Inside: Def Jam Moves To Mercury

Men Of Vizion
Keep Love In The House
Cover Story

The Spirit of Romance

New MJJ/550 Music crooners Men of Vizion can probably see clearly the path to fame and fortune, not to mention industry respect, with their self-titled debut due in early May. The album's first single, "House Keeper," is already cleaning up on the Cash Box Top 100 Urban Singles list, debuting this week at #48 with a bullet. But these Brooklyn, NY singers intend no harm, only peace and love, as Cash Box urban editor Peter Miro discovered during an interview with the affable lads.

Cats & Dogs

Twentieth Century Fox film The Truth About Cats & Dogs is a clever story that dismisses stereotypes about love and friendship, and also what boys and girls really like in each other. Cash Box film maven John Goff reviews the new release.

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

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Lead Story

Def Jam Cruises From Island To Mercury

AFTER NEARLY TWO YEARS as part of the Island Records fold, Def Jam Recordings is making a move to Mercury Records, a change that was prompted by Island’s formation of a black music division and the increased product flow in its pipeline. The support functions handled by Island since PolyGram Music Group acquired 50% of RAL/Def Jam in June 1994 will now be handled by Mercury, including assistance in areas such as marketing, radio promotion, sales and production.

While working through Island, Def Jam recorded major successes with artists such as Warren G., Mowgli Jones, Method Man and Mase, selling more than 14 million units over the two years and registering several number one singles.

"Working with Johnny Barbis, Joe Riccitelli, Gerry Kopecky, Ronnie Johnson and the rest of the Island staff has not only been an incredibly successful experience, but an enjoyable one as well," commented Russell Simmons, founder of Def Jam, now in its 11th year.

Throughout his tenure at Island, Lyor Cohen, Def Jam president/Ceo, said,"I’ve made some very dear friends at Island which I will miss. But I’m looking forward to forging new relationships with (Mercury president/CEO) Danny Goldberg, David Leach and everyone at Mercury and taking Def Jam to the next level."

One of the priorities of the Def Jam/Island marriage will be to push LL Cool J’s current album past the 1.5 million units shipped to a lifter plate. Def Jam’s slate of upcoming releases includes product from Slick Rick, Montell Jordan, Redman/Method Man a greatest hits compilation from LL Cool J and a soundtrack to the Eddie Murphy film The Nutty Professor.

Goldberg said of the new union that, “Russell and Lyor have created one of the top record companies in the world and words cannot express my excitement and the excitement of the other executives at Mercury at the prospect of being part of their future.”

While Goldberg welcomed the label, Island chairman Chris Blackwell bid a fond farewell to Def Jam, calling the association “a very exciting and rewarding experience,” but noted that “...we focused on the number of releases going through our system at the present time given our current level of staffing,” Simmons, Cohen and the Island topster felt the need for change.

(Continued on page 15)

New Media

Traffic Interactive Rushes Onto The Info Super Highway

John Goff & M.R. Martinez

EVERYONE IS CLAMORING to gain purchase in the infinite frontier of cyberspace. Websites on the Internet have become the digital equivalent of sandwich boards (“Eat At Joes”), and increasingly Net surfers are finding a trip on the information superhighway a bit of a yaw.

This could change, however, if the collective known as Traffic Interactive has its way. A joint venture of AMV (Abbott Mead Vickers), Freud Communications and House of Blues New Media, the aim is to provide a new media marketing services to integrate online production with offline and offline promotion, and offer consumers a means of selecting programming that quenches their thirst for entertainment.

Traffic Interactive was officially unveiled April 11 during a press reception at the West Hollywood House of Blues, where the new venture’s principals joined in from London via teleconferencing supplied by Irvine, CA’s PictureTel Corp., which infused the setting with an aura of new technology. As members of the Fourth Estate manhandled offerings from the buffet and sipped champagne, House of Blues chairman Isaac Tigrett, HBO New Media vp Marc Schiller, Alex Johnson of Freud and Jonathan Obermester, head of communications development for Traffic Interactive, explained that content creation and marketing would be the goals of the new venture.

