Ridiculous: Squeeze Play In The U.S.
Cover Story

Squeeze In The U.S. Marketplace
Always a smash in its native UK, Squeeze has quietly been, uh, squeezing on to the American air waves with music from its latest collection of Brit-pop from its album released on I.R.S. Ridiculous, which includes the single "This Summer." With plans for concert dates, radio visits, TV appearances and a cornucopia of other promotional activity, the label hopes to inculcate the band's presence in the marketplace through Modern Rock and AAA radio. Cash Box pop/alternative editor Dina Darzin talked with members of the band and label execs about making Ridiculous a plausible sales item.

Inside, The Cash Box Retail Guide

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

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Lead Story

Sony Music Independent Labels Bows

By M.R. Martinez

SONY MUSIC ENTERTAINMENT has effectively created a third prong with the formation of Sony Music Independent Labels, whose launch was officially announced last week by SME president/COO Thomas D. Mottola. Cornerstone labels for the new SME umbrella will be 550 Music which was distributed through the Epic Records Group, and The WORK Group which was a baby label in the Columbia Records Group nest.

Epic’s chairman, David Glew will oversee the new venture, which will have its own budget and administrative support staff and resources and, despite the “independent” in the new arm’s name, will be distributed through Sony Music Distribution. Other stand-alone labels are likely to be added to the SMIL group, but an additional layer of executive staff for the SMIL is not currently planned.

“This new structure will allow us to provide more expedient and efficient support to our developing freestanding, fully staffed labels,” Mottola commented in a written statement, adding that the structure also “will provide a flexible framework for future expansion and growth. Our intent is to consolidate administrative support and enable these labels to concentrate their energies on creative and marketing priorities.”

According to SME corporate spokesman Keith McCarthy, “Sony Music Independent Labels was launched because labels like 550 Music and The WORK Group, which started out as ‘baby’ labels for the parent labels, Epic and Columbia (respectively), have grown up, they’ve become successful, have full staffs and have become a drain on the administrative resources of the parents. They’re just being pushed from the next to fly on their own.”

Under the guidance of president Polly Anthony, 550 Music has soared in its global reach with Celine Dion, De’ree, Deep Forest and 3T and is currently preparing new releases by Ben Folds Five and Social Distortion. The WORK Group co-presidents Jeff Ayeroff and Jordan Harris have guided the label into a successful worldwide presence through Diana King, who has sold 2.5 million copies globally, and are poised to break developing artists Fiona Apple and Puff Johnson.

Existing label arrangements with imprints such as So So Def, Big Cat and Ruffhouse will remain intact at Columbia, while Epic will still supply marketing, promotion and other administrative support services for Yab Yum, MJJ Music and Immortal. Stone Creek Recordings, the label started by R&B superstars Boyz II Men, is set up to have product released through Epic and Columbia.

McCarthy says that those labels that are headed by A&R-driven management, such as the recent label imprint deal for Razor Sharp Records, which inked with SME through Epic, will likely stay in the fold, because artist-cum-Razor Sharp label head Rakeem’s strength is attracting other artists, and because his company will not staff deeply with promotion, marketing and creative support staff.

But the SME spokesman added that there will still be competitive jockeying for budget.

“When budget time comes around, Epic and Columbia, and 550 and WORK Group will be at the table fighting for the resources they need to push their artists,” McCarthy commented, adding that Sony’s distribution arm will likely have more product in its pipeline.”

Lico Named Pioneer President

PIONEER LDC, INC. president Ryuichi Noda has announced that music industry executive Charlie Lico has been named president/CEO of the Pioneer Music Group, Inc., a new music and entertainment company to be headquartered in Franklin, TN.

Launched as a multi-genre record label, PMG is a wholly-owned subsidiary of Pioneer North America, which is a wholly-owned subsidiary of Pioneer Electronic Corp., a leader in consumer, commercial and industrial

(Continued on page 26)
ASCAP’s pop writers of the year, Hostie & The Bloodfish, recently collected the honor during a private ceremony in New York City. Executives from EMI Music Publishing, which is the group's publisher, and ASCAP attended the gathering. Pictured are (l-r, standing): Rusty Harmon, manager; Robert M. Flax, exec. vp, EMI Music Publishing Worldwide; Eran Lamberg, sr. vp EMI, East Coast; Martin Bandier, chairman/CEO, EMI; (seated) Mark Bryan, Dean Felber, Darius Rucker, and Jim "Soni" Sonenfeld.

VERY LITTLE FRITZIUCH: Fred Frith has been using the guitar as paintbrush for almost two decades. His avant-gardist guitar style has won him lifelong fans. Playing one of his rare American appearances at the Knitting Factory from the 11th to the 13th he filled the venue with almost as much noise as he has making a six-string more than a six-string. The Fred Frith Guitar Quartet took the stage two of those evenings and went beyond what most axe-heavy combos can attain. The set started off with the band leader playing a prepared open-body guitar (an instrument that has had outside temporary alterations made to it) that made noises which sounded as if there was more than one person playing. Frith was then joined by the rest of the players slipping into a much less raucous affair. With the quartet playing, the music was more at following the composition than improving, as though they were a string quartet. The swirl of noise quickly subsided and entered an ambient region. From them on the group proceeded to weave an entrancing web as its layered playing made a plush, thick sound. Most music in this genre tends to be aimed at rave kids, but with their capable leader in hand this was for the sensibilities of more than just the people who wanted to cool out.

FATHER’S FOOTSTEPS: Many children have found themselves constantly trying to separate from their parents. Pedar O’Riada’s father Sean casts a long shadow, considering he became the resurrectionist of traditional Irish music when it looked like it was going to die out in the early ‘60s. With his latest release on Bare None Wind’s Gentle Whisper, he has started to establish his own voice, building on what his father accomplished. There are a few traditional reeds (learned from neighbors), but they are in the same theme as the rest of the album which pertains to one’s immediate environment. Almost all of the compositions are related to where Pedar lives: the river near his house, the proximity and traffic of an airport, children hunting rabbits. Using taped sounds (helicopters, bubbling water, kids charging around) the album is an attempt to be a postcard of his village Cois Ardha, located in the west of Ireland. It is certainly worth taking a whirl to hear these aural correspondences.

AN UNFOCUSED LIGHT: Trying to distinguish certain groups is getting harder as those bands try to find that one magical potion that will set them on the road to the charts. The Leeds-based group Lazer Boy head in a different direction as it tries one concept after another on the album Forget Nothing on Freek. Ranging from out there space/found music to almost pure pop songs, the group has a hard time fitting in any mold. Lazer Boy is a high-tech lo-fi band with a nervous energy that doesn’t let the group stay in one place for too long. With this LP you can hear that England still has a few tricks up its sleeves.

NEVER UNDERESTIMATE THE CAREER ADVANTAGES OF STRANGELY-COLORED HAIR: MTV announced that champion Chicago Bull Dennis Rodman has signed with the network to star in a weekly series. MTV will produce 20 1/2 hour weekly episodes in which Rodman will preside over a freestyle show format combining commentary and celebrity guests from the worlds of music, television and sports... in other MTV news, Stiffed Out star Jenny McCarthy has signed an exclusive TV development deal with the network that includes two series, film and other commercial projects... The music TV network and Onlive Technologies now has breakthrough technology which enables groups of people to talk in 3D virtual environments over the Internet, using their voices, not text, to talk online. Anyone with a multimedia Pentium and a basic 14.4 modem can play... As if that weren’t enough, MTV’s Choose Or Lose ‘96 political awareness campaign will offer live daily on-air coverage of the Republican and Democratic conventions in San Diego and Chicago, respectively.

MEANWHILE, ELSEWHERE IN CYBERSPACE: America OnLine is launching a new service to its subscribers. It is launching a new service to its subscribers which features a 3-D virtual environment that allows users to interact with one another. The service, called "Surfing the Net," enables users to "surf" the Internet and participate in discussions with other users in real-time. The service provides a 3-D virtual world where users can create their own avatars and interact with others in a more immersive experience. The virtual environment is designed to be intuitive and easy to use, allowing users to explore and participate in discussions quickly and easily. The service offers a variety of features, including instant messaging, chat rooms, and file sharing, to make it easy for users to connect with others and engage in conversations. The service is available to users of America Online on the web and is accessible on a variety of devices, including desktop computers, laptops, and mobile devices. The service is designed to be accessible to a wide range of users, regardless of their technical expertise, and is intended to provide a more engaging and interactive experience for users interested in online social interactions.

CROWS, SNAKES AND A COUNTRY BAND: The Black Crows have announced that they will be releasing a new album this fall. The album, titled "The Last Waltz," will feature a mix of traditional country and rockabilly influences and features guest appearances by some of the band's favorite musicians. The album will be released on October 4th, and the band has already started promoting it with a handful of dates throughout the US. The Black Crows are a popular band known for their energetic and soulful music, and fans are eagerly anticipating the release of their new album. The band has been actively touring and playing shows throughout the year, and fans have been enjoying their live performances. The release of "The Last Waltz" is sure to be a highlight for fans of the band, and the album is sure to be a hit with audiences around the world.
Squeeze Play At I.R.S.

By Dana Darzy

"WE'RE LIKE A FOOTBALL TEAM—people have been supporting us for a long time," explains Chris Difford of long-time Brit pop favorites Squeeze. Largely impervious to trends, the authors of such classic tunes as "Cool For Cats" and "Black Coffee In Bed" recently returned with Ridiculous, the group's first disc since 1983 and a collection filled with the sort of ironic, thoughtful lyrics and happy, finely-crafted hooks that the band has made legendary.

Squeeze originally came on the scene in the late '70s, part of the New-Wave wave with the Police and Joe Jackson. Throughout the '80s, discs like Argybargy and East Side Story became critically-acclaimed hits, while band founders Difford and Glenn Tilbrook worked on projects with everyone from Elvis Costello to John Cale; acclaimed musicians such as Joe's Holland and Paul Carrack (Mike and the Mechanics) have been Squeeze members at some point.

These days, Ridiculous is proving a highly successful release in Squeeze's native England, where it's nearing platinum. In the states, however, the band is on a new label and facing a unique marketing challenge. "One of the problems with Squeeze is that a lot of people know 'Tempted,' " Black Coffee In Bed' and 'Pulling Mussels (From A Shell),'" explains I.R.S. vp of A&R Stevo Glendinning. "But they don't necessarily know it's Squeeze. So what we have to do is educate people who they know this band is and what songs they've done, and how great this record is. That's done through consumer advertising, listening posts, when the band is here (during the summer and fall), that's when we're going to be spending out heavy amounts of money, based on radio airplay and having the band in the marketplace." Squeeze plans an aggressive schedule of concert dates, radio station visits and other promotional activities.

As for radio, the first single, "Thin Summer," is out to adult and alternative radio," explains vp of promotion Karen Lee, who says the title immediately received adds on stations such as 101.9 in LA, KFOX in San Francisco, WBOS in Boston, WXPN in Philadelphia, among many others. Squeeze's strongest sales areas are in the Northeast and West, with the city of New York being the band's top U.S. market.

Surprisingly, tracks from Ridiculous are also receiving a warm welcome on college radio. "It's a beautiful thing," laughs Lee. "With an established act like Squeeze that's already gone commercial, college radio tends to gravitate to newer, younger, more raw and experimental bands, so it's always a crap shoot. The fact that they've come on this strong is a very good sign. Squeeze has had some problems in the past—the past few years, they haven't had a hit—but they have a huge hit with this in England now. So things are looking up for them, and we want to continue to duplicate what happened over in England."

"We're going after Modern Rock radio and AAA radio," adds Glendinning. "We're looking to do national TV appearances, they're going to do Kathie Lee and Regis—a lot of bands are doing that show now, the viewership is huge—and we're looking, obviously, at Letterman and Jay Leno, and then the initial attack in July and August is to come on and do small clubs. Then come September, October and November and the band will do colleges, and maybe little music seminars on college campuses, and then do a full-legged Squeeze tour."

The band is also in talks about a project with VH-1. All in all, it's a promising schedule for a record that originally had some obstacles to overcome. Ridiculous was first scheduled to come out on Squeeze's long-time home, A&M, and that label did release the disc in Europe. But A&M's U.S. division felt they didn't have the time in its schedule to give Ridiculous the attention it deserved. Explains Glendinning: "So rather than just put it out there, they decided it would be better if they passed. But Miles (Copeland), the chairman of I.R.S., had laid a long history with Squeeze. He managed them for most of their career. When he found out about (A&M's decision), he couldn't believe it, called up Glenn and Chris and said, 'Hey, you know, I.R.S. will pick it up, it's a great record'."

"We just write songs that we feel happy writing, whether it's successful or not," Difford says simply. "Every album is a progression from the last."

Though Squeeze has been a band since 1976, Glendinning sees none of the '80s stigma that's a problem for some bands. "Squeeze have never gone away. They constantly put out records, they tour America every year. They started out in the '80s, but they've been so consistent, they're not looked upon as an old band. It's not a band that made one record in 1984 and then disappeared..."

This kind of pop music, Beatles-esque, pop music in its purest form, is very timeless," Lee says. "It's the bands (that follow) trends that really have the hard time. Squeeze in the '80s was considered a new wave band, but in essence, they're a pop band, and they never really went out of style."

"Ninety percent of the audience are Squeeze fans," Difford estimates. "Ten percent is a younger crowd (who are there) out of curiosity."

"(Squeeze fans) are probably upwardly mobile people who are into songs," adds Glendinning. "I don't think they necessarily follow trends. They've got a really solid, rabid fan base that buys all of their records. They've got a huge repertoire of songs and a very loyal following. The trick's going to be to change that loyal following into the masses—they do that every so often, we need to kind of maintain that. They have a success every now and again, but suffer from not being constantly in your face—living in England they can't do that (in the United States). In England, they're household names. They're not here enough to get that penetration..."

The band's future relationship with its labels has yet to be decided after this one-time I.R.S. release. "I don't know what they will be doing. It's up in the air. But I think Chris and Glenn are writing amazing pop songs," declares Glendinning. "They always have and they always will, and I think there will always be a place for Squeeze. It's just up to the band whether they want to keep going or not..."

