Inside:
The Cash Box New Releases Guide

Hunchback:
The Latest Disney Marketing Franchise
The Marketing Machine

Uncle Walt’s company has come a long way, and on that path to its current success, The Walt Disney Company has managed to inculcate the same creative energies that have churned out some 34 full-length animated features into the company’s juggernaut marketing machine. The notion that each new film will turn into a merchandising, advertising tie-in franchise is almost a forgone conclusion. The latest entry is The Hunchback of Notre Dame, which marches to the beat of its company’s driving high-tech beat. Cash Box film editor John Goff takes a look at the Disney way.

—see page 5

The New Releases Guide

This week Cash Box bows its New Releases Guide which each week will chart product coming out. The feature will expand to include a broader expanse of product, genres and configurations—both from major and independent labels. The New Releases Guide will become an invaluable tool to the retailing segment of the industry.

—see pages 16-17

Check Out Cash Box on the Internet at HTTP://CASHBOX.COM. Also featured on CompuServe!
Lead Story

RIAA Boots Pirates, Counterfeiters

A SERIES OF LAWSUITS AND CONVICTIONS have recently paced efforts by the Recording Assn. of America (RIAA)’s efforts to quell activities by alleged bootleggers, pirates and counterfeiters. With legal concerns and a variety of law enforcement agencies and judicial jurisdictions, the RIAA reports that legal action has been sought against a pair of manufacturers alleged to have committed copyright infringement, have assisted in the seizure of alleged bootleg CDs, vinyl albums and counterfeit records, and the conviction of one first-time counterfeit.

The fraud division of the U.S. Customs Service and the Nassau County Police Dept.’s asset forfeiture bureau recently seized 425,000 alleged bootleg CDs, 25,000 alleged vinyl albums and alleged 2.3 million bootleg insert cards.

The seizures led to the arrest of Charles LaRooco on June 24, which was precipitated by several alleged infringing shipments of CDs coming through U.S. Customs enroute to LaRooco. The RIAA says the seizure was the largest in RIAA history. The first search warrant was executed at the arrestee’s warehouse in Long Island, NY and uncovered about 25,000 alleged bootleg CDs and 25,000 alleged bootleg vinyl albums.

After his arrest, the second search warrant for his residence in valley Stream, NY resulted in confiscation of about $70,000. Th third search warrant for another warehouse revealed an additional 400,000 alleged compact discs, including titles by Hootie and The Blowfish, Dave Matthews Band, Phish, Bob Dylan, The Beatles and others.

Twenty RIAA member companies have filed a copyright infringement suit the U.S. District Court in Los Angeles against Canoga Park, CA-based ASR Recording Services of California seeking injunctive relief and monetary damages allegedly caused by the manufacture and distribution of several hundreds thousands of unauthorized CD top-hit compilations. In addition to ASR, named in the suit are Allen Schor, Jeff Schor, the SandRacor Companies and its principal, Richard Weber, and Deluna Digital and its principal Frank Deluna.

Nearly every major record label and many of their associated labels are plaintiffs in the suit.

The RIAA itself has filed a federal trademark infringement action in the U.S. District Court in New Jersey against Creative Classics, Inc., a former RIAA-licensed frame, and its former COO, Michael Morrow, alleging that the defendants benefited from the unauthorized sale of award plaques bearing the RIAA trademark insights without the required clearance from the organization. The RIAA, continues in suit that the defendants continued to manufacture the counterfeit plaques after termination of their license in 1994, following a 10-year relationship with the company. The RIAA presents gold, platinum and multi-platinum awards—signifying sales plateaus—to companies artists and other individuals involved with awarded singles, album, and video titles.

And Jorge Alonso Lara, a.k.a. Bernardo Segura, a first time offender, was sentenced to three years in a Texas state penitentiary and fined $50,000 for manufacturing and distributing counterfeit cassettes. Lara was sentenced in the 177th District Court in Houston, TX by District Judge Carol Davies. Based on a lead by Fonovisa Records to the RIAA, Houston Police and the RIAA seized more than 14,000 counterfeit cassettes, approximately 288 master tapes, over a million counterfeit labels and assorted equipment and raw material needed to manufacture the bogus product. The cassettes primarily featured Latin music. Arrested in June, 1995, Lara pled guilty to violating Texas’ True Name and Address statute on April 19, 1996.

News in Brief

WESTWOOD ONE RADIO NETWORKS (WORN) has expanded its partnership with CNN for the exclusive radio rights to CNNRadio and CNN Headline News in the U.S. in a new multi-year agreement, announced Jeff Lawenda, WORN president, and Jon Petrovich, CNN executive vp.

The new deal calls for enhanced CNNRadio program networking in several areas including; upgraded overnight and weekend newscasts, increased special reports and a breaking news alert system; additional reports from highly recognizable CNN TV correspondents such as Senior White House Correspondent Wolf Blitzer, Washington Correspondent John Holiman and Military Affairs Correspondent Jamie McIntyre an expanded feature programs package; and new CNNRadio music beds, themes and sounders written by the composer of CNN’s TV theme.

In addition, CNNRadio has developed two new services. NewsSource, for coverage of breaking news stories around the clock from CNNRadio correspondents who will also provide custom reports for key affiliates; and GuestSource, providing live custom radio interviews with newsmakers, experts and correspondents. Furthermore, Westwood One and CNN will explore additional radio news opportunities.

RAY MANZAREK, keyboardist of The Doors, will appear July 10-11 at the Rock and Roll Hall of Fame and Museum in Cleveland. Manzarek will be the seventh inductee to appear as part of “The Hall of Fame Series,” program at the museum.

July 10 Manzarek will be joined by beat poet Michael McClure for “An Evening of Music and Poetry,” exploring the poetry of the 60s Los Angeles music scene.

July 11 is titled “The Doors: From Venice Beach to the Haight Ashbury.” This event will consist of a lecture from two perspectives, again featuring both Manzarek and McClure.

Tickets for the events are available via Ticketmaster at 1-800-493-7655 or at the museum ticket office. For further information contact: Tim Moore, Rock and Roll Hall of Fame and Museum, 216-515-1212.

(Continued on page 22)
RARE ENCHANTED SHOWCASE: Philadelphia’s Silhözée may be considered on the obscure side, but since a number of the bands have recorded for the company have since popped up on major labels, one should be careful how one classifies the label. Silhözée put together a mini-tour for three of its bands which found its way to The Mercury Lounge last Friday. Opening up this night was the English The Shadow Ring which as a three-piece with two acoustic guitars, a mini-Casio keyboard and a baby monitor, brought music back to a lo-fi primitivism located near The Fall. The set was as mesmerizing as it was deceptively simple. The group’s next CD will be Wax-Work Echoes on Corpus Hermeticum. The Charlatans come from Houston, but its music has an other-worldliness to it that feels as though you are truly peering into someone’s emotions. Christina Carter’s vocals go beyond just the singing of words and into an entirely different realm. Astabula, out of Philly, were the most straightforward of the groups with a catchy organ-driven sound reminiscent of a number of ’60s groups. Harry Puss was as straightforward as a Sherman Tank. The Miami-based trio plays each number as though it was defending its life. There was an outpouring of energy and noise that had the picked house on edge, quite like its controversial artwork from its latest album, Ride A Dove. It was a night when most came out exhausted and didn’t regret a bit.

SPLENDOR IN THE PARK: For all the inflated prices you have to deal with in New York, occasionally you get a bargain, and such is the case with the Central Park Summer Stage. Coming up for free in July: on the 6th: Yosh Ono w/Ima, Chio Matto and John Zorn’s Massada; on the 7th Marley Magic w/Rita, Julian, Damian a.k.a. Junior Gong, Ziggy and The Mystery Makers; on the 10th New York Grand Opera presents Verdi’s Attila; on the 13th Bill Laswell w/Jah Wobble, The Last Poets, Bernie Worrell, Anton Fier and many more; on the 14th Johnny Clegg featuring Jukua, Mahlatini and the Mahotella Queens; New York Grand Opera presents Verdi’s Un ballo in maschera; on the 17th New York Grand Opera presents Verdi’s Macbeth. All of this can be enjoyed by simply walking into the park and taking in the summer air.

PLUGGING THAT GAP: It didn’t take long after the collapse of the New Music Seminar for another event to take its place in the Big Apple. The Macintosh Music Festival is very ably filling that hole. With its emphasis on music and new technology this affair is, at its core, just a great way to see as many bands as one can. After a sparse field of performers last year the current group is certainly a bumper crop, from July 14th to the 20th there will be more than 450 bands playing at a dozen clubs. Think of it as the New York marathon of gigs. Can you survive the wait?

THE NATIONAL ACADEMY OF SONGWRITERS saluted their stars at the Hollywood Palace with a concert June 26th, featuring songwriters Martin Page, Brian McNichol, Bob Crewe, Jill Colucci and Jon Venner. Diane Warren was presented with the first-ever NAS “Songwriter of the Year” award and honored with tribute performances of her songs. The reception in the Palace’s outdoor patio also honored rock photographer Henry Diltz, whose work was displayed.

MISCELLANEOUS SIGNS OF MUSICAL LIFE: Atlantic up-and-comer Jewel, whose Pieces of You debut just went gold, has been tapped for an upcoming series of North American tour dates opening for Neil Young. Critically-acclaimed Arista neo-country guys BR5-40 were a hit at the Blockbuster Pavilion San Bernardino gig with The Black Crowes, Son Volt, Seven Mary Three and Three Pound Thrill... The Sex Pistols tour, which is selling out its American dates in rapid fashion, has added Stubbing Westward to its opening line-up. The Chicago-based band recently had a breakthrough hit with its MTV Buzz Clip, airplay all-over-the-place single, “What Do I Have To Do”: Poor John Travolta. After the actor’s spectacular comeback with pulp fiction, Get Shorty and Broken Arrow, K-Tel is unearthing his ’70s music career, for lack of a better word, with The Best Of John Travolta: Let Her In. Could be a fun thing...

MUSIC INDUSTRY LEADERS recently got together at the Sauto Monica offices of NARAS to address the future of Musicares’ substance abuse intervention and network referral programs. The Musicares Foundation is providing the Musicians Assistance Program with a substantial grant to cover the costs of treatment facility placement, with more contributions to be made later through fundraising events. Label heads participating in the organization include Jay Bobig, president of MCA Records, Gary Gersh, president of Capitol Records, Phil Quartararo, president of Virgin Records America and Irving Azoff, Chairman of Revolution Records, along with executives from management, promotion, media and entertainment law.

Love in Reverse, whose Reprise disc, Was Here, is due for release July 30th, recently played the VIP Room in fine style. Pictured are (l-r): Johnny Z, manager; Andres Karu, Love In Reverse; Marc Rainer, vp of promotion and Jann Hendry, nat’l director of rock promotion, Reprise; Mike Ferentino, Love In Reverse; Marsha Zazula, Grazed Management; Gary Briggs, sr. vp of artist development/creative marketing, Craig Kotsch, sr. vp of artist development/creative marketing, Steve Tipp, sr. vp of promotion, Jay Harding, manager of college promotion and Michael Linehan, vp of promotion, all of Reprise.
Disney Sells Hunchback And Dreams

By John Goff

THE HUNCHBACK OF NOTRE DAME is Walt Disney Pictures' 34th full-length animated feature in the company's history. Quite a trip from the early days when most of Hollywood laughed at their sleeves at Uncle Walt and his folly of featuring length animated films. Anybody laughing now?

Well, no. Actually everybody's watching, and following along. So, maybe Hunchback didn't debut Number One at the boxoffice, coming in 2nd behind Empire, ask yourself this. Which one will be around and remembered in 10 years?—You bet. There's more music in Notre Dame Cathedral than black powder blasting caps. Let's check the grosses at that time.

The journey Disney has trod from laughter to respect within the entertainment industry has left the organization as the longest, most successful single studio entity in Hollywood, in the world. Disney not only is into feature films but boasts a record company, Walt Disney Records for marketing soundtracks; The Disney Channel takes care of television; Buena Vista Home Video arm; and let's not forget Disneyland and world. Now, a web site on the Internet has been launched which spotlights Hunchback, another move into the future.

While creative teams push the company into broader areas of entertainment, Disney marketing teams always seem to make sure no motion is lost in selling the product, especially the annual animated centerpiece, none of which has ever lost money for the company. In actuality, the Disney animated feature sells itself, probably is pre-sold before they even pick a subject, but it's the marketing which pushes them into blockbuster, ultimately classic status.

Hunchback Of Notre Dame kicked off with a world premiere party in New Orleans. Not simply at the theatre where there will be hard-ticket but with a 65,000 attended, six-screen premiere in the Louisiana Superdome with the entire proceeding making every television network around the country in addition to TV coverage on Disney's own cable channel; E! Entertainment channel, and every tabloid and entertainment-themed show on air (ET, EXTRA, etc.). The celebration was officiated by Disney Co.'s chairman/CEO Michael Eisner; vice chairman, Roy Disney; and New Orleans Mayor Marc Morial, a parade led by Mickey Mouse and the Disney Brass Band. Live performances included superstar artists who originally brought tunes off the screen: Peabo Bryson and Regina Bell singing "A Whole New World" from Aladdin; Jodi Benson, "Part Of Your World," from The Little Mermaid; Lebo M and Carmen Twillie, "Circle Of Life" from The Lion King and All 4 One doing "Someday," a projected hit from the Hunchback soundtrack CD.

In cities like L.A. and New York, there are live shows preceding the reserved-seat screening of the feature; all colorfully spotlighting past Disney hits, heroes and heroines—Snow White; Cinderella, The Little Mermaid; Pocahontas, Beauty And The Beast, Aladdin—and in each instance the audience is prepared to enjoy—well, barring the boycotting Baptists anyway.

At any rate, Disney brings with it a history of quality entertainment, certainly the top of animation and marketing.

More and more, especially with the strides being made in computer generated animation, other studios and entertainment companies are taking aim at the top of the hill with attempts projecting into the future to unseat Disney. Steven Spielberg's Amblimation animated arm, founded before his partnering with David Geffen and Jeffrey Katzenberg, has been in operation several years now but, while successful on its own level, has not had the success that could approach the point of topping Disney from the throne. If any company were to come close in both quality of story and execution, this one would be it. Disney continues to pioneer animation with computers and 3-D animation, utilized wonderfully in The Lion King, Pocahontas and now Hunchback. They remain not just on the cutting edge but somehow slightly ahead of it.

A recent program sees Disney reaching into high schools in the L.A. area, tapping youths there for animation training. Ostensibly operating on the well-used and well-placed edge that 'you have to put something in to get something out,' Disney is setting up programs in several high schools for selected students to learn the art of computer animation, and beyond. This is invaluable training, bringing the young minds along, stimulating them at the age just before their most creative growth and, while some may jump ship for other companies, the majority will undoubtedly be absorbed into the Disney organization not only to continue the tradition, but to further advance it. This is marketing at its most advanced.

Whatever anyone wants to say about Disney—tight purse strings in respect to studio working personnel and live action performers being the most common rumblings that come out of Burbank—no one can fault their marketing strategies or their ability to not only look into, but practically forecast, the future, especially the future of animation.