(Continued on page 17)

ON THE MOVE

Moses

J "Jazzy" Jordan

Griggs-Magee

Epip

Tigrett

Stanton

Williams

Theo Riggins has been named president of black music at Universal Records. In her new job for the MCA Music Entertainment Group-owned label, Riggins will be based in New York and be responsible for overseeing activities of the black music department of Universal and also work closely with Heavy D and Uptown Records. Prior to her new job, Riggins was sr. vp of black music for Arista Records and is the former vp/gm of black music for Capitol Records. BMG Entertainment has appointed a pair of executives to top its burgeoning interactive and video divisions. Jay Moses has been named president of BMG Interactive for BMG Ent. North America, moving up from his recently held sr. vp/gm post at the division. Moses will continue to oversee BMG Interactive’s video game/multimedia activities in North America, as well as games development A&R offices in London and San Francisco. He will also work closely with the division’s sales force. Prior to BMG Interactive Moses was vp of multimedia at Times-Mirror Magazines. To be headquartered in London is Gary Dale, who has been named president of interactive and video for BMG Ent.’s international operation. Formerly sr. vp of interactive entertainment for the international division, Dale oversees the company’s interactive and video ventures in the U.K. and distribution staffs in more than 50 countries. Before joining BMG in 1994, he was vp of Bucas Vista Home Video Group for the Walt Disney Company. Amy Stanton has been promoted to vp of video production for Virgin Records. Senior director of video since joining Virgin in 1995, Stanton will continue to be based in Los Angeles and oversee all of the label’s music video projects. She was director of video for five years at A&M Records during an 11-year stint at the company, which was preceded by a tour of duty with Warner Bros. Records. Zomba Group label Jive Records has announced a pair of appointments. James "Jazzy" Jordan has been named vp of black music marketing at the label. Jordan previously was sr. director of marketing for Jive, which he joined 18 months ago. Prior to Jive, Jordan held marketing posts at RCA, Tommy Boy and was a sr. director of marketing at PolyGram Records. Wayne Williams has been promoted to vp of A&R for the label after holding the sr. director/A&R post with Jive, which he joined seven years ago. And Tara Griggs-Magee has been promoted to general manager of Zomba’s Verity Records. Previously director of the gospel imprint label, Griggs-Magee has been with the company for one year. Prior to that she worked as director of A&R for the Nashville, TN-based Benson Music Group. Mindy Espy has been appointed to head marketing for Revolution Records. Espy’s new post calls for her to create and implement marketing plans for all the label’s artists, and work closely with Revolution’s A&R, sales and promotion staffs. The Texas native launched her career in the international department of Chrysalis Records, later joining Fitzgerald-Hartley Management before moving to MCA Records where for almost 10 years she served in the A&R and marketing departments. A&M Records has named Diana Fried to the post of director of product development, she will be in-house liaison for several of the label’s artists. Fried most recently was director of marketing at Island Records. Adam Taloni has been promoted to assoc. dir. of venture accounting for Sony Music, where he will now be responsible for overseeing reporting, accounting and financial issues, and act as financial contact to outside parties related to all Sony Music joint ventures, profit participation deals and pressing and distribution deals. Previously manager of financial analysis, Taloni joined Sony in 1990.
Mercury recording artists God Street Wine recently performed four in-store shows to promote its new album Red, which hit stores April 2. The promotion started mid-April at New York City’s Tower Records on 8th Street and Broome Street, three more stores and concluded during a surprise performance Nightingale’s.

BLAZING DOWN THE ROAD: It has been old hat to have the term Riot Grrl bandied about in such mainstream publications as The New Yorker and Entertainment Weekly. After its burst onto the scene the spotlight has swung away to something else, leaving the new generation some time to gestate. Sleater-Kinney is the kind of growth that gives hope for something more than a cash phrase. The overflowing energy of the group blazed through the chilling Sunday air at the Mercury Lounge on the 14th. With a double-axe and drums attack, the trio (featuring members of Excuse 17 and Heavens To Betsy) sparked and flared with a vibrancy that is hard to come by. With some friendly banter from the stage keeping the proceedings well-served, the show never entered a downturn as the band pushed its way through the entire set. Supporting Sleater-Kinney was the Columbus, Ohio duo (guitar and drums) The Yips whose debut album Bonfire In A Dixie Cup, on Sleitarific, lives up to its name. Sleater-Kinney have just released its first LP on Chainsaw, entitled Call The Doctor. Which is good advice for those who aren’t ready for this effective medical music.

