Inside:
(TAFKA) Prince
Commits To Emancipation

BR54-9:
The Bar Band That Done Good
Cover Story

It's the story of a wacky bar band done good, a band that picked its way out of Nashville's lower Broadway club scene to the big time. Of course, we're talkin' about Arista Nashville act BR54-9, whose "Cherokee Boogie" single is catching on at radio like fire on a dry prairie, even though it's more in the tradition of "old school" country. Cash Box Nashville editor Wendy Newcomer sat and interviewed (endured?) this zany quintet which talked about its mandate to stick with what brung 'em from gigs for tips at Robert's Western Wear to a major label deal.

Attention: Cash Box Has Moved

Cash Box has relocated to 22222 Sherman Way, Suite 200, Canoga Park, CA 91307. The magazine's new phone number is (818) 710-9070; fax is (818) 710-1945.

Inside: The Cash Box Retail Guide

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A multi-Industry copyright protection group takes first step toward establishing safeguards against unauthorized copy of audiovisual entertainment.

AN IMPORTANT STEP WAS TAKEN recently when the Copyright Protection Technical Working Group (CPTWG) announced an effective system to prevent unauthorized copying of motion pictures and other filmed entertainment via pre-recorded DVDs. The move uniformly hailed by members of the multi-industry panel's subcommittee on DVD technology, the announcement breaks through involves a scrambling strategy based on encrypting the content on the disc, and licensing the technology for decryption. The industries are now, through its Joint Policy Committee, preparing to lobby Congress to adopt legislation that prohibits circumvention of the proposed copy control technology, and of subsequent development technologies.

The CPTWG and JPC were formed in April after representatives of the motion picture and consumer electronics industries banded plans to seek legislation covering digital copying of audiovisual material. Representatives of the motion picture, sound recording, computer and consumer electronics industries eventually gathered and formed five committees to address various aspects of the subject.

Although the proposed technology covers filmed and visual-based copyrighted material, it was tacitly stated that the panel was committed to developing similar protection for copyrighted content in transmissions to the home and between devices, from analog to digital formats and in pre-recorded music.

Based on this posture, the Recording Industry Assn. Of America (RIAA) applauded the CPTWG agreement. Noting that the RIAA ‘had been a part of the discussions with the expressed purpose of protecting copyrighted sound recordings at DVD and other multi-purpose recorder technologies, RIAA president Hilary Rosen nevertheless said that identification of a suitable encryption system was welcomed news.

‘Obviously, providing protection for motion pictures has been important to the other groups,’ Rosen commented. ‘With the encryption matter now resolved, we will continue our efforts to protect the interests of record companies whose revenues will be equally vulnerable to copying.’

The RIAA’s David Siebert, sr. vp of technology and a CPTWG co-chair noted that the provision recommendation was a first step in ‘crafting a multimedia copy protection system.

While it provides a technical means of protecting audio and video,’ Siebert continued, ‘the industries will continue to work on methods for safeguarding audio content including music videos, motion picture soundtracks and pre-recorded music generally following descrambling in other contexts.

Multi-faceted Deal Joins Reel-2 Real To MCA

JAMES MTUME, A WIDELY-RESPECTED songwriter/musician/producer, has joined with MCA Records to form Reel-2 Real Music, Inc., a multi-act production agreement/record label/imprint venture. Jointly announced by Mtume, with MCA black music president Ken Wilson and sr. vp of black music Hank Shocklee, the agreement will permit Mtume the option of signing three acts a year with MCA black music president Ken Wilson and sr. vp of black music Hank Shocklee.

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Mtume will head Reel-2 Real Music, Inc., as CEO, while his son, Dannu Mtume, will serve as president. James and Dannu will coordinate all A&R functions and sign new artists, while MCA will provide the label’s promotion, marketing and publicity support. Uni Distribution will put the new product in the pipeline.

The elder Mtume also will serve as a staff producer for MCA on a non-exclusive basis. MCA president Jay Roberts commented, ‘Few music industry professionals can match the knowledge and experience that James Mtume brings to MCA. His
By J.S. Gaer

Graham Parker and The Figgs stopped backstage at Tramps in New York City during their national tour in support of Parker's Razor & Tie release Acid Bubblegum. The Figgs are performing their own punk-pop material and joining Parker on stage for a tunes from his album. Pictured are (l-r): Cliff Chenfeld and Craig Balsam, co-owners of Razor & Tie; Mike Gent and Pete Hayes of The Figgs; Parker; Pete Donnelly and Guy Lyons of The Figgs; and Brad Morrison, the group's manager.

EAST COAST

LAST OF A DYING BREED: Nirvana is responsible for the current explosion in popular music. Before 1991, music in the mainstream had stagnated, but there was a serious underground movement that had spawned the Not turtles and Killdoozer cast a long shadow on that scene. The trio out of Madison, Wisconsin played heavy rock that was a crushing force hard to stand up to. Besides being an antecedent to the whole grunge movement the group was directly responsible for giving the big boost to producer-mogul Garbage guitarist Butch Vig, who was known as a popmeister before Killdoozer. This directly influenced Nirvana and the Smashing Pumpkins to come calling on Mr. Vig's doorstep. After being around for well over a decade and recording more than a handful of albums, the band has finally called it quits. Without first having one last go, so they are currently calling it all on the End Your We Quit tour. The group's only original member is Michael Gerald, who is leading a four-piece for the first time ever, the other founding members, the Hobson brothers, have both left the band at different times for family reasons. If their show Friday the 25th in Philadelphia at the Pontiac Grille is anything to go by, they are burning as bright as they have for years. Gerald, always the consummate frontman, entertained the crowd with witty repartee throughout the evening. He explained that the band always felt as they were the employees to the audience's employers and that they were going around the country giving notice to all or their bosses. It was quite a resignation as they blasted through their set that spanned the Killdoozer career with such a vengeance that it was as though they knew that this was the swansong of '80s underground rock. Their last release is a seven-inch on lsmist Recordings; the band's fans should be under fire.

EAST COAST CLUB SHAKE-UP: With the banner years that the music industry has been seeing it is odd that many of the clubs that have nurtured the popular acts should be under fire. Philadelphia is seeing the biggest shake-up. The Trocadero, an over-1000 person theater, is being taken over by its owner Stephen Pang after current lease held by Dave Simons runs out at the end of October. Simons has it that the owner will put much-needed improvements into the infrastructure of the two-story venue. Unfortunately, the other club that Simons controls, The Khyber Pass, is also losing its lease and is closing its doors on November 1st until a new owner can be found. There is no guarantee that the space will continue to have live bands. The bar itself is landmarked as one of the oldest in the country and its location is now in one of the busiest nightlife areas of the city. Maxwells in Hoboken is losing one of its founders, Todd Abranzon, who is quitting at the end of the year. The restaurant/nightspot was a cornerstone in the resurrection of a once-mortgound city and key part of the music scene of New York. The new owners of Maxwells want to turn it into a brew pub, and word on the street is that the stage space is going from cutting edge to cover bands. At least some Springsteen fans will be happy.

WILLIAM YORK SCRAFF: The Chicago-based metal band's second album, Strange Angels, has been growing in popularity. The band's name, according to guitarist Kirk Derks, is a play on the word "seraph," which refers to a celestial being with six wings. The album features a cover of T. Rex's "The Kids Are All Right." York has seen increased interest in his music, particularly after the band's performance at the Woodstock Music Festival.

By Daina Darzin

EAST COAST

The event will honor Elton John and MTV president Judy McGrath. The download was available in AOL's New Releases area in MusicSpace, which is designed to inform members about new music and artists by giving them point and click access to the latest reviews, artists interviews, biographies, and corresponding sites on the World Wide Web (Keyword: New Music). MusicSpace is AOL's evolving, interactive music channel which offers multimedia, online events and activities, message boards, music-related WWW links, artist information files and more in a variety of musical genres.

ELSEWHERE IN CYBERSPACE: Social Distortion will make its internet debut via LA Live on November 14. That's when fans worldwide can log on to the band's sold-out Hollywood Palladium gig. The interactive broadcast will include live audio as well as web cam video footage and an interview with the band. Throughout the show, users can enter the LA Live chat room to talk with each other. (www.socialdistortion.com, www.sony.com/Music or www.alive.com)

WEST COAST

But Did He Bring His Snake?: Legendary metal monster Alice Cooper made a rare Southland appearance at Burbank's Virigin Megastore Nov. 9 to help kick off a new CD-ROM game from Atlantic Interactive, "The Lords of Taurrazz," a sci-fi action thriller that features the voice of Cooper as, duh, an evil entity, "The Hunger." Manufacturers promise a nightmarish struggle between the forces of Good and Evil, set against a stunning background of 2-D artwork and 3-D environments. "The CD-ROM was designed by Cooper's ex-guitarist, Kane Roberts.

John Mellencamp Donates Song: Well, sort of. An unreleased version of Mellencamp's tune, "Key West Internzento (I Saw You First)" became available exclusively to America Online members to download the same week Mellencamp appeared for his first-ever liver cyberspace chat session on AOL. The song is off Mellencamp's recently released disc, Mr. Happy Go Lucky. The download was available in AOL's New Releases area in MusicSpace, which is designed to inform members about new music and artists by giving them point and click access to the latest reviews, artists interviews, biographies, and corresponding sites on the World Wide Web (Keyword: New Music). MusicSpace is AOL's evolving, interactive music channel which offers multimedia, online events and activities, message boards, music-related WWW links, artist information files and more in a variety of musical genres.

Representatives from major retail chains joined Sony Music staffers and Academy Award winner Tom Hanks at a private screening in L.A. of his hit film, That Thing You Do!, which Hanks wrote and directed. At the screening, Epic Soundtrax presented Hanks with a special plaque commemorating combined sales of more than 17 million units of the soundtracks for Philadelphia, Sleepless in Seattle, and Forrest Gump.

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Billy Joel Donates Organ: A Hammond, that is. The instrument, from the singer-songwriter's personal collection, is going up for bid at the L.A. Gay and Lesbian Center's 25th Anniversary Gala and silent auction. The event will honor Elton John and MTV president Judy McGrath. The download was available in AOL's New Releases area in MusicSpace, which is designed to inform members about new music and artists by giving them point and click access to the latest reviews, artists interviews, biographies, and corresponding sites on the World Wide Web (Keyword: New Music). MusicSpace is AOL's evolving, interactive music channel which offers multimedia, online events and activities, message boards, music-related WWW links, artist information files and more in a variety of musical genres.

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Blues wunderkind Kenny Wayne Shepherd's debut disc, Ledbetter Heights, is now officially gold-plated, and here's the photo to prove it. Pictured with Shepherd (4th from right) are (l-r): Manager Ken Shepherd, vocalist Corey Sterling, and Revolution's Jeff Aldrich, Irving Azoff and Missy Worth.
BR54-9: Reviving Country Music With One Long Saturday Night

By Wendy Newcomer

EVERY THURSDAY THROUGH SUNDAY NIGHT in Nashville, tourists visiting lower Broadway can hear the sounds of Jessi Jones and his band, Brazilhilly at Robert's Western World (an interesting combo of a bar and a boot store), Jones, who does a mean rendition of Marty Robbins' "Devil Woman," plays from 10 p.m. to 2 a.m. It's the same time slot that another traditional country band first occupied just three years ago—when Lower Broadway was known more for its crime rate than as the hip place to hear good country music.

That band was BR5-49, the Arista Nashville quintet whose "old country" sound was born right in the middle of the new country explosion. BR5-49 is comprised of Gary Bennett (lead vocals, acoustic guitar), Don Herron (steel guitar, mandolin, dobro, fiddle & acoustic guitar), "Smilin'" Jay McDowell (upright bass), Chuck Mead (lead vocals, electric & acoustic guitar), and "Hawk" Shaw Wilson (drums). Slowly building momentum while playing for tips, the group gained a following of curious tourists, serious country music aficionados and, finally, local ex-cons who wanted to see what the fuss was all about.

They made the whole street change. About anybody will tell you that Broadway was dead until they came here," says Robert Moore, owner of Robert's Western World. "I mean, completely dead. Maybe the group's own lyrics can best summarize the work ethic that helped bring traditional country music back to life: "We sleep all day/Play all night/Man, it ain't no lie/We can't tell what day it is. It just seems like one long Saturday night."

With the Nashville music industry at their feet, BR5-49 chose the glass slipper that Arista offered, found a perfect fit, and proceeded to record a live EP, tour Europe and most recently, present their debut full-length studio album to country radio.

One week before this interview, BR5-49 returned home to play at Robert's for the first time in months. As the club's favorite sons took the stage in front of a packed house, someone in the band jokingly implored the audience to please fill the tip jar because "ever since we got signed to a record deal, we don't make as much money." "Well, maybe your drummer couldn't keep good time in the studio. Would you be opposed to having somebody else come in?"..."Meaning that they just wanted us to shut up and sing. And none of us were really interested in that. We were interested in playing music the way we wanted to play it. And we were apprehensive, but Arista has alleviated us of those fears, I mean, there was one A&R guy there one time for about three hours during the whole time we were recording. And I would say that's pretty much lettin' us do what we need to do. And I think it came out really, really...as good as we could have done it at that time. I think we could make a better record right now. Can't wait for the next record.

CB: Were you afraid that when you got on a major label that they would try to make changes?

Mead: Yeah, one of the people that we talked to, that was what they were interested in doing. They were asking us questions...says snidely. "Well, maybe your drummer couldn't keep good time in the studio. Would you be opposed to having somebody else come in?"..."Meaning that they just wanted us to shut up and sing. And none of us were really interested in that. We were interested in playing music the way we wanted to play it. And we were apprehensive, but Arista has alleviated us of those fears, I mean, there was one A&R guy there one time for about three hours during the whole time we were recording. And I would say that's pretty much lettin' us do what we need to do. And I think it came out really pretty good. Don't you, Jay?"

Jay McDowell: I would have to agree.

Mead: And now, back to you, Jay.

McDowell: (McDowell holds the tape recorder and speaks into it, doing his best Larry King impersonation) This is Jay McDowell. Smilin' Jay here. Clearwater, Iowa. You're on the line.

