Maxi Priest: Having Fun In The Global Village
Cover Story

Having Fun For Real

The multi-faceted Maxi Priest continues to diversify his already prominent sonic identity with his seventh album for Virgin Records, Man With The Fun. From Priest's reggae roots springs a many headed musical creation of mythical proportions that seems capable of helping him meet his goals of expanding his worldwide audience and to deepen appreciation of reggae on a global basis. Attack plans have included breaking Priest on two fronts—for urban audiences there is the cover of the classic "That Girl" featuring boombastic Grammy winner Shaggy, and reggae audiences get "Heartbreak Lover," featuring Beres Hammond and Buju Banton. Cash Box urban editor Peter Miro talked with Priest and Virgin Records about having fun while spreading the word.

—see page 5

i.e. music Bows

Lee Ritenour, who helped shape the adult contemporary standard of fused jazz, has joined industry veterans Mark Wexler and Michael & Lori Fagien in a joint venture with Verve Records that will be known as i.e. music, a company that will be dedicated to expanding the audience for adult-oriented new music. Cash Box editor M.R. Martinez reports.

—see page 10

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Lead Story

Teller Marches With Red Ant Entertainment

New company launches with $100 mil investment.

PROVING HIS CLOUT as a valuable music industry asset and a commodity in the high finance community, veteran industry leader Al Teller has joined forces with Wasserstein Perella Entertainment, Inc. to form Red Ant Entertainment, which boasts an enviable $100 million war chest with which to start up the business. Teller, the former chairman of the MCA Music Entertainment Group and a key figure in that company's rise in the international market, will serve as chairman/CEO of the company, which will be based in Los Angeles and have offices in New York.

Wasserstein Perella Entertainment, a unit of the Wasserstein Perella Group, Inc.—a leading international investment bank—was the major contributor, bringing $75 million to the venture. The remaining $25 million coming from outside investors.

While the company plans to establish a beachhead on a number of entertainment fronts, Red Ant's hub will be an independent record label that will focus on the alternative and urban markets, with a country division on the drawing boards for the future. First releases from the new record label could come as soon as September, as Teller has been negotiating with several acts who have finished albums. As many as 12 to 15 titles could be released annually by the company over the first two years, especially after a Nashville presence is established in an anticipated 12 months. Although there has been wide speculation as to who Teller will ask to join him at Red Ant, no staffing has been set.

Also yet to be determined is the distribution conduit for Red Ant—major or independent—a decision that favors Red Ant's negotiating position given the high initial investment. Teller had been courted by some major companies, but was unsatisfied with the deals offered.

Plans to establish a presence in music publishing, acquisition of other record labels, the creation of music enterprises on the World Wide Web and the financing and production of music-oriented film projects are also facets of Red Ant's future.

"We have the utmost respect for Al Teller's executive talent and business record," commented Wasserstein Perella company chairman Bruce Wasserstein. "Red Ant represents an ideal platform for Teller, who is one of those rare talents able to maintain the delicate balance between artistic sensibility and business acumen."

For Teller, "Red Ant represents an exciting and unique opportunity to create a company from the ground up, and Wasserstein Perella is the ideal partner to work with in such a forward-thinking endeavor."

Growing companies is nothing new for the Harvard Business School graduate, who made the MCA music group the most profitable division under the MCA, Inc. banner while acquiring the Geffen and GRP labels and establishing MMEG as an international force on the way to 1994 grosses of $1.25 billion. MCA ambitiously opened companies in 25 countries over a two-year period.

He also has been the president of CBS Records, Columbia Records and United Artists Records.

Teller additionally has served on the board and executive committee of the Recording Industry Assn. of America (RIAA) and the board of the International Federation of Phonogram and Videogram Producers, in addition to acting as a board member and trustee of the Rock And Roll Hall of Fame.

News Briefs:

SHAQUILLE O'NEAL, B'ball jumping from Orlando, FL to L. A. with a stop off in Atlanta, GA, has announced he's developing a third feature film and launching his own record label, Twism Records (The World Is Mine). Twism will be a joint venture with Trauma Records which houses such alternative acts as Bush and No Doubt, MCA Music will distribute Twism through its deal with Trauma and associate Interscope Records with the first

ON THE MOVE

Skip Bishop has been named sr. vp of promotion at MCA Records, where he will now be responsible for coordinating all radio promotion efforts for MCA and its associated labels, in addition to overseeing the promotion field staff. He comes to the company after 10 years at RCA Records, where he was most recently vp of pop promotion. Bishop joined RCA in 1986 as a local promo rep in Houston. Prior to RCA he spent 15 years in radio. Randy Skinner has been appointed sr. vp of video production at Warner Bros. Records. Skinner began her career at the label in 1984 as manager of video, and in 1990 became vp of video. Sony Music Entertainment's Legacy Records has announced appointments in its marketing and product management departments. Seth Rothstein, who has been named director of jazz marketing for the label, and in the newly-created post will be responsible for all Legacy jazz releases, including overseeing new jazz catalogue releases. Rothstein has worked in Europe in a variety of freelance production capacities for PolyGram since 1993, and first joined the company as a product manager for the Verve/PolyGram Jazz labels in 1986 before leaving in 1990 to become director of ECM Records in 1990. Mark Feldman has been appointed assoc. dir. of marketing for Legacy and will work closely with the Sony labels to oversee all components of new catalogue releases. Feldman previously served as assoc. dir. of new technology and business development for SME since 1994, and joined the company in 1993 as assoc. dir. of research and business development for Columbia Records. And Joy Gilbert has been named product manager for Legacy, where she will coordinate with the Sony labels and departments on all components of various catalogue releases. Prior to Legacy, Gilbert served as a marketing coordinator for Epic Records from 1993. She joined the Columbia House Company in 1990 as an administrative assistant. BMI has announced a pair of promotions. Kamala Gordon has been promoted to dir. of writer/publisher relations for the performing rights organization. Gordon now will assist songwriters and publishers in the administration of the music works as well as sign new affiliates. Prior to BMI, she worked in marketing and publicity at Uptown Records, Mercury Records and Midnight Songs. Leslie Morgan has been named to dir. of musical production and was previously assoc. dir. of creative services for the organization. She will continue to coordinate design and production projects in addition to overseeing the design and production of exhibits, displays, etc. for promotional activity. Morgan worked at PolyGram Records, CBS Records and the New Music Seminar prior to joining BMI's corporate relations department in 1990. Atlantic Records has named Dave Statman dir. of entertainment development. The post makes Statman responsible for generating new, creative avenues for artist exposure, including the development of specialized audio and video programming. He will conceive and produce the label's TV and radio spots and other promotional material. He previously served as Atlantic's producer for special projects, and joined the label in 1992 as a producer and copywriter in the creative services department. Rejina Brown has been named marketing services manager for MCA Music Media Studios, which handles mastering, audio, restoration and post-production for the music and entertainment industries. Brown will handle marketing, sales and promotion for the studio. Prior to MCA, she was at Epic Records as national promotions manager and also held posts at Warner Bros. Records and Jobje Music.

(Continued on page 27)
APPLE COMPUTERS TAKE A BITE OF THE BIG APPLE: The summer in New York used to mean that a great splash of music would be heading out from the New Music Seminar. But since that gathering went belly-up two years ago, the gap has been filled by a contender that is determined to bring music into the cyberworld, Macintosh New York Music Festival. The event was from July 14th to the 20th and included over 150 bands playing at venues throughout the city.

While its predecessor had numerous conferences and panel discussions the MacFest concentrated almost exclusively on live music, by selling week long passes for fifty dollars. Though many better known bands that had been scheduled to play pulled out, possibly due to the closeness of its bigger cousin, the College Music Journal Convention, which happens in late March, there was still a whole host of bands for people to get excited about.

Sunday night saw heavy action at The Cooler as ambient psychedelic was the theme of the evening. Harro Pond did its regular head-spinning low-key blast. The big draw was Experimental Audio Research whose recordings have featured members of My Bloody Valentine and other British luminaries. This night the pull was Sonic Boom formerly of Spaceman, 3, currently in Spectrum. The fantasy giant Englishman turned knobs on an ancient looking contraption with cables and sockets everywhere. He was joined by a bassist and drummer who had predetermined times to leave the stage as the piece went into an aural area that flowed between serene-to-hot coals.

The next evening saw the constantly changing Nectarine at Brownies unveiled its new incarnation. The group had shed its college rock skin and entered a more opaque musical ground that drew the crowd toward the stage. Over at the Mercury Lounge the one-time frontman for the Dream Syndicate, Steve Wynn, was playing his first show with his new touring band. Sound much like his older output of Velvet Underground-influenced music, Wynn was all smiles as he played behind a packed house.

Mary Lou Lord played two different gigs on Tuesday night. The early set was at Coney Island High where she unveiled some new material that should be out in the not so distant future. Her indie/folk rock solo shows have endeared her to the audience and this was no exception. On Wednesday at the Knitting Factory, Neutral Milk Hotel showed why it was one of the buzz bands of the festival. The groups' infectious pop was brought home with a highly-energized of killer set which saw the unusual—an opening band getting an encore. Brownies was host to local faves Speedkings which returned that day from a recording session with a new wave sound to fit its metal press vigor.

Thursday was for the Scissor Girls. Members of the Chicago-based band wore outlandish costumes, but delivered a show that was part punk and part theater and part unforgettable at the Knitting Factory. The penultimate day had a large Atlanta scene over at The Cooler. Winning the event was the Rockateers with their triple attack and deep surf sound.

The homestretch had transported New Zealander Richard Davies doing a rare solo acoustic set at the Westbeth Theater Center. Known for his lush sounding recordings Davies was more than able to translate his songs to one instrument. Glorium from Austin provided one of the highlights of the week at The Cooler. With a varied approach the group's intensity shimmered throughout the all too short time on stage. No doubt the band will be back as will the MacFest which has improved over last year and should continue to be a draw in the future.
Maxi Priest: Don't Call Him Godfather

By Peter Miro

MAXI PRIEST RATES NO ordinary introduction. Wish comedian Richard Pryor was still doing his classic character, “Madbone,” the drawing ghetto philosopher who conjured larger-than-life tales with his wry wit: “Knew a singer once. A handsome island broth from a large family raised in England. International star. Hardly ever home. Had dreadlocks reaching clear down to his knees, drove the ladies berserk. Voice flowed like it was nectar. He had to watch for hummingbirds when he sang ‘cause they’d come from nowhere and lower around his tips for a drink. Bodies in the morgue pronounced D.O.A. would rise and walk if his songs was on the radio. He’d say, ‘I just wanna be close to you,’ and they’d come. Hard sleepers who never heard of him woke up mouthing his lyrics verbatim that’s word-for-word to you unsophisticates. His new album went gold in Japan in a month, and you ain’t seen nothin’ til you seen Japanese Rasta Men, Bad Boys and Raggamuffins ramm in’ around with dreads of their own!”

Of course one can detect exaggeration in this account, but it’s very slight. Virgin Records released reggae/soul/pop crooner Maxi Priest’s seventh LP for the label, The Man With The Fan in Japan last May. Primarily produced by Robert Livingston, and Shaun “Stine” Pizzonia, the 13-track LP stretches Maxi’s chops across soul, pop, reggae and R&B genres, something he’s been doing since the success of his 1990 LP Bonafide, which yielded the hit “Close To You.” With guest appearances by boombastic dancehall artists Shaggy, Chaka Demus & Pliers, Beres Hammond and Buju Banton, it went gold in a month’s time, making his extended hiatus to record the project and previous tour schedule in the Far East reap early dividends. As for dreadlocked Japaneese they’re real. Maxi was very surprised to see them at first, but they’re there. (along with Harley-Davidson motorcycle clubs, pompadoured ‘50’s rock fanatics and saggy Trousered hip hop fans) But he’s far from done. Maxi Priest is on a global mission. His focus and determination are channeled to his goal of tackling musical variety while strengthening worldwide audience bonds with reggae.

“What it is that I’m out to do is widen my audience and widen the audience for reggae music,” Maxi explains. “I want to continue the work of Bob Marley, the ‘Ambassador of Reggae.’ I’m having an open mind in appreciating other people’s music, and in wanting to carry the music around the world. From the miles he absorbed in his travels, he created music that went across the board. It’s imbedded in a lot of hearts. I’m ready to tour around the world with this album.”

Maxi went for an acoustic vibe during the album’s planning stages. Once he’d ended his legal wrangles with his former manager, the seeds of the album formed when he’d assembled songs that were built from the melody on up, “the old school way,” he says, using acoustic guitar. Then he picked producers based on the genre of song, but he basically was out to be happy with himself, and not be caught in the straitjacket of trying to recapture the chartbound glory of “Close To You” with each tune. That’s what dogged his ‘92 LP Ep Real, which had too many chefs to his liking. This time he’s more involved, more assertive, but not being suspicious about his role. “I think every artist...most creative artists...know they have to play a hand in creating the song. I’m very much involved.”

The record buying public should respond to the “Unplugged” sensitivity of pop ballad “All Kinds Of People.” Maxi’s favorite, the soul ballads “Ain’t It Enough” and the sensual “Won’t Let It Slip Away” “Human Cry” thrills with emotive roots reggae power, while the party-oriented offerings like “Heartbreak Lover” and the remix of “That Girl” should satisfy the agile customers out there.

The U.S. marketing push for this project began at the end of April, well in advance of the LP’s July 9 domestic release. Eric Ferris, director of product management, Virgin Records America described a marketing plan that first set up the project on the streets at college reggae parties, and reggae and dancehall clubs at the street level. “Heartbreak Lover” was released to that arena as a 12” vinyl disc, followed by “That Girl,” the first single which teams dancehall star Shaggy and Maxi growing to a sample of “Green Onions.” A nimbly staged video featuring the pair with supermarket Beverly Peele added to the push. “She’s cool, a very nice girl, very open, although she could be perceived in a different way,” Maxi recalls of Peele on the set.

Thanks to an extensive radio push, the single is the #1 most added record on urban radio, and is still climbing. On the retail level, POP displays went out with the single, and co-op advertising will continue in Maxi Priest’s touring markets, as he travels with Shaggy and Shabba Ranks commencing August 12. EMD Distribution Co. worked the single on the indie retailer front. “Maxi is adamant about getting to these people,” comments Ferris. Maxi remains a strong catalog seller, as all his previous product still moves consistently He’s done well in the top seven retail markets in the U.S., among them New York, Los Angeles, Miami, San Francisco, Washington, and Boston.

Maxi is exceptionally modest about his musical gifts and influence on other artists, having boosted fellow “House call” artist Shabba Ranks to Grammy-level accolades on a previous tour, having employed Uptown/Universal artist Monafah as a backup singer and quietly founding start-up labels on his own time. “People have told me they’ve gotten more into me during my live performances than on some of my tracks. In Jamaica, they say that I’m one of the ‘Godfathers’ of reggae. I’m not into self-praise. I’ve been looked at as Bob Marley, as Marvin Gaye, as a ‘Godfather.’ But it’s something I’d never say about myself.”

One frontier remains for Maxi Priest. He’d like to try his hand in the rap arena as he did with his successful crossover into jazz with guitarist Lee Ritenour’s cover of “Waiting In Vain” on which did the vocal honors. Maxi is very much attuned to the energy of the streets. Foxy Brown comes to mind as a potential singing partner. He admires the energy and skillful flows of the underground rap scene, and his tour with Shabba hipped rappers to his musical gifts. “I wish I could rap as good as some of these artists they have now. Who’s that brother that goes ‘YAH YAH YAAAAY YAH YAH’ Bosta Rhymes? I’d love to do a record with him. That’s right up my street. If you know anybody, I’m interested.

