Inside:

Playboy Jazz Fest Line-up

Los Lobos Gets Colossal
Cover Story

No Head Trip For Los Lobos

A band in the music business could be considered a success for staying together for 23 years. But Warner Bros. recording act Los Lobos, which just added to its Grammy Award total recently, has proven that they can do that and deliver music that is judged a critical and commercial success, something the band plans to prove again with release of the album Colossal Head. Cash Box pop writer Steve Baitin talks with the group about its career, individual projects and how they've managed to tolerate each other for more than two decades.

—see page 5

There's a New Indie Film Company In Town

Studies may be hyping the big bucks that their films are making, but it is becoming increasing common knowledge that independent filmmakers are cost-effectively setting the pace on the creative tip and scoring at the box office. This sets the stage for newly-bowed indie production triumvirate Baker, Martins & MacFarlane, which plans to make quality films by providing an outlet for fertile ideas. Cash Box film pundit John Goff talks with the trio's Marina Martins see page 16

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**Lead Story**

**Revolution Overcomes Giant**

**Worth Named Creative Executive**

By M.R. Martinez

**REVOLUTION RECORDS HAS EMERGED** from the swirl of changes at Irving Azoff's Giant Records, and Missy Worth has been named senior creative executive in charge of shepherding in a new era at the company. The label recently confirmed what had been whispered for weeks—that it was hatching a new image amid staff, artist roster changes and re-signed distribution agreements with Warner Bros./WEA domestically and BMG internationally.

"The landscape of the business has changed significantly since we started in 1990," Azoff commented in a written statement. "Our new name and new team underscore our recognition of those changes."

Key to the transformation is the appointment of Worth, who spearheaded the establishment of a new team of executives which, according to the company, will work in "a more creative environment," devoid of the traditional record company corporate structure. "There are a lot of deliberately blurred lines here, which encourages creativity and mandates teamwork," Worth said in a statement. "We've put together a team of people chosen not only for their expertise, but also for their comprehensive knowledge of the music industry."

Worth, who was part of the braintrust that launched Lollapalooza, is slated to serve as the label's hands-on administrator and will likely oversee A&R activity there. She began her career in Los Angeles as an assistant working with several top flight managers before first meeting and working with Azoff at MCA Concerts, Inc., where she eventually rose to director of talent acquisition. She went on to open several major performance venues and helped establish MCA Concerts Canada, and as a vp of talent acquisition booked more than 150 shows a year at the Universal Amphitheatre. In 1994 she moved to Sony Music where she coordinated touring and marketing strategies for the company's entire artist roster.

Revolution's promotion people include Ray Carlton, Jean Johnson and Barry Lyons. Tony Collins remains at the company and is doubling in urban promotion and marketing. Rob Sides will head the promotion efforts. Mindy Expy has joined Revolution from a post at MCA Records, and along with Connie Young and newcomer David Jabra (who came over from American Recordings) will handle marketing and sales duties.

The new A&R team consists of Cliff Cantor, Berko (both from the music publishing ranks) and Geoff Siegel, a musician who has worked at Columbia Records. Jeff Aldrich will continue A&R duties for Revolution in New York while Tim Riley and David Jacobs, who is the point man for urban A&R, will continue in that area.

Perhaps the person who will most vividly embody the multi-tiered executive approach at the company is Julie Farman, who will wear hats in the artist and media relations and A&R areas.

The new artists signings seem to reflect Revolution's desire to dig in on the alternative battlefield. The first signing under the new banner is Seattle-based band Super Deluxe. Also on tap is L.A.-based band Sparkler, and

Southern California-group Man Will Surrender has the joined Revolution label.

Acts remaining with the label include: Kenny Wayne Shepherd, Letter To Cleo, Wakefand, Color Me Bad, Ahmad, Big Head Todd & The Monsters, D.O.C. and Lotion through a deal with SpinArt.

The Giant hinges in Nashville as the company's country division will remain under guidance of president/co-owner James Stroud and general manager Alan Shapiro.

**PolyGram Takes Sundance Global**

**POLYGRAM FILMED ENTERTAINMENT** has joined Robert Redford and Showtime Networks, Inc. as a key strategic and equity partner in the 24-hour, commercial-free, Sundance Channel premium service cable web which premiered in the U.S. February 29. With this agreement PolyGram steps into the lead spot to launch the Sundance Channel internationally and will contribute to the Channel's film content in the U.S. via a long-term output deal with Showtime. The announcement was made by Gary Africa, president/CEO of the Sundance Group; Michael Kuhn, PolyGram Filmed Entertainment president and Matthew C. Blank, Showtime president/CEO.

The Sundance Channel was spawned from the huge success of Redford's Sundance Film Festival which the producer/director/actor formed to show-
By J.S. Caet

A LARGE POP WITH SUGAR ON THE SIDE: Most all-ages shows tend to be torpid affairs with the crowd milling around for a few hours waiting for the headliner to play. Sunday the 3rd saw a very big exception to this rule at Browns as the four band lineup was not only good, but also a preview of things to come. Opening up was Arlington, VA's See Saw which has a CD released on the Simple Machine label out of the Washington, D.C. area. The guitar, drums and synth group has the ability to go from one catchy song to the next without running a particular idea into the ground. Though it was early when set started, the response to the band's music was particularly warm.

Glowing red hot is a duo from the Windy City—The Pulsars. The group which has only released a single seven-inch on Sweet Pea Records is already the beneficiary of the current singing frenzied atmosphere. The word is that the group already has been courted by five different majors, all of whom are ready to offer a substantial advance. Even though this was the third show the Pulsars had played in New York in four days, the room was packed to catch the guitar and drums, accompanied by a DAT, performance. One could certainly understand why there was so much buzz; plus, there was plenty of room for the group to explore in its musical quest.

The double guitar two-piece The Softies from the Pacific Northwest was on the other end of the evening's spectrum. The group's gentle understated songs of romantic love won and lost was like a small breeze that triggers all kinds of memories of more emotional times. The group has released an album on K Records entitled It's Love. Whether it is unreputed is as up to the listener's current state of mind.

Rounding off the evening was the new current buzz band, indie singer-songwriter Elliot Smith. Though he is currently part of the group Heatmiser which has signed to Virgin, his solo career also is starting to take off. His playing was low-key, but it was certainly not simple. Each of his songs had more than their share of hooks, and also lyrics that were almost as captivating as his voice or music. His self-titled second LP is out on the Kill Rock Stars label.

By Steve Baltin

THERE ARE SOME PEOPLE, who, the minute they step onto a stage you know they were born to perform. Canadian crooner k.d. lang proved at the first of her two nights at the Universal Amphitheatre that she is among that elite group. Opening with "Sexuality," the latest single from her most recent Warner Bros. release, All You Can Eat, lang dazzled the "convention of unconventional" fans with a two hour set that showed off her Chris Isaak-esque humor, great songs from both of her incarnations as a performer and the strongest set of pipes actively on the road.

Backed by a six-piece band, as well as the "champagne singers," a pair of female vocalists, lang kicked off the evening with a block of the romantic torch songs that characterize the undervalued All You Can Eat collection. Showing restraint on her vocals in the early going, lang established her humor prior to the ambient "Maybe." There were times when the audience was laughing so hard, it was difficult to focus on the music. However, that ended quickly when she performed, what in my mind is her signature song live, a show-stopping version of Roy Orbison's classic, "Cryin'". She then combined the two attributes on a delightful cover of "I Never Promised You A Rose Garden.

Throughout, lang demonstrated that she is the consummate entertainer, using costumes, banter and props such as bubbles to enhance the audience's enjoyment. But whether it be on her country selections, the fun-filled Lawrences' Walk bit or the beautiful "Barefoot" from one of lang's two recent soundtrack appearances, she showcased the talent that has made her an award winning favorite. By the time she closed with the obvious "Constant Craving," lang had earned every one of the many standing ovations the adoring crowd showered upon her.

If lang comes through your town, don't miss her. If you've never seen this dazzling performer before, you're in for a treat. And if you have, you don't need me to remind you.

SOUTH BY SOUTHWEST SCHEDULE ANNOUNCED: Once again it's that time, where the music business leaves L.A. and N.Y. to converge on Austin, TX for the annual South by Southwest conference. This year's event, the 14th, will showcase 210 unsigned bands, 298 acts on indie labels and 94 major label artists.

As always, the festivities kick off with the Austin Music Awards, presented by the Austin Chronicle. Then the shows kick in. Among the acts invited to perform are, Hammell On Trial, Ben Folds Five, The Dandy Warhols, The Meices, Self, Syd Straw, Arlo Guthrie, George Clinton & The P-Funk All-Stars, Peter Case (solo and with the Plimsouls), Rosie Flores, the Mysteries Of Life, Furr Squirrels, Low, Ace Tone, Velocity Girl, The Grifters, Joe Henry, Underground Lovers, Radiohead, Pursuit Of Happiness and Ruby.

In addition, specialty showcases will feature such renowned acts as Randy Newman. With a line-up like this, it's easy to see why more and more people think of this as the top music convention in the States.

Here's a new one. A rock band up before noon. At least we hope they were. I.R.S. Records' act GREN played a noontime show at Snow Summit, Bear Bottom Lodge for KCAL and their morning show. The L.A. band has since gone back out with the Ramones. Guarantee they won't be up before noon again anytime soon. Pictured (l-r): Rob Weldon, I.R.S. Records; MJ Mathews, KCAL; Marcus Gonzalez and Brett White, GREN; Melissa Spillane and Greg Spillane, KCAL Morning Show; Possum, GREN; Jay Smith, KCAL Morning News.
Los Lobos: No Colossal Head’s For These Guys

By Steve Baltin

IT'S THE MORNING AFTER THE GRAMMY’S. Los Lobos has just won yet another award, adding to the band’s storied 23-year career. Out in front of Warner Bros. Burbank offices everyone is shaking hands with the three guys on time for the band’s press day and offering congratulations. Yeah, interviewing these guys is gonna be a breeze.

Already critical heroes, the East Los Angeles quintet has just released the eclectic and triumphant Mitchell Froom produced Colossal Head, the band’s first new studio album since 1992’s widely hailed Kiko. A collection that garnered them the best notices of the band’s career, it prompted years of successful touring. Now, the cycle is about to begin again. Cash Box spoke with bassist Conrad Lozano, and later saxophone player Steve Berlin joined us to talk about the awards, how to keep it fresh and the secret to the massive respect Los Lobos has earned.

Los Lobos
Cash Box: With all the critical accolades you’ve received, are you still surprised when you win awards?
C.L.: Oh yeah. Because there’s some good people out there and good music. We never take anything for granted. It was a surprise, it really was.
C.B.: Did you go to the parties afterwards?
C.L.: No. Cause my wife had to work the next day and I had to come here, so I didn’t wanna go partying and then stop at 10:00 or whatever.
C.B.: Is it still fun to go to those things?
C.L.: I enjoy it. Some of the other guys get bored with it, but I still enjoy it. My wife likes it.
C.B.: Do you remember what year you were nominated for your first Grammy?
C.L.: It was 1981, ’82. It was the very first or second time they had the Mexican-American category.
C.B.: Is it funny to think of how much things have changed since then for you guys as a band?
C.L.: We’re going on 23 years of being a band. It’s been more like a family situation for us. Even before the band was formed we’ve been very close friends. And I guess it’s really lasted because of the friendship.
C.B.: Are you all from L.A.?
C.L.: Yeah, all except Steve. Steve is actually from Philadelphia. He lives up in Seattle now. But we’re all from East L.A. We all went to the same high school, Garfield High School.
C.B.: Not many bands can stay together as long as you guys have been able to.
C.L.: We’ve had our ups and downs. We’ve had disagreements, but I think the friendship thing is stronger than getting angry and staying angry.
C.B.: Do you think your side endeavors play a big part in keeping music fresh for you as a band?
C.L.: Absolutely. That’s a very good point. The fact that there is such a big variety of interest in music as far as the different types of music, and the fact that we do all these different things and we can play all these different instruments as far as the instrumentation that we use on stage, and sometimes when we do the acoustic shows there’s always different instruments and everybody has an interest in finding new sounds and new things to make notice with us. The opportunity of doing all these projects really helped us. We can bring all that stuff out and try it out and experiment.
C.B.: It definitely comes across on the record. Every song on Colossal Head has its own feel.
C.L.: That’s what makes recording the record fun. Being able to try something different everytime. Each song lends itself to different instrumentation. That way we don’t get bored with it. And then working with the producers that you can get the project done pretty quickly. Usually the first, second or third takes are the best takes and there’s no sense in wasting times and going on and doing it over and over again. Usually the first takes are the best ones.
C.B.: Because you have been together so long and are so close, does it make it hard to find people to work with from the outside?
C.L.: Yeah, that is the hard part there. And that’s why the people that we worked with on this record, they’re so…they sort of blended into our little arena. There’s a lot of people that we worked with in the past that we didn’t really wanna work with again cause it was just too difficult.
C.B.: What do you look for in someone you work with?
C.L.: The most important things of course are a real strong knowledge of the recording studio itself, how things work there. And someone that is somewhat like us, cares about what the project’s about—like us. We have to feel that they care about the project, that’s a real strong point. And they make it easy to work with. That lends a strong band in picking who we work with. That’s why the team we have now is a very strong team and we wanna keep using the same team. It works well.
C.B.: So, even though your records sound unique from each other you plan on using the same team?
C.L.: Definitely. If we can.
C.B.: Don’t you think though, that because you experiment with your sound so much that you can learn more from mixing up who you work with?
C.L.: Nothing lasts forever. We’ll keep the same team as long as we can, but then I’m sure eventually it’ll have to change. And then maybe at the time it’s the right time to make that change. And that’s always good. Change is always good.
C.B.: Four years is a long time between albums. Do you ever feel pressure as a band to get music to your fans any quicker?
C.L.: There are times when a few fans have said, “Hey man, when are you guys gonna come out with something new?” It’s just that the way things have ran for us, we have to spend a lot of time on the road. This band pays their bills by working on the road. We’re a working band and that’s what we have to do. And promoting the last record goes on for a year or two sometimes. It’s kind of a drag that that’s the way it works out. I think we’re gonna try to step it up, so we put something new out every two years at least.
C.B.: Do you think that most people don’t understand that you still have to support yourself by being on the road?
C.L.: I don’t know if they understand it or not (Steve Berlin walks in). Hopefully they’ll understand the reason we don’t put a record out every year is because we can’t.
C.B.: Is there anything you guys wanna talk about?
S.B.: Did you talk about the movie?
C.B.: The film we just finished, Feeling Minnesota. Yeah, we haven’t talked about that. It’s with Keauu Reeves, Dan Ackroyd, Courtney Love, Cameron Diaz and what’s his name? I forget his name.
S.B.: Vincent D’Onofrio.
C.B.: And you guys did the score for it?
C.L.: Yeah.
S.B.: We’re pretty proud of it. It’s our first non-Hispanic related movie. I mean the first time we’ve been given a big movie score with no obvious connections. And Valdez is a close friend of ours, so La Bandita was kind of like a no-brainer. This was definitely a huge leap of faith on the part of a lot of people for us to score a movie like this. It was really hard work. But it’s a really good movie and I think the soundtrack works really well.
REVIEWS
By Steve Baltin

7 YEAR BITCH: "The History Of My Future" (Atlantic 6650)

The bitch is back. The lead single from the quartet's forthcoming release, Gato Negro is a rapid-fire bullet aimed point blank between the eyes. With its driving chorus, pulsating beat and searing energy the song scores a direct bullseye. The band may have the same problem it had in the past, not fitting a specific radio format. But the four-some has managed to build its audience regardless, and people are listening. Radio would be wise to do the same. Also, heed the slightly more accessible "22,960 Miles Per Hour.

