativity 1551)</td>
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<td>HOOP IN YO FACE (Flavor Unit/EastWest 64332)</td>
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<td>IF HEARD ONLY KNEW... (Pendulum/EMI 58540)</td>
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Urban Singles Reviews

By Peter Miro

ALL-4-ONE: "Someday" (Walt Disney/Hollywood PRCD 10882-22) Producer: Walter Afanasieff

Crescendos mount on this bopping performance by All-4-One. The quartet makes evocative use of a full orchestra, from a simple overture, building to a resounding climax. Which is how Disney likes to tie up its movies. From The Hunchback Of Notre Dame animated film.

4-U: "Home" (Rip It 2703-2) Producers: Louis "Rip" Bell, Barry Dufee.

Newcomers 4-U establish a balladlic presence to be reckoned with on this flavorful debut single. Six mixes refash the somber, syrupy heart-tugging for slow-strokin’ palates everywhere. A family act with staying power, if they play it right.


From the upcoming LP The Renegade, The P.O.D. pulls off a guitarist-laced mid tempo ditty that sounds sweeter than its lyrics of hardship suggest. Imminently replayable on urban formats. Companion track "Mortal Combat" continues the paradox, delivering a song worth playing for its crafty assembly rather than any explicites.
Jazz News & Notes

By M.R. Martinez

MoJazz recording artist Norman Brown, whose new album, Better Days Ahead, is due out in June, recently visited the New York City offices of EMI Music Publishing, which administers the guitarist’s songwriting and was a big winner at the recent ASCAP and BMI Awards handed out in Los Angeles. Pictured are (l-r): Bruce Kramer, Brown’s manager; Rob Biggl, exec vp EMI Music Publishing worldwide; Brown; and Martin Bandier, chairman/CEO EMI Music Publishing Worldwide.

L.A. Jazz Legends Lauded In D.C.

THREE CONCERTS will feature newly-commissioned work by Los Angeles-based jazz legends Benny Carter, Buddy Collette and Gerald Wilson, who will appear on successive nights, June 6-8, at the historic Lincoln Theatre in Washington D.C.

The concerts are being underwritten by the Ira and Lenore Gershwin Fund in the Lincoln Library of Congress, which funded the commission work and will record the shows for the Library archives and later broadcast on public radio stations as part of the “Concerts From The Library of Congress” series distributed by Public Radio International.

Multi-reed player Collette on June 6 will premiere his “Friendship: Sixty Years of Musical Togtherness,” which features or honors past and present colleagues such as Eric Dolphy, Jackie Kelso, Al Viola, Gerald Wiggins, Charles Mingus, Reed Callender, Chico Hamilton, Ndugu Chandelie among others.

Collette will perform with some of the aforementioned musicians in a big band setting and also in smaller ensembles, which will feature his compositions like “Buddy Box,” “Fun City,” “Blues In Torrance,” among others.

Wilson and his orchestra on Friday, June 7 will debut an arrangement of music from Gershwin’s Porgy And Bess titled “Summertime” with Echoes of “It Ain’t Necessarily So” and “Bess You Is My Woman Now.” Artists like Smokey Young and Oscar Brashear will perform during Wilson’s set, which also will feature a special guest appearance by the musician/composer’s son—guitarist Anthony Wilson, the 1995 winner of the Thelonious Monk/BMI Composers Award.

Selections from Wilson’s Grammy-nominated album State Street Street and the five-decade pantheon of his earlier work also will be performed.

“Peaceful Warrior,” a tribute to Dr. Martin Luther King, Jr., is Carter’s four-movement suite that will feature vocalists Joe Williams and Marlena Shaw, who will be accompanied by an 18-piece orchestra, 14 string players and a harpist. Carter’s arrangement will be comprised primarily of musicians from the New York City and Washington D.C. areas and the material for the rest of show will draw from his rich catalogue of originals such as “Central City Sketches” and “Blues In My Heart.”

The three L.A. amigos, who have collaborated on each other’s projects for more than 50 years, are leaving a mark on the Library of Congress. Jon Newsom, acting chief of the Library of Congress Music Division, reports that while this will be the first LOC-sponsored appearances for Collette and

TOP 25 JAZZ ALBUMS

CASH BOX • JUNE 8, 1996

1. Q’S JOKK JOINT (Quest/ Warner Bros 45875) . Quincy Jones 1 19
2. BREATHLESS (Arista 16046) . . . . . Kenny G 2 168
3. NEW STANDARD (Verve 52854) . . . . . Herbie Hancock 5 11
4. HEART OF THE NIGHT (GRP 6442) . . . . . Spyro Gyra 4 2
5. DISCOVERY (GRP 52125) . . . . . The John Tesh Project 6 7
6. NAKED AND TRUE (Blue Note 22062) . . . Randy Crawford 3 23
7. LIVE AROUND THE WORLD (Warner Bros 45632) . . . . . Miles Davis DEBUT
8. BRAVE NEW WORLD (GRP 9035) . . . . . Russ Freeman & The Rippingtons 7 11
9. MOODS (Mercury 52875) . . . . . Will Downing 8 23
10. SEDUCTION (Warner Bros 45913) . . . . . Boney James 9 27
11. THINKING ABOUT YOU (GRP 9928) . . . . . Jerald Daemyon 10 19
12. CITY SPEAK (Blue Note/ Capital 32620) . . . . . Richard Elliot 12 7
13. ELKIR (Warner Bros 45822) . . . . . Fourplay 14 35
14. LAID BACK (Discovery 77037) . . . . . Doc Powell 15 5
15. SOUL SURVIVOR (San-Drome 8910) . . . . . Bobby Caldwell 17 25
16. ATTITUDE ADJUSTMENT (GRP 9839) . . . . . George Howard 11 11
17. SUDDEN BURST OF ENERGY (Warner Bros 45854) . . . . . Earl Klugh 13 9
18. SAXTRESS (Heads Up 20304) . . . . . Pamela Williams 16 9
19. KANSAS CITY (Verve 529554) . . . . . Soundtrack DEBUT
20. THE BEST OF DAVID SANBORN (Warner Bros 45748) . . . . . David Sanborn 18 53
21. NAJEE PLAYS SONGS FROM THE KEY OF LIFE - A TRIBUTE TO STEVIE WONDER (EMI 5704) . . . . . Najee 19 23
22. SAPPHIRE (Waltz Cat 77727) . . . . . Keiko Matsui 21 31
23. SAX ON THE BEACH (GTO 4578) . . . . . John Tesh Project 22 54
24. JAZZ MASTERS II (JVC 2049) . . . . . The Jazz Masters 20 39
25. THE BEST OF GEORGE BENSON (Warner Bros 46050) . . . . . George Benson 24 13

Wilson, Carter appeared previously during the Jazz on Film series. Collette and Wilson have donated their personal collections to the LOC.

Mellon Jazz Honors Grover Washington, Jr.

GROVER WASHINGTON, JR., a Philadelphia resident and one of the city’s most prominent jazz ambassadors, is tapped as this year’s honoree at the 11th Mellon PSFS Jazz Festival, where the saxophonist/composer will perform in three different band settings. The festival will run for nine days from June 14 through June 23 and be held at various venues around the city.

Washington will headline the Sunday June 16 performance at Penn’s Landing with his current touring band and will likely perform with Philadelphia jazz scene stalwarts Trudy Pitts and Mr. C. Washington will also perform with his first touring band, which included Charles Fambrough, George Johnson and Bill Meck. His late ‘70s recording and touring band Locksmith, and the band that he helped to bring to a recording career, Pieces of A Dream, also will join Washington in performance.

Washington was recognized at the 1986 Mellon PSFS for his contributions as a teacher, composer, arranger, producer, performer and community leader. He now joins the ranks of other honorees such as Phily Jones, the Heath Brothers, Dizzy Gillespie, Benny Golson, Red Rodney, Mickey Roker, John Coltrane, Shirley Scott, Lee Morgan, Christian McBride and Pat Martino.

In Other Festival and Jazz Performance News: The Janus Jazz Aspen at Snowmass festival will be featured all summer, from June 19-Sept. 2 in
Snowmass Village, The six-year-old festival will come in two series, June 19-23 and Labor Day weekend. Artists highlighting the two separate sets include Ray Charles, Pati LaBelle (yes, Pati LaBelle!), Al Green (ab-huh, Rev. Al), David Sanborn, The George Shearing Trio, Shirley Horn, Etta James, Solomon Burke and The Robert Cray Band.