Maxi is ready to pour the sweet nectar of his voice all over the world but don’t look for him to be home in England anytime soon, as The Man With The Fan excites music fans and hummingbirds alike.
# CASH BOX
## TOP 100 URBAN SINGLES
### AUGUST 3, 1996

<table>
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<tr>
<th>#</th>
<th>Song</th>
<th>Artist</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>TWIN TUBES (Elektra 66031)</td>
<td>Keith Sweat</td>
<td>2</td>
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<tr>
<td>2</td>
<td>HIGH BROW (LaFace 24169)</td>
<td>R.Kelly</td>
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<td>I CAN'T SLEEP BABY (Island 75620)</td>
<td>Case Feat. Foxy Brown</td>
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<tr>
<td>4</td>
<td>TWISTED (Elektra 66031)</td>
<td>Keith Sweat</td>
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<td>20TH CENTURY (Capitol 15290)</td>
<td>Whitney Houston and CeCe Winans</td>
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<td>6</td>
<td>45 AIN'T NOBODY KISSING YOU (Bad Boy Antras 9055)</td>
<td>Faith</td>
<td>12</td>
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<td>7</td>
<td>SO YOU SAID (Island 75620)</td>
<td>Mona Lisa</td>
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<tr>
<td>8</td>
<td>57 AIN'T NOBODY KISSING YOU (Bad Boy Antras 9055)</td>
<td>Faith</td>
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<td>9</td>
<td>THIS IS HOW WE DO IT (Def Jam 575602)</td>
<td>LL Cool J</td>
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<td>KISSIN' YOU (Bad Boy/Antras 79066)</td>
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<td>WHOMST TOTWVANT (Def Jam/Universal 6503)</td>
<td>Quad City DJs</td>
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<td>LOUSIN (Def Jam/Universal 65040)</td>
<td>Bone Thugs N Harmony</td>
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<td>NEVER TOO BUSY (Columbia 78327)</td>
<td>Kelly Lattimore</td>
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<td>14</td>
<td>TWISTED (Elektra 66031)</td>
<td>Keith Sweat</td>
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<td>THEO'S ONE (Columbia 78333)</td>
<td>Miami</td>
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<td>16</td>
<td>BLACKBERRY MOLASSES (Eisley/4299)</td>
<td>Mista</td>
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<td>17</td>
<td>IT'S A PARTY (Carvin 61268)</td>
<td>Busta Rhymes Feat. Zhan</td>
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<td>18</td>
<td>BETTER (Island 62565)</td>
<td>Ghost Town DJs</td>
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<td>19</td>
<td>WHERE DO WE GO FROM HERE (Arista 32830)</td>
<td>Sussex</td>
<td>37</td>
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<td>20</td>
<td>THE THINGS THAT YOU DO (Def Jam 575602)</td>
<td>Gina Thompson</td>
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<td>21</td>
<td>HOUSE KEEPER (LL Cool J 283)</td>
<td>Men Of Vizio</td>
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<td>22</td>
<td>ME AND THOSE DREAMIN' EYES OF MINE (Island 58571)</td>
<td>D'Angelo</td>
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<td>D'ANGELO (Arista 58571)</td>
<td>Nelly</td>
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<td>ALL MY LOVE (Island 75657)</td>
<td>Art N Soul</td>
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<td>25</td>
<td>ALWAYS BE MY BABY (Motown 65040)</td>
<td>Marijah Carey</td>
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<td>SO MANY WAYS (Def Jam 575602)</td>
<td>The Braxtons</td>
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<td>WHERE DO WE GO FROM HERE (Arista 13223)</td>
<td>Joe Jackson</td>
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<td>28</td>
<td>THE TWISTED (Elektra 66031)</td>
<td>Tracy Chapman</td>
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<td>AIN'T NO NIGGA DEAD PRESIDENTS (Def Jam 575602)</td>
<td>Rapper's Delight</td>
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<td>30</td>
<td>LADY (EMI 25554)</td>
<td>D'Angelo</td>
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<td>31</td>
<td>LIKE A WOMAN (LaFace/Antras 4175)</td>
<td>The Tony Rich Project</td>
<td>62</td>
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<td>32</td>
<td>GET MONEY (Big Beat 68047)</td>
<td>Junior M.A.F.I.A.</td>
<td>64</td>
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<td>33</td>
<td>FOREVER MORE (Vibe Group 78267)</td>
<td>Puff Johnson</td>
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<td>34</td>
<td>SCARRED (Luster/Columbia 64000)</td>
<td>Luke</td>
<td>68</td>
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<tr>
<td>35</td>
<td>LET'S STAY TOGETHER (FROM &quot;A THIN LINE...&quot;)</td>
<td>Eric Benet</td>
<td>70</td>
</tr>
<tr>
<td>36</td>
<td>COUNT ME (FROM &quot;WAITING TO EXHALE&quot;)</td>
<td>Whitney Houston</td>
<td>72</td>
</tr>
</tbody>
</table>

**This Week's #1**

1. Keith Sweat

**High Debut**

1. The Tony Rich Project

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(Antras 2935)

Whitney Houston & CeCe Winans 41
ALBUM REVIEWS

DR. DRE: First Round Knockout

Dr. Dre's early Christianity has taken a backseat to his new album, which he's using as a vehicle to speak to the world on a variety of topics. The album is a mix of uptempo tracks and slow, reflective jams, and it highlights the rapper's ability to craft catchy hooks and write introspective lyrics. The album features guest appearances from artists like Snoop Dogg, Mary J. Blige, and Pharrell Williams, and it showcases Dre's production skills. Overall, it's a strong album that should appeal to fans of Dre's music and hip hop in general.

LITEFOOT: Good Day To Die

Litefoot is a pop rock band from California that has been making music for over a decade. Their latest album, Good Day To Die, is a smooth, melodic record that features catchy hooks and hooky melodies. The band's sound is reminiscent of bands like Coldplay and Radiohead, and they have积极探索ed a variety of sounds and styles on this album. The band's frontman, Kevin Young, has a strong vocal presence, and the rest of the band provides a solid foundation for his music. Overall, Good Day To Die is a strong album that should appeal to fans of pop rock music.

MAXI PRIEST: Man With The Fun

Maxi Priest is a Jamaican reggae singer who has been making music for over three decades. His latest album, Man With The Fun, is a collection of classic reggae songs that have been re-recorded with new arrangements and updated production. The album features guest appearances from artists like Bobby McFerrin and Al Green, and it showcases Maxi Priest's powerful vocals and skilled musicianship. Overall, Man With The Fun is a strong album that should appeal to fans of reggae music.

PICK OF THE WEEK

VARIOUS ARTISTS: That Beach

That Beach is a compilation of beach-themed songs from various artists. The album features tracks from bands like Beach Boys, Beach Girls, and Beach Boys. The album is perfect for summer listening, and it will take you back to the days of Beach Boys and Beach Boys. The album features a mix of classic hits and newer songs, and it's a great way to get into the summer spirit. Overall, That Beach is a great album for anyone who loves beach music.
TOP 75 URBAN ALBUMS

CASH BOX • AUGUST 3, 1996

1 SECRETS (La Face/Arista 29025) 14 Toni Braxton 14
2 IT WAS WRITTEN (Columbia 67017) 14 Nat 14
3 KEITH SWEAT (Eskstra 61707) 14 Keith Sweat 14
4 THE NUTTY PROFESSOR (Def Jam 31911) 14 Soundtrack 14
5 THE FINAL CRUSADE (Universal 50306) 14 Crucial Conflict 14
6 THE SCORE (Ruffhouse/Columbia 67147) 14 Fugees 14
7 REASONABLE DOUBT (Priority 50692) 14 Jay-Z 14
8 THE EJECTION SEAT (Columbia 67150) 14 Bone Thugs N Harmony 14
9 GETTING IT (Album Number 10 (Columbia 41584) 14 Too Shy 14
10 MISSION TO PLEASE (Island 524214) 14 The Isley Brothers 14
11 LEGAL DRUG MONEY (Universal 53978) 14 Lost Boyz 14
12 STATIK L.I.G.H.T (Tommy Boy 61949) 14 De La Soul 14
13 ALL EYES ON ME (Death Row/Interscope 24204) 14 2Pac 13
14 NOCTURNAL (Def Jam/Priority 50532) 14 Heltah Skeltah 12
15 23 MAXWELL'S URBAN SUITE (Columbia 67534) 14 Maxwell 12
16 ICE CREAM MAN (Priority 53978) 14 Master P 21
17 GOOD LOVE (Malaco 7450) 14 Johnnie Taylor 18
18 SO SO DEF BASS ALL-STARS (So Def Columbia 67532) 14 Various Artists 16
19 GREATEST HITS (Ruthless/Priority 50561) 14 NWA 19
20 23 MAXWELL 19
21 BACK TO THE WORLD (Qwest/Vanilla 46003) 14 Tevin Campbell 15
22 MOODS...MOMENTS (Uptown/Universal 50306) 14 Monifah 31
23 WAITING...LOOKING (Gospel Centric 72127) 14 Kirk Franklin & Family 23
24 PEACE BEYOND PASSION (Maverick/Reprise/WEA 46035) 14 Me'Shell Ndegeocello 17
25 DRUMS OF JUSTICE (Rowdy/Universal 50647) 14 Quique Jones 32
26 GET ON UP AND DANCE (Big Beat/Atlantic 52905) 14 Quad City DJ's 25
27 KILLA KALI (Jive 41577) 14 Celly Cel 27
28 NEW BEGINNING (RCA 66467) 14 SWV 29
29 DAY DREAM (Columbia 67000) 14 Mariah Carey 32
30 AMERICA IS DYING SLOWLY (East West 1912) 14 Various Artists 26
31 TOTAL (Atlantic 73006) 14 Total 33
32 THE NEXT MOVEMENT (RCA 41550) 14 Goyo Boys 30
33 BROWN SUGAR (EMI 23269) 14 D'Angelo 36
34 MR. SMITH (Def Jam/Mercury 52385) 14 LL Cool J 38
35 SOUL SURVIVOR (Bone Thugs 61860) 14 Bobby Caldwell 20
36 THE COMING (Eskstra 61742) 14 Bone Thugs N Harmony 27
37 MTV PARTY TO GO VOL. 9 (Tommy Boy 1184) 14 Various Artists 30
38 HORACE BROWN (Motown 30350) 14 Horace Brown 35
39 WANTING TO EXHALE (Arista 15796) 14 Soundtrack 37
40 UNCLE LUKE (Luther Campbell/Island 10006) 14 Luke 28
41 MAN WITH THE FUN (Virgin 41612) 14 Maxi Priest 41
42 MY HEART (LaFace/Anita 20625) 14 Donell Jones 46
43 THE COMING (Eskstra 61742) 14 Bone Thugs N Harmony 27
44 PERSONAL (500 Music/Epic 6984) 14 Men Of Vizion 40
45 KENNY LATTIMORE (Columbia 67125) 14 Kenny Lattimore 46
46 BETTsy's MOJO-MOJO AIN'T NO REASON (Virgin 53545) 14 Norman Brown 56
47 SUNSET PARK (Flavor Unit/EastWest 61904) 14 Soundtrack 41
48 LET ME CLEAN MY THROAT (CLR 7120) 14 J.D. Kool 48
49 WORDS (La Face/Anita 20623) 14 The Tony Rich Project 44
50 THE THEATRE, THE HOTEL (Uptown) 14 Jodeci 47
51 SOLO (Perspective 49017) 14 Solo 49
52 ATTAK THE BAYOU (Virgin Bros. 46134) 14 Alliance 53
53 MIND OF MYSTIKAL (Big Boy 1481) 14 Mystikal 42
54 UNCONTACTABLE (Relativity 1905) 14 Mac Mall 63
55 11-20-79 (Atlantic 49244) 14 Mona Lisa 54
56 GREATEST HITS (High Stiff/Capitol 30060) 14 Al Green 59
57 T.A. P.O.A.F. M. (500 Music/Epic 57144) 14 George Clinton & The Funky Divas 43
58 CHAOS AND DISORDER (Border Bros. 46323) 14 A.F.K.A.P. 58
59 FUTURE RHYTHM (Radikal/Critique 1562) 14 Digital Underground 55
60 WILD COWBOYS (Loud/RCA 66622) 14 Sadat X 20
61 GANGSTA'S PARADISE (Tommy Boy 1481) 14 Coolio 64
62 THE BEST OF SADE (Epic 66668) 14 Sade 60
63 TWENTY-TWO-LIFE (Interscope) 14 20-Life 61
64 THE LAST GENERATION (Virgin 41583) 14 examination of the 14
65 DELICIUX HABITAT (Palm/Loud/RCA 66629) 14 Delinquent Habits 61
66 PHYSICAL FUNK (Outkast/Def Jam 51033) 14 Domino 63
67 SOUL FOOD (LaFace/Arista 20618) 14 Goodie Mob 35
68 ON TOP OF THE WORLD (Ruffhouse/Columbia 67150) 14 Ruff Ryders
69 FATHER & SON (Eskstra 61859) 14 Eddie & Gerald Levert 40
70 11-20-79 (Atlantic 49244) 14 Lionel Richie 50
71 VI. RETURN OF THE REAL (Priority) 14 Ice Cube 68
72 KIRK FRANKLIN & FAMILY (Cenic 72119) 14 Kirk Franklin & Family 72
73 YOUR GONNA NEED IT (Atlantic) 14 Tru 67
74 ORIGINAL GANGSTAS (Neo-trybe/Virgin 41553) 14 Soundtrack 65

THE RHYTHM

By Peter Miro

The stars came out in Atlanta to celebrate the premiere of MGM-UA's motion picture release, Fied, starring Stephen Baldwin and Lawrence Fishburne. Dallas Smith produced the soundtrack for the movie, which is a musical film that introduces several new artists, including R&B singer Mykie and rapper Mystikal. The soundtrack features music by T-Boz from TLC, Tony Rich, Monica, Fishbone, Goodie Mob, T.M.I and others. Pictured are (l-r): Dallas Austin, soundtrack producer; Stephen Baldwin and Lawrence Fishburne; T-Boz; MTV VJ Bill Bellamy.

THERE'S A LOT HAPPPENING in producer/remix/remix Steve "SILK" Hurley's world far beyond the comfortable (and lucrative) cocoon he spun as a Chicago DJ and award-winning house music pioneer years ago. Demand for his production skills is approaching mammoth proportions in the R&B genre these days, and through his companies, Silk Productions, Slik Stone Songs, InDisqal Sounds, and Silk Entertainment Management, he's proving equal to his increasing workload. Hurley's collaboration with RCA vocalist Chantay Savage on a new reworking of Gloria Gaynor's disco classic "I Will Survive" earned a year's worth of advance airplay on Chicago's WJCI after Ms. Savage previewed the cut in an interview with Doug Banks. Following the success of her resulting album, "SILK" has been tapped for upcoming projects by Bloodstone, and the not-quite-disbanded En Vogue.

His love for the female voice helped Perspective artist Ann Nesby's mighty shouts resonate on three tracks from her self-titled LP, and he's working on a track, "Set It Off," from an upcoming Jada Pinkett film. Robin S. and CeCe Peniston have also had tracks massaged this year. The sultry Hurley derives from writing songs is easier now, because success is currently consumed at least half of his schedule, with clients such as UK act Black Box and Keith Sweat. His long-standing fidelity to dance roots and "old school" R&B doesn't preclude his opportunities, though sensibilities shaped by Parliament/Funkadelic, EWF, Ohio Players and Confucius, are ingrained in the man. "I do a see a lot of different types of music coming together within R&B, which makes it more exciting," comments Hurley. "A lot of the elements haven't changed. I'm still trying to capture the vibe of the 'old school.'" Watch for Hurley to match his inventive flair for original tracks with creative lyrics for his new artists in the wings, while remaining open to fresh knowledge and ideas about his craft. "Besides having dedication," he says, "you still have something else to learn."

