Inside: The Dramatics Come Back. AMC’s Film Preservation Fest

The Future Rhythm of Digital Underground
Cover Story

Digital Underground Surfaces

They’re baaack from the future. They’ve come back to haunt airwaves, club systems and jeep crawlers with an inimitable goulash of pungent and slippery smooth sounds that will surely bring their ravenous legion of fans from underground. It is Digital Underground with their first album in three years and debut for Critique Records. Future Rhythm, Cash Box urban editor Peter Miro talked with members of the groundbreaking hip hop act about its return and with the label about how it will use a full promotional arsenal to rally core fans and magnetize converts. “Oregano Flow” is the first single, but people will certainly be shaken and stirred by the album’s next attraction, “Glooty-Us Maximus.”

—see page 5

Film Preservation

Those flickering images—whether they’re fanciful picture stories about cowboys and Indians, cops and robbers or Thelma & Louise—are a reflection of our society and its hopes and aspirations, its dreams and delusions, its high and lows. But these celluloid chronicles must be preserved, and Hollywood’s leading artisans, a major cable channel and the federal government are all partnering to undertake the daunting task. Cash Box film maven John Goff reports.

—see page 16

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News Briefs

THE CLINTON ADMINISTRATION this week will decide whether or not to revoke the Most Favored Nation trading status with China based on a round of 11-hour negotiations with the country on the issue of piracy of U.S. copyright exports. Officials of the U.S. Trade Representative, joined by representatives of U.S. copyright industries (including Recording Industry Assn. of America chairman/CEO Jason Berman), were in Hong Kong last week to consult during last minute talks with Chinese trade officials about living up to the terms of the U.S.-China Intellectual Properties Agreement of 1995.

While the Clinton Administration has made it clear it wishes to avoid a politically costly trade war with China, U.S. copyright industries have steadfastly urged that the leverage of last resort—trade sanctions—be imposed. China is being pressured to take action against pirate CD factories, step up efforts to eradicate piracy, stop the illegal export of CDs, CD-ROM and other copyrighted product, open the marketplace to U.S.-based intellectual property companies and their merchandise.

FOX RE-DOES GLOBAL: Fox Music Publishing has revamped its international music representation by striking a number of new deals in recent months and extending its six-year relationship with EMI Music Publishing for Northern Europe, including the territories of the United Kingdom/Eire, Scandinavia, France, Germany, and BeNeLux.

New Fox deals involve Warner/Chappell Music, which purchased Fox's back catalog in 1982, which will represent Fox in Southeast Asia and Latin American markets, and Fuji Pacific Music for the territory of Japan. Clippers Ediciones Musicales, a leading European independent, will represent Fox in Spain and Portugal. Fox will start its own operation in Italy and has begun a new relationship with peermusic for South Africa.

In related business, Fox Music Publishing has renewed its worldwide print deal with Warner Bros. Publications.

CAPITOL GETS BULLISH ON MATADOR: Capitol Records has acquired a 495 stake in independent label Matador Records. Matador principals Gerard Cosloy and Christopher Lombardi will retain 51% of the company under the agreement, details of which could not be confirmed at press time. For the New York-based indie, the deal is expected to provide additional resources to expand the fortunes of their artist roster, which includes alternative artists Liz Phair and Betty Severt.

Matador's principals believe the deal with Capitol will give the company additionally power to compete for significant signings, giving the new pact an advantage of the recently resolved two-year deal Matador had with Atlantic Records.

Up to five artist will come through the EMI Music Distribution (which distributes Capitol) pipeline per year, with the remainder of the titles by Matador's 25-artist roster being moved through a network of independent distributors. Matador also distributes several labels, and also for some of its artists.

MUSICLAND'S MAY RISES: Musicland Stores Corporation reports sales for the four weeks ended June 1, increased 14.6% to $109.1 million from $95.2 million in the same period last year. Comparable-store sales for the four weeks increased 3.9%.

Year-to-date Musicland's sales increased 10.8% for the 21 weeks ended June 1, to $612.2 million compared to $552.2 million for the four weeks ended May 27. Comparable-store sales year-to-date declined 1.9%.

UNCONSTITUTIONAL DECENCY: A U.S. court has ruled that a law prohibiting the distribution of indecent material over the Internet and other on-line networks was unconstitutional. The ruling resolved the issue of the constitutionality of certain parts of the Communications Decency Act (CDA) that legislated the content of the Internet. The CDA was signed into law February 8, 1996.

Until this, the CDA incriminated Internet content-providers who displayed obscene or indecent material that had the potential to be viewed or accessed (Continued on page 15)
Members of the Discovery Records act Voice of the Beehive, hosted New York City's Z100 morning show recently at Ellen's famous Stardust Dining room. Their set consisted of songs from their debut album Sex & Misery, including the single “Scary Kisses.” Pictured are (l-r): Jack Ashton, vp of promotion for Discovery; Elliot Duran and Allison Rhodes, Z100 personalities; (standing) Tami Morrissey, national alternative promotion, Discovery; Rene Magallon, national CHR promotion, Discovery; Sharon Datur, Z100 program coordinator; Paul Bryant, Z100 music director; Gar Robertson, Tracey Belland and Missy Belland of the band.

BIGGER THAN THE (PRE)BEATLES: It is an interesting phenomenon how many groups have been classified as “alternative” that pre-nevermind by Nirvana, would have just been thrust into the mainstream. The Cardigans are a perfect example of this marketing ploy. Five Swedes fronted by a pin-up lead singer who play music that, with the exception of a few flourishes, could well be listened to in 1963. Their sold-out set at Maxwell's on the 10th was one of those affairs where their true colors were waved, more by ticket buyers than by the band themselves. With an audience consisting of more people in their thirties than those younger, the Scandinavians put on an entertaining set that came mostly from their domestic debut Life on Minty Fresh. With vocalist Nina Persson stating how serious, i.e., sad many of the numbers were, the upbeat pop swayed and sparkled like the cover of their album. In truth this band has all the elements to shoot up the charts like their fellow countrymen have done. Which makes them an alternative to others who don't have that ability.

HARD TO FIND NO LONGER: The Go-Betweens were one of those critically-acclaimed bands that, no matter how much praise received, never really caught the ear of the public. Finally the first five albums are available again thanks to Beggars Banquet. Considered a seminal band from Australia, the music was like a scent in the air. Though songs centered around love and obsession they kept clear of the maudlin wall. A band that was into destroying walls was Einsturzende Neubauten (German for “newly fallen down buildings”). This group based out of Berlin was a founder of Industrial Music when it still involved the clanging of steel and not the twiddling of knobs. Through their abrasiveness and radical political opinions they gained a large cult following. Thirsty Ear has now reissued four of Einsturzende's albums so that you too can experience the members’ anger. Well, it may have taken eight years, but the wait has been worth it for Back From The Grave—Volume 8. This is the last in the series that helped resurrect those obscure and forgotten classics from the mid-sixties—one of the greatest eras in rock music, an era that still had singles that could easily sell in the thousands while never leaving the backyard of the band. If these compilations on Crypt Records don't get you rolling cigarette packs in your shirt sleeve then you must already be dead.

Not even the earth, the sun, or the rain could keep Color Me Badd from posing for this photo with Cher on June 8th at KISS and UNITE IV. This year's concert and radiothon benefited Cities In Schools, the nation's leading stay-in-school network. Pictured are (l-r): Color Me Badd's Mark and Sam; Cher; and OMB's KT and Brian. The show turned out to be a big hit, raising over $100K from auction items which included a tour of Madonna's house ($3,500) and a Michael Jordan-autographed basketball ($1,500).

WERE YOU TOO YOUNG TO SEE THE SEX PISTOLS IN '77? Well, buck up, 'cause here's your chance. The world's most notorious, fabulous punk band has announced North American dates for its Filthy Lucre Tour, to coincide with the release of a live album on Virgin Records. West Coast dates include 7/31 (Denver), 8/2 (Dallas), 8/3 (Houston), 8/22 and 24 (L.A.), 8/30 (Seattle), 8/31 (Vancouver BC).

WELL, THE SONICS LOST ANYWAY, but The Presidents of the United States of America certainly did their part—while working on their second album at Seattle's Bad Animals studio, the platinum-plated outfit took time to record "Super Sonics," a tribute to their hometown team, designed to raise money for charity.

MISCELLANEOUS SIGNS OF MUSICAL LIFE: The San Francisco Virgin Megastore welcomed appearances by famed musician and tech-pioneer Todd Rundgren, who stopped by June 21 to sign his latest book, Music For The Eye. And on June 26, "Last of the Edna Princes," Yma Sumac will do an in-store to coincide with Gay Pride Week, complete with a Yma Sumac Look-Alike Contest...in the meantime The Monkees stopped by the Universal City Sam Goody for an in-store June 17. It's the Monkees' 50th Anniversary, and the group's gonna actually tour...September 6-8 will mark the return of San Diego's Street Scene '96, California's largest annual music and food festival. Artists scheduled to perform include Pato Banton, Marcia Ball, The Iguanas and Taj Mahal...Rock City News will be hosting its first annual awards show for local bands at The Roxy August 3rd...Elsewhere in L.A., Sonic Youth recently shot the video for "Little Trouble Girl" downtown at the Department of Water and Power, led by Michael Romanek who previously directed Michael Jackson's "Scream" and Madonna's "Rain." The tune is a duet between Kim Gordon and Kim Deal of Tars and Bathers and Smells.

OUT IN CYBERSPACE, Metallica and Apple Computers joined together to webcast a "secret" fanclub members-only show in San Francisco on June 10th to debut material from the Load disc. Net users got to hear Metallic's adventurous new tunes (see album reviews), chat online with band members and explore behind the scenes at the concert via QuickTime photos and VR (for creating virtual reality scenes).
DUE TO A TEMPORAL-SPATIAL interface in the space-time continuum that constitutes the record biz, Bay Area-based rap/funk collective Digital Underground has returned to the scene with a mutant strain of funk for 1996, on their new Critique Records release Future Rhythm. The Massachusetts-based label is pursuing a very aggressive campaign to return the group to public consciousness after a three-year recording hiatus, which included a switch from Tommy Boy, their label since 1989. The album dropped June 5, and initial orders have already exceeded the 200,000 mark.

A brisk schedule of urban radio dates, press interviews, TV appearances, listening parties for retail and radio, and Black Music Month appearances are part of the strategy. Point of purchase displays, special pricing, a five-song CD sampler, sent out prior to the release date, and placing the product at listening stations at 150 black independent record stores, have also helped renew the relationship with consumers still enamored of the seminal artists of "'Humpie Dance' fame.

"Future Rhythm" contains funk so sophisticated, so advanced, it's not from this era at all. Move over John Connor, Kyle Reese and all those models of hard-cussing, hard-fighting, chrome-domed Cyberdyne Terminators with an Austrian accent, as Shock G tells how he and his fellow "children of the sun" (a varied ensemble cast featuring Money B, Clee, Tyranny, Humpty Hump, Piano Man, Erica "Shay" Supacio, and guitarist Eric Baker) are actually escaped refugees from a repressive "New World Oda," who made it back through a very crowded time travel window, bearing funk for a starving planet.

"We currently live in 2026," Shock recounts. "1996 is the past to us. Time travel was made legal in 2020. It was invented between 2015-2017, but possible in 2021. We made our album in 2026. In our time there's not many people perpetrating black music. So if we went back, we could authenticate our work. So through time travel we brought Future Rhythm back to you. We're not allowed to bring back technologies. We can bring back art, literature, stuff like that. Before the year's up we've got to get back. We cannot stay past six months."

Shock says the year 2026 is known as the "New World Oda" cause it 'smells bad.' A technological police state exists with strict controls over crime, population, elections, etc., etc. Every citizen has a chip implanted into their body containing their credit record, criminal record, financial status and a universal locator that tracks the whereabouts of the wearer anywhere on the globe. Brothers who are down with the movement can reprogram your chip, fool it with false location data—to another continent if need be—or one can move freely about.

Police control things too much. There's still a police state, but ways to evade it, he says.

Forced to flee, ominous developments, yes. But there's a bright side to it all, and that's Digital Underground's doggedly irreverent, mischievous spin on R&B's funk lineage that Shock traces from James Brown, through George Clinton's Parliament/Funkadelic aggregations, up to the rap-informed sonic vignettes on Future Rhythm. The LP's conceptual approach is that of a hologram-based video game with wacky scenarios for boxing, weapons fighting, serial killer/naspi characters and kinky sex, which a user can load onto a personal computer. In the LP's special blend of soul and hip-hop elements, funk remains the essential core of the "digital flow.