JAS is launching its first summer residency tour for jazz students in conjunction with the ubiquitous Thelonious Monk Institute of Jazz. The students will have an opportunity to play for visitors to Aspen/Snowmass while taking classes from and hearing lectures by masters and stars such as Clark Terry, Ray Brown, Poncho Sanchez, Jacky Terrasson and Denver, CO resident star Dianne Reeves. The 25 students selected for the summer session will be on deck from July 29 to Aug. 10...The Orange County Performing Arts Center 1996 edition of “Jazz At The Center” features an eclectic list, including Ray Charles (June 6), David Sanborn (June 19) and Tito Puente and His Golden Latin All-Star Band (August 10). As part of the Center’s “Jazz Subscription Series,” which holds forth at Segerstrom Hall, Al Jarreau (June 8), Herbie Hancock (August 15) and Dave Brubeck (October 12) will entertain South Coast jazz buffs. Members of the Center’s Jazz Society will be invited to post-concert receptions.

Jazz Notes

RIM SHOTS: The Starbucks/Blue Note Records cross promotion has led to another caffeine-driven jazz promotion. New York City-based Convergence Marketing has teamed BMG Classics with Timothy’s Jazz Café in the U.S. and Canada to produce a 12-cut compilation CD that will be sold individually and also packaged with a specially-blended pound of coffee. Having kicked off June 1, enclosed coupons are redeemable at HMV Record Stores in the U.S. and Canada’s Sam The Record Man outlets where releasings from BMG Classics labels—including EMI, RCA Victor, Victor Jazz, Disques Vogue and RCA Victor Greatest Hits—are featured. At the record stores, customers can redeem coupons for Timothy’s summer drink, the Icebreaker, and other coffee products. That’s not all that Convergence has brewed up for the summer. The company has created a myriad of cross-promotional opportunities for the 1996 Heineken So What Is Jazz? Festival. The June 18 main stage show of the fest held at The Knitting Factory, where Blue Note recording artist Greg Osby will headline a show being broadcast by WBGO-FM. The festival will also feature Abbey Lincoln and Charlie Haden’s Quartet West, both Verve Records artists, among a host of other performers. So What...holds forth through June 30.

MORE RIM SHOTS: Guitarist/composer Paul Jackson, Jr. on June 4 at B.B. Kings Blues Club debuts his new Blue Note Records album, Never Alone/Duets, an aptly titled collection that features a blindly bright, star-laden line-up including Hank Jones, George Duke, Joe Sample, Jeff Lorber, Tom Scott, Harvey Mason and Ray Parker Jr., etc. In fact, his lineup for the show includes people like Parker, Sheila E., (also on the album), Everett Harp, Alphonse Mouzon, Neil Stinehausen, Kevin Town, Phil Upchurch and other guests. ER co-star Yvette Freeman is starring in the West Coast premiere of Dinnah Was, the play that looks at a slice of the life of the great jazz singer. The stage version of Blue Note recording artist Greg Osby's headlining show being broadcast by WBGO-FM. The festival will also feature Abbey Lincoln and Charlie Haden’s Quartet West, both Verve Records artists, among a host of other performers. So What...holds forth through June 30.

Davis/Evans duo on some familiar material like the album Miles Ahead and Sketches of Spain, alternate takes, rehearsals and about 50% previously unreleased material. There are several people supplying liner notes, including Quincy Jones and the collection’s producer Phil Schapp. Remembering Madison County, an early June album featuring seven selections by singer Johnny Hartman is being released by Warner/Malpaso Records. The album is an erstwhile sequel to the surprise hit soundtrack to the Clint Eastwood movie The Bridges Of Madison County, where Hartman’s emotionally-rich throat starred on tracks like “Easy Living.” In addition to the seven Hartman tracks, Ahmad Jamal, sometimes overlooked as one of the more important contributors to jazz piano language, is also featured on two tracks. Eastwood produces the album...

Profile Entertainment has bowed jazz imprint label Astor Place Recordings and has named Marshall Lamm national publicity manager. He previously was national publicity manager at the GRP Recording Company.

Hits & Pieces

By Dick Ishibun

WEAVING THE INTERACTIVE: New York City’s The Knitting Factory, called by The Nation an “alternative arts Disneyland,” is quickly becoming a true multimedia operation. The business that started out as a recording studio and nightclub, now has a record label, an award-winning, much-lauded website and is attempting to cultivate budding cyber heads by producing interactive music master classes in conjunction with NYNEX, New York ClassNET and New York City Board of Education. The program, launched May 28 and running through May 31, linked students at selected schools with artists at The Knitting Factory via high speed digital phone lines and video conferencing. Diverse artists such as percussionist E.J. Rodriguez (May 28) was followed by trumpeter Steve Bernstein, keyboardist Andrea Parkins (May 30) and “post-ambient sound sculptor” DJ Spooky (May 31) all interfaced electronically with students at Sarah J. Hale High School in Brooklyn and Manhattan’s Washington Irving High School. New York ClassNET program director Joseph Salvati said the goal of his organization is to bring a non-traditional learning experience to the classroom, noting, “Students are reading about music, they’re learning about it by interacting with real musicians” in a long distance fashion.

The Knitting Factory has been on the cutting edge of live, interactive events, having produced the live music video conference of Global ’95 and a St. Patty’s day link up with Dublin and Paris during which The Coors, Hot House Flowers and musicians from Riverdance performed together from three locations.

The company’s website (http://www.knittingfactory.com), voted a Newsweek “Virtual City” Cyberstar, and the Microsoft Network “Site Of The Week” in March, now feature nightly cybercasts of live performances from the club, a feature kicked off in April with a cyberspace Passover Seder.

QUICK HITS: Mercury/Blue Gorilla recording artist Joan Osborne had the whole world in her hands, or maybe it was just the sold-out crowd at San Francisco’s Warfield theatre and the singer/songwriter’s fans who logged onto her Internet version of the show. The May 31 performance was served to users by MediaCast, which served up live streams of video and audio to the Internet’s virtual audience and also pumped up a site that featured backstage interviews, photos and a pre-show, online chat session with the star. Low Tech web crawlers were able to partake of the cyberspace offering as MediaCast’s own “Living Web Pages” allowed viewers to interact with the event as it happened, and those with more advanced technology available to them (such as CU-SeeMe and RealAudio) got the full pop. Viewers were also able to enter and win prizes like CDs, posters and autographed pictures...iMusic, the interactive broadcast music network, has launched a contest to promote the new Interscope Records album by Possum Dixon. Star Maps, which consists the single “Emergency’s About To End.” The Music contest promotion, dubbed “Get Shanghied And Tattooed By Possum Dixon,” is designed to boost exposure gained by the single at college and modern radio. To check out details of the contest (entry prizes and other goods), log on at http://imusic.com.
H’wood’s **Eddie** Kicks B-Ball Butt

By John Goff

THERE’S AN AWFUL LOT of truth wrapped up in some good laughter and NBA action, behind the scenes and on court in the Hollywood Pictures, PolyGram Filmed Entertainment/Island Pictures release *Eddie*. There are also a lot of good feelings and intentions which have a direct bearing on what’s going on today, as we speak, in sports.

Professional basketball is the chosen backdrop here: The third film set on the hardwood this year. And the one which goes head-to-head and toe-to-toe with the major issues confronting all professional sports today: the greed and ego of owners and players who have forgotten that it’s the fans who make the game, not themselves.

Screenwriters Jon Connolly & David Loucka and Eric Champness & Keith Mitchell and Steve Zacharias & Jeff Buhai—put ‘em all in a boxing ring as big as a basketball court and let them sort out who did what—have fashioned a script from a story by Zacharias, Buhai, Connolly & Loucka that is tight, entertaining and informative all at the same time. It never dances around the PR play of sports figures, players and coaches, as heroes. Many, many of these folks, at open, are assholes. *Celtic Pride* dealt with player-as-ego-maniac and superfan, but the superfans there were doots. Who wants to be represented by something like that? Here Whoopi Goldberg is the fan and the story construction is such that she crosses all lines and barriers: Yes, she idolizes the players as heroes but she also has herself grounded and is able to see them for what they are—literally after she becomes coach and walks into the showers—and is ultimately able to bring them down to fan level. Fans are well represented through her.

Along the way the script manages to take some dead-on shots at team owners and their lack of loyalty to cities and fans. No sugar coating here except that it is performed and directed so sincerely and with heart that it contains meaning. It should give owners and players a moment to reflect, at least until renegotiation time rolls around and they all get down to their last $50 million and begin to feel the pinch.

Director Steve Rash—and we have to give him credit for pulling the best from the pot of writers since it is credited as *A Steve Rash Film*—made the right choices. He makes us feel we’re in *The Garden*, experiencing the excitement. I got excited and I don’t even like basketball. He makes us feel the second-class citizenship emotion of the fan from the owner, coaches and players, and he makes us feel their power when they stand together against the money power thereby forcing a change. (If only the fans would do that in reality—ah well, films and dreams only go so far.)