ADD RHYTHM: Restaurateur producer Brad Johnson and retired NBA great Norm Nixon have formed a new management company, and recently signed popular rap/R&B trio TLC as their first client for radio, film, and television. Will the trio's LaFace Records contract remain in force? Discovery Records artist Doc Powell, guitarist of the hour with a #1 NAC single, performed an all-too-brief set at L.A.'s Wilktern Theatre last week, part of a bill which featured trumpeter Rick Braun and Kansas City's best kept secretstress Oleta Adams. Adams regaled the audience with her sumptuous vocal control and soulful range. Doc just had a blast in his own Nirvana zone, stretching out his notes on an improvised rendering of "Amazing Grace" before losing some of his backup vocals to the Wilktern's frequently uneven sound mix. He deserves better, because people are still talking about the abysmal Rachelle Ferrell/Will Downing sound mix that dented Mrs. Farrell from returning to that venue.
POWERMOVEMENT EFFECT: "Cash Box mangled with good-spirited, house-rocking company at West L.A.-based PMP Records' recent single release party for Oaktown rappers Off Da Hook. The project was produced by E-40, Studio Tone and Doe, and has the mad cuts "The Remedy," "No Shang," and "Bitches." Refreshments flowed freely and copies of the rap duo's three-song promo cassette were circulated through the rooftop gathering, which was even more packed than the bash sister company LOUD Records threw for thud X LP the previous week. Off Da Hook member Holy Quran passed out publicity shots with he and partner 2Wise framed against the sky. Quentin Tarantino-style. Off Da Hook recently completed their video shoot at a Lake Merritt Victorian house in Oakland, and their self-titled LP drops August 8. There's also a unique musical wrinkle, a comic strip handout featuring the duo's adventures at a Players Ball, thanks to a fairy Godfather's generosity (E-40), will go to 500 comic shops nationwide. The label is also keen on Anthony Bone's upcoming self-titled project which ships late July. "Cool 2 da Bone" is the first video and single release. Also available was the informative: "PMP Newsletter and copies of The Boots Crack an abjectly irreverent, scatologically raw Bay Area underground rap newspaper that bogs up the West Coast rap scene, and caters to a subversive, hard-core audience. On the social side, there were many fine ladies present worthy of illumination by male optical crosshairs sweeping the house, and a few of the slenderized, bare midriffed charmers had their mask on as well.

THIS WEEK'S HOT TICKET had to be the House of Blues Smokin' Grooves Four with appearances by Fugees, Scarhead, Cypress Hill, Busta Rhymes and A Tribe Called Quest at the Universal Amphitheatre July 23/24, part of a national tour schedule. That's to say that even journalists had trouble getting tickets for the event. The press list was closed way too soon to accommodate all the press requests, which was a pity because all that high energy, alternative hip hop soul is the subject columns and reviews are made of. Before leaving Will Call empty-handed, noticed a pair of twenty-one old ladies with MCA passes dressed in white leather outfits, nicely painted, pierced and tattooed to perfection, looking prettier than jewels in a South African safe. At least they got in.

ADDRHYME: Priority Records extends its hip hop influence even further with recently announced distribution pacts. Wu Tang Clan's RZA will supply the label with upcoming releases from his Wu Tang Records label, which will bolster Priority's East Coast presence. Miami-based Neurotic Records, a full-service indie that specializes in Miami Bass, Southern Rap and electro-dance music, completed a recent deal with Priority, which will handle sales and manufacturing for Neurotic releases and back catalog reissues.

Urban Singles Reviews

By Peter Miro

UNDERGROUND REBELLION: "50 Knock (Knock On Me)" (Treasure Line URB 196-4) Producers: Krush 4 Kushadelic Productions, Underground Rebellion, Craig Bryant.

This pair of scowling characters from Northern Cali's East Bay are dropping their acquisition ethic to a groove that draws stylistic breath from Roy Ayers. These lyrical bullets have a funky, melodic ease, and are being distributed through INDI. Advance contains cuts "Major" and "Knowstramental.

VOOODOO: "One Life To Live" b/w "Two Deadly Sins (fMean Green)" (Patchwerk/Priority) Producer: Voooud

After shifting sounds for Ras Kass and for his own crew Western HemisFear, Voodoo is out to settle the question of whether he's a rapper who produces or a producer who raps with his upcoming 8-song EP Dark Regions from which the above singles are featured. Donald Byrd-like choruses and jazz-influenced piano colorings gave a Gregorian chant flavor to "One Life To Live." According to Patchwerk studio manager Curtis Daniel III, a video is in the script stage, and advance copies are being worked at the street level. college radio, mix shows and club DJ's to generate a buzz. Voooudo economically creates moods with the dramatic instincts of a film scorer.

WHODINI: "Keep Running Back" (So So Def/Columbia CSK 799) Producers: Jermaine Dupri, Carl-So-Lowe

Whodiii will surprise urban programmers with their noodleicious slow jam set to a sweet chorus and sensual rhythm track, from their forthcoming LP St. Its male crooner vibe is supported by Terri Lorenz, and helps place both the LP and remix edits squarely into the R&B/pop crossover camp.
Jazz Notes

i.e. music Launched

By M.R. Martinez

Executives of PolyGram Classics and Jazz and Verve Records and the founders of newly-formed i.e. music recently gathered at PolyGram's corporate headquarters in New York to celebrate the launch of a joint venture. Pictured at the gathering are (l-r): Chris Roberts, president of PolyGram Classics and Jazz worldwide; Lee Ritenour, acclaimed musician and creative director of i.e. music; Michael and Lori Fagien, i.e. music's creative marketing team; Mark Wexler, i.e. music president; and Chuck Mitchell, sr. vp,均匀 of Verve.

VERVE RECORDS AND MUSIC VETS Lee Ritenour, Mark Wexler and Michael & Lori Fagien have partnered in a long-term joint venture that will be known as i.e. music, billed as a company that will release adult-oriented product, with Ritenour leading the company's artistic development, Wexler handling daily operation and the Fagien's creating imaging and market positioning programs for the company.

i.e. music president Wexler said that terms of the agreement with PolyGram precluded discussion of financial details.

The new venture was unveiled recently by Wexler, Chris Thomas, president of PolyGram Classics and Jazz worldwide and Verve sr. vp,均匀 Chuck Mitchell from PolyGram's corporate headquarters at Worldwide Plaza in New York, where the new company will be based. PolyGram Group Distribution will provide the pipeline for i.e. music product.

The label's debut releases are scheduled for '97 and consist of an all-star tribute to Antonio Carlos Jobim featuring the stellar cast of Herbie Hancock, Dave Grusin, Yellowjackets, Al Jarreau, El Debarge and others to be named at a later date, and an album by saxophonist Eric Marienthal.

It is likely that the new company will reflect the panoramic perspective of its creative director, Ritenour, the iconic guitarist who helped weave the filaments of adult contemporary music as a top session player, through 25 solo albums, a member of the Grammy-nominated group Fourplay and as a producer.

Wexler comes to i.e. music from GRP Records, where he was sr. vp overseeing the label's development, and is credited with a key role in the label's success and market stability.

The Fagien's bring an expansive background to the company, ranging from magazine publishing and radio consulting to marketing program design and live concert development. The duo founded JAZZIZ magazine in 1992, and honed the publication into an important marketing tool for label marketing efforts. Through the Miller Entertainment Group, Michael has designed creative programs for radio, retailers, online services, inflight entertainment, jazz clubs and festivals with an aim toward attracting consumer activity. Lori has built a reputation through her work to attach sponsorship packages to major music events, including jazz festivals and concert series.

Also on board is Martha Lopez, a former executive at RCA Records who will serve as a label coordinator and help with the nuts and bolts marketing and promotion. Lopez and Wexler will be based in New York. Ritenour will work from his Los Angeles home base and the Fagien's will continue to operate from their Gainesville, FL headquarters.

Wexler's Mitchell hailed the partnership as an opportunity for Verve to deepen its commitment to provide quality musical, visual and electronic product.

Wexler is "thrilled" about the partnership. "Lee, Michael, Lori and I have worked closely together on different sides of the fence for many years. In joining forces, we couldn't think of a better place to call i.e. music home than Verve Records. We are committed to creating a strong track record of quality and distinction which this association so represents."

"It is with great enthusiasm that we band together to form i.e. music," Ritenour commented. "I'm also excited to be in a position to work with established new talent to expand the music we love to a younger generation."

The Fagien's believe the venture is the "next logical step in our quest to create mass appeal for adult-oriented music. With Lee, Mark and the Verve family, we now have all bases covered to develop and implement more alternative, aggressive and creative ways to achieve this objective."

CASH BOX • AUGUST 3, 1996

TOP 25 JAZZ ALBUMS

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<thead>
<tr>
<th>No.</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>O'S JOOK JOINT (Verve/Warner Bros 45675)</td>
<td>Quincy Jones</td>
<td>Verve/Warner</td>
<td>26</td>
</tr>
<tr>
<td>2</td>
<td>BETTER DAYS AHEAD (Majestic/Motown 530545)</td>
<td>Norman Brown</td>
<td>Majestic/Motown</td>
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<td>3</td>
<td>BREATHELESS (Arista 18046)</td>
<td>Kenny G</td>
<td>Arista</td>
<td>175</td>
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<td>4</td>
<td>NEW STANDARD (Verve 520854)</td>
<td>Herbie Hancock</td>
<td>Verve</td>
<td>18</td>
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<tr>
<td>5</td>
<td>NAKED AND TRUE (Verve 39662)</td>
<td>Randy Crawford</td>
<td>Verve</td>
<td>30</td>
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<tr>
<td>6</td>
<td>DISCOVERY (Columbia 532 025)</td>
<td>The John Tesh</td>
<td>Columbia</td>
<td>73</td>
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<tr>
<td>7</td>
<td>SEDUCTION (Verve 45917)</td>
<td>Boney James</td>
<td>Verve</td>
<td>34</td>
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<tr>
<td>8</td>
<td>RITAMACUE (Adams 62964)</td>
<td>Harvey Mason</td>
<td>Adams</td>
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<tr>
<td>9</td>
<td>SECOND WIND (Arista Sounds 80005)</td>
<td>Herb Alpert</td>
<td>Arista Sounds</td>
<td>8</td>
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<tr>
<td>10</td>
<td>SOUL SURVIVOR (Sire 8910)</td>
<td>Bobby Caldwell</td>
<td>Sire</td>
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<tr>
<td>11</td>
<td>HEART OF THE NIGHT (GRP 9842)</td>
<td>Spyro Gyra</td>
<td>GRP</td>
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<tr>
<td>12</td>
<td>STRAIGHT UP (Warner Bros. 45956)</td>
<td>Bob James Trio</td>
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<td>13</td>
<td>SALTRESS (Heads Up 3034)</td>
<td>Pamela Williams</td>
<td>Heads Up</td>
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<td>14</td>
<td>TIME AND CIRCUMSTANCE (Columbia 67507)</td>
<td>Marcus Roberts</td>
<td>Columbia</td>
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<td>15</td>
<td>ATTITUDE ADJUSTMENT (GRP 9830)</td>
<td>George Howard</td>
<td>GRP</td>
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<td>16</td>
<td>MOODS (Mercury 529755)</td>
<td>Will Downing</td>
<td>Mercury</td>
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<td>BETWEEN THE KEYS (GRP 9843)</td>
<td>Ramsey Lewis</td>
<td>GRP</td>
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<td>18</td>
<td>LIVE AROUND THE WORLD (Verve 40532)</td>
<td>Miles Davis</td>
<td>Verve</td>
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<td>19</td>
<td>A STOLEN MOMENT (Groove Time 2004)</td>
<td>Cal Bennett</td>
<td>GRP</td>
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<td>ELIXIR (Warner Bros. 45922)</td>
<td>Fourplay</td>
<td>Warner Bros.</td>
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<td>21</td>
<td>THINKING ABOUT YOU (GRP 9829)</td>
<td>Jerald Daemyon</td>
<td>GRP</td>
<td>26</td>
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<tr>
<td>22</td>
<td>KANSAS CITY (Verve 52554)</td>
<td>Soundtrack</td>
<td>Verve</td>
<td>21</td>
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<tr>
<td>23</td>
<td>LAID BACK (Discovery 7037)</td>
<td>Doc Powell</td>
<td>Discovery</td>
<td>18</td>
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<tr>
<td>24</td>
<td>CITY SPEAK (Blue Note/Capitol 32620)</td>
<td>Richard Elliot</td>
<td>Blue Note/Capitol</td>
<td>19</td>
</tr>
<tr>
<td>25</td>
<td>BRAVE NEW WORLD (GRP 9835)</td>
<td>Russ Freeman &amp; The Rippingtons</td>
<td>GRP</td>
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</tbody>
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RIM SHOTS: Recently-bowed twenty-four hour jazz channel BET On Jazz: The Cable Jazz Channel (TM) recently signed an agreement with TCI Corporate, the nation's largest multi-system operator (MSO) to secure broadcast over the TCI Network through the year 2007. As the nation's only all jazz formatted channel, Bet Holdings Inc., the only black-owned cable net, has improved its reach into U.S. homes. More than one million domestic cable subscribers through nearly 30 cable systems will now carry the jazz channel. BET On Jazz offers offerings, videos, in-studio interviews and performances, documentaries and related news. The estate of the late jazz/blues singer Dinah Washington may be due $30,000 in performance royalties, according to the Chicago, IL-based law firm of Jay B. Ross and Associates, P.C.. The firm has also learned that the estate of Louis Jordan has not received performance royalties on over 20 compositions from a major performing rights organization which has signed in principle that an error in accounting has been made and that the payments were made to the wrong estate. Both estates, according to the law firm, would receive the money in perpetuity after a final total is ascertained in the next week or two.
REVIEWS By Héctor Reséndez

■ MARCOS LLUNAS: Vida (Mercury, 31452114) Producer: Pablo Manavello. CONTEMPORARY-POP.

From Barcelona, Spain, vocalist Marcos Llunas delivers his third album for PolyGram. Vida (Life). The international singer first conquered entire nations, from the USA to Chile, in 1993 with his hit “Reconquistaste” and “Para Olvidarte.” His second album, Pela A Piel was received favorably. Renowned producer, Pablo Manavello, of Venezuela, lends his unique signature on this well-executed project. Expect to hear more from singer-songwriter Llunas and his heart felt brand of life-inspired songs. Listen to his duet with songstress Tatiana on “Me Mata Tu Ausencia” and you’ll agree.

■ WENDELL RIVERA: No Boundaries (WPR, 41195) Producer: Wendell Rivera. LATIN JAZZ.

On his latest album, No Boundaries, percussionist Wendell Rivera uncashes his brand of Afro-Cuban inspired rhythms co-mingled with American jazz inspirations. The unavoidable result is one fiery production bent on seducing any listener to some serious foot stompin’ action! The Puerto Rican artist, whose musical family includes famed Sonora Poncea vocalist, Yolanda Rivera, offers original material in a comfortable, yet familiar fashion. There are several standout numbers like “Amiga” and the full-bodied “My Old Flame.” Rivera then swings with his salsa-tinged “Compatirromos” and ends with the hypnotic “Festival in San Antonio.” This is Latin jazz at its best, and then some!

■ TRES EQUIS: La Jungla Latina (SoHo Latino/RMM, 82022) Producer: Kenny Reyes. SALSA-URBAN.

That’s right! It’s salsa and urban. Or, Latino with an attitude. Born in the barrio of New York, the dynamic duo known as Tres Equis (Triple X) take the traditional rhythms of salsa and integrate their brand of reggae, hip-hop and house en Español, or en Ingles. Aside from the cool treatment by guest salsa icon Tito Nieves, Miles Peña and the groove strings, you’ve got some tight numbers like “La Ci,” Maggie and Jillian on “Vine Pa’ Gozar.” Tres Equis reveals itself as a force to be reckoned with in today’s Latin jungle and tomorrow’s world. But, is it ready for the first Colombian-flavored rap song (Mouta Perriro)? Only time (in the jungle) will tell. Bring your attitude.

PICK OF THE WEEK

■ DESCARGA BORICUA II: Abraxas (RMM, 282020) Producer: Fran’ Ferrer. TROPICAL-SALSA-JAZZ.

The first Descarga Boricua album sent seismic ripples through the Salsa and Latin jazz music community. Producer Fran’ Ferrer has always been known as being one of the foremost artists of contemporary Afro-Cuban music. With his second project, he seems intent on scrambling minds in his usual, but highly creative way. Let it be known that Descarga Boricua, whether I or II, is not meant for the weak at heart or newly initiated souls to Latin music. Ferrer and his band of musical magicians will relentlessly slam you with their incredible blend of traditional Afro-Cuban rhythms with Latin jazz in an improvised, yet explosive fashion. The artists involved reads like a who’s who in Latin music. How else would Maestro Ferrer have it? The original and its sequel are predestined classics. If you buy only one album this year, this has to be the unstoppable choice!