CB: How did you choose your producers for the album?

Mead: Un-min...Chuck, you better take that one. Back to you, Chuck.

Mead: Why me?

Mead: 'Cause you know Mike Janus.

Mead: De I know Mike Janus. Mike Janus, one of the co-producers, was in a band with me...back home in Kansas. He moved down here first to become Webb Wilder's sound engineer and road manager, and then he ended up being the studio manager at The Castle studio. And boy! Nuyens, the other producer of the record, his family owns The Castle. And we had a production agreement before we even had a record deal or anything.

Mead: That was another thing about being with Arista. They didn't wanna stick us with different producers, an outside producer. They were into the fact that...We did the demos with 'em...and it seemed to work real well. They were in tune with what we're doin', and they just kind of let us go with it, too.

CB: I noticed in your bio—and maybe you are alluding to the fact that nobody can seem to categorize your sound—there are about 13 descriptions of your music. Do you think this is an advantage or disadvantage?

Mead: I think it's a necessity. But then I don't want to call stuff 'stuff.'

Mead: What? You don't want to call stuff 'stuff.'

McDowell: Meaning that if I hear something, yeah, you've gotta categorize it. And it's nice to see all the different ones, meaning that they can't lump it into

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## CASH BOX
### TOP 100 POP SINGLES

**NOVEMBER 16, 1996**

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<td>NO DIGGITY</td>
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<td>2</td>
<td>IT'S ALL COMING BACK TO YOU</td>
<td>Faith Evans</td>
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<td>3</td>
<td>DONT LET (SET IT UP)</td>
<td>Blackstreet Mix</td>
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<td>Sheryl Crow</td>
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<td>Madonna</td>
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<td>10</td>
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<td>WHEN DOES THE COLD COME</td>
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<td>I'M NOT HER</td>
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<td>YOUR MIND IS A MIRACLE</td>
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<td>YOU'RE MAKIN' ME HANG UP</td>
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<td>I'M NOT LISTENING TO YOU</td>
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SINGLES REVIEWS

By Daina Darzin

PERMISSION TO BREATHE: "Money" (Solid Discs 6001-2)

This is a sad-eyed, fluid, really catchy tune with a Bon Jovi-esque anthemic groove and a modestly pulsing backbeat that's already gotten more than 60 stations around the country to sign on to. "Money" is off Permission To Breathe's well-publicized self-titled debut on Solid Discs. The LA band's single release contains several mixes of the track, along with the dark, evocative tune, "(Leavin') On Neil Young's Soul."

ALISHA'S ATTIC: "I Am, I Feel" (Mercury 314 534 027)

Their full-length Dave Stewart-produced disc won't be out til April, but Alisha's Attic's first single is well on its way to being a hit. "I Am, I Feel" is a great example of the more light-hearted end of this British female duo's quirky, finicky sound (kinds like a cross between Kate Bush and Prince) which adds a bit of ska beat to a pretty melodic and sarcastic lyrics like "I wanna bite his head off/ Yeah that'd be fun." Currently surmounting the airplay charts, this single could be just the thing for, say, No Doubt fans.

RED HOT CHILI PEPPERS: "Love Rollercoaster" (Geffen PRD 1048)

Could this track be any more fun? The Red Hot Chili Peppers trip through the Ohio Players' "Love Rollercoaster" with a sarcastic exuberance that's sure to make this a radio monster. Off The Beats and Butthead Do America soundtrack, "Love Rollercoaster" single disc comes with three versions, a clean edit, an extra-punchy "Rock Rollercoaster Mix" and the LP version.

SEAL: "Fly Like An Eagle" (Atlantic PRD 6589)

Continuing with the theme of '70s hits redone in current movies, Seal takes on the Steve Miller Band classic, "Fly Like An Eagle," for the Space Jam soundtrack, and you couldn't ask for a more perfect take on the song, which Seal makes even more spacey, swirling and effortlessly gorgeous than the original.

PICK OF THE WEEK

BY DAINA DARZIN

NY LOOSE: "Rip Me Up" (Hollywood HR 62049-2)

NY Loose are aptly named—a quintessential Lower East Side band in the proud tradition of the Dead Boys and NY Dolls through The Reunion and GBH. Their full-length debut, NY Loose proffers profoundly sloppy around-the-edges rock tunes about mean streets and bad love, and do so in fine style. This is the second single off their debut, Year of the Rat (the first, "Skit," is also featured in The Crow: City of Angels.) "Rip Me Up" sports a stick-in-your-head Prozac groove and jaggedly, gritty lyrics, and could be a hit on both active rock and modern rock stations.
ALBUM REVIEWS by Daina Darzin

ALBUM INDEX

POP ALBUMS

CHRIS ISAAK: Baja Sessions (Reprise 9 4632-2)

This vacation-on-a-disc continues Chris Isak's policy of languid, smart, slightly sad music that captures your heart at the same time as it's impressing with its clear-eyed musical intelligence. The aptly named Baja Sessions has a tropical air, and includes covers of Gene Autry's "South of the Border" and a lilting, plaintive version of the Roy Orbison classic, "Only the Lonely." Isak also presents three lovely new originals, "I Wonder," "Waiting For My Lucky Day," and "Think of Tomorrow," along with reworked versions of "Pretty Girls Don't Cry," "Wrong To Love You" and several other of his best songs.

PLEXI: Cheer Up (Sub Pop SPCD 360)

Plexi may be on Sub Pop, but they're an L.A. band which previously had indie releases on Boys Life Records. Cheer Up could be a complete modern rock winner, a percolating swirl of goth-glam-psychedelic-metal-punk that's a radio natural, especially the nasty, joyous, Sex Pistols-y guitars of "Dimension." Plexi currently is on a regional tour, and recently played a well-received L.A. date.

CORROSION OF CONFORMITY: Wiseblood (Columbia 67583)

Corrosion of Conformity's mix of fervent political conscience and ultra-heavy tones has garnered the group solid street credibility, both among hardcore and metal circles. This, their first disc since 1994's Deliverance, will surely be embraced by mosh pit denizens nationwide—and in Europe, where C.O.C. have snagged the opening slot of Metallica's mega-stadium tour. The band's forte is the kill-your-plants aggressive, assaultive crunch of "Long Whip/Big America" but the dark, Sabbathly sonic sprawl of "The Snake Has No Head" and "Goodbye Windows" prove C.O.C. has diversity, too.

PICK OF THE WEEK

THE FUTURE SOUND OF LONDON: Dead Cities (Astralwerks/Caroline AW 6181)

This just plain amazing ambient/tech/rock disc has that time-machine quality, transporting the listener to a glossy but vicious universe of cerebral, icy sound. A "soundscape of madness," the band appropriately calls it. Instrumental, transcendentally atmospheric, Dead Cities is just a trip, a highly recommended excursion into another dimension. The brainchild of Gary Cobain and Brian Doogan, armed with a prodigious ear for samples, this British outfit originally came to prominence in the UK with its "Papua New Guinea" hit single; any number of cuts on this disc could be modern rock adventure picks.

For additional content, including charts, interviews, and more, please refer to the PDF or hard copy of the article.
This Week's #1:

**Black Street**

High Debut:

**Nas**

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1. **NO DIGGITY** (Interscope 97005) - Blackstreet Feat. Dr. Dre
2. **PONY** (950 Music 70273) - Ginuwine
3. **WHAT KIND OF MAN WOULD I BE** (Perspective 00205) - Mint Condition
4. **NOBODY** (Elektra/EGG 64245) - Keith Sweat Feat. Athena Cage
5. **THIS IS FOR THE LOVER IN YOU** (Epic 78441) - Babyface
6. **LAST NIGHT** (LaFace/Artista 4181) - A. Z. Yet
7. **TELL ME FROM "EDDIE"** (Island 85-660) - Dru Hill
8. **WHO IS HE AND WHAT IS HE TO YOU** (Maverick 17656) - Me'shell Ndegococello
9. **I'M STILL IN LOVE WITH YOU** (MCA 55284) - New Edition
10. **MISSING FROM "SET IT OFF"** (EastWest 66262) - Brandy, Tamia, Gladys Knight & Chaka Khan
11. **UN-BREAK MY HEART** (LaFace/Artista 24200) - Toni Braxton
12. **IF YOUR GIRL ONLY KNEW** (Blackground/Arista 90067) - Aaliyah
13. **ONLY YOU** (Bad Boy/Artista 90060) - 112 Feat. The Notorious B.I.G.
14. **TMST** (Elektra 06301) - Keith Sweat
15. **FLOATIN' ON YOUR LOVE** (Island 854733) - The Isley Brothers Feat. Angela Winbush
16. **STEELO** (R&B 10 Motown 89050) - 702
17. **SITTING ON TOP OF THE WORLD** (So So Def/Columbia 78420) - Da Brat
18. **YOUR SECRET LOVE** (Epic 78409) - Luther Vandross
19. **USE YOUR HEART** (MCA 46807) - SWV
20. **ASCENSION (DON'T EVER WONDER)** (Columbia 73722) - Maxwell
21. **HOW DO YOU WANT IT CALIFORNIA LOVE** (Deejay's Row/Interscope 85855) - 2Pac Feat. KC & Jojo
22. **THE THINGS THAT YOU DO** (Mercury 57156) - Gina Thompson
23. **BOW DOWN** (Pamela 53227) - Westside Connection
24. **NO TIME** (Big Seen/Arista 90063) - L!T! Kres Feat. puff Daddy
25. **STREET DREAMS** (Columbia 78409) - Nas
26. **YOU'RE MAKIN' ME HIGH/LET IT FLOW** (LaFace 24160) - Toni Braxton
27. **KNOCKS ME OFF MY FEET** (LaFace/Artista 24219) - Donell Jones
28. **I CAN'T SLEEP BABY** (AvE 42377) - R.Kelly
29. **LOUGINN** (Def Jam/Mercury 575902) - LL Cool J
30. **PO PIMP** (Creators Way 8604) - Do Or Die
31. **NEVER LEAVE ME ALONE** (Interscope 70912) - Nate Dogg Feat. Snoop Doggy Dogg
32. **JUST THE WAY (PLAYS LIKE)** (EMI 58579) - Alfonzo Hunter
33. **DO YOU THINK ABOUT US** (Bad Boy/Artista 79074) - Total
34. **KEEP THE MOOD RIGHT** (Motown 86058) - Deejay's Row
35. **LET'S GET THE MOOD RIGHT** (Motown 86056) - Deejay's Row
36. **HIT ME OFF** (MCA 55291) - New Edition
37. **WHY I LOVE YOU SO MUCH** (Ruff Train/Artista 90702) - Monica
38. **MY BOO** (So So Def/Columbia 78384) - Ghost Town Djs
39. **ELEVATORS (ME & YOU)** (LaFace/Artista 24177) - Outkast
40. **COME SEE ME** (Bad Boy/Artista 79075) - Total
41. **KISSIN' YOU** (Bad Boy/Artista 79069) - Total
42. **TOUCH ME, TEASE ME** (Def Jam/Mercury 854828) - Case Feat. Foxy Brown
43. **CAN'T BREAK THE HUSTLE** (Roc-A-Fella/Priority 53242) - JaY-Z Feat. Mary J. Blige
44. **GET ON UP** (UpTown/MCA 3695) - Jodeci
45. **ME AND THOSE DREAMIN' EYES OF MINE** (EMI 5586) - D'Angelo
46. **WHY DOES IT HURT SO BAD** (Artista 13214) - Whitney Houston
47. **IF I RULED THE WORLD** (Columbia 78327) - Nas
48. **C'MON N RIDE IT (THE TRAIN)** (Big Beat/Arista 90058) - Quad City DJ's
49. **ALL I SEE** (Universal 50060) - A. 15
50. **LOVER'S GROOVE** (MCA 55204) - Immature
51. **THAT GIRL** (Epic 38150) - Maxi Priest Feat. Shaggy
52. **BLACKBERRY MOLASSES** (EastWest 61426) - Mista
53. **GOOD LOVE** (MCA 2552) - Johnnie Taylor
54. **YOU** (UpTown/Universal 50011) - Montif 47
55. **MOVIN' ON (AMI 58696)** - Ce Ce Peniston
56. **TELL ME (I'LL BE AROUND)** (Motown 89041) - Shades
57. **WHAT'S LOVE GOT TO DO WITH IT** (Forecast 09050) - Warren G Feat. Adina Howard
58. **SO MANY WAYS** (Arista 85059) - The Braxtons
59. **TOUCH MYSELF (FROM "PLED")** (Rowdy/LaFace/Artista 5051) - T-Boz
60. **BABY LUV** (Epic 78398) - Groove Theory
61. **THINGS WE DO FOR LOVE** (Motorola 61043) - Horace Brown
62. **WEAR THE GARMENT RENAISSANCE** (From "High School High")
63. **SET IT OFF** (Forecast 09050) - RZA Feat. Method Man & Cappadonna
64. **THAT GIRL** (LaFace/Arista 4157) - Toni Braxton
65. **KEEP RUNNING BACK** (So So Def/Columbia 78325) - Deborah Cox
66. **THAT GIRL** (Atlantic 55208) - GLORIA
67. **HOW CAN WE STOP** (Island 854658) - Too Short Feat. Parliament Funkadelic
68. **GET READY, HERE IT COMES (IT'S THE CHOO-CHOO)** (LaFace/Artista 5159) - Southside B.O.G.
69. **LOVE LIKE MINE** (A&M 581852) - Zakiya
70. **THE WIND SONG** (Warner Bros. 17856) - Bush Babe Feats. Mos Def
71. **SHAKE A LIL SOMETHIN** (Lil Joe 890) - The 2 Live Crew
72. **CHANG THE WORLD** (From "PHEONOMENON")
73. **GETTING IT** (Dangerous/Live 42409) - Too Short Feat. Parliament Funkadelic
74. **LIKE A WOMAN** (LaFace/Artista 6157) - The Tony Rich Project
75. **LET'S GET TOGETHER FROM "A" TIN LIZZ** (Jaz-Mac 7688) - Eric Benet
76. **HOUSE KEEPER** (M.I. 78274) - Men Of Vizion
77. **HOW CAN WE STOP** (Motown 89048) - Horace Brown Feat. Faith Evans
78. **SAY IT AGAIN** (From "EDDIE") (Island 854648) - Case Feat. Foxy Brown
79. **LOVE AND HAPINESS** (Perspective 57546) - Smooth
80. **I DON'T WANNA BE ALONE** (Gasline Alley/MCA 55178) - Shai
81. **HOME** (R&B 2711) - 4U
82. **IT AIN'T EASY** (LIVIN' WITHOUT U) (Pure 2331) - D'Angelo
83. **KEEP RUNNING BACK** (So So Def/Columbia 78325) - Whodini
84. **MORE FROM...** (Work Group 78297) - Eric Benet
85. **CASH BOX TOP 100 URBAN SINGLES**

**NOVEMBER 16, 1996**
Abundant party rhythms and heavy-handed regional advocacy are hallmarks of this collaboration between Ice Cube, Mack 10 and W-C the Gangsta, Tha Killa and Tha Dogg Dealer. “Cub’s cellblock-type posturing is an added element meant to intimidate rivals and unmistakably spell out his West Coast affiliation. His jams are “Ho-Ho-Baum (WSG Style)” a revised edition of the trio’s popular dance cut, and title track “Bow Down.” “King Of The Hill” and “All The Critics In New York” fuel the “East vs. West” fires further, even as attempts are being made to drench them elsewhere. “Westward Ho” illustrates how different types get their women, commanding them like cannon in obedience school. Females are supposed to fall at the sight of gangsta props. Hopefully, Cube may redirect his energies and creativity more insightfully in the future. Consider the mainstays for gangsta on Bow Down doesn’t wake up society as profoundly as “It Was A Good Day” did across all demographics.