Rash has also chosen very wisely in his basketball team-actors, doing a super job of getting believable performances from actual NBA players with John “Spider” Salley of the Chicago Bulls; Malik Sealy, Los Angeles Clippers; Dwayne Schintzius, Indiana Pacers, and Rick Fox of the Boston Celtics being outstanding. The use of pros on court gives an authenticity to the action lacking in other sports themed films.

The entire film, however, rests squarely on Whoopi Goldberg’s shoulders and she has a ball carrying it. She brings a passion to the role which she must share personally. She has tremendous fun with her title *Eddie* character, and that fun is infectious to the audience. Frank Langella is strong and rightly supercilious as the showboating owner manipulating Eddie, the team and the fans in order to drive up his moving price. He captures a shrewd, cold attitude which he undoubtedly saw before and if we projected this character into the future there’s no doubt he’ll have his cake and eat it too. Dennis Farina gives us a good look at the equally ego-driven head coach while Richard Jenkison presents a viable human being as assistant on his way to being head.

Throughout the film are sprinkled dozens of the NBA and New York as “themselves” including Walt Frazier, Edward Koch, Marv Albert, Chris Berman, Donald Trump, Vlad Divac, Nick Van Exel, Kurt Rambis, Dennis Rodman and many others.

Some terrific acting by Richard Halsey and a fine score by Stanley Clarke add.

David Permut and Mark Burg produced. Ron Bozman, Steve Zacharias and Jeff Buhai executive produced.

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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>
</tr>
</thead>
<tbody>
<tr>
<td>1. Mission: Impossible</td>
<td>Paramount</td>
<td>1</td>
<td>3,012</td>
<td>$56,811,602</td>
<td>$18,862</td>
<td>$74,906,420</td>
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<tr>
<td>2. Twister</td>
<td>Warner Bros.</td>
<td>3</td>
<td>2,808</td>
<td>$37,966,706</td>
<td>$13,521</td>
<td>$44,969,158</td>
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<tr>
<td>3. Spy Hard</td>
<td>Buena Vista</td>
<td>1</td>
<td>2,286</td>
<td>$10,448,420</td>
<td>$4,571</td>
<td>$10,448,420</td>
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<tr>
<td>4. Hipper</td>
<td>Universal</td>
<td>2</td>
<td>2,419</td>
<td>$5,406,510</td>
<td>$2,335</td>
<td>$10,608,680</td>
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<td>5. The Truth About Cars &amp; Dogs</td>
<td>20th Century Fox</td>
<td>5</td>
<td>1,541</td>
<td>$2,705,797</td>
<td>$1,756</td>
<td>$27,902,828</td>
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<tr>
<td>6. The Craft</td>
<td>Columbia</td>
<td>4</td>
<td>1,762</td>
<td>$2,681,334</td>
<td>$1,522</td>
<td>$20,003,536</td>
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<td>7. Toy Story</td>
<td>Buena Vista</td>
<td>27</td>
<td>823</td>
<td>$1,774,539</td>
<td>$2,156</td>
<td>$186,644,756</td>
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<td>8. Primavera</td>
<td>Paramount</td>
<td>8</td>
<td>1,176</td>
<td>$1,429,961</td>
<td>$1,216</td>
<td>$53,020,214</td>
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<td>9. The Birdcage</td>
<td>MGM/UA</td>
<td>12</td>
<td>970</td>
<td>$1,263,789</td>
<td>$1,303</td>
<td>$118,764,272</td>
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<tr>
<td>10. Heaven’s Prisoners</td>
<td>New Line</td>
<td>2</td>
<td>907</td>
<td>$1,123,935</td>
<td>$1,239</td>
<td>$3,994,960</td>
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<td>11. Executive Decision</td>
<td>Warner Bros.</td>
<td>11</td>
<td>627</td>
<td>$804,222</td>
<td>$1,283</td>
<td>$55,141,839</td>
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<tr>
<td>12. James &amp; The Giant Peach</td>
<td>Buena Vista</td>
<td>7</td>
<td>803</td>
<td>$783,869</td>
<td>$976</td>
<td>$26,776,358</td>
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<tr>
<td>13. The Quest</td>
<td>Universal</td>
<td>5</td>
<td>1,002</td>
<td>$736,470</td>
<td>$735</td>
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<td>14. Fargo</td>
<td>Gramercy</td>
<td>12</td>
<td>272</td>
<td>$542,633</td>
<td>$1,995</td>
<td>$21,723,440</td>
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<tr>
<td>15. Mr. Holland’s Opus</td>
<td>Buena Vista</td>
<td>19</td>
<td>404</td>
<td>$510,893</td>
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<td>$79,630,979</td>
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Domestic box-office, which includes USA and Canada for the weekend of May 24-27, totaled $124,990,680, breaking down to a $6,005 per-screen average off a total of 20,812 screens, giving a combined total of $854,302,315. (Courtesy Entertainment Data, Inc.)
AMC’s Remember WENN Returns

By John Goff

Radio station WENN’s personnel (l-r) Christopher Munney, Dina Spybey, Kevin O’Rourke, Amanda Naughton, Hugh O’Gorman, Melinda Mullins, Mary Stout and Tom Beckett.

REMEMBER WENN is cable channel American Movie Classics’ premiere volley at original series programming—remember? And, it’s a pleasure to report, it was such a warm success they’re bringing it back beginning in June.

Why wouldn’t it be a success? It’s imaginative, nostalgic (in keeping with the classic era movies AMC broadcasts) in appearance, mood and tone, has stories written by Rupert Holmes that are fun for the entire family and give us all a glimpse of the fun entertainment used to be.

Sometimes the atmosphere around WENN—conceived and exec produced by AMC’s director of original program development Paula Connolly-Sorka—gets a bit touching, as in this returning premiere episode guest starring Molly Ringwald as a blind listener who wants to meet the smooth-voiced “Vagabond,” voiced on WENN air by Mackie Bloom, wonderfully portrayed by Christopher Munney. Holmes’ next script illustrates both the power of imagination—largely lost with the lack of radio comedy/drama—and the power of emotions, negative and positive. It’s a smooth blend of comedy and pathos with a touch of station nicety as prima donna actress Melinda Mullins blunts her razor to help promote rather than hurt. This is humor and entertainment based on character and story, not your usual network sitcom set-em-up-chop-em-down potty-training humor. Remember WENN is as close as you’re going to get to entertainment with integrity on television.

And you won’t find a cast as talented anywhere else. These characters create characters in front

The Critics Were Wrong

By Ardis Sillick & Michael McCormick

TO THE SUBHEAD OF The Critics Were Wrong—Misguided Movie Reviews and Film Criticism Gone Awry—could have been added But Not Far Wrong In Some Cases.

What this book, in fact, points up is just how subjective film criticism is. The critic, when judging a piece on its component parts and how they’re structured together for a whole. If you want to relate it to life (which, ostensibly, movies reflect, especially when the more negative aspects of them are called into question and the makers must defend them) you can also see how subjective everything is, even life itself. At the most primitive level of all is relate on a personal plain to everything—even movies. In that metaphysical and philosophical way we can say The Critics Were Wrong is revealing and enlightening. In a general readership way, with a liking for movies, actors, actresses, writers, musicians, cinematographers, etc., and the realization that film critics and reviewers—just like paying audiences—sometimes get up on the wrong side of the bed and allow that to carry over into his/her work we can say The Critics Were Wrong is a hoot.

What writers Ardis Sillick & Michael McCormick, have done here is something akin to Indiana Jones searching for The Holy Grail; they’ve dug through musty old files from as far back as 1915 to excerpt the most vitriolic reviews ever written or printed. And here’s where the the-subjectivity comes on: some reader can say, ‘How could he say that?’ and on the next page on another film, ‘I agree with him there.’

Subjectivity, personal likes and dislikes. If you’ve ever had, and stated, an opinion on a movie, book, song, piece of art or your neighbor, you’ll relate. Sure, you’ll wonder how such venerable institutions as Variety, N.Y. Times, L.A. Times, The New Yorker, Films In Review, publications ad infinitum, could ever have hired such dunces. Can you imagine anyone not liking the 1938 version of Robin Hood, or The African Queen, or, An American In Paris, Casablanca, Frankenstein, The Godfather II, Gone With The Wind, The Wizard Of Oz, or It’s A Wonderful Life or any of the stars? Well, they did, those already listed and many, many others, and they’re all chronicled here.

Divided into seven parts the pieces focus on wrong or scathing reviews of films considered masterpieces, popular movies, bad reviews of stars before they were stars, critical potshots at Major Talents, Cult favorites, movies that shocked and outraged critics and overreactive reviews to movies now considered to be good.

Some of the excerpts are reflective of the times but the morals, mores and moods of the period the films were presented and reviews written aren’t truly considered here. What has attracted Sillick and McCormick to these snippets are the venom they drip, and some of these (John Simon in particular, a NY critic who made his name on personal poison) are exquisitely poisonous, for both those aimed at and the shooter.

