Gettin' LOUD And P(u)MP(ed)
Cover Story

Gettin' LOUD And P(u)MP(ed)

From the streets and its urban poets come steely-edged tomes, nightmares and loopy dreams. Its on the streets that the respective visions of the impresarios of LOUD and PMP record labels were forged, and from where the respective label svengali’s built a power base. LOUD’s Steve Rikkind has turned the Wu Tang Clan and Tha Alkaholiks from street corner franchises into international hip hop chart reactions. He now is poised to turn the might of his “Street Team” promotion philosophy into a multimedia affair via Enhanced CD releases from some among the label’s new crop of artists who are ready to get, well, LOUD. Likewise, PMP’s Paul Stewart is looking to turn his acknowledged skills, which have helped earn artists such as Naughty By Nature, Pharcyde, Coolio and Montell Jordan into coveted acts, to grow his stable of young acts. Cash Box urban editor Peter Miro examines how they’re doing it.

—see page 3

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**Lead Story**

**Counterfeiters Get Prison Time**

EIGHT MUSIC COUNTERFEITERS indicted last year in Philadelphia in a federal court were recently sentenced to prison terms ranging from 21 months to six years, according to the Recording Industry Assn. of America. The eight defendants, who were part of a larger group of 17 arrested and indicted in two captcha counterfeiting rings, were sentenced after pleading guilty to charges of conspiracy, copyright infringement, trafficking in counterfeit labels and money laundering in the U.S. District Court of the Eastern District, Pennsylvania.

Three principals in the case received federal prison terms between 21 months and six years, while the remaining defendants received suspended jail sentences and/or fines already paid. Forfeiture of personal and real property up to $1 million dollars, fines as high as $30,000, including court costs, and supervised release as long as three years upon completion of prison terms were other features of the sentences.

The group of eight was led by New Jersey-based brothers Nadene and Ibrahim Khalil, and also included Abraham Mousa, Bajes Aljakey, Isam Asali, Nadar Aljakey, Bruce Velez and Liwa Darwesh. The Khalil brothers pled guilty and testified for the government in the case involving nine others involved in the other counterfeiting ring. Those defendants were convicted and are now awaiting sentencing.

RIAA senior regional anti-piracy counsel Chuck Lawhorn credited U.S. Attorneys Bill Nugent and Judith Aaron for closing the biggest captcha counterfeiting operation in the history of the RIAA. According to the organization, based solely on blank cassette supplies and acquired by the defendants, the counterfeiting rings could have caused a $90 million displacement in legitimate sales, or a third of the industry's annual piracy loss. The bogus tapes were earmarked for street vendors and flea markets in the Eastern United States.

**News Briefs**

MORRISSEY = MERCURY: Singer/songwriter Morrissey has signed a long-term worldwide contract with Mercury Records according to Mercury president/CEO Danny Goldberg and Allison Hammond, sr. vp/gm, West Coast. Morrissey is presently working on material for a new album which will be released in early 1997.

Plans are for Morrissey to do extensive U.S. touring in 1997, as well as Japan, Australia and Europe. His last major New York concert was a sell out at Madison Square Garden and his last major Los Angeles date broke the Beatles sell out record at the Hollywood Bowl.

Commenting on the signing Goldberg said, "There are very few chances to sign someone of Morrissey's stature. Allison, I and everyone at Mercury are thrilled beyond words."

THAT NUTTY PROFESSOR EDDIE MURPHY has bowed The Comedy Label, a company that will be dedicated to bringing the entire recorded genre under one roof. Based in Atlanta, GA, the company will be headed by Ron Wilson, who will serve as president/CEO, while Murphy's brother and creator of the Paramount Pictures film Vampire In Brooklyn, Vernon Lynch, will serve as co-president executive vp along with Marcus King, who also manages Jamie Foxx and Mark Curry.

The Label's first planned project is a comedy album featuring Crazy Al Cyan, described as "an urban Weird Al Yankovich type." But Lynch says, "The company's focus is to build the largest comedy catalog in the world by creating new products and by acquiring existing catalogs. The Label is pursuing several alternative media and non-traditional distribution outlets. Our media interests range from educational children's products, which include the voices of popular animated characters, to distribution of the Label's content on the World Wide Web."

BARRY/GREENWICH CATALOG AT POLYGRAM: PolyGram Music Publishing Group (PMcPG) has acquired the Jeff Barry/Ellie Greenwich catalogs, consisting of approximately 150 titles. The agreement was announced by PMcPG president David Simone, Barry and Greenwich. The catalogs contain a style of classics which dominated the recording charts throughout the 1960s and contain such tunes as "Chapel Of Love," "Be My Baby" and "Do Wah Diddy Diddy," written by the duo.

Simone, making the announcement said, "These treasured compositions are timeless and make a welcome addition to our catalog. This is a spectacular acquisition for us and I am sure every other publisher is looking at us with envy! We intend to aggressively promote these compositions through artist covers, as well as film and television exposure, using our relationships both within and outside of the PolyGram Family."

Dave Dannheisser has been named vp of promotion at Warner Bros. Records. The 22-year veteran of the company joined up in 1973 as a local promotion rep in Charlotte, NC and rose through the ranks to serve as national rock promotion director until his current appointment.

In its continued reorganization, Motown Records, 1, P., has made a trio of appointments. Adrian White has been appointed svp of business and legal affairs for the company, a post calling for White to oversee all aspects of the department for all divisions of Motown, including music, film, television and publishing. The executive will also handle negotiations of all talent contracts for artists, songwriters, producers, composers and soundtrack album agreements. She comes to the company from Sony Music Entertainment where she served as records counsel before being promoted eventually to svp counsel West Coast. Chip David has been named vp/controller of finance for Motown. He will oversee all accounting aspects for the label and serve as liaison to Motown distribution partner PolyGram on financial matters.

David was an audit sr. manager at Ernst & Young LLP prior to joining Motown. And Serena Gallagher's appointment as vp of publicity is official. The press and media specialist will develop and implement public relations campaigns for the company's recording artists and staff. She recently toppled her own agency, Gallagher Communications Group, Inc., where she first worked with Motown president/CEO Andre Harrell and other luminaries such as Russell Simmons and Sean "Puffy" Combs, and on an array of artists and music and television projects.

Jive Records also has announced a trio of appointments. David McPherson has been upped to sr. dir. of A&R. Previously in the director's position, McPherson had been with Jive two years, and prior to that served in a similar capacity at Mercury Records.

Kennyatta "Tally" Galbreath has been promoted to manager of A&R/sample clearance for the label. Previously a coordinator working in the department, he has been with the label for three years. And Bryan Adams has been named assoc. dir. of publicity for Jive. Adams will oversee and implement publicity campaigns for all the label's artists, and also those for artists on the Verity and Battery labels. He comes to the job with experience gleaned at Tommy Boy Records. And Arista Records has named Stid McCain assoc. dir. of publicity. Her new duties make her responsible for the development and implementation of press campaigns for the label's alternative and developing rock roster. Prior to joining Arista, McCain was assoc. dir. of media for Columbia Records, and also served as an account exec for Susan Blond, Inc.

Wendy Weisberg has joined Virgin Records as assoc. dir. of publicity, and will work media outlets in the Western half of the U.S. Weisberg previously was manager of media relations at Relativity Records, and before that dir. of publicity for Alias Records. She also worked at I.R.S. Records.

Julie Glaze has been named manager of motion picture & TV music/creative for MCA Music Publishing, for whom she will work closely with music supervisors and film and TV execs to promote the company's catalog and artists and writer roster. She previously was a music coordinator at New Line Cinema, and also has worked as an independent music supervisor and video producer.
WHAT'S THE ATTRACTION: It is hard to believe that someone who had a hand in blasting out such classic tunes as "Radio Radio" and "Oliver's Army" with Elvis Costello is composing music that could be considered new age material. But if Mr. Costello can record an entire album with a string quartet then his keyboardist with The Attractions, Steve Naive, should be more than able to show his abilities with a solo work. It's Running Somewhere—Contemplative Jazz released by Knitting Factory Works marks a departure for both the artist and the label. The four pieces presented on this CD, all recorded live at the concert space that bears the same name as the company, are highly atmospheric with the only effect being the echo of the piano that Naive is playing. They could easily be the soundtrack to anybody's slow, rainy day looking out of the window, but they have the ability to suddenly soar into a new direction making them more than background music. The Knitting Factory label which is best known for releasing avant garde jazz is stretching its wings into a whole different arena with an LP that defies previously defined boundaries. A small shower might just get some new blooms for both the artist and the company.

PAINTING WITH A SOFT BRUSH: Throughout their career the Red House Painters have been known for a melancholy look at life that was combined with dirge sensibilities. With their fifth album, Songs for A Blue Guitar, they strike some quite different poses. Led by the talented Mark Kozelek, this LP started out as his solo project as a way for him to rest after the recording of the last Red House Painters' work. Unlike what has come before, Songs marks some quite different approaches that would have been thought almost heretical compared to what has come before. Leaving out most of the lengthy production that gave their previous material a lacquered feeling, Kozelek wanted a more natural sound. Guitars that have a volume louder than a whisper and a dynamism that almost rocks at times. Add into the mix a number of covers including Yes' Long Distance Runaround, almost making it into a summer spree, and an extended deconstruction of Paul McCartney's Silly Love Songs and you have a new direction to which the Red House Painters are aiming into. Songs for a Blue Guitar is the first release on Supreme Recordings, the label run by movie producer/director John Hughes and Jeff Jaquin, since the label teamed up with Island Records.

VH-1 host Amy Scott takes a moment with San Francisco beat poet Michael McClure (l) and Doors' keyboardist Ray Manzarek at the Rock and Roll Hall of Fame and museum. Manzarek was at the museum as part of the ongoing Hall of Fame series.

OFF VINE GOES NUTS: Well, psychotic, technically, as American Recordings hosted a dinner for their Lollapalooza up-and-comer Psychotica, followed by a small club headlining gig by Patrick Briggs and co. at the Dragonfly.

ACOUSTIC UNDERGROUND is what the National Academy of Songwriters is calling their monthly "Songwriters in the Round" series at L.A.'s Jack's Sugar Shack club. The first half of the August 12th program featured songwriter artists Bostock, Kevin Danzig, Michael McNevin, Smokey Miles, Dave Morrison and Warren Sellers. The second half of the program, Writers in the Round, featured writer/producer Paul Chilen, (who has penned songs for Natalie Cole and Donna Summer, among others) and John Andrew Parks, who wrote the Kenny Rogers hit, "Planet Texas."

THAT GUY WHO SPOKE HE WAS GONNA RETIRE A COUPLE OF YEARS AGO, Ozzy Osborne is back on the scene with Ozz Fest '96, featuring a huge bill that will include the madman himself along with Sepultura and Prong. The tour will climax with two all-day festivals in San Bernardino and Phoenix, where the bill will be expanded to include Slayer, Fear Factory and Neurosis. The venue concerts will be packed with a wild assortment of exhibitionists such as tattoo artists, body piercers and psychics.

THIS WEEK'S BUTHOLE SURFERS ITEM: The purveyors of "Pepper" and other beloved tunes, the Butthole Surfers will be appearing on the MTV Arena section of America On Line. In the meantime, AOL Live recently hosted, well (dull) live appearances by Harry Connick Jr., Maxi Priest, Everything But The Girl and Sponge.

Summerland Tour headliners Everclear is now officially platinum-plated and exerts from their label, Capitol Records, were on hand to celebrate. Pictured are (l-r): Phil Costello, sr. vp promotion, Capitol; Greg Eklund and Art Alexakis, Everclear; Perry Watts-Russell, vp A&R, Capitol; Craig Montoya, Everclear; Darren Lewis, manager, Everclear; Gary Gersh, president/CEO, Capitol; Lou Mann, gm/avp, Capitol.
LOUD/PMP RECORDS: Joined At The Hip

By Peter Moto

THIS IS A BRIEF TALE of two urban music labels joined at the hip in search of commercial success. Each is centered around a vision of sound scoured from underlying management style, with policies and details executed by energetic, youthful staffers committed to the artform. Steve Rifkind, founder of Loud Records, and Richard "Rich" Ochi, founder of PMP Records, are an iconoclast who made good on his vision of street level record promotion, an approach that is now a widely-recognized strategy. Their approach ("You Don't Know WP") is applying his Midas touch for himself with his PMP Records label after launching the careers of some of the major new acts in the business, including Domino, Crooks, Warren G, and O-Meet. Friends for many years, Rifkind and Stewart both choose their words carefully. That is, when they can be flagged down for a comment during their endless schedules. But their moded-minded actions have influenced the language and tastes of today's urban music buyers. As their collective tonnages mesh, they are masterminding a future wave of urban music product and marketing techniques for the industry to follow.

Gliding around Loud Records' West Coast offices, one sees a maze of duvets, vents, piping, wiring, ducting and florescent lamps. Shiny stripped-down vats free of industrial grunge cover the second floor ceiling. Hoisting the McPherson Ave. lo-rise, slightly below ceiling height, the personality of the tenant and the nature of the musical beast they're hawking to the world becomes apparent. White brick walls are papered with the tools of record label commerce. Posters of rap acts past and present, promotional stickers, photos and the like cover nearly every free inch of space. Boxes of product vie for room between partitions, desks and a few comfortable chairs. Not quite the sizable New York digs Loud leases in the Vibe Building, but adequate for the mission at hand, which is to make the record buyer aware of the label's product. Nestled in her cubicle, Nao Ochi, national director of publicity, points and clicks to the future of record promotion on her computer. The Enhanced CD. Produced by an in-house staff, Loud's ground-breaking marketing wrinkle is being inaugurated with new artist XHIBIT, a West Coast native with a fierce style that is being engineered by Steve "Paparazzi" single, called from his October '96 debut LP *At The Speed Of Life*. For the cost of a regular CD, the user can load the Enhanced CD into a Mac, IBM or CD ROM machine, as well as a CD player. (It's also called the Tri-CD) Click the mouse to hear XHIBIT's single, read his bio, view footage of a live interview, or preview Loud catalog excerpts to a musical backdrop. Computer-literate record buyers receive one months free access to the Internet. As was the case with Rifkind's innovative "Street Team" promotion concept in 1984, nobody else is doing it at present. Also available is a white label 12" promo single of XHIBIT's "Eyes May Shine" for mix show jocks, and a cassette sampler with some remarkable freeway performance for radio. "The Foundation" is the LP's second single. Ochi says the album was pushed back from a summer '96 release to build more hype, adding that "the East Coast is just now picking up on it." Enhanced CDs are still in production for other marquee releases Loud has in the works, namely Mobb Deep and Wu Tang Clan, currently preparing yet-untilled albums. Both are due in November '96. "Godfather Part III" is the first single expected from the Mobb Deep project, but Wu Tang Clan works cloaked in secrecy behind the walls of their Staten Island mansion for now. "We won't have a thing from them till near completion," Ochi continues. "They keep their staff on lock down." No videos are in production for either group as yet.

Besides forming an auxiliary deal of their own, Wu Tang Clan launched Wu Tang Management for new artists, and have designed their own clothing line. The first "Wu Wear" Store opens in Atlanta, August 19.