E40: The Hall Of Game (Jive 01241-41581-2) Producers: East Stevens, Studio Tom, Mike Ojedem, Rick Rock, Ant Banks, Ali Maliek, Kevin Gardner and Redwine, Tonecapone. (Dedicated to the memory of Tupac Shakur.)

E-40’s late autumn offering treats muck topics as mirthful folklore, fusing black cultural elements to a street play ethic. Witness the cut “Make Me” to see how the messianic oratory of black preachers can make the hustlers creed take on biblical weight. “Rapper’s Ball” is the LP’s highlight, featuring performances from E-Short and K-Ci, offering another funky head-nodding groove with its proclamations of endurance. Anticipate a strong radio footprint with that one. “Million Dollar Spot” is of the same rhythmic caliber. Other guest artists are The Luniz, Coolio, D.J. Quik, Snoop Dogg, E-40, MC Eiht and White Boy. Hopefully, Cube may redirect his energies and creativity more insightfully in the future. Consider the mainstays for gangsta on Bow Down doesn’t wake up society as profoundly as “It Was A Good Day” did across all demographics.

GHOSTFACE KILLAH, MAFIKWEON AND CAPPADONNA: Ironman (Rar-Sharp/Epic Street EK 67729) Producers: RZA for Wu Tang Productions, Robert Diggs, Oli Grant, Mitchell Diggs, Dennis Coles. (Dedicated to the memory of Tupac Shakur.)

The Shaolin crew rocks and shocks with lyrics that enervate the entwines like Bravelheart before he expired with “freedom” on his lips. Rarely does rap commentary give pause like the track “Wildflower,” work enough to shatter a clockface. In fact, “Clockface Killah” would be a good nickname for the effect of these ruthless rhymes. (But what gets killed inside of a woman needs to be learned [grisham].) “Assassination Day,” “Winter Warz” and “After The Smoke Is Clear” play Russian Roulette with the mind. Not many collections, E-40 is poised to pour in his trucks to absorb the message; but these artists will freeze one in a heartbeat, as line after line evokes the response: “Did he REALLY say that?” Nearly every track is preceded by a dramatic episode or cinematic scene. These chambers are loaded.

EIGHT MODES: The Righteous Man (Jive 01241-41580-2) Producers: Kenneth "Babyface" Edmonds, Antonio M. Reid.

Pick of the Week:

AZ YET: Az Yef (LaFace 73008-26034-2) Producers: Kenneth "Babyface" Edmonds, Antonio M. Reid.

Romantic charm, harmonic versatility and depth are the signature of debut artists Az Yet, who possess the cohesiveness of sea-sons. "Love" is a sweetly clean young melody that manifest a commanding presence and mueaver their deft voices into a kaleidoscope of love-affirming sounds in a way that reminiscent famous mentor protégé. "Night" is the most potent offering on their 12-track collection of ballads, with lyrics ladies will cling to endlessly. “Saved For Someone Else,” is equally endearing. Remaining cuts are sweeter laden, but don’t attain the same emotive peaks. Still lowers will be fired up with Flipsy Boi Men’s nightide as part of a growing wave of real, raw, natural singers for the next century.
SINGLE LONG-STEMMED ROSES were given to each lady invited to the album release party for LaFace Records singing sensations Az Yet, latest proteges of Kenneth "Babyface" Edmonds and Antonio "L.A." Reid recently. It was a blustery night before Halloween at the Atlas Bar & Grill in Los Angeles, where the label pulled out all the stops at the art deco nightspot to make Az Yet's presentation a memorable one. Industry executives were in abundance, with private tables set aside for Babyface, and his T-Boyz, Edmonds, Reid, Yab Yum Records, La Face Records, and FM station KJLH. Arista executives and media were also present. After sumptuous snacks were served, Az Yet members Kenny Terry, Darryl Anthony, Shawn Rivera, Dion Allen and Marc Nelson provided the evening's centerpiece, consisting of five selections from their romantically-inclined self-titled debut. Their choreography emphasized a rotating circular formation, as each singer rose and bloomed in song, then bowed for the next member to contribute his part. Once they launched single smash "LoveNight," the audience was firmly captivated by the group's polish and shifting layers of harmonies, and the seductive euphoria of that tune touched everyone. Shortly afterwards, Babyface and spouse ducked out to their waiting limo, but his presence affirmed his support for his newest performers.

I WOULD DIE 4 U: This time, he really means it. Los Angeles record retailer Royce Fortune promised Az Yet's show held Gersh Box that he'd just returned from Minneapolis where (The Artist Formerly Known As) Prince, recently emancipated from his Warner Bros. Records contract, feted about 80 music retailers, radio executives and journalists at his customized office building. In a rare and radical departure from his reclusive manner, Prince personally vowed to "do whatever it takes" to promote his upcoming EMI/Capitol distributed three disc set. Expectation, especially radio tour views and in-store retail appearances, the artist had embarrassed in the past. He cited that his former contract had curtailed and limited the actions he could take on behalf of his records, but his new arrangement allows him unrestricted freedom with respect to promotion, countering the assumption that his aloof manner was the sole cause. At first, he wouldn't seek another major label affiliation, but soon afterwards he pacted with EMI/Capitol Music Group, to the delight of Chairman/CEO Charles Koppelman, who feels he's still genius left to be mined in the artist. Expectation will be released on Prince's own NPG Records label Nov. 19.

ADD RHYTHM: Anyone who felt the impact of Phyllis Hyman's death could have gotten a glimpse of her final hours in the musical play Thank God! The Beat Goes On, starring The Whispers with Alvon Williams as the late, trafficsoul diva. Created by producer Barry Singer, the show ran Nov. 5-10 at L.A.'s Wiltern Theatre. The show featured medleys of Ms. Hyman's and The Whispers' hit songs as well as emotive, deeply spiritual reckonings for the characters.

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**URBAN TOP 75 URBAN ALBUMS**

**NOVEMBER 16, 1996**

1. **BOW DOWN** (Misty 5053)
   - Westside Connection
   - DEBUT

2. **KEITH SWEAT** (Elektra 6170)
   - Keith Sweat
   - 18

3. **ANOTHER LEVEL** (Blackstreet 9007)
   - Blackstreet
   - 2

4. **SET IT OFF** (Fugees/Interscope 6195)
   - Fugees
   - 5

5. **HOME AGAIN** (MCA 11438)
   - New Edition
   - 10

6. **LUTHER VANDROSS** (LaFace 2629)
   - Luther Vandross
   - 12

7. **ALL EYES ON ME** (Real World/Interscope 2204)
   - 2Pac
   - 7

8. **PICTURE THIS** (Rap-A-Lot) (Virgin 42058)
   - Do Or Die
   - M.O.P.

9. **TIME WILL REVEAL** (Tommy Boy 1154)
   - Above The Law
   - DEBUT

10. **HIGH SCHOOL HIGH** (Big Beat/AG) (92709)
    - Soundtrack
    - 5

11. **IT WAS WRITTEN** (Columbia 6701)
    - Aaliyah
    - 16

12. **MISSION TO PLEASE** (Island 52421)
    - The Isley Brothers
    - 10

13. **ILLADEPH HALFLIFE** (Maverick/Reprise/VVB 46033)
    - Illadeph
    - 5

14. **MAXWELL'S URBAN HANG SUITE** (Columbia 66434)
    - Various Artists
    - Swerve

15. **7 SINS** (Priority 50634)
    - The Score
    - Ruffhouse/Columbia

16. **THE NUTTY PROFESSOR** (DefJam 31911)
    - Too Short
    - U.G.K.

17. **STAKES IS HIGH** (Tommy Boy 1149)
    - Jeru The Damaja
    - Above The Law

18. **M.O.P.** (Interscope 90071)
    - Various Artists
    - G-Funk

19. **I WOULD DIE 4 U:**
    - Red Alert
    - UGK

20. **ADD RHYTHM** (B-Girl/Arista 26205)
    - The Whispers
    - Do It Again

21. **GET UP ON DANCE** (Big Beat/Atlantic 5005)
    - Quad City DJ's
    - 3

22. **UNRELEASED & REVAMPED** (Ruffhouse/Columbia 6707)
    - Cypress
    - 4

23. **THE SHOCKER** (Epic 5539)
    - George Benson
    - 6

24. **PUT IN YOUR MOUTH** (Jive 41586)
    - Fugees
    - 8

25. **THE NUTTY PROFESSOR** (Def Jam) (Virgin 42058)
    - Aaliyah
    - 10

26. **NO DOUBT** (Mother 50713)
    - Dru Down
    - 12

27. **THE FINAL TDC (Fame/Universal 5080)
    - T-Boyz
    - 14

28. **MORE** (Def Jam/Marvelous 53319)
    - Montell Jordan
    - 16

29. **LEGAL DRUG MONEY** (Universal 53310)
    - Lost Boyz
    - 18

30. **R. KELLY** (Def Jam 41537)
    - Babyface
    - 20

31. **MY XPERIENCE** (VTM 469)
    - Bounty Killer
    - 22

32. **THE OTHER SIDE OF THE LAW** (Virgin 4130)
    - FaceMob
    - 24

33. **GETTIN'T I ALBUM NUMBER 10** (Def Jam 4154)
    - Too Short
    - 26

34. **AUTOBIOGRAPHY OF MICHELLE** (Motown 53071)
    - Various Artists
    - Interscope

35. **KENNY LATTIMORE** (Columbia 67125)
    - Kenny Lattimore
    - 30

36. **MR. SMITH** (Def Jam/Marvelous 53345)
    - LL Cool J
    - 32

37. **WICKED WAYZ** (Relativity 15691)
    - Mike
    - 34

38. **ICE CREAM MAN** (Priority 53378)
    - Master P
    - 36

39. **FOR L.A.** (Universal 53380)
    - Soul For Real
    - 38

40. **WILDSTERS** (Virgin 41392)
    - Tina Turner
    - 40

41. **MY HEART** (Arista/Atlantic 26205)
    - Donell Jones
    - 42

42. **GET ON UP AND DANCE** (Big Beat/Arista 52005)
    - Quad City DJ's
    - 44

43. **UNRELEASED & REVAMPED** (Ruffhouse/Columbia 6707)
    - Cypress
    - 46

44. **THAT'S RIGHT** (GRP 5623)
    - George Benson
    - 48

45. **NOCTURNICAL** (Duck Down/Priority 50352)
    - Hitah Skeato
    - 50

46. **DAY DREAM** (Columbia 67001)
    - Mariah Carey
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**THE RHYTHM**

By Peter Miro
just released the single and album Big Time by the group Ultra, the rap duo me for my own label.” Pugh commented.

especially my years at Columbia, was a tremendous learning ground and prepared

by Minneapolis act Final Four. Pugh most recently was a sr. vp at Columbia

Country. CA. The label's first signing was Pugh's daughter Inger Reid, whose

company. Our Turn And God's Turn Records, which is based in Canyon

waffled a more realistic outlet for music that should be heard.”

of the studio.”

A&R prowess and grassroots presence, which we have in part from the atmosphere

declared over at a major label: our size allows flexibility but mandates a certain

bands is they have a few weeks to show up at radio or Soundsean before it

associated with the majors,” Goldberg says. “The unfortunate fate of most of the

wanted long term relatioships without the red tape and timing complexities

for his work with Nirvana and more recently with Foo Fighters. has become

LAUNDRY ROOM SCRUBS UP LABEL: The recording studio that was a

Mecat for local Seattle, WA talent and run by producer Barrett Jones, best known

for his work with Nirvana and more recently with Foo Fighters, has become

Laundry Room Records. The new indie label will be headed by Jones and former

Sony A&R man Justin Goldberg

The first release from Laundry (set for mid-November) will be from Harri-

ington Angel Divine, a band featuring the Foo Fighter's Dave Grohl

The artist-driven label boasts a business approach that weighs on artist/mann-

agement equality and grassroots marketing. Plans are for the company and artists
to split profits 50 50, and for each act to pull its own weight when it comes to

promoting the product. “There's a lot you can do on a grassroots level,” says

Jones, who is also a musician that has steadily gained a solid reputation as a

producer Bush, The Melvins, Passo Galore, Mavis Piggot, Vibroshock, Love

Battery, Fitz Of Depression and Velocity Girl are among the acts that he has

produced, and he can add engineering and mixer credits such as Kurt Cobain and

William S. Burroughs, Jawbox, Young Fresh Fellows and The President of

The United States Of America.