ANA BLACK: "Dorothy Gale" (Public Records 1022-6)

Give Marilyn Manson a genuine attitude, plying 'em with hallucinogens and send 'em down the Yellow Brick Road. In the free-floating energy of L.A. by way of Canadian outfall. An ode to Judy Garland from the dark side, "Dorothy Gale" works as a sort of demented counterpart to Elton John's homage to Marilyn, "Candle In The Wind." Also features the suitable eerie "Run."

THE PRESIDENTS OF THE UNITED STATES OF AMERICA: "Teachera" (Columbia 72825)

Can you make it novel? The Seattle threesome continues its run up the charts with this Modern Rock favorite. This homage to fruit has all the same quirks that made "Lump" a smash. And with growing MTV support behind it, the band is on the rise. Adding to the appeal of this single is the appearance of three unreleased tracks, as well as the band's contribution to the Home Alive: The Art Of Self Defense CD.

TEARS FOR FEARS: "Secrets" (Epic 7717)

The latest release from the band's strong Roanoke, The Kings Of Spain CD is a lovely ballad that finds Roland Orzabal and musicians letting out a greatdeal of emotion. The result is a track that could fit well in at CHIR, as well as Adult Contemporary. The band that once wanted to rule the world is growing up.

PICK OF THE WEEK

AFGHAN WHIGS: "Honky's Ladder" (Elektra 9442)

"Got you where I want you, m---f---er" snaps Greg Dulli and away we go. The Cincinnati band is back with the follow-up to 1993's brillian breakthrough collection, Gentleman. Every bit as in your face as past Whigs material, "Honky's Ladder" is a jamming rock song laced with the soul the group exhibited on the soundtrack to Beautiful Girls. Fiery, explosive, confrontational, kick-ass, it's everything a fan expects a Whigs song to be. As such, expect to hear a lot of demand for this at AOR and Modern Rock outlets. And MTV should jump on the bandwagon pretty quick, as well.
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<td>44</td>
<td>Tragic Kingdom</td>
<td>(Trauma/Interscope 92560)</td>
</tr>
</tbody>
</table>

**CASH BOX TOP 100 POP ALBUMS**

**MARCH 16, 1996**

1. **COLLECTIVE SOUL** (Atlantic/AG 62745) .. Collective Soul 46 49
2. **MISS THANG** (Rowdy/Arista 37086) .. Monica 43 30
3. **ONE HOT Minute** (Warner Bros. 46733) .. Red Hot Chili Peppers 49 23
4. **DANGEROUS MINDS** (MCA 11225) .. Soundtrack 47 29
5. **SOUVENIRS: GREATEST HITS** (MCA 11394) .. Gin Gill 35 13
6. **HELL FREEZES OVER** (Geffen 24725) .. The Eagles 46 67
7. **ALICE IN CHAINS** (Columbia 67248) .. Alice In Chains 48 15
8. **RESIDENT ALIEN** (MCA/EGE 68134) .. Spacehog 53 5
9. **E. 1999 ETERNAL** (Warner Bros. 45873) .. Bone Thugs N Harmony 54 67
10. **SOLO** .. Solo 61 9

**DONT BE A MENACE TO SOUTH CENTRAL**

(Island 52414)

1. **NEW BEGINNINGS** (Elektra 61550) .. Travis Chapman 68 14
2. **MR. HOLLAND'S OPUS** (Polydor 29508) .. Soundtrack 55 6
3. **OZZOSIS** (Elektra 67091) .. Ozzy Osbourne 58 17
4. **IT MATTERS TO ME** (Warner Bros. 45872) .. Faith Hill 52 25
5. **THE HITS** (Liberty 26569) .. Garth Brooks 60 63
6. **THE GRAY RACE** (Atlantic 82870) .. Bad Religion DEBUT
7. **LAY IT DOWN** (Geffen 24952) .. Cowboy Junkies DEBUT
8. **A THIN LINE BETWEEN LOVE & HATE** (Warner Bros. 46134) .. Soundtrack 80 3
9. **LOOKING EAST** (Elektra 61867) .. Jackson Browne 56 3
10. **JOCK JAMS VOL. 1** (Tommy Boy 1137) .. Various Artists 62 27
11. **TAKE ME TO YOUR LEADER** (Chordant 20675) .. Newsboys 50 2
12. **Q'S JOOK JOINT** (Geffen 45875) .. Quincy Jones 59 15
13. **MORTAL KOMBAT: VFTV 6116** .. Soundtrack 65 26
14. **GREATEST HITS** (Capitol 30334) .. Bob Seger & The Silver Bullet Band 67 28
15. **FROGSTOMP** (Epic 70247) .. Silverchair 63 32
16. **PUFF PUN** (MCA 11103) .. Soundtrack 70 69
17. **FOO FIGHTERS** (Cappell 34027) .. Foo Fighters 83 33
18. **DEAD MAN WALKING** (Columbia 67522) .. Soundtrack 64 7
19. **OFF THE HOOK** (So So Def/Columbia 67022) .. Xscape 69 29
20. **KORN** (Immortal/Ep 60633) .. Korn 74 8
21. **VAULT** (Mercury 52571) .. De Leonp 72 16
22. **CLUB MIX '96 VOL 1** (Geffen/Virgin/Tele 6218) .. Various Artists 92 2
23. **TIME MARCHES ON** (Atlantic 32266) .. Lawrence 71 6
24. **DESIGN OF A DECADE 1986-1995** (MCA 50939) .. Janet Jackson 73 19
25. **ALL I WANT** (Curtis 77000) .. Tim McGraw 77 22
26. **THROWING COPP** (Radioactive/MCA 10097) .. Live 79 95
27. **WHITE GARAGE** (Warner Bros. 60924) .. Various Artists 80 9
28. **MEDUSA** (Arista 25717) .. Various Artists 81 76
29. **ASTRO-CREEP 2000** (Geffen 24908) .. White Zombie 84 45
30. **CYPRUS HILL III** (TEMPLES OF BOOM) (Ruffhouse/Columbia 66911) .. Cypress Hill 86 16
31. **HOME** (Raintmaker/Interscope 92608) .. Various Artists 75 5
32. **THE SONGS OF WEST SIDE STORY** (The Grammy Recordings) .. Various Artists 76 5
33. **RUBBERNECK** (Interscope/AG 922402) .. Toadies 87 24
34. **COOL YOUTH** (MCA 503203) .. Boyz II Men 81 76
35. **JOHN MICHAEL MONTGOMERY** (Atlantic 82728) .. John Michael Montgomery 93 48
36. **FILTH PIG** (Warner Bros. 45633) .. Ministry 82 5
37. **BEAUTIFUL GIRLS** (Elektra 61884) .. Soundtrack 76 2
38. **THE BRIDGE** (Arista 10895) .. Ace Of Base 88 14
39. **STARTING OVER** (MCA 11024) .. Reba McEntire 89 20
40. **GREATEST HITS 1985-1995** (Columbia 67200) .. Michael Bolton 78 22
41. **ACTUAL MILES: HENLEY'S GREATEST Hits** (Geffen 24834) .. Don Henley 99 13
42. **JESUS FREAK** (Forefront/Chordant 25140) .. DC Talk 95 13
43. **BLOOM** (Chordant 25144) .. Audio Adrenaline 57 2
44. **HIT IT** (MCA 1365) .. Immature 96 9
45. **SOUL FOOD** (Laface/Arista 26015) .. Goodie Mob 97 9
**POP ALBUMS**

**REVIEWS by Steve Balter**

**SKINNY PUPPY: The Process**

(American 43057-2)

Dedicated to the memory of keyboardist D.R. Goettel, this collection is slated to be the swan song of the Canadian industrial pioneers even before Goettel’s untimely death last year. But, it takes on even more poignancy. And surprisingly, that emotion is somewhat evident. Sure, it’s high output vibe is apparent, as is the pulsating anger. But there’s melody as well. Especially on the gothic “Candy.” Skinny Puppy is one of those bands that was never appreciated when it was around, but this strong disc will go a long way to gaining the group the posthumous cult success it deserves.

**SCHUM: Grow (WORK 67322-2)**

Fusing together an ’80s vibe reminiscent of the Fixx and the Call with a post-modern (not surprisingly, the name of the first track on the record) feel, Schum transcends the goofiness of its name to create a sound that will grab listeners. The quartet doesn’t veer too far from the blinding rock of “Run,” thought the opening verses of “Big Big City” reflect a slight punk influence. Also of note is the fiery “Last Sad Song.” With an opening spot for critically-launched Ruby, Schum at least has chance to be heard. Now, if only the members changed their name.

**HOG: Nothing Sacred (DGC 24058)**

An L.A. threesome formed in late 1994, Hog has a unique melding of aggressive rock and pop hooks that gives the band’s 13-song debut a familiar sound independent of a specific era. If one is forced to jumpcut to find a reference point, hard glam rock wouldn’t be completely off base. But on the Cheap Trick-influenced “Don’t Know Why,” guitarist/vocalist Kirk Miller, bass player Dillinger and drummer Matt Gillis veer away from the edge of defiance of “Shut Down.” And the sweet tone of “Medicine” will throw you further off killer.

**BLAMELESS: The Signs Are All There (Atlantic 82770-2)**

Atlantic makes its entry into the Brit-pop wars with Blameless’ highly infectious debut CD. Though the band has been much hyped in its native England (isn’t that redundant at this point?), no one is gonna confuse Blameless with Supergroup or Oasis. The group’s 13-song debut was produced and engineered at the famed Fort Apache studios in Boston. And it shows. There’s much more guitar work going on here than the band’s peers use. The sound works well for them, giving Blameless just enough edge to stand out, but enough Brit to appeal to the Anglophiles. As a result, look for AOR and Modern Rock charting. Choice cuts include “Town Clowns,” “Digger” and “So Debonair.”

**PICKS OF THE WEEK**

**KISS: Unplugged (Mercury 314 528 950)**

Meat Loaf did it. The Eagles did it. Well, get ready for KISS-mania the second time around. If you saw the four make-up clad original members on the Grammys, you know the buzz is growing. And it’s going to get stronger when the band hits the road this summer for what promises to be one of the biggest tours of the year. The impetus for all this is KISS Unplugged. Though very little on this 15-song collection actually sounds “unplugged” it doesn’t really matter. KISS was never about taking chances musically. The result of the band’s tried and true approach is more like a greatest hits, including “Beth,” “Domino” and “Rock N’ Roll All Night.” Given that most of us wouldn’t have dropped those old KISS records out, KISS Unplugged is a good excuse to crank up “Do You Love Me” one more time.