"We can't take it further than where it's been," pleads Shock. "We're gonna leave it alone."

The LP's first single is "Oregano Flow," a mellow cut absorbing "Hung On A String" by Loose Ends into an entirely new beat. A video has already been lensed. That will probably be followed by "Glooty-Uss-Maximus," a hilarious, danceable send up on the rear anatomy of humans everywhere. "Walk Real Kosul," conjures up a Stanley Clarke/George Duke style "DaKey Stick" vibe. Its message of "Universal Love" befits humans of 1996 as well as those of 2026 who have seen it fade from view. Straight-ahead jazz gets a nod on the closing cut "I Want It All," track 14 on the CD. Paradoxical desires, and personality cravings rooted in the present day are marvelously stated by the entire Digital Underground ensemble in a seat-like fashion to hipper-than-hip accompaniment.

Money B, speaks of Shock G (Greg Jacobs) with the reverence reserved for a guru, a mastermind of a pivotal movement or belief system, the creative visionary, the roots of the ensemble's vision, brimming with masterful talent, a veritable font of ideas. Then in the next breath he dismisses Shock's mama, relates how he found Shock rooting through garbage cans for food, cleaned the grime off him and was astounded at his musical abilities. Friendly insults fly all over their smoke-filled beer bottle and cigarette butt strewn Sansel Blvd. hotel room during this interview. That's an apt portrait of the loose, freewheeling relationship the collaborators have had since 1988. It was Shock who said "Yo, we're going to ride this," after the group's initial splash. Money B describes the Digital Underground hierarchy (actually a consensus). New member Clee (the rapping genius) Shock G is the musical genius. I'm just a regulator. You know how some people use the funk. The funk and the vibe that we're on, from James Brown, then George Clinton, now it's this stooopid m.f. (pointing to Shock) "You can't say it's a recreation of funk. It is what it is. It's the funk for now."

"All geniuses are stupid to everything except for what they're a genius at," adds Clee. "That's how you can tell they're a genius. Einstein was a genius who couldn't find his own way home. Everyone in this group has a talent, even though we're all from different places. It's a balance. We all got a different idea of what dope is. We're not a group that's sank into egos. If you're sure about it, we're sure about it. All the songs (on Future Rhythm) are going to crack you up."

"Funk is a state of mind, not a style of music," kicks Shock. "Miles Davis, played jazz with a funk attitude. Funk is letting your hair grow. Funk is wearing your hat to the side. Funk is wearing baggy pants. Huey Newton was a funky activist. Mob Deep raps in a funky way. The Red Hot Chili Peppers play rock music funky. You can do anything funky. Our album was nothing planned. We just did it. It was no stress to make it. It was all laid back. And don't take life too fucking serious. Our attitude is, 'FUCK it.' After it's over, it's done, 'FUCK it.'"

Critique Records president Carl Struble, casts his spin on why he signed Digital Underground. "Musically we've been big fans of the group from their past records. They talked to several labels. We pursued them. We like and believe in their talent. We gave them the freedom to make their own record. They created what they wanted to create. The music that Digital brings is 'fun music.' They're not offensive. They have a big fan base. They wanted to get to that fan base. We don't censor our artists. We give them the freedom to create the music they wanted to create. Shock G is a very prolific musician, one of the best piano players I've ever heard. Shock has a very fanatic outlook on music. I think he sees things that others don't see. We're thrilled to have them. The sound on this album comes down to Shock. His keyboards. It comes down to his diverse musical background. We're getting very strong reaction to this LP at alternative radio. It's #20 on the
CASH BOX
TOP 100 POP SINGLES
JUNE 22, 1996

This Week's #1:
Bone Thugs N Harmony

To Watch:
Puff Johnson

1 THA CROSSROADS
To L.ionel
13
Gin
2
17
Adam
Mary
Nonchalant
Horace
Keith
Jars
WILL
35
5
Jay-Z
8
6
Michael
98
73
10
The
GET
Brandy
Robert
NOBODY
11
10
26
Collective
86
Seven
69
12
2
10
92
SWV
Monifah
16
93
8
Kristine
Bodeans
The
23
30
100
MC
DisflWalla
66
Mariah
.
9
16
Jewel
23
Xscape
1
Tevin
7
14
Luke
Gloria
19
4
Lost
La
(6
77
2
12
22
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fastlove
(.
Kris
80
.
Genius/GZA
No
2
15
7
Jodeci
Celine
Crucial
94
Alanis
82
Everything
WANT
D'Angelo
19
6
97
20
74
19
Everything
9
KNOW
14
10
.LL
BE
7

BONE THUGS N' HARMONY

1. To L.ionel

2. YOU'RE MAKING ME HIGH/LIGHT IT FLOW (LaFace 24161)

3. GIVE ME ONE REASON (Eletra 64346)

4. ALWAYS BE MY BABY (Columbia 76276)

5. YOU'RE THE ONE (RCA 64511)

6. BECAUSE YOU LOVED ME FROM "UP CLOSE AND PERSONAL"

7. THEME FROM MISSION IMPOSSIBLE

8. SWEET DREAMS (RCA 64505)

9. WHY I LOVE YOU SO MUCH (Rowdy/Arista 5072)

10. FAST LOVE (DreamVans 4574)

11. INSENSITIVE (A&M 51274)

12. TOUCH ME, TEASE ME (Def Jam 76552)

13. MACARENA (BAYSIDE BOYS MIX) (A&M 585178)

14. GET ON UP (Uptown/MCA 36059)

15. BACK TO THE FUTURE (Warner Bros. 17029)

16. NOBODY KNOWS (LaFace/Arista 21143)

17. KISSING YOU (Bad Boy/Arista 79056)

18. Y'MON'N RIDE IT (THE TRAIN) (Big Beat/Atlantic 80653)

19. OLD MAN (WHEN I GET TO HEAVEN)

20. CHILDREN (Arista 1-3006)

21. THE EARTH, THE SUN, THE RAIN (Giant 17054)

22. WHO WILL SAVE YOUR SOUL (Atlantic 87151)

23. YOU (Uptown/MCA 50011)

24. TIL' I HEAR YOU FROM/YOU FOLLOW YOU DOWN

25. GET ON, KEEPIN' ON FROM "SUNSET PARK"

26. SITTING IN MY ROOM (FROM "WAITING TO EXHALE")

27. COUNT ON ME (FROM "WAITING TO EXHALE")

28. YOUR LOVING ARMS (Circa 64490)

29. GET MONEY (Big Beat 90867)

30. ONLY YOU (Bad Boy/Arista 0060)

31. UNTIL IT SLEEPS (Eletra 64276)

32. THEY DON'T CARE ABOUT ME (Epic 78212)

33. MISSING (Atlantic 57124)

34. JEALOUSY (Eletra 4971)

35. 1.2.3.4 (SUMPIN' NEW) (Tommy Boy 7271)

36. FOREVER MORE (Verve Group 72972)

37. ANGEL (Pallas/Universal 50659)

38. TWISTED (Eletra 60301)

39. DOWN LOW (NOBODY HAS TO KNOW)

40. WONDER (Eletra 61745)

41. COUNTING BLUE CARS (A&M 581462)

42. A THIN LINE BETWEEN LOVE & HATE

43. O'JAY MAC/Van Worn Bros. 17099
SINGLES REVIEWS

By Daina Darzin

■ SPIN DOCTORS: "She Used To Be Mine" (Epic SEK 7715)

The Spin Doctors are sometimes so fun, jaunty and quirky you want to kill "em all, but those H.O.R.D.E. kids and ex-clown doctors that have embraced them as one of their own. The fans will like this, first single off their third disc, You've Got To Be "Something" in a more, less organic, cosmic rock that's (after falling prey to the dreadlocked sponge slump) is hoping to recapture the past triumphs of their 1991 six-million-sold smash, Pocket Full Of Kryptonite. "She Used To Be Mine" is an ebullient, percolating track that has a natural add to any number of radio formats.

■ FASTBALL: "Make Your Mama Proud" (Hollywood HR-62042-2)

Hollywood Records' answer to Green Day, Fastball fits the bill with this properly hellbent, slama-hama ruffle-up. Frontman Miles Zuniga's rollicking, retro-edged guitar makes the difference on "Make Your Mama Proud," the title track off the Austin, Texas outfit's major label debut. Zuniga's good ole rock 'n' roll licks add a catchy, unique edge to Fastball's basic neo-punk sound. A track that could work for rock and alternative stations.

■ MARIAH CAREY: "Forever" (Columbia GS 8204)

Queen Of The Singles Universe Mariah Carey returns with—pace for drum roll—another catchy, radio-friendly single your adult contemporary and Top 40 stations will soon be playing every minute or so. Carey's constantly-escalating voice is the focal point of this sweet, soaring ballad, featuring lush but unobtrusive orchestration as a respectful backdrop. The single release includes a live version recorded at the Tokyo Dome in March of 1996.

■ RUST: "Postcards" (Atlantic PRCD 6748)

A darkly beautiful, trembling rock, "Postcards" lends producer Dave Jerden's (Jane's Addiction, Alice In Chains) big-guitar, ominous gloss to a rock sound that traverses this San Diego scene that spawned Stone Temple Pilots (for whom Rust has opened) and Rocket From The Crypt, this is the first single off the band's major label debut, Bar Chord Ritalin.

■ GARBAGE: "Stupid Girl" (Geffen PRO-CD-4891)

Large stars of the immediate future, the critically acclaimed and sales-generating Garbage return with a follow-up single from the now-gold self-titled debut disc "Stupid Girl" effectively cements Garbage's trademark crossover sound—part guitar screaming, aggressive rocker, part pulse-y, subterranean dance track, all laced with subtle and elegant flourishes courtesy of band member and mega-producer (Nirvana, etc.) Butch Vig. "All you had you wanted," accuises vocalist Shirley Manson, who's so cool she's, like, the very last person you'd ever want putting you down.
GLORIA ESTEFAN: *Destiny* (Epic £K 67283)

Gloria Estefan's last disc of original English-language material was 1991's *Into the Light*. In the meantime, Estefan explored her Cuban roots on numerous projects, including 1993's brilliant *mi tierra*, a quadruple-platinum, proudly retro, high-energy gem. *Destiny* joins both aspects of Estefan's music—Latin rhythms and a dead-on pop sensibility. The overall mood of the disc is liltting but moody, with an edge of dark grandeur. Standouts include the gorgeously romantic "I'm Not Giving You Up," the hazy layers of sound on "The Heart Never Learns," and the ferocious salsa beat of "Higher.". Throughout, *Destiny*'s material is backed with traditional instruments and tropical rhythms, as well as such organic, original flourishes as Yoruba chants. Estefan's baby daughter Emily, (starting her career very early), contributes a "rap" on the sweet "Along Came You (A Song for Emily)." A sophisticated and accomplished disc.

ASH: 1997 (Reprise 9 46191-2)

A splendid example of the current wave of neo-British Invasion, Ash begin 1997 with "Lose Control"—their high-glam, James Bond soundtrack guitar riff and blast off from there. With more drive and muscle-car power behind its sound than its generally popper UK colleagues, Ash is already a hit in its native land. "Kung Fu," a brighty catchy, incessantly percussive paean to Jackie Chan and his martial-arts buds, was formerly a NME Single of the Week and #1 independent-chart item. Enamored of pop-cultural themes such as extraterresterials and sci-fi movies, Ash should be a natural for the Spacelog alternative-but-fun track to stardom.

METALLICA: *Load* (Elektra 61923-2)

Can Metallica repeat their Gigantor-sized '80s success? Whether the band does or not, the group should get credit for doing what it wants instead of trying to sound "alternative." (If anything, Metallica seems to have been listening to a lot of '60s discs, country—just the stuff you don't associate with Metallica). Utilizing a less stringent, precise method of recording than its legendarily crafted predecessors, *Load* sports a looser, mottovating vibe, free and fun. This is particularly evident on " Ain't My Bitch" with its rolling break, and "Lords of Summer" which is a less heavy Metallica's previous efforts, and "Hero Of The Day" is not a real surprise, an almost folk rock band that's among the 14-track record's slower offerings, The first single, "Until It Sleeps," has surely already been added at every single heavy rock station in the universe, but it's a terrific song, ominous, gracefully melodic, with a flourish of trademark Metallica match-of-the-power-chorus intensity.