THE GOOD, BAD AND THE REISSUED: So much music is being brought back to the public that it is almost like a renaissance for toal oddities. Vampyre Losbo-Sexual Dance Party, the first outing of Motel Records, has seen the music composed for such obscure 60s B-Flicks as The Devil Came From Akasha finally appreciated for its own charm. Written by the team of Manfred Huhler & Siegfried Schwaab this compilation is sure to be on the stereo of quite a few parties. As far as soundtrack composers John Barry has had more than his share of memorable moments. The EMI Years, the first of two CD set on Scamp, makes readily apparent his musical evolution which led up to one of the best-known pieces of cinematic sound: The James Bond Theme. Not quite in the same league as the master spy, but still quite potent is Suzi Quatro. Though growing up in Detroit, Quatro gained fame in the early 70s English glam scene with her full leather outfit. Her largest notoriety though, was as a character on the show Happy Days. The Wild One: Classic Quatro on Razor & Tie is a full flash-reminider of the rocker she once was. When women were left to will on the soft side, Quatro put her full boot in it without stepping back.

IN THE BIG CITY: They have been threatening to come to these shores for some time, but finally overcoming immigration problems due to, them...some narcotics in their history, Black Grape will be stepping out at the Irving Plaza on the 26th. The Manchester-based group will no doubt be fuming into the wee hours as they promise a late night party with DJs. With their album It’s Great When You’re Straight, Yeah on Radiactive the group should have no problem having its dance cards filled all night long.

SURF ROCK RULED on the Hollywood Rockwalk on April 12th, as the Ventures—who charted classic hits like “Walk Don’t Run” and “Surf Rodeo” (recently featured in Pulp Fiction)—The Surfaris (“Wipeout”), The Chantays (“Pipeline”) and Jan & Dean were all inducted into the sidewalk hall-of-fame gallery. The Ventures and Surfaris capped off their day with a gig at The House of Blues.

4,000 BANDS STRAP ON: Well, okay, it’s not that many. But practically the entire line-up of L.A.’s Strap On Records rocked the joint at Santa Monica’s Alligator Lounge on April 19 to celebrate release of the compilation, Make Friends The Hollywood Way. Bands included Lava Diva, Kingsize, 60 Cycle and Custom Made Scarce.

SIGNINGS AND SHOWS: Perennial Hotel Californian Don Henley has signed to Warner Brothers, while Argentinian mega-stars Los Fabulosos Cadillacs signed a world-wide publishing deal with Warner/Chappell Music Inc. In the meantime, Columbia has picked up strange but charming cello band (really) Rasputina, while The Right Stuff and PLA Media held a party at Guy’s on the 18th to celebrate the CD releases of the records of vintage cult fave Yma Sumac... Several of this year’s hottest up-and-comers hit L.A. for gigs this week—and three of them were on the same bill! On the 18th, the vacuum-packed Whiskey welcomed the weird and fabulous Spacehog, Ruth Ruth, who recently made airplay inroads with “Uninvited,” and Mr. Mirainga, whose punk/Latin mix (doesn’t sound like it would work, but it does) recently graced the soundtrack of Ace Ventura II: When Nature Calls.

DOWN THE STREET AT THE HOUSE OF BLUES, blues wunderkind Kenny Wayne Shepherd, who gets played so much on KLOS he could be their house band, sold out two shows in short order. On the 18th, the venue held a special concert featuring a number of artists on its House of Blues record label. Hosted by Elwood Blues a/k/a Dan Aykroyd, the event featured Cissy Houston, The Gales Brothers and gospel group The Blind Boys of Alabama, among many others. The digitally broadcast event could be accessed by anyone with a full Internet connection. America Online and CompuServe users were able to download live digital photographs and attend the event virtually via a live chat room. As if that wasn’t enough excitement for a while, next week, Bob Marley’s original producer Danny Sims unlocks the vault of a treasure trove of previously unreleased material at a cocktail party and listening party on the 25th.

MINDS MATTER, a musician-founded organization for cultural change will have its first seminar and workshop on April 27 at the Minds Matter studio at Hollywood and Vine. Z Magazine editor Michael Albert will be the featured speaker, discussing recent political and economic events. Bands who’ve recently lent support to Minds Matter including members of Fishbone, Rage Against the Machine, Korn, Stanford Prison Experiment and many others. For more information: 212-464-6039.
Men Of Vizion And The Spirit of Romance

By Peter Miro

Can a man be his lady’s “House Keeper” yet remain masculine? MJJ/550 Music’s new urban/pop quintet Men Of Vizion say the roles of lover and body servant in a relationship need not clash but can mesh delightfully, a pet theme of their self-titled debut album.