**LUSH: Lovelife (4AD/Reprise 46170-2)**

Since the quartet formed in 1988, Lush has found critical acclaim in its native U.K. and a cult following in the States with release of Spooky. An album that earned the foursome a spot on one of the early Lollapalooza tours. Up to this point though, its never gone beyond that. But on its first release in two years, Lush takes what should be a major step to wider popularity. Once again highlighting the catchy vocals of Miki Bernyi and Emma Anderson, Lovelife is an album buzzing over with enthusiastic pop hooks. Just check out “Heavenly Nobodies,” “Papasan” and “Runaway.” And on the dramatic “Tralala” the Go-Go’s like “The Childcatcher.” the band shows it can stretch beyond one note. An album worthy of a long look.
# Cash Box Top 100 Urban Singles March 16, 1996

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist(s)</th>
<th>Label/Other Info</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Low Down (Nobody Has To Know)</td>
<td>R. Kelly feat. Ronald Isley</td>
<td>Island 85433</td>
</tr>
<tr>
<td>2</td>
<td>All the Things (Your Man Won't Do)</td>
<td>Mary J. Blige</td>
<td>Arista 12957</td>
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<tr>
<td>3</td>
<td>I'm Not Gonna Cry (From &quot;Waiting To Exhale&quot;)</td>
<td>Brandy, Yo-Yo, &amp; Mobb Deep</td>
<td>EMI 255543</td>
</tr>
<tr>
<td>4</td>
<td>Lady (Anita 7904)</td>
<td>D'Angelo</td>
<td>Total 5 15</td>
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<tr>
<td>5</td>
<td>Do No One Else (Anita 7904)</td>
<td>D'Angelo</td>
<td>Total 5 15</td>
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<tr>
<td>6</td>
<td>I Will Survive (RCA 64992)</td>
<td>Chante Sango</td>
<td>11 4</td>
</tr>
<tr>
<td>7</td>
<td>Nobody Knows (L.A Face/Anita 4115)</td>
<td>The Tony Rich Project</td>
<td>9 9</td>
</tr>
<tr>
<td>8</td>
<td>Before You Walk Out of My Life (I Like This and I Like That)</td>
<td>(Atlantic 5052)</td>
<td>Monica 8 24</td>
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<tr>
<td>9</td>
<td>Where Do You Want Me to Put It? (Perspective/A&amp;M)</td>
<td>Solo 10 12</td>
<td>Junior M.A.F.L.A. 7 7</td>
</tr>
<tr>
<td>10</td>
<td>Get Money (Big Beat 9007)</td>
<td>Eazy-E</td>
<td>Groove Theory 22 7</td>
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<tr>
<td>11</td>
<td>Tonite's the Night (Ruffhouse/Columbia 7900)</td>
<td>Kris Kross</td>
<td>Kris Kross 13 12</td>
</tr>
<tr>
<td>12</td>
<td>One Sweet Day (Columbia 9070)</td>
<td>Mariah Carey &amp; Boyz II Men</td>
<td>14 15</td>
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<tr>
<td>13</td>
<td>Stairway to Heaven (Def/Universe/Intercope 80936)</td>
<td>Pure Soul 18 5</td>
<td>Lisa &amp; Yvette 10 72</td>
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<tr>
<td>14</td>
<td>Who Do You Love (Anita 79323)</td>
<td>Deborah Cox</td>
<td>19 9</td>
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<tr>
<td>15</td>
<td>I Need to Breathe (Epic/99512)</td>
<td>Eddie &amp; Gerald Levert</td>
<td>17 4</td>
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<tr>
<td>16</td>
<td>Fu-Gee-La (Ruffhouse/Columbia 78194)</td>
<td>The Fugees</td>
<td>12 9</td>
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<tr>
<td>17</td>
<td>Do It (Def Jam/RCA/Island 576120)</td>
<td>LL Cool J</td>
<td>DEBUT</td>
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<tr>
<td>18</td>
<td>Keep Tryin' (Epic 78197)</td>
<td>Groove Theory</td>
<td>22 7</td>
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<tr>
<td>19</td>
<td>Can't Be Waiting My Time (From &quot;Don't Be a Menace&quot;)</td>
<td>(Island 854538)</td>
<td>Mona Lisa Feat. Lost Boyz 21 5</td>
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<tr>
<td>20</td>
<td>A Thin Line Between Love &amp; Hate</td>
<td>(Jax/Mac/Warner Bros. 7699)</td>
<td>27 6</td>
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<tr>
<td>21</td>
<td>Love U 4 Life (Up town/MCA 12586)</td>
<td>Jodeci</td>
<td>24 18</td>
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<tr>
<td>22</td>
<td>Soon As I'm Home (Bad Boy/Anita 90041)</td>
<td>Faith Evans</td>
<td>15 14</td>
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<tr>
<td>23</td>
<td>Exhale (Sho Happen) (From &quot;Waiting to Exhale&quot;)</td>
<td>(Anita 2855)</td>
<td>Whitney Houston 25 16</td>
</tr>
<tr>
<td>24</td>
<td>We Got It (MCA 55143)</td>
<td>Immature</td>
<td>16 14</td>
</tr>
<tr>
<td>25</td>
<td>You Want This Party Started</td>
<td>(Warner Bros. 17753)</td>
<td>27 6</td>
</tr>
<tr>
<td>26</td>
<td>Visions of a Sunset (From &quot;Mr. Holland's Opus&quot;)</td>
<td>Shrick Stevens</td>
<td>26 9</td>
</tr>
<tr>
<td>27</td>
<td>Hey Lover (Def Jam 7905)</td>
<td>LL Cool J</td>
<td>28 17</td>
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<tr>
<td>28</td>
<td>S-Clock (MCA 50505)</td>
<td>Nonchalant</td>
<td>33 3</td>
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<tr>
<td>29</td>
<td>Everyday &amp; Everyday (Loud/RCA 6490)</td>
<td>Yvette Michelle</td>
<td>20 6</td>
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<tr>
<td>30</td>
<td>Ever Since You Went Away (Big Beat/Atlantic 95121)</td>
<td>Art N Soul</td>
<td>35 5</td>
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<tr>
<td>31</td>
<td>I Miss You (Come Back Home)</td>
<td>(From &quot;New York Undercover&quot;)</td>
<td>55107</td>
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<tr>
<td>32</td>
<td>Where Ever You Are (Eastwest 95353)</td>
<td>Terry Ellis</td>
<td>30 22</td>
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<tr>
<td>33</td>
<td>Woo-Hah Got You All in Check (Elektra 66050)</td>
<td>Busta Rhymes</td>
<td>80 2</td>
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<tr>
<td>34</td>
<td>Who Can I Run To (So So Def/Columbia 78056)</td>
<td>Xscape</td>
<td>31 21</td>
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<tr>
<td>35</td>
<td>Tell Me (MCA 7791)</td>
<td>Groove Theory</td>
<td>32 31</td>
</tr>
<tr>
<td>36</td>
<td>Don't Waste My Time (MCA 64833)</td>
<td>Da-Dee</td>
<td>40 3</td>
</tr>
<tr>
<td>37</td>
<td>Keep On, Keepin' On (Flavor Unit/Eastwest/EGG 64302)</td>
<td>MC Lyte Feat. Xscape</td>
<td>Drum 24 7</td>
</tr>
</tbody>
</table>

**This Week's #1:** R. Kelly

**To Watch:** LL Cool J

**Quincy Jones Feat. Tamia** 34 19
TOP 75 R&B ALBUMS
CASH BOX • MARCH 16, 1996

1. ALL EYES ON ME (Death Row/Interscope 24204) ... 2Pac 1 3
2. WAITING TO EXHALE (Arista 18796) ... Soundtrack 2 13
3. THE SCORE (Ruffhouse/Columbia 67147) ... Fugees 3 4
4. BROOKLYN SUGAR (Rhino 23259) ... D’Angelo 4 34
5. R. KELLY (Jive 41579) ... R. Kelly 5 13
6. TOTAL (Arista 73000) ... Total 6 3
7. GOLD (Motown Perspective 49017) ... LL Cool J 10 27
8. MR. SMITH (RCA/Def Jam 52345) ... LL Cool J 12 21
9. DAY DREAM (Columbia 67000) ... Mariah Carey 9 17
10. YOUNG RICH AND DANGEROUS (Ruffhouse/Columbia 6744) ... Kris Kross 8 8
11. DON'T BE A MENACE TO SOUTH CENTRAL... 11 8
12. A THIN LINE BETWEEN LOVE AND RAGE (Warner Bros. 1634) ... Eazy E 7 5
13. DOGG FOOD (Death Row/Interscope/ Priority 5054) ... Tha Dogg Pound 12 13
14. MISS THANG (Rowdy/Arista 37006) ... Monica 17 29
15. Q'S JO'K JOINT (Quest 69275) ... Xscape 25 31
16. FOX OF THE BIRD (So So Def/Columbia 50722) ... Goodie Mob 18 15
17. CONSPIRACY (Undis/Dig Beatz AG 92514) ... Junior M.A.F.I.A. 14 25
18. FAITH IN THE STREET (Jive 27900) ... Faith Evans 19 24
19. ON TOP OF THE WORLD (Relativity 1521) ... EightBall & MJG 20 16
20. FATHER & SON (Elektra 61859) ... Eddie & Gerald Levert 23 20

FUNKMASTER EXPENDABLES ORK (Loud/RCA 56005) ... Various Artists 22 14
21. WORDS (LaFace/Arista 26222) ... The Tony Rich Project 27 7
22. SWEET SMILES (MCA Records 98103) ... Coolio 32 14
23. E. 1999 ETERNAL (Rhuthless/Related 5539) ... Bone Thugs N Harmony 26 30
24. CRASSZYSUCK (LaFace/Arista 20000) ... TLG 63 11
25. GAFFIN'S PARADISE (Tommy Boy 1141) ... Immature 24 11
26. PSYCHOTIC GENIUS (Lil'Let/Interspace 41335) ... Ganksta N-I-P DEBUT
27. SILK (Elektra 61849) ... Silk 28 13
28. YOUNG M.O.B. (Def Jam/RCA/I [I] 822) ... The Chosen One 31 14
29. GROOVE THEORY (Epic 57421) ... Groove Theory 31 17
30. LIQUID SWORDS (Geffen 2413) ... GeniusGZA 45 14
31. MYSTICS (Indiana/21st Century 65001) ... Lord Finesse DEBUT
32. THE AWEAKENING (Penalty/Tommy Boy 3035) ... Lord Finesse DEBUT
33. THINKING ABOUT YOU (GRP 6829) ... Jerald Daemon 39 8
34. THE SHOWS THE AFTER PARTY (Def Jam 11258) ... Jodeci 33 31
35. I REMEMBER YOU (Polydor/AMI 525820) ... Brian McKnight 35 28
36. CYPRESS HILL III (Tempters Of Doom) ... Cypress Hill 36 16
37. MOODS (Mercury 528755) ... Will Downing 38 14
38. DOUBLE OR NOTHING (Def Jam/RCA/I [I] 20236) ... Erick Sermon 41 15
39. SISTERS OF THE SOUL (Deja Vu/ATL 11252) ... Al Green 51 28
40. MY LIFE (MCA/Employment 11158) ... Mary J. Blige 45 65
41. ONLY BUILT 4 CUBAN LINX (Def J 66067) ... Chakewon 42 30
42. THE 25TH DECADE (Westcoast 1986/1996) ... Janet Jackson 44 18
43. 154039) ... Janet Jackson 44 18
44. GAME RELATED (Sick Wid It/Rave 41562) ... The Click 47 15
45. I REFUSE TO BE LONELY (Poly/Dot/11000) ... Phyllis Hyman 40 14
46. DANGEROUS MINDS (MCA 11238) ... Soundtrack 66 28
47. DEBORAH COX (Arista 18761) ... Deborah Cox RE-ENTRY
48. DOWNTOWN HUSTLERS (Motown/ Priority 53993) ... Various Artists 43 9
49. JOEAL'S ONE'S ENVY (Columbia 1339) ... Fat Joe 49 17
50. SOUTHERN GENT (Eastwest/EEG 61587) ... Terry Ellis 50 13
51. GREATER HITS (Big Stuff/Capitol 33909) ... Al Green 51 28
52. RATED G (Epic 72055) ... Top Authority 52 14
53. THE BEST OF S.O.S. BAND (Tabu Motown 539504) ... S.O.S Ban 33 17
54. N (Motown 53032) ... Boyz II Men 48 74
55. RATED G (Rap/Hot 40758) ... 5th Ward Boyz 59 8
56. ME AGAINST THE WORLD (Interscope 92590) ... 2Pac 54 49
57. PURE SOUL (Capri/Sanctuary/Interspace 92366) ... Pure Soul 55 18
58. KIRK FRANKLIN & FAMILY (CFS/C 72119) ... Kirk Franklin & Family 56 61
59. GET THIS PARTY STARTED (Ar&U 61087) ... Kilo RE-ENTRY
60. 1990 SICK JUX (4153) ... Spice 57 1
61. LABRACALIFORNIA (Delicious Viny/ Capitol 35102) ... Sinbad 58 13
62. NEW LIFE (Atlantic 20503) ... Intro 60 16
63. THE REMIX COLLECTION (Motown 53058) ... Boyz II Men 62 14
64. LIBERTY FINAL (Power 50644) ... Eazy E 63 11
65. LIVIN' PROOF (Puff Daddy/PPR/Lil' 52047) ... Group Home 64 12
66. DO OR DIE (EMI 20631) ... A.Z 65 19
67. MOODCROVES: A SENSUAL COLLECTION Vol.1 (Rhino/AG 71583) ... Various Artists 67 5
68. FRIDAY (Priority 53959) ... Soundtrack 68 46
69. ANTHOLOGY (The Right Stuff/California 35858) ... Maze Feat. Frankie Beverly 69 5
70. DONT TRY THIS AT HOME (MCA 11242) ... Dangerous Crew 72 12
71. DEAD PRESIDENTS (Capitol 32346) ... Dangerous Crew 72 12
72. ENTER THE WU-TANG (36 CHAMBERS) (Loud/RCA 66036) ... Wu-Tang Clan 71 89

By Gil L. Robertson IV

CAPITOL FUROR CONTINUES: The dust still hasn't settled over Capitol, which recently dismantled its entire Urban music division. The announcement was met with a great deal of shock and dismay, at what many in the urban community feel is invidious of attitudes throughout the music industry. "I don't know if it's affirmative backlash, the demise of the black executive or what," said a well placed industry insider, who added, "In the face of all that urban music has contributed to this industry, urban music executives and artists are still treated like stepchildren. Capitol's move sends out the wrong signals to the industry and it is something that needs to be addressed if the urban art form is to remain viable." At present it is unclear as to which Capitol acts will be dropped from the label and which will be transferred to the urban division of Capitol's parent company EMI. Expect more to follow.

DIS N' DATE: WBLS-FM in association with RCA and recording artist Chantay Savage will conduct an I Will Survive promotion that entitles radio listeners to have their gas, heat, phone and electricity bills paid. The lucky listeners will be selected on Monday, March 25th by radio personalities Ken Webb and Frankie Crocker. The complexities of packaging and mounting concert tours in an increasingly competitive market will be discussed at the next Los Angeles Music Network panel which takes place at the S.I.R. Theatre on Tuesday, March 26. Speakers include Ian Copeland, Moss Jacobs, Larry Weinraub and Anita Rivas. Recent Grammy winner Coolio has signed on for a special guest-starring role on the hit Fox series Space Above and Beyond. He will appear on the show as The Host, an enigmatic owner/operator of a resort-like spaceship. Look for the episode to air in April.

Youth Entertainment Summer, Y.E.S. To Jobs is a non-profit organization whose purpose is to introduce deserving, minority, high school students 16-18 to career opportunities behind the scenes in the entertainment industry. The organization recruits, pre-screens, monitors and evaluates student performance, provides orientation, career seminars and examination activities for selected participants. Celebrating its 10th year of summer activity, the organization is always looking for new sponsors. For more information please contact 213-469-2411, ext. 3598. Check out the new single, "You're The One," by RCA mega-group SWV.