"I don't want to be in a legendary band that tours on cruise ships," quips Difford. "But that's just me." For the time being, though, he's ready for the challenge. "Touring is a financially exhausting process," he admits. "But our last album sold 67,500 in America. If this one sells 67,600, we'll come over..."
CASH BOX

TOP 100 POP SINGLES

JULY 27, 1996

This Week's #1:

Toni Braxton

To Watch:

Maxi Priest

1. YOU'RE MAKIN' ME HIGHLET IT FLOW (Evarase 24161) — Toni Braxton 1 8
2. HOW DO YOU WANT IT? (CALIFORNIA LOVE) (Death Row/Interscope 85455) — 2Pac feat. KC & Jojo 2 6
3. YOU LEARN (Atlantic 17044) — Alanis Morissette
4. I CAN'T SLEEP BABY (Jive 43377) — R.Kelly 21 4
5. C'MON 'N' RIDE IT (THE TRAIN) (BigBeat/Atlantic 90383) Quad City DJ's 4 21
6. MACARENA (BAISIDE BOY'S MIX) (A&M 541176) — Los Del Rio 5 30
7. TWISTED (Epic 63031) — Keith Sweat 7 7
8. THA CROSSROADS (Robbie/Relativity 6336) — Bone Thugs N Harmony 3 12
9. GIVE ME ONE REASON (Elektra 64346) — Tracy Chapman 6 18
10. INSENSITIVE (A&M 581274) — Jan Arden 11 29
11. WHO WILL SAVE YOUR SOUL (Atlantic 87151) — Jewel 12 8
12. ALWAYS BE MY BABY (Columbia 78276) — Mariah Carey 9 18
13. JEALOUSY (Elektra 94771) — Natalie Merchant 13 9
14. CHILDREN (Arista 1-3000) — Robert Miles 14 11
15. HA! (Fallas/Universal 50008) — Crucial Conflict 16 9
16. KISSIN' YOU (BadBoy/Arista 70656) — Total 25 14
17. I LIKE (FROM "THE NUTTY PROFESSOR") (RCA/RCA) — Montell Jordan 18 5
18. THE EARTH, THE SUN, THE RAIN (Giant 17654) — Color Me Badd 19 12
19. BECAUSE YOU LOVED ME (FROM "UP CLOSE AND PERSONAL") (550 Music 78237) — Celine Dion 17 21
20. MY BOO (So So Def/Columbia 78358) — Ghost Town DJ's 20 3
21. LOUIN'G (Def Jam/Mercury 75002) — LL Cool J 28 3
22. COUNTING BLUE CARS (A&M 581452) — Dishwalla 27 15
23. IF I RULED THE WORLD (Columbia 78327) — Nas 23 5
24. GET ON UP (PolyGram/MCA 9969) — Jodeci 24 12
25. IN YOUR ARMS (Arista 90600) — Mariah Carey 112 26 9
26. I DON'T WANT TO ALWAYS (Atlantic 87072) — Donna Lewis 39 4
27. WHY I LOVE YOU SO MUCH (Rowdy/Arista 5072) — Monica 8 7
28. THAT GIRL (Virgin 30550) — Maxi Priest feat. Shaggy 50 4

Th heats From MISSION IMPOSSIBLE

(Morgan 576767) — Adam Clayton & Larry Mullen 10 10
30. TOUCH ME, TEASE ME (Def Jam/6752) — Case 30 12
31. SOMETIMES FROM "THE HUNCHBACK OF NOTRE DAME" (Vall/Disney 64011) — All-4-One 31 4
32. SWEET DREAMS (RCA 64050) — La Bouche 29 17
33. NOBODY KNOWS (Lafave/Arista 24115) — The Tony Rich Project 34 27
34. TONIGHT TONIGHT (Virgin 38547) — The Smashing Pumpkins 43 4
35. BACK TO THE WORLD (Cue/Atlantic 17029) — Tevin Campbell 15 7
36. IRONIC (Maverick 17068) — Alanis Morissette 33 19
37. YOU'RE THE ONE (RCA 64511) — SWV 32 14
38. FASTLOVE (Crewel/Islands 4874) — George Michael 35 12
39. TIL I HEAR IT FROM YOU/YOU FOLLOW ME (A&M 503360) — Gin Blossoms 37 24
40. WHY DO I HURT SO BAD (Arista 15214) — Whitney Houston
41. IT'S ALL THE WAY LIFE (NOW) FROM "EDDIE" (Tommy Boy 7731) — Coolio 22 8
42. UNTIL IT SLEEPS (Era 64276) — Metallica 41 7
43. OLD MAN & ME (WHA GET TO HEAVEN) (Atlantic 87074) — Hootie & The Blowfish 40 13
44. TRES DELINQUENTES (FMP/Loud 64526) — Delinquent Habits 36 13
45. SITTING IN MY ROOM (FROM "WAITING TO EXHALE") (Atlantic 87022) — Brandy 45 28
**CASH BOX**

**TOP 100 POP ALBUMS**

**JULY 27, 1996**

This Week's #1

Nas

High Debut:

Beck

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<thead>
<tr>
<th>No.</th>
<th>Album</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>IT WAS WRITTEN</td>
<td>Columbia 67015</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>JAGGED LITTLE PILL</td>
<td>(Maverick/Reprise/Warner Bros 45901)</td>
<td>2</td>
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<td>3</td>
<td>LOAD</td>
<td>Elektra 61923</td>
<td>6</td>
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<tr>
<td>4</td>
<td>SECRETS</td>
<td>Laface/Arista 73006</td>
<td>3</td>
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<td>5</td>
<td>E 1999 ETERNAL</td>
<td>(Rutles/Relativity 55530)</td>
<td>8</td>
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<td>6</td>
<td>THE SCORE</td>
<td>(Ruffhouse/Columbia 67147)</td>
<td>20</td>
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<td>7</td>
<td>TRAGIC KINGDOM</td>
<td>(Trauma/Interscope 92550)</td>
<td>8</td>
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<td>8</td>
<td>NEWBEGINNINGS</td>
<td>Elektra 61850</td>
<td>7</td>
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<td>9</td>
<td>PHENOMENON</td>
<td>Warner Bros 49300</td>
<td>21</td>
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<td>10</td>
<td>FALLING IN TO YOU</td>
<td>(500/Epix 67541)</td>
<td>17</td>
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<td>11</td>
<td>KEEF SWEAT</td>
<td>Elektra 61707</td>
<td>9</td>
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<td>12</td>
<td>THE WOMAN IN ME</td>
<td>Mercury 52286</td>
<td>59</td>
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<td>13</td>
<td>BLUE</td>
<td>Atlantic 77288</td>
<td>7</td>
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<td>14</td>
<td>THE NUTTY PROFESSOR</td>
<td>(Jantel Jam 1911)</td>
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<td>15</td>
<td>CRASH</td>
<td>RCA 90604</td>
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<td>16</td>
<td>WHAT'S THE STORY MORNING GLORY?</td>
<td>(Epic 67351)</td>
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<td>17</td>
<td>DOWN ON THE UPSTEP</td>
<td>A&amp;M 40526</td>
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<td>18</td>
<td>FAIRWEATHER JOHNSON</td>
<td>Atlantic 52859</td>
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<td>19</td>
<td>ODELAY</td>
<td>Geffen 24285</td>
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<td>EVIL EMPIRE</td>
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<td>GARAGEAN</td>
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<td>FINAL TIC</td>
<td>(Pallas/Universal 53006)</td>
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<td>23</td>
<td>BLUE CLEAR SKY</td>
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<td>LIGHT DREAM</td>
<td>Columbia 67006</td>
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<td>THE HUNCHBACK OF NOTRE DAME</td>
<td>(Disney 60883)</td>
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<td>26</td>
<td>MTV PARTY TO GO VOL. 9</td>
<td>Various Artists 1134</td>
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<td>BORDER LINE</td>
<td>Arista 18310</td>
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<td>28</td>
<td>CHAOS AND DISORDER</td>
<td>Warner Bros 46317</td>
<td>12</td>
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<tr>
<td>29</td>
<td>GETTIN' IT (ALBUM NUMBER 10)</td>
<td>(Jive 41554)</td>
<td>2</td>
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<td>30</td>
<td>PIECES OF YOU</td>
<td>Atlantic/C &amp; L 62700</td>
<td>16</td>
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<td>31</td>
<td>MELON COLLIE AND THE INFINITE SADNESS</td>
<td>Virgin 40635</td>
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**47 TINY MUSIC** (Atlantic 82871) Stone Temple Pilots 45 15
**48 BROKEN ARROW** (Reprise/VA 45291) Neil Young With Crazy Horse 23 2
**49 MISSION TO PLEASE** (Island 52241) The Isley Brothers 47 9
**50 JARS OF CLAY** (Jive 45850) Jars of Clay 55 18
**51 LIVE FROM THE FALL** (A&M 54015) Blues Traveler 37 2
**52 LEGAL DRUG MONEY** (Universal 53100) Lost Boys 53 6
**53 GREATEST HITS** (Polygram 50561) N.W.A. 42 2
**54 TIGERLILLY** (Elektra 61745) Natalie Merchant 46 56
**55 TIME MARCHES ON** (Atlantic 82896) Tracy Lawrence 49 26
**56 GET ON UP AND DANCE** (Big Beat/Atlantic 82895) Quad City DJ’s 51 2
**57 METALLICA** (Elektra 61113) Metallica 57 127
**58 ROAD TO ENSENADA** (MCA 11409) Lyle Lovett 49 4
**59 SWEET DREAMS** (RCA 66756) The La Bouche 60 26
**60 YOU WANTED THE BEST, YOU GOT THE BEST!** (MCA 532741) Kiss 50 2
**61 X-GAMES VOL. 1 MUSIC FROM THE EDGE** (Tommy Boy 1173) Various Artists 61 6
**62 TEN THOUSAND ANGELS** (SNA 66800) Mindy McCready 91 2
**63 MR. SMITH** (RCA/Def Jam 523645) LL Cool J 67 33
**64 WAX ECSTATIC** (Columbia 67578) Sponge 53 2
**65 THE GREATEST HITS COLLECTION** (Arista 18001) Alan Jackson 64 33
**66 INDEPENDENCE DAY** (RCA Victor 65664) Soundtrack 71 2
**67 CRACKED REAR VIEW** (Atlantic 82613) Hootie & the Blowfish 65 90
**68 NEAL MCCOY** (Atlantic 820702) Neal McCoy 74 6
**69 WHAT THE HELL HAPPENED TO ME?** (Warner Bros 46515) Various Artists 74 2
**70 BACK TO THE WORLD** (Cvest/45000) Tevin Campbell 62 2
**71 SUN SPLASHIN’ 16 HOT SUMMER HITS** (Madacy 8682) Various Artists 81 2
**72 BIDDILLIE (A&M 551) Bryan Adams 72 6
**73 NEW BEGINNING** (RCA 70863) SWW 66 11
**74 WAITING TO EXHALE** (Arista 18796) Soundtrack 73 30
**75 MISSION:IMPOSSIBLE** (Mother 531682) Soundtrack 59 9
**76 THE CABLE GUY** (Warner Bros 4573) Soundtrack 69 5
**77 TWISTER** (Warner Bros 4552) Soundtrack 78 11
**78 IT'S A MAN'S WORLD** (Reprise/VA 45179) Cher 63 2
**79 HIGH LONESOME SOUND** (MCA 114222) Vince Gill 79 7
**80 PEACE BEYOND PASSION** (Maverick 45003) Me'Shell N'Degeocello 58 3
**81 DANCE MIX USA VOL. 4** (Quality 6747) Various Artists 82 17
**82 GAMES REDNECKS PLAY** (Warner Bros 44585) Jeff Foxworthy 87 43
**83 CLUB MIX '96 VOL. 1** (Cold Front/K-Tel 6218) Various Artists 86 21
**84 SPIRITCHASER** (MADW3 46230) Dead Can Dance 70 1
**85 THE HITS** (Liberi 29089) Garth Brooks 80 82
**86 MERCURY FALLING** (A&M 540438) Sting 85 17
**87 LIVING UNDER JUNE** (A&M 540333) Jann Arden RE-ENTRY
**88 WORDS** (Laface/Arista 26222) The Tony Rich Project 76 26
**89 WHATCHAA LOOKIN’ 4** (Gospo Centro 72127) Kirk Franklin & Family 83 12
**90 GOOD GOD’S URGE** (Warner Bros 46126) Porno For Pyros 85 7
**91 ICE CREAM MAN** (No Limit/Polygram 53978) Master P 77 13
**92 MISS THANG** (Rowdy/Arista 37066) Monica 92 49
**93 FRESH HORSES** (Capitol/Nashville 32000) Garth Brooks 94 32
**94 NOCTURNAL** (Ponytail 50352) Heltah Skeltah 70 4
**95 SO SO DEF BASS ALL-STARS** (So So Def/Columbia 67532) Various Artists 76 26
**96 ON A GOOD NIGHT** (Columbia 67563) Wade Hayes 95 2
**97 RELISH** (Blue Gorilla/Mercury 520699) Joan Osborne 98 35
**98 SMELLS LIKE CHILDREN** (Nothing/Interscope 92641) Marilyn Manson 93 15
**99 JOCK JAMS VOL I** (Tommy Boy 1137) Various Artists 96 44
**100 WALKING WOUNDED** (Atlantic 52912) Everything But the Girl 88 8
POP ALBUMS

ALBUM REVIEWS by Daina Darzin

FRENTE: Shape (Mammoth/Atlantic 92268 4P)
A multi-platinum artist in its native Australia, Frente was also a gold hit in Canada with its debut, Marvin: The Album, which spawned two hit singles, "Labour of Love" and a cover of New Order's "Bizarre Love Triangle." Back with its sophomore effort, Frenite has perfectly captured the combination of dark lyrics and sweet, ethereal, decidedly non-rocking music. The first single, the gorgeously sad, wailing "Sit On My Hands," is being worked at college and modern rock radio, with future, more mellow singles venturing to AAA. Frenite recently signed on as the opener for Alanis Morissette's Canadian tour.

THE FIGGS: Banda Macho (Capitol CD 7243 8 366668 7 34)
Purveyors of spirited punk rock with a good dose of humor, style and flights of sonic fancy, the Figgs make a fun major label debut. Don't let the zippy, slam-bang punk of "Blame It All Senseless" that starts off this disc fool you: the Figgs write perfectly lovely pop hooks, as the ironic, hilarious surfer anthem, "Girl, Kill Your Boyfriend" is ample proof. That track might be this disc's best shot at a radio hit, but the giddily prettiness of "Slugwigs" and the percolating Latin vibe of "Reject" show just how inventive this band is. When "This Copy's Mine" tells a tongue-in-cheek psychedelic tale of a lost, lamented rare album, the Figgs, who gained attention when they snagged the opening gig of the Cranberries' 1993 tour while still an unsigned band, are currently on the WARP tour.

BARSTOOL PROPHETS: Crank (Mercury 314 528 263-2)
A longtime Canadian favorite, the Barstool Prophets are making a big U.S. push with this, their Mercury/Polydor debut. A smart, heavily rocking disc that uses crunchy guitars, big, anthemic melodies and sarcastic lyrics for an effective combo. "Paranoia," a catchy, percussive, humorous/ominous thang, already got U.S. exposure in the film, Never Talk To Strangers and is still a heavy-rotation fave in Canada. The Barstool Prophets will be taking their very accessible, guitar-driven sound to the U.S. for an extensive tour this summer.

SEBADOH: Harmony (SubPop SP 370)
Ex-Dinosaur Jr. Lou Barlow has carved out a critically-acclaimed niche for himself and his gentile, quirky, folky band, Sebadoh, whose previous disc, Baked, was a #1 college music hit. Harmony improves upon Sebadoh's sweet, moody, thoughtful sound with cuts like "Nothing Like You" as well as more hard-rocking punk-house tunes like "Crystal Gypsy." The first single, a jaunty, lilting charmer, "Ocean," will start off the band's push to commercial alternative and modern rock radio. An L.A. in-store at Tower Records is planned for August 27th. Sebadoh will also be playing CMJ before embarking on a nationwide U.S. tour.