Elsewhere, The Alkaholiks are on tour, the only hip hop act on a bill of alternative rock bands, keeping company with the likes of Fishbone, 311 and Orange 989 Nine Mile Cliff. While their previous success won't be ready until early '97, the rap trio has previewed two songs from their upcoming LP as part of their set to rave response. "The crowd loves them," Ochi reports. "All the other groups are trying to hang with them, get to know them. Last month, Wild Genesis, the new release by Brandon Tubbs, an up and coming rapper Sadaat X penetrated the rap LP charts, offering a taste of the West West with its Posse-themed video for the single "Hang Em High" to support that project. Rifkind expressed strong feelings for the upcoming works by Xhibilit, Wu Tang Clan, Mobb Deep, Alkaholiks. He's also big on the upcoming Fuorkinmaster Flex project, and anticipates gold-level sales. Rifkind doesn't want Loud Records to be known just for Wu Tang "We want to make it a full-fledged label. We're just looking for a few hit records." Responding to the comment that Loud's premier gold and platinum artists are East Coast-based, Rifkind retorts, "We don't believe in East vs. West. We just believe in signing groups with a vision that have a plan, willing to roll up their sleeves and work hard.

At first, Rifkind didn't refer to the staple agents of his marketing campaign those folks who are employed to go where potential music buyers hang out, passing out stickers, flyers, promo material and product to create awareness of a new artist. "Street teams. I called it a band of interns who were young enough to want to be down for the music who were just music junkies. "Rifkind's company is currently promoting six feature films, utilizing more of a plan at the street level. In November, his label will announce a "huge venture" pact with one of the biggest companies in the U.S. "If not the biggest," As Rifkind's major labels aren't clear on the Street Team concept beforehand. "It's not that they don't understand it," he says. "They were brought up a different way. It's tough to teach an old dog new tricks."

Besides a loose "hands-off" management approach, Rifkind is looking over somebody's shoulder), everyone at Loud Records is encouraged to put in their ideas for marketing, with joint New York L.A. meetings convened for that purpose. "The whole staff is A&R," adds Ochi. "We all listen to the album to pick singles." "LOUD is definitely a family," injection Lance Cranes, Ochi's assistant. "If we hear a group we like, we wait to bring it to Steve. He's open to listen to our ideas and concerns." Ochi sets up interviews, meets with press, builds relationships and acts as artist management in some cases.

Tata Stewart is the director of national video promotions, responsible for nursing video projects to fruition. Her duties range from getting directors, submitting treatments, to talking to BET, MTV and the Box. Smith says there's a science to tuning out the release of videos to the marketplace. She elaborates on the Street Team concept further. They consider their buyers within their market, closely connected to what's happening. They have relationships with radio, have PD's try product, get in free at clubs, retailers cheer when they walk in. Those are Street Team. We don't want couch potatoes.

Promotions director Orlando Patterson supervises street-level campaigns for Loud and SRC, and operates Club Unity, a teen nightclub in Downtown L.A. to provide monthly promotions. He covers California with a state-wide, eight-man Street Team and has connections with several record pools. SRC clients include Columbia, EMI, Geffen, and Def Jam. Patterson says that 1200 goes into every project, but it's easier to work a good album rather than a bad one. LOUD wants it known it's on the constant lookout for new artists but gangsta rap need not apply.

Paul Stewart's PMP Label is an arrow's flight from Loud Records. The former DJ, club promoter, and Def Jam A&R consultant brought an attorney Tony Abner as vp/gm. Stewart's modest lo-rise penthouse office is lined with gold and platinum records from the artists he's divined from obscurity to stardom. "At first, I was just joking people up. After their success, I started to learn the game." Framed Naughty By Nature, Pharelyde, and Crooks discs gleam in the light. Stewart is on the phone discussing an upcoming video project. "We gotta have the super duper D.P. We need somebody good. Really ready to hustle. Stewart can appreciate the task in question. He directed the new Delinquents Habit's "Lower Easside" video, and has a role in Anthony Bonne's "Cool 2 Da Bone" video shoot, offering a black female spurred twist on Charlie's Angels. At present, the label is tallying respectable sales of the Delinquents Habits project, thanks to the "Tres Delinquents" single. Stewart has helped PMP's adopted R&B star, Michael singer Adrianna Evans debut LP from Capitol Records and is also promoting Oaktown rappers Off Da Hook. Like Rifkind, Stewart also doesn't want PMP to be pigeonholed as a hip hop label.

We both come from promotion backgounds," comments Stewart. "Companies probably mirror the people they hire. I've always been kind of myself - a hard-working hustler who started from nothing, trying to better himself. I try to find the same types of people. We handle our business."
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<thead>
<tr>
<th>Week #1</th>
<th>Keith Sweat</th>
<th>To Watch: CeCe Peniston</th>
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<tr>
<td><strong>1.</strong> TWISTED (Elektra 66301)</td>
<td>Keith Sweat</td>
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<td><strong>2.</strong> YOU'RE MAKIN' ME WIGGLE IT DOWN (LaFace 24160)</td>
<td>Toni Braxton</td>
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<td><strong>3.</strong> I CAN'T SLEEP BABY (Jive 42377)</td>
<td>R. Kelly</td>
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<td><strong>4.</strong> ONLY YOU (Bad Boy/Arista 5080)</td>
<td>The Notorious B.I.G.</td>
<td>112 Feat. R. Kelly</td>
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<td><strong>5.</strong> ELEVATORS (ME &amp; YOU) (LaFace/Arista 24177)</td>
<td>Outkast</td>
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<td><strong>6.</strong> HOW DO YOU WANT IT? (Columbia 85653)</td>
<td>2Pac Feat. K.C. &amp; JoJo</td>
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<td><strong>7.</strong> LOUNGIN' (Def Jam/Mercury 575062)</td>
<td>LL Cool J</td>
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<td><strong>8.</strong> WHY I LOVE YOU SO MUCH (Rowdy/Allscape 5702)</td>
<td>Monica</td>
<td>7 11</td>
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<td><strong>9.</strong> TOUCH ME, TEASE ME (Def Jam/Mercury 6508)</td>
<td>Case Feat. Foxy Brown</td>
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<td><strong>10.</strong> KISSIN' YOU (Bad Boy/Arista 79056)</td>
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<td><strong>11.</strong> I LIKE (Def Jam/Mercury 570540)</td>
<td>Montell Jordan</td>
<td>11 8</td>
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<td><strong>12.</strong> COM'N RIDE IT (THE TRAIN) (Big beat/Atlantic 90803)</td>
<td>Quad City DJ's</td>
<td>14 24</td>
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<td><strong>13.</strong> THE THINGS THAT YOU DO (Mercury 578158)</td>
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<td>15 6</td>
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<td><strong>14.</strong> HAY (Paas Universal 57060)</td>
<td>Crucial Conflict</td>
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<td><strong>15.</strong> IF I RULE THE WORLD (Columbia 73827)</td>
<td>Nas</td>
<td>17 9</td>
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<td><strong>16.</strong> GET ON UP (Uptown/MCA 3689)</td>
<td>Jodeci</td>
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<td><strong>17.</strong> BLACKBERRY MOLASSES (Elevators/64299)</td>
<td>The Braxtons</td>
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<td><strong>18.</strong> MY BOO (So Def/Columbia 73568)</td>
<td>Ghost Town DJs</td>
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<td><strong>19.</strong> HAT CROSSROADS (Ruthless/Relativity 6353)</td>
<td>Bone Thugs N Harmony</td>
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<td><strong>20.</strong> IN THE HOOD (LaFace 4127)</td>
<td>Donell Jones</td>
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<td><strong>21.</strong> BABY LUV (Epic 73593)</td>
<td>Groove Theory</td>
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<td><strong>22.</strong> YOU (Uptown/Universal 96001)</td>
<td>Monifah</td>
<td>22 14</td>
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<td><strong>23.</strong> NEVER TOO USA (Columbia 97275)</td>
<td>Kenny Lattimore</td>
<td>18 16</td>
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<td><strong>24.</strong> SO MANY WAYS (Atlantic 87056)</td>
<td>The Braxtons</td>
<td>27 3</td>
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<td><strong>25.</strong> ME AND THOSE DREAMIN' EYES OF MINE (EMI 58576)</td>
<td>D'Angelo</td>
<td>28 5</td>
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<td><strong>26.</strong> BACK TO THE WORLD (Qwest/Def Jam 19709)</td>
<td>Tevin Campbell</td>
<td>21 8</td>
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<td><strong>27.</strong> WHY DOES IT HURT SO BAD (Arista 13064)</td>
<td>Whitney Houston</td>
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<td><strong>28.</strong> HOUSE KEEPER (MJ 78724)</td>
<td>Men Of Vizion</td>
<td>26 17</td>
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<td><strong>29.</strong> ALL THE THINGS (YOU MAN WON'T DO) (From &quot;DON'T BE A STUPID MAN&quot;) (Island 85430)</td>
<td>Joe</td>
<td>29 27</td>
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<td><strong>30.</strong> THAT GIRL (Virgin 38550)</td>
<td>Maxi Priest Feat. Shaggy</td>
<td>33 4</td>
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<td><strong>31.</strong> MOVIN' ON (A&amp;M 781566)</td>
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<td><strong>32.</strong> IT'S A PARTY (Elektra 64268)</td>
<td>Busa Rhymes Feat. Zhane</td>
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<td><strong>33.</strong> WHERE DO WE GO FROM HERE (Arista 3323)</td>
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<td>Michael Jackson</td>
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<td><strong>36.</strong> ALWAYS BE MY BABY (Columbia 60970)</td>
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<td><strong>37.</strong> TOUCH MYSELF (From &quot;FLEET&quot;) (Ruff Ryders/Arista 5059)</td>
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<td><strong>38.</strong> ALL I SEE (Universal 50063)</td>
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<td><strong>39.</strong> LIKE A WOMAN (LaFace/Arista 4175)</td>
<td>The Tony Rich Project</td>
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<td><strong>40.</strong> GIVE ME ONE REASON (Elektra 64346)</td>
<td>Tracy Chapman</td>
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<td><strong>41.</strong> THINGS WE DO FOR LOVE (Motown 86043)</td>
<td>Horace Brown</td>
<td>56 5</td>
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<td><strong>42.</strong> PO PIMP (Creston Way 9904)</td>
<td>Do Or Die</td>
<td>45 4</td>
</tr>
<tr>
<td><strong>43.</strong> LET'S STAY TOGETHER (From &quot;A THIN LINES&quot;) (Jiac-Mac 1565)</td>
<td>Eric Benet</td>
<td>40 7</td>
</tr>
<tr>
<td><strong>44.</strong> I'LL DO ANYTHING FOR YOU (Perspective 587842)</td>
<td>Ann Nesby</td>
<td>46 11</td>
</tr>
<tr>
<td><strong>45.</strong> TELL ME (I'LL BE AROUND) (Motown 80014)</td>
<td>Shades</td>
<td>49 4</td>
</tr>
</tbody>
</table>