News From U.S. & Latin America

By Hector Reséndez

LUCERO, AMERICA'S SWEETHEART, TRIUMPHS IN LOS ANGELES. Launching her USA 1996 Tour at the Universal Amphitheatre on July 13, singer-actress Lucero gave her all to an adoring SRG crowd. She’s affectionately known as “America’s Sweetheart” and for good reason. Most of Mexico and Latin America has seen this talented beauty grow up from a child star to ten to being one of the most radiant 25-year old sensations in Latin American entertainment today.

Lucero recently completed her hugely successful and widely acclaimed role in the television soap opera, Lazos de Amor. The actress portrayed three different characters (triplets) with provocatively distinct personalities. Says Lucero, “People have come up to me saying that they enjoyed the evil character I played because it is so unlike my real personality. They liked seeing another side of me, one that was evil and plotting.” The soap took first place among viewers in Mexico and the United States.

Says Lucero, “The role in Lazos de Amor was very challenging because it involved three distinct characters... there were three different hairstyles, makeup, clothes, of course the face was the same (she softly smiles).” What about a sequel? The actress definitely said there would not be one. “We’re going to take a rest for two years or so,” says Lucero. “My next project will hopefully offer as interesting a role as Lazos did...it’ll be difficult to surpass because well-written plots are very hard to find.”

The actress-singer received numerous awards and recognition for her multi-faceted acting role and for her musical accomplishments as well. In Mexico, Lucero was awarded the "Best Actress of 1996" by Premios TV y Novelas. The TV network, UNIVISION, awarded her the Premio A Nuestro Award for the "Best in Latin Music. Female Artist of 1996" in the ballad-pop category.

For the past fifteen years, fans have witnessed the metamorphosis of this immensely popular artist. In 1983, Lucero first starred in various Televisa productions on the small screen like Chiquitillas or the soap-telenovela Chiquispa. To date, Lucero has twelve pop record albums including three of which were mariachi-oriented. Her first album was Te Prometí recorded in 1982. Her latest, Siempre Contigo, was released last year.

Says Lucero, “Right now, I am working on a new album which we expect to be released later this year. It will be a ballads album since we are alternating between ballads and mariachi music. The following album will be mariachi and that will be released by next April or May. I am very excited about it and believe everybody will enjoy it because it is very good!” Rafael Pérez Botija, who produced her last album, will again work with Lucero on her new album.

Her last video, Palabras, was nominated for "Video of the Year for 1996." During the filming, Lucero performed her own stuntwork - she rode on top of a moving railroad locomotive as it crossed an old bridge in North Dakota. Would Lucero ever consider acting in an American film? “That would depend,” she remarks. “I would very much be interested and would consider it as an accomplishment in my career, but the type of film would have a lot to do with it. The character could not be one that is strong or heavy. It would need to be a (film) for the family. I like, for example, the work of Tom Cruise...he’s a great actor...he plays great roles. I would like to play a role that goes along with my image.” Part of that image for her, Lucero says, sometimes falls in conflict with being an actress as well as a singer. With singing, one can select their material, but with acting the role is pretty much predetermined.

Lucero has had tremendous success appearing on stages throughout the U.S., Mexico, Central and Southern America. She recently completed a duet with the legendary Paul Anka in Mexico City. “The song, a beautiful one called “You Are My Destiny” is a number that Paul wanted to do in Spanish.” The just completed recording project, Amigos, will certainly be the most ambitious for not only Anka, but for Latin artists as well. Says Lucero, “The competition in the U.S. is so much heavier than that in Mexico. Little by little, (Latin) artists will have opportunities to enter into that arena. I enjoyed working with Paul who is one of the greats in the music world. It was a treat, a big honor because to work with someone of his stature is tremendous. He is one of the tops of all-time!”

Lucero will wrap up her concert tour in Southern California with dates late in the month in San Diego, Anaheim and Santa Clara. Lucero will appear in Las Vegas at the Desert Inn Hotel on September 14 and 15.
CASH BOX
TOP 100 POP SINGLES
AUGUST 3, 1996

47 UNTIL IT SLEEPS (Elektra 64276) .................................................. Metallica 42 8
48 OLD MAN & ME (WHEN I GET TO HEAVEN) (Atlantic 87074) .................. Hootie & The Blowfish 43 14
50 I'LL NEVER STOP LOVING YOU (Hollywood 164004) ......................... J'Son 49 10
52 TUCKER'S TOWN (Atlantic 0765) .................................................. Hootie & The Blowfish 55 4
51 WHERE DO WE GO FROM HERE (Arista 3223) .................................. Deborah Cox 53 4
53 BLACKBERRY MOLasses (Elektra 64299) .......................................... Everything But The Girl 48 41
54 DON'T LOOK BACK IN ANGER (epic 6751) ..................................... Oasis 56 15
55 TRES DELIQUENTES (P&M/Loud 64526) ......................................... Delinquent Habits 44 14
56 FLOOD (Gallionere 42342) ............................................................. Jars Of Clay 47 12
57 WHERE IT'S AT (DGC 22214) ....................................................... Beck 58 5
58 WONDER (Elektra 61746) ............................................................... Natalie Merchant 52 33
59 BE MY LOVER (RCA 64466) ......................................................... La Bouche 59 36
60 BACK TO THE WORLD (Qwest 17629) ............................................. Tevin Campbell 35 8
61 MINT CAR (Fiction 64275) ............................................................... The Cure 57 3
62 THEY DON'T CARE ABOUT US (Epic 78212) .................................... Michael Jackson 54 8
63 ONE BY ONE (reprise 17695) .......................................................... Cher 57 3
64 KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (Flavor Unit/Ea/WeEG/EAG 64302) ........................................ MC Lyte Feat. Xscape 50 20
65 1,2,3,4 (LUMPIN' NEW) (Tommy Boy 7721) ........................................... Coolio 60 27
66 THE THINGS THAT YOU DO (Mercy 578151) ..................................... Gina Thompson 89 3
67 WHERE DO WE GO FROM (FROM "ERASER") (Mercy 578102) ............. Vanessa Williams 72 3
69 ALL ALONG (EMI 58576) ............................................................... Blessid Union Of Soul 73 3
70 YOU (Uptown 56001) ................................................................. Monifah 62 12
71 LIKE A WOMAN (LaFace/Arista 4175) ............................................. The Tony Rich Project 56 9
72 DONT ON ME (FROM "WAITING TO EXHALE") (Atlantic 2978) ............... Whitney Houston & Cece Winans 61 20
73 REACH (Epic 76266) ................................................................. Gloria Estefan 67 16
74 ANGELINE IS COMING HOME (Polydor 576412) .................................. The Badlets 74 2
75 AIN'T NO NIGGA/DEAD PRESIDENTS (Roc-A-Fella/Priority 53233) ......... Jay-Z Feat. Funky Brown 70 12
76 YOU STILL TOUCH ME (A&M 55682) ............................................. Kristine W. 64 10
77 MORE TRY (RCA 64533) ............................................................ Closer To Free (From "Party of Five") (Sash 17674) 68 22
78 MACHINE HEAD (FROM "FEAR") (Trauma 90079) .................................. Bush 77 13
79 FOREVER MORE (Verve Group 70207) ......................................... Puff Johnson 66 10
80 KEEP ON, KEEPIN' ON (ALU 87224) ............................................... Men Of Vizion 69 4
81 THE ONLY THING THAT LOOKS GOOD ON ME IS YOU (A&M 551576) ........ Bryan Adams 71 10
82 WRONG (Atlantic 87059) ............................................................. Everything But The Girl 79 8
83 PAPARAZZI (Loud 64565) ............................................................... Xzibit 50 10
84 WAITING FOR WEDNESDAY (Geffen 10460) ...................................... Lisa Loeb & Nine Stories 59 9
85 NEVER TOO BUSY (Columbia 75245) .............................................. Kenny Lattimore 88 2
86 PEPPER (Capitol 55578) ............................................................... Butthole Surfers 55 4
87 IN THE MEAN TIME (H/Spire 64303) ................................................. Spacehog 84 17
88 BABY LOVE (Epic 56056) ............................................................... Groove Theory 58 4
89 WISHES (FROM "KAZAA") (Perspective 587550) .................................. Nathan Morris 56 9
90 SCARRED (FROM "EDDIE") (Luther Campbell/Island 164000) ................. Luke 65 14
91 FOR THE LOVE OF YOU (Atlantic 87061) ......................................... Jordan Hill 78 5
92 THE BIZNESS/STAKES IS HIGH (Tommy Boy 730) .................................. De La Soul Feat. Common Sense 59 6
93 PLEASE DON'T GO (MCA 55156) ..................................................... Immature 75 11
94 RELEASE ME (Upstairs 0115) ........................................................... Angelina 80 19
95 CAN'T GET YOU OFF MY MIND (Virgin 38535) .................................... Lenny Kravitz 67 19
96 WOO-HAH! GOTT YOU ALL IN CHECK (Leicester Sq. Records 54919) ....... Busta Rhymes 76 21
97 ONLY HAPPY WHEN IT RAINS (Atlantic 87060) .................................... Garbage 91 21
98 DOWN LOW (NOBODY HAS TO KNOW) (R&B 64000) ......................... R. Kelly Feat. Ronald Isley 82 23
99 DOIN IT (Def Jam 76120) .............................................................. LL Cool J 90 33
100 A IN'T NOBODY/KISSING YOU (Bad Boy/Arista 70955) ...................... Faith Evans 81 12
**PICK OF THE WEEK**

**SINGLES REVIEWS** By Dalina Darzin

- **JACKOPIERCE “Trials” (A&M/MCDP 00223)**
  Easy-going, shoegaze-laden rock and shimmering, jangly stuff it is, too. JackoPierce are rigorously tune-savvy guys who've managed to build a solid fan base with three previous releases on their own Rhythmix label and a recent album debuting on A&M. 99’s *Bringing On The Weather*. The band's new *First Hour* disc was produced by Don Smith (Rolling Stones, Cracker), and marries a folkies, cummiltoned tilt with a smooth pop sensibility to good effect. A likeable track that could work on any number of soundtrack jobs alike.

- **BONNIE HAYES: “Things You Left Behind” (Beacon BEA-51562)**
  Songwriter Bonnie Hayes, whose songs have been performed by Bonnie Raitt, Bette Midler and Robert Cray, among others, takes center stage with a sweet, edgy single that evokes Scheinman plum sauce, Casanova and other assorted subjects for a track that's a little quirky and mainstream. “Things You Left Behind” has already been added at 84 AC stations nationwide, including Connecticut's WILI, Southern Cali's and the suburban Chicago WIXL. Hayes recently played the ASCAP’s “Quiet on the Set” showcase at ASCAP in New York.

- **SEVEN MARY THREE: “My, My” (Mammoth/Atlantic PRCD 6822)**
  Seven Mary Three has a platinum winner with its American Standard, which also seems to be an endless source of new hits. The fierce, touch rockers, “My, My” follows the more moody “Water’s Edge” and the #1 modern-rock single, “Cumbersome,” up the charts. Rigorous touring for nearly a year has solidified Seven Mary Three’s position as one of this year’s breakthrough acts.

- **HOODOO GURUS: “Big Deal” (Zoo 72445-11123)**
  Veteran Australian outfit Hoodoo Gurus has developed a solid cut audience through years of touring and hit discs like *Mars Needs Guitarists* and *Magus* with an excellent, off-kilter song single, “Cumbersome,” up the charts. Rigorous touring for nearly a year has solidified Seven Mary Three’s position as one of this year’s breakthrough acts.

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- **L.L. Walls/DOOMPHIN SNOW/INFANT (EMI)”**
  (MCA/MCDP 00223)

- **AN' T NOBODY RISING/CHIKAYA/RICHARD (EMI)**
  (A&M/MCDP 00223)

- **THE NO GOES/BABY DANCE/PATRICK (EMI)**
  (EMI/MCDP 00223)

- **YOU LIE/DEE DEE/EBONY (EMI)**
  (EMI/MCDP 00223)

- **LIKE A ROCK / RICHARD (EMI)**
  (EMI/MCDP 00223)

- **WHERE THE THEME THAT SCARDED ONLY NEVER YOU/THAT**
  (EMI/MCDP 00223)

- **YOU CAN’T GET ME HANGING/THAT**
  (EMI/MCDP 00223)

- **CHANGE THE WORLD/DEE KEONE/KEITH (EMI)**
  (EMI/MCDP 00223)

- **CLOSER TO FREE/SLUM/MOON (EMI)**
  (EMI/MCDP 00223)

- **WELCOME TO THIS WORLD/DEE KEONE/KIRKPACCH (EMI)**
  (EMI/MCDP 00223)

- **COLD WE ART/DEE KEONE/KEITH (EMI)**
  (EMI/MCDP 00223)

- **LIKE A ROCK/DEE KEONE/KIRKPACCH (EMI)**
  (EMI/MCDP 00223)

- **YOU CAN’T GET ME HANGING/THAT**
  (EMI/MCDP 00223)

- **AND THEY WILL COME TO YOU/DEE KEONE/KEITH (EMI)**
  (EMI/MCDP 00223)

- **REDSONGS/DEE KEONE/KEITH (EMI)**
  (EMI/MCDP 00223)

- **YOU LIE/DEE DEE/EBONY (EMI)**
  (EMI/MCDP 00223)

- **AND THEY WILL COME TO YOU/DEE KEONE/KEITH (EMI)**
  (EMI/MCDP 00223)

- **YOU CAN’T GET ME HANGING/THAT**
  (EMI/MCDP 00223)

- **AND THEY WILL COME TO YOU/DEE KEONE/KEITH (EMI)**
  (EMI/MCDP 00223)

- **YOU CAN’T GET ME HANGING/THAT**
  (EMI/MCDP 00223)

- **WHO'S WHO/DEEKEONE/KEITH (EMI)**
  (EMI/MCDP 00223)

- **YOU CAN’T GET ME HANGING/THAT**
  (EMI/MCDP 00223)
## CASH BOX TOP 100 POP ALBUMS
### AUGUST 3, 1996

| #1 | IT WAS WRITTEN | Nas |
| #2 | JAGGED LITTLE PILL | Alanis Morissette |
| #3 | LOAD | Metallica |
| #4 | SECRETS | Toni Braxton |
| #5 | E 1999 ETERNAL | Bone Thugs N Harmony |
| #6 | BLUE | LeAnn Rimes |
| #7 | THE SCORE | Fugees |
| #8 | TRAGIC KINGDOM | No Doubt |
| #9 | NEW BEGINNINGS | Tracy Chapman |
| #10 | PHENOMENON | Soundtrack |
| #11 | FALLING IN TO YOU | Celine Dion |
| #12 | KEITH SWEAT | 11 | 4 |
| #13 | WHAT'S THE STORY MORNING GLORY? | Oasis |
| #14 | CRASH | Dave Matthews Band |
| #15 | THE NUTTY PROFESSOR | Soundtrack |
| #16 | THE WOMAN IN ME | Shania Twain |
| #17 | ON THE UPSIDE | Soundgarden |
| #18 | GARBAGE | Garbage |
| #19 | ODEAL | Beckl |
| #20 | FAIRWEATHER JOHNSON | Hootie & The Blowfish |
| #21 | DAY DREAM | Mariah Carey |
| #22 | FINAL TIC | Crucial Conflict |
| #23 | EVIL EMPIRE | Against The Machine |
| #24 | MTV PARTY TO GO VOL. 9 | Various Artists |
| #25 | MELLON COLLIE AND THE INFINITE SADNESS | Smashing Pumpkins |
| #26 | BLUE CLEAR SKY | George Strait |
| #27 | PIECES OF YOU | Jewel |
| #28 | THE HUNCHBACK OF NOTRE DAME | Soundtrack |
| #29 | BORDER LINE | Brooks & Dunn |
| #30 | GETTIN' IT (ALBUM NUMBER 10) | Too Short |
| #31 | BAD HAIR DAY | Weird Al Yankovic |
| #32 | 311 | 31 | 9 |
| #33 | ECLACTILRARYLAND | Butthole Surfers |
| #34 | TO THE FAITHFUL DEPARTED | The Cranberries |
| #35 | DESTINY | Gloria Estefan |
| #36 | SIXTEEN STONE | Bush |
| #37 | ROCKET (Columbia 07660) | Primitive Radio Gods |
| #38 | ALL EYES ON ME | 2Pac |
| #39 | BANANA WIND | Jimmy Buffet |
| #40 | TINY MUSIC | Stone Temple Pilots |
| #41 | STARKES IS HIGH | De La Soul |
| #42 | R. KELLY (Jive 41579) | R. Kelly |
| #43 | GANGSTA'S PARADISE | Coolio |
| #44 | STAR TURTLE | Harry Connick Jr. |
| #45 | LEGAL DRUG MONEY | Lost Boyz |

