Soraya Courts Mainstream Market
Cover Story

Crossover Star Sighting

Perhaps poised to traipse down the crossover dream street paved by Gloria Estefan and the late Selena is PolyGram Latino recording artist Soraya. The Latina currently boasts albums in Spanish and English that have received some broad-based attention through her touring with Sting and Natalie Merchant as an opening act. It is the label's strategy to keep the sultry singer on the road and to push her video image—in the United States and internationally—to further reveal the treasures on her En Esta Noche (On Nights Like This) albums. Cash Box Latin music editor Hector Resendez examines Soraya.

Courage Not To Bang

Far from the maddening, deafening boom, crash and jangling of summer blockbuster hits, comes the thinking person's movie Courage Under Fire, the 20th Century Fox film starring Denzel Washington, Meg Ryan and Lou Diamond Phillips. Cash Box film pundit John Goff tells why this film could gain some post season honors.

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Bennett Named Geffen/DGC Prexy

FOR ONLY THE SECOND TIME in its 16-year history Geffen Records anointed a president when Bill Bennett assumed that station for Geffen and DGC Records last week in an official coronation by Ed Rosenblatt, the company's chairman/CEO who vacated the position in April. Commenting on the appointment of Bennett, who previously was director of promotion and general manager of the company, Rosenblatt said in a statement: "Bill has done a fabulous job since he joined five years ago, building a promotion department that has consistently (led) the industry in rock music. He has demonstrated the kind of leadership and broad understanding of the contemporary music business that will help ensure our company's continued success into the next millennium. Obviously I'm pleased to be able to fill this position from within the ranks of our exceptional executive team and name Bill to become my partner in running this company.

The first 13 years of Bennett's lengthy career was spent at CBS where he worked at both the Columbia and Epic labels in promotion, marketing and sales. In 1986 he moved to MCA Records as vp of promotion, then to Uni Records as sr. vp, gm, before returning to MCA as sr. vp of rock promotion and artist development.

He started in the Geffen/DGC fold in 1991 as director of promotion for DGC, and when the two companies staffs merged the next year he was named to his last post for the combined entity. The artists roster under Bennett boasts formidable established acts and highly-regarded developing artists. Among them are Counting Crows, White Zombie, Weezer, Beck, Lisa & Loeb & Nine Stories, Hole, Elastica, Guns N' Roses and Peter Gabriel.

Geffen Records, owned by MCA, Inc., has a pressing and distribution deal for North America for Almo Sounds under which it provides marketing, sales, publicity and creative services support. and last year it launched joint ventures with DreamWorks Records and earlier this year with Outpost Recordings.

"I've always considered myself fortunate to be able to work with so many friends I respect at Geffen Records," Bennett commented. "Now to be chosen by Eddie to succeed him as president is a monumental opportunity—he is the role model of virtually every record executive I know. We have a lot of shared values, and I look forward to furthering the traditions he's established. The bottom line is to continue to create a place that's artist friendly, where people can do good work."

News In Brief

CD CLASS ACTION SUIT: Six major CD makers, including EMI Music Distribution; Sony Music Entertainment; Warner Elektra Atlantic Corp.; UNI Distribution Corp., a unit of MCA Music Entertainment Group; Bertelsmann Music Group; and PolyGram Group Distributors, have been accused of fixing CD prices in a class-action lawsuit.

Filed in Knoxville, TN on behalf of two CD buyers, the suit won immediate class action status which opens the doors for other CD consumers and alleges the companies jacked up retail prices even after refinements in manufacturing and other improvements cut the cost of making a CD from $3 to the present cost of less than $1. The lawsuit was filed on behalf of anyone who bought CDs from any of the charged companies after June 26, 1992.

No specific amount was named but the suit limits each individual claim to $5,000, and while other suits have been filed in the past none have resulted in big money payouts. Labels' contention that hit records, which can be pressed in cost-effective quantities, are offset by losses have been the successful grounds for their past defenses.

BOOTLEG HOARD SEIZED: More than 87,000 alleged bootleg CDs were seized in New York City during an anti-piracy sweep conducted jointly by the New York State Attorney General's Office and the New York State Police, with the cooperation of the Recording Industry Association of America assisting at raid sites. The seizures were the first executed under the new bootleg amendment to New York State's penal code that took effect in November 1995, which greatly expanded the crime of dealing in bootleg CDs.

Andre Grabowicz and Gabys Carapoli were arrested at Caporali's Jackson Heights residence in Queens, and charged with manufacturing, selling and distributing alleged bootleg CDs, audio cassette and videos. Approximately 10,000 alleged bootleg CDs were confiscated from Grabowicz's Manhattan retail location, Second Coming Records. A second retail site, ReVision Records, yielded approximately 7,000 alleged CDs. An estimated 70,000 alleged bootleg CDs were seized from Grabowicz's Jackson Heights warehouse.

Praising the successful raids, Frank Crayforth, RIAA vice president and associate director of anti-piracy said, "The RIAA treats retail trade in bootleg CDs with the seriousness the problem demands and will continue to work with artists and their lawyers and managers to ensure that the artists' rights are protected.

CDs whose contraband works were priced between $25.00 for a single CD to $300.00 for a boxed set include The Beatles, Jimi Hendrix, Madonna, Michael Jackson, Janet Jackson, Neil Young, Prince, Eric Clapton, Counting Crows, Hootie and the Blowfish, The Grateful Dead, Bruce Springsteen, Billy Joel, Aerosmith, Bon Jovi, Guns & Roses, Bob Dylan, Creedence Clearwater Revival, John Fogerty, David Bowie, Pink Floyd, Nine Inch Nails, Phish, and The Allman Brothers.

MUSIC TROVE NETTED: Los Angeles-based Drive Entertainment recently acquired a library of over 1,500 record albums, 1,200 music publishing copyrights, numerous books and videos from Jackal Holdings, LLC. The assets were assembled by the late Jack Renay, former publisher for Frank Sinatra.

The library is comprised of masters from the renowned children's label, Golden Records, the Columbia Children's Book & Record Library, Panda Records, Wonderland Records, jazz recordings from the Alamac, Urania and Jazz Kings labels; classical labels Arta, Urania Classics, Recital Hall and Philarmonic. Publishing companies include Fairylnd Music, Dorton Music, Lilicte Music, Blue Coast Music and The Great Metropolitan Gramophone Co. Music publishing copyrights in the library include works from writers Alan & Marilyn Bergman, Sammy Cahn, Mary Rodgers, Frank Loesser, Tom Carroll and Ken Wilder. Drive specializes in the production and distribution of recorded music and video products. It acquires and licenses master recordings by popular, jazz, blues, country, R&B and big band artists, for later digital mastering.
Columbia and Rufthouse Records execs recently bonded to congratulate members of Trip 66 after the group’s performance at Don Hill’s in Lower Manhattan. The set featured selections from the band’s self-titled debut album. Pictured in the back row are (l-r): Columbia’s Tom Carson, sr. vp of marketing, and Tom Donnaruma, vp of sales; A. Christopher Schwartz, CEO of Rufthouse; John Ingissaria, sr. vp of the Columbia Records Group; Columbia’s Rick Gucci, dir. of marketing, and Will Botwin, sr. vp; (front row) Ryan Bernstein, Martin Hoeger, Maria and Paul Nicgorski, and Greg Lyons of Trip 66.

ROCKING THE BOAT: The increasing difficulty in finding venues in New York has made people become more creative. For a full night of cutting-edge pop during the Fourth of July weekend one had to travel along the piers of Chelsea to the Lighthouse Frying Pan. A vessel once sunk off the Panamanian coast, the ship is now docked and hosts a number of soirées. Sunday offered a full contingent of twee rockers out to swoon and away to the likes of Boyracer which recently has been dropped by its ex-label, Zero-Hour, on the eve of its tour. This didn’t stop the Leeds, England-based band from playing an energized show that had the crowd sweating with smiles. Next, below deck, was the super sweet Rocketship. The three-piece played like it had never had a bad day in its life, which is probably why the crowd was so well received. The group’s LP, A Certain Smile, A Certain Sadness by Rocketship, is available on Slumberland. A short walk down the plank from there was the veteran Honeybunch, which is fronted by Velvet Crush member Jeffrey Underhill and has Claudia Gonson from the Magnetic Fields pounding the skins. Their buoyant tunes had the kind of light touch that is so hard to do without coming off as cloying. A compilation of the group’s singles has been released by Summershine. Picking up a head of steam was the Bay area’s Henry Dress. The trio played vibrantly without quite leaving the musical neighborhood of the other bands on the bill. The group’s latest long player, Bust ’em Green, is out on Slumberland. Rounding out the night was New York’s own Holiday, which started its country-wide tour with a set that was perfect pop. The band recently has released a CDEP on March Records. So it was a full speed ahead evening on the gentle seas and pleasant waves.

WHAT’S IN A NAME: Though the Macintosh Festival is just around the corner there are quite a few good bands circling in before that explosion. Tuesday the 9th at Brownies saw the highly anticipated Big Apple debut of the Scottish Prolapse. The club was packed with the cream of indie rock scenesters to see if the sextet could live up to its billing. With a standard rock set-up (guitars, bass, drums) and two singers the group never looked back from the first note. The members smashed through the set as they mixed Krautrock drones and hook laden melodies. The two singers brought an elan to the stage as they could barely contain their glee with dance steps and standing on tip-toes and in-between song patter with their full-onброgue. Their American debut is out on Big Cat. Playing along with them was the Athens, Ohio-based Appalachian Death Ride, whose morbid name belies its Neil Youngish sound. Despite technical difficulties the group still kept its verve. The LP should be out soon on Anyway Records.

DON’T COPY: Apparently not trying to be hypocritical about its stand on China’s copyright infringement the Federal government swooped down on a number of stores in New York last week. The Feds attempted to catch them selling bootlegs and other illegal recordings, closing down a number of shops at least temporarily.