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PICK OF THE WEEK

REACHAROUND: Who Is Tommy Cooper? (Traumalnterscope INTD-90087)
And today's candidate for Band Du Jour is: Reacharound, composed of transplanted British guys who, enamored of American culture, moved to L.A.'s hip Silverlake scene. The result is a stunning, fierce mix of nifty, instantly memorable rock n' roll that goes from metal to rockabilly to Sex Pistols-y old time punk in one graceful, effortless swoop. Guitar fans of all genres will be happy they discovered this edgy, high-energy gem. Standouts include the runaway "Big & Mean," while "Hole In My Soul" kicks up on old-time British metal like Iron Maiden and puts its driving, muscle car energy into a '60s sound. The first single, "Big Chair," combines power-chord simplicity, gorgeous bluesy guitar and soaring harmonica loops, and is well on its way to hit-dom: the track was #1 most added on active rock stations, with 25 new adds including WXRX in NY, WBCN of Boston and Chicago's Q101.
This Week's #1
Toni Braxton

High Debut: Whitney Houston

1 YOU'RE MAKIN' ME HIGHLIGHT IT FLOW (LaFace 24150) ......... Toni Braxton 1 8
2 TWISTED (Elektra 66309) .................................... Keith Sweat 6 7
3 HOW DO YOU WANT IT?CALIFORNIA LOVE (Death Row/kenscope 85463) .... 2 Pac Feat. KC & Jojo 2 6
4 I CAN'T SLEEP BABY (Jive 62377) .................................. R.Kelly 3 4
5 WHY I LOVE YOU SO MUCH (Rowdy Anika 5072) ............................................. Monica 4 9
6 TOUCH ME, TEASE ME (Def Jam/Mercury 054020) ......... Case Feat. Foxy Brown 5 26
7 ONLY YOU (Bad Boy/Anita 9060) ................. 112 Feat. The Notorious B.I.G. 8 8
8 I LIKE (Def Jam/Mercury 575096) ................. Montell Jordan 10 5
9 KISSIN' YOU (Bad Boy/Anita 79056) .................. Total 9 14
10 LOUNGIN' (Def Jam/Mercury 575096) .......... LL Cool J 12 3
11 THA CROSSROADS (Ruthless/Reprise 86595) ......... Bone Thugs N Harmony 7 11
12 GET ON UP (Uptown/MCA 39695) ........... Jodeci 13 12
13 BACK TO THE WORLD (Columbia 178929) .............. Tevin Campbell 14 5
14 YOU'RE THE ONE (Columbia 64511) ...................... SWV 18 16
15 HAY (Pallas/Universal 56008) ............. Crucial Conflict 11 11
16 HOUSE KEEPER (Maj 78274) .............. Men Of Vizion 15 14
17 C'MON 'N RIDE IT (THE TRAIN) (RCA 663095) .......... Quad City DJ'S 17 21
18 NEVER TOO BUSY (c/o RBC 78265) .......... Kenny Lattimore 19 13
19 YOU (Uptown/Universal 56001) ..................... Monifah 16 11
20 BLACKBERRY MOLASSES (EastWest 64269) ............. Mista 22 4
21 IF I RULED THE WORLD (Columbia 73327) ............. Nas 20 6
22 IT'S A PARTY (Elektra 62606) ........ Busta Rhymes Feat. Zhane 24 2
23 WHY DO IT HURT SO BAD (Anita 13214) ......... Whitney Houston DEBUT
24 THEY DON'T CARE ABOUT US (Epic 78212) .......... Michael Jackson 21 8
25 MY BOO (Da So Def/Columbia 37536) ........... Ghost Town DJs 33 3
26 ALL THE THINGS (YOUR MAN WON'T DO) (Island 854530) ............. Joe 25 24
27 WHERE DO WE GO FROM HERE (Anita 133223) ........ Deborah Cox 35 3
28 IN THE HOOD (LaFace 4217) .............. Donell Jones 26 10
29 ELEVATORS (LaFace/Anita 24177) ................ Outcast 31 27
30 ME AND THOSE DREAMIN' EYES OF MINE (EMI 58570) .......... D'Angelo 41 2
31 ALL MY LOVE (Capitol/Def/Marc 59057) ................. Art N' Soul DEBUT
32 ALWAYS BE MY BABY (Columbia 60760) ............. Mariah Carey 23 17
33 KEEP ON KEEPIN' ON (FROM "SUNSET PARK") (Columbia 64319) ............... MC Lyte Feat. Xscape 28 20
34 THE THINGS THAT YOU DO (Columbia 578159) ....... Gina Thompson 44 3

46 I WILL SURVIVE (RCA 64490) ......................... Chantay Savage 47 23
47 IT'S YOU THAT'S ON MY MIND (Virgin 35042) ................... Quinod 46 11
48 LET'S STAY TOGETHER FROM "A THIN LINE..." (Virgin 71506) ............ Eric Benet 57 4
49 THINGS WE DO FOR LOVE (Motown 86043) .......... Horace Brown 58 2
50 I'LL DO ANYTHING FOR YOU (Perspective 587542) .......... Ann Nesby 55 8
51 I CONFESS (Chrysalis 54537) ....... Bahamadia 42 4
52 IT HURTS LIKE HELL (FROM "WAITING TO EXHALE") (Arista 2222) .......... Aretha Franklin 79 2
53 SITITIN' UP IN MY ROOM (Atlantic 07832) ............. Brandy 63 24
54 NOBODY KNOWS (Laface/kenscope 4115) ......... The Tony Rich Project 64 29
55 IT'S ALL THE WAY LIVE (NOW FROM "EDDIE") (Tommy Boy 7731) .......... Coolio 49 8

56 CHANGE THE WORLD (FROM "PHENOMENON") (Ric/O vener/Bros. 1702) ............. Eric Clapton DEBUT
57 ONE FOR THE MONEY (Motown 860512) .......... Horace Brown 48 17
58 RENEE FROM "DON'T BE A MARGEN..." (Island 554584) .......... Lost Boys 50 18
59 PARTY 2 NITE (Motown 860514) .............. Ladae 60 9
60 WISHES FROM "KAZAMA!" (Perspective 587559) .......... Nathan Morris 54 3
61 SO FLY (Outlaw/Def Jam 75050) .................. 4u 73 4
62 IF IT'S ALL GOOD (Vertice/VJC 8109) ............. Club Colour DEBUT
63 SLOW JAMS (Outlaw 9104) ...................... Quincy Jones 52 19
64 HE'S NOT GOOD ENOUGH (Perspective 587582) .......... Solo 51 11
65 I'LL MAKE YOUR DREAMS COME TRUE (FROM "KAZAMA!) (Perspective 58754) ............. Subway 67 2
66 CAN'T HANG'GO WANT TO (So So Def/Columbia 78263) .......... Xscape 56 22
67 LET ME CLEAR MY THROAT (C.R.I 5216) .......... DJ Kool 81 17
68 DON'T WANNA LOSE YOU (Maryland 1578) .......... Lionel Richie 59 36
69 HOME (RCA 72715) ...................... 4u 73 4
70 TELL ME I'M GONNA CALL (Motown 950410) .......... DeShades DEBUT
71 I'LL NEVER STOP LOVING YOU (Hollywood 160408) ............. J'Son 74 10
72 HANG 'EM HIGH (Loc/Columbia 64561) .......... Sadat X 83 7
73 OPERATION LOCKDOWN/DA WGGY (Duck Down/Priority 53323) .......... Heltah Skeltah 62 7
74 FOR THE LOVE OF YOU (Atlantic 87061) .......... Jordan Hill 65 10
75 PAPARAZZI (Loc 64955) ...................... Xzibit 72 2
76 THE BIZNESS/TAKES IS HIGH (Tommy Boy 7390) .......... De La Soul Feat.Comon Sense 66 4
77 WOO-HAH I GOT YOU ALL IN CHECK (Elektra 66050) ........ Busta Rhymes 58 21
78 PLEASE DON'T GO (MCA 55158) .............. Immature 37 14
79 DOIN IT (Def Jam/Mercury 756120) .......... LL Cool J 69 20
80 PO PIMP (Creatures Way 9604) ....... Do Or Die DEBUT
81 BRING IT ON (Columbia 78273) .......... Kino Watson 70 14
82 IF I KNEW WHAT I KNOW NOW (Gasoline Alley/MCA 55160) ............. II D Extreme 75 8
83 TRES DELINQUENTES (FPM/Loud 64526) .......... The Delinquent Habits 76 11
84 CAJUN MOON (Blue Moon/Marvel 90745) .......... Randy Crawford 82 9
85 THE WORLD IS A Ghetto (Rap-A-LotVirgin 35544) .......... Geto Boys 90 12
86 MR. ICE CREAM MAN (Loud/Priority 53218) .......... Master P 84 17
87 THAT GIRL (Virgin 35550) .......... Maxi Priest Feat.Shaggy DEBUT
88 OOH, OOH BABY (Motown 860415) .......... Taral Hicks 78 3
89 WHERE DO WE GO FROM HERE (FROM "ERASER") (Mercury 575102) .......... Vanessa Williams DEBUT
90 OREGANO FLOW (Chillaxe 15571) ........... Digital Underground 87 11
91 COME AROUND (FROM "THE NUTTY PROFESSOR") (Def Jam/Mercury 750552) .......... Dos Of Soul 90 3
92 BOOM BIDY BYE BYE (RuffHouse/Columbia 78339) .......... Cypress Hill 89 4
93 DON'T YOU WORRY (MCA 55094) .......... Ruffa Feat. Tasha 93 8
94 SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME") (Walt Disney/Hollywood 64011) ......... All-4-One 94 3
95... TIL THE COPS COME KNOCKIN' (Columbia 78275) .......... Maxwell 97 13
96 5 O'CLOCK (MCA 55075) .................... Nonchalant 45 22
97 EVER SINCE YOU WENT AWAY (Big Steal/Atlantic 89112) .......... Art N Soul 61 24
98 1,2,3,4 5 SUMPIN' NEW) (Tommy Boy 7211) .......... Coolio 79 10
99 10 MORE GAMES (Loose Cannon/Island 852700) ........... Skin Deep Feat. Lil' Kim 77 16
100 I DON'T WANTA BE ALONE (Gasoline Alley/MCA 55178) .......... Shai 85 13

DEBUT
ALBUM REVIEWS

BY Peter Miro

JAY-Z: Reasonable Doubt ( Roc-A-Fella/Freeze/Preside P205059)

Produced by Damon Dash, Jay-Z, Kareem "Biggs" Burke.

There's still bros out there enamored of F.

Murray's album in Brian De Palma's Scarface, as his dialogue from the film prior to the final chainsaw encounter prepares minds for the whole.

The whole white-edged, hypnotic, uncanny, promising, spit-in-your-face gangster ethos of that film has influenced a banzai crew of rap artists. Jay-Z is no exception, because rap is his hustle by his own admis-

sion, as stated in "Can't Knock the Hustle," teamd with Mary J. Blige. "Brooklyn's Finest" incorporates a voice-over by Notorious B.I.G. "Dead Presidents II" and " Ain't No Nigga" with Foxy Brown have already sent notice within rap circles that there's a new bridge to the streets. But "Coming of Age" suggests that there is some melodic sensitivity in the mix between dramatic vignettes, and cocktails in the background. An underground buzz is assured.

VARIUS ARTISTS: Special Brew (Payday/FFRR 697-124-85Z-2)

Producers: Patrick Moxy, Neale Eastbery.

For the new millennium, this compilation addresses techno, R&B, dub, jazz and soul elements on an appealing cross-fertilized brew of sounds, remixd for the occasion.

Standout tracks are "One To One Religion" by Bomb The Bass (DJ Pogo Remx), "Release Yo' Delth" by Method Man (Prodigy Remx), "Vibe" by (Dj Bruce Bluetooth's) "Hot Flask" by Red Sampler (Snap's Paradise Mix). "Protection" by Massive are "Cry" by Money Mark take the pulse down a notch to soak some brain food into the


The Awesome Power Of A Fullly Operational Mothership is what the acronym George Clinton chose for this LP spells out. To all the characters of the P-Funk pantheon are present, at least in caricature form on the CD jacket. The album depicts the infamous P-Funk Mothership being loaded, provisioned and crewed for an epic voyage, but actually, the vehicle doesn't leave the ground, even with help from Bootsy Collins. Charlie Wilson, MC Breed and Erick Sermon, because it's weighted down with funk cliches that Clinton patented ages ago. It's easy to say that Digital Underground is running off with the funk baton for the '90s, and they're righteously enough to knock Clinton down as their antecedent. Occasionally floods bomb with a cost of thousands, the latest being Waterworld, so the P-Funk All Stars amass here can simply tow off for the next voyage.

PICK OF THE WEEK


Hard riders in jeeps have replaced cowboys of a century ago, but they share the common hazards of flying land. While this concern is addressed on "Wild Cowboys," and "Stages and Lights," Sadat X also takes time to make some appealing grooves a rap fan can lock onto. "The Interview," is a crafty way to make a musical number from press queries. "The Lump Lamp" is unbouncedly the buncnet cut on the album. "Smoking On The Low," "Do It Again" and "Game's Over" should find their way on to laid back tracks to cushion their gisette tales in. Sadat X may be one of the most breathless rappers out there, if his flows are any indication.
UP TOWN URBAN ALBUMS

CASH BOX ● JULY 27, 1996

By Peter Miro

UpTown/Universal singing sensation Monifah performed for writers at an exclusive press dinner held at Laurna's, a popular soul food eatery in New York. UpTown president Heavy D hosted the extravagant affair and showcased some of his favorite tracks from Monifah's debut album, Moons...Moments. The event was currently preparing for a summer U.S. tour. Pictured (l-r) are: Nicole Dollison, UpTown's product mgr; Lewis Tucker, vp, UpTown Records; Monifah, Heavy D, President, UpTown Records; Charles Warfield, Sr, vp/jug UpTown Records; David Jugg, vp/assoc vp Records, Michael Horon, sr, dir/label promo, Universal Records.

CUTTING-EDGE COMEDY BENEFIT: Laughter, purportedly the best medicine, was the commodity offered for a bonafide medical cause last week during the Superb Comedy Concert at L.A.'s Marla Gibbs' Vision Theater, headlined by author/nutritionist/crusader/comedian Dick Gregory, satirist Paul Mooney, former head writer for Richard Pryor, and his roustos offering, The Mooney Twins. The Crescent Sickle Cell Alliance was the chief beneficiary of the show's proceeds, slated for the purchase of a hemp seed oil press. Hemp seed oil bears analgesic properties when applied to joints and muscles, and oxygenating properties for the bloodstream when consumed internally, restoring deformed red blood cells in contact. The Alliance plans to market the oil to alleviate the chronic pain of sickle cell sufferers.

Pain of another sort failed to dampen Mr. Gregory's routine. The revered activist was unfazed by dental surgery endured hours before the concert, and enunciated clearly throughout his turn on stage, moistening his lips with ritual sips of water, passing at times for a prepared prop or dramatic pose to punctuate his stories. Even with missing teeth, this comic master wasn't defanged in the least. Connection with the African past was evident in his Herndon following, seated for the purchase of a hemp seed oil press. Hemp seed oil bears analgesic properties when applied to joints and muscles, and oxygenating properties for the bloodstream when consumed internally, restoring deformed red blood cells in contact. The Alliance plans to market the oil to alleviate the chronic pain of sickle cell sufferers.