### Other Albums
- **OLDERS** (DreamWorks 50006) - Michael George | 42 | 10 |
- **MISSION TO PLEASE** (Island 524214) - The Isley Brothers | 49 | 10 |
- **JARS OF CLAY LIVE 41580** - Jars of Clay | 50 | 19 |
- **GET ON UP AND DANCE** (Big Beat Atlantic 82805) - Quad City DJ's | 56 | 3 |
- **CHAOS AND DISORDER** (Warner Bros. 49317) - A.F.K.A.P. | 28 | 2 |
- **TEN THOUSAND ANGELS** (BNA 60268) - Mindy McCready | 62 | 3 |
- **LIVE FROM THE FALL** (A&M 54515) - Blues Traveler | 51 | 3 |
- **TIGERFULLY** (Elektra 61745) - Natalie Merchant | 54 | 57 |
- **SWEET DREAMS** (RCA 66759) - La Bouche | 59 | 27 |
- **GREATEST HITS** ( Priority 50561) - N.W.A. | 63 | 3 |
- **BROKEN ARROW** (Reprise/WB 46291) - Neil Young With Crazy Horse | 48 | 3 |
- **MR. SMITH** (RCA 52384) - LL Cool J | 63 | 34 |
- **TIME MARCHES ON** (Atlantic 82806) - Tracy Lawrence | 57 | 25 |
- **ROAD TO ENSENADA** (MCA 11409) - Lyle Lovett | 58 | 5 |
- **SUN SPLASHIN' 16 HOT SUMMER HITS** (Madacy 6802) - Various Artists | 73 | 3 |
- **METALLICA** (Elektra 61113) - Metallica | 57 | 128 |
- **THE GREATEST HITS COLLECTION** (Arista 18601) - Alan Jackson | 65 | 34 |
- **YOU WANTED THE BEST, YOU GOT THE BEST!** (Mercury 532741) - Kiss | 60 | 3 |
- **X-GAMES VOL.1 MUSIC FROM THE EDGE** (Tommy Boy 1173) - Various Artists | 67 | 90 |
- **SO SO DEF BASS ALL-STARS** (So So Def/Columbia 67532) - Various Artists | 95 | 2 |
- **WHAT THE HELL HAPPENED TO ME?** (Warner Bros. 48151) - Adam Sandler | 69 | 23 |
- **WAX ESTATICAL** (Columbia 67576) - Sponge | 64 | 3 |
- **WILD COWBOYS** ( Loud/RCA 66822) - Sadat X | 86 |
- **18 TILL I DIE** (A&M 551) - Bryan Adams | 72 | 7 |
- **WAITING TO EXHALE** (Arista 18709) - Soundtrack | 74 | 31 |
- **MAXWELL'S URBAN HANG SUITE** (Columbia 66134) - Maxwell | 101 |
- **GAMES REDNECKS PLAY** (Warner Bros. 45566) - Jeff Foxworthy | 82 | 44 |
- **NEW BEGINNINGS** (RCA 07663) - SWV | 73 | 12 |
- **NEAL MCCOY** (Mantic 53072) - Neal McCoy | 68 | 7 |
- **DANCE MIX USA VOL 4** (Quality/1674) - Various Artists | 81 | 18 |
- **BACK TO THE WORLD** (Qwest 46003) - Tevin Campbell | 70 | 3 |
- **MISSION:IMPOSSIBLE** (Mether 53166) - Soundtrack | 75 | 10 |
- **FRESH HORSES** (Capitol/Nashville 32090) - Garth Brooks | 93 | 33 |
- **HIGH LONESOME SOUND** (MCA 114222) - Vince Gill | 79 | 8 |
- **CLUB MIX '96 VOL 1** (Cold Front/K-Tel 26184) - Various Artists | 83 | 22 |
- **WITHER BLISTER BURN + PEEL** (Columbia 68152) - Stabbing Westward | 89 | 2 |
- **THE HITS** (Liberty 29869) - Garth Brooks | 85 | 83 |
- **LIVING UNDER JUNE** (A&M 540333) - Jann Arden | 87 | 9 |
- **MERCURY FALLING** (A&M 540413) - Sting | 86 | 18 |
- **WORDS** (Atlantic/Arista 26222) - The Tony Rich Project | 88 | 27 |
- **WHATSCOCK Lookin'** (Gosso Centric 72127) - Kirk Franklin & Family | 89 | 13 |
- **INDEPENDENCE DAY** (RCA Victor 66564) - Soundtrack | 66 | 3 |
- **NOCTURNAL** (Priority 50532) - Heltah Skeltah | 95 | 47 |
- **MISS THANG** (Rowdy/Arista 78006) - Monica | 92 | 50 |
- **THE CABLE GUY** (Walt Disney 26544) - Soundtrack | 76 | 6 |
- **IT'S A MAN'S WORLD** (Reprise/ WB 46179) - Cher | 78 | 3 |
- **ICE CREAM MAN** (No Limit/Priority 53975) - Master P | 91 | 14 |
- **TWISTER** (Warner Bros. 45524) - Soundtrack | 77 | 12 |
- **HIGHLOW (Elektra/EEG 6919) - Nada Surf | DEBUT |
- **RELIUS** (Blue/Gorilla/Mercury 526599) - Joan Osborne | 97 | 36 |
- **GOOD GOD'S URGE** (Warner Bros. 46126) - Porno For Pyros | 90 | 8 |
- **JOCK JAMS VOL 1** (Tommy Boy 1137) - Various Artists | 99 | 45 |
- **WALKING WOUNDED** (Atlantic 82912) - Everything But The Girl | 100 | 9 |

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*Note: The table above is a representation of the top 100 pop albums as of August 3, 1996, as published in CASH BOX magazine.*
POPP ALBUMS

ALBUM REVIEWS by Daina Darzin

■ LOVE IN REVERSE: I was here (Reprise 446221)

Gloomy, giant power chords make Love in Reverse a new Black Sabbath descendent, but a good one. "Super Car" goes for the dinosaur-on-a-rampage aggressive slowdown, while the percussive, revved-up "Fugue" presents the sound after a couple cups of coffee. An imaginative, wide ranging disc, the full-length debut of this New Jersey-based group, *I was here*, has a lot of possibilities, both in active rock radio and on the road. Love In Reverse has recently toured with Gravity Kills and Stabbing Westward, in addition to headlining club dates. The band will be receiving additional exposure soon—they're prominently featured in a segment about the music business on ABC-TV's *Tuning Point*, with the episode to air during the November sweeps.

■ WEEN: 12 Golden Country Greats (Elektra 61990-2)

Perennial wiseasses, critically acclaimed alterna-dudes Ween hired the best musicians available from the golden era of country music, including former sidemen for Elvis Presley, Roy Orbison and Willie Nelson. The result is a very charming, brilliant disc whose sound out-Grand-Oprys just about all the contemporary country artists, but whose lyrics are as ironic and rude as ever. Sample titles: "Piss Up A Rope," "Help Me Scrape The Mucus Off My Brain" and "Japanese Cowboy." The band recently played two sold out nights at New York's MacFest with Nashville musicians, and a video is in the planning stages. Elektra Entertainment's Nashville branch, Asylum will be getting involved with the project, which the label hopes to service to both modern rock and handpicked traditional country stations (that have a good sense of humor).

■ NEUROTIC OUTSIDERS: Neurotic Outsiders (Maverick 2-46290-A)

The Neurotic Outsiders started out as a benefit jam to raise money for a friend with cancer, but has metamorphosed into a genuine supergroup, with Steve Jones (Sex Pistols), Duff McKagan and Mati Sorum (Guns N' Roses) and John Taylor (Duran Duran) bangin' out regular, nasty, not overly complicated rock n' roll. Interest in this Maverick release will undoubtedly be buoyed by Jones' participation in the current Sex Pistols tour. The first single, " Jerk," will be heading out to active rock and modern rock stations, the band plans to commence touring in September.

■ PSYCHOTICA: Psychotica (American 9 43089-2)

Okay, just how hard it is to get into the Rock 'N Roll Hall of Fame AND land a Main Stage gig on Lollapalooza, before you've released a proper record? Psychotica managed just that (frontman Patrick Briggs' image is included with David Bowie and others in the extreme rockers display.) A performance art, pushing-the-boundaries outfit live, on record, Psychotica trade in dark, genuinely heavy rock n' roll, a sometimes dreamy, sometimes punkish undercurrent of thhe sonic layers which sounds even more complex with succeeding listeners. "Little Prince" relaxes into a loopy, psychedelic swirl, while a cover of Devo's "Freedom of Choice" puts a bigger, more muscular drumbeat to a mix of assulting guitars. Press darlings who have received unprecedented national coverage for such a new band. Psychotica's first single, the ominous, divebomb guitar-happy "Ice Planet Hell," is shipping to alternative, college and rock radio.

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REVIEWS

Maverick's promotional hype has been exaggerated. In the early stages of their career, Psychotica doesn't have to rely on the hype to get their music heard. With the release of their self-titled album, Psychotica has established themselves as a force to be reckoned with in the rock world. The album features a blend of catchy hooks, energetic rhythms, and memorable choruses that are sure to appeal to fans of alternative rock.

PICK OF THE WEEK

■ REPUBLICA: Republica (RCA 07863 66892 2)

The first single from this killer debut, "Ready To Go," has monster radio hit written all over it. An intense, percolating, anthemic dance/rock thing that begs to boom out of the radios of concert nationwide. "Ready To Go" has been the Modern Rock #1 most added two weeks in a row, with consecutive double digit adds, including 99X in Atlanta, The Edge in Dallas, WBCN in Boston and Q101 in Chicago. Former N-Joi and the Shamen singer Saffron has a soaring, spectacular, high-voltage voice that makes the rest of this disc a dancerfloor winner. Replete with the British band's self described "techno-pop punk rock." Republica includes many potential follow-ups to what is certain to be a breakthrough hit, especially the more beats-for-you-buck "Get Off" (with ex-Bow Wow Wow and Adam Ant drummer Dave Barbarossa in fine shape) and the British club hit "Bloke."
WB's *Time To Kill* A Commercial Entry

By John Goff

Matthew McConaughey puts client Samuel L. Jackson on the stand for a hot moment.

**THERE'S A BIG BUZZ goin' 'round regarding *A Time To Kill*. It's not necessarily about the film though and it's definitely a manufactured buzz. The majority of the excitement is concerned with the initiation of Matthew McConaughey into the rarefied retail realm of Hunkdom. For a month now you haven't been able to get away from it: covers on newstands; TV tabloids; radio talks. The McConaughey Hunk's got one helluva machine behind him.

Got a fairly commercial film there too. Not a blockbuster, but not just a piece of discarded bubblegum on the sidewalk outside the boxoffice either.

This is Southern courtroom popmeister John Grisham's first published work. The one which went the way of most first books until the author found the commercial groove with *The Firm*, which sent Hollywood hopping through upcoming galley and poking into dusty closets. But it's also the one Grisham felt most strongly about, refusing to sell it until he could get a deal he felt gave him some control over the material. His control price has been buzzed at something like $6 million and a producer's credit.

*Time To Kill*—the book—was passionately written. The screenplay was formulated to allow audiences to wade shallowly into familiar waters and to accommodate the boxoffice buttressing names supporting McConaughey—San- dra Bullock, Samuel L. Jackson, Kevin Spacey and Donald and Kiefer Sutherland. A few of the twists imposed on the story in order to give each "name" a hot screen turn, and an excuse to sign on, make for some dramatic cinematic moments with Jackson's character faring best of all with a pair of created moments. Those moments serving the others mentioned can be recognized readily for what they are: moments made for a star.

Where Grisham wrote the book from his gut with his central theme being that both black men and white men are the same if you scratch the skin of a caring person's family—brutal rape and attempted murder of a man's 10-year-old daughter here—and are capable of vengeance when there is no faith in the criminal justice system; the screenplay credited to Akiva Goldsman goes for the familiar black vs. white theme and dutifully jacks up the roles necessary to turn this into a workable mainstream commodity. Sub-themes of lawyers jockeying for camera time in order to boost their case & revenue attracting power via a spectacular issue, their manipulation of the media to gain that fostering, the slack court system and the incredible hurt that crimes such as rape, brutality and murder leaves behind are given passing nods and left for those who read the book to pick up on obliquely.

Joel Schumacher directs with his eye to the commercial, expertly giving the film the gloss and action it needs for its safe middle of the road convictions and gives the stars the treatment they need to retain their asking prices. McConaughey is fine, doing what he needs to do to attract the next cover and the next hunk role. This role suffers through character control given up to the other, more bankable stars. He's bailed out of spots by all concerned; in court by client Jackson, out of court by hotshot law student Bullock and drunken disbarred mentor Sutherland and divorce lawyer pal Oliver Platt. Ultimately the character comes off as a novice, unable to do a lot of thinking for himself when the chips are down. Jackson uses this as yet another showcase for an impressively growing list of characters. Spacey exudes a strength as the DA with an eye to the Governor's seat. Bullock looks good but is displaying some patented sweetness touches, being marketed as a trademark perhaps, which are becoming repetitious. Time for a challenge it appears. Platt's divorce lawyer/pal character, and that of local sheriff Charles S. Dutton, are closer to the book than any others and both actors serve them

(Continued on next page)

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**Top 15 Weekly Film Grosses**

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
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<tr>
<td>1. Independence Day</td>
<td>20th Century Fox</td>
<td>3</td>
<td>2,972</td>
<td>$21,274,817</td>
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<td>2. Phenomenon</td>
<td>Buena Vista</td>
<td>3</td>
<td>2,016</td>
<td>$8,129,609</td>
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<td>3. Courage Under Fire</td>
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<td>$8,023,994</td>
<td>$4,010</td>
<td>$26,037,256</td>
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<td>4. The Nutty Professor</td>
<td>Universal</td>
<td>4</td>
<td>2,239</td>
<td>$7,567,820</td>
<td>$3,800</td>
<td>$93,653,015</td>
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<tr>
<td>5. The Frighteners</td>
<td>Universal</td>
<td>1</td>
<td>1,669</td>
<td>$5,565,495</td>
<td>$3,335</td>
<td>$5,565,495</td>
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<td>6. Field</td>
<td>MGM/UA</td>
<td>1</td>
<td>2,104</td>
<td>$5,405,855</td>
<td>$2,569</td>
<td>$5,405,855</td>
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<td>7. Multiplicity</td>
<td>Columbia</td>
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<td>2,134</td>
<td>$5,075,340</td>
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<td>$7,010,644</td>
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<td>8. Kazaam</td>
<td>Buena Vista</td>
<td>1</td>
<td>2,012</td>
<td>$5,001,588</td>
<td>$2,486</td>
<td>$7,131,925</td>
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<td>9. The Hunchback Of Notre Dame</td>
<td>Buena Vista</td>
<td>5</td>
<td>1,934</td>
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<td>10. Eraser</td>
<td>Warner Bros.</td>
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<td>11. Harriet The Spy</td>
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<td>12. The Rock</td>
<td>Buena Vista</td>
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<td>13. Striptease</td>
<td>Columbia</td>
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<td>1,170</td>
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<td>14. Twister</td>
<td>Warner Bros.</td>
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<td>804</td>
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<td>15. Dragonheart</td>
<td>Universal</td>
<td>8</td>
<td>829</td>
<td>$920,190</td>
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Domestic box-office, which includes USA and Canada for the weekend of July 19-21, totaled $81,906,667, breaking down to a $2,967 per-screen average off a total of 27,601 screens, giving a combined total of $1,024,485,243. (Courtesy Entertainment Data, Inc.)
Kirk, Feldstein Join 20th

20TH CENTURY FOX HOME ENTERTAINMENT president Bob DeLellis recently announced a pair of appointments, which reflect the company’s marketing growth and expansion. Taking on the position of sr. vp of marketing will be Brad Kirk, who will report directly to DeLellis and be responsible for the development and financial success of each of the company’s brands. Kirk’s primary focus will be the creation of marketing strategies for the company’s branded lines and new releases as well as the development of product to be released from the studio’s extensive library.