THE MORE THINGS CHANGE... Various religious and parent groups are mounting prayer vigils in England to prevent the appearance of those gleefully aging but triumphant bad-asses, The Sex Pistols, who must be having severe deja vu at this point. Several dates have been cancelled for fear of riots. Fulfilling the Pistols’ goals for their Filthy Lucre tour, nearly all the other dates sold out immediately. In the meantime:

PUNK ROCKS THE VOTE—FOR FREE, NO LESS: Epitaph artists Down By Law joined Tijuana No!, Samiam, Supernova and Mr. Miracle, among other bands, for a free show at the Media City Center in Burbank to get fans hooked up with Rock The Vote. The event was sponsored by KROQ and the House of Blues.

OKAY, YOU MAY REGRESS TO AGE FOUR NOW: Kid Rhino and Hanna-Barbera have released Pica-Nic Basket of Cartoon Classics, a comprehensive four-CD box set marking the fifth anniversary of their exclusive agreement to create audio releases from the studio’s vast archives, including such fun sources as Josie & The Pussycats, The Jetsons, Johnny Quest and Top Cat. Packaged in a picnic basket complete with a flip-flop, the CD set has a suggested retail of $49.95 and is available through RhinoDirect at 1-800-432-0020. Rhino also has a Warren Zevon hits package and a remastered reissue of Emerson, Lake & Palmer’s 1973 classic Brain Salad Surgery due for release soon.

MISCELLANEOUS SIGNS OF MUSICAL LIFE: Darius Rucker of Hootie & The Blowfish has become a spokesperson and volunteer for the National Marrow Donor Program. Perry Farrell already revolutionized the world of touring by inventing Lollapalooza and he’s at it again. The ENIT Festival, billed as a multi-media musical, scensory and communal touring experience, kicks off in the U.S. in August, playing mostly non-traditional venues and featuring such eclectic entertainments as tree planting, a communal meal and a “happy hour” of cocktail music. The ultra-cool line-up includes Farrell’s own Porno For Pyros, along with Black Grape, Love and Rockets, Lady Miss Kier, Orb and Meat Beat Manifesto...Carlos Santana has been a star for a long time, but next year, he’ll have a star of his very own on the Hollywood Walk of Fame. Few bands have as star-studded a following as seminal L.A. punkers The Germs; now, Grass Records will release a Germs tribute, A Small Circle of Friends, featuring members of The Red Hot Chili Peppers, L7, Sonic Youth, plus many famous folks whose contractual restrictions do not permit them to be named in connection with this project. Stay tuned for many surprises...

The 14th Annual Rock’n’Charity Celebration raised over $300,000 for The T.J. Martell Foundation/Richard Bogart Memorial Fund. Pictured are rocking golf nuts Alice Cooper and Vince Neil, who never pass up a chance to do some drivin’ and puttin’ for a good cause.
Her name is Simply Soraya. Her artistic career is anything but simple. Her creative story arc has skyrocketed within a relatively short period. The PolyGram Latino singer-songwriter-musician signed with the label a few months ago. Or, in her words, "Three to four to be exact...we have been having some amazing success." During that time, Soraya has released her debut Spanish language album, En Esta Noche, and an English language version, On Nights Like This, on Island Records. Consumer and critical response has been downright phenomenal.

Salvador Perez, managing director of PolyGram Latino, describes how impressed they have been with the overall response to Soraya. With the first promotional single ("De Repente"), album sales have surpassed 50,000 units. Says Perez, "This is very important because it signifies that the album has a great future not only here in the U.S., but in other markets. This year, the album will be released in 35 countries. These represent some of the most prominent markets where PolyGram is firmly established.

Approximately three years ago, Perez started his own career with PolyGram as its marketing director for the Latin American region. A few months later, the company decided to open U.S. and Puerto Rican offices. Perez was subsequently named to head what is today called PolyGram Latino.

"When we started PolyGram Latino, we practically had no (Latin American) artists signed," Perez recalls. Some of the first artists that we signed were Django, Carlos Matta, Pimpinela, Carlos Vives, and from there our work began.

"Our other (affiliated) companies, like those in Spain, went on to sign artists like Martha Sanchez, and in Mexico, Pedro Fernandez and Grupo Limita were signed, and then the same was done in Argentina, Chile, and elsewhere," says Perez.

With Soraya, says Perez, there is a new opportunity within the Latin American market. "Everyday, we find that music—which it be Latin, American, or Anglo-European—has similar tendencies. It is difficult to listen to Soraya in English and believe that she is Latina. This makes her an international artist.

The singer's success in Latin America lends heavy credence to Perez' testament.

Since February of this year, the singer-composer has twice landed a spot on tour with mega-star Natalie Merchant who had heard Soraya's album. "We toured together, starting in February, for a few weeks," Soraya explains. "(Merchant) took a little break and when she came back we toured for another couple of weeks. We were touring the U.S., through the Midwest, a few North-east (markets)... (They) were different market...markets that really didn't have a strong Hispanic culture. But it was amazing, to actually see people's reaction when playing from 2,000 all the way up to 16,000 seat theatres. It was a very good combination. Her audience is really my potential audience, though. They came in ready to hear her and then they heard my music which really is compatible with her style. I think it was a really good package, it was a lot of fun, too."

Merchant recently invited Soraya to open her tour with pop icon Sting this past June at the Coral Gables Amphitheatre in Miami. Says Soraya, "It was great. I have a few more dates coming up with him both acoustically and with my whole band. He's been my idol for years! It's amazing to actually have him be there backstage and know that he's listening to what I'm doing and to get his commentary afterwards. He really liked what I did. He personally invited me to come back and do more shows with him.

Sting told her that he heard her CD both in English and in Spanish. "He really liked the vibes that I was trying to pull off," says Soraya.

Apparently, many listeners are pleased by these folk-laden, rather naturally heartfelt "vibes." The singer's colorful upbringing as a child surely played an integral part in her development. Additionally, Soraya possesses the highly-coveted talent of being bilingual and bicultural. Her childhood was spent shuttling between Cali, Colombia, and Jersey. "I write my material in both languages," she says. "Sometimes songs do come out first in English. I then go back and write them in Spanish or the other way around. When I do my stuff in English, it's a different energy altogether. Obviously the songs that were written in that language first and the comfort level (with them) is higher. But, I often prefer to sing the ballads in Spanish simply because of the melody of the language. I can do more with it... the pronunciation and everything, and with the meter of the language."

It was in Colombia where a five-year-old Soraya would watch and listen to her uncle play guitar and sing Colombian songs. "It was the first song I ever learned to play on a guitar," Soraya says. "It's one of the most beautiful melodies that I have ever heard. On a personal level, I wanted to end my first professional CD with that song. On a musical level, I wanted to include it because it is such a beautiful melody and I just wanted to put it in my own arrangement.

The artist has found that her Spanish lyrics do well with American audiences, even in small towns in Wisconsin or in Michigan. "The biggest reaction I've gotten from crowds is when I start singing in Spanish. Simply, because the music itself is not Spanish music. I have a very Anglo production and Anglo-style of writing musically. But, when they hear that music with a Spanish lyric in front of it, I think it really interests them."

While Soraya will continue performing in the United States, there are plans for her later this year to tour Europe, South America, and other Latin markets. Japan will be releasing the album within three weeks. Soraya says, "So, from a viewpoint of promotion, my presence will be required there within the next couple of months. Hopefully, after that I'll be in the touring mode.

Another item sure to be an international eye-catcher is Soraya's debut video, "Suddenly," which was released as the first single for the English-speaking market as well as its Spanish version, the aforementioned "De Repente." The second single for the Spanish market was "Amor De Tus Ojos," with yet another new single in Spanish, "Quedate (Stay Awhile)," due to be released in three to four weeks.

"We just did the video for that (to be aimed at both markets) about a week ago," Soraya says.

When asked if the video will be different than her first, "De Repente," the answer was emphatic: "I'll be a lot different! The first video was exactly what we had in mind for that song, it was a very romantic song, a very intimate song. We needed to capture that visually as well. The single, "Stay Awhile," is something completely different. It's definitely more pop, not so tender as was the first production. The new video will actually follow that track," Soraya explains. "Visually, it's going to have a lot of different elements. It's not only my performance this time around, but there will be a lot of characters stepping in and out of the video."

Asked how she would define her style, Soraya says, "I haven't really put a label on it...but it is intimate and direct." When asked about music in general, Soraya says, "The Latin market in the U.S. is a changing one. The voice of the youth is being heard a little bit more strongly now. We're always going to have the classic balladeers, etc., and the tropical music as well. I think that the new generation is actually taking ahold of their music now. So, that is what I think has helped open the doors for my success so far. And, through that, I'm hoping that I'm making a change somewhat."
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<tr>
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<td>YOU'RE MAKIN' ME HIGHLIGHT IT FLOW</td>
<td>(LaFace 24161) Tevin Braxton</td>
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<td>NOW DO YOU WANT IT (CALIFORNIA LOVE)</td>
<td>(Deadtowin) Intocable ft. K.C. Jojo</td>
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<td>THREE THROTTLESALES</td>
<td>(Ruthless/Relativity 6539)</td>
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<td>TWISTED</td>
<td>(Elektra 6030) Keith Sweat</td>
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<td>WHY I LOVE YOU SO MUCH</td>
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<td>ALWAYS BE MY BABY</td>
<td>(Columbia 78276) Mariah Carey</td>
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<td>THEME FROM MISSION: IMPOSSIBLE</td>
<td>(Mother 578071) Adam Clayton &amp; Larry Mullen</td>
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<td>(550 Music 78327)</td>
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<td>I LIKE (FROM &quot;THE NUTTY PROFESSOR&quot;)</td>
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<td>MY BOO</td>
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<td>I CAN'T SLEEP BABY</td>
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<td>(FROM &quot;Eddie&quot;) (Tommy Boy 7731) Coolio</td>
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<td>(Columbia 78387) Nas</td>
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<td>(RCA 64505) La Bouche</td>
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<td>TOUCH ME, TEASE ME</td>
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<td>The Tony Rich Project</td>
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<td>(DreamWorks 8474) George Michael</td>
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<td>TIL' I HEAR IT FROM YOU/FOOL YOU FOLLOW</td>
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<td>FLOOD (Silvertone 42342)</td>
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<td>I LOVE YOU ALWAYS FOREVER</td>
<td>(Atlantic 67075) Donna Lewis</td>
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<td>MISSING (Atlantic 57124)</td>
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<td>TONIGHT, TONIGHT (Virginia 4547)</td>
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<td>YOUR LOVING ARMS</td>
<td>(Sire 64540) Billie Ray Martin</td>
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<td>SITTIN' IN MY ROOM (FROM &quot;WAITING TO EXHALE&quot;)</td>
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**Chart Notes:**