WITNESSED TWO TWENTYSOMETHING BROTHERS spinning Jody Watley’s CD single “When A Man Loves A Woman” during the spring of ’94, hunkered down for a rush hour bus ride down Melrose Ave. with their DiscMan going. Upon perusing the tune for a chorus or two, Jody’s firm stipulations for proper male behavior became mountingly clear. So clear, in fact, one friend alarmingly whispers, “Man… she wants a PUPPET!” This reaction was noted and logged, filed away for future reference for only-God-knows-what-contingency. Yes, the record is nice, the remixes are on, but is there a wimp factor in its message? CUT TO: April 1996. Reviewing the content of a new MJJ/550 Music act’s video single—“House Keeper” by Men Of Vizion—five talented ex-roommates turned crooners. Bearing poise and adroit vocal skill, they’re apprenticed to producer Teddy Riley, who marveled at their talent level and coherence when he first met them. So much was he impressed, Riley pitched the group to Michael Jackson himself, while crafting songs for Michael’s HIStory collection. The quintet has realized some strong personal feedback for “House Keeper’s” since its March debut. So what’s the buzz about? As the single and video attest, no ministration in the service of one’s sweetheart is unthinkable. On the ballad, lead singers George Spencer III and Prathan “Sparky” Williams describe their morning and evening regimens as their lithe foxy mates swoon attentively. On background vocals, Brian L. Deramus, Corley Randolph and Desmond Greggs complete the wall of Levert-quality (father and son) gospel-tinged harmony. From laying out her garments to sponging suds in her bubble bath to breakfast in bed, these girlfriends writhe and wiggle their sensual appeal like they’re at a romantic obedience school learning to eat from a lover’s palm. It may seem incredible, but to hark back, who can blame them for wanting to make their lover so highly pleased that they would go to such lengths to please them, or realize such enjoyment, but according to Men Of Vizion, their song unearths a gaping void in romantic relations that more people crave to fill than they care to admit. People can and will coalesce this way if motivated. And that’s just the first single.

“I think a man can be a man and do for his woman,” comments Spencer. “It doesn’t mean he’s a wimp. A real man understands a woman’s needs. Even the hard core brothers are looking for something they can play for their mate.” Williams chuckled when told about the two b-boys who cringed in ’94. “There really weren’t enough records dealing with this point of view,” he said. “I’ve had males and females approach me after performing this song. The men are saying ‘I wanna play this for my lady.’ The ladies are glad we’re speaking through ‘House Keeper’s lyrics. ’We’re getting a whole lot of feedback from the ladies in the audience.” Co-writing credit on “House Keeper,” debuting at #48 on the Cash Box Top 100 Urban Singles chart, is shared with Teddy Riley and Sherry Blair. Riley found he didn’t need to tweak his newfound charges so much, just marry them to his patented New Jack rhythm touch, while preserving the group’s original material.

Men Of Vizion’s self-titled introductory album, due in May, conveys that the biggest love affair the group has is for the craft of singing, and for each other. Graduates of La Guardia High School of Music in Brooklyn, NY, their emphasis on relationships was cultivated in a unique arrangement when they all roomed together in Virginia Beach for two years. All worked jobs to pay the bills, sought love or grasped heartbeat, if applicable, while nursing a healthy spiritual focus honed through frequent, shared prayer. Eventually the group gathered enough material from their daily life and romantic attempts to pen 50 songs. “We were roughing it,” recalls Randolph “We were keeping it real. It took about two years to lyrically write the album. What you do hear are all true stories…real life scenarios. We were glad we were able to use our writing as therapy.”

Riley’s influence can be felt on the uptempo cuts, his arrangement of “Show You The Way To Go,” gives that Jackson tune a rude, head nodding cadence. There is a seamless progression between tunes which makes this a party-friendly LP. “That’s Alright” is a strong ballad along the lines of “House Keeper,” but the strongest, most intense performance on the album is the evocative “You Told Me You Love Me.” Williams, Spencer and company preserve a mournful, heartfelt oblivious undoubtedly culled from a personal episode, because the grief is too real and the harmonies are too tight for the message to be fake. Here the Men Of Vizion belief their youth, and transmit the maturity and cohesion of seasoned R&B professionals. If pain is at the root of “You Told Me You Love Me,” it’s passionately restaged. Also, the gospel orientation group members received as children comes across. Ultimately, the combination of funk and hip-hop soul stated in “Do Thangz,” and “Joystride” is what this new group plans to impress the R&B world with, before sharing further material from their life’s annals.