ADDITIONAL HIGHLIGHTS: MaJazz, labeled Norman Brown will be performing at Atlanta's Olympic Village July 24, entertaining athletes and their families, and helping to promote People Make The World Go Round, the label's Official 1996 Olympic Games Jazz Album, blending R&B and jazz into an accessible vibe. Additional artists on the project include: Wayman Tisdale (a former Olympian), Lahah Hathaway, Lionel Hampton, Norman Connors, Naja, Tacka Khan, Herbie Hancock, Herb Alpert, Daryle Chen, Pharez Whitfield, Zzone, Al B Sure! and Impromptu West. Tisdale and Impromptu 2 will perform on July 25. Andre Hardell, Motown President/CEO, launched a seven-week music industry mentoring program for 40 Harlem students ages 12-18 on July 11, commencing their early exposure to entrepreneurial habits.

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COLUMBIA RECORDS' HOT STREAK continues in the hip-hop arena with its newest release, THE RHyme. Gang Starr veteran Big Shug (L) pauses on the set of his first video and single for "Crush," recently lensed at Brooklyn's transit museum. Joining him are (l-r): Carl Vern, producer/co-director, Tuff Gong Pictures; Pierre Vern, co-director, Tuff Gong Pictures; Mr. Dave, Payday, Label Manager.

With albums from Busta Rhymes and Fugees making the scionograph dance at CalTech earlier this year, the label's newest smash entry on major album sales charts is IT WAS WRITTEN by Queensbridge rapper NAS. Consumers have snatched up more than 250,000 units since the LP's July 2 release, strong evidence that his follow-up to his '94 debut entry illmatic has connected to the public-at-large in a big way. IT WAS WRITTEN is currently topping R&B, Retail and Rap sales charts. Production talent responsible for shaping the LP's coast-to-coast appeal include Trackmasters, L.E.S., Dr. Dre, DJ Premier, and Stretch. The project is described as "a hip-hop manifesto for the 20th Century." Yet there's material lurking in the wings which may vie for that title come September.

RAS KASS IS COMING TOO: Priority artist Ras Kass has prepared lyrical bombs worthy of Dr. Strangecrue as attested by an advance peak at the narrative to his call "The Nature Of The Threat," from his September 10 debut LP Soul On Ice. Whether it was a deliberate or conscious title selection on his part, his material promises to be as deep and as catalyptic as the revolutionary perspective that formed Black Panther Eldridge Cleaver penned in his '70s era book of the same title. For a relatively young, twenty-ish West Coast brother, Ras Kass gougies at the foundations of Judeo-Christian culture, following a timeline from prehistory 20,000 years ago through the establishment of Western Civilization, examining why the game is set up to the detriment of peoples of color. While rappers may vent similar concerns, that life is stacked against them, it's rare to encounter the academically-inspired approach Ras Kass offers in his lyrics, one capable of impacting the masses. Early bootleg copies of Soul On Ice have already generated acclaim in underground hip-hop circles, as "mesmerizing," "phenomenal," and "a hip hop classic...way ahead of his time." History is replete with accounts of visionaries who shared their worldview with their fellow humans, sometimes unsettling the status quo at the cost of their lives. It's fortunate that rap can produce something besides the misogyny and rage being assaulted by censors at present. It's good to see higher truths can be seared for profit.

DR. DRE ANTHOLOGY RELEASED: One of the originators of the Compton sound, Lonzo Williams, co-founder of World Class Wreckin' Cru, and Godfather of the West Coast Rap scene, has released a vintage compilation of rapper-producer Dr. Dre's best works titled Dr. Dre First Round Knock Out, on Williams' own Missing Link/Triple X label. Included are monster gems "Deep Cover" featuring Snoop Doggy Dog, "Turn Off The Lights," with Michel'le, a "Cru classic," and "The Sex Is On," by Po, Broke and Lonely. Dr. Dre started with me back in 1982," Williams recollects. "I'll never forget him confiding in me all those years ago how he was going to be the number one producer in the country...and he was right. (This album) is a tribute to him and those days."

Urban Singles Reviews

By Peter Miro

BIG SHUG: "Crush" (Payday 967-120088-22) Producer: DJ Premier.

Big Shug, founding member of the Gang Starr Foundation, drops a block of granite on the planet with this forceful single. His verbal attack is bloodless, yet surgically precise, a confident Jack The Ripper spanning all corners on the mic. This booming cut aims to saturate clubs and cars all summer, foreshadowing his '97 solo LP. Comes with "clean" and "street" cuts.

OTIS STOKES: "No Amount Of Time" (JustUs 3004-2) Producers: Otis Stokes, Michele Elyzabeth.

Former Lakesiders Otis Stokes turns in an earnest ballad, sung in a lead/tenor range reminiscent of David Oliver, but carefully paced so as not to wreck his pipes. Unlike many contemporary urban productions, Stokes keeps it basic enough to follow his story without layers of effects competing for space.

DO OR DIE: "Po Pimp" (Rap-A-Lot 7087 6 11541-22) Producer: The Legendary Trackster

Twista joins Do Or Die (AK 47, Belo Zero, N.A.R.D.) on a single that's truly hot on ChiTown airwaves, out competing Bone-Thugs-N-Harmony, Crucial Conflict, 2Pac and Jay-Z on WJUM. Over 25,000 copies have sold in the Windy City alone. The tune is a hypnotic bass beat and understated rhythms that allow for much "pimpology" to be spoilt by these G's. Their vocal flows at times reach dizzying heights, but the groove is entirely laid back.
LIVIN' THE BLUES CRUISE SET TO SAIL IN NOVEMBER! Memphis, Tennessee, July 15, 1996—Icehouse Records of Memphis and Theme Quest International of Orlando, FL, (Theme cruise specialists) have teamed up to offer The Livin' The Blues Cruise #3 sailing on November 15, 1996. 420 Blackbluster Music Stores throughout the nation will have a contest for a consumer to win the cruise starting August 5th through September 2nd, 1996.

The companies will present a true blues festival at sea with pro and amateur jams and blues workshops this November with a bevy of talent including: Little Milton (1996 Handy Award Winner for Soul/Blues Artist of The Year)

Tony Sarto And The Screamin' Blue Demons (Nashville, TN) Microwave Dave And The Nukes (Huntsville, AL)

Toni Lynn Washington (1995 Best Of Boston Award, MA)

Mark May And The Agitators (Houston, TX)

Jerry "Boogie" McCain (Gadsden, AL)

Blind Mississippi Morris (Memphis, TN)

Erik Culberson And The EROK Band (Savannah, GA)

The Crawlin' Kingsnakes (Lynchburg, TN)

Mark Maynard of InstaHouse Records states: "The national exposure in Blackbluster Music Stores, Cash Box, Blues Review, and Living Blues Magazine among others will create a tremendous amount of exposure for all the artists involved. This cruise will be a power packed weekend of non-stop blues, food, and parties."

The series has received national attention since the appearance of PolyGram artist Lucky Peterson and Alligator Records artists Saffire (The Uppity Blues Women) on the May 30th sailing earlier this year.

The event sails aboard Premiere Cruise Line's Star/Ship Oceanic from Port Canaveral, Florida, November 15-18, 1996 and will feature: On board indoor and outdoor concerts, open acoustic and power Jam Sessions from The Oceanic will make all day port stops in the Bahamas at Nassau and Port Lucaya. This is the third in a series of sailings currently scheduled twice yearly and produced by Theme Quest International.

WINNER RECORDS of San Rafael, California announced today the upcoming CD release in September of 1996 on East-West Live, an album of previously unreleased live recordings of The Paul Butterfield Blues Band. These are newly mastered tapes of nightclub performances of the now legendary band in its heyday (1966-67).

Band personnel at the time of these recordings is the same as on the influential album East-West and includes Paul Butterfield, vocals and harmonica, Elvin Bishop and Michael Bloomfield, guitars; Mark Naftalin, keyboards. Jerome Arnold, bass, Billyavenport, drums.

Produced by Mark Naftalin, the group's original keyboardist, East-West Live is made from a collection of tapes gathered during his travels with the band. The tapes were recorded in nightclubs in Hollywood and Huntington Beach, CA, and Chicago.

THE RETAILER OF THE WEEK...This week Cash Box would like to introduce a couple of the best blues retailers in the country, Carol and Lynn Stimmel, owners of Blues Depot, Knoxville, Tennessee. Blues Depot has been a consistent contributor to the Cash Box Blues Chart and an unwavering source of valuable information.

BLUES DEPOT TOP TEN FOR THE WEEK OF JULY 10, 1996

1. Muddy Waters Tribute Band You're Gonna Miss Me Telarc 83335
2. Preston Shannon Midnight In Memphis Bullseye 9575
3. Byther Smith Mississippi Kid Delmark 691
4. Michael Osborne Background In The Blues Blue Rockit 125
5. Nighthawks Pain And Paradise Big Mo 1030
6. Keb Mo Just Like You Epic 67316
7. Buddy Guy The Real Deal Silvertone 41543
8. Luther Jr. Johnson Slammin' On The West Side Telarc 83389
9. Big Time Sarah Blues In The Year One O One Delmark 692
10. Otis Rush Live And Awesome Genes 4131

To quote Lynn and give you an idea of his attitude toward the music business, Lynn says, "It's a long, hard road, but a retailer shouldn't have it any easier than the artist. They create...We present the creation."
Smaller Retailers Get Large Through Coalition

New confederacy rallies for pricing, marketing and merchandising support through special programs.

By Denise Tapp & John Rhys

FACING OFF AGAINST the huge promotional, co-op ad and merchandising resources bestowed on large retail chains by major labels has always been a daunting task. So the little mom and pop retailers that could formed the fledgling Coalition for Independent Music Stores (COIMS), a 60-store consortium that offers smaller dealers a chance to gain purchase on promotional dollars and boost sales for record companies large and small. "We get a totally different kind of customer," says Don VanCleave, owner of Birmingham, AL's two Music Platter record stores, who also serves as COIMS's president. "Our stores have a lot of traffic. They have people wanting to be turned on to new stuff that they're not going to get turned on to at the chain stores," which is the niche appeal of the smaller dealer.

While labels have always known how important independent and small chains stores have been in serving "serious" music consumers and responding quickly to new trends, COIMS leadership believes that co-op ad dollars, price promotions and other retail incentives have languished for such dealers, thus dulling their competitive edge.

COIMS was formed last year with the intent of developing a conduit by which major label dollars could find their way to special promotions and price programs that would be waged by the group's members. "We are, most assuredly, a for-profit organization, and all stores are partners in this venture," says Steve Bergman, treasurer of COIMS and owner of Schoolkids Records in Ann Arbor, Michigan, which is where the organization is officially headquartered.

The group evolved from an informal meeting at the NAIRD '95 in San Francisco, where "a bunch of folks just wandered into this hotel room and found themselves in the company of others with the same concerns," is how VanCleave described COIMS' formation.

"The idea came from the Black (Retail) Coalition, and we believe we will be able to take the idea even further," Bergman adds.

Operating sans a professional full-time staff, COIMS programs are managed by VanCleave, Bergman and COIMS vp Terry Currier, owner of Portland, OR's Music Millenium, for which they are reimbursed for time and expenses out of dollars obtained for the programs.

But most of the money is used by member stores to remain visible and competitive within their respective markets. COIMS members, on the other hand, facilitate the access of big record companies to their customer base as part of an overall marketing campaign that costs about $175 per store, or about $10,000 per project. And this happens without the pledge of a huge product buy-in in order to obtain the promotion and marketing resources.

A program involving Mercury Records act The Refreshments was offered as an example of COIMS successful efforts. VanCleave says that the organization's members were uniformly excited by a demo serviced to them in advance of the release date in May. COIMS contacted Mercury prior to roll-out of the national media campaign, and the result was the new Refreshment's record being stocked in the 60 member stores at sale prices with slots in listening booths, posters, T-shirts and a cornucopia of merchandising support.

"Some of our members admitted that they may have overlooked this one without the special promotion," VanCleave says. "I would have probably ordered four copies. Instead, I sold hundreds."

COIMS circumvents some of the pitfalls to participation in such sales programs, by avoiding guaranteed buy-ins with bulk shipping to the organization's headquarters. Instead, each member orders from his usual distribution source and in the quantity thought appropriate for their market. But, according to COIMS spokesmen, the group is selective about what projects they adopt, ensuring continued independence and enthusiasm. "We want to be sure we do a good job on the projects that we've started, and it takes a lot of time to contact 60 stores and communicate the details of each job," VanCleave says.

Echoing those sentiments, Bergman says, "We don't want to be too ambitious or take on more than we can handle. I feel the keys to our success will be our breadth of inventory, our customer service and knowledgeable employees."

COIMS hopes to help smaller independent labels get a firmer toe-hold through their outlets by purchasing 10-disc listening booths for its members stores that would feature seven COIMS-recommended indie releases each month. VanCleave says that the costs of such a venture are still being evaluated, but that the standard listening booth rental costs of $50 a month per store could serve as the watermark.

COIMS, which has provided members with ancillary benefits such as networking and drawing from the divergent experiences of its members, is in the process of compiling a directory listing the strengths and capabilities of each retailer in the network. If labels are promoting a project that does not appeal to every member, then the company can select stores to participate that are best suited for the product.

COIMS could mean more than pennies from heaven for the indie retailer and record companies.
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**Indie Reviews**

**PICK OF THE WEEK**

- **SPOTLIGHT:** Spot (2013) - Producer: John Hampton
  - A story of a young, ambitious, good-looking, successful, sexy, indie-rocking star who comes under the spell of a mysterious, charismatic, and dangerous figure. The story's pace is relentless, with quick, surprising turns and a plot that keeps the audience on the edge of their seats. **Preorder:** John Hampton (Newtown, MA)

- **MAUREEN McGOVERN:** MEG: Out of This World (Meatball 1992-2) - Producer: M. McGo2
  - There are two uncommonly strong voices out of this world. The story's heroes are Maureen McGo2 and her voice, which is pleasingly filled with the 47-35 emotions of this CD. The voice is one of the most electrifying in the business when she hits this as a wonder. It is her confident, shining voice which has been described as "the voice of an angel" by John M. Moore. The Y's "Yip" is captured here with both a topside and a topside of two which are wonderfully performed. "Don't Do Me When I'm Busy" from The Woman of Oz. Other titles include: Fred, Karen, Ted, Ginger, Billy Bob, and "Triumph of the Willing." But the listener's heart is in its correct spot. McGo2 is known for her vocal performance and her vocal performance is superb. Most of these tunes are strongly associated with each other, but McGo2 makes her voice with a classic style. You can't get up and out, but you'll make room for this version of "Don't Do Me When I'm Busy," when you hear the singer love her voice with a feeling of it as a wicked ride as it was taken in the film. Other tracks: "Stormy Weather," "Blues in the Night," "Come Rain or Come Shine." **John Goff**

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**SPOTLIGHT**

- **FRANK FROST WITH SAM CARP:** Keep Your Foot in the Water (Epic/LG 2007-2) - Producer: Fred James
  - Evidence Records and Jerry Goldstein have always been fond of fiery, bluesy, bluesy blues. This release is a collection of real Delta blues in its most stark form, simple, yet powerful, big enough to catch one's breath. Sam Carp's chant is mesmerizing, allowing the listener to feel the music. This CD is a must-have for any blues collection.
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<td>Beau Jouer &amp; The...</td>
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<td>Various Artists</td>
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**JULY 28, 1996 CB RETAIL GUIDE**
News From The United Kingdom, Ireland & Europe

By Hal Levy

TOP UK SINGLES: Let’s welcome Gary Barlow’s “Forever Love,” which comes onto the charts in first place pushing the Fugees’ “Killing Me Softly” down to the two spot. Also coming on charts is the Spice Girls’ “Wannabe” on three and Underworld’s “Born Slippy” slips down to four pushing Peter Andre/Buble/Blax’s “Mysterious Girl” to five.. Badfinger/Summer’s “The Living Seed” three and Deltron/Run DMC’s “Makin Me High” drops to seven with her “Because You Loved Me.” Livin’ Joy’s “Don’t Stop Movin’” moves up to eight and Toni Braxton’s “You’re Makin’ Me High” drops to nine followed by newcomer Terence Runnels’ “Bad Actress.”