- CASH BOX Top 100 Pop Singles chart for July 20, 1996
- Various artists and songs listed with their respective sales figures
- Chart includes a variety of genres and artists, including R&B, Hip-Hop, and Pop
- Top songs include "I'll Never Stop Loving You," "Keep On, Keepin' On," and "I Can't Get You Off My Mind"
- Artists mentioned include Tevin Braxton, CAME, Whitney Houston, and others.
- Sales figures range from 1 to 100,000 copies sold.
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**CASH BOX TOP 100 POP ALBUMS**

**JULY 20, 1996**

**This Week's #1:** Nas

**High Debuts:** Neil Young & Crazy Horse
CASH

ALBUM REVIEWS by Daina Darzin

THE LOW AND SWEET ORCHESTRA: Goodbye to All That (Interscope INTD 90058)

Actors who want to rock out are nothing new (with Keanu Reeves and Dogstar the most obvious current example) but the Low and Sweet Orchestra has a lot more going for it besides the fact that its mandolin, cello and dobro player is Dermot Mulroney. That list of instruments says it all—this is one of the most imaginative discs you'll hear this year. Everything from an accor­dion to electric lap steel guitar make an appearance on this gem of a folk/punk/honky tonk/Celtic/swing/rock record that should get an enthusiastic reception from the neo-roots contingent.

SOUL COUGHING: Irre­sistible Bliss (Slash/Warner Bros. 9 46175-2)

On its second disc, the critically-­acclaimed Soul Coughing takes an inventive and eclectic trip through a variety of sounds and samples, but never forgets the group's main strength: a dense, ominous pulse, a multi-layered thing that takes on a life of its own, cruising along the bottom layer of its tracks like a subterranean river—equal parts old industrial sounds a la early Public Image Limited, hip hop rhythms, pop sensibility, dub, dance (and many other some references) deconstructed into a thick, constantly percolating stew. Originally out of New York's Knitting Factory scene, Soul Coughing has developed a substantial national audience through touring and their appearance on the X Files compilation; they also wrote the soundtrack for the well-received indie film, Blue In The Face. The first single, "Soundtrack to Mary" brings an infectious, syncopated rhythm together with aggressive keyboards, a fun and catchy modern rock track.

PATTI SMITH: Gone Again (Arista 07822 18747-2)

Patti Smith comes back with a bang, literally—the muscular power chords and impassioned, aggressive vocals of the first and title track on this stunning album set the tone for the legendary singer/songwriter's return after years of private life. The searing, remarkable songs on Gone Again focus on Smith’s recent tragedies, the deaths of her husband and brother, tracks like “My Madrigal” are at once beautiful and profoundly mournful. Smith was a universally-respected, seminal artist of New York’s ‘70s scene who had a Top 20 hit with Bruce Springsteen’s “Because The Night” and maintains a voraciously devoted fan base, so her comeback will surely be a spectacular one in both acclaim and sales figures. Her longtime friends and collaborators Lenny Kaye, Tom Verlaine and John Cale, among others, appear on Gone Again along with singer Jeff Buckley.

MAGIC DICK & JAY GEILS: Little Car Blues (Rounder CD 3141)

Former J. Geils Band rock stars Magic Dick and Jay Geils are playing good old traditional blues straight from the heart these days, and seem to be having a great time with it—the genuine exuberance of this joyously retro disc emanates from every note. Little Car Blues is a rollicking trip through blues history from Louis Armstrong to Buddy Guy: “The Jumpin’ Blues.” For instance, hearers back to a really old time Kansas City ‘40s style, while “Feel So Bad” takes off on a Bo Diddley and Little Walter ‘60s track. J. Geils and Magic Dick also rock it up on the Marvin Gaye Motown hit, “Stubborn Kind of Fellow.” A disc that will appeal to the traditional blues audience and also has the potential to cross over to J. Geils Band fans.

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PICK OF THE WEEK

NEIL YOUNG WITH CRAZY HORSE: Broken Arrow (Reprise 9 46291-2)

A genuinely legendary artist possessed of eternal, never-ending street credibility and cool factor, Rock n' Roll Hall of Fame--er Neil Young knows that less is more. Broken Arrow (no relation to the film of the same name) is a stunningly gritty, close-to-the-earth rock album, replete with unvarnished, edgy vocals, raw, gloomy harmonica (“Loose Change”) and a folksy mid-tempo lil that gets interrupted by a thick, reverber-heavy buzz (“Big Time”). "Changing Highways" veers into a Johnny Cash-style old time country sound, while "Music Arcade" brings a moody, acoustic sparseness to the mix. One of the high points of this fine, classic-of-the-future disc is a deftly hi-fi live cover of Jimmy Reed's "Baby You Want Me To Do." Young attracts fans from teenage punks to 50ish ex-hippies, and all of them are going to buy this record.
The Rhythm

By Peter Miro

Covering low and high ranges of soul crooning, Columbia Records artist Kenny Lattimore (l) poses with singer Barry White backstage at Chicago's Arie Crown Theater just prior to White's performance. Singer/songwriter Lattimore was the special guest on "The Icon Tour," in support of his self-titled debut LP.

BIG EARTHEARTH CONNECTS WITH POP DIVA

Saxophonist/writer/producer Cal Bennett, brings his band The Eardjazz to the Tonight Show with Jay Leno. July 19, where he will appear as the musical director for La Face Records sensation Tox Tin Braxton during her upcoming guest slot, and subsequent tour. Bennett earned the nod after proving his familiarity with Ms. Braxton's material, which is a slight departure from his creative focus as an instrumentalist sensitive to her Zen moment. It's a timely break for the long-toiling artist, who has quietly trooped around the Los Angeles nightclub circuit with his ensemble, The Big Earth, playing to a loyal cult of fans at clubs and festivals while holding down a day job. Bennett's band will also supply some of the backing vocals, but Ms. Braxton will likely pick up three or four singers who can approach the seraphic-like effect her sister generated before their Atlantic Records deal. Hope the ensuing chemistry between singer and sax parallels that of Whitney Houston and Kirk Whalum, who won critical acclaim for their much-heralded "I Will Always Love You," then became a fixture of her road tour in '93.

HER MAJESTY'S PLEASURE: Composer/arranger Quincy Jones conducted an historic command performance for England's Queen Elizabeth, The Prince Of Wales, and South African president Nelson Mandela this week at London's Royal Albert Hall. The sold-out concert raised funds for the Nelson's Trust in that newly democratized region. Jones led the 30-piece Phil Collins Big Band, with vocal support from Tony Bennett. The concert included performances by Ladamis Black Mamboz, Bayete, and road warrior Hugh Masekela, who made noise with his music across the globe—a tireless "Mr. L," until both Mandela and homeland were finally sprung from captivity.

HIS SECRET LAIR: No, it wasn't a captured alien spaceship that was so heavily guarded behind a huge black curtain by hulking, earringed bodyguards at Santa Monica Airport's Barker Hangar a week or so ago. It was simply The King Of Pop rehearsing for an upcoming tour. Michael Jackson has rented the 35,000-square-foot hangar since June 24, and he's been religiously focused for five hours a day. Jackson used just two of his normal road panel of 160 speakers, and was barely audible to passers-by as he worked through some of his hits. Cameras were forbidden, and the security cordon even excluded Air Force staffers.

Theater of love for Roger & Zapp's sold-out performance at the House Of Blush. Congratulating him after the show were (lr): Dravz, Warner Bros. recording artist; Alison Call-Gabriel, vp A&R West Coast, Warner Bros. Records; Roger Troutman; Denise J. Brown, sr. vp Black Music, Warner Bros. Records.
TOP 25 RAP SINGLES

By Peter Miro

Urban Singles Reviews

**CAL BENNETT:** "Liberian Girl/Dutch Cargo" (Groovetime GTJ-9010) Producers: Cal Bennett, Grover C. Wimberly II.

Let's get this straight. Groovetime offers a slightly edited version of the romantic Michael Jackson ode covered on saxophonist/composer Cal Bennett's '93 Nova Records debut LP Local Hero now reissued as A Stolen Moment. It's Quiet Storm material all the way, accented by its vocal seat of the initial bass passage, then the fluid sax phrasings propelling the Afro-Caribbean-flavored chorus to its climax. With his posse of loyal sidemen, and chops honed in numerous club dates, Bennett's star is long overdue for rising, the fate of heavier-than-average-mater throughout the universe.

**TERRI & MONICA:** "Sexuality (if you take your love)" Epic (ESK 8206) Producer: Dave "Jam" Hall.

Radio will run up the odometer on this sweet single from Terri & Monica's upcoming sophomore LP Suga once it reaches playlists. It's an urgent yet subtle plea for love to remain that's sure to impress with its saucy groove energized by the feathery, throaty caresses these ladies produce. Features a compact radio edit, LP version, instrumental and a capella tracks to be wossed by equality. A worthy vehicle for the '90s that strikes engrams similar to those massaged by The Emotions on their Maurice White-produced Flowers LP of 20 years past.

**JODECI:** "Get On Up!" MCA (MCAP 3763) Producers: Mr. Dalvin, Andre Harrell, DeVante, Erick Sermon, Rockwilder, Dat Niggaz, Crazy C.