Pictured standing (l-r) are Motown CEO-president, Andre Harrell; Motown chairman, Clarence Avant; with Motown legend Stevie Wonder in Los Angeles at Raleigh Studios in Los Angeles on Monday, February 26, 1996 for Motown's salute to Wonder for his Lifetime Achievement Award Grammy this year.
THE RHyme

FUGEES BUST THROUGH THE CEILING WITH NEW ALBUM: Columbia recording artists The Fugees are taking the rap/hip-hop world by storm with their new album The Score, which has taken a 10% sales jump since its release two weeks ago. The band is currently in New York taping segments for MTV's Squir TV and Yo MTV Raps, as well as an appearance on BET's Video Soul. Additionally, the group will be headlining a major U.S. club tour with LaFace recording artists The Goodie Mob and Geffen recording act The Roots.

RAP-A-LOT RECORDS EXPANDS TIES TO NOO TRYTE: In a move that will enhance the already existing cooperative between the companies, Ken Berry, chairman and CEO of Virgin Music Group Worldwide, recently announced a new long-term relationship between Virgin Records' Noo Trute label and the Houston based Rap-A-Lot recording label. Under the new pact, Rap-A-Lot will continue to be guided by label founder and CEO James Smith, who will maintain complete autonomy in acquiring and developing talent. Noo Trute president Eric L. Brooks will continue to oversee strategic planning of Rap-A-Lot campaigns within Virgin Records' marketing and distribution infrastructure, enabling Rap-A-Lot artists to reach wide mainstream audiences. The new relationship solidifies ties between Rap-A-Lot, one of rap music's premier independent labels for a decade, and Noo Trute, a bold new entrant that has rapidly emerged as a major force in the rap field since its launch two years ago.

DIS N' DAT: In a move that confirms the independent label's continuing advance into soundtracks, Priority Records announces the release of The Substitute, a joint venture with LVE Entertainment, distributed by Orion, the film stars Tom Berenger, Diane Venora, Glenn Plummer and Ernie Hudson. The soundtrack features the best of Priority talent, among them, the gold-selling Mac 10, platinum seller Ice Cube, Organized Konfusion and Ras Kass. Other artists featured include Intense Method, Method Man, Master P, TRU and Afro-Rican among others. The Substitute opens wide nationwide April 19 and the album drops on April 9. Congratulations to Rip It Records' owners Louis Bell and Barry Du Fae, who received the 1997 Merit Award at the 7th Annual Jammy Awards.

Little Kim Gets Skin deep - Junior M.A.F.I.A.'s Little Kim joined Loose Cannon trio SKINDEEP in the Jeff Byrd lensed video for the group's debut single "No More Games," which was shot in New York recently. The producer of the track, Clark Kent, also shot a cameo in the video. Pictured here, standing surrounding Little Kim (seated) are (left): Skind deep members Freekic, Rick the Gangsta; producer Clark Kent; FM Rocks director Jeff Byrd; and Skind deep's Smoove.
RIM SHOTS: Tony Bennett on Saturday and Gladys Knight on Sunday will headline the eclectic bill for the two-day 18th annual Playboy Jazz Festival set for June 15 & 16 at the Hollywood Bowl. The diverse and talented main event, as usual, will be preceded by a series of community-based free concerts under the Playboy banner that offers an equally broad offering and will surely heighten attendance, which has steadily increased in the last five years. At the always-anticipated press conference held each year at the expansive mansion occupied by Playboy founder and godfather Hugh Hefner (he was "under the weather" and didn't show this year), several of the stars highlighting this year's jazz fest were on hand to be introduced by George Wein of Festival Prods, which co-produces the event with Playboy Jazz Festival's Richard Rosensweig.

McCoy Tyner, Dianne Reeves and Lalo Shifrin, who will unveil a tribute to the late Dizzy Gillespie titled Gillespliana, were at the press conference and will appear during the Saturday staging headlined by Bennett. Also on the Saturday bill are: Fourplay, Yellowjackets, Joe Lovano Quartet, Eddie Palmieri Octet, Thelonious Monk Institute Jazz Ambassador and Creighohn Playboy Poet and Elite Choir. A special feature during the Saturday set will be the world premiere of the musical version of Maya Angelou's poem "On the Pulse of Morning" which was composed by Russ Ferrante of the Yellowjackets, which will perform the piece with the Crenshaw High School Elite Choir and Lori Perry. The choir and the Yellowjackets will be joined by Reeves in a special arrangement of "Never Too Far" right after the Angelou piece.

Wayne Shorter, Everette Harp and rocker Brian Setzer, who will lead a 17-piece rock band, were also on hand at the press fete and will play on the Sunday gig. They will share the bill with Stanley Clarke, who, Wein suggested, could be joined by George Duke. Others slated include J.J. Johnson, T.S. Monk, Hugh Masekela, headliner Knight, the Washington Preparatory High School Jazz Ensemble and The Cos Of Good Music II, which features perennial show M.C. Bill Cosby holding forth with special guests Stanley Turrentine, Nat Adderly, Joey DeFrancesco, Lou Donaldson, Charles Earland, Kevin Eubanks and Bernard Purdie. The Cos brings back the all-star ensemble after its successful unveiling last year.

Headliners Bennett and Knight, both of whom can claim widespread followings in the pop arena, are Playboy Jazz Fest first-timers. Other initiates to this annual Southern California outdoor house party are Lovano, Fourplay, Palmieri, Harp and Masekela.

A Playboy programming coup that seems to be in jeopardy and is pending a State Department nod is the appearance of Cuban composer-pianist Jesus Valdes and the band Irakere. Washington is still deliberating on the expunge of sanctions that may be imposed against Cuba in the wake of the recent shooting down of civilian planes by Cuban military aircraft. Stay tuned for more news about the community events that will cover a large and demographically varied cross-section of Los Angeles County.

Jazz Notes & Reviews
By M.R. Martinez

Several jazz greats attended a press conference that introduced the line-up for the 18th annual Playboy Jazz Festival, which promises a mixture of familiar faces and some newcomers. The Fest is set for June in the sunny environs of the Hollywood Bowl.

TOP 25 JAZZ ALBUMS
CASH BOX • MARCH 16, 1996

1. Q'S JUKE JOINT (Qwest/Warner Bros 48575) .......... Quincy Jones 1 7
2. BREATHLESS (Arista 18646) ..................... Kenny G 2 156
3. THINKING ABOUT YOU (GRP 6829) .......... Jerald Daemyun 3 7
4. NAJEE AND TRUE (Bueemoon) 92062 ....... Randy Crawford 5 11
5. MOODS (Mercury 528755) .................. Will Downing 4 11
6. SEDUCTION (Warner Bros 45913) .......... Boney James 7 15
7. ELIXIR (Warner Bros, 45922) ............ Fourplay 6 23
8. NAJEE PLAYS SONGS FROM THE KEY OF LIFE-A .............. Najee 8 11
9. BANGZOOM (Blue Note/Capitol 31677) ...... Bobby McFerrin 11 7
10. GET SHORTY (Atlantic/Verse 3910) ............ Soundtrack 9 15
11. SAX ON THE BEACH (GTS 4576) .......... John Tesh Project 13 42
12. THE BEST OF GEORGE BENSON (Warner Bros. 40050) .......... George Benson DEBUT
13. JOE COOL'S BLUES (Sony 66800) .......... Wynton & Ellis Marsalis 10 33
14. PEARLS (Elektra) 61759) .................. David Sanborn 12 39
15. JAZZ MASTERS II (JVC) 2449 ......... The Jazz Masters 14 27
16. IT'S A WONDERFUL LIFE, SAX AT THE MOVIES (Discovery 77027) ..................... Jazz At The Movies Band 15 9
17. GIVING MYSELF TO YOU (Atlantic Jazz 83289) ..................... Gerald Albright 16 21
18. SOUL SURVIVOR (Shalimar) 89 19 .......... Bobby Caldwell 21 13
19. NAJEE COTY (Blue Note/AG 6250) .......... Avenue Blue DEBUT
20. SAPPHIRE (White Cat) 77727) ............. Keiko Matsui 20 19
21. JAZZ TO THE WORLD (Capitol 32127) .......... Various Artists 17 13
22. 100 DEGREES & RISING (Forecast/Verse 80000) .......... Incognito 22 32
23. FIRST INSTRUMENT (Blue Note/Verse 27320) .................... Rachelle Ferrell 18 35
24. HOLiDAY (GRP 6826) ........... Russ Freeman 19 9
25. TALES FROM THE BRIGHT SIDE (RCA 66665) ............ Alex Bugnon 23 13

Reviews

JOE SAMPLE: Old Places, Old Faces (Warner Bros. 9 46152), Producers: Al Schmitt & J. Sample.

The advantage of being a musician when you revisit the development of your personality and the gumming of your spirituality is that it can be immediately translated into an auditory mosaic, a sonic mural that communicates the feelings experienced during that trapeze down memory lane. Quietly vital, articulate and introspective—yet tangible—is this collection of songs by pianist Sample, who incorporates the breath of past experiences while defining his musical identity in the present tense. Each track on the album represents a frozen moment in time
where Sample shares a piece of the unfolding puzzle of his life. Some of the most pleasing musical vignettes here are "Black and White," "Clifton’s Gold" featuring an invigorating tenor solo by Charles Lloyd, the lyrical exposition of title track "Old Places, Old Faces," "Tones For Ben" (again with Lloyd in tribute to the late, great Ben Webster), the funky ditty reminiscent of the Crusaders that is "Hippie To On A Corner" and "Miles of Blue," a tribute to the late, great Miles that is fresh yet recalls his spirit. This album is a worthwhile visit to some places that will be new to many listeners.

MIKE Stern: Between The Lines (Atlantic Jazz 82835-2). Producer: Jim Beard.

This muscular, sometimes bombastic, guitarist has a penchant for lyricism and invention within each blistering passage and the first two tracks on this multi-layered album, the bright "Sunsyde," and the tortuously "The Vine," manifest this knack. Stern, an alumnus of the late Miles Davis’ latter day band, plies gentler waters on the introspective (for him) "Wing And A Prayer," and showcases his generosity on the track "Lost The Suit," which features a honkingly delightful tenor solo by Bob Malshe. In fact, the sidemen on this sonically rich album are remarkable. Stern surrounds himself with much-heralded drummers Dave Weckl and Dennis Chambers, bassists Jeff Andrews and Lincoln Goines, with producer Jim Beard rounding out the line-up on keyboards. Stern’s songwriting displays more direction within each piece, even when outstanding soloists pace the music.

RUSS Freeman & The RIPPINGTONS: Brave New World (Peak/GRP GRD-9385). Producers: R. Freeman & Andi Howard.

The Rippongtons have always managed to incorporate popular music forms into a smooth, silky presentation that does not forsake the band’s distinct presentation. This latest album finds the sextet in a soothingly humid mode, with the music even more upbeat than usual, but with some hearty underpinnings that provide variety hue and dimension. The swooning, reggae-inflected "Urban Wanderer" is clever, while a cover of the Isley Brothers standard "Caravan of Love," featuring guest lead vocals by frequent collaborator Phil Perry, who’s backed by venerable R&B crooners The Whispers, provides a slice of soul. Perry also shows up on the McFadden and Whitehead classic R&B anthem "Ain’t No Stopping Us Now." Dedicated to the National Assn. of Music Therapists, tracks like "Faith" and the ironically titled "Brave New World" sonically offer up hope.

JACKY Terrasson: Reach (Blue Note CDP 57359 2 9). Producer: J. Terrasson.

The pristine simplicity of the presentation on his second Blue Note album belies the complex and intricate interplay of pianist Terrasson and his trio mates, bassist Ugomo Okegwa and drummer Leon Parker. Recorded as though it were a live session with only two mikes and without partitions, the music is intimate, almost like sitting in on a late, weeknight session at a bar where the musicians entertain oblivious to whispered conversations or laughter from the bar. From his repertoire, Terrasson provides five of the eight tunes (and also an occasional Keith Jarrett-esque grant), but the tone of the album is set on the standard "I Should Care." The trio picks up the tempo on Terrasson’s brisk "The Rat Race," before meowing things into introspection on "Baby Plum," where the pianist and bassist Okegwa trade soft, yet urgent solos. Terrasson throughout shows remarkable witnissens and a facility for staccato runs which vary expository lines in the way that Monk might have, especially on Cole Porter’s "Just One Of Those Things."

News (Continued from page 3)

case independent feature films which would have been lost amid the haughty, more commercially hyped film festivals around the globe. Sundance has fast gained a reputation as a showcase for top notch creative filmmakers unwilling to adhere to formats imposed by the more commercially-driven studios. The success of Sundance the Festival and excitement created already by Sundance the Channel, and now the proposal and action on moving it worldwide, actively points up the tremendous interest in independent feature films around the world.

Commenting on the new venture, Beer said, "Since we began working on the Channel we have had significant international interest and knew that we would work with someone that had the international savvy and high-quality content that PolyGram possesses. PolyGram has been an important friend to Sundance for many years, and now, as we enter a new era of support for independent filmmakers, it is great to have PolyGram as a partner."

Blank commented, "Now, with the addition of PolyGram, we are very well positioned to make Sundance Channel into a global programming power."

Sundance is under the creative direction of Redford and will premiere the best of new independent cinema while expanding the repertoire of the finest in independent films on TV. PolyGram’s strategic lineup of noted independent films such as Dead Man Walking, The Usual Suspects, Fargo and Portrait Of A Lady will be available on Sundance Channel. Plans are to air more than 50 titles a month, about 60 percent American independent features with 15 percent foreign independents. There will also be a combination of documentaries, classics, short subjects and animation.

MTV Sipping Worldwide With Pepsi

MTV: MUSIC TELEVISION, a division of Viacom, Inc., and Pepsi-Cola International have joined forces to create a first-of-its-kind international alliance for both companies which covers media and marketing.

The three-year agreement names Pepsi as the exclusive soft drink sponsor of signature MTV programming including the MTV Video Music Awards on MTV-Europe, Asia, Mandarin, and Japan, as well as Seema Rock on MTV-Latino and Brazil. It also establishes a unique creative marketing partnership between MTV and Pepsi-Cola to develop international programming cross-promotions, marketing tie-ins, and large-scale special events featuring MTV’s international VJs.