The top UK album, Alanis Morissette’s Jagged Little Pill moves up from second to first place while The Live Cast Recording—Les Miserables is still top video. Top rental video remains Seven and video sale finds X Files: File 3—Abduction sparking off all competition. Both Mega Drive and Super Nintendo report that their top computer game rental is Aladdin ’96 Olympics Games. Paramount/UPI’s Mission: Impossible takes over at the local boxoffice.

In Europe the top single is Alanis Morissette’s “Ironic,” and ironically, while it doesn’t top the charts in any country, its overall position makes it the biggest seller in Europe. The Fugees’ “Killing Me Softly” reports top sales in Germany, Holland, Sweden, Norway, Iceland, Finland, Switzerland and Yugoslavia. Los Del Rio’s “Macarena” is singing and swinging in France, Belgium, Macedonia, Denmark, Croatia and Latvia. Robert Miles’ “Moving” out of the shops in Italy and Bette Midler’s “To Deserve You” is favorit in Israel.

Michael Jackson looks back on the shoplifting incidents in Austria, Belgium, Sweden and Finland while Eros Ramazzotti’s Dove C’E Mela finds its markets in Italy and Switzerland. In the rest of the markets, most leaders are local product.

Put on a CD and start reading SAS: The Soldiers’ Story by Jack Ramsay (Macmillan), which still heads the non-fiction hardback list, now in its ninth week. Coming to the top in the fiction department is Robert Jordan’s A Crown Of Swords, volume seven of the fantasy saga, Wheel Of Time and published by Orbit. Paperback non-fiction still has The Railway Man by Eric Lomax (Vintage) on top and also hanging in the first place in the Fiction department is From Peter’s Field by Patricia D. Cornwell (Warner). And if you can’t find any music, try to pick up a copy of Laura Esquivel’s The Love Of Love which comes with its own CD.

FOLLOWING WALL STREET is PolyGram at NL$96.40 (35.94) is down 3.7% and Rank Organization is 64.93 is down 0.8%. Bulling is that Thorn EMI at £8.01 up 0.5%.

IN-SELTIN; Not if you’re getting the reported £10 to £13 million that Michael Jackson got for his concert in Brunei celebrating Sultan Hassanal Bolkiah’s 50th birthday. Previous singers who helped the Sultan celebrate his birthdays were Elton John, Tina Turner, Diana Ross, Bon Jovi and Stevie Wonder. However, Jackson is the first to give a public concert.

MUSIC AND THE PIRATES: The pirates seem to love The Beatles as they head the list of counterfeits and CD’s seized. They’re followed by fellow victims, The Artist Previously Known as Prince, Bob Dylan, and the Rolling Stones. Italy seems to be the leading European country for the manufacture of this bogus product. However, in the UK, according to recent figures, the amount of illegal sales has halved in the last six months due to the enforcement of law.

NOW WE KNOW; Counterfeits are copies of original releases with imitations of the original graphics and packaging. Pirate recordings are duplicates of original recordings which are marketed under different labels with different graphics and packaging. They are most often found in compilations like greatest hits or songs of a particular decade or year.

PUT ON YOUR FUR COAT if you’re a winner of Sweden’s Polar Music Prize, given out by the Royal Swedish Academy of Music. This year’s winners were Joni Mitchell and Pierre Boulez. This is the fifth time the £150,000 prize has been awarded. Previous winners were Elton John, Quincy Jones, Dizzy Gillespie and Paul McCartney.

OPEN UP, IT’S THE COPS: There was knocking on the doors of the Brussels, Paris and London offices of United International Pictures, the international distribution company of MGM, Universal and Paramount, as the European Union officials were checking out complaints that UIP was duping in block-booking films. Under block-booking the showing of one picture, usually an expected big boxoffice winner, is tied with the required showing of other, usually of lesser importance and expected boxoffice, films. UIP denied the charges.

MUSICAL CHAIRS: VCI, the UK video and publishing group announced that Brian Schofield has resigned as financial director to pursue other interests. Management director, David Colley takes over the position, which he originally held before Schofield came on board in 1995.

BACK TO THE PIRATES as Ireland has enacted the Trade Marks Act 1996, which replaces the old 1963 laws. Counterfeits now face up to five years in jail and fines up to £100,000. The Irish National Federation Against Copyright Theft is the film distributors investigating agency and, in fact, says they make about 160 raids a year to combat piracy, which they estimate is costing the film industry more than £7 million a year. While the Irish Music Rights Organization welcomed the law, IMRO feels the law should have been extended to cover public playing of music without paying royalties. Another organization in the battle is the Irish Federation of Phonographic Industry which has hired private detectives to aid in the fight.

PULL THAT HANDLE and look into investing in UK betting shops. Stanley Leisure reports that slot machines have been installed in many of their stores since June 20 and profits are already jumping far ahead of forecasts.

IS THE SOLAR SYSTEM NEXT for Planet Hollywood, who are expected to open their first ever restaurant in London later this year. The restaurant will be on one of the as yet unnamed music theme venue to be backed by top rock stars. The All Star Sports Cafe will feature seats shaped like baseball gloves and the third will be based on comic book heroes like Spiderman and Captain America.

CAROLE KING, who was nominated for an Oscar for her title song for the film, expansion Of The Year, has come out of retirement to release her Brighton Beach Memoirs on tour in Ireland, starting out at the Evermore Palace Theater in Cork.

SHORT OF CASH? Well, do what lots of musicians in London do, and have done. Drop in at Angel Music Shop in Islington for a chat. Owner Andy Hackett, who runs the shop and the premises as Graveyard Theatre, tells me that top musicians have dropped in, dropped off an instrument and walked out with a couple of pounds…dollars, that is.

PLATINUM, GOLD, SILVER, BUT NO BRASS; While this year has not seen any Double Platinum awards, compared to last year there were five Platinum singles and three Platinum albums during the same period. Also showing gains were the Gold, going from two six to six and Silver 15 up from last year’s nine. In the Album field there were 56 Silver (49), 32 Gold (42), 10 Platinum (12), five Triple Platinum (2) and three Multi-Platinum (3).

MY OL’ IRISH HOME; Well, not quite, but if you want to hear Irish music without hearing them on your local radio stations, Feargal Sharkey, starring in the Grease of Brighton is now offering the Irish songs.

LINE UP THE RANKS; Rank Organization appears to be selling off its Shearing Coach Holiday group among other divisions of the company. Talk is that the Rank Leisure Division, which just took over the Hard Rock Cafes last month, will figure large under Rank’s new CEO, Andrew Tare. Also tipped for spinoff is Rank’s film and television division, which, under new chairman Foreman, director Philip Climent, seems to be testing the waters for new projects.

MOVE OVER TONY; Broadway’s Tony awards will be facing a new rival this coming year when Copenhagen, Denmark presents the first Musical of the Year Award. September 30-31. U.S. entries for Best Song are Jill Santorello for “If Dreams Could Come True” from A Tale Of Two Cities. However, if you don’t have the money to travel to Copenhagen, you can catch the show here at the Royal Festival Hall.

NO THORN IN YOUR SIDE; Next week Thorn EMI stockholders will receive the formal merger proposals that have been on the fire, and in the public eye for the past year and a half. If the proposals are accepted, on August 19, two companies, Thorn and EMI will come into existence.

THE REEL BRITS ARE COMING, headed by the UK’s Heritage secretary, Virginia Bottomley. They’ll be in Hollywood to drum up business for the UK. Finding that they are losing business to other countries like Ireland that are offering attractive inducements for filming, the Film Finance Advisory Committee is urging Bottomley to end the unfair tax treatment of foreign actors which taxes them at a higher rate than other foreign artists, such as opera singers. The specializes in larger greater commitments, e.g., another pilot for Bletchley, starring in the use of up to £200 million of lottery monies to encourage film production.

CHOOSE YOUR SIDE; It’s Germany’s Bertlesmann AG and Compagnie Luxembourgeoise De Telediffusion, who have merged their audiovisual operations to create what will be Europe’s largest broadcasting body—Red Red Rose. For their new venture they have brought on Germany’s Leo Kirch to form another European giant. On the sidelines right now is France’s Canal Plus, which started the whole television merger scheme, and is now left out of the two major groups.

HANG ON TO YOUR EU PASSPORT as the European Court of Justice ruled Tuesday that a citizen of any European Union country could apply for a government job in any other EU country, except for “sensitive” jobs like foreign policy, defense, etc. In the past these jobs, which include anything from street cleaners to musicians and singers in state supported opera houses and schools, were refused to non-natives. The case was brought to the court by an English opera singer who was refused a position at the Athens Opera in Greece because she was not a Greek citizen.
Touchstone's Kazaam, Some Violent Mini-Magic

By John Goff

Skeptic Francis Capra watches genie Shaquille O'Neal fly French toast.

BIG CITY KID with a chip on his shoulder because of deadbeat dad, and wimpy mom about to marry a decent firefighter joe causes everybody grief. Sound familiar?

Sure. Still, mix a 3,000 year old genie in, break his bottle and have him use a boom box as a home and make him a rapper when he emerges to help the kid and you've got a good germ of a '90s idea.

Now you need some execution, beyond special visual effects and animation by Rhythm & Hues Studios. And now we're in trouble, on the most basic level for trouble to begin.

The screenplay by Christian Ford & Roger Soffer, from a story credited to director Paul M. Glaser is like a cross country map with states missing; how'd they get there? On top of that, the central figured kid, played by Francis Capra, is really unlikely for the first three-quarters of the film. He comes and goes as he pleases, mouths off to everyone regardless of age or station without the necessary tempering moments needed to make us care whether he gets his butt kicked or not. Sympathy for? Hell, put the screws to him. But mom Ally Walker's too busy whining on decent fiancé John Costello's shoulder. If a kid actually came and went the way Capra does here he'd land in a tattoo parlor and juvenile hall overnight and Walker'd be on the 6 O'Clock news before heading to Sybil Brand for neglect. And violence—fists and martial arts maneuvers—appears to be the answer to everything here, except when "love" and "heart" are given some scoring music and FX-laden lip service at film's end, after the mayhem.

Opening is a wrecking ball destroying a building, and Kazaam's (NBA star Shaquille O'Neal in the title role), bottled original home, then into school where Capra is beat to the floor in the boy's room by a gang of toughs, robbed...to outside of school where he's threatened and chased. That's the opening. Two other fights later in the film, while displaying little blood, are brutal in their treatment both visually and screeching-digital audibly with one battle resulting in what appears to be Capra's death and a subsequent fire. All this also linked to rap music and music piracy—don't ask how they get they get there?...they're there.

Consider now, the target audience for Kazaam is youth, age 8 up...well, basketball fans.

Overheard outside theatre: "Did you like it, Mom?" Mom—(inaudibly) "Well...It was just a little strong for me." And this from a friendly, invited, audience member.

Also disturbing during the screening was the reaction of two rows of kids roughly the same ages and fashion-clad as those on screen, agreeing to and seemingly enjoying the pandering and chase of young Capra. They relate at that impressionable young age.

Most of this lays heavily on director Glaser's shoulders, mixing his light-hearted fantasy-magical genie with the realistic brutality of physical violence. Considering the target audience, this is a nit that doesn't match.

Shaquille-O'Neal's personal charm is hard to draw some fire from parents of younger aged kids, because he is definitely the draw with that happy face grinning from the sides of buses, pushing the product on every TV show on air. Does he know what he's got there on screen? Well, he's also listed as an executive producer, and he's also centrally involved in the destructive fight which causes the ensuing fire. Why couldn't he have used some fun and happy magic to settle this dispute, instead of ham-like fists and redwood sized feet?

O'Neal shows a few moments of charm, basically when it appears he's not aware of the camera watching him, and those moments are infectious. But there are others when he's called upon to "act" that some coaching, somewhere, would have helped. Capra is no stranger to this type of role—he essayed a younger version of the chip-on-the-shoulder youth in Free Willy 2—and his confidence adds to the obsessive and ill-placed independence of the character he plays here. These two clock the majority of screen time, others are superficially written and used only in a lame attempt to connect the dots.

Christopher Tyng's end music is necessarily overwhelming with the transformation of death and limbo to life but very melodic at the same time. The soundtrack, being released on Perspective Records, consists of various raps, a couple of which are performed by O'Neal on screen complete with MTV-like camera and warehouse rave-type setting.


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>
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<tr>
<td>1. Independence Day</td>
<td>20th Century Fox</td>
<td>2</td>
<td>2,908</td>
<td>$35,242,709</td>
<td>$12,119</td>
<td>$160,312,716</td>
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<tr>
<td>2. Phenomenon</td>
<td>Buena Vista</td>
<td>2</td>
<td>1,973</td>
<td>$12,975,141</td>
<td>$6,576</td>
<td>$46,333,342</td>
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<tr>
<td>3. Courage Under Fire</td>
<td>20th Century Fox</td>
<td>1</td>
<td>1,986</td>
<td>$12,501,586</td>
<td>$6,295</td>
<td>$42,501,586</td>
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<td>4. The Nutty Professor</td>
<td>Universal</td>
<td>3</td>
<td>2,178</td>
<td>$12,207,690</td>
<td>$5,605</td>
<td>$80,222,435</td>
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<td>5. Harriet The Spy</td>
<td>Paramount</td>
<td>1</td>
<td>1,826</td>
<td>$6,607,651</td>
<td>$3,619</td>
<td>$9,580,319</td>
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<tr>
<td>6. The Hunchback Of Notre Dame</td>
<td>Buena Vista</td>
<td>4</td>
<td>2,671</td>
<td>$6,425,235</td>
<td>$2,406</td>
<td>$76,974,024</td>
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<td>7. Eraser</td>
<td>Warner Bros.</td>
<td>4</td>
<td>2,506</td>
<td>$6,307,035</td>
<td>$2,517</td>
<td>$80,871,220</td>
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<tr>
<td>8. The Rock</td>
<td>Buena Vista</td>
<td>6</td>
<td>1,848</td>
<td>$4,383,051</td>
<td>$2,372</td>
<td>$117,437,539</td>
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<td>9. Spiritease</td>
<td>Columbia</td>
<td>3</td>
<td>1,841</td>
<td>$3,016,200</td>
<td>$1,638</td>
<td>$27,856,305</td>
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<td>10. Twister</td>
<td>Warner Bros.</td>
<td>10</td>
<td>1,292</td>
<td>$1,848,700</td>
<td>$1,431</td>
<td>$228,398,408</td>
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<td>11. Mission: Impossible</td>
<td>Paramount</td>
<td>8</td>
<td>1,140</td>
<td>$1,520,166</td>
<td>$1,333</td>
<td>$171,698,535</td>
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<td>12. The Cable Guy</td>
<td>Columbia</td>
<td>5</td>
<td>1,004</td>
<td>$1,006,189</td>
<td>$1,002</td>
<td>$56,261,724</td>
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<td>13. Lone Star</td>
<td>Sony Classics</td>
<td>4</td>
<td>126</td>
<td>$805,531</td>
<td>$6,393</td>
<td>$2,616,951</td>
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<td>14. Dragonheart</td>
<td>Universal</td>
<td>7</td>
<td>593</td>
<td>$702,705</td>
<td>$1,185</td>
<td>$46,777,405</td>
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<td>15. Stealing Beauty</td>
<td>Fox Searchlight</td>
<td>5</td>
<td>195</td>
<td>$505,550</td>
<td>$2,593</td>
<td>$2,948,336</td>
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Domestic box-office, which includes USA and Canada for the weekend of July 12-14, totaled $106,055,139, breaking down to a $4,403 per-screen average off a total of 24,087 screens, giving a combined total of $1,120,790,735. (Courtesy Entertainment Data, Inc.)
MCA Universal Home Vid 4th Quarter Slate

Also Reveals Cross Promos, Rebate & Tie-ins

MCA/UNIVERSAL HOME VIDEO has set a line-up of films for its fourth quarter videocassette releases with Steven Spielberg’s ET—The Extraterrestrial newly remastered and THX digitally enhanced set in the jewel box as an entrancing sparkler. Mystery Science Theater 3000: The Movie and It Came From Outer Space II remain in a sci-fi vein and are also parts of MCA/U’s newly launched “Universal Appeal” program, designed to generate excitement and demand among distributors, retailers and consumers, for new home video titles slated for release in the fourth quarter. The program offers an opportunity for retailers to earn an exclusive collector’s wool and leather Universal letterman jacket, an estimated $200 value. The biggest titles set for vid release, and aimed at the later holiday market, on the line-up are the Eddie Murphy starrer in the Comedy Classic collections for October sell-through.