No harm done to Jodeci's original single on these five remixes. Actually, it's intriguing to hear how divergent results can be achieved with the same core material by the mixmasters stepping to the plate for this mistempo track. The "Platform Shoes Remix" and "Gangsta Gangsta Remix" are like night and day, but convey the same easygoing party mood.
Soulful singer Gladys Knight lit up the night with some palpable energy when she closed the second day's bill at the Playboy Jazz Festival held June 15 and 16 at the Hollywood Bowl. Knight's big-time voice warmed up the day's earlier offerings by artists such as J.J. Johnson, Wayne Shorter and T.S. Monk. Following her audience-rousing performance, Knight was joined backstage by executives of MCA Records for whom she records. Pictured are (l-r) Gary Ashley, sr. dr. of A&R, MCA; Jay Boberg, MCA president; Knight; and Ken Wilson, president of black music, MCA.


The old saw that imitation is the highest form of flattery does not apply here. Besides, people in all arts sometimes imitate, often because they don't have their own original thought. But that's another discussion. For saxophonist Kenny Garrett, this tribute to the expansive musical vision of the legendary John Coltrane is the seamless creation, an individual interpretation of Trane's songbook, both known and lesser-known selections. Not an imitation. Like Trane, Garrett's technical facilities prepare him for the task, and accompaniment by guitarist Pat Metheny, Rodney Whittaker on bass and Bran Blades handling the drum kit provide the proper rhythmic underpinnings to raise the spirit of Coltrane without forsaking fresh ideas. Standouts are "Equinox," which features Metheny's serene, articulate presence; the fast, rich sonority of Garrett's alto on "Lonnie's Lament;" the emotive cascade of sound energy surrounding Garrett's improvisational explorations on "After The Rain;" the hard driving "Pursuance," which is paced by bassist Whitted and drummer Blades; and the chord progressive exercise that is known as "Giant Steps."


Bartz has always been a fearless re-inventor of his own musical character, and this latest collection is a soulful compendium of his various musical identities with his sold and inventive playing on alto and soprano sax being the connective tissue throughout. His dexterity is evident immediately on the opening riffs of "The Five Dollar Theory," which does not try to re-invent form or dramatic expression, but expand the dialogue that Bartz can bring to the table. "Makes Me Wanna Moan" is an articulate slice of sax, while "Miss Otis Regrets" is a reflective glimmer of daylight. "One Million Blues." is just what it sounds like, with guest Cyrus Chestnut giving up some homegrown taste on piano. "Band In The U.S.A." is driven by the funky drumming of Dennis Chambers and cogenet solos by trumpeter Tom Williams and pianist George Colligan. Williams and Colligan also shine on "And He Called Himself A Messenger." Reggae flavor abound on the cover of Bob Marley's "Lively Up Yourself." That song may never be the same.


Saxophonist Evans may have been just a little quieter than some of the alumni from the later Miles Davis aggregations, but he comes out here with a bright, multi-layered chunk of heaping funk that immediately reminds one of the vintage vigor and invention of the fusion era. That is not to say that this is a retroactive visit. The suave mixture of compelling rhythms and well-placed old-school jazz flourishes are arranged to attract the listener to that netherworld between neo-traditional sensibilities and contemporary jazz tastes. A stellar and lengthy line-up of collaborators, including trumpeter Wallace Roney, bassists Marcus Miller, Victor Bailey and Mark Egan, guitarist Lee Ritenour and Nick Murchio, too name a few, help create a broad palette of sound. Tracks to note include the Miles-inspired "Affirmation" (featuring Roney on some great muted trumpet) "Swing Hop," "The Sunday After," "Rutile" and a house party thing called "Undercover."

(Continued on page 26)
**REVIEWS**

**LIMI-T XXI: Comenzar Otra Historia**

(RMM-Merengazo, 82019) Producers: Ralph Mercado, Luis Martí, Elvin Torres-Serrani, TROPICAL-MERENGUE.

The Puerto Rican merengue trio known as LIMI-T XXI makes its debut on RMM's Merengazo label. Their recent album Comenzar Otra Historia features some hit dance numbers of which all were arranged by group member-producer, Elvin F. Torres-Serrani. The first single, "Que Te Pasa Conmigo," hit sixth position on the charts in Puerto Rico. The album's progress westward is steadily coming along. Incorporating a unique slant to today's merengue, the contemporary merengue beat-resounds throughout this fine album.

**ALVARO TORRES: En BUSca Del Amor**

(EMI Latin, 73904) Producer: Alvaro Torres, POP-INTERNATIONAL.

The latest album by the versatile composer-singer Alvaro Torres demonstrates why his popularity only continues to soar. Torres is a master in the pop ballad genre. His performances are legendary and well-attended. All ten selections will surely satisfy all of the singer's fans as well as make new ones. Torres' style is enchantingly eclectic. For example, take the tropically tinged "Mujeres Solas," a humorous yet insightful look at single women. Compare it to the hip jazzy number, "Stress," and you'll see what we mean. While there's no actual Spanish translation for stress, Alvaro Torres won't need to be concerned. His music is totally enjoyable.

**JOSE LUIS RODRIGUEZ: La Llamada Del Amor**

(Sony Latin, 81962) Producers: Bebu Silvetti, Estefano & Mario Acavedo, Afo Verde & Paulo Durand, Rey Nerio, POP-INTERNATIONAL.

Classic pop balladeer Jose Luis Rodriguez responds to the call of true, yet sometimes elusive, love with his new album La Llamada del Amor. Produced by some of the most respected names in the business, each of the twelve selections are exquisite creations by some of the finest composers today including "Alquien Como Tu" written by Lilibeth Rodriguez, one of the artist's daughters. The Miami Symphonic Orchestra lends the perfect touch to this magnificent project. Rodriguez is one of those few artists known simply by an acronym, "El Puma," a name easily recognized and loved throughout the Americas and the world.

**KING AFRICA: El Africano**

(BMG, U.S. Latin, 35824-2) Producer: Tuti Gianakis, POP-DANCE-RAP.

Under the artistic direction of Tuti Gianakis and Ezequiel Deró, their album El Africano takes you on a non-stop, hard-driving and highly pulsating trip to the dance floor and then some. And it doesn't matter if it's in Europe or Stateside. King Africa's rhythm is definitely Latin als Caribbean. Yet it's unskattoned dance music for the masses of the world.

**PICK OF THE WEEK**

**FRANKIE RUIZ: Tranquilo**

(PolyGram Latino, 314527648) Producer: Vinny Urrutia, TROPICAL-SALSA.

Puerto Rican salsa Libre Frankie Ruiz' latest album Tranquilo on Rodven PolyGram Latino is anything but calm. The title track is one incredible dance tune. Again, so are the other eight selections. Throw away any arcane ideas of "salsa erotica." This album is "salsa caliente" (hot). And it's the salsa of today! Hard-core and hip salsa fans will attest to that fact. Ruiz does what he did with La Solucion and with Tommy Olivencia. He cooks! Look for more from one of the most vibrant Salsa vocalists around. PolyGram Latino recently extended Ruiz' contract for four additional albums. Ready for that chill pill?

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**THE LATIN LOWDOWN**

**News From U.S. & Latin America**

By Hector Resendez

**THE LATEST FROM RMM & VIDEO**

Typically, anything innovative within the Tropical-Salsa-Latin jazz scene must cross the desk of Debbie Mercado, publicity director for RMM Records & Video in New York. And for good reason. Her dad, Ralph Mercado, president/CEO of the company, has seen it all in his 25 years plus in the tropical music biz.

One of his latest creations is the forthcoming ballads album _Un Solo Beso_ by one of the greatest living salsa singers of all time: Cheo Feliciano of Puerto Rico. And can this man sing a boleto! Touted as an album that will make history, Feliciano is joined by master singer-songwriter Armando Manzanero of Mexico. RMM's bold statement is unequivocally correct! Feliciano is one of the great masters of ballad singing. His style, known as the "Sentimental Voice" stems from his days with another living legend Jose Cuba. Manzanero will be accompanying Feliciano on a duct version of the classic "Contigo Aprendi." In fact, Manzanero is featured on piano, as musical director, and composer of all of the selections on the forthcoming album.

**MARC ANTHONY RECORDS NEW VIDEO**

The "Saborito of the New Millenium," Marc Anthony recently completed work on his latest music video called "Hasta Ayer." The song, originally performed by the Mexican group Los Terrícolas, appears on Marc's second and latest album for RMM called Tudo A Su Tiempo. The video was suitably filmed in his tropical sites throughout Mexico City under the direction of Benny Corral, Adolfo Angel, integral member of the aforementioned band, was on hand to help out his friend Marc.

Marc Anthony.

**TONY VEGA WINS GOLD**

Just two weeks after its release, Tony Vega's latest self-titled album has gone Gold. The Puerto Rican singer last went Gold and Platinum in 1994 with his last album Si Me Miras A Los Ojos. "I can tell you that this is the most complete record that I've ever done in my career," says Vega, whose album features song-writers like Mary Lauret, Omar Alanno, and the Spanish-singer-songwriter Braulio. As proof, Vega's first promotional single, "Esperar A Que Te Decidas" (I'll Wait For You To Make A Decision), has been ranking high on single tropical chart lists throughout key Latin markers.

**JVC FESTIVAL FEATURES TROPICAL-JAZZ ALL-STARS**

Recently the Tropic-Jazz All-Stars made their debut appearance at the JVC Jazz Festival at Carnegie Hall in New York City on June 29. Marc Anthony and his salsa band were showcased as well that evening.

The evening offered an all-star-studded line-up including Tito Puente on percussion, pianist Eddie Palmieri, Dave Valentino on flute, pianist Hilton Ruiz, Humberto Ramirez on trumpet, Charlie Sepulveda on trumpet, J.P. Torres (trumpet/bone), Johnny Almendra (percussion), John Benitez (bass), Horacio "El Negro" Hernandez (congas), Richie Flores (percussion), David Sanchez (tenor sax), and Jilian (vocalist). The never-aging Felipe Luciano served as host emcee.
COURAGE UNDER FIRE or the lack of same is one major theme of Courage Under Fire. A predominant theme certainly, but the Rashomon-like structure writer Patrick Sheane Duncan has utilized to examine the varied points of view and opinions of what “courage” means to all concerned brings in the question of courage under other areas of existence. There is courage under life, courage under friendship, courage under truth; can you stand up to other’s examination or, and perhaps more importantly, can you stand up to your own examination of it, and if you can’t what does it take to make yourself whole, to run from the truth or to run to it? Duncan’s wonderfully crafted work asks many questions and reveals many answers—all very frighteningly human.