As part of the agreement, Pepsi advertising will have a significant run-of-schedule presence on MTV internationally.

This international sponsorship with Pepsi marks the first time that MTV and an advertiser have combined forces in a creative partnership covering both marketing and media efforts and incorporating all of MTV’s international affiliates. It also marks the first time Pepsi will appear as a sponsor on MTV-Latino and MTV Japan.

Brief

PGD Launches Chronicles: PolyGram Group Distribution has launched Chronicles, a re-issue imprint label that will develop catalog projects, including its first release—a two-disc Deluxe anthology of the career retrospective of Billy Squier titled Reel For The Sky.

The label will be headed by Bill Levenson, vp, artiss & repertoire, catalog development, with creative support from Jerry Rappaport and Harry Weinger, directors of A&R, catalog development. Marketing and administrative support will come from Terri Tierney, director of product management, and Catherine Laid, coordinator.

Also sailed in for 1996 from Chronicles are an anthology from Brian Auger’s Oblivion Express, a Marc Bolan-T. Rex re-issue campaign and 1990s releases by acclaimed singer/songwriter Tony Joe White.

Brief
**Baker, Martins & MacFarlane: New Indie Players In H’wood**

By John Goff

WHILE THE STUDIO SYSTEM continues aiming beyond Pluto (the solar planet, not the Disney dog) for seismic boxoffice, independent production companies gain more and more status as the filmmakers to carry on the experimental, idea-driven methods of making films.

<table>
<thead>
<tr>
<th>Rank/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>1. Up Close And Personal</td>
<td>Buena Vista</td>
<td>1</td>
<td>1,506</td>
<td>$11,101,955</td>
<td>$7,372</td>
<td>$11,101,955</td>
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<td>2. Down Periscope</td>
<td>20th Century Fox</td>
<td>1</td>
<td>2,802</td>
<td>$7,231,087</td>
<td>$3,576</td>
<td>$7,231,087</td>
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<tr>
<td>3. Rubble In The Bronx</td>
<td>New Line</td>
<td>2</td>
<td>1,708</td>
<td>$6,782,160</td>
<td>$3,818</td>
<td>$6,901,601</td>
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<td>4. Broken Arrow</td>
<td>Universal</td>
<td>3</td>
<td>2,277</td>
<td>$6,046,125</td>
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<td>$5,922,197</td>
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<td>5. Happy Gilmore</td>
<td>Buena Vista</td>
<td>3</td>
<td>2,069</td>
<td>$4,811,115</td>
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<td>6. Muppet Treasure Island</td>
<td>Buena Vista</td>
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<td>2,068</td>
<td>$4,796,274</td>
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<td>7. Mr. Holland’s Opus</td>
<td>Buena Vista</td>
<td>5</td>
<td>1,629</td>
<td>$4,205,418</td>
<td>$2,582</td>
<td>$62,328,933</td>
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<td>8. City Hall</td>
<td>Columbia</td>
<td>3</td>
<td>1,563</td>
<td>$2,507,415</td>
<td>$1,604</td>
<td>$17,490,071</td>
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<td>9. Dead Man Walking</td>
<td>Gramercy</td>
<td>10</td>
<td>803</td>
<td>$2,138,434</td>
<td>$2,663</td>
<td>$24,857,992</td>
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<td>10. Before And After</td>
<td>Buena Vista</td>
<td>2</td>
<td>1,318</td>
<td>$2,024,794</td>
<td>$1,536</td>
<td>$6,956,186</td>
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<td>11. Sense And Sensibility</td>
<td>Columbia</td>
<td>12</td>
<td>958</td>
<td>$1,603,174</td>
<td>$1,673</td>
<td>$34,634,466</td>
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<td>12. Mary Reilly</td>
<td>TribStar</td>
<td>2</td>
<td>1,470</td>
<td>$1,411,654</td>
<td>$960</td>
<td>$9,442,365</td>
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<td>13. Leaving Las Vegas</td>
<td>MGM-UA</td>
<td>19</td>
<td>871</td>
<td>$1,313,740</td>
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<td>$25,151,748</td>
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<td>14. Mr. Wrong</td>
<td>Buena Vista</td>
<td>3</td>
<td>1,292</td>
<td>$1,269,638</td>
<td>$983</td>
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<td>15. Black Sheep</td>
<td>Paramount</td>
<td>5</td>
<td>1,317</td>
<td>$1,023,020</td>
<td>$777</td>
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**Domestic box-office**, which includes USA and Canada for the weekend of March 1-3, totaled $58,254,093, breaking down to a $2,539 per-screen average off a total of 22,943 screens, giving a combined total of $356,500,759. (Courtesy Entertainment Data, Inc.)

Derek MacFarlane is a principle in Earth Essentials, a Dutco subsidiary in Australia which is a line of natural body products popular on that continent and in the Far and Middle East.

Martins refers to the pockets as “deep.” Certainly deep enough that they are, at the moment “sponsoring a feasibility study of setting up a Dubai Film Festival” with a target debut date being “Autumn of 1997” and we expect to open a floodgate of funding from there to here.” Martins and partners held a press conference at the American Film Market March 6 to announce the formation of the Dubai Film Festival. The cornerstone of the Festival will be a monetary prize envisioned possibly as “over a quarter of a million dollars.”

Why a Film Festival in Dubai? Why not? It already attracts attention by way of professional speedboat racing and there’s a stop on the Pro Tennis Tournament there. It is one of the world’s busiest port and commercial centers and boasts a free trade zone that has attracted major manufacturing investments. The U.A.E. is one of the world’s largest oil-producing nations with a stable political climate, and Baker, Martins and MacFarlane desire to open the area to understanding and also to further the experience of independent filmmaking.

Martins was born in Tanzania, Africa, went to school in England where he became immersed in theatre and found a passion for it. He became successful in Dubai in the Middle East, traveling extensively and living in Africa, Australia and America. In the Middle East he produced stage and music concerts, one being with Ellons John, and arrived in Hollywood in 1985 where she began filmmaking. In Hollywood she “saw a need to learn filmmaking” and worked in various capacities, even that of a focus-puller, enough so that she can consider herself “an independent filmmaker.”

Another need she saw in Hollywood for the independent filmmaker was that for financing. With the contacts she had made in other countries through her business connections—Yaqoba Baker and Derek MacFarlane in particular—they approached them with the idea of an independent filmmaking and financing company.

Baker was “very keen of creating a new picture...image of the Arab...Not the greedy, dirty Arab” but one more cosmopolitan, worldly and caring. This doesn’t mean too much, Martins stresses, that the films all must be in an image changing vein or set in that country. They must, however, be quality material, entertaining and, hopefully, “a project that embraces international understanding.”

Martins presented the company to her partners as a very solid company, one that will survive. “I wanted a business relationship, a long term company. Yaqoba saw that and agreed.”

This agreement was made a little more than six weeks ago so the company, in essence, is “still forming.” Martins, who will be the American arm of the company, is actively looking for projects which will fall into the $6 million range. “We’re not limited on budget,” Martins says, “but want to stick to around $6 million. Anything over that will go into a co-production” with a studio or other entity. Martins also revealed that they have already acquired Jo Franklin’s Wings Of The Falcon and are developing Star Entity, a contemporary science fiction-action feature as well as an untitled family entertainment drama/comedy originated by Martins and a sequel to Easy Rider.

Future projects will consist of properties as they come to the company; that may vary from development with the acquisition of a property or from purely artistic conception to a completed script. Baker, Martins and MacFarlane will take
it from development through production and distribution and packaging stages, independently as well as through established channels.

Independent filmmaking. Guerrilla filmmaking. Call it what you will, it’s always been a rebellious creative arm which has continuously pushed the boundaries of the art as well and challenged the business. It will always want, and with more and more financially solvent entities recognizing and succumbing to the lure of Independence, it looks like another growth spurt is upon us. Certainly Baker, Martinis and MacFarlane believe so. And all filmmakers hope so.

VID REVIEW

The Universal Story

By John Goff

IT’S THE OLDEST CONTINUOUSLY operating studio in filmmaking history—Universal. The tale is all on this wonderful cinematic chronicle of the history, the ups and downs, the stars and the ones who got away, and it’s all fascinating.

Produced by the Emmy-winning writer/producer team of Joan Kramer and David Heckley, The Universal Story, which premiered on cable’s Encore film channel this month, is also available in the home video market at the same time and for a film historian, or anyone interested in the history of filmmaking, it’s an absolute treat.

Kramer and Heckley have brought together archival footage from the beginning of the company through the silent movie days to give a time-sensational, then focus on the Carl Laemmle, Universal’s founder who, in the silent era, built catwalks above Universal’s sets and charged tourists to take a tour and observe. 80 years later Universal still has its tour.

This home vid is a marvelous tour through time, 1915 to 1995; 2 hours of well-selected film clips cut together from released films and home movies, remembrances from participants who survived the early years, the TV transition. Richard Dreyfuss, who has a long history with the studio, hosts and narrates. (MCA Universal Home Video)

Vid Biz

By John Goff

ISN’T IT MARCH that’s supposed to blow in like a lion? Well, whatever a lion blows in like anyway, I don’t know. Do you? At any rate, I’m assuming that’s supposed to happen because it comes roaring in like something vicious, threatening and overpowering—sounds kinda like a Joe Eszterhas story, doesn’t it? And according to legend (we’re in Hollywood where everything’s larger than it really is so it will promote that old saw to legendary status, ok?), it goes out “like a lamb” — still sound via a Joe Eszterhas script. Whatcha gonna do, everything in H-wood mixes and mingles till truth becomes fiction, fiction-truth, hapless hookers draw slamming time for marketing what’s always in demand and users walk free — sounds like a co-authorship between Eszterhas and Jackie Collins… with a touch of John tossed in. Alright, enough!

Yes, some videos have come roaring in. Notably Paramount Home Video’s Beatheaven, which is still out in some theaters reaping hard ticket benefits from its 10 Oscar nominations. PHV is also releasing the first and last episodes of Paramount TV’s Star Trek: The Next Generation, packaged together in a gift set. New Line Home Video is scheduled to release the 590 million theatrical-grossing thriller Seven March 26. Certainly, that gross qualifies as a roar.

The Hollywood Foreign Press Association’s Golden Globe Best Picture winner Babe also grabbed 7 Academy Award nominations—G Rated, can you believe?—for Universal this the video market this merrily month of March while it’s still in select theatrical release (at this writing at least). MCA Universal Home Video has timed it neatly for Easter holiday family traffic and has a merchandising tie-in with Tropicana in order to further enhance the already $80 million boxoffice take. G-Rated? Hey! Take note out there! But, lest anyone get the wrong idea, MCAUH’s also reminding as they’re in there pitching with the harder-edged Spike Lee offering, Clockers, and the definition-defying Maltrats (which, shh, is pretty cheesy—is that reaching too far?). From Universal’s vaults to MCAUHV’s Universal Cinema Classics series comes The Blue Dahlia, the Raymond Chandler written, Alan Ladd, Veronica Lake-starring classic; 1947’s Singapore with Fred MacMurray and gorgeous Ava Gardner at the height of her physical powers, its 1956 remake, Istanbul with Errol Flynn dissipating his physical power, Cornell Borchers and a rare appearance by Nat “King” Cole, who sings the film’s highlight singing the classic “When I Fall In Love.” A Countess From Hong Kong, most notably Charles Chaplin’s last film directorial effort rounds out the current Classics… Warner Home Video is in there pitching with the Cindy Crawford-William Baldwin starring Fair Game which, by now, is probably fairly gacy; the critically assassinated Assassins and—what can you say: Ace Ventura: When Nature Calls which will, undoubtedly, be Number 1 at the Vid stalls… 20th Century Fox Home Entertainment has the touching and beautifully-photographed A Walk In The Clouds with its $50 million theatrical backup behind it and the insightful look at single parenthood and Independence, it looks like another growth spurt is upon us. Certainly Baker, Martinis and MacFarlane believe so. And all filmmakers hope so.

Feature

Miramar Celebrates Decade Of Pioneering

By John Goff

SETTLED IN SEATTLE with a sweet set up is Miramar, umbrella company housing Miramar Productions, Miramar Images and Miramar Recordings, a privately-owned company distributed by BMG. Miramar has grown from its beginning 10 years ago in the space over a garage and one employee to studios and 20 employees with numerous cinematography awards, seven Grammy nominations and recognized pioneer status in the Long Form Video with Music area.

That single employee, Kipp Kilpatrick, is now vice president and director of Miramar’s special projects and was very active in putting together the company’s 10th Anniversary Celebration, Decade, to celebrate just that.

“We tried to get a little bit of something from everything from the beginning,” Kilpatrick said. That beginning was Natural States—which certified Platinum, selling in excess of 100,000—and it began the fusion of music with visuals for which Miramar has come to be known.

Not only simply “known for” but looked at as a true pioneer in the field of fusion. Disney may have brought computer graphics into a huge commercial arena with tremendous attention and focus on it, but Miramar has been pioneering computer graphics for the last 10 years. Within that time the company has attracted the likes of Peter Gabriel, Jan Hammer, Santana, Tangerine Dream—the project brought the group their first Grammy nomination—and Thomas Dolby to their work, all of whom have turned out projects with Miramar. The company was also the first to have a Long Form computer animated video. Now, the company also employs a full-time director, the very talented Michael Boydston. Miramar has developed the first computer animated video album, The Mind’s Eye which has been certified Double Platinum in the Long Form area, and which has spawned Beyond The Mind’s Eye with music by Jan Hammer which has gone to Triple Platinum as of this writing, and brought Grammy Award winning, techno and musical wizard Thomas Dolby through The Gate To The Mind’s Eye, the most recent in the Mind’s Eye series.

In 1994, Miramar developed the first computer animated video specifically for children, Imaginarium. A follow up, the highly imaginative Eron’s Toy was released in ’95 and now Imaginarium II is set for release sometime this Spring.