**Chart Notes:**

- **Roch A-Feta/Priority 53233**: Jay-Z
- **Good Love (Malaco 2525)**: Johnnie Taylor
- **Keep On, Keepin' On (From "Sunset Park")**: MC Lyte Feat. Xscape
- **Lady (EMI 55483)**: D'Angelo
- **Gloria (Sack/MCA 55209)**: Jesse Powell
- **Get Money (Big Beat 90687)**: Junior M.A.F.I.A.
- **Forever More (Vocalirs 78207)**: Puff Johnson
- **Scarred (Luther Campbell/Island 16400)**: Luke
- ** Ain't Nobody/Kissing You (Bad Boy/Arista 9055)**: Faith
- **You Said (Island 85430)**: Mona Lisa
- **Wishes (From "Kazam")**: Nathan Morris
- **Change The World (From "Phenomenon")**: Eric Clapton
- **Down Low (Nobody Has To Know)**: R. Kelly Feat. Ronald Isley
- **It Hurts Like Hell (From "Waiting To Exhale")**: Aretha Franklin
- **I'll Make Your Dreams Come True (From "Kazam")**: Subway
- **I Confess (Chrysalis 58347)**: Bahamadia
- **I'm Home (Rip 2771)**: 4U
- **Say It Again (From "Edie")**: Neeka
- **Paparazzi (Loud/RCA 64561)**: Xzibit
- **I'll Never Stop Loving You**: Japan
- **It's You (That's My Mind)**: Quindon
- **Shake A Lil' Something**: The 2 Live Crew
- **Let's Take Together**: The Isley Brothers
- **Hang 'Em High**: Sada X
- **Slip 'N Slide**: Danny Boy
- **Let Me Clear My Throat**: DJ Kool
- **One For The Money**: Horace Brown
- **I Come Around (From "The Nutty Professor")**: Mosley
- **Party 2 Nite**: Ladaef
- **It's All The Way Live (From "Eddie")**: Coolio
- **A Lil' Some 'Em Some 'Em**: Rappin' 4-Tay
- **All My Luv (Big Beat/Atlantic 56567)**: Art N' Soul
- **Please Don't Go (MCA 56518)**: Immature
- **The Bizness/Stakes Is High**: DJ Kool
- **Big Long John (EMI 58573)**: Mad Cobra
- **It's All Good (Vertigo 29080)**: Colour Club
- **So Fly (Outsider/Def Jam 76508)**: Domino
- **He's Not Good Enough (Perspective 58762)**: Solo
- **Operation Lockdown/DA WIGGY**: Heilah Skefflah
- **Don't Wanna Lose You (Mercury 5758)**: Lionel Richie
- **Being Single Ain't Easy**: Valerie George
- **Ordinary Girl**: Lionel Richie
- **Everybody (Loose Cannon/Island 7112)**: Skin
- **Body Sketchers**: Rare Essence
- **Red Light**: Tha Truth
- **100 Speech**: Tommy Boy
- **Clement (From "The Hunchback Of Notre Dame")**: Walt Disney
- **Where Do We Go From Here (From "Eraser")**: Vanessa Williams
- **Renee (From "Don't Be A Menace...")**: Lost Boyz
- **Cajun Moon (Buenavista/Atlantic 80081)**: Randy Crawford
- **Oregano Flow**: Digital Underground
- **Lost Lenquantes**: Delinquent Habits
- **I Will Survive (RCA 64542)**: Chantay Savage
- **Sittin' Up In My Room**: Brandy
- **Slow Jams (Qwest 8104)**: Quincy Jones
5 KEITH SWEAT (Elox 51707) .............. Keith Sweat 2 6
2 IT WAS WRITTEN (Columbia 57019) ....... Tony Braxton 3 6
3 SECRETS (LaFace/Arista 20620) ............. Toni Braxton 3 6
4 THE NUTTY PROFESSOR (Def Jam 31911) .... Soundtrack 4 9
5 THE FINAL TIC (Pallas/Universal 53006) .... Crucial Conflict 5 6
6 PLEASE DON'T PLEASE (Island 52314) ......... Fugees 7 25
7 THE SCORE (Ruffhouse/Columbia 67147) .... Fugees 7 25
8 REASONABLE DOUBT (Priority 50592) ......... Jay-Z 9 6
9 GOOD LOVE (Malaco 7480) ................... Johnnie Taylor 16 17
10 MAXWELL / URBAN HANG SUITE (Columbia) .... Maxwell 17 17
11 LEGAL DRUG MONEY (Universal 53100) ....... Lost Boyz 14 9
12 SO SO DEF BASS ALL-STAR(S) .............. Various Artists 16 8
13 E. 1999 ETERNAL (Ruthless/Relativity 53353) .... Bone Thugs N Harmony 8 53
14 ALL EYES ON ME (Death Row/Interscope 24284) .... 2Pac 19 25
15 GETTIN'IT (ALBUM NUMBER 10) (Jive 41164) .... Too Short 10 11
16 R. KELLY (Jive 41279) ................. R. Kelly 13 34
17 WILD CYCLOPS (LaRoc 6922) ............ Sadat X 11 3
18 STAKES IS HIGH (Tommy Boy 1149) ......... De La Soul 12 5
19 NOCTURNAL (Duck Duck/Priority 50532) .... Neillah Shelton 18 6
20 ICE CREEP MAN (Priority 53878) ........... Master P 17 22
21 WHATCHA LOOKIN' 4 (Gospo Centric 7121) .... Kirk Franklin & Family 23 15
22 GREATEST HITS (Ruthless/Priority 50561) .......... N.W.A. 20 4
23 GET UP AND DANCE (Big Beat/Madlove 82905) .... Quad City Dj's 59 5
24 MILA KALI (Montel 51120) ............ Celly Cel 29 14
25 MOODS...MOMENTS (Uptown/Universal 53004) .... Monifah 25 11
26 BACK TO THE WORLD (Quest/Valmer 46030) .... Tevin Campbell 22 6
27 MISS THANG (Rowdy/Atta 37000) .......... Monica 50 5
28 BROWN SUGAR (EMI 23829) ........ D'Angelo 38 54
29 THE RESURRECTION (Rap-A-Lot/No Tre 41555) .... Geto Boys 36 18
30 TOTAL (Anita 73060) .................... Total 36 25
31 T. AIN'T NO BONDAGE PASSION ............ Funk Mob 22 11
32 UNCLE LUKE (Luther Campbell/16000) ....... Luke 42 11
33 AMERICA IS DYING SLOWLY (East/West 61925) .... Various Artists 32 4
34 WORDS (LaFace/Atta 26222) .......... The Tony Rich Project 50 29
35 HEART'S PLEASURE (Jive) ......... Norman Brown 36 4
36 Q'S JOKO JOINT (Quest 45875) ........... Quincy Jones 40 34
37 IN THE FLOW (Vertex/JVC 3004) .......... Colour Club 31 31
38 WAITING TO EXHALE (Anita 18799) ........ Soundtrack 36 50
39 HEARTY JELLY (Steel/Atlantic 4077) ........... Donell Jones 46 18
40 MAN WITH THE FUN (Virgin 41612) .......... Maxi Priest 43 3
41 THE COMING (Elox 61742) .......... Busta Rhymes 46 19
42 PERSONAL (Epic/Marvella 6594) .... Men Of Vizion 47 6
43 MIND OF MY TIKI (Big Boy 41585) ........ Mydal 54 44
44 SOLO (Perspective 49167) .......... Solo 53 45
45 THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11258) ........ Jodeci 52 53
46 GREATEST HITS (Right Stuff/Capitol 30090) .... Al Green 51 10
47 UNTOUCHABLE (Relativity 1505) .... Mac Mal 55 16
48 LET ME CLEAR MY THROAT (CLR 7299) .... D.J. Kool 57 19
49 FLED (Rowdy/Atta 37002) ............. Soundtrack 62 2
50 A THIN LINE BETWEEN LOVE AND HATE (Warner Bros. 46134) .......... Soundtrack 58 25
51 RIDIN' DIRTY (Jive 41586) ..................... U.G.K. 45 26
52 11-26-79 (Jive 32446) ................. P.M. Dawn 24 4
53 FUTURE RHYTHM (Radikal/Driven 15452) .... Digital Underground 63 8
54 THE BEST OF SADE ( Epic 60506) ....... Sade 66 67
55 SOUL FOOD (La Face/Atta 26018) ........ Gobbi Mood 64 37
56 GUITAR MAN (IPA/Universal 66926) .... Soundtrack 62 2
57 WICKED WAYZ (Relativity 1519) ......... Mr. Mike DEBUT
58 T.A.P.O.A.F.O.M (Open Mind/Clay) .......... George Clinton & The P-Funk All Stars 60 7
59 GANGSTA'S PARADISE (Tommy Boy 1141) .... Coolio 65 36
60 TRUE 2 THE GAME (Columbia 67696) ....... Kino Watson 66 1
61 NAILED AND TRUE (Blue Moon/AG 52806) .... Randy Crawford 70 16
62 DEEPER THAN EXPECTED (EMI 23829) ....... Moma Lisa 50 7
63 FATHER'S SON (Elox 61559) .......... Eddie & Gerald Leverett 73 17
64 LOUDER THAN WORDS (Mercury 31455) .... Lionel Richie 67 16
65 TOP OF THE WORLD (Lava/Relative 1521) .... Eightball & MJG 71 31

By Peter Miro

Maurice White embarks on the next phase of a prodigious musical career as head of newly formed Kalimba Records.

KALIMBA STORY CONTINUED: Earth Wind & Fire founder Maurice White has opened the doors to Kalimba Records, a boutique label that will sign artists in all genres of music. White will serve as the company's president and chief executive officer. EWF co-manager Art Macnow is the head of the company's business affairs. Named for the African thumb piano featured in many of EWF's recordings, the Kalimba offices will have a state-of-the-art recording studio in their Santa Monica, CA headquarters, expected to be completed next month. Initially, the label plans to issue three or four albums per year, some of which will be produced or co-produced by White.

White co-produced the debut release of keyboardist Freddie Ravel, the first artist signed to the label. Ravel's Soul To Soul release is still in the top half of the contemporary jazz charts. Contemporary jazz hip hop outfit Hypnokuh is another White-produced project presently being shopped to potential distributors. White recently completed producing, singing and co-writing on the newest EWF album, and is in the midst of producing Urban Knights III for GRP Records, following up last year's critically praised jazz release Urban Knights.

"Now that I'm no longer touring with Earth, Wind & Fire, I'm focused on the next phase of my career," says White. "With the record label, I'm charged about finding and developing new talent and helping true artists realize their potential. Throughout my career, I've had the good fortune to work with some of the industry's greatest record executives. Those experiences helped prepare me to run a successful label."

OTHERWORLDLY: EWF bassist and co-founder Verdine White and producer Rick Scott continue to shop their Alternative Groove radio pilot, containing cutting edge R&B/hip hop/soul artists. The program is designed to format on mainstream urban playlists. Maverick Records artist M'Shell Ndegeocello appeared on the initial tape, performing her succulent romantic ode "Soul Searching" from the Higher Learning soundtrack. All told, it's a pretty tone. (Seal, Msya Leova, Jersey Kravitz and others offer stylistic guests on the pilot, and a second installment is being circulated.) However, Scott reports that Maverick has hit snags trying to get radio airplay for M'Shell's songs. Her unabashed Peace Beyond Passion LP has elicited considerable praise, albeit mixed with controversy, but scant airtime. Enter Alternative Groove, a program which appears to be more present about including her work than radio is at present. Scott observed that his weekly two hour broadcast would be a worthy forum for similar artists, once it finds a home.

ADD: RHYTHM: Prior to the summer recces of the 104th Congress, Republican leadership rejected House Concurrent Resolution 151, a bill that officially recognizes the cultural and global economic influence of African American music, a multi-billion dollar commodity. Rep Chaka Fattah (D-Penn.) obtained 91 co-sponsors for the bill, but lacking by The International ASSN. Of African-American Music (IAAM), but a House floor vote on the issue was declined. As a result, support for HR 151 must be canvassed from scratch. Interested parties may contact Rep. William Goodling, chair man of the Education and Economic Committee (202) 225-5836, or Speaker Newt Gingrich. (202) 225-0600. Both are key figures for the bill's passage, and to admire and respect Stevie Wonder for his tactical rendering of John Lennon's "Imagine" during closing ceremonies at the Atlanta Summer Olympics. It was one visionary satirizing another who was consumed by a violent America, trying to solve fresh wounds inflicted by intolerance and terror tactics. As the late tire magnate Sam Winston said, "Once again..."
WARNER BROS. RECORDS artist Drawz has a singles deal for now, but he's just a Thin Line away from LP recognition.

**ADD-ING TO THE AMBIENCE**: The Warner Bros. film *A Thin Line Between Love & Hate* is an introspective chanteau by new artist Lance “Drawz” Simmons on the soundtrack single "Thin Line." Drawz has a knack for putting an R&B spin onto hip hop beats. So much so that he earned a singles deal from the label, which is promoting his single. "U Got It" b/w "Da Contact." Drawz grew up with rapper Kurrupt from the Dogg Pound, and Avalanche. Both inspired him to adapt his gospel background to urban music projects. Soul music is at the core of his productions, but Drawz says he likes to rap about things that have happened in real life. "I like deep music. I want that same feeling that you get from an R. Kelly album," misses Drawz. "I want to write produce, perform, to do the Tedd Ryki thing." Both sides of his single suggest a swirling fusion of R&B and hip hop inside of a clear glass sphere. That's a deliberate effect of "Da Contact." "When you turn the song on, I want you to still feel you're high, still feel the contact." To Drawz Rakim and Big Daddy Kane were the number one rappers while he was growing up. Just about everyone has an opinion about East vs. West, and Drawz offers an important view. "That's kind of crazy to me. It's all about the money. All this beefing, we need to stop this war s—. It proves who's better when it comes to albums and record sales. If you're going to say I can outwrite Biggy, I can outrap Snoop prove it." Drawz is working on an album called *The Way of Life*, and is collaborating on *Players Don't Play Pretty Pictures* with several gifted artists he's with whom working.

**KJEIT SUMMER JAM '96**: For the third consecutive year, L.A.'s KJEIT 92.3 The Beat presents their annual Summer Jam Charity concert at Irvine Meadows Amphitheater, August 11. Strike-free racial neutrality is the selling point of the event, which benefits charities that aid AIDS, HIV, gun violence and drug abuse. Talents for this year's show includes, Ice Cube, Mack 10, W.C., The Maad Circle, I.L. Cool J, S.W.V., Bone Thugs & Harmony, Montell Jordan, Total, MC Lyte, Immature, Montifah, Kris Kross, Tony Rich, Tha Mekazin, and many more.

**ADD RHYME**: Cash Box was in attendance for the premiere of Phat Beach at Hollywood's Galaxy Theater, a black-themed beach movie, thought misogynistic by a few because of the irresistible desires of one of the lead characters, but largely all in fun. Also accompanied *TV/Runt Records* artists and publicists to the aftertaste at the cavernous Paradise 24 nightclub. Unlike California beaches in the movie, that's where the real party people were hanging. New Yorkers in the house were really feeling the West Coast party vibe, since they're used to seeing wallflowers at home. But their clubs do close much later. If you told a New Yorker to go home at 1:45 a.m. they wouldn't be hearing that, but that's how L.A. parties roll, be cause of the liquor laws.

**Urban Singles Reviews**

By Peter Miro

**NEW EDITION**: "Hit Me Off" (MCA MCA5P-3791)

The Stone Cold Gentlemen are all grown and offer a glimpse of how they've matured on this ultra funky remix by N.E. Spyder with $120 Million Man ShuQ D on the mic. Johnny Gill and Bobby Brown vocally dominate the proceedings which should establish an urban radio presence for their upcoming reunion album. Seven edits to choose from. The video is also circulating towards this end in national markets.

**32 FISONIA MOORE: "Comin' Down" (Rap A Lot/Noo Trybe 7087 6 11542 2 DPRO-11542)**

Yet another player conversation from the label that gives them a forum to spit game as they see it. This cut is marked by a female chorus and a key rap vocal. From the upcoming LP *The Wicked Buddha Baby*. Safe and swell enough for mainstream radio with this edit.

**KOKANE: "4 Ryderz Only" (Street Life/All American 72392 78068-2)**

A sample of "Mary Jane" by Rick James undercuts this head nodding strut, on its O.G. single, instrumental and Club Joint versions. Listen closely, and it's a cheerfully rendered tale of a heist liberating jewelry from face down victims. Something about "Ryderz" that makes this a meaningful activity. May get underground rotation and club play for its rhythm tracks. Offers insightful Mafia lectures, in case one wants to tell various factions apart.
Jazz Reviews
By M.R. Martinez

**Hiroshima: Urban World Music** (Quest/WR 46234)-2, Producers: Various.

This is an aptly-titled album for this veteran ensemble, which melds a variety of musical influences and styles into each song, creating a multivalent work as to where it can be played at radio and how it can be promoted. To their credit, the members of Hiroshima build on the strong NAC jazz format base that they have developed since the early 80's, starting with the opening track and projected single "Unspoken Love." But that track could easily play at Quiet Storm formats and garner a broader adult audience. The tireless groove of "None Of Us Are Free," which rolls along with a thick bass groove serving as the foundation for swirling textures and some hearty vocals, is a likely urban entry. And "Koto Blues" with its delicate, articulate piano/koto interplay as a natural for smooth jazz and jazz formats. The label has sent sampler packages to NAC jazz formats and a separate sampler to urban AC radio to perk interest. A three song sampler of snippets of the album is being given away at retail with each purchase of Warner Bros product, there is select street marketing ("snipping") and there is a heavy poster campaign. The group kicks off a tour of selected urban markets August 16 at L.A.'s Greek Theatre.

**Stanley Cowell: Brilliant Circles** (Black Lion BLCD 760204), Producers: Chris Wheat & Alan Bates.

Black Lion has created a staple of fine, previously unheralded reissue recordings by artists that have contributed to the bright filament of modern jazz. Pianist Cowell plays a smart, intelligent mixture of exploratory jazz, all of which was recorded September 25, 1969 at New York City's Olmsted Studios. Cowell, then a young man losing his individual voice, was joined by a few of his favorite friends, including trumpeter Woody Shaw, Tyrone Washington on reeds, Bobby Hutcherson on vibes, bassist Reggie Workman and Joe Chambers on drums. The music's intelligence is derived from an introspective examination of tonality and rhythm, especially on "Earthly Heavens." The post-bop musings of "Boo Ann's Grand" starts out conventionally enough, before taking a few angular twists and turns along the way. This compilation from that session features a pair of previously unreleased offerings including the title track and "Musical Prayers." On "Brilliant Circles," Cowell and company tread more harmonic grounds, in a more sunny territory, without forsaking detours into unique perspectives. A press blast, co-op advertising in major jazz publications and in-store signage are part of the marketing campaign.