So here comes the Internet. And here too, comes Disney with their implementation and execution of the Hunchback web site which, launched in May, not only promotes the film but also attempts to educate, interest and inform visitors on the art of animation via Hunchback. The site boasted over 125 downloadable pages of graphics, interviews, soundbytes, music, film clips, background information, coloring books, games and contests. Here you can find information about directors, producers, artists and technicians connected with the film. There is also information on original author Victor Hugo, listings of his works and background on how this particular novel came into being. Notre Dame Cathedral's architecture and history and footage of the cathedral shot on location is also there, along with the producers and executives who carried the idea from conception to finished product. Viewers also are introduced to storyboards illustrating the tale and can go on a visit to the Production Design Art Studio to see the original drawings upon which the color scheme and characters of the film are based. The film's characters and behind-the-scenes views of the voice talents are here as well as a team of animators and a look at CGI (computer generated imagery) in various stages of production. Music is covered with appearances by composer Alan Menken and lyricist Stephen Schwartz.

By the time you come away from the web site you're geared up for a fairly informed viewing of the film itself. Certainly the appetite is whetted and, in the case of some of the younger members of the family, perhaps a dream has began also.

But that's only the beginning. Out there in the real marketplace, where the bucks are spent is where Disney excels with co-op tie-ins via Burger King, McDonalds, Hunchback-related dolls selling soft drinks, candy bars, drinking glasses, shirts, records and videos.

One of Disney's most successful support ventures for the film comes from Walt Disney Records and is its line of storyteller products for children. This includes Sing-Along, Read-Along, My First Read-Along and Play-Along avenues of product. These have also accompanied previous films and are not only entertaining for youngsters but are informative and educationally inspiring for them as well.

Each CD or cassette contains art to go along with the vocal narration and/or books. Original songs from the film includes a fully-illustrated lyric book. A Bilingual Read-Along in Spanish and English is also being released. All these, as would be imagined, begun their market dates coinciding with the release of the film.

And at the end of it all: another successful film—The Hunchback Of Notre Dame—which, in many aspects, moves out of even animated status with the strides made in CGI. Often, in viewing the film, you're not aware that this is animation and become caught up in the piece as a movie, as a story, as an experience. And when you leave the theatre, if you've followed all the studio's marketing lead-in, you know much more about what you've just experienced. And why? You've also much more willing, the nagging kids aside, to stop and purchase an ancillary item, because they're more than friends now.
1. High Artie Seal - 2
2. Keep Weir - 3
3. Whitney R. Kelly - 4
4. Immature Genius/GZA - 5
5. Funky R. Kelly - 6
6. Whitney R. Kelly - 7
7. Immature Genius/GZA - 8
8. Horace Live - 9
9. Whitney R. Kelly - 10
10. Whitney R. Kelly - 11
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99. Whitney R. Kelly - 100

These are the top 100 pop singles for the week of July 6, 1996, according to Billboard magazine.
SINGLES REVIEWS

■ MELVINS: "The Bit" (Atlantic/Mammouth PRCD 6774-2)

The band That Could Not Be More Heavy, long-time cult favorites the Melvins continue to amaze with their second major label disc, Stag. The first single, "The Bit" is a huge, halting, demon of a tune, as weirdly reverberating, psychedelic guitar has a stone of sound and fury. This should be a popular add on heavy music stations. The CD-single release includes the b-side, "Tipping The Lion," as a well as a non LP bonus track, a cement-truck-on-a-rampage cover of Pink Floyd's "Interstellar Overdrive."

■ THIRD DAY: "Forever" (Reunion/Arista 20341 62032)

Following in the footsteps of such eccentric-crooner artists as Amy Grant, DC Talk, and Jars of Clay, Christian rockers Third Day are seeing CHR and Adult Contemporary action on "Forever," the current single off the band's self-titled disc. And with good reason: "Forever" offers a more high-powered version of Hootie and the Blowfish's catchy rockers, and couldn't be more radio-friendly.

■ SELF: "So Low" (Zoo LP 17193-2)

Critically well regarded Tennessee-based outfit, Self, cars a spot among this year's crop of up-and-comers with its debut disc, Subliminal Plastic Motives, and this moody single, with its Broadwayish piano jaunt, pays huge, anthemic, thickly layered chorus and '90s ironic lyrics ("So Low, I wish I was dead..."), Self is currently touring, and also will be the only band to perform at the Joe Cucurullo volleyball championship July 20th; the event is presented by KROQ and Sony Play Station, among others. In the meantime, "So Low" has been added to MTV's "120 Minutes" and has garnered heavy places at stations in Austin, Nashville, Portland, Houston, and many other cities.

■ I MOTHER ASTRONAUT: "One More Astronaut" (Capitol 32919)

Canadians I Mother Astronaut had a gold hit in their native land with the 1993 debut, Dig, and won a Juno Award for Best Hard Rock Album. They're giving the U.S. market another shot with the new Scenery and Fish disc, and their first choice of a single. "One More Astronaut" is a percolating, psychedelic/funky pleasure that's already been added at 35 stations including WDZB in Detroit, KISW in Seattle, WRCX in Chicago. Scenery and Fish is an enhanced CD which includes bio information, footage of the band in the studio and various cool graphics.

PICK OF THE WEEK

■ BECK: "Where It's At" (DGC PRO-CD-4887)

Beck's 1994 release, Mellow Gold, charmed viewers with its skewed, innovative metaphors of its traditional musical style, and its anthem for the dorky and proud slacker generation, "Where It's At," to the tune of platinum and Top 10. Fans should be equally happy with this, the first single off his new Odelay disc, Jazzy, loopy keyboards, hip hop rhythms, psychedelic swirls of sixties-ish sound, and a happy, pristine, garagey make this a possible add for urban as well as modern rock stations.
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<th>#</th>
<th>Album</th>
<th>Artist/Contributor</th>
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<td>1</td>
<td>LOAD (Elektra 60213)</td>
<td>Metallica</td>
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<td>2</td>
<td>SECRETS (LaFace/Anthony 73000)</td>
<td>Toni Braxton</td>
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<td>3</td>
<td>JAGGED LITTLE PILLOW (Maverick/Repriese/Warner Bros. 45901)</td>
<td>Alanis Morissette</td>
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<td>4</td>
<td>THE SCORE (RuffHouse/Columbia 67147)</td>
<td>Fugeges</td>
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<td>5</td>
<td>FALLING IN TO YOU ( Epic 67514)</td>
<td>Celine Dion</td>
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<td>6</td>
<td>E 1999 ETERNAL (Rubicols/Relativity 5539)</td>
<td>Bone Thugs N Harmony</td>
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<td>7</td>
<td>NEW BEGINNINGS (Epic 61859)</td>
<td>Tracy Chapman</td>
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<td>8</td>
<td>FAIRWEATHER JOHNSON (Atlantic 82396)</td>
<td>Hootie &amp; The Blowfish</td>
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<td>9</td>
<td>TRAGIC KINGDOM (Trauma/Interscope 92550)</td>
<td>Jimmy Buffet</td>
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<td>10</td>
<td>THE NUTTY PROFESSOR (Def Jam/31911)</td>
<td>Soundtrack</td>
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<td>CRASH (RCA 69094)</td>
<td>Dave Matthews Band</td>
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<td>12</td>
<td>THE WOMAN IN ME (MCI 5228)</td>
<td>Shania Twain</td>
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<td>13</td>
<td>EVIL EMPIRE (Epic 79623)</td>
<td>Rage Against The Machine</td>
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<td>DOWN ON THE UPSIDE (A&amp;M 45286)</td>
<td>Soundgarden</td>
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<td>BANANA WIND (MCA 11451)</td>
<td>Jimmy Buffet</td>
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<td>16</td>
<td>GETTIN' IT ALBUM NUMBER 10 (Jive 41504)</td>
<td>Too Short</td>
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<td>BORDER LINE (MCA 15810)</td>
<td>Brooks &amp; Dunn</td>
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<td>TO THE FAITHFUL DEPARTED (Island 52242)</td>
<td>The Cranberries</td>
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<td>BLUE CLEAR SKY (MCA 11428)</td>
<td>George Strait</td>
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<td>DAY DREAM (Columbia 60760)</td>
<td>Mariah Carey</td>
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<td>21</td>
<td>(WHAT'S THE STORY) MORNING GLORY? (Epic 67351)</td>
<td>Oasis</td>
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<td>ROAD TO RESENDA (MCA 11409)</td>
<td>Lyle Lovett</td>
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<td>ODELAY (Geffen 2423)</td>
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<td>BAD HAIR DAY (Roll n' Rock/Scoo Bros 75500)</td>
<td>Weird Al Yankovic</td>
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<td>SIXTEEN STONE (Trauma/Interscope 22053)</td>
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<td>LEGAL DRUNK MONEY (Universal 53010)</td>
<td>Lost Boy</td>
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<td>George Michael</td>
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<td>GARAGE (Armo Sounds/Geffen 60004)</td>
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<td>29</td>
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<td>GANGSTA'S PARADISE (Tommy Boy 1141)</td>
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<td>PIECES OF YOU (Atlantic/RCA 82700)</td>
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<td>DESTINY (Epic 67283)</td>
<td>Gloria Estefan</td>
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<td>ALL EYEZ ON ME (Death Row/Interscope 2204)</td>
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<tr>
<td>34</td>
<td>MISSION TO PLEASE (Island 52244)</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>35</td>
<td>MISSION IMPOSSIBLE (Mother 53682)</td>
<td>Soundtrack</td>
</tr>
<tr>
<td>36</td>
<td>MELLON COLLIE AND THE INFINITE SADNESS</td>
<td>Smashing Pumpkins</td>
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<tr>
<td>37</td>
<td>TINY MUSIC (Atlantic 52871)</td>
<td>Stone Temple Pilots</td>
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<tr>
<td>38</td>
<td>HIGH LONESOME SOUND (MCA 114222)</td>
<td>Vince Gill</td>
</tr>
<tr>
<td>39</td>
<td>ELECTRICLARRYLAND (Capitol 29542)</td>
<td>Butthole Surfers</td>
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<td>40</td>
<td>SWEET DREAMS (RCA 66750)</td>
<td>La Bouche</td>
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<tr>
<td>41</td>
<td>TIGERLUCKY (Elektra 61745)</td>
<td>Natalie Merchant</td>
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<td>42</td>
<td>THE GREATEST HITS COLLECTION (Atlantic 15001)</td>
<td>Alan Jackson</td>
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<td>43</td>
<td>R KELLY (Jive 4579)</td>
<td>R. Kelly</td>
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<td>44</td>
<td>TIME MARCHES ON (Atlantic 82396)</td>
<td>Tracy Lawrence</td>
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<td>45</td>
<td>THE CABLE GUY (Virgin 67654)</td>
<td>Soundtrack</td>
</tr>
<tr>
<td>46</td>
<td>NEW BEGINNING (Epic 67893)</td>
<td>SWV</td>
</tr>
<tr>
<td>47</td>
<td>NOCTURNAL (Priority 50532)</td>
<td>Heliah Skeltah</td>
</tr>
</tbody>
</table>

**CASH BOX TOP 100 POP ALBUMS**

**JULY 6, 1996**

48 | 18 TILL I DIE (A&M 555) | Bryan Adams | 24 3 |
49 | GONE AGAIN (Atlantic 15747) | Patti Smith | **DEBUT** |
50 | JARS OF CLAY (Jive 41550) | Jars of Clay | 44 15 |
51 | CRACKED REAR VIEW (Atlantic 92813) | Hootie & The Blowfish | 41 88 |
52 | TWISTER (Warner Bros. 45234) | Soundtrack | 47 8 |
53 | WAITING TO EXHALE (Atlantic 15796) | Soundtrack | 48 28 |
54 | WHAT THE HELL HAPPENED TO ME? (Warner Bros. 45151) | Adam Sandler | 46 19 |
55 | SMELLS LIKE CHILDREN (Nothing/Interscope 92814) | Various Artists | 67 14 |
56 | THE BURDENS OF BEING UPRIGHT (Island 52417) | Tracy Bonham | 53 9 |
57 | X-GAMES VOL: MUSIC FROM THE EDGE (Tommy Boy 1173) | Various Artists | 68 3 |
58 | GOOD GOD'S URGE (Warner Bros. 46126) | Porno For Pyros | 52 4 |
59 | METALLICA (Elektra 61113) | Metallica | 69 124 |
60 | DANCE MX USA VOL 4 (Quality 6747) | Various Artists | 66 14 |
61 | THE GREAT SOUTHERN TRENDKILL (EastWest 61908) | Pantera | 50 6 |
62 | SUNSET PARK (Flavor Unit/EastWest 61904) | Soundtrack | 54 8 |
63 | WALKING WOUNDED (Atlantic 82612) | Everything But The Girl | 56 5 |
64 | NEAL MCCOY (Atlantic 82907) | Neal McCoy | 65 3 |
65 | WHATCHA LOOKIN' 4 (Capitol/Dive 92684) | Various Artists | 62 9 |
66 | SMOKIN' (RCA 53010) | Def Leppard | 63 22 |
67 | SPARKLE AND FADE (Tim/Kerr/Capitol 92928) | Everclear | 75 24 |
68 | 111 (Capricorn/Mercury 942641) | Various Artists | 311 13 |
69 | PRESIDENTS OF THE UNITED STATES (Sony 672849) | Presidents Of The United States | 70 42 |
70 | ICE CREAM MAN (No Limit/Phony 53987) | Various Artists | 71 10 |
71 | CLUB MX '96 VOL 1 (Cold Front/R.E.M. 6216) | Various Artists | 79 18 |
72 | GREATER NEED (MCA 56547) | Morgan Lorrie | 63 3 |
73 | RELISH (Blue Gothic/Mercury 526999) | Joan Osborne | 72 32 |
74 | AMERICAN STANDARD (Mammoth/Atlantic 52533) | Seven Mary Three | 82 25 |
75 | FRESH HORSES (Capitol/Nashville 32060) | Garth Brooks | 73 29 |
76 | Q's JOOK JOINT (Dewitt 45375) | Quincy Jones | 59 18 |
77 | JEFFERIES (Virgin 52399) | Def Leppard | 74 6 |
78 | BOYS OF JULY VOL 1 (Tommy Boy 1137) | Various Artists | 86 15 |
79 | THE COMING (Elektra/EGI 61742) | Busta Rhymes | 87 9 |
80 | GREATEST HITS (Capitol 30336) | Jeff Seger & The Silver Bullet Band | 92 44 |
81 | GAMES REDNECKS PLAY (Warner Bros. 45858) | Various Artists | 93 5 |
82 | GRAVITY KILLS (TVT 9190) | Gravity Kills | 99 3 |
83 | HELL FROZES OVER (Geffen 24725) | Eagles | 94 13 |
84 | DELINQUENT HABIT (Loud/A&M 66029) | Delinquent Habits | 95 8 |
85 | BETWEEN NOW & FOREVER (Asylum/WEA 61808) | Bryan White | 100 3 |
86 | FOUR (Atlantic 54026) | Blues Traveler | 96 74 |
87 | CROSSEYECOOL (LaFace/Atlantic 79809) | TLC | 88 13 |
88 | THE RESURRECTION (Rap-A-Lot/Noyle Tygle 4155) | Geto Boys | 76 13 |
89 | WILD MOOD SWINGS (Elektra/Fiction 61744) | The Cure | 87 3 |
90 | I LOVE TO TELL '25 TIMELESS HYMNS (Sparrow 51460) | Various Artists | 88 94 |
91 | THE MEMORY OF TREES (Reprise/Warner Bros. 46100) | Andy Griffith | 89 28 |
ALBUM REVIEWS by Daina Darzin

[**BIOHAZARD:** Mata Leao (Warner Bros. 9 46208-2)]
Along with Pantera, Metallica, Slayer and very few other '80s metal bands, Biohazard survived to rock another decade with its heavy, hard-core, assaultive style. *Mata Leao* begins in typical aggressive fashion with a chant of "f*ck the rules!" and doesn't let up throughout this more headbanging-for-your-back disc. The gloomy pulse and rap vocals of "Waiting To Die," along with the more industrial, complex sound of "These Eyes (Have Seen)" mark a musical advancement on this, Biohazard's second Warner Bros. release; "Competition" hearkens back to a pummeling, about-to-derail-Amtrak-train velocity. A powerful live act with genuine street credibility, Biohazard has a dedicated and substantial fan base that will be buying this disc the day it comes out.