Miramar also utilizes Nature as backdrop and features some of the world’s more spectacular scenery, with soaring music, lest you begin to get the idea they only work with computer generated fusion; and one of the most beautiful of their repertoire is Third Stone From The Sun, a look literally at this planet, set to music. But Miramar isn’t resting on the past either. Kilpatrick says, “If we’ve learned one thing (in the past decade) it’s to stay true to our roots… Video albums.” Don’t believe, however, they’re standing in that single spot. “We’re getting into future technology,” he offers, “DVDs and CD-ROMs… (with an equal push on the audio front in jazz…”) and other modes of music. “We’ve been asked to customize video product…for a variety of projects.”

The “customizing” he speaks of leads to “a lot of unique exposure.” he reveals.

For instance? “Sears uses it as a demo piece for its multi-7VW wallets. Airlines use them for boarding videos… One area unique is dentists’ offices for people wearing Virtual I-O headsets,” which produce unique 3D images, apparently to take people out of themselves, out of where they are. And you have to believe that’s been a one-term project. Kilpatrick says he and Miramar are looking forward to the next decade of fusing image, music and whatever other new technology comes along. The past decade is any gauge as to what Miramar is capable of—and we’re sure it is—look for even more to come out of their peaceful corner of the world.
Multimedia Profile

Nick Turner: ‘Mayor’ Of Rocktropolis

By Steve Baltin

“I ALWAYS SAW IT AS KIND OF Blade Runner meets ‘50s rock ‘n’ roll,” says Nick Turner of his visionary music web-site, Rocktropolis. And now, seven months after the site was launched, massive “construction” is underway on the city of Rocktropolis that will bring Turner’s vision of a rock ‘n’ roll city on the Internet, with “everything in one place” including magazines, shopping, recordings, music, live bands, movie theatres and a guardian angel in the form of Daryl Hannah to fruition.

Rocktropolis

It’s a long way from band management, which Turner did when he worked at Firststars with Miles Copeland, and even further from Turner’s stint as drummer for Lords Of The New Church (the pays homage to his old punk days with a large Lords poster up on his wall, as well as a Sex Pistols one, which he says he’s taking down if the band does reunite). But perhaps what’s made Rocktropolis so successful since its inception, the site made numerous year-end ‘best’ lists, including Entertainment Weekly’s and was written up in People, is Turner’s unique perspective.

Although he understands the importance of technology on the Internet, saying “there’s new technology everyday,” he also recognizes that the advances are meaningless without the concepts to back it up. Though he says, “We support all technology,” he emphasizes the important point that “Underneath all of the technology, content is king. No matter what format, it’s all about ideas.” So how does he keep up with the ever-changing Internet, which he calls the “hungry beast?”

One way is with a little help from his friends. For the site’s original on-line magazine, Ozone, Turner recruited noted music journalist Jon Bitzer. He also has the aid of one of the multimedia world’s best kept secrets, former Wall Of Voodoo vocalist Andy Prieboy, who Turner calls “the king of clutter.” A remarkable artist that feeds Turner with graphics on a fairly regular basis, Prieboy will be a “star of this world,” according to Turner.

Turner’s last comment demonstrates just how seriously he takes the differences between what he calls the “real” world and the “virtual” world. For example, in the real world it takes months to get a magazine started. But in the “virtual” world, though it’s a lot of work to get the site to that point, once you’re there he says, “if you have a great idea, you can publish it instantly.” Turner’s biggest joy from the major metropolis he’s helped bring to life, sort of, is that “it makes ideas realities.” He says, “that’s a real thrill.”

Another point of pride for him is the global aspect of Rocktropolis. When he makes an occasional foray into the site’s chat rooms, he says he’s found people from Norway, Sweden, Germany and countless other places exchanging ideas. Getting people to use the Net is what Rocktropolis hopes to do. Turner realizes “the Net is not user friendly.” But he says, “Our goal is to make it user friendly.” To accomplish that, Turner promises that people will be able to download the material quickly. And with so much info in one place, that will be a big selling point to the hungry netsurfers.

Hits & Pieces

By Steve Baltin

THE TIMES MAY BE CHANGING, but one thing that seemingly will never fade is that The Beatles remain the most popular rock group on both real and virtual worlds. Infoseek Corporation, the leading information provider on the Internet recently unveiled a ten of the most popular bands on the Internet in terms of information sought.

“Cyberspace is fast becoming the most accurate and timely avenue for gauging public interest,” said Robin Johnson, CEO and president of Infoseek. “And Infoseek Guide, with 25 million hits a day, has its finger on the pulse of the hottest Internet sites.” So just who are the bands that Internet users can’t seem to get enough of? While most won’t surprise you, the high rankings of a couple of acts may seem funky. Here they are:

10) Led Zeppelin
9) Dave Matthews Band
8) Beastie Boys
7) Rolling Stones
6) Pink Floyd
5) U2
4) Grateful Dead
3) Phish
2) Pearl Jam
1) The Beatles

To arrive at the list, Infoseek tabulated how many times users searched for specific band names, using its popular free service, Infoseek Guide (http://guide.infoseek.com). The service recently was honored with PC Computing’s 1995 Most Valuable Product Award for the Best Internet Tool.

PERHAPS THINKING ANYTHING YOU CAN DO... the American version, MuchMusic USA, of the popular Canadian video network is going up on the Internet via the World Wide Web. The announcement was recently made by Dennis Patton, senior v.p. and general manager of the network. According to Patton, “The average viewer of MuchMusic USA is young, techno-savvy and very likely to spend a lot of time on-line. Bringing MuchMusic into cyberspace was a natural progression for the channel. MuchMusic is by nature interactive—we are certain that it will flourish in such an interactive environment as the World Wide Web.”

The new site can be found at http://www.muchmusic-usa.com

SINE TV ISN’T OBSOLETE yet, we’ll throw in a little TV news. Figuring one wasn’t enough to replace Cindy Crawford, and they were probably right, MTV has named two new hosts for the popular House Of Style TV series. Models Shalom Harlow and Amber Valletta, best friends off the set since Paris, officially took over the duties with the March 11 show. “We are thrilled to have Amber and Shalom join the House Of Style family,” said executive producer Alisa Bellettini. “They each bring a new energy and feel to the show, which will help keep House fresh as we move into our seventh year.”

CAPITOL RECORDS NEW MEDIA LAUNCHES with first enhanced CD release, Bonnie Raitt’s Burning Down The House. Raitt shows off her legendary live skills via the computer screen with footage that includes guests Jackson Browne, Bryan Adams and Bruce Hornsby. The disc showcases music from her recent double-live CD set, Road Tested.

The enhanced disc is playable on both Macintosh and Windows systems. PC systems require a 486 processor or better and 8MB of RAM; Mac requires a 604 processor or better and 8 MB Of RAM.

Fans looking for information on Raitt and other Capitol artists can access the label’s new web site at http://www.hollywoodandvine.com. The site went up February 15.

Given the scope of Rocktropolis, it makes one wonder why others haven’t shown the same foresight Turner has. He realizes that, in a sense, he and his cohorts in the site are serving as guinea pigs saying, “If it’s successful, people will copy it.”

The imitations shouldn’t be far behind, but Rocktropolis will always have the distinction of having been the first of its kind. Besides, by the time everybody catches up to Turner, he may well have created an entire virtual planet.
News From The United Kingdom, Ireland & Europe

By Hal Levy

WE WERE FIRST. And we’re 25. London’s Hard Rock Cafe, the first of many, greeted its anniversary year with Sting belting out songs from his new album, *Mercury Falling*. At the same party Sting donated his Boston Berklee College Doctorate of Music Award to the Hard Rock Cafe’s famous memorabilia collection. The London cafe is now followed by some 40 Hard Rock cafes around the world, plus many imitators such as Planet Hollywood.

PAY AND PAY AND PAY TELEVISION: Sports television in Europe is going through lots of growing pains as cable and satellite companies attempt to gain exclusive rights to the various sport events. Recently the Olympics awarded some broadcasting rights to the European Broadcasting Union in preference to private satellite broadcasters in the face of mounting protests from viewers who felt they were being cheated out of what they felt was due them because of the government’s television license taxes. Both the English and Irish governments are facing bills to reserve a percentage of all sports for ‘free television.’

DUTCH IN DUTCH: The Royal Dutch Football Association is setting in motion plans for a separate television channel to carry football matches. Partnered in the scheme are Philips, ING Bank and Dutch producer, Endemol. No sooner was the announcement made than questions were asked by government officials about the subsidies given RDFA.

BIG VIRGINS PREFERRED: The Virgin Group has decided to concentrate its theater interests in multiplexes and is in the process of selling off its free-standing cinema houses. Some 80 of Virgin’s 120 venues are expected to be put up for sale. Interest is reported in the deal by some of the management team of the previous owner, MGM. Virgin currently has 18 multiplexes in the UK and Ireland and owns other sites with planning for new multiplexes.

THERE’S GOLD AMONG THE THORN(S): The big business news is still the demerger of Thorn EMI. On the EMI side of the proposed split, talk is that the retail part intends to move more strongly into the world market and compete directly with the U.S. giant Tower Records. The HMV Group currently has outlets in Japan, Hong Kong, Ireland and the U.S., in addition to its home base England. Last year’s 22 new store openings brought the number of stores to over 200. The 75-year old HMV received approximately half its £600 million gross last year from outside the UK.

MISTER BOSS MAN: of the two new companies, Thorn and EMI will be Sir Colin Southgate, current head of the combined operation. Sir Colin is expected to wear both hats for about a year, but in the end he will remain with EMI. Thorn plc will be the home for the Crazy George, Radio Rentals and Rent-A-Center chains.

MEANWHILE BACK AT EMI: It consists, in addition to the HMV Group, of the EMI, Virgin and Capitol labels and also includes the Dillon book chain. There are rumors in the market that the new company is being examined by U.S. entertainment giants like Walt Disney, Seagram and Murdoch’s News Corp., all companies interested in building up their music profile. Thus far Thorn EMI says they are not interested in being acquired by anyone. But of all the major music companies, EMI is the only one that’s not part of a large and powerful group, and that makes it a tempting target.

CIRCLE THE WAGONS: because no matter what EMI’s current management says, the feeling is that if enough money is offered, the stockholders will sell out. If such a sale takes place, Britam will lose its last major music company. And if that happens, the country will also lose out in what is expected to be the fastest growing consumer industry.

THHERE’LL BE NO MORE DANISH AT EMI when the company finishes its sell-off of Fona, its Danish chain of music and consumer electronics outlets. Investment bankers Morgan Stanley are advising on the sale of the 53 store chain.

YOU’RE TIRED, so the Brits are saying about the U.S. music industry claiming there hasn’t been much creative excitement there recently. They point to Britpop groups such as Take That, Pulp and Oasis as the new wave in their hopes of taking back the U.S. market, lost since the days of The Beatles.

CUTTING BACK: Ireland’s government radio and television stations, RTE say they will not pay the increased copyright fees asked for by the major record companies. Scheduled to be dropped because of the dispute are two popular music shows, 2TV and No Disco. The lack of an agreement with Sony and PolyGram has thus far resulted in dropping some promotional videos. One of the main problems is the demand for additional payments for imported programs. RTE says on the international market, sales are on the basis of seller handling copyright clearances.

PAYING UP: RTE and Phonographic Performance Ireland have signed onto a new agreement under which RTE will pay its payments to PPI, which represents record companies. Their last agreement expired in December 1994.

YOU SCRATCH ME, I’LL SCRATCH YOU: Scratch one up for Bingo as the UK National Lottery Scratch Cards are facing declining sales. Bingo parlors and gaming clubs are attracting more people, which is also music to game machine distributors. Helping the mini-boom are interest rate cuts and building society (savings and loan) handouts, money which almost always goes into leisure spending. Also helping boost business are new laws allowing bingo halls to advertise prizes in newspapers and on television. Benefiting is the Rank Organization whose shares are up 15%.

PLACE YOUR BETS NOW as the Home Secretary’s consultation paper is expected to ease regulations on who can play and how they pay as well as permitting increased advertising and alcohol sales. Also expected in the paper is permission and number of gaming machines that can be installed in different venues. According to insiders there are 13 new sites on the boards, many in holiday towns and seaside resorts.

WANTING TO GET IN ON THE ACT is Ireland where government agencies are working on changes in the law to facilitate opening of casinos there. One major incentive is worry about the planned £375 million Dublin sports and convention center. The feeling in government circles is that a casino project is needed to help pay for the new development as well as generate revenue for its upkeep. Included in the plans are slot machines at the casinos.

YOU’RE ON THE AIR: Britain’s four remaining regional radio franchises are up for bidding, and the bidding is hot. The first one to be awarded this year is the Yorkshire FM franchise. About 15 companies have put in bids including Chrysalis, Capital Radio and Melody Radio. The license will be awarded to the bidder the Radio Authority feels will attract both listeners and advertisers. Advertising in radio today is £260 million with Advertising Association forecasting a 93% growth by 2007.

I CAN GET IT FOR YOU WHOLESALe: Not anymore. Ireland’s Film Censor Office, which regulates the wholesale video field, charges £4,000 a year for a license, and some wholesalers don’t want to pay. In a court case in Cork, Development Concepts Ltd. was fined £250 for selling videos wholesale and warned there would be a bigger fine the next time. Since there are many wholesalers in Ireland who haven’t paid for a license, this promises to have a serious effect on the whole industry.

COSTA MANCHESTER: Manchester is being called the night club capital of England with more than 60,000 hitting the clubs on Friday and Saturday nights. However, darkening the scene is a growing protection racket that has sent several people to the hospital. The gangs want their own bouncers on the door not only to control the crowds, but also to control the drug trade.

BACK IN THE MOVIES AGAIN is the Elstree Studios, which opened in 1927 and is one of the oldest in Europe. Owners Brent Walker, a leisure group, wanted to sell off the studio for development but local government agencies have now bought the complex and are looking for investors to refurbish the studios. Signs are promising for the re-born studio as current film and television production is causing space problems at existing studios. Also cushing in on the boom is Time Warner who are planning a new production complex and theme park in the UK.