**Art Blakey's Jazz Messengers: The Art Of Jazz** (LaFace/Atlantic 24177), Producer: Mike Hennessy.

The legacy of Art Blakey and the various incarnations of his Jazz Messengers will echo for some time to come, and this recording—featuring some of his most illustrious alumni—will surely add to the resonance. Recorded live Oct 9, 1989, just a year before he left his corporeal plane, at the Leverkusen Jazz Festival for German TV station ZDF, the music is both a tribute and an endurance. Long-time collaborator Jackie McLean may have said of his death that "The school is closed for good," but the players who passed through his band are fully capable of tutoring his lesson plan. Those who participated on this concert album, many of whom continue to make their own vital contributions, include McLean, Terence Blanchard, Donald Harrison, Freddie Hubbard, Wayne Shorter, Benny Golson, Roy Haynes, Booker Williams, Walter Davis, Jr., Curtis Fuller and Michele Henderson.

**Top 25 Jazz Albums**

**Cash Box** August 17, 1996

1. **Elevators** (LaFace/95204) Outkast 7 5
2. **How Do You Want It (California Love)** (Death Row/085465) 2Pac Feat. KC & Jojo 9 2
3. **Lousin** (Def Jam 575022) LL Cool J 6 3
4. **C'mon 'N Ride It (The Train)** (Quadrasonic/SkyeBeatAG 890503) Quad City DJ'S 4 22
5. **Hay** (Pallas 5006) Crucial Conflict 5 13
6. **Po Pimp** (Virgin 36559) Do Or Die Feat. Twista 9 3
7. **All I See** (Keda/Universal 56003) A 10 2
8. **It's A Party** (Elektra 64265) Busta Rhymes 8 6
9. **Dead Presidents** (Roc-A-Fela 53233) Jay-Z 6 22
10. **Shake A Lil' Somethin'** (LaFace/880) The 2 Live Crew DEBUT
11. **Paparazzi** (Loud/64565) Xzibit 13 5
12. **This Crossroads** (Ruthless 6335) Bone Thugs N Harmony 7 16
13. **Clonesection** (GSG/Geffen 19402) The Roots 11 3
14. **Get Money** (Big Beat 65067) Junior M.A.F.I.A. 12 31
15. **I Confess** (Chrysalis/EMI 55437) Bahamadia 15 7
16. **Scared** (Lutter Cribbell/164000) Luke 14 17
17. **Hang Em High** (Loud/RCA 64561) Rappin 4-Tay 18 10
18. **It's All The Way Live** (Now/"From Eddie") (Tommy Boy 7721) Coolio 11 6
20. **Operation Lockdown/DA WGGY** (Duck Down/Proximity 53223) Hitah Kennah 20 7
21. **Anything Goes** (Proximity 53219) Ras Kass 25 2
22. **Tres Delinquentes** (Papo/RCA 64526) Delinquent Habits 22 14
23. **A Lil' Someem Some'em (EM 56575) Rappin' 4-Tay 21 3
24. **Renee (From "Don't Be a Menace...") (Island/56454) Lost Boyz 23 20
25. **No More Tears** (Proximity 53237) Master P Feat. Silk & Mo B. Dick DEBUT

**James Moody: Young At Heart** (Warner Bros. 9 46227-2), Producers: Matt Pierson & Gil Goldstein.

Known for his soulful saxophone renderings of standards, his personal material and even pop material from all eras of the musical rainbow, it shouldn't be a total surprise that James Moody serves up a menu of tunes closely associated with —The Chairman—Frank Sinatra. Even though tracked on much of the album by lush stringing sounds, Moody keeps things fresh and soulful with his playing and characteristically smooth singing. The sly treatment of "Love And Marriage" is enough to make TV's Bundy family stop bickering; "Nancy (With The Laughing Face)" is blasey, yet witty, with a swaying undertow. Moody is in fine form on a horn form on "Only The Lonely," and "It Was A Very Good Year" makes for a pleasingly reflective soundscape. A dapper album from a dapper gentleman.

**Greg Abate Quintet: Bop Lives** (Blue Chip Jazz 4001), Producer: Mark Morganelli.

Abate's rich alto tones are ably supplemented by the trumpet and flugelhorn of the oft underrated Claudia Roditi. This lively traditional bop album doesn't try to reinvent as much as bring fresh homage to what has come before. All of the players seem to know this and they revisit through arrangements generous enough to permit individual expression. Roditi provides some intriguing moments on "Lover's No Secret," while pianist Kenny Barron's trio to "Happening" provides a flurry of craftsmanship. Bassist Rufus Reid shows up tasteful and articulate during a solo on "Blues For H.O." And drummer Ben Riley, who keeps crisp tempo throughout the album, picks some choice breaks and skin brashing on the title track. "Bop Live!" Barron is also aggressive and tasteful on Monk's "Ask Me Now" and the band is enriched on Barron's "Voyage."
REVIEWS By Héctor Reséndez

AZUCAR MORENO: Esclava De Tu Piel (Sony/Globo, 81979) Producer: Ricardo E. Martinez, POP.
The Spanish sister duo, Azucar Moreno, has always managed to keep up with the times and in the limelight. On their latest album, Esclava De Tu Piel (Slave Of Your Flesh), there’s a burst of fresh creativity, especially when it comes to the hauntingly beautiful ballads. Perhaps the world could have done without a flamenco version of “Hava Nagila,” but, then again, the internationally renowned duo is famous for its sensuality and ability to titillate audiences worldwide. The album boasts of using the latest modern technology and accomplished composers. The album’s first single, “Solo Se Vive Una Vez,” guarantees unrestricted visas for these fantastic flamenco gypsies of the world.

CHARLIE: Charlie (Sony Latin, 81953) Producers: Peter Felisatti, Fernando Figueroa and Antonio Berumen, POP-ROCK.
The former member of the Pop Mexicam group, Magno, strikes out on his own. The solo album by Charlie was recorded in Milan, Italy, at Baby Studio and produced by Peter Felisatti. It features a duet, “La Fuerza De La Sangre” (Blood’s Force) with his older brother, Flavio Cesar, who is a prominently successful singer. Sony Latin is releasing another flop, tracks from the album: “Esoy Exitado,” “Que Te Han Visto Llorar,” “Mi Fantasia,” and “Necesito Una Compañera.” Charlie and Edith can also be seen on the soap opera, Augietas De Color De Rosa and later in the drama Confidente De Secundaria.

CHARLIE BYRD: Charlie Byrd (Milestone, 47005) Producers: Orrin Keepnews and Ed Michel, TROPICAL-JAZZ-BRAZILIAN.
Jazz guitarist Charlie Byrd has been mistakenly credited with having created the bossa nova movement in the U.S. In the liner notes of Charlie Byrd, the guitarist noted, “I was just lucky to be involved with the first successful recordings (with Stan Getz) of it.” In 1961 President Kennedy had sent the Charlie Byrd trio on a State Department tour of Latin America. That trip eventually led to the recordings on this reissue album. The first 2 tracks were originally released on the album Latin Impressions. The remaining 11 tracks are from Byrd’s Once More! Charlie Byrd’s Bossa Nova. Aficionados of Brazilian music and jazz buffs will cherish this remarkable homage to a true master guitarist.

PICK OF THE WEEK

ADELA DALTO: Papo Boco Milestone/Venus, 9253 Producer: Todd Barkan and Abisio Aguilar, TROPICAL-JAZZ.
The late Jorge Dalto gave the world many musical moments to cherish. One of his living legacies is the talent and artistry of his wife, Adela Dalto, whom he encouraged to begin her professional career. Our good fortune has been the several decades of incredibly creative music from this Chicana, who was raised in Gary, Indiana. Once you listen to this beautifully eclectic recording, you’ll keep playing it over and over again. The title tune is named after a “healing spirit,” a voodoo god - Papo Boco - who protects us from other people’s envy. Owning this album, however, won’t help your chances of getting any kind of protection! It’s tropical jazz, Brazilian, and highly enjoyable.

News From U.S. & Latin America

By Hector Resendelz

RMM SIGNS TWO INTERNATIONAL ARTISTS: There’s been a flurry of activity emanating from the offices of RMM Records and Video in New York. President Ralph Mercado scored another market ratting coup with the signing of Brazilian pianist Michel Camilo early last month. Well-known in the Latin jazz concert circuit, Camilo signed with RMM’s Tropijazz label. He plans to produce and begin recording his new album this October.

(Left, clockwise) Vicent Burnides, National Dir. Of Sales & Marketing; Peter Matorin, Camilo’s Attorney; Eddie Rodriguez, Dir. Of A&R for Tropijazz; Sandra Camilo, Camilo’s Manager; Jack Hooke, Dir. Of Tropijazz Talent Agency; Debra Mercado, National Dir. Of Publicity; Ralph Mercado, CEO of RMM; and Michel Camilo.

Says A&R director Eddie Rodriguez, “This is a new era for Tropijazz Records, and signing Michel Camilo, makes us the number one Latin jazz label in the world. We are excited about our future and with the creative genius of Michel Camilo on board, we will take our music into the next century.” That era, as many observers would openly venture to say, is fast upon us.

(Left, clockwise) Vicent Burnides, National Dir. Of Sales & Marketing; Debra Mercado, National Dir. Of Publicity; Eddie Rodriguez, Dir. Of A&R for RMM; Ralph Mercado, CEO of RMM; and Jerry Galante.

Mercado’s RMM rapidly growing family of high caliber talent, as well as its surgeries, has been astonishing the entire Latin music industry. For example, the Tropijazz label alone has signed some of the top names in the field like Grammy Award winners Tito Puente and Eddie Palmieri, to mention just a couple. RMM hasn’t begun to stop just yet. Concert promotions, music publishing, major motion pictures and other business ventures are on the drawing boards while others are in position to launch soon, real soon.

On the Salsa scene, Colombian artist Jerry Galante also joined the RMM label. Known for his more romantic style of the genre, Galante is one of the better known Colombian artists.

Galante’s style caught Mercado’s eagle eye for prospective talent during the concert “Colombia te Canta.” RMM plans to handle the promotion, distribution and booking for Galante. His first project for the label will be Esta Enamorado due for street release at any moment.

New Tropical product that has been released is material from salsa vocalists Michael Stuart and Miles Peña. Puerto Rican Michael Stuart’s album Cuamto de la Vecindad (release date was August 6) is kicking off with the single “Yo Te Amo.” The debut song first appeared on RMM’s Recordando A Selena. The album was produced by Angel Fernandez who has collaborated with David Byrne and Ray Barretto.

Cuban singer Miles Peña will also be releasing his third album for RMM this August 13th. Entitled Torbellino de Amor, the Humberto Ramirez production packs a strong selection of varied material including a Spanish version of the Boys II Men hit, “No Dejes Que Muera El Amor.”
### CASH BOX

#### TOP 100 POP SINGLES

**AUGUST 17, 1996**

<table>
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<tr>
<th>#1</th>
<th>To Watch</th>
<th>1</th>
<th>Tooni Braxton</th>
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<td>2</td>
<td>Groove Theory</td>
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<td>Gloria Vaness</td>
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<td>105 La Give</td>
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<td>4</td>
<td>5 I Can't Sleep Baby (IF U Love 4237)</td>
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<td>Xzibit</td>
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<td>Charm</td>
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<td>Loungin' (Def Jam/Mercury 75062)</td>
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<td>LL Cool J</td>
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<td>How Do You Want It (California Love)</td>
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<td>(Death Row/Interscope 554553)</td>
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<td>2 Pac Feat. KC &amp; Jojo</td>
<td>21</td>
<td>Dr. Dre</td>
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<td>Only You (Bad Boy/Arista 9060)</td>
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<td>Jealousy (Eve 5471)</td>
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<td>Give Me One Reason (Era 63436)</td>
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<td>Tracy Chapman</td>
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<td>Celine Dion</td>
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<td>I'm The One (World) (Columbia 78327)</td>
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<td>Nas</td>
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<td>Because You Loved Me (From &quot;UP CLOSE AND PERSONAL&quot;)</td>
<td>31</td>
<td>(Stone/Beach Boys)</td>
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<td>OMAR (A&amp;M 554353)</td>
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<td>Jann Arden</td>
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<td>Stupid Girl (Alimo Sounds 9099)</td>
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<td>Kissin' You (Bad Boy/Arista 79065)</td>
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<td>The Smashing Pumpkins</td>
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<td>Robert Miles</td>
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<td>Monica</td>
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<td>Like A Woman (LaFace/Arista 4175)</td>
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<td>Tha Crossroads (Ruthless/Relativity 6353)</td>
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<td>Bone Thugs N Harmony</td>
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<td>Hootie &amp; the Blowfish</td>
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<td>Where Do You Go (Arista 3225)</td>
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<td>Why Does It Hurt So Bad (Arista 121214)</td>
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<td>Whitney Houston</td>
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<td>Ironic (Maverick 17605)</td>
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<td>Touch Me, Tease Me (Def Jam 75525)</td>
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<td>Case</td>
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<td>The Earth, The Sun, The Rain (Giant 17554)</td>
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<td>Color Me Badd</td>
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<td>Till I Hear It From You/You Follow Me Down (A&amp;M 551364)</td>
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<td>Gin Blossoms</td>
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<td>Someday (From &quot;The Hunchback of Notre Dame&quot;)</td>
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<td>All-4-One</td>
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<td>(VH1/Def Jam/Universal 5006)</td>
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<td>Crucial Conflict</td>
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<td>Sittin' Up In My Room (From &quot;Waiting To Exhale&quot;)</td>
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<td>Brandy</td>
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<td>&quot;It's A Party&quot; (Era 63436)</td>
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<td>Busta Rhymes Feat. Zhane</td>
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<td>Where Do We Go From Here (Arista 3223)</td>
<td>56</td>
<td>Deborah Cox</td>
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<td>46</td>
<td>The Things That You Do (Mercury 578159)</td>
<td>57</td>
<td>Gina Thompson</td>
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SILENCE REVIEWS By Daina Darzin

GODFLESH: “Hunter” (Earache moshi 157cd)

Heavier than heavy, more confused, more consuming and more industrial than any band you could name, including Nine Inch Nails, perennial cult favorite Godflesh is back with a new disc and a heavy industrial music track that sounds tracks to assimilate: doom-laden rhythms and nasty and relentless as they are, be the focal point of this active rock station adventure pick. The British band is tentatively scheduled for opening slots on Ministry’s fall tour.

ALICE IN CHAINS: “Over Now” (Sony et 67703)

The darkest and most gutter oriented of the Seattle bands, Alice In Chains’ gloomy, glamorous, druggy angst would seem a strange choice for the MTV “Unplugged” treatment, but the band proves everyone wrong with this spirited, uncharacteristically honeyed track. “Over Now” still retains the band’s moody vibe, but finely crafted acoustic guitar as opposed to Alice In Chains’ traditional firebomb- and reverb approach. An automatic add at active rock, this rather laid-back track could work on any number of other rock formats.

JAWBOX: “Corndot Fatlig” (Tag/Atlantic PRC 6850)

Critical and cult darlings Jawbox put a skewed, uncompromising spin on a cover of labelmate Tori Amos’ tune, leading its own trademark of jaunty, heavy, well-planned cacophony of sound to the proceedings. Jawbox is currently on an extended headlining tour, “Corndot Fatlig” is currently getting spots at mid-sized modern rock stations nationwide.