Among the November sell-through, low price-coachable release are a direct-to-video Tremors 2: Aftershocks as well as pre-released How To Make An American Quilt, Mallrats, Parenthood, The Paper, Uncle Buck, Thoroughly Modern Millie, International House, and We’re Not Dressing.

Flipper, the Elijah Wood, Paul Hogan starring summer film is set to release October 8 at a suggested retail price of $19.98 with a $34.98 letterboxed laserdisc following October 15. The videocassette release of the Dolphin’s adventures will be supported by cross-promotional marketing and advertising, centerpiece of which will be an “Islands of the Bahama’s” Sweepstakes, followed by a national consumer rebate program, an in-school program, as well as specially created Point-of-Purchase materials.

Bahama Sweepstakes entrants are looking at winning a trip for a family of four to the Bahamas. The package will include: roundtrip coach airfare from the nearest gateway city, ground transfers, hotel accommodations for four days and three nights and an island tour. That promotion period extends from October 8 to December 31 with winners being notified January 15, 1997. Consumers will enter by completing entry forms found on Flipper merchandise header cards at video retail outlets nationwide. Additional awareness will be aimed at the market via single page consumer print ads; a broadcast campaign with the USA Network and Kids Club which airs on select FOX, UPN and the WB affiliates.

An “In-School” program will consist of a four-panel Educational Guide mailed to 10,000 elementary schools in the top 25 children’s video markets targeting ages 8 to 11 years. Universal’s popular home video animated series The Land Before Time and Casper will also be represented by fresh material. The latest sequel, The Land Before Time IV: Journey Through The Mists releases December 10 and will be supported by a national $3 rebate mail-in program; trade and consumer print advertising, TV and radio campaign and cross-promotion programs with Lifetouch Portrait Studios, Inc., Kitchen Sink Press and Youth Marketing International, Ltd. for an in-school program.

Casper Comes in with two fresh volumes, Spooking Boo/Peewin and 3 Boys And A Babe/Poll Jannied which will also be supported by cross-promotions with Lifetouch Portraits as well as TYCO Toys, Inc. and an in-school program through Youth Marketing International, LTD. as well as a mail-order program offering via Kitchen Sink Press.

Spotlight

Engelbert Movin’ On With After Dark

By John Goff

INGLEBERT HUMPERDINCK is a man comfortable with himself and happy with what he does. He’s relaxed, so relaxed the comfortableness factor with which he enters the room puts anyone else there at ease immediately. Yeah, me, fumbling with a new micro cassette recorder.

“They’re getting smaller all the time,” he says.

“Yeah. Good though. If I can just...” It’s really awful when you have to stare hard at something you shouldn’t be staring at and fumble with the buttons on something you should know how to operate. After all, it’s yours. You picked it out. You made the choice to get the small one with the microscopic letters for the buttons, so you could be surreptitious with it during an interview, right?

“Yeah. Mind if I use this?”

E.H. doesn’t mind.

The red light goes on. Good. I’m going to place the recorder on the coffee table.

“You might want to put it closer, here,” he says, indicating a rich looking end table between the couch he’s on and the smaller sofa I’m on. Actually it’s a perfect spot, right between us. The man knows how to use a microphone. Alright, so much for putting him at ease about being recorded.

“So, you’ve been busy.”

“I just did a radio show this morning. Promoting the new album. You’ve got to do these things, you know, go out and tell the people what you’re doing.”

“Does it get weary? You’ve been at this for a while.”

“Twenty nine years.” easily, not attempting to back off an age issue, “but it’s my job, so I don’t mind doing it.”

He been at his hotel in La Paz and relates a humorous incident that occurred on the plane coming back. He’d been down there for “a little sunshine over the holiday.” It looks like it worked, he’s fit and healthy appearing and ready to begin the push on the new CD After Dark which went into release June 18.

“How do you like this new album?”

“I love it!” with genuine enthusiasm. “We did it in Nashville and all of the songs on it are from Nashville. We listened to about 6,000 or something...unbelievable amount of songs. To make these 11 tracks took a lot of listening, so there’s a lot of work gone into it. It’s really one of the most contemporary albums I’ve ever made.”

He’s also genuinely enthused over the energy and people in Nashville.

“Some great musicians are on it from there.” He says he found the experience “excellent.” “It’s not the first time he’s recorded in Nashville, but it is the first time he’s used ‘all Nashville musicians and all Nashville songs...There are a lot of contemporary songs, some great songs on there (After Dark). The first three tracks are three singles, I think. But...I’m out promoting and trying to get it into the charts...Making an effort.”

Doing the TV rounds?

“I’m doing a lot of TV stuff. This week it’s...every day...every day. But that’s O.K.”

Watching him, I can see he’s not just spouting this in an attempt to hype himself as much as he is to me because that’s the thing to do. Maybe it has been 29 years, but the interest is still there, the enthusiasm. He’s even done the Howard (Continued on page 26)
reviews
by Hector Resendez

PICK OF THE WEEK

■ NYDIA ROJAS: Nydia Rojas (Arista/Latin, 18823-2) Producer: Jose Hernandez, MEXICAN-REGIONAL-MARIACHI.

Few debut albums, especially in the mariachi music genre, have ever sounded as incredibly great as this work by Nydia Rojas. Forget that she’s only a very mature 16 years. Close your eyes and imagine the likes of any seasoned mariachi singer. Yes, she’s that incredibly gifted; a fact few will contest once hearing Nydia Rojas’ exquisite execution on all ten numbers on what has to be an instant success worldwide. Enjoy the masterful accompaniment by the Mariachi Sol de Mexico led by el maestro, Jose Hernandez. Be amazed, but not surprised by the overnight proliferation of Rojas fan clubs near you. The album is due to be released on July 30th.

■ PLACIDO DOMINGO: Beso El Cielo Español (Under the Spanish Sky) (Sony Classical, 62625) Producer: Bebu Silvetti, CLASSICAL-INTERNATIONAL.

World-renowned Spanish singer, Placido Domingo, pays a posthumous tribute to Latin composer Agustin Lara, “El Fuego de Oro,” with a Suite Espanola. Accompanied by the VVC Symphonic Orchestra and conducted by producer Bebu Silvetti, the eclectic member of the Three Tenors performs extraordinarily on all 12 selections. In particular, the selection “Granada,” which Domingo has previously recorded, is exquisite. Lara became a hero when he wrote songs about his trips to Spain. The famous Mexican figure was given an honorary citizenship by one of his most enthusiastic fans, General Francisco Franco.

■ GRUPO LIMITE: Por Puro Amor (Mercury, 314527434) Producers: Jesus “El Chuy” Carrillo, TEJANO-POP.

In less than a year, Grupo Limite once again hit the Mexican market. The band received a Mexican Gold record for their previous work. With their latest album, Por Puro Amor, directed by Jesus Carrillo, vocalist Alisa Villarreal continues to bell out chart-topping hits. Their latest hit single, a pop-cumbia called “Te Aprovechas,” is the current rage in Mexico.

■ VICENTE FERNANDEZ: Vicente Fernandez y Sus Canciones (Sony Discos, 811986/2) Producer: Pedro Ramirez, MEXICAN-REGIONAL-MARIACHI.

Vicente Fernandez is the “Chairman of the Mariachi Board.” On his latest and 46th album, the king of mariachi singers offers the writer’s side of this hugely popular artist. All fifteen selections were written by Fernandez during downtime while on his numerous tours. When considering material for a new album, Fernandez presented his songs to his producer Pedro Ramirez who obviously ran with the idea. One of the great idols in Mexico, Sus Canciones (His Songs) will undoubtedly strike home with fans. The material is simply intimate while reflecting the good and bad times of superstar Vicente Fernandez.

News from U.S. & Latin America
by Hector Resendez

NEW LATIN DEPARTMENT CREATED BY MCA MUSIC PUBLISHING: David Renzer, worldwide president, MCA Music Publishing, announced recently the simultaneous creation of a new Latin Music Department at MCA Music Publishing and the appointment of Ivan F. Alvarez to the position of vice president, Latin music for MCA Music Publishing. Alvarez will be based in New York.

In his newly-created position, Alvarez will be responsible for the initiation and development of a Latin music department for MCA Music Publishing. Through this department he will look to acquire Latin catalogs and companies, as well as sign Latin songwriters and artists.

In making the announcement, Renzer stated: “Ivan is that rare combination of bi-cultural executive who possesses not only strong business skills, but a wonderful rapport with the entire creative Latin music community. He is the ideal candidate who will be using all of these skills to help MCA Music Publishing expand into the growing Latin music genre.”

Commenting on the new Latin department, Zach Horowitz, president, MCA Music Entertainment Group, remarked: “This is another step in the Music Entertainment Group’s expansion into the vital area of Latin music. With the recent opening of our own record companies in Mexico, Argentina and Brazil, we think that there will be many new opportunities for the MCA record and publishing companies to grow in the Latin music world.”

PAUL ANKA COMPLETES BILINGUAL DUET SERIES: Celebrating his 39th anniversary in the entertainment industry, Paul Anka has shown on stage as one of the living legends of all time. His just completed recording project, Amigos, will certainly be his most ambitious since his four-decade long career began. The series of duet recordings in Spanish and English will feature some of the major figures in Latin music. The impressive list consists of Julio Iglesias, Ricky Martin, Juan Gabriel, Lucero, Jose Luis Rodriguez (El Puma), Mijares, Jose Jose, Miriam Hernandez, Alejandro Lerner, and Ana Gabriel.

Anka performs 11 of his greatest hits as duets with other international superstars including Celine Dion, Tom Jones, and Barry Gibb. Kenny G. and Anka’s daughter Anthea Anka will also be featured.

The Amigos album will be released through Sony Discos on July 23. The first single will be “Mi Pueblo” (My Home Town) which pairs Anka with Mexican singer-songwriter Juan Gabriel.

All the songs on the album were written by Anka, a collection of classics carefully chosen from the 800 plus that he has written. The album is certainly destined to be a classic without parallel. “Latin artists are currently making a tremendous impact on the music scene all over the world, and their music has entered the mainstream of the recording industry,” says Anka. “I want to connect all of this excitement to my own music and singing.”

Producing the album was logistically complex, says Anka, because—unlike some others of the duet genre—Anka and his duet companions were in the recording studio together, face to face. As a result, Anka crossed-over the country, recording in New York, Los Angeles, Miami and Mexico City, anywhere he could get together comfortably with his amigos. “It is the only way to produce a project like this, the only way to get real feeling into what you are singing,” he says.

Anka has seen the inside of a recording studio since age 15 and has never stopped. Today, nearing a prime 55, he continues to perform in concerts and clubs world-wide. He is one of the very few teen idols to have scored successful hit songs in every decade.

How does he sound in Spanish? A world of inquiring minds will soon find out. Judging by Anka’s impressive track record, you can bet a lot of singers are going to be taking crash courses in Spanish pretty soon!
TOP 40 LATIN ALBUMS

ARTIST
1. Voces Unidas
2. Cristian
3. La Mafia
4. Enrique Iglesias
5. Gloria Estefan
6. Marc Anthony
7. Los Sabrosos
8. Ricky Martin
9. Thalia
10. Luis Miguel
11. Tito Rojas
12. Jose Jose
13. Julio Iglesias
14. Los Terceranos
15. David Lee Garza
16. Soda Stereo
17. Mana
18. Mazzi
19. Sorayo
20. Donato y Edelano
21. Manny Manuel
22. Willie Crespo
23. Rocio Durcal
24. Bobby Pulido
25. Tito Nieves
26. Los Tucanes de Tijuana
27. Grupo Niche
28. Bronco
29. Lorenzo Antonio
30. Pedro Fernandez
31. Negale
32. Giro
33. Yesid Maneja
34. Puerto Rican Power
35. Boys ll Men
36. Domingo Quinones
37. Jesus Gabriel
38. Los Buitas
39. Toño Rosario
40. Fobia

TITLE
Various Artists
El Deseo De Otro Tu Voz
Un Milenio de Relatos
Enrique Iglesas
Abriendo Puertas
Todo A Su Tiempo
P'Aqui Y P'al Llorar
A Medio Vivir
En Extrav Pop
En Concierto
Para Derecho Propio
Mujeriego
La Corredora
Camino Del Amor
Algo Diferente
Suenos Stereo
Cuando Los Angeles Lloran
Solo Para Ti
En Esta Noche
Mar Adentro
Rey de Corazones
Tres en el Amor
Hay Amores
Desvelado
Un Tipo Comun
Mundo de Amor
El Bia
Rompe Don BARRIERS
Tributo 2 Pop
Pedro Fernandez
Negale
Loco Corazon
Tu, Tu, Tu
El de mas poder
Yo Te Voy A Amar
Mi Meta
El Mexico Que Nos Fu
Por Amor A Mi Pueblo
Quero Volver
Amor Chiquito

CATEGORY
Pop
Pop
Pop-Tejano
Pop
Tropical
Regional
Tejano
Tejano
Regional
Pop
Salsa
Pop
Regional
Regional
Salsa
Regional
Regional
Regional
Regional
Rock
Rock
Rock
Mexican
Salsa
Salsa
Pop
Salsa
Salsa

LABEL
EMI Latin
Fonovisa
Sony
Fonovisa
Sony
EMI Latin
Merengue
Sony
BMG
EMI
BMG
EMI
EMI
AFO Sigma
EMI Latin
BMG
EMI Latin
VWE Latina
EMI Latin
Polydor
BMG
EMI
VWE Latina
BMG
EMI Capitel
Fonovisa
BMG
BMG
BMG
BMG
Merengue
BMG
BMG

NEWS (Continued from page 3)

audio/video fields, especially those involving laser optical technologies.

