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CASH BOXTM

THE ENTERTAINMENT TRADE MAGAZINE



Travis Tritt: *Restless*
For The Long Haul
Inside: *The Cash Box Retail Guide*



CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

NUMBER ONES

POP SINGLE

I Love You Always...
Donna Lewis
(Atlantic)

URBAN SINGLE

Twisted
Keith Sweat
(Elektra)

RAP SINGLE

Elevators
Outkast
(LaFace)

COUNTRY SINGLE

She Never Lets It Go...
Tim McGaw
(Curb)

POP ALBUM

Jagged Little Pill
Alanis Morissette
(Maverick)

R&B ALBUM

It Was Written
Nas
(Columbia)

JAZZ ALBUM

Q's Jook Joint
Quincy Jones
(Qwest)

COUNTRY ALBUM

Blue
LeAnn Rimes
(MCG)

POSITIVE COUNTRY

My Rock
Paul Overstreet
(Scarlet Moon)

LATIN ALBUMS

Enrique Iglesias
Enrique Iglesias
(Fonovisa)

BLUES ALBUMS

Good Love
Johnnie Taylor
(Malaco)

Cover Story

The Long And Short On Travis Tritt

After seven successful years in the country music business, Warner Bros. recording artist Travis Tritt is comfortable with the arc of his career, so much so that he broke form on his latest album, *The Restless Kind*, and brought in rock production impresario Don Was (he of Bonnie Raitt fame) to co-produce. In a sit down Q&A interview with *Cash Box* Nashville editor Wendy Newcomer, Tritt covered a vista of topics such as why he selected Was for the new project, his songwriting, how he balances the various facets of his career and how he feels about being in the business for the long haul.

—see page 5

Simmering Gumbo Funk

Who coined the term "gumbo funk?" That's the mildly heated debate that is simmering over whether Bolden One Records act Nas-T best embodies the term, or if the group's Houston, TX homies Code 3 on Outburst Records can lay claim to the description of the melting pot sound. *Cash Box* urban editor Peter Miro samples the *roux*.

—see page 12

The Cash Box Retail Guide Inside

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[HTTP://CASHBOX.COM](http://CASHBOX.COM). Also featured on
CompuServe!

CONTENTS

COLUMNS

EastWest	4
The Rhythm & The Rhyme	12 & 13
Blues News & Notes	14
UK & European News	15
Latin Lowdown	18

CHARTS

Top 100 Pop Singles	6
Top 100 Pop Albums	8
Top 100 Urban Singles	10
Top 75 R&B Albums	12
Top 25 Rap Singles	13
Top 25 Blues Albums	14
Top 15 Weekly Film Grosses	16
Top 40 Latin Albums	18
Top 100 Country Singles	20
Top 75 Country Albums	24
CMT Top 12 Video Countdown	24
Top 40 Positive Country Singles	25

DEPARTMENTS

Industry News	3
Pop Reviews	7 & 9
Urban Reviews	11 & 13
Film/Books	16, 17
Latin Album Reviews	18
Country/Positive Country	20-25
Coin	26

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Lead Story

Droz, Urie At Uni

MMEG chairman Doug Morris reunites with Henry Droz.



Henry Droz

MORE HIGH-POWERED talent has joined the MCA Music Entertainment Group (MMEG) in the guise of industry veterans **Henry Droz**, who has joined the company as president of MMEG's **Uni Distribution**, and **Jim Urie**, who comes aboard as executive vice president of the distribution network.

Droz will oversee all activities and business strategies, while Urie will work closely with Droz as he handles daily activities of Uni Distribution, which handles manufacturing, distribution and sales for MMEG labels such as **MCA Records**, **Geffen Records**, **MCA Records Nashville**, **Universal Records**, **Interscope Records**, **GRP Recording Company**, **Rising Tide Nashville**, **RMM Records**, **Narada Records**, **Varese Saraband** and **Max Music**. Uni also

distributes video product for **MCA/Universal Home Video** and **Playboy Video**.

Droz's joining the company brings him together once again with MMEG chairman **Doug Morris**. The two industry veterans worked together while with the Warner Music Group.

"I'm very pleased to be working with Henry again," commented Morris. "Henry is the leading architect of modern music distribution and was instrumental in building one of the industry's leading distribution companies. Henry commands the respect of both the retail sector and our record labels, and will be critical in Uni's continued success and growth."

Morris commented that Urie, most recently sr. vp of sales and distribution for Arista Records, brings to the job "expertise in the areas of both sales and marketing. He has an incredible track record for breaking new artists and raising established talent to new heights. We are extremely pleased that he will be playing a role in Uni's future."

Droz has been in the business for more than four decades and for 16 of the years, as president/CEO of WMG's WEA Distribution, consistently helped that company capture about 20% of the market. Since 1993 he has served as a senior advisor to WMG.

His record industry career started at the Decca Records branch in Detroit, where he later became branch manager. He soon after opened his own distribution company, Arc Distributing Company, in the early days of rock 'n' roll. He ran the company for 10 years, later selling it to the Handelman Company in 1962, and then he joined WEA. After a year he was upped to vp of sales and in 1975 was named exec. vp. He ascended to the top spot in 1977.

Noting that he was happy to have Urie join in him what will be a "very exciting adventure," Droz commented, "It is a pleasure to renew old relationships and build new ones with some of the finest music executives in the business."

Before joining Arista in 1993, Urie served as sr. vp of sales and distribution at PolyGram from 1987 to 1989 when he was promoted to sr. vp of marketing, before that he spent 12 years at CBS Records in various sales and marketing posts, including New York branch manager.

MEG Births hybrid

THE METROPOLITAN ENTERTAINMENT GROUP, the company that houses artist management, concert, theatrical and TV divisions, has added **hybrid Recordings** to its family. The new company will operate as a fully-funded independent record and home video company under the MEG corporate banner, according to a joint announcement by MEG president/CEO **John Scher** and **Michael Leon** sr. vp of MEG's music division.

Although the plan is to focus on development of new artists and the production of live, event-driven projects, film soundtracks and Broadway cast albums, the first product from hybrid will be **Art Garfunkel's Across America**, a live audio and visual documentation of the first public concert ever produced on New York City's Ellis Island. A Garfunkel career retrospective, the disc is a companion piece

(Continued on page 19)

ON THE MOVE



Washington



Thomas



Gilbert



Sammis



Fey



Zamor

■ **A.D. Washington** has been named sr. vp of marketing & promotion at **Warner Bros. Records'** black music division. He comes to his new post from

a 17-year stint at MCA Records, where he left a similar job. He held various positions while at MCA, and began his career as a regional promotion rep for Stax Records. Washington is vp of the "Living Legends" and a board member of the National Black Programmers Coalition. ■ **Island Black Music** has named

Angela Thomas vp of marketing & artist development. Thomas will be charged with creating and overseeing marketing efforts for all of Island's urban acts and work to develop artist images and generate cross-promotional opportunities. She comes to Island from Capitol Records where she was vp of urban music, and she also spent six years at Columbia Records and three at MCA Records. ■ **Jay Gilbert** has been named sr. dir. of sales at **Uni Distribution**, where he will work closely with the company's labels on coordination of catalog programs, implementing special event programs and deals and organizing new release information. Gilbert joined Uni in 1989 as an account service rep in Seattle, WA, in 1990 was promoted to sales rep in San Francisco, before moving to Los Angeles as natl. dir. of catalog sales development. ■ **MCA Music Publishing** has named **Michael Sammis** chief financial officer. Sammis will be responsible for worldwide finance and administration of the publishing company. He was vp of finance for the Windswept Pacific Entertainment Company prior to his new post and also spent 10 years at Ernst And Young as a member of the firm's entertainment and media group. ■ **Jeffrey Fey** has been promoted to sr. dir. of art and design for **Capitol Records**, where he now will be responsible for conception, creation and organization of packaging of all the label's front-line and catalog releases. He will also design special merchandising pieces for related projects, and oversee design and direction of selected advertising for consumer and trade publications. With

the label for eight years, Fey was upped to dir. of art and design in 1992.

■ **Alexandra Zamor** has been named assoc. dir. of marketing for **Noo Trybe/Virgin Records**. Zamor will coordinate development and implementation of marketing strategies—including street level and mainstream marketing campaigns—for various Noo Trybe artists. She most recently was RCA Records' promotion manager in New York, which followed a marketing tenure at Uptown/MCA Records. ■ **Universal Records** has named a pair of regional directors of black music promotion/marketing. **Carter Russell** got one of the posts and will oversee radio promotion in the Midwest, and also oversee development and implementation of marketing strategies. He most recently owned and operated a Chicago-based indie promotion firm. **Anita Greathouse-Knight** will assume the duties of a similar post and cover the Carolinas. She most recently was a regional promo manager for Warner Bros. Records and held a similar post for Motown Records. ■ **Steven Kessler** has been named dir. of policy for **Sony Music Entertainment**, where he will be responsible for handling human resources, policy and employee relations matters for the company's U.S. operation. Prior to SME, Kessler worked as a labor and employment attorney in private practice. ■ **Tim Hyde** has been named to the newly-created post of dir. of radio & video promotion for **Walt Disney Records**. He will oversee daily operations of the company's radio and video department. Before his Disney post, Hyde ran his own radio and promotion firm called Music Matters.

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By J.S. Gaer

EAST COAST



The Jerky Boys recently signed a deal with Mercury Records which has released their new album, *The Jerky Boys 3*. Pictured at the signing at Mercury's New York City headquarters are (l-r): Danny Goldberg, Mercury president/CEO; David Leach, Mercury exec vp; Kamal, Jerky; Johnny Brennan, Jerky; Josh Ziemann, sr. director marketing; Julie Swidler, sr. vp business & legal affairs; and manager Harry Getzov.

SLACKER-WONDERBOY GETS DOWN: His debut *Mellow Gold* was one of those sleeper hits that few expected to sell, but it caught the zeitgeist of "Generation X." Beck, who had been a constant at folk cafes suddenly was playing the main stage at Lollapalooza. With his new album *Odelay* out on Geffen he has upped the ante by a significant stake which he laid on the line Tuesday night as he opened up a two-night stand at the **Supper Club**. With a five-piece band that was split between mid-sixties L.A. dandies and New Wave sharpies, the leader ran the show like a well dealt game of poker. Mixing up new and old songs Beck dealt with his hits throughout the set but kept the mixed crowd always on their toes. If the **Beastie Boys** are the Rolling Stones of rap/rock, then this erstwhile "Loser" is most definitely **The Byrds**. His music has such strong elements of country and folk that it was just natural for him to go solo in the middle of the show. There should be little doubt that Beck has within him much more than flavor-of-the-day potential. Many will be paying attention to which way his bootheels do go wandering.

STRAIGHT OUT OF LIVONIA: Warren Defever is a testament of what one man and four-track recorder can do. Since he popped up on radar screens with *Livonia* (named after his hometown in Michigan) under the name **His Name Is Alive**, he has produced records that sounded as if you were peering into different parts of a person's mind. Ethereal ballads in one cortex, twitchy synapse sound collections in another. With his fourth LP on **4AD Stars on E.S.P.** we leave the microscopic peering and find a whole band in place. Though the music still takes idiosyncratic turns, the twists are much smoother than previous works. Unfortunately, this doesn't translate well on the stage, as could be seen when they played **Maxwell's** last Thursday. Despite musical changes, the group couldn't overcome the strong voice of **Karen Oliver**, who made every song sound too similar. With more touring this is a problem that can be overcome. Opening up for them was **Mr. and Mrs. Velocity Hopkins** whose twenty minutes of pure power could be compared to eating dehydrated food and then swallowing a gallon of water. They had more ideas zipping through each song than could be easily followed but were still totally enjoyable.

NOT EXACTLY SPOTLESS: Coming out of the smoky barrooms of New York's East Village **The Prissteeens** are blasting some fresh air into music. This traditional rock quartet hark back to the garage-punk days without sounding dated. Their coming-out single is the first release on **Lamplighter Records** and it has the punch and hooks that make you wish there were more than these two sides. Though this group has only been together for a short time, the experience from previous sojourns is evident. This is a pure blast of fun that has its brand new V-8 engine ready to rumble down the strip.

By Daina Darzin

WEST COAST



An especially cool assortment of fans stopped by when American Recordings artist Nusrat Fateh Ali Khan brought Pakistani *qawwali* music to the Universal Amphitheatre. Devotees seen backstage are (l-r): REM's Michael Stipe; American Recordings owner and producer Rick Rubin; Nusrat Fateh Ali Khan; Roseanna Arquette; Josh Haden from the group Spain; Nusrat aide Mohammed Iqbal Naquibbi; and the Red Hot Chili Peppers' Flea.

"SLAA-AA-AY—EERRR!!!" is a chant usually heard in hefty-sized arenas, but on August 25th, the legendary metal band played to an incredibly sweaty and hyped up sold out crowd at *The Whiskey* on Sunset in L.A. Supporting their *Undisputed Attitude* disc of punk covers with a limited tour of extra-small-and-intimate venues, Slayer proved once again that, unlike many of their '80s colleagues, their take-no-prisoners style of assaultive speed metal is still as compelling and technically jaw-dropping as ever...and the week before, jaded music industryites were singing along to **Sex Pistols** songs at their **The Universal Amphitheatre**, reliving the sullen, wasted days of their youth...

MISCELLANEOUS SIGNS OF MUSICAL LIFE: Moguls in Hollywood hosted an entirely groovy Labor Day weekend fest including punkabillys **Burnin' Groove**, **Strain**, **Heaven Devils** and **Will Harrison** along with **Silverjet**, **Green Jello** and cool Interscope artists **Red 5**...Top oldies station **K-EARTH 101** will present a "Legends of Rock N' Roll" gig at the **Greek Theatre** in October featuring **Sam the Sham**, **The Archies**, **The Chantays** and many other veteran rockers...**Eddie Money** will play **The House of Blues** with **Blessid Union of Souls** and **Ether** September 15th to benefit **MusiCares'** substance abuse prevention program....**Atlantic Records** is releasing a soundtrack album for the hit TV series, *ER*, complete with a club dance mix of the theme song (come to think of it, this might not be a sign of musical *life*, exactly, but be that as it may...)

ROCK THE VOTE went to the Democratic Convention for several events, including "Speak Your Peace!," a youth empowerment and voter registration event hosted by **Chuck D** and featuring music by **Nonchalant**, **Crucial Conflict** and **Common Sense**. NAACP President and CEO **Kweisi Mfume** and CNN commentator **Farai Chadeya** were among the evening's speakers. Later that night, **Jewel** rocked delegates and Chicago music industry folks at the city's **Hard Rock Cafe**. **Vice President Al Gore**, on the other hand, was hanging out, getting interviewed by MTV reporter **Tabitha Soren**, while busy guy **Chuck D** and **Art Alexakis** of **Everclear** were the music channel's special convention correspondents.

Kid With The Best Story To Tell At School This Week is surely Gunner Nicholas Sixx, who was on hand at the L.A. Hard Rock Cafe when his daddy, Motley Crue's Nikki Sixx, donated his first Harley to the venue's vast memorabilia display.





Travis Tritt: *Restless For The Long Haul*

By Wendy Newcomer

"I WAS REALLY SURPRISED...I didn't expect him to have the depth of influences that I could hear in his voice. You know, the fact that he is probably as influenced by Otis Redding as he is by Hank Williams. He sings like an older guy, you know? Like someone who has to have experienced more in life. His singing is *that* emotional, and you don't normally find that in a younger person."

Strong words of admiration from another fan of Travis Tritt. But not just any fan—this purveyor of praise is none other than Don Was, Tritt's current co-producer. Was, highly regarded for his work in the rock genre (with Grammy winning Bonnie Raitt), most recently produced the critically acclaimed *The Road Goes On Forever* by the Highwaymen, a.k.a. Johnny Cash, Willie Nelson, Kris Kristofferson and Waylon Jennings. When Tritt approached him about co-producing his latest Warner Brothers album, *The Restless Kind* (released Aug. 27), Was readily accepted, with the memory of his first studio encounter with Tritt still on his mind.

"When we did *Rhythm, Country And Blues*, he came in to sing with Patti LaBelle. She's a formidable singing partner. And I think Travis himself feared that he would be vocally eaten alive," Was remembers. "And man, he sang beautifully! He chose the song, which was 'When Something Is Wrong With My Baby.' And it's clear, you know, that he'd grown up listening to this music. He was able to just stay right with her. And he shocked Patti LaBelle. I don't think Patti was expecting someone who could really come back with the kind of R&B phrasing necessary at points, you know, to complement her. So it was clear that he was not just a great country singer, but a great singer. He sort of defied categorization."

Defiance and crossing boundaries are not new to Tritt, who is known just as much for saying what he feels as he is singing his heart and soul out. *Cash Box* spoke to Tritt in the office of his Nashville management the week before *The Restless Kind* hit the stores. Tritt discussed the new album and the state of his career after seven extremely successful years in the business of country music.

Cash Box: *You've had a good relationship over the years with Gregg Brown (Tritt's former producer), and on this album you're working with Don Was. What were you looking for in a new co-producer?*

Travis Tritt: Well basically, when the *Greatest Hits* album came around, we decided that...I decided that, you know, I'd been making records in Nashville since 1988. And I only knew one way. And that was the way that Gregg and I made records. And it was always pretty much understood from the very beginning that I was the artist and he was the producer. There was a certain amount of the reins that he had to feel between his fingers and I never tried to get in between...uh, in a power struggle over making the records. However, as time went on, much like many of the other aspects of my business, I realized that I would like to have a little bit more control, a little bit more involvement. And so what I was looking for on this particular record was someone who could basically take the images that I had, the vision that I had, of what these songs were sounding like in my head. And because I have *no* engineering prowess, to be able to know how to get those things onto tape. Someone who would take those ideas, be able to see my vision as clearly as I'd saw it, and put it on the tape without detracting from it, adding to it, or even interpreting it. And Don Was was the guy for that. He and I had worked together on the *Country Rhythm & Blues* project as well as on a Graceland tribute album. And I went into those particular recording sessions with specific ideas about what I wanted those recordings to sound like. And Don not only listened to my ideas but he actually *used* them. And it was very encouraging to me, because I knew that I was writing this stuff. I wrote most of my own material throughout my career, I'm playing it every night. I'd love to have more of my fingers in the actual making of the records. And Don was truly a wonderful partner to have.

CB: *What's the difference between being the artist vs. being the artist/co-producer?*

TT: You start, first of all, sacrificing a lot of your days off. Because you start realizing that, to really be a true co-producer, more than just in name only, that you have to be there every day that the tape machines are running. Even before the studio process starts taking place. There's the call of selecting the musicians, selecting what studios you're gonna use, and what you want the album to sound like. There's a lot of those days that I normally would be relaxing, that I spent working on it. It takes a commitment to wanting to make sure that all of you ends up on those final tracks. And I think that as an artist alone, because of the way country music is, so many artists over the years have chosen to take the route of artist only, not producer. Out of necessity, out of time. Simply because of the fact that country music tours are not like rock and roll. They go on year-round. We spend a tremendous amount of time out, you know, workin' up and down the freeways of this country. And out of necessity, many times producers would say, 'Okay, you've got two days off here in between this week of touring and this week



of touring. Why don't you come on in the studio and I'll take care of your final vocals on whatever it is you're working on.' And that's exactly what happens. And you basically walk in and sing and then walk out, and a week later in the mail you get a copy of the final product. Because you don't have *time* to be involved in those other things. Doing the album the way that I did it this year definitely required setting some time aside and saying, 'This is time that I'm recording and I'm not doing anything else during that period of time except working on this album.'

CB: *You have been a writer on most of your biggest hits. With that in mind, what is your relationship with the Nashville songwriting community?*

TT: It's umm...I think the Nashville songwriting community...I'm not an avid player. You know, I kind of have always taken the approach of Roger Miller, who said that songwriting is kind of like a cat giving birth to kittens. You crawled up under the porch and did it by yourself. And with me, it's been a combination of that along with a few select people that I've known for a long time—like Stewart Harris, Jim McBride, Jill Colucci and Marty Stuart—over the years that I've just become very very close with and very tight with. And I can rely on them. I know that if I'm running through a dry spell myself, that I can call those people up and we can meet somewhere and write. I've had a tremendous amount of offers to write with people. Normally I turn them down, because I've been to so many writing sessions with so many folks that just didn't work for whatever reason. I like to pretty much stay with the approach of if it's not broke, don't fix it. And I stay with what I know. So as far as having a tremendously open relationship with a whole lot of songwriters in the Nashville community, I don't have that.

CB: *What would make you want to take a new writer into your circle?*

TT: Someone who I feel writes songs that not only are great songs but songs that sound like me. I don't know of a whole lot of people in this business who write songs that sound like Travis Tritt songs. I have, I think, a pretty distinctive writing style. It's pretty straightforward. I don't use a lot of phrasings or old adages that a lot of people use. I don't try to get very clever with a lot of writing tricks. I...just lay the emotions out there, and try to make my songs very conversational, as though I was a storyteller telling a story. A lot of people use, you know,

(Continued on page 23)

CASH BOX TOP 100 POP SINGLES

SEPTEMBER 7, 1996



This Week's #1
Donna Lewis



To Watch:
Aaliyah

1	I LOVE YOU ALWAYS FOREVER (Atlantic 87072)	Donna Lewis	2	10
2	MACARENA (BAYSIDE BOYS MIX) (A&M 581176)	Los Del Rio	1	36
3	LOUNGIN (Def Jam/Mercury 75062)	LL Cool J	3	9
4	HIT ME OFF (MCA 55210)	New Edition	23	3
5	TWSTED (Elektra 66301)	Keith Sweat	4	14
6	CHANGE THE WORLD (FROM "PHENOMENON") (Reprise/Warner Bros. 17621)	Eric Clapton	6	6
7	WHO WILL SAVE YOUR SOUL (Atlantic 87151)	Jewel	7	14
8	C'MON 'N RIDE IT (THE TRAIN) (Big Beat/Atlantic 98083)	Quad City DJ'S	5	27
9	ONLY YOU (Bad Boy/Arista 9060)		12	14
10	JEALOUSY (Elektra 9471)	Natalie Merchant	10	13
11	ELEVATORS (ME & YOU) (LaFace/Arista 24177)	Outkast	11	6
12	YOU'RE MAKIN' ME HIGH/LET IT FLOW (LaFace 24161)	Toni Braxton	8	14
13	COUNTING BLUE CARS (A&M 581462)	Dishwalla	13	21
14	I CAN'T SLEEP BABY (IF I) (Jive 42377)	R.Kelly	9	10
15	WHERE DO YOU GO (Arista 3225)	No Mercy	21	9
16	GIVE ME ONE REASON (Elektra 64346)	Tracy Chapman	15	24
17	MY BOO (So So Def/Columbia 78358)	Ghost Town DJ's	17	91
18	THAT GIRL (Virgin 38550)	Maxi Priest Feat. Shaggy	18	10
18	STUPID GIRL (Almo Sounds 89004)	Garbage	20	6
20	YOU LEARN/YOU OUGHTA KNOW (Maverick 17644)	Alanis Morissette	16	7
21	USE YOUR HEART (RCA 64607)	SWW	29	3
22	LIKE A WOMAN (LaFace/Arista 4175)	The Tony Rich Project	22	6
23	IT'S ALL COMING BACK TO ME NOW (550 78345)	Celine Dion	24	3
24	HOW DO YOU WANT IT/CALIFORNIA LOVE (Death Row/Interscope 854653)	2Pac Feat. KC & Jojo	14	12
25	BABY LUV (Epic 8340)	Groove Theory	25	6
26	TUCKER'S TOWN (Atlantic 6785)	Hootie & The Blowfish	30	9
27	INSENSITIVE (A&M 581274)	Jann Arden	26	35
26	IF YOUR GIRL ONLY KNEW (Blackground 98067)	Aaliyah	86	3
29	KISSIN' YOU (Bad Boy/Arista 79056)	Total	27	20
30	ALWAYS BE MY BABY (Columbia 78276)	Mariah Carey	28	24
31	WHY I LOVE YOU SO MUCH (Rowdy/Arista 5072)	Monica	31	13
32	BECAUSE YOU LOVED ME (FROM "UP CLOSE AND PERSONAL") (550 Music 78237)	Celine Dion	32	27
33	IRONIC (Maverick 17698)	Alanis Morissette	36	25
34	NOBODY KNOWS (LaFace/Arista 24115)	The Tony Rich Project	34	33
35	WHY DOES IT HURT SO BAD (Arista 13214)	Whitney Houston	35	7
36	SWEET DREAMS (RCA 64505)	La Bouche	37	23
37	THE THINGS THAT YOU DO (Mercury 578159)	Gina Thompson	41	8
38	TOUCH MYSELF (FROM "FLED") (Rowdy/LaFace/Arista 5050)	T-Boz	39	3
39	WHO YOU ARE (Epic 78389)	Pearl Jam	38	3
40	MISSING YOU (FROM "SET IT OFF") (EastWest 64262)	Brandy, Tamia, Gladys Knight & Chaka Khan	58	2
41	BLACKBERRY MOLASSES (EastWest 64299)	Mista	43	10
42	CHILDREN (Arista 1-3006)	Robert Miles	40	17
43	LAST NIGHT (Arista 24181)	Az Yet	51	3
44	TIL' I HEAR IT FROM YOU/FOLLOW YOU DOWN (A&M 581380)	Gin Blossoms	45	30
45	DON'T LOOK BACK IN ANGER (Epic 67351)	Oasis	46	6
46	I LIKE (FROM "THE NUTTY PROFESSOR") (PMP/RAL)	Montell Jordan	33	11
47	PO PIMP (Creators VJay 9604)	Do Or Die	50	4
48	THA CROSSROADS (Ruthless/Relativity 6335)	Bone Thugs N Harmony	48	18

49	ASCENSION (DON'T EVER WONDER) (Columbia 78372)	Maxwell	53	2
50	THE EARTH, THE SUN, THE RAIN (Giant 17654)	Color Me Badd	42	18
51	KEY WEST INTERMEZZO (I SAW YOU FIRST) (Mercury 578 398)	John Mellencamp	DEBUT	
52	TOUCH ME, TEASE ME (Def Jam 76552)	Case	47	18
53	WHERE DO WE GO FROM HERE (Arista 3223)	Deborah Cox	44	9
54	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (Big Beat/Atlantic 98045)	RZA Feat. Method Man & Cappadonna	55	3
55	SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME") (Walt Disney 64011)	All-4-One	49	10
56	TELL ME (I'LL BE AROUND) (Motown 860410)	Shades	66	4
57	BUT ANYWAY (A&M 00242)	Blues Traveler	65	4
58	IF I RULED THE WORLD (Columbia 78327)	Nas	19	11
59	GETTIN' IT (Dangerous/Jive 42409)	Too Short Feat. Parliament Funkadelic	67	2
60	ALL I SEE (Kedar 56003)	A	62	5
61	DO YOU MISS ME (Classified 227)	Jocelyn Enriquez	63	4
62	ANGELINE IS COMING HOME (Polydor 576412)	The Badlees	64	7
63	AS LONG AS IT MATTERS (A&M 92411)	Gin Blossoms	80	4
64	LET'S MAKE A NIGHT TO REMEMBER (A&M 581 862)	Bryan Adams	DEBUT	
65	NOWHERE TO GO (Island 54664)	Melissa Etheridge	82	2
66	IT'S A PARTY (Elektra 64268)	Busta Rhymes Feat. Zhane	54	8
67	TONIGHT, TONIGHT (Virgin 38547)	The Smashing Pumpkins	52	10
68	UNTIL IT SLEEPS (Elektra 64276)	Metallica	60	13
69	HAY (Pallas/Universal 56008)	Crucial Conflict	56	15
70	IT'S ALL THE WAY LIVE (NOW)(FROM "EDDIE") (Tommy Boy 7731)	Coolio	68	14
71	REACH (Epic 78286)	Gloria Estefan	71	21
72	PEPPER (Capitol 58578)	Butthole Surfers	72	6
73	THEME FROM MISSION: IMPOSSIBLE (Mother 576671)	Adam Clayton & Larry Mullen	69	16
74	ALL ALONG (EMI 58576)	Blessid Union Of Soul	61	8
75	WHERE IT'S AT (DGC 22214)	Beck	74	10
76	YOU'RE THE ONE (RCA 64511)	SWW	73	20
77	FASTLOVE (DreamWorks 4874)	George Michael	76	18
78	FLOOD (Silvertone 42342)	Jars Of Clay	70	17
79	SHAKE A LIL' SOMETHIN' (Lil' Joe 890)	The 2 Live Crew	DEBUT	
80	YOU (Uptown 56001)	Monifah	79	17
81	OLD MAN & ME (WHEN I GET TO HEAVEN) (Atlantic 87074)	Hootie & The Blowfish	77	19
82	GET ON UP (Uptown/MCA 3695)	Jodeci	75	18
83	ONE BY ONE (Reprise 17695)	Cher	81	8
84	JUMP ON IT (American/Rhyme Cartel 17626)	Sir Mix-A-Lot	DEBUT	
85	I'LL NEVER STOP LOVING YOU (Hollywood 164008)	J'Son	83	15
86	TRES DELINQUENTES (PMP/Loud 64526)	Delinquent Habits	84	19
87	ONE MORE TRY (RCA 64533)	Kristine W.	85	15
88	WHERE DO WE GO FROM (FROM "ERASER") (Mercury 578102)	Vanessa Williams	88	8
89	MACHINE HEAD (FROM "FEAR")(Trauma 98079)	Bush	89	18
90	MISSING (Atlantic 87124)	Everything But The Girl	57	46
91	THEY DON'T CARE ABOUT US (Epic 78212)	Michael Jackson	87	13
92	MINT CAR (Fiction 64275)	The Cure	90	7
93	AIN'T NO NIGGA/DEAD PRESIDENTS (Roc-A-Fella/Priority 53233)	Jay-Z Feat. Foxy Brown	92	17
94	PAPARAZZI (Loud 64565)	Xzibit	78	6
95	THE BIZNESS/STAKES IS HIGH (Tommy Boy 730)	De La Soul Feat. Common Sense	91	6
96	WISHES (FROM "KAZAAM") (Perspective 587550)	Nathan Morris	94	6
97	HOUSE KEEPER (MJJ 78274)	Men Of Vizion	95	9
98	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU (A&M 581578)	Bryan Adams	96	15
99	BACK TO THE WORLD (Qwest 17629)	Tevin Campbell	98	13
100	YOU STILL TOUCH ME (A&M 581582)	Sting	100	16