Jones and Goldberg met when the latter was interested in signing Jones' band

Curmi. Goldberg had been working as talent acquisitions director for Sony/ATV

Music Publishing primarily seeking out unsigned bands for development deals,

working with acts such as Rage Against The Machine, Candlebox, Satchel,

Menthol and Pigeonhead.

A similar course of artist development is planned for Laundry Room. “We

wanted long term relationships without the red tape and timing complexities

associated with the majors,” Goldberg says. “The unfortunate fate of most of the

bands is they have a few weeks to show up at radio or Soundsean before it is
declared over at a major label; our size allows flexibility but mandates a certain

A&R prowess and grassroots presence, which we have in part from the atmosphere

of the studio.”

“Having a studio as a resource helps,” Jones says in agreement. “We simply

wanted a more realistic outlet for music that should be heard.”

Slated for early '97 release are albums by Walkie Talkie, Barrett's band

Churs. The Chauffer, Tube Top, Stella and Contraption

PUGH'S TURN: Record industry veteran Eddie Pugh has formed his own

company, Our Turn And God's Turn Records, which is based in Canyon

Country, CA. The label's first signing was Pugh's daughter Inger Reid, whose
gospel album He's My Everything was released in late summer. The label also has
just released the single and album Big Time by the group Ultra, the rap duo
formerly known as Ultramagnetic MC's. Forthcoming from the label is product by
Minniecups act Final Four. Pugh most recently was an svp at Columbia

Records/Sony Music in New York. “The time I spent in the corporate system,
especially my years at Columbia, was a tremendous learning ground and prepared
me for my own label,” Pugh commented.

Rhino recording diva RuPaul, heiress of the extravagant visage, was in full regalia
recently at the pre-release party for the debut album, Foxy Lady. But the artist returned to the Los Angeles area for an appearance in

full drag at the Virgin Magazone on Sunset Blvd., where Ru signed autographs for adoring fans. “It's always amazing what kind of people show up for my in-stores—Wall Street brokers, high class hookers, superfans...” Pictured
above with the supermodel on the set of the video shoot are (lr): Randy Barbato, the video co-director and part of RuPaul's management team at World Of

Wonder; RuPaul (who else?); Andrea Kinlock, Rhino dir. of product manage-

ment; and World of Wonder's Fenton Bailey, who also co-directed the video.

ONE LINER NOTES: In an effort to firmly establish its ownership of Bobby

Fuller's Shakedown! The Texas Tapes Revised (a two-CD box set called from Fuller's estate), Del-Fi Records vp/producer Greg Fanchbaum sent out a memo
that the aforementioned package is the only official release of the artist's material, and that other releases are "bootlegs."... DC1 Music Video, in conjunction with

Manhattan Music and Warner Bros. Publications, have put out the muti-media

title Give The Drummers Some!, which is released as a book, an album and a

video... Riding a wave of renewed success with the Hyped International/Bell-

mark single "Try Love Again," semiral R&B crooner The Dramatics recently appeared at the Fourth annual Minority Achievement and Community

Service Awards held by Little Rock, AK station KYYX-FM ...
### ONE STOP SINGLES CHART

<table>
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<tr>
<th>Chart Position</th>
<th>Artist/Music Title</th>
<th>Label</th>
<th>Chart Date</th>
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<tr>
<td>1</td>
<td>Dishwalla</td>
<td>Disc</td>
<td>01-01-97</td>
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<tr>
<td>2</td>
<td>Dishwalla</td>
<td>Disc</td>
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<td>3</td>
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<td>5</td>
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<td>9</td>
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<td>10</td>
<td>Dishwalla</td>
<td>Disc</td>
<td>01-01-97</td>
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The chart is a vertical listing of each individual One-Stop's rankings, and it contains retail guides and sales information.
everyone from Mavericks to Son Volt fans might appreciate. "Drink Like A Rover" is the album's 15-track long-suite vibe and Ryan Adams' Springsteen-Matrimony, "The Momentary\n\nsettings ("Milonga Del Angel") and in collaborative ensembles. The purist instrument fusion is joined by Dino Saluiri thusly he offers

argonist temperament; percussionist composer Anton Piazzolla was on the scoring edge of the world's most avant-garde long before he died because the broad worked steady all genre as it has become: Playing banda, yet working its own elements to the math, at times Di Meola has created an asymmetric sound that defines the opening track, "Gringolino," the conceptual accomplishment of this album is that the two settings imposed on it. As if by a need to find the right percussion for any song, this album's role for every singer here; it could be a delight to fans of new music. Alternately sensitive and aggressive, Di Meola plays every solo

settings ("Mapi Del Angel") and in collaborative ensembles. The piano instrumental "Moments of Piazzolla's character and Di Meola's" settings show up in "Tango II," when the guitar is replaced by Dino Schirinian on banjo. A delightful music adventure.

-M.R. Mantlo
# Cash Box New Releases Guide

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<th>LABEL</th>
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<td>Creek Bend</td>
<td>Thanksgiving</td>
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<tr>
<td>R. Stanley &amp; J. Rigby</td>
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<tr>
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<td>J. &quot;Hammond&quot; Smith</td>
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<td>Apartments</td>
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<td><strong>DECEMBER 15</strong></td>
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<td>Dennis McCarty</td>
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<td>A. Berger &amp; . Wolpe</td>
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<tr>
<td>Michael Lowenstein</td>
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<td><strong>JANUARY 14, 1997</strong></td>
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<td>L. Bellson &amp; M. Bellson</td>
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<td>Dexter Gordon</td>
<td>Blue Dex</td>
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<tr>
<td>Miles Davis</td>
<td>Bluing</td>
<td>Prestige</td>
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<tr>
<td>John Coltrane</td>
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<td>Coleman Hawkins</td>
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<tr>
<td>Pablo &amp; L. Soul Bro's Best Of</td>
<td></td>
<td>Prestige</td>
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**CASH BOX RETAIL GUIDE—THE RIGHT CHOICE FOR YOUR PURCHASING DECISIONS!**

Whether a one-stop, major chain or small store buyer, The Retail Guide provides an easy, quick read of what the top sellers are based on research from independent distributors and one-stop outlets.

Information about independent companies, retailers, executives and reviews of new independent product are also featured in this concise guide.

*The Cash Box Retail Guide—an ALTERNATIVE choice for market information!*
TOP UK SINGLES: Coming on the charts is Robson & Jerome’s “What Becomes of the Broken Hearted?” which pushed up Simply Red’s “If You Ever” down to second place, in turn forcing East 17 Featuring Gabrielle’s “If You Ever” down to three. Simply Red’s “Angel” comes on to the charts at four taking the spot over from Toni Braxton’s “Un-Break My Heart” which is now five. Gina G’s “I Belong To You” joins us at six and Baby Bird’s “You’re Gonna Love Me” holds onto its seventh place while Faithless’ “Insomnia” wakes up on eighth with Boyzone’s “Words” way down on nine. Rounding out the charts is newcomer 911’s “Don’t Make Me Wait.”

Coming on to the UK album charts is Boyzone’s A Different Beat, which places Beautiful South’s Blue Is The Color in second spot and going to third spot is Simply Red’s Greatest Hits. The Beatles Anthology 3 comes onto the album listing at four with Celine Dion’s Falling Into You moving down to five.

The UK’s Country Charts shows Marc Chaplin Carpenter’s “A Place In The World”, The Searchers’ Drunkenheart, which goes from number two to top dog pushing Universal UIP’s The Naughty Professor down to second spot.

Due this week on the UK singles market are The Heads’ “Don’t Take My People In The Rain” followed by Tricky’s “Christiansands” Universal’s /2 Monkeys leads the video rental chart. followed by Buena Vista’s The African Queen and Underworld’s “Pearl’s Girl” .Junior Boys Own.

The European album field, as usual, is crowded with many local releases, but Top European single is OMC’s “How Bizarre” followed by 1111.E.’s “Seven Days In One Week” with the Tragerees’ “Ready Or Not” in third and Michael Jackson’s “Stranger In Moscow,” which comes in fourth with Underworld’s “Born Slippy” on five.

The UK’s music video market shows with Michael Flatley’s Lord of the Dance top seller and Oasis’ There and Then following.

Universal’s 12 Monkeys leads the video rental chart, followed by Buena Vista’s Toy Story. Toy Story is in first place in the sales charts followed by MGMT’s Goodbye. People are plunking down the money at the UK boxoffice for Universal’s The Searchers’ Drunkenheart, which goes from number two to top dog pushing Universal UIP’s The Naughty Professor down to second spot.

Due this week on the UK singles market are The Heads’ “Don’t Take My Kindness For Weakness” (Radioactive/MCA). Scherato’s “Oceano” (Dmono, Sensory) and The Eighties’ “Is It Real?” (Fourth & Broadway) and Underworld’s “Pearl’s Girl” (Junior Boys Own).

New album releases include Madonna & Various Artists’ Music From The Motive Picture Picture (Maverick/Warner Bros.) & Audioweb’s Audioweb WE WANT MICHAEL, so says Irish concert promoter Oliver Barry who wants PolyGram is restructuring its various labels, which will mean about 400 layoffs this year. Sales of music product are disappointing due in part to careful consumer spending in Europe as well as price pressures and tough competition on the US. PolyGram is restructuring its various labels, which will mean about 400 layoffs around the world.

We want Michael, so says Irish concert promoter Oliver Barry who wants Michael Jackson to include Ireland in his European tour scheduled for next year. Jackson played Cork for two nights in 1986 as standing-room only audiences. WHERE ARE THEY NOW? Well, the North Ireland band, Heat The Bears, did some extensive touring in the U.S. in the last two years. Then they disappeared. Well, we found them, and with a few personnel changes, they’ve come back under the name Timman. Their first single, “Indian Summer (Why Can’t I Be With You)" has just been released and getting lots of airplay on Belfast radio.

PULL THEM HANDLES as the UK’s casino industry is getting ready to cash in on the easing of regulations in casinos and betting halls. By Easter next year, clubs in London will be able to serve drinks until 3 a.m., and up to 2 a.m. in the rest of the country. Also the 48 hour rule, which prevented anyone from playing until two days after applying for membership, will be reduced to 24 hours. Industry figures are pushing for an exemption for tourists who account for some two thirds of the take in London casinos. Also in the new laws will be rules allowing for the use of debit cards as well as upping of venues from 33 to 66 cities. Slot machines, according to the British Casino Association, may be upped from six per venue to two per table.

A WORKING VIRGIN is the UK’s Virgin Radio which is showing a profit for the first time since its launching in 1993. For the year ending July 31, the national pop music commercial station had an operating profit of £2.52 million, compared to the previous year’s loss of £2.2 million. Virgin has applied for a commercial radio license in Johannesburg, South Africa as well as going into negotiations to buy an already existing radio station in Europe. All would be operated under the Virgin name.

GBMME MONEY: The BES (Business Enterprises Scheme) is too restrictive in allowing ticked movies to the music industry, a music and business seminar in Dublin was told by Robbie Wootton, head of the Factory Recording Studios. The more than 150 delegates, including members of IHEC (Irish Business & Employers Confederation) were told that while funds were available for immediate recording deals, there was difficulty getting money to即将到来 music acts in the early years, when it was most needed. The rules had been changed by the government’s Department of Finance to encourage the music sector as well as other sectors.

OH HANNY BOY! You will note from the country charts that Daniel O’Donnell has two spots listed. While, perhaps, not too well known in the States, O’Donnell has a fanatic following of mature women that in many ways resembles the days of Liberace. Tours from all over the UK come to his home in Ireland where they just wander about town, hoping to get a glimpse of Daniel, and his concerts are always sold out. Now his record label, the Ritz Music Group has reached stock market listing, valuing the company at £10 million. Michael Clerkin, head of Ritz, says the company currently has 14 artists on its list and also handles videos as well as concerts and merchandising.

ACHES AND PAINS: No, it’s not a new group, it’s the field that’s studied by the International Society For The Study Of Tension in Performance. London -based ISSTIP reports that physical and psychological problems for musicians are on the increase and more than half of all classically trained musicians experience such problems during their career.

THE PIRATES OF LUXEMBOURG: That’s what the International Federation Of The Phonographic Industry is complaining about to the European Commission. IFPI says that Luxembourg is the last “safe haven” for music pirates as it is too restrictive as far as the overall field. The more than 150 delegates, including members of IHEC (Irish Business & Employers Confederation) were told that while funds were available for immediate recording deals, there was difficulty getting money to upcoming music acts in the early years, when it was most needed. The rules had been changed by the government’s Department of Finance to encourage the music sector as well as other sectors.

IT’S IN THE MAIL: According to the UK’s Direct Mail Information Service, its 1995 survey found that while clothes and books were the main items bought by mail order, close behind them and growing, were records, tapes and CDs as well as magazine subscriptions.

ALL TOGETHER NOW: From now on, all manufacturers and distributors of CDs and cassettes must have licenses approved by the IFPI, which represents the world’s record companies and the BIEM (Bureau International d’Enregistrement et de Reproduction Mecanique) which represents composers and musicians. Under the old system, licenses were issued by many national organizations, representing different sectors of the music industry.

CASH BOX NOVEMBER 16, 1996 16
Touchstone’s *Ransom* Is Skinny Money

By John Goff

Mel Gibson loose in the city... What? You think they pay him $20 million to act?

A LOT OF TALENT went surfing on the, reportedly, $61 million budget for *Ransom*—well, skim star Mel’s $20 mill off the top, and whatever hot top director Ron Howard gets these days. Actually, in today’s Hollywood budget scheme that’s considered a fairly medium-range budget. "H’wood Low to Medium."