ORLEANS: “I’m On Your Side” (Dinosaur/BMG 70401-84806-2)

Already winning its way to A&A and A/C radio, Orleans’ sweet, catchy single marks the comeback that the Seattle-based band began last year’s Can’t Stop Rockin’ Tour with Fleetwood Mac, REO Speedwagon and Pat Benatar. The purveyors of the ’70s hit “Still The One,” the band has created a similarly intriguing, lifting, heavy, mellow rock tune that’s born for heavy airplay.

PICK OF THE WEEK

STATE OF GRACE: “Hello” (RCA RDJ 64495-2)

A fuzzy, sexy, ethereal dreamscape that mixes Sarah Simmons’ breathy, soaring vocals with a lulu, undulating, psychedelic groove. “Hello” is just the thing for a new import single. “Hello” had an impact on the import charts; the George Morrel and Darrin Friedman produced remix was also a top ten killer on the dance charts. Now the tune is back as part of Jamdiscopen, the band’s major label debut, which is already garnering critical acclaim across the board.
CASH BOX
TOP 100 POP ALBUMS
AUGUST 17, 1996

This Week's #1:
A Tribe Called Quest

To Watch:
Quad City DJ's

1. BEATS, RHYMES & LIFE
   (Jive 41557)
2. JAGGED LITTLE PILL
   (Maverick/Reprise/Warner Bros. 45901)
3. IT WAS WRITTEN
   (Columbia 67015)
4. FALLING IN TO YOU
   (SBD 60500)
5. MTV UNPLUGGED
   (Columbia 67703)
6. E. 1999 ETERNAL
   (Ruffneck/Relativity 5539)
7. SECRETS
   (Atlantic/An斯塔 72608)
8. TRAGIC KINGDOM
   (Capricorn/Mercury 92958)
9. BLUE
   (Atlantic 73821)
10. LOAD
    (Polydor/Mercury 92923)
11. KEITH SWEAT
    (Dollar 61977)
12. THE SCORE
    (Capitol/Columbia 67147)
13. NEW BEGINNINGS
    (Atlantic 61850)
14. PHEONOMENON
    (Atlantic 60990)
15. THE NUTTY PROFESSOR
    (Relativity 52311)
16. CRASH
    (RCA 66994)
17. RIDIN' DIRTY
    (Jive 41565)
18. THE CROW: CITIES OF ANGELS
    (Soundtrack/Focus 62448)
19. ODDELL
    (Geffen 24623)
20. PIECES OF YOU
    (Atlantic/AG 82700)
21. FAIRWEATHER JOHNSON
    (Atlantic 82806)
22. EVIL EMPIRE
    (Epic 57523)
23. FINAL TIC
    (Papillon/Universal 53006)
24. TWO SNakes AND ONE CHARM
    (American Recordings 43502)
25. BORDER LINE
    (Atlantic 82815)
26. ROCKET (Columbia 67900)
27. TO THE FAITHFUL DEPARTED
    (Island 52423)
28. DESTINY
    (Epic 67233)
29. WICKED WAYZ
    (Relativity 51519)
30. MELLOW COLLIE AND THE INFINITE SADNESS
    (Virgin 60361)
31. MTV PARTY TO GO VOL. 9
    (Jive 45500)
32. ALL EYES ON ME
    (Death Row/Interscope 24204)
33. BAD HAIR DAY
    (RCA 60500)
34. GET ON UP AND DANCE
    (Big Beat/Atlantic 82905)
35. GETTIN' IT (ALBUM NUMBER 10)
    (Jive 45579)
36. R. KELLY
    (Jive 45579)

45. SIXTEEN STONE
    (Trauma/Interscope 92531)
46. MISSION TO PLEASE
    (Island 52414)
47. LEGAL DRUG MONEY
    (Universal 53010)
48. DREAMLAND
    (Atlantic 82930)
49. MR. SMITH
    (RCA 60534)
50. SO SO DEF BASS ALL-STARS

(To see Def/Columbia 67532)

51. STAR TURTLE
    (Columbia 67575)
52. NOW IN A MINUTE
    (Atlantic 82702)
53. THE HUNCHBACK OF NOTRE DAME
    (Atlantic 82703)
54. TIGERILLY
    (Epic 67145)
55. TEN THOUSAND ANGELS
    (BNA 60600)
56. TINY MUSIC
    (Atlantic 82871)
57. JARS OF CLAY
    (Jive 41580)
58. REASONABLE DOUBT
    (Priority 50562)
59. GANGSTA'S PARADISE
    (Capitol/Nashville 56789)
60. OVERDOSE
    (DreamWorks 50500)
61. WHAT THE HELL HAPPENED TO ME?
    (Wanger Bros. 41511)
62. TIME MARCHES ON
    (Atlantic 82880)
63. FRESH HORSES
    (Capitol/Nashville 53012)
64. ROAD TO ENSENADA
    (Atlantic 51490)
65. GREATEST HITS
    (Atlantic 50958)
66. LIVING UNDER JUDE
    (Atlantic 54033)
67. THE Hits
    (Atlantic 52450)
68. SUMMON THE HEROES
    (Atlantic 52990)
69. DANCE MIX USA VOL 4
    (Quality 6747)
70. STAKES IS HIGH
    (Tommy Boy 1149)
71. WAITING TO EXHALE
    (Atlantic 6796)
72. LIVE FROM THE FALL
    (Atlantic 54015)
73. X-GAMES VOL-MUSIC FROM THE EDGE
    (Tommy Boy 1173)
74. NEAL MCCOY
    (Atlantic 82072)
75. WORDS
    (Atlantic 82072)
76. GAMES REDECKS PLAY
    (Warner Bros. 45565)
77. 18 TILL I DIE
    (Atlantic 551)
78. WITHER BLISTER BURN + PEEL
    (Atlantic 82705)
79. NEW BEGINNING
    (RCA 70863)
80. CLUB MIX '96 VOL 1
    (Cold Front/K-Tel 6218)
81. MERCURY FALLING
    (Atlantic 54048)
82. WAX ECSTATIC
    (Atlantic 61705)
83. PET YOUR FRIENDS
    (Atlantic 540319)
84. WHATCHA LOOKIN' 4
    (Capitol 72127)
85. ICE CREAM MAN
    (NoLives/Phony 59373)
86. YOU WANTED THE BEST
    (Atlantic 50971)
87. JOCK JAMS VOL I
    (Tommy Boy 1137)
88. NOCTURNAL
    (Priority 50532)
89. RELISH
    (Big Beat/Mercury 50969)
90. BROKEN ARROW
    (RCA 64291)

81. BLUE
    (Atlantic 50532)
82. STING
    (Atlantic 50532)
83. FRESH
    (Atlantic 50532)
84. NATAH
    (Atlantic 50532)
85. TINY
    (Atlantic 50532)
86. LL Cool
    (Atlantic 50532)
87. BOY GEORGE
    (Atlantic 50532)
88. JARLS OF CLAY
    (Atlantic 50532)
89. JAY-Z
    (Atlantic 50532)
90. COUNTRY
    (Atlantic 50532)
**POP ALBUMS**

**ALBUM REVIEWS by Daina Darzin**

**CHALK FARM: Notwithstanding (ACK 67613 S1)**
Melodies are the focal point of this well-crafted debut from a new L.A. band, which makes them a good candidate for radio play on any number of formats. Chalk Farm blend a folksy, acoustic lift into the soaring, intricate guitar of "Live Tomorrow," accompanied by thoughtful lyrics and frontman Michael Dufl's effortless voice. The first single, "Lie On Lie," injects a jazzy melancholy into the proceedings. Produced by Matt Hyde (Porno For Pyros), Notwithstanding is one of those discs where less is more—impeccable rather than bombastic, imbued with a natural grace. Chalk Farm is currently on tour with the Goo Goo Dolls.

**EMMET SWIMMING: Arlington To Boston (Epic EK 87842)**
"She's piercing her nipples in the name of art" sings Emmet Swimming's Todd Watts, accompanied by a loopy, syncopated rhythm that underscores the tale of hip living in "Arlington." A happy tongue-in-check disc, Emmet Swimming's third effort deliberately tries for a positive, optimistic vibe, coupled with charming, Gin Blossoms-ish tunes like the amusing "Selfrom." ("If we could just who we are/They told us we'd be stars.") The band's 1994 Walker disc was a grass-roots success which won both Album of the Year and Alternative Album of the Year in Washington, D.C.'s WAMMIE awards. A hard-working touring outfit with a growing fan base, Emmet Swimming frequently gives free performances at record stores and coffee houses along the way. Any number of these quirky, eclectic songs could work on a variety of rock formats.

**FROSTED: Cold (DGC DGD-25963)**
Ex-GoGo Jane Wiedlin proves she hasn't lost her touch for fun, bouncy power pop with this, the debut disc of her new band, Frosted. Cuts like "Never," and "Dis-integrated." (Wiedlin's lament about the travails of the music biz) sparkle with zippy guitars, sweet harmonies and an undeniably infectious energy. "Shoulder The Sky" slows matters down to a hazy, glowing power ballad. Wiedlin has a solid career since The GoGo's, both as a solo artist and as a member of Fur, which had a top ten hit with "Rush Hour." So Frosted comes with a built-in fan base that should serve the band in good stead.

**ROBYN HITCHCOCK: Moss Elixir (Warner Bros. 46302)**
Eclectic, critically-acclaimed singer/songwriter Robyn Hitchcock returns with a more acoustic, spare disc than his previous efforts, but Hitchcock's trademarks—a dead-on sense of melody, witty, smart lyrics—remain. The first single, "Alright Yeah," is an upbeat thing, but the real gems on Moss Elixir are the plaintive, moody "Speed Of Things" and the edgy, single of "You And Oblivion." In conjunction with this disc, Warner Bros. also released an extremely limited edition vinyl companion piece entitled Mossy Liquor (Outtakes And Prototypes); certain tracks will share common titles with the CD, but the versions will be different, making this the first time a major label has officially released an entirely unique CD/LP. Robyn Hitchcock will be touring the U.S. this summer.

**PICK OF THE WEEK**

**SLEEPER: The It Girl (Arista 07822-18824-2)**
The spirit of XTC and other quirky, charming, jaunty English bands lives on in Sleeper, an extremely promising entry in the current Brit-pop invasion. Charismatic frontwoman Louise Werner has the feisty, take-no-crap attitude of Garbage's Shirley Manson but a voice that's more suited to to Sleeper's unabashedly poppy sound and radio-friendly, harmonious cuts like "Feeling Peaky." Supporting it's 1995 disc, Smarr, Sleeper toured stadiums with R.E.M. and The Cranberries, and propelled by that disc's Top 20 British single, "Inbetweener," went gold in the U.K. The It Girl is near perfectly produced by Stephen Street (Blur, The Cranberries, The Smiths).
**WB's Tin Looks At Least Silver**

By John Goff

**GOLFMERS ALWAYS LOOK GRIM on the courses during TV broadcasts. They're not always that way, obviously, but, I suppose if you're playing for several hundred thousands of dollars and an endorsement or two, it could be grim.**

Well, co-writer/director Ron Shelton wants the hackers to light up a bit so he's turned his attention from baseball (Bull Durham, Cobb) to the manicured greens of the links. There are some good laughs here, and he's even managed to get Kevin Costner to lighten up, something Costner needed after Wyatt Earp and Waterworld. They'd paired successfully before in Durham, and if you listen closely you can hear echoes of that here, notably in male-female character relationship. But it worked then and serves now.

Sheldon and John Norville's story is light: Costner's a Texas gooball, once hot golfer unable to "play it safe," who always "goes for it"—"it" being the unreachable shot, in anything—but that's also his charm and the magnet which draws the people and attention to his action. He's a good ol' boy, loyal and something of a showboater. How can you not like someone like that?... You can't. Characters like this are always intriguing, and so are the people who gather around them. Like Rene Russo, a psychologist/therapist in need of some herself, always attracted to the screwwads; and Cheech Marin, Costner's cardy/friend/conscience—and a colorful crew of small-town观察ers living through Costner's capers. Even the Don Johnson character, proving that straight arrow types also have a few curves of their own.

It's just a romp, and it's time for one. A little romance, a little fun, nothing taken seriously, arguments are settled via testosteronedriven tough golf shot challenges in lieu of fistfights or violence and everybody leaves the theatre with a smile on their face. Don Johnson loses Russo to Costner but finds another almost immediately, and it's all done with grins, good natures and even when everyone is mad at everyone else the anger is never ill-natured, spiteful or cutting. You just have to like people whose intent it is just go enjoy life and allow others to do the same.

The trio of stars—Costner, Johnson and Russo—are doing their best in hitting the TV talk shows, drumming up business. They all seem to be having fun with it, and it's obvious on screen they had fun making it—there is a good chemistry between Russo and Costner as well as a likeability factor between Costner and Johnson which is also affecting on screen. The material is charming and well-presented and William Ross' music emulates TV's Great Sports Moments on the links, but relaxes into a country-western, Tex-Mex tinged sound (central setting is Texas), outside which is in keeping with the character of the piece and presents a charm of its own. Good soundtrack. All considered it looks to be profitable for the Warner Bros. presentation, Regency Enterprises, Gary Foster production.

Costner seems more relaxed than he has in a long time and gets into the skin of the golfer. Johnson is slick as the pro circuit charity darling and seems perfectly at home in the clubhouses and on the greens. Russo continues in a light comedy vein from her earlier turn in Get Shorty and displays a genuine feel for the genre. And Cheech Marin works wonderfully on several levels as the pal/cardy. The one time stand up comedian is building as solid a character career as anyone could want, and gets better each time around.

Gary Foster and David Lester produced.

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**Par's Escape From L.A. Escapist Fare**

By J.G.

**SNAKE PLISSENK'S BACK.** When last seen he'd Escape(a) From New York, also with the help of director John Carpenter and producer Debra Hill, and he looked a lot like Kurt Russell with a patch over one eye. Nothing's changed in that respect since they've moved across to L.A. The trio is back as producers, Hill & Russell; writers, Carpenter, Hill and Russell; starring Russell; directed by Carpenter who, along with Nick Castle, created the original characters. And if you liked Escape From New York you'll like Escape From L.A., especially if you're familiar with L.A.

Carpenter and crew utilize up-to-the-moment FX and are particularly inventive with holographic image use for both story purpose and futuristic projection of technology.