Every reader can enjoy The Critics Were Wrong, but it should be required reading for every critic and/or reviewer; should be on all their desks and in plain sight so that the next time they step in some dog crap going into a screening they’ll think twice about slamming it at the screen if they wear the same shoes and catch a whirl the next morning. A compilation of barbs Sillick & McCormick can be proud of.

(Citadel Press / Carol Publishing Group. 206 pages. $12.95)
By Hal Levy

TOP UK SINGLES: Growing in the number One spot is Baddiel/Skinner/The Lightning Seeds’ “Three Lions,” which pushed Gino’s “Ooh Aah... Just A Little Bit” down to Two, followed by Metallica’s “Until It Sleeps” on Three. On Four we find Tony Rich Project’s “Nobody Knows” fast followed by George Michael’s “Fastlove” on Five. Bringing mystery to Six is Peter Andre ft Bubbler Raw’s “Mysterious Girl” and Jay’s “There’s Nothing I Won’t Do” on Seven. Mark Morrison is at Eight with “Return Of The Mack” and Bryan Adams’ “The Only Thing That Looks Good On You Is Me” at Nine. Rounding out the chart is “Cecilia” by Suggs & Louche Lou at Ten.

The Top UK Album is still George Michael’s Older with top Video Sales going to Dr. Who and Rentals going to Crimson Tide. Top Mega Drive Rental is still Toy Story and Donkey Kong Country 2 holds the top spot in Super Nintendo’s rental lists.

The Top UK Music Video is still The Live Cast Recording of Les Miserables while bringing in the bucks at the boxoffice, Executive Decision.

Top European Single is still Michael Jackson’s “They Don’t Care” which tops the charts in Germany, and comes in second in most of the rest of the territory.

Foos’ Garden’s ‘Lemon Tree’ leads in Norway, Latvia and Iceland and George Michael’s “Fastlove” tops in Spain and Yugoslavia. Robert Miles’ “Children” catch the bouquet in Sweden, France, Finland, Holland and Austria.

Ireland’s Older, America, Electra and Def Jam collections and/or or Seven of the rest of the runners are pretty much one-country topppers. The Cranberries’ To The Faithful Departed is the French choice, Backstreet Boys’ Backstreet Boys is Germany’s and Celine Dion’s Falling Into You is Sweden’s entry.

OY VAY: The introduction later this year of the audio version of digital video discs is causing record companies worldwide to tear out their (remaining) hair. The DVD will allow the downloading of music in digital format onto discs using personal computers and/or digital video disc players. The Recording Industry Associations of America and Japan met in Tokyo with the International Federation of the Phonographic Industry, which includes consumer electronics manufacturers such as Philips, Matsushita, Toshiba and Sony. RIAA and RIAJ want some ground rules to protect music rights by preventing illegal recording onto digital discs. Not only is the industry worried about the downloading effect on copyrights but also the strong possibility that this would completely upset the CD music market, especially since the reproduction quality would be as good as the original master. The RIAA also wants to make sure that existing CDs can be played on the new systems and that the digital discs are compatible with existing CD machines.

MOM AND POP SHOPS are also worried because the record companies don’t want to completely stop the recording of DVDs because once they work out the copyright and royalty problems, they have the technology to send the music directly to the consumer through on-line computer networks. This would completely bypass the retail shop and increase profits for the record companies.

HIS MASTER’S JAPANESE VOICE: The Japanese audio company, Victor, a subsidiary of the Matsushita Electronic Industrial Corp. will, for the first time in four years, pay dividends to its stockholders. Helping the company to profit was the depreciation of the Japanese currency, cost-cutting, downsizing and improved sales of its top line of VCRs and digital video cameras. Profit for the year ending March was ¥51.4 million, up more than 400% from the previous year. However, profits would have been higher but the sale of MCA Universal movie studios in Hollywood caused a loss to the company.

WHEN IRISH EYES ARE CRYING: Not only did Ireland win top song at Eurovision ’96 in Oslo, Norway, but in so doing they are stuck with putting on the money-losing show one more time. The Irish were “happy” when they lost last year, and Eurovision was moved to Norway. For the three previous years, Ireland’s RTE government has filed a lawsuit in the High Court to stop the show, having to pull funds from other programs in order to pay the bills. Now they’re back again with next year’s show and with the government holding on tight to the purse strings, it’s going to be a tough struggle to get the money.

WHEN IRISH VOICES ARE SINGING, they’re doing it on EMI Premier’s release, Common Ground, which stars Sinead O’Connor, Bono, Elvis Costello, Kate Bush and Sharon Shannon. What with Riverdance—The Show pulling in the stage dollars, and the video cleaning up in the video shops, EMI is expecting to make a killing on the charts. With the win in Oslo, Enya and Clannad doing the Celtic bit, Mark Knopfler’s Golden Heart album containing lots of Irish-influenced music there appears to be an Irish bandwagon rolling in the UK.

TALK TALK TALK: BBC Radio claims 50.4% of the first quarter radio audience, up from 47.3% in the fourth quarter of 1995. This is the first time in almost two years that BBC has come out ahead of commercial radio in the UK. Much credit is being given to the BBC’s chain of 40 local and regional stations which concentrate on news and talk shows rather than pop.

DON'T FON-A HEAD unless you’ve got the foot. Thorn EMH has shelved plans to sell off its Danish electronics and music store chain, Fona because no one has come up with what Thorn considered a realistic offer. The Fona chain, some 53 shops, reported in its 1995 annual March financial statement sales of £142 million with profits of £16 million.

SALES UP: Chrysalis reports sales of £56.2 million, up almost £10 million and losses of £2.86 million, up from £2.49 million. The losses are attributed to the cost of the music section of the multimedia, radio and music company having to be rebuilt after the sale of its previous music business to Thorn EMH as well as financial remuneration to the heads of the company.

TEN TIMES TWNETY EQUALS 200 screens, and that’s what Spain’s going to get under an agreement between Warner Bros. International Theatres, Spain’s multimedia group Prisa and Lusomundo Audiovisuals, a Portuguese multimedia company. The deal calls for some 20 multiplexes, with a total of 200 screens, to be built in the next four years.

WE'RE IN THE MONEY—SORT OF: Investors in Ireland who, under Section 35 of the tax law, put £25,000 into Mel Gibson’s Braveheart are expecting to pick up some £20,250 in the near future. While this may seem a los , under Ireland’s tax laws, the £25,000 would otherwise have been subjected to a tax of 40%. And there still might be more money coming in later. Irish investors put almost $15 million in the film and the company reported spending some $30 million in the country.

PLACE THE FACE(S): Rod Stewart and The Faces are coming together again, after breaking up in the mid-1970s, when Stewart became a tax exile and moved to the U.S. to beat the high UK taxes. Later this year, they are expected to start a UK tour to help raise money for Ronnie Lane, a member of the original group, who is down with multiple sclerosis. The group will include drummer Kenny Jones, Ron Wood (now with The Rolling Stones) and Ian McLagan.

MOVING ON UP is Laszlo Zsuts who has been appointed managing director of Sony Music Hungary. He will be reporting to Paul Russell, Sony Music Entertainment, Europe. Zsuts joined Sony Hungary in 1992 when it was being set up and was then their director of A&R and marketing. The company now has a staff of eight and a local artist roster of 13.

VERDI, WAGNER AND...OASIS? The Big Three Tenors, Pavarotti, Domingo and Carreras wind up their ‘final’ world tour in Wembley, England in July. Thus far only 3,000 out of 50,000 tickets remain unsold and the tour is expected to gross some £330 million. However, the public relations people at Wembley are urging the tenors to include some Oasis songs in order to attract a rock audience. With so few tickets remaining unsold, there doesn’t seem much need to do this. However, Pavarotti has in the past worked with Bono of U2 and will shortly be joining Elton John and Sting in a concert for Yugoslavian orphans and Carreras is reportedly very interested in working with non-classical singers.

ONE PLUS ONE EQUALS—MUSIC: Researchers claim that playing music improves the math skills of children. Classes of five to seven year olds that got special music lessons did much better in math than control groups doing without music. But it’s not only classical music that ups the scores, a recent test of 1,100 students showed that after listening to pop music, 56% scored the highest compared to 58% of those listening to classic music and the lowest were those listening to talk shows.

BUT IS IT SPORTING? Pub owners in the UK and Ireland are up in arms at the huge hikes in fees being charged them for screening television programs, especially sports. Fees have more than doubled in the last year, going from £204 to £428 for one screen plus additional charges of £100 for each additional screen. Also being hit are hotels and sports clubs. Now that sports screenings are almost essential to pubs, the pub owners feel like a captured audience. And they fear there’s going to be more pay per view programs like the Tyson-Bruno fight.
ANGELA CARRASCO: Angela Carrasco (WEA Latina, 10545) Producer: Juan Gabriel, POP.