POP SINGLES INDEX

AIN'T NO NIGGA/DEAD PRESIDENTS S. Carter, D. Willis (Lil Lu Lu/Biggie,BMI)	93
ALL ALONG E.Sloan J. Pearce, Emosia, A.M. Samiriano (EMI/Toha/Staprop Bernstem & Co.,ASCAP)	74
ALL I SEE C. Carr, R. Jenkins, Smith Bros (EMI,ASCAP/Shantuz/Born First/Second Comed,BMI)	60
ALWAYS BE MY BABY J. Dupree, M. Carey, M. Seal (EMI April/Full Keel/Air Control/So So Def,ASCAP/Sony/ATV Songs/ATV/Rye,BMI)	30
ANGELINE IS COMING HOME M. Naydock, The Badlees (Rastafarian Anrvets/Bretlee,ASCAP)	62
ASCENSION (DON'T EVER WONDER)Musze,Star (Sony/ATV Tunes/Muzewell,ASCAP/Itall Shur,BMI)	49
AS LONG AS IT MATTERS P. Rhodes, J. Valenzuela, R. Wilson (WB Music Corp./Phikthy/Bonneville Salt Flats/Rule Corp.,ASCAP)	63
BABY LUV N/A (Sony/ATV Songs LLC/Almo Music Corp./Groove 78,ASCAP/Jizop/Dream Team,BMI)	25
BACK TO THE WORLD J. Jaz, M. Roderick, R. Paterson (Full Keel/Zamey Jaz/Ectasoul,ASCAP,Gabrielle's Song,BMI)	99
BECAUSE YOU LOVED ME (FROM "UP CLOSE AND PERSONAL") D. Warren (Realsongs,ASCAP)	32
THE BIZNESS/STAKES IS HIGH K. Mercer, D. Jolicoeur, V. Mason, L. Laton (Ephicy,ASCAP/Tea Girl/Daisy Age,BMI)	95
BLACKBERRY MOLASSES Organized Noize, M. Eberidge (Bell Star,ASCAP/Organized Noize/Stuff Shirt,BMI)	41
BUT ANYWAY J. Popper, C. Kinzha (Blues Traveler Pub. Corp.,BMI)	57
CHANGE THE WORLD T. Sims, G. Kennedy, W. Kirkpatrick (Warner Chappell/Interscope/EMI Christian/Bases Loaded/PolyGram Int'l,ASCAP/Careers-BMG, BMD)	6
CHILDREN R. Conzina (Jety,MC/TS)	42
C'MON 'N RIDE IT C. C. Lemonhead, J. McGowan, B. White (Ceejay/Sa-vette/Unidchappell,BMI)	8
COUNTING BLUE CARS Alexander, Browning, Kolack, Richards, Pendergast (Mono Rat/Bigger Than Peanut Butter,ASCAP)	13
THA CROSSROADS Bone, D. J. U. Neek, Tony C. (Ruthless Attack/Mo Thug,ASCAP/Dollar-N-Sense/Keanu/Donkints,BMI)	48
DON'T LOOK BACK IN ANGER N. Jones, J. Olyvier, S. Bames, I. Parker, K. Walker (I Will/Zomba/Slam U Well/Punk Groove/Kuwa,ASCAP/12 And Under,BMI)	58
IF YOUR GIRL ONLY KNEW N/A (N/A)	28
I LIKE M. Jordon, J. E. Jones, H. W. Casey, R. Finch (Longitude,BMI)	46
I LOVE YOU ALWAYS FOREVER D. Lewis (Donna Lewis/Warner Chappell,ASCAP/WBM)	1
PLL NEVER STOP LOVING YOU S. Diamond, J. Bham (Diamond Cuts/Zomba,BMI)	85
IRONIC A. Morasene, G. Ballard (VanHurst Place,ASCAP/MCA, BMI)	33
INSENSATIVE A. Loree (PolyGram/Frankly Shirley/PolyGram Int'l, BMI)	27
IT'S ALL COMING BACK TO ME J. Steinman (Lost Boys,BMI)	23
IT'S A PARTY T. Smith, R. Neufville (9th Tonne,ASCAP/T'Zah',BMI)	66
IT'S ALL THE WAY LIVE A. Ivey Jr., F. Lewis (Boo Daddy/T-Boy/Sony/Solar/D/B/A Portrait,ASCAP/ATV LLC,BMI)	70
JEALOUSY N. Merchant (Indian Love Brnde,ASCAP)	10
JUMP ON IT N/A (N/A)	84
KISSIN' YOU L. Jackson, R. Saadq, J. Johnson, B. James (Brisong Music,ASCAP/Jam Shack II/Trey III Music,BMI)	29
KEY WEST INTERMEZZO J. Mellencamp, G. Green (Full Keel/EMI April/Katuck,ASCAP/HL)	51
LAST NIGHT Babyface, K. Andra (Keanu,ASCAP/Eca/Sony Songs,BMI)	43
LET'S MAKE A NIGHT TO REMEMBER B. Adams, R. J. Lange (Badams/Zomba,ASCAP)	64
LIKE A WOMAN T. Rash (1995 Osa Onda/Staff Shirt,BMI)	27
LOUNGIN' LL Cool J, B. R. Smith (LL Cool J/Def Jam,ASCAP/Sadyah,BMI)	3
MACARENA A. Munge, R. Ruiz (SCEA,ASCAP/Rightsongs,BMI/WBM)	2
MACHINE HEAD G. Rossdale (Arnie/Mad Dog Winston,BMI)	89
MISSING T. Thom, B. Watt (Sony Trees,EMI/HL)	87
MISSING YOU B. J. Eastmond, G. Chambers (Barry's Melodes/PolyGram/Oriana/Warner Chappell,ASCAP)	40
MINT CAR Smith, Galup, Barmoz, Cooper, O. Dornell (Fiction,ASCAP)	92
MY BOO R. Terry, C. Mahoney Jr. (Air Control,ASCAP/Ghostown/Carl Mo,BMI)	17
NOBODY KNOWS J. Rich, D. Dubose (Joe Shade/Staff Shirt/D-Jon,BMI)	34
NOWHERE TO GO M. Eberidge (N/A)	65
OLD MAN & ME M. Bryan, D. Felber, D. Rucker, J. Soneild (Monica's Reluctance To Love/EMI April,ASCAP)	81
ONE BY ONE A. Griffiths (PolyGram Int'l,ASCAP)	83
ONE MORE TRY D. Rollo, Krutne W (Champion/BMG,BMI)	87
ONLY YOU S. Conzina, S. Jordan, N. Scandrick, Q. Parker, M. Keith, D. Jones, DJ Rogers, H. Casey (Justin Conzina/EMI April/Amani Kevin Wales/Sounds From The Soul,ASCAP/Longitude,BMI)	9
PAPARAZZI A. Jomer, E. Banks (Westside,ASCAP/Hennessy For Everyone,BMI)	94
PEPPER Bushhole Surfers (Latmo Buggerveil,ASCAP)	72
PO PIMP A. K., Belo-Zero, Twista (Creators Way,ASCAP)	47
REACH G. Estefan, D. Warren (Realsongs,ASCAP/Foreign Import Prod./Publishing Inc.,BMI)	71
SHAKE A LIL' SOME'EM SOME'EM A. Forte, A. Eaton, L. Haywood (One Little Indian/Jim Edd/Interscope Pearl/Warner-Tamerlane/Rag Top,BMI)	79
SOMEDAY A. Menken, S. Schwartz (Walt Disney,ASCAP/Wonderland,BMI)	55
STUPID GIRL Garbage, Strummer Jones (Deadman/Nineden/EMI Virgin,ASCAP/VibeCrusher/Irving,BMI)	19
SWEET DREAMS G. A. Saraf, M. Sommer, M. Thomson, R. Haynes (Songs Of Logic/Warner-Tamerlane/PMP,BMI/Neue Well,GEMA)	36
TELL ME (I'LL BE AROUND) T. Taylor, C. Farrar, B. Wright, L. Wright, D. Andrews, T. Cardwell, M. Peoples, W. Williams (Screen Gems-EMI, BMI)	56
THAT GIRL G. Benson, M. Elliott, R. Livingston, S. Pizzona, O. Burrell, B. T. Jones, S. Cropper, L. Steinberg (Chryshah/Mau/Noting Hill/LivingStng,ASCAP/Irving,BMI)	18
THEME FROM MISSION:IMPOSSIBLE L. Schifrin (Bruin,BMI)	73
THE ONLY THING... B. Adams, R. J. Lange (Badams/Zomba,ASCAP)	98
THE THINGS THAT YOU DO R. Jenkins (EMI Blackwood/O/O/luell/Rodney Jenkins,BMI)	37
TIL I HEAR IT FROM YOU/FOLLOW YOU DOWN J. Valenzuela, R. Wilson, M. Crenshaw, S. Johnson, B. Leen, P. Rhodes (Bonneville Salt Flats/Rule Corps (WB/Amalgamated Consolidated,ASCAP/Bug/New Regency/New Enterprises/You Sound Bitter,BMI)	44
TONIGHT, TONIGHT B. Corgan (Chrysalis/Cinderful,BMI)	67
TOUCH ME, TEASE ME C. Woodard, M. J. Blige, M. Hooten, K. Komegay, D. Young, Schooly D (MCA/Chrysa Dell/Conum At Ya/Warner Chappell/Zomba,ASCAP)	52
TOUCH MYSELF D. Aiston (EMI April/DARP,ASCAP)	38
TRES DELINQUENTS I. Martin, D. Thomas, A. Martinez, S. Zachoff (Memory Lost/Black Wax/Graveyard Shift/Almo,ASCAP)	86
TWISTED K. Sweat, F. McCam, Kut Klose (Keith Sweat/EVA/WB/Deep Sound,ASCAP/Short Dolls,BMI)	5
UNTIL IT SLEEPS Hetfield, Ulrich (Creeping Death,ASCAP)	68
USE YOUR HEART P. Williams, C. Hugo (Strs From The Lab/T. Lucas,ASCAP/Waters Of Nazareth,BMI)	7
WHO WILL SAVE YOUR SOUL Jewel (Wiggly Tooth,ASCAP)	7
WHO YOU ARE E. Vekler, Gossard, Irons (Innocent Bystander/Write Treatage/Scnbing C. Meat/PolyGram Int'l,ASCAP)	39
WHY I LOVE YOU SO MUCH D. Simmons (Warner-Tamerlane/Boobie-Loo,BMI)	31
WU-WEAR: THE GARMENT RENAISSANCE R. Diggs (Remesca/Careers-BMG,BMI)	54
THEY DON'T CARE ABOUT US M. Jackson (Mijac/Warner Tamerlane, BMI)	91
TUCKER'S TOWN M. Bryan, D. Felber, D. Rucker, J. Soneild (Monica's Reluctance to Love/EMI April,ASCAP)	26
WISHES J. Harris III, T. Lewis, N. Morris, S. Stills (EMI April/Flyte Tyme/Vanderpool,ASCAP/Exagon/Cotillon/Ten East/Springale/Rachie Funny,BMI)	96
WHERE DO WE GO FROM HERE L. Stephens, D. Cox (Warner-Tamerlane/EMI Blackwood/Deborah Cox,BMI)	53
WHERE DO WE GO FROM HERE (FROM "ERASER") D. Foster, L. Thompson, E. Kopolson, D. Pashley (One Four Three/Peer/Brandon Brody/Warner-Tamerlane/Silk And Gravel/Egg,BMI)	88
WHERE DO YOU GO F. Reuther, P. Bishop of Fallenstein (Far M.V.,BMG,ASCAP)	15
WHERE IT'S AT B. Hansen, Simpson, King (Cyanide Breath Mint/BMG/Dust Brothers,ASCAP)	75
WHY DOES IT HURT SO BAD W. Houston, Babyface (Eca/Sony Songs,BMI)	35
YOU Heavy D., R. Burrell, V. Herbert, C. King (Soul On Soul/EMI April/Three Boyz From Newark/Burrell/Warner Chappell,ASCAP)	80
YOU'RE MAKING ME HIGH/LIT IT FLOW Babyface, B. Wilson (Groove 78/Almo/ASCAP/Eca/Sony Songs,BMI)	9
YOU'RE THE ONE Allison A. Martin, I. Mattias, T. Johnson, C. Gamble (Al's Street/Almo/Salandra/One Oletto Ho/WB/Wonder Woman Sings,ASCAP/Warner-Chappell,PRS)	76
YOU LEARN A. Morasene, G. Ballard (VanHurst Place,ASCAP/MCA, BMI)	20
YOU STILL TOUCH ME Sung (Regata/Irving,BMI)	100

SINGLES REVIEWS By Daina Darzin

■ PLACEBO: "36 Degrees" (Caroline Car CD Pro 9611)

England-based Placebo has already toured Europe with David Bowie, Iggy Pop and the Sex Pistols; the "36 Degrees" video is currently being shown on MTV's *120 Minutes* and M2 and is being worked to alternative radio specialty shows. The track could easily cross over to commercial alternative and active rock—it's a driving, real-rock-n-roll, percolating thang that treads the line between raw-edged punk sensibility and a dead-on talent for a catchy hook. The band is planning October U.S. dates.

■ THE GUFs: "Smile" (Atlantic PRCD 6805)

Though new to a major label, the Gufs have a number of well-received indie albums under their belt, initially attracting attention when Milwaukee's modern rock station, WLUM-FM, added the single, "Crash (Into Me)," which went on to be a regional hit. The experience shows in the lush, effortless quality of this evocative, gloomy song whose lilting dreamscape vaguely recalls Dishwalla. Off the Gufs self-titled disc, "Smile" is currently being worked to AOR and modern rock radio.

■ PUCKETT: "Stay With Me" (Pope Records POPE001CD)

Sporting a pretty melody and an arrangement that's simultaneously spare and poppish, "Stay With Me" is a charming, lilting single from N.Y. indie up-and-comers Puckett that's near perfect for commercial alternative stations. The outfit's lead singer, Matthew Puckett, originally attracted attention through his acting role in the critically-acclaimed independent film, *Spanking The Monkey*.



■ KRISTEN BARRY: "Created" (Virgin 41499-2)

Kristen Barry's off-center, tough approach to her material puts her in the netherworld between, say, Tori Amos and Hole, a musically inventive sound with a definite point of view. "Created" is a syncopated rock track with big, soaring, hard-edged vocals that's currently getting worked to modern rock radio, and has already gotten adds, including N.Y.'s WNEW-FM. Chris Ballou of Presidents of the United States of America plays bass on Barry's debut disc, *The Beginning, The Middle, The End*, though Barry has assembled a different line-up to tour with throughout the rest of the year.



PICK OF THE WEEK

■ VOODOO GLOW SKULLS: "Fat Randy" (Epitaph 86454-2)

Los Angeles' KROQ's most requested track for weeks, "Fat Randy" is a grass roots success story that's already getting *120 Minutes* and MTV Latino play. The frantic, incredibly aggressive ska-punk song about the neighborhood bully ("He's big, fat, ugly and mean...Once he's drunk, he likes to fight any 15-year old in sight") turns into a Black Sabbath-weight doom metal track in mid-stream, then flips back to party frenzy on a dime. Off the band's *Firme* disc, this is a hilarious novelty item that could go places.



CASH BOX

TOP 100 POP ALBUMS

SEPTEMBER 7, 1996



This Week's #1:
Alanis Morissette



High Debut:
Type O Negative

1	JAGGED LITTLE PILL (Maverick/Reprise/Warner Bros. 45901)	Alanis Morissette	1	58	45	MELLON COLLIE AND THE INFINITE SADNESS (Virgin 40861)	Smashing Pumpkins	42	37
2	FALLING IN TO YOU (550/Epic 67541)	Celine Dion	2	23	46	MAXWELL'S URBAN HANG SUITE (Columbia 66434)	Maxwell	47	6
3	IT WAS WRITTEN (Columbia 67015)	Nas	3	8	47	ALL EYEZ ON ME (Death Row/Interscope 24204)	2Pac	44	27
4	TRAGIC KINGDOM (Trauma/Interscope 92580)	No Doubt	4	33	48	MR. SMITH (RAL/Def Jam 523845)	LL Cool J	48	39
5	SECRETS (Laface/Arista 73008)	Toni Braxton	5	9	49	TRAINSPOTTING (Capitol 37190)	Soundtrack	51	3
6	BLUE (Atlantic 77821)	LeAnn Rimes	6	7	50	OCTOBER RUST (Roadrunner 8874)	Type O Negative	DEBUT	
7	E. 1999 ETERNAL (Ruthless/Relativity 5539)	Bone Thugs N Harmony	7	53	51	RIDIN' DIRTY (Jive 41586)	U.G.K.	37	4
8	THE CROW: CITY OF ANGELS (Hollywood 62047)	Soundtrack	8	4	52	R. KELLY (Jive 41579)	R. Kelly	52	40
9	LOAD (Elektra 61923)	Metallica	9	12	53	BAD HAIR DAY (Rock n Roll/Scotti Bros. 75500)	Weird Al Yankovic	46	25
10	KEITH SWEAT (Elektra 61707)	Keith Sweat	10	9	54	FINAL TIC (Pallas/Universal 53006)	Crucial Conflict	43	9
11	THE SCORE (Ruffhouse/Columbia 67147)	Fugees	11	26	55	SIXTEEN STONE (Trauma/Interscope 92531)	Bush	49	77
12	311 (Capricorn/Mercury 942041)	311	12	20	56	A TRIBUTE TO STEVIE RAY VAUGHAN (Epic 67599)	Various Artists	45	3
13	MTV UNPLUGGED (Columbia 67703)	Alice In Chains	13	4	57	MISSION TO PLEASE (Island 524214)	The Isley Brothers	54	15
14	BEATS, RHYMES & LIFE (Jive 41587)	A Tribe Called Quest	14	20	58	LEGAL DRUG MONEY (Universal 53010)	Lost Boyz	57	12
15	NEW BEGINNINGS (Elektra 61850)	Tracy Chapman	15	38	59	MTV PARTY TO GO VOL. 9 (Tommy Boy 1134)	Various Artists	56	7
16	CRASH (RCA 66904)	Dave Matthews Band	16	18	60	GETTIN' IT (ALBUM NUMBER 10) (Jive 41584)	Too Short	50	14
17	PHENOMENON (Warner Bros. 46360)	Soundtrack	17	8	61	DREAMLAND (Arista 18930)	Robert Miles	61	4
18	GARBAGE (Almo Sounds/Geffen 80004)	Garbage	18	26	62	REASONABLE DOUBT (Priority 50592)	Jay-Z	63	8
19	SHE'S THE ONE (Warner Bros. 46285)	Tom Petty & The Heartbreakers	19	3	63	JARS OF CLAY (Jive 41580)	Jars of Clay	58	24
20	UNRELEASED & REVAMPED (Ruffhouse/Columbia 67780)	Cypress Hill	20	2	64	SUBLIME (Gasoline Alley/MCA 11413)	Sublime	71	4
21	THE WOMAN IN ME (Mercury 522 86)	Shania Twain	21	65	65	SWEET DREAMS (RCA 66759)	La Bouche	66	32
22	(WHAT'S THE STORY) MORNING GLORY? (Epic 67351)	Oasis	22	48	66	BRINGING DOWN THE HORSE (Interscope 90055)	The Wallflowers	74	3
23	JERKY BOYS 3 (Mercury 532892)	The Jerky Boys	23	DEBUT	67	GANGSTA'S PARADISE (Tommy Boy 1141)	Coolio	67	39
24	ODELAY (Geffen 24823)	Beck	24	10	68	HELLO (Modern/AG 92605)	Poe	78	2
25	SUPERSEXY SWINGIN' SOUNDS (Geffen 24976)	White Zombie	25	2	69	TIGERLILLY (Elektra 61745)	Natalie Merchant	59	62
26	BLUE CLEAR SKY (MCA 11428)	George Strait	26	17	70	CASE (Def Jam/Mercury 533134)	Case	DEBUT	
27	THE NUTTY PROFESSOR (Def Jam 31911)	Soundtrack	27	12	71	METALLICA (Elektra 61113)	Metallica	69	133
28	JOCK JAMS VOL. II (Tommy Boy 1163)	Various Artists	28	DEBUT	72	THREE SNAKES AND ONE CHARM (American Recordings 43082)	The Black Crowes	64	5
29	EVIL EMPIRE (Epic 57523)	Rage Against The Machine	29	18	73	LIVING IN A MOMENT (Epic 67564)	Ty Herndon	60	2
30	GET ON UP AND DANCE (Big Beat/Atlantic 82905)	Quad City DJ's	30	8	74	18 TILL I DIE (A&M 551)	Bryan Adams	89	12
31	DOWN ON THE UPSIDE (A&M 40526)	Soundgarden	31	14	75	THE GREATEST HITS COLLECTION (Arista 18801)	Alan Jackson	77	39
32	DAY DREAM (Columbia 66700)	Mariah Carey	32	49	76	BANANA WIND (MCA 11451)	Jimmy Buffet	76	12
33	PIECES OF YOU (Atlantic/AG 82700)	Jewel	33	22	77	HIGH/LOW (Elektra/EEG 6191)	Nada Surf	73	6
34	SO SO DEF BASS ALL-STARS (So So Def/Columbia 67532)	Various Artists	34	7	78	TINY MUSIC (Atlantic 82871)	Stone Temple Pilots	65	21
35	FAIRWEATHER JOHNSON (Atlantic 82886)	Hootie & The Blowfish	35	18	79	WITHER BLISTER BURN + PEEL (Columbia 66152)	Stabbing Westward	87	9
36	DESTINY (Epic 67283)	Gloria Estefan	36	12	80	CRACKED REAR VIEW (Atlantic 82613)	Hootie & The Blowfish	68	95
37	NOW IN A MINUTE (Atlantic 82762)	Donna Lewis	37	5	81	MACARENA MIX (Ariola/BMG Latin 31388)	Various Artists	DEBUT	
38	BORDER LINE (Arista 18810)	Brooks & Dunn	38	18	82	THE HITS (Liberty 29689)	Garth Brooks	82	88
39	TEN THOUSAND ANGELS (BNA 66806)	Mindy McCready	39	8	83	FRESH HORSES (Capitol/Nashville 32080)	Garth Brooks	72	87
40	NADA ES IGUAL (WEA Latina 15947)	Luis Miguel	40	DEBUT	84	WHAT THE HELL HAPPENED TO ME? (Warner Bros. 46151)	Adam Sandler	83	28
41	TO THE FAITHFUL DEPARTED (Island 524234)	The Cranberries	41	18	85	FULL CIRCLE (Warner Bros. 46328)	Randy Travis	62	2
42	ROCKET (Columbia 67600)	Primitive Radio Gods	42	10	86	FRICTION, BABY (Elektra 61944)	Better Than Ezra	53	2
43	THE SHOCKER (Priority 50591)	Silk	43	DEBUT	87	THE HUNCHBACK OF NOTRE DAME (Disney 60893)	Soundtrack	81	13
44	ELECTRICLARRYLAND (Capitol 29842)	Butthole Surfers	44	15	88	DANCE MIX USA VOL 4 (Quality 6747)	Various Artists	79	23
					89	STAR TURTLE (Columbia 67575)	Harry Connick Jr.	96	8
					90	TIN CUP (Epic 67609)	Soundtrack	DEBUT	
					91	SUN SPLASHIN' 16 HOT SUMMER HITS (Madacy 6802)	Various Artists	95	8
					92	CLUB CUTZ (RCA 66745)	Various Artists	DEBUT	
					93	ROAD TO ENSENADA (MCA 11409)	Lyle Lovett	80	10
					94	TIME MARCHES ON (Atlantic 82866)	Tracy Lawrence	75	32
					95	WICKED WAYZ (Relativity 1519)	Mr. Mike	70	4
					96	HIGH LONESOME SOUND (MCA 114222)	Vince Gill	91	13
					97	THE OTHER SIDE OF THE LAW (Virgin 41336)	Facemob	55	3
					98	NEW BEGINNING (RCA 07863)	SWV	97	17
					99	WORDS (Laface/Arista 26222)	The Tony Rich Project	85	32
					100	NEAL MCCOY (Atlantic 829072)	Neal McCoy	84	12



ALBUM REVIEWS by Daina Darzin

■ HOLLY PALMER: *Holly Palmer* (Reprise 9 46281-2)

A sophisticated, coolly low-key disc of gorgeously crafted songwriting, *Holly Palmer* offers a sharply observed mix of jazz groove and an edgy, neo-pop sensibility. A classically trained musician, Palmer gives tracks like the jangly but somehow ominous "Five Little Birds," the lilting, almost countrified drive of "Different Languages," the plaintive, piano-backed "Come Lie With Me" a consistent intelligence and insight. This debut disc could find a home in a number of formats, depending on the track, and could easily be an AAA/AC sleeper hit.



■ EXPANDING MAN: *Head to the Ground* (QDivision/Columbia CK 67601)

So here's this brand new completely unknown band that managed to get 65 rock radio adds for its very first single, "Download (I Will)," in a remarkably short time. And no wonder—the tune has exactly the right combination of deeply, heavily layered, drony/grungy guitars and dreamy, anthemic melody. The Boston-based outfit recently completed a radio promotion tour with elected acoustic dates, and will be touring regionally throughout the fall. *Head To The Ground* also proves the band has a variety of sounds in its collective head, with the moody, slow but guitar-driven "Starman," and the gently lilting "Screws" playing counterpoint to more aggressive tracks like the

punk-edged "Blood Red Crush." Expanding Man is an instant commercial alternative up-and-comer.

■ PEARL JAM: *No Code* (Epic EK67500)

Quadzillion-platinum, Grammy-winning, larger-than-large cultural icons and enemies of Ticketmaster, Pearl Jam expand their grunge horizons with excursions into kinder, gentler musical forms. "Sometime" is ethereal and gentle, while the first single, "Who You Are," employs a sweeping crescendo of world music, courtesy of Pakistani superstar and recent American Recordings signee Nusrat Fateh Ali Khan. "Off He Goes," however, adopts a downright laconic, countrified vibe, while "Habit" returns to good old assaultive-guitar, heavy-screechy rock n' roll. Pearl Jam's new disc could cross them over to previously uncharted airplay territories, and will surely be selling by the truckload.



■ GORKY'S ZYGOTIC MYNCI: *Introducing... Gorky's Zygotic Myncci* (Mercury 314 532 816-2)

Somewhere in a mad mix of Beach Boys, art-noise, Phil Spector wall-of-sound gone very, very wrong, flailing, frantic guitars and Beatles-y jauntiness is, well, Gorky's Zygotic Myncci. And that was all just in the very first track. The very, very quirky and weird Welsh band (whose members frequently sing in their native language) is already a hit on British independent charts, and could follow suit here for any adventurous modern rock station who can work with a cocktail-lounge/game show influenced cut called "The Game of Eyes" and "Miss Trudy," a sweetly high-pitched ditty about a violin teacher who goes on a psycho violin-smashing spree.

POP ALBUM INDEX

311 /12	Jerky Boys /23	Sweat, Keith /10
2Pac /47	Jewel /33	SWV /98
Adams, Bryan /74	Kelly, R. /52	SOUNDTRACKS:
Alice In Chains /13	La Bouche /65	The Crow: City Of.../8
Beck /24	Lawrence, Tracy /94	The Hunchback
Better than Ezra /86	Lewis, Donna /37	Of Notre Dame /87
Black Crowes /72	LL Cool J /48	Nutty Professor /27
Bone Thugs N Harmony /7	Lost Boyz /58	Tin Cup /90
Braxton Toni /5	Lovett, Lyle /93	Phenomenon /17
Brooks & Dunn /38	Maxwell /46	Trainspotting /49
Brooks, Garth /83,82	McCoy Neal /100	The Tony Rich
Buffet, Jimmy /76	McCready, Mindy /39	Project /99
Bush /55	Merchant, Natalie /69	Too Short /60
Butthole Surfers /44	Metallica /9,71	Travis, Randy /85
Carey, Mariah /32	Miles, Robert /61	Tribe Called Quest /14
Case /70	Miguel, Luis /40	Twain, Shania /21
Chapman, Tracy /15	Morrisette, Alanis /1	Type O Negative /50
Connick, Harry /89	Mr. Mike /95	UGK /51
Coolio /67	Nada Surf /77	Various Artists:
The Cranberries /41	Nas /3	Club Cutz /92
Crucial Conflict /54	No Doubt /4	Dance Mix USA
Cypress Hill /20	Oasis /22	Vol. IV /88
Dave Matthews Band /16	Petty, Tom /19	Jock Jams Vol. II /28
Dion, Celine /2	Poe /68	Macarena Mix /81
Estefan, Gloria /36	Primitive Radio Gods /42	Mom - Music For Our
Facemob /97	Quad City DJ's /30	MTV Party To Go
Fugees /11	Rage Against The ... /29	Vol. 9 /59
Garbage /18	Rimes, Leann /6	So So Def
Gill, Vince /96	Sandler, Adam /84	Bass All Stars /34
Herndon, Ty /73	Silkk /43	Sun Splashin' /91
Hootie & The Blowfish	Smashing Pumpkins /45	A Tribute
/35,80	Soundgarden /31	To Stevie Ray Vaughan /56
The Isley Bros. /57	Stabbing Westward /79	The Wallflowers /66
Jackson, Alan /75	Stone Temple Pilots /78	Weird Al Yancovic /53
Jars Of Clay /63	Strait, George /26	White Zombie /25
Jay-Z /62	Sublime /64	

PICK OF THE WEEK



■ KING CHANGO: *King Chango* (Luaka Bop/Warner Bros. 9 46288-2)

With No Doubt on its way to being mega-stars and bands like Goldfinger attracting significant airplay, ska-flavored music is back in a big way (even the Specials are attempting a comeback). New York's King Chango is a terrific addition to the mix, adding a percolating Latin vibe *a la* Los Fabulosos Cadillacs. Tracks like "Confesio'n" feature a killer horn section, "Gold Damn Killers" is bluesy and dark, while "Meltin' Pot Intro" sports an orchestral, soundtrack-ish vibe. King Chango could cross over to any number of formats, from modern rock to Latin stations. Great chops, a fun, party-hearty attitude, a wild, intense energy level and a genuinely original sound that mixes many world music influences together for stunning effect all make this a band to watch.

CASH BOX

TOP 100 URBAN SINGLES

SEPTEMBER 7, 1996



This Week's #1
Keith Sweat



High Debut:
Mint Condition

1	TWISTED (Elektra 66301)	Keith Sweat	2	13
2	HIT ME OFF (MCA 55210)	New Edition	10	3
3	I CAN'T SLEEP BABY (Jive 42377)	R.Kelly	1	10
4	USE YOUR HEART (RCA 64607)	SWW	4	3
5	YOU'RE MAKIN' ME HIGH/LET IT FLOW (LaFace 24160)	Toni Braxton	5	14
6	LOUNGIN (Def Jam/Mercury 575062)	LL Cool J	3	9
7	ONLY YOU (Bad Boy/Arista 9060)	112 Feat. The Notorious B.I.G.	6	14
8	ASCENSION (DON'T EVER WONDER) (Columbia 78372)	Maxwell	9	3
9	IF YOUR GIRL ONLY KNEW (Blackground/Atlantic 98067)	Aaliyah	DEBUT	
10	BLACKBERRY MOLASSES (EastWest 64299)	Mista	11	10
11	ELEVATORS (ME & YOU) (LaFace/Arista 24177)	Outkast	7	7
12	IF I RULED THE WORLD (Columbia 78327)	Nas	12	12
13	HOW DO YOU WANT IT/CALIFORNIA LOVE (Death Row/Interscope 854653)	2Pac Feat. KC & Jojo	8	12
14	MY BOO (So So Def/Columbia 78358)	Ghost Town DJ's	15	9
15	THE THINGS THAT YOU DO (Mercury 578159)	Gina Thompson	13	9
16	LAST NIGHT (LaFace/Arista 4181)	Az Yet	18	2
17	WHY I LOVE YOU SO MUCH (Rowdy/Arista 5072)	Monica	16	14
18	PO PIMP (Creators Way 9604)	Do Or Die	19	7
19	TOUCH ME, TEASE ME (Def Jam/Mercury 854620)	Case Feat. Foxy Brown	17	32
20	TOUCH MYSELF (FROM "FLED") (Rowdy/LaFace/Arista 5050)	T-Boz	21	4
21	MISSING YOU (FROM "SET IT OFF") (EastWest 64262)	Brandy, Tamia, Gladys Knight & Chaka Khan	33	2
22	WHY DOES IT HURT SO BAD (Arista 13214)	Whitney Houston	23	7
23	C'MON 'N RIDE IT (THE TRAIN) (Big Beat/Atlantic 98083)	Quad City DJ'S	14	27
24	I LIKE (Def Jam/Mercury 575046)	Montell Jordan	27	11
25	TELL ME (FROM "EDDIE") (Island 854660)	Dru Hill	34	2
26	KISSIN' YOU (Bad Boy/Arista 79056)	Total	26	20
27	YOU (Uptown/Universal 56001)	Monifah	20	17
28	ME AND THOSE DREAMIN' EYES OF MINE (EMI 58570)	D'Angelo	22	8
29	THAT GIRL (Virgin 38550)	Maxi Priest Feat. Shaggy	30	7
30	ALL I SEE (Universal 56003)	A+	32	6
31	MOVIN' ON (A&M 581656)	Ce Ce Peniston	31	5
32	WHAT KIND OF MAN WOULD I BE (Perspective 00261)	Mint Condition	DEBUT	
33	GET ON UP (Uptown/MCA 3695)	Jodeci	28	17
34	SO MANY WAYS (Atlantic 87056)	The Braxtons	25	6
35	BABY LUV (Epic 78359)	Groove Theory	24	5
36	WITH YOU (Warner Bros. 17681)	Somethin' For The People	36	12
37	TELL ME (I'LL BE AROUND) (Motown 860410)	Shades	37	7
38	WHERE DO WE GO FROM HERE (Arista 13223)	Deborah Cox	29	9
39	NEVER TOO BUSY (Columbia 67125)	Kenny Lattimore	38	19
40	IN THE HOOD (LaFace 4127)	Donell Jones	39	14
41	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE.") (Island 854530)	Joe	42	30
42	HAY (Pallas/Universal 56008)	Crucial Conflict	35	16
43	GOOD LOVE (Malaco 2525)	Johnnie Taylor	43	6
44	THA CROSSROADS (Ruthless/Relativity 6635)	Bone Thugs N Harmony	40	17
45	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (Big Beat/Atlantic 98045)	RZA Feat. Method Man & Cappadonna	47	3
46	LET'S STAY TOGETHER (FROM "A THIN LINE...") (Jac-Mac 17656)	Eric Benet	45	10
47	HOUSE KEEPER (MJJ 78274)	Men Of Vizion	48	20
48	GETTIN' IT (Dangerous/Jive 42409)	Too Short Feat. Parliament Funkadelic	50	2
49	ALWAYS BE MY BABY (Columbia 66700)	Mariah Carey	49	23
50	DIRTY SOUTH (LaFace/Arista 4173)	Goodie Mob	52	2
51	YOU'RE THE ONE (RCA 64511)	SWW	51	22
52	IT'S A PARTY (Elektra 64268)	Busta Rhymes Feat. Zhane	53	8
53	GIVE ME ONE REASON (Elektra 64346)	Tracy Chapman	54	9
54	LIKE A WOMAN (LaFace/Arista 4175)	The Tony Rich Project	46	6
55	CHANGE THE WORLD (FROM "PHENOMENON") (Reprise/Warner Bros. 17621)	Eric Clapton	60	7
56	THINGS WE DO FOR LOVE (Motown 86043)	Horace Brown	55	8
57	SAY IT AGAIN (FROM "EDDIE") (Island 854648)	Nneka	63	6
58	GLORIA (Silas/MCA 55208)	Jesse Powell	44	6
59	HOME (Rip-It 2711)	4U	56	10
60	SHAKE A LIL' SOMETHIN' (Lil' Joe 890)	The 2 Live Crew	62	4
61	I'LL DO ANYTHING FOR YOU (Perspective 587542)	Ann Nesby	58	14
62	WISHES (FROM "KAZAAM") (Perspective 587550)	Nathan Morris	59	9
63	FOREVER MORE (Work Group 78297)	Puff Johnson	68	17
64	YOU SAID (Island 854630)	Mona Lisa	64	11
65	THEY DON'T CARE ABOUT US (Epic 78212)	Michael Jackson	65	14
66	COME OVER (Bad Boy/Arista 9065)	Faith Evans	DEBUT	
67	LOVE & HAPPINESS (Perspective 587546)	Smooth	72	2
68	KEEP RUNNING BACK (So So Def/Columbia 78325)	Whodini	DEBUT	
69	I'LL MAKE YOUR DREAMS COME TRUE (FROM "KAZAAM") (Perspective 58754)	Subway	61	8
70	ORDINARY GIRL (Mercury 578375)	Lionel Richie	73	4
71	CAN YOU FEEL ME (Relativity 1567)	Dru Down	80	2
72	BODY SNATCHERS (Sounds Of The Capitol/Liaison 920)	Rare Essence	86	4
73	SCARRED (Luther Campbell/Island 164000)	Luke	69	20
74	BACK TO THE WORLD (Qwest/VWB 17629)	Tevin Campbell	41	11
75	PAPARAZZI (Loud 64565)	Xzibit	71	8
76	RED LIGHT (Priority 53236)	Tha Truth	67	4
77	SLIP N' SLIDE (Death Row/Interscope 99974)	Danny Boy	66	4
78	A LIL' SOME'EM SOME'EM (EMI 58575)	Rappin' 4-Tay	74	6
79	IT HURTS LIKE HELL (FROM "WAITING TO EXHALE") (Arista 3222)	Aretha Franklin	78	8
80	ALL MY LUV (Big Beat/Atlantic 95657)	Art N' Soul	70	7
81	COME AROUND (FROM "THE NUTTY PROFESSOR") (Def Jam/Mercury 576552)	Dos Of Soul	75	9
82	I CONFESS (Chrysalis 58437)	Bahamadia	79	10
83	I'LL NEVER STOP LOVING YOU (Hollywood 164008)	J'Son	81	16
84	PARTY 2 NITE (Motown 860514)	Ladael	82	15
85	I DON'T WANNA BE ALONE (Gasoline Alley/MCA 55178)	Shai	RE-ENTRY	
86	PLEASE DONT GO (MCA 55158)	Immature	85	20
87	NO MORE TEARS (No Limit/Priority 53237)	Master P Feat. Silkk & Mo B. Dick	76	3
88	IT'S ALL THE WAY LIVE (NOW)(FROM "EDDIE") (Tommy Boy 7731)	Coolio	83	14
89	HANG 'EM HIGH (Loud/RCA 64561)	Sadat X	84	13
90	BIG LONG JOHN (EMI 58573)	Mad Cobra	89	4
91	UNTIL THE DAY (MCA 55199)	Nonchalant	88	3
92	EVERYBODY (Loose Cannon/Island 578112)	Skin Deep	92	5
93	ANYTHING GOES (Priority 53219)	Ras Kass	93	3
94	CAJUN MOON (Bluemoon/Atlantic 98071)	Randy Crawford	98	15
95	LYIN' KING (Profile 7451)	Nine	87	2
96	THE BIZNESS/STAKES IS HIGH (Tommy Boy 730)	De La Soul Feat. Common Sense	94	10
97	SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME") (Walt Disney/Hollywood 64011)	All-4-One	96	9
98	OPERATION LOCKDOWN/DA WIGGY (Duck Down/Priority 53232)	Heltah Skeltah	95	13
99	AIN'T NOBODY/KISSING YOU (Bad Boy/Arista 9055)	Faith	77	22
100	LADY (EMI 258543)	D'Angelo	57	29