Duncan and director Edward Zwick turn their audience into itself and ask each member to think and evaluate themselves. Together they require watchers to involve and participate. That’ll probably frighten many. Certainly coming at the end of the blockbuster-turn-your-brain-over-to-FX season many may find it tough to find enough pieces of their digitally destroyed grey matter to form a coherent thought—that core audience, however, won’t be interested in this type of thought provocation anyway—but, for those hungering for something more than death and destruction, Courage Under Fire is here, it’s rich, rewarding and welcome. This is definitely for the audience who believes film is an art form to be used for sharing ideas and feelings and, right now, it stands as probably the finest all-around film of the year. Courage Under Fire will find a steady, solid growth of audience as that core audience digs it out from the rubble out there. It’ll even pick up some fringe audience who, upon seeing tank firepower and Desert Storm footage in trailers, think they’re going for more shoot-em-up action and find themselves caught in their own web. Certainly it is a strong critical entry and, in all areas Courage Under Fire can stand up to whatever criticism is fired at it.

Opening with actual Desert Storm footage director Zwick puts us in the middle of something already familiar. For the majority it’s simply like sitting at home and re-viewing our TV news experience. Duncan’s expertly woven story slips in and becomes part of that natural fabric, following Lt. Colonel Denzel Washington into battle and his own personal terror which he must face later in peacetime Washington while examining posthumous Medal Of Honor nominee Medevac pilot Captain Meg Ryan, who’s seen only within the context of other crew members’ stories. Throughout his search Washington’s character must face his own doubts and fears and observe what truths, half-truths and lies do to others. It all sounds complex, and within context of the mind it is, but it is simple also: there is no substitute for the truth, on a personal, relative or bureaucratic level. The consequences of war and how it affects participants emotionally and soul-wise is a given and important constant to the story and each character’s participation. Each actor must also work on several performing levels, commanding both exterior and interior control of their role. All are superb. Washington is the center post, fighting his own interior recognition of courage and truth while attempting to go along with a chain of command he has chosen as his life, the Army. He’s also seeing his home life dissolve under his own pressure. Washington manages all aspects with finesse, the best, most complex work he’s done. Look for even more recognition down the road. Meg Ryan supplies the Medallion of Honor hook: first female pilot to be honored. Her story is told in observations through parents and crew; those who loved her and those who hate her. Ryan must reveal the character only in flashbacks and via others’ views of her while retaining a core (Continued on next page)
Nixon
OLIVER STONE'S sprawling double-cassette look at Richard Nixon doesn't seem so sprawling on the home unit. Much of it is like the subject it purports to track, covertly presented; in the Oval Office, the rooms of the White House, various homes, rooms and locales and actually seems better suited to the TV set than the big screen for which it was made. We as a nation, indeed as a world, watched the Watergate affair and Nixon's presidency reveal and unravel on television so much of it seems familiar. Much of it is taken from and presented here on television via original TV footage with star Anthony Hopkins digitally entered into Nixon's historical footsteps. Of the nominated performances, Hopkins and Joan Allen as Pat Nixon, Allen remains as a richly colored personality while Hopkins—perhaps simply because of the majority of time spent with him, thus allowing for microscopic study—tends to grate manicuristically outside the character. Accompanying the release print are 20 minutes of never-before-seen footage presented here by writer/director Stone. (Buena Vista Home Video)

Mr. Holland’s Opus
ANOTHER ACADEMY NOMINATED piece of work, that of star Richard Dreyfuss' performance as the Mr. Holland of the title, is richly showcased. The actor presents a touching and totally human portrayal as a musician who finds a concert of life through his teaching. What is even more uplifting, however, is the story by Patrick Sheane Duncan (writer of current Courage Under Fire on the big screen) which, while not overtly stressing the absolute necessity of teachers who are dedicated, gets that point across—now, if a writer and director could just find some way to stress the absolute necessity for students who give a damn, wouldn’t that be a novelty. While they find a couple students here who discover their way through positive instructor/role models, the other side of the coin is also pointed up with a couple blanks who remain blanks. Still the overriding emotion and feel of the film is positive and welcome. It was popular in theatres and should be the same in video. (BVHV)

Happy Gilmore
PUTTING THE VIOLENT sensibilities of the hockey rink onto the staid links of golf is an interesting concept and Happy Gilmore definitely has some moments of pointed humor but overall the Adam Sandler character is so thoroughly dislikeable up front not even his kindly old grand-mother being saved through the good intentions and subsequent actions of the hour can truly redeem this work. Still, the MTV generation voted the on-links fight between Sandler and TV host Bob Barker as the “Best Of” the season, so that in itself tells you what you’re about to view, and Sandler is popular with the break-wind n-belch bunch. (MCA Universal Home Video)

Rattled
YOU LIKE SNAKES? Rattlesnakes in particular. Well, if you do, this is for you. Throughout the film we find them here with a couple close calls for our hero William Kat—who really dislikes them—to overcome. Statement here is when you destroy the natural habitat to put up a housing development you’d better be prepared to deal with Nature’s creatures whose homes you disturb. This is really slickly done and not as bad as it sounds. Entertainment that’ll make you curl your toes, pick your feet up off the floor and think twice about reaching blindly into a clothes hamper—even if it does reach a bit as to how one of those things could curl up in there. But still, these guys can climb ladders and concrete walls. (MCA/UVH)

Georgia
MARE WINNINGHAM GOT a Best Supporting nomination for her performance as a popular and successful singer and sister to centerpiece Jennifer Jason Leigh’s wannabe star character. She’s fine and displays a better than nice voice, but the entire piece is shadowed and shrouded by the dark Leigh character. Several times throughout you begin to hope the angst ridden, snippy character will simply OD so we can get it all over with. At the least one wants to scrub the packed make-up off the one note (here anyway) actress with Comet. Georgia has a statement to make: sibling love can persist even through dysfunctional families and blind jealousies, and the film does have a cult following, but that’s about all that will be looking at this. (BVHV)

FILM (Continued from previous page)

truth of her own belief and she succeeds wonderfully while fighting a definite image turnaround here. Ryan is a solid, totally rounded actress who grows with each role. Lou Diamond Phillips has, perhaps the trickiest turn as the seemingly macho ground trooper who tosses the wrench into the works. What he hides is, almost immediately, obvious, but he must hide that also before the last, desperate redemptive measure. Look for Supporting talk down the line here. Absolutely his strongest role to date and he makes the most of it. Michael Moriarty exudes strength as the commanding general and friend. Matt Damon is impressive as a crew member destroying himself because of memories. Scott Glenn is solid as a sympathetic Washington Post journalist and Regina Taylor offers an heroic image for those left at home.

James Horner adds a solid score, heroic without becoming maudlin or overly patriotic. In keeping with the tone of Zwick and Duncans’ work, Horner has composed a touching but complex supportive score which is, even under fire, also as human as the people involved.

Cinematographer Roger Deakins and editor Steven Rosenblum’s contributions are solid and first rate.

John Davis, Joseph M. Singer and David T. Friendly produced.
News From The United Kingdom, Ireland & Europe

By Hal Levy

TOP UK SINGLES: Moving up again to top spot on the charts is Fugees‘ "Killing Me Softly" followed by debut single "Born Slippy" by Underworld. Landing down on three is Raddi/Skinner/The Lighting Seed’s "Three Lions" which pushes Peter Andre/Bubbler/Ranz’s "Mysterious Girl" down to four. Holding on five is Celine Dion’s "Because You Loved Me" followed by newcomers Belinda Carlisle’s "In Too Deep" on sony. Tony Braxton’s "You’re Makin’ Me High" moves onto the chart this week at eight. "Keep On Jumping!" in on eight. Livin’ Joy’s "Don’t Stop Movin’" pushes down to nine, and rounding out the chart is newcomer Sleper with "Nice Guy Eddie." Still number one album in the UK is Crowded House’s Recurring Dream—The Very Best Of. In the video music department, The Dave Cassert Recording—Les Miserables is still number one as is the rental video Seven and the sale video X Files—File 3—Abduction. Computer game rentals remain the same with Mega Drive’s Toy Story and Super Nintendo’s Donkey Kong Country 2 topping the lists.

Buena Vista’s The Rock is still number one at the UK boxoffice.

People in the UK are reading Barney Hoskyns Waiting For The Sun (Viking), a study of Los Angeles’ music scene from the 1930s to today. On the classic side, there’s John Lucas’ One Klimper: His Life and Times (Cup). In the paperback field we have Stuart Nicholson’s Billie Holiday (Indigo) and Parelli: A Biography by Carolyn and David Parton (St Martin’s Press). Others amongst the top selling books is SAS: The Soldiers’ Story by Jack Ramsay (Macmillan) based on the UK television series, Terry Pratchett’s Feet Of Clay (Gollancz) is top of the fiction list. Eric Lomax’s The Railway Man (Vintage) is moving out of the bookshops in the paperback general field at £10.49. Nicky & D. Cornelius’ From Peter’s Field (Warner) is top fiction.

BMI: From Rome, details of this season’s concerts is a useful paperback manual.

MAINLY DOWN as PolyGram at NL,966.25 is down 4.2% and Rank Organization, selling at £4.84 is down 2.7%. However, Thorn EMI at £17.94 is up 0.2%.

IT’S A NO, NO-GO so The Sex Pistols won’t be playing in Ireland after all. They were scheduled for gigs in Dublin and Belfast, then the Belfast City Council called the group’s upcoming concert "blasphemous" and cancelled the concert. (Somehow there seems to be more important things going on in North Ireland.) The tour promoters saying it was uneconomical to play only one concert on the island of Ireland, cancelled the Dublin date. However, Iggy Pop, who was set as special guest at both concerts, will do a solo at Dublin’s Me Fiddler instead.