Located only 30 minutes away from country music center Nashville, Lico expects country music to be a low priority of the company due to its already tremendous success at a number of other labels. He did say, "However, the nearby music and entertainment infrastructure and the burgeoning community of talented artists, songwriters, producers and executives is a terrific resource for the Pioneer Music Group. Our vision is to be an integrated artist development team. We are dedicated to creating long-term artistic partnerships within an environment that clearly enables our artists to express themselves through the medium of music. As a creative team, our passion is for quality music of many genres."

Lico also said he and Leadon are seriously interested in two or three artists with whom they are already having conversations but did not reveal who they are. Plans call for the release of three to four albums in the company's first year.

Lico also reported that he has already begun to assemble a staff, which he expects to number 10 by year end. Lico is recognized as an early pioneer in forging partnerships between corporate marketers and popular music and has also begun to explore manufacturing and distribution agreements.

News In Brief

PIRATES ON THE HIGH CDS: The Asian Crime Unit of the L.A. County Sheriff's Department, assisted by the Recording Industry Association of America (RIAA)’s Anti-Piracy Unit, seized the alleged pirated CDs from Funkytown Records retail store situated at 1027 S. Western St. in L.A. July 9.

Taken from the location were 47,367 CDs, digital recording equipment including CDR and DAT, valued at $20,000. The confiscated CDs were mostly compilations of rock, pop, urban, contemporary, dance, and dance mixes.

WORLDWIDE MUSIC PUBLISHING UP: Income from worldwide music publishing swelled 9% to $5.8 billion in 1994, according to the latest study from the National Music Publishers Association. Figures from the NMPA, which require 18 months to compile figures, revealed that the U.S. topped the list with a total of $1.2 billion for '94 which rose from $1.1 billion the year before.

Japan was the second largest market with a 30% jump to $822 million. Germany's $875 million placed that country third with France fourth at $643 million and the UK rounding out the top five with $503 million.

EXECS (Continued from page 3)

Kleiner will continue to play a role in fostering relationships with new songwriters and publishers, while additionally organizing BMI's monthly talent showcase, Collaborator's Connection. Warner Bros. Records has added new personnel to its promotions department. Rob Goldklang has been named national manager of alternative promotion and Julie Muncy has been named natl. mgr. of college promotion. Goldklang began his career as a music dir. and DJ for Los Angeles Valley College station KVCM before becoming a production and promotion assistant as KROQ. He joined Warner Bros. in 1994 as a natl. college promotion mgr. Muncy launched her music industry career as a sales assistant to the branch manager in the Chicago WEA branch, later relocating to Los Angeles. American Recordings has appointed Jonathan Shapiro Southeast regional promotion manager. Shapiro will oversee all radio promotion for the region and work closely with his colleagues at the Warner/Reprise labels. The Roanoke, VA native launched his radio career at Old Dominion University as a morning show producer. He comes to the job from the promotion department of Elektra Records' Atlanta office.
# CASH BOX
## TOP 100 COUNTRY SINGLES
### JULY 27, 1996

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DADDY'S MONEY</td>
<td>Ricchet</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>TREAT HER RIGHT</td>
<td>Sawyer Brown</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>DON'T GET ME STARTED</td>
<td>Rhett Akins</td>
<td>4</td>
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<tr>
<td>4</td>
<td>NO ONE NEEDS TO KNOW</td>
<td>Shania Twain</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>THAT'S WHAT I GET FOR LOVIN' YOU</td>
<td>Diamond Rio</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>MY HEART HAS A HISTORY</td>
<td>Paul Brandt</td>
<td>8</td>
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<tr>
<td>7</td>
<td>CARRIED AWAY</td>
<td>George Strait</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>HEAVEN HELP MY HEART</td>
<td>Wynonna</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>A THOUSAND TIMES A DAY</td>
<td>Patti Loveless</td>
<td>10</td>
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<tr>
<td>10</td>
<td>ON A GOOD NIGHT</td>
<td>Wade Hayes</td>
<td>12</td>
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<tr>
<td>11</td>
<td>ONLY ON DAYS THAT END IN &quot;Y&quot;</td>
<td>Clay Walker</td>
<td>15</td>
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<tr>
<td>12</td>
<td>MEANT TO BE</td>
<td>Sammy Kershaw</td>
<td>5</td>
</tr>
<tr>
<td>13</td>
<td>I AM THAT MAN</td>
<td>Brooks &amp; Dunn</td>
<td>17</td>
</tr>
<tr>
<td>14</td>
<td>THEN YOU CAN TELL ME GOODBYE</td>
<td>Neal McCoy</td>
<td>16</td>
</tr>
<tr>
<td>15</td>
<td>SHE NEVER LETS IT GO TO HER HEART</td>
<td>Tim McGraw</td>
<td>18</td>
</tr>
<tr>
<td>16</td>
<td>HOME (Anita)</td>
<td>Alan Jackson</td>
<td>14</td>
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<tr>
<td>17</td>
<td>BLUE (McG/Curb)</td>
<td>LeAnn Rimes</td>
<td>8</td>
</tr>
<tr>
<td>18</td>
<td>BY MY SIDE</td>
<td>Lorrie Morgan &amp; Jon Randall</td>
<td>14</td>
</tr>
<tr>
<td>19</td>
<td>IT'S MIDNIGHT CINDERELLA</td>
<td>Garth Brooks</td>
<td>27</td>
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<tr>
<td>20</td>
<td>GIVIN' WATER TO A DROWNING MAN</td>
<td>Lee Roy Parnell</td>
<td>22</td>
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<tr>
<td>21</td>
<td>THERE'S A GIRL IN TEXAS</td>
<td>Trace Adkins</td>
<td>21</td>
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<tr>
<td>22</td>
<td>RUNNIN' AWAY WITH MY HEART</td>
<td>Lonestar</td>
<td>23</td>
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<tr>
<td>23</td>
<td>I DON'T THINK I WILL</td>
<td>James Bonam</td>
<td>24</td>
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<tr>
<td>24</td>
<td>EVERY TIME I GET AROUND YOU</td>
<td>David Lee Murphy</td>
<td>9</td>
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<tr>
<td>25</td>
<td>BIG GUITAR</td>
<td>Blackhawk</td>
<td>6</td>
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<tr>
<td>26</td>
<td>IT'S LONELY OUT THERE</td>
<td>Pam Tillis</td>
<td>7</td>
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<tr>
<td>27</td>
<td>LEARNING AS YOU GO</td>
<td>Rick Trevino</td>
<td>9</td>
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<tr>
<td>28</td>
<td>ARE WE IN TROUBLE NOW</td>
<td>Randy Travis</td>
<td>3</td>
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<tr>
<td>29</td>
<td>GUYS DO ALL THE TIME</td>
<td>Mindy McCreary</td>
<td>3</td>
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<tr>
<td>30</td>
<td>HIRING PLACE, WRONG TIME</td>
<td>Mark Chesnutt</td>
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<td>31</td>
<td>4 TO 1 IN ATLANTA</td>
<td>Tracy Byrd</td>
<td>32</td>
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<td>32</td>
<td>SO MUCH FOR PRETENDING</td>
<td>Bryan White</td>
<td>36</td>
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<tr>
<td>33</td>
<td>THAT GIRL'S BEEN SPYIN' ON ME</td>
<td>Billy Dean</td>
<td>33</td>
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<td>34</td>
<td>JACOB'S LADDER</td>
<td>Mark Mills</td>
<td>34</td>
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<tr>
<td>35</td>
<td>LIVING IN A MOMENT</td>
<td>Ty Herndon</td>
<td>37</td>
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<tr>
<td>36</td>
<td>WHOLE LOTTA GONE</td>
<td>Joe Diffie</td>
<td>38</td>
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<tr>
<td>37</td>
<td>YOU CAN'T LOSE ME</td>
<td>Warner Bros.</td>
<td>41</td>
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<tr>
<td>38</td>
<td>LOVE REMAINS</td>
<td>Collin Raye</td>
<td>42</td>
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<tr>
<td>39</td>
<td>EVERYTHING I OWN</td>
<td>Aaron Tippin</td>
<td>39</td>
</tr>
<tr>
<td>40</td>
<td>YOU'RE NOT IN ANYMORE</td>
<td>Vince Gill</td>
<td>43</td>
</tr>
</tbody>
</table>

**This Week's #1:** Ricchet  
**Highest Debut:** Vince Gill

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### Chart Notes
- **74** MISSING YOU (MCA) .................................... Mavericks 49 4
- **49** THE MAKER SAID TAKE HER (RCA 66525) ............... Alabama DEBUT
- **48** PHONES ARE RINGIN' ALL OVER TOWN (RCA 66509) ..... Martina McBride 15 15
- **94** WHY CAN'T YOU (Columbia 67410) ...................... Larry Stewart 57 3
- **51** REDNECK GAMES (Warner Bros. 17648) ................. Jeff Foxworthy 46 6
- **52** HOLDIN' ONTO SOMETHING (MCA/Curb) ................. Jeff Carson 40 19
- **53** THAT WAS THIS (THIS IS NOW) (AS) .................... 4 Runner 56 4
- **54** DANCIN' WITH THE WIND (Magnolene) .......................... Great Plains 50 7
- **55** EVERY TIME SHE PASSES BY (Capitol Nashville) ........ George Ducas 55 6
- **56** TIME MARCHES ON (Atlantic) ............................ Tracy Lawrence 51 16
- **57** I NEVER STOPPED LOVIN' YOU (River North 1172) .... Steve Azar 60 4
- **58** DOES THAT BLUE MOON EVER SHINE ON YOU (ASM) ....... Toby Keith 53 20
- **59** LOVE STORY IN THE MAKING (Atlantic) ............... Linda Davis 52 14
- **60** NOBODY'S GIRL (Atlantic) .............................. Michelle Wright 69 2
- **61** TANGLED UP IN TEXAS (Decca 11303) .................. Frazier River 61 5
- **62** STARTING OVER AGAIN (MCA 11264) .................... Reba McEntire 54 17
- **63** I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Asylum) .... Bryan White 58 20
- **64** IF I WERE YOU (MCA 526961) .......................... Terri Clark 59 20
- **65** GIVE ME SOME WHEELS (Capitol Nashville) ........... Suzy Bogguss 63 8
- **66** WORKIN' IT OUT (Giant 17550) ......................... Daryle Singletary 62 10
- **67** TEN THOUSAND ANGELS (BNA) ............................. Mindy McCready 66 23
- **68** I THINK ABOUT YOU (Capitol 67033) .................. Collin Raye 64 19
- **69** ME AND YOU (BNA 66068) ............................... Kenny Chesney DEBUT
- **70** REAL DEAL (RCA 66534) .................................. Keith Gattis 71 2
- **71** BLUE CLEAR SKY (MAC 11428) ............................. George Strait 70 16
- **72** MY KIND OF CRAZY (BNA 66160) ......................... John Anderson 72 3
- **73** SEE YA (Atlantic 82011) ............................... Confederate Railroad 67 9
- **74** TELL ME AGAIN (Career) ................................. Tammy Graham 65 7
- **75** MY MARY (Atlantic) ........................................ Brooks & Dunn 73 16
- **76** CHECK PLEASE (Atco 80007) ............................. Paul Jefferson 75 9
- **77** SAY I (RCA 66525) ........................................ Alabama 76 11
- **78** HIGH LONESOME SOUND (MAC 11422) .................... Vince Gill 74 15
- **79** CIRCUS LEAVING TOWN (Curb) ............................. Philip Claypool 68 7
- **80** CIRCLE OF FRIENDS (Warner Bros. 17639) ............. David Ball 78 11
- **81** THE CHANGE (Capitol Nashville 32090) ............... Garth Brooks 79 16
- **82** SOMEONE ELSE'S DREAM (Warner Bros. 45572) ......... Faith Hill 81 22
- **83** ALMOST A MEMORY NOW (Atlantic) ....................... BlackHawk 83 22
- **84** IT'S WHAT I DO (Capitol Nashville) .................. Billy Dean 82 25
- **85** YOU WIN MY LOVE (MCA 52655) ......................... Shane Twain 85 22
- **86** WILD AT HEART (RCA 66742) ............................. Lari White 77 8
- **87** CATS IN THE CRADLE (Atlantic) ......................... Richie Skaggs 86 14
- **88** I THINK WE'RE ON TO SOMETHING (Capitol Nashville) .... Emilio 80 9
- **89** ALL I WANT IS A LIFE (Curb) ........................... Tim McGraw 87 21
- **90** BACK IN YOUR ARMS AGAIN (BNA 66900) ............... Kenny Chesney 90 15
- **91** FREEDOM (Capitol/Curb) ................................. Ray Hood 84 12
- **92** STRANGER IN YOUR EYES (Epic 56235) ............... Ken Mellonsa 92 10
- **93** LONG AS I LIVE (Atlantic) .............................. John Michael Montgomery 93 21
- **94** THE LOVE HE LEFT BEHIND (ASM) ......................... Chey Wright 88 6
- **95** BREAKING HEARTS AND TAKING NAMES (Curb) ........... David Kersh 89 12
- **96** C-0-U-N-T-Y (Mercury 52659) .......................... Joe Diffie 95 20
- **97** THUMP FACTOR (MCG/Curb) .............................. Smokin' Armadillos 94 10
- **98** THE RIVER AND THE HIGHWAY (Atlantic) ............... Pam Tillis 96 25
- **99** SORRY YOU ASKED (Reprise 40051) ..................... Dwight Yoakam 99 14
- **100** FIFTY-FIFTY (Mercury 526437) ....................... Keith Stegall 98 11
Single Reviews By Wendy Newcomer

TRAVIS TRITT: “More Than You’ll Ever Know” (Warner Bros. PRO-CD-8304)

From his forthcoming album (produced by Don Was), Tritt gives his fans more tender country soul. The Wash production touch and a restrained approach by Tritt bring an intimate feel to the ballad; it’s almost like Tritt is singing in your living room.

DEANNA CARTER: “Strawberry Wine” (Capitol 70876-6-10367-2)

If Edie Brickell had a country counterpart, it would be Deanna Carter. Carter’s debut single spins a yarn about a “first taste of love...like strawberry wine.” She’s completely charming and refreshingly different. And she’s begun her career with a song written by Mataca Berg and Gary Harrison. Not a bad move.

JOE NICHOLS: “Six Of One, Half A Dozen (Of The Other)” (Intersound 9197A)

Although country singers keep getting younger, some of the new kids actually show some real talent and promise—Joe Nichols falls into this category. It’s a 19-year-old girl, but his strong, assured performance on “Six Of One” sounds like he has a future in the business.

VINCE GILL: “Worlds Apart” (MCA-55-2512)

Returning to his tried-and-true recite of the heartfelt ballad, Gill will probably add this tearful tune to his collection of number ones. There’s nobody else who can soar into the clouds with such genuine ease and agility.