BLACK SINGLES INDEX

AIN'T NOBODY/KISSING YOU F. Evans, C. Thompson, S. Combs (Justin Combs/EMI April/ASCAP/Cityna Baby/Jans Combs/EMI Blackwood/Ninth Street Tunnel, BMD)	99
ALL I SEE C. Carr, R. Jerkins, Smith Brothers (EMI/ASCAP/Shantay/Born First/Second Cometh, BMD)	30
ALL MY LOVE Tracy, Latrel (Beautiful Meas/Phat Music, BMD)	80
ALL THE THINGS J. Thomas, J. Thompson, M. Williams (Part 2 Black/Tallest Tree/Urban Agenda/ASCAP)	41
ALWAYS BE MY BABY J. Dagny, M. Carey, M. Seal (EMI April/Full Keel/Air Control/So So Def, ASCAP/Sony/ATV Songs/ATV, Rye, BMD)	49
ANYTHING GOES J. Austin (AHPM 926/Patchwerk 360/ASCAP/Whatchacallin/Phonice Habitat, BMD)	93
ASCENSION (DON'T EVER WONDER) Muzze, Star (Sony/ATV Tunes/Muzze/ASCAP/kall Star, BMD)	8
BABY LUV A. Larnae, L. Larnae (Groove 78/Ahno/Dream Team/ASCAP/Sony/ATV LLC, BMD)	35
BACK TO THE WORLD J. Jaz, M. Rokenck, R. Patterson (Full Keel/Jamey Jaz/Ectasoul/ASCAP/Gabrielle's Song, BMD)	74
BIG LONG JOHN E. Brown, A. Kelly, C. Dillon (Aunt Hilda/Zomba, ASCAP/Tony Kelly/PolyGram, BMD)	90
THE BIZNESS/STAKES IS HIGH K. Mercer, D. Johnson, V. Mason, L. Liston (Ephcy, ASCAP/Tea Girl/Daisy Age, BMD)	96
BLACKBERRY MOLASSES Organized Noise, M. Ehtedge (Belt Star, ASCAP/Organized Noise/Staff Shirt, BMD)	10
BODY SNATCHERS D. Floyd, C. Garms, M. Neal, A. Johnson (Funk, BMD)	72
CAJUN MOON J. J. Calk (MusiKVerlag Intersong/Warner Chappell, ASCAP)	94
CAN YOU FEEL ME D. J. Fess, D. Robinson, K. Walker, M. Morales, D. Robinson, D. Ogren, D. Harms, D. Wimbley (Full Keel, ASCAP/Fat Brothers/Green Ogre/Stacky/Talk How You Feel/Triples Gold, BMD)	71
CHANGE THE WORLD T. Sims, G. Kezney, W. Kirkpatrick (Warner Chappell/Interscope/EMI Christian/Bases Loaded/PolyGram Int'l/ASCAP/Careers-BMG, BMD)	55
C'MON 'N RIDE IT C. C. Lemonhead, J. McGowan, B. White (Ceejai/Sa-vente/Umichappell, BMD)	23
COME AROUND M. Rooney, M. Morales (Music Corp. Of America/Second Generation Roney Tunes, BMD)	81
COME OVER F. Evans, F. Howard, C. Thompson, S. Combs (Lil Dante/Justin/EMI April/ASCAP/Cityna Baby/Jans/Combs/EMI Blackwood/Ninth Street Tunnel, BMD)	66
DIRTY SOUTH Organized Noise, F. Bell, C. Gapp, A. Patton (Gnat Booy/ASCAP/Chrysalis/Cool People/Mob/Organized Noise/Staff Shirt, BMD)	50
ELEVATORS N/A (N/A)	11
EVERYBODY C. Keat, H. Desire, T. Heater, G. Gilsaint, J. Carter (PolyGram/Freddie Smoke Gangsta's, ASCAP/Clark's True Funk/Sugarhill, BMD)	92
FOREVER MORE N. M. Walden, P. Johnson, S. J. Dakota (WB/Gratulate Sky/Hackley, ASCAP/Who Dat/Easign, BMD)	63
GET ON UP Mr. Dalvin, K. C. Jolo (EMI April/Dalvin Deane/LEN/Joel Hailey, ASCAP)	33
GETTIN' IT T. Shaw, W. Collins, G. Clinton, Jr., G. Cooper, B. Woods, S. Jordan (Goodlock/Songs Of PolyGram/Rubler Band/Sranch/Zomba, BMD)	48
GIVE ME ONE REASON T. Chapman (EMI April/Purple Rabbit, ASCAP)	33
GLORIA N/A (N/A)	58
GOOD LOVE C.R. Cason (Mabeo, BMD)	43
HANG 'EM HIGH A. Malek, D. Murphy, J. Kirkland, E. Moricorne (Teagram/DC Cowboy/ASCAP/Dusty Fingers/Unari/EMI, BMD)	89
HAY W. Martin, M. King, C. Johnson, R. Leverston (Saltp/Fit/Bndgeport, BMD)	42
HIT ME OFF Silky, D. Bingham, J. D. Ryan, R. DeVoe, M. Bivins (N/A)	2
HOME T. Oweza, R. Oweza (Robtone/Drop Science, ASCAP)	59
HOUSE KEEPER G. Spencer III, T. Riley, S. Blair (Domini/Sweetly Melodie/ASCAP/M. O. V., BMD)	47
HOW DO U WANT IT/CALIFORNIA LOVE T. Stakur, J. Jackson, Dr. Dre, R. Trouman, L. Trauman, N. Durham, W. Cuzumham (Black/Hipnic/Suge/Enoria's, ASCAP/Joshua's Dream/Interscope Pearl/Warner-Tamertane, BMD)	13
I CAN'T SLEEP BABY R. Kelly (Zomba/R. Kelly, BMD)	3
I CONFESS A. Reed, N. O. Joe (Samada/Straight Cash, ASCAP)	82
I DON'T WANNA BE ALONE Stai (MCA/Vppahe, ASCAP/Music Corp. Of America/Cameo Appearance By Ramesses/Vandy/G. Sopa, BMD)	85
IF YOUR GIRL ONLY KNEW T. Mosley, M. Elliot (Virginia Beach/Mass Confusion, ASCAP)	9
I LIKE M. Jordan, J. E. Jones, H. W. Casey, R. Finch (Longitude, BMD)	24
I'LL DO ANYTHING FOR YOU J. Harms III, T. Lewis, A. Nealy, J. Wright (EMI April/Flyte Tyme/New Perspective, BMD)	61
I'LL MAKE YOUR DREAMS COME TRUE J. Harms III, T. Lewis (EMI April/Flyte Tyme, ASCAP)	69
I'LL NEVER STOP LOVING YOU S. Diamond, J. Bhanu (Diamond Cuts/Zomba, BMD)	83
IN THE HOOD D. Jones, G. Tobar, P. Richardson (Chuck Man/Tobar/Neas, Nity & Capone/Warner Chappell, ASCAP)	40
IT HURTS LIKE HELL Babyface (Ecal/Sony/ATV Songs/Fox Film, BMD)	79
IF I RULED THE WORLD N. Jones, J. Olivier, S. Barnes, I. Parker, K. Walker (IiWill/Zomba/Slam U Live/Punk Groove/Kiva, ASCAP/12 And Under, BMD)	11
IT'S ALL THE WAY UP/WELL A. bey Jr., F. Lewis (Boo Daddy/T-Boy/Sony/Solar/D/B/A Portrait, ASCAP/ATV LLC, BMD)	88
IT'S A PARTY T. Smith, R. Neufville (9th Town, ASCAP/T'Zah, BMD)	52
KEEP RUNNING BACK J. Duppi, J. Harms III, T. Lewis (So So Def/EMI April/Flyte Tyme/Avant Garde, ASCAP)	68
KISSIN' YOU L. Jackson, R. Saadq, J. Johnson, B. James (Bnsong/ASCAP/Jam Shack II/Trey III, BMD)	26
LADY D'Angelo, R. Saadq (Ah'choo/12 AM/Rhythm Son's/PolyGram, ASCAP)	100
LAST NIGHT Babyface, K. Andea (Keatude, ASCAP/Ecaf, BMD)	16
LET'S STAY TOGETHER E. Frett, G. Niah, Jr., D. Foney (Parade Forever/DMG/Oaktown Boy, BMD)	46
LIKE A WOMAN T. Rich (1995 Orca/Oakland Staff Shirt, BMD)	54
A LIL' SOME'EM SOME'EM A. Fone, A. Eaton, L. Hayward (One Little Indian/In Edd/Interscope Pearl/Warner-Tamertane/Rag Top, BMD)	78
LOUNGIN' LL Cool J, B. R. Smith (LL Cool J/De/Jam, ASCAP/Sadyah, BMD)	6
LOVE & HAPPINESS Green, Hodges (AI Green/Irving, BMD)	67
LYIN' KING D. Keyes, R. Lewis, P. Williams (Protons/Lackahob Lyrics/Pretty Helen/Ahno, ASCAP)	95
ME AND THOS DREAMIN' EYES OF MINE D'Angelo (Ah'Choo/12:00 AM/PolyGram Int'l, ASCAP)	25
MISSING YOU B. J. Eastmond, G. Chambers (Barny's Melodie/PolyGram/Oriana/Warner Chappell, ASCAP)	21
MOVIN' ON D. Hall, C. Penaton, G. Chambers (WB/Neas, Nity & Capone/Stone Jam/Bhe Zephyr/CeCe Pen/PolyGram/Oriana, ASCAP)	31
MY BOO R. Terry, C. Mahoney, Jr. (Air Control, ASCAP/Ghostown/Carl Mo, BMD)	14
NEVER TOO BUSY D. Hall, K. Jones (WB/Stone Jam/Neas Nity & Capone/Young Legend Songs/Chrysalis Music, ASCAP)	39
NO MORE TEARS T. Heater, Master P (Longitude, BMD)	87
ONLY YOU S. Combs, S. Jordan, N. Scandrick, Q. Parker, M. Keith, D. Jones, D.J. Rogers, H. Casey (Justin Combs/EMI April/Amam/Kevin Wake/Sounds From The Soul, ASCAP/Longmead, BMD)	7
OPERATION LOCKDOWN/DA WIGGY E. Brooks, S. Price, J. Bush, W. Dewgande (Dusgreable/Mr. Makhu/Stades Of Brooklyn, ASCAP/ESP/Warner-Tamertane, BMD)	98
ORDINARY GIRL L. Riche, Babyface (LBR, ASCAP/Sony/ATV LLC/Ecaf, BMD)	70
PAPARAZZI A. Jomer, E. Banks (Westside, ASCAP/Hennessey For Everyone, BMD)	75
PARTY 2 NITE A. B. Sure!, L. Wilson, K. Gamble, L. Huff (AI-Q Dev/Warner Chappell, ASCAP/A. B. Sohaz/Warner-Tamertane, BMD)	84
PLEASE DONT GO C. Stokes, C. Ouma (Hookman, ASCAP/Zomba, BMD)	86
PO PIMP A. K. Belo-Zero, Twista (Creation Way, ASCAP)	18
RED LIGHTS M. Elhot, E. Sermon, T. Smith, L. Trouman, R. Trouman (Mass Confusion/Erick Sermon/T-Smoo/Jobete, ASCAP/Lastrah/Soja, BMD)	76
SAY IT AGAIN M. Wnana, K. Hickson, D. Boynton (All Silver/Bean Tribe/Hicklo/Danyell boynton, ASCAP)	57
SCARRED L. Campbell, L. Dobson, M. Young (LCM Deep South, BMD)	73
SHAKE A LIL' SOMETHIN'... D. Hobbs, M. Ross, C. Wong Wan (Lil' Joe Wein, BMD)	60
SLIP 'N SLIDE R. Moore, Danny Boy (Suge, ASCAP)	77
SOMEDAY A. Menken, S. Schwartz (Walt Disney, ASCAP/Wonderland, BMD)	97
SO MANY WAYS J. Dagny, C. S. Love (So So Def/EMI April/Control, ASCAP)	34
TELL ME (I'LL BE AROUND) T. Taylor, C. Farrar, B. Wright, L. Wright, D. Andrews, T. Cardwell, M. Peoples, W. Williams (Seren Gems-EMI, BMD)	37
TELL ME S. Brown, M. Davis, A. Cantrell (Sinn Brown/M Double/Alle Gaddy, BMD)	25
THA CROSSROADS Bore, D. J. U. Neck, Tony C. (Ruthless Attack/Mo Thag, ASCAP/Dollaz, N. Sense/Kozan/Donkris, BMD)	44
THAT GIRL G. Benson, M. Elliott, R. Livingston, S. Pizzonia, O. Burrell, B.T. Jones, S.C. Cropper, L. Steinberg (Chrysalis/Mass/Noting Hill/Living Sing, ASCAP/Irving, BMD)	29
THEY DON'T CARE ABOUT US M. Jackson (Mjac/Warner-Tamertane, BMD)	65
THE THINGS THAT YOU DO R. Jerkins (EMI Blackwood/OB/O'Isel/Rodney Jerkins, BMD)	15
THINGS WE DO FOR LOVE H. Brown, E. Ferrell (Frank Nity/Neas, Nity & Capone/Warner Chappell, ASCAP/Horace Brown/Zomba, BMD)	56
TOUCH ME, TEASE ME C. Woodard, M. J. Blige, M. Hooten, K. Komegay, F. Brown, J. Weaver Jr (Copyright Control/MCA/Chyna Doll/Carmm At Ya/Warner Chappell/Zomba, ASCAP)	19
TOUCH MYSELF D. Austin (EMI April/DARF, ASCAP)	20
TWISTED K. Sweat, E. McCam, Kut Kluse (N/A)	1
UNTIL THE DAY D. Baptiste, Q. Baptiste, C. Thompson (Check Life, ASCAP)	91
USE YOUR HEART P. Williams, C. Hugo (Str8 From The Lab/T. Lucas, ASCAP/Waters Of Nazareth, BMD)	4
WHAT KIND OF MAN... L. Waddell (Mint Factory/EMI-April, ASCAP)	32
WHERE DO WE GO FROM HERE L. Stephens, D. Cox (Warner-Tamertane/EMI Blackwood/Deborah Cox, BMD)	38
WHY DOES IT HURT SO BAD W. Houston, Babyface (Ecal/Sony Songs, BMD)	22
WHY I LOVE YOU SO MUCH D. Simmons (Warner-Tamertane/Boobe-Loo, BMD)	17
WISHES J. Harris III, T. Lewis, N. Morris, S. Stills (EMI April/Flyte Tyme/Vanderpool, ASCAP/Easign/Coalition/Ten East/Sprngalo/Richie Paray, BMD)	62
WITH YOU E. Baker, R. Holiday, C. Wilson, W. J. Young (Turb, ASCAP/Junkie Funk, BMD)	36
WU-WEAR: THE GARMENT RENAISSANCE R. Diggs (Rembecca/Careers-BMG, BMD)	45
YOU Heavy D., R. Burrell, V. Herben, C. King (Soul On Soul/EMI April/Three Boyz From Newark/Burrell/Warner Chappell, ASCAP)	27
YOU'RE MAKIN' ME HIGH N/A (N/A)	5
YOU'RE THE ONE Allstar, A. Martin, J. Matias, T. Johnson, C. Gamble (AI's Street/Ahno/Salindra/One Ole Ghetto Ho/WB/Wonder Woman Sing, ASCAP/Warner-Chappell, PRS)	51
YOU SAID R. Oden, Flex, S. Sapp (Hope N A Hay & Hope Sha Na/Dovlatigotta/WB/Making Musik, ASCAP)	64

ALBUM REVIEWS By Peter Miro

DO OR DIE: Picture This (Neighborhood Watch Rap-A-Lot/Noo Trybe 7243 8 42058 2 9) Producer: James A. Smith



Do Or Die shoots for "freedom of flow" and tranquility all at once on its debut release. The project contains a languorous, hazy mi-asma of guitar, keyboards and bass underpinnings with lyrics that target cash and live prey as pursued by "concrete guerillas." Tung Twista's inscrutable delivery helps en-ergize hit single "Po Pimp," supported by a player's clique video. The remaining songs on the album reprise the formula of rap lyrics mixed with R&B hooks. "Playa Like Me," "Promise," "6 Million," "Search Warrant," come off as "Po Pimp" clones. "Money Flow" is another Tung Twista-dominated mic session, that actually exceeds the boundaries with more solo parts on the rhythm track. One can hear how the competition and comparisons with Crucial Conflict started, because of the rapid-fire, drawled street macking that is the lifeblood of this music.



RUFFA: A Diamond In The Ruff (MCA MCAD-11404) Producers: Ruffa, Jeff Trotter.

"Here comes the Ruffa keeping it real..." says the gravel pit voice, with a reggae toaster style rivaled only by Mad Lion or Shabba Ranks. The hip hop/dancehall fusion on this project reflects some Wu Tang Clan influences, and its R&B vibe is equally strong on "I Know A Place," and "All Right Now." Shyheim nearly walks away with his guest appearance on "What Does it Mean," mighty hard bark on that younger "Don't You Worry," a popular single, features lyrics by female vocalist Tasha. "True Gangsta," captures more East Coast flavor and cross-pollination despite regional beefs. One will find Ruffa's voice incredible, as if Eddie "Rochester" Anderson took up toasting and hit with dancehall crowds.

BIG MELLO: Southside Story (N-Terrogation NTR-5050-4) Producers: Ronald Bookman, Mo' Dangerous, Big Mello

Houston's R&B/hip hop production aspirants shouldn't be overlooked. Beneath the influence of street game, pimpology and playa conversing, is some reverence for the "old school" melodies of the past. It's an option of modern urban jams that "old school" grooves ambulate once again, something that Big Mello executes with skill. His hard-hitting themes are wrapped in silk flowers. Check out "Fancy Thangs," first single "Sucka Free" and "Gotz Ta Get Ova," to see how it's done. "Strapped Assassin," "We Brangz Da Drama," and "You Can't Run," echo the themes. Southern music like this may creep into airwaves in alternate markets.

PICK OF THE WEEK

JERU DA DAMAJA: The Sun Rises In The East (Payday/FFRR 697 124 011-2) Producers: Gangstarr, Kendrick Jeru Davis, D.J. Premier for Gangstarr Productions Inc.



From the opening salvo, the heavy, philosophically informed bent of this project grabs the listener, and the hard production behind the message proves impressive. "D. Original" has one of the most relevant lyrics of modern urban life, "The fact that I have melanin makes me a felon..." Link Jeru's wisdom in the same self-aware think tank that spawned Ras Kaas, another no nonsense, self-educated brother with deep knowledge to drop. Jazz licks on horn help flavor "Da Bitchez," "Ain't The Devil Happy," has a looped intro by Redd Foxx, but no laughing matter comes afterwards. Hip hop can occasionally leave one enriched by exposure to true orators. Jeru is aptly named, for the damage he does with his metaphors rearranges one's psychic landscape.



TOP 75 URBAN ALBUMS

CASH BOX • SEPTEMBER 7, 1996

1	IT WAS WRITTEN (Columbia 67015)	Nas	1	8
2	KEITH SWEAT (Elektra 61707)	Keith Sweat	8	9
3	SECRETS (LaFace/Arista 26020)	Toni Braxton	3	9
4	THE SCORE (Ruffhouse/Columbia 67147)	Fugees	2	28
5	BEATS, RHYMES & LIFE (Jive 41587)	A Tribe Called Quest	4	4
6	UNRELEASED & REVAMPED (RuffHouse/Columbia 67780)	Cypress Hill	5	2
7	THE NUTTY PROFESSOR (Def Jam 31911)	Soundtrack	10	12
8	GET ON UP AND DANCE (Big Beat/Atlantic 82905)	Quad City DJ's	23	8
9	SO SO DEF BASS ALL-STARS (So So Def/Columbia 67532)	Various Artists	7	11
10	RIDIN' DIRTY (Jive 41586)	U.G.K.	9	4
11	CASE (Def Jam/Mercury 533134)	Case	20	2
12	THE OTHER SIDE OF THE LAW (Virgin 41336)	Facemob	6	3
13	MAXWELL'S URBAN HANG SUITE (Columbia 66434)	Maxwell	14	20
14	WICKED WAYZ (Relativity 1519)	Mr. Mike	12	4
15	MR. SMITH (Def Jam/Mercury 523845)	LL Cool J	22	37
16	REASONABLE DOUBT (Priority 50592)	Jay-Z	18	9
17	MISSION TO PLEASE (Island 524214)	The Isley Brothers	17	15
18	THE FINAL TIC (Pallas/Universal 53006)	Crucial Conflict	11	11
19	E. 1999 ETERNAL (Ruthless/Relativity 5539)	Bone Thugs N Harmony	13	56
20	PUT IT IN YOUR MOUTH (Zoo/Volcano 11142)	Akinyele	DEBUT	
21	GOOD LOVE (Malaco 7480)	Johnnie Taylor	15	10
22	LEGAL DRUG MONEY (Universal 53010)	Lost Boyz	16	12
23	GETTIN'IT (ALBUM NUMBER 10) (Jive 41584)	Too Short	19	14
24	R. KELLY (Jive 41579)	R. Kelly	21	37
25	SO MANY WAYS (Atlantic 82875)	The Braxtons	60	2
26	NOCTURNAL (Duck Down/Priority 50532)	Heltah Skeltah	24	10
27	NEW BEGINNING (RCA 66487)	SWV	25	19
28	ALL EYEZ ON ME (Death Row/Interscope 24204)	2Pac	26	28
29	WHATCHA LOOKIN' 4 (Gospo Centric 72127)	Kirk Franklin & Family	28	18
30	DAY DREAM (Columbia 66700)	Mariah Carey	34	42
31	ICE CREAM MAN (Priority 53978)	Master P	27	25
32	STAKES IS HIGH (Tommy Boy 1149)	De La Soul	29	8
33	MY HEART (LaFace/Arista 26025)	Donell Jones	30	11
34	BROWN SUGAR (EMI 232629)	D'Angelo	31	57
35	SHAKE A LIL' SOMETHIN'... (Lil' Joe 215)	The 2 Live Crew	32	2
36	TOTAL (Arista 73006)	Total	33	28
37	MOODS...MOMENTS (Uptown/Universal 53004)	Monifah	35	14
38	KILLA KALI (Jive 41577)	Celly Cel	36	17
39	CLOUD 9 (Profile 1469)	Nine	50	2
40	BLAH, BLAH, BLAH (Fader/Mercury 124093)	Blahzay Blahzay	DEBUT	
41	NOBODY DOES IT BETTER (Mercury 532060)	Gina Thompson	DEBUT	
42	THE SHOCKER (Priority 50591)	Silkk	DEBUT	
43	GREATEST HITS (Ruthless/Priority 50561)	N.W.A.	37	7
44	MISS THANG (Rowdy/Arista 37006)	Monica	38	53
45	THE HUSTLE CONTINUES (Priority 50573)	San Quinn	DEBUT	
46	THAT'S RIGHT (GRP 9823)	George Benson	39	3
47	IN THE FLOW (Vertex/JVC 3004)	Colour Club	40	4
48	MISTA (EastWest/EEG 61912)	Mista	42	3
49	PEACE BEYOND PASSION (Maverick/Reprise/WB/46033)	Me'Shell Ndegeocello	47	8
50	KENNY LATTIMORE (Columbia 67125)	Kenny Lattimore	45	14
51	WORDS (LaFace/Arista 26222)	The Tony Rich Project	41	32
52	THE RESURRECTION (Rap-A-Lot/Noo Trybe 41555)	Geto Boys	43	21
53	BACK TO THE WORLD (Qwest/Warner Bros. 46003)	Tevin Campbell	44	9
54	Q'S JOOK JOINT (Qwest 45875)	Quincy Jones	46	37
55	HORACE BROWN (Motown 530652)	Horace Brown	53	9
56	PHAT BEACH (TVT 8020)	Soundtrack	48	3
57	WILD COWBOYS (Loud/RCA 66922)	Sadat X	49	6
58	MAN WITH THE FUN (Virgin 41612)	Maxi Priest	51	6
59	SOUL SURVIVOR (Sin-Drome 8910)	Bobby Caldwell	52	13
60	MTV PARTY TO GO VOL. 9 (Tommy Boy 1164)	Various Artists	54	6
61	UNCLE LUKE (Luther Campbell/Island 61000)	Luke	55	14
62	GREATEST HITS (Right Stuff/Capitol 30800)	Al Green	57	53
63	MIND OF MYSTIKAL (Big Boy 41581)	Mystikal	58	47
64	THE COMING (Elektra 61742)	Busta Rhymes	56	22
65	WAITING TO EXHALE (Arista 18796)	Soundtrack	61	38
66	SOLO (Perspective 49017)	Solo	63	48
67	BETTER DAYS (Mojazz/Motown 530545)	Norman Brown	65	9
68	LET ME CLEAR MY THROAT (CLR 7209)	D.J. Kool	66	22
69	THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11258)	Jodeci	68	56
70	UNDER THE STREETLIGHTS (Lucky 010)	Dazz Band	71	3
71	ON TOP OF THE WORLD (Suave/Relativity 1521)	Eightball & MJG	72	34
72	SOUL FOOD (La Face/Arista 26018)	Goodie Mob	62	40
73	PERSONAL (550 Music/Epic 6694)	Men Of Vizion	67	9
74	A THIN LINE BETWEEN LOVE AND HATE (Warner Bros. 46134)	Soundtrack	69	28
75	AMERICA IS DYING SLOWLY (EastWest 61925)	Various Artists	64	7

THE RHYTHM

By Peter Miro



The Great Gumbo Funk Debate. Murmurs of a budding rivalry have been detected over which R&B singing group has true claim to "gumbo funk" flavor. Is it Bolden One Records singing group Nas-T, pictured here? Or Outburst Records artists Code 3? Record buyers will soon decide.

"WHY WE SOUND FAMILIAR": Bolden One Records' artists Nas-T relaxed in their Park Hyatt hotel suite in Century City, CA before commencing a recent

battery of interviews. The quartet's collective faces lit when told that similarities could be detected between their new "Ladies and Players Night Out" single, and the harmonies of **Outburst Records'** trio **Code 3** on their first single, "Humpin' Bumpin'." Both groups are fast friends who run in the same Houston clique. Both recruited Houston-based **Jhaimie Productions** to shape the flavor of singles on their respective LP debuts. Nas-T went on to describe its sound as "southern gumbo funk," and the members' faces cracked when it was pointed out that Code 3 calls their mix "gumbo funk/R&B." That reaction was the case because Nas-T coined the phrase first, but they won't necessarily sweat their peers for adopting the term.

Consisting of **Shaun, Tim, Rob and Buck**, Arkansas natives one and all, Nas-T says its sound is an assortment of flavors—gospel, old school, hip hop, and balladeering. "We want to take gumbo funk, and push it to another level," adds Tim. "Give everybody what they want," continues Rob. "Something everybody can relate to. We go to clubs and see what people vibe off of, then we just put our heads together and see what we should do." The fruit of their labor, *Naughty By Day, Nas-T By Night* is due September 15, while Code 3's self-titled debut has been pushed back to October. Semantics aside, both groups may come from a common melting pot of influences, but the subtle differences in their "gumbo funk" will be evident once their albums receive wider exposure.

CLUB BENSON & HEDGES has added **Lakeside, The Barkays,** and **Pieces Of A Dream** to its lineup of R&B talent for its remaining tour dates. Of the shows *Cash Box* attended, **Morris Day & The Time** proved a cult endures for their R&B performance antics, based on their recent show at **The Palace** in L.A. Morris Day and sidekick **Jerome Benton** have an act for decades, like **Cab Calloway**. "It's remarkable they can do the same act and captivate teenagers," says tour spokesperson **Chantay Savage**, who happens to find the tour situation to be pretty easygoing, adding that the smaller venues are ideal for people who can't get out to major concerts. The RCA artist is working on a new album for Spring '97, promising to be more musically involved on keyboards and drums next time out. No songs are in the can yet.

Ms. Savage feels the stance she took on recording her own version of "I Will Survive," was the correct one. She had refused to do it unless it could be reworked from its familiar disco signature, and that decision was vindicated by radio's advance response to the single in Chicago, a year before its release. "That reaction gave us all a scare, it was a good thing and bad thing all at the same time," she recalls. At that time, the marketing apparatus wasn't in place to support the single, because it was still an experiment. Now she finds people have come to respect her creativity, which gives her more of a say in how she will be marketed.

THE RHYME

By Peter Miro



Hyenas in the Desert, the first artist signed to Public Enemy founder Chuck D's Slam Jamz label, enjoyed a recent luncheon party with Slam Jamz and Columbia Records executives. The Hyenas' debut EP, *Die Laughing*, was produced by rap production wizard Gary G-Wiz and is due in stores August 27. Pictured are (l-r): Garlyn Rinaldo,

mgt., Pressure Network Inc.; Phil Nelson, gm, Slam Jamz; Demmette Guidry, vp, blk. music mktg., Columbia; Kendo, Hyenas in the Desert; Darryl Lindsay, mgr., blk. music mktg., Columbia; Gary G-Wiz.

BONE THUGS-N-HARMONY. LL Cool J and Tupac are among performers and presenters scheduled to appear on *The 1996 MTV Video Music Awards*, airing live from Radio City Music Hall, Wed. Sept. 4 at 8:00PM (ET)

Bone Thugs-N-Harmony received four nominations for "Tha Crossroads," including "Best Video Of The Year," and will perform the song for the first time on television during the 13th annual ceremony. LL Cool J is again nominated for "Best Rap Video" for "Doin' It," an award he clinched in 1991 for "Mama Said Knock You Out." Fugees, Snoop Doggy Dogg, Damon Wayans, Chris Rock, Dennis Rodman, Mariah Carey, and Toni Braxton join other notables on the genre-spanning telecast.

MONEY'S BEATS: Pausing from a hectic schedule of food fights and promotional touring for Digital Underground's *Future Rhythm* album on Critique Records, funk regulator Money-B phoned in from Oakland, CA to announce the first release from his Bobby Beats Records label. *Money-B Presents: Folk Music, Vol. 1* is not a genre switch, but a collection he described as "music by my folks for my folks, for my folks." It's predominately hip hop, and has two R&B flavored tracks by female vocalists, Vickia, ("Ta Freak Ya") and D.U. queen Erica "Shay" Supacio ("Come N' Bounce"). The product is currently in stores, circulating in select radio markets nationwide, and a Bay Area promotion is underway in Northern California, where Digital Underground hangs its hat.

ICE CUBE previewed his just-completed album, *Westside Connection* for Priority Records staffers in L.A., August 22, after wrapping production the previous night. There were no advance copies available, but initial reaction to his closely-guarded private DAT recording suggests the project has strong crossover potential, capable of commanding attention outside a core rap audience. The album hits stores October 8, but the collection's first single, "Bow Down," will be out Sept. 10.

ADDRHYME: Met Correct Records artist AI' Tariq a.k.a Kool Fash during a press dinner August 28, at Intermezzo, a Melrose Ave. seafood haven. Company publicist Liné Spencer, assembled editors from *Rap Sheet*, *BRE*, *Cash Box*, and other industry mags to marshal honest opinions on Tariq's new release *God Connections*. These informal brain trusts are a good way to sound out who's really pushing the envelope of rap and who's just licking at the old one.



OutKast celebrates its #1, near platinum single with rapper Ice-T and labelmates Goodie Mob following a performance at L.A.'s House of Blues. OutKast's highly anticipated sophomore set, *AtLiens* releases August 27. Pictured are (l-r): Gipp (Goodie Mob), Big Boi (OutKast), Ice-T, Dre (OutKast), DeeJay (OutKast). (Photo by Arnold Turner)

TOP 25 RAP SINGLES

CASH BOX • SEPTEMBER 7, 1996

1	ELEVATORS (LaFace/Arista 24177)	Outkast	1	8
2	LOUNGIN (Def Jam 575062)	LL Cool J	2	9
3	PO PIMP (Virgin 38559)	Do Or Die Feat. Twista	4	6
4	HOW DO YOU WANT IT/CALIFORNIA LOVE (Death Row/Interscope 854653)	2Pac Feat. KC & Jojo	3	12
5	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (Big Beat/Atlantic 98045)	RZA Feat. Method Man & Cappadonna	6	2
6	DIRTY SOUTH (LaFace/Arista 4173)	Goodie Mob	7	2
7	ALL I SEE (Kedar/Universal 56003)	A+	9	5
8	C'MON 'N RIDE IT (THE TRAIN) (Quadrasons/Big Beat/AG 98083)	Quad City DJ'S	5	25
9	GETTIN' IT (Dangerous/Jive 42409)	Too Short Feat. Parliament Funkadelic	10	2
10	IT'S A PARTY (Elektra 64268)	Busta Rhymes	8	9
11	SHAKE A LIL' SOMETHIN'... (Lil' Joe 890)	The 2 Live Crew	13	4
12	HAY (Pallas 56008)	Crucial Conflict	12	16
13	CAN YOU FEEL ME (Relativity 1567)	Dru Down	21	2
14	PAPARAZZI (Loud 64565)	Xzibit	11	8
15	DEAD PRESIDENTS (Roc-A-Fella 53233)	Jay-Z	14	25
16	CLONES/SECTION (DGC/Geffen 19402)	The Roots	15	6
17	GET MONEY (Big Beat 98087)	Junior M.A.F.I.A.	17	34
18	NO MORE TEARS (Priority 53237)	Master P Feat. Silk & Mo B. Dick	16	4
19	STICK YOU/ILLEGAL LIFE (Penalty/Tommy Boy 0177)	Capone-N-Noreaga	DEBUT	
20	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") (Tommy Boy 7731)	Coolio	24	14
21	I CONFESS (Chrysalis/EMI 58437)	Bahamadia	18	10
22	HANG EM' HIGH (Loud/RCA 64561)	Sadat X	19	13
23	KEEP ON, KEEPIN' ON (Flavor Unit/EastWest 64302)	MC Lyte Feat. Xscape	22	26
24	SCARRED (Luther Campbell/Island 164000)	Luke	23	20
25	UNTIL THE DAY (MCA 55199)	Nonchalant	20	3

By Peter Miro

■ THE PHARCYDE: "She Said" (Delicious Vinyl INTDS-970006) Producers: Michael Ross, Trevant Hardson, a.k.a SlimKid 3

Radio has begun picking up on this third single from The Pharcyde's album *LABCABINCALIFORNIA*, in cities as diverse as Buffalo, N.Y., Washington, D.C., Atlanta, Boston, Pittsburgh, PA, San Antonio, Chicago and Greensboro. Seems their serious, engaging ballad with a hip hop conscience is striking a nerve with listeners. It portrays the consequences of rushing a delicate flower into a carnal clutch, when all she desires is to be cherished. Dramatizes "Mars vs. Venus" sexual priorities, with strong crossover potential. Will teach a brother to put it in park until she's ready. Hits add lists August 27.

■ THA TRUTH: "Red Lights" (Priority P4JM 53236) Producers: Erick Sermon for Funk Lord Productions, T-Smoov for Smoov It Out Entertainment.

First meant to be an "underground buzz" single, Tha Truth have quite suddenly found their Erick Sermon/T-Smoov-produced joint has put them on the R&B/hip hop map. They have the monster club jam on their hands, dropping three part harmonies and vocals into an urban funk shell casing that urban radio is embracing. Samples from Rick James and Roger Troutman make it rise and walk. Tha Truth really wants to show their harmonizing flair on their forthcoming LP which is loaded with ballads, but they'll take their high profile as it's coming.

■ AALIYAH: "If Your Girl Only Knew" (Blackground/Atlantic CD5 2-95644) Producers: Jomo Hankerson, Michael Haughton, Craig Kauffman.

A mid-tempo groove with a catchy bass beat showcases Aaliyah's vocal gifts on four of the five mixes contained here, the last being the instrumental version. Her bubble-bursting message is all the more meaningful given her soulfully rendered lyrics. Its arrangement makes effective use of pauses and refrains, making for a palatable, stand-alone ditty.