TOTO: *Tambu* (Legacy/Sony JK 64957)

A potential Most Unwelcome Comeback, '80s corporate rock stars Toto return with their first studio disc in four years. Too laid back by half for contemporary rockers, *Tambu* is mellifluous ballads and prettily arranged rockers might just appeal to all those fortysomethings who are snapping up Bob Seger CDs. Reissued in Europe last fall, *Tambu* has already gone gold in France, Norway and Japan. "Gift Of Faith" is a mid-tempo ballad so lush it's downright slippery. "Slipped Away" is a moody, languid thang, while "The Turning Point" sports a percussive groove, while the voice of Toto's "Dave's Gone Skiing" gives the band a chance to jam out.

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**PICK OF THE WEEK**

**THE BLACKEYED SUSANS: Mouth To Mouth (American 2-43077-A)**

The first moment of this record — the wild, reckless whoosh of Phantom of the Opera keyboards of "As It Was" — says it all. A gorgeously nourishing blend of gothic rock, '60s influences (particularly the Doors), cocktail lounge jazziness and a finely-tuned sense of drama, The Blackeyed Susans are a real find. Already stars in their native Australia, they make their U.S. debut with *Mouth To Mouth*. Different tracks could work in a wide variety of formats: "By Your Hand" is a pretty, sparse, folk rock ballad; "I Can't Find Your Pulse" is piano-backed Joy Division-esque angst, "Mary Mac" has a gloriously sleazy '60s psychedelia vibe, while the title track has the kind of sinister prettiness that would make it an excellent addition to a David Lynch movie. This is a record with style, verve and a real sense of passion, along with genuinely inventive songwriting that you should listen to, like, right this minute. (In fact, put this magazine down and go to your CD player...)

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**POP ALBUM REVIEWS** by Daina Darzin

Remy’s melodic hip hop synthesis gives due respect to some R&B classics as he “gets his swerve on.” Whether dropping lyrics on top of grooves by Earth, Wind and Fire, Marvin Gaye, or Tom Brown, etc., its radio-friendly approach aims to strike a chord in several demographics. “Come My Way” is a contemporary slow stroke, followed by the New Jack-inflected “Eyes On U.” The harmonics on track “Roll Wit Us” parallel those of The Gap Band, paving the way for soul bucket, sample- influenced laboratory.

VARIOUS ARTISTS: KAZAAM The Soundtrack (Perspective 311454 9027) Producers: Jimmy Jam & Terry Lewis.

“Who dares walk Kazaam!” bellows Shaquille O’Neal as this soundtrack to the film about a genie in a boom box kicks off. It’s a plaitful of aspiring chart climbers competing to be the latest urban finger food. Its gems by Usher, Nathaniel Stampley, Shyheim land mostly in the slowish tempo range. Look for a rush from “Let’s Stay” a rap dirty by the Almighty Arrogant, and moist, clenching inspiration from “The Show Me Your Love.” Salt N Pepa’s Spindrella makes some-in-the-know reference on “If You Believe.” Expect a pop crossover from “Wishes,” for its emotive ’60s vibe.


Gwen McCrae has endured three decades with a church-rooted, Memphis groove approach that was born when Stax Records was still in existence. She remains a capable blues-inspired, hands-on soul singer. Bright moments for contemporary radio are on title track “Psychic Hot Line,” and “Your Love Keeps Turning Me Around,” otherwise the bulk of this project veers into a blues lane with a steel guitar hiccup.

PICK OF THE WEEK


When the dark veil of apartheid was lifted in South Africa, the musical celebration began with Hugh Masekela’s Project on Trilok Records. It continues with thirty-two artists from that reborn land and the United States collaborating on this celebratory recording. Its rendering of “Broken Wings” alone, with its quote of Maya Angelou’s poem, “Still I Rise” is worth the price of the CD, but the collection may be most valued for its gathering of material from two cultures. The word is ample, a Sting tune, is made all the more potent by its African-inflected harmonic approach. Bela Fleck, Victor Wooten, Manut, Chante Moore, Hugh Masekela, Sheila E., Howard Hewitt, Gerald Albright, Ladysmith Black Mambazo and Al Jarreau are part of a diverse cast made possible after the walls came tumbling down. Includes a dedication by Bishop Desmond Tutu
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**URBAN TOP 75 URBAN ALBUMS**

**CASH BOX** *JUNE 22, 1996*

**THE RHYTHM**

EMI Records recently presented D'Angelo with a Platinum plaque for his debut album *Brown Sugar*, commemorating album sales over the 1 million mark. Both singles “Brown Sugar” and “Lady” have gone Gold selling over 500,000 copies each. Picture are (L to R): Dave Rossa, vp, R&B promotions; D'Angelo; Davitt Sigerson, pres/CEO, EMI; Peter Napolitano, sr. vp promotions; Rodney Archer, (management); Jon Birge, sr. vp of artist development. (top row back) Garland Burge, nat’l dir of urban sales; Lindbergh Cox (management); Larry Stessel, gm of marketing; Stephanie Lopez Azno, nat’l dir of "Quiet Storm" radio.

**DRAMATIC IMPACT:** Few groups can claim the longevity of The Dramatics, artisans of such classics as "Whatcha' See Is Whatcha' Get", "Fall In Love, Lady Love," "In The Rain," "The Devil Is Dope," "Just Shopping, Not Buying Anything," and their most impressive cover of "Me and Mrs. Jones." (Dread fans who needed more than a snippet of their material on oldies radio or their infrequent concert appearances probably weren't aware that Berkeley, CA-based Fantasy Records, Inc. has an extensive hold of Dramatics material on CD and vinyl—(800) 227-0466.) Once a fixture of R&B in the early '70s and '80s, the group has boosted its trajectory since their appearance in Death Row's "old school" '70s style Players Night-themed video which included O.G. warhorses Fred Williamson, Pam Grier and others crowning '90s icons Snoop Doggy Dogg and Dr. Dre, as the new echelon macks in a distinguished tradition of gospeled, leading run Ron Banks flirted with gospel recordings on the Belkman label for a spell, but proves he and his veteran songsmiths can dispense their trademark, enchantment fresh as any bottled over 20 years ago. The proof is in "Try Love Again," their new Belkman distributed single for the Hyped International Records, penned by Lynell Webster, and produced by bassist Tony Green, prime mover of the Organized Chaos compilations. The well-crafted song is a sweet elixir fresh out of a time warp, a style that was thought to be thought is rendered dynamically alive for modern airwaves, standing tall against song's current suicide menace. Its street date will be July 23, and about four times are in the can for an album which will drop in September. Label president Hazzim Adullah, responding to a very early rave over the tune, tied in Banks for a three-way chat with Cash Box, to announce the group's upcoming June 23 performance with The Stylistics and the Chi-Lites at L. A.'s Greek Theater, the eighth annual billing of these R&B stalwarts on one stage. Says Banks warmly, "It's been really, really good just to see all these people coming out to relish our music. We take them back from Whatcha' See Is Whatcha' Get through all of our hits from the '70s and '80s." Banks also delined in the diverse age mix in effect at these concerts, digging their melodies. It's a mix that can only expand when "Try Love Again" reaches playlists soon.

**ADD RHYTHM:** Michael Jackson has triumphed in the third copyright infringement case filed against him. The California Ninth Circuit Court Of Appeals, recently upheld the jury's verdict rejecting copyright infringement claims involving the songs "Thriller," "We Are The World," and "The Girl Is Mine." Songwriters Lionel Richie, Rod Temperton and others were also named in the action. Jackson's attorney Eve H. Wagner said, "It's an era where celebrities are too often the subject of baseless lawsuits, the system worked in this case and justice was once again served."

Members of Motown's Boyz II Men each will be awarded honorary doctor of humane letters degrees from Drexel University, June 16. It's Philadelphia's way of saying "Thank You," for helping that city's image.
TOP 25 RAP SINGLES

CASH BOX • JUNE 22, 1996

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<td>GET MORE!</td>
<td>Big Shog &amp; JoJo</td>
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<td>KEEP ON, KEEPIN' ON</td>
<td>Junior M.A.F.I.A.</td>
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Urban Singles Reviews

By Peter Miro

NATHAN MORRIS: "Wishes" (Perspective PSSAD 00255) Producers: Jimmy Jam & Terry Lewis.

Jam & Lewis delve deep into '60s pop music archives to enamel this urban single by Boyz II Men's Nathan Morris for Perspectives' Egoistic Soundtrack. Excerpts from material by Buffalo Springfield, The Association and perhaps even a little Lou Reed should resound off the more musically astute card sharks out there. The result is a soothing “feel good” sedative, like the tranquil poppy field scene in The Wizard Of Oz. It feels sleepy...sleepy...in a folk/rock kind of way, even on the cappella track.


Rap fakery is a pet peeve of Sadat's that will probably wind up shot to ribbons by his rhymes, after peeping Sadat's new work, plus his delivery on the “Alistar Remix” of “Loud Hangover,” paired with Ankinyle and Yvette Michelle. He pinpoints his rap orientation to the early years when the artform was still a private, competitive pastime in New York, and feels he was exposed to “the true art of it. There were no videos, no rap on the radio, no wax. It's become a lot more commercial. Now rap is making as much money as any other music. Commercialism has taken away from the true art part of it.” With so many practitioners and wannabes now, a dilution of the music's authenticity has resulted, and weaker material can become popularized if it gets played often enough by unsuspecting pd’s. "People follow other peoples' styles, that really have no style," Sadat concludes.

WILD COWBOYS STILL ROAM today's urban landscapes, disturbing as it may be for some to hear. Tumbledweed-strewed prairies, cactus-lined trails and unrye cow towns of a century ago have given way to rounds flying from cocked guns and freestyling strips in the blighted uptown areas of New York City, the Bronx and beyond. On his upcoming Loud/BMG release Wild Cows (July 17), Brand Nubian member Sadat X cuts to the heart of the matter, tying together analogies between past and present while raising consciousness regarding the lawlessness and excessive gunplay afflicting far too many lives to be ignored any further. "Black cowboys of the past, who never really got the recognition they deserved, were on the frontiers, the open spaces," Sadat offers. "Now the open spaces are in the Bronx, Manhattan and Harlem, where blacks are still dealing with poverty, crime, despair, trying to rise above these things." The theme of urban life as spaghetti-Western also sets the tone for the video to the first single, "Hang Em High" (with flip side track, "Stages and Lights"), released May 22. Sadat writes all of his own lyrics, with no collaborators, and sees contemporary rap opponents squaring off in the "East vs. West" corral as gloved by third parties peripheral to the game. "All this petty beefing takes away from the heart of rhyming, which is the art of it," he says. "To me it's basically between 2Pac and Bigg Smalls (Notorious B.I.G.). They'll have to work it out like they're going to work it out," Sadat also lent his views on government-backed rap censorship. "Talking about reality, they want to ban that. I never go into the studio thinking, 'I have to have this toned down.' Now, the key is to be aware of censorship beforehand. They're definitely breaching freedom of speech. If it has to be a censorship, let the artist do a clean album, but also do a street version, to keep that street edge." It remains to be seen if this suggestion flies. For the marketing of his new releases, Sadat wants to ensure that the music reaches his customarily strong markets—the South, the East and Northeastern regions, but also get product out to California, (including Fresno) and the Pacific Northwest, extending through Seattle. Spot dates have been lined up for a West Coast promo tour in August. Foreign markets also figure into the equation, as Brand Nubian has customarily fared well in England, Denmark, Austria, Sweden and Japan. "It's so hard to find good rap in some of these places," he adds. "Europeans identify with underground artists..."

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Jazz Reviews

By M.R. Martinez

Blue Note Records recently announced the signing of respected guitarist Pat Martino, who has begun working on his label debut, a duet project with people like Pete Townesend, Carlos Santana, Michael Hedges, Mike Stern, Charlie Hunter and others. The record is due out in January, 1997. Pictured are (#): A&R and reissue consultant Michael Cuscuna, Martino; and Blue Note president Bruce Lundvall.

Reviews

- **BLACK/NOTE: Nothing But The Swing (Impulse!/GRP IMPD-177).**
  Producers: Mark A. Shelby & Willie Jones III.
  This quintet of Los Angeles jazzists holds true to the title of their Impulse! debut, the follow-up to their eye-widening album on Columbia Records, Jungle Music. They've come a long way from 3rd Street Dick's in the Leimert Park district of L.A., yet the attitude is so familiar, something evident from the jump street track, the Freddie Hubbard composition titled "The Core." Guest trumpeter Nicholas Payton shines on this brisk swing out. The group packs a remarkable pantheon of music into each compact tune, the longest being the nearly seven minute "Gettin' Your 'Trane On." A moody bit of introspective discourse composed by drummer and album co-producer Willie Jones III. This tune features guest saxophonist Tedd Ross Avery complementing James Mahone's alto work with his tenor flavor. The 13-track collection is built on a shifting foundation of rhythms and melodic and harmonic explorations. The group displays that coming-of-age confidence on "West Coastings."