FROM TRASH TO CASH via video. Wayne Huizenga started out in Trash with Waste Management (now called WMX Technologies) which became the world’s largest waste handling company. Then he moved into Blockbuster Video, which he took from being a small Dallas video chain into a worldwide company, then selling it to Viacom. Now he’s moving onto ADT, the security firm with a reported bid of £3.2 billion.

CAN’T SLEEP and there’s nothing on television? Well, in London you can always run down to a new video shop that caters to people who didn’t take their Meltdoom. Cinema UK says that by using a membership smart card, videos can be selected from a menu printed on a video screen which lists up to 900 video releases or CD-ROMs. The menu also gives a few basic facts about each item and once selected, the rental video drops out like a pack of cigarettes. Reportedly the machinery can be found in some 4,000 outlets in Italy, where the major selections tend to be hard-core.

GET MORE POPCORN READY as, thus far this year, the UK’s boxoffice shows a 35% growth in seats filled. Part of this increase is attributed to the success of such local product as Sense And Sensibility and Trainspotting. In 1995’s first quarter, 22.5 million tickets were sold. This year it’s 24.2 million, and with the big Hollywood blockbusters due in, exhibitors expect the second and third quarters to be even better. And an added incentive to go to the films are the many new cinexplexes opening as well as the refurbishment of existing cinema houses.

COUGH UP: Ireland’s nightclub, hotel and pub owners are facing a £2 million bill for unpaid music copyright charges. The Irish Music Rights Organization claims they hold copyrights to most music works and that includes new arrangements of old music, which now carry new copyrights. A district court ordered a soft rock pub in the north to pay £1,800. However, the Circuit Civil Court has postponed the £5,000 judgement in order to have the new judgement related to the agreement is not reached between the IMRO and pub owners.

YOU TOO CAN MAKE A CD: How about doing what Austrian Willi Opitz did. He’s come out with a 14-track CD which features the sounds of his wines maturing in their casks.

THIS IS A MUSIC COLUMN, RIGHT? So, Hungary has come up with singing condoms. The top tune on the condom charts is reported to be "Arsei Ye Workers..."

SO SUE ME: And Status Quo, the UK rock group did just that. They claimed that BBC Radio 1 was unfair because they didn’t play their music, even though they were in the Top 40 charts. BBC replied that just because a record was on the charts didn’t mean that their listeners wanted to hear it. The London High Court ruled in favour of BBC.

BACK OFF: Eternal, a London girl group, will do the theme song from Disney’s Hunchback Of Notre Dame. "Someday," written by Alan Menken and produced by Simon Climie will be released July 29. Eternal’s two albums have sold more than 5 million worldwide.

WELL THE BACK, ADOLPH: RTL, the German commercial broadcaster has brought Hitler back to German television. Most German commercial and public television stations have always cut out any references to the Nazis or the Holocaust in imported U.S. shows like Magnum PI, The Rockford Files and Miami Vice. RTL last year swapped the registration ship and reports that its returns of Magnum PI jumped some 25% in the ratings.

MY TIME: AIN’T US TIME: The quota system is still making trouble in Europe. European Union culture ministers have agreed not to impose binding quotas on broadcasters on the amount of European-produced shows they must screen. However, the European Parliament in February backed legally enforced quotas for programming. Parliament also put under the quota system new services like video-on-demand. They also voted for talk and game shows to be excluded from calculations on European programming, thus further cutting down non-European (meaning American) shows. France is the strongest defender of quotas while the UK, Germany and Sweden are strongly against.

WELL, HELLO DALAI: If you’re in London July 18 drop in at London’s hot club, Megaparillas. Gig of the night is a life show on the screen of the Dalai Lama being beamed from his lecture at the Barbican Concert Hall.

SPORTS ONE—MUSIC ZERO: So reports from London record shops indicate. On nights and days when big games are played, customers and sales drop in the stores and the bigger the event, the bigger the drop.

COME ON-A MY HOUSE: No, you first. Invited to 10 Downing Street were the three tenors, Pavarotti, Domingo and Carreras. However, due to their heavy schedule, they asked Prime Minister John Major and his wife to come to them instead. For a while it was a classical standoff but the Brits held firm and the three tenors blinked and so a world crisis was averted and they went to Mage’s house.

NO, HE DON’T DO WALLS: But Jon Jovi drummer, Tico Torres is a painter and has been switching back and forth between his drum sticks and paint brushes. The results of his efforts can be seen on the walls of London’s Benihana restaurant. Prices at Torres’ first European exhibition run from £25 for a poster to £10,000 for larger works.

CAN’T SING, CAN’T DANCE, CAN’T SPIN: Well, in the UK you can always make big bucks driving a celebrity DJ from gig to gig. With DJs getting up to £1,500 for a two-hour set (we’re talking £3,500 here) they need wheels to get them to a couple of gigs a night. And to fill the needs of the celebrity DJs, a new company, Disc Drive was formed in London, thus becoming the first specialist agency handling DJ drivers. True, the pay isn’t as good as the DJ gets, and the job isn’t as glamorous, but earning up to £300 for a weekend, and getting the left over gossip isn’t too bad.

BAD BAD—BAD BOB: Comes to London this week when the Dublin-based restaurant and music venue opens its newest branch in London’s Covent Gardens. It features a full-size stage in the 200-seat restaurant with "dining music" until 11 p.m. and from then on it’ll be live bands and comedy acts. Owner Gerry O’Flaherty expects to get a club licence in a couple of months which will allow Bob Bad Bob to serve drinks until 3 a.m. Bob Geldof is to be host of the opening party with guests including Mick Jagger, Damon Albarn fromBlur together with some of the Super Models as well as other members of London’s high profile community.

AND THE WINNER of the Grand Prix at the 43rd International Advertising Festival in Cannes is the Volvo poster from Japan and in the film division, a Dutch ad for Rolo Candy. Losers were a Brazilian anti-AIDS commercial which featured a talking pens and a Swiss toilet paper ad which starred a fly buzzing around a man’s backside. London’s Saatchi & Saatchi was voted Agency of the Year and British Airways flew in as Advertiser of the Year.

SCHOOLS AIN’T WHAT THEY USED TO BE: Especially in the UK where the Conservative’s education minister has given approval for School Media Marketing to start selling "wasted bare walls" in schools to advertisers. While there have been some protests from educators and parents, the company reports more than 1,000 schools have expressed interest in the plan.
### New Releases Guide

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<td>Cha Cha De Amor</td>
<td>Booth &amp; the Bad Angel</td>
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<td>Cocktail Capers</td>
<td>Three Snakes and One...</td>
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<td>The Crime Scene</td>
<td>The Righteous</td>
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<td>The Crust</td>
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<td>Various Artists</td>
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CASH BOX

TOP 100 COUNTRY SINGLES

JULY 20, 1996

This Week’s #1: Shania Twain
Highest Debuts: Faith Hill

1. NO ONE NEEDS TO KNOW (Mercury 522506) ... Shania Twain 1 10
2. DADDY’S MONEY (Columbia 67223) ... Riccochet 4 12
3. TREAT HER RIGHT (Curb) ... Sawyer Brown 6 16
4. DON’T GET ME STARTED (Decca 11242) ... Rhett Akins 8 16
5. MEANT TO BE (Mercury 522553) ... Sammy Kershaw 3 17
6. MY HEART HAS A HISTORY (Reprise 40180) ... Paul Brandt 7 17
7. THAT’S WHAT I GET FOR LOVIN’ YOU (Arista) ... Diamond Rio 11 11
8. HEAVEN HELP MY HEART (Curb/MCA 11066) ... Wynonna 9 12
9. EVERY TIME I GET AROUND YOU (MCA 11423) ... David Lee Murphy 2 17
10. A THOUSAND TIMES A DAY (Epic 57267) ... Patty Loveless 12 13

11. HOME (Mercury) ... Alan Jackson 5 13
12. ON A GOOD NIGHT (Columbia) ... Wade Hayes 14 10
13. BLUE (MCA/Curb) ... LeAnn Rimes 13 7
14. CARRIED AWAY (MCA 52250) ... George Strait 15 4
15. ONLY ON DAYS THAT END IN “Y” (Giant 52595) ... Clay Walker 16 8
16. THEN YOU CAN TELL ME GOODBYE (Atlantic) ... Neal McCoy 20 11
17. I AM THAT MAN (Mercury 3018) ... Brooks & Dunn 21 4
18. SHE NEVER LETS IT GO TO HER HEART (Curb) ... Tim McGraw 26 4
19. BY MY SIDE (BNA 60474) ... Lorrie Morgan & Jon Randall 19 13
20. HONKY TONKIN’ WHAT I DO BEST (MCA 11069) ... Marty Stuart & Travis Tritt 18 13

1. THERE’S A GIRL IN TEXAS (Capitol Nashville) ... Trace Adkins 22 13
2. GIVIN’ WATER TO A DROWNING MAN (Curb) ... Lee Roy Parnell 23 9
3. RUNNIN’ AWAY WITH MY HEART (BNA 66542) ... Lonestarr 28 10
4. I DON’T THINK I WILL (Epic 57079) ... James Bonamy 29 9
5. PHONES ARE RINGIN’ ALL OVER TOWN (MCA 60509) ... Martina McBride 17 14
6. BIG GUITAR (Arista) ... BlackHawk 30 5
7. IT’S MIDNIGHT CINDERELLA (Capitol Nashville) ... Garth Brooks 44 2
8. IT’S LONELY OUT THERE (Arista) ... Pam Tillis 33 6
9. LEARNING AS YOU GO (Columbia 73223) ... Rick Trevino 32 7
10. ARE WE IN TROUBLE NOW (Warner Bros. 17011) ... Randy Travis 35 4
11. WRONG PLACE, WRONG TIME (Decca 11261) ... Mark Chesnutt 31 8
12. 4 TO 1 IN ATLANTA (MCA 11242) ... Tracy Byrd 34 8
13. THAT GIRL’S BEEN SPYIN’ ON ME (Capitol Nashville) ... Billy Dean 38 3
14. JACOB’S LADDER (MCA 52210) ... Mark Wills 37 6
15. GUYS DO IT ALL THE TIME (BNA 66506) ... Mindy McCready 43 3
16. SO MUCH FOR PRETENDING (Asylum 61850) ... Bryan White 42 2
17. LIVING IN A MOMENT (Epic 57054) ... Ty Herndon 39 3
18. WHOLE LOTTA GONE (Epic 67405) ... Joe Diffie 41 3
19. EVERYTHING I OWN (RCA 66740) ... Aaron Tippin 40 7
20. HOLDIN’ ONTO SOMETHING (MCA/Curb) ... Jeff Carson 21 18