Dominican singer, Angela Carrasco, recalls songs of her youth in this incredible collection of perennial Latin ballad favorites. A veteran of numerous hit albums over the span of her twenty-year career, Carrasco offers one of the most polished performances ever. The eleven selections on this self-titled album was masterfully produced with maestro composer-singer Juan Gabriel at the helm and recorded in L.A. and Santa Fe, New Mexico. A must buy for lovers of classic ballads from Latin America.

LOUIS CORDERO: Louis Cordero (Trauma Records, 90052) Producer: Dennis Lambert & Louis Cordero, POP/URBAN.

A single-songwriter and self-made arranger-producer, Louis Cordero, makes his debut on Trauma Records. His self-titled album contains an eleven-song collection created entirely in Cordero’s home studio. A self-described balladster with a need for a groove. The first single is a remake of the classic 70’s ballad, “Ain’t No Woman (Like the One I Got).” It was written by co-producer, Dennis Lambert, who wrote the song for the Four Tops. The result is a perfect match. The production is well-executed with a refreshing vocal style by Cordero.

JEFF LINSKY: California (Concord Records, 4708) Producer: John Burke & Jeff Linsky, JAZZ-BRAZILIAN.

Naming your album California is pretty gutsy. It implies a sense of coolness and easy-going nature. Jeff Linsky is all of that and more. You’ll find breezy, Brazilien-tinged numbers and his melodic acoustic guitar aligned with a West Coast contemporary jazz insignia. The guitarist-composer’s eleven numbers are refreshingly engaging. From the melancholic “Murrieta’s Farewell,” to the fiery “Samba Cruz,” jazz and Brazilian enthusiasts will delight with this second release by Linsky on the new Concord Vista label.

VOCES UNIDAS: Voces Unidas (EMI Latin, 36283) Producer: Emilio Estefan, Jr. & Lawrence Dermer, POP.

Jose Behar, president of EMI Latin, was the individual who carried the torch in creating one of Latin music’s most monumental and ambitious efforts ever. Voces Unidas is the first tribute to the Olympic Games by a variety of stellar artists and renowned producers in the Latin music industry. The immensity of this incredible collaboration is staggering. Recorded in Estefan’s recording studios in Miami, “Puedes Llegar / Reach” was co-written by Gloria Estefan and Diane Warren. It was the first single to be released by EMI Latin as part of a Latin artist’s tribute to the Olympics. A who’s-who of artists were included in the single: Roberto Carlos, Placido Domingo, Julio Iglesias, Ricky Martin, Alejandro Fernandez, Jose Luis, Jose Luis Rodriguez, Jon Secada, Patricia Sosa, and Carlos Vives. The lyrics were done in Spanish by Estefan with 60 ladies performing the tune. The entire Olympic production was co-produced by Emilio Estefan, Jr., and Lawrence Dermer. EMI Latin expects to have 3 to 5 singles by the time all the fanfare of this coming July 19th fades away. Kudos on a Herculean effort!

NEW YORK’S ORQUESTA LIBRE WOOS UCLA’S WADSWORTH

One of the best practitioners of Afro-Cuban music is Manny Oquendo and his group Libre. Oquendo and company appeared at UCLA’s Wadsworth Theater last week in what was a rare treat for Angeleno lovers of salsero and Afrocuban music. Their recent album for Fantasy/Milestone is entitled Mejor Que Nunca/ Better Than Ever.

Oquendo’s group has been playing their unique brand of New York Latin music for over twenty years. Although they have recorded infrequently over the years, Libre has enjoyed a significant following. And justly so. The music is a powerful mixture of African, Cuban, Puerto Rican, and Afro-American Jazz roots. It is certainly the music of New York City!

The presentation was produced by Juan Morillo and Cristina Cardos of the UCLA Student Committee for the Arts.

ALEJANDRO SANZ III CERTIFIED GOLD AND PLATINUM

While in Mexico City to perform two sold-out concerts in support of his latest release, Alejandro Sanz, Hilarner Music Spain’s Alejandro Sanz was presented with Gold and Platinum awards from Argentina, Central America, Chile, Ecuador, Mexico, Peru and Spain where the album has been certified Double Platinum. Presenting Sanz with the awards were Julio Saenz, president, Latin North American Operations, Warner Music Latin America, and Rebecca de Alba, hostess of the enormously popular Mexican TV show Un Nuevo Dia.

RICKY MARTIN CONTINUES TOUR: Latin pop music idol Ricky Martin recently wrapped up his tour throughout Latin America. Martin has had one of the hottest hits of the year thanks to his latest release A Medio Vivir. The album has reached Double Platinum in the United States.

VICTOR MANUELLE REACHES FOR THE GOLD: Salsa singing sensation, Victor Manuelle, was recently presented with a Gold record for selling over 50,000 units of his new album Victor Manuelle. The vocalist reached Gold status shortly after the release of his first single from the album, “Hay Que Poner El Alma.”

TOP TEN LATIN Videos IN PUERTO RICO: From the desk of Luis Morfa, Latin Music Coordinator of The BOX in Miami Beach, Florida, comes the top 10 Latin videos in Puerto Rico for May of 1996:

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>VIDEO TITLE</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>Olga Tanon</td>
<td>Basta Ya</td>
<td>WEA Latina</td>
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<tr>
<td>Shakira</td>
<td>Estoy Aqui</td>
<td>Sony Latin</td>
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<tr>
<td>Barrio Boyzz</td>
<td>Eres Asi</td>
<td>SBK/EMI Latin</td>
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<td>Voces Unidas</td>
<td>Puedes Llegar</td>
<td>EMI Latin</td>
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<tr>
<td>Cristian</td>
<td>Amor</td>
<td>FonoVisa</td>
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<tr>
<td>6. DLG</td>
<td>No Morira</td>
<td>Sony Trop/Sir Geo.</td>
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<tr>
<td>7. Enrique Iglesias</td>
<td>Experiencia Religiosa</td>
<td>FonoVisa</td>
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<tr>
<td>Ricky Martin</td>
<td>Maria (Remix)</td>
<td>Sony Latin</td>
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<td>Soraya</td>
<td>De Repente</td>
<td>PolyGram Latino</td>
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<tr>
<td>10. Lourdes Robles</td>
<td>Me Dejarie Llevar</td>
<td>Sony Latin</td>
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GARTH BROOKS WENT BACK TO THE FUTURE with his recent ’60s-themed party. On May 21, Brooks celebrated a new career milestone with family, friends and the music industry—sales of over 60 million albums. This accomplishment makes him the best-selling solo artist of all time in the United States and the second artist, or solo act, to sell over 60 million albums in the U.S. after the Beatles (according to the Recording Industry Association of America).

“Everyone involved in this project—the musicians, producers, songwriters, [producer] Allen Reynolds and [engineer] Mark Miller—came to Nashville with a dream,” Brooks said. “The only way to reach this kind of milestone is through all those dreams coming together at the same time.”

At the party, Brooks was showered with gifts from his record company and various other associations. EMI-Capitol Music Group North America and Capitol Nashville gave him a Ford New Holland front-end loader tractor. Capitol Nashville also presented Brooks with an original Waterford crystal trophy with the following inscription: “His message is personal, his impact is global. Presented to Garth Brooks celebrating his unparalleled success in achieving sales in excess of 60 million. Congratulations, Capitol Nashville.” The RIAA, CMA, Nashville Chamber of Commerce, Nashville Mayor Phil Bredesen’s office, and Tennessee Governor Don Sundquist’s office awarded Brooks as well.

Equally astounding is the fact that Brooks achieved 60 million sales in only seven years with nine albums. “To sell 60 million albums in seven years is an extraordinary accomplishment—even for a performer who has made a habit of breaking records,” said Charles Koppelman, chairman/CEO, EMI-Capitol Music Group North America. “Garth Brooks has proven that a great artist with talent, vision and dedication can achieve the unattainable. All of us at EMI-Capitol Music are looking forward to the day that we reconvene to salute Garth Brooks for sales of 100 million albums.”

Capitol Nashville’s president/CEO, Scott Hendricks, added, “It is rare in any career to have the opportunity to work with an individual who breaks musical barriers and changes music history. Capitol Nashville is honored that Garth Brooks chose to make history with us, and we look forward to many milestones in the future.”


Legend Loretta Lynn
THE COAL MINER’S DAUGHTER WILL BE HONORED at the third annual Country Radio Music Awards on Tuesday, June 11 at Nashville’s Andrew Jackson Hall, located in the Tennessee Performing Arts Center. Loretta Lynn will receive the Legend Award during the only awards show created for radio. The award will be presented by longtime friend Reba McEntire.