IT AIN’T AMORE: Italy’s San Remo Music Festival was at one time the biggest music event in Italy as well as other European countries. However, in recent years audiences, both in person and on television, have been falling. TV audiences have fallen from a high of 20 million to this year’s 8 million. Observers say that the reason for the falling ratings is not the tired pop ballads but that the show isn’t spicy enough, what with its wholesome women singers who obviously haven’t seen a plastic surgeon or met an implant and unlathes men singing love songs. Audiences these days want something new and a little vulgar and the San Remo Music Festival isn’t giving them what they want.
MARK BARNETT: Beautiful (MP, 6171) Producer: Juan González Pereda. POP.

This is the debut album for a 17-year-old singer from Tijuana, Mexico named Mark Barnett. The quality of his first album certainly points out that Barnett has ample singing talent. The same assumption, however, can’t be made about the actual material on the album. Alternating themes, such as soft rock to disco to ballads, the album’s purpose appears rather disjointed. If he had done all ballads, Barnett would’ve hit his mark (no pun intended) on the nose. The ballads are delicious and well executed. A good first effort, otherwise, by a very talented vocalist.

CHARLY GARCIA: Unplugged (SDI, 81677) Producer: Alejandro Pels. POP/ROCK.

Recorded live on the MTV Latino show, the Argentinean pop-rock idols’ thought-provoking lyrics explode on this acoustic retro-presentation of Charly Garcia’s greatest hits. Garcia lets his hair down for a most definite funky interpretation of his highly popular material. The accomplished pianist and singer recorded this album last May. Though North American rockers will find it rather tame, it’s as unplugged as South American pop-rock gets.


Hard-ringing rock interlaced with pop rhythms, Seguro Social is definitely no contradiction in terms. It’s swinging rock en español at its unadulterated best. Additionally, there’s a combo of reggae and tropical rhythms as well as a few pop-tinged excuses for having a good time. The title theme, “Un Beso y Una Flor,” highlights lead singer, José Manuel Casán, who has an innate ability to create a mosaic of moods with his group’s music. The internationally popular group, founded in 1982 by Casán, has toured from New York to Paris to Havana and to Los Angeles.

PICK OF THE WEEK

JESUS ENRIQUEZ: Nada Será Igual (RMM, 82008) Producer: Mike Rivera. TROPICAL-SALSA.

This is singer, Jesus Enriquez’ second tropical-salsa album for the RMM label. Featured are compositions by noted Latin American authors as Lolita de la Colina, Richard Vizcuita, Guadalupe Garcia Garcia, and Ricardo Montaner. The young Mexican salsero who first appeared in 1994, has an amazing, dynamic voice. His first single, “Me Va Enfrentar,” is living proof of this singer’s ability to render another commercial hit. The entire album, Nada Será Igual, should easily superecede any expectations for success. With a version of the Boyz II Men single, “Al Final Del Camino (The End of the Road),” the classic “Que Te Vaya Bonito,” to hit-bound singles like “Como Fierzas Como Dama” and “A Que Te Sabes La Noche Sin Mi,” how can you miss?

WREA LATIN ARTISTS TO BE HONORED AT ACE AWARDS: The 28th Premios ACE (ACE Awards) will be held at the Marriott Marquis in New York City on March 23rd. The ceremomial event honors Latin American artists who have had major achievements in the United States.

In the music category, WEA Latina has numerous artists who have been nominated. In the Extraordinary Individual of the Year (Figura Extraordinaria del Año) category, Luis Miguel received the nod; Mana accepted a nomination as Latin Rock Group for Cuando Los Angeles Lloran; Olga Tañon’s performance at SOB’s is nominated for Best Female Performance at a Nightclub (she has also been nominated for Album of the Year, Dominican merengue artist, Toño Rosario, gets two nominations for Best Visiting Orchestra and Best Regional Antillian Interpreter (The Cuban group, Vocal Sampling also were nominated in the latter category); and, Laura Pausini was nominated for the Female Revelation of the Year. Kudos to WEA Latina and their artists!
### CASH BOX

#### TOP 100 COUNTRY SINGLES

**MARCH 16, 1996**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>HANGIN' ON (Magnetone)</td>
<td>Rich McReady</td>
<td>47</td>
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<tr>
<td>2</td>
<td>THE LOVE THAT WE LOST (A&amp;M Nashville)</td>
<td>Chet Wright</td>
<td>49</td>
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<td>3</td>
<td>C-O-U-N-T-R-Y (Epic 67400)</td>
<td>Joe Diffie</td>
<td>40</td>
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<tr>
<td>4</td>
<td>I'LL NEVER SUPPOSE LOVE YOUR ANYMORE</td>
<td>Bryan White</td>
<td>52</td>
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<tr>
<td>5</td>
<td>BIGGER THAN THE BEATLES (Epic 67408)</td>
<td>Joe Diffie</td>
<td>13</td>
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<tr>
<td>6</td>
<td>PARADISE (BNA)</td>
<td>John Anderson</td>
<td>44</td>
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<tr>
<td>7</td>
<td>LET YOUR HEART LEAD YOUR MIND (MCI/Curb)</td>
<td>Smokin' Armadillos</td>
<td>67</td>
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<tr>
<td>8</td>
<td>REMEMBER THE RIDE (Capitol)</td>
<td>Perfect Stranger</td>
<td>60</td>
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<tr>
<td>9</td>
<td>LIKE THERE AIN'T NO YESTERDAY (BNA)</td>
<td>Blackhawk</td>
<td>51</td>
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<td>10</td>
<td>RING ON HER FINGER, TIME ON HER HANDS</td>
<td>Reba McEntire</td>
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<td>11</td>
<td>COUNTRY CRAZY (Warner Bros. 46017)</td>
<td>Bobbie Cryner</td>
<td>15</td>
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<tr>
<td>12</td>
<td>BACK WHERE WE BELONG (Atlantic)</td>
<td>Junior Brown</td>
<td>63</td>
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<tr>
<td>13</td>
<td>'ROUND HERE (Curb 77786)</td>
<td>Sawyer Brown</td>
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<tr>
<td>14</td>
<td>LADY'S MAN (River North Nashville 1162)</td>
<td>Travis Tritt</td>
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<tr>
<td>15</td>
<td>THE STRENGTH OF A WOMAN (Curb)</td>
<td>Phillip Claypool</td>
<td>63</td>
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<tr>
<td>16</td>
<td>ONLY YOU (AND YOU ALONE) (Warner Bros. 17792)</td>
<td>Travis Tritt</td>
<td>55</td>
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<tr>
<td>17</td>
<td>(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Arista)</td>
<td>Shannon Twain</td>
<td>71</td>
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<tr>
<td>18</td>
<td>NOT ENOUGH HOURS IN THE NIGHT (Giant 17784)</td>
<td>Doug Supernaw</td>
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<td>19</td>
<td>YOU'D THINK HED KNOW ME BETTER (A&amp;M 11324)</td>
<td>Bobbie Cryner</td>
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<td>20</td>
<td>RIPPLES (A&amp;M Nashville 527379)</td>
<td>4 Runner</td>
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<td>21</td>
<td>MY WIFE THinks YOU'RE DEAD (MCI/Curb)</td>
<td>Junior Brown</td>
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<td>IT MATTERS TO ME (Warner Bros. 45572)</td>
<td>Faith Hill</td>
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<td>LOVE TO BURN (Columbia 67510)</td>
<td>Mark Collie</td>
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<td>COWBOY LOVE (Atlantic)</td>
<td>John Michael Montgomery</td>
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<td>REBECCA LYN (Asylum 9344)</td>
<td>Bryan White</td>
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<td>26</td>
<td>GRANDPA TOLD ME SO (BNA 66962)</td>
<td>Kenny Chesney</td>
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<td>27</td>
<td>WHEN BOY MEETS GIRL (Mercury 525991)</td>
<td>Terri Clark</td>
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<td>28</td>
<td>HEART HALF EMPTY (Arista)</td>
<td>Ty Herndon &amp; Stephanie Bentley</td>
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<td>29</td>
<td>(CAN'T BE REALLY) GONE (Curb 77500)</td>
<td>Tim McGraw</td>
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<td>30</td>
<td>THE CAR (MCI/Curb 77744)</td>
<td>Jeff Carson</td>
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<td>31</td>
<td>WE'VE GOTTEN TO KEEP ON MEETING LIKE THIS (Capitol)</td>
<td>Paul Overstreet</td>
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<td>32</td>
<td>ALWAYS HAVE, ALWAYS WILL (Capitol Nashville 10300)</td>
<td>Shenandoah</td>
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<td>33</td>
<td>SHE CAN'T SAVE HIM (Capitol Nashville)</td>
<td>Lisa Brokop</td>
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<tr>
<td>34</td>
<td>DEEP DOWN (Arista)</td>
<td>Pam Tillis</td>
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<tr>
<td>35</td>
<td>WHEN A WOMAN LOVES A MAN (Career 187920)</td>
<td>Lee Roy Parnell</td>
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<tr>
<td>36</td>
<td>TALL, TALL, TALLS (Arista)</td>
<td>Alan Jackson</td>
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<td>37</td>
<td>LIFE LETS GO AWAY (RCA 66419)</td>
<td>Clint Black</td>
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<td>38</td>
<td>BORN IN THE DARK (Columbia 63360)</td>
<td>Doug Stone</td>
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<td>39</td>
<td>NOTHING (Reprise 17734)</td>
<td>Dwight Yoakam</td>
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<td>40</td>
<td>IN PICTURES (RCA 66125)</td>
<td>Alabama</td>
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<td>LOVE LESSONS (MCA 3428)</td>
<td>Tracy Byrd</td>
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<td>WORTH THE FALL (Career 12939)</td>
<td>Brett James</td>
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<td>SMOKE IN HER EYES (RCA 64065)</td>
<td>Ty England</td>
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<td>44</td>
<td>THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (RCA)</td>
<td>Aaron Tippin</td>
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<td>45</td>
<td>SOLID GROUND (Atlantic)</td>
<td>Ricky Skaggs</td>
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<td>TEQUILA TALKIN' (BNA 66462)</td>
<td>Lonestor</td>
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<td>47</td>
<td>IF I HAD ANY PRIDE LEFT AT ALL (Capitol Nashville)</td>
<td>John Berry</td>
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<td>HERE COMES THE RAIN (MCA 11025)</td>
<td>The Mavericks</td>
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<td>LIFE GOES ON (Warner Bros. 17776)</td>
<td>Little Texas</td>
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<td>GO REST HIGH ON THAT MOUNTAIN (MCA 11047)</td>
<td>Vince Gill</td>
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<td>WHO NEEDS YOU BABY (Giant 17777)</td>
<td>Clay Walker</td>
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<td>52</td>
<td>VEIL OF TEARS (Curb 76905)</td>
<td>Hal Ketchum</td>
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<td>53</td>
<td>IT'S NOT THE END OF THE WORLD (Capitol Nashville)</td>
<td>Emilio</td>
<td>97</td>
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</table>

#### This Week's #1:

- **GARTH BROOKS**

#### Highest Debut:

- **TERRI CLARK**
1. TERRI CLARK—"If I Were You"—(Mercury)—#41
2. TOBY KEITH—"Does That Blue Moon Ever Shine On You"—(A&M)—#44
3. JOE DIFFIE—"C-O-U-N-T-R-Y"—(Epic)—#50

**Most Active**

1. TIM MCGRAW—"All I Want Is A Life"—(Curb)—#3
2. SHANIA TWAIN—"You Win My Love"—(Mercury)—#18
3. FAITH HILL—"Someone Else's Dream"—(Warner Bros.)—#27
4. JAMES BONAMY—"She's Got A Mind Of Her Own"—(Epic)—#28
5. JOHN MICHAEL MONTGOMERY—"Long As I Live"—(Atlantic)—#31

**POWERFUL ON THE PLAYLIST**—The Cash Box Top 100 Country Singles chart is led by the Garth Brooks single "The Beaches Of Cheyenne". This week's chart displays five big movers and three debuts breaking into the Top 50. Leading the way in the most-move-able category is Tim McGraw and "All I Want Is A Life," taking a nine-spot jump to #33, followed by Shania Twain and "You Win My Love," which leaped seven spots to #18. "Someone Else's Dream" by Faith Hill moved five to #27. James Bonamy's "She's Got A Mind Of Her Own" also jumped five spots to #28, as did John Michael Montgomery's "Long As I Live," which moved to #31. For debuts, three artists hit this week's Top 50. Leading the way for the highest debate position with the single "If I Were You" is Terri Clark at #41; Toby Keith enters at #44 with "Does That Blue Moon Ever Shine On You;" and Joe Diffie debuts at #50 with "C-O-U-N-T-R-Y." 

**Songwriters Of The Week**—Congratulations to Dan Roberts, Bryan Kennedy and Garth Brooks, writers of Brooks’ #1 hit, "The Beaches Of Cheyenne."
Nashville Mourns Loss Of Minnie Pearl

By Wendy Newcomer

THE CROWN PRINCESS OF THE GRAND OLE OPRY, Minnie Pearl, passed away on Monday, March 4. Members of the Nashville music community paid tribute to one of the most beloved comedians in country music history. Pearl, whose real name was Sarah Ophelia Colley Cannon, was the first female to be inducted into the Grand Ole Opry. She was best known for her "How-dee" greeting, her trademark straw hat with the $1.98 price tag still intact, and a down-home sense of humor that was enjoyed by millions both on the Opry and on the popular variety show, Hee Haw.

The Nashville Network honored Pearl by devoting much of its programming to the late comedian during the week of March 4-9. Among the programs shown were the documentary The Life and Times of Minnie Pearl, which featured interviews with fellow comedians George Lindsey and Jim Nabors and country artists Charley Pride and Kitty Wells. On Saturday, March 9, Opry Backstage, hosted by Bill Anderson, and Grand Ole Opry Live paid tribute to Pearl, who entertained from the Opry stage for 50 years.

Her husband, Harry Cannon, once said, "I don't think people think of her so much as a show business act as a friend... The price tag seems to be symbolic of all human frailty." Pearl suffered a stroke in 1991 and subsequently ceased performing. She is survived by her husband, Cannon, and will be greatly missed.