PICK OF THE WEEK

vidalia

SAMMY KERSHAW: “Vidalia” (Mercury MNC-118)

A lazy, sawing fiddle glides through “Vidalia,” a summer sizzler that burns slower than the electric voice by the extremely underrated Kershaw. Produced by Kershaw’s labelmate Keith Stegall, this is a tune that rises above its potential for hokey-ness (it is, after all, about a girl named after an onion) and turns into an ingenious radio smash-to-be.
CountryFest ’96 Breaks Attendance Record

By Wendy Newcomer

Pam Tillis, who compared CountryFest ’96 to Woodstock, entertained thousands of fans with her current hit, “It’s Lonely Out There.”

SWEATING TEMPERATURES MATCHED the steaming hot talent that hit the Atlanta Motor Speedway in Hampton, GA on July 13 at the Fruit of the Loom CountryFest ’96. The all-day concert that featured some of country music’s biggest entertainers was the largest single music event in any genre with a count of 275,000 in attendance.

With approximately seven million dollars spent to produce the concert and another three million in promotion, CountryFest ’96 delivered plenty of bang for the buck. Audiences were treated to full-length performances by Hank Williams, Jr., Patty Loveless, Pam Tillis, Alabama and others, including headliner Alan Jackson.

Rain temporarily dampened the spirits of CountryFest ’96 and created some murky situations. Tillis said of CountryFest ’96, “This festival has been composed to a ‘Country Woodstock.’ And now I think we’re complete with the Georgia mud.”

Hank Williams, Jr. (interestingly wearing his own Fan Club T-Shirt) saws down on the fiddle for Bocephus fans.

ACM Announces New Board Members

THE ACADEMY OF COUNTRY MUSIC released the list of new board members for 1996-97. They are as follows: Affiliated—Paige Sober, Artist/Entertainer—Tracy Lawrence, Club Operator/Employee—Ken Muehlerte (re-elected), Composer—Jerry Fuller (re-elected); Disc Jockey—Bob Kingsley, Manager—David Corlew, Musician/Bandleader—Ray Benson (re-elected); Music Publisher—Jonathan Stone, Publications—Amy Kastens, Radio—Buddy Owens (re-elected); Record Company—Shelia Shipley-Biddy, Talent Agent—Rod Essig, Talent Buyer—Joe Gehl (re-elected), and TV/Motion Picture—Gene Weed (re-elected).

Hold-over members who were elected last year and still another year to serve are as follows: Affiliated—Gaynelle Pitts, Artist/Entertainer—Aaron Tippin, Club Operator/Employee—John Hobbs, Composer—Mae Boren Axton, Disc Jockey—Melissa McConnell, Manager—Clarence Spalding, Musician/Bandleader—Jay Dee Maness, Music Publisher—Tim Wipperman, Publications—Ray Pilszak, Publicity/PR—Cathy Gurley, Radio—R.J. Curtis, Record Company—Tim DuBois, Talent Agent—Gayle Hocomb, Talent Buyer—Bob Romeo, and TV/Motion Picture—Fran La Maina

In Other News...

THE RIAA ANNOUNCED THE FOLLOWING certifications for June: Jeff Foxworthy’s You Might Be A Redneck If...—three million; and Travis Tritt’s 1991 album, It’s All About To Change—also triple platinum.

CMT EUROPE ADDED SHELBY LYNNE to its list of this year’s Rising Stars in Country Music. Lynne is recognized along with Junior Brown, Bobbie Cryen, Jo Dee Messina, Paul Brandt, Mandy Barnett and Lynne’s Magnetone Records labelmate Rich McCready.

EMI CHRISTIAN MUSIC GROUP has acquired ForeFront Communications Group, an independent Contemporary Christian label. ForeFront will maintain its creative autonomy while utilizing EMI CMG’s distribution and publishing divisions, as well as EMI’s worldwide marketing and distribution network.

JOE DIFFIE AND VERN GOSDIN will join host Ricky Skaggs on TNN’s CMT Presents Monday Night Concerts on July 22. The July 29 episode will feature headliners Byrdland and Michael W. Smith.

MUSIC INDUSTRY VETERAN J’ANN SELIN announced the formation of J’ann Selin Associates/Entertainment Production Services. The company will supply Nashville’s music community with production and coordination for recording projects, artist showcases and special events.

DUR MUSIC (OUR UNITED ENTERTAINMENT has formed Prairie Moon Records, a full-service country music label. The label’s first artist is native Floridian Steven Craig Harding.

BRENTWOOD MUSIC AND THE ZOMBA GROUP of Companies announced the formation of Sub*lime Records. Sub*lime Records will focus on underground modern rock music in the Christian market.

CAPITOL NASHVILLE APPOINTED STEPHEN MEDLIN to the position of director of advertising. Formerly sr. marketing mgr. for the label, Medlin will be responsible for all album-oriented advertising and will oversee all phases of print, radio and television advertising.

CHRIS WATERS WAS APPOINTED to the executive position of vp of Tree Productions. Waters was previously a staff writer for the publishing firm and worked as an independent producer.

MERRILL FARNSWORTH WAS SIGNED as an exclusive writer for Sony/ATV/Cross Keys/Molto Bravo Music in Nashville. As co-founder of Hummingbird, a Nashville-based international audio production facility, Farnsworth has written lyrics and music for commercials for McDonald’s, Pepsi, Coca-Cola, Dodge and Kellogg's.
RADIO PLAYLISTS
Some of what's playing in heavy rotation:

WYRK Buffalo, NY
SHANIA TWAIN—'No One Needs To Know'
DAVID LEE MURPHY—'Every Time I Get Around You'
ALAN JACKSON—'Home'
JEFF CARSON—'Holdin' On To Something'
TRACY LAWRENCE—'Time Marches On'

KKCY Clovis, NM
SAWYER BROWN—'Treat Her Right'
JOHN ANDERSON—'My Kind Of Crazy'
JAMES BONAMY—'I Don't Think I Will'
SKY KINGS—'Picture Perfect'
SAMMY KERSHAW—'Meant To Be'

WJTH Calhoun, GA
SHANIA TWAIN—'No One Needs To Know'
SAWYER BROWN—'Treat Her Right'
RICOCHET—'Daddy's Money'
RHETT AKINS—'Don't Get Me Started'
DIAMOND RIO—'That's What I Get For Lovin' You'

WSJS Ypsilanti, MI
ALAN JACKSON—'Home'
SHANIA TWAIN—'No One Needs To Know'
DAVID LEE MURPHY—'Every Time I Get Around You'
RICOCHET—'Daddy's Money'
SAMMY KERSHAW—'Meant To Be'

WKLY Hartwell, GA
DAVID LEE MURPHY—'Every Time I Get Around You'
ALAN JACKSON—'Home'
RICOCHET—'Daddy's Money'
PATTY LOVELESS—'A Thousand Times A Day'
DIAMOND RIO—'That's What I Get For Lovin' You'

WDMN Greenville, MS
DAVID LEE MURPHY—'Every Time I Get Around You'
SHANIA TWAIN—'No One Needs To Know'
SAMMY KERSHAW—'Meant To Be'
ALAN JACKSON—'Home'
SAWYER BROWN—'Treat Her Right'

K1LO Mountain Home, AR
SHANIA TWAIN—'No One Needs To Know'
TRACY LAWRENCE—'Time Marches On'
RICOCHET—'Daddy's Money'
LEANN RIMES—'Blue'
PATTY LOVELESS—'A Thousand Times A Day'

High Debuts
1. VINCE GILL—'Worlds Apart'—(MCA)—#45
2. ALABAMA—'The Maker Said Take Her'—(RCA)—#48

Most Active
1. GARTH BROOKS—'It's Midnight Cinderella'—(Capitol)—#19
2. GEORGE STRAIT—'Carried Away'—(MCA)—#7
3. TRISHA YEARWOOD—'Believe Me Baby (I Lied)'—(MCA)—#42
4. MINDY MCCREADY—'Guys Do It All The Time'—(BNA)—#29
5. COLLIN RAYE—'Love Remains'—(Epic)—#38
6. TOBY KEITH—'A Woman's Touch'—(A&M)—#43

POWERFUL ON THE PLAYLIST—The Cash Box Top 100 Country Singles chart is led by the RICOCHET single 'Daddy's Money.'
This week's chart displays six big movers and two debuts breaking into the Top 50. Leading the way in the most-movement category is Garth Brooks and 'It's Midnight Cinderella,' taking an eight-spot jump to #19. George Strait's 'Carried Away' moved seven to #7, as did 'Believe Me Baby (I Lied)' by Trisha Yearwood, which jumped to #42. 'Guys Do It All The Time' by Mindy McCready moved six spots to #29.
Collin Raye moved five to #38 with 'Love Remains,' and 'A Woman's Touch' by Toby Keith also moved five to #43. As for debuts, two artists made it to this week's Top 50. VInce Gill leads the way for the highest debut position with the single 'Worlds Apart' at #45, and Alabama comes in at #48 with 'The Maker Said Take Her.'

Songwriters Of The Week: Congratulations to Bob DiPiero, Steve Seskin and Mark D. Sanders, writers of RICOCHET's #1 hit, 'Daddy's Money.'

CMT Top Twelve Video Countdown
1. SHANIA TWAIN — "No One Needs To Know" (Mercury/WB)
2. RICOCHET — "Daddy's Money" (Columbia)
3. SAWYER BROWN — "Treat Her Right" (Curb)
4. WADE HAYES — "On A Good Night" (Columbia/DKC)
5. NEAL MCCOY — "Then You Can Tell Me Goodbye" (Atlantic)
6. TRACE ADKINS — "There's A Girl In Texas" (Capitol)
7. LEANN RIMES — "Blue" (MCGi/Curb)
8. PATTY LOVELESS — "A Thousand Times A Day" (Epic)
9. BLACKHAWK — "Big Guitar" (Arista)
10. JAMES BONAMY — "I Don't Think I Will" (Epic)
11. HAL KETCHUM — "Hang In There Superman" (Curb)
12. JEFF FOXWORTHY — "Redneck Games" (Warner Bros.)

—Compliments of CMT video countdown, week ending July 17, 1996.
This Week’s Debuts

1. DINAH & THE DESERT CRUSADERS—“Good Seeds” (Gateway) #33
2. PAUL OVERSTREET—“My Rock” (Scarlet Moon) #34
3. RICK REVELL—“Fishing Pole” (Gateway) #37

Most Active

1. BUDDY HYATT—“Where Would I Be” (Gateway) #15
2. DEBORAH KAY—“Without You” (Gateway) #25
3. PAULA MCCULLA—“Throw The Stone” (Gateway) #22
4. LAURA DANIELLE—“No Me Without You” (Psalm) #29

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart this week is Elaine Anderson with “Home Missionary” on Amberlane: “Borrowed Time” by Todd Hervey drops to #2, with Jeff Silvey’s “You Give Me Hope” following at #3. Betsy Craig’s “Living Straight” moves up one more to #4, and labelmate Jeff McKee falls off to #5 with “Do It For The Love.” Brent Lamb’s “True Love” moves to #6 this week, and Brian Barrett’s “I Know Where I’m Going” #7. The Albert E. Brumley Congregation with “The Love Of The Lord” drops back to #8, while Jim Carruthers and “Give Yourself Up” takes the #9 position. Finishing off the Top 10 this week is “It Ain’t Over Til You Let It Go” by Micah Brandon Black.

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: “Chop Wood, Carry Water” by the Gatlin Brothers, Thad Christopher’s “Hands Of Love,” and “Turn My Life Around” by the Fox Brothers.
Humperdinck (Continued from page 17)

Stern show. "God," he says, "what he did to me." He doesn't elaborate and I don't ask, but it's indicative of his comfort with his station and his attitude toward getting the product and himself out there that he can laugh about the experience. He talks about "the next time" he goes on the show and the fact that he's plotting something for a return visit.

Certainly, after 29 years and sales in excess of 130 million records, which includes 64 Gold and 33 Platinum, averaging out to over 5 million records sold each year, he doesn't need this. His fan clubs alone, numbering over 250 chapters and 8 million members around the world, could make a recording a success whether he went on tour or went to bed. He certainly doesn't do the latter and says he's dedicated this entire year to After Dark, getting it out there and keeping it alive, just as he did with last year's Love Unchained.

"I do a hundred and forty concerts a year," all over. "I play the world," he says, "London and Germany . . . Australia, Belgium, Holland . . ."

But this is where you call home?

"This is home," he says, "where I'm a resident of the United States, but I'm still a British subject . . . I go back now and again to take in a little British air. My wife is there at the moment, but she's coming out on the 14th because she wants to catch me at the Greek Theatre . . ." He performed in concert there July 18.

Humperdinck plays somewhere in L.A. once a year, either the Greek or Universal's Amphitheatre. "I think it's important to play your home base. (The Greek is) a 7,000 seater, so it's quite a nice crowd."

His daughter, Louise Sarah Dorsey, lives in Nashville and is in pursuit of a singing career after switching over from acting. "She's on the album. She didn't do a duet with me . . . Healing . . ."

That must have been a pleasure.

"Yeah. I thought, might as well give her a chance to be heard . . . A little shop window for her, you know . . ."

We discuss the business of "breaking into" the businesses of music and films and agree it's tough.

"You've got to get very lucky today," Humperdinck states. "As a matter of fact, I feel sorry for the people who are starting out (today). It's hard enough for people who are established, like myself, to start getting the albums moving because there's such a surge of different kinds of music out there . . . And that's one of the reasons why we have to do so much promotion. When I first started the promotion wasn't that extensive because there weren't so many people around and the competition wasn't that great, or . . . rather in such great numbers.

The bottom line, however, is what it's always been, money and promotion. Humperdinck says he's seeing a lot of young people at his concerts these days. "Griming, he says he'll drop his concerts down to about 80 a year if he can get the CD moving. But, "unless you get around and do your promotion they don't get it out. It's hard work getting an album hit today . . . Unless you're an established hit artist and the record companies put a lot of money into it and it goes out there and is an automatic hit. But to promote good material, it's pretty hard."

And E.H. knows promotion. "As a matter of fact," he says, "I took it on QVC (Home Shopping Network), and it goes into the (sales) count. And thousands of them went out like that (quickly), in ten minutes. That's the way to do it today."

He erupts with a hearty laugh. "He knows what it's all about, and he likes it, enjoys it."

Time's up and as he walks me to the door he takes me on a mini-tour from the room we're in which is comfortable and peaceful, past a new piece of art yet to be hung and an indentation in the wall where sits framed small, friendly and personal pictures of E.H. and Elvis, E.H. and Johnny Mathis; E.H. and Dean Martin, histories each.

We move toward the entrance. It's sunny, bright and I come back to work while Engelbert Humperdinck goes back to work, promoting After Dark.

When legends collide, or least meet. Hallowed film composer/conductor John Williams (l) met recently with Olympic track and field star Jackie Joyner-Kersee at St. Louis, MO's famous Arch where Williams held forth in concert celebrating the Olympic Torch Relay's arrival with his piece "Summon The Heroes," the official Centennial Olympic Theme at the '96 Summer games that opened last Friday (July 19) in Atlanta, GA. A Sony Classical recording of the same title featuring other arthmetic, sports-related works is available at retail.
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