Blues News And Notes

By John Rhys

SOUTHERN R&B CROSSING OVER TO TRADITIONAL BLUES OUTLETS. "I want some of that *pleading* kind of music. I want the new **Johnnie Taylor** or that new **Ollie Nightingale**. You got some of that?" is what a customer asked at **The Blues Depot** in Knoxville, TN. recently.

It seems a lot of folks are asking for good 'ol Southern bump and grind music lately and it's making retailers mighty happy these days. According to **Carol and Lynn Stinnett** of **The Blues Depot**, business was pretty slow during the Spring months, but "Business is jumping and it's because of the re-birth of R&B." Some of the items moving at the Depot that Lynn mentioned are **Chuck Strong**, **Willy Clayton**, **Ernie Johnson**, and of course, **Johnnie Taylor**.

Down in Montgomery, Alabama, **Cathy and Dan Brown** of **Vintage Records And Tapes** say that soul music and gospel have always been the backbone of their business. Dan says, "People are always coming in to see what we're selling. I know those folks are probably from one of the **Blockbuster** or **Sam Goody** stores from around here 'cause they never buy nothin'. They just look." The big chain stores don't seem to worry Cathy or Dan because as Dan says, "Once we get a customer, we keep 'em. We treat them good and we give them excellent service at a good price. We know what our customers like and we keep that product in stock. We're not so big that we can't show each individual customer the courtesy of personal service."

VINTAGE RECORDS TOP TEN, AUGUST 24, 1996

1. **Johnnie Taylor** *Good Love* Malaco 7480
2. **Various Artists** *Gold Tapes From Ace* Ace 2068
3. **Bobby Blue Bland** *Sad Street* Malaco 7478
4. **Ollie Nightingale** *Tell Me What You Want Me To Do* Ecko 1005
5. **Jesse Graham** *Soul Music* Ichiban 1175
6. **Poonanny Ponyrider** *Waldoxy* 2815
7. **Kenné Wayne** *Old Fashioned Love* MTE 5053
8. **James Peterson** *Preachin' The Blues* Waldoxy 2814
9. **Little Milton** *Greatest Hits* Malaco 7477
10. **Carl Sims** *House Of Love* Paula 9005

WE SPOKE with twenty different retailers throughout the Deep South and Southeast portion of the USA, and the conversations revealed that consumer tastes are changing in those areas. In some cases the changes can be attributed to airplay. In some cases it's because people are just plain tired of the more trendy of new product. *Cash Box* will keep you informed.

JOHNNY JENKINS IS BACK, NOW STRONGER THAN EVER. Jenkins who seemed to disappear from the face of the earth 25 years ago has a new CD, released by none other than **Capricorn Records**, the label which he felt abandoned him for **Otis Redding** all those years ago. If energy and heartbreak can be stored for re-use, then it's all on this record. *Blessed Blues* is a powerhouse of great covers and originals by the man who virtually "gave it up" many years ago. It's a fact that many great guitarists made their bones by studying the unique style of Johnny Jenkins. Congratulations to **Phil Walden** and to Mr. Jenkins for a job well done.



Storyville (l to r) **Chris Layton** (drums), (up) **Dave Holt** (guitar), (down) **Malford Milligan** (ld. vox), **Tommy Shannon** (bass) and **David Grissom** (guitar).

Top 25 Blues Albums

SEPTEMBER 7, 1996

1	GOOD LOVE (Malaco 7480)	Johnnie Taylor	1	12
2	LEDBETTER HEIGHTS (Giant 24621)	Kenny Wayne Shepherd	2	28
3	JUST LIKE YOU (Epic 67316)	Keb Mo	5	8
4	PLEASE TAKE ME (Jive 41585)	Marvin Sease	3	18
5	GREATEST HITS (Epic EK-66217)	Stevie Ray Vaughan	4	28
6	NEW BEGINNINGS (Elektra 61850)	Tracy Chapman	7	2
7	ACE IN THE HOLE (Ace 2006)	Willy Clayton	9	26
8	PHANTOM BLUES (Private 82139)	Taj Mahal	8	24
9	A TRIBUTE TO STEVIE RAY VAUGHAN (Epic 65799)	Various	DEBUT	
10	A PIECE OF YOUR SOUL (Code Blue/Atlantic 82921-2)	Storyville	11	2
11	SLAMMIN' ON THE WEST SIDE (Telarc 83389)	Luther Guitar Jr. Johnson	13	14
12	ONE MONKEY DON'T STOP NO SHOW (Waldoxy 2813)	Bobby Rush	12	16
13	ALLIGATOR 25TH ANNIVERSARY (Alligator 1101)	Various Artists	6	16
14	KEB MO (Epic 57863)	Keb Mo	14	30
15	I'M SERIOUS (Serious Sound 7295)	Mel Waiters	16	10
16	PONYRIDER (Waldoxy 2815)	Poonanny	DEBUT	
17	OLD FASHIONED LOVE (MTE 5053)	Kenne' Wayne	24	10
18	BEST OF IN THE MOOD (Columbia 64831)	Tyrone Davis	15	10
19	TURNIN' UP THE MOOD (J-Town 55001)	Lattimore	21	2
20	TORNADO (Rounder 3140)	Rory Block	17	10
21	A ASS POCKET OF WHISKEY (Matador 215)	R.L. Burnside	19	4
22	HOUSE OF LOVE (Paula 9005)	Carl Sims	18	12
23	SITTIN' AND WAITIN' (Black Top BTOP 1134)	Rusty Zinn	18	6
24	PSYCHIC HOT LINE (Goldwax 4221)	Gwen McCrae	25	2
25	TELL ME WHAT YOU WANT ME TO DO (Ecko 1005)	Ollie Nightingale	DEBUT	

"IT'S A NAME TO LIVE UP TO" says **Storyville** lead singer, **Malford Milligan**. "In the old days the only place a musician could work was in brothels so we took the name from the red light district of New Orleans and we're proud of it."

The members of **Storyville** and their champion, **Barbara Shaw**, president of **Code Blue Records**, sit round the conference table at **Atlantic Records'** offices in Hollywood and speak with obvious sincerity of their mutual affection for one another. **Shaw** says "They're the greatest band in the world" and the members of **Storyville** retort with that they would not have the early success with this CD were it not for **Barbara Shaw** and the folks from **Code Blue**. It's nice to see artist and company working together as a team in harmony in this business.

On August 29th, the band plays its first **Greek Theatre** gig, opening for **The Allman Brothers**, and they're obviously excited. **Chris Layton**, ex-**Double Trouble** drummer remarks, "They (The Allman Bros.) have treated us so nicely; and the crew, they're the greatest."

Cash Box is looking forward to seeing and hearing lots more from **Tommy Shannon** on bass, **Chris Layton** on Drums, **David Grissom** on guitar and bg's, **Dave Holt** on guitar and bg's, and last but by no means least, **Malford Milligan** lead vocalist, collectively known as **Storyville**, who are not only great players but real good folks as well.

That's all for now, but remember—The Gods love the blues.

CASH BOX

Retail Guide

Supplement

Indie News

Dick Ishbun



Earache Records and RED Distribution have entered a new three-year distribution pact, the third consecutive such deal struck by the companies. Earache general manager Eric LeMasters calls RED the one "positive constant in a business of inconsistencies," and RED's vp of product development, Alan Becker, says Earache is one of the reasons that RED stays on the cutting edge of hard rock music. Pictured at the loud-fest are (l-r): Ken Antonelli, sr. vp/gm, RED; Sal Licata, president of TriStar Music Group/RED; LeMasters; Digby Pearson, president/owner of Earache; and Becker.

REO SPEEDWAGON ON FAST TRACK: Fans can walk right out of the REO Speedwagon concerts and buy a copy of the group's new Castle Records album, *Building The Bridge*. Through special arrangements with retailers like Musicland, Blockbuster Music, National Record Mart and Transworld, the album will be available at the venue on each stop of the band's "Can't Stop Rockin'" tour. The retailers will set up mini-stores complete with posters, point-of-purchase material and all sales will be recorded by Soundscan. REO Speedwagon members Kevin Cronin (lead singer), Bruce Hall (bassist), lead guitarist Dave Amato and drummer Bryan Hitt will be autographing each copy purchased at every show. The Speedwagon will be joined on the "Can't Stop Rockin'" tour by Foreigner and Peter Frampton.

REFERENCE FOR AUDIOQUEST MUSIC: San Francisco-based Reference Recordings has assumed distribution chores for AudioQuest Music the jazz and blues label of San Clemente, Ca-based AudioQuest, a supplier of cables for audio, video and digital transmission. Reference also announced that both labels will be exclusively distributed in the U.S. market by Passport Music Distribution, Inc. of Denver, CO. "AudioQuest's roster of outstanding blues and jazz artists meshes very well with our own jazz and classical catalogue," commented Reference vp Marcia Martin. The San Francisco label will assume marketing and promotion chores for AudioQuest, starting with a pair of releases due October 1, including, *Sledgehammer Soul and Down Home Blues*, by Mighty Sam McClain and *Eye To Eye*, featuring Ronnie Earl and the Muddy Waters band rhythm section of Pinetop Perkins, Calvin "Fuzz" Jones and Willie "Big Eyes" Smith.



Gotta Say Yes To Another Excess. RuPaul, he of campy supermodel visage, was an inspiring presence when he inked his record deal with the folks at Rhino Records, which is releasing the single "Snapshot" on September 17 in advance of his October 29 album *Foxy Lady*. Pictured at the *La Cage Aux Folles*-esque signing are (l-r): Rhino vp of marketing Garson Fooks; Gary Stewart, sr. vp of A&R; Andrea Kinloch, dir. of product management; the other RuPaul; Bob Emmer, exec. vp; and sr. vp of marketing Neil Werde.

AT RHINO RECORDS there is flurry of activity. The company's family division recently inked distribution deals for the Music For Little People/EarthBeat! Records labels. Music For Little People has built a solid reputation releasing multicultural product for the youth market and will be distributed through Kid Rhino, while EarthBeat!, known for its eclectic world beat faire, will join Hightone, Avenue, Tomato and Pyramid, which are distributed by Rhino. Among the first albums released under the agreement are Andrew Gold's *Halloween Howls* (Music For Little People, naturally), and Alex DeGrassi's *Beyond The Night Sky* (EarthBeat!)...

Rhino Movie Music/Turner Classic Movies Music are joining for release on Oct. 29 of the soundtrack to the seminal Stanley Kubrick film *2001: A Space Odyssey*, a story which was culled from the Arthur C. Clarke tome. Listed at a suggested \$17.98, the single volume release features classical music, including Richard Strauss' "Also Sprach Zarathustra," which became an ubiquitous anthem and came to define the film's sonic character. The album, which includes detailed liner notes and a specially-designed package, is also available through Rhino Direct at (800) 432-0020...

Also on the movie music tip, Rhino once again joins with Turner for release of *Judy Garland: Collector's Gems from the M-G-M Years*, which features eight rare, long-sought tracks from Garland's uncompleted work on the film *Annie Get Your Gun*. Set for an Oct. 1 release, 42 of the 46 tracks are being officially released for the first time, at a suggested list price of \$29.98. Music from 10 of Garland's most famous films, dating back to *The Wizard of Oz*, are already in release. The recordings on this album, also available through Rhino Direct, consist of outtakes, rare songs from short subjects, alternate and extended versions...

And finally, Rhino is releasing three holiday compilations: *Just Can't Get Enough: New Wave Xmas*, *Christmas In The Stars/Star War Christmas Album* and *Country Christmas*. The new releases bring Rhino's holiday catalogue offerings to 35. It's too early to talk about the high holidays, but Rhino is jumping on the season now with a Sept. 17 release date on the country and Stars collections and will roll out the new wave Noels on Oct. 15.



Country rock outfit Slobberbone debuted material from its *Crow Pot Pie*, on Austin, TX indie Doolittle Records that releases the title Sept. 10, during a set at New York City's Mercury Lounge. The group will kick off the annual CMJ Convention Sept. 4 with a homey Texas-style barbecue gig, including chicken, ribs and all the fixins', once again at the Mercury Lounge. Pictured after the first Mercury Lounge performance are (l-r): Jeff Cole, president of Doolittle Records.; Brent Best, Brian Lane, Tony Harper, and Mike Hill of Slobberbone.

ONE LINER NOTES: Knoxville, TN-based quartet V-Roys are the debut artists on newly-formed E-Squared Records, which will release the group's *Just Add Ice* on Sept. 10. Fifteen country soul tunes by singer-songwriter Jim Lauderdale, collectively known as *Persimmons*, were released Sept. 3 by Upstart Records, even though Lauderdale has recently inked a deal with RCA/Nashville...The Celtic music-driven Green Linnet/Xenophile label is now available through The Rep Company of Bloomington, MN...Independent public relations firm The Press Network has opened a website at www.pressnetwork.com/pressnet/, where you can find up-to-date news, bios, a photo gallery, touring schedules and other "fun" info about the company's clients...Horror core hip hop progenitors Insane Poetry are back with more "Grim Reality" in the form of their New Breed Records album *Blacc Plague*, being distributed by React Recordings.

INDEPENDENT DISTRIBUTORS TOP

INV. ORD.

Action Music Sales Inc. ph: 216.243.0300

- JOCK JAMS
- MTV PARTY TO GO VOL. 9
- GOOD LOVE
- WICKED
- JOCK JAMS VOL. 1
- VERY BEST OF
- BEST OF VOL. 1
- STAKES IS HIGH
- X GAMES VOL. 1
- MTV PARTY TO GO VOL. 7
- JOCK ROCK VOL. 2
- GANGSTA'S PARADISE
- MTV PARTY TO GO VOL. 8
- CLOUJ NINE
- BIG SQUEEZE
- SUNOAY ORVIN'
- REGGAE GOLO 1996
- JOCK ROCK GREAT SPORT ANTHEM
- CLUB MIX 96 VOL. 1
- FIRST KID

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|----------------------------|----------------|
| Various Artists | Tommy Boy 1163 |
| Various Artists | Tommy Boy 1164 |
| Johnnie Taylor | Malaco 7480 |
| Marvaless | AWOL 7200 |
| Various Artists | Tommy Boy 1137 |
| Bonnie Tyler | GRIFF CCS801 |
| Stylistics | Amherst 9743 |
| Oe La Soul | Tommy Boy 1149 |
| Various Artists | Tommy Boy 1173 |
| Various Artists | Tommy Boy 1138 |
| Various Artists | Tommy Boy 1136 |
| Coolio | Tommy Boy 1141 |
| Various Artists | Tommy Boy 1139 |
| Nine | PROF 1469 |
| C.J. Chenier | Alligator 4844 |
| Ben Tankard | TRIB 33864 |
| Various Artists | VP 1479 |
| Various Artists | Tommy Boy 1100 |
| Various Artists | COLOF 6218 |
| Soundtrack/Various Artists | Oisney 60923 |

Allegro Corporation ph: 800.288.2007

- OARK HERO
- PORTRAIT OF A SILK THREAD
- THE ROCKY HORROR SHOW
- WORKS FOR VIOLIN SOLO
- CAMELOT
- ANDREW LLOYD WEBBER SONGBOOK
- HIP GNOSIS
- TRUMPET SUMMIT
- RE-UNITED
- IN A FAR AWAY LANO
- A TRIP TO KILLBURN
- L'HISTOIRE DU TANGO
- TROUT QUINTET/STR QT OP. 29
- SYMPHONIES NOS. 3 & 4
- SYMPHONY NO. 100
- PIANO CONCERTO NO. 1
- PIANO CONCERTO IN A MINOR
- OVERTURE: FIOELJO
- PIANO SONATAS
- SYMPHONY NO. 1 IN D MAJOR

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|------------------------------|-----------|
| Sam Riney | KOK 1312 |
| Outch Jazz Orchestra | KOK 1310 |
| Samuels/Bell/Criswell/Flavin | JAY 1299 |
| Lara St. John:violin | WTP 5180 |
| Richard Harns/'82 London | JAY 1295 |
| LNSO & Singers | STA 86079 |
| Walrath/Masters Of Susp. | TCB 1062 |
| OrMartino/Vzzutti/Shew | SMIT 169 |
| Clark Terry/Swing Fever | DND 2001 |
| Faizin | ALD 2700 |
| The Baltimore Consort | OOR 90238 |
| Hoepfner:flute/Gauk:guitar | MAR 177 |
| O'Hora:pno/Carney:dir/rpce | TRP 16 |
| RPO/Sanderling, Stefan:cnd. | TRP 20 |
| RPO/Sanderling, Stefan:cnd. | TRP 21 |
| RPO/Judd:cnd/O'Hora:pno | TRP 23 |
| RPO/J. Judd:Cnd/O'Hora | TRP 24 |
| RPO/Herbig, Guenther:cnd | TRP 26 |
| Ortiz, Christina:piano | TRP 27 |
| RPO/Simonov, Yun:cnd | TRP 29 |

Alternative Distribution Alliance ph: 800.239.3232

- HOT
- HARMACY
- DELUXE
- MUSIC FOR A JILTED GENERATION
- BLEACH
- EARS TO THE WALL
- BAKESALE
- FIRESTARTER
- HOUSE OF GVSB
- RAILROAD
- SCATTERED, SMOTHERED...
- SUPER ROOTS 6
- EVERYTHING
- CRIMES OF THE MIND
- INTERBABA CONCERN
- IN SEARCH OF...
- BUNOLE OF JOY
- SONGS OF THE COWS
- MOOG COOKBOOK
- WHEN SQUIRRELS PLAY CHICKEN

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| Squirrel Nut Zippers | Mammoth 80137 |
| Sebadoh | SubPop 70370 |
| Better Than Ezra | Elektra 61784 |
| The Prodigy | Mute 69003 |
| Nirvana | SubPop 70034 |
| The Dirty Dozen | Mammoth 80142 |
| Sebadoh | SubPop 70260 |
| The Prodigy | Mute 68001 |
| Girls Vs. Boys | Touch & Go 20849 |
| Dakoda Motor Co. | Atlantic 82864 |
| Unsane | Amphetamine Reptile 10039 |
| Boredoms | Reprise 46163 |
| Henry Rollins | Thirsty Ear 21309 |
| Oude Of Life & Phish | Elektra 61715 |
| The Loud Family | Alias 60098 |
| Fu Manchu | Mammoth 80134 |
| Land Of The Loops | Up Records 80020 |
| The Mermen | Atlantic 92685 |
| Moog Cookbook | Restless 72914 |
| Perfect | Restless 89315 |

Bayside Distribution ph: 916.373.2548

- DO YOU MISS ME
- CAPTION VAPOUR ATHLETES
- LITTLE CAR BLUES
- ORIVING BLIND
- LOVE STAR
- SLOW WORLO
- HARD WAY
- ROAD HOUSE BLUES
- ENRIQUE IGLESIAS
- CALL ME
- ALLIGATOR 25TH ANNIVERSARY
- MISSION IMPOSSIBLE
- CHRONICLE
- OPERATION IVY
- WALTZ FOR OEBBY
- AROUND TOWNES
- FEEO THE FIRE
- NOW THAT I'VE FOUNO YOU
- LIVE AT THE CONTINENTAL...
- REMIXES

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| Jocelyn Ennquez | Classified 227 |
| Buffalo Daughter | Grand Royal 30 |
| Magic Dick & J. Geils | Rounder 3141 |
| Oriving Blind | Vanguard 79490 |
| Soundtrack | Daring Music 3023 |
| Liquid Mind | Chuck Wild Records 86519 |
| Lonnie Clarke | Alligator 4842 |
| Lonnie Brooks | Alligator 4843 |
| Enrique Iglesias | Fono Visa 506 |
| Vance Kelly | Wolf Records 120877 |
| Various Artists | Alligator 110 |
| Lalo Schifrin | One Way 22122 |
| CCR | Fantasy 2 |
| Operation Ivy | Lookout 10 |
| Bill Evans | Original Jazz Classics 210 |
| Jonell Mosser | Winter Harvest 3308 |
| John Kay | Winter Harvest 3310 |
| Alison Krauss | Rounder 325 |
| Pauli Kelly | Vanguard 79493 |
| Jon Spencer/Blues Explosion | Matador 111 |

Big Daddy Music Distribution ph: 201.761.7000

- REGGAE GOLO '96
- DEDICATED
- CONQUERS THE WORLD
- CANOV SNATCHERS
- GAY CLASSICS XII
- LATIN HOUSE PARTY
- BEST OF WALTER MURPHY
- OPEN SEASON
- TUMBA LA CASA
- IT MEANS ESCAPE
- POPSCAPE
- LOVE FROM A OISTANCE
- THA MEXAKINZ
- BAG
- PIN STRIPE BRAIN
- BEST OF EARTHA KITT
- STRANGER THING HAVE HAPPENED
- JUST LIKE A QUEEN
- GIMME A MILLION
- CONTINENTAL DRIFTERS

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| Various Artists | VP 1479 |
| Murphy's Law | Another Planet 6015 |
| Electric Frankenstein | Nesak 19819 |
| Candy Snatchers | Safehouse 2127 |
| Various Artists | HOT 3140 |
| Various Artists | Cutting 2023 |
| Walter Murphy | HOT 105 |
| Stubborn All-Stars | Another Planet 6009 |
| Various Artists | Cutting 2024 |
| Cow Boy Mouth | Monkey Hill 66128 |
| Ralph Covent/Bad Examples | Waterdog 9001 |
| Beres Hammond | VP 1480 |
| Tha Mexakinz | Wild West 7000 |
| God Street Wine | Ripe & Ready 2201 |
| Nick Binkley | PSB 0001 |
| Eartha Kitt | HOT 81 |
| Peter Turk | Beachwood 2522 |
| Junior Vasquez | HOT 9719 |
| Craig Balsam | Gonif 4201 |
| Continental Drifters | Monkey Hill 6123 |

Big Easy Distributing Co., Inc. ph: 800.322.4439

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|-------------------|------------|-----------|
| 1. BRANO NEW FUNK | Mobo Click | Mobo 0021 |
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INV. ORD.

- UPTOWN 4 LIFE
- LAOY REO
- OAY OF EXECUTION
- HUSTLIN' PAYS THA BILLS
- F**K BEIN' FAITHFUL
- CAMP 4 LIFE
- GHETTO MAIL
- LET'S GO GET 'EM
- I GOTTA LOOTA RESPECT
- VOODOO GANGSTA FUNK
- PUMP THA PARTY
- WHATEVER
- G'S & SOLOIERS
- DA 9ER'S
- NERO BACK EN DE CUTTI
- SOUTHERN HOSTILITY
- HARD AS THAT F**K
- SWAMP CLICK
- LET ME GET THAT OUTCHA

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|---------------------|------------------|
| UNLV | Cash Money 9609 |
| Hi-Power 1430 | Hi-Power 1430 |
| Graveyard Soldjas | Adversity 0942 |
| 211 | Untouchable 6666 |
| Cheeky Blakk | Tombstone 0007 |
| Insane | Big Boy 0021 |
| X-Mob | Par-Le 1001 |
| Rockin' Jake Band | Rabadash 013 |
| M.C. Nero Baby | Serious 9603 |
| Lokee | Tombstone 0005 |
| Partners N Crime | Big Boy 0019 |
| C-Loc | C-Loc 0002 |
| L.O.G. | Tombstone 0008 |
| Oa 9er's | Bluff 9601 |
| M.C. Nero Baby | Serious 1062 |
| Fakkulty | X-Bam 5001 |
| Ruthless Jurveniles | Mobo 06 |
| Swamp Click | Big Easy 0001 |
| Cheeky Black | Tombstone 0004 |

Cargo Music ph: 619.483.9292

- CHESHIRE CAT
- MOONLIGHT & CASTANETS
- LETOOWNCRUSH
- TIJUANA HIT SQUAD
- STRAIGHT OUTTA MARYSVILLE
- DREAMS THAT ROT YOUR...
- THUMBNAIL
- DEEP/VIOLET'S OANCE
- LACTOSE AOEBT
- RELAXING WITH...
- BENEATH THE SKIN
- THE CLASSIC YEARS
- BIG HAT, NO CATTLE
- KNOCKING THE SKILL LEVEL
- SKIN
- SAVVY SHOW STOPPERS
- ALT.MUSIC.HAROCORE
- BONOS OF FRIENDSHIP
- PEBBLE
- ARMEGHETTO

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|---------------------|-----------------------|
| Blink-182 | Grilled Cheese 001 |
| Overwhelming Color | Headhunter 052 |
| 16 Volt | Re-Construction 022 |
| Deadboat | Headhunter 059 |
| Cindy Lee Berryhill | Earth Music 014 |
| 16 Volt | Re-Construction 022-1 |
| Thumbnail | Headhunter 060 |
| Collide | Re-Construction 020-1 |
| Rob Crow | Earth Music 017 |
| The Heads | Headhunter UK 001 |
| Collide | Re-Construction 020 |
| fluf | Headhunter 050 |
| Chune | Headhunter 055 |
| Garden Variety | Headhunter 049 |
| 16 Volt | Re-Construction 012 |
| Shadowy Men... | Cargo 009 |
| Seconds | Headhunter 053 |
| Insted | Grilled Cheese 002 |
| Steve Harris | Earth Music 012 |
| Conglomerate | Earth Music 013 |

Caroline Records Distribution ph: 212.886-7500

- NOT OF THIS EARTH
- FLIBBIOYIBBIOY00B
- SNUFF SAID...
- BURNING AMBITIONS VOL. 1
- THE SPANDEX EXPERIMENT
- CALLING DR. LUV
- CURTAIN HITS THE CAST
- PRETTY ON THE INSIDE
- EXIT PLANET DUST
- PLACEBO
- BURNING AMBITION VOL. 2
- AUNTIE AUBRY'S EXCURSIONS...
- DARK MASSIVE/DISENGAGE
- MORS FACTUM MUSICA
- CALIFORNIA SKAQUAKE 2
- SECRET SWINGERS
- FOREVER NOW
- EXCELLENT SPIRITS
- PRINCE OF DARKNESS
- ENDOR FUN

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|------------------------|------------------------|
| Teh Damned | Cleopatra 9782 |
| Snuff | Fat Wreck Chords 544 |
| Snuff - | Fat Wreck Chords 543 |
| Various Artists | Cleopatra 9791 |
| Various Artists | Ouble Deuce 9711 |
| Electric Hellfire Club | Cleopatra 9797 |
| Low | Vernon Yard 18 |
| Hole | Caroline 1710 |
| Chemical Bros. | Astralwerks 6157 |
| Placebo | Caroline 7575 |
| Various Artists | Cleopatra 9792 |
| The Orb | Deviant 12 |
| Bill Laswell | M.I.L. Multimedia 8508 |
| Telstar Ponies | Instant Mayhem 9453 |
| Various Artists | Moan Records 78 |
| Versus | Caroline 7533 |
| Level 42 | Resurgence 102 |
| Channel Light Vessel | Syroscope 6634 |
| Nosferatu | Cleopatra 9769 |
| LCD | Cleopatra 9787 |

City Hall Records ph: 415.457.9080

- WICKEO
- MAK-A-FLAMA
- NIGGAZ ON HIGH
- A-1 YOLA
- BLACKGORILLAMILA TACTICS
- FO' THA MONEY
- CRISIS
- CREATIVE DIFFERENCES
- NOTHIN' BUT THE MONEY
- ASSASSIN: HITWORKS VOL. 1
- I WANNA SMOKE WIT' U
- THE BOMB HIP HOP FACTORY VOL. 1
- WICKED STREETS
- 10% LOVE ME, 90% HATE ME
- LONG LASTING
- WAY TOO REAL
- POINT BLANK RANGE
- OR. OCTAGON
- THE BOMB-BAY
- GIVE IT UP TO THE G'S

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| Marvaless | AWOL 7200 |
| T-Lowe | Black Power Prod. 9123 |
| N.O.H. Mafia | Right Way 9600 |
| 11-5 | Oodgas Records 3200 |
| BeGee | Lic'Em Ent. 9669 |
| Mafiosos | Oead Eye Records 0211 |
| Crisis | N Season Records 0916 |
| NonFiktion | Raw Uncut Game 6655 |
| Fly Nate tha Banksta | Off The Hook Records 4416 |
| Various Artists | Black Market 211 |
| Cal Luv | Hella Deep Rec. 0001 |
| Various Artists | Backstage 5011 |
| Lil Ric | Solo Records 6992 |
| Mr. Sandman | Above All Record 41996 |
| SIC | Rogish Records 211 |
| Chilee Powdah | Infinity 6666 |
| Various Artists | Black Market 600 |
| Or. Octagon | Bluk Recordings 3570 |
| Playas Association | Swerve 0001 |
| Y-0 | Steel Toe 002 |

Distribution North America ph: 617.661.4DNA

- LONE STAR
- A CARNIVAL OF VOICES
- FREE TO MOVE
- NOW THAT I FOUND YOU...
- VIVA LOS STRAIT JACKETS
- ALLIGATOR RECORDS 25TH ANNIV.
- THE SECRET OF LIFE
- ONE STONE
- OGQ-20
- LITTLE CAR BLUES
- LYRICALLY POTENT
- MOVE ON
- TABULA RASA
- A SHOW OF HANDS
- GRATEFUL HEART
- PETE
- TORNADO
- SEED IN THE SAHARA
- CONNECTED
- URBAN BEAT REGGAE

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|-------------------------|-----------------------|
| Soundtrack | Oaring 3023 |
| Ellis Paul | Philo 1191 |
| Israel Vibration | RAS 3231 |
| Alison Krauss | Rounder 0325 |
| Los Straitjackets | Upstart 031 |
| Various Artists | Alligator 110 |
| Gretchen Peters | Imprnt 10000 |
| Culture | RAS 3188 |
| David Gnsman Quintet | Acoustic Disc 20 |
| Magic Dick & Jay Geils | Rounder 3141 |
| Sister Carol | Heartbeat 213 |
| Tracy Nelson | Rounder 3143 |
| Bela Fleck & V.M. Bhatt | Waterlily 44 |
| Victor Wooten | Compass Records 74231 |
| Ronnie Earl | Bullseye 9565 |
| Pete Seeger | Living Music 32 |
| Rory Block | Rounder 3140 |
| Disappear Fear | Philo 1180 |
| Allen Toussaint | NYNO 9601 |
| Various Artists | Heartbeat AN-24 |

Dutch East India Trading Co. ph: 212.675.0922

- COMPASSION
- LOUOMOUTHS
- OTHER SIDE OF SUNDAY
- GROWING

- | | |
|-----------------|--------------------|
| William Parker | Homestead 231-2 |
| Loudmouths | New Red Archive 63 |
| Various Artists | Sunday Records 800 |
| Arthur's Girth | G. T. R. 002 |

20 ALBUMS SALES RANKINGS

ORD.

5. PREPARE
6. STELLA
7. SCARED STRAIGHT
8. CAPTAIN
9. TRIBUTE
10. NEW LOWS
11. END OF EVERYTHING
12. SERENITY DUB 4.1
13. ELSEWHERE
14. YOU WANTED THE BEST
15. SOUND SYSTEM DUB
16. 10% FILE UNDER BURROUGHS
17. INSIDES FRRR
18. RARE
19. DON'T BACK DOWN
20. BUY THIS USED CD

Pablo's Eye
Einsturzende Neubauten
New Bomb Turks
Buffalo Daughter
18th Dye
Social Unrest
Voodoo Child
Various Artists
Joe Morris Ensemble
Kiss
Alpha & Omega
Various Artists
Orbital
Moby
Queers
Various Artists

Swim 11
Mute UK 503
Epitaph 86461
Grand Royal 030
Matador 125
New Red Archive 59
Trophy 1
Incoming! 3307
Homestead 232
Mercury 532741
Roi 8216
Subrosa 2040
London 124807
Instinct 235
Lookout 140
Dei 2064

INV. ORD.

8. ROBIN HOOD: PRINCE OF THIEVES
9. CREEDENCE GOLD
10. SUPERFLY
11. BANGIN ON WAX
12. CHRONICLE VOL. 2
13. TRUE ROMANCE
14. DRIVE TO SURVIVE
15. I CAN'T DANCE FOR YOU
16. SATISFY
17. MAJOR LEAGUE II
18. EXCEPTION TO THE RULE
19. ROAD HOUSE RULES
20. ORIGINAL BOOTY MADNESS

Soundtrack
CCR
Curtis Mayfield
Bloods and Cnps
CCR
Soundtrack
J. Thackery & The Drivers
P. Cebar & The Mil.
Cover Girls
Soundtrack
Tommy Castro
Lonnie Brooks
Players For Life...