“Loretta Lynn is not only one of country music’s living legends, but someone who has used her talents to affect positive change around the world,” said Dana Miller, chairman and CEO of Entertainment Radio Networks. “She’s one of the most deserving of recognition than she is.”

Previous recipients of the Legend Award are Johnny Cash in 1994 and Merle Haggard in 1995. The Country Radio Music Awards will air on over 250 stations nationwide, including Chicago, San Francisco, Boston, Dallas-Ft. Worth, Detroit, Seattle, Minneapolis, St. Louis and Phoenix.

In Other News...
LEE ROY PARNELL and co-writer Gris Moore gather to celebrate the success of Parnell’s #1 song, “Heart’s Desire.” Pictured are (l-r): Scott Hendricks, producer; Clay Bradley, BMI; Jack Weston, Career Records; Moore; Joyce Rice, BMI; Billy Lynn; Songs Of PolyGram; and Parnell.

LILLIAN ORTEGA has formed the company True Blue Management. The, Ortega, formerly with Liberty Records, will represent artist Angela Hart.

COUNTRY SUPERSTAR REBA MCENTIRE hosted a benefit rodeo competition and tribute to the late Ben Johnson. The rodeo, which was telecast on TNN on June 2, was part of a weekend of fund-raising activities for Children’s Medical Research.

RAZOR & TIE ANNOUNCED THE RELEASE of the unreleased collection of O.M.P. The album features such hits as “Take An Old Cold Tater (And Wash) Me” and “Hay The Bird Of Paradise Fly Up Your Nose.”

CAPITOL NASHVILLE’S CHRIS LEDoux left his Wyoming ranch for a 10-day tour in and around Germany May 22-June 3. Ledoux introduced Europeans to new music from his recently released (and 29th!) album, Stampede.

“DOWN UNDER” COUNTRY WILL BE SHOWCASED on June 6 & 10 in Nashville at the Acc of Clubs, Australia’s top country music artists. Troy Cassar-Daley, Tommy Emmanuel, Gina Jeffreys, Lee Kernaghan and Mark O’Shea will perform for the Nashville music industry and the general public. The showcase is a joint initiative between ABC Country, Sony Music Australia, EMI Australia, Export Music Australia, CEMA and Austrade.

ELEKTRA ENTERTAINMENT GROUP AND ASYLUM RECORDS have expanded the duties of their A&R staff. John Condon was promoted to director of A&R for Asylum and Elektra, and Mary Martin was hired in Nashville as an A&R consultant to the labels.

KATIE GILLON was promoted to sr. vp of production and creative services for MCA Records/Nashville. Gillon will continue to be responsible for the scheduling, manufacturing and packaging of all product for MCA Records/Nashville and Decca Records.

JOHN BERRY recently rocked in GERMANY with Bryan Adams, Alanis Morissette, Sting and others as part of one of the largest rock festivals in Germany. Berry was already in Hamburg performing at a CMA event and was asked to be a part of the Cologne concert.

TNH HONORS MUSIC FROM THE GOOD OLD DAYS in the special Salute to the 50’s slammed. The collection of legends, Eddy Arnold, Bob Diddley, and the Chordettes join contemporary country singers Lisa Stewart, Tareva Henderson, Rex Allen, Jr., Ronnie McDowell, Jason D. Williams, and the Bill Walker Orchestra on Saturday, June 8 at 9 p.m. (EST).

COUNTRY ARTISTS DOLLY PARTON, Johnny Cash and Ricky Skaggs are among those who contributed songs to A Taste Of Tennessee, an album that celebrates the musical diversity of Tennessee and coincides with the state’s bicentennial celebration.

RCA’S ALABAMA REACHED ANOTHER sales milestone with its Greatest Hits package with sales of five million units, more than any other group in the history of country music. In addition, the band’s In Pictures album has been RIAA certified gold, giving Alabama the most gold album certifications of any country group.

THE NASHVILLE ENTERTAINMENT ASSOCIATION (NEA) will kick off a three-month nationwide talent search to find the best country music performers in the U.S. The NEA Country Challenge will showcase the top five developing artists at a Nashville venue Sept. 19. The winner will receive an all-expenses-paid professional demo session from Columbia Records.
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS
JUNE 8, 1996

BORDER LINE (Arista 18510)
Brooks & Dunn 1 5
CLEAR SKY (MCA 11429)
George Strait 2 4
THE WOMAN IN ME (Mercury 522860)
Shania Twain 3 63
TIME MARCHES ON (Atlantic 25290)
Tracy Lawrence 5 19
THE GREATEST HITS COLLECTION (MCA 111998)
Alan Jackson 5 25
FRESH HORSES (Capitol Nashville 25830)
Garth Brooks 6 25
THE HITS (Capitol Nashville 258005)(PS)
Garth Brooks 8 71
ALL I WANT (Curb 77059)
Tim McGraw 7 34
BETWEEN NOW & FOREVER (Asylum/A&M)
Bryan White 9 8
RIDING THE WIND (Curb 77130)
Wynonna 12 15
IT MATTERS TO ME (Warner Bros 45572)
Fathill 10 34
BLUE MOON (A&M 531192)
Toby Keith 11 5
TERRY CLARK (Mercury Nashville 52699)(PS)
Terri Clark 13 18
JESUS FRAGILE (MCA
J Underwood 15 12
JOHN MICHAEL (Atlantic 97283)
John Michael Montgomery 17 57
MUSIC FOR ALL OCCASIONS (MCA 11257)
The Mavericks 15 30
I THINK ABOUT YOU (Capitol 67033)
Collin Raye 16 34
OUT OF THE MOON (Giant 26460)
Clay Walker 19 29
TENNESSEE MOON (Columbia 11264)
Neil Diamond 24 13
STARTING OVER (MCA 11264)
Reba McIntire 22 30
SOUND OF COUNTRY'S GREATEST HITS (MCA 1126)
Vince Gill 25 9
TEN THOUSAND ANGELS (Ena 65906)
Mindy McCready 23 3
BRYAN WHITE (Asylum 61464)
Bryan White 20 43
DO JEE MESSINA (Curb 77209)
Joe Dee Messina 21 6
THE LITTLE GEM WITH THE TRUTH (Epic 67299)
Patty Loveless 28 19
POLITICS AND RELIGION AND HER (Mercury 528893)
Sammy Kershaw DEBUT
27 NOT A MOMENT TOO SOON (Curb 77059)(PS)
Tim McGraw 28 110
STRATEGY OF THE BOX (MCA 11263)
George Strait 25 34
NO ORDINARY MAN (MCA 10991)(G)
Tracy Byrd 30 100
GAMES REDNECKS PLAY (Warner Bros 4556)
Jeff Foxworthy 27 41
GREATEST HITS FROM THE BEGINNING (Capitol 48601)
Travis Tritt 34 11
IT'S WHAT I DO (Capitol Nashville 30525)
Billy Dean 29 6
WHEN LOVE FINDS YOU (MCA 11407)(PS)
Vince Gill 33 99
WHAT WE'VE FOUND YOU - A COLLECTION (Round 3035)
Alison Krauss 34 65
WILD ANGELS (RCA 66509)
Martina McBride 35 30
HIT COUNTRY '96 (RCA 7722)
Various Artists 37 6
SMART ON BLACK (RCA 77418)
Brooks & Dunn 40 83
WE ALL GET LUCKY SOMETIMES (Cuar 18779)
Lee Roy Parnell 36 34
IV (Ariva 18512)
David Lee Murphy 38 37
GREATEST HITS VOL II (MCA 11201)(PS)
Reba McEntire 43 133
George Strait 39 133
ALL OF THIS LOVE (ARISTA 18799)
Pam Tillis 42 25
RICOCHET (Columbia 67123)
Ricochet 47 13
HIT COUNTRY '95 (Curb 77219)
Tracy Lawrence 54 12
LIFE'S SO FUNNY (Epic 67045)
Joe Diffie 45 22
YOU MIGHT BE A REDNECK IF... (Warner Bros 45314)(PS)
Jeff Foxworthy 50 88
BRAND NEW MAN (Ariva 18505)(PS)
Brooks & Dunn 49 243
GREATEST HITS (RCA 66508)
Lorrie Morgan 46 37
TOOLBOX (RCA 67946)
Aaron Tippin 48 32
GREATEST HITS III (RCA 76833)(G)
Alabama 52 81
I WILL ALWAYS LOVE YOU AND OTHER GREATEST HITS (Columbia 57342)
Dolly Parton 51 6
WHAT A CRYING SHAME (MCA 10991)(PS)
The Mavericks 55 116
LIFE IS GOOD (Capitol Nashville 32392)
Emilio 56 30
AKA WHAM BAM (MCG 77253)
Hank Williams, Jr. 53 6
SUPER HITS (Columbia 64184)
Willie Nelson 54 90
HARD WORKIN' MAN (Ariva 18716)
Brooks & Dunn 60 155
60 THIS THING CALL WANTIN' AND HAVIN' IT ALL (Curb 77759)
Carlos Daniels 58 74
WHAT A CRYING SHAME (MCA 10991)(PS)
Sawyer Brown 59 26
WHEN FALLIN ANGELS DRFLY (Epic 641889)(PS)
Patty Loveless 63 85
GET A LIFE (RCA 774199)
Dwight Yoakam 61 27
READ MY MIND (MCA 10949)(PS)
Reba McEntire 65 105
STANDMIDGE (Capitol Nashville 34071)
Chris LeDoux 57 9
DAMN DOGDAY (Curb 77759) pickup
Junior Brown 66 13
GREATEST HITS (RCA 66500)
Little Texas 62 30
STANDING ON THE EDGE (Capitol Nashville 258465)(PS)
John Berry 72 58
TAKE ME AS I AM (Warner Bros 45389)
Faith Hill 69 119
DEAREST IS THE NAME OF JESUS (Curb 774199)
Armstrong 70 37
GREATEST HITS (Warner Bros. 5017)
Shenandoah 67 6
NOBODY DANCE IN NA (Capitol Nashville 35352)
John Michael Montgomery 73 97
IN PICTURES (RCA)
Alabama 71 38
BLACKHAWK (Ariva 18708)(PS)
Blackhawk 64 114
WILLIE NELSON (Capitol 774199)
Wade Hayes 74 69