At this writing, plans for the group’s introductory tour schedule are still being finalized. Men of Vizion recently taped an episode of Soul Train, (perhaps a difficult assignment for member Greggs who buried his father just recently) and have yet to meet the man behind their label, Michael Jackson, because of his pressing schedule of commitments. However, MJJ/550 Music label President Jerry Greenberg acknowledged the group by saying “Michael Jackson’s close relationship with Teddy Riley led to the signing of this very special group. The finished album we received far exceeded everyone’s expectations. This is a group of tremendously talented young men with a great future.”

Whatever strategy is pursued, count on ladies responding in a real time dialogue during and after concert appearances as long as “House Keeper” remains hot for the group.

While they have clearly benefited from Riley’s perfectionist approach, the group conceded a diverse musical diet helped shape their sound, including Mozart, Bach, Pavoratti, Gipsy Kings, Seal, Pearl Jam, Art Tatum, Dizzy Gillespie and Charlie Parker. Commissioned and Take 6 lent an early gospel influence, while the music of Stevie Wonder, Stylistics, Guy, New Edition, Blue Magic, Mary J. Blige and D’Angelo undergirds their soulful expression. The key, the linchpin that holds Men Of Vizion together is their shared faith in God, who is kept firmly in front and firmly behind them, to ward off alcohol, drugs and other abuses. “I make sure I realize it’s a job,” says Spencer. “It doesn’t profit a man to gain the world and lose his soul. That’s the focus we were left with, make sure we always have God.” Randolph reveals the reason for their name, “We always had one goal as to where we wanted to go, that’s the whole vision. The vibe we worked to create comes from working together. We love music. We love to make it. We love each other.”

“It’s five hearts coming into one big organ that denotes the whole thing,” sums Spencer. Put that way, it’s a graphic, amorphous description of some down to earth “real singers” making a buzz before their first LP hits the market. A very tangible vision that is at last within their grasp.
**URBAN TOP 75 R&B ALBUMS**

**CASH BOX • APRIL 27, 1996**

**THE RHYTHM**

By Peter Mro

Isleys lead vocalist Ronald Isley, wife Angela Winbush and Island Records execs relax during the recent Soul Train Awards after party at L.A.'s House Of Blues. Guests of Don Cornelius witnessed a movie of familiar, multi-metal hits, plus tunes from their new project. Co-produced by R. Kelly, Angela Winbush, spouse Ronald Isley, utilizing Keith Sweat and Babyface in spot, the LP hits stores May 14. Enduring, romantic love themes are its forte. The first single release "Let's Lay Together," penned and produced by R. Kelly, is designed to whet, aid and abet late night love sessions.

**MOTOWN TALENT SEARCH**

In Washington, D.C., 2,000 vocal combos showed up. In New York, over 2,500 prospective singing groups lined up at the Apollo Theatre, vying for approval from Motown CEO Andre Harrell. Across the nation, hordes of sonic hopefuls are mobilizing for the 16-city 1996 Motown Talent Search Tour, co-sponsored by BET. Candidates great and wretched are competing for the whole enchilada, the ultimate fighting championship, The Grand Prize... a Motown recording contract. Following semi-final rounds at BET's D.C. studios, the Top 10 contestants will compete live on BET's Video Soul, where BET viewers will select the winner. Refer to the Motown Talent Search Hotline, 800-2-STAR-96, for entry info.

Motown Records has also mined its backstock of durable art for its latest Anthology Series releases, featuring digitally remastered sound, new artwork and extensive liner notes. The Temptations One By One (The Best Of David Ruffin, Eddie Kendricks, Paul Williams & Dennis Edwards), (2 CD's-35 tracks) covers a broad sweep of solo work by Temptations lead singers, while The Best Of Grover Washington, Jr., (2 CD's-24 tracks) encapsulates Grover's warm, melodic sax stylings woven from jazz, funk & R&B elements, forged across musical boundaries.

**ADDHYTHM: The James T. Jones IV Music Scholarship** has been established at Howard University in honor of the late USA Today music journalist/musician, who died March 16, at age 35. The Detroit native suffered a heart attack after months of treatment for kidney disease. Jones was pursuing a Master of Arts in Jazz Studies at Howard University's School of Music. He was an accomplished acoustic bassist, who once fronted for a jazz band, and thus wrote intimately from both sides of the musical equation. Jones crafted knowledgeable, concise prose—quoted often in press kits—which was respected by artists and professional peers alike.

Donors may mail checks with a notation the citing Jones scholarship payable to Howard University. Dr. M. Frances Stubbs, exc. assistant, Office of the Vice President for University Advancement, 2000 A St. NW, Washington, D.C. 20059.