One thing about projecting into the future, you have a wide open field. The only things limiting writers are their imaginations. Carpenter, Hill and Russell's projection of L.A., after a big quake has separated it from the rest of the U.S. and the Moral Majority ruling party has declared it to be a giant prison for

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**Top 15 Weekly Film Grosses**

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<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A Time To Kill</td>
<td>Warner Bros.</td>
<td>2</td>
<td>2,253</td>
<td>$13,262,934</td>
<td>$5,887</td>
<td>$41,499,943</td>
</tr>
<tr>
<td>2. Independence Day</td>
<td>20th Century Fox</td>
<td>5</td>
<td>2,788</td>
<td>$10,996,314</td>
<td>$3,944</td>
<td>$241,874,121</td>
</tr>
<tr>
<td>3. Matilda</td>
<td>TriStar</td>
<td>1</td>
<td>1,975</td>
<td>$8,207,309</td>
<td>$4,146</td>
<td>$8,207,309</td>
</tr>
<tr>
<td>4. Chain Reaction</td>
<td>20th Century Fox</td>
<td>1</td>
<td>2,255</td>
<td>$7,545,944</td>
<td>$3,436</td>
<td>$7,545,944</td>
</tr>
<tr>
<td>5. Phenomenon</td>
<td>Buena Vista</td>
<td>5</td>
<td>2,139</td>
<td>$5,954,153</td>
<td>$2,577</td>
<td>$14,885,383</td>
</tr>
<tr>
<td>6. Kingpin</td>
<td>MGM/UA</td>
<td>2</td>
<td>1,795</td>
<td>$4,502,369</td>
<td>$2,253</td>
<td>$13,865,154</td>
</tr>
<tr>
<td>7. Courage Under Fire</td>
<td>20th Century Fox</td>
<td>4</td>
<td>1,816</td>
<td>$4,455,042</td>
<td>$2,453</td>
<td>$42,662,461</td>
</tr>
<tr>
<td>8. The Nutty Professor</td>
<td>Universal</td>
<td>6</td>
<td>2,075</td>
<td>$4,170,760</td>
<td>$2,010</td>
<td>$109,910,985</td>
</tr>
<tr>
<td>9. Supercop</td>
<td>Miramax</td>
<td>2</td>
<td>1,469</td>
<td>$2,522,396</td>
<td>$1,717</td>
<td>$10,035,127</td>
</tr>
<tr>
<td>10. The Adventures of Pinocchio</td>
<td>New Line</td>
<td>2</td>
<td>1,879</td>
<td>$1,929,466</td>
<td>$1,028</td>
<td>$3,281,485</td>
</tr>
<tr>
<td>11. Multiplicity</td>
<td>Columbia</td>
<td>3</td>
<td>1,709</td>
<td>$1,927,267</td>
<td>$1,128</td>
<td>$17,602,319</td>
</tr>
<tr>
<td>12. The Frighteners</td>
<td>Universal</td>
<td>3</td>
<td>1,436</td>
<td>$1,479,080</td>
<td>$1,030</td>
<td>$13,865,995</td>
</tr>
<tr>
<td>13. Fled</td>
<td>MGM/UA</td>
<td>3</td>
<td>1,412</td>
<td>$1,424,452</td>
<td>$1,009</td>
<td>$13,990,655</td>
</tr>
<tr>
<td>14. Trainwrecking</td>
<td>Miramax</td>
<td>3</td>
<td>191</td>
<td>$1,402,441</td>
<td>$734</td>
<td>$3,201,414</td>
</tr>
<tr>
<td>15. Eraser</td>
<td>Warner Bros.</td>
<td>7</td>
<td>1,197</td>
<td>$1,356,529</td>
<td>$1,133</td>
<td>$9,372,730</td>
</tr>
</tbody>
</table>

Domestic box office, which includes USA and Canada for the weekend of August 24, totaled $70,267,756, breaking down to a $2,644 per-screen average off a total of 26,569 screens, giving a combined total of $706,787,485. (Courtesy Entertainment Data, Inc.)
Kurt Russell takes a ride through L.A. 2013 a.d.—not a lot has changed.

immoralists and/or other criminals, doesn’t give it a helluva lot of differentiation than it is today. Well, maybe a little more ruble on the streets, but the location is the same.

They have some fun with crumpled landmarks—Universal Studios tour, L.A. Coliseum, Disneyland, Sunset and Hollywood Boulevards, Beverly Hills Hotel as a plastic surgeon’s domain—and it looks like they had a great deal of fun writing this. How much of the L.A. “in” gags will translate accurately to the country and overseas is debatable but they don’t dwell on it enough to harm the action. And there’s plenty of that. Whether there’s enough total over-the-top action to return a profit on the reportedly $50 million cost is questionable, especially coming on the heels of such a huge visual action summer this smaller-visioned Escape could suffer in comparison at the boxoffice.

Carpenter, Hill and Russell knock the hook of infecting the hush-whispering legendary Snake with a virus to give a rush time element to the story. He has to get a black box out of the hands of bad guy, Che Guevara lookalike George Corralace, so that the world’s power can’t be shut down causing everything, the world, to begin all over again, literally—an intriguing thought. The creative trio utilizes nicely and which won’t be revealed here. Just say, that Snake’s a slippery one.

Russell has a penchant on the character of Snake, delivering everything, even death, offhandedly and simply in the course of what needs to be done. Stucky KenK draped himself in the mantle of behind-the-scenes controller of U.S. President Cliff Robertson and seems to enjoy the change of pace. Steve Buscemi is a party-faced scroller of CD maps to stars homes and seems to base his character on a lizzard, able to turn colors for camouflage. Peter Fonda is an old happy, riding tsunamis down Wilshire Blvd. on his surfboard (See, it’s not all serious here) and Pan Grier turns up as the gender-bent (vocally, at least) head of some nefarious operation working out of what looks to be the remains of Mann’s Chinese Theatre. Bruce Campbell has fun as the ultimate Bev Hills plastic surgeon—wouldn’t be L.A. without one of those. These old pros invest it all with a spirit of fun and adventure. Michelle Forbes, as Keach’s right hand, catches the spirit. Valeria Golina and A.J. Langer want to play it serious, however. Carpenter should have told the girls they weren’t doing Ecterthuds.

Carpenter, partners with Shirley Walker to do the score here, which runs from pretty standard action fare to a surfing, Beach Boys motif for the tsunami sequence and a fun soundtrack grouping featuring an eclectic bunch ranging from Tori Amos to the Buthole Surfers to Randy Newman, Dick Dale and White Zombie. All bases are pretty well covered. Soundtrack is released on Lava Records.

Hill and Russell produced.

**Hits & Pieces**

By Dick Ishbin

N2K OPENS NEW PATHWAYS: You can’t sit still on the Information Superhighway. A facet of which online music entertainment company N2K, Inc. has demonstrated it is abundantly aware. The company recently redesigns its Music Boulevard online retail apparatus, has acquired the widely hit Rocktopolis website and has made an entry into the Japanese market with its groundbreaking Jazz Central Station. The company also is building a classical music forum that will soon be launched with a special section devoted to the life and music of Leonard Bernstein.

The retooling and expansion has been spearheaded by N2K toppers Larry Rosen, Dave Grinstein and Jon Diamond. The redesign of Music Boulevard will now enable users to more easily browse all N2K’s catalog titles and also link with the genre-specific sites that are part of its web. “Music Boulevard will continue to solidify the natural convergence of the online and music communities by providing information, education and entertainment to music fans via the Internet,” comments Rosen, who is chairman of N2K, Inc.

One of the Web’s most complete online music stores, Music Boulevard stocks more than 150,000 CD’s and cassette, permitting convenient purchasing for sale users, and also allowing music fans up with information regarding their favorite artists, including bio and discographies, album reviews, a view of cover art and a host of audio samples. Charts, reviews and cutting edge articles from a variety of major publications are also accessible through the site.

One of those sites will now be Rocktopolis, the award-winning rock music site based in Los Angeles, which will be the West Coast cornerstone for N2K’s operations. Rob Lord will head up the Rocktopolis site as vp of rock sites for N2K. He comes to the job with pedigree, having founded in November, 1993 Internet Underground Music Archive (IUMA), designed as a low-cost forum for musicians, unsigned artists and fans. The site is credited with about 250,000 hits daily.

Working closely with Rocktopolis founder Nick Turner (who will stay on as a full-time consultant concentrating on developing relationships for the site), Lord will oversee the site, as rock ‘n roll theme park providing high-quality music, film, entertainment and pop culture information for rock buffs. Rocktopolis is currently featuring sites for Sting, Prince and Soundgarden, and will be the home to N2K’s “Stones World” and “Outside” sites devoted to the Rolling Stones and David Bowie, respectively.

“With the addition of our new Los Angeles office, N2K Inc. is ensured a West Coast presence necessary to stay in touch with the fast-moving music and technology industries there.” Rosen comments. “Rob Lord’s unprecedented expertise in music new media will provide us with expert guidance in this fever-pitched environment.”

A Japanese language version of Jazz Central Station recently debuted with an eye on attracting wider use of the site in a market that has long supported jazz. Both the English and Japanese versions feature jazz of all ilk and style—from traditional to contemporary hybrids—and the multimedia environment mixes live music, video, photography, graphics and text. Audio samples, album, reviews, liner notes, artists bio and discographies, listings of upcoming releases, tour schedules, concerts and festivals and online chats with artists, producers and educators are all part of the menu.

Rosen and company believe that the N2K stretch of the Information Superhighway represents “a new model of electronic commerce providing information, entertainment and education for music fans.”

The RIAA recently awarded Kevin Ferreter, manager of the Fairfax, VA Tower Records store, the Grand Prize in its national Enhanced CD “See What You Can Win” music retailer contest, which earned the store a Miko (TM) Zero-Footprint touch screen kiosk, which allows customers a full range of multimedia features. Pictures are (+), RIAA vp Tom Sites; Kevin Ferreter; and Bob Wexler, president of Avian Communications and provider of the kiosk.

**QUICK HIT: Porn For Pyros**

leader and ENIT festival impresario Perry Farrell will host “Pepsi Live @ Ticketmaster Online” Aug. 13 at 6:00 p.m. (ET) during an hour of chat about the multimedia musical, sensory and communal touring experience. Online viewers will have a chance to win tickets to the festival, which will feature performances by Pornos For Pyros, Black Grape, Love And Rockets, Lady Miss Kier, Orb, Meat Beat Manifesto, Biju Banton, and on select dates, Pharcyde, Sun Ra Arkestra, The Flying Neutrinos and Rabbit In The Moon. Salem Communications Corp. recently acquired The World In Music, a contemporary Christian music satellite service originating from Colorado Springs, CO. While TWIM will continue to provide programming to affiliate radio stations nationwide, Salem vp of programming, will direct production and programming. The Salem Radio Network will partner with Salem Communications. As a format, Contemporary Christian Music is ready to move into many markets,” commented SNR vp/gm Paul Martin. “We hope to feed that growth with a high quality way to operate stations economically.”
TOP UK SINGLES: Spice Girls’ “Wannabe” is hanging onto the top spot, denying newcomer Robbie Williams’ “Freedom” that position, so the debut record is second. Newcomer Suede’s “Trash” is three and Dodgy’s “Good Enough” seems good enough to come onto the charts at four. pushing Los Del Rio’s “Macarena” off the top slot. Los Del Rio’s “Macarena” had the second highest sales figure for the week. Peter Andre/Bubbler Ram’s “Mysterious Girl” lands on seven. Bone Thugs-N-Harmony’s “The Crossroads” hits the charts at eight and Underworld’s “Born Slippy” goes to nine with Wink’s “Higher State of Consciousness” and the third highest sales figure for the week. Louis Armstrong’s Jaggered Little Pill is still the favorite in the UK album sales and Bill Whelan’s Riverdance—the Show also hangs onto top music video sales. Also holding down their positions are Seven in video rentals and The Swan Princess in video sales. Mega Drive and Super Nintendo top rentals are still Atlantis ’96 Olympic Games and at the boxoffice, Warner Bros./UP’s Twister has knocked Paramount/UP’s Mission: Impossible down to second place.

The top single in the European market is still Fugees’ “Killing Me Softly” leading in almost every country so it’s easier to list what countries it doesn’t lead the chart in. Spain, the Netherlands and France french favor Carapichino’s “Tic Tic Tac.”

The Fugees are also major players in the European album markets selling in Germany, Austria and Belgium with their The Score. Bette Midler’s Experience The Divine leads in Denmark, Holland and Norway while Mr. President’s We The Same Sun shines in Finland and Switzerland.

The UK’s reading John Collier’s Van Morrison: Inarticulate Speech of the Heart (Little, Brown) and Mick Middle’s From Joy Division to New Order: The Factory Story (Virgin), the story of the Manchester independent label Factory.

On the bestseller list we find that Jack Ramsey’s SAS: The Soldiers’ Story (Macmillan) back on top in the non-fiction hardback listings with John Grisham’s The Runaway Jury (Century) also reclaiming first spot on the fiction hardback list. Margaret Drabble’s At the Blackboard: A Family Memoir (Penguin) still heads the non-fiction paperback list while Patricia D. Cornwell’s From Potter’s Field (Warner) comes back to head the fiction list.

THE BULLS ARE RUNNING as Thorn EMI at £16.98 is up 0.5% and Record Organisation’s 47.42 price is up 2.6%. PolyGram’s NLM 91.00 is up 2.9%.

KING OF THE MOUNTAIN? But for how long? This week, four of the top ten singles are newcomers that have become instant hits. But where will they be next week? Last week’s number three, Manic Street Preachers’ “Everything Must Go,” went off the list after its first appearance, as did Alanis Morissette’s “Head Over Feet” and Nena’s “Woman.” Market mavens say that the charts are no longer reliable because of the hits made by slick marketing and bargain prices the first week of release, only this, together with early promotion on radio stations weeks in advance and television spots hitting a couple of days before release again that, if the record is by a major player, it will be on the top of the list, at least the first week. But the market is seeing more and more of the top ten debut records disappearing the second week.

HELP WANTED by the consumer electronics industry which needs new technology to help the sagging market. And it looked like the Digital Video Disc system was the answer. That is until last week when Sony and Philips announced plans for licensing patents for a new generation of DVD. The entire industry’s DVD systems were due to hit the market in September, but the date had been pushed up because of difficulties the companies were having on reaching an agreement on the licensing terms as well as finalizing a copyright agreement with both the X-ray industry and IODA. Shiba, Toshiba, Vivid and Grundig and other companies have been working on the joint licensing of all DVD patents to make it easier for manufacturers to buy all rights at one time, instead of having to deal with many companies. The actions of Sony and Philips, part of the group, seems to be making some progress.

THE BUZZ AT THE GALWAY ARTS FESTIVAL was that the UK’s Radiohead is The Britpop group that is next headed for superstardom. The music festival followed on the heels of the Galway Film Festival which saw the TC Rice Award, presented by New York producer TC Rice going to Orla Walsh for her Best Out Of Shape film

TRIPLE THREAT: Actor Anthony Hopkins is now an actor/director/musician. Hopkins is credited with directing, starring and writing the film score for his new film, Uncle Vanya, which is set in Wales. However, George Fenton, a film and theatrical composer gets credit for musical direction and arrangement.

GET YOUR MEAT MACHINE: As everyone in the UK’s gaming field is waiting to see where the Home Secretary is going to grant the 13 new gaming licenses proposed for cities across England, which could total some 23 casinos. All the UK giants: London Clubs, Rank, Stakks, and Ladbroke are in there making plans for the big bonanza. Last year alone, at the existing casinos, £5 billion was spent in cash and games. Revenues are expected to go up to 10% to 30% with the new casinos together with expected relaxation of laws on membership and advertising which will make it easier to attract tourists as well as locals.

BRING THE FAMILY to Dublin’s Castle City, a gardens arcade combined with sports bar and restaurant. The theme is time travel and the Sheridan Group said they are aiming at the family market and are planning an adjacent interactive and virtual reality facility for the children. For the old folks the games arcade will hit the 18th century and the company has also won the contract to build a similar venue in Bournemouth in the UK.