- **JAMES CARTER: Conversin' With The Elders (Atlantic 82908-2).**
  Producer: Yves Bevais.
  Although eight of the album's nine tracks are covers by some master players, and even though the elders with whom he converses are some of the most revered and respected players in the idiom, saxist James Carter's voice does not take a back seat here. Opening with "FreeReggaeHiBop," penned by and performed with trumpeter Lester Bowie, the album immediately whets the appetite for adventure. The blues come into full effect on "Parker's Mood," where Carter is joined on tenor by Larry Smith for a sparkly conversation. The rich depths of John Coltrane's "Naima" are explored by Carter and Hamiet Bluiet dueting on baritone sax. Other highlights include clarinetist Buddy Tate and Carter on Tate's bluesy "Blue Creek," "Centerpiece," Jules's and Carter's composition's author and trumpeter Harry "Sweets" Edison; and on the cheeky Carter tune "Attila Value," where he is joined again by Bowie.

- **BOB JAMES TRIO: Straight Up (Warner Bros. 9 45956-2).**
  Producer: Matt Pierson.
  Joined here by young lions Christian McBride (bass) and Brian Blade (drums), James broadens the parameters of jazz accessibility with this fusion of traditional and popular sensibilities. Pianist James is lyrical throughout the album (you almost want to hear words or a voice dance with each note he coaxes from the ivory). This is a gentle album that forsakes bombast for articulate exchange between the three players. Tracks like the cover of the Pat Metheny/Lyle Mays standard "Jams," the rhythmically adventurous Horace Silver tune "The Jody Grind" and the dramatic James composition "Three Mice Blind" are examples of how the trio members alternate accompanying each other and lead the action.

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**TOP 25 JAZZ ALBUMS**

**CASH BOX • JUNE 22, 1996**

| 1 | G'S JOOK JOINT (OutWest/Warner Bros. 45975) | Quincy Jones | 1 | 21 |
| 2 | NEW STANDARD (Verve 528854) | Herbie Hancock | 3 | 13 |
| 3 | BREATHELESS (Arista 18646) | Kenny G | 2 | 17 |
| 4 | HEART OF THE NIGHT (GRP 1642) | Spyro Gyra | 4 | 3 |
| 5 | MOODS FROM THE WORLD (GRP 9839) | Russ Freeman & The Rippingtons | 8 | 13 |
| 6 | DISCOVERY (GTS 52129) | The John Tesh Project | 5 | 8 |
| 7 | NAKED AND TRUE (Blue Note 20062) | Randy Crawford | 6 | 25 |
| 8 | BRAVE NEW WORLD (GRP 9839) | Russ Freeman & The Rippingtons | 8 | 13 |

**Reviews**

- **STEVE COLEMAN AND THE FIVE ELEMENTS: Curves Of Life (RCA Victor 31893-2).**
  Producer: S. Coleman.
  The cohesive nature of this music, the total simpatico etched on each track, the fact that this was recorded live, is remarkable considering these guys went with little or no set list and built the emotional energy on the spirit of the moment and the reverent encouragement of the audiences that came out during five nights of recording at Paris' Hot Brass Club. The final volume in a set of three recordings by saxophonist Coleman and his various incarnations of his M-Fuse collective, the music on this disc is an unfolding adventure that starts with "Multiplication of Approaches (The African Way of Knowing)," and winds through a cover of Thelonius Monk's "Round Midnight." You know the shit in is effect when somebody drops by to hear you play and winds up playing during the set, and it all sounds like part of a plan, somebody's plan. Fellow saxophonist David Murray does such honors on the progressive tunes "Country Bama" and "I'm Burning Up."

- **THE GERRY WIGGINS TRIO: Soulardity (Concord Jazz CCD-4706).**
  Producer: John Burkh.
  The consummate accompanist, sideman and supporting player has rightfully been given an opportunity to swing the spotlight onto his own expansive talents as a leader. Wiggins, a fixture as sideman worldwide, but especially in Los Angeles, where he is often the first call for any star power looking for able support, get's a hand here by another stellar accompanist, bassist Andy Simpkins, and that drummer of many sticks, Paul Humphreys. While Wiggins and company expertly handle a number of cover tunes, including disc opener "The Way You Look Tonight," and "On Green Dolphin Street," the trio has fun on Wiggins' originals like "Surprise Blues" and "First City," penned with Jackie Mills. If you think you've heard these guys before, just check the credits on some genius in your catalog. You'll discover you probably have.
**Hits & Pieces**

By Dick Ishbin

**BAM MEDIA RINGS BELL**: A partnership has been formed between Bam Media, which publishes California Bay Area-based BAM magazine, and Pacific Bell Interactive Media (PBIM) whereby information on artists and bands playing clubs, on record stores, even bands for hire in Southern and Northern California will be provided. The partnership is for the “At Hand” web site where BAM Media will provide content for PBIM’s Entertainment and Leisure section. The site launches this summer.

“BAM Magazine was chosen because of its extensive and longstanding coverage of West Coast music and comprehensive listings of California live music events and clubs,” comments Dan Finnegan, director of content development for PBIM.

Adds Dennis Erokan, BAM Media president: “When people use PBIM to find a particular nightclub, our content not only tells them who is playing there, but also provides editorial on the artist or group and tells the reader where to buy their recordings in their neighborhood. It’s taking what BAM does best, as pop culture chroniclers, to its logical point of actually serving the music consumer. We are thrilled to have such a showcase for our content. And certainly the recognition of BAM as a definitive music source statewide is something to be proud of.”

The partnership will also help promote BAM’s already busy website, “Music Universe” (TM) through hyper links to the At Hand address. That site also features content from BAM’s sibling publication, Seattle-based The Rocket.

**Film composer Chris Boardman was recently at the Annual E3 celebration at Union Station in Downtown Los Angeles representing multimedia company 7th Level. Boardman (right) who scored the upcoming Universal film Tales From The Crypt: Bordello of Blood, composed the theme to 7th Level’s forthcoming futuristic war game on CD-ROM, “Dominion.” Pictured with the composer is 7th level’s exec. vp of creative and former Pink Floyd member Scott Page.**

**QUICK HITS**: The eclectic and multi-talented Yanni will share his musical expertise with several hundred students via a unique video conference on Thursday June 27. “One On One: His Approach to Music, Creativity and Life” is the topic Yanni will address during the seminar which will be held at the Interlochen Center of Arts in Northern Michigan, but that will be “telecast” to students at several different learning sites around the world. The interactive forum will permit students to see and hear Yanni and also discuss topics with him. The classrooms will be connected via Telecommunication Tech, provided by Chicago-based Ameritech, and the program will be videotaped by the program’s producer Versas Communications for broadcast as a PBS “Back To School” special. The United States Information Agency also will distribute the hour-long video presentation to every American Embassy worldwide. Yanni is currently working on his next album, due out next year... JAD Records’ Soul Almighty - The Formative Years, Vol. 1, a collection of previously unreleased material by Reggae king Bob Marley is making an impact at both record retail and computer software outlets as an enhanced CD. The title offers the music (playable on regular audio equipment) and a wealth of multimedia content featuring rare and never-before-seen photos and an embedded link to the new “Reggae SuperSite” located on both the World Wide Web and America Online. The title is being distributed to record outlets by Navarre Corp. and Digital Entertainment servicing software outlets.

**NEWS** (Continued from page 3)

by minors. The ruling resulted from a suit (ALA v. United States Department of Justice et al.) filed by the Citizen’s Internet Empowerment Coalition (CIEC), and consolidated with one filed earlier by the ACLU that challenged the constitutionality of the CDA. The Recording Industry Association of America participated fully in the suit as a member of the CIEC.

The RIAA’s associate general counsel Paul Russinoff said, “The Communications Decency Act is too broad and unconstitutionally vague. By attempting to regulate speech over the Internet in the same way as broadcast media is regulated, the CDA effectively restricted a broad variety of speech and free expression. Hopefully, today’s decision sounds the death knell for one of the most chilling censorship laws our country has faced in recent memory.”

**Sony Music Entertainment execs congratulate Aussie star Tina Arena following a showcase at F-Stop in NYC where she performed “Chains,” the kick-off single and video from her U.S. Epic debut album Don’t Ask. Pictured are (l-r): Richard Griffiths, Epic Records president; David Glew, ERO chairman; Tina Arena; Mel Ilberman, Sony Music International chairman; Ralph Carr, artist manager; David Massey, Epic A&R/mktg. mktg. vp; Greg Lambert, Epic sr. vp; and Lori Lambert, sr. director, marketing, Epic Records.**

**PHILIPS/SONY CD TEXT: Philips Electronics N.V. and Sony Corporation announced their agreement to add text function specifications to the existing Compact Disc Digital Audio format (Red Book). These new specifications will allow such data as album title, track title, artist name and lyrics to be added onto the audio CD. The new specifications will serve as the audio CD’s text function and can be applied with other existing CD formats, such as Video CD, CD EXTRA, CD-ROM and CD-G. Future generations of CD players will be equipped to read the text function.**

The main objective of the text function is to facilitate searches of a particular CD title or song within a multiple CD disc changer system or any other CD player. This function will also enable the automatic broadcast of information such as catalog number, song title and artist name when used in an FM multiplex broadcasting system with subcode data service. With this feature, a customer at a record store can listen to highlighted portions of a long recording, making it easier to choose the desired CD in a short time.

**R & A CHILLER**: Michael Jackson got word that San Francisco’s 9th Circuit Court upheld the 1994 jury verdict rejecting copyright infringement claims involving the songs “Thriller,” “We Are The World” and “The Girl Is Mine,” once again vindicating himself, Lionel Richie and Rod Temperton.

Then a $60 million suit was filed against Jackson, ex-wife Lisa Marie Presley, Diane Sawyer, ABC, Sony Music, and Primetime Live claiming they had breached the terms of a 1994 confidentiality agreement which, supposedly, settled a $20 million civil suit which accused Jackson of molesting a 14-year old boy. The boy’s father, Evan Chandler, claims Jackson and others breached the terms of the agreement during the then-wed Jackson’s appearance on the network show.
Music Makes AMC’s Fourth ‘Film Preservation Festival’

By John Goff

IMAGINE THIS: The Beatles films, A Hard Day’s Night in 1964 and ’65’s Help! trailed off at the boxoffice, were pulled and all copies along with the negative destroyed. Not only those two films but all newsreel footage of the group and TV shows featuring them during that era met the same fate. Bye-bye Beatles.

Well, you could say, their music’s still around. But the music’s only part of the story. IMAGINE, as Lennon and McCartney might say, all of that is gone.

Then also gone are parts of ourselves. We’re back to cave dwelling and having to rely on the passed-down memories of our elders to preserve history; not only history of entertainment but of everything this increasingly fast-paced world has indulged in or preserved through. And just consider having to rely on the memories of someone who lived through the Sixties! You really want to go to your kids and say, “This is how it was in Pop’s time...the way he remembers it?”” I didn’t think so. Oh wow, Man, talk about a skipping tape...

Well, fortunately it’s not like that. Close, but not quite. And on the sunshine side of the street—it will never be like that, for some films.

More and more film preservation and restoration are becoming focal points of not only film historians but historians who see films as gateways to our past eras and doorways leading to understanding of such passage, of ourselves as a human race, of our times, mores and morals.

Since films transformed cultures beginning with the Silent Era in 1893, imagine and consider the guesswork that would have to be put into history without those filmed images. Still, according to experts, three-quarters of the films made from 1893 to 1930 have been destroyed. More than half of the 21,000 shorts and full-length features made on nitrate stock before 1950 have also been lost, and every color film made on Eastmancolor stock between 1950 and 1975 is in danger of fading away.

Until 1951, films were made on cellulose nitrate-based stock, a stock which reacts chemically with the air to produce nitric acid, a highly corrosive chemical which literally eats film. Additionally, nitrate is highly flammable and burns with such ferocity even submersion in water will not extinguish it. Under certain conditions it is capable of spontaneous combustion. The decomposition of nitrate film cannot be halted, although under correct conditions it can be slowed.

If film is to be kept for this and future generations it must either be preserved or restored. Preservation means lengthening the life of a film (requiring the negative), often by transferring a movie from nitrate stock to longer-lasting acetate or polyester film. Restoration involves the enhancement of an inferior or incomplete original print (largely performed when the original negative itself has been lost or destroyed and only copies remain) so a useable copy can be made.