CRS-27 Highlights

MORE THAN 2,257 exhibitors, sponsors, press, staff and volunteers convened at Nashville's Opryland Hotel to ponder the state of country music, at the country radio's biggest event of the year, the Country Radio Seminar (CRS). Here are some of the seminar's highlights:

- The Silent Auction benefiting the CRB Scholarship Fund raised $22,015 which surpassed this year's goal of $20,000.
- Many artists provided video liners for several networks, PSA campaigns and commercial spot tapings. Video participants included CMT/TNN, Great American Network, VH-1 Europe, MOR Music and Country Rocks The Vote '96.
- Billy Ray Cyrus won the Artist Humanitarian Award.
- Radio Humanitarian Awards were given to the following: Small market (tie)—KOVO, Copperas Grove, TX, and KRRY, Alexandria, LA; Medium market—KNSN, Little Rock, AR; and Large Market—WGAN, Cleveland, OH.
- DJ Hall of Fame inductees were: Living inductees (tie)—Harold Hensley of WSM Nashville, announcer for Grand Ole Opry; and Mike Hoyen of KMA, Shenandoah, IA and WHO Des Moines. Posthumous recipient—Hiram Higby. Midwestern radio personality who received a vote every year of the award's existence (22 years).
- CRB Board Members elected for the 96-97 term: Paul Johnson, program director, WSOC, Charlotte, NC; and Gary Krantz, vp/gm, MJ Broadcasting (Krantz will also serve as Agenda Committee Chairman for the 28th annual Country Radio Seminar, March 5-8, 1997).
- CRB members elected for 1996-97 are: president—Ed Salamon, Westwood One Radio Networks; vice president—Sheila Shipleys Biddy, Decca Records; secretary—Gene Dickerson, KRMD, Shreveport, LA; and treasurer—Jeff Walker, AristoMedia and Marco Promotions.

In Other News...

PAUL SCHAFFER, MUSICAL DIRECTOR for the Late Show With David Letterman, has signed as an affiliated songwriter with SESAC, Inc. SESAC will represent worldwide performances for all Schaffer music used on each edition of the show.

FIRST MEDIA COMMUNICATIONS, Inc. announced the following appointments for its new Nashville-based offices: James Lawrence Berk, president & CEO; Harvey Jay Goldberg, director of A&R; Mark L. Joseph, controller; and Jay Harper, director of promotion.

ENGLISH DUO GRANT & FORSYTH received the Ampex Golden Reel Award from Quantegy Media Europa asst. gen. mgr. Jack van der Dussen. The award recognizes the album More Country Love Songs, which was recorded, mixed and mastered exclusively on Ampex audio mastering tape.

BOWEN, WARNOCK & JACOBS, P.L.L.C. have opened offices at 704 18th Ave. South in Nashville. The litigation practice will involve issues related to the entertainment industry, including copyright and trademark matters.

FORMER ASCAP PRESIDENT MORTON GOULD passed away in Orlando, FL at the age of 82. Gould, a celebrated composer and conductor, was visiting the Disney Institute in Orlando as an artist in-residence.

SOUNDSCAPE RECORDING, INC., a full-service audio recording studio specializing in music production, recently opened in Nashville. The studio features 24-track analog recording and 32-track digital recording.

SESAC ANNOUNCED THE APPOINTMENT of Henry R. Kaufman as sr. vp and general counsel of the company. Kaufman will oversee all of SESAC's legal affairs and will be based at the organization's New York office.

CAROLE ANN MOBLEY JOINED Starstruck Entertainment as director of A&R. Mobley comes to Starstruck from Beckett Productions, where she served as creative assistant for six years.

BRYAN WHITE RECENTLY CELEBRATED THE GOLD certification of his self-titled debut album and the upcoming release of his second Asylum Records album, Now And Forever. At the party, White was presented with a Takamine guitar from Steve Wariner.

MUSIC CITY MAYOR PHIL BREDESEN proclaimed Feb 22 as "Diamond Rio Day" to launch the group's new album IV. Diamond Rio kicked off their "Fast, Fast, Fast" tour with a special performance at the Ryman Auditorium.

SIX EMPLOYEES FROM DALE MORRIS & ASSOC., recently resigned to form a new entertainment company. Vice president Eddie Rhines, sales director Jeff Norris, agent Clint Higham, contract supervisor Sherry Holmier, publicist Rachel Hartline, and ass't. to the vp, Sheree Pyle, resigned from International Management Services (IMS) and its booking company, Dale Morris & Associates, Inc.
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TOP 75 COUNTRY ALBUMS

Wendy Newcomer

JAMES BONAMY: What I Live To Do
(EPIC 67069)

WYNONNA: revelations
(Curb/MCA MCAD-11090)

NEIL DIAMOND: Tennessee Moon
(Columbia 57382)

PICK OF THE WEEK

HIGHWAY 101 & PAULETTE CARLSON: Reunited
(Willow Tree Records/Intersound 9173)

The long-awaited third solo album has arrived amid some confusion—is it a country album or an R&B/pop album? Whatever, it really doesn't matter as long as Wynonna is behind the mic. Her evolution as a solo act has been punctuated by various personal and professional changes, many of them overlapping. As the title suggests, each song on revelations seems to be a discovery or reflection of a life stage ("Change The World," "My Angel Is Here"). All "deepness" aside, Wynonna shows that she knows how to rock on this project with the songs: "Somebody To Love You" (check out the awesome harmony by Jonell Mosser) and "Old Enough To Know Better," which even includes an outtake version of her contribution to the Smyrnys Projects, "Free Bird." The first single release, "To Be Loved By You," fits in nicely with the current country compilation. However, with such an eclectic mix of songs and styles, it will be interesting to see which tracks are released as singles.

Of Nashville rolled out the red carpet when Diamond came to town to make Tennessee Moon. His "country" album features the best songwriters and players in Music City. The album contains duets with Waylon Jennings ("One Good Love"), Hal Ketchum ("Shame"), Beth Nielsen Chapman ("Deep Inside Of You") and Chet Atkins ("Blue Highway"), as well as songs written by Diamond and assorted Nashville royalty (Gary Burr, Bob DiPiero, Susan Longacre, Tom Shapiro and Gretchen Peters, to name a few). To his credit, Diamond has not "gone country." Instead, he arrived in Nashville with the intent of blending his legendary voice and pen with country legends and legens-to-be. Diamond more than accomplished his goal. When you're Neil Diamond, you can make an album and call it whatever you want—it'll be a hit in one musical genre or another.

The celebrated reunion of Highway 101 has culminated with an interesting mix of old hits and new material. The group's lineup has changed considerably over the past few years—its latest version consists of Paulette Carlson, Jack Daniels and Curtis Stigers. As for the old numbers, "The Bed You Made For Me," and "Walkin', Talkin', Cryin', Barely Beatin' Broken Heart" are present. New tapes, especially "Where'd You Get Your Cheatin' Spots," "Holdin' Out" and "Holdin' On" capture the magic that existed in the band's inception and brought them to the forefront of the country music explosion. There's even a cover of Bryan Adams' "Have You Ever Really Loved A Woman," which is surprisingly effective, given Carlson's female spin. With Carlson once again singing lead vocals, Highway 101's sounds as comfortable as ever, yet still fresh and exciting. Welcome back, guys.
This Week's Debuts

JIM CARRUTHERS—"For The Sake Of Love"—(Thoroughbred)—#34
TERRY JOE TERREL—"Daystar"—(Bethal)—#35
STEVE HUGHES—"Unfinished Business"—(Mountainview)—#38
TOUCHING HOME—"I Said I'll Go"—(Wahoo Creek)—#40

Most Active

ROB TRIPP—"Sad Song"—(Mountainview)—#23
JEFF MCKEE—"Lake Of Fire"—(Mountainview)—#10
LORI LOZA—"O Me Of Little Faith"—(Salt Music)—#29
HARVEY PERDUE—"In Hometown U.S.A."—(PCC)—#32

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart for the second week is Wilcox & Pardoe with 'Till They Know How Much You Care' on Light Records. Moving up one to #2 is Brian Barrett and "Goin' To," "Bull By The Horns" by Ronnie McKinley moves up to #3, and Scott Brown and "The Right One" moves up three spots to #4. "Church Of The Cherokee" by Bruce Haynes moves one spot to #5. Lisa Daggis drops to #6 with "The Gift." "Long Walk Home" by MidSouth falls to the #7 position. Elaine Anderson moves up two more to the #8 position with "Come As You Are." Brent Lamb moves two spots to #9 with "You're It," and finally, Jeff Mckee breaks into the Top 10 with "Lake Of Fire."

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: Betsy Craig with "Anything For Grace," "It Just Dawned On Me" by Morgan & Morgan and "When I Get Home" by Cathy Lake.

This Week's #1 On The Positive Country Chart:

Wilcox & Pardoe
**28 Qualify For ‘Valley Gold’**

CHICAGO—Fourteen men and fourteen women dart players, representing the states of Iowa, Wisconsin, Minnesota and Michigan displayed their expertise in a series of seven regional “Valley Gold” qualifier tournaments held during the months of December '95, January '96 and February '96. Each has won his or her way to the North American Championships, to be held in Las Vegas this coming July 11, 12 and 13.

From now into the month of May, hundreds of such tournaments will take place in almost every state across the country. Thousands of players will compete for cash and other awards, with their sights on the main event in Las Vegas to compete for spots on Team U.S.A., which will travel to Europe in the fall of '96 for international competition. The climaxing award will be the noted Valley World Cup.

The Iowa matches were sponsored by Camden Amusements of Cedar Rapids and C & N Sales of Spirit Lake. Stansfield Vending of LaCrosse, Wisconsin sponsored the Wisconsin competition. The Minnesota qualifiers were sponsored by Lucky 7 Games of Burnsville, Dahlco Music and Vending of St. Paul and W/W Novelty of Hampton. Don-Ed Eastside Vending of Detroit sponsored the Michigan Competition.

**IMA ‘96 Draws 12,840**

CHICAGO—This past January’s annual IMA trade convention, at the Fairgrounds in Frankfurt, Germany saw a total attendance of 12,840, representing a slight decrease from 1995. Severe weather conditions during the last two days of the fair adversely affected what was expected to be a record attendance, according to VDAI, the German Industry Association of Coin-operated Amusement and Vending Machines, who sponsored the event.

The number of exhibitors this year rose from 202 in ’95 to 249. Bleinhelm Heckmann, IMA’s organiser, noted that attendees expressed increased interest in driving and sports simulator games as well as billiards and electronic games. The key product at the fair, however, continues to be the traditional gambling machine which is considered the cornerstone of Germany’s coin-operated amusement market.

Next year’s IMA is scheduled to be held during the period of January 22-25, 1997 on the Frankfurt Fairgrounds.

**Atlas Named Valley’s Distrib Of The Year**

CHICAGO—Atlas Distributing, Inc. of Chicago has been named Valley’s “Distributor of the Year” for 1995, as announced by Doug Blair, vice president of sales for the Bay City, Michigan firm.

“The people at Atlas are certainly deserving of this recognition,” stated Blair. “In sales, service and over-all support for our entire product line, including pool tables, dart machines, cues and accessories, they have now led the way for the second consecutive year. Atlas is also an excellent example of sound business and marketing practices,” he added.

Valley also recognized four other distributors for outstanding performance in 1995. Lanel Automatic Machine, Inc. of Montreal, Quebec, Canada and Moss Distributing, Inc. of Des Moines, Iowa were named pool and dart “Distributor of the Year” respectively. Both distributors received the honor for the second year in a row, for achieving the highest sales volume for Valley’s entire line of pool tables and dart games.

“The job done by Lanel Automatic is especially gratifying,” emphasized James Griffiths, Valley's vice president of international operations. “To lead the way in pool table volume in a country with about one-tenth the population base of the United States, and do it in both ’94 and ’95, takes great commitment and support,” he continued. “This is a real challenge to us to continue to provide the quality product and service that Lanel Automatic—and all of Valley’s distributors—expect and deserve.”

Mondial Distributing, Inc. of Springfield, New Jersey and Colorado Game and Vending Exchange of Denver, were announced as the most improved pool and dart “Distributor of the Year,” respectively, for having the highest percentage of volume increase from 1994 to 1995.

**Fun House Releases Wheel Of Fortune**

CHICAGO—Fun House Games, Inc., the new redemption/novelty game subsidiary of WMS Industries, Inc., announced the release of its licensed Wheel Of Fortune redemption game, based on what has been termed “the most successful television game show of all time.”

Collection reports indicate Wheel Of Fortune is an overwhelming success. Gross weekly earnings for the game reportedly average over $2,000. In certain locations the game has collected over $3,000 per week.

“We’re very excited to introduce this game to family entertainment centers,” said Marty Glazman, operations manager of Fun House Games.

“The incredible strength and popularity of the Wheel Of Fortune concept combined with some really innovative rules and game play features have made this game a huge hit in every location we’ve tested it.”

Wheel Of Fortune is a one to three player timing game where players attempt to stop the wheel on the high value ticket spaces. Of special significance is the Jackpot feature which takes redemption to another, interactive level. Built into the backglass is a display with a typical scene from the popular game show. There is a word puzzle, J-A-C-K-P-O-T, with three missing letters. Players trying to acquire high value tickets are also racing against each other to acquire the three missing letters from the puzzle and win the Jackpot award. As players manage to stop the wheel on the spaces with the missing letters, the backglass lights up revealing the missing letters from the puzzle. Any player can solve the puzzle by winning letters progressively. A Super Jackpot prize is awarded to the player who exclusively wins all of the missing puzzle letters.

The game takes advantage of existing technology to both attract players and eliminate traditional service problems. There are no moving parts, which reduces service significantly.

Dynamic sound, speech and hi-tech graphics combined with the familiarity of the Wheel Of Fortune concept make this an outstanding package.

“We started with a very strong license, created fun, interactive game play features and ended up with a very successful redemption game.” noted Glazman. “This is a formula we plan to continue with future games. We believe that the combination of a strong, recognizable license and entertaining game play will consistently lead to successful redemption games.”

As noted by both Blair and Griffiths, “Strong distributor relationships are not limited by geography, and we congratulate all five of these outstanding companies. They are not only a valuable part of our business but are also exceptional representatives of our entire industry, and we are proud to be associated with each one of them.”
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