(‘Last issue’s PICK OF THE WEEK should read: "Maxwell's Urban Hang Suite")

**KAYFI Muzik head Kay Fingers and RCA vocalist Chantay Savage pause during production of her current release I Will Survive (Do it My Way). Both are piling up props and praises for their collaboration.
By Peter Miro

The Geto Boys lie in repose at George’s Music Room on Chicago’s West Side April 1, attended by three funeral directors from the House of Branch Funeral Home. At midnight the rap trio ambulated from their coffins to promote their new LP The Resurrection.

GETO BOYS RISE LIKE LAZARUS: Can’t accuse Houston-based rappers The Geto Boys of understatement, given their reanimation from rigor mortis in honor of their long-awaited reunion album release, The Resurrection, Chicago, April 1, 11:15 p.m.—three separate hearses wheeled to the curb of George’s Music Room to disgorge a macabre cargo in the form of Scarface, Willie D, and Bushwick Bill. Pallbearers carried in three coffins, which were open for viewing in short order. Finally, prostecting the “mentally dead” state of affairs amongst the races, The Geto Boys switched to life once more, emerging from their bogy slumber at midnight. Next, they signed autographs for wake attendees. The ever-topical rappers, scorge of right wing conservative sensibilities, told of sisters who swear they ain’t “b’s” and “h’s” are back...holder and browner. Besides the participation of member Willie D after a five-year absence, their LP contains a politically activist bent in the form of a message from Chicago gang leader Larry Hoover, founder of the 25,000 strong Gangster Disciples, who is currently serving a 150-200 year sentence for murder. However controversial his involvement on the LP may seem, Hoover’s message of “real gangstas go to the pole” and denunciation of the excessive numbers of blacks in prison, is straightforward and sincere. The Geto Boys unflinchingly articulate the views of an alienated strata of society, so it’s fitting to hear from an “O.G.” source. If their tombstone inscriptions are an indicator of their beliefs, The Geto Boys will remain true to the streets and accept notoriety as evidence of shots rung home.

ELEKTRA ANNOUNCES ANTI-AIDS LP: America Is Dying Slowly (A.I.D.S.), in stores June 25, is a compilation LP hatched by Elektra Entertainment Group and the Red Hot Organization to fight AIDS through popular music. Coolio, The Wu Tang Clan, Mobb Deep, Pete Rock, The Lost Boyz and others appear on the project. No doubt they were motivated by the recent deaths of Easy E and X Clan’s Sugar Shaft to heighten awareness of the killer plague. Sylia Rhone, chairman/CEO of Elektra Entertainment Group, endorsed the LP’s attempt to reach young urban Americans. “The societal implications of the hip hop world come together for such an important cause will impact these communities and make a difference,” Rhone says.

ADDRHYMIE: Bob Marley’s original producer, Danny Sims, unlocks the vault to a treasure trove of the rasta giant’s previously unreleased songs in honor of Marley’s Jad Records CD release Soul Almighty: The Formative Years, April 25 at House Of Blues. Bone Thugs-N-Harmony drops “This Crossroads,” the third single from their Ruthless/Relativity triple platinum LP F.1.999 Eternal, April 23. The song is a tribute to their mentor Easy E and the family and friends of Bone who passed away. Bone appears in Vibe Magazine’s May cover story by contributing writer Sacha Jenkins, who traveled to Cleveland last February to research their home turf.

Rap Single Reviews

By Peter Miro

BLAHZAY BLAHZAY: “Pain I Feel” (Mercury) (MECT 100) Hits you like Popeye, drops you like Mighty Mouse, this cut inflicts verbal combinations at blazing speed, say triple time. Out Loud and DJ P.F. Cuttin’ have a respectable, repeatable cut with hardcase commentary and a riveting groove. Makes a lot of rocking good sense. A daunting challenge to speak at their level.

BOO YAA TRIBE: “Chillin On The West Side” (MCASP-3472) Harking back to lamp post doo-wop, Boo-Yaa Tribe pulls a saucy trick, with deceptively smooth harmonies, and a 70’s R&B face laced with gentle lyrics. The mixes are pretty uniform, supplemented with a rip-roaring bonus saga, “Occupation Hazardous,” about g’s at large. Good grooves about crazy life, crazy work.

PADGE: “Money Don’t Make Your World Stop” (PSSAD 00184) Jimmy Jam & Terry Lewis utilize a snippet of “What Cha Gonna Do With My Lovin’” to make a structure for this cross-playable single. Padge raps over lilting background vocals and a steady bass reprise of the Stephanie Mills tune. Makes a soft landing for urban ears.
One of the most commercially catchy records ever released was captured by Seattle’s alt-era noise-gods Sub Pop label, the Scud Mountain Boys present folky, twangy music with impeccable, soothing harmonies. (Weirdly enough, they’re from Massachusetts) “Penthouse” could work on a number of radio formats, from mainstream to alternative.