American Movie Classics, the 24-hour cable network devoted to the Golden Age of Hollywood, began a Film Preservation Festival four years ago dedicated to preserving filmmaker’s endangered film heritage while raising funds for archives whose work saves hundreds of films each year. AMC is united with The Film Foundation, an organization founded by filmmakers Martin Scorsese, George Lucas, Steven Spielberg, Robert Redford, Sydney Pollack, Francis Ford Coppola and Stanley Kubrick. To date, AMC’s festivals have raised more than $1 million to support the Film Foundation’s five-member archives: George Eastman House, The Museum of Modern Art Film Department, National Center for Film and Video Preservation at the American Film Institute (AFI), UCLA Film and Television Archive and the Library of Congress Motion Picture Division.

Top 15 Weekly Film Grosses

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKN TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Rock</td>
<td>Buena Vista</td>
<td>1</td>
<td>2,392</td>
<td>$25,069,525</td>
<td>$10,481</td>
<td>$25,069,525</td>
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<tr>
<td>3. Twister</td>
<td>Warner Bros.</td>
<td>5</td>
<td>2,808</td>
<td>$11,917,390</td>
<td>$4,344</td>
<td>$18,288,498</td>
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<tr>
<td>4. Dragonheart</td>
<td>Universal</td>
<td>2</td>
<td>2,133</td>
<td>$7,636,140</td>
<td>$3,350</td>
<td>$7,498,605</td>
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<tr>
<td>5. Eddie</td>
<td>Buena Vista</td>
<td>2</td>
<td>2,000</td>
<td>$5,584,167</td>
<td>$2,792</td>
<td>$6,559,142</td>
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<tr>
<td>6. The Phantom</td>
<td>Paramount</td>
<td>1</td>
<td>2,159</td>
<td>$5,072,346</td>
<td>$2,349</td>
<td>$5,072,346</td>
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<tr>
<td>7. Spy Hard</td>
<td>Buena Vista</td>
<td>3</td>
<td>2,051</td>
<td>$2,720,814</td>
<td>$1,327</td>
<td>$21,299,267</td>
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<tr>
<td>8. The Arrival</td>
<td>Orion</td>
<td>2</td>
<td>1,693</td>
<td>$2,198,736</td>
<td>$1,299</td>
<td>$8,928,595</td>
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<tr>
<td>9. Flipper</td>
<td>Universal</td>
<td>4</td>
<td>1,567</td>
<td>$1,245,765</td>
<td>$795</td>
<td>$15,282,085</td>
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<tr>
<td>10. The Truth About Cars And Dogs</td>
<td>20th Century Fox</td>
<td>7</td>
<td>721</td>
<td>$706,798</td>
<td>$980</td>
<td>$31,020,326</td>
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<tr>
<td>11. Toy Story</td>
<td>Buena Vista</td>
<td>29</td>
<td>658</td>
<td>$636,944</td>
<td>$968</td>
<td>$188,822,426</td>
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<tr>
<td>12. The Birdcage</td>
<td>MGM/UA</td>
<td>14</td>
<td>611</td>
<td>$500,815</td>
<td>$820</td>
<td>$120,456,200</td>
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<td>13. The Craft</td>
<td>Columbia</td>
<td>6</td>
<td>700</td>
<td>$410,645</td>
<td>$587</td>
<td>$22,410,910</td>
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<tr>
<td>14. Cold Comfort Farm</td>
<td>Gramercy</td>
<td>5</td>
<td>72</td>
<td>$381,289</td>
<td>$5,296</td>
<td>$1,688,460</td>
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<tr>
<td>15. Muppet Treasure Island</td>
<td>Buena Vista</td>
<td>17</td>
<td>541</td>
<td>$341,446</td>
<td>$6,31</td>
<td>$33,194,904</td>
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Domestic box-office, which includes USA and Canada for the weekend of June 7-9, totaled $79,085,012, breaking down to a $3,420 per-screen average off a total of 23,116 screens, giving a combined total of $835,335,578. (Courtesy Entertainment Data, Inc.)
This year the weeklong festival, which runs from June 30 through July 5 will be devoted to the Musical, of which newly-restored versions of the aforementioned Beatles’ films A Hard Day’s Night and Help! will be presented.

June 30 – July 3 focuses on “All American Musicals” and “Ladies of the Musicals” with a line-up beginning with Shirley Temple in Bright Eyes (1934) and running through features with Ginger Rogers, Alice Faye, Betty Grable, Deanna Durbin, Judy Garland, Lena Horne, Mitzi Gaynor, Shirley Jones, Barbra Streisand, Julie Andrews and Ethel Merman.

Guys jump in also. You’ll be able to recognize such as Fred Astaire, Bing Crosby, Frank Sinatra, Nat “King” Cole, Elvis Presley and Glenn Miller star in such classics as Flying Down To Rio, Higher and Higher, St. Louis Blues, State Fair, Oklahoma!, Love Me Tender, South Pacific, Hello Dolly!, Carousel, Sun Valley Serenade, Mother Wore Tights and The Girl Can’t Help It.

July 4th will be a (Richard) Rodgers and (Oscar) Hammerstein Marathon/All American Musicals For The Fourth featuring State Fair, Oklahoma!, Carousel, The King And I, South Pacific, Flower Drum Song and The Sound Of American Music, a Rodgers and Hammerstein documentary.

July 5 will be given over to Jazz featuring historical musical shorts starring Louis Armstrong, Duke Ellington, Gene Krupa, Jimmy Dorsey as well as features A Song Is Born, The Fabulous Dorsey, Orchestral Wives, Atlantic City, Stormy Weather, Sun Valley Serenade and Jazz Shorts with the stars of Stormy Weather.

And that’s just scratching the surface.

Martin Scorsese, whose interest in preservation began with his concern about fading color stock, will host segments. The esteemed filmmaker’s campaign to improve color movie film has led him to other causes: preserving film history, exposing audiences to classic films and protecting the integrity of film artists. Through his and other filmmakers’ efforts the situation has been improved. Warner Bros. now has its own preservation facilities, and Columbia and Universal have preservation policies in place.

This Film Preservation weekend is aimed at alleviating the cost factor. For 1996 the U.S. government has budgeted $250,000 for the preservation of film. That doesn’t go a long way when you consider that the Library of Congress estimates it costs $10,000 - $30,000 to preserve and restore a black and white film and $30,000 - $50,000 for a color movie. The cost of $1 and $2 per foot to transfer nitrate film to acetate stock—with an estimated 100 million feet of nitrate film in collections worldwide requiring one or the other procedure—can be daunting. This is taking into consideration not simply Hollywood-produced feature films, but also footage of current affairs mixed with World War II footage, world happenings—virtually a filmed pictorial history of our times. It’s not something to even consider losing. Enough has already been lost, to science, apathy and bottom-line concern. AMC and The Film Foundation are basically asking: What’s your knowledge and preserving history in all forms for your children—ad infinitum—worth?

What?

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**Book Reviews**

**Lost Films: Important Movies That Disappeared**

*By Frank Thompson*

**AUTHOR FRANK THOMPSON,** in his Introduction, writes compellingly of the thousands of films lost, giving the reader a full-plated overview of what has happened to and what is happening to classic motion pictures. There are moments during this opening that causes a reader to feel a profound sense of loss, such is the passion with which Thompson has approached and infused his subject. One gets the feeling this was not just something the author was doing to fill time and get a byline.

It’s certainly not going to rise on the bestseller lists along with popsters John Grisham and Sue Grafton. Thompson’s work is for thinking students and devotees of film art, that is to say a near-endangered species. Still, for those who care, this book and the efforts of others such as AMC’s Film Preservation Festival and The Film Foundation, both of which Thompson mentions and credits (and also featured here) are attempting to make a difference in preserving at least the memories.

A single paragraph contained in Thompson’s intro chillingly and achingly sums up his and others feelings and leaves the reader with a sense of total loss.

*Working on this book has been alternately exhilarating and sobering. I have from time to time felt apprehensive about its effect on the reader. I hope I can convey my fascination with these tantalizing motion pictures and can communicate some of the excitement and drama and fun that I have found in them. But Lost Films is sufficed with sadness, too. These films are gone. No matter how interesting or amazing they seem on paper, we can never, ever experience them as audiences once could. We can read their plot synopses, listen to what the critics had to say, gaze longingly at their surviving photographs. But we can never have the opportunity to evaluate them for ourselves.*

*Makes you think of that word, “Never.” Has a ring of finality to it. Helluva word, isn’t it?*

Thompson has chosen to select from the silents beginning with The Immortal Alamo from 1911 up to 1929’s 4 Devils, 27 films in all; some you may have heard of, others not, but each has some significant bearing on the film art and/or the era they reflect. And all are gone except for the still photographs which give only shimming suggestions of what is lost. The Immortal Alamo, filmed on location in San Antonio, Texas, Cleopatra from 1917 with filmond’s classic “vamp” Theda Bara as the scantily clad queen of the Nile; The Knickerbocker Buckaroo, 1919, starring Douglas Fairbanks, which also was the introduction to films, as an actor, of William Wellman who became one of Hollywood’s most revered and pioneering directors; Lon Chaney as The Miracle Man; Hollywood, with an incredible cast of stars, virtually the entire Paramount roster as themselves, and a look at Hollywood in 1923; So Big, 1924, the original; Gentlemen Prefer Blondes, 1928 with Ruth Taylor preating both Carol Channing and Marilyn Monroe as Lorelei Lee; and Ladies Of The Mob, 1928, a Wild Bill Wellman directed breakthrough film.

There are more but these are some of the highlights. Thompson opens each with studio, dates, reels, credits and cast, goes into synopsis and production background culled from research. All this is accompanied by the tantalizing still shots from the production in front of and behind camera. Lost Films is itself a treasure, written with respect and love and is able to transport you to the early days of Hollywood and the excitement, also lost, of pioneering filmmakers. Thompson deserves a large “Thank You” for bringing something like this together.

*(Citadel Press; Carol Publishing Group. 298 pages. $16.95)*
News From The United Kingdom, Ireland & Europe

By Hal Levy

TOP UK SINGLES: Moving up to number one is the Fugees’ “Killing Me Softly” having pushed Baddiel/Skinner/The Lightning Seeds’ “Three Lions” down to second spot. Moving up to three is Peter Andre/Bubberl Ram’s “Mysterious Girl” while newcomer Ocean Colour Scene’s “The Day We Caught the Train” is up at four with ‘Don’t Stop Movin’” moving into the charts at five joined by Pianoman’s “Blurred” bouncing on at six. Proving nothing is impossible on seven is Adam Clayton & Larry Mullen’s “Theme From Mission: Impossible” which pushed Celine Dion’s “Because You Love Me” to eight. Tony Rich Project’s “Nobody Knows” at nine and Louise is on 10.

The UK’s top album is Metallica’s Load and Top Music Video still is the Live Cast Recording of Les Miserables. Top sale video is Timon & Pumbah’s Around The World and top rental video is Goldengeye. In the games department leading Mega Drive rentals is Toy Story and Super Nintendo reports its rental leader as Donkey Kong Country 2. Top seller CD ROM is 3D US Gold’s Around The World.

At the boxoffice From Dawn To Dusk is pulling in most of the money. Europe’s top single is Lus Del Rio’s “Macarena” which is leading in Germany, Switzerland, Holland and Israel. Robert Miles’ “Children” are playing in France, Italy and Austria, while Metallica’s “Until It Sleeps” isn’t sleeping in Denmark, Finland and Sweden. Take That’s “How Deep Is Your Love” is high in Lithuania and Macedonia while Fool’s Garden’s “Lemon Tree” is picking the fruit in Iceland, Norway and Latvia. Michael Jackson’s “Don’t Care About Us” tops the list in Croatia and is still in the top 10 in all markets. Eros Ramazzotti’s “Dove C’e Musica” is still going strong in the European album field topping the lists in Italy, Austria, Sweden and Switzerland while Bob Geldof’s “Riding Oldies” is getting your vote in the leading markets of Germany, France and Spain as well as Denmark and Israel.

Just published in the UK is Jon Savage’s Time Travel From The Sex Pistols To Nirvana: Pop Media and Sexuality. Publisher is Chatto & Windus. Heading the hardback bestseller list is Jack Ramsay’s SAS: The Soldiers’ Story (MacMillan) with John Gribam’s The Runaway Jury (Century) topping the fiction list. General paperback bestseller is Eric Lomax’s The Railway Man (Vintage) while fiction paperback top is Irvine Welsh’s Ecstasy (Cape). BBC comes in with its paperback mainline Frome 1996 which covers this season’s concerts.