So, what do you get for a low to medium budget of... o.k., $61 million? You get nice safe elements, beginning with the recycled 1956 tale of the same title. *Ransom* starring, then, Glenn Ford, you get five, reported, rewrites of the Cyril Hume original (Hume shares Story By credit with Richard Mabbutt). So, what do you get for a low to medium budget of... o.k., $61 million? You get five kidnappers, led by Sinise, ask only $2 million (what’s that? Gibson’s personal?), split that five ways. These guys oughta go into remedial math. Best shot in the film is the Gibson character’s reversal, given away already in the trailer. But Gibson gets to run through the streets of New York, shout; Russo that came free, you understand. So the big question becomes: Will it make its money back?

Sure. That’s what the elements are for: Gibson, Howard, action—though not as much as Gibson action fans will expect—pressed by an o.k. trailer. Gary Sinise, Rene Russo and Delroy Lindo will bring in a few ducats. But don’t look for long lines outside the theatre. We ain’t lookin’ at Apollo 13, folks.

Lots of anger, lots of frustration meant to build tension that merely frustrates, tracks that it’s too early in Howard’s directing career for him to be falling into. The overall feel coming out of the theatre is that everybody went to work for a commercial payday, romped through it and now, hopefully, will go onto something they care about.

The story of an airline-owning man and woman whose son is kidnapped and ransom asked for could have generated some tension but doesn’t. First off: five kidnappers, led by Sinise, ask only $2 million (what’s that? Gibson’s personal?), split that five ways. These guys oughta go into remedial math. Best shot in the film is the Gibson character’s reversal, given away already in the trailer. But Gibson gets to run through the streets of New York, shout; Russo does her shouting turn; and there’s one of those loveable Dolby Digital SOUNDBOOST shots that rock half a block with a lot of blood.

Gibson doesn’t seem too enthused. Russo’s role is pretty thankless, aside from her shouting scene. Sinise takes a nice hard edge as a heavy this time out. Delroy Lindo as a sympathetic FBI man manages a little resonance and former New Kid On The Block, Donnie Wahlberg as an empathetic dimwit from her shouting scene. Sinise takes a nice hard edge as a heavy this time out. Delroy Lindo as a sympathetic FBI man manages a little resonance and former New Kid On The Block, Donnie Wahlberg as an empathetic dimwit.

Told Hallowell executive produced; Scott Rudin, Brian Grazer and B. Kipling Hagopian produced.

New Line’s *Set It Off* Is Twist On Old Heist

By J.G.

A HIP-HOP WAITING TO EXHALE with the quartet making like OGs (Original Female Gangsters) on a *Thief One And Louie* bankrobbing spree with a bit of *Reservoir Dogs, Pulp Fiction* and *Heat* tossed in leading to a *Shawshank Redemption* like ending.

Bits and pieces. The samplings are there, bucked with a wall to wail eclectic music background to lead us and that wonderful THX Sound that, if they cranked it up any louder with the helicopters on screen the audience would need scat belts.

The film of four life-long friends who, for various reasons, begin robbing banks in Los Angeles is attractively mounted, photographically, by DP Marc Reshovsky. The screenplay by Kate Lander and Takashi Buijford, from Bufford’s story, runs from simplistic, recognizable cliché to skimming pop psychology making it a wannabe message tale. But what it ultimately winds up as is a violence-ridden macho turn hidden behind feminine perfume.

In the film of four life-long friends who, for various reasons, begin robbing banks in Los Angeles is attractively mounted, photographically, by DP Marc Reshovsky. The screenplay by Kate Lander and Takashi Bufford, from Bufford’s story, runs from simplistic, recognizable cliché to skimming pop psychology making it a wannabe message tale. But what it ultimately winds up as is a violence-ridden macho turn hidden behind feminine perfume.

Director F. Gary Gray loads his women down in the action sequences with macho posturings and he presents fast-paced, cracking LOUD gunfights, car crashes and smashups through windows expertly while the more intimate moments become obfuscated and pretentious. The broad strokes he handles with care but leaves logic for the audience to guess at. Example: Vivica A. Fox’s character is fired from her bank job and much is made of her knowledge of the procedure for behavior during a robbery, she talks her pals into robbing a bank because she knows how to do it instead of the rush-in-and-blast-away technique the guys from the ‘hood employ. So, what do the girls do when they rob the bank? You get it, the same technique they’ve called the guys stupid for doing. And, Yeah, professional bank robbers will be out looking for all those banks in L.A. that don’t have bullet-proof partitions.

It’s not all bad though. Jada Pinkett has some changes and nice moments. She also has the best story arc in the piece. John C. McGinley goes from simplistic, recognizable cliché to skimming pop psychology making it a wannabe message tale. But what it ultimately winds up as is a violence-ridden macho turn hidden behind feminine perfume.

John C. McGinley goes from simplistic, recognizable cliché to skimming pop psychology making it a wannabe message tale. But what it ultimately winds up as is a violence-ridden macho turn hidden behind feminine perfume.

The score ranges from tunes by Bone Thugs-n-Harmony, Yo-Yo (featuring Ice Cube) to Busta Rhymes to Mikes Davis’ “All Blues” and Nino Rota’s “Love Theme From The Godfather” which backs a playful hut out-of-the-blue improv of the girls doing Brando, DeNiro impersonations.

There’s enough firepower to make it popular with the shoot-em-up crowd, which should make it a strong opener. Beyond that it doesn’t so much *Exhale* as it simply knocks the wind out with a belly punch, and how long that can carry a boxoffice is anybody’s guess.

Executive producers are Mary Parent and Gray, producers Dale Pollock and Oren Koules.
Mission: Possible For PARidays

THAT THEATRICAL WINDOW just keeps getting squeezed and squeezed and squeezed some more it seems.

Paramount’s Tom Cruise summer vehicle, Mission: Impossible, just a few days shy of being in theatres six months and $200 million—over that with foreign tickets by now—is not only hitting the video market NOW, but it’s going direct to sell-thru and is being backed by Paramount Home Video’s largest marketing campaign ever.

With the holidays hard on the world and sales machines already revving near top gear, look for this one to be the one to beat at the annual Turkey fest (Thanksgiving) this month and creating the big load in Santa’s bag next.

How can a Cruise fan resist a sell-thru Minimum Advertised Price (MAP), in the U.S., of $14.79—no suggested retail price carried—for Mission and, with purchase of that vid, be able to pick up three other Cruise vehicles, Top Gun, Days of Thunder and The Firm, for $5.99 (suggested retail) each. This first-of-its-kind offer is “while supplies last,” subject to certain restrictions, and retailers will not be able to purchase the trio of titles from Paramount with the $5.99 SRP after December 31.

To create maximum impact at retail, Paramount is offering four pre-packed floor displays for MIF designed for high visibility in configurations of 24-piece, 48-piece, 86-piece and 192-piece. Two different posters will also be provided as well as shelf-talkers. Saturation ads on radio, TV and print will be present mid-November to late-January designed to reach 95% of the target audience at least 15 times.

MEDI

C3YBERSPACE REVENUE BUILDING: CyberStudios, an independent cyberspace studio dedicated to creation of original, revenue-generating content for the Internet, was recently launched during a demonstration for potential advertisers, networks and other entertainment industry executives. Under the guidance of Steven Koltai, former Warner Bros. senior corporate strategist and Warner Bros. Interactive Entertainment founder, CyberStudios has engaged the services of some of the top web site developers in the nation to offer site building and to provide the necessary business, marketing and commercial infrastructure for Internet programmers (affiliated website developers) and their clients (entertainment companies, telephone and cable companies and online service providers).

“We’re not in the website business,” Koltai comments about CyberStudios. “We’re in the for-profit Internet programming business. We never pitch an original content idea without having a business plan that shows how the revenues from various sources make the investment in producing a show a smart decision.”

Some of those site developers already affiliated with CyberStudios include Pacific Ocean Digital (POD), W3-Design, The Palace, Organa Online, Box Top Interactive and several others.

One client already signing on with CyberStudios is RecoveryNet Interactive, a joint venture between the Recovery Network and TC1.

Koltai says that CyberStudios is patterned after a traditional television studio, permitting purchasers of online content the ability to acquire creative work from a variety of developers or "producers."

“We want to offer a one-stop-shop to consumers of online and Internet content,” Koltai comments. “And we felt that the traditional independent studio model would be the most effective approach both in a creative sense and a business sense. CyberStudios’ affiliated developers function as independent production companies that provide the studio’s consumers with original programming and content.”

He noted that CyberStudios provides the management infrastructure bringing together the creative aspect with maintenance and commerce functions of the Internet, covering everything from cross-promotions, direct consumer payment and cross-licensing—topics all covered during the CyberStudios’ presentation held in Culver City, CA recently. “CyberStudios is the ideal partner with whom we can bring the large multi-faceted Internet community we plan for the 80 plus million Americans and their families dealing with issues related to recovery from various forms of addiction and abuse,” says Jonathan Katch, CEO of RecoveryNet Interactive. “This is a groundbreaking concept and it is appropriate that we are launching it with the help of CyberStudios.”

“CyberStudios represents a suite of developers doing some of the sexiest work online today, and makes them accessible to agencies as needed,” commented Mike Troiano, president/CEO of Ogilvy & Mather Interactive. “Throw into a level of infrastructure and management you rarely find in such an adolescent business, and CyberStudios may just be the smartest business model in our industry right now.”

CyberStudios’ service for affiliated developers range from marketing and sales (representation, advertising, public relations, sales reporting, international sales and licensing), business infrastructure (business and legal affairs, accounting and finance, administrative support, production and equity financing) and creative development and production (website maintenance, research and development, technical support and studio facilities).

“CyberStudios was the perfect ‘one-stop-shop’ for our Internet needs,” commented Bonnie Johnson, dir. of marketing communications for DIRECTV International, one of the studio’s clients. “DIRECTV International is, by definition, a cutting-edge product. We had to have a secure, top quality Internet presence. That’s what we’ve found with CyberStudios’ array of talent and ability to put the pieces together.”

Koltai, the founder of CyberStudios, will serve as chairman/CEO of the company with Patrick Murray serving as exec. vp/COO, Dan Nash, sr. vp, creative development and production; and John P. Roberts, vp of online entertainment and marketing.

AN INTERACTIVE CENTURY: Century Records, Inc., will release six interactive CD’s among the first 10 releases planned for the first quarter of 1997. Artists with titles coming out on the interactive format include Ray Charles, Tony Bennett with the Count Basie Orchestra, Kenny Rogers, Willie Nelson, Englebert Humperdink and Pavarotti whose work will come out in a two-CD box set. Artist with product coming out on the regular CD format are Gladys Knight & The Pips, George Jones and Boxcar Willie. A special anthology featuring country artists, like Waylon Jennings, the Oakridge Boys and Nelson also is planned.

Century Records, a wholly-owned subsidiary of Multi-Media Industries, Inc., is headed by Joe Venneri, who believes that the penetration of computer hardware with CD-ROM capabilities in the consumer market bodes well for such a product line. A distribution agreement for Century is still pending.

Century’s interactive CD titles, developed in a partnership with New York-based REVIRetro, Inc., employ the Enhanced CD format and provide an audio and visual experience. They also can be played on a regular CD player.

Multi-Media Industries hopes to further its role as a licensor and distributor of feature films, television and music programs.
ME REVIEWS

JUAN VALENTIN: Desdenes (MP, 6195) Producer: Jorge Navarrete. Mexican. Born in the Mariachi province of Guadalajara, Juan Valentin began his artistic career in 1970 singing rock and pop. It was not until 12 years later did Valentin venture into the world of Mariachi. Now with 25 recordings and 74 motion pictures under his belt, Valentin continues to push forward with this new romantic attempt. The album should do well with mariachi fans.

EMMANUEL: Amor Total (PolyGram Latina, 31453/4063) Producer: Manuel Alejandro. Pop. After a five year stint away, international pop sensation, Emmanuel, recently returned to Hollywood to demonstrate his longevity as a classic performer. While it is sometimes that reputation precedes fame, Emmanuel had difficulty with neither. It was a rather lukewarm presentation by the pop singer that was experienced by a few, if not by most who were present. The last segment featured a presentation by the Mariachi Sol de Mexico that was spectacular, if not more enthralling than that of their host. Emmanuel may need to rely on reviving some of his past glory, as well as dance moves, to make a strong comeback.

MANNY MANUEL: Autentico (Merenzano, 82034) Producer: Luisin Marti. Merengue. Hard-core merengero, Manny Manuel, continues to explode on the merengue scene with his latest production, Autentico. One of the hottest merengue sensations in Puerto Rico, Manny Manuel’s latest album will certainly groove on the island of Borinquen and in the Dominican Republic, but can it rock anywhere else? His groove is indeed relentless. Yet, Manny Manuel is still synonymous with youthful dance appeal. Look out for the first promo single, “Y Se Que Vas A Llorar,” which should race to the top of the charts.

PICK OF THE WEEK

TITO PUENTE: Special Delivery (Concord Picante, 4732) Producers: John Burk & Tito Puente. Tropical-Jazz. He’s celebrating 50 years as the king of Latin music. Does Tito Puente rise to the occasion? He does, in his usual flamboyant style, one must add, in his latest recording session for jazz label, Concord Picante. Special guest Maynard Ferguson and his incredible trumpet is just one of an all-star cast of musicians. Puente amends his signature selections including “Be-bop,” “Point East Memories,” and the sizzling “Flying Home.” They’d better start making room for another Grammy statue at T P’s restaurant in New York! A definite must for Puente fans worldwide.