RAGING BULL IN INSTAN-BUL: At least that’s what they’re saying about Ibrahim Taitises, the top selling singer in Turkey, who sells more records than any other musician in the country, even though his songs were banned in 1989 by the religious group because the songs, written and sung in the Arabic style, were considered damaging for the country’s morale because of their sadness. Last Year Taitises’ girlfriend ended up in the hospital and he was accused of battering her, but the case never went to trial. Then he was a prominent figure at a leading mafia-type hood’s funeral. And recently he has been accused of ordering the killing of a shop owner who cursed him because his fans were blocking the entrance to his store. A journalist says he has a tape in which Taitises admitted ordering the killing which one of his assistants confessed to carrying out.

YOU DON’T GO THERE FOR THE FOOD: The ‘there’ will be London’s Mania Restaurant, to be run jointly by the Planet Hollywood and the comic book giant Marvel Entertainment. The 300-seat restaurant will feature food as well as animation artwork, electronic sounds and light shows. And, of course, there’ll be space for merchandising T-shirts and other items featuring Marvel comic book characters.

HOLY T-SHIRTS: Look out Marvel Mania, Hard Rock Cafe and Planet Hollywood, together with the Fashion Cafes and Disney Stores and Warner Stores because, coming on the market are the Vatican Stores. The U.S.’s John Edward Connolly Associates have won sole global rights to reproduce art works from the Vatican museums. And the company expects to set up a chain of stores in a number of countries within the next two years with interiors designed like little Vatican with Sistine Chapel ceilings and other Vatican interior designs. And, of course, they’ll be selling ashtrays, pens, ties and T-shirts all with the Vatican logo.

BLACK SEA-D: Wanna cheap CD? Well, head for Bulgaria on the Black Sea. The country has become Europe’s biggest manufacturer of pirate CDs. It’s estimated that some 20 million are pushed out each year. The situation is so bad that President Clinton raised the issue with the Bulgarian government recently. However, the Bulgarian National Investigation Agency says it has had an anti-piracy initiative underway for the past three months and that it has closed down a factory that was producing some five million units a year. And, together with the police, they have conducted many raids and confiscated counterfeit materials. But outside observers claim that these steps are inadequate and as a matter of fact, the number of counterfeits is growing.

THE MERCURY GOES UP on September 10th when the annual Mercury Music Prize for the UK’s “Best of Britain” album is awarded. The prize is given for creativity rather than sales, and covers the whole range of British music. Bookmakers are quoting odds of 2-1 for Oasis What’s The Story Morning Glory with Pulp’s Different Class at 3-1. The charity album. War Child. Help is 6-1 with Mark Morrison’s Return Of The Mack 7-1. Manic Street Preachers’ Everything Must Go is 8-1 and Black Grape’s It’s Great When You’re Straight... Yeah going at 9-1 with dance music’s Underworld’s Second Thoughts In The Infants also quoted at 9-1.

THE SOUND OF MUSIC wasn’t music to the ears of UK composer and record producer John Salmon. In 1987 he bought a £1.250 sound system and found it useful. Well, the store couldn’t fix it, he returned it and thought that was the end. However, the finance company disagreed and when he refused to pay the full amount they took him to court. Well, six years later he won his case and collected £12,000 for the time he spent working on the case. And it took another year to win another £12,000 for costs.

COMING UP at week’s end is Rank Organization’s strategic review. The company is expected to report interim pre-tax earnings of £1.70 million compared to last year’s £1.57.8 million for the six-month period to June 29. Andrew Tread, the new CEO has given no indication of what plans he has. And the market is looking at what he has done, namely the buying up of the outstanding stake in the Hard Rock Cafe group. There are reports that the company wants to focus more of its business in the fast growing entertainment & leisure fields, and there may be a sell-off of the company’s share in Rank Xerox, which is valued at more than £1 billion.

DO YOU UNDERSTAND ENGLISH? Well, the Brits obviously don’t. So that’s why Penguin is putting the concept of being re-dubbed into “American” English. And in case you remember the sub-titles in The Commitments? Well, it doesn’t only work with words, it also brings problems on the humor market. Remember A Fish Called Wanda? Well, the sequel is going to be called Fierce Creatures and it looks like all the actors and actresses are going to have to cut out because the American audiences don’t understand, or like, a lot of things, at least according to the sneak previews in the States.
Cash Box New Releases Guide

**ARTIST**

**AUGUST 13**

Wesley Willis
Marcy St. Preachers
Sugar Spoon
Chalk Farm
Kaycee Cook
Deborah McEvoy
Journey
David Sanchez
Jocelyn Lalak
Chosen
Al Tano
H.D. Xtreme
Mass 187
Queen Latifah
Wayman Tisdale
Chosen
Linda Perry
Roblyn Hitchcock
Tears for Fears
Downset
Wall Colados
Rosemary Clooney
Kandy Tones
George Jones
Ty Herndon

**TITLE**

Fibonacci Road Warmer
Everything Must Go
Sugarpot
Not Withoutings
What Are The Girls Smiling At
Catalog/Various
Street Serves
...Presenting Author Unknown
Soul-titled
Cod Connections
From Extreme...
Real Every Time Does
TBD
Watch Me Play
Self-titled
In Flight
Mass Eury
Saturday, Saturday & Saturday
Do We Speak A Dead...
This Can't Be Life
White Christmas
Full Circle
I Used to Feel It All
Living In A Moment

**LABEL**

American
Epic
MCA
Columbia
Columbia
Columbia
Columbia
Columbia
Elektra
Jive
Correct
MCA
Payday
Motown
MCA
Mojo
Vertigo/Zomba
Interscope
Mercury
Mercury
Geffen
Concord Jazz
Warner Bros.
MCA
Epic

**AUGUST 20**

Better Than Ezra
Type O Negative
Walk on Blood
E.T. Harding
Plato
Sebeliah
The Brothers
Dulee
Jennifer Love Hewitt
High School High
Rush
D.B.A. Hip
Lynn Parks
Kordik
Dave Koz
Tariq Hicks
Smokin Joe Kubek
Jiff Whit
Wayman Tisdale
Beau Joque & The...
Various Artists
LADAE!
Kepone/Pegboy
Mekons
Vern Williams Band
Jeff White
Various Artists
Bluegrass All. Band
Sweethearts of the...

**TITLE**

Furion, Baby
October Rust
Sicker Than Water
Camaro Woman
Plato
Harmony
TBD
TBD
Soundtrack
TBD
D.B.A. Hip
Belie...
Each & Every Day
Off The beaten Path
TBD
I Got My Mind Back
The White Album
Watch Me Play
Congo Lake You Downtown
Run Rhythm Run
LADAE!
7"
Edge of the World
Bluegrass From...
The White Album
Rounded Bluegrass Guitar
The Songs Of Bill Monroe
Beautiful Lies

**LABEL**

Elektra
Roadrunner
RCM
EMI
Virgin
Sub Pop
Atlantic
Young Black Bro./Atl
Atlantic
Big Beat/Atl
Atlantic
WORK/Columbia
SkyScope/Columbia
Wild West/American
Capitol
Motown
Bullseye
Rounder
Mojo
Rounder
Rounder
Rounder
Motown
Touch and Go
Touch and Go
Rounder
Rounder
Rounder
Sugar Hill

**SEPTEMBER 3**

Eric Johnson
Str
Alice In Chains
Cypress Hill
Lauren Hart
Lincoln Center Jazz
The Planet Sleeps
Tribe
Elzla
Firehouse
Pusherman
Sweetback
The Dear Janes
Cheesy Renting, Artists
Carlene Carter
Toby Keith
Jamie Warren
Thrasher Shiver

**TITLE**

Venus Ask
TBD
Video
TBD
TBD
TBD
TBD
TBD
TBD
TBD
TBD
TBD
TBD
TBD
TBD
TBD
TBD

**LABEL**

Columbia
Capitol
Columbia
Columbia
Rufthouse/Columbia
Columbia
Columbia
Columbia
Columbia
Columbia
Epix
Epix
Epix
Epix
Epix
Columbia
Epix
Columbia
Casablanca
A&M
River North
Asylum
Three Legends Chosen For Hall Of Fame

By Wendy Newcomer

PATSY MONTANA, BUCK OWENS and RAY PRICE were picked as the Country Music Assn.'s 1996 inductees into the Country Music Hall Of Fame. Owens, Price, and the late Montana will be formally inducted during the telecast of "The 30th Annual CMA Awards" to be broadcast Wednesday, October 2 on CBS.

"Each of this year's Hall Of Fame inductees is a musical innovator in his or her own right," said Ed Benson, CMA executive director. "CMA is delighted to recognize their outstanding achievements by bestowing them with the highest honor in Country Music."

The late Montana, who died earlier this year, is credited as the first female country artist to sell a million records with her 1935 classic "I Want To Be A Cowboy's Sweetheart" (later covered by Suzy Bogguss). Before her death, Montana commented on her years of intense touring compared to that of some of country music's newer artists. "When we first started traveling on the road, we didn't have conveniences like hair dryers and air conditioning. I just wonder how many miles I have slept cramped in a car with my head on the neck of that bass fiddle. I sometimes wonder if some of these younger artists could do what we did. You have to have endurance to be in this business."

Owens gained fame as a pioneer of the "Bakersfield Sound" and as the co-host of the country music/comedy series "Hee Haw. " Owens enjoyed success with his now-classics "Love's Gonna Live Here," "Together Again," "I've Got A Tiger By The Tail," and "Act Naturally." "I'd like to be remembered as a guy that came along and did his music, did his best and showed up on time, clean and ready to do the job, wrote a few songs, and had a hell of a time," Owens said.

The third inductee, Grand Ole Opry star Ray Price, had top 10 singles like "Don't Let The Stars Get In Your Eyes" and "Talk To Your Heart." Price hit number one with "Crazy Arms" and "For The Good Times," which also hit number one on the pop charts and garnered Price a Grammy Award. When asked about his innovative style of country/pop and the supposed limited field of country music, Price said, "I never felt I had to come in the back door." Price is also known for opening doors for other artists, including Willie Nelson and the late Roger Miller.

The announcement of the three performer's inductions into the Hall Of Fame follows a recent change in the induction process, which will allow 10 new members into the Country Music Hall Of Fame through 1998. Beginning this year, inductees will be in each of three categories: Open, Career Achieved National Prolomine During the 1950s, and Career Achieved National Prominence Prior to 1950. In addition, a non-performer will be inducted in 1998.

JESSIE SCHMIDT WAS PROMOTED to sr. publicist at Starstruck Publicity, and Loric Hollabough has joined the staff as publicist. Schmidt has been with Starstruck Publicity for more than four years, and Hollabough comes to Starstruck from Country Weekly magazine, where she was a staff writer for two years.

GARTH AND SANDY BROOKS WELCOMED their third child, Allie Colleen, Sunday, July 28 at a Nashville area hospital. Allie joins sisters Taylor Mayne Pearl and August Anna.

RONNIE MCDOWELL WILL HOST the third annual concert to benefit the D.A.R.E. program in his hometown of Portland, TN on August 17. Guest artists include Brenda Lee, Tom Grant, Scotty Moore, D.J. Fontana, The Portland City Limis and The Chad Allen Givens Band.

BMI ANNOUNCED THE FOLLOWING APPOINTMENTS: Glenda Hart was promoted to assoc. dir., special projects; and Angela McCormick was also promoted to assoc. dir., special projects.

BILLY DEAN'S CURRENT CD, It's What I Do, recently garnered top honors in the Best Of Category for Cartons and Containers at the Printing Industries Association of the South's annual awards ceremony. Nashville's Buford Lewis Company received the award for printing the package, which used corrugated cardboard, leather and metal brads. It was designed by the Starstruck Entertainment Creative Services Department.

TNN WILL PRESENT A DOCUMENTARY on Glen Campbell on August 15. The program is part of TNN's series, The Life and Times of... and features interviews with Campbell, friends Tommy Smothers and Andy Williams, and others.

THE THIRD ANNUAL INTERNATIONAL COUNTRY MUSIC EXPO will take place Labor Day weekend, Aug. 20 through Sept. 1. The four-day event is designed as a venue for singers, songwriters, duos and bands, to showcase their talent for industry professionals.

JAMES HOUSE JOINED MORE THAN 250 other entertainers when he was inducted into the Music Valley Wax Museum's "Sidewalk Of The Stars" House, an Epic Records artist, has also written songs recorded by Dwight Yoakam and Diamond Rio.

COMPASS RECORDS ANNOUNCED TWO upcoming album releases—I Love This Town from English singer/songwriter Clive Gregson is scheduled for release Aug. 20; and Peace Perks, special fans of Atlanta band.

ALABAMA WILL RAISE MONEY at the Ninth Annual Hard Travelers/Ryan Homes Benefit Concert on Aug. 29 at the Baltimore, MD arena. The group is currently on their Fruit of the Loom Country Comfort Tour and will donate proceeds to the benefit.

BENSON MUSIC GROUP ANNOUNCED the following additions and promotions: Joanne Farmer joined the finance dept. as accounting mgr.; Carol Abernathy joined finance as accounts payable clerk; and David Allen joined Benson as royalty administrator. Scott Harvey returned to Benson as national sales and field sales rep. for the Southwest region. Beth Gregory is now the field sales rep. for the mid-central region; and Misty Kurpier joined the Benson creative services dept. as creative services mgr.

STARSTRUCK STUDIOS OPENED two new recording studio July 25 at the company's newly-built 24,000 sq. ft. media and office complex on Nashville's Music Row. The studios were designed by Starstruck owners Reha McIntire, McIntire's husband/manager Narvel Blackstock, and U.K.-based Harris/Grant Associates.

MIKE KRASKI WAS NAMED sr. vp. of sales and marketing at Sony Music Nashville. Kraski will oversee the sales, marketing and media operations for both Columbia and Epic Records and their associated labels.

NEAL MCCOY RECEIVED A STAR on the "Best Walk Of Fame" at Hollywood's Country Star American Music Grill. McCoy commemoated the honor by performing his latest hit, the oft-covered "Then You Can Tell Me Goodbye."

CAPITOL NASHVILLE PRESIDENT SCOTT HENDRICKS was honored as one of "Nashville's Most Powerful Music Industry Executives" by Business Nashville magazine. He was the youngest executive on the list. Hendricks was also cited in the magazine's "40 Under 40—Nashville's Leaders of the Future" issue in January.