UPS-AND-DOWNS: Thorn EMI at £18.25 is up 0.31% while Rank Organization’s £5.09 brings them down 0.08% and Polygram selling at NLF 110.10 (£38.07) is down 0.1%.

RANK CAST-ON: The Hard Rock chain has become part of the Rank Organization’s Rank Leisure division in a £40 million deal with Peter Morton. Morton, however, will hold onto the Hard Rock Hotel and Casino licensing rights. Rank already owns 15 Hard Rock cafes from a deal with Mecca, which purchased co-founder Isaac Tigrett’s share of the business. The Morton deal calls for purchase of Morton’s 13 cafes and four franchises. Rank says its plans call for an additional seven venues in the upcoming year. The company will also go back to Hard Rock music roots by making a visit to a Hard Rock cafe not only an eating but also an entertainment experience. Rank is also looking at establishing a record label as well as an A&R division. Currently half of Hard Rock’s profits come from its merchandising of T-shirts, jackets and other items seen everywhere.

RANK CAST-OFF: Talk is that the former Rank Screen Advertising, now called Cinema Media, is being eyed for buying by Carlton Communications, the media group. Cinema Media controls about 80% of all cinema advertising.

LOOKING FOR A SANCTUARY? Well, check out Sanctuary Leisure. The UK company runs music events including all night dances as well as “American-style” pool halls. The stock market offering places the value of Sanctuary at £3 million.

HERE COMES QUEEN to open Liverpool’s Institute of Performing Arts on the site of the elementary school attended by George Harrison and Paul McCartney as kids. McCartney has made raising money for the school his top priority and he’s been honored by having the main auditorium called The Paul McCartney Auditorium.

WHO’S THE NEW SIRR’S?: Well, we’ll be finding out pretty soon since Queen Elizabeth II’s biannual official honors list will be announced this week. And, as usual, there are expected to be some new Sirs and Lords as well as a couple of Dames from the music and entertainment field. Could there be a Sir Paul in the future?

HAPPY FIFTH: Grapevine, an independent label, is celebrating its fifth anniversary. Owners Steve Fernie and Paddy Prendergast started with a list of talent that had been dropped by the major labels. Grapevine bet that these creative people would become successful again and so signed up names like Emmylou Harris, Rickie Lee Jones into the stable at four. Livin’ Jo’s “Don’t Stop Movin’” hit only 5,000. And the latest Emmylou Harris sold more than 100,000 in the UK alone. Grapevine is branching out into signing up new artists like Sinead Lohan.

MICHAEL, KEEP AWAY: Greece has voted to end tax benefits for foreign and local artists. This means that the upcoming Rolling Stones concert will have to pay an 8% tax on the monies they earn in Greece. With an asking price of $2 million for a concert, the Greek government will take away $160,000. Sting was lucky with his concert which came in last month and therefore was not taxed at all. What this means for future concerts by foreigners is not known, but perhaps there will be the threat from the Finance Minister like the one Michael Jackson got from Germany’s money man, repeating that country’s tax.

IF YOU CAN REMEMBER IT, you weren’t there a 1960’s saying. Chatto & Windus Publishers are hoping it isn’t true since they’ve signed Andrew Loog Oldham, former manager of the Rolling Stones to write his memoirs. If he doesn’t remember, there is still time.

HOW LONG WAS CIVILIZATION?: Well, it took Kenneth Clark 18 one hour episodes to tell the story of civilization from its birth up to modern times. And it’s going to take BBC only 10 one-hour episodes to tell the 40-year story of rock and roll. Series title is Dance In The Streets and it starts airing in the UK this week.

INDEPENDENTS DAY: Well, maybe not yet. Creation Records, the UK independent label of which Song Music holds 19% and an option to buy the remaining stock, was faced with Song’s decision to pick up the remaining 51%. Founders Alan McGee and Dick Green said they would leave the Sony finally agreed to pay them a bonus of several million pounds to extend their joint venture for five more years as well as raising Creation’s royalty rates. With multi-nationals controlling more than 70% of the market, some independent labels have sought protection under the financial clout of the majors. However, many new groups and talent feel more at home and seem to prefer the smaller labels, feeling they get more personal attention. Thus, the market between Creation and Warner’s Blur with Food, which is an EMI Music label. To keep their small independent labels happy, the majors are giving a loose string to them. Sony, in their deal with Creation, gets the right to distribute outside the UK.

WANNA BET?: Well, London Clubs International is going to make it easier for you and easier for them to take your money. The company, which currently has two top-scale London casinos is looking at the middle and lower end of the market as well. The recent acquisitions of The London Park Tower and The Palm Beach reflect some of the trend away from depending solely on the ‘high rollers.’ The company currently has casinos in Egypt and France as well as the UK and later this year there are plans for the opening of their casino in Beirut, Lebanon. London Clubs is also looking at sites in Ireland, Belgium, Greece and Cyprus. The company reported a 13% rise in the year’s pre-tax profits. The £33 million on gross of £187 million was up 7.5%. These figures included monies from the four casinos run aboard ships, including the QE2.

GOODBYE THORN EMI, HELLO THORN AND HELLO EMI: Thorn EMI will publish its last set of financial results this week. The company is set to break up into two separate entities: Thorn and EMI Music. Analysts predict the figures are 98 million over last year’s figures. The two companies, Thorn and EMI Music will be listed in the stock exchange separately from August 10. Sir Colin Southgate, chairman of Thorn EMI will remain chairman of Thorn until the 1997 annual meeting when he will resign the position. However, he will remain chairman of EMI Music. Surrounding the demerger are reports that take-over bids for EMI Music may be coming from media giants Disney, Murdoch’s News Corp, and/or Universal’s Seagram.

DON’T LEAVE HOME WITHOUT IT: That is, your Visa and/or MasterCard. In France, you can use them at some 1.2 million outlets. Spain has 1.1 million plastic places while Italy, with only 624,000 money-taking cards, is still ahead of Germany, where only 510,000 people accept the cards.

DOWN TO THE WIRE: June 17 is the deadline given by the U.S. for China to close down all business dealing with pirate music, CDs, innersides and software. This includes companies manufacturing, processing, selling and exporting the counterfeit items. China this week said it closed down four illegal video and laserdisc manufacturers and in one raid alone seized more than 40,000 video discs. At another factory, they picked up another 10,000. While these figures seem impressive, China produces more than 5 million pirated items a year.

SYDNEY AIN’T GOT NO CRANBERRIES because lead singer Delores O’Riordan of The Cranberries hurt her knee, forcing the Irish rock group to cancel the remainder of their Australian tour. Also cancelled were concerts in Malaysia and Singapore. O’Riordan is returning to Ireland for surgery on her knee.

PIPE THAT MUSIC: That is, hotel piped-in music. The Jarvis Hotel chain is now testing a music system that comes to the hotel from Atlanta via an Astra satellite and is said to deliver more than 100 different types of music. Under this system, a hotel can program music to suit the time of day and even the type of clientele registered.

GETTING A BANG AT Taiwan’s triannual international Percussion Convention were the Pulse Percussion Ensemble of the New Music Consort from the U.S., together with groups from France, Sweden, Australia, Hungary, Holland and Japan, as well as Taiwan.
REVIEWS By Héctor Reséndez

**SANTA SABINA: Concierto Acustico**
(BMG U.S. Latin, 33790) Producer: Santa Sabina, ROCK.

Mexican rock group Santa Sabina takes no prisoners with their album **Concierto Acustico** (**Acoustic Concert**). Gauty voiced Rita Guerrero takes charge of her quartet that includes the artistly work by Afonso Figueres on base, Patricio Iglesias on drums, Juan Sebastian Lach on piano and Alejandro Otaola on guitar and sitar. Several invited guest artists definitely add spice to this recording. This group's magic, however, lies in their devil-may-care attitude towards conventionalism. It certainly takes artistic leaps, especially with Guerrero's eclectic compositions like "Suco de Agua." Like The Doors of yesteryear, Santa Sabina delivers the message it clearly wants to convey: its version of rock is here to stay!

**ANTONELLA ARANCIO: Antoinella Arancio**
(SDL, 81793) Producers: Franco Migliacci and Olimpio Petrossi, POP.

Italian beauty Antonella Arancio's Spanish version of her self-titled album is worth buying just for the cover photo. Before sexist comments start, let's make it perfectly clear that the contents would easily erase any hesitation to purchase this delicious production. Arancio's voice has an uncanny way of flowing into every orifice of your ear. Blame it, if you will, on the incredibly sexy arrangements and lyrics. Arancio has overcome Europe as it will the U.S. and Latin America! Watch out for this 21-year-old Italian twister, she has no mercy!

**CAL TJADER: Talkin' Verve, Roots of Acid Jazz**
(Verve-PolyGram, 314 531 562) Producer: Creed Taylor, Latin Jazz.

One of the finest compilation albums by Gilles Peterson, pioneering DJ of the acid-jazz movement during the Sixties. Verve presents the mastered yet intact music that's popping around at trendy dance clubs everywhere. Featuring classic gems with legends like Eddie Palmieri, Victor Pantoja, Jose Manuel, Manny Quendo, Patato Valdez, Ismael Miranda, Quintana, Willie Bobo, Clare Fischer, Armando Peraza, Donald Byrd, Chick Corea, and even Lalo Schifrin's orchestra, this is a must-have for any Latin jazz aficionado's collection.

PICK OF THE WEEK

**LUZ: Como La Flor Prometida**
(EMI Latin, 36999) Producer: Suso Saz, ROCK-POP.

Produced in Madrid, Spain, *Como La Flor Prometida* clearly exposes the dynamic vocal stylings of the female singer known singularly as Luz. Husky, yet bountiful and sensuous, her looks are incredibly alluring and mystifying. Luz is by no means another flash in the pan. She can wait as expertly as she can put on so called "melodically" into your ear. While her title track rocks steady and true, her ballads wreak with a muse skint so strong it'll knock you to your knees. Try "Lo Eres Todo" on your PA if you dare! If Luz means light, we'll definitely meet her at the end of this tunnel. One incredibly well-rounded rock album!

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**NEWS FROM U.S. & Latin America**

By Hector Reséndez

**FONOVISAS IGLESIAS TAKES BRASS RING**: The latest pop sensation, Enrique Iglesias, recently captured the top award for "Album of the Year" presented at the recent Premio Lo Nuestro festivities in Miami. The son of famed Spanish crooner, Julio, young Iglesias has risen meteorically to the top of international Latin charts with his debut album Si Tu Te Vas.

Fonovisa president, Guillermo Santiso and staff were there to acknowledge Iglesias' moment of recognition. The event was transmitted live to millions of viewers over the Univision network. Iglesias also received several other acknowledgments from the proceedings of the prestigious ceremony. These included tributes in the category of "Best New Male Talent" and "Best Musical Video" of this year.

The selection "Por Amarte" has been used as the theme song for the Latin soap opera, *Married*, a hit also here in the States as well as in Mexico, Argentina, Spain (Iglesias' homeland) and elsewhere.

What does this signify for young Iglesias? In practical terms, there've been interviews in more media markets ever imaginable. From Hispanic, to American, to Italian, to Portuguese, to French, to German, etc. More than 150 interviews on TV, on radio, 90 spots in the press, and all within six months in over 16 countries. Quite impressive when you consider that his world debut occurred just this past November.

**MEANWHILE, THE ONE AND ONLY...CRISTIAN!**: With his smash pop hit "Amarte A Ti," Cristian once again has found his way back to the charts of Latin America. At his May concert in L.A.'s Universal Amphitheater, the young Mexican vocalist was awarded a Double Platinum and Gold Record for the incredible success of his latest album El Deseo De Otro Tu Luz. With more than 6,000 people filling the amphitheater, singing selections from his four albums with the label Fonovisa, Cristian displayed his great artistic potential to his ever dedicated public. In light of phenomenal sales of his latest production, Cristian is among the top ten Latin pop artists who have been recognized in the United States for achieving such high record sales.

Filling concert halls in El Paso, Texas, San Diego, and Los Angeles, California, Cristian enthusiastically presented one of the most artistic and long awaited events throughout the Latin world community.

**CAFÉ TACUBA SHOWCASES IN LOS ANGELES**: Before a crowd of 5,000 fans, the Mexican group Café Tacuba rendered a resounding performance at the Universal Amphitheater in Los Angeles long with fellow act Los Fabulosos Cadillacs. The group performed favored numbers from previous works as well as themes from an upcoming album, *Chilanga Banda*.