CASH BOX NOVEMBER 16, 1996 18
### Top 40 Latin Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album</th>
<th>Genre</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Enrique Iglesias</td>
<td>Enrique Iglesias</td>
<td>Pop</td>
<td>Fonovisa</td>
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<td>2</td>
<td>Luis Miguel</td>
<td>Noche en Igual</td>
<td>Pop</td>
<td>WEA Latina</td>
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<td>3</td>
<td>Marc Anthony</td>
<td>Todo a su tiempo</td>
<td>Salsa</td>
<td>Soho Latin</td>
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<td>4</td>
<td>Sonora Dinamita</td>
<td>Y sigue la fiesta</td>
<td>Tropical</td>
<td>Vedrano</td>
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<td>5</td>
<td>Mer</td>
<td>Amigos y mujeres</td>
<td>Tejano</td>
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<td>6</td>
<td>David Lee Garza</td>
<td>Algo Diferente</td>
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<td>7</td>
<td>Marco Antonio Solís</td>
<td>En Pena Veio</td>
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<td>8</td>
<td>Del Rio</td>
<td>Non-Stop Macarena</td>
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<td>Tel Rapes</td>
<td>Por Derecho Propio</td>
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<td>Los Tenereros</td>
<td>Camino Del Amor</td>
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<td>AFG Sgoma</td>
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<td>Un Tigo Comun</td>
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<td>Los Sabrones</td>
<td>P' Aqui Y Pa' Llevar</td>
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<td>Talk to Me</td>
<td>Jazz</td>
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<td>Sola Para Ti</td>
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<td>Stesnya</td>
<td>En Esta noche</td>
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<td>Yvonne</td>
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<td>Mike Pena</td>
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<td>Legato</td>
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<td>Soda Stereo</td>
<td>Suena Stereo</td>
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<td>El de mas poder</td>
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<td>Julio Iglesias</td>
<td>La Correrera</td>
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<td>38</td>
<td>Juan Gabriel</td>
<td>El Mexico Que Nos Fue</td>
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<td>39</td>
<td>Ricky Martin</td>
<td>A Medio Viver</td>
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<td>Sony</td>
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<td>40</td>
<td>Manny Manuel</td>
<td>Rey de Corazones</td>
<td>Merengue</td>
<td>Capital</td>
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</tbody>
</table>

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**News (Continued from page 3)**

The legendary James Múme, who has been making noise as the executive music producer on the Fox-TV show *New York Undercover*, recently entered a joint venture with MCA Records for the formation of Reel-2 Real Music, Inc. Pictured at MCA’s Universal City headquarters after announcement of the venture are (l-r): Kevin Bass, sr. dir. of administration & planning, MCA; Madeleine Randolph, sr. dir. of A&R, black music; Hank Shocklee, sr. vp of black music; David Lee Garza, president of Reel-2 Real Music; Ken Wilson, president of black music, MCA; James Múme, CEO of Reel-2 Real; Jay Bober, MCA Records president; and Jeff Redd, sr. dir. of A&R, black music, MCA.

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**UNI Restructures & Expands**

UNI DISTRIBUTION, MCA Music Entertainment Group’s U.S. sales, marketing and manufacturing arm, has restructured and expanded its operations, according to its president, Henry Droz and executive v.p. JIM JURIE.

Under the new structure, UNI Distribution will increase its sales regions from seven to twelve with new regional offices opening in San Francisco, Seattle, Miami, Detroit, and Washington, D.C. Each office supervised by a regional director. Within each region, the staff of Product Development Representatives will be significantly increased and label-dedicated.

The purpose, according to the spokesmen, is to more efficiently handle and support MCA Music Entertainment Group’s growth and the introduction of a number of new labels. During the last year, MCA established Universal Records, an east coast full-service label, and Rising Tide, a new country label based in Nashville in addition to its purchase of 50% of Interscope Records.

This restructuring marks an important move forward for UNI Distribution, allowing us to better service our labels and help them achieve even greater growth and success in the future,” explained Droz. “It will also give us an effective system to focus attention and staffing to significantly bolster our product development efforts.”

**News Briefs**

**VIRGIN - UGROUND ALLIANCE:** Nancy Berry, executive v.p. of Virgin Music Group Worldwide, has announced a new strategic alliance between Virgin Records and Uground, a Los Angeles creative combine which is planned to cover a broad range of stylistic genres and include worldwide marketing of audio recordings, video, and multimedia products.

Launched in April 1996 by Andy Rosen, Cordelia Plunket and Peggy Steevens, Uground offers a variety of media and employs a flexible approach to record distribution. Uground’s Virgin pairing is its entry into the audio recording and music field.

Plunket said, “Our goal at Uground is to maintain a small but very fertile pool of talent, including musicians, film directors, writers, and photographers. We want to retain the positive attributes of being a small company, while joining forces with a larger firm to enable this talent to reach the widest possible audience.”
# CASH BOX

## TOP 100 COUNTRY SINGLES

**NOVEMBER 16, 1996**

### This Week's #1:
- **Clint Black**

### Highest Debut:
- **John Michael Montgomery**

<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>LIKE THE RAIN</strong> (RCA)</td>
<td>Clint Black</td>
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<tr>
<td>2</td>
<td><strong>MORE THAN YOU'LL EVER KNOW</strong> (Warner Bros)</td>
<td>Travis Tritt</td>
</tr>
<tr>
<td>3</td>
<td><strong>LOVELY TOO LONG</strong> (Epic)</td>
<td>Patty Loveless</td>
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<tr>
<td>4</td>
<td><strong>ME AND YOU</strong> (BNA)</td>
<td>Kenny Chesney</td>
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<td>5</td>
<td><strong>THE ROAD YOU LEAVE BEHIND</strong> (MCA)</td>
<td>David Lee Murphy</td>
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<tr>
<td>6</td>
<td><strong>I CAN STILL MAKE CHEYENNE</strong> (MCA)</td>
<td>George Strait</td>
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<tr>
<td>7</td>
<td><strong>STRAWBERRY WINE</strong> (Capitol Nashville)</td>
<td>Dean Carter</td>
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<td>8</td>
<td><strong>THE FEAR OF BEING ALONE</strong> (Atlantic)</td>
<td>Reba McEntire</td>
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<tr>
<td>9</td>
<td><strong>CHANGE MY MIND</strong> (Capitol Nashville)</td>
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<td>10</td>
<td><strong>EVERY LIGHT IN THE HOUSE IS ON</strong> (Capitol Nashville)</td>
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<td><strong>THAT OL' WIND</strong> (Capitol)</td>
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<td><strong>I'MANA DON'T GET DRESSED UP FOR NOTHING</strong> (Atlantic)</td>
<td>Brooks &amp; Dunn</td>
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<td>13</td>
<td><strong>LITTLE BITTY (Verse 1)</strong> (BNA)</td>
<td>Allen Jackson</td>
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<td><strong>LOVE IS STRONGER THAN PRIDE</strong> (Capitol 67222)</td>
<td>Riccochet</td>
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<td><strong>I DO</strong> (RCA)</td>
<td>Paul Brandt</td>
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<td><strong>POOR, POOR, PITYFUL ME</strong> (Mercury 533071)</td>
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<td><strong>IT'S ALL IN YOUR HEAD</strong> (Arista)</td>
<td>Diamond Rio</td>
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<td><strong>THE MAKER SAID TAKE HER</strong> (RCA 66525)</td>
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<td><strong>GOODNIGHT SWEETHEART</strong> (Capitol)</td>
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<td><strong>MAYBE WE SHOULD JUST SLEEP ON IT</strong> (Capitol)</td>
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<td><strong>BURY THE SHOVEL</strong> (Capitol 24640)</td>
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<td><strong>IRRESISTIBLE YOU</strong> (MCA 66930)</td>
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<td><strong>WORLDS APART</strong> (MCA 11422)</td>
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<td><strong>THAT'S ENOUGH OF THAT</strong> (Atlantic)</td>
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<td><strong>BIG LOVE</strong> (MCA 11485)</td>
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<td><strong>ONE WAY TICKET (BECAUSE I CAN)</strong> (MCA)</td>
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<td><strong>LET ME INTO YOUR HEART</strong> (Columbia 67590)</td>
<td>Mary Chapin Carpenter</td>
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<td><strong>LOVE REMAINS</strong> (Epic 67603)</td>
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<td><strong>AIN'T GOT NOTHIN' ON US</strong> (Atlantic 57273)</td>
<td>John Michael Montgomery</td>
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<td><strong>HER MAN</strong> (Decca 11422)</td>
<td>Gary Allan</td>
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<td><strong>I CAN'T DO THAT ANYMORE</strong> (Warner Bros 17531)</td>
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<td><strong>THAT'S ANOTHER SONG</strong> (Asylum 61508)</td>
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<td><strong>FRIENDS</strong> (Atlantic)</td>
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<td><strong>IS THAT A TEAR</strong> (Atlantic)</td>
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<td>Randy Travis</td>
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<td><strong>LOVE YOU BACK</strong> (Decca 11424)</td>
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<td><strong>EVERYBODY KNOWS</strong> (Atlantic 11477)</td>
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<td><strong>WHERE DO I GO TO START ALL OVER</strong> (Columbia 67560)</td>
<td>Wade Hayes</td>
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<td>41</td>
<td><strong>IT'S A LITTLE TOO LATE</strong> (Decca)</td>
<td>Mark Chesnutt</td>
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<td>42</td>
<td><strong>PRETTY LITTLE ADRIANA</strong> (MCA 11422)</td>
<td>Vince Gill</td>
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<td>43</td>
<td><strong>MAYBE HE'LL NOTICE HER NOW</strong> (BNA 66040)</td>
<td>Mindy McCready</td>
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<td>44</td>
<td><strong>RUNNING OUT OF REASONS TO RUN</strong> (Columbia 67452)</td>
<td>Rick Trevino</td>
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</tbody>
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### This Week's #1:
- **Mary Chapin Carpenter**

### Highest Debut:
- **Garth Brooks**

### Top 10 Songs:
- **William Shatner**: "I Am That Man" (Capitol 3684)
- **Willie Nelson**: "Sister Sadie" (Columbia 6792)
- **Kenny Chesney**: "Chicks Don't Matter" (Atlantic 82728)
- **Joe Diffie**: "Long Hot Summer" (Capitol 67094)
- **Lori McKenna**: "The Last Thing on My Mind" (Decca 11424)
- **TrACY LAWRENCE**: "What's Wrong With Me" (Columbia 67580)
- **George Strait**: "The Road I Travel" (Capitol 67222)
- **Reba McEntire**: "Chains of Love" (MCA 11420)
- **George Strait**: "I'm No Gunfighter" (MCA 11421)
- **Tracy Lawrence**: "The Last Thing On My Mind" (Columbia 67580)

### Top 100 Singles:

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<th>Artist</th>
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<tr>
<td>1</td>
<td><strong>WHERE DO I GO TO START ALL OVER</strong> (Columbia 67560)</td>
<td>Wade Hayes</td>
</tr>
<tr>
<td>2</td>
<td><strong>IT'S A LITTLE TOO LATE</strong> (Decca)</td>
<td>Mark Chesnutt</td>
</tr>
<tr>
<td>3</td>
<td><strong>PRETTY LITTLE ADRIANA</strong> (MCA 11422)</td>
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### PICK OF THE WEEK

**TRAVERS SHIVER**: "Closer" (Asym PCPD-9694)

Asylum's new team applies their southern gospel and country roots to craft a remarkable, fresh sound that should—forever change—feed radio's current hunger for something distinct. Thrasier Shiver is two tenors in perfect harmony.

#### TRAVIS TRITT: "Where Corn Don't Grow" (Warner Bros. PRO-CD-8531)

Tritt did not write this story of a country boy in the big city, but he convincingly sings it like he's recounting a family decision, deftly bypassing our-worn-out, tricks-of-the-trade cliches of this type. Parris may not like Tritt's penchant for rock and roll, but his honest grasp on standard country like "Where Corn Don't Grow" is indispensable.

#### HELEN DARLING: "Full Deck Of Cards" (Decca DRN5P-65212)

After a debut album that failed to catch on with radio, Darling comes out swinging with the first single from West Of Yesterday. The result is a Kostas/Melanie Dyer tune that smartly showcases Darling's husky range and appears made for radio.

### Single Reviews By Wendy Newcomer

#### THE MAVERICKS: "I Don't Care If You Love Me Anymore" (MCA 5P-55247)

Sometimes you just want a sad, purring, somebody-done-something-wrong song to match a broken mood. Except not this one. Raul Malo's self-penned narrative is a kiss-off salute to the music of his fellow Mavericks. "I Don't Care..." follows the group's shaken, now stirring approach to country. It's swarve with a little bit of ruggedness thrown in for good measure.

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### COUNTRY SINGLES INDEX

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<thead>
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<tr>
<td>Where Corn Don't Grow</td>
<td>Travis Tritt</td>
<td>Warner Bros. PRO-CD-8531</td>
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<td>Full Deck Of Cards</td>
<td>Helen Darling</td>
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<td>I Don't Care If You Love Me Anymore</td>
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</table>
Cover Story (Continued from page 5)

something so easily. It's not as easy as saying it's country music. It's not even as
easy as saying it's rock'n' country music. I like that.

Don Herron: I think it's a flattering way of saying we're unique.

McDowell: Do Herron!

Herron: No, go ahead, Jay. Jay's doin' a good job. (grabs tape recorder) This
is my buddy, Jay McDowell. He meant to say...What'd you mean to say?

McDowell: We like to play the music the way it used to be (laughs). Rodney
Cowell gave us that one.

Bennett: I think it's kinda neat to know that it does transcend a lot of different
things altogether. Plus, we're not really concentrating on trying to be any one
thing. Just playing the way we play, you know. So, uh...Back to you, Chuck.

McDowell: I have no doubt that we will evolve into something different and
scary and something will grow...

Mead: After all, it is Halloween.

McDowell: Right. Something will grow out of it from what we're doing now...

Herron: A beard!

McDowell: (laughs). Yeah...[someone says 'a fangger'] (laughs) We'll get some
ointment. BR5-49 D Medicinal Ointment. (laughs from the whole band) (McDow-
ell, to the band) Would you guys get serious? Come on.

(Herron grabs the tape recorder and speaks directly into it)

Herron: I'm Don, and this is...my buddy Shalw. (laughter from the whole
group as the sound of nose blowing breaks the silence)

McDowell: Do that again.

Herron: That's him blowing his nose.

CB: I read somewhere that, initially, Arista was not planning on taking the
group on a radio tour. Is this true?

Bennett: The reason we got that...a lot of radio people already knew about us.
Generally, it's the [radio tour] kind of just to get in their heads what we're
about. And we've been going to radio stations in every town that we go to. It's
just that we didn't make the initial visit before the record came out. I don't know
if it was anticipated or what, but they were expecting us.