[**TONIC:** Lemon Parade (Polydor 314531042)]
Audiences who prefer their altern-rock with the emphasis on the rock will find much to like in this debut disc, a dark, emotional collection of guitar-driven material. An apt producer choice, Jack Joseph Puig (Black Crowes, Belly, Jellyfish) brings a huge, powerful sound that was born to be on the radio. (The fact that Tonic bassist Dan Rothchild himself produced Better Than Ezra's platinum Deluxe probably didn't hurt either.) A very accessible and hit-oriented record that has the potential to be huge, garnering a lot of activity straight out of the box. The first single, "Open Up Your Eyes" is a gorgeously heavy and anthemic arena-rock-style track that was recently #1 most added at Active Rock stations, including Q104 and Z Rock Network in New York, San Francisco's Live 105, and close to 100 others.

[**FIRESIDE:** Do Not Tailgate (American 2-43084-A)]
So, if you took Silverchair and transported that band to Sweden, you might have Fireside. Barely out of their teens, the members of this spirited, heavy-alt-rock outfit have already received country's equivalent of a Grammy for best hard rock band, sporting an inventive and polished sound that's particularly impressive for such a young band. Fireside traverses easily from more metallic-edged cuts like "Smokerboy," to the wall-of-sound, jangly-synthesized "Kilotin," which recalls Rage Against The Machine. But the group's forte is a big, muscle-bound rock sound that will translate just fine for American heavy-music fans.

[**KMFDM:** XTORT (War Trax/TVT TTVT242-2)]
A major league indie success story, KMFDM was one of the pioneers of the industrial-rock wave (Nine Inch Nails, Ministry) and has gathered its friends together for their new disc. Guest stars on XTORT include Chris Connelly, Bill Reinh of Ministry and Revolting Cocks and F. E. Minch of Einsturzende Neubauten, as well as spoken word artist Nicole Blackman. The first single, "Power," is a blippy, turbo-propelled track that was born to be a dance hit, with guest vocals by Cheryl Wilson. More upbeat and catchy than the band's very dark previous releases, XTORT and the band's recent track on the platinum *Mortal Kombat* soundtrack should take KMFDM to the next level.

**PICK OF THE WEEK**

[**VERNON REID:** Mistaken Identity (550 Music/Epic BK 67896)]
Pioneering, Grammy-winning outfit Living Colour made a smashing debut in 1988 with the platinum *Vivid*, its classic single, "Cult of Personality," and a gig opening for the Rolling Stones. Unfortunately, that turned out to be the band's zenith. But guitarist/songwriter Vernon Reid has a long-term career in front of him if this stunning solo debut is any indication. *Mistaken Identity* is an unconventional, wildly adventurous and atmospheric disc. "Uptown Drifter" is a fluid, jazzy dream; "You Can Say He's Just a Psychotic Friend" (featuring Chubb Rock) stays close to Living Colour's smart, ironic, guitar-driven sound and subject matter, while the title track weaves '80s influences—old-style hip hop sounds and metallic guitars—into a hypnotic, hazy, mostly instrumental adventure. "St. Cobain" is noisy, and atonally grungy, while the deadpan Indian music track, "Important Safety Instructions," featuring Laurence Fishburne's narration on the care and feeding of one's karma, makes for a hilarious change of pace. Gorgeously produced by Prince Paul (De La Soul), Teo Macero (Miles Davis, Charles Mingus) and Reid, *Mistaken Identity* contains an enhanced CD-ROM.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Sales</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Your Makin' Me High/Let It Flow</td>
<td>Toni Braxton</td>
<td>Epic/LaFace</td>
<td>76,000</td>
<td>1</td>
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<tr>
<td>2</td>
<td>How Do You Want It/California Love</td>
<td>DeShawn/Kristina Simpson</td>
<td>J Records/Capitol</td>
<td>41,000</td>
<td>2</td>
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<tr>
<td>3</td>
<td>The Crossroads</td>
<td>Bone Thugs N Harmony</td>
<td>ELEKTRA</td>
<td>38,000</td>
<td>3</td>
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<td>4</td>
<td>Tough Me, Tease Me</td>
<td>Case Feat. Foxy Brown</td>
<td>Def Jam/Interscope</td>
<td>32,000</td>
<td>4</td>
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<tr>
<td>5</td>
<td>Why I Love You So Much (Rowdy/Rasta 5072)</td>
<td>Monica</td>
<td>LaFace</td>
<td>29,000</td>
<td>5</td>
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<tr>
<td>6</td>
<td>Kissin' You (Bad Boy/Rasta 5072)</td>
<td>Total</td>
<td>LaFace</td>
<td>27,000</td>
<td>6</td>
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<tr>
<td>7</td>
<td>Get On Up (Up Town/MCA 3955)</td>
<td>Jodeci</td>
<td>MCA</td>
<td>25,000</td>
<td>7</td>
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<td>8</td>
<td>Twisted</td>
<td>Keith Sweat</td>
<td>J Records/Capitol</td>
<td>23,000</td>
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<td>9</td>
<td>Only You (Bad Boy/Rasta 5072)</td>
<td>112</td>
<td>LaFace</td>
<td>22,000</td>
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<td>10</td>
<td>Hat (Fallas Universal 5608)</td>
<td>Cruel Conflict</td>
<td>Universal</td>
<td>21,000</td>
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<td>11</td>
<td>You (Up Town/Universal 56001)</td>
<td>Monifah</td>
<td>Universal</td>
<td>20,000</td>
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<td>12</td>
<td>I Like</td>
<td>Montell Jordan</td>
<td>Elektra</td>
<td>19,000</td>
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<td>13</td>
<td>Housekeeper</td>
<td>Men Of Vizion</td>
<td>J Records/Capitol</td>
<td>18,000</td>
<td>13</td>
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<td>14</td>
<td>You're The One (RCA 64511)</td>
<td>SWV</td>
<td>RCA</td>
<td>17,000</td>
<td>14</td>
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<td>15</td>
<td>I Can't Sleep Baby (Live 42373)</td>
<td>R.Kelly</td>
<td>Debut</td>
<td>16,000</td>
<td>15</td>
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<tr>
<td>16</td>
<td>Keep On, Keepin' On (From &quot;Sunset Park&quot;)</td>
<td>MC Lyte Feat. Xscape</td>
<td>LaFace</td>
<td>15,000</td>
<td>16</td>
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<td>17</td>
<td>They Don't Care About Us (Epic 78212)</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>14,000</td>
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<tr>
<td>18</td>
<td>Back To The World ( Overseas 17629)</td>
<td>Tevin Campbell</td>
<td>J Records/Capitol</td>
<td>13,000</td>
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<tr>
<td>19</td>
<td>Morn' N Ride It (The Train)</td>
<td>Big Sean/Atlantic 90634</td>
<td>Atlantic</td>
<td>12,000</td>
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<tr>
<td>20</td>
<td>All The Things (Your Man Won't Do) (From &quot;Don't Be A Manace...&quot;)</td>
<td>Joe</td>
<td>Island</td>
<td>11,000</td>
<td>20</td>
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<tr>
<td>21</td>
<td>Get Money (Big Sean 9087)</td>
<td>Junior M.A.F.I.A.</td>
<td>Epic</td>
<td>10,000</td>
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<tr>
<td>22</td>
<td>Never Too Busy (Columbia 67276)</td>
<td>Kenny Lattimore</td>
<td>Columbia</td>
<td>9,000</td>
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<td>23</td>
<td>Ain't No Nigga/Dead Presidents</td>
<td>Da'Poetry/Livess</td>
<td>J Records/Capitol</td>
<td>8,000</td>
<td>23</td>
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<tr>
<td>24</td>
<td>If I Ruled The World (Columbia 78327)</td>
<td>Nas</td>
<td>Columbia</td>
<td>7,000</td>
<td>24</td>
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<tr>
<td>25</td>
<td>Always Be My Baby (Columbia 90700)</td>
<td>Mariah Carey</td>
<td>Columbia</td>
<td>6,000</td>
<td>25</td>
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<td>26</td>
<td>Down Low (Nobody Has To Know) (Live 42373)</td>
<td>R.Kelly Feat. Ronald Isley</td>
<td>J Records</td>
<td>5,000</td>
<td>26</td>
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<tr>
<td>27</td>
<td>Count On Me (From &quot;Waiting To Exhale&quot;)</td>
<td>Whitney Houston &amp; Cece Winans</td>
<td>Arista</td>
<td>4,000</td>
<td>27</td>
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<tr>
<td>28</td>
<td>Forever More (Vick Groove 78297)</td>
<td>Puff Johnson</td>
<td>J Records/Capitol</td>
<td>3,000</td>
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<tr>
<td>29</td>
<td>Ain't Nobody/Kissing You (Bad Boy/Rasta 9055)</td>
<td>Faith</td>
<td>J Records/Capitol</td>
<td>2,000</td>
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<td>30</td>
<td>Please Don't Go (MCA 50158)</td>
<td>Immature</td>
<td>Arista</td>
<td>1,000</td>
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<td>31</td>
<td>Lady (EMI 25454)</td>
<td>D'Angelo</td>
<td>EMI</td>
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<td>In The Mood (LaFace 4127)</td>
<td>Donell Jones</td>
<td>LaFace</td>
<td>1,000</td>
<td>32</td>
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<tr>
<td>33</td>
<td>Scarred (Luther Campbell/Island 16400)</td>
<td>Luke</td>
<td>Island</td>
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<td>34</td>
<td>A Thin Line Between Love &amp; Hate</td>
<td>J.J. Mac/Miner Bros.</td>
<td>Tuff-N-High-Town</td>
<td>1,000</td>
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<td>35</td>
<td>Let's Lay Together (Island 7165)</td>
<td>The Isley Brothers</td>
<td>Island</td>
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<tr>
<td>36</td>
<td>You Said (Island 556350)</td>
<td>Mona Lisa</td>
<td>J Records/Capitol</td>
<td>1,000</td>
<td>36</td>
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<tr>
<td>37</td>
<td>S.O.Clock (MCA 50075)</td>
<td>Nonchalant</td>
<td>MCA</td>
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<td>38</td>
<td>It's You That's On My Mind (Island 38643)</td>
<td>Quindin</td>
<td>Island</td>
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<td>39</td>
<td>I Will Survive (LaFace 46492)</td>
<td>Chantay Savage</td>
<td>LaFace</td>
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<tr>
<td>40</td>
<td>Blackberry Molasses (EastWest/64299)</td>
<td>Mista DEBUT</td>
<td>EastWest</td>
<td>1,000</td>
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<tr>
<td>41</td>
<td>One For The Money (Motown 806512)</td>
<td>Horace Brown</td>
<td>Motown</td>
<td>1,000</td>
<td>41</td>
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<tr>
<td>42</td>
<td>It's All The Way Live (Now From &quot;Eddie&quot;)</td>
<td>Coolio</td>
<td>J Records/Capitol</td>
<td>1,000</td>
<td>42</td>
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<tr>
<td>43</td>
<td>Neptunes From &quot;Don't Be A Manace...&quot; (Island 854584)</td>
<td>Lost Boyz</td>
<td>Island</td>
<td>1,000</td>
<td>43</td>
</tr>
</tbody>
</table>