Morgan Creek 20004
Fantasy 9418
Custom 9503
Pump Records 19138
Fantasy 3
Morgan Creek 20017
Blind Pig Records 5035
Don't Records 20
Quality 6730
Morgan Creek 20027
Blind Pig Records 5029
Alligator Records 4843
Mack Daddy Records 1001

Feedback Inc. Music Dist. ph: 800.326.3472

1. MAGICIAN AMONG THE SPIRITS
2. MORE NOISE
3. DEVIL'S NIGHT OUT
4. BARFLY
5. HOUSE OF GVSB
6. WHERE'D YOU GO?
7. BBC RADIO LIVE ONE
8. THEY SPENT THEIR WILD YOUTH...
9. ARRIVAL
10. DEATH II DANCE
11. WATER IN MY HEAD
12. NEGATIVE FX/LAST RIGHTS
13. CRASH AND BURN
14. ENERGY
15. CUTS
16. ONE FOOT IN THE GRAVE
17. KERFLUNK
18. 16 VALVE HATE
19. BAD BRAINS
20. SEXADELIC DANCE PARTY

The Church
Mighty Mighty Bosstones
Mighty Mighty Bosstones
Buck O Nine
Girls Against Boys
Mighty Mighty Bosstones
Jethro Tull
Swirlies
Nick Colionne
Business
Buck O Nine
Negative FX/Last Rights
Stranglehold
Operation Ivy
Battalion of Saints
Beck
Green Day
Slapshot
Bad Brains
Vampyrros Lesbos

Great Bay Music Dist., Inc. ph: 800.743.1035

1. LET ME CLEAR MY THROAT
2. SHOWER DOWN
3. WHAT A MIGHTY GOD WE SERVE
4. A ROMANTIC LETTER
5. ALIVE
6. THE INNER COURT
7. NASTY
8. LIVE IN MONTREAL
9. HIGHER
10. IRREPLACEABLE LOVE
11. SPIRIT OF DAVID
12. CRIMINAL MINDS
13. SWEET DREAMS
14. LIVE ON THE EAST COAST
15. LORD, LET ME HEAR FROM...
16. LIVE & WELL
17. DANCE MIX USA VOL. 4
18. SHAKIN' THE HOUSE LIVE...
19. WATCH GOD MOVE
20. YOU ARE NOT ALONE

White/Deep Karma 31562
Taang! 60
Taang! 44
Taang! 109
Touch and Go 149
Taang! 48
Griffin 578
Taang! 101
Lake Shore Jazz 011
Taang! 114
Taang! 113
Taang! 5
Taang! 87
Lookout 10
Taang! 116
k 028
Lookout 46
Taang! 106
ROIR 8223
Motel 1

Koch International ph: 516.484.1000

1. I STOLE THIS RECORD
2. DILATE
3. HACKERS
4. MIRACLE OF SCIENCE
5. NOT A PRETTY GIRL
6. LIFE
7. #2 LIVE DINNER
8. TO DA BEAT CH'ALL
9. GET THIS PARTY STARTED
10. MORTAL CITY
11. OUT OF RANGE
12. BEST OF CLARENCE CARTER
13. HEY FOLKS IT'S...
14. LET IT ROCK
15. SKA-THE THIRD WAVE, VOL. 2
16. POMEGRANATE
17. HIGHLANDER III
18. I LOVE YOU PERFECT
19. INTOXICATED SPIRIT
20. THE BIRTH OF A STAR

Razor & Tie 2825
Righteous Babe 8
Edel America 2987
Razor & Tie 2823
Righteous Babe 7
Minty Fresh 15
Sugar Hill 1051
WRAP 8154
WRAP 8147
Razor & Tie 2821
Righteous Babe 6
Ichiban 1116
Razor & Tie 2819
Imago 23005
Shanachie 5709
Bar/None 067
Edel America 2889
Silva 1015
Shanachie 64066
Razor & Tie 2108

MCS Distributing ph: 810.583.4678

1. SHOCKER
2. HUSTLE CONTINUES
3. ICE CREAM MAN
4. REASONABLE DOUBT
5. GREATEST HITS
6. LIVE
7. TRUE
8. STRICTLY 4 MY NIGGAZ
9. INTO THE UNKNOWN
10. ME AGAINST WORLD
11. DOWN SOUTH HUSTLERS
12. THUG LIFE VOL. 1
13. DREAM
14. RUBBING DOESN'T HELP
15. TUNNEL OF LOVE
16. FRIDAY SOUNDTRACK
17. DOWN WITH AVERAGE JOE
18. ROCK OF 80'S VOL. 15
19. EMISSARY
20. BOOTY & BEAT

Cledus T. Judd
Ani DiFranco
Original Soundtrack
Marshall Crenshaw
Ani DiFranco
The Cardigans
Robert Earl Keen, Jr.
M.C. Breed
Kilo
Dar Williams
Ani DiFranco
Clarence Carter
Cledus T. Judd
Great White
Various Artists
Poi Dog Pondering
Original Score
Yanni
Nusrat Fateh Ali Khan
Patsy Cline

M.S. Distributing Company ph: 800.688.3383

1. CHARLIE BROWN CHRISTMAS
2. CHRONICLES
3. LAST OF THE MOHICANS
4. BACK IN AMERICA
5. DON'T TALK JUST LISTEN
6. NATIONWIDE RIP RIDAZ
7. CONCERT

Vince Guaraldi
CCR
Soundtrack
Western Flyer
DJ Magic Mike
Nationwide Rip Ridaz
CCR

Fantasy 8431
Fantasy 2
Morgan Creek 20015
Step One 98
Cheetah 1101
Quality 6739
Fantasy 4501

Mordam ph: 415.642.6800

1. DON'T BACK DOWN
2. ENERGY
3. THE GREEN ALBUM
4. KERPLUNK
5. GO SAILOR
6. 39/SMOOTH
7. WHO IS, THIS IS
8. UNIVERSAL ORDER OF ARMAGEDDON
9. IN GOD/PLASTIC
10. MISERICORDIA
11. PLAY ME
12. FRESH FRUIT
13. CONVENIENCE
14. BOOGADA
15. ELECTRAGLIDE
16. ROCK INVASION
17. KILL THE MUSICIANS
18. REJECT ALL-AMERICAN
19. NEW WORLD ODOR
20. DRY LEAVES...

Queers
Operation Ivy
Shankin Pickle
Green Day
Go Sailer
Green Day
Voodoo Glow Skulls
Univ. Order of Armageddon
Dead Kennedys
Damnation
Chubbies
Dead Kennedys
Dead Kennedys
Screaching Weasel
Satan's Cheerleaders
1-4-5's
Screaching Weasel
Bikini Kill
Stink
Monster Truck Five

Lookout 140
Lookout 10
Doctor Strange 42
Lookout 46
Lookout 153
Lookout 22
Doctor Strange 18
Kill Rock Stars 224
Alternative Tentacles 5/27
Jade Tree 1025
Sympathy 440
Alternative Tentacles 1
Alternative Tentacles 57
Lookout 62
Sympathy 448
Estrus 1229
Lookout 95
Kill Rock Stars 260
Allied 73
Sympathy 438

Music Distributors Inc. ph: 817.831.2982

1. CLUB MIX '96 VOL. 2
2. CLUB MIX '96 VOL. 1
3. FIRST LOVE
4. HIT MIX '96
5. CLUB MIX '95 VOL. 2
6. NEVER TRUST 'EM
7. DANCIN' COAST TO COAST
8. UPSTAIRS COMPILATION VOL. 2
9. HIT COUNTRY '96
10. DANCE MACHINE 2ND GEAR
11. MEGAMIXES
12. GREATEST BASS HITS
13. DISCOMANIA
14. THE BOMB:HIP HOP VOL. 1
15. DJ CLUB MIX VOL. 1
16. GREATEST HITS
17. PLANET FREESTYLE
18. SUPERMIX VOL. 1
19. DJ CLUB MIX VOL. 2
20. CLUB MIX '95

Various Artists
Various Artists
Buffy
Various Artists
Various Artists
The M.O.B.B.
Various Artists
Various Artists
Various Artists
Various Artists
Various Artists
Bass Patrol
Various Artists
Various Artists
Various Artists
DJ Fury
Various Artists
Various Artists
Various Artists
Various Artists

KTEL 6236
KTEL 6218
Velocity 0214
KTEL 6207
KTEL 6186
Upstairs 1006
Metropolitan 1247
Upstairs 1004
KTEL 6220
Numzik 5060
HOT 3385
Joey Boy 3021
KTEL 3126
Backstage 5011
Numzik 5058
Joey Boy 3027
Metropolitan 1244
Metropolitan 1234
Numzik 5061
KTEL 6147

Music People, Inc. ph: 800.336.8742

1. WICKED
2. THE BOOK OF SKANLESS
3. WESTBOUND
4. WAY TOO REAL
5. LONG LASTING
6. DARKSIDE
7. CRAZY REAL INSANE SOLDIERS IN SAC.
8. NOTHIN' BUT THE MONEY
9. 10% LOVE ME...
10. TROUBLED MIND
11. FUNKY HEAD RUSH
12. CREATIVE DIFFERENCES
13. LIFE OF A KINGPIN
14. LIVE IN SAN FRANCISCO
15. WICKED STREETS
16. KING OF DA PLAYAZ BALL
17. I.O.U. NOTHIN
18. LIVE N DIRECT
19. UNDASETT
20. ILL MANNERED PLAYAZ

Marvaless
Skanless
Mack & AK
Chili Powdah
S.I.C.
Various Artists
Cnsis
Fly Nate
Mr. Sandman
Young Dre D
E-Dubb
Nonfiktion
King George
Pride & Joy
Lil Ric
Skinny Pimp
Selfish
San Quinn
Undasett
I.M.P.

AWOL 7200
50150 Records 50150
Streetlife 1148
Infinity 6666
Rogish 211
Tough Street 1028
NSeason 916
Off The Hook 4416
Above All 1996
Recognize 5150
Rotty 2209
Rug 6655
Me & Mine 2001
6PM 5500
Solo 6992
Prophet 4403
Bank On It 1024
Get Low 0457
Triple Beam 9601
In-A-Minute 9300

Navarre Corporation ph: 612.535.8333

1. THE FORMATIVE YEARS VOL. 1
2. DISCO DEATH RACE 2000
3. THUMPIN' DISCO QUICK MIXX
4. OLD SCHOOL RAP VOL. 2
5. THE DANCE BOX
6. THUMPIN' HOUSE QUICK MIXX 2
7. AFTER DARK
8. OLD SCHOOL LOVE SONGS VOL. 3
9. TRIP HOP TEST PART 3
10. WORK IT
11. YU-XIAO GUANG
12. DR. DRE QUICK MIXX
13. AN ENCHANTED EVENING
14. HOUSE NATION
15. LATIN OLDIES

Bob Marley
Keoki
Various Artists
Various Artists
Various Artists
Various Artists
Engelbert Humperdinck
Various Artists
Various Artists
DJ Enne
Kitaro's World Of Music
Various Artists
Kitaro
Richard "Humpty" Vission
Various Artists

Jad Records 1001
Moonshine Music 80045
Thump Records 4802
Thump Records 4520
Damian Music 5003
Thump Records 4820
Core Records 9466
Thump Records 4730
Moonshine Music 80048
PR Records 5405
DOMO 71005
Thump Records 4803
DOMO 71005
V-Wax Records 001
Thump Records 7100

Passport Music Dist., Inc. ph: 800.334.3394

1. REMEMBER TWO THINGS
2. CHRONICLE VOL. 1
3. HARP AND SOUL
4. LOOSE CABOOSE
5. NOUVEAU FLAMENCO
6. SAXTRESS
7. CRUEL SUN
8. SHAKING FREE
9. CAT FOOD
10. RING OF THE DOLPHIN
11. AS IN LIFE-SAMPLER
12. GROOVE ON! VOL. 1
13. CELESTIAL JOURNEY
14. RAIDERS OF THE LOST ARK
15. CHRISTMAS

Dave Matthews Band
CCR
Roberto Perera
DJ Dan
Ottmar Liebert
Pamela Williams
Rusted Root
Nnenna Freelon
Bryan Savage
Cusco
Various Artists
Various Artists
Various Artists
John Williams
Jorma Kaukonen

Barna Rags 7202
Fantasy 2
Heads Up 3036
VRG 70001
Higher Octave 7026
Heads Up 3034
Ignition 1001
Concord Jazz 4714
Elation 8104
Higher Octave 7085
Higher Octave 7086
DCC 141
Rising Star 300
DCC 90
Relix 2078

ONE STOP SINGLES CHART

INV.	ORD.	TW	LW	SONG TITLE	RECORD LABEL	CAT. #	ARTIST	1	2	3	4	5	6	7	8	9	10	11	12
		1	75	HIT ME OFF	MCA	55210	NEW EDITION	1	6	3	3	14	18	2	9	12			
		2	5	MACARENA(BAYSIDE BOYS MIX)	RCA	64407	LOS OEL RIO/MATRIX	2	1	5	3	1	5	1	7				
		3	3	TWISTED	EAST WEST/EEG	64282	KEITH SWEAT	4		6	5	17	4	4	10	8			
		4	6	ELEVATORS	LAFACE/ARISTA	24177	OUTKAST	14	7	20	11	2	24	21	15	3			
		5	2	I CAN'T SLEEP	JIVE	42377	R. KELLY	9	5	4	24	12	5	33	6				
		6	4	LOUNGIN	OEF JAM/MERCURY	575062	LL COOL J	6	4	8	6	6	3	6	11				
		7	1	YOU'RE MAKING ME HIGH	LAFACE/ARISTA	24160	TONI BRAXTON	18	14	41	9	22	7	9	25	14			
		8	16	IF YOUR GIRL ONLY KNEW	ATLANTIC	98067	AALIYAH	10	9	7	8								
		9	12	PO PIMP	CREATORS WAY	38559	DO OR DIE	31	37	2	1	1	39						
		10	9	C'MON N' RICE IT	ATLANTIC	98083	QUAD CITY DJ'S	8	2	11									
		11	11	GIVE ME ONE REASON	EAST WEST/EEG	64346	TRACY CHAPMAN	35	10	18	13	16	19						
		12	20	THAT GIRL	VIRGIN	38550	MAXI PRIEST FEAT. SHAGGY	21	27	26	27	16	22	10	24				
		13	NEW	TELL ME	POLYGRAM	854660	DRU HILL	5	24	12	4	5	29						
		14	13	I LOVE YOU ALWAYS FOREVER	ATLANTIC	87072	DONNA LEWIS	3		15	23	6	3	31	6				
		15	21	LAST NIGHT	ARISTA	24181	AZ YET	41	30	14	2	21							
		16	17	GETTIN IT UP	JIVE	42409	TOO SHORT	48	12	19	18		15	5	13				
		17	NEW	WHAT KIND OF MAN...	PERSPECTIVE	7558	MINT CONDITION	43	44	9	14	8							
		18	19	WITH YOU	WARNER BROTHERS	17681	SOMETHING FOR THE PEOPLE			10	13		7	31	16				
		19	25	CHANGE THE WORLD	REPRISE/WARNER BROTHERS	17621	ERIC CLAPTON	33	15				9	2	11	42			
		20	14	HOW DO YOU WANT IT	DEATH ROW	854653	2PAC	25		17			10	26	8	27			
		21	10	WHY I LOVE YOU SO MUCH	ROWDY/ARISTA	35072	MONICA	27	22	36	7		28		39				
		22	29	BLACKBERRY MOLASSES	EAST WEST/EEG	64299	MISTA	13	20	29			32	14	28				
		23	26	MISSING YOU	ELEKTRA	64262	BRANDY/TAMIA/GLADYS/CHAK	16	23	21	15								
		24	7	ONLY YOU	ARISTA	79060	112	15	48	30	12		21	34	45				
		25	30	SHAKE A LIL' SOMETHING	LIL JOE	890	2 LIVE CREW			21	23	13			4	15			
		26	24	IT'S ALL COMING BACK	550 MUSIC	78345	CELINE OION	42	16	44		24	19	17	37				
		27	31	ASCENSION	COLUMBIA	78372	MAXWELL	36			17		16		4				
		28	18	TOUCH MYSELF	ROWDY	35080	T-BOZ	39	36	40	16			28		10			
		29	33	TELL ME YOUR NAME	MOTOWN	860410	SHADES	24	46	18			30	26	1				
		30	23	KISSING YOU	ARISTA/BAD BOY	79056	TOTAL	19		33	26			29	41				
		31	37	WU WEAR THE GARMENT	GEFFEN	98045	RZA FEAT. METHOO MAN	7	17	49	19	19		48	44				
		32	50	GOOD LOVE	MALACO	2525	JOHNNIE TAYLOR		3	1					8				
		33	22	YOU	UPTOWN/MCA	56001	MONIFAH	40			10		33						
		34	8	TOUCH ME, TEASE ME	DEF JAM/MERCURY	854620	CASE	23	29	43	20		25		33				
		35	15	MACARENA	BMG LATIN	39227	LOS OEL RIO	32	13	47		11	49		25				
		36	NEW	PONY	550 MUSIC/EPIC	78373	GINUWINE			25				4	1				
		37	NEW	GUYS DO IT ALL THE TIME	BNA/RCA	64575	MINOY MCCREARY	11					38	19	17				
		38	28	WHO ARE YOU	EPIC	78389	PEARL JAM		31				25	8	40				
		39	27	USE YOUR HEART	RCA	64607	SWV	12	25		23		36						
		40	36	NEVER TOO BUSY	COLUMBIA	78245	KENNY LTIMORE			50	22		23		45				
		41	NEW	E-BOW THE LETTER	WARNER BROTHERS	17529	R.E.M.	38			20		25	21					
		42	35	WHO WILL SAVE YOUR SOUL	ATLANTIC	87151	JEWEL		19				11	27					
		43	53	BLUE	CURB/MCG	76959	LEANN RIMES						36	24					
		44	44	HOUSE KEEPER	MJJ/EPIC	78274	MEN OF VIZION	28							45				
		45	54	JUMP ON IT	AMERICAN	17626	SIR MIX-A-LOT							7					
		46	47	YOU LEARN	MAVERICK/WARNER BROTHERS	17644	ALANIS MORISSETTE							10	46				
		47	49	IT'S A PARTY	ELEKTRA	64268	BUSTA RHYMES												
		48	RE	GLORIA IT'S...	SILAS/MCA	65208	JESSE POWELL	17											
		49	34	DIRTY SOUTH	ARISTA	24173	GOOOIE MOB		18			13							
		50	71	SO MANY WAYS	ATLANTIC	87056	THE BRAXTONS	22		48									
		51	NEW	BABY LUV	EPIC	78359	GROOVE THEORY	26											
		52	52	SLIP N SLOE	DEATH ROW/UNIVERSAL	99974	OANNY BOY												
		53	NEW	KEEP RUNNING BACK	SO SO OEF/COLUMBIA	87072	WHODINI	38			21				31				
		54	32	I LIKE	OEF JAM/MERCURY	575046	MONTTELL JORDAN	29					44						
		55	RE	DJ GIRL	THP	72227	KATALINA				24			18					
		56	46	100 SPOKES	TOMMY BOY	87739	ABOVE THE LAW		47										
		57	45	IN THE HOOD	UNTOUCHABLES/LAFACE/ARISTA	24127	ODNELL JONES			37				17		43			
		58	39	WHERE DO YOU GO	ARISTA	13225	NO MERCY	47					20	31					
		59	59	ALL THE THINGS THAT YOU DO	MERCURY	578158	GINA THOMPSON	11	50						37				
		60	74	PAPARAZZI	LOUO/RCA	64565	XZIBIT	34											
		61	67	REACH	EPIC	78285	GLORIA ESTEFAN								46				
		62	42	BACK TO THE WORLD	OUEST/WARNER BROTHERS	17629	TEVIN CAMPBELL			42									
		63	62	UNTIL THE DAY	MCA	55199	NONCHALANT				28								
		64	NEW	NO MORE TEARS	PRIORITY	53237	MASTER P	8	45										
		65	51	DO YOU MISS ME?	CLASSIFIED	227	JOCELYN ENRIOUEZ				38								
		66	41	STUPIO GIRL	ALMO SOUNOS/GEFFEN	89004	GARBAGE						9	45					
		67	56	TUCKER'S TOWN	ATLANTIC	87051	HOOTIE & THE BLOWFISH												
		68	RE	UNTIL IT SLEEPS	ELEKTRA/EEG	64276	METALLICA					34	23						
		69	58	HAY	UNIVERSAL/PALLAS	56008	CRUCIAL CONFLICT			35						23			
		70	NEW	ONE BY ONE	REPRISE	17695	CHER												
		71	43	COUNTING BLUE CARS	A&M	581462	DISHWALLA						14	44					
		72	RE	DOWN LOW	JIVE	42373	R. KELLY												
		73	RE	OREGANO FLOW	CRITIQUE	15571	DIGITAL UNDERGROUND												
		74	RE	NO ONE NEEDS TO KNOW	MERCURY	852986	SHANIA TWAIN												
		75	RE	BECAUSE YOU LOVE ME	550 MUSIC/EPIC	78237	CELINE OION												

UNIVERSAL ONE STOP
CENTRAL ST. MUSIC SALES, INC.
SOUTHWEST WHOLESALE
ANGOTT MUSIC SALES
ATM DISTRIBUTING
BAKER AND TAYLOR ENTER.
GENERAL RECORD SERVICE, INC.
MUSIC CITY RECORD DIST. INC.
MUSIC PEOPLE
SMASH RECORDS DIST.
BARNEY'S ONE STOP
SUN STATE MUSIC DIST.

INV. ORD.

DISTRIBUTOR SALES RANKINGS *(Continued From Page 3)*

Rank	Title	Distributor	Rank	Title	Distributor
16	LIVE	None	16	WINTER HARVEST 3308	Timeline 12
17	AROUND TOWNS	Janell Mosser	17	HEARTS OF SPACE 11063	Winter Harvest 3308
18	A CELTIC TALE	Danna & Danna	18	FARENHET 9605	Hearts Of Space 11063
19	HOW GREAT THOU ART	Willie Nelson	19	ALIQUOT 4843	Farenhet 9605
20	RIDAD HDUSE RULES	Lennie Brooks			

Paulstarr Distributing ph: 612.361.6667

Rank	Title	Distributor	Rank	Title	Distributor
1	GREATEST HITS	NWA	1	PRIORITY 50561	NWA
2	FRIDAY SOUNDTRACK	Various Artists	2	PRIORITY 53959	Various Artists
3	JAY-Z	Reasonable Oubt	3	FREEZE 50592	Reasonable Oubt
4	SHOCKER	Silk	4	NO LIMIT 50591	Silk
5	REGGAE GOLD '96	Various Artists	5	VP 1479	Various Artists
6	HUSTLE CONTINUES	San Quinn	6	STRAIGHT OUT LABB 50573	San Quinn
7	LIVE	Jeff Foxworthy	7	LAUGHING HYENA 2009	Jeff Foxworthy
8	DOGG FOOD	Ogg Pound	8	DEATH ROW 50546	Ogg Pound
9	ICE CREAM MAN	Master P	9	NO LIMIT 50378	Master P
10	RUBBING ODESSY HELP	Magnapop	10	PRIORITY 53992	Magnapop
11	NOCTURNAL	Heltah Skeltah	11	PRIORITY 50532	Heltah Skeltah
12	BEST OF	C-BD	12	AWOL 7199	C-BD
13	GOOD DAY TO DIE	Litefoot	13	RED VINYL 9607	Litefoot
14	RUTHLESS BY LAW	RBL Pussie	14	11-A MILES 6700	RBL Pussie
15	EMISSARY	Chico Freeman	15	CLARITY 1015	Chico Freeman
16	CELESTINE PROPHECY	Christopher Franke	16	PRIORITY 50571	Christopher Franke
17	INTO THE UNKNOWN	Mercyful Fate	17	METAL BLADE 50586	Mercyful Fate
18	BLUES DON'T BOTHER ME	Matt "Guitar" Murphy	18	ROESCH 37	Matt "Guitar" Murphy
19	11TH CD	Deep Blue Something	19	CRYSTAL CLEAR 8888	Deep Blue Something
20	RETURN OF TENDR STANDARDS	Dave Liebman	20	DOUBLE TIME 109	Dave Liebman

RED Distribution ph: 212.337.5207

Rank	Title	Distributor	Rank	Title	Distributor
1	E. 1999 ETERNAL	Bone Thugs In Harmony	1	RUThless 5539	Marvaless
2	SHAKE A LIT'S SOMETHING	2 Live Crew	2	UL JOE 215	Various Artists
3	BORED GENERATION	Various Artists	3	EPIGRAP 86461	Various Artists
4	WICKED WAYZ	Mr. Mike	4	SUAVE 1519	Mr. Mike
5	10TH ANNIVERSARY	Las Miserables	5	FIRST NIGHT 1559	Las Miserables
6	OCTOBER RUST	Type O Negative	6	ROADRUNNER 8374	Type O Negative
7	WORKING MANS...TRIBUTE TO RUSH	Various Artists	7	MAGNA CARTA 9010	Various Artists
8	PARASITIC PEOPLE	Super Junky Monkey	8	TRSTAR 36772	Super Junky Monkey
9	CREERIN ON AH COME UP	Bone Thugs In Harmony	9	RUThless 5526	Bone Thugs In Harmony
10	SMASH	Offspring	10	EPIGRAP 86432	Offspring
11	THE WAY IT IS	Valerie Carter	11	COUNTDOWN 1737	Valerie Carter
12	SYMPHONIC HIGHLIGHTS	Las Miserables	12	RELATIVITY 1099	Las Miserables
13	KING OF BASS	DJ Laz	13	PANDISC 18857	DJ Laz
14	NASTY AS THEY WANNA BE	2 Live Crew	14	UL JOE 107	2 Live Crew
15	OJ HDNOA	DJ Honda	15	RELATIVITY 1549	DJ Honda
16	CITY TO CITY	Paperboy	16	NEXT PLATEAU 5499	Paperboy

ONE STOP ALBUMS CHART

CA INV.	CA ORD.	CD INV.	CD ORD.	TW	LW	ALBUM TITLE	RECORD LABEL	CAT.#	ARTIST	8	12	3	11	9	7	11	15	19	2	20	1	16	10	2	11		
					1	IT WAS WRITTEN	COLUMBIA/CRG	67015	NAS	8	12	3	11	9													
					2	KEITH SWEAT	ELEKTRA/VEEG	61707	KEITH SWEAT	6	11	33	6	6	7	11	15	19	2	20	1	16	10	38	9	8	
					3	BEATS, RHYMES AND LIFE	JIVE/ZOMBA	41587	A TRIBE CALLED QUEST	15	29	4	37	2	10	39	4	20	1	16	7	4	16	10	38	9	8
					4	SECRETS	LAFACE/ARISTA	26202	TONI BRAXTON	39	23	31	27	1	12	16	38	17	42	12	15	22	42	10	20	25	
					5	311	CAPRICORN/MERCURY	42041	311	12	1	22	17		28	10	19	5	26	17	7	17	7	17	15		
					6	THE CROW: CITY OF ANGELS	MIRAMAX/HOLLYWOOD	62047	SOUNDTRACK	37	4	13	22		31	1	16	3				8	18	25	30		
					7	JAGGED LITTLE PILL	MAVERICK/REPRISE/WARNER BRO	45901	ALANIS MORISSETTE	26	5	5	30		33	12	13	14				24	27	14	2		
					8	THE OTHER SIDE OF THE LAW	RAP-A-LOT/NOO TRYBE	41336	FACEMOB		34		3	3	5	36						8	9	29		4	
					9	SUPERSEXY SWINGIN' SOUNDS	GEFFEN	24976	WHITE ZOMBIE	25	17	1	9	44	5	36						21	1	44	29	10	
					10	TRAGIC KINGDOM	TRAUMA/INTERSCOPE/AG	92580	NO DOUBT	33	3	14	38		42	8	20	9	38			9	40	19	45	20	
	NEW				11	SHOCKER	PRIORITY	50591	SILKK	43	37	8	5		3		6					13	3	1			
					12	WICKED WAYZ	SUAVE HOUSE/RELATVITY	1519	MR. MIKE	18			5	10	6	31						40	11	6	50	12	
					13	THE SCORE	RUFFHOUSE/COLUMBIA	67147	FUGEES	23	15	15	28	31	18	18	34	21	29	40					22	20	
					14	NEW BEGINNING	ELEKTRA/VEEG	61850	TRACY CHAPMAN	26	26	31	29		21	23	10	12			48	44	38	30	4		
					15	UNRELEASED & REVAMPED	RUFFHOUSE/COLUMBIA	67780	CYPRESS HILL	14	35	2	7		30	7	47								22	6	
					16	E. 1999 ETERNAL	RUTHLESS/RELATVITY	5539	BONE THUGS-N-HARMONY	9	30	19			30	7	47					37	18	33	13	21	
	NEW				17	NO CODE	EPIC	67500	PEARL JAM	1					1	2	1							1			
					18	RIDIN' DIRTY	JIVE	41586	UNDERGROUND KINGZ	14		2			8	38			39	5		3				3	
	NEW				19	OCTOBER RUST	ROADRUNNER	8874	TYPE O NEGATIVE	19		15			17	32	3						7	50		12	
					20	MTV UNPLUGGED	COLUMBIA/CRG	67703	ALICE IN CHAINS	19	8	45	47		24	9	26	15						5	36	42	
					21	FALLING INTO YOU	550/EPIC	67541	CELINE DION	17	10	29	39		49	14	8					10			3		
					22	M.I.S.SION TO PLEASE	ISLAND/PLG	524214	ISLEY BROTHERS	38			12	23	20							7	28	11	31	13	
					23	BLUE	ATLANTIC	77821	LEANN RIMES	28	38	47			14		7					25		11	21	1	
					24	TRAINSPOTTING	CAPITOL	37190	SOUNDTRACK	22		21	41		11	6							40	6	32	17	
					25	FRICTION, BABY	ELEKTRA	61944	BETTER THAN EZRA	2	7	33												35		10	
					26	SO SO DEF/BASS ALL-STARS	SO SO DEF/COLUMBIA	67532	VARIOUS ARTISTS	27	27	24	14	11					9	19						25	
	NEW				27	AALIYAH	BACKGROUND/ATLANTIC	92715	AALIYAH	4					4		31								6	7	
					28	LOAD	ELEKTRA/VEEG	61923	METALLICA	16	25				37	19	22						39	15	8		
	NEW				29	JERKY BOYS 3	RICOCHE/MERCURY	532892	JERKY BOYS	3					22	14			30	36			1	29			
	NEW				30	MORE TO TELL	DEF JAM	533191	MONTELL JORDAN	7					9		9								5		
					31	GETTIN' IT (ALBUM NUMBER 10)	JIVE	41584	TOO SHORT	48		24	25		27					32	47	3	48	34	11		
					32	THE FINAL TIC	PALLAS/UNIVERSAL	53006	CRUCIAL CONFLICT	49	25				25	33				42		13	12			1	
					33	MAXWELL'S URBAN HANG SUITE	COLUMBIA	66434	MAXWELL	21			4		41					3		19				17	
					34	CASE	SPOILED ROTTEN/OEF JAM/MERCURY	533134	CASE	41	47	20	43		43		48	15					22	17	39	7	
					35	ODELAY	GEFFEN	24823	BECK	41	47	20	43		43	36										3	
	NEW				36	112	BAD BOY/ARISTA	73009	112	10					16										12	5	
					37	GOOD LOVE	MALACO	7480	JOHNNIE TAYLOR	32			4		11											15	
					38	GARBAGE	ALMO SOUNDS/GEFFEN	80004	GARBAGE	40	22	28			11	5	42	25							35	24	
	NEW				39	RETURN OF THE BUMPA SAURUS	AMERICAN	43081	SIR MIX-A-LOT	35					13										2		
	NEW				40	ALIENS	LAFACE	26029	OUTKAST						2	40	27									3	
					41	ALL EYEZ ON ME	DEATH ROW	524204	2PAC	38		32			35	28						5	17				
					42	CRASH	RCA	66904	DAVE MATTHEWS BAND	31						35	41	22							26	7	
					43	REASONABLE DOUBT	FREEZE/ROC-A-FELLA/PRIORITY	50592	JAY Z	18			18		34						6					6	
					44	SHE'S THE ONE	WARNER BROTHERS	46285	TOM PETTY/HEARTBREAKERS		37	46			3		23								8	26	
	NEW				45	REDNECK SONGS	WARNER BROTHERS	46361	JEFF FOXWORTHY	31					38		12								4		
					46	EVIL EMPIRE	EPIC	57523	RAGE AGAINST THE MACHINE	20	39				22								20	41		40	
					47	GET ON UP AND DANCE	QUAD SOUND/BIG BEAT/ATLANTIC	82905	QUAD CITY DJ'S	36	24		35											6	40		
					48	THE NUTTY PROFESSOR	DEF JAM/MERCURY	531911	SOUNDTRACK	47	41	49	33		25								36	17	46	26	
	NEW				49	PUT IT IN YOUR MOUTH	ZOO/VOLCANO	11142	AKINYELE	28			27											5		8	
					50	ELECTRIC LARRYLAND	CAPITOL	29842	BUTTHOLE SURFERS	25					13								45	25	44	24	
	NEW				51	JOCK JAMS VOL 2	TOMMY BOY	1163	VARIOUS ARTISTS	16					44									26	42		
	NEW				52	BAD AS I WANNA BE	ELEKTRA	61781	MC LYTE	11															10		
					53	WHAT THE STORY, MORNING...	EPIC	67351	OASIS	30	21												46	35	21	47	
					54	SO MANY WAYS	ATLANTIC	82875	THE BRAXTONS			11	23	26	47												
	NEW				55	TRAIL OF TEARS	MERCURY	532829	BILLY RAY CYRUS	24																7	
	NEW				56	HEY JUPITER EP	ATLANTIC	82955	TORIAMOS	46															9	46	
					57	R. KELLY	JIVE	41579	R. KELLY	48			28													24	
	NEW				58	EVERYBODY KNOWS	MCA	11477	TRISHA YEARWOOD	44																7	
					59	SUPERCOP	INTERSCOPE	90088	SOUNDTRACK				30														19
					60	DOWN ON THE UPSIDE	A&M	526	SOUNDGARDEN		33														29	21	
	NEW				61	THE RESTLESS KIND	WARNER BROTHERS	46304	TRAVIS TRITT	29					32										6	9	
	NEW				62	MACARENA MIX	ARIOLA	31388	VARIOUS ARTISTS						36												19
	NEW				63	LATCH-KEY CHILD	UNIVERSAL	53005	A+	5					45											31	
					64	SHAKE A LITTLE SOMETHING	LIL JOE	215	2 LIVE CREW		34	19															16
					65	HIGH/																					

Cash Box New Releases Guide

ARTIST	TITLE	LABEL			
SEPTEMBER 3					
Pet	<i>Pet</i>	TAG/Atlantic	Peter Rowan	<i>Bluegrass Boy</i>	Sugar Hill
Various Artists	<i>FR Soundtrack</i>	Atlantic	BR5-49	<i>Self-Titled</i>	Arista
Jim Lauderdale	<i>Persimmons</i>	Rounder	Various Artists	<i>Country Christmas</i>	Arista/Career
Larry Stewart	<i>Why Can't You</i>	Columbia	Mila Mason	<i>That's Enough Of That</i>	Atlantic
Deana Carter	<i>Did I Shave My Legs For This?</i>	Capitol	Ty England	<i>Two Ways To Fall</i>	RCA
Eric Johnson	<i>Venus Aisle</i>	Capitol	Alabama	<i>Alabama Christmas</i>	RCA
Stir	TBD	Capitol	John Berry	<i>Faces</i>	Capitol
Alice In Chains	Video	Columbia	Various Artists	<i>Essential Series Vol. 2</i>	RCA
Cypress Hill	Video	Ruffhouse/Columbia	SEPTEMBER 24		
Lauren Hart	TBD	Columbia	Tracy Byrd	<i>Big Love</i>	MCA
Lincoln Center Jazz	TBD	Columbia	J. Michael Montgomery	<i>What I Do The Best</i>	Atlantic
The Planet Sleeps	TBD	Columbia	Kevin Sharp	TBD	Asylum
Tribe	TBD	Columbia	Clint Black	<i>Greatest Hits Vol. 2</i>	RCA
Elvita	TBD	Epic	Wreckx N Effect	<i>Rap's New Generation</i>	MCA
Pusherman	<i>Floored</i>	Epic	Anthony Hamilton	TBD	MCA
The Dear Janes	<i>No Skin</i>	Geffen	Day Ta Day	TBD	MCA
Chesky Recording Art.	<i>10th Anniversary</i>	Chesky	Weezer	TBD	Geffen
Carlene Carter	<i>Hindsight 20/20</i>	Giant	The Roots	TBD	Geffen
Toby Keith	<i>Christmas To Christmas</i>	A&M	Ditch Croaker	<i>Secrets of Mule</i>	Reprise
Jamie Warren	<i>Fallen Angel</i>	River North	Guzzard	<i>Alienation Index Survey</i>	Amp. Reptile
Thrasher Shiver	<i>Self-Titled</i>	Asylum	Allan Holdsworth	<i>None Too Soon</i>	Restless
Maddox Bros.	<i>On The Air: 1940's</i>	Arhoolie	The Magnolias	<i>Street Date Tuesday</i>	TRG
Connemara	<i>Siren Song</i>	Blix Street	Paladins	<i>Million Mile Club</i>	4AD
Connemara	<i>Beyond The Horizon</i>	Blix Street	Rosa Morta	<i>Bionic</i>	Muts
Boys Of The Lough	<i>Celtic Yuletide...</i>	Blix	Succour	<i>The Terrascope Benefit</i>	Flydaddy
Reid Nibly	<i>Quiet Classics</i>	Bonneville	Zumpano	<i>Goin' Through Changes</i>	Sub Pop
Eric Allison	<i>Mean Street Beats</i>	Fantasy/Cont.	SEPTEMBER — NO DATES SET		
Clarence Spady	<i>Nature Of The Best</i>	Evidence	Maids of Gravity	<i>The First Second</i>	Epic
Sam Lay	<i>Stone Blues</i>	Evidence	The Paladins	<i>Million Mile Club</i>	4AD
Hank Crawford	<i>Tight</i>	Milestone	Ditch Croaker	<i>Secrets of the Mule</i>	Reprise
Estrada Bros.	<i>Get Out Of My Way</i>	Milestone	Catherine Wheel	<i>Like Cats and Dogs</i>	Mercury
Chet Baker	<i>Lonely Star</i>	Prestige	Tina Turner	TBD	Capitol
Chet Baker	<i>Stairway To The Stars</i>	Prestige	Deche Dans Face	7"	SubPop
Monty Alexander	<i>To The Ends Of The Earth</i>	Concord Jazz	Jason Falkner	2 singles TBD	SubPop
Poncho Sanchez	<i>Comba Blue</i>	Concord Jazz	Zumpano	TBD	SubPop
Jesse Davis	<i>From Within</i>	Concord Jazz	The Simpsons	TBD	Geffen
Maynard Ferguson	<i>One More Trip...</i>	Concord Jazz	Celtic Heartbeat X-mas	<i>Celtic Heartbeat/All</i>	
SEPTEMBER 10					
New Edition	<i>Home Again</i>	MCA	Crossroads	VH-1 compilation	Atlantic
Beatles	<i>Home Video</i>	Capitol	Macy Gray	TBD	Atlantic
Mazzy Star	<i>Among My Swan</i>	Capitol	DaBrat	TBD	Columbia
Dirty Three	<i>Horse Stories</i>	Touch and Go	Jamiroquai	TBD	WORK/Columbia
Doyle Brainhall II	TBD	Geffen	Jena Si Qua	TBD	Columbia
Love 666	<i>Please Kill Yourself...</i>	Amphetamine Reptile	Buckshot LeFonque	TBD	Columbia
Robert Forester	<i>Warm Nights</i>	Beggar's Banquet	Lauren Hart	TBD	Columbia
V-Roys	<i>Revelators</i>	E Squared	LeRoy Jones	<i>Props For Pop</i>	Noptee/Columbia
East River Pipe	<i>Mel</i>	Merge/Touch & Go	Pond	TBD	WORK/Columbia
Cat Power	<i>What Would The...</i>	Matador	Grover Washington Jr.	<i>Headman's Haunt</i>	Columbia
Zeke	<i>Flat Track</i>	Scouch Pooch	Aerosmith	TBD	Columbia
Dirty Three	<i>Horse Stories</i>	Touch & Go	Fugees	TBD	Camp/Ruffhouse/Col.
Dumpster Juice	<i>What Died In Here</i>	TRG	Alkaholiks	TBD	Loud/BMG
J. Richman	<i>Surrender to Jonathan</i>	Vapor	Off Da Hook	TBD	Loud/BMG
Think Tank	<i>Skullbuggery</i>	TRG	Mobb Deep	TBD	Loud/BMG
Tasha	TBD	MCA	Mad Lion	TBD	Nervous
Various Artists	<i>Bulletproof Soundtrack</i>	MCA	Spice One	TBD	Jive
SEPTEMBER 17					
Social Distortion	<i>White Light, White Heat, ...</i>	Epic	E-40	<i>Hall Of Game</i>	Jive
R. Bradley's Black...	<i>Self-titled</i>	RCA	B Legit	<i>The Hemp Museum</i>	Jive
60 Ft. Dolls	<i>The Big Three</i>	Geffen	Keith Murray	<i>Fnigma</i>	Jive
D. McCoury Band	<i>The Cold Hard Facts</i>	Rounder	Silvertone	TBD	Jive
Various Artists	<i>Blue Ribbon Guitar</i>	Rounder	Metal Molly	<i>Surgery For Zebra</i>	Jive
Various Artists	<i>Bluegrass Spirit</i>	Rounder	Richie Rich	<i>Seasoned Veteran</i>	Def Jam
Seldom Scene	<i>Dream Scene</i>	Sugar Hill	Redman	TBD	Def Jam
Barbara Lamb	<i>Tonight I Feel Like Texas</i>	Sugar Hill	Code 3	<i>Code 3</i>	Outburst
			Paper Boy	<i>P's Cure</i>	Next Plateau
			Method Man	TBD	Def Jam
			Kaycee Grogan	TBD	Noptee/Columbia
			For Real	<i>Free</i>	Rowdy/Arista
			A-1 Swift	<i>Tales From The Swift</i>	Gospocentric/Interscope

News From The United Kingdom, Ireland & Europe

By Hal Levy

TOP UK SINGLES: The gals still have it as **Spice Girls'** "Wannabe" hangs onto number one spot followed by newcomer **George Michael's** "Spinning The Wheel" on two and another newcomer **Jamiroquai's** "Virtual Insanity" on three. **REM's** "E-Bow The Letter" joins us at four and **Louisa's** "Undivided Love" also comes on at five. The four newcomers have pushed **3T featuring Michael Jackson's** "Why" down to six and **Los Del Rio's** "Macarena" dances down to seven with **OMC's** "How Bizarre" dropping to eight. The **Backstreet Boys'** "We've Got It Goin' On" is now hiding out on nine and moving up from off the top ten is **Bryan Adams'** "Let's Make It A Night To Remember."