1. YOU CAN’T LOSE ME (Warner Bros. 45572) ... Faith Hill DEBUT
2. YOU’RE NOT IN KANSAS ANYMORE (Curb 77226) ... Jo Dee Messina 48 2
3. LOVE REMAINS (Epic 57033) ... Collin Raye DEBUT
4. SUDDENLY SINGLE (Mercury 52699) ... Terri Clark DEBUT

5. YOU STILL GOT ME (Giant 51219) ... Doug Supernaw 47 4
6. REDNECK GAMES (Warner Bros. 17864) ... Jeff Foxworthy 45 5
7. MISSING YOU (Curb) ... Maverick’s 49 4
8. A WOMAN’S TOUCH (MCA 51197) ... Toby Keith DEBUT
9. BELIEVE ME BABY (I LIED) (MCA 11477) ... Trisha Yearwood DEBUT
10. DANCIN’ WITH THE WIND (Magnum) ... Great Plains 46 6
11. TIME MARCHES ON (Atlantic) ... Tracy Lawrence 10 15
12. LOVE STORY IN THE MAKING (Arista) ... Linda Davis 25 13
13. DOES THAT BLUE MOON EVER SHINE ON YOU (MCA Nashville 51192) ... Toby Keith 27 19
14. STARTING OVER AGAIN (MCA 11204) ... Reba McEntire 36 16
15. EVERY TIME SHE PASSES BY (Capitol Nashville) ... George Ducas 56 5
16. THAT WAS HIM (THIS IS NOW) (MCA) ... 4 Runner 58 3
17. WHY CAN’T YOU (Columbia 67410) ... Larry Stewart 66 2
18. I’M NOT SUPPOSED TO LOVE YOU ANYMORE (Asylum) ... Bryan White 53 19
19. IF I WERE YOU (Mercury 52099) ... Terri Clark 52 19
20. I NEVER STOPPED LOVIN’ YOU (River North 1172) ... Steve Azar 63 3

1. TANGLED UP IN TEXAS (Decca 11083) ... Frazier River 62 4
2. WORKIN’ IT OUT (Giant 17550) ... Daryle Singletary 50 9
3. GIVE ME SOME WHEELS (Capitol Nashville) ... Suzy Bogguss 51 7
4. I THINK ABOUT YOU (Epic 57073) ... Collin Raye 59 18
5. TELL ME AGAIN (Career) ... Tammy Graham 54 6
6. TEN THOUSAND ANGELS (BNA) ... Mindy McCready 60 22
7. SEE YA (Atlantic 8212) ... Confederate Railroad 55 8
8. CIRCUS LEAVING TOWN (Curb) ... Phillip Claypool 67 6
9. NOBODY’S GIRL (Arista) ... Michelle Wright DEBUT
10. BLUE CLEAR SKY (MCA 11428) ... George Strait 65 15
11. REAL DEAL (RCA 60634) ... Keith Gattis DEBUT
12. MY KIND OF CRAZY (BNA 66510) ... John Anderson 75 2
13. MY MARIA (Arista) ... Brooks & Dunn 65 15
14. HIGH LONESOME SOUND (MCA 11424) ... Vince Gill 57 14
15. CHECK PLEASE (Arista 60007) ... Paul Jefferson 61 8
16. SAY I (RCA 65525) ... Alabama 70 10
17. WILD AT HEART (RCA 67501) ... Lari White 68 7
18. CIRCLE OF FRIENDS (Warner Bros. 17039) ... David Ball 64 10
19. THE CHANGE (Capitol Nashville 52090) ... Garth Brooks 74 15
20. I THINK WE’RE ON TO SOMETHING (Capitol Nashville) ... Emilio 71 8

1. SOMEONE ELSE’S DREAM (Warner Bros. 45572) ... Faith Hill 77 21
2. IT’S WHAT I DO (Capitol Nashville) ... Billy Dean 72 24
3. ALMOST A MEMORY NOW (Arista) ... BlackHawk 73 21
4. FREEDOM (Capitol/Curb) ... Ray Hood 76 11
5. YOU WIN MY LOVE (Mercury 52209) ... Shania Twain 82 21
6. CATS IN THE CRADLE (Atlantic) ... Ricky Skaggs 81 13
7. ALL I WANT IS A LIFE (Curb) ... Tim McGraw 87 20
8. THE LOVE HE LEFT BEHIND (A&M) ... Chely Wright 86 5
9. BREAKING HEARTS AND TAKING NAMES (Curb) ... David Kersh 83 11
10. BACK IN YOUR ARMS AGAIN (BNA 66901) ... Kenny Chesney 80 14
11. MAN OVERBOARD (GDR503) ... Don Cox 84 10
12. STRANGER IN YOUR EYES (Epic 66956) ... Ken Mellons 85 9
13. LONG AS I LIVE (Atlantic) ... John Michael Montgomery 91 20
14. THUMP FACTOR (MCA/Curb) ... Smokin’ Armadillos 78 9
15. C-O-U-N-T-Y-R-Y (Epic 67405) ... Joe Diffie 89 19
16. THE RIVER AND THE HIGHWAY (Arista) ... Pam Tillis 94 24
17. CHANGE OF HEART (Rounder) ... Delventales 90 10
18. FIFTY-FIFTY (Mercury 52247) ... Keith Stegall 97 10
19. SORRY YOU ASKED (Reprise 46051) ... Dwight Yoakam 99 13
20. I’M NOT AN ANGEL (Justice) ... Kimmie Rhodes 88 10
Hill, O'Connor To Close Olympics

By Wendy Newcomer

WARNER BROS. NASHVILLE ARTISTS FAITH HILL AND MARK O'CONNOR will represent country music on August 4 at the gala Closing Ceremony Southern Jamboree, the finale of the 1996 Olympic Games in Atlanta. Hill and O'Connor will be joined by a stellar lineup of artists that includes Gloria Estefan, Al Green, B.B. King, Wynton Marsalis, Tito Puente, Little Richard and Buckwheat Zydeco. The once-in-a-lifetime jam session will be guided by everyone's favorite conductor (and David Letterman's longtime musical director) Paul Shaffer.

"We are working with authentic artists to offer the world a sampler of the different kinds of music that have made—and continue to make—the South one of the world's greatest producers of popular music," said executive producer Don Mischer.

During the Jamboree, Hill will carry the "vocal torch" for country music and master fiddler O'Connor will perform his original composition, "Olympic Reel," written for the closing ceremonies. Hill has two platinum-selling albums for Warner Bros—Take Me As I Am and It Matters To Me. O'Connor first gained recognition as a player with artists such as Chet Atkins, Vince Gill, Lyle Lovett and James Taylor. Now having made a name for himself as a composer, O'Connor has performed his "Fiddle Concerto" with more than 50 symphony orchestras and in May, premiered his second symphonic work "The Tennessee Concerto."

In Other News...

ASCAP signed the Lynn Twins (Loretta Lynn's daughters) to a writers agreement in the Societies Nashville offices. Pictured are (l-r): Peggy Lynn; ASCAP's Connie Bradley; Patsy Lynn; and ASCAP's Ralph Murphy.

VETERAN SONGWRITER GENE NELSON signed an exclusive deal with SESAC, Inc. for performing rights representation. Nelson is the writer of country hits such as "Eighteen Wheels And A Dozen Roses" and "Bubba Hyde."

HIGHTONE RECORDS ARTIST JOHNNY RODRIGUEZ will headline the first annual Mexican Fiesta St. Louis Cook Off at Heritage Landing on August 17. The event is sponsored by Taco Bell, Budweiser and Pepsi, with donations from the production company and entertainers going to The Boys And Girls Clubs of Middle Tennessee.

ROUNDER RECORDS ARTISTS will entertain the masses at the Summer Olympics at Southern Crossroads, a free outdoor festival in Atlanta's Centennial Olympic Park. Scheduled to perform between July 18 and August 3 are The Sidewinders, Claire Lynch, D.L. Menard & the Louisiana Aces, and Robert Ward.

THE THIRD ANNUAL MARK COLLIE Celebrity Race for Diabetes Cure is set for October 9 at Nashville Speedway USA. Drivers confirmed for the Legends car race include Collie, Brooks & Dunn, Tim McGraw, Faith Hill, Tracy Lawrence, The Mavericks, and others.

SONGWRITER STERLING WHIPPLE recently signed an exclusive writing agreement with Hamstein Cumberland Music Group. Whipple's credits include "Third Rock From The Sun" and "I'll Be Coming Back For More."

THE COLLECTIVE, a NASHVILLE-BASED film and video production company, has added Laura Lyness to its staff as director of marketing and publicity. Lyness will represent the company's three directors, Steven Goldmann, Thom Oliphant and Bob Gabrielson.

FANS OF BLUEGRASS can now reach Pinecastle/Webo product info through the label's Web Site or e-mail address. Current product by The Osborne Brothers, Larry Stephenson, Southern Rail and The New Coon Creek Girls is available on the web at http://pinecastle.com.

BILLY RAY CYRUS HAS ENDED his association with manager of seven years Jack McFadden, effective July 24. Cyrus' new Mercury album, Trail Of Tears, is scheduled to be released August 20.