**CASH BOX TOP 100 URBAN SINGLES**

**JULY 6, 1996**

- *This Week's #1 Artist: R. Kelly*
- *High Debut: R. Kelly*

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**Pause**
THE NUTTY PROFESSOR (Paramount 31911) .. Soundtrack 2 3
THE SCORE (Ruffhouse/Columbia 67147) .. Puffees 4 19
GETHINST (ALBUM NUMBER 10) (Jive 4154) .. Too Short 3 5
LEGAL DRUG MONKEY (Jeunesse 5016) .. Lost Boyz 1 3
MISSION TO PLEASE (Island 524214) .. The Isley Brothers 6 6
E. 1999 ETERNAL (Ruthless/Relativity 5539) .. Bone Thugs N Harmony 5 47
R. KELLY (Jive 1957) .. 2Pac 7 28
ALL EYES ON ME (Death Row/Universal 52094) .. Master P 11 16
ICE CREAM MAN (Priority 53978) .. Monifah 9 5
MOODS...MOMENTS (Uptown/Universal 53004) .. SWV 10 10
THE RESURRECTION (Rap-A-Lot/Nob Teyle 41559) .. Gelo Boys 14 12
WHATCHA LOOKIN 4? (Arista 72127) .. Kirk Franklin & Family 13 9
SUNSET PARK (Flavor Unit/EastWest/Epic 61904) .. Soundtrack 15 10
LOOK JOINT (Jive 52848) .. LL Cool J 28 28
KILLA KAL (Jive 41577) .. Celly Cel 12 8
MISS THANG (Rowdy/Arista 37004) .. Monica 17 44
NEW BEGINNING (RCA 64627) .. SWV 10 10
UNCLE LUKE (Luther Campbell/Island 61900) .. Luke 16 5
MAXWELL'S URBAN HANG SUITE (Columbia 66434) .. Maxwell 23 11
THE LAST GENERATION (Virgin 41553) .. Shayheim 18 3
THE COMING (Elektra 67142) .. Busa Rhymes 19 13
TOTAL (Atlantic 72099) .. Total 20 18
DAY DREAM (Columbia 66700) .. Mariah Carey 21 33
SO SO DEF BASS ALL-STARS (Jive 55001) .. Various Artists 39 2
RETURN OF THE REAL (Priority 53933) .. Ice T 22 2
BROWN SUGAR (EMI 232629) .. D'Angelo 33 48
WHO'S KIDDING A.K.A. (Jive 560 Music/Epic 57144) .. George Clinton & The P-Funk All Stars 20 4
WAITING TO EXHALE (Arista 19706) .. Soundtrack 25 24
SOLO (Perspective 49017) .. Solo 30 39
SMITH (Ruff/Ruff Jam/2346) .. Kenny Lattimore 28 28
KENNY LATTIMORE (Columbia 67125) .. Kenny Lattimore 35 5
FATHER & SON (Elektra 61859) .. Eddie & Gerald Levert 65 36
DON'T CLEAR MY THROAT (MCA 52424) .. D.J. Mora 19 13
11-20-79 (Island 52424) .. Mona Lisa DEBUT
ATM LINE BETWEEN LOVE AND HATE (Warner Bros. 48134) .. Delinquents Habits 28 28
FUTURE RHYTHM (Radikal/Critique 15452) .. Digital Underground 30 22
SOUl SURVIVOR (Sin-Drome 5910) .. Bobby Caldwell 24 6
WORDS (LaFace/Arista 20222) .. The Tony Rich Project 40 23
PHYSICAL FUNK (Outlaw/Def Jam 53103) .. Domino DEBUT
MY HEART (Lalo's/Anti 26025) .. Donell Jones 41 21
LOUDBER THAN WORDS (Motown 31453) .. Lionel Richie 15 10
TAXI DANCE (Pride/EMI 33333) .. Heather B. DEBUT
UNTACHABLE (Relativity 1565) .. Mac Mall 24 10
ORIGINAL GANGSTARS (No-Leaf/Vibe 45153) .. Soundtrack 32 8
EDDIE (Island/Hollywood 52424) .. Soundtrack 42 1
THAT DAY (MCA 11266) .. Nonchalant 34 38
THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11255) .. Jodeci 44 47
BLACK 'N DANGEROUS (Atlantic 20243) .. Young MC 15 9
GANGSTAS (Ruffhouse/Columbia 67141) .. Coolio 30 11
KOLAGE (Chrysalis/Euro 35484) .. Bahamadia 50 11
GREATEST HITS (Right Stuff/Capitol 30600) .. Al Green 51 44
WE GOT IT (MCA 1385) .. Immature 26 27
OPEN MIC DOG (So So Def/Columbia 67022) .. Xscape 62 47
NOTURNAL (Duck Down/Priority 50532) .. Heltah Skeltah DEBUT
NAKED AND TRUE (Blue Moon/AJ 92600) .. Randy Crawford 53 9
FAITH ITALIA (Big//Shade 11) .. Faith Evans 54 5
TO BE DA BEAT CH ALL (Wapshot/Ubin 815) .. MC Breed 55 5
STEEL ON A MISSION (Priority 53984) .. Lil' H.D. 56 4
LIQUID SWORDS (Geffen 24613) .. GeniusGZA 57 32
DROWNED IN THE CUT (Epic/Def Jam 52453) .. Eight Ball & MJG 54 8
DOGG FOOD (Death Row/Interscope/Priority 50546) .. Tha Dogg Pound 29 5
I WILL SURVIVE: DON'T IM MY WAY (RCA 66775) .. Chantay Savage 61 15
SOUL FOOD (LaFace/Anti 26018) .. Goodie Mob 60 31
COUNTDOWN (Comedown/No Limit/Loafa 7090) .. Puff Johnson 62 22
INSOMNIA...THE ERICK SHERMON COMPILATION ALBUM (Interscope 10006) .. Various Artists 63 8
YOUNG,RICH AND DANGEROUS (Ruffhouse/Columbia 67441) .. Kris Kross 69 26
CRAZY SKY (Ruffhouse/Columbia 67450) .. TLC 70 75
KIRK FRANKLIN & FAMILY (GospoCentric 72110) .. Kirk Franklin & Family 71 77

Jimmy Jam & Terry Lewis, who have together written and produced material for more than 40 singles and albums that have been certified gold or platinum, have contributed music for a major segment of the Opening Ceremony of the 1996 Olympic Games in Atlanta.

"ATLANTA'S WELCOME TO THE WORLD" is the title of the "feel good" musical presentation award-winning songwriters/producers Jimmy Jam & Terry Lewis are preparing for the Opening Ceremony of the 1996 Olympic Games. Don Mischer, Executive Producer/Director for the Centennial event, says, "Atlanta is a young city with an incredible enthusiasm for the Games. We want to reflect the youthful spirit and energy of this city when we welcome the world, (Jam & Lewis) have helped us create a contemporary, dynamic track which is distinctly American and features some of the finest young people, not only of Atlanta, but of the nation as well." Entertainment for the production will range from steeple to hop hop to cheerleaders to contemporary movement. Atlanta holds an important role in the faces of the pair, who were fired from (The Artist Formerly Known As) Prince's band (The Time) for missing a show while grounded there during a rare snowstorm in February, 1983. "If it had not been for that storm in Atlanta," says Jan, "we would probably still be in that band. Now we have the opportunity to give something back to a great city that really changed our lives."

CHILDREN'S CAMP FUNDRAISER, LOUD Records, Heavy D and other young industry enterprises gathered at the Fribers Club in New York City June 26, for a fundraiser to benefit Camp Viva, a week-long summer camp for children and families affected/infected by HIV/AIDS. Camp Viva is the end result of the joint efforts of LOUD president, Steve Riffkind along with his partners Jon Kitinark and Rich Isaacson, Vibe magazine CEO Keith Clinkscale, supermodel Veronica Webb, Uptown president/recording artist Heavy D, Jon Leshay of Columbia Records, Kidara Jones (Quincy's daughter), of Tommy Jones/Pepe Peas and Andy Hilfiger of Tommy Hilfiger. Proceeds will be donated to Camp Viva.

MO' OLD SCHOOL: If the recent show at L.A.'s Greek Theatre featuring The Dramatics, The Stylistics and the Chi Lites wasn't enough to whet the appetite for classic soul presentations, then the Thump Records Inc. (specializing in "old school" CD compilations) upcoming August 3 concert at the same venue should dust off further memories. Headlining the bill will be Heatwave ("The Groove Line," "Always & Forever," "Boogie Nights"), plus Brenda's Tabulations ("The Touch Of You," "Right On The Tip Of My Tongue," "Dry Your Eyes," "Stay Together Young Lovers"), Aaron ("Rock n Roll Gangster," "Magic Night"), The Intruders ("Cowboys To Girls," "Together," "I'll Always Love My Mama"), Bobby Taylor & The Vancouvers ("Does Your Mama Know About Me"), Major Harris ("Love Won't Let Me Wait," one of the first R&B tracks with a moaning female) and Friends Of Distinction ("Going In Circles," "Grazing In The Grass.""

Hug Masekela's most requested song...and —"Love Or Let Me Be Lonely." The show promises to be a treat for fans of the above tunes. In the Hospitality Lounge after his stage set, Dramatics lead singer Ron Banks waxed with enthusiasm for the group's recent Cash Box column.

ADDIRHYTHM: Ivie Records artist JOE recently exceeded gold status with sales of over 600,000 copies of his "All The Things..." single from the Don't Be A Menace... soundtrack on Island Records.
THE RHyme

By Peter Miro

Tracy Danielle Robinson is founder and president of Look Hear Sound And Vision, a burgeoning, black-owned company which has been the production company of choice for several recent rap music videos, as well as commercials, films, infomercials, television credits and other events. Within the past year, Ms. Robinson has carved out an enviable niche for herself and her talented roster of directors and production crew, as new horizons beckon.

HOT SPRINGS, SHATIUS MASSAGES—may relax her during off hours, but when the clipboard snaps during a video shoot, producer Tracy Danielle Robinson is all business. The mainstay of her 12-month-old production company, Look Hear, Sound And Vision has been rap music videos, with budgets ranging from $30,000 to over $200,000. Recording artists who have lensed their work with her include 2Pac, Vesta, Patha, Queen Latifah, R. Kelly, Ron Isley, Kassion, Mac 10, and the last eight production of rapper-director Gary C. Robinson’s years intern in a production assistant, performing craft services, casting, scouting locations and working for Fragile Films, Propaganda, Two Headed Monster and Squeak Pictures has finally received dividends for the self-taught filmmaker. Her initial film education consisted of courses at UCLA, Central State University and American Film Institute. Now she represents twelve multi-cultural directors, and can configure crew and services for a growing array of projects.

Heading my own production company is not as glamorous as it may sound,” she says. “In fact, I still find myself doing many of the same jobs I did for years, especially for smaller budget projects. I haven’t actually had to perform craft services, but scouting locations, casting, etc. I still do it all.”

Rap videos have provided a broad base of opportunity for production companies the size of hers, she elaborates. Her challenges have reflected the demands of the marketplace when she lensed alternative versions of “How Do You Want It?” for 2Pac, a “clean edit” and a Playboy Channel version, with a “lots of interesting shots” co-lensed by crossover director Ron Hightower, recruited for the shoot himself doing many of the same jobs I did for years, especially for smaller budget projects. I haven’t actually had to perform craft services, but scouting locations, casting, etc. I still do it all.

Look Hear Sound & Vision recently wrapped production for 2Pac’s video “It’s All About You” from his multi-platinum selling album All Eyez on Me, on the New and “UnTouchable” Death Row Records. The production, filmed in Los Angeles, featured elaborate set designs, including a fashion runway constructed entirely on the set. Marlene Rhea directed, Tracy Robinson produced, Picture were (1-r): Been the production of choice for several recent rap music videos, as well as commercials, films, infomercials, television credits and other events. Within the past year, Ms. Robinson has carved out an enviable niche for herself and her talented roster of directors and production crew, as new horizons beckon.

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Urban Singles Reviews

By Peter Miro

- CHARISSE ARRINGTON: “Down With This” (MCA MCA5P-3589) Producers: Todd Cheet, Fletcher Bradley, Charisse Arrington, Hank Shakle, David Harleston, Gary “Silky” Davis, Daddy-O MCA offers a strong urban market entry with Ms. Arrington’s multi-track EP, bristling with funky, hip hop vitality on the “Young Wu Mix” guest-rapped by GP (“The Grain”), and the mainstream radio edit bearing a danceable, hip swaying party groove. Her vocals are competently layered on the midtempo “Harlem Nu World Mix,” restyled courtesy of Assim. The radio edit will appear on her forthcoming album, which should shine given the cohesive team work displayed so far.

- HASAN: “All About The Money” (Epic Street ESK 7740) Producers: Jose Sanchez, Frank Rodrigue, Junior Guillermo Edgehill, Hasan.

No, it’s not the Loose Ends rhythm track that’s reincarnated here, in yet another body, but “No One’s Gonna Love You,” once done by the S.O.S. Band, which resonates along a similar lower register bass vibe. On top of which rapper Hasan pontificates in a scattergun stream of rhymes about hustling for cash, or risk being forsaken by his material girl who opens the new. Has a catchy flow to it, with Shanne Price’s vocals woven in for effect.

- DEBORAH COX: “Where Do We Go From Here” (Asita ARSD-3010) Producers: Vincent Herbert, Clive Davis

Ms. Cox submits a cleanly mastered, radio-friendly ballad, with old school, gospel-tinged flavor. The buildup to this tune is reminiscent of the classic crescendos in “Remember What I Told You To Forget” by Tavares, but straddles a pop/soul borderline. From her self-titled debut LP.
Jazz Notes

Playboy Jazz Fest: A Success Beyond The Stage?

By M.R. Martinez

Laio Schifrin and his sterling sideman and mini-big band provided some sterling highlights during the 18th Annual Playboy Jazz Festival, which sold out two days at the Hollywood Bowl. Schifrin and company performed the suite "Gillespiana" — a tribute to his late mentor Dizzy Gillespie — and (of course) a jazzy version of his ubiquitous TV theme hit "Mission: Impossible.

DURING THE SIX WEEKS of Playboy Jazz Festival sponsored or related events, the city of Los Angeles' retail stores had a prime opportunity to capitalize on all the promotion and attention surrounding the event. While many stores did not notice a spike in sales due to the plethora of community events that generated press, advertising and other promotions, some stores did note increased inquiries about the music. A sampling of retailers contacted by Cash Box revealed that the most successful jazz sales were powered by label campaigns.

At least one outlet benefited from the staging of a Playboy Jazz Fest-related event. Sam Goody's Pasadena Plaza store, which served as an official sponsor of the three-day "Old Pasadena Summer Fest" which offered Playboy Jazz Fest-promoted music during each day of the Memorial Day holiday affair. According to store manager Del Byrd, jazz registered in the top 20 spots at his store during that weekend, explaining that the final tally came to between 5,000 and 6,000 pieces. Among the top selling jazz titles were artist Paul Taylor's On The Horn album released on tiny Unity Records, and Doc Powell, Discovery Records release Laid Back.

"During that same week, my top selling title was 2Pac Shakur's record, but on that weekend, Paul Taylor logged in at about 375 pieces," Byrd says. Taylor performed during the Pasadena event, and was well-received by the holiday revelers, which may have accounted for his healthy tally. The Goody's store manager said that he had received product like Taylor's on consignment as many of the artists on smaller labels hadn't been stocked in his store.

Powell's release, on the other hand, was included in a package of jazz titles the store promoted as part of a program sponsored by WEA, which distributes Discovery product and also sponsored Goody's booth at the Pasadena event. He said that WEA had underwritten store promotions, including flyers, posters, advertising in local newspapers and some air time. Byrd says that the WEA titles were also stocked heavily on a consignment basis as part of the promotion.

The Goody's had about 15 listening posts at the Pasadena fest, which Byrd says held about 20 titles each, and helped to spark sales. Byrd says that perhaps the single biggest boost to sales was an artist signing booth adjacent to the Sam Goody's booth, and that consumers bought product for artists they sign. Other artists with current product in the marketplace benefited from that connection, including The Charlie Hunter Quartet and Freddie Ravel.

The Sam Goody's booth had stock positioned on a table near the cash register and a pair of store fixtures for overstock. "I still had to take orders on some thing," Byrd says.

The store manager said that the Pasadena festival was so successful for them, Sam Goody's will return to Old Town Pasadena July 15-16 for the "Jazz In The Park" series and expects that event to boost sales of jazz titles. Although he wouldn't strictly attribute what he called "gangbuster business" that was "out of control" to the staging of Playboy Jazz Fest-related events, Jeff Stoltz, jazz buyer for the Wherehouse chain says June's jazz business was up. "I think that the Playboy events did provide a much bigger consumers awareness of the music, and we did do an image ad in the Playboy program, but I think that the best thing for us during June was that we ran a major sales program with Verve (Records, distributed by PolyGram)," Stoltz says. "We did particularly well with Verve midline titles," he continued, noting that such product was priced at $8.99 or three titles for $24.97.

Stoltz, says that the 281-store chain's outlets in Southern California also benefited from having a booth at the KIFM Anniversary Party held over the Memorial Day weekend in San Diego, where Verve artists Jeff Lorber and Freddie Ravel appeared. He said that the Verve campaign was backed by point-of-purchase material, ads in local newspapers and time buys on radio, including non-jazz outlets like AAA and urban.

"We had some co-op funds from Verve, but I have to stress that we spent a lot ourselves in order to make this campaign a success," Stoltz says.