Album Reviews By Wendy Newcomer

RHETT AKINS: Somebody New
(Decca DRND-11424)
For someone who's only been on the charts since 1994, Rhett Akins is getting open arms reception usually reserved for more established artists. His second album will probably catapult him to the upper echelon of performers, especially where radio is concerned. Full of potential radio singles ("Too Much Texas," "K-1-S-I-N-G," "Somebody Knew," "Every Cowboy's Dream," etc.), this album doesn't waste any space with fillers. Akins, who co-wrote half of the songs on Somebody New, is singing with the polish of a pro and looks to be churning out the hits for quite a few albums to come.

GRETHE PETERS: The Secret Of Life
(Imprint 10000)
Making a name for herself in songwriters' circles for years before she made it to compact disc, Gretchen Peters now adds debut artist to her credentials. The Secret Of Life is an appropriate theme for a project that includes glimpses into the lives of various characters—the housekeeper/nanny in "Border Town," the traveling entertainer in "Circus Girl," the Brooklyn cab driver in "A Room With A View," and the belligerent in "I Ain't Ever Satisfied." (a Steve Earle cover). The title cut sounds like it could have been on Sheryl Crow's debut album, both in attitude and mood. The remaining songs are typical of this artist's high standards; they're all simple in vernacular, yet complex in meaning. Peters has a tiny, little girl voice, but it fills the space of the Grand Canyon on The Secret Of Life.

GREAT PLAINS: Homeland (Magnatone MGT-105-2)
A major label stall a few years ago led Great Plains to Magnatone Records (home of Shelby Lynne and Rich McCready)—one label that obviously knows a good thing when it hears it. This trio's work heavily recalls the California sound of the '70s with its country/rock flavor. In fact, lead singer Jack Sundrud sounds eerily like Don Henley's long-lost twin brother. And except for a funky, harmony-laden cover of the Claude King/Merle Kilgore gem "Wolverton Mountain," Sundrud co-wrote all of the material. Album highlights include "Where's The Fire?", "I Told You I Can Do About The Rain," "Please Don't Walk Away," and "Homeland." Great Plains (Sundrud, Denny Dushman, Bixby and Lex Browning) may sound like the Eagles, but their lyrical core speaks of magnolia blossoms, waterfalls and textile mills—pure country.

PICK OF THE WEEK
VINCE GILL: High Lonesome Sound (MCA D-11422)
He of the movie star looks and oh-shucks demeanor releases High Lonesome Sound, an album that finally showcases the many sides of Vince Gill. In the past, Gill's penchant for writing and singing ballads of longing overshadowed his talent for versatility; both vocally and musically. Although country ballads can be found on High Lonesome Sound, they are interspersed between bluesy numbers like "One Dance With You" and "Down To New Orleans." Gill's bluegrass background can also be heard in the title cut (played with Alison Krauss & Union Station) and "Given More Time" (which reunites Gill with favorite harmony singer, Patty Loveless). It's easy to forget that someone with a voice that phenomenal can also play guitar just as effortlessly. It's been two years since we've heard new stuff from Gill. If it takes another two years to write and produce an album of this quality, it will be well worth the wait.
During a recent visit to Nashville, Sony Music Entertainment exec vp Michele Anthony and Sony Music Sr. vp Ron Urban joined Nashville execs for a new and developing artist showcase. Pictured are (l-r): back row Brian Baker and Sam Hanks; Ron Wallace; Doug Johnson, sr. vp, Epic Records Nashville; Paul Worley, exec, vp Sony Music Nashville; Urban; Anthony; Allen Butler, exec, vpgm Sony Music Nashville; and Scott Siman, sr. vp Sony Music Nashville. (front row) Sons Of The Desert; James Bonamy; and Deryl Dodd.
COUNTRY MUSIC

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WDMQ—Greeley, MS

GEORGE STRAIT—“Out Of The Blue Clear Sky”
BROOKS & DUNN—“My Maria”
JO DEE MESSINA—“Heads Carolina, Tails California”
FAITH HILL—“Someone Else’s Dream”
JOHN MICHAEL MONTGOMERY—“Long As I Live”

WJTH—Calhoun, GA

BILLY DEAN—“It’s What I Do”
GEORGE STRAIT—“Out Of The Blue Clear Sky”
FAITH HILL—“Someone Else’s Dream”
BRYAN WHITE—“I’m Not Supposed To Love You Anymore”
COLLIN RAYE—“I Think About You”

WFMS—Madisonville, KY

BROOKS & DUNN—“My Maria”
TOBY KEITH—“Does That Blue Moon Ever Shine On You”
FAITH HILL—“Someone Else’s Dream”
BLACKHAWK—“Almost A Memory Now”
TERRI CLARK—“If I Were You”

KGKI—San Angelo, TX

GEORGE STRAIT—“Out Of The Blue Clear Sky”
BRYAN WHITE—“I’m Not Supposed To Love You Anymore”
SAYYER BROWN—“Treat Her Right”
TRACY LAWRENCE—“Time Marches On”
JEFF CARSON—“Holdin’ Onto Something”

WWGR—Fort Myers, FL

BROOKS & DUNN—“My Maria”
BRYAN WHITE—“I’m Not Supposed To Love You Anymore”
JOHN MICHAEL MONTGOMERY—“Long As I Live”
JO DEE MESSINA—“Heads Carolina, Tails California”
TIM MCGRAW—“All I Want Is A Life”

KWRE—Warrenton, MO

BROOKS & DUNN—“My Maria”
FAITH HILL—“Someone Else’s Dream”
GEORGE STRAIT—“Out Of The Blue Clear Sky”
BRYAN WHITE—“I’m Not Supposed To Love You Anymore”
BLACKHAWK—“Almost A Memory Now”

WSDS—Ypsilanti, MI

BROOKS & DUNN—“My Maria”
FAITH HILL—“Someone Else’s Dream”
BILLY DEAN—“It’s What I Do”
JO DEE MESSINA—“Heads Carolina, Tails California”
GEORGE STRAIT—“Out Of The Blue Clear Sky”

High Debuts

1. LEANN RIMES—“Blue”—(MCG/Curb)—#38
2. LONESTAR—“Runnin Away With My Heart”—(BNA)—#43
3. LARI WHITE—“Wild At Heart”—(RCA)—#48
4. RICK TREVINO—“Learning As You Go”—(Columbia)—#49

Most Active

1. SHANIA TWAIN—“No One Needs To Know”—(Mercury)—#17
2. CLAY WALKER—“Only On Days That End In ‘Y’”—(Giant)—#34
3. TRACY BYRD—“4 To 1 In Atlanta”—(MCA)—#40
4. MARK CHESNUTT—“Wrong Place, Wrong Time”—(Decca)—#39
5. LEE ROY PARNELL—“Givin’ Water To A Drowning Man”—(Caster)—#35

POWERFUL ON THE PLAYLIST—The Cash Box Top 100 Country Singles chart is led by the George Strait single “Blue Clear Sky.” This week’s chart displays five big movers and four debuts breaking into the Top 50. Leading the way in the most-movement category is Shania Twain and “No One Needs To Know,” taking a nine-spot jump to #17. Two other songs moved nine spots—Clay Walker and “Only On Days That End In ‘Y’,” which moved to #34; and “4 To 1 In Atlanta” by Tracy Byrd, which moved to #40. Mark Chesnutt’s “Wrong Place, Wrong Time” jumped eight to #39; and Lee Roy Parnell’s “Givin’ Water To A Drowning Man” moved to #35. As for debuts, four artists made it to this week’s Top 50. LeAnn Rimes leads the way for the highest debut position with the single “Blue” at #38. Lonestar enters at #43 with “Runnin’ Away With My Heart.” Lari White’s “Wild At Heart” comes in at #48; and Rick Trevino’s “Learning As You Go” debuts at #49.