(The guys suggest that it's Herron's turn to answer questions now, and the tape
recorder is placed back in front of Herron)

Herron: Sorry, I didn't mean to choke.

(Continued on page 24)

In Other News...

SONY LEGACY/EPIC RELEASED a three-CD, 45-song box set of Charlie
Daniels on October 29. The Roots Remain contains a 32-page booklet with liner
notes by Robert K. Oermann.

TANVA TUCKER'S NEXT ALBUM, Complicated, will hit stores March 25,
1997. Previously set for a November release, the album was rescheduled to
coincide with the publication of Tucker's autobiography, Nickel Dreams, co-written
by Patsy Cline.

DAN GILLIS HAS OPENED Dan Gillis Management (DGM). Gillis was
previously with 422 Management and will remain based in Nashville. DGM
currently represents Steve Earle and E-Squared artists the V-Roys.

STARSTRUCK WRITERS GROUP ANNOUNCED the signing of
songwriter/producer David Malloy as a staff songwriter. Malloy has written songs
recorded by Eddie Rabbit and Kenny Rogers and has also produced recent
projects for Mindy McCready and Daryl Stukey.

WALT WILSON HAS DEPARTED Capitol Nashville due to philosophical
differences. Wilson was formerly executive vice president and general manager
of the label.

BLUEGRASS VETERAN DEL MCCOURY and his band dominated the
International Bluegrass Music Assn. Awards on September 26. McCoury took
home the award for Male Vocalist of the Year and Entertainer of the Year. His
band won Instrumental Group of the Year, with individual honors going to Ronnie
McCoury (Mandolin Player of the Year), Ronnie and Rob McCoury (Instrumental
Recording of the Year), and Mike Bub (Bass Player of the Year).

ROD PARKIN AND JAYSON WYATT were recently promoted at Life Music
Group. Parkin was named creative director and Wyatt was appointed creative
manager.

CHRIS DECARLO HAS JOINED the promotion team of Step One Records.
DeCarlo will handle the Northeast region for SOR and will be based out of
New York.

JOHN MICHAEL MONTGOMERY was selected as CMT's November
Showcase Artist. CMT will profile Montgomery each Friday in November on CMT
Showcase, a 30-minute weekly interview and video program.

BILL JOHNSON WAS PROMOTED to vice president of creative services at
Sony Music/Nashville. Most recently, Johnson was Sony Music Nashville's senior
creative director.

CHIP HARDY WAS PROMOTED to vice president of creative services at
Hanstein Cumberland Music Group. Hardy joined the company as professional

SUMMER LIGHTS IN MUSIC CITY, Nashville's annual four-day event,
received international accolades for the second year in a row at the International
Festivals and Events Assn.'s 41st Annual Conference. The festival won a Silver
Award in the "Best New Educational Program" category for its "Blues in the
Schools" outreach program; and a Silver Award in the "Best New Idea" category
for the festival's efforts to include the hearing impaired community.

WARNER/REPRISE ARTIST MICHAEL PETERSON has signed with Faxon
Management for personal management. Peterson is currently signed with Warner-
Chappell as a songwriter and is in the studio at work on his debut album with
producers Josh Leo and Robert Ellis Orrall.

MAE BOREN AXTON RECEIVED the ninth Ernest Tubb Humanitarian
Award at the Reunion Of Professional Entertainers (ROPE) awards banquet
and show at the Vanderbuilt Stadium Club.

CORINNE "COCO" VALIS JOINED the Nashville-based film and television
company, Scene Three Inc., as a producer/director. Valis comes to Scene Three
from Toronto, Canada where she was most recently the creative force behind the
New Country Network (now CMT Canada).

BOBBY KRAIG WAS PROMOTED to vice president of promotion for Arista
Nashville. Kraig will oversee both the Arista/Nashville and Career Records' promotion
staffs. Denise Nichols was promoted to senior director of national promotion for Career
Records.

THE ZOMBA GROUP HAS ACQUIRED Reunion Records from Arista
Records Nashville, a division of BMG Entertainment. Reunion is currently
distributed in the Christian retail market by Word Records, but as of January 1,
1997, the distribution will move to Brentwood Music. In the mainstream retail
market, BMG will continue to handle Reunion's distribution.

LAURA COLVARD JOINED SCENE THREE, the Nashville-based film
and television production company, as account executive. Colvard will head up sales
activities for the Business Communications and Commercials divisions of the
Pittsburgh.

BUFFY LAWSON WAS NAMED THE WINNER of the Nashville
Entertainment Assn.'s Country Challenge '96. Lawson received a demo session from
Columbia Records and a guitar from the Nashville-based Gibson Guitar Co.

THE LOUISE MANDRELL CELEBRITY SHOOT recently raised $200,000
for the Boy Scouts Of America organization. Participants in the shoot included
Reba McEntire, Tennessee Governor Don Sundquist, Linda Davis, Ted Nugent
and Robert Carradine.
RADIO PLAYLISTS

Some of what’s playing in heavy rotation:

KWPH Shreveport, LA
ALAN JACKSON—“Little Bitty”
DEANNA CARTER—“Strawberry Wine”
PATTY LOVELESS—“Lonely Too Long”
CLINT BLACK—“Like The Rain”
REBA MCENTIRE—“The Fear Of Being Alone”

KICL Bend, OR
CLINT BLACK—“Like The Rain”
REBA MCENTIRE—“The Fear Of Being Alone”
BROOKS & DUNN—“Mama Don’t Get Dressed Up For Nothin’”
GEORGE STRAIT—“I Can Still Make Cheyenne”
DIAMOND RIO—“It’s All In Your Head”

WIDS Greenville, MS
CLINT BLACK—“Like The Rain”
DEANNA CARTER—“Strawberry Wine”
GEORGE STRAIT—“I Can Still Make Cheyenne”
PATTY LOVELESS—“Lonely Too Long”
REBA MCENTIRE—“The Fear Of Being Alone”

KWIT Walla Walla, WA
GEORGE STRAIT—“I Can Still Make Cheyenne”
REBA MCENTIRE—“The Fear Of Being Alone”
DIAMOND RIO—“It’s All In Your Head”
BROOKS & DUNN—“Mama Don’t Get Dressed Up For Nothin’”
PATTY LOVELESS—“Lonely Too Long”

KERR Peoria, MT
CLINT BLACK—“Like The Rain”
GEORGE STRAIT—“I Can Still Make Cheyenne”
REBA MCENTIRE—“The Fear Of Being Alone”
DIAMOND RIO—“It’s All In Your Head”

KXIS Victoria, TX
GEORGE STRAIT—“I Can Still Make Cheyenne”
DEANNA CARTER—“Strawberry Wine”
JOHN BERRY—“Change My Mind”
BROOKS & DUNN—“Mama Don’t Get Dressed Up For Nothin’”
PATTY LOVELESS—“Lonely Too Long”

High Debuts

1. JOHN MICHAEL MONTGOMERY—“Friends”—(Atlantic)—#34
2. TRACY LAWRENCE—“Is That A Tear”—(Atlantic)—#35
3. TRISHA YEARWOOD—“Everybody Knows”—(MCA)—#39
4. VINCE GILL—“Pretty Little Adriana”—(MCA)—#42
5. RICK TREVINO—“Running Out Of Reasons To Run”—(Columbia)—#44
6. JAMES BONAMY—“All I Do Is Love Her”—(Epic)—#49

Most Active

1. ALAN JACKSON—“Little Bitty”—(Arista)—#13
2. TRACE ADKINS—“Every Light In The House”—(Capitol)—#10
3. TIM MCGRAW—“Maybe We Should Just Sleep On It”—(Curb)—#10
4. LEANN RIMES—“One Way Ticket (Because I Can)”—(Curb)—#20
5. FAITH HILL—“I Can’t Do That Anymore”—(Warner Bros.)—#31
6. NIKKI MCCREARY—“Maybe He’ll Notice Her Now”—(BNA)—#43
7. KEVIN SHARP—“Nobody Knows”—(Asylum)—#38

POWERFUL ON THE PLAYLIST—The Cash Box Top 100 Country Singles chart is led by the Clint Black single “Like The Rain.” This week’s chart displays seven big movers and six debuts breaking into the Top 50. Leading the way in the most movement category is Alan Jackson and “Little Bitty,” which jumped 16 spots to #13. Four songs moved 11 spots—Trace Adkins’ “Every Light In The House”—#10; “Maybe We Should Just Sleep On It” by Tim McGraw—#30; LeAnn Rimes’ “One Way Ticket (Because I Can)”—#26; and Faith Hill’s “I Can’t Do That Anymore”—#31. The next highest mover is Mindy McCready with “Maybe He’ll Notice Her Now,” which moved 10 spots to #43. “Nobody Knows” by Kevin Sharp moved nine to #38. As for debuts, six artists made it to this week’s Top 50. John Michael Montgomery leads the way for the highest debut position with the single “Friends” at #34; “Is That A Tear” by Tracy Lawrence debuts at #35; “Everybody Knows” by Trisha Yearwood debuts at #39; “Pretty Little Adriana” by Vince Gill comes in at #42; Rick Trevino’s “Running Out Of Reasons To Run” comes in at #44; and James Bonamy’s “All I Do Is Love Her” debuts at #49. Songwriters Of The Week: Congratulations to Clint Black and Hayden Nicholas, writers of Black’s #1 hit, “Like The Rain.”

CMT Top Twelve Video Countdown

1. PATTY LOVELESS—“Lonely Too Long” (Epic)
2. DEANA CARTER—“Strawberry Wine” (Capitol)
3. TRAVIS TRITT—“More Than You’ll Ever Know” (Warner Bros.)
4. TRACE ADKINS—“Every Light In The House” (Capitol)
5. JOHN MICHAEL MONTGOMERY—“Ain’t Got Nothin’ On Us” (Atlantic)
6. RICOCHET—“Goodnight Sweetheart” (Curb)
7. JOHN BERRY—“Change My Mind” (Capitol)
8. DAVID KERSH—“Trail Of Tears” (Mercury)
9. BROOKS & DUNN—“Mama Don’t Get Dressed Up For Nothing” (Arista)
10. BILLY RAY CYRUS—“Let Me Into Your Heart” (Columbia)
11. TIM MCGRAW—“Maybe We Should Just Sleep On It” (Curb)
12. MARY CHAPIN CARPENTER—“Let Me Into Your Heart” (Columbia)

—Compliments of CMT video countdown, week ending November 6, 1996.
Cover Story (Continued from page 22)

McDowell: In Buck’s truck.

McDowell: In Buck’s truck, in our club, and he listens to it. And it ain’t in there on his coffee cup. (broad laughter)

Mead: It’s a coaster for his coffee cup.

Herron: Dallas took us on early and Miami. I’d be leavin’ people out if I got to naming names.

Wilson: Well we don’t know’m all. They’re adding’em all pretty much every day. San Francisco, I talked to them the other night. The deal there said that he’s started getting requests over the phone, because some people have seen the video, and some people have heard about it. He just said that the lines were lightin’ up more and more, so... that’s the reason they came to us for an interview or whatever, because as usual... As it’s been, we generated our own PR, I guess, if you want to call it that, without going on a radio tour.

Herron: I think country radio sees that we are playing country music, too. We’re not out there, you know... It’s a traditional style of stuff, and they’re warming up to it.

Mead: Well there’s a lot of people warmin’ up to it, there really are. As always, we’d like to tell your readers to call in and request your local radio stations, BR3-49 and “Cherokee Boogie.”

CB: That’s all probably the Country Gold Festival in Japan.

Wilson: (deadpans) Oh, that’s not so big. (nervous band laughter)

Wilson: Actually, it’s pretty weird, because I saw the catalog for it... and it’s got all these different photographs of these folks drivin’ and shootin’. They have this big appearance competition. And they’ve all got the freaking down. Like they sit at home and they’ve got the lot and everything, and they’ve got the good, and you can see the smoke from the gun in these photographs. All the clothes, the westerna... That’s why we gonna enter that when we get there.

Wilson: You’ll get your butt kicked is what you’ll do. You better make sure they don’t blank instead of real bullets or else... It should be pretty uh... pretty exciting.

CB: Now that’s not your first time overseas, is it?

Wilson: No. We’ve only been to Europe.

Herron: What’s the response like over there?

Wilson: Great. We don’t go over there and walk into 50,000-seat arenas automatically or anything. But there’s a big enthusiasm for it, and the people that show up at the small places where we play... Or, we played a small one in Norway.

We met a bunch of’em there, you know. We played at Robert’s there in Nashville. And in Nashville, where we were, where the Ryman is, all the tourists go there to see that there is over there. And he’s been dead for 30 years. But he went over there to see us. There was one guy that drove all the way over from Ireland because we were in Europe. But The Borderline was sold out every time, and there was a couple of people we met that did that. So you want a piece of it, and they show up and party down American-style. I don’t know how to explain it, but they’re all over it, you know, everywhere. From England to Germany to Ireland, the Scandinavian countries, Japan, too, obviously.

Bennett: (talks about playing in Europe, before the EP and album were released) Both times, we didn’t have the... the big record wasn’t out either time we were in Europe. But The Borderline was sold out every time, and there was a lot of that. We went to Amsterdam and played, and it was full of people that were there to see us. There was one guy that drove all the way from Belgium because he heard us on the radio. And another lady had driven a long way. Just a lot of that. They’re really devoted to it over there. And Jim Reeves is the biggest star still that is over there. And he’s been dead for 30 years. But he went over there and visited them, and I mean, every truck stop thing you stop in or Circle K-like little store, you got Jim Reeves CDs in every one of them. They follow you around. We met a bunch of’em over here, you know. We played at Robert’s there for two years in the window. And in Nashville, where we were, where the Ryman is, all the tourists go there to see that and Ernie Tubb Record Shop and all that. So over the course of two years, we were in the window and they’d just walk by. And we met people from all over. In fact, a guy from Ireland sent us a video tape of me and Chuck’s first night together accidentally. He didn’t know what he had. Chuck had come down to fill in for another guitar player and we’re up there just kinda. I was so excited. (big laughter)

Bennett: Because that opens the doors for everybody. Then Johnny Cash sent us a video tape of me and Chuck’s first night together accidentally. He didn’t know what he had. Chuck had come down to fill in for another guitar player and we’re up there just kinda... Oh boy, it’s pretty rough. (big laughter) But he just sent it to us and this guy’s from Ireland and he lives over there still. They’re just really behind it really good.