(Continued on page 22)
LaBelle Long on Show

By M.R. Martinez

UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA—The vocal prowess and engaging showmanship of Patti LaBelle was almost sabotaged on this night by the very people who have made her a star—the fans. A steady procession of the adoring horde filled up to a corner of the stage where they showered her with flowers, jewelry, notes presumably professing love and even clothing! A couple of men from the audience even joined her on stage for some mildly humorous interplay.

While an entertaining show by most standards, LaBelle, who admitted that she was fighting a summer cold that had forced her to cancel the previous night’s show in Las Vegas, was unable to get her groove on because of the distractions. She kept assuring the audience that she was going to “take her time” and “not rush it,” although some hoped that meant that she would be more expansive musically.

The selection of material performed was expansive, drawing from the singer’s vast songbook and other material with which she has been associated. During the early part of her nearly two-hour set, songs like “On My Own,” “Never Walk Alone,” “New Attitude” and “Somebody Loves You” were delivered by LaBelle with the dramatic and musical flourishes that have been a benchmark of her live shows since early in her career.

It was during “Somebody Loves You” that LaBelle invited a pair of young men on after they brought her various gifts. She asked one of the young men to dance with her and then to sing for her. While the young man showed a decent voice and some heartfelt soul, it wasn’t Patti. The next young man’s vocals were, well, a joke. And while LaBelle often interjects humour into her show (she was good enough at it to rate a short-lived NBC sitcom), this was not Patti.

While she should be lauded for honoring her fans, getting them to participate in the delivery of her show preveous true appreciation of her craftsmanship. Even her well-oiled 10-member crew of musicians and backing singers could have been given more time to display their obvious talents.

LaBelle’s pure, emotionally acute presentation of a song and honest rapport with the audience often made the digressions tolerable. Because of her distinct voice and affable personality you could almost tolerate fans wanting to turn her stage into a department store.

Pink Noise Test

By Daina Darzin

Pink Noise Test fit right in among the venue’s clever assortment of tables and movie theater seats; the whole place has a punk-rock-used-furnishings-store feel. (That’s a compliment.) Anyway, you’ve probably never heard of Pink Noise Test, but the band could have a terrific career in front of it. The L.A.-based band accurately dubbed itself “candy noise;” its sound centers around the wild, aggressive whoosh of feedback and samples that made early Jesus and Mary Chain and My Bloody Valentine so compelling and weirdly evocative. Like J&M Chain, Pink Noise Test infuses its garage- and proud grind with emotion, verve and a way a melody, in love with both its pop sensibility and metal-machine-music buzz.

Pink Noise Test has only been together for a couple of years, but has already snagged opening slots with Oasis, Machine of Loving Grace and Course of Empire, and recently signed to Interscope. Fans who just can’t wait for the band’s major label debut can go out immediately and staple its recently-released The Electric Train E.P. on Boys Life Records. The single, “All The Same To Me;” has an urgent, skewed Brit-punk hook, which, like, disintegrated while Kirk Hellie’s guitar warp-speeded through a denatured wall of skreeks and skronks. Similarly, “Lead” cheerfully abandoned its melodic ambiguities for shards of loud, slashing feedback; “Where It’s At” started off with a gleefully repetitive, stuck-record noise loop and weirdly disembodied guitar flourishing in some aural universe all its own. Pink Noise Test finished off its short set in fine style with a new song, “Spitting Rain.” It was (guess what), heavy on the feedback...
NEW RELEASES GUIDE

(Editors Note: The Cash Box New Release Guide bows this week and will be regularly updated and alternately be featured in the magazine or the Cash Box Retail Guide each week. In the coming weeks, the Release Guide will be expanded to include all music genres and a wider range of independent releases that are coming through the pipeline. We welcome comments and reaction to this feature.)

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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<tbody>
<tr>
<td><strong>JULY — NO DATE SET</strong></td>
<td></td>
<td></td>
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<tr>
<td>Eels</td>
<td>Beautiful Freak</td>
<td>Geffen</td>
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<tr>
<td>Sponge</td>
<td>Reacharound</td>
<td>Columbia</td>
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<tr>
<td>Paper Boy</td>
<td>Who's Tommy Cooper?</td>
<td>Interscope</td>
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<tr>
<td>Kino Watson</td>
<td>P's Care (for Money We ...)</td>
<td>Columbia</td>
</tr>
<tr>
<td>David Sanchez</td>
<td>True 2 The Game</td>
<td>Columbia</td>
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<tr>
<td>Leon Parker</td>
<td>Street Scene</td>
<td>Columbia</td>
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<tr>
<td>Wax Ecstatic</td>
<td>Belief</td>
<td>Columbia</td>
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<tr>
<td><strong>JULY 9</strong></td>
<td></td>
<td></td>
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<tr>
<td>Rev. Horton Heat</td>
<td>It's Martini Time</td>
<td>Interscope</td>
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<tr>
<td>Lilys</td>
<td>7&quot; single</td>
<td>SubPop</td>
</tr>
<tr>
<td>Damien Jurado</td>
<td>7&quot; single</td>
<td>SubPop</td>
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<tr>
<td>Earth</td>
<td>Pentastar...</td>
<td>American</td>
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<td>Long Fin Killie</td>
<td>Valentino</td>
<td>Priority</td>
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<tr>
<td>X-Members</td>
<td>Down With the Average...</td>
<td>Virgin</td>
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<tr>
<td>Maxi Priest</td>
<td>Man With the Fan</td>
<td>Virgin</td>
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<tr>
<td>FACEMOB</td>
<td>The Other Side of...</td>
<td>Capitol</td>
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<tr>
<td>I Mother Earth</td>
<td>Scenery and Fish</td>
<td>Magdataone</td>
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<tr>
<td>Sisterboy</td>
<td>I Wish To You</td>
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Harry Connick, Jr.

Maxi Priest
JULY 16

Emmett Swimming

Tonic

Storyville

Dancehall Divas

Feeling Minnesota

The Gathering Field

Orange 9MM

Elaine Paige

Lollipop

Scott Henderson

Johnny Q Public

Paul Jefferson

Victor Delorenzo

Gary Bartz

Frente

Escape From L.A.

The Melvins

D Generation

Neil Diamond

Global Basics

Hyrnas In The...

Kino Watson

Tracy Nelson

Ellis Paul

Sodat X

JULY 23

Jeremy Enigk

Six Finger Satellite

Psychotica

Tim Booth &

Black Crowes

JULY 30

Fiona Apple

Corrosion of ...

Expanding Man

Ruffa

Neil Diamond

Chimera

Sweet Relief II

Peter White

The Bluetones

Hoodoo Gurus

Skold

Pennless People...

Love Huskies

U.G.K.'s

Tribe Called Quest

Too Short

Valerie George

Passion

Skold

Velocity

Semi-Gloss

Ridin' Dirty

Beats Rhymes & Life

Gettin' It (Clean LP)

Being Single Ain't Easy

Ballers Lady

WORK/Columbia

Columbia

Q Division/Columbia

MCA

Grass

Columbia

A&M

RCA

Altered

Altered/Gotham

Jive

Jive

Motown

MCA
Castle Rock’s *Striptease* Looks Great

By John Goff

CASTLE ROCK ENTERTAINMENT’S *Striptease* has several things going for it: the insider buzz of star Demi Moore breaking through that “glass ceiling” pay-wise (which means little outside the box office); a comeback bad performance by Burt Reynolds; and a super driving score with multi-tuned soundtrack and steamy art to accompany it.

Releasing company, Columbia Pictures, has a terrific trailer out and running all over TV which heats up the blood with sensual Demi sound-bites compelling enough to rouse interest in the completed piece. Considering the initial ad campaign push, Moore’s ability to open a piece, the music and Reynolds’ career altering performance, look for a strong opening weekend and a steady, though not blockbuster type, following flow. *Striptease* is likely to find its larger audience after the blockbusters and will certainly be a hot video draw. No worry about making salaries back, however.

Andrew Bergman scripted from Carl Hiaasen’s book and directed. Hiaasen’s page-turner is a wickedly funny work which juggles six to seven people’s lives in a fragmented, fast-paced style with the characters often touching on the absurd. Each new personage that enters has his or her own particular quirks (to put it mildly) and, translated from page to mind’s eye it becomes a rich, often howlingly funny quilt sewn together with the thick black thread of truth which covers and hides society’s real looks of greed, political corruption, deceit and hypocrisy. Castle Rock has allowed Bergman to make an attempt at bringing this to the screen as Hiaasen brought it to the page instead of taking a more linear, and undoubtedly more commercial, approach. It was a fairly bold and risky move and is applauded, though the trade offs can be seen. Certainly he has included a commercial element, easy enough because the skin was written into the book and the title. Actually he has eliminated some skin and moves his camera away from the more physically brutal elements. The mental brutality remains, though somewhat shrouded. Bergman seems to lose control of it, however, about three-quarters in, cutting fast, as Hiaasen does on the page, but without the proper cinematic tags attached to scenes delineating the jumps, and the ending itself has been

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### Top 15 Weekly Film Grosses

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>Eraser</em></td>
<td>Warner Bros.</td>
<td>1</td>
<td>2,410</td>
<td>$24,566,446</td>
<td>$10,194</td>
<td>$24,566,446</td>
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<tr>
<td>2. <em>The Hunchback Of Notre Dame</em></td>
<td>Buena Vista</td>
<td>1</td>
<td>2,778</td>
<td>$21,037,414</td>
<td>$7,573</td>
<td>$21,037,414</td>
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<tr>
<td>3. <em>The Rock</em></td>
<td>Buena Vista</td>
<td>3</td>
<td>2,426</td>
<td>$14,398,854</td>
<td>$5,935</td>
<td>$14,398,854</td>
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<tr>
<td>4. <em>The Cable Guy</em></td>
<td>Columbia</td>
<td>2</td>
<td>2,657</td>
<td>$10,321,903</td>
<td>$3,885</td>
<td>$10,321,903</td>
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<tr>
<td>5. <em>Twister</em></td>
<td>Warner Bros.</td>
<td>7</td>
<td>2,532</td>
<td>$6,753,065</td>
<td>$2,667</td>
<td>$6,753,065</td>
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<tr>
<td>7. <em>Dragonheart</em></td>
<td>Universal</td>
<td>4</td>
<td>2,007</td>
<td>$2,940,255</td>
<td>$1,465</td>
<td>$2,940,255</td>
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<td>8. <em>Eddie</em></td>
<td>Buena Vista</td>
<td>4</td>
<td>1,505</td>
<td>$2,128,133</td>
<td>$1,414</td>
<td>$2,128,133</td>
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<td>9. <em>The Phantom</em></td>
<td>Paramount</td>
<td>3</td>
<td>1,964</td>
<td>$1,584,773</td>
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<td>11. <em>The Arrival</em></td>
<td>Orion</td>
<td>4</td>
<td>591</td>
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<td>12. <em>Welcome To The Dollhouse</em></td>
<td>Sony Classics</td>
<td>5</td>
<td>105</td>
<td>$472,736</td>
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<td>15. <em>The Birdcage</em></td>
<td>MGM/UA</td>
<td>16</td>
<td>456</td>
<td>$415,262</td>
<td>$911</td>
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Domestic box office, which includes USA and Canada for the weekend of June 21-23, totaled $93,229,405, breaking down to a $3,998 per-screen average off a total of 23,317 screens, giving a combined total of $828,419,966. (Courtesy Entertainment Data, Inc.)
considerably softened, detrimentally so. Still, Bergman has fashioned a solid piece of mainstream entertainment with an attempt at bridging the edgy elements with the commercial. Outside the theater you wonder what would have happened with Striptease had the Coen Brothers taken it on.

There’s no doubt that the big draw here is Demi Moore and she delivers. She’s worked her body into a great looking machine for her strip routines and she touches with the care and concern shown for the daughter she’s so desperately trying to get back from her drug-taking hubby. Real daughter Rumer Willis makes her debut as real daughter and seems at home in front of the cameras. Armand Assante works at a disadvantage since his detective character’s past story has been lost, but his presence carries him through nicely. Ving Rhames’ bouncer-bodyguard looking for a retirement fund character is a solid transference and the actor does it justice with a fully rounded portrayal. Burt Reynolds squeezes his kingly, female flesh-worshiping U.S. Congressman character for all the sugar inside the cane stalk; he’s on the take, on the prowl, on the money, and funny. Robert Patrick is the doped up husband, good-ol-boy, remembered in the courts as a super high school tailback. Paul Guilfoyle as Reynolds’ political guide at the end of his rope and Robert Stanton as the politico’s guide dog keeper offer up a couple strong belly laughs with solid support. Jerry Grayson nails the gold chain-wearing Florida strip club owner solidly.

Striping has changed from the old evening gown-to-pasties ’n G-strings to the more theme-oriented and it’s reflected on stage here. Music also has moved from the classic bump-n-grinding “Night Train” to the more hard-rocking contemporary beats. Music was a large part of Hiaasen’s book too and the score here reflects the changes while illuminating the interior of the characters it’s associated with. It’s going to make a fine soundtrack CD with the ranges running from Dean Martin’s “Return To Me” and “Memories Are Made Of This” to Color Me Bald’s “Sexual Capacity,” Prince’s “If I Was Your Girlfriend” and The Eurythmics “Sweet Dreams” all mixing with a traditional “Hava Nagila.”

Joseph Hartwick executive produced and Mike Lobell produced.

MGM’s Oz Last Release

MGM/UA HOME ENTERTAINMENT has revealed that The Wizard Of Oz is being prepared for its final release of this century.

The popular film will be available in September for the first time in clamshell packaging and will feature THX digital remastering which has restored the film almost to its original state. MGM/UA Home Entertainment is backing the final Oz release with a $9 million advertising and marketing campaign which will include extensive TV advertising, a national radio promotion and cross-promotions with Discover Card and Greyhound Bus Lines. Additionally, the studio will support the film with cross-trailer advertising, point-of-purchase materials and special merchandising units.

The Discover Card tie-in will feature a special $5.00 mail-in rebate to consumers who purchase the film with their card. Discover will support the promotion with a mailing to more than 18 million households and a $1.5 million television ad campaign.

Greyhound’s involvement will be a team-up with MGM/UAHE with a “There’s No Place Like Home” cross-promotion and will distribute a special ticket stuffer touting the product. During October and November, consumers who purchase the vid will receive an in-pack certificate redeemable for a free companion ticket when they purchase one ticket at regular price.

The release will also be supported by the studio with a $5 million national TV, print ad and billboards campaign. National radio promotion will support via a 100-market promotion tagging local retailers that will reach more than 24 million consumers.

20th Fox Home Entertainment Promos

TWENTIETH CENTURY FOX HOME ENTERTAINMENT has announced promotions of Hosea Belcher, John Madigan and John Begly within the company.

Home Entertainment president Bob DeLellis revealed Belcher was named director of marketing for the company with Begley being upped to exec. director of production, creative services. Begley will be responsible for the production of all print and audio/visual materials for both trade and consumer advertising for the studio’s division and Belcher will be responsible for developing and implementing strategic marketing plans for the home video release of the company’s properties.