Songwriters Of The Week: Congratulations to Mark D. Sanders, John Jarrard and Bob DiPiero, writers of the George Strait #1 hit, “Blue Clear Sky.”

CMT Top Twelve Video Countdown

2. COLLIN RAYE . . . . . . . . “I Think About You” (Epic)
3. MINDY MCCREADY . . . . . “Ten Thousand Angels” (BNA)
4. TRACY LAWRENCE . . . . . “Time Marches On” (Atlantic)
5. SAMMY KERSHAW . . . . . . . . “Meant To Be” (Mercury)
6. PAUL BRANT . . . . . . . . . “My Heart Has A History” (Reprise)
7. BRYAN WHITE . . . . . . . . . “I’m Not Supposed To Love You Anymore” (Asylum)
8. MARTY STUART/TRAVIS TRICE—Honky Tonkin’s What I Do Best (MCA)
9. SAYYER BROWN . . . . . . . . “Treat Her Right” (Curb)
10. BROOKS & DUNN . . . . . . . . “My Maria” (Arista)
11. PATTY LOVELESS . . . . . . . . . “A Thousand Times A Day” (Epic)
12. RICOCHET . . . . . . . . . . “Daddy’s Money” (Columbia)

—Compliments of CMT video countdown, week ending May 29, 1996.
**This Week's Debuts**

BETSY CRAIG—"Living Straight"—(Mountainview)—#33

TONY HOOPER—"One God"—(Cross Peace)—#35

ELAINE ANDERSON—"Home Missionary"—(Amberlane)—#36

MICAH BRANDON BLACK—"It Ain't Over Til You Let It Go"—(Mountainview)—#38

MINDY MCCREARY—"Ten Thousand Angels"—(BNA)—#40

**Most Active**

RICK DUVALL—"Anchor Me"—(UP2U Music)—#17

RICKY SKAGGS—"Cat’s In The Cradle"—(Atlantic)—#22

TODD HERVEY—" Borrowed Time"—(Rite Records)—#27

JEFF MCKEE—"Do It For The Love"—(Mountainview)—#11

**Powerful On The Playlist**

Leading the *Cash Box* Positive Country singles chart for the second week is Bruce Haynes and “Last Call” on Cheyenne. Cross Country’s “Givin’ Livin’” holds at #2, and Dinah & The Desert Crusaders with “Children Of The Light” moves up to #3. Paula McCulla and “Blush” drop to #4, “I’m Not Gonna Fall To Pieces” by Ken Holloway with Lari White stays at #5. Lisa Dagg’s moves two spots to #6 with “Two True Believers”, while Thad Christopher’s “And It Showed” holds at #7. Moving to #8 is “On A Ring And A Prayer” by Wilcox & Pardoe. “John Wayne And Jesus” by Michael J. Grimm drops off to #9, and Terri Lynn’s “No Shadow” finishes off the Top 10 this week.

**LOOKING AHEAD**

Singles that are still gaining ground at radio this week include: “He Cried And Died For You” by Bobby Miller, Jim Carruthers with “Give Yourself Up,” Brian Barrett’s “I Know Where I’m Going,” and “No More Tomorrows” by Steadfast.

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Gary Chapman and Susan Ashton performed recently at the Bond County Fairgrounds in Illinois for the Agape Festival, sponsored by World Vision. Pictured on stage are (L-R): Reunion Records/Arista labelmates Carolyn Arends and Chapman; and Ashton.
Diverse Product Mix At IMA

CHICAGO—The ever-increasing diversity of equipment in the German leisure industry was dramatically evident at this year’s IMA trade show in Frankfurt.

For the first time, a separate exhibit focusing on “sports games innovations” (BSI) was incorporated into the format. The results of a market research survey at the show revealed 78.5 percent of visitors praised the fact that the growing market for electronic sports equipment had an exhibition area of its own.

Also noticeable at IMA ’96 was the fact that amusement arcade operators are turning to bowling alleys and sun-beds as well as fitness equipment and cinema to diversify their routes. Route expansion was also evident with the more sophisticated operators expanding their location base to include restaurants and cafes.

With respect to vending, cigarette machines still play a major role but increasing interest in snacks, coffee/expresso dispensers, ice-cream, chips and beverages was reflected on the exhibit floor.

Dates of the 1997 IMA convention are January 22-25 in Frankfurt. Further information may be obtained by contacting the show’s organizer, Blenheim Heckmann GmbH, Neussert Straße 111, 40219 Dusseldorf.

Register Early For Leisureexpo ’97

CHICAGO—The tremendous growth of the annual Leisureexpo convention has prompted show management to call for exceptionally early registration for the ’97 convention.

The ’96 show, held in January of this year, attracted a record 501 exhibitors and 5,065 registered attendees. The block of hotel rooms at the special reduced show rate were filled much earlier than expected causing many showgoers to seek other accommodations. To avoid a similar situation next year, additional hotels have been added but those interested in attending are urged to call Travel Planners at 1 800 221 3531 now.

The sixth annual Leisureexpo ’97 will be held January 16-18, 1997 at the Orange County Convention Center in Orlando, Florida.

To reserve exhibit space contact Al Barry at 305 448 7976. For further information contact Leisureexpo ’97 at 920 Honeyuckle Lane, Wynnewood, PA 19096. FAX number is 305 448 4630.

More Winners Added As ‘Valley Gold’ Nears Final Stages

CHICAGO—The momentum continues as darters head into the final rounds of regional “Valley Gold” tournaments in preparation for the big North American Championships, scheduled for July 11, 12 and 13 in Las Vegas. Regional winners will compete in Las Vegas for places on “Team U.S.A.” and the opportunity to travel to Europe for the Valley World Cup Competition in the fall.

The recently held California match offered cash prizes totaling $1,560 and was co-sponsored by Ye Olde Dart Shoppe of Corona and Wards of Walnut. CPC Music of Crawfordsville sponsored the Indiana qualifier which produced two more hopefuls who will be heading for Vegas. The Wisconsin regional, sponsored by Coin Machine of Menomonee, attracted 112 darters who competed in six events on a lineup of 20 Valley Cougar dart machines.

The Florida regional was jointly sponsored by Tri-County Distributing, Rogers Music, Charles Music and Southern Music. Four winners from this event will be heading for Vegas. American Amusement of Bay City sponsored the Michigan event which offered more than $12,000 in cash and merchandise. Some 350 players competed for $8,600 in cash and prizes at the Minnesota regional, sponsored by D & R Star of Rochester.

NEWS (Continued from page 3)

PGD BEGINS EAS: The National Association of Recording Merchandisers (NARM) announced that PolyGram Group Distribution, Inc. will begin source tagging of electronic article surveillance (EAS) on selected new release CDs effective with its July 16 street date.

PGD will be informing its accounts this week that selected CDs will be shipped with the NARM-recommended EAS tag already installed in the Jewel box tray. New release titles will include a non-activated, acousto-magnetic technology tag. These CDs, and the boxes they ship in, will have a sticker identifying them as “protected.”

“It has been a long and complicated project,” says NARM president Pamela Horovitz. “We’re grateful to all the companies whose input has been so critical to this positive outcome, particularly to PGD for being the first to ‘just do it’.”

NARM has been investigating the possibility of source tagging EAS since late 1985 and recommended the acousto-magnetic technology for its members in March 1993 after extensive tests and deliberations.

PGD president Jim Caparro said the company “is proud and very excited to further demonstrate its support of NARM and its commitment to the long-term growth of its accounts and the industry by taking this next big step.”

NARM has received assurances from BMG Distribution, Sony Music Distribution, Uni Distribution, and WEA Corporation that they will make every effort to meet NARM’s mid-August target date for EAS.

GERSH, BOGART ’96 NOM: Gary Gersh, president/CEO of Capitol Records will receive the 1996 Children’s Choice Award for the Neil Bogart Memorial Fund (NBMF) at their annual fundraising Gala on November 16th. Proceeds from the gala will go towards the treatment and cure of leukemia, cancer and AIDS in children.

“Gary Gersh has committed his career to nurturing and supporting the development of young artists and we are proud that he shares the NBMF mission to create a cancer, leukemia and AIDS free world for children,” said Joyce Bogart Trabulus, co-founder of the Fund.
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