**GOLDFINGER:** “Here in Your Bedroom” (Mojo MJ-CD-0017)

An infectious ska/punk mix, Goldfinger’s fun, bouncy, high-energy sound might be just the thing for No Doubt fans wondering what disc to buy next. An anemic, hyperactive ditty, “Here In Your Bedroom” has already been added by Los Angeles’ influential KROQ, NY’s WXRK and Boston’s WBCN.

**DEFTONES:** “Bored” (Maverick/Warners 9 46054-2)

A gradually building success story, the Deftones’ critically-acclaimed Maverick debut, Adrenaline, spawns a new single to coincide with the band’s first tour. Marked by bigger-and-heavier-than-thou downbeats and shout-filled but angst-filled vocals that build to a flesh-searing primal scream crescendo, “Bored” has all the elements needed for metal radio. The 40-voice band will own garner some film exposure—they appear live in the upcoming sequel to the hit

**PICK OF THE WEEK**

**THE BUTTLEHORSE SURFS:** “Peppers” (Capitol C4-29842)

Hard-drinkin’ Texas guys who used to show disgusting medical videos and shoots blatant off of shots on stage, the Buttlehorse Surfs have had a successful cult-favorite career without ever once touching the Top 40 airwaves. Which makes “Peppers” such a wonderful surprise. The Surfs here spin a story about folks “in love with dyein’...they’re doin’ it in Texas” that’s a hazy, psychodelic dream, anthemic and evocative—and what’s even more unusual for the band, sincere and weirdly hopeful even as it catalogues stories ofure. A very special track that deserves to be a huge alternative hit.
POPP POP ALBUMS

ALBUM REVIEWS by Dina Darzin

VARIOUS ARTISTS Schoolhouse Rock! (ABC/Lavala/Atlantic 92681-2)

First there was Saturday Morning, a collection of cartoon theme songs; now there's Schoolhouse Rock! These are an amusing and star-race song from the animated educational videos of the same name. Highlights include "Three Is A Magic Number" by Blind Melon, one of the last recordings before vocalist Shannon Hoon's death; a wobbly, growlin' takes on "Conjunction Junction" by Better Than Ezra; Ween's goofy history lesson, "The Shot Heard Round the World" and Biz Markie getting his way with "The Emergency." A really appealing novelty disc and a good cause — part of the proceeds from this album go to benefit The Children's Defense Fund.

RAGE AGAINST THE MACHINE: Evil Empire (Epic EK 57523)

No one mixes rap, punk and metal with as much ferocious energy and genuine political conviction as Rage Against The Machine, which returns with a highly-anticipated new disc. "Revolver" is a smash in bilpons space-age-y sounds mixed with a Sabbath-like drone, while "Snakecharmer" fixes on a sure subterranean groove. As always, Rage Against The Machine are fiercely, vehemently politics-oriented, and unlike many bands, they know what they're talking about. Here, Rage skewers the U.S. military ("Bulls On Parade"), right wing talk show hosts ("Vietnow") and ad-

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PATHE DRAG: Satellite Beaming Back At You (Island 314-524-201-2)

No country rock for this South Carolina band. In fact, the Drag sounds more like a neo-psychedelic British import — shades of Stone Roses and Big Star can be found all over the place in this, its Island debut. (The Drag previously released an indie disc, Starcraft.) "Eat Your Heart Out" is an adrenaline rush pop gem, while "Our Race Cars" is replete with catchy, jangly hooks and syncopated, edgy percussion. A natural alternation.

KILLING JOKE: Democracy (Zoo 72445-11127-2)

A genuine cult legend, Killing Joke is widely credited with starting industrial music, the sonic parent of a whole catalog of fierce, percussive bands, from Skinny Puppy to Front 242. The original line-up reunited in 1994 for Pandemonium and toured extensively. The new Democracy disc has a more melodic, orchestral feel than some of their strident and scarily classics, especially on the downright gorgeous, soaring title track. An intelligent and innovative disc that should appeal to Nine Inch Nails fans nation-wide.