Belcher moves up from marketing manager where he headed campaigns for the popular Goosebumps series, X-Files collection and Waiting To Exhale release.

Ben Means, sr. vp, physical distribution for the company revealed Madigan’s promotion. Madigan has been serving as director of customer service and will now be responsible for providing customer and sales support for both direct-to-retail and distribution for home video and interactive products.
TOP UK SINGLES: Hanging in at number one is the Fugees’ “Killing Me Softly” and growing their way to number two are by Virgin/Skcott’s “The Lightening Seeds’ “Three Lions,” pushing Peter Andre/Bubblers RnB’s “Mysterious Girl” to three. Mariah Carey’s “Always Be My Baby” moves down to four and they are still loving Celine Dion’s “Because You Love Me” on five. Black Box, one the band’s single “The Tide Is High” gains six while Livin’ Joy’s “Don’t StopMovin’ has moved down to seven. Everything But The Girl’s “Wrong” got it right coming in at eight and Queen’s “Let Me Live” is another newcomer. And Ocean Colour Scene’s “The Day We Caught The Train” picked up the last copy on the chart.

The MPG top album is Alanis Morissette’s Jagged Little Pill and top music video is Bill Whelan’s Riverdance—the Show. Kidnapping first place on the video sales chart is X Files: File 3—Abduction while the rentals are led by Assasins. The games rentals are pretty much as they have been all month with Mega Drive reporting Tin Tin leading and Super Nintendo has Donkey Kong Country 2 still on top. And for the second week in a row, top boxoffice film in the UK is Up Close And Personal.

Still topping Europe’s single list is Los Del Río’s “Macarena” which leads in Sweden, Croatia and Denmark and is in second place in most other European markets. The Fugees’ “Killing Me Softly” is alive in Norway and Ireland and Alanis Morissette’s “Ironic” are top choices in Israel, Yugoslavia and Latvia. No other single heads the list in more than one European country.

The MPG records Metallica’s album Load leading up the money in Sweden, Denmark and Germany and Alanis Morissette’s Jagged Little Pill is still pulling them in in Ireland and France. Other albums are split between the various markets.

Music books just published in the UK include I Was A Teenage Sex Pistol by Glen Matlock, and was published by Penguin. Also by Virgin is Daniel Wolff’s You Send Me: The Life And Times Of Sam Cooke. Victoria Kingston comes up with Simon and Garfunkel: The Definitive Biography with Sidgwick & Jackson publishing and Quartet Publishing are bringing out Patti Jones’ One Man’s Blues: The Life and Music of Muddy Waters. And Omnibus is publishing Nick St. Michael’s Blues: In Their Own Words.

Best seller in fiction hardback is John Grisham’s The Runaway Jury (Century) while Joseph O’Connor’s Sweet Liberty (MacMillan) is the non-fiction hardback best seller. Deidre Purcell’s Sky (Town House) is paperback fiction leader. The MPG uk non-fiction is Tony Humphries’ Power of Negative Thinking comes via G&M.

THE DOWN’S AND THE UPS; Thorn EMI at £18.32 is down 0.2%. Rank Organization’s £5.19 is up 3.5% while PolyGram at NFI 101 (£38.53) is up 0.7%

THE BRITS ARE COMIN’: At least that’s the talk in the UK regarding a renaissance of new British music in the US market. Since the beginning of the year, five UK groups have been in the US. Top 10 album charts, compared to one by the end of 1994. Soccer AM and the Spice Girls have been top for five, two weeks by young, relatively new groups, namely Oasis and Bush. Since 1993, only 25 British albums and 16 singles have hit the Top 10 U.S. charts.

SEE D PRICE: And that’s what the Australian Competition and Consumer Commission (ACCC) has found as well. While they set aside the matter of apple sales in Australia, costing up to U.S. $24, is some 40% higher than in the U.S. Four years ago the previous government changed the copyright laws to allow competition from parallel imports, in hopes of cutting the cost of CDs. However, last year, under the new center-right government, the policy was changed to permit the major companies to maintain exclusive copyrights for new imported music releases. However, at the same time, it made the majors subject to price reviews. The revised plan also called for the majors to invest AUS $20 million in a three-year period to develop Australian manufacturing facilities and artists. The major international companies in Australia are Warner, Sony, PolyGram, EMI, BMG and Festival.

BE MY GUEST and it’ll only cost you £1,650 a night for the penthouse at U2 Paul’s Clarence Hotel in Dublin. The £7.5 million renovation job has just been finished after being delayed for almost a year by a fire, which the financing difficulties of one of the backers. The fifth floor suite has two bedrooms, Jacuzzi, piano bar, dining and living room together with an outdoor rooftop patio that overlooks the Dublin skyline and is right next door to Temple Bar, the hot district of the city. It’s expected to be “the home” for visiting film and music stars as well as a billionaire or two.

TURNER OVER THE FIRST KEY to the Clarence penthouse to Tina Turner, who’ll be staying there while she does a couple of concerts in Ireland.

CASH IN THE MUSIC which is what Chris Wright of Chrysalis, the music media group, did when he sold off some $6.3 million worth of shares in the company to raise money for buying a soccer team and a rugby club. Wright’s stake in Chrysalis, with the sale of the 1.2 million shares, has gone down from 4.3%. I’M FREE OH LORD, FREE AT LAST is what Robbie Williams, formerly with Take That will be singing this week when he will be released from his contract with RCA. He reached an out-of-court settlement with the company last February when he agreed to drop his suit against RCA, with whom “Take That” was signed, and to pay RCA’s legal costs. No good business was the result of RCA releasing him from his contract, but it was “understood” that he would continue to record for the company until July 1st, when he would be given his freedom.

DON’T SELL YOUR MONEY IN IRELAND as the Department of Finance has turned down another request to open a casino in the country. Ireland is the only country in Europe that does not have some sort of casino in operation. However, the government said it was setting up a task force to examine the whole casino question and no further action would be taken until the report is received. An Irish firm is looking to set up a U.S. company interested in setting up Irish casinos might study the 1920s gambling ships that used to operate outside the 3-mile limit in the U.S.

THE NAME’S WAYNE, JEFF: And his company, Jeff Wayne Music will be featured on the UK’s Alternative Investment Market in July. The float is for £4 million, which would value JWM at £12 million. Wayne, composer of the musical version of War Of The Worlds is seeking additional funds for expanding into Europe and the U.S. JWM, which has been successfully producing advertising music since the mid-60s, has a 35,000 song and tune database in their music research and copyright licensing division. The company has also produced film scores as well as theme music for media companies. JWM has the rights to some 8,000 original recordings.

RUNNER-UP: First we had the soccer and football songs—now it’s time for racing songs and Ireland is first with a CD, Sonia’s Song, celebrating Sonia O’Sullivan’s, Ireland’s racing star and tipped to be a Gold Medal winner at the Atlanta Olympics. The CD is sub-titled The Lean Green Olympic Queen and has six songs on it including the lead single “Wrong,” which was written and performed by Irish singer Bono of U2. The CD WILL PAY TO ADVERTISE, as at least for the newspapers in Europe, which are taking in more than 40% of all advertising revenues, followed by television which earns about 30%. Magazines pocket 20% and outdoor posters and billboards bring in more money than either radio or movie houses. At the same time, 75% of European sponsorship goes to sports with 16% for arts and culture (meaning concerts) and less than 9% to the media.

IT’S GAS-TRO-CINEMA: Virgin is coming up with a new way to see - and eat your way through the movies. Next month, Virgin Cinema is opening a restaurant in London, where movie goers can order their popcorn, wine and main course from Formula One, a driving game. Virgin is valued at £350 million which will be a windfall for Sony, since it bought the company in 1993 for £15 million.

TALKING ABOUT PENETRATION: The Independent Television Commit-tee (ITCC) recently revealed that they expect more than 70% of homes passed by cable, the figure is slowly growing, up to some 30% in homes with cable offered on telephone services.

WE WILL VITH V2: So says Richard Branson who, with the working title V2 Records, plans to go back into the music field. Branson, under the terms of his sales of Virgin Records to Thorn EMI was prohibited from starting a new label for three years, which are now up. A&R man Ronnie Gue joins from Columbia Records and Jeremy Pearce leaves his job as managing director of Sony Music’s licensed repertory division, to go with the new label.

VAT’S THAT: French culture minister, Philippe Douste-Blazy is leading an EU campaign to reduce and/or eliminate VAT taxes on recorded music. Douste-Blazy says that recorded music is as creative a book as a book and books in many countries, including the UK, do not have VAT taxes added. The International Federation of the Phonographic Industry in Brussels is asking that recorded music be included on the EU list of products and services, which currently include films, books and circuses, for which member states may reduce or eliminate VAT rates. The feeling in the music industry is that sales would jump if the VAT, which in France is 20.6%, the UK at 17.5% and Ireland at 21%, were dropped or eliminated.

COME TO THE FAIR: Galway, Ireland’s West Coast is Ireland’s “west coast” as far as the movie industry is concerned. Roger Corman is building his new studio there, and he’s already shot two films, with a third, Starring Mia Farrow, due to start soon. From July 11-16, Galway will host an international music and film festival. The 8th Galway Film Festival expects actors Helen Mirren and John Lynch together with producer Jim Sheridan to show up for the screening of their Space Mother’s Son. Grunge music will be represented by Antonio Bird’s Mad Love which stars Drew Barrymore. Bird will head a sidebar on Women In Film. Also premiering are new Irish films, together with award winning European and international films as well as the Fleadh Film School and musical activities in most of the pubs and hotels in the area.
President Clinton honored the Isley Brothers in the Oval Office as part of African American Music Month. A knowledgeable music fan, the President holds a copy of the Isleys' Island Records debut release, Mission To Please. Pictured are (l-r) Hiram Hicks, sr.; Island Black Music; Ernie Isley; President Clinton; Ronald Isley; Angela Winbush, Isley Producer.

BMI president/CEO Frances W. Preston (center) was honored recently with the Distinguished Service Award during the Elaine Kaufman Cultural Center honors dinner in New York. Pictured with Preston in the Grand Ballroom of the Pierre Hotel are (l-r): Kaufman board chairman Leonard Goodman; Center president Elaine Kaufman; Martin bandier, EMI Music Publishing chairman/CEO; and Dinner honorary chairman; and Lydia Kontos, the Center's executive director.

Cash Box publisher George Albert welcomes Outburst Records singing group Code 3 during their recent West Coast press tour. The trio gave Mr. Albert an impromptu sample of their a cappella skills, and in turn received some personal marketing guidance from the veteran executive. "Humpin' Bumpin'" is their debut single.

London punk gals Fluffy opened for Foo Fighters in Ireland, and their ol' tour-mates showed up for the Enslave artists' L.A. gig at the Dragonfly. Pictured are (l-r): Pat Smear, Foo Fighters, Amanda Rootes, Hellen Storer and Bridget Jones, Fluffy, and Eric Erlandson of Hole.

After their performance at the Hollywood Grand, Cracker stopped to pose with Virgin executives. Pictured are (back row, l-r): Amy Stanton, vp video production; Ken Pedersen, CFO; Phil Quartararo, president/CEO; David Lowery, Cracker, Julie Bruszone, director of product management; Jackson Haring, manager, Cracker; Johnny Hickman, Kenny Margolis and Bob Rupe, Cracker. Front row, Andy Factor, director, A&R.

Scorpions musicians (from left to right, rear) James Kottak, Matthias Jabs and Klaus Meine, joined actor (l-r) Edward James Olmos, and unidentified friend, talk show host Geraldo Rivera and actor/comedian Cheech Marin at the Hard Rock Cafe San Antonio, where a benefit was held for the San Antonio Chamber of Commerce scholarship fund. The benefit was staged during the taping of the Latino Laugh Festival, a three-day event that will air exclusively on Showtime this summer.
**NEWS** (Continued from page 3)

Sparrow in Race With Dole


Sparrow said he had decided to run out of his abiding affection for Abraham Lincoln, the GOP’s most illustrious member and noted, “Lincoln was a Republican who loved the working man.”

Sizing up the competition, Sparrow noted, “Who is the more Lincoln-esque, Bob Dole or I? Who is lucky, bearded, eccentric, humorous, wise, Biblical, literary, radical and self-taught, and who is a vicious impostor from Kansas?” He is demanding equal time on TV with other candidates and intends to set forth his ideas in plain verse. Sparrow also denied this act was a bid for publicity for the soundtrack of the PBS TV series *Testimonails*, being released on *Mercury Records’* spoken word imprint * Mouth Almighty*.

It was rumored Sparrow had challenged the other candidates to a debate at the base of the Lincoln Memorial after all had rejected the Washington (“I Cannot Tell A Lie”) Monument as an appropriate site. Lincoln bloodliners protested that idea as being politically incorrect, and at press time a West Coast site was being considered, that of the patio of the Television Academy in North Hollywood, CA at the base of the bust of Rod (Twilight Zone) Serling.

**JAZZ** (Continued from page 14)

Playboy, Inc.’s director of corporate communication Bill Farley notes that the company’s effort to reach out to the community through retail was restricted to a promotion with three area Virgin Megastores.

Julie Remick, who does jazz buying for Virgin Megastore’s West Hollywood franchise, says that the Playboy Jazz Festival tie-ins this year did not compare to previous efforts, noting that Virgin Megastores last year had produce on sale for each artist that appeared at the Playboy Jazz Festival Hollywood Bowl stage—whether from a major or small company—and that end-caps, and other merchandising material, advertising and other marketing campaign strategies were all tied into the sale.

“Because we were going through a personnel transition this year,” Remick explains, “we only had a Playboy-related sale on four titles.”

She adds that only WEA and EMI Music Distribution participated. Fourplay’s *Elixir* album (on Warner Bros. Records-WEA, sale priced at $12.49) was the top seller in the program, followed by Dianne Reeves’ album *Quiet Before The Storm on Blue Note Records* (EMD, $11.99). The *Yellow Jackets’* Dreamland (Warner Bros./WEA, $11.99) and Joe Lovano’s double album *Live At The Village Vanguard (Blue Note/EMD, $19.99)* were about equal in sales.

“The sale did help create consumer traffic and jazz titles did sell better,” Remick says.

**NEW MEDIA**

**Hits & Pieces**

By Dick Ishbun

GRAPHIX ZONE GETS AGGRESSIVE: Interactive developer and publisher Graphix Zone has entered into a joint venture that will expand its ability to deliver information over the Internet via its Music Zone. GZ has entered a partnership with Internet exploration company Lycos, Inc., whereby GZ will license for use of Lycos’ “Entertainment and Leisure” vertical directory for the company’s a2z Directory, an index and search engine, and “Point Review,” which gives critical assessments and ratings of the top five percent of web sites. The agreement permits GZ to integrate the indexes, search engines and reviews from Lycos properties into the Music Zone websites so users don’t have to leave for additional information.

GZ also has cut a deal with Internet yellow pages directory Big Book. GZ will provide live club and concert reviews, schedules and concert tour information from its recently acquired music site WILMA, while BigBook provides street level maps and related points of interest concerning various venues. The new content and utilities are expected to attract advertisers wishing to target demographic segments interested in specific topics, and GZ plans to model Lycos success at selling keyword searches to advertisers.