(Continued on page 24)
COUNTRY MUSIC
TOP 75 COUNTRY ALBUMS
AUGUST 17, 1996

The square bullet indicates upward chart movement.
(G) = Gold (RIAA Certified) (A) = Arista (RIAA Certified)

1. LeAnn Rimes - "Blue (MCG/Curb D-77821)"
2. Shania Twain - "Shania Twain (MCA 11094)
3. George Strait - "The Best of George Strait, Volume II (MCA 11142)
4. Brooks & Dunn - "Comin' To Your House (MCA 11075)"
6. LeAnn Rimes - "LeAnn Rimes (MCA 11019)
7. Sawyer Brown - "Havint' Fun (MCA 11096)"
8. Sammy Kershaw - "What Would You Say (Arista 77797)
10. Reba McEntire - "Keep On The Light Side (MCA 11201)

Album Reviews
By Wendy Newcomer

LeAnn Rimes: "Blue (MCG/Curb D-77821)"

The name on everyone’s lips these days is LeAnn Rimes, the teenage singer who sounds like she’s lived a couple of lifetimes already. The title cut from Blue made Rimes an instant success, yet her Patry Cline treatment was a refreshing addition to radio. There’s absolutely no question that the girl can sing—she’s a true talent, and several of the songs will probably make it as singles. However, Rimes and her team have wanted to use a tad more discretion in picking songs. It’s more than a little disconcerting hearing an adolescent singing the lyrics “My baby gives me satisfaction/my baby is a full-time lover/my baby is a full-grown man.” (from “My Baby”). No doubt, it must be difficult to choose age-appropriate songs that don’t include references to eighth grade math class. On a positive note, though, Rimes shows potential for career longevity in “One Way Ticket,” “Honeyly,” and “The Light In Your Eyes.” Rimes’ vocal maturity is beautiful and remarkable. It will be interesting to see how this maturity meshes with impending adulthood.

Chris Ward: "One Step Beyond (Giant 2-44653-A)"

Contemporary country singers (and especially of late have had to wrestle with the recognition factor when it comes to finding a distinguishing sound. One Step Beyond finds Chris Ward occasionally struggling with the identity problem—you occasionally walk away a winner. A definite winner is the first single, “Fall Reaching,” a ballad that is so well-written that Ward just seems to cruise on stages. Other album highlights are “Love Me To Death,” “It All Started With A Lie,” “Back To Earth,” and “Only God Could Stop Me Lovin’ You.”

Michelle Wright: "For Me It’s You (Arista 78522-18815-2"

Four years ago, Michelle Wright hit the radio with “Take It Like A Man,” a song that showcased the grit and grace of the Canadian country superstar. In 1996, Wright fans can look forward to hear her new material. The “U.S. comeback” album features Wright produced by four different producers (uncommon for a country project). Even with all of this varied input, Wright comes out sounding like she owns the songs. Other album highlights are “Love Me To Death,” “Love Me To Death,” “It All Started With A Lie,” “Back To Earth,” and “Only God Could Stop Me Lovin’ You.”

Pick of the Week

Shaver: "Highway Of Life (Justice JR 2301-2)"

Don’t listen to Highway Of Life for Billy Joe Shaver’s golden pipes, or the album’s slick production values. You’ll find neither on Shaver’s latest album. The whole thing was recorded in Austin, TX, with the exception of “The Ghost and The Last Time.” According to liner notes, that song was “recorded in an empty kitchen in Nashville before Billy Joe moved back to Texas.” Do, however, listen to Shaver’s writing for some of the best songs this planet has ever experienced. Shaver’s writing knows no geographical boundaries, he tackles Texas in “West Texas Waltz,” and everywhere from New York to Paris in “Yesterday Tomorrow Was Today.” Shaver also crosses emotional boundaries, touching on lost love (“Tomorrow’s Goodbye,” “The First And Last Time”) and found love (“ Couldn’t Do Wrong”). Billy Joe Shaver travels the highway of life with reckless abandon, yet with each song he manages to bring the deepest feelings safely home.
RADIO PLAYLISTS
Some of what's playing in heavy rotation:

KVCL/Winnfield, LA
RICOCHET—“Daddy’s Money”
SAWYER BROWN—“Treat Her Right”
RHETT AKINS—“Don’t Get Me Started”
DIAMOND RIO—“That’s What I Get For Lovin’ You”
GEORGE STRAIT—“Carried Away”

KGKL/San Angelo, TX
WADE HAYES—“On A Good Night”
LEE ROY PARNELL—“Givin’ Water To A Drownin’ Man”
TIM MCGRAW—“She Never Lets It Go To Her Heart”
NEAL MCCOY—“Then You Can Tell Me Goodbye”
GEORGE STRAIT—“Carried Away”

KVOX/Moorhead, MN
GEORGE STRAIT—“Carried Away”
DIAMOND RIO—“That’s What I Get For Lovin’ You”
WADE HAYES—“On A Good Night”
CLAY WALKER—“Only Day’s That End In Y”
BROOK & DUNN—“I Am That Man”

KOEL/Oelwein, IA
TIM MCGRAW—“She Never Lets It Go To Her Heart”
BROOK & DUNN—“I Am That Man”
NEAL MCCOY—“Then You Can Tell Me Goodbye”
PATTY LOVELESS—“A Thousand Times A Day”
RHETT AKINS—“Don’t Get Me Started”

WWIC/Scottsboro, AL
RHETT AKINS—“Don’t Get Me Started”
WADE HAYES—“On A Good Night”
CLAY WALKER—“Only Day’s That End In Y”
NEAL MCCOY—“Then You Can Tell Me Goodbye”
GEORGE STRAIT—“Carried Away”

WKML/Fayetteville, NC
JAMES BONAMY—“I Don’t Think I Will”
BROOK & DUNN—“I Am That Man”
NEAL MCCOY—“Then You Can Tell Me Goodbye”
CLAY WALKER—“Only Day’s That End In Y”
WADE HAYES—“On A Good Night”

KSDR/Watertown, SD
RHETT AKINS—“Don’t Get Me Started”
DIAMOND RIO—“That’s What I Get For Lovin’ You”
GEORGE STRAIT—“Carried Away”
WADE HAYES—“On A Good Night”
PATTY LOVELESS—“A Thousand Times A Day”

High Debuts
1. SHANIA TWAIN—“Home Ain’t Where His Heart Is (Anymore)” (MCA) #44
2. TY ENGLAND—“Irresistible You” (CMT) #48

Most Active
1. DAVID KERSH—“Goodnight Sweetheart” (Curb) #50
2. DAVID LEE MURPHY—“The Road You Leave Behind” (MCA) #39
3. MARK WILLS—“Jacob’s Ladder” (Mercury) #21

POWERFUL ON THE PLAYLIST—The Cash Box Top 100 Country Singles chart is led again by the George Strait single “Carried Away.” This week’s chart displays three big movers and two debuts breaking into the Top 50. Leading the way in the most-movement category is David Kersh and “Goodnight Sweetheart,” which jumped eight spots to #50. David Lee Murphy and “The Road You Leave Behind” took a seven-spot jump to #39. Mark Wills’ “Jacob’s Ladder” moved six to #21. As for debuts, two artists made it to this week’s Top 50. Shania Twain leads the way for the highest debut position with the single “Home Ain’t Where His Heart Is (Anymore)” at #44; and “Irresistible You” by Ty England debuted at #48.

Songwriters Of The Week: Congratulations again to Steve Bogard and Jeff Stevens, writers of George Strait’s #1 hit, “Carried Away.”

CMT Top Twelve Video Countdown
1. NEAL MCCOY . . . . . . . . . “Then You Can Tell Me Goodbye” (Atlantic)
2. LEANN RIMES . . . . . . . . . “Blue” (MCG/Curb)
3. JAMES BONAMY . . . . . . . . “I Don’t Think I Will” (Epic)
4. TY HERNDON . . . . . . . . . “Living In A Moment” (Epic)
5. BLACKHAWK . . . . . . . . . “Big Guitar” (Arista)
6. BRYAN WHITE . . . . . . . . . “So Much For Pretending” (Asylum)
7. WADE HAYES . . . . . . . . . . “On A Good Night” (Columbia/DKC)
8. RICK TRENANO . . . . . . . . “Learning As You Go” (Columbia)
9. TRACE ADKINS . . . . . . . . “There’s A Girl In Texas” (Capitol)
10. FAITH HILL . . . . . . . . . . “You Can’t Lose Me” (Warner Bros.)
11. MINDY MCCREARY . . . . . “Guys Do It All The Time” (BNA)
12. RANDY TRAVIS . . . . . . . “Are We In Trouble Now” (Warner Bros.)

—Compliments of CMT video countdown, week ending August 7, 1996.
BNA's Lonestar surprised Dale Turner, vp of promotion, RCA Label Group, with a cake to celebrate his 46th birthday. Following the surprise, Lonestar went onstage at Opryland's Geo Theater to a packed house. Pictured are (l-r, kneeling): John Rich, Lonestar; (standing) Richie McDonald, Dean Sams, Lonestar; Turner; Michael Britt, Kreech Rainwater, Lonestar; Randy Goodman, sr. vp/gm, RCA Label Group; and Joe Galante, chairman, RCA Label Group.

Arista recording artist Steve Wariner makes a surprise visit to the set of TN's Opry Backstage Show, hosted by Bill Anderson. Anderson was celebrating his 36th Anniversary on the Grand Ole Opry (Mar).
This Week's Debut
1. SCOTT BROWN—"A Little Love"—(Brand Of The Cross)—#33
2. MARTY HAGGARD—"Hello God"—(Critique)—#35

Most Active
1. FORRESTER SISTERS—"Hammer & Nail"—(Warner Repprise)—#16
2. KEN HOLLOWAY—"Not Enough Amazing Grace"—(Ransom)—#13
3. THAD CHRISTOPHER—"Hands Of Love"—(Gateway)—#28

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart for the second week is Jeff Silvey's "You Give Me Hope" on Ransom. "True Love" by Brent Lamb, still strong on airplay, holds at the #2 spot. Buddy Hyatt's "Where Would I Be" jumps three spots to #3, and Elaine Anderson's "Home Missionary" drops to #4. Paul Overstreet and "My Rock" take a big five spot leap to #5, with David Wills and "Mama Prayed For Us" following at #6. Betsy Craig's "Living Straight" falls back to #7, followed by Steadfast moving up one to #8 with "No More Tomorrows." Paula McCulla's latest, "No Stone To Throw," jumps five spots this week to #9. Finishing off the Top 10 is "Good Seeds" by Dinah & The Desert Crusaders.

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: "Angels In The Rain" by Tommy Dennis, Tom Devoursney with "Feed My Lambs," and "Temptation" by Marvell and W.C. Taylor.

Lisa Daggs performed at this year's Fan Fair as the only female artist on the first-ever Spirit of Country stage. In addition to Oh'yanne recording artist Daggs, the stage featured Brent Lamb, Ken Holloway and MidSouth.
Asian Expo Set For Singapore In ‘97

CHICAGO—The 1997 Asian Amusement Expo convention will be held at the Singapore International Convention & Exhibition Centre in Singapore during the period of June 11-12, 1997. Announcement was made by the show’s committee chairman Ron Carrera (Acclaim/Lazer-Tron Corp.).

A survey sent to exhibitors, visitors and IAAPA members, following the 1996 Hong Kong show, revealed a strong response in favor of holding Asian Amusement expo on a Hong Kong-Singapore rotation. “Singapore’s strategic location serves as a springboard to neighboring markets that will allow us to broaden the scope of attendance at the 1997 event and build on our past success in Hong Kong,” stated Carrera.

IAAPA executive director John Griff commented, “We are excited about the opportunities Singapore as a venue can offer to our members and participants. Singapore is one of the leading growth markets for amusement products in the development of the amusement industry in Southeast Asia.”

Bob Fay, AAMA executive director added, “AAMA and IAAPA’s sponsorship of this event gives it the edge on other events in Asia because we can grow and develop the show as a member service rather than a profit center. AAE continues to be the most cost-effective venue for manufacturers and suppliers of amusement products and services to bring their products to market in Asia, with booth costs among the lowest of any international trade show in the world.”

This year, volume discounts will be offered to manufacturers and suppliers based on the number of booths for which they contract and admission to trade visitors will include access to all seminars at a no-charge for pre-registered visitors, and at a cost of $10 U.S. for on-site registration. A blockbuster educational program and a full agenda of social events are planned for 1997, which will be announced in the coming months. Exhibition hours will be from 10 a.m. to 5 p.m. on June 11 and 12.

The Asian Amusement Expo is sponsored by the American Amusement Machine Association and the International Association of Amusement Parks & Attractions and is open exclusively to the trade.

Further information may be obtained by contacting the show’s management firm, William T. Glasgow, Inc., 16066 South Park Ave., South Holland, IL 60473-1500 USA. Phone: 708-333-9292; FAX: 708-333-4086; E-Mail: wtglasgow@aol.com.

NAMA Operating Ratio Report Survey Results

CHICAGO—The vending industry showed modest increases in 1995 in both sales and profits, according to a report just released by the National Automatic Merchandising Association.

The 1996 NAMA Operating Ratio Report showed a 3.4% gain in total sales volume over last year among companies who participated in both years’ surveys. These same companies delivered an average operating profit of 4.4%, up from 4.2%. In contrast, the report showed that an aggregate of all companies who answered the survey—whether or not they also participated the previous year—experienced somewhat lower results, with operating profits of 3.8%, compared to 3.9% in the prior year.

The report also highlights the ability of high-performing companies (those in the top 25% of profitability) to generate better gross margins and lower personnel costs than the industry average. This is true for the average of all participating companies, and especially for those repeat participants.

Operating profitability also improved for companies with sales of less than $1 million in 1995. The repeat participants in this category showed an increase in their gross margin percentage of about 1%. When coupled with a drop in operating expenses between the two years, operating profit went from a loss of 2.1% of sales for the group as a whole, to a loss of 0.9%.

The 1996 Operating Ratio Report, now available from NAMA, was compiled by Management Foresight, a unit of Arthur Andersen & Company. It is the only report of its kind in the industry, and is the 49th annual edition.

Vending service companies commonly use the report to determine in which areas their operations deviate significantly from the industry overall, and from other companies of their size.

Easy-to-read charts with detailed financial information include such comparisons as:

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<tr>
<th>Sales cpr vending route</th>
<th>Sales per employee broken down to route, maintenance and repair, warehouse, supervisor and all others.</th>
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<tr>
<td>Gross profit by product</td>
<td>Operating expenses in 14 key categories</td>
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<tr>
<td>Payroll expenses for 6 job categories</td>
<td>Return on vending assets</td>
</tr>
<tr>
<td>Inventory Turnovers</td>
<td>Equipment depreciation policies</td>
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“This report enables operators to identify specific areas of opportunity for improvement,” said James Rost, president of NAMA. “It can be one of the most important tools that operators have at their disposal to improve their businesses.”

The 1996 Operating Ratio Report was sent free to all survey participants. NAMA members who did not participate may order a copy for $100. The cost for non-members is $250, but $150 of that amount may be applied toward full year membership if they join NAMA within 60 days of purchase.

To order a copy, call the NAMA office in Chicago at 312-346-0370.

Mark You Calendars...

CHICAGO—The 78th annual IAAPA (International Association of Amusement Parks & Attractions) annual convention and trade show will take place November 19-23, 1996 at the New Orleans Convention Center in New Orleans, Louisiana. Exhibits will be open from November 20-23; workshops will be held from November 19-23. For further information contact IAAPA headquarters, 1448 Duke St., Alexandria, VA 22314. Phone: 703-836-4800; FAX: 703-836-4801.

PLEASE NOTE...The Chicago office of Cash Box, located at 1442 S. 61st Ave., Cicero, IL has a new zip code—60804. Be sure to use the new zip code on all press releases and correspondence mailed to this office.
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