Alanis Morissette's *Jagged Little Pill* still refuses to give up the top album spot. And **Bill Whelan's** *Riverdance—The Show* is top music video and again followed by **Bill Whelan's** *Riverdance—A Journey*. **New Line's** *Seven* still tops the video rental charts and this week **MCA/Universal's** *Waterworld* swims to the top on the sales chart. Hanging in on top is still **Mega Drive's** and **Super Nintendo's** *Atlanta '96—Olympic Games* and following the world trend **Fox's** *Independence Day* still is saving number one boxoffice spot for itself.

Fugees' "Killing Me Softly" remains Europe's top single leading in Finland, Switzerland, Austria, Latvia and Macedonia. **Gary Barlow's** "Forever Love" finds favor in Ireland, Spain, Lithuania and Iceland while the Irish-American group **The Kelly Family's** "I Can't Help Myself" is singing in Germany and **Los Del Rio's** "Macarena" has them dancing in France and Belgium.

Fugees' *The Score* is best-selling album in France and Switzerland while **Alanis Morissette's** *Jagged Little Pill* reports good news from Holland and Ireland.

For those interested in British financial news, a good read is **A.A. Pandit's** *From Making To Music: The History of Thorn EMI* (Hodder & Stoughton) while those with a classical bent might dip into **Hugh MacDonald's** *Selected Letters of Berlioz* (Faber).

Still topping the hardback bestseller non-fiction list is **Patrick Cordingley's** *In The Eye of the Storm* (Hodder) and also continuing to top the fiction list is **Ben Elton's** *Popcorn* (Simon & Schuster). Continuing the trend of holding onto number one spot is non-fiction's paperback *Notes From A Small Island* by **Bill Bryson** (Black Swan) and fiction's *The Horse Whisperer* by **Nicholas Evans** (Corgi) celebrating its 12th week in the top ten. And **Harper Collins** brings us six hours of **Marcel Proust's** *Swann's Way* read by **Simon Callow**.

UP, UP AND UP as **Rank Organization's** share at £4.75, is up 2.8% and **PolyGram** at NL199.90 (£38.70) is up 0.8%. Figures for **EMI** and **Thorn** are not available as they have just come on the market as two distinct companies. However, indications are that they are up from their original asking prices.

WASTING NO TIME, **EMI** has taken a 10% stake in the UK's **GWR**, commercial radio station operators. **EMI** says this is part of its strategy of expanding into new media for the delivery of music which will include not only radio but also music television and the Internet.

A CLASSY MOVE as **GWR** has acquired the UK's **Classic FM** radio station. **GWR**, which helped put together the original license application for the station, held a 17% interest in the station. The recent decision of **Time Warner** to sell its 32.7% interest led to **GWR's** achieving control of **Classic FM**. The station is the UK's only national FM network and has the largest national audience of any commercial station. With more than 4.6 million up-market listeners a week, it is considered hot by advertising agencies. The station currently has its own record label and magazine.

THE URGE TO MERGE has marked the increasing consolidation of the UK's commercial radio stations, all of which are showing increasing profits. **GWR** and **EMAP** currently hold 15% each of the industry with **Capitol Radio** in third place with 10%.

MEANWHILE DOWN AT THE OASIS there was a British Airways flight ready to take off for Chicago and it was carrying the **Oasis** group for the start of their U.S. tour. But **Liam Gallagher** suddenly got a bright idea and ordered his bags off. Seems his London residence had been sold and he decided he needed to look for a new flat. He promised he might join the group in the U.S. this weekend. Label **Creation** said the tour would go on even if **Liam** wasn't able to join them.

SING OUT—LIAM: He was supposed to do a **MTV** show last weekend in London, but moments before the concert was to start, **MTV** was told **Liam** had a sore throat, which he was seen nursing in a balcony box with a beer bottle in one hand, and a cigarette in the other. Meanwhile, a leading UK voice teacher said that without training, he'd give **Liam** five or six years before he loses his voice.

GO: WENT. GO: DISCS sold 49% of the independent's label to **PolyGram** in 1987 with an option to buy when the agreement came up for renewal. However difficulties in negotiations developed and **Andy MacDonald**, founder of **Go: Discs** resigned as **PolyGram** took over control of the company which includes **Paul Weller** and **Portishead** among its artists.

CREATION STAYED: A couple of months ago, **Sony Music** faced the same problem with the UK independent label **Creation Records**, which counts **Oasis**

as its top act. **Sony** wanted to take complete control of **Creation**, but founders **Alan McGee** and **Dick Green** threatened to resign and **Sony** backed off, extending their agreement for another five years.

SO WHAT'S THE CONNECTION? **Creation's** lawyer at the time was **John Kennedy**, who worked out the compromise. Now **Kennedy** is chairman of **PolyGram UK** and he's playing hardball with **MacDonald**.

NO LAUGHING PLEASE as we will soon be entering the era of **Virgin Hotels**. While some hotels will be owned by **Virgin**, others are opting to be part of the **Virgin Collection**, hotels for whom **Virgin** will act as marketing agent, but will still remain independent in a kind of **Best Western-type** consortium.

WHAT'S YOUR NAME? Well, if you think it really means something to lots of people, when you're in the UK you'd better run down to the Patent Office and register it. Last February the Patent Office made it possible for individuals to register their full name as a trademark provided it was "sufficiently distinctive." Well, right now sports figures in the UK are rushing in to protect their names from unauthorized marketing schemes. **Alan Shearer**, the world's highest paid soccer star now has his name trademarked and his full name, and **Shearer** cannot be used in anything merchandising relating to the sport without his consent (and payoff). Others becoming trademarks are motor racing star **Damon Hill** and soccer players **Paul Gascoigne** and **Ryan Giggs**. And music figures are expected to follow the trademark trail.

BUSSING IT: Compared to Los Angeles and most American cities, almost everyone in London and the rest of Europe uses public transportation, namely bus, train and subway most of the time. And where people go, can advertisers be far behind? So, no longer will people waiting for a bus in London have to suffer silence. **More O'Ferrall Company** is providing bus shelters free to cities in return for allowing advertising. When infra-red sensors detect movement, the shelter will come to life. Right now **Virgin Radio** is paying, so the captive audience will get up to 10 minutes of music. Other shelters have **Disney** as a client and to promote *101 Dalmatians*, you'll hear lots of barking—and some music.

FORGET THE EARPLUGS AND WALKMAN: The shelters have also signed up **Del Monte Foods** and their shelters will emit a lemon scent spray to advertise their new line of fruit drinks. And for the eyes, there are still the posters and in the works are video screens.

OUT OF THE KITCHEN went **Rank Organization** when it sold its 37.5% interest in **Planet Hollywood** for £2 million five years ago, five days before the opening of the restaurant's first venue in New York. **Robert Earl**, co-founder of **Planet Hollywood** as well as **Hard Rock Cafe**, says that **Rank's** share today would be worth more than \$1 billion. **Planet Hollywood** is in the planning stage with a music restaurant that would be backed by top rock stars (and compete with **Hard Rock Cafe**) and is also lining up a special perfume fragrance as well as video games and toys for merchandising.

AND WHY IS HE RUBBING IT IN? Because **Earl** claims that **Rank** owes him some \$150 million as part of his leaving package for his work on **Hard Rock Cafe**.

DON'T CRY FOR EVITA: Just cheer for the film version. **Hollywood**, based on reports that test audiences love the **Madonna** film, is lining up other film musicals to cash in on the trend (if it develops) in a market that has been relatively dead since 1968's *Oliver* which, while winning an Oscar, barely made it at the boxoffice. This led to **Hollywood's** downplaying the film musical, which started in the 1930s and was followed by one boxoffice hit after another, each with a bigger and bigger budget. After *Oliver* there were other film musicals but most of them were flops.

GIVE MY REGARDS TO BROADWAY and tell them that with the sold-out audiences for musicals like *Big* and *Victor, Victoria* as well as the youth-oriented *Rent* and *Bring In 'Da Noise, Bring In 'Da Funk*, film companies have been sniffing around the street. First to hit the brass ring was *Rent* which went to **Miramax** at a reported bid of \$5 million.

AND DIG IN THE TRUNK like **Disney** who, with **Elton John** working on a rock version of *Aida* and **Warner's** starting work on *Phantom Of The Opera* while **Universal**, which has the rights to *Cats* is studying an animated version. So, if the picture goes, can a film soundtrack album be far behind?

IT'S TRAD, but does it mean it's bad for business. **ITMEX '96** an Irish traditional Music Expo will run October 18-19 in Ennis, Ireland and through a tradefair, conference and showcase attempt to show how smaller companies and artists can plan for getting the most bang for the buck but also explore ways of breaking out of the very small traditional markets and break into "big time."

DIG INTO THE CLOSET AND BRING OUT THE CLOTHES when you go dancing at London's floating nightclub **Starsky And Hutch** (Yep, from the TV series). Your clothes from the 70s will fit right in here. And crowds range in age from the late teens to the mid-fifties. In October they're bringing **Starsky & Hutch** to other parts of the UK, in conjunction with **Bravo**, who are starting to rerun the series off satellite. And of course, the music played is from the 70s.

Columbia's *Fly Away* Is Beautiful

By John Goff



Father, Jeff Daniels, teaches daughter, Anna Paquin, to pilot the lead "goose" for the migration south.

FLY AWAY HOME is one of the most visually beautiful—*The most* thus far—films of 1996. Well, what else should we expect from director of photography Caleb Deschanel, animals and nature, and director Carroll Ballard; you'll recall their superb teaming on 1979's *The Black Stallion*. It's Geese, Anna Paquin and Jeff Daniels here. Toss in a freedom- inspiring, uplifting and spirit-soaring Mark Isham score with an Oscar contention possibility song, "10,000 Miles," by Isham, John Jennings & Mary Chapin Carpenter who also performs the number during opening and closing credits, and you've got a satisfying evening of screen time.

There's also even a likeable little story with an environmentally correct theme peopled with wonderfully personable characters. Screenwriters Robert Rodat and Vince McKewin, mixing their fictional family line with factual occurrences from Bill Lishman's book on how he led a flock of geese along a new migratory pattern South from Canada tugs your heartstrings with decency and family bonding while paralleling the plight of the orphaned goslings becoming part of that bonding to Paquin, while also leaving room for Deschanel to make his camera magic such a wonderfully integral part of the story.

The one thing that could possibly be construed as a drawback in *Fly Away Home*, will be the fact that Paquin's 13-year old character is allowed and encouraged by her father, Daniels, to fly Ultra-light aircraft. This will only present a problem in light of the crash and death of the young girl and her father attempting to set a light craft flight record earlier this year. Of course, that will only take out

the thin-lipped bluenoses who find danger everywhere, and those fearful of making a decision on their own. Don't let it deter you from seeing this film, and if your kids want to try it just tell them they can when they get old enough to pay their own rent and insurance; but go into the theater and enjoy *Fly Away Home*.

It's a beautiful, thoughtful film with a conscience, where thematic, heart-touching music with melody combine with visual poetry to reach inside you positive-ly. Support it, the audience for this type of film needs to speak up at the boxoffice.

Ballard often appears to be having Deschanel photograph the excellent cast as they're messing around between set ups. Dialogue sometimes has an ambient feel to it, giving us the impression we're there with them and simply overhearing what they're saying. Even the set-piece, pointed scenes have a fine in-the-moment mood to them.

Briefly: Paquin survives a car crash in New Zealand but her mother is killed. She is brought to Canada to live with Jeff Daniels, the father she hasn't seen in ten years. He's a rather loopy artist, metal sculpture variety, with a love of the environment and a penchant for hang gliding. When surrounding land is ravaged by developers Paquin finds some orphaned goose eggs which she brings home, hatches. Now they must migrate but the goslings have imprinted on—meaning she's who they think is their mother, or role model for life—and will follow only her. They must then be taught to migrate south for the winter—by their role model—or have their wings clipped by the Game Commission, which doesn't set well with people concerned with freedom. You know where we go from there, and it's wonderful.

Daniels is the perfect actor for the artist/father. He has the facility for off-center behavior with feet grounded in reality the role expressly calls for and he's terrific in it. Paquin is touching as the young girl, able to express her inner feelings without requiring dialogue. Dana Delaney has a pretty standard, dad's-girlfriend role, requiring her to look rurally attractive and understand father-daughter bonding. Terry Kinney is Daniels' kooky brother and manages some wonderfully funny and human moments as a sort of dotty, forgetful professor type. Holter Graham is solid as a flying pal of Daniels and Jeremy Ratchford fine as the villain-esque wildlife authority figure.

The supporting cast assembled by casting people Reuben Cannon and Deirdre Bowen is peopled with some completely believable looks; notable Michael J. Reynolds as a U.S.A.F. general and Gladys O'Connor whose screen time might be all of 30 seconds but who will fill your heart with her wonderful face and attitude.

Kudos also to the second unit headed by director/DP Gary Capo, whose work fits so seamlessly into the principal unit.

John Veitch and Carol Baum excellently produced the Sandollar Production for Columbia Pictures presentation.

Top 15 Weekly Film Grosses

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>The Island Of Dr. Moreau</i>	New Line	1	2,035	\$9,101,987	\$4,473	\$9,101,987
2. <i>Tin Cup</i>	Warner Bros.	2	2,084	\$8,610,741	\$4,132	\$23,721,119
3. <i>A Very Brady Sequel</i>	Paramount	1	2,147	\$7,052,045	\$3,285	\$7,052,045
4. <i>A Time To Kill</i>	Warner Bros.	5	2,182	\$6,142,811	\$2,815	\$82,436,202
5. <i>Jack</i>	Buena Vista	3	2,232	\$5,786,871	\$2,593	\$37,410,976
6. <i>Independence Day</i>	20th Century Fox	8	2,384	\$4,739,170	\$1,988	\$274,504,698
7. <i>The Fan</i>	TriStar	2	2,016	\$3,312,040	\$1,643	\$12,614,473
8. <i>Emma</i>	Miramax	4	585	\$2,467,321	\$4,217	\$9,191,949
9. <i>Solo</i>	Triumph	1	1,230	\$2,228,668	\$1,812	\$2,228,668
10. <i>Escape From L.A.</i>	Paramount	3	2,172	\$2,110,146	\$972	\$21,281,286
11. <i>She's The One</i>	Fox Searchlight	1	459	\$2,088,492	\$4,550	\$2,088,492
12. <i>Alaska</i>	Columbia	2	1,566	\$1,902,555	\$1,215	\$7,440,327
13. <i>Carpool</i>	Warner Bros.	1	1,487	\$1,628,482	\$1,095	\$1,628,482
14. <i>Matilda</i>	TriStar	4	1,611	\$1,520,063	\$944	\$28,641,001
15. <i>Phenomenon</i>	Buena Vista	8	1,151	\$1,504,930	\$1,307	\$95,930,117

Domestic box-office, which includes USA and Canada for the weekend of August 23-25, totaled \$60,196,232, breaking down to a \$2,375 per-screen average off a total of 25,341 screens, giving a combined total of \$615,271,822. (Courtesy Entertainment Data, Inc.)



Gramercy's *Trigger* Fires A Blank

By J.G.



(l-r) Kyle MacLachlan, Elisabeth Shue and Dermot Mulroney face break-in terror during a blackout.

THE INTERESTING PREMISE of *The Trigger Effect*, might have fared better with *Chain Reaction* as a title.

Maybe next summer, when remakes of the best of the dopey movies from this year are recycled. Hey, re-dos are hot. Who knows?

Going in, the potential and promise is high: Directorial debut of David Koepp, co-scripter of *Jurassic*

Park, *Death Becomes Her*, *The Paper* and credited writer of *Mission: Impossible*, guiding his own screenplay. He should have called in one or all of his director pals, Spielberg, Zemeckis, Howard and De Palma for an over-the-shoulder look because after *The Trigger Effect* we're going to wonder who did what to whose work when Koepp's name crops up in the future. Coming out of the theatre we begin to wonder that about past work.

The script of *The Trigger Effect* is riddled with mis-timed leaps of faith, character hints and histories left dangling, unfulfilled and misleading actions; weaknesses in continuity, both character and cinematic inconsistencies, begin in the opening sequence, never let up and simply succeed in giving the entire project an amateurish feel.

The Trigger Effect is little more than strung-together bits and pieces of old TV shows and current trendy movies, notably *Twilight Zone* to which Koepp pays tribute within the film, and Tarantino's *Reservoir Dogs* and *Pulp Fiction* with yet another adversaries-with-guns-to-noses "you drop it—no, you drop it—Uh uh you drop it—No-no you drop it!" etc... I can't remember when anything else caught on so fast, so furiously and became so repetitive so quickly and so often. Maybe when Elvis shook his leg. Even the Macarena took three years to get here from Spain.

When current movies are fed upon so gleefully is so short a time, it really makes one wonder about the originality and creativity of today's movie makers.

Elisabeth Shue, Kyle MacLachlan and Dermot Mulroney work hard at their roles but even the best of actors need *some* sort of character consistency as a base to play from. Shue, who has proven she can dig deep into a character's soul and make you feel with her is led from seductress to mommy to bitchy wife all with no bridges. MacLachlan and Mulroney are no luckier going from wimp to hero to school kids playing games with guns, from friends to adversaries, and the big *Why?* still remains.

Director of Photography, Newton Thomas Sigel, captures some nice cinematic moments and James Newton Howard's music attempts to heighten interest.

Book Reviews

By John Goff

Power To Burn

Michael Ovitz and the New Business of Show Business—
By Stephen Singular

HOLLYWOOD AND SHOW BUSINESS, since its beginning, has been a source of fascination for the general public, a mecca for creative visionary talent and a free roaming, vista-backed sweeping plain for monumental monetary-thinking businessmen as well as a shadowy, stagnant stillwater pool breeding scam artist mosquitoes.

From the time the first silent images flickered onto tacked-up sheets behind blacked-out store front windows, movies have been a multi-million dollar industry, even when admission was five cents. That single fact seems to attract the best and the worst of humanity—but very seldom the "normals"—and all under the guise of *creativity*.

Over the years "creative entertainment" has given way to the "creative deal" as Hollywood's central focus, and in *Power To Burn* author Stephen Singular chronicles the rise and expansion of that shift and the movement's chief architect and practitioner and the power he constructed—Michael Ovitz and Creative Artists Agency (CAA)—which is widely nodded to as the force which has forever changed the way Hollywood does business.

It's a fascinating story and Singular chronicles the history of Ovitz and his original partners, Bill Haber, Ron Meyer, Mike Rosenfeld and Rowland Perkins, in clear and concise terms and language which brings his subjects fascinatingly into focus. And, he's done this without a lot of overt help from the town's players and none from its central subject.

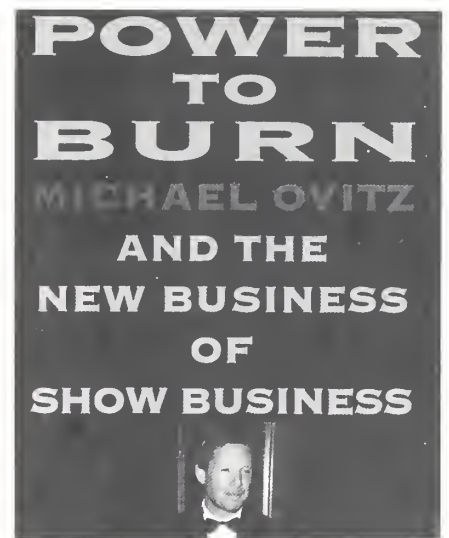
In his *preface* Singular recounts conversations with Ovitz and attempts to persuade the force to be interviewed. Through these accounts the author gives us a picture of the ever-guarded Ovitz and his manner of dealing which is parallel to his successful manner of rising to where he is today. Singular does not go into Ovitz's personal life at all other than how it relates to his business success. Indeed, his book was never meant to be anything other *than* a business biography of the highest powered and most successful agency in the history of entertainment, so it's refreshingly devoid of any sleaze element. Admirably, in the face of Ovitz's unresponsiveness, which, in turn, spawned fear and/or trepidation in both more prominent (perceived) and lesser lights within The Biz, Singular manages a shining objectivity and fairness in his work which emanates an aura of truth—or the nearness of truth as can possibly be had in Hollywood. Singular has no axe to grind nor is he currying favor within the industry, and his final paragraph in *Acknowledgements and Sources* excellently sums up his approach: *By the end of writing this book, I'd relearned what I always learn doing these things. A*

combination of voices makes up what we call reality, and each opinion holds something of value. Everyone has his or her own truth, and you just try to get their words right. Singular got them right.

Even with the *Preface* and *Acknowledgements...* the book runs only 218 pages but the reader never feels cheated nor overfed. *Power...* is a page-turner. The quietness, determination and team mentality with which Ovitz and his partners set about to create their agency is the stuff that power books are all about. The reader tends to root for them, even knowing full well the bloated outcome their actions have imposed on the filmmaking process. One can imagine Jackie Collins writing one of her novels about this kind of power, but that would stem from the *old* Hollywood sexual and kinky approach. The truth is in Singular's work, which is the *new* approach, the calm and studied Ovitz *business* approach.

Impressive about Ovitz and his agent/partners is the care with which they approached their clients, departing from the up-till-then accepted manner of working with talent. From the beginnings when the partners split from the old guard William Morris Agency, where they'd all been trained, and went off on their own it was Michael Ovitz, devoted reader of *The Art of War*, by Sun Tzu and written in 2500 B.C., who was the obvious and recognized leader, though each partner was in on every decision. The Ovitz-led team moved from TV into movies, invented the Package Deal, and into mega-deals with Ovitz himself engineering the Matsushita-MCA Universal as well as the MCA Universal-Seagram's takeover. CAA created the multi-million dollar star salaries and now Ovitz, looking for larger challenges has taken on the Disney presidency mantel, ironically, where he will be dealing on the other side of those big buck salaries. Should be interesting, and maybe Stephen Singular will take on the task of following that incarnation as a follow up to *Power To Burn* which is a keeper for anyone remotely interested in the history and power structure of Hollywood, then and now.

(A Birch Lane Press Book; Carol Publishing Group. 218 pages. \$22.50)



REVIEWS *By Héctor Reséndez*



■ **EL GRAN COMBO:** *Por Todo Lo A Ito* (Fonovisa, 42007) Producers: Rafael Ithier & Freddie Miranda. **SALSA.**

One of Puerto Rico's longstanding and most popular salsa bands is undisputedly El Gran Combo. Their infectious swing is familiar to millions of fans. The same can be said of their latest album *Por Todo Lo A Ito*. Many will recognize the group's trademark tumbao. What you'll find surprising is a new kind of enthusiasm emanating from a band who's been needing a strong comeback for some time now. Sure, El

Gran Combo is great to watch in concert largely due to their greatest hits of yesteryear. With this new album, new hits are ready to be made. Listen to the uptempo cut "Todavía Te Quiero" and you'll feel classic and contemporary Combo! The singing trio of Charlie Aponte, Jerry Rivas, and Papo Rosario sound refreshingly solid. Ithier, Tommy Villarrín and Guillermo Calderón provide some outstanding arrangements to the fine compositions selected. Whatever the cause, this album of ten great songs will prove to be one of the best of this decade for El Gran Combo.

■ **MAELO:** *Experiencia* (NRT, 1040) Producer: Julio "Gunda" Merced. **SALSA.**

Based in Puerto Rico, Maelo first caused a sensation back in '94 with the single "Te Necesito Mi Amor" from his debut album *Solo*. The Newyoricán now returns a bit more experienced, musically speaking, with *Experiencia*. There are a few songs leaning a bit much on the pop side especially the first two numbers. Luckily Maelo's vocal style and innate talent carries it very well. Perhaps this will seduce younger female fans to follow the handsome Maelo anywhere. Meanwhile other interested salsa aficionados will find Cuban Israel Cantor's song, "La Dueña De Mi Juventud" equally as palatable and exciting. The best selection (and predicted hit of the album) is "Voy a Cobrarte Mi Amor" by Colombian writer-singer and label-mate, Elizabeth "Mimi" Ibarra. Maelo comes out swinging a second time around!



■ **ENANITOS VERDES:** *Guerra Gaucha* (EMI Latin, 7243) Producer: Los Enanitos Verdes. **ROCK.**

The Argentine rock en Español group Enanitos Verdes recently toured Puerto Rico. Their performance in Guaynabo in front of over 5,000 fans lends credibility that they are one of the more popular groups on the island. An incredible fact in light of the fact that the genre has only started to gain popularity in Puerto Rico over the past year. Elsewhere it's a different matter altogether. Their latest

album, *Guerra Gaucha*, continues to deliver a beat familiar to hard-fast fans, yet enticing enough for the faint-hearted of rock novices. Play the title track theme and watch the fireworks (and cross-fires) begin.

PICK OF THE WEEK

■ **AMPARO SANDINO:** *Punta de Partida* (EastWest/EEG, 61939) Producers: Bernardo Ossa & Alexei Restrepo. **POP-TROPICAL-COLOMBIAN-INTERNATIONAL.**

Trying to label this exquisite album by Amparo Sandino is indeed difficult to do. The Colombian singer-composer-musician defies such feeble attempts. Sandino first gained international attention as the former guitarist and vocalist with multi-platinum winner Carlos Vives. Her debut album, *Punta de Partida* (Point of Departure), fulfills Sandino's life-awaited dream and "destiny" of carving out her own artistic career. Her eclectic vocal style is surely to launch a thousand ships into the night, if not a number of songs from her album to lofty places on charts in the Latin world. The humorous "Mar de Amores" offers ample proof of this prediction. Sandino simply sounds sensuous and sumptuous! Check out her stompin' duet with the Gipsy Kings. Then switch gears with Sandino and Benny Ibarra's "Espérame" in one of the sweetest romantic duets of this year. For Amparo Sandino and fans, let's hope this singer's destiny never ends.



THE LATIN LOWDOWN

News From U.S. & Latin America

By Hector Resendez

MARCO ANTONIO SOLIS EMBARKS

ON SOLO CAREER: Few artists in the Latin music industry can claim to have such an enormous influence as does Marco Antonio Solís. The creator and ultimate force behind the popular, but now defunct group, **Los Bukis**, has now launched his solo career. His new album, *En Pleno Vuelo*, (released by Fonovisa on July 24th) was produced, written, and sung by Solís. Two days after the first single, "Que Pena Me Das," was released on radio, it debuted at number two on the charts and rapidly climbed to the number one spot. Sales of over 500,000 units on the day of the album's release make him an undisputed leader on the contemporary Mexican pop scene.

Fonovisa recently threw a Roman's feast at **Caesar's Palace** in Las Vegas to celebrate Solís' success as a soloist. Elite members of Latin radio, TV, and print media were present to watch an up-close and personal showcase by Solís and his new band. Most of the ten tracks found on his album were performed to the delight of an appreciative audience. As one astute observer from Mexico City said, Solís is not facing one of the greatest challenges in his musical career; rather he is now ready to bask in the glory of his many past achievements and of those to come.

MEANWHILE, BACK AT THE RANCH: With Marco Antonio Solís taking off to newer and greener pastures, how about his old group, **Los Bukis**? Welcome **Los Mismos** (The Same Ones)! That's right, the same old band has taken on a new name, but their musical identity, they are quick to point out, will remain essentially the same. One major difference will be found in the new and younger lead vocalist: **Pedro Velázquez**.

Los Mismos recently signed a recording deal with **EMI Latin**. The first album will be called *Juntos para Siempre* (Together Always). The group promises to deliver a product that fans will easily recognize and enjoy. This traditional "grupero" style helped Solís and his Bukis become giants in their native Mexico and the rest of Latin America.

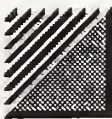
"When people see us and realize who we are, they will immediately know we are the same elements that lasted so long as Los Bukis...that we have returned and we will continue to go on, with all the freedom in the world, showing our new material and putting it out to our public," says Joel Solís, "to prove that we have not separated; contrary, we are together and we are Los Mismos, the same ones as always."



Rear (l-r): Joel Solís, Pedro Velásquez, Eusebio Corte, Roberto Guadarrama, Pedro Sánchez, Pepe Guadarrama; (Front): Raul Ybarra, manager, and José Behar, president, EMI Latin.

ON OTHER FRONTS: Speaking about EMI Latin, the U.S.A. organization joined efforts for the very first time with EMI Music Mexico to launch an incredibly ambitious project: *La Tres Señoras* (The Three Ladies). The forthcoming production by popular singer **Juan Gabriel** will be a fitting tribute to three of the greatest female singing stars of Mexico: **Lola Beltrán**, **Lucha Villa**, and **Amalia Mendoza** "La Turiacuri." These three talents will be together on stage for the very first time ever under the direction of Juan Gabriel.

The first single "Obertura Mexicana," will also include Juan Gabriel, **Vicente Fernández**, **Enriqueta Jiménez** "La Prieta Linda," **Eulalio González** "Piporro," **Las Jilguerillas**, **Las Hermanas Padilla**, and **Mariachi De Mi Tierra**.



TOP 40 LATIN ALBUMS

CASH BOX * SEPTEMBER 7, 1996

1	Enrique Iglesias	Enrique Iglesias	Pop	Fonovisa
2	Soraya	En Esta Noche	Pop	Polydor
3	Marco Antonio Solis	En Pleno Vuelo	Pop	Fonovisa
4	Voces Unidas	Various Artists	Pop	EMI Latin
6	Gloria Estefan	Abriendo Puertas	Tropical	Sony
6	Marc Anthony	Todo A Su Tiempo	Salsa	Soho Latin
7	Los Sabrosos	P'Aqui Y Pa' Llevar	Merengue	MP
8	Angel y Demonio	Mi Tonto Amor	Pop	Fonovisa
9	Gilberto y Grupo Metal	Gilberto	Reg/Mex	EMI-Latin
10	Luis Miguel	En Concierto	Pop	WEA Latina
11	Sexta Entrega	De Premios Eres	Pop	Fonovisa
12	José José	Mujeriego	Pop	BMG
13	Nestor Torres	Talk to Me	Jazz	Sony Latin Ja
14	Los Temerarios	Camino Del Amor	Regional	AFG Sigma
16	David Lee Garza	Algo Diferente	Tejano	EMI Latin
16	Willie Crespo	Tres en el Amor	Salsa	BMG
17	Patty Cabrera	Siempre y para Siempre	Pop	Curb
18	Mazz	Sólo Para Ti	Tejano	EMI Latin
19	Bobby Pulido	Desvelado	Tejano	EMI Latin
20	Julio Iglesias	La Carretera	Pop	Sony
21	Tito Nieves	Un Tipo Común	Salsa	RMM
22	Soda Stereo	Suenos Stereo	Rock	BMG
23	Rocio Durcal	Hay Amores	Pop	BMG
24	Ricky Martin	A Medio Vivir	Pop	Sony
26	Yvonne	Poder de las mujeres	Merengue	MP
26	Oscar D'Leon	El Sonero del Mundo	Salsa	RMI
27	Bronco	Rompiendo Barreras	Regional	Fonovisa
28	Lorenzo Antonio	Tributo 2	Pop	WEA Latina
29	Grupo Niche	Etnia	Salsa	SDI
30	Pedro Fernandez	Pedro Fernandez	Regional	Polygram
31	Ilegales	Ilegales	Tropical	BMG
32	Mana	Cuando Los Angeles Lloran	Rock	WEA
33	Tito Puentes/India	Jazzin	Tropical-Jazz	SoHo
34	Puerto Rican Power	El de mas poder	Salsa	MP
36	Boys II Men	Yo Te Voy A Amar	Pop	Polygram
36	Domingo Quiñones	Mi Meta	Salsa	RMM
37	Tropijazz All-Stars	Tropijazz All-Stars	Jazz	Tropijazz
38	Jennifer y Los Jetz	Dulzura	Tejano	EMI Capitol
39	Manny Manuel	Rey de Corazones	Merengue	Merengazo
40	Super Cuban All Stars	Made in the USA	Salsa	RMM

NEWS (Continued from page 3)

to a MEG produced **Disney Channel** special to air this fall. Distribution plans for the company's audio titles will be announced at a later date.