“The addition of Lycos’ a2z Directory, Point Reviews and BigBook Yellow pages furthers Graphix Zone’s mission of becoming the first-stop, one-stop music site on the Internet,” commented Norm Block, COO of the Irvine, CA based company.

GZ plans to promote its upcoming CD-ROM titles Willie Nelson, Herbie Hancock: The Big Beat and The Crow through links to an associated Music Zone site to provide editorial, music, timely tour information, exclusive merchandise and active chats. Also being added to the 60 interactive, multimedia titles developed and published are titles featuring stories behind the making of classic albums by artists such as *The Doors, Eagles and Crosby, Stills & Nash*. The company recently released Bob Marley: The Formative Years.

“Graphix Zone’s strong music industry ties and interactive entertainment expertise coupled with their definitive vision for music on the Internet will bring a ground-breaking experience to music lovers and musicians alike,” says Ken Bass, VP of business development for Lycos.

BigBook president/CEO Kris Hagerman comments: “This unique partnership adds value to the WILMA users’ experience by providing easy, timely access to our search and locate capabilities.”

**QUICK HIT** The Great Kat Website (http://www.greatkat.com) has been launched by, who else?, The Great Kat, who has gained kudos for her CD-ROM Digital Beethoven on Cyberspeed, released through New Jersey-based Bureau of Electronic Publishing. The Great Kat’s music combines metal guitar and violin riffs on Beethoven, Wagner, Bach and Paganini orchestral recordings, which are also included on the website. But this is much, much more. There’s “Kat Body Parts,” a “macabre” look at various Kat body parts; “Kat Paparazzi,” “scintillating” photos including “Kat in Pink Lingerie” and “Red Hot She-Devil with a Whip;” “Kat Screams & Hidden Rooms,” “Wake up!” calls, secret rooms, and more music; and “Kat Store,” where you can shop online for Kat’s audio CDs, Cyberspeed guitar sheet music. A Kat line of wardrobe, posters and other Kat-like merchandise. “Go figure. Or just pull it up and see for yourself.”

A page from The Great Kat’s website.
REIEWS By Héctor Resende

**TITO PUENTE & INDIA: Jazzin**
(RMM-Tropi-Jazz, 82032) Producer: Tito Puente JAZZ

The King of Latin Jazz, Tito Puente, unites with sensual vocalist India, and the Count Basie Orchestra in a unique collaboration for jazz aficionados everywhere. With top arrangers like Hilton Ruiz, Marty Sheller, and Puente himself, standards like "Love for Sale," "What a Difference A Day Makes," and "Going Out Of My Head," are simply overwhelming. Original compositions like Puente's "Take Or Leave It" or Ruiz, "Tito" and "India Boop" simply leave no room for doubt. India renders one of her best heartfelt performances.

**MANFREDO FEST: Fascinating Rhythm** (Concorde Picante, 4711) Producer: Nick Phillips JAZZ

The life of Manfredo Fest is equally as interesting as his music. A perennial favorite of Brazilian and jazz fans, Fest's latest Concorde Picante release, "Fascinating Rhythm," easily matches its humble description. All twelve selections fluently capture and epitomize the expertise of this master pianist. From jazz standards to original works (one Fest's and the other his son's), to vintage Brazilian gems, it's as if Fest's piano can reed in the musical magic of all of the Americas.

**AMBRA: Te Perteneces** (BMG U.S. Latin, 30065) Producer: Stefano Magnanensi POP

As you listen to the sultry and seductive number "Imaginarie Quiero," it resonates with a twofold melancholic sentiment. Italian singer Ambra, at eighteen years of age, debuts with this one very cool album. How cool is it? The Italian version sold over 600,000 units. Any other questions? The Spanish version has sold more than 30,000 units. With a film ("Favola") already in the can, the versatile Ambra has some great career prospects, internationally as well as in Rome.


For the past ten years, European megastar Eros Ramazzotti has established himself as that continent's second best-selling vocalist, breaking international sales records and performing to sold-out stadiums around the world. Ramazzotti's latest album, *Dove C 'è Música* is available both in Italian and Spanish (*Donde Hay Música*) and marks his debut as a writer/producer. His internationally popular albums, with nearly 15 million units sold worldwide, clearly continue to sell as Latin pop's leading edge music. Call him the European Latin version of Phil Collins. Watch from more excitement from this incredible and innovative talent.

**NEWS FROM U.S. & LATIN AMERICA**

By Hector Resendez

**WORKING WONDERS AT WEA LATINA:** The label has used much activity this last quarter within the Latin music industry. A fact many record industry insiders would readily agree with. One hive of busy bees can certainly be found at WEA Latina offices in Miami. Here's a few good reasons why.

Days after the release of the highly anticipated album *Nuevos Sonidos* by singer Olga Tañón, sales leapt to Double Platinum levels. Not much surprise that her first single "Basta Yal!" then leapt to the forefront of domestic charts. In Mexico, where an album's pulse is measured by the "Nielsen" barometer, Tañón came in at number eight. Not shabby for an artist who gave birth to baby Gabriela almost two months ago. Daughter and pop singer are doing just fine.

Tañón, more popularly known as the "Queen of the Merengue," has received numerous accolades for her collaboration with composer-arranger-producer Antonio Solis. The latter is the heart and soul of the extremely popular group Los Bukis. It seems Tañón's dramatic turn to pop and ballads was not as uncharacteristic as her admiring public would think. The Puerto Rican artist initially sang pop ballads before gravitating to the Dominican rhythm of merengue. All said, you have to admire her gutsy move and self-confidence to lay her professional reputation on the line like Tañón did. Perhaps more artists will be inclined to venture into other formats without fearing loss of credibility or revenue.

**WHO'S MINDING THE RANCH:** While Tañón might be having a grand old time down at the Rio Grande, what's her band up to in Puerto Rico? Playing music and recording their own album, that's what! La Tañón Band, under the watchful eye of their boss Olga and musician Israel Nieves, have put out their own musical effort called *Herencia* (Heritage). With four young dynamic voices: Carlos, Ricky, Willy and Gary, the sometimes silly merengue mix by Olga's band is one very hearty effort. Meanwhile, Tañón's legion of fans await the eventual return of their tropical queen.

**YOLANDITA TAKES A BREAK:** Actress-vocalist, Yolanda recently took a break from her acting role in the soap, *La Vida de Blanco* (White in White) in Colombia. She made a concert appearance in her native Puerto Rico at the Centro de Bellas Artes. The long-time popular singer has a third single, "Cuando Miro Tu Foto" (When I Look At Your Picture), beautifully written by the duo of Rudy Pérez and Adrián Posse. The single features an excellent orchestral arrangement by Paul Hoyle with accompaniment by the Miami String Symphony. The self-titled album captures Monge's unique romanticized style that has made her an international pop legend.

How popular is Yolanda Monge? She is one of very few artists who have had a day named after themselves. As an act of homage, the Puerto Rican Senate named April 12th as "El Dia de Yolanda Monge." A plug for the Zapatistas: Mexican actress-singer Ofelia Mendoza recently commended the contributions of the political group, the Zapatista movement in Mexico. If it were not for them, Mendoza stated, more than 10 million Indian lives would have been lost. Mendoza appeared in Santiago, Chile, to complete filming a television soap there.

The self declared political activist has just released a project for WEA Latina called *Sor Juana Inés de la Cruz*.

**TONO ROSARIO RELEASES NEW VIDEO:** Merengue star, Toño Rosario, recently released his third single, "Estupida," from his debut album for WEA Latina called *Quierot Volver a Empezar* (I Want to Start Over). The accompanying video, produced by Moon Cricket Productions, was filmed in various locations of Miami's Coconut Grove.

"From the moment I finished recording "Estupida," I was very satisfied," commented Rosario. "The lyrics are strong and the melody is right on. It's one of the best numbers on the album."

**MORE SALSA BY ALEXA:** From New York, comes news that Salsa singer Alexa has returned to the recording studio to begin work on her second album for WEA Latina. Her debut project faced well with critics and fans alike. The petite Alexa has a commanding vocal style and her second album will be well worth the wait.

And speaking about Salsa, label-mate singer Wicky Camacho has completed the finishing touches for his latest untitled album. The popular vet Salsero from Puerto Rico will feature a sizzling duet with Olga Tañón.
**CASH BOX**

**TOP 100 COUNTRY SINGLES**

**JULY 6, 1996**

This Week's #1:

**Alan Jackson**

Highest Debut:

**Joe Diffie**

1. **EVERY TIME I GET AROUND YOU** (MCA 11423) - David Lee Murphy [8] [8]
3. **NO ONE NEEDS TO KNOW** (Mercury 522886) - Shania Twain [2] [10]
4. **MAYBEY (Asylum 61180)** - Randy Barnett [2] [17]
5. **THAT WAS WHAT I GET FOR LOVIN' YOU** (Arista) - Diamond Rio [2] [8]

**Phone Numbers Ringin' All Over Town**

6. **THE COMPANY YOU KEEP** (Mercury 522886) - Tracy Lawrence [12] [15]
7. **DON'T I EVER TELL YOU** (MCA 11423) - Terri Clark [22] [28]
8. **I'M NOT SUPPOSED TO LOVE YOU ANYMORE** (Asylum 61180) - Bryan White [6] [17]
9. **SOMETHING YOU'LL NEVER HAVE** (MCA 11423) - Brooks & Dunn [9] [17]
10. **ALL I WANT IS A LIFE** (Curb) - Tim McGraw [1] [17]

**Vince Clay**

1. **FREEDOM OWN** [57405) - George Jones
2. **CIRCLE OF FRIENDS** (Warner Bros. 17639) - David Ball [9] [8]
4. **THINK** (Capitol Nashville) - Bilie Joe [9] [2]
5. **LIVING IN A MOMENT** (Epic 67564) - Ty Herndon [11] [16]
6. **GIVE ME SOME WHEELS** (Capitol Nashville) - Suzy Bogguss [9] [6]
8. **TELL ME AGAIN** (Curb) - Sammy Kershaw [8] [13]
10. **GIVE ME SOME WHEELS** (Capitol Nashville) - Suzy Bogguss [9] [6]

**Highest Debut: Joe Diffie**

1. **EVERY TIME I GET AROUND YOU** (MCA 11423) - David Lee Murphy [8] [8]
2. **MISSING YOU** (MCA) - George Jones
3. **LIVING IN A MOMENT** (Epic 67564) - Ty Herndon [11] [16]
4. **GIVE ME SOME WHEELS** (Capitol Nashville) - Suzy Bogguss [9] [6]
5. **THINK** (Capitol Nashville) - Tim McGraw [5] [10]
6. **TELL ME AGAIN** (Curb) - Sammy Kershaw [8] [13]
8. **GIVE ME SOME WHEELS** (Capitol Nashville) - Suzy Bogguss [9] [6]
COUNTRY MET THE CITY on Saturday, June 23 at the opening of Nashville’s Planet Hollywood. Located in the heart of downtown on lower Broadway, the restaurant chain’s 32nd location opened its doors to admit movie stars, models and country music entertainers.

Stargazers caught a glimpse of such notables as Wesley Snipes, Cindy Crawford, Ashley Judd, Michael McDonald and Luke Perry at the event. Country music was well-represented, as Clint Black, Naomi Judd, Linda Davis, Billy Dean, Kathy Mattea and Alabama were among the artists who attended. Planet Hollywood shareholders Bruce Willis, Sylvester Stallone and Arnold Schwarzenegger were on hand to host the gala.

Willis and his band The Accelerators performed a free concert for Nashville fans on an open-air stage outside the restaurant. Other artists who joined in the fun included Black, who added his trademark harmonica to the R&B group’s sound, and Amy Grant, who after performing “Proud Mary,” sang backup for Willis.

As is with all Planet Hollywood restaurants, the Nashville location will house an impressive memorabilia collection. Items to be displayed include the baseball bat used to kill Joe Pesci’s character in Casino, a buffalo head from Dances With Wolves, and Jim Carrey’s stuffed alligator from Ace Ventura: When Nature Calls.

In Other News...

WILLIS JONES WAS HIRED AS song plugger for Copperfield Music Group. Jones was most recently employed at Harlan Howard Songs.

CHUCK JONES RENEWED HIS EXCLUSIVE contract with Hamstein Cumberland Music Group. Jones’ songs have been cut by artists including Billy Dean, Patty Loveless, The Fabulous Thunderbirds and Michael English.

GARTH BROOKS BREAKS RECORDS in concert attendance, album sales, and now signatures. Brooks spent a record 23 hours (without a break) signing autographs for fans, some of whom waited in line for over 12 hours.

BRYAN WHITE, WADE HAYES & KENNY CHESNEY will join Ricky Skaggs on July 1 for the TNN special CMT Presents Monday Night Concerts. TNN also premieres Ralph Emery On The Record With Randy Travis July 2.

CHRIS ALLEN, PRES & CEO of Zataway Music, Inc. announced the signing of the company’s first Nashville writer, Anthony Little. Little’s songs have most recently been recorded by Reba McEntire and Englebert Humperdinck.

Emmylou Harris has signed an exclusive songwriter agreement with Almo Music Corporation/Rondor Music International. Pictured are (l-r): David Conrad, vp, Almo Music Publishing; Harris; Mary Dei Scobey, gm, Almo Music Publishing; and Monty Hitchcock, Harris’ manager.

ASSOCIATED TALENT ANNOUNCED THE SIGNINGS of country legends George Jones and Janie Fricke to its roster for booking. Jones is currently touring in support of his book I Lived To Tell The Story, and Fricke is performing at the Charley Pride Theatre in Branson, MO.

GEORGE “GOOBER” LINDSEY was inducted into the Music Valley Wax Museum’s Sidewalk of the Stars on June 6. Lindsey, who now joins more than 250 of his fellow stars, is best known for his work on the Andy Griffith Show.

WARNER BROS. RECORDING ARTIST CHRIS CUMMINGS signed an exclusive representation contract with Buddy Lee Attractions, Inc. Cummings’ debut album, Somewhere Inside, is scheduled for a late summer or early fall release.

MARK WHEELER WAS HIRED as director of sales and marketing at Rounder Records. Wheeler comes from CEMA Distribution, where he was district manager in Dallas, TX.

RAINSong GRAPHITE GUITARS ANNOUNCED that Vanguard Records artist John McEuen was chosen to “test fly” a new line of acoustic guitars made of 100 percent graphite. The instruments are impervious to heat, cold or moisture, thus eliminating tuning problems, and won’t nick, dent or scratch.

DAN GILLIS JOINED 422 MANAGEMENT and announced the signing of Knoxville’s roots/pop rockers The V-Roys. The quartet’s debut album, Just Add Ice, will be released August 6 on E-Squared Records (the label co-owned by Steve Earle and Ray Kennedy).

RECORDING ARTIST MICHAEL W. SMITH announced the launch of a new record label, Rocketown Records, to be based in Franklin, TN. Smith will act as chairman of Rocketown Records and will be involved in the creative aspects of the company. The label is currently in negotiations for distribution and artist signings, and hopes to have a full release in the first quarter of 1997.