A receptive audience clapped profusely to such hits as "La Ingrata," "Marias Flores," and many others amidst cries of 'Viva Mexico!' and other approving nods from an enthusiastic audience.

**SEIZING THE POP LISTS**: No need for the Freeman Men here. The quintet Los Tigres del Norte continues marking a new era in the Latin music industry. Through the lyrics in their new song "El Cigro," (The Circus), the popular group has expressed their sentiments about the economic hardships of their fellow countrymen. For this reason, the group is regarded as one of the most famous, if not popular groups in the Latin world.

**BRONCO ANNOUNCES U.S. TOUR**: In large part due to the commercial success of their album *Animal*, the Fonovisa group Bronco announced they will be starting a tour in the U.S. during the months of June and July. They will be accompanied by the group Maudingou and, on a few special dates, the beautiful Ana Barbara will be gracing the tour with her unique sensual presence.

**ON A FINAL NOTE**: Tropical indie label, Karen Publishing, recently named Ingrid Rodgers as its new Marketing Director in Miami. For more product information, call Ingrid or Karen at 305-471-0073 or fax her at 305-471-0345.

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**THE LATIN LOWDOWN**

**ECONOMIC UPHEAVAL IN SPAIN**: Spain's economy, a world leader in the tourist industry, is being affected by the recent economic downturn. Despite the downturn, the Spanish government has announced plans to continue investing in the country's infrastructure. They have also pledged to continue supporting the tourism sector, which is a major contributor to the country's economy.

**ITALIAN MUSICAL AWARD**: The annual Italian Music Awards ceremony was held recently in Rome. The event celebrates the best of Italian music across various genres. This year, Italy's answer to a Latin pop phenomenon, Fonovisas's Iglesias, was honored with a significant award for his contributions to the music industry.

**GERMAN OPERA PREMIERE**: The world premiere of a new German opera, "Die Halbmond," was held in Berlin. The opera's premiere was met with critical acclaim, with many praising its innovative score and the compelling story it tells about the challenges of contemporary society.

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**MUSICAL REVIEWS**

**LUZ: Como La Flor Prometida**: By Suso Saz, ROCK-POP.

Produced in Madrid, Spain, *Como La Flor Prometida* clearly exposes the dynamic vocal stylings of the female singer known singularly as Luz. Husky, yet bountiful and sensuous, her looks are incredibly alluring and mystifying. Luz is by no means another flash in the pan. She can wait as expertly as she can put on so called "melodically" into your ear. While her title track rocks steady and true, her ballads wreak with a muse skint so strong it'll knock you to your knees. Try "Lo Eres Todo" on your PA if you dare! If Luz means light, we'll definitely meet her at the end of this tunnel. One incredibly well-rounded rock album!
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>I'M NOT SUPPOSED TO LOVE YOU ANYMORE</td>
<td>Bryan White</td>
<td>15</td>
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<td>2</td>
<td>I THINK ABOUT YOU</td>
<td>Collin Raye</td>
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<td>3</td>
<td>DOES THAT BLUE MOON EVER SHINE ON YOU</td>
<td>Toby Keith</td>
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<td>4</td>
<td>IF I WERE YOU</td>
<td>Terri Clark</td>
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<td>5</td>
<td>TIME MARCHES ON</td>
<td>Tracy Lawrence</td>
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<td>6</td>
<td>HOME (Aria)</td>
<td>Alan Jackson</td>
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<td>7</td>
<td>TEN THOUSAND ANGELS</td>
<td>Mindy McCready</td>
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<td>8</td>
<td>EVERY TIME I GET AROUND YOU</td>
<td>David Lee Murphy</td>
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<td>HOLDIN' ONTO SOMETHING</td>
<td>Jeff Carson</td>
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<td>10</td>
<td>HIGH LONESOME SOUND</td>
<td>Vince Gill</td>
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<td>11</td>
<td>STARTING OVER AGAIN</td>
<td>Reba McEntire</td>
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<td>12</td>
<td>NO ONE NEEDS TO KNOW</td>
<td>Shania Twain</td>
<td>6</td>
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<td>HEAVEN HELP MY HEART</td>
<td>Sammy Kershaw</td>
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<td>MEANT TO BE</td>
<td>Sawyer Brown</td>
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<td>TREAT HER RIGHT</td>
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<td>BLUE CLEAR SKY</td>
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<td>MY HEART HAS A HISTORY</td>
<td>Paul Brandt</td>
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<td>A THOUSAND TIMES A DAY</td>
<td>Patti Loveless</td>
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<td>19</td>
<td>DADDY'S MONEY</td>
<td>Rhett Atkins</td>
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<td>DON'T GET ME STARTED</td>
<td>LeAnn Rimes</td>
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<td>PHONES ARE RINGIN' ALL OVER TOWN</td>
<td>Jeff Carson</td>
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<td>22</td>
<td>THAT'S WHAT I GET FOR LOVIN' YOU</td>
<td>Diamond Rio</td>
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<td>BLUE (MCG/Curb)</td>
<td>LeAnn Rimes</td>
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<td>24</td>
<td>HONKY TONKIN'S WHAT I DO BEST</td>
<td>Marty Stuart &amp; Travis Tritt</td>
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<td>25</td>
<td>BY MY SIDE</td>
<td>Lorrie Morgan &amp; Jon Randall</td>
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<td>26</td>
<td>ON A GOOD NIGHT</td>
<td>Wade Hayes</td>
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<td>27</td>
<td>ONLY ON DAYS THAT END IN 'Y'</td>
<td>Clay Walker</td>
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<td>28</td>
<td>LOVE STORY IN THE MAKING (Anita)</td>
<td>Trace Adkins</td>
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<td>29</td>
<td>THERE'S A GIRL IN TEXAS (Capitol Nashville)</td>
<td>Neal McCoy</td>
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<td>30</td>
<td>THEN YOU CAN TELL ME GOODBYE</td>
<td>Pam Tillis</td>
<td>42</td>
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<td>31</td>
<td>GIVIN' WATER TO A DROWNING MAN (Career)</td>
<td>Lee Roy Parnell</td>
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<td>32</td>
<td>WRONG PLACE, WRONG TIME</td>
<td>Mark Chesnutt</td>
<td>36</td>
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<td>33</td>
<td>SAY I (RCA 66525)</td>
<td>Alabama</td>
<td>33</td>
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<td>34</td>
<td>RUNNIN' AWAY WITH MY HEART</td>
<td>Lonestar</td>
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<td>4 TO 1 IN ATLANTA</td>
<td>Tracy Byrd</td>
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<td>36</td>
<td>I DON'T THINK I WILL</td>
<td>James Bonamy</td>
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<td>37</td>
<td>LEARNING AS YOU GO</td>
<td>Rick Trevino</td>
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<td>38</td>
<td>IT'S LONELY OUT THERE</td>
<td>Pam Tillis</td>
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<tr>
<td>39</td>
<td>WORKIN' IT OUT</td>
<td>Daryle Singletary</td>
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<td>40</td>
<td>CIRCLE OF FRIENDS (Warner Bros 1739)</td>
<td>David Ball</td>
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<td>41</td>
<td>BIG GUITAR (Arista)</td>
<td>BlackHawk</td>
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<td>42</td>
<td>SEE YA (Atlantic 52911)</td>
<td>Confederate Railroad</td>
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<td>43</td>
<td>JACOB'S LADDER (Mercury 532116)</td>
<td>Mark Willis</td>
<td>47</td>
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<tr>
<td>44</td>
<td>WILD AT HEART (RCA 66742)</td>
<td>Lari White</td>
<td>46</td>
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**This Week's #1:** Bryan White

**Highest Debut:** Blackhawk
Golden Pick Winners Announced

1996 Country Weekly Golden Pick Award Winners and special presenters gathered for a photo op. Pictured are (l-r): Steve Wariner; Tracy Lawrence; Aaron Tippin; Chely Wright; Terri Clark; Reba McEntire; and Lonestar members Keche Rainwater, Richie McDonald, John Rich, Michael Britt and Dean Sams. Photo by Adelle Starr

REBA MCENTIRE TOOK HOME TOP HONORS at the 1996 Country Weekly Golden Pick Awards as she was voted Favorite Entertainer and Favorite Female Artist. "This is a huge thrill for me because it's voted by the readers," McEntire said. The Golden Pick Awards were held May 21 at the Grand Ole Opry House in Nashville.

In addition to McEntire's two wins, other awards were presented to the following artists:

Favorite Group—Diamond Rio. Favorite Song—"Check Yes Or No".

RAZOR & TIE RECORDS RELEASED Patsy Cline: The Birth Of A Star on June 17. The album is culled from Cline's 1957-58 appearances on Arthur Godfrey's television programs. These selections have never been available previously in any format.

RCA RECORDING ARTIST LARI WHITE'S video for "Wild At Heart" has been pulled from the play lists of CMT and TNN, at the singer's request. White made this decision after corresponding with the Alliance for the Mentally Ill, who objected to the video's content, which portrayed White as a mental patient.

THE 31ST ANNUAL ACADEMY OF COUNTRY MUSIC AWARDS won every half hour in prime time for NBC on Wednesday, April 24. The win included the household ratings and the Adult 18-49 demographic.

COLUMBIA RECORDS' MARY CHAPIN CARPENTER was awarded an honorary doctorate degree from her alma mater, Brown University, in honor of her contribution and achievements in the music industry. Carpenter is currently working on her forthcoming Columbia album, due for release in early fall.

COUNTRY MUSIC TELEVISION ADDED the following locations to its audience: South Africa—as part of the MultiChoice DSTV (digital satellite television) bouquet from Pan Am Sat’s PAS-4 satellite; and Spain—through an agreement with Cablevision de Espana, via Intelsat 601.

SEAN BRENNEN WAS PROMOTED to senior director of operations for Country Club Enterprises. Brennen was most recently national promotion director for CCE.

EPIC'S JOE DIFFIE MADE two high school seniors from his alma mater—Velma-Alma High School in Velma, Oklahoma—very happy. Diffie presented the students with $1,000 college scholarships. The funds raised were from personal items Diffie donated to be auctioned off during his yearly Pan Fair Fan Club party.

PINECASTLE RECORDS ANNOUNCED the following new releases: Barry Berrier’s First Time With Feeling; Everything You Do By The New Coon Creek Girls; and Headin’ Home By The Marty Warburton Band.

IT WASN'T THE CHATTAHOOCHIE, but Alan Jackson gave a free concert on another body of water on June 15. Jackson's full production show was accessible by water only and could be seen by boaters on Center Hill Lake, 75 miles east of Nashville.

RCA RECORDS ANNOUNCED THE FOLLOWING staff changes: Eric Beggs was promoted to director of national promotion; filling Beggs' former position of mid-Atlantic regional promotion manager is Tony Benken, formerly promotion coordinator for BNA Records; and RCA's Midwest regional manager, Gussie Thomas, will soon relocate to Nashville and continue working the Midwest.

COUNTRY ENTERTAINER BARBARA MANDRELL has been in Agoura, CA filming an episode of Dr. Quinn, Medicine Woman. Mandrell will play Gilda St. Clair, a world-renowned singer whose health problems threaten her career.
Album Reviews By Wendy Newcomer

**FOSTER & LLOYD: The Essential Foster & Lloyd (RCA 07863-66825-2)**

The title of this album is an accurate term to use when discussing Foster & Lloyd. These guys were perhaps the definitive precursor to the "alternative country" and "roots rock" formats, and any other format that straddles the fence between country and rock. The RCA-issued release is a best of album that traces the work of two imaginative singer/songwriters who gave us only three chances to catch their magic. All selections are taken from their self-titled debut, Foster And The Walker and Version Of The Truth, plus one previously unreleased track. Both Radney Foster and Bill Lloyd have gone on to pursue other musical avenues (Foster is working on his third Arista solo album, while Lloyd is currently a member of The Sky Kings, a Warner Bros. trio). Listening to this essential music makes one wish for a reunion album.

**TRACE ADKINS: Dreamin' Out Loud (Capitol 7243-8-37722-2)**

In an ocean of country jellyfish, Trace Adkins is a paradox when it comes to attacking radio with individuality and natural ability. Adkins' debut album is one of the best in quite a while. His first single, "There's A Girl In Texas," kicks off a project that is replete with granite-tipped country ballads ("Every Light In The House," "It Was You," and the title cut), and songs that kick a little butt ("I Left Something Turned On At Home," "This Ain't No Thinkin' Thing." There's even a bluesy cover of "5389 - L.A. Rocks," Adkins' solid vocals carry Dreamin' Out Loud to the top of the heap. Undeniable talent like Adkins' will keep honky tonk country at the forefront of the business for years to come.