CB: What do y’all think of the talk of downsizing in country music and splintering forms? Does that worry you?

Mead: Splitting forms? I pick the guitar and I sing. I don’t know nothin’ about... splintering of atoms.

(Explain that someday the format of country music, with regard to radio, could split into traditional and contemporary/country pop)

Mead: Good & Bad

Bennett: Because that opens the doors for everybody. Then Johnny Cash’s Grammy-award winning record maybe can get played on the radio. I think it’s great. I think that’s what needs to happen. Like rock radio, you can turn on the radio and listen to 10 different kinds of rock-n-roll anything... The alternative market and the independent labels and everything, gave the availability of all that music to people. And country is becoming so diverse that way. There’s so much... Junior Brown and Iris DeMent and things that are so different but so really good. And Alisson Krauss,

(Continued on page 25)
Cover Story (Continued from page 25)

McDonnell: It'd be cool to see writers popping up like that. If they do, we're ready to do it, and if they don't we'll just keep pickin'.

Wilcox: Most of the reviews that I've read have been positive, but there have been some critics who want to place you as a novelty band. How do you feel about that?

Wilson: I think our original songs are written by people who have different tastes. They don't like traditional country music as much as they like newer country. And in them it does sound novel. And therefore, they dismiss it and don't give it a second listen. People with ears that wanna hear what's going on, you know, what's going on currently, will listen to everybody and decide for themselves. Those are the people that do give us good reviews because they give it a second listen and say, "Oh, I understand this." But a lot of people don't. They don't give it the time. They're missing out. You know, 'cause there's a lot of tricks out there that they're gonna listen to and say, 'Well, it's happened to other bands. Reviews I've read where they say, 'Oh, they're just too much Buck Owens,' or whatever. As if there's such a thing.

Herron: Yeah, 'cause Dwight Yoakam will go out and his influence is Buck, and he'll go out and play a Buck tune. We'll do some Hank Williams or some stuff like that. I've seen it and we've done country concerts and the bands'll go up and play their influences of the Eagles or of James Taylor, too. You hear all kinds of different styles.

Wilson: And that goes over better these days than Buck Owens. Those are the kinds of people that would say we are a novelty. Because they like the current thing more than they like Buck Owens.

Bennett: We've got, what, six original songs on this record? And the next one, hopefully there'll be more. And hopefully by the time it's over with, we'll have a bunch of 'em behind. And that's what we're gonna be judged by. After we're finished or whatever, people will listen to those records and go, 'That's what they did.' I think that will be proof enough.

Herron: Yeah. Our originals definitely don't sound like Hank Williams Sr. or Ernest Tubb. They have their influences, but they're us.

Wilcox: I noticed that of all the original material on the album is either written by Gary or Chuck, Do you all ever collaborate?

Meat: We haven't yet. But... we all write, and it's just a matter of time before we all collaborate on different stuff. It only helps you produce more as far as I can see. That doesn't mean that you have to just do that. You can write by yourself or you can write with someone else in the band. Because we all know that it will come from all of us truly. You know what I mean?

Wilcox: One last question. This year at the CMA's I noticed that the majority of acknowledgements seemed to go to the more traditional artists like Patty Loveless and Junior Brown. Do you think this is a forecast for the future?

Wilson: That's your fault. Yeah, (hand slaps)!

McDonnell: Forget Salimanness. Hope so.

Wilson: Yeah, it seems to be going that way. I think that's got a lot to do with the good fortune. The time is right to get country music back. To get country music heard and acknowledged. 'Cause that disco party can only go on so long.

Meat: I just hope that next time Junior Brown wins an award for his music (Brown won Video of the Year).

Bennett: You know what cracks me up? He can't get played on the radio because he's too old lookin', but his videos go to number one, because it's a visual thing. What is the deal?

Former "Dukes Of Hazzard" star John Schneider recently hosted several segments of INSPI's "Cheyenne Country" series with Salt Records artist Dana Russell. Featured acts at the taping were Star Song artist Brian Barrett and Light Records duo Vince Wilcox & Don Pardoe. Pictured are (l-r): Barrett; Schneider; Russell; and Wilcox & Pardoe.

POSITIVE COUNTRY
CASH BOX NOVEMBER 16, 1996

NOVEMBER 16, 1996

1 WISH I COULD TAKE I TOLD YOU SO BACK
(Mountainview) .......................... Jeff Mc Kee 5 7
2 COME SHALL OR HIGH WATER (Cheyenne) .......................... Bruce Haynes 6 13
3 HORSE OF A DIFFERENT COLOR (Rite) .......................... Todd Hervey 8 10
4 LOVE IS THE BOTTOM LINE (Cheyenne) .......................... Lisa Daggis 2 12
5 SOMEBODY WAS PRAYIN' FOR ME (Gospow) .......................... Charlie Daniels 1 11
6 GOD DOESN'T KNOW (Benson) .......................... Bruce Carroll 7 12
7 IN HIS BLOOD (Benson) .......................... Brush Arbor 4 12
8 JESUS IS MY LIFELINE
(Emperor) .......................... Don Richmond & Stonewall Jackson 14 11
9 WALK BY FAITH (Power House) .......................... Al Holley 3 12
10 THERE IS NO RIGHT SIDE OF WRONG (Ambassador) .......................... Elaine Anderson 22 5
11 TRIM YOURSELF TO FIT THE WORLD (Mountainview) .......................... Jim Carruthers 23 5
12 HIGHER AUTHORITY (Mountainview) .......................... Micah Brandon Black 21 5
13 ABOVE AND BEYOND (Warner Alliance) .......................... MidSouth 9 12
14 EVE SINCE I GAVE MY HEART TO YOU
(Chesco) .......................... Jeff Sheri Easter 15 7
15 YOU LED ME TO BELIEVE (Mountainview) .......................... Betsy Craig 18 7
16 SHOE AND MIRRORS (Word Nashville) .......................... Brent Lamb 16 9
17 DADDY WAS A MAN OF HIS WORD (Mountainview) .......................... Zach Roberts 19 7
18 YOU WILL GET YOUR REWARD SOMEDAY
(Memco Valley) .......................... Albert E. Brumley Congregation 26 3
19 ALIVE AND KICKIN' (Mountainview) .......................... Ginger Weeks 20 7
20 ONLY GOD KNOWS (Spring Hill) .......................... Martins 11 7
21 BETWEEN A ROCK AND A ROLLING STONE (Psalm) .......................... Laura Danielle 27 5
22 LITTLE BIT OF LOVE (Mountainview) .......................... Steve Hughes 30 5
23 SHOTGUN (Cove) .......................... Scott Coner 13 7
24 THE TIME IS RIGHT (Mark Five) .......................... Rivers & Owens 25 5
25 PARADISE (Gateway) .......................... Deborah Kay 33 3
26 UNPLUG THAT JUKEBOX (Radiant) .......................... Craig Johnson 12 9
27 ONE PERFECT SON (Rissmon) .......................... Jeff Silvee 36 3
28 A LITTLE LOVE (Brand Of The Cross) .......................... Scott Brown 10 13
29 SHOW 'EM YOUR SERMON (Columbia) .......................... Marty Raybon 28 19
30 BREAKING GROUND (Salma) .......................... Benny Berry 32 3
31 TO KEEP THE RIVER RUNNING (Light) .......................... Wilcox & Pardoe 17 15
32 RAISED ON FAITH (Ransum) .......................... Kristie Hendley 17 15
33 HAMMER & NAIL (Warner Resound) .......................... Foresters Sisters 29 16
34 WHAT ABOUT LOVE (Salt) .......................... Lori Loza 17 17
35 TAKIN JESUS (Crosstes) .......................... Kathy Yoder Treat 17 17
36 TURN MY LIFE AROUND (Sala) .......................... Fox Brothers 31 16
37 MY ROCK (Scarlet Moon) .......................... Paul Overstreet 35 16
38 HELLO GOD (Chretie) .......................... Marty Haggard 34 14
39 ANGELS IN THE RAIN (Ramsays) .......................... Tommy Dennis 24 13
40 LET IT HAPPEN TO YOU (Night Lights) .......................... Douglas Clark 37 15
Atari Intros Wayne Gretzky’s 3D Hockey

CHICAGO—With perfect timing, to coincide with the start of the NHL season, Atari Games has released The NHLPA & NHL Presents Wayne Gretzky’s 3D Hockey, which portrays all of the thrilling elements of this exciting sport.

In producing this arcade sports video game, Atari Games covered every single detail including: modeling the real-time 3D player animations after Gretzky’s own skating style; adding thousands of lifelike textures, including ice, to the players; working in multitudes of moves such as checks, trips, slides, and one-timers; and seeking out real dashboard “sponsors” such as Coca-Cola, Campbell’s Soup and Upper Deck to add that genuine arena feel. The cheering crowds and play-by-play announcing all enhance the realism of the action.

To round things out Atari has added a plethora of hidden secrets including codes for 42 hidden players (all of them Atari personnel) and silly head modes, among others, that will keep arcade-goers searching for months to find!

Already incredibly popular throughout Europe, hockey is also the fastest-growing professional sport in North America. “Recently, hockey has taken the southern United States by storm, from Florida to Texas to California, which makes Wayne Gretzky’s 3D Hockey a perfect piece for arcades throughout North America and Europe,” commented Mary Fujihara, vice president of marketing for Atari Games. “To ensure maximum appeal, we not only signed up one of the greatest sports figures in history, Wayne Gretzky, but also brought together the NHL and NHLPA, so the game has all 26 NHL teams and 260 of the key players. Gretzky and the NHL are synonymous with intense competition and fun throughout the world.”

To give the game a realistic feel that would satisfy die-hard and casual players alike, Atari spent several days working with the Great One himself. Producer Robert Daly explains: “We used Wayne as our model for the skating movements, videotaping his motions from several different viewpoints. In the lab, we built a 3D model that we animated exactly like his on-ice skating. Even though the players are actually made up of thousands of textured polygons, they move very fluidly,” he added. “The players look, skate, pass, shoot, save, check, trip, and play like real hockey players.”

The computer hardware running Wayne Gretzky’s 3D Hockey is built around Voodoo Graphics technology developed by the 3Dfx company. Voodoo Graphics delivers interactive 3D applications with photo-realistic quality at real-time frame rates with performance exceeding one million texture-mapped triangles per second. “The result is incredible,” said Daly. “Wayne Gretzky’s 3D Hockey is dramatically different from every other sports game which has gone before it in the amount of processing power we are getting from our hardware and the resulting level of detail we were able to put into the game.”

In the design and production of this game Atari kept the player’s needs in mind. Through personalized input codes, players will be coming back week after week to improve their standings and statistics. There will also be plenty of time-released secrets to keep earnings up all season long. For the determined player, the game features two levels of Cup play for long-term depth: the Stanley Cup and the Van Elderen Cup (named after Atari’s president, Dan Van Elderen). With a total of 59 opponents needed to beat the game, players will be sharpening their skills for months to come. Atari is currently working with consumer game magazines to promote the game with contests and prizes.

The game was initially released in mid-October in an arcade cabinet featuring a 25” monitor, to be followed shortly thereafter by a universal conversion kit that will convert many older 2 and 4 player cabinets.

Further information may be obtained through authorized Atari distributors or by contacting Atari Games at 408-434-3700.

(Ed Note: 3Dfx Interactive, Inc., founded in 1994, is a privately held company headquartered in Mountain View, California. 3Dfx Interactive brings together a team of leading professionals from the 3D graphics, video game, multimedia, PC, and semiconductor industries to provide advanced technology that allows for new levels of interactive 3D electronic entertainment.)

VNEA Intros “Speed Pool” In U.S.

CHICAGO—The Valley National 8-Ball League Association recently introduced “Speed Pool” in the United States and the response has been “phenomenal.” A nationwide Speed Pool Tour, formed by VNEA, is currently in progress, with World Speed Pool Champion and World Record Holder Dave “Ginger Wizard” Pearson playing a major role.

The object of Speed Pool is simple enough; players run a rack of 15 balls as fast as they can. Pearson, who is from England, holds the world record for accomplishing this feat in 35.4 seconds. He also holds the world record for making 16,499 balls in 24 hours.

Speed Pool Challenge was a special event, conducted by Pearson, at the first annual VNEA Illinois state 8-Ball team championships this past September. Dave Miller Sr. from Joe Abraham & Sons took top honors in a heated 16-player head-to-head competition, with a time of 56.6 seconds. Miller won a color television and a trophy.

Over 200 VNEA charter holders from the United States and Canada are expected to conduct regional Speed Pool matches from now through spring of next year. Each charter holder will host a grand finals event, conducted by Dave Pearson, with the final Speed Pool Champion who will be chosen in Las Vegas, Nevada for the 2nd annual VNEA World Pool Championships and a chance to become World Champion. This event will run in conjunction with the 17th annual VNEA International Championships scheduled for May 23-31, 1997 at the Riviera Hotel & Casino in Las Vegas.

Further information may be obtained by contacting VNEA executive director Gregg Elliott at 800-544-1346.

Rowe Discontinues Video Jukebox Tape Service

CHICAGO—Citing that it is no longer “financially feasible” to continue mastering beta video jukebox compilations, Rowe announced the discontinuation of its video jukebox tape service.

This move marks the culmination of thirteen years of dedication and effort to the video jukebox concept. The factory’s Bloomfield Hills, Michigan office will remain open through the end of the year to complete all unfinished business. Until that time inquiries should be directed to the Rowe Video Jukebox hotline at 810-333-8050.

All locations will receive The Rowe Video Jukebox’s Best Videos Of All Time for their October video selections.
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