JUSTICE RECORDS ANNOUNCED that Billy Joe Shaver has signed a multi-album deal. His first album under the deal, Highway Of Life, is slated for release August 6.

LYLE LOVETT AND DAVID BALL PAID TRIBUTE to the late Walter Hyatt at a June 23 concert at the Ryman Auditorium. Hyatt, a Nashville-based songwriter, died in the May 11 Valujet crash in Florida. Other artists who performed Hyatt’s music during the concert included Shelby Lynne, Hal Ketchum, Champ Hood and Townes Van Zandt.
COUNTRY MUSIC
TOP 75 COUNTRY ALBUMS
JULY 6, 1996

The square bullet indicates upward chart movement.
(g) = Gold (RIA) Certified (p) = Platinum (RIA) Certified

1. Brooks & Dunn: This Week's Top Album
(59) Country (Overall Top 20)

2. Daryle Singletary: There's Nothin' Wrong With A Few Good Country Songs

3. John Anderson: The Way It's Meant To Be

4. Alan Jackson: Who's Your Girl

5. Steve Wariner: Down Where The Water Goes

6. Tracy Lawrence: She's Got That Country Sound

7. Alan Jackson: Don't Get Me Wrong


9. Neal McCoy: The Way It's Meant To Be

10. Tracy Lawrence: She's Got That Country Sound

Album Reviews by Wendy Newcomer

DAVID BALL: Starlite Lounge
(Warner Bros. 9-46244-2)

Hal-leigh for David Ball! Just when country music was getting a bit too... up... radio music to cause a sonic boom, this staunch traditionalist came out with Thinkin' Problem, a project that gave radio a dose of the old-time stuff. Ball's sophomore Warner Bros. album, Starlite Lounge, captures even more of Ball's dyed-in-the-wool country. The first single, “Circle Of Friends,” is in the company of new country classics such as “Bad Day For The Blues,” “The Bottle That Pours The Wine,” and “If You'd Like Some Lovin'.” If you like some beautiful music with your beer, visit the Starlite Lounge.

ROGER BROWN: Roger Brown & Swing City (Decca DRNMD-55203)

Occasionally some artist decides to do a western swing cover tune as a nod to the country and western music of the past. In this case, the artist's whole repertoire consists of entirely new western swing. Brown's music continues the fine traditions set by Bob Willis, Tommy Dorsey and the Sons of the Pioneers. The gentle ballad “Adolescent Waltz” is in perfect harmony with future dance hall staples as “Western Women” and “Boogie Tilt Threw The Town Gone Home.” Roger Brown & Swing City is a long time coming, but there's only one drawback—five songs just aren't enough to quench the thirsts of all those who are dying for some really good swing music. More more more!

MARTY STUART: Honky Tonkin's What I Do Best (MCA D-11429)

With each new album, Marty Stuart comes closer to and closer to filling the shoes of the legends with which he once toured. At long last, he's starting to bring those years on the road with bluegrass and country legends (Flatt & Scruggs, Johnny Cash, for example) into the layers of his soulful readings. As he sings “Shelter From The Storm,” one could swear hearing naked bells pealing in the distance. Stuart's new album contains everything from the strange (“The Mississippi Mudcat and Sister Slayr Crow”) to the sublime (“Sweet Love,” “So Many People”). It's an accurate representation of an often underrated entertainer.

PICK OF THE WEEK

JUNIOR BROWN: Semi Crazy (MCG Curb D-77843)

Unless you've been living in a cave, the name Junior Brown should ring a bell. He's the guy who's been entertaining fans of the Bullhead Surfers and Buck Owens alike in dive bars down in Austin, TX for years. He's the guy who invented an instrument (the guts-string) with which to capture his unique sound. Mainstream country fans are just starting to catch on to the genius that is Junior Brown. Semi Crazy contains something for everyone; it's Hendrix-meets-Haggard. Delicacies for the ear include the opening track, “Gotta Get Up Every Morning, ” “I Hung It Up,” and the intro-buzzard tribute to beach boogie, “Surf Medley.” Junior Brown's album title is a bit misleading—he may be crazy, but he's crazy like a fox.
CASH BOX JULY 6, 1996 27

COUNTRY MUSIC

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WDXC-FM: Pound, VA
TOBY KEITH—"Does That Blue Moon Ever Shine On You"
ALAN JACKSON—"Home"
DAVID LEE MURPHY—"Every Time I Get Around You"
JEFF CARSON—"Holdin' On To Something"
SHANIA TWAIN—"No One Needs To Know"

KLMX: Clayton, NM
COLLIN RAYE—"I Think About You"
TERRI CLARK—"If I Were You"
TOBY KEITH—"Does That Blue Moon Ever Shine On You"
TRACY LAWRENCE—"Time Marches On"
SAWYER BROWN—"Treat Her Right"

WOCO: Oconto, WI
TERRI CLARK—"If I Were You"
BRYAN WHITE—"I'm Not Supposed To Love You Anymore"
JEFF CARSON—"Holdin' On To Something"
DAVID LEE MURPHY—"Every Time I Get Around You"
MICHAEL MARTIN MURPHY—"Cowboy Logic"

KERR: Potom, MT
BRYAN WHITE—"I'm Not Supposed To Love You Anymore"
COLLIN RAYE—"I Think About You"
TOBY KEITH—"Does That Blue Moon Ever Shine On You"
TERRI CLARK—"If I Were You"
TRACY LAWRENCE—"Time Marches On"

WHTL: Whitehall, WI
MARK CHESNUTT—"Wrong Place, Wrong Time"
Vince Gill—"High Lonesome Sound"
SAMMY Kershaw—"Meant To Be"
MARTY STUART & TRAVIS TRITT—"Honky Tonkin's What I Do Best"
PATTY LOVELESS—"A Thousand Times A Day"

KHOL: Beulah, ND
ALAN JACKSON—"Home"
DAVID LEE MURPHY—"Every Time I Get Around You"
MINDY McCREADY—"Ten Thousand Angels"
JEFF CARSON—"Holdin' On To Something"
SHANIA TWAIN—"No One Needs To Know"

WRIX-FM: Anderson, SC
TRACY LAWRENCE—"Time Marches On"
TOBY KEITH—"Does That Blue Moon Ever Shine On You"
DAVID LEE MURPHY—"Every Time I Get Around You"
TERRI CLARK—"If I Were You"
ALAN JACKSON—"Home"

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High Debuts

1. JOE DIFFIE—"Whole Lotta Gone"—(Epic)—#47
2. BILLY DEAN—"That Girl's Been Spying On Me"—(Capitol)—#49
3. TY HERNDON—"Living In A Moment"—(Epic)—#50

Most Active

1. GEORGE STRAIT—"Carried Away"—(MCA)—#23
2. BROOKS & DUNN—"I Am That Man"—(Atlantic)—#29
3. TIM MCGRAW—"She Never Lets It Go To Her Heart"—(Curb)—#35
4. CLAY WALKER—"Only On Days That End In Y"—(Giant)—#17

POWERFUL ON THE PLAYLIST— The Cash Box Top 100 Country Singles chart is led by the Alan Jackson single "Home." This week's chart displays four big movers and three debuts breaking into the Top 50. Leading the way in the most-movement category is George Strait and "Carried Away," taking a 14-spot jump to #23. Brooks & Dunn's "I Am That Man" also moved 14 to #29. She Never Lets It Get To Her Heart' jumped 10 spots to #35, and "Only On Days That End In Y" by Clay Walker moved nine spots to #17. As for debuts, three artists made it to this week's Top 50. Joe Diffie leads the way for the highest debut position with the single "Whole Lotta Gone" at #47; Billy Dean comes in at #49 with "That Girl's Been Spying On Me;" and Ty Herndon enters at #50 with "Living In A Moment."

Songwriter Of The Week: Congratulations to Alan Jackson, writer of his #1 hit, "Home."

CMT Top Twelve Video Countdown

1. SAMMY Kershaw .......................... "Meant To Be" (Mercury)
2. PAUL BRANDT ............................ "My Heart Has A History" (Reprise)
3. MARTY STUART/TRAVIS TRITT ................. "Honky Tonkin's What I Do Best" (MCA)
4. PATTY LOVELESS ......................... "A Thousand Times A Day" (Epic)
5. SAWYER BROWN ........................... "Treat Her Right" (Curb)
6. RICOCHET ................................. "Daddy's Money" (Columbia)
7. SHANIA TWAIN .......................... "No One Needs To Know" (Mercury/WB)
8. WADE HAYES ............................... "On A Good Night" (Columbia/DKC)
9. TRACY LAWRENCE ...................... "Time Marches On" (Atlantic)
10. NEAL MccOY .............................. "Then You Can Tell Me Goodbye" (Atlantic)
11. TRACE ADKINS .......................... "There's A Girl In Texas" (Capitol)
12. REBA MCENTIRE ......................... "Startin' Over Again" (MCA)

---Compliments of CMT video countdown, week ending June 26, 1996.
A trio of all-star honky tonkers will celebrate a traditional night on the town in *Honky Tonkin' At The Wildhorse Saloon With Aaron Tippin*. Performances include those of (pictured +) Tippin, Mark Collie and Mickey Gilley. The TNM will air Wednesday, July 10 at 8 p.m. EST.

Members of the BMI Distribution sales staff were entertained by Aristas/Nashville and its labels artists, Aristas/Texas and Reunion at a private acoustic show at Green's Grocery in Leiper's Fork, TN. Picture are old roommates Pam Tillis (l) and Ashley Cleveland (r). Other appearances included Diamond Rio, Michelle Wright, Nydia Rojas and Carolyn Arrendell.
This Week's Debut
1. JEFF SILVEY—“You Give Me Hope”—(Ransom)—#28
2. DAVID WILLS—“Mama Prayed For Us”—(ReCON)—#34
3. KATHY YODER TREAT—“Lead Me, Guide Me”—(Crossties)—#35

Most Active
1. BRENT LAMB—“True Love”—(Word Nashville)—#14
2. JIM CARRUTHERS—“Give Yourself Up”—(Mountainview)—#11
3. SENECA—“The Real True Love Can Wait”—(Brentwood)—#25
4. ELAINE ANDERSON—“Home Missionary”—(Amberlane)—#4

Powerful On The Playlist
Leading the Cash Box Positive Country singles chart for the third week is “Do It For The Love” by Jeff McKee on Mountainview. Moving up to #2 is “Borrowed Time” by Todd Hervey, followed by “On A Ring And A Prayer” from Wilcox & Pardoe at #3. Elaine Anderson takes a huge 11 spot leap to #4 with “Home Missionary.” “Living Straight” by Betsy Craig moves up five spots to #5, and Rick Duvall’s “Anchor Me” follows at #6. Micah Branch Black breaks in at the Top 10 at #7 with “It Ain’t Gone Til You Let It Go.” The Albert E. Brumley Congregation with “The Love Of The Lord” holds at #8, and Terri Lynn’s “No Shadow” drops back to #9. Finishing off the Top 10 this week is Brian Barrett and his latest, “I Know Where I’m Going.”

LOOKING AHEAD
Singles that are still gaining ground at radio this week include: “Where Would I Be” by Buddy Hyatt, and “Show ‘em Your Sermon” by Marty Raybon.
New Records Set At 16th Annual VNEA Championships!

CHICAGO—The 16th annual Valley National Eight Ball League Association (VNEA) international tournament took place May 24-June 1 at the Riviera Hotel & Casino in Las Vegas. A record-breaking 842 teams and 3,256 singles entrants shot it out for a piece of the more than $360,000 prize purse and the “champion” title in 16 divisions.

Photo 1: The 8-ball Women’s Team Masters Champions were Timi Bloomberg, Cheryl Hannah, Jackie Schwartz and Laurie Hawkins, representing Rushmore Amusement in Rapid City, South Dakota.

Photo 2: Champions in the 8-ball Open Team Regular were Eddie Hubble, Mark Dautlon, Jarrett McPherson, Willie Compton and Ray Detamore, representing State Amusement of Roanoke, Virginia.

Photo 3: A highlight on this championship event was the “Suds & Chips Mixer,” on opening night, which featured the high energy entertainment and big sounds of the 60s Motown Revue Big Bang Beat.

Photo 4: Let’s have a big round of applause for the Tournament Committee (from left): Gregg Elliott (VNEA); Judy Mehle (High Country/TD Rowe); Craig Dumdei (C & S Sales); Tom Elum (Elum Music); Gary Benson (High Country/TD Rowe); Dick Spitzer (Rushmore Amusement), and Vince Leavey (Western Auto. Amusements).

Sandra Larson Joins NAMA Staff

CHICAGO—Sandra T. Larson of Sunland, California has joined the staff of the National Automatic Merchandising Association, as western manager and counsel. She will be based in the association’s western office in Encino, California.

Larson replaces Joan Bentler who left NAMA to attend graduate school full-time at a local university with the goal of pursuing a career in education.

A native of Glendale, CA, Larson attended school in Burbank, CA, is a graduate of the University of California in Los Angeles and received a law degree from Southwestern University School of Law in Los Angeles.

Before joining NAMA, Larson was deputy trial counsel for the State Bar of California in Los Angeles. Previously she was an attorney with the law firm of Clark, White, Hutton Holmes & Simpson in Glendale and did fundraising activities for the Boy’s Club of Pasadena, CA and United Way of Los Angeles County.

She is married to John B. Larson, an attorney in private practice. She is the daughter of Mr. and Mrs. William Twiss of Sunland, CA, owners of the Swiss Heat Treating Company in Burbank.

Mariah Vision 3 Entertainment Intros NHL Full Impact Hockey

CHICAGO—Hockey fans the world over will most certainly flock to this exciting new game and enjoy the thrills of their favorite sport, both in season and afterwards!

Mariah Vision 3 Entertainment of Toronto, Canada, recently introduced NHL Full Impact Hockey, an interactive hockey simulation game that allows players the opportunity to test their skill against NHL superstars Wayne Gretzky and Mark Messier. This product is NHL licensed.

As goalie, the game player crouches in front of an official sized 6-foot by 4-foot goal net, facing a 9-foot by 12-foot screen on which an actual hockey game unfolds. As Gretzky or Messier take a shot, an actual soft puck shoots out toward the net at speeds up to 80 mph. The goalie attempts to block the shot, and then steer the rebound to a defenseman for a variety of points.

Participants will see various combinations of shots from infinite angles. The game lasts four minutes. Upon completion, players will view a display which reveals their statistics.

NHL Full Impact Hockey features various levels of play including Rookie, Professional and All-Star. Mariah Vision 3 Entertainment intends to make the game accessible to everyone and will market it to entertainment centers, sports stadium complexes, sports theme attractions, skating arenas and shopping malls.

The game, which will become a permanent exhibit in the Hockey Hall of Fame in Toronto, was unveiled and previewed by the mass media on June 19, following the official presentation of the Lester B. Pearson Award.

Further information may be obtained by contacting Mariah Vision 3 Entertainment, c/o Brotman Communications, Suite 920, 1120 Connecticut Ave. N.W., Washington, D.C. 20036. Phone number is 202-296-7200; FAX number is 202-296-6341.
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