ARISTA NASHVILLE'S BR5-49 just completed a whirlwind tour of Europe and received raves for their unique brand of country music. The group's first full-length CD, The Number To Call Is...BR5-49, is slated for a September 17 release.

THE MUSIC VALLEY WAX MUSEUM OF THE STARS welcomed legend George Jones to its "Sidewalk of the Stars" on July 4. Jones also signed copies of his new book, "I Lived To Tell It All."
RADIO PLAYLISTS
Some of what's playing in heavy rotation:
KKAJ/Ardmore, OK
RHETT AKINS—“Don't Get Me Started”
DIAMOND RIO—“That's What I Get For Lovin' You”
WADE HAYES—“On A Good Night”
PATTY LOVELESS—“A Thousand Times A Day”
LEE ROY PARNELL—“Givin' Water To A Drowning Man”
KVLL/Woodville, TX
BRYAN WHITE—“I'm Not Supposed To Love You Anymore”
COLLIN RAYE—“I Think About You”
TOBY KEITH—“Does That Blue Moon Ever Shine On You”
TERRI CLARK—“If I Were You”
ALAN JACKSON—“Home”
KICE/Bend, OR
WYNONNA—“Heaven Help My Heart”
SAMMY Kershaw—“Meant To Be”
LINDA DAVIS—“Love Story In The Making”
PATTY LOVELESS—“A Thousand Times A Day”
ALAN JACKSON—“Home”
KYKZ/Lake Charles, LA
DAVID LEE MURPHY—“Every Time I Get Around You”
SAWYER BROWN—“Treat Her Right”
WYNONNA—“Heaven Help My Heart”
RHETT AKINS—“Don't Get Me Started”
DIAMOND RIO—“That's What I Get For Lovin' You”
KQFC/Boise, ID
PAUL BRANDT—“My Heart Has A History”
ALAN JACKSON—“Home”
SAMMY KERSHAW—“Meant To Be”
TRACY LAWRENCE—“Time Marches On”
DAVID LEE MURPHY—“Every Time I Get Around You”
KTRA/Farmington, NM
RHETT AKINS—“Don't Get Me Started”
PAUL BRANDT—“My Heart Has A History”
ALAN JACKSON—“Home”
WYNONNA—“Heaven Help My Heart”
SAMMY KERSHAW—“Meant To Be”
KJEF/Jennings, LA
PAUL BRANDT—“My Heart Has A History”
DIAMOND RIO—“That's What I Get For Lovin' You”
RHETT AKINS—“Don't Get Me Started”
SHANIA TWAIN—“No One Needs To Know”
RICOCHET—“Daddy's Money”

RADIO PLAYLISTS
Some of what's playing in heavy rotation:
MORNINGSTAR HIGH COUNTRY/Nashville, TN
ELAINE ANDERSON—“Home Missionary”
BRIAN BARRETT—“I Know Where I'm Going”
MICAH BRANDON BLACK—“It Ain't Over 'Til You Let It Go”
ALBERT E. BRUMLEY—“The Love Of The Lord”
GLEN CAMPBELL—“Living The Legacy”
WBTX/Broadway, VA
BETSY CRAIG—“Living Straight”
TODD HERVEY—“Borrowed Time”
JEFF MCKEE—“Do It For The Love”
ELAINE ANDERSON—“Home Missionary”
SENeca—“The Real True Love Can Wait”
KQTY/Borger, TX
SCOTT BROWN—“A Little Love”
TODD HERVEY—“Borrowed Time”
JEFF MCKEE—“Do It For The Love”
ELAINE ANDERSON—“Home Missionary”
JIM CARRUTHERS—“Give Yourself Up”
WIX/XPunta Gorda, FL
DAVID WILLS—“Mama Prayed For Us”
KEN MELLONS—“Doctor Jesus”
BRENT LAMB—“Real Love, True Love”
LISA DAGGS—“Two True Believers”
RICKY SKAGGS—“Cats In The Cradle”
WPUV/Pulaski, VA
B. J. THOMAS—“Home Where I Belong”
KEN MELLONS—“Doctor Jesus”
ALBERT E. BRUMLEY—“The Love Of The Lord”
RIVERS & OWENS—“Money Can't Buy”
JEFF MCKEE—“Do It For The Love”
WODC/Virginia Beach, VA
BRIAN BARRETT—“I Know Where I'm Going”
WILCOX & PARDOE—“To Keep The River Running”
BILLY ARNETT—“I Am Blessed”
FOX BROTHERS—“You Turn My Life Around”
BRUCE HAYNES—“Last Call”
WDLJ/Indianola, MS
TODD HERVEY—“Borrowed Time”
JEFF MCKEE—“Do It For The Love”
RICK REVEL—“Fishing Pole”
JIM CARRUTHERS—“Give Your Self Up”
ELAINE ANDERSON—“Home Missionary”
This Week's Debuts

1. CHRISTINA DAWN—'Little People'—(DoorKnob)#29
2. DEBORAH KAY—'Without You'—(Gateway)#34
3. LAURA DANIELLE—'No Me Without You'—(Psalms)#35
4. TOM DEVOUSNERY—'Feed My Lambs'—(CPI/Curb)#37

Most Active

1. ROXANNE NICOLE—'Your Love Whispers'—(Gateway)#21
2. MARTY RAYBON—'Show 'em Your Sermon'—(Sparrow)#14
3. JEFF SILVEY—'You Give Me Hope'—(Ransom)#4
4. BUDDY HYATT—'Where Would I Be'—(Gateway)#24

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart for this week is "Borrowed Time" by Todd Hervey on Rite Records. After four weeks in the #1 spot, "Do It For The Love" by Jeff McKee moves to #2. Holding on to #3 is Elaine Anderson with "Home Missionary." Jeff Silvey's latest, "You Give Me Hope," jumps seven spots to #4. Betsy Craig's "Living Straight" follows at #5. The Albert E. Brunley Congregation with "The Love Of The Lord" stays at #6, and Brent Lamb's "True Love" moves to #7. Brian Barrett's "I Know Where I'm Going" moves back one to #8. "On A Ring And A Prayer" by Wilcox & Pardoe drops back to #9, and holding on to #10 is Jim Carruthers with "Give Yourself Up."

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: "Chop Wood, Carry Water" by the Gatlin Brothers, Thad Christopher's "Hands Of Love," and "My Rock" by Paul Overstreet.

Daywind Records' The Cumberland Boys were recently featured on The Nashville Network's "Prime Time Country" show. Pictured on stage following their interview are (l-r): Jim Worthing & Steve Goforth, The Cumberland Boys; the show's host for the evening, Darrell Watrip; and Depp & Bill Brit, The Cumberland Boys.
AN ATLANTIC FLOOD IN CYBERSPACE: Atlantic Records is making quite the splash in cyberspace, bringing live events to distant modems the world over. And who knows what ET’s are picking up the signals. The label is singing its praises for a series of May events on its DigitalArena website (http://www.atlantic-records.com/DigitalArena/), including a Tori Amos in-store at the new Virgin Megastore in New York City’s Times Square, the Jewel concert at New York’s Irving Plaza and the Tragically Hip’s set at Irving Plaza.

Of course, the fact that they claim 65 million hits this month helps boost the volume on the jump. Under the direction of Nikki Slight, Atlantic’s director of multimedia, the DigitalArena has earned attention from Newsweek’s “Cyberscope” column and has prompted other labels to more aggressively pursue hosting live events on their own website. Atlantic’s DigitalArena also is planning a full slate of live events and other features, including expansive coverage of the Macintosh Musical Festival that kicked off last week in New York City.

Partnered with EmeraldNet, Atlantic has set up a site employing an array of audio, video and computer technology that permits maximum interactivity for end users, regardless of hardware. It must have worked in May, as Amos’ hour-long cybercast, uh, netted about 225,000 hits on the Atlantic website in a 24-hour period. Jewel’s show (which also featured labelmate Duncan Sheik) opened in that with 272,000 hits. The cyber pounding reached 310,000 later in the month after the Newsweek article, rebroadcast of Amos’ in-store, links with the singer/songwriter’s site and Netscape’s “What’s New” and a link to the DigitalArena. The cybercast of The Tragically Hip and Mammoth recording act Clarissa (formerly known as Snatches Of Pink), broke the clock at 400,000 hits at the end of the month.

Atlantic has set up to co-host with the Macintosh Music Festival a July 18 cybercast from the Wesbeth Theatre with Mammoth Atlantic recording Artist Fronte. The next day, the DigitalArena will feature performances by Mammoth/Atlantic act Seven Mary Three and Modern/Atlantic recording artist Poe who will perform at the Roseland Ballroom. And on July 19, Atlantic recording act The Gathering Field bring to a close their tour at the Mac fest with a cybercast from Greenwich Village’s Lion’s Den. Poe will be heard throughout July on DigitalArena’s series “Cyber Cafe,” which will feature her during a road tour with Seven Mary Three.

Atlantic might be promoting its artists through the website with the aim of stimulating sales of its artists’ product, but the DigitalArena puts them into the live show business, too.

QUICK HIT: M2: Music Television, developed as a sister channel to the ubiquitous MTV: Music Television is scheduled to debut August 1. With plans to target the 12-34-year-old demographic with a so-called “freeform” music format, the channel will be on 24/7 with a playlist that features the broadest group of artists and genres of music that are present in the marketplace. The channel, according to MTV hunches was built with the burgeoning interactive age in mind.

“This is the perfect time to launch M2: Music Television,” commented Tom Freston, chairman/CEO of MTV Networks. “M2 is custom built for the interactive digital era. It will be innovative and adventurous force in music programming, much the same way that MTV has been since it launched in 1981. M2 will blend an eclectic mix of music and promotion with the power of the Internet.”

The new channel will offer viewers through Intercast, a new technology developed by Intel, the opportunity to use their computers to tune into M2 and receive relevant information related to the music video they are watching. Artist tour dates, inside information about the video and/or artist, polls and contests are features planned for the site.
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