Kirk joined DeLellis in naming Steven Feldstein to the newly created position of vp, communications and media relations. Feldstein, most recently director of marketing and communications at DVD for Philips Electronics and, prior to that, director of public relations for Disney’s Buena Vista Home Video unit, will report directly to Kirk. Feldstein’s plate will include strategic planning and execution of all the company’s communications activities. He will also drive all trade and consumer media relations for the company’s product and affiliated labels, which include FoxVideo and Fox Interactive.

Par HV Promos Peanuts & Impossible

PARAMOUNT HOME VIDEO is planning a mission not totally impossible: The marketing of Mission: Impossible into the home market, set at present for November, positioning it as a prime Holiday Season entry. PHV has announced the (currently) $169 million domestic grosser will be priced for the sell-through market in the U.S. and Canada. The marketing and advertising campaign, presently being plotted, and reported to be the largest in PHV’s history, combined with the season and the popularity of the product is expected to see the possibilities of Impossible not only go through the roof but even cave in a couple of Santa’s gift bags. But the sun’s out at the moment and it’s steamy so PHV is aiming for the kiddie summer market with a five title release for its initial Paramount Summer Promotion program.

The titles, which have been digitally remastered for sound and picture quality, include: The Big Stuffed Dog, It’s An Adventure, Charlie Brown, What Have We Learned, Charlie Brown?, Is This Goodbye, Charlie Brown? and You’re A Good Sport, Charlie Brown.

Republic, Spelling In Sci-Fi Web Site

REPUBLIC PICTURES and Spelling Entertainment Group Inc. is geared up to unveil its new web site dedicated solely to the science-fiction phenomenon, UFO Diaries in August.

On the Internet at http://www.ufo-diaries.com, the site will focus on different sci-fi related titles each month, offering film clips, behind-the-scenes footage and special promotions. Kicking off will be Republic Pictures’ six-volume collection looking at the mysteries surrounding UFO sightings, UFO Diaries.

FILM (Continued from previous page)

well. Sutherland retains a leading man-type carriage and doesn’t take the character to the extremes it could, and should have gone. Real life son Kiefer takes on a standard redneck character. Patrick McGoohan wanders through as a cranky judge and Ashley Judd does a duffil Southern wife turn. Chris Cooper makes the most of a moment on the stand as a deputy who lays out what was supposed to be the central point of the defense theme.

Spelling Entertainment Group’s management information systems developed the project internally working with Republic Pictures.

Bob Sigman, Republic president/CEO said, “The UFO Diaries web site launch follows on the heels of our successful debut of the Official Highlander web site in June. As the science fiction genre is exploding with tremendous popularity, we developed this specialty web site to cater to the demands of this growing market.”

Site users can access synopsis information and graphics on some of the most well-known UFO discoveries featured on the displaying videos, all based on paranormal sightings and UFO encounters. Set at this time are titles Hangar 18, Roswell, and Ray Bradbury’s The Martian Chronicles. Additional releases will be highlighted on a monthly basis.

Video Review

By John Goff

Eye For An Eye

VIGILANTE JUSTICE has been the theme of several projects recently. Eye For An Eye kicked the trend into gear last year—latest being the currently in release A Time To Kill. Interestingly Eye didn’t do as well as it should have while Kill looks like it’s going to do better than it deserves. Aside from the obvious star hype machine Kill has behind it audiences will probably be more comfortable with the macho killing in retaliation of a father’s daughter’s rape, feeling it easier to accept than a mother’s vengeance for her daughter’s rape and death. Both acts are plotted and both are justified—unless, of course, you’re an ACLU card carrying, liberal whiner who believes the innocent have no rights and the criminal justice system works. In both films, if you’ve ever been a parent and that’s a big audience, you’ll cheer Sammel L. Jackson and Sally Field’s actions. And in both films you’ll find a sleazy Kiefer Sutherland at the heart of the torment: rapist/killer in Eye, vengeful brother of the dead rapist in the other. Nobody slaces like Sutherland. Eye is the superior product in that story—structure and plotting—and audience identification is predominant with director John Schlesinger and his cast serving Amanda Silver and Rick Jaffa’s script from Erika Holzer’s book superbly.

Paramount Home Video is supporting Eye with co-op advertising through authorized distributors, in-store theatrical posters, double-sided standees for in-store use, trailers on their Nick Of Time, Sabrina and A Boy Called Hate releases, and it’s featured on the new Paramount Home Video Internet site. www.paramount.com/homevideo. Aside from being an interesting comparison with the current big screeners, Eye should find a strong home audience where even the closeted blood husters can cheer when the gun goes off.

Peter Menzies, Jr.’s cinematography captures the rural Mississippi locales beautifully with a sense of mystery and shrouded secrecy and gives fine portraiture to McConaughey and Bullock. Attempts at projecting heat by make up look more like the actors were sprayed down with an oil bottle instead of spritzer. Really distracting.

Hillot Goldenthal’s music manages to inject tension when needed.

Producers are Arnon Milchan, Michael Nathanson, Hunt Lowry and Grisham.
News From The United Kingdom, Ireland & Europe

By Hall Levy

TOP UK SINGLES: Moving up to number one is Spice Girls’ “Wannabe” pushing Fugees’ “Killing Me Softly” down to second spot and Gary Barlow’s “Forever Love,” to three while Peter Andre/Bubbler Ray’s “Mysterious Girl” moves down to number four. Underworld’s “Born Slippy” drops down to five. Mark Morris joins us with “Crazy” on six as does Wink’s “Higher State of Consciousness” which is seven and moving on to the chart is Los Del Rio’s “Macarena”—eight and European chart topper “Dance With the Devil Movie” moves down to nine and BadFish/Kin/The Lightning Seed’s “Three Lions” is seeing growing on ten.

Alanis Morissette’s Jagged Little Pill holds onto first place in the UK album chart and moving up to place two is Placebo’s In the New World—The Show. Video rental chart toppersJarrett and acquisition. cities capital more the Bless isn’t to the KX) Guess what the Cassell. AlanLs 1970s TO WHERE CANADA. that I Jarvis is dropped far the Friedman in Ireland, Alan Ireland, Finland, Switzerland and Yugoslavia. Moving into the European album field, Alanis Morissette’s Jagged Little Pill is seeing dropped a lot in Ireland and Denmark while Eros Ramazzotti’s Dove C’E MI C’E moves down to Italy and Switzerland. In the rest of Europe, it is mainly local groups that lead the charts.

Music people in the UK are reading the autobiography of Doc Cheatham, the 91-year old jazz trumpeter who still plays every Sunday at a club in New York. I’LL Get You From Home—The Life of Doc Cheatham is published by Cassell. And on the classic bookshelves one now finds Michael Tanner’s Wagner (Harper Collins). Coming back onto the scene is Kinky Friedman’s God Bless John Wayne, a detective story published by Faber. Kinky Friedman headed the 1970s group Kinky Friedman and the Texas Jewboys. Going to the best seller list, Jack Ramsay’s SAS: The Soldier’s Story (Macmillan) is still on top in the non-fiction hardback chart and Terry Pratchett’s Feet Of Clay (Gollancz) still leads the fiction hardback chart. Softback fiction’s leader is still Patricia D. Cornwell’s Post Mortem (Warner) and non-fiction’s softback is Eric Lomax’s The Railway Man (Vintage).

POOR POLY as PolyGram at NL089.90 (£34.31) is down 1.1% while Thorn EMG at £17.40 is holding its own at 0.0% and Rank Organization’s £4.77 is up 1.3%

NAME CHANGES: Carlton Communications has bought Cinema Media, formerly Rank Screen Advertising and the name is expected to be changed to Carlton Advertising or Carlton Cinema Advertising. Currently no more than 350 companies advertise in the UK’s movie houses and Carlton is looking at the television figures of more than 3,000 products sold as a goal for their new acquisition. Cinema Media handles about 80% of cinema advertising in the UK and Carlton’s U.S. subsidiary, Technicolor currently supplies prints to cinemas in the UK and Ireland.

BUT WHERE WERE THE BELLY DANCERS as the 3rd International Istanbul Jazz Festival came to an end? The 15-day event, sponsored by the Istanbul, Torquay Foundation for Culture and Arts held gigs at three venues in the city and featured instrumentalists like Chick Corea. Herbie Hancock and Keith Jarrett with drummer Roy Haynes ending the fest with a 20-minute solo to standing claps.

MY OLD ROCK HOME: Is it going to be London or Sheffield in the UK? Both cities are vying for the National Lottery to help fund a Rock Hall of Fame in their area. Mick Jagger, Pete Townsend and Kate Bush are pushing for London together with Rupert Perry, chairman of EMG Europe. Pulling for Sheffield are Pulp’s Jarvis Cocker, Joe Cocker (no relation) and The Human League. London already has a fairly substantial scene of national and international interest that, last year, drew more than 700,000 people from all over the world.

HALF NELSON: No, a full song for Nelson Mandela, president of South Africa, is what Michael Jackson has promised. In South Africa for Mandela’s birthday, Jackson not only promised to write the song but was also reported to be looking to buy a house there. From South Africa he flew to Hungary and then to the Czech Republic to check facilities for his world tour which starts September 7 in Prague, with his return to South Africa in January.

JAZZING UP THE MARKET: Golden Rose Communication’s radio station Jazz FM has been awarded £175,000 by the UK’s music market players awake when every weekday morning from 4 a.m. to 7 a.m. they’re going to be treated to lunchbox reports from around the world.

NO TO THE MARKET as Bertelsmann, Germany’s media and entertainment giant has denied it is seeking a listing on the stock exchange to secure additional capital to pursue its television plans. However, the company is looking for partners to help compete with the joint Kirch Group/Rupert Murdoch launching of digital TV in Germany this month. A representative of Bertelsmann said the company had sufficient monies to finance its projects.

FROM GARAGE TO GOLD: The UK’s Soundtracks, the audio company started in his parents’ garage by Todd Wells, signed up with Korg, USA, the U.S. branch of the Japanese company for it to distribute Soundtracks products. Satisfied customers include George Michael, Phil Collins and Annie Lennox. SING AN OLYMPIC SONG, but did you know that the background music used for the International Olympics Committee promo is based on an AMI traditional song? AMI, well, they’re an aboriginal tribe in Taiwan and, in 1993, Enigma released an album on Virgin Germany that contained vocals sung by the DeFangs, a 70s couple from Taiwan. The hit song, “Return To Innocence” sold more than five million copies and the DeFangs now, village has never received any credit or monies for their singing or the song.

HOW WOULD VIRGIN SOUND IN FRENCH?: Well, Richard Branson expects to find out very soon. Virgin Radio is interested in acquiring a French radio station. Their last effort outside the UK was in Ireland where the company’s attempt to buy a stake in a radio station didn’t materialize.

AND WOULD YOU WEAR—VIRGIN JEANS: Branson thinks you might and he’s working with entrepreneur Rory McCarthy exploring the jeans market. However, the name Virgins, may not stick as Branson’s new record label is V2, and that might be a better marketing and merchandising move. TURN DOWN THAT MUSIC OR I’LL CALL THE COPS really works in the UK where a new law, The Noise Act, sets limits as to times and volume of sound permitted. Local governments now have the power to remove “noise-making equipment” as well as impose on the-spot fines.

LONDON CLUBS FALLING DOWN as the UK’s leading casino, London Clubs International is selling back its U.S. management team from its Cannas casino after the mayor of Cannas, Michel Mouliquet was arrested last week on corruption charges. He reportedly wanted £380,000 from the casino for them to receive a license to install slot machines in the casino. Mayor Mouliquet is well known in Hollywood’s film and music industry for his civic banquet during the music and film festivals and markets held in Cannas.

MEANWHILE, BACK IN LONDON, stockholders have seen their shares jump, in the past two years, from £2.00 to a high this year of £5.75 with year end pretax profits in March reported at £33.5 million compared to last year’s £29.4 million. And what? The government’s promise to ease the UK’s Vat tax on the UK’s gambling, and the U.S. companies are sniffing at the casino market and London Clubs, with its 15 casinos in the UK and 45% share of the market, would obviously be a tempting target for takeover.

LOST ONE ANIMAL as Charles Chandler, bass guitarist of the UK’s 1960’s The Animals died in Newcastle-Upon-Tyne. He’s believed to have suffered a heart attack. When the band split up, Chandler turned to management and he produced Jini Hendrix’s first four albums.

DE-MERGER TIME: And Jim Fifield, CEO of EMI Music is preparing for the rain in the golden parachute. EMI is estimated at £12 billion and if he left the company following a takeover bid. Others falling under ‘golden parachute’ umbrellas are Thorn EMG chairman Sir Colin Southgate, finance director Simon Duffy and CEO of the Thorn retail group, Mike Metcalfe. Stock market mavens expect EMI Group shares to sell at £13.50, giving the new company a value of some £3.8 billion. Thorn’s stock is expected to bring, at first, £4.40, making the company worth £1.9 billion.

TAKE OVER TANGO: Well, maybe not yet, although EMI will be the last of the five major record companies not affiliated with a media conglomerate. Making sharks hesitate is the cost, since Thorn EMG’s stock has jumped 70% in the past year and a half. Also the people considered most interested have found other things to occupy their minds. Murdoch’s News Corp. is busy with its New World Communications television acquisition and Viacom has spent a lot of money on buying Paramount Studios. Disney is still digesting Capital Cities/ABC and Seagram is still drinking its MCA cocktail. While EMI is not in the top as far as U.S. sales go, it’s in first or second place in two-thirds of its markets, including Japan and Asia. And whereas the U.S. market at one time was 45% of world sales, today it is only 25%.

NO SPEAK ENGLISH: Well, then you may have trouble selling your record in the UK. Chart bashing Eros Ramazzotti’s Dove C’E Mio has been all over Europe, but his label didn’t release it in the UK, even though he has sold more than 20 million albums in his career. However, Europe is the biggest music market in the world bringing home more than £10 billion or one-third of the world’s grosses. And slowly non-English singing groups are finding their way into the UK’s market.