**MARK WILLS: Mark Wills (Mercury 314-532-116-2)**

Whether doing ballads like "I Wonder If He Knows" or "Any Fool Can Say Goodbye," or boisterous ones like "High And Low And In Between" and "Sudden Stop," Mark Wills performs with the precision of a diamond-cutter. But despite Wills' vocal skills, he hasn't yet mastered the art of song selection or a particular musical direction in which to take his gift. The genuine sweetness of "Jacob's Ladder" is getting some radio attention for Georgia's latest export—it's a respectable first effort. Mark Wills has a voice that deserves direction and a sense of distinction that only time can produce.

**LORRIE MORGAN: Greater Need (BNA 07863-66847-2)**

There are lots of singers, but few stylists in contemporary country music—Lorrie Morgan is a stylist extraordinaire. Greater Need begins with "Soldier Of Love," a song that sets the tone for the rest of the project. Its obvious theme is love, or more precisely, love lost and found. Her humorous cuts through to the crux of every gut-wrenching tale of womanly woe. Morgan's interpretation of songs is so convincing that she often sounds like she's singing her diary. The Grand Ole Opry star gets a little help on "Steppin' Stones" from Travis Tritt and Vince Gill, but the star on this one is clearly Morgan. The title cut from this album is perhaps the fundamental Morgan testimony. It's exorbitatingly honest, as her汨汨 cuts through as such as "Good As I Was To You," which gain strength by admitting emotional weaknesses. However, there are no weaknesses to be found on Greater Need.
RADIO PLAYLISTS
Some of what's playing in heavy rotation:

WSM-FM/Nashville, TN
VINCENT GILL—"High Lonesome Sound"
TERRI CLARK—"If I Were You"
DAVID LEE MURPHY—"Every Time I Get Around You"
BRYAN WHITE—"I'm Not Supposed To Love You Anymore"
JEFF CARSON—"Holdin' On To Something"

WKVS/Lenoir, NC
TERRI CLARK—"If I Were You"
TOBY KEITH—"Does That Blue Moon Ever Shine On You"
TRACY LAWRENCE—"Time Marches On"
MINDY MCCREARY—"Ten Thousand Angels"
COLLIN RAYE—"I Think About You"

WMNI/Columbus, OH
ALAN JACKSON—"Home"
LEANN RIMES—"Blue"
MERE HAGGARD—"Truck Driver Blues"
PATTY LOVELESS—"A Thousand Times A Day"
PANTH BRANDT—"My Heart Has A History"

KZFY-FM/Devels Lake, ND
GEORGE STRAIT—"Blue Clear Sky"
TRACY LAWRENCE—"Time Marches On"
BRYAN WHITE—"I'm Not Supposed To Love You Anymore"
COLLIN RAYE—"I Think About You"
DAVID LEE MURPHY—"Every Time I Get Around You"

KFTX-FM/Corpus Christi, TX
RHETT AKINS—"Don't Get Me Started"
PAUL BRANDT—"My Heart Has A History"
SAWYER BROWN—"Treat Her Right"
JEFF CARSON—"Holdin' On To Something"
TERRI CLARK—"If I Were You"

KKOT/Columbus, NE
GEORGE STRAIT—"Blue Clear Sky"
COLLIN RAYE—"I Think About You"
TRACY LAWRENCE—"Time Marches On"
BRYAN WHITE—"I'm Not Supposed To Love You Anymore"
TOBY KEITH—"Does That Blue Moon Ever Shine On You"

KOEL-FM/Oelwein, IA
BRYAN WHITE—"I'm Not Supposed To Love You Anymore"
TOBY KEITH—"Does That Blue Moon Ever Shine On You"
ALAN JACKSON—"Home"
COLLIN RAYE—"I Think About You"
TERRI CLARK—"If I Were You"

High Debuts
1. BLACKHAWK—"Big Guitar"—(Arista)—#41
2. JEFF FOXWORTHY—"Redneck Games"—(Warner Bros.)—#45

Most Active
1. GREAT PLAINS—"Dancin' With The Wind"—(Magnatone)—#47
2. LONESTAR—"Runnin' Away With My Heart"—(BNA)—#34
3. RICK TREVINIO—"Learning As You Go"—(Columbia)—#37
4. PAM TILLIS—"It's Lonely Out There"—(Arista)—#38
5. LEANN RIMES—"Blue"—(MCG/Curb)—#23
6. MARK CHESNUTT—"Wrong Place, Wrong Time"—(Decca)—#32
7. MARK WILLIS—"Jacob's Ladder"—(Mercury)—#43

POWERFUL ON THE PLAYLIST—The Cash Box Top 100 Country Singles chart is led by the Bryan White single "I'm Not Supposed To Love You Anymore." This week's chart displays seven big movers and two debuts breaking into the Top 50. Leading the way in the most-movement category is Great Plains and "Dancin' With The Wind," taking a seven-spot jump to #47. Three songs moved six spots this week—Lonestar's "Runnin' Away With My Heart" jumped to #34; "Learning As You Go" by Rick Trevino—#37; and Pam Tillis' "It's Lonely Out There"—#38. Likewise, three songs moved up four spots—LeAnn Rimes' "Blue" moved to #23; "Wrong Place, Wrong Time" by Mark Chesnutt moved to #32; and "Jacob's Ladder" by Mark Wills jumped to #43. As for debuts, the two artists made it to this week's Top 50. BlackHawk leads the way for the highest debut position with the single "Big Guitar" at #41; and Jeff Foxworthy enters at #45 with "Redneck Games."

Songwriters Of The Week: Congratulations to Skip Ewing and Donny Kees, writers of the Bryan White #1 hit, "I'm Not Supposed To Love You Anymore."

CMT Top Twelve Video Countdown
1. COLLIN RAYE .......................... "I Think About You"—(Epic)
2. TRACY LAWRENCE .................. "Time Marches On"—(Atlantic)
3. SAMMY KERSHAW .................... "Meant To Be"—(Mercury)
4. PAUL BRANDT .......................... "My Heart Has A History"—(Reprise)
5. MARTY STUART/TRAVIS TRITT .......................... "Honky Tonkin's What I Do Best"—(MCA)
6. SAWYER BROWN .......................... "Treat Her Right"—(Curb)
7. PATTY LOVELESS ..................... "A Thousand Times A Day"—(Epic)
8. RICCOHET .............................. "Daddy's Money"—(Columbia)
9. SHANIA TWAIN .......................... "No One Needs To Know"—(Mercury/WB)
10. MINDY MCCREARY ...................... "Ten Thousand Angels"—(BNA)
11. REBA MCCREARY .......................... "Starting Over Again"—(MCA)
12. WADE HAYES .......................... "On A Good Night"—(Columbia/DKC)

—Compliments of CMT video countdown, week ending June 12, 1996.
This Week’s Debut

1. STEVE HUGHES—"Unseen Hands"—(Rite Records)#32
2. JIM CARRUTHERS—"Give Yourself Up"—(Mountainview)#35
3. STEADFAST—"No More Tomorrows"—(Mountainview)#36
4. LORI LOZA—"Walk In Your Ways"—(Salt Inc.)#38

Most Active

1. MICAH BRANDON BLACK—"It Ain’t Over ’Til You Let It Go"—(Mountainview)#18
2. BRIAN BARRETT—"I Know Where I’m Going"—(Star Song)#23
3. TONY HOOPER—"One God"—(Cross Peace)#14

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart this week is ‘Do It For The Love’ by Jeff McKee on Mountainview. Jumping four spots to #2 is ‘On A Ring And A Prayer’ by Wilcox & Pardoe, followed by Bruce Haynes and ‘Last Call’ holding at #3. Lisa Daggs’s ‘Two True Believers’ moves up one to #4, and Cross Country’s ‘Givin’ Livin’ follows at #5. Taking a big six spot leap to #6 is ‘Borrowed Time’ by Todd Hervey. Terri Lynn’s ‘No Shadow’ hangs on to #7 this week, and Dinah & The Desert Crusaders’ ‘Children Of The Light’ drops off to #8. Rick Duvall’s ‘Anchor Me’ moves up one to #9, and ‘Living Straight’ by Betsy Craig finishes off the Top 10 this week with a whopping nine spot jump.

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: ‘Where Would I Be’ by Buddy Hyatt, Brent Lamb with ‘True Love,’ and ‘Show em Your Sermon’ by Marty Raybon.

Gary Chapman topped off a successful week of hosting TN’ s Prime Time Country with the final ‘Sam’s Place’ of the spring series at the Ryman Auditorium. Pictured following the finale are [L-R]: Phil Joel, John James, Peter Furler, Duncan Phillips, Jeff Franklin & Jody Davis of the Newsboys; Mercury Nashville’s Kim Richey; Chapman; songwriter Skip Ewing; Clay Crosse; Chaz Corzine, sr. vp of artist development for Blanton/Harrell Entertainment; and Steve Buchanan, gm for the Ryman.

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AMOA Board Approves '96-'97 Slate Of Officers

CHICAGO—The customary nomination and approval of AMOA officers for the 1996-97 term took place at the association’s mid-year board meeting. The new officers along with three new vice presidents will officially take office this September at the AMOA convention in Dallas.

The line-up includes: Jerry Derrick of Derrick Music Co. in Charleston, West Virginia, president; Don Hesch of A.H. Entertainers in Rolling Meadows, Illinois, first vice president; Gene Winstead of American Amusement Arcades in Minneapolis, Minnesota, treasurer; and Jim Stansfield of Stansfield Vending in Lacrosse, Wisconsin, secretary.

The following vice presidents were named to serve three-year terms commencing this fall: Bill Beckham of Red Baron Amusements in Toledo, Ohio; Mike Leonard of Coin-Op Specialists in Adrian, Michigan and Frank Seminsky of Alpha-Omega Amusements in East Brunswick, New Jersey.

AMOA director Glenn Anderson of Microworlds International in Aiea, Hawaii, was appointed to fill an unexpired vacancy as director until the fall of 1997.

In addition to the above-mentioned, ten new directors will be elected in Dallas this September.

AMOA ‘Vending Development’ Committee Is Now Called ‘New Business Opportunities’

CHICAGO—AMOA’s longstanding “Vending Development” committee changed its name to “New Business Opportunities” committee to better reflect its function. Decision for the name change came at the association’s mid-year board meeting.

“Vending has become somewhat of a stagnant word for what we do,” stated committee chairman Tony Parina of Parina Entertainment (Stockton, California).

He went on to explain that the committee’s many functions include monitoring issues dealing with opportunities in areas that are beyond AMOA members’ core of amusement games and music equipment. The areas in which the association and its members can realize the potential of new business opportunities include pay telephones, bulk and food vending, phone cards and debit cards, among others.

Parina also stressed that the committee can investigate co-op buying programs on behalf of the association for group savings to AMOA’s membership.

AAMA To Host First India Trade Show

CHICAGO—The AAMA board of directors recently voted to organize a trade show for the India market in 1997. This proposal stems from the enormous success of the recent AAMA trade mission to this country. The show has been scheduled to take place February 26 and 27, 1997 at the Taj Palace Hotel in New Delhi. The association plans to have approximately 40 booths at the show, which is being co-sponsored by the American Embassy Foreign Commercial Service in India.

"Based upon the success of our recent trade mission to this country, we are very excited to further pursue our business relationships in this market," commented AAMA executive director Robert C. Fay. "The potential in this market is unbelievable."

Earlier this month representatives from AAMA member companies, along with Fay, traveled to New Delhi and Mumbai to feel out the potential for coin-op business in the India market. AAMA Foreign Business Development Committee co-chairmen Ron Carrara and Tom Kane, who were part of the AAMA contingent, both responded very positively to the venture. "We are very excited that things went so well on this mission," they said. "And we are even more excited about the possibilities that lie ahead for our industry in the India market."

AAMA president Rick Kirby added, "Our Foreign Business Development Committee is constantly seeking out new ways to expand our industry into new markets. We are very supportive of this and any other venture which could prove to be profitable for our members."

Booth space for this show will be sold through W.T. Glasgow, Inc. For further information contact Glasgow at 708-333-9292.

TAKE NOTE

CHICAGO—Commencing July 1, 1996, the new zip code for Cicero, IL will be 60804. The Chicago office of Cash Box is located in Cicero, at 1442 S. 61st Ave., so be sure to adjust your mailing records accordingly. Until July 1, however, you must continue to use the present 60650. Also note the FAX number for this office is 708-863-0309.
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