"The launch of hybrid Recordings completes the initial formation plan of the Metropolitan Entertainment Group," commented Scher. "I have always felt that we should be directly involved in the release of software that is produced and created by the talented people at our company."

Leon added, "hybrid's goal is to utilize the combined resources of Metropolitan's management, concert, theatrical and TV divisions to initiate projects and, most importantly, establish artists' careers. Our extensive reach into the music community will enable us to make a long-term commitment to the development of talent."

The new company's other forthcoming projects include a compilation of previously unreleased tracks recorded during the recent Further Festival Tour, which featured **Bob Weir's** "RatDog," **Mickey Hart's** "Mystery Box" and **Bruce Hornsby** and **Los Lobos**. The label also will release the soundtrack to **Ogden Entertainment's** IMAX film *Amazon*, slated for a Spring 1997 release.

Staffing at hybrid includes **Foye Johnson**, formerly of Private Music and Imago Records, who will oversee marketing and coordinate A&R functions. MEG's vp of operations, **Eric Levine**, formerly vp of business affairs at Island Records and exec. vp/gm at Mobile fidelity Sound Labs, will oversee business and legal affairs.

News Briefs

PGD PULLS TAGS: PolyGram Group Distribution (PGD), announced the dismissal of several antitrust lawsuits filed by **Target Stores**, **Checkpoint Systems, Inc.** and others in exchange for PGD's voluntary agreement to temporarily suspend the company's source tagging effort. The duration of the suspension will be determined solely by PGD, which paid no monies to any of the plaintiffs in connection with the dismissals.

PGD president **Jim Caparro**, in making the announcement said, "We are confident our method of analyzing and choosing the available technology was well-executed and clearly within the law. However, any innovation which disrupts the smooth flow of business is counterproductive." PGD, in July 1996, implemented EAS (electronic article surveillance) source tagging on CDs in an effort to combat the problem of shoplifting.

CHINA'S DISCOVERY: Santa Monica, CA-based **Discovery Records** has announced it will market and distribute future recordings on leading British indie label, London-based **China Records**, who will appoint a U.S. general manager to work with Discovery to develop its roster here.

According to China CEO **Derek Green**, "Opening a U.S. office is a huge step into the future for us at China. The Discovery sales, marketing, promotion and publicity effort and small company understandings that we experienced with our first Discovery *HeavyShift* release convinced us that our 'out of the box' newcomers, **Morcheeba**, would be well-served by Discovery. It became clear the synergies that existed between the company philosophies would naturally better suit a label deal. Personally, I believe in self-help and 'small is beautiful'."

Syd Birenbaum, president/CEO of Discovery added, "Our new relationship with China Records brings us an exciting new body of repertoire. I have long admired the work Derek and his staff have done, and am confident that we can prove the ideal conduit for this music to reach an American audience."

MERCURY & SCRATCHIE: Mercury Records has formed a joint venture with Chicago-based indie label **Scratchie Records** to market, promote, manufacture and distribute records, according to Mercury president/CEO **Danny Goldberg** and Scratchie president **Jeremy Freeman**.

Scratchie was formed last year by owners **James Iha** and **D'arcy** of the **Smashing Pumpkins**, **Kerry Brown** of **Catherine**, **Adam Schlesinger** of **Ivy**, **Jamie Stewart**, producer of **November Records' Dancemall Massive** series, and **Freeman**. All six owners will work in all facets of the label's day-to-day business with support from Mercury in the areas of marketing, promotion, retail and publicity. Mercury A&R vp **Steve Greenberg** will be largely responsible for handling day-to-day A&R issues with Scratchie.

Upcoming releases include albums by **Fulflej**, **The Chainsaw Kittens**, **The Frogs**, **Phoenix Thunderstone**, **Mike Ladd** and Jamaican born **Pancho Kryztal**.

Chart composed from rankings received from panel members (all not listed). Southwest Wholesale -800-276-4799; Susy Records -909-627-6327; Reyes Records-306-641-6686; Manhattan Latin Music-212-663-4608; Abbey Road-310-404-6661; Latino Jukebox-714-896-3200; A&A Music Enterprises-213-266-4678; Lobo Prods.-415-468-4542.

CASH BOX

TOP 100 COUNTRY SINGLES

SEPTEMBER 7, 1996



This Week's #1:
Tim McGraw

Highest Debut:
Clink Black

1	SHE NEVER LETS IT GO TO HER HEART (Curb)	Tim McGraw	2	11
2	I DON'T THINK I WILL (Epic 67069)	James Bonamy	4	16
3	I AM THAT MAN (Arista 3018)	Brooks & Dunn	1	11
4	IT'S MIDNIGHT CINDERELLA (Capitol Nashville)	Garth Brooks	5	9
5	LEARNING AS YOU GO (Columbia 78329)	Rick Trevino	7	14
6	GUYS DO IT ALL THE TIME (BNA 66806)	Mindy McCready	6	10
7	RUNNIN' AWAY WITH MY HEART (BNA 66642)	Lonestar	8	14
9	SO MUCH FOR PRETENDING (Asylum 61880)	Bryan White	9	9
9	LIVING IN A MOMENT (Epic 67564)	Ty Herndon	12	10
10	IT'S LONELY OUT THERE (Arista)	Pam Tillis	11	13
11	CARRIED AWAY (MCA 55204)	George Strait	3	11
12	THAT GIRL'S BEEN SPYIN' ON ME (Capitol Nashville)	Billy Dean	13	10
13	JACOB'S LADDER (Mercury 532116)	Mark Wills	14	13
14	YOU CAN'T LOSE ME (Warner Bros. 45872)	Faith Hill	17	8
15	WORLDS APART (MCA 11422)	Vince Gill	18	7
16	THEN YOU CAN TELL ME GOODBYE (Atlantic)	Neal McCoy	10	18
17	BELIEVE ME BABY (I LIED) (MCA 11477)	Trisha Yearwood	20	8
18	A WOMAN'S TOUCH (A&M 531192)	Toby Keith	19	8
19	YOU'RE NOT IN KANSAS ANYMORE (Curb 77820)	Jo Dee Messina	25	9
20	4 TO 1 IN ATLANTA (MCA 11242)	Tracy Byrd	21	15
21	LOVE REMAINS (Epic 67033)	Collin Raye	23	8
22	STARS OVER TEXAS (Atlantic)	Tracy Lawrence	26	6
23	VIDALIA (Mercury 528893)	Sammy Kershaw	27	6
24	I DO (Reprise 8276)	Paul Brandt	30	6
25	THE MAKER SAID TAKE HER (RCA 66525)	Alabama	29	7
26	THE ROAD YOU LEAVE BEHIND (MCA 11423)	David Lee Murphy	33	5
27	WHOLE LOTTA GONE (Epic 67405)	Joe Diffie	28	10
29	SUDDENLY SINGLE (Mercury 526991)	Terri Clark	31	8
29	ON A GOOD NIGHT (Columbia)	Wade Hayes	16	17
30	CHANGE MY MIND (Capitol Nashville)	John Berry	32	6
31	MORE THAN YOU'LL EVER KNOW (Warner Bros. 17606)	Travis Tritt	35	5
32	BIG GUITAR (Arista)	BlackHawk	15	12
33	ME AND YOU (BNA 66908)	Kenny Chesney	36	7
34	HOME AIN'T WHERE HIS HEART IS (ANYMORE) (Mercury 522886)	Shania Twain	37	4
35	LONELY TOO LONG (Epic 78371)	Patty Loveless	46	2
36	IRRESISTIBLE YOU (RCA 66930)	Ty England	38	4
37	LOVE IS STRONGER THAN PRIDE (Columbia 67223)	Ricochet	43	3
38	ONLY ON DAYS THAT END IN "Y" (Giant 8195)	Clay Walker	22	15
39	HURT ME (MCG/Curb 77821)	LeAnn Rimes	40	5
40	WHAT WILL YOU DO WITH M-E (SOR 0098)	Western Flyer	44	4
41	GIVIN' WATER TO A DROWNING MAN (Career)	Lee Roy Parnell	34	16
42	THAT WAS HIM (THIS IS NOW) (A&M)	4 Runner	42	10
43	THAT'S ENOUGH OF THAT (Atlantic)	Mila Mason	47	3
44	I NEVER STOPPED LOVIN' YOU (River North 1172)	Steve Azar	45	10
45	WHY CAN'T YOU (Columbia 67410)	Larry Stewart	39	9
46	STRAWBERRY WINE (Capitol Nashville)	Deana Carter	50	3
47	LIKE THE RAIN (RCA)	Clint Black	DEBUT	

48	GOODNIGHT SWEETHEART (Curb)	David Kersh	48	5
49	I JUST MIGHT BE (BNA 66847)	Lorrie Morgan	49	4
50	NOBODY'S GIRL (Arista)	Michelle Wright	41	8
51	ARE WE IN TROUBLE NOW (Warner Bros. 17619)	Randy Travis	24	11
52	IT'S ALL IN YOUR HEAD (Arista)	Diamond Rio	DEBUT	
53	SHE'S GETTING THERE (Curb)	Sawyer Brown	54	2
54	THAT'S WHAT I GET FOR LOVIN' YOU (Arista)	Diamond Rio	51	18
55	THANKS TO YOU (MCA 11429)	Marty Stuart	56	2
56	TREAT HER RIGHT (Curb)	Sawyer Brown	52	23
57	THAT LAST MILE (MCG/Curb)	Jeff Carson	57	3
58	DADDY'S MONEY (Columbia 67223)	Ricochet	55	19
59	GOIN', GOIN', GONE (Asylum 61929)	Thrasher Shiver	59	4
60	DON'T GET ME STARTED (Decca 11424)	Rhett Akins	53	22
61	HER MAN (Decca 11482)	Gary Allan	DEBUT	
62	FALL REACHING (Giant 8319)	Chris Ward	63	3
63	NO ONE NEEDS TO KNOW (Mercury 522886)	Shania Twain	58	17
64	BETTIN' FOREVER ON YOU (Curb/Rising Tide)	Tony Toliver	65	3
65	SIX OF ONE, HALF A DOZEN (OF THE OTHER) (Intersound)	Joe Nichols	67	3
66	MEANT TO BE (Mercury 528893)	Sammy Kershaw	64	24
67	LITTLE DEUCE COUPE (River North 1205)	Beach Boys/James House	66	4
68	HANGIN' IN AND HANGIN' ON (Warner Bros. 17574)	David Ball	69	3
69	THERE'S A GIRL IN TEXAS (Capitol Nashville)	Trace Adkins	60	20
70	HOME (Arista)	Alan Jackson	70	20
71	ONCE I WAS THE LIGHT OF YOUR LIFE (Epic 66877)	Stephanie Bentley	61	5
72	MY HEART HAS A HISTORY (Reprise 46180)	Paul Brandt	71	24
73	A THOUSAND TIMES A DAY (Epic 67269)	Patty Loveless	62	20
74	A LITTLE BIT OF HONEY (MCG/Curb)	Baker & Myers	75	3
75	WALK AWAY (Arista)	Linda Davis	76	3
76	TRAIL OF TEARS (Mercury 532829)	Billy Ray Cyrus	80	2
77	TIME MARCHES ON (Atlantic)	Tracy Lawrence	77	22
76	DON'T TOUCH MY HAT (Curb/Universal)	Lyle Lovett	DEBUT	
79	BY MY SIDE (BNA 66847)	Lorrie Morgan & Jon Randall	72	20
80	BLUE (MCG/Curb)	LeAnn Rimes	73	14
81	EVERY TIME I GET AROUND YOU (MCA 11423)	David Lee Murphy	74	24
82	MISSING YOU (MCA)	Mavericks	68	10
83	BLUE CLEAR SKY (MCA 11428)	George Strait	78	22
84	DOES THAT BLUE MOON EVER SHINE ON YOU (A&M Nashville 531192)	Toby Keith	81	26
85	WRONG PLACE, WRONG TIME (Decca 11261)	Mark Chesnutt	79	15
86	HONKY TONKIN'S WHAT I DO BEST (MCA 11429)	Marty Stuart & Travis Tritt	82	20
87	YOU STILL GOT ME (Giant 8219)	Doug Supernaw	83	11
88	PHONES ARE RINGIN' ALL OVER TOWN (RCA 66509)	Martina McBride	85	21
89	HEAVEN HELP MY HEART (Curb/MCA 11090)	Wynonna	84	19
90	I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Asylum)	Bryan White	86	26
91	MY MARIA (Arista)	Brooks & Dunn	89	22
92	REDNECK GAMES (Warner Bros. 17648)	Jeff Foxworthy	88	12
93	EVERYTHING I OWN (RCA 66740)	Aaron Tippin	87	14
94	EVERY TIME SHE PASSES BY (Capitol Nashville)	George Ducas	92	12
95	IF I WERE YOU (Mercury 526991)	Terri Clark	90	26
96	HOLDIN' ONTO SOMETHING (MCG/Curb)	Jeff Carson	91	25
97	I THINK ABOUT YOU (Epic 67033)	Collin Raye	94	25
98	MY KIND OF CRAZY (BNA 66810)	John Anderson	93	9
99	HIGH LONESOME SOUND (MCA 11422)	Vince Gill	95	22
100	DANCIN' WITH THE WIND (Magnatone)	Great Plains	96	13

COUNTRY SINGLES INDEX

4 TO 1 IN ATLANTA Bill Kemer, L. Russell Brown (Tom Collins Corp./Browncoat, Inc., BMI)	24
A LITTLE BIT OF HONEY Gary Baker, Frank J. Myers (Zomba Enterprises/Dixie Stars, ASCAP)	70
A THOUSAND TIMES A OAY Gary Starr, Gary Nicholson (MCA Music Pub./Gary Burr Music, Inc./Sony Cross Keys Pub. Co., Inc./Four Sons, ASCAP)	73
A WOMAN'S TOUCH Toby Keith, Wayne Perry (Songs of PolyGram Int'l, Inc./Tokelo Tunes, BMI/Zomba Enterprises, Inc., ASCAP)	18
ARE WE IN TROUBLE NOW Mark Ruffalo (Almo Music Corp., ASCAP)	17
BELIEVE ME BABY (I LIE) Kim Rabeley, Angelo, Larry Gottlieb (Mighty Nice/War No More, BMI/PolyGram Int'l, Inc./Jahm, ASCAP)	51
BETTIN' FOREVER ON YOU Paul Nelson, Tom Shapiro (Sony-ATV Songs LLC d/ba Tree Pub. Co./Tenlee Music/Hamsten, Cumberland, BMI)	64
BIG GUITAR Henry Paul, Henry Gross (EMI Blackwood, Inc./Gator Tale/Half Mine, BMI)	82
BLUE B. Mack (Tro Music/Fort Knox Music, BMI)	30
BLUE CLEAR SKY M.O. Sanders, J. Jarrick, D. D'Heere (Starstruck Writers Group, Inc./Mark O. Music/Akuma Band Music, ASCAP)	83
BY MY SIDE Constant Change (Red Brazos Inc./i's Timeless, BMI)	79
CARRIE AWAY Steve Bogard, Jeff Stevens (Warner-Tamerlane Pub. Corp./Rancho Belva/Jeff Stevens Music, BMI)	11
CHANGE MY MIND Jason Blume, A. J. Mustafa (Zomba Enterprises, Inc., ASCAP/Bull's Creek Pub., Inc., BMI)	30
OAOOY'S MONEY B. D'Heere, S. Seakan, M.O. Sanders (Love This Town/David Aaron Music/Starstruck Writers Group, Inc./Mark O. Music/Little Big Town/American Made, BMI)	58
OANCIN' WITH THE WIND Jack Sardind, Craig Bakhardt (Meyerson Pub./Red Quil, BMI/Craig Bakhardt/Almo Corp., ASCAP)	100
OES THAT BLUE MOON EVER SHINE ON YOU T. Keith (Songs of PolyGram Int'l, Inc./Tokelo Tunes/Bill Green Music, BMI)	84
OON'T GET ME STARTED R. Akana, S. Hogen, M. O. Sanders (Sony/ATV Songs LLC d/ba Tree Pub. Co., BMI/Starstruck Writers Group, Inc./Mark O. Music, ASCAP)	70
OON'T TOUCH MY HAT Lytle Lovett (Michael H. Golden, Inc./Lytle Lovett, ASCAP)	68
EVERY TIME I GET AROUND YOU David Lee Murphy (N2D Publishing Company, ASCAP)	81
EVERY TIME SHE PASSES BY George Ducas, Malcolm F. Henney (PolyGram Int'l Pub., Inc./Veg-O-Music, ASCAP)	94
EVERYTHING I OWN Reese Wilson, Tony Martin (Stroudcast/Give Reese A Chance/Baby Mae, BMI)	93
FALL REACHING Robert Ellis Orrall, Josh Loe (EMI April, Inc./J&Ks, ASCAP/Warner-Tamerlane Pub. Corp./Helmsman, BMI)	62
GIVIN' WATER TO A OROWNING MAN Gary Nicholson, Lee Roy Pannell (Sony/ATV Tunes, LLC d/ba Cross Keys Pub. Co./Four Sons Music, ASCAP/Songs of PolyGram Int'l, Inc./Lee Roy Pannell Music, BMI)	41
GOIN' GOIN' GOIN' Neil Thrasher, Michael Delany (Rca Bravo, Inc./Gib Mustang, Inc., BMI)	49
GOODNIGHT SWEETHEART Kim Williams, L. David Lewis, Sandy Bondurant (Sony-ATV Tunes LLC d/ba Cross Keys Pub. Co., ASCAP/Sony-ATV Songs LLC d/ba Tree Pub. Co./Thousand Mile Music, BMI)	26
GUY'S OO IT ALL THE TIME Bobby Whiteside, Kim Tribble (QMP/Wildcat, ASCAP)	6
HANGIN' IN AND HANGIN ON Billy Thomas, Terry McBride, Ray Herndon (High Seas/Mangrove/Songs of PolyGram Int'l, Inc./Songs of McBride/Songs of Rayman, BMI/Sony-ATV Tunes LLC d/ba Cross Keys Pub. Co., Inc., ASCAP)	68
HER MAN Kent M. Roberts (Uring Music, Inc./Colter Bay, BMI)	61
HEAVEN HELP ME HEART O. Taylor, Arena, O. Mc Taggart (EMI April Canada/Inno Wahan, ASCAP/Acutf Rose, BMI)	99
HIGH LONESOME SOUND Vince Gill (Benefit Music, BMI)	69
HOLDIN' ONTO SOMETHING T. McHugh, T. Shapiro (Kicking Bird Music, Inc./Thornhawk/Hamsten, Cumberland/Diamond Struck/Mike Curb, BMI)	96
HOME Alan Jackson (WB Music Corp., ASCAP)	70
HOME AIN'T WHERE HIS HEART IS (ANYMORE) Twain/Lange (Loon Echo Inc., BMI/Zomba Enterprises, Inc., ASCAP)	34
HONKY TONKIN'S WHAT I DO BEST Marty Stuart (Warner-Tamerlane Pub. Corp./Marty Party Music, BMI)	86
HURT ME Deborah Allen, Randy Hillyer, Bradlock (M&K Curb Music/Diamond Struck/Posey Pub. Co./M&K/Rickie R., ASCAP)	39
I AM THAT MAN Terry McBride, Marcy Powell (Warner-Tamerlane Pub. Corp., Inc./Consensus Pressure/Acutf Rose, Inc., BMI)	3
I DO Paul Brink (Warner-Tamerlane Pub. Corp./Pollywog, SOCAN/BMI)	24
I DON'T THINK I WILL Doug Johnson (Sydney Erin Music, BMI)	2
I JUST MIGHT BE John Moffat (Jerry Taylor Music, BMI)	97
I THINK ABOUT YOU D. Schurz, S. Seakan (New Don Songs/New Hayes Love This Town, ASCAP)	49
I NEVER STOPPED LOVIN' YOU Frank Shroy, Sherry Rose (Bask/Goswami/BMG Corp./The Lay/Zomba Songs, Inc., BMI)	44
I'M NOT SUPPOSE TO LOVE YOU ANYMORE S. Ewing, O. Kees (Acutf Rose Music Inc., BMI)	95
IF I WERE YOU T. Clark (Sony Tree Pub. Co., Inc., BMI)	90
IRRESISTIBLE YOU Billy Lawson (Sony-ATV Tunes LLC d/ba Cross Keys Pub. Co., ASCAP)	36
IT'S ALL IN YOUR HEAD Tony Martin, Van Stephenson, Reese Wilson (Hamsten, Cumberland/Baby Mae/Give Reese A Chance, BMI)	52
IT'S LOVELY OUT THERE Bob D'Heere, Pam Tibbs (Little Big Town/American Made, BMI/Starstruck Writers Group, Inc./Mark O. Music, ASCAP)	10
IT'S MIDNIGHT CINDERELLA Kim Williams, Kent Blazy, Garth Brooks (Song Cross Keys Pub. Co., Inc./Kim Williams Music/Mayor Bob Music Co., Inc./No Fences, ASCAP/Career-BMG Pub. Inc./A Hard Day's Work, BMI)	4
JACOB'S LADDER Tony Martin, Cal Sweet, Brenda Sweet (Hamsten, Cumberland/Baby Mae/Co Heart, BMI)	13
LEARNING AS YOU GO Larry Boone, Billy Lawson (Sony-ATV Tunes LLC d/ba Cross Keys Pub. Co., ASCAP)	5
LIKE THE RAIN Chet Baker, Hayden Nicholas (Blackened Music, BMI)	47
LITTLE OEUCE COUPE Brian Wilson, Roger Christian (Irving Inc./BMG Pub., BMI)	67
LIVING IN A MOMENT Pat Bunch, Doug Johnson (Pat Bunch Music/Sydney Erin Music, BMI)	9
LOVELY TOO LONG Larry Lawson, Sherry Rose (Bask/Goswami/BMG Corp., Inc., ASCAP)	37
LOVE IS STRONGER THAN PRIDE Rick Bowles, Doug Johnson (Maypop Music/Makin' Cheyys/Sydney Erin, BMI)	33
LOVE REMAINS Tom Douglas, Jim Daddario (Sony-ATV Songs LLC d/ba Tree Pub. Co., BMI)	21
ME RACK TIGER, CRAIG MARTIN (Cro-J Music/Dennis Morgan Music, BMI)	40
ME AND YOU Skip Ewing, Ray Herndon (Acutf Rose Inc./Songs of Rayman, BMI)	33
MEANT TO BE C. Waters, R. Bowles (Sony Tree Pub. Co., Inc./Chris Waters Music, Maypop, Makin' Cheyys, BMI)	66
MISSING YOU Raul Miao, Al Anderson (Sony Tree Pub. Co., Inc./Raul Miao Music/Mighty Nice/Al Andersons, BMI)	82
MORE THAN YOU EVER KNEW Travis Tritt (Post Oak Pub., BMI)	31
MY HEART HAS A HISTORY M.O. Sanders, P. Bracy (Starstruck Writers Group Inc./Mark D. Music, ASCAP/Warner-Tamerlane Pub. Corp./Pollywog, SOCAN/BMI)	72
MY KIND OF CRAZY John Jarratt, Gary Nicholson, DeBrett McClain (Alabama Band Music/Mist Blyss/Sony-ATV Tunes, LLC d/ba Cross Keys Pub. Co./Four Sons, ASCAP/DeBrett McClain/Nasty Cat, BMI)	98
MY MARIA D. Moore, B. W. Stephenson (Dachusa Music Corp./Bug Music/Prophecy Music, BMI)	91
NO ONE NEED TO KNOW Twain/Lange (Loon Echo Inc., BMI/Zomba Enterprises, Inc., ASCAP)	63
NOBODY'S GIRL Gretchen Peters (Sony-ATV Tunes LLC Purple Clayon, ASCAP)	50
ON A GOOD NIGHT Paul Nelson, Don Cook, Larry Boone (Sony-ATV Songs LLC d/ba Tree Pub. Co./Tenlee Music/Don Cook, BMI/Sony-ATV Tunes LLC d/ba Cross Keys Pub. Co., ASCAP)	29
ONCE I WAS THE LIGHT OF YOUR LIFE Hugh Prestwood (Carers/BMG Pub. Inc./Hugh Prestwood Music, BMI)	71
ONLY ON OAYS THAT END IN "Y" Richard Fagin (Of Music, Inc., ASCAP)	38
PHONES ARE RINGIN' ALL OVER TOWN Marc Beezen, Kim Vassy, David Mackelzie (EMI April Inc./K-Town/Cly Bakker Music/Acutf Music, ASCAP)	98
REDNECK GAMES Jeff Forworthy, Scott Rouse, Ronny Seale (Max I&S Pub./Shaboo/Songs of PolyGram Int'l, Inc./Virgin Timber, BMI)	82
RUNNIN' AWAY WITH MY HEART Michael Brent, Sam Hogen, Mark O. Sanders (Sony Tree Pub. Co., Inc./Katy's Rambow, BMI/Starstruck Writer's Group Inc./Mark D. Music, ASCAP)	7
SHE NEVER LETS IT GO TO HER HEART Tom Shapiro, Chris Waters (Great Cumberland Music/Tom Shapiro Music/Diamond Struck/Mike Curb, BMI)	1
SHE'S GETTIN' THERE Mark A. Miller, Scott Emerick, M. C. Potts, John Northrup (1994 Traveler's Zoo/Telly Larc, Inc./John & Justin, ASCAP/Club Zoo/Le Greenwood, Inc./Bambi Smathers Songs, BMI)	53
SIX OF ONE, HALF A DOZEN (OF THE OTHER) Keith Fossil, Doug DeLoe (Horn-Pro/Career-BMG, BMI)	65
SO MUCH FOR PRETTENDING Bryan White, Derek George, John Tiro (Seventh Son, Inc., ASCAP/New Court, BMI)	8
STARS OVER TEXAS Larry Boone, Paul Nelson, Tracy Lawrence (Sony Cross Keys Pub. Co., Inc./SLL Music, ASCAP/Sony Tree Pub. Co., Inc./Tenlee Music, BMI)	22
STRAWBERRY WINE Matraca Berg, Gary Harrison (Longitude Co./August Wind/Great Broad/Georgina Hill, BMI)	26
SUDDENLY SINGLE Vernon Rost, Tom Clark, Chris Waters (Great Cumberland/Diamond Struck/Tom Shapiro, Sony Tree Pub. Co., Inc., BMI)	28
THANKS TO YOU Marty Stuart, Gary Nicholson (Warner-Tamerlane Pub. Corp./Marty Party, BMI/Sony-ATV Tunes LLC/Four Sons, ASCAP)	55
THAT GIRL'S BEEN SAYING ON ME Max T. Barnes, Tom Shapiro (Island Bound, ASCAP/Diamond Struck/Hamsten, Cumberland, BMI)	12
THAT LAST MILE Larry Boone, Will Robinson (Sony Cross Keys Pub. Co., Inc., ASCAP/Seven Summits/Will Robinsons, BMI)	57
THAT WAS HIM (THIS IS NOW) Vernon Rost, Keith Urtan (What About Vern/Firsans, ASCAP/Coburn, Inc., BMI)	42
THAT'S ENOUGH OF THAT Mark O. Sanders, Randy Albright, Lisa Silver (MCA Pub./WB Corp./Music Daily/Sweet Olivia/Famous Music Corp., ASCAP)	43
THAT'S WHAT I GET FOR LOVIN' YOU' Kent Blazy, Neil Thrasher (Carers/BMG Pub. Inc./A Hard Day's Wine/Rio Bravo, Inc., BMI)	54
THE MAKER SAID TAKE HER HOME Rogers, Mark Wright (Maypop/Route Six/EMI Blackwood Inc., BMI)	25
THE ROAD YOU LEAVE BEHIND David Lee Murphy (Old Dependos/N2D Pub. Co., Inc., ASCAP)	16
THEN YOU CAN TELL ME GOODBYE John D. Londermilk (Acutf Rose Music, Inc., BMI)	26
THERE'S A GIRL IN TEXAS Trace Adkins, Vip Vipperman (Savvy Curran/Vip Vipperman Music, ASCAP)	69
TIME MARCHES ON B. Bradlock (Sony Tree Pub. Co., Inc., BMI)	77
TRAIL OF TEARS Billy Ray Cyrus (Songs of PolyGram Int'l, Inc./Billy Ray Cyrus Music, Inc., BMI)	76
TREAT HER RIGHT Lenny LeBlanc, Ava Albridge (Innegrity's/Hosanna! Music/Lensongs Publishing, ASCAP/Brenda Hair Music, BMI)	23
VIDALIA Tim Nichols, Mark O. Sanders (EMI Blackwood Inc./Ty Land, BMI/Starstruck Writers Group, Inc./Mark D. Music, ASCAP)	56
WALK AWAY Marc Beezen, Robert Byrna (EMI Blackwood Inc./Robert Byrna, BMI)	75
WHOLE LOTTA GONE Mark James Oliveras, Bryan Keith Burns (Golf Club/Oliveras Music, ASCAP/Diffines/Cat Write Pub./C. S. A. Music Group, BMI)	27
WHY CAN'T YOU Larry Stewart, R. C. Bannan (EMI Blackwood Inc./B. R. B. Rock/Nie Kim R., BMI)	45
WORLDS APART Vince Gill, Bob DiPiero (Benefit/Little Big Town/American Made, BMI)	15
WRONG PLACE, WRONG TIME Jimmy Alan Stewart, Scott Miller (Mithouse and EMI Tower Street/EMI Blackwood Inc., BMI)	85
YOU CAN'T LOSE ME Trey Bruce, Thom McHugh (Big Traction/WB Music Corp., ASCAP/Kicking Bird, Inc./Thornhawk, BMI)	14
YOU STILL GOT ME Doug Supeman, Kenny King (Supeman Music, ASCAP)	87
YOU'RE NOT IN KANSAS ANYMORE Zack Turner, Tim Nichols (Coburn, Inc./Bro N Six, Inc., BMI)	19

Single Reviews *By Wendy Newcomer*

■ BRADY SEALS: "Another You, Another Me" (Reprise PRO-CD-8277)

Once a part of Little Texas, Brady Seals has ventured out on his own and appears to have struck gold. Seals was always the most pop-oriented member of the hair band, and now he freely showcases those pop radio-bound tendencies with a late '70s sound reminiscent of his relative (Dan Seals, of England Dan & John Ford Coley). It's not clear whether the single will be a crossover, but prominent harmony vocals by Wynonna (another country singer-turned-popster) should give it enough momentum to at least have a shot.



■ HAL KETCHUM: "I Miss My Mary" (MCG/Curb no cat. no)

Producers Allen Reynolds and Jim Rooney know how to bring out the simplicity of Ketchum's style, a country folkie persona is one that often gets overlooked among his flashier counterparts. In "I Miss My Mary," Ketchum's pen exposes a character bound by pain and regret; Ketchum's voice reveals a seasoned singer whose return to country radio is welcome.



■ PATTY LOVELESS: "Lonely Too Long" (Epic ESK 78371)

Loveless' delicate explanation of "the morning after" is as inviting and seductive as the night before in "Lonely Too Long." "Well good morning/Tell me how did you sleep last night/You're still smiling/So we must have done something right..." With a voice as honest and forthcoming and Loveless', listeners will find it hard to turn her away.



■ CLINT BLACK: "Like The Rain" (RCA no cat. #)

Since his beginning as an artist, Black's writing has veered away from the cliched, formulaic-but-listener friendly ideas of "Put Yourself In My Shoes." Black has become increasingly introspective, a quality that (unfortunately) doesn't always translate well in the space of three minutes. "Like The Rain" is written beautifully and with a minor-sounding melody that could just as easily be its downfall as its strength.

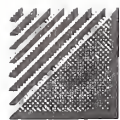


PICK OF THE WEEK

■ SUZY BOGGUSS: "No Way Out" (Capitol DPRO-7087-6-10354-2-1)

The former homecoming queen rocks in "No Way Out." Bogguss goes for the gusto in this swanky, do-bro-laced romp and shows the moxie that is her trademark. This is the first recording in a long while from Bogguss that really reveals her range of talent and vocal interpretation. You can almost hear the glint in Bogguss' eye as she sings "Don't you know how I love a sweaty man."





Country Music Loses A Friend

By Gail Franceschi

THE COUNTRY MUSIC COMMUNITY and friends around the globe mourn the passing of Oliver V. "Mooney" Lynn Jr. Probably one of the most well known and liked spouses in country music, Mooney Lynn married a 13 year-old Loretta 48 years ago in Butcher Hollow, Ky. and has been more than a partner in marriage. Loretta has always credited Mooney with persuading her to pursue a career in country music, bringing her to Nashville and helping her nurture her to success.

Mooney, age 69, had been suffering with diabetes complications over the past year and heart related problems. Both were noted as the cause of death, which occurred at 10:35 pm Thursday, August 22 at their home. Funeral services were held at the Wildwood Valley Church of Christ in Hurricane Mills, TN. on Saturday, August 24, with approximately 300 in attendance. Led by a horse drawn wagon— Loretta, the Lynn Family, and friends followed in procession to The Lynn Family Cemetery at their ranch in Hurricane Mills for private interment.

CMA Announces SRO Noms

By Wendy Newcomer

NOMINEES FOR THE 1996 SRO AWARDS, which recognize outstanding professional achievement within the country music touring industry, were announced Aug. 26 by the Country Music Assn. Winners will be announced Oct. 4 during the CMA's international entertainment expo held at the Nashville Convention Center.

Nominees for the 1996 SRO Awards are:

New Touring Artist of the Year—Terri Clark; Wade Hayes; Ricochet; LeAnn Rimes; and Bryan White.

Touring Artist of the Year—Brooks & Dunn; Garth Brooks; Alan Jackson; Tim McGraw; and George Strait

Road/Tour Manager of the Year—Scott Edwards (Brooks & Dunn); Wes Emerson (Tracy Lawrence); David Hill (Sawyer Brown); Jim Mayo (John Michael Montgomery); Tony Stephens (Alan Jackson).