WHAT TO WEAR TO A FASHION CAFE as the super-models’ research seats to follow Hard Rock Cafe and Planet Hollywood down the worldwide chain line. First we had New York and New Orleans, then London which opens in September followed by Barcelona, Spain in October, and let’s go to Indonesia in November for Jakarta’s opening and The Philippines in December for the Manila bang. And the rest of the world will follow.
# Cash Box New Releases Guide

## JULY 30

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<td>Hoedoo Gurus</td>
<td>Blue Cave</td>
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<td>MIV Unplugged</td>
<td>Lookout, Lookout, Lookout</td>
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<td>Night Shift...Thrill Factory</td>
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## AUGUST 6

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<td>Molly McCrae</td>
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<td>Tina Turner</td>
<td>“I Love You”</td>
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<td>One Shade</td>
<td>Beautiful Side of Madness</td>
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<td>Terrell</td>
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<td>Neurotic Outsiders</td>
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<td>Six Finger Satellite</td>
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<td>Elevator To Hell</td>
<td>“Abolish Government”</td>
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<td>People Knight</td>
<td>The Beginning, the...</td>
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<td>Slayer/TSO!</td>
<td>Omnipop</td>
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<td>Kristen Barry</td>
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<td>Sam Philips</td>
<td>Jealous</td>
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<td>Brendan Benson</td>
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<td>John Lee Hooker</td>
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<td>John Hammond</td>
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<td>DJ Kozy Rock</td>
<td>Krazy Radio</td>
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<td>Music For Babies</td>
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<td>Johnny Gill</td>
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<td>Howie B</td>
<td>Journey Into The Ambient...</td>
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<td>Bardello Of Blood Soundtrack</td>
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## AUGUST 20

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<td>L.T. Harding</td>
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<td>Jennifer Love Hewitt</td>
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<td>High School High</td>
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<td>Leon Parker</td>
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<td>Kindfolk</td>
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<td>Dave Koz</td>
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<td>Tara Hucks</td>
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<td>Smokin Joe Kubek...</td>
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<td>Root and Roll Hall of Fame</td>
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<td>Jimmie Rodgers</td>
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<td>Talking To Animals</td>
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<td>Miles Davis/Cali Evans</td>
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<td>Xtabi (B)</td>
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<td>New Life Comm.Choir</td>
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<td>Mass 187</td>
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## AUGUST — NO DATE SET

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<td>Rent</td>
<td>Box set</td>
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<td>Pete Yorn</td>
<td>The Dear James</td>
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<td>No Skin</td>
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<td>Doyle Bramhall II</td>
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<td>60 Ft. Dolls</td>
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<td>The Big Three</td>
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<td>For Real</td>
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<td>Girls Iowa Soundtrack</td>
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<td>The Almighty Way</td>
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<td>U Da T</td>
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<td>The Restless Kind</td>
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## CASH BOX AUGUST 3, 1996 19
# CASH BOX
## TOP 100 COUNTRY SINGLES
### AUGUST 3, 1996

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<th>No.</th>
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<tr>
<td>50</td>
<td>CHANGE MY MIND</td>
<td>John Berry</td>
<td>Capitol Nashville</td>
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<tr>
<td>51</td>
<td>THAT WAS HIM (THIS IS NOW)</td>
<td>4 Runner</td>
<td>(A&amp;M)</td>
<td>5</td>
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<tr>
<td>52</td>
<td>MEANT TO BE</td>
<td>Sammy Kershaw</td>
<td>Mercury (528893)</td>
<td>12</td>
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<tr>
<td>53</td>
<td>EVERY TIME I GET AROUND YOU</td>
<td>David Lee Murphy</td>
<td>MCA 11423</td>
<td>19</td>
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<tr>
<td>54</td>
<td>HONKY TONKIN'S WHAT I DO BEST</td>
<td>Marty Stuart &amp; Travis Tritt</td>
<td>MCA 11429</td>
<td>16</td>
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<tr>
<td>55</td>
<td>NEVER STOOD UP LOVIN' YOU</td>
<td>Steve Azar</td>
<td>Rounder North 1172</td>
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<td>56</td>
<td>EVERYTHING I OWN (RCA 66740)</td>
<td>Aaron Tippin</td>
<td>Atlantic</td>
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<td>57</td>
<td>NOBODY'S GIRL (Arista)</td>
<td>Michelle White</td>
<td>Arista</td>
<td>60</td>
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<td>58</td>
<td>PHONES ARE RINGIN' ALL OVER TOWN</td>
<td>Martina McBride</td>
<td>RCA 66509</td>
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<td>59</td>
<td>REDNECK GAMES (Warner Bros. 17648)</td>
<td>Jeff Foxworthy</td>
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<td>60</td>
<td>TIME MARCHES ON</td>
<td>Tracy Lawrence</td>
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<td>TANGLED UP IN TEXAS</td>
<td>Frazier River</td>
<td>Atlantic</td>
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<td>62</td>
<td>HOLDIN' ONTO SOMETHING (MCM/Atlantic)</td>
<td>Jeff Carson</td>
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<td>DANCIN' WITH THE WIND (MGM)</td>
<td>Great Plains</td>
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<td>EVERY TIME SHE PASSES BY</td>
<td>George Ducas</td>
<td>Atlantic</td>
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<td>I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Asylum)</td>
<td>Bryan White</td>
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<td>DOES THAT BLUE MOON EVER SHINE ON YOU</td>
<td>Toby Keith</td>
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<td>67</td>
<td>IF I WERE YOU (Mercury 52089)</td>
<td>Terri Clark</td>
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<td>68</td>
<td>LOVE STORY IN THE MAKING</td>
<td>Linda Davis</td>
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<td>STARTING OVER AGAIN (MCA 11264)</td>
<td>Reba McEntire</td>
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<td>REAL DEAL (RCA 66934)</td>
<td>Keith Gattis</td>
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<td>71</td>
<td>TEN THOUSAND ANGELS (BNA)</td>
<td>Micky McCreary</td>
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<td>BLUE CLEAR SKY</td>
<td>George Strait</td>
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<td>I THINK ABOUT YOU</td>
<td>Collin Raye</td>
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<td>GIVE ME SOME WHEELS (Capitol Nashville)</td>
<td>Suzy Bogguss</td>
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<td>MY KIND OF CRAYZY</td>
<td>John Anderson</td>
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<td>WORKIN' IT OUT (Giant 17506)</td>
<td>Daryle Singlety</td>
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<td>SAY I (RCA 66525)</td>
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<td>MY MARIA (Arista)</td>
<td>Brooks &amp; Dunn</td>
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<td>79</td>
<td>SEE YA (Atlantic 82911)</td>
<td>Confederate Railroad</td>
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<td>HIGH LONESOME SOUND (MCA 11422)</td>
<td>Vince Gill</td>
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<td>CHECK PLEASE (Almo 80007)</td>
<td>Paul Jefferson</td>
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<td>82</td>
<td>THE CHANGE (Capitol Nashville 32080)</td>
<td>Garth Brooks</td>
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<td>CIRCLE OF FRIENDS (Warner Bros. 17639)</td>
<td>David Ball</td>
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<td>TELL ME AGAIN (Capitol)</td>
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<td>Philip Claypool</td>
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<td>ALMOST A MEMORY NOW (Arista)</td>
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<td>ALL I WANT IS A LIFE (Curb)</td>
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<td>BACK IN YOUR ARMS AGAIN (BNA 66506)</td>
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<td>I THINK WE'RE ON TO SOMETHING (Capitol Nashville)</td>
<td>Emilio</td>
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<td>Ray Hood</td>
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<td>C-O-U-N-T-E-X-T (Warner 66740)</td>
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<td>Pam Tillis</td>
<td>Atlantic</td>
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TNN Announces Revamped Schedule

By Wendy Newcombe

THE NASHVILLE NETWORK ANNOUNCED that it will revamp its Fall schedule on September 30. The new lineup was revealed by TNN's vice president of programming, Brian Hughes, at a press conference at the National Cable Forum before the Television Critics Association.

The upcoming changes include a shortened version of Prime Time Country, TNN's nightly entertainment series. Formerly 90 minutes, the show will become a 60-minute program and will feature a new permanent host, to be announced at a later date. In addition, TNN Country News will be telecast immediately following Prime Time Country at 10 p.m. (EST).

"In its new 60-minute format and with a new host, Prime Time Country will be stronger, faster-paced and more appealing to viewers—and to the artists who perform on the series," Hughes said. Prime Time Country, which has featured a series of guest hosts since April, will introduce a new permanent host in September. "We are very close to making our final selection of a permanent host from among the guest hosts based on research, focus group studies and the response we are hearing from viewers."

Perhaps because of the success of The Dukes of Hazzard, airing on TNN, the network has also acquired 356 episodes of Dallas, the long-running CBS nighttime soap featuring Larry Hagman, Patrick Duffy, Victoria Principal and Linda Gray. Dallas was acquired from Warner Bros. Domestic, Pay-TV, Cable & Network Features, which also licensed The Dukes of Hazzard.

Brooks Celebrates Millionth Fan

FOR GARTH BROOKS' DENVER CONCERT on July 18, the mega-star demonstrated why he has legions of fans. Because the one millionth ticket sold in the U.S. for his current tour was purchased in Denver, Brooks decided to do something special for that ticket holder.

Between the opening act and Brooks' set, the Garth Man sent two crew members in search of Coral Volland, who was sitting in what was calculated as being the millionth seat. The crew invited Volland and four friends backstage, where Brooks' band, crew and parents had formed two long lines on either side of the shocked fan. As Volland made her way down the aisle, she was presented with gifts including a video camera, a still camera, Garth Brooks merchandise, and 10 dozen red roses. At the end of the line, Brooks was waiting with a miniature Cinderella carriage.

As Brooks explained to Volland that she was the millionth ticket holder, he added: "We can't say thank you and hug everybody, so what we want to do for you is representative of what we'd like to do for all the people that allow us to do this for a living." The stunned Volland then saw the backstage loading dock door open to reveal a new green Chevrolet Z28 Camaro convertible, to which Brooks handed her the keys.

After starting the car and posing for pictures, Volland said she was "overwhelmed" and "couldn't describe how she was feeling."

In Other News...

Country music's Bryan White lent his voice to Walt Disney's Records' latest project, The Best of Country Sings The Best of Disney, a collection of newly-recorded versions of classic Disney songs. The project features Billy Gilman, White's mgr.; Gary Burr, producer; White; Susie Romano, WDR product mgr.; and Harold J. Kleiner, WDR A&R/exec. producer.

RICKY SKAGGS WILL HOST the International Bluegrass Music Awards Show on Thursday, September 26 in Owensboro, KY. The broadcast portion of the show will feature musical performances, the announcement of winners in more than 20 categories, tributes to Award of Merit recipients, and the 1996 inductions into the IBMA Hall of Honor.

CADENCE COMMUNICATIONS ANNOUNCED a WORLDWIDE multi-year distribution agreement with Warner Alliance/Warner Christian Distribution (WCD) for the CBA market and WEA for the general market during CBA week.

THE RCA LABEL GROUP announced a reorganization with the following changes: Dale Turner was named vp of promotion; Tommy Daniel was named vp of strategic marketing; Greg McCann and Debbie Schwartz will move into the promotion department, as will Britta Davis; and Pam Peters will join Daniel in strategic marketing.

DIANNA MAHER WAS PROMOTED to sr. vp of A&R, as well as director of creative services, at Magnatone Records. Previously, Maher was vp of artist development for the label.

THE 5TH ANNIVERSARY COUNTRY GOLD International Country Music Festival in Kumamoto, Japan will be held October 20. This year's lineup includes Toby Keith, Mark Collie, Ronna Reeves, BR5-49, The Country Gentlemen, and Charlie Nagatani & Cannonballs.

SKIP EWING SIGNED AN EXCLUSIVE recording agreement with Word Nashville, the newly-formed country music division of the multimedia entertainment company, Word Records and Music, Inc. Ewing, an accomplished songwriter, most recently enjoyed success with Bryan White's "Rebecca Lynn" and "I'm Not Supposed To Love You Anymore."

GARTH BROOKS' CANADIAN FANS bought over 38,000 tickets for four sold-out shows at the Metro Centre in Halifax, Nova Scotia (Sept 12-15). Although ranking third in gross dollars, Brooks has sold more tickets than any other touring act this year, selling over 1.3 million tickets.

RAZOR & TIE RECORDING ARTIST CLEDDUS T. JUDD (no relation) signed with APA (Agency For The Performing Arts) for exclusive booking representation. Judd has most recently opened for acts such as Brooks & Dunn, Billy Ray Cyrus, David Ball and John Michael Montgomery.

FRENCH GUITARIST MARCEL DADI was aboard the TWA flight 800 which exploded Wednesday, July 17. Dadi helped spread Clint Atkin's style of guitar playing across Europe and was a close friend of Atkins'. Dadi was returning to Paris after visiting Nashville where he had been added to the Hall of Fame's Walkway of Stars July 11.

JOHN BERRY'S NEXT ALBUM will feature three different covers, all released simultaneously and available in equal numbers at all retail outlets. Faces will be released September 17. Capitol Nashville also shot two different versions of Berry's first single from Faces, "Change My Mind."
HANK WILLIAMS: Low Down Blues
(Mercury 314-532-737-2)

From "(I’ve Heard That) Lonesome Whistle" to the title cut, Low Down Blues is a spine-tingling collection of the senior Hank’s well-known classics and previously unreleased demos. The man who is a (claimed) influence on many of today’s singers has long been referred to in revered tones, yet listening to Williams’ music may question this. He is both an irreverent and spiritual experience. Williams’ trademark falsetto can be heard in “Lovesick Blues” and “Long Gone Lonesome Blues,” with the possible exception of Williams’ hero, Jimmie Rodgers, his style is perhaps the most recognized and imitated of the country greats. Low Down Blues is a must-have for historians and lovers of honest music. Thanks to compilations such as this one, Hank Williams’ music now extends further than the average corporate soft drink commercial.

RICK TREVINO: Learning As You Go
(Columbia CK-67452)

Trevino’s third album for Columbia is the mark of a maturing artist. Cuts such as “Only This Man,” “Something,” and “Soul of a Man” are set against a backdrop of bluegrass-turned-country band The Cox Family Band. The Family Band harmonies are the standout of the album, a quality that shines in their first single, “Runaway.” Daughter of a familiar member on lead vocals, but dad Willard wisely国家标准═&amp;¢. “A Good Man Like Me,” oldest daughter Evelyn’s warm touch is heard on the title cut, “and son Sidney cuts through his own “Blackrocks” and the Kostas/Lee Roy Parnell-penned “Who’s Gonna Pay For This Broken Heart.” Also included on this Asylum debut is a positively funky cover of Marvin Gaye’s “That’s My Man” and “I Can’t Help Myself.” Which can be found on a previous Cox Family CD (producer Alison Krauss must have felt it warranted another listen—good call). Hopefully, radio programmers won’t need a second listen to be convinced of The Cox Family’s “playlist worthiness.”

THE COX FAMILY: Just When We’re Thinking It’s Over (Asylum 61809-2)

Just When We’re Thinking It’s Over is a return to the old sound of 30 years ago, courtesy of bluegrass-turned-country band The Cox Family Band. The Family Band harmonies are the standout of the album, a quality that shines in their first single, “Runaway.” Daughter of a familiar member on lead vocals, but dad Willard wisely国家标准═&amp;¢. “A Good Man Like Me,” oldest daughter Evelyn’s warm touch is heard on the title cut, “and son Sidney cuts through his own “Blackrocks” and the Kostas/Lee Roy Parnell-penned “Who’s Gonna Pay For This Broken Heart.” Also included on this Asylum debut is a positively funky cover of Marvin Gaye’s “That’s My Man” and “I Can’t Help Myself.” Which can be found on a previous Cox Family CD (producer Alison Krauss must have felt it warranted another listen—good call). Hopefully, radio programmers won’t need a second listen to be convinced of The Cox Family’s “playlist worthiness.”

TEXAS TORNADOS: 4
Aces (Reprise 9-46197-2)

The Texas Tornados consist of the tight ensemble of Doug Sahm, Freddy Fender, Flaco Jimenez and Angie Meier—four guys who have collaborated on the market good time music. Just try and stop listening to this CD! These veteran musicians, who call themselves “rockin’” grandfathers,” are far from the old folks home. In the world of country music, Fender is best known for “Wasted Days And Wasted Nights.” Throughout this project, Fender & Co. build up to their own love songs like “My Cruel Pain” and “Little Bit Is Better Than Nada” and country-tinged tunes like “The One I Love The Most” with the same fervor and zeal found in that lift from 20 years ago. In addition to a quartet of accomplished players, the Tornados welcome other familiar Texas players like Ry Cooder and Rosie Flores. Without a doubt, this is Lone Star music at its best.
Summer Of Bluegrass '96

The 23rd Annual Telluride Bluegrass Festival in Telluride, Colorado is one of the best-known summer festivals. Nineteen-ninety-six performers included Steve Earle, who was backed by top-notch musicians. Pictured are (l-r): Peter Rowan, mandolin; Roy Husky, Jr., bass; and Earle.

Irish folk singer Maura O'Connell drew raves from "festivarians" with her blend of bluegrass, blues and folk music.

Mary Chapin Carpenter (l) was a surprise guest at this year's Telluride show. Carpenter joined buddy Shawn Colvin onstage to perform some of Colvin's new material.

Another popular summer show is the Doyle Lawson & Quicksilver's Family Style Bluegrass Festival held in Denton, North Carolina. The annual event drew hundreds of fanatics who enjoyed the music of bluegrass' finest, including dobro master Jerry Douglas.

Bluegrass/country legends The Osborne Brothers (of "Rocky Top" fame) were first-timers at Telluride. Brothers Sonny (l) and Bobby (r) were treated to standing ovations from the crowd of thousands.