Support Services Company of the Year—Bandit Lites (Knoxville, TN); Concert Staging, Inc. (Hendersonville, TN); MD Systems (Nashville, TN); Showco (Dallas, TX); and Sound Check (Grandview, MO).

Festival, Fair or Special Event of the Year—Farm Aid (Louisville, KY); Greeley Stampede (Greeley, CO); Jamboree In The Hills (Wheeling, WV); June Jam (Fort Payne, AL); Minnesota State Fair (Minneapolis, MN); and York Fair (York, PA).

Club of the Year—Grizzly Rose (Denver, CO); Nashville Palace (Nashville, TN); Toolies Country (Phoenix, AZ); Western Connection (San Dimas, CA); Wildhorse Saloon (Nashville, TN).

Concert Venue of the Year (6,000 or less capacity)—Billy Bob's (Fort Worth, TX); Fox Theatre (Atlanta, GA); Fabulous Fox Theatre (St. Louis, MO); Grand Ole Opry House (Nashville, TN); Tennessee Performing Arts Center (Nashville, TN).

Concert Venue of the Year (6,000 or more capacity)—Delta Center (Salt Lake City, UT); Red Rock Amphitheater (Denver, CO); Rose Garden (Portland, OR); Coca-Cola Starplex Amphitheater (Dallas, TX); and Palace of Auburn Hills (Auburn, MI).

Talent Agency of the Year—APA, Inc. (Nashville, TN); The Bobby Roberts Co. (Nashville, TN); Buddy Lee Attractions (Nashville, TN); Creative Artists Agency (Nashville, TN); and Monterey Artists (Nashville, TN).

Talent Agent of the Year—Bobby Cudd (Monterey Artists); Rod Essig (Creative Artists Agency); John Huie (Creative Artists Agency); Greg Oswald (William Morris Agency); and James Yelich (Creative Artists Agency).

Talent Buyer/Producer of the Year—Gil Cunningham (Don Romeo Agency); Ben Farrell (Varnell Enterprises); Gary Osier (Gary Osier Presents); Bob Romeo (Don Romeo Agency); and Don Romeo (Don Romeo Agency).

Concert Promoter of the Year—Ben Farrell (Varnell Enterprises); Keith Fowler (Fowler Productions); Larry Frank (Frank Productions); Phil Lashinsky (Show Productions, Inc.); and Randy Shelton (Stardate Concerts).

Artist Manager of the Year—John Dorris (Hallmark Direction Company); Marc Hurt (Breakfast Table Management); T.K. Kimbrell (TKO Management); Chip Peay (Chip Peay Management); Mike Robertson (Mike Robertson Management); and Bob Titley & Clarence Spalding (Titley/Spalding & Assoc.).

Publicist of the Year—Alison Auerbach (Alison Auerbach Public Relations); Jennifer Bohler (Starstruck Entertainment); Sandy Friedman (Rogers & Cowan); Ronna Rubin (Rubin Media); and Nancy Russell (FORCE, Inc.).

ACM Re-elects Romeo

THE ACADEMY OF COUNTRY MUSIC ANNOUNCED the re-election of Bob Romeo as its Chairman of the Board for the upcoming year. The vote marks Romeo's fourth time as Chairman of the Board.

"I am honored to be re-elected as Chairman and look forward to working with our team of leaders to propel the Academy forward and focus on goals to expand the growth of Country Music," Romeo said.

In addition to holding office in the ACM, Romeo is also a president of the Don Romeo Agency, an entertainment booking agency with offices in Omaha, Nebraska, and Denver, Colorado.

In related ACM news, the following people will serve as Directors at Large for the upcoming year: Bill Catino (Capitol Nashville), Steve Dahl (Monterey Artists), Bob Heatherly (Atlantic Records), T.K. Kimbrell (TKO Management), Jack Lameier (Sony Music) and Neal Spielberg (Warner Bros.)

Academy President Scott Siman has named the following as Vice Presidents-at-Large for the upcoming year: John Briggs (ASCAP), Randy Goodman (RCA Label Group Nashville), Chuck Howard (Curb Records), Paul Moore (William Morris Agency), James Stroud (Giant Records) and Rick Todd (Silver Dollar City).

The ACM also announced that Marge Meoli has been reappointed to the position of Secretary; Selma Williams has been reappointed as Treasurer; and Carol Bowsher has been appointed to the position of Assistant Treasurer. Continuing as Vice President for the second year of his two-year term is Mike Curb.

In Other News...



Warner/Reprise Nashville executives were in Memphis recently to present Faith Hill with a plaque commemorating sales of two million records for her debut Warner Bros. release, *Take Me As I Am*. Pictured are (l-r): Jon Loba, Warner Bros. national promotion coord.; Annie Price, manager of video development; Eddie Reeves, exec. vp/gm; Peter Strickland, regional sales manager; Hill; Neal Spielberg, vp national sales; and Susan Niles, national publicity director.

WYNONNA AND HER MANAGER, JOHN UNGER, have announced an amicable parting. Wynonna's management will continue to be handled by her staff at Wynonna, Inc., and Larry Strickland, who currently manages Naomi Judd, will serve as her interim manager.

JOHN BERRY WAS CHOSEN to be the September Showcase Artist for CMT. Berry will be profiled each Friday in September with a 30-minute interview and video program. The Showcase coincides with Berry's latest album, *Faces*, which will be released September 17.

DAVIS DANIEL JOINED THE SIDEWALK of the Stars at the Music Valley Wax Museum on August 14. Daniel's star is surrounded by other luminaries such as George Jones, Ty England and Ronna Reeves.

EDDIE MASCOLO, VP/GM OF RIVER NORTH RECORDS, announced that Bobby Young has exited the company. Young was previously in the River North Nashville office in the depts. of artist development and promotion.

SOME OF NASHVILLE'S TOP SONGWRITERS will perform September 5 at The Sportsmans Lodge in Ft. Campbell, KY. Steve Dukes, James Dean Hicks, Kerry Kurt Phillips, Karen Staley and Craig Morgan will help raise money for the families of the nine men who were killed in the recent tragedies at Ft. Campbell.



Travis Tritt

(Continued from page 5)

tricky little play on words type of thing. I'm not that kind of writer. I never have been. A lot of people also tend to write from a very fictional standpoint. I usually write from a very non-fiction standpoint, directly from experiences that I've been through. So I think if I found a writer that I felt was a person who not only wrote great songs that told great stories but also who wrote songs that sounded like me, I would be open to pulling that person into that circle. So far, I don't see that happening too often. There's a lot of songs that I hear on the radio these days that...if I had to sit there and decide, guess, who wrote these songs...So many people tend to fall into the same writing style. It's very very tough to find a maverick that writes differently, you know.

CB: *Radio has such an important hold on an artist's career. It's been said that if you're not played on the radio, you're dead in the water. Do you agree with this idea?*

TT: Yeah, it's definitely...Radio's a huge part of anybody's career, there's no question about it. You find very few artists these days in country music who survive without radio airplay. Matter of fact, I say very few—I don't know of any. It's such a vital part of being in the business. And the only thing that scares me about that sometimes is the fact that tremendous amounts of money have gotten into this "country music" and have been generated because of this country music society that we're in right now. And I know, for example, when I first started a few years ago, I could walk into a radio station to a disc jockey or program director and say, "Hi, I'm Travis Tritt." And they'd usually go, "Travis who?" And I'd say, "Well, I'm a new guy on Warner Bros. Records. Here's my new record." They had no idea who I was, but they would sit down and listen to the record and if they liked it, they'd play it. Nowadays, things...Radio stations, most of 'em, couldn't do that if they wanted to. Because we have research consultants and we have all these people that there's a tremendous amount of money paid to. So it's a scary thing. I wonder sometimes just how much of radio is controlled by the politics of money, and how much of it is controlled by true gut instinct. And it gets a little bit scary when you start thinking about the fact that two or three or four consultants in the United States are responsible for practically everything that you hear on the radio. They pretty much can make or break anybody's career. You know, I heard somebody make a statement just recently. Somebody said something about gold records. And this person said, "Well a gold record these days basically means somebody heard one song they liked." I think we're getting into a very scary and very dangerous territory in country music when selling 500,000 copies of an album doesn't mean anything anymore. 'Cause I can remember a time about 10 years ago when, if a country music artist—anybody, regardless of who they were—if they sold 200,000 copies of an album, they were doin' pretty darn good. And now in the days of multi-platinum albums and multi-platinum artists, that seems to be slipping away.

CB: *You've called yourself a control freak before. What things do you absolutely have to have control of?*

TT: Whew! Boy, it'd be easier to ask me what do I *not* have to have control of (laughs). I'm one of those people who believes in controlling your own destiny. Every time I've put my business in the hands of other people—regardless of whether it be bookings or whether it be the selection of material or whether it be the choice of singles—I've always been disappointed by what other people have done. And I always felt that I could do a better job, quite frankly. And over the years I think I've kind of proven that. So anything that relates directly to my business, whether it be deciding who we're gonna tour with or what venues we're gonna play in, or what type of show we're gonna do. I have to have control of that. I couldn't see myself working, just being told. 'Cause I did that for awhile, the first couple years of my career. And I found myself in places that I really didn't feel that I deserved to be. I remember being onstage in Faith, South Dakota after having a platinum record and a gold record, and having about five number one singles. And being on a stage in Faith, South Dakota in the middle of a rodeo field, where I had literally a red light over here, a white light over here, and a blue light over here on the back of a flatbed truck in the middle of nowhere...and a radio shack sound system. And at that time, my contemporaries, people like Alan Jackson, Clint Black, some of those guys, wouldn't be caught dead there. And I had just as much goin' as any of those guys did. And I was thinking...I mean, it was terrible! And I said, "Why am I here?" And I started realizing that the reason I was there was because I had allowed my management and my booking agency and...all these other people, who made money...Every time I made a dollar, they took portions of it. And I started realizing at that point...I had been under the

misconception that those people, I worked for *them* somehow. And the fact of the matter was, I realized at that point, those people worked for me. And therefore, if I wasn't gonna stand up and stake my place and say, "This is how I want things done," things would never get done the way that I wanted them to. And I would basically be allowing somebody else to control my destiny.

CB: *You are one of a few country artists who don't live in Nashville. Has this been an advantage or disadvantage?*

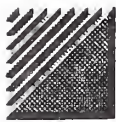
TT: Well, I think it's a disadvantage when it comes to things like going for CMA nominations. Not being a consistent part of the Nashville community. Not being involved in a lot of the things that the Nashville community sees residence here doing on a day-to-day basis. You know, I'm not in a lot of local golf tournaments for local charities. I have my own things that I do in my own home state. But for me as an artist, it's very much an advantage, because of my own peace of mind. I get to live in the only place on earth that feels like home for me. I've never been much of a gypsy. I have very deep roots in Georgia...and I have a real hard time trying to break away from those things. I like living close to my parents. I'm 45 minutes from where I grew up. It's just all a matter of preference. I have absolutely nothing against anyone who wants to run away from home and follow their dreams. Fortunately, I didn't have to. I was able to stay in my home state and my hometown and pretty much do the things that I needed to do in Nashville when I came up here to work and then go back home. So it served the best of both worlds.

CB: *You're a country music artist, a producer, a writer, an entertainer, an actor, and soon-to-be husband. How do you accomplish all of these things and maintain a healthy balance?*

TT: Oh, I don't know. Some would probably tell you that there are times when it's very hard to keep a balance at all. You know, it's hard to give attention to one without taking away from the other. But for me, I just like doing different things. To not get into a point and time when you become stagnate and stale. For me, I'm fortunate in that I've had opportunities to do things that broke up the monotony some. You know, if the music business starts becoming a little bit tiresome or I feel like I'm getting into a rut, I've been able to jump over and do a few acting roles. I've noticed over the past few years that if I do an acting role, I can be in the biggest dry state of my life when it comes to songwriting, and I can do a couple of movies and all of a sudden, I come away from those things energized. I write more songs. I write better songs. Because it forces me—acting forces me to be creative. It forces me to come out of my safe little world and do something that really scares the hell out of me, quite frankly. Getting in front of a camera and portraying... You know, I can walk out onstage and sing for a million people. It doesn't bother me in the least. It doesn't make me nervous. But you put me in front of a camera trying to act—that's something I have a very limited amount of confidence in. And it pushes [me]. It makes me think, it makes me be more creative. And it's good to have that. I'm fortunate as an artist to be able to have other things, other than just putting all my eggs in one basket. And quite frankly, the artists that I have the most respect for in this business are the ones who are what I call a complete artist. Multi-faceted artists...They're singers, they're songwriters, they're musicians, they are fabulous entertainers onstage. They know how to put a show on.

CB: *You've always been very active in touring. Do you want to be doing this 10 years from now?*

TT: Oh, I'd love to be doing all this 10 years from now. Twenty years from now. Thirty years from now. I got on this train from the very beginning for the long run. And I think that's one of the reasons I'm probably more settled with my spot, where I fit into the puzzle right now more than I've ever been. Due to the fact that I've realized over the past few years that I've never been the fastest train on the track. I've never had an album sell 12 million copies. But I've been consistent. And as a result of that, I've seen a lot of people who started around the same time I did who now have sort of fallen by the wayside or sort of dropped into oblivion, that probably would have liked to have had a long career, too. And so I've been able to sustain a good relationship with my fan base, and I've been able to pretty much give my audience what they expected of me in my albums and in the shows that I've done. And I think that that is what the initial objective was from the very beginning. Not see how much money I could make right off the bat and then fall away, but to see how long I could sustain a career in this business. And that's probably one of the reasons that I tend to take an "if it ain't broke, don't fix it" approach to this whole business. So there's not a whole lot of experimentation with outside things. I've found what seems to work for me and I'm pretty much stickin' with that. And while that, a lot of times, doesn't lend itself to a lot of critical acclaim, it definitely keeps your fans happy. They're the ones that pay my bills anyway, so that's who I'm out to please.



COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

SEPTEMBER 7, 1996

The square bullet indicates upward chart movement
(G) = Gold (RIAA) Certified (P) Platinum (RIAA) Certified

Last Week Total Weeks

1	BLUE (MCG/Curb 77821)	LeAnn Rimes	1	7
2	THE WOMAN IN ME (Mercury 522886)	Shania Twain	2	76
3	BLUE CLEAR SKY (MCA 11428)	George Strait	3	18
4	BORDER LINE (Arista 18810)	Brooks & Dunn	4	18
5	TEN THOUSAND ANGELS (BNA 66806)	Mindy McCready	5	16
6	LIVING IN A MOMENT (Epic 67564)	Ty Herndon	DEBUT	
7	THE HITS (Capitol Nashville 29689)(P5)	Garth Brooks	7	84
8	THE GREATEST HITS COLLECTION (Arista 18801)	Alan Jackson	6	42
9	FULL CIRCLE (Warner Bros. 46328)	Randy Travis	DEBUT	
10	THE ROAD TO ENSENADA (Curb 11409)	Lyle Lovett	8	8
11	FRESH HORSES (Capitol Nashville 32080)	Garth Brooks	10	38
12	HIGH LONESOME SOUND (MCA 114222)	Vince Gill	11	11
13	NEAL MCCOY (Atlantic 82907)	Neal McCoy	12	11
14	TIME MARCHES ON (Atlantic 82866)	Tracy Lawrence	9	32
15	RICOCHE (Columbia 67223)	Ricochet	15	26
16	ALL I WANT (Curb 77800)	Tim McGraw	16	47
17	TRAIL OF TEARS (Mercury 532829)	Billy Ray Cyrus	DEBUT	
18	IT MATTERS TO ME (Warner Bros. 45872)	Faith Hill	17	47
19	BETWEEN NOW & FOREVER (Asylum/VMEA 61880)	Bryan White	14	21
20	GAMES REDNECKS PLAY (Warner Bros. 45856)	Jeff Foxworthy	13	54
21	I THINK ABOUT YOU (Epic 67033)	Collin Raye	19	47
22	CALM BEFORE THE STORM (Reprise 46180)	Paul Brandt	20	10
23	LEARNING AS YOU GO (Columbia 67452)	Rick Trevino	21	4
24	WHAT I LIVE TO DO (Epic 67069)	James Bonamy	23	8
25	TERRI CLARK (Mercury Nashville 52699)(P)	Terri Clark	22	50
26	ON A GOOD NIGHT (Columbia 67563)	Wade Hayes	18	8
27	POLITICS, RELIGION AND HER (Mercury 528893)	Sammy Kershaw	24	14
28	SOMEBODY NEW (MCA 11424)	Rhett Akins	27	10
29	GREATER NEED (BNA 66847)	Lorrie Morgan	26	11
30	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	29	123
31	BLUE MOON (A&M 531192)	Toby Keith	31	18
32	GREATEST HITS-FROM THE BEGINNING (Warner Bros. 46001)	Travis Tritt	32	47
33	REVELATIONS (Curb/MCA 11090)	Wynonna	25	28
34	SOUVENIRS: GREATEST HITS (MCA 11394)	Vince Gill	29	37
35	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	30	196
36	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	33	112
37	JO DEE MESSINA (Curb 77820)	Jo Dee Messina	39	19
38	SPIRIT (Island 5242422)	Willie Nelson	37	10
39	SUPER HITS (Epic 64182)	Charlie Daniels	38	87
40	MUSIC FOR ALL OCCASIONS (MCA 11257)	The Mavericks	34	43
41	TENNESSEE MOON (Columbia 67382)	Neil Diamond	35	26
42	STRONG ENOUGH (Arista 18792)	Blackhawk	41	46
43	BRYAN WHITE (Asylum 61642)	Bryan White	36	56
44	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	40	101
45	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	42	113
46	SUPER HITS (Columbia 64184)	Willie Nelson	45	103
47	LONESTAR (BNA 66642)	Lonestar	47	31
48	SEMI CRAZY (MCG Curb 77843)	Junior Brown	49	12
49	JOHN MICHAEL (Atlantic 82728)	John Michael Montgomery	44	70
50	GETTIN' OUT THE GOOD STUFF (MCA 11423)	David Lee Murphy	43	12
51	NOW THAT I'VE FOUND YOU - A COLLECTION (Rouder 0325)	Alison Krauss	46	78
52	GIVE ME SOME WHEELS (Capitol Nashville 36460)	Suzy Bogguss	48	4
53	ME AND YOU (BNA 66908)	Kenny Chesney	53	4
54	HYPNOTIZE THE MOON (Giant 24640)	Clay Walker	50	42
55	GREATEST HITS III (RCA 07863)(G)	Alabama	51	94
56	GREATEST HITS VOL. II (MCA 11201)(P3)	Reba McEntire	54	146
57	STRAIT OUT OF THE BOX (MCA 11263)	George Strait	52	47
58	CLEDUS "T". JUDD (NO RELATION) (Razor Tie 2819)	Cledus "T". Judd	62	5
59	THIS THING CALLED WANTIN' AND HAVIN' IT ALL (Curb 77785)	Sawyer Brown	55	39
60	THE TROUBLE WITH THE TRUTH (Epic 67269)	Patty Loveless	56	32
61	LIVE (Laughing Hyena 2009)	Jeff Foxworthy	58	4
62	HIT COUNTRY '96 (K-Tel 6220)	Various Artists	61	18
63	STARTING OVER (MCA 11264)	Reba McEntire	57	43
64	OUT WITH A BANG (MCA 11044)	David Lee Murphy	60	50
65	BRAND NEW MAN (Arista 18658)(P4)	Brooks & Dunn	59	256
66	GREATEST HITS (BNA 66508)	Lorrie Morgan	63	57
67	IT'S WHAT I DO (Capitol Nashville 30525)	Billy Dean	69	16
68	GREATEST HITS (Warner Bros. 46017)	Little Texas	64	43
69	SUPER HITS (RCA 66848)	Alabama	65	72
70	THE HITS (MCG Curb 77797)	Hal Ketchum	66	13
71	DREAMIN' OUT LOUD (Capitol Nashville 37222)	Trace Adkins	67	8
72	LOVE LESSONS (MCA 11242)	Tracy Byrd	68	54
73	WILD ANGELS (RCA 66509)	Martina McBride	71	43
74	HONKY TONKIN'S WHAT I DO BEST (MCA 11429)	Marty Stuart	70	8
75	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	75	95

Cash Box COUNTRY RADIO

High Debuts

1. CLINT BLACK—"Like The Rain"—(RCA)—#47

Most Active

1. PATTY LOVELESS—"Lonely Too Long"—(Epic)—#35
2. DAVID LEE MURPHY—"The Road You Leave Behind"—(MCA)—#26
3. JO DEE MESSINA—"You're Not In Kansas Anymore"—(Curb)—#19
4. PAUL BRANDT—"I Do"—(Reprise)—#24
5. RICOCHE—"Love Is Stronger Than Pride"—(Columbia)—#37

POWERFUL ON THE PLAYLIST— The *Cash Box* Top 100 Country Singles chart is led by the **Tim McGraw** single "She Never Lets It Go To Her Heart." This week's chart displays five big movers and only one debut breaking into the Top 50. Leading the way in the most-movement category is **Patty Loveless** and "Lonely Too Long" which jumped 11 spots to #35. **David Lee Murphy's** "The Road You Leave Behind" moved seven spots to #26. Three songs moved six spots this week: **Jo Dee Messina's** "You're Not In Kansas Anymore"—#19; "I Do" by **Paul Brandt**—#24; and **Ricochet's** "Love Is Stronger Than Pride"—#37. As for debuts, one artist made it to this week's Top 50. **Clint Black** leads the way for the highest debut position with the single "Like The Rain" at #47.

Songwriters Of The Week: Congratulations to **Tom Shapiro** and **Chris Waters**, writers of Tim McGraw's #1 hit, "She Never Lets It Go To Her Heart."

CMT Top Twelve Video Countdown

1. TY HERNDON "Living In A Moment" (Epic)
2. BRYAN WHITE "So Much For Pretending" (Asylum)
3. FAITH HILL "You Can't Lose Me" (Warner Bros.)
4. JAMES BONAMY "I Don't Think I Will" (Epic)
5. RICK TREVINO "Learning As You Go" (Columbia)
6. TRISHA YEARWOOD "Believe Me Baby (I Lied)" (MCA)
7. MINDY MCCREADY "Guys Do It All The Time" (BNA)
8. TRACY LAWRENCE "Stars Over Texas" (Atlantic)
9. PAUL BRANDT "I Do" (Reprise)
10. LEANN RIMES "Blue" (MCG/Curb)
11. VINCE GILL "Worlds Apart" (MCA)
12. SAMMY KERSHAW "Vidalia" (Mercury)

—Compliments of CMT video countdown, week ending August 28, 1996.



POSITIVE COUNTRY RADIO

This Week's Debuts

1. CHARLIE DANIELS—"Somebody Was Prayin'"—(Sparrow)—#30
2. DON RICHMOND/STONEWALL JACKSON—"Jesus Is My Lifeline"—(Emperor)—#36

Most Active

1. MIDSOUTH—"Above And Beyond"—(Warner Alliance)—#15
2. BRUCE CARROLL—"God Doesn't Know"—(Benson)—#24
3. AL HOLLEY—"Walk By Faith"—(Power House)—#28

Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart this week is Paul Overstreet and "My Rock" on Scarlet Moon. Paula McCulla and "No Stone To Throw" are holding strong on radio play and the #2 position. Ken Holloway's "Not Enough Amazing Grace" moves down to #3, and "Good Seeds" by Dinah & The Desert Crusaders hangs on to #4. Jeff Silvey's "You Give Me Hope," likewise, stays at #5, and the Forrester Sisters' "Hammer & Nail" follows with a two spot jump to #6. Buddy Hyatt and "Where Would I Be" hang in once again at #7. "Your Love Whispers" by Roxanne Nicole moves up one to #8, with Wilcox & Pardoe's "To Keep The River Runnin'" right behind at #9. Rounding out the Top 10 this week is "True Love" by Brent Lamb.

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: "God's Plan" by Roy Rogers, Morgan & Morgan with "Quiet Time," and "Road Of Tears" by Grant Goodeve.

POSITIVE COUNTRY

SEPTEMBER 7, 1996

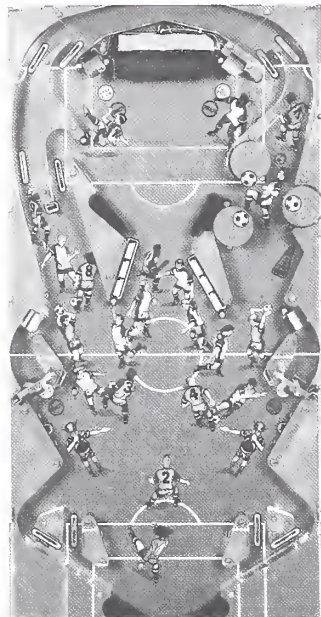
1	MY ROCK (Scarlet Moon)	Paul Overstreet	3	7
2	THROW THE STONE (Gateway)	Paula McCulla	2	9
3	NOT ENOUGH AMAZING GRACE (Ransom)	Ken Holloway	1	5
4	GOOD SEEDS (Gateway)	Dinah & The Desert Crusaders	4	7
5	YOU GIVE ME HOPE (Ransom)	Jeff Silvey	5	10
6	HAMMER & NAIL (Vamer Resound)	Forrester Sisters	8	6
7	WHERE WOULD I BE (Gateway)	Buddy Hyatt	7	9
8	YOUR LOVE WHISPERS (Gateway)	Roxanne Nicole	9	9
9	TO KEEP THE RIVER RUNNIN' (Light)	Wilcox & Pardoe	10	5
10	TRUE LOVE (Word Nashville)	Brent Lamb	6	11
11	CHOP WOOD, CARRY WATER (Arrival)	Gatlin Brothers	16	6
12	MAMA PRAYED FOR US (Recon)	David Wills	11	10
13	SHOW 'EM YOUR SERMON (Columbia)	Marty Raybon	12	9
14	IT RAINED (Balmur)	Benny Berry	14	10
15	ABOVE AND BEYOND (Vamer Alliance)	MidSouth	28	2
16	A LITTLE LOVE (Brand Of The Cross)	Scott Brown	21	4
17	COME HELL OR HIGH WATER (Cheyenne)	Bruce Haynes	22	3
18	LET IT HAPPEN TO YOU (Night Light)	Douglas Clark	20	5
19	HANDS OF LOVE (Gateway)	Thad Christopher	23	6
20	HOME MISSIONARY (Amberlane)	Elaine Anderson	13	14
21	WITHOUT YOU (Gateway)	Deborah Kay	15	8
22	NO MORE TOMORROWS (Mountainview)	Steadfast	18	12
23	ANGELS IN THE RAIN (Inc. Friends)	Tommy Dennis	29	3
24	GOD DOESN'T KNOW (Benson)	Bruce Carroll	35	2
25	HELLO GOD (Chitque)	Marty Haggard	27	4
26	IN HIS BLOOD (Benson)	Brush Arbor	32	2
27	TURN MY LIFE AROUND (Sierra)	Fox Brothers	24	6
28	WALK BY FAITH (Power House)	Al Holley	36	2
29	LOVE IS THE BOTTOM LINE (Cheyenne)	Lisa Daggs	33	2
30	SOMEBODY WAS PRAYIN' FOR ME (Sparrow)	Charlie Daniels	DEBUT	
31	THE LOVE OF THE LORD (Memory Valley)	Albert E. Brumley Congregation	19	15
32	DO IT FOR THE LOVE (Mountainview)	Jeff McKee	25	16
33	LIVING STRAIGHT (Mountainview)	Betsy Craig	17	14
34	IT AIN'T GONE 'TIL YOU LET IT GO (Mountainview)	Micah Brandon Black	34	14
35	TEMPTATION (Coastal)	Marvell	38	2
36	JESUS IS MY LIFELINE (Emperor)	Don Richmond & Stonewall Jackson	DEBUT	
37	WHAT WILL HE SAY (Emperor)	Don Richmond	26	17
38	THE REAL TRUE LOVE CAN WAIT (Ransom)	Seneca	31	11
39	BORROWED TIME (Rite Records)	Todd Hervey	30	15
40	FISHING POLE (Gateway)	Rick Revell	39	7



The Mark Five Company has just signed Southern Chapel to its Mark Five Label. They were recently in the studio working on their project *Paint The Town Red*. Pictured standing are (l-r): Josh Cupp, Kevin Herzog, and Lisa Herzog of Southern Chapel. Seated are (l-r): Rick Sandridge, producer; and Joey Herzog of Southern Chapel.

COIN MACHINE

Capcom's *Flipper Football*



Flipper Football playfield close-up.

CHICAGO—This latest pinball release from Capcom Coin-Op, Inc. represents six-months of extensive research and development and was designed to respond to the many suggestions received from distributors, operators and players. The Capcom team did a lot of homework in preparation for this piece!

Flipper Football is based on the world renowned sport of soccer, with two teams facing off in an explosive match presented in a 20" by 46" electromechanical format. This is the first in a revolutionary genre of games based on the factory's patented "Interplay Display."

Flipper Football features actual synchronized interaction between ball play and the "Interplay Display" whereby a 3-dimensional ball is shot at the goal (under the display, located on the playfield) and its progress is continued on the display in 2-dimensional animation towards the goal and a very tough-to-beat goal keeper. It offers all of soccer's competitive player interaction.

Three of the game rules—scoring in the opponent's goal on the upper playfield; keeping the ball out of your own goal and not touching the ball with your hands—were taken directly from the actual sport.

Additionally, of course, the game has all of soccer's frills and thrills, including penalty kicks, burn-the-goalie shots, yellow and red cards, and free kicks; along with the menacing presence of the referee. In this game, though, players are allowed to hit the referee!

Game time per coin is operator adjustable. The machine has two settings, one in which the player scores against the machine or another player; and the other which features even player teams (1 to 4 players per team) who score against the machine or other players in the opposing goal. In the latter mode, if you use two or more players, the drain gives ball possession to the other team.

Flipper Football abounds in operator adjustable options and features that facilitate service. It has a "highest goal getter" table that contains the compounded scores of individual players over a set period of time. This feature is perfect for inter-linking units for possible league and tournament set-ups. The smaller, lighter back-box makes disassembly and transportation very easy.

Further information may be obtained through factory distributors or by contacting Capcom Coin-Op, Inc., 3311 N. Kennicott Ave., Arlington Heights, IL 60004 or phoning 847-797-6215. FAX: 847-797-6218; Internet: <http://www.capcom.com>.



Capcom's *Flipper Football*

ITI Introses New Virtual Reality Product

CHICAGO—Immersive Technologies, Inc. demonstrated its new virtual reality entertainment system at the August 12-14 Nightclub and Bar Show in Orlando, Florida and it drew rave reviews.

The "Kimera" system, reportedly the "first and only virtual reality coin-operated game system of its kind," according to the company, was very enthusiastically received by show attendees.

Using cutting-edge technologies, ITI developed the Kimera system over the past two years. This outstanding new system combines the cost-effectiveness of current deluxe arcade games with the innovative customer attraction power of proven interactive VR technology. The stand-alone system is easy to operate, requires no attendant and is economically priced.

Kimera, a standup video arcade machine, includes such special features as binocular, stereoscopic Immerse-O-Scope display with 3D sound, easily upgradeable software capability, and six "degrees of freedom" of motion by the player. The system comes with a one year warranty.

"The Kimera system is 'virtual reality for the masses'," stated Robert P. Solomon, CEO of Immersive Technologies, Inc. "Kimera is the most exciting new game system to be introduced in our industry and we believe it will set new standards in the amusement and entertainment field."

ITI plans to commence full scale production of the Kimera system in October of this year.

Further information may be obtained by contacting Immersive Technologies, Inc., 1237 Executive Drive East, Richardson, TX 75081 or phoning 214-699-9122.



ITI "Kimera" system.



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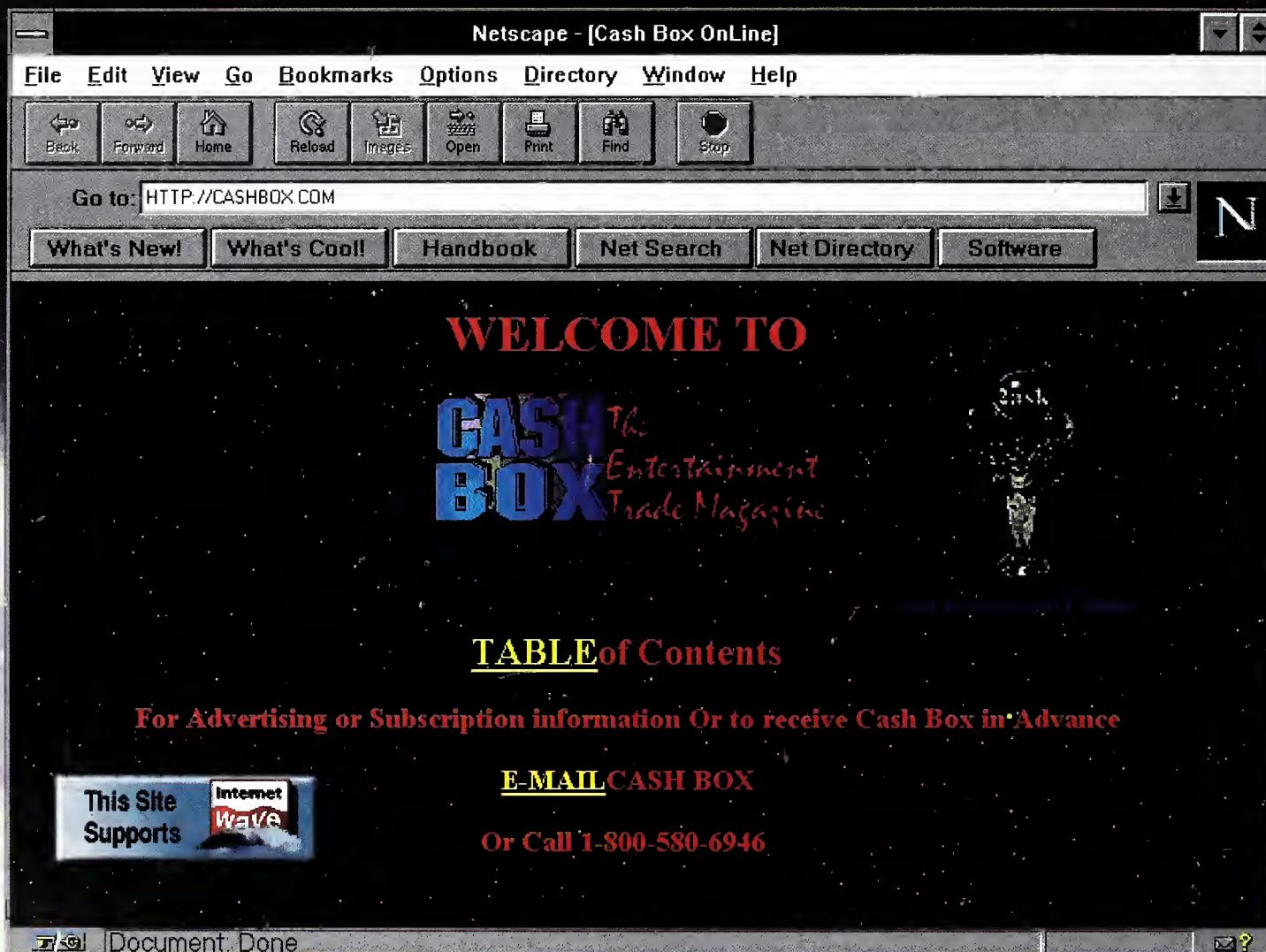
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