The Lonesome River Band also performed at the Denton festival. LRB treated the crowd to selections from their latest album, One Step Forward, as well as the band's "greatest hits." Pictured are (l-r): Sammy Shelor, banjo, vocals; and Ronnie Bowman, bass, lead vocals.
COUNTRY MUSIC

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WJAG:Norfolk, NE
SHANIA TWAIN—“No One Needs To Know”
RICOCHEET—“Daddy’s Money”
SAMMY KERSHAW—“Meant To Be”
PAUL BRANDT—“My Heart Has A History”
RHETT AKINS—“Don’t Get Me Started”

WPIG:Olean, NY
ALAN JACKSON—“Home”
DAVID LEE MURPHY—“Every Time I Get Around You”
SHANIA TWAIN—“No One Needs To Know”
SAWYER BROWN—“Treat Her Right”
RICOCHEET—“Daddy’s Money”

WBRM:Marion, NC
RICOCHEET—“Daddy’s Money”
PATTY LOVELESS—“A Thousand Times A Day”
SAWYER BROWN—“Treat Her Right”
RHETT AKINS—“Don’t Get Me Started”
DIAMOND RIO—“That’s What I Get For Lovin’ You”

KHOK:Great Bend, KS
RICOCHEET—“Daddy’s Money”
SAWYER BROWN—“Treat Her Right”
WYNONNA—“Heaven Help My Heart”
RHETT AKINS—“Don’t Get Me Started”
WADE HAYES—“On A Good Night”

WVAR:Richwood, WV
DAVID LEE MURPHY—“Every Time I Get Around You”
RHETT AKINS—“Don’t Get Me Started”
DIAMOND RIO—“That’s What I Get For Lovin’ You”

KILJ:McIntosh, SD
RICOCHEET—“Daddy’s Money”
DAVID LEE MURPHY—“Every Time I Get Around You”
SAWYER BROWN—“Treat Her Right”
GEORGE STRAIT—“Carried Away”
RHETT AKINS—“Don’t Get Me Started”

KULP:El Campo, TX
RICOCHEET—“Daddy’s Money”
SAWYER BROWN—“Treat Her Right”
RHETT AKINS—“Don’t Get Me Started”
PAUL BRANDT—“My Heart Has A History”
DIAMOND RIO—“That’s What I Get For Lovin’ You”

High Debuts

1. TRACY LAWRENCE—“Stars Over Texas”—(Atlantic)—#42
2. PAUL BRANDT—“I Do”—(Reprise)—#45
3. SAMMY KERSHAW—“Vidalia”—(Mercury)—#47
4. JOHN BERRY—“Change My Mind”—(Capitol)—#50

Most Active

1. KENNY CHESNEY—“Me And You”—(BNA)—#48
2. MINDY MCCREARY—“Guys Do It All The Time”—(BNA)—#19
3. JAMES BONAMY—“I Don’t Think I Will”—(Epic)—#41
4. VINCE GILL—“Works Apart”—(MCA)—#34
5. BILLY DEAN—“That Girl’s Been Spying On Me”—(Capitol)—#25
6. ALABAMA—“The Maker Said Take Her”—(RCA)—#40

POWERFUL ON THE PLAYLIST— The Cash Box Top 100 Country Singles chart is led by the Sawyer Brown single “Treat Her Right.” This week’s chart displays six big movers and four debuts breaking into the Top 50. Leading the way in the most-movement category is Kenny Chesney and “Me And You,” which jumped a whopping 21 spots to #48. Mindy McCready and “Guys Do It All The Time,” took a 10-spot jump to #19. James Bonamy’s “I Don’t Think I Will” moved nine to #14, as did “Worlds Apart” by Vince Gill, which jumped to #34. “That Girl’s Been Spying On Me” by Billy Dean moved eight spots to #25; and Alabama’s “The Maker Said Take Her” also moved eight to #40. As for debuts, four artists made it to this week’s Top 50. Tracy Lawrence leads the way for the highest debut position with the single “Stars Over Texas” at #42; “I Do” by Paul Brandt debuted at #45; Sammy Kershaw’s “Vidalia” comes in at #47; and John Berry enters at #50 with “Change My Mind.”

Songwriters Of The Week: Congratulations to Lenny LeBlanc and Ava Aldridge, writers of Sawyer Brown’s #1 hit, “Treat Her Right.”

CMT Top Twelve Video Countdown

1. RICOCHET .................. “Daddy’s Money” (Columbia)
2. WADE HAYES .................. “On A Good Night” (Columbia/DKC)
3. NEAL MCCOY .................. “Then You Can Tell Me Goodbye” (Atlantic)
4. TRACE ADKINS .................. “There’s A Girl In Texas” (Capitol)
5. LEANN RIMES .................. “Blue” (MCG/Curb)
6. SHANIA TWAIN .................. “No One Needs To Know” (Mercury/WB)
7. BLACKHAWK .................. “Big Guitar” (Arista)
8. JAMES BONAMY .................. “I Don’t Think I Will” (Epic)
9. HAL KETCHUM .................. “Hang In There Superman” (Curb)
10. SAWYER BROWN .................. “Treat Her Right” (Curb)
11. JEFF FOXWORTHY .................. “Redneck Games” (Warner Bros.)
12. TY HERNDON .................. “Living In A Moment” (Epic)

—Compliments of CMT video countdown, week ending July 24, 1996.
### This Week’s Debuts

1. **GATLIN BROTHERS**—“Chop Wood, Carry Water”—(Arrival)—#30
2. **FOX BROTHERS**—“Turn My Life Around”—(Sierra)—#34
3. **THAD CHRISTOPHER**—“Hands Of Love”—(Gateway)—#36
4. **FORRESTER SISTERS**—“Hammer & Nail”—(Warner Reprise)—#37

### Most Active

1. **DINAH & THE DESERT CRUSADERS**—“Good Seeds”—(Gateway)—#18
2. **PAUL OVERSTREET**—“My Rock”—(Scarlet Moon)—#22
3. **DAVID WILLS**—“Mama Prayed For Us”—(Recon)—#9
4. **RICK REVELL**—“Fishing Pole”—(Gateway)—#33

### Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart for the second week is **Elaine Anderson** with “Home Missionary” on Amberlane. Jeff Silvey’s “You Give Me Hope” moves up to the #2 position, followed by Betsy Craig’s “Living Straight” moving to #3. Brent Lamb’s “True Love” jumps two spots to #4 this week. Jeff McKee hangs on to #5 with “Do It For The Love,” and “Borrowed Time” by Todd Hervey drops to #6. Holding at #7 this week is **Brian Barrett**’s “I Know Where I’m Going.” “It Ain’t Gone Til You Let It Go” by **Micah Brandon Black** moves up two spots to #8, and David Wills breaks into the Top 10 at #9 with “Mama Prayed For Us.” Newcomers, Steadfast, finish off the Top 10 with “No More Tomorrows.”

### LOOKING AHEAD

**Singles** that are still gaining ground at radio this week include: “Random Acts Of Kindness” by A.J. Angelo, Morgan & Morgan with “Quiet Time,” and “Hello God” by the **Marty Haggard**.

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Charlie Daniels recently filmed a video for “Somebody Was Prayin’ For Me,” from his upcoming Sparrow release, Steel Witness. The album features guest appearances by The Cox Family, The Fairfield Four and Bob Carlisle. Pictured at the video shoot are (l-r): Leigh Ann Hardie, director, artist development, Sparrow Communications Group; album producer, Ron Griffin; video producer, Stan Strickland; and Robin Glennon, artist development manager, Sparrow Communications Group.
AMOA Announces JB Award Nominations

CHICAGO—Two female artists, Mariah Carey and newcomer Alanis Morissette, are the top 1996 Jukebox Awards nominees announced by the Amusement & Music Operators Association. Other multiple award nominees are country’s Tim McGraw, rapper Coolio and Hootie & The Blowfish.

Winners will be announced at AMOA’s 1996 Awards Show & Banquet, to be held September 27 in Dallas during AMOA Expo ‘96.

Carey received four nominations in three categories: “Fantasy” and “One Sweet Day” (With Boyz II Men) for JB Pop Single of the Year, and Daydream for both JB Pop CD of the Year and JB R&B CD of the Year.

Morissette received three nominations in three categories: “Ironic” for JB Pop Single of the Year, Jagged Little Pill for JB Pop CD of the Year and JB Rising Star in the female category.

Tim McGraw, Coolio and Hootie & The Blowfish received two nominations each.

Nominated for induction into the Jukebox Legends Hall of Fame (Living Legends category) were: Bob Dylan, George Jones, B.B. King, Paul McCartney and Frank Sinatra. In the Legends of the Past category, nominees are Bobby Darin, Janis Joplin, John Lennon, Bob Marley and Jim Morrison.

The twelve JB award category are: Jukebox Pop, Country and R&B Singles of the Year, Jukebox Pop, Country, R&B and Latin CD of the Year; Jukebox Rising Star Awards (male, female and group categories) and two Jukebox Legend inductees (living and of the past).

Songs and artists are nominated by members of AMOA who own/service approximately one-half of the nation’s estimated 250,000 45 rpm and CD jukeboxes. In ten of the twelve categories, nominations are based on highest jukebox earnings during the period of June, 1995 and June, 1996.

Following is the complete list of nominations for the 1996 jukebox as well as games awards:

AMOA 1996 JUKEBOX AWARD NOMINEES

**JB Pop Single of the Year**
- Fantasy, Mariah Carey (Columbia)
- Ironic, Alanis Morissette (Maverick)
- Kissing You, Seal (Sire)
- One Sweet Day, Mariah Carey and Boys II Men (Columbia)
- Time, Hootie & the Blowfish (Atlantic)

**JB Country Single of the Year**
- Any Man of Mine, Shania Twain (Mercury)
- I Like It, I Love It, Tim McGraw (Curb)
- Let’s Go to Vegas, Faith Hill (Warner Brothers)
- My Maria, Brooks & Dunn (Arista)
- Sold, John Michael Montgomery (Atlantic)

**JB R&B Single of the Year**
- Exhale (Shoop Shoop), Whitney Houston (Arista)
- Gangsta’s Paradise, Coolio (Tommy Boy)
- Sittin’ Up in My Room, Brandy (Arista)
- Tha’ll Die How We Do It, Mase (PMP/RAL)
- Waterfall, TLC (LaFace)

**JB Pop CD of the Year**
- Collective Soul, Collective Soul (Columbia)
- Daydream, Mariah Carey (Columbia)
- Fair Weather Johnson, Hootie & the Blowfish (Atlantic)
- Jagged Little Pill, Alanis Morissette (Maverick)
- Seven Stone, Bush (Trauma)

**JB Country CD of the Year**
- All I Want, Tim McGraw (Curb)
- Blue Moon, Toby Keith (A & M)
- Fresh Horses, Garth Brooks (Capitol)
- Greatest Hits, Alan Jackson (Arista)
- It Matters to Me, Faith Hill (Warner Brothers)

**JB R&B CD of the Year**
- All Eyez on Me, 2PAC (Interscope)
- Daydream, Mariah Carey (Columbia)
- K. Kelly, K. Kelly (Jive)
- The Score, The Fuggets (Ruffhouse)
- Waiting to Exhale Soundtrack, Various (Arista)

**JB Latin CD of the Year**
- A Mi Me Gusta, Los Del Rio (BMG)
- Dreaming of You, Selena (EMI)
- El Concerto, Luis Miguel (WEA Latin)
- Macarena Max, Various Artists (BMG)
- Unidos Para Siempre, Los Tigres Del Norte (Fontana)

**Rising Star Award (Male)**
- Coolio (Tommy Boy)
- David Lee Murphy (MCA)
- Tone Rich (LaFace/Arista)
- Kenny Wayne Shepherd (Giant)
- Bryan White (A&M)

**Rising Star Award (Female)**
- Terrica Clark (Mercury Nashville)
- Mindy McCready (BNA)
- Jo Dee Messina (Capitol)
- Alanis Morissette (Maverick)
- Joan Osborne (Blue Gorilla)

**Rising Star Award (Group)**
- Bush (Trauma)
- Loosestrife (BNA)
- Oasis (Epic)
- Rodeo (Columbia)
- Seven Mary Three (Mammoth)

**Jukebox Legend (Living)**
- Bob Dylan
- George Jones (MCA)
- B.B. King
- Paul McCartney (Capitol)
- Frank Sinatra (Capitol)

**Jukebox Legend of the Past**
- Bobby Darin
- Janis Joplin
- John Lennon
- Bob Marley
- Jim Morrison

**AMOA 1996 GAME Award NOMINEES**

**Most INNOVATIVE Videogame (Dedicated)**
- Alpine Racer (Namco)
- Area 51 (Atari)
- Cruin’ USA, Midway
- Daytona 500 (Sega)
- Time Crisis (Namco)

**Most INNOVATIVE Pinball Game**
- Apollo 13 (Sega)
- Attack From Mars (Bally)
- Mario Andretti (Premier)
- Safe Cracker (Williams)
- Theatre of Magic (Bally)

**Most INNOVATIVE Conversion Kit**
- Area 51 (Atari)
- Bust-A-Move Again (Taito)
- Mortal Kombat III (Midway)
- Soul Edge (Namco)
- Tekken 2 (Namco)

**Most INNOVATIVE New Technology**
- Alpine Racer (Namco)
- Golden Tee 3D, Golf Online Tournament System (Incredible Technologies)
- Rock-Ola Syberons (Rock-Ola)
- Valley IQ Darts (The Valley Co.)

**New! Most Played Redemption Skill Game**
- Full Court Frenzy (C.E.C.)
- Hoop It Up (Atari)
- Skee-Ball (Skee-Ball)
- Smearball (Smart Industries)
- Spider Stompin’ (Jaleco)

**New! Most Played Prize Dispensing Game**
- Candy Crane (Smart Industries)
- Clean Sweep (Smart Industries)
- Flip-N-Win (Planet Earth)
- Smokin’ Token (Seidel)
- Wheel-Em-In (Bromley)

**Most INNOVATIVE Dart Game**
- Galaxy by Arachnid
- IQ Darts by Valley
- Scorpion 9000 by Merit
- Spectrum by Medalist

**Most Played Pool Table**
- Dynamo by Jukebox
- Great American Billiards’ Pool Table
- Valley’s Cougar Pool Table

**Most INNOVATIVE Jukebox**
- NSM...Performer Grand
- Rock-Ola...Convertible Rocket (featuring Syberons)
- Rowe...Lasertar
- Wurlitzer...Elvis

**Most Popular Other Game**
- Dynamo’s Air Hockey
- Dynamo’s Football
- Game Time’s Shuffle Board
- Tornado’s Air Hockey
- Tornado’s Football
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NEWS (Continued from page 3)

release being O’Neal’s next rapper Can’t Stop The Reign featuring guests Snoop Doggy Dogg, Nas and Biggie Small which is set for release August 26. Twism has grown out of the rapper’s pair of well-received albums released on Jive Records. When O’Neal’s time there was up Trama co-founder Rob Kahane made his successful move.

S.H.E. (Soul, Heart and Energy), a Burbank-based group of three 14 to 18-year-old sisters will be Twism’s first non-Shaq release.

ROY ORBISON has joined PolyGram Music Publishing Group, or at least his catalog has. PolyGram announced it has acquired administration rights to the 285-title catalog which contains such classics as “Only The Lonely,” “Oh, Pretty Woman,” and “Crying” in a deal with the late singer-songwriter’s widow Barbara Orbison.

Ms. Orbison has recently established a publishing and production company in Nashville, TN to release tunes through Orbison Records and issue new acts material under Orbi Records.

The reported long-term publishing agreement covers the U.S. and Canada and includes Ms. Orbison’s catalog Still Working for the Man Music, containing the works of newly signed songwriters.

JON SPENCER BLUES EXPLOSION’s “Now I Got Worry” is slated to be the first Matador/Capitol release under the two companies’ recently announced (Cash Box June 22, 1996) joint venture arrangement. Under the agreement selected Matador titles will be co-released, marketed, promoted and sold by Matador and Capitol, and will bear the logos of both companies.

As part of the arrangement, Capitol has purchased a minority interest in Matador, whose principals Gerard Cosloy and Christopher Lombardi retain 51% of the company. Cosloy and Lombardi also continue to manage the day-to-day Matador operations.

Selected Matador titles will be available through Capitol’s distributor, EMD, as well as through Matador’s in-house retail dept. At this time, the number of co-distributed titles is estimated to be no more than four or five per year. Remaining releases will be sold via Matador distribution, as well as through independent distributors like ADA, Caroline, Cargo, Revolver, Dutch East, Valley, Surefire, Feedback and Rotz

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