BRIAN SETZER ORCHESTRA: Guitar Slinger (Interscope PRCD 6686)

A record that's so much exuberant, anti-depressant fun, they oughta sell it as a Prozac substitute. Ex-Stray Cat Setzer mixes rollicking, dance-around-the-room rockabilly tracks like ‘The House is Rockin'’ and ‘Hoodoo Voodoo Doll’ — and particularly, the fiercely driven ‘Rumble In Brighton’ — with gorgeous, dark, evocative takes on big band classics like ‘Town Without Pity.’ Setzer and cohorts have a clear love of traditional music that comes through with every note. Some tracks here could find themselves on AOR stations, while others could be hits on the oldies market. The full orchestra is currently squeezing itself into a club and theater tour and will even have a spot on this year's Playboy Jazz Festival at the Hollywood Bowl which is sure to be one of the year's highlights.
**Top 25 Jazz Albums**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 1    | Q's Jook Joint                     | Quincy Jones            | Qwest/Warner Bros. | 12 | Older, more intimate sound.
| 2    | Breathless                        | Kenny G                 | GRP     | 5    | Fusion with a cool vibe.
| 3    | Discovery                          | The John Tesch Project | Tesh    | 162   | Features a diverse mix of styles.
| 4    | Brave New World                    | Russ Freeman & The Rippingtons | WB     | 5    | Vocal-led soul jazz.
| 5    | Naked and True                     | Randy Crawford          | GRP     | 17   | Classic saxophone-led funk.
| 6    | New World Championship             | Herbie Hancock           | WB      | 6    | Smooth, soulful jazz.
| 7    | Thinking About You                 | Jerald Daemyon          | WB      | 13   | Unique combination of instruments.
| 8    | Attitude Adjustment                | George Howard            | WB     | 3    | Strong, straight-ahead jazz.
| 9    | Elixir                             | Fourplay                | WB     | 10   | Catchy, melodic groove.
| 10   | Sudden Burst of Energy             | Earl Klugh               | WB     | 11   | Energetic, high-energy jazz.
| 11   | Seduction                          | Boney James             | WB     | 9    | Smooth, relaxed groove.
| 12   | City Speak                         | Richard Elliot          | WB     | 12   | Features a diverse mix of styles.
| 13   | Moore's Mind                      | Will Downing             | WB     | 8    | Smooth, soulful jazz.
| 14   | Mosaic                            | The Jazz Masters        | WB     | 12   | Classic, straightforward jazz.
| 15   | Naijé Plays Songs from the Key of Life | Naijé                  | WB     | 15   | Features a diverse mix of styles.
| 16   | Satchell                         | Pamela Williams          | WB     | 13   | Smooth, soulful jazz.
| 17   | Sapphire                           | Keiko Matsui            | WB     | 14   | Catchy, melodic groove.
| 18   | Sax on the Beach                   | John Tesch Project      | WB     | 18   | Features a diverse mix of styles.
| 19   | Shorty's Tune                     | Soundtrack               | WB     | 17   | Strong, straight-ahead jazz.
| 20   | Bangalom                          | Bobby McFerrin           | WB     | 13   | Catchy, melodic groove.
| 21   | The Best of George Benson         | George Benson            | WB     | 20   | Smooth, soulful jazz.
| 22   | Joe Cool's Blues                   | Wynton & Ellis Marsalis | WB     | 16   | Catchy, melodic groove.
| 23   | Ballads & Blues                    | Miles Davis              | WB     | 24   | Smooth, soulful jazz.
| 24   | Soul Survivor                      | Bobby Caldwell           | WB     | 23   | Catchy, melodic groove.
| 25   | First Instrument                   | Rachell Ferrelle         | WB     | 25   | Smooth, soulful jazz.

**Jazz Shots**

By M.R. Martinez

Jazz Icon Joe Sample recently performed material from his latest Warner Bros. album, *Old Places, Old Faces,* and the Los Angeles performance was also filmed for a long-form video presentation to be released later in the year. Pictured are [il]: Talaya Tiyer, KTWI air personality; Joe Sample; KQRS/Sacramento program director Lawrence Tanner; Maryjou Badeaux, Warner Bros. vp of jazz product management; Randall Kennedy, sr. director of sales and marketing, WB; Kenny Burgmaier, producer of Jazz Alley; Chris Jonz, sr. director of promotion, WB jazz; and (kneeling) Jeff Wilkins, Jazz Alley director of photography.

Rim Shots: An exorcist array of artists are scheduled to perform at a variety of venues and events connected to the 14th Annual San Francisco Jazz Festival. The picturesque environs of San Francisco will serve as a palatable backdrop to anyone deciding to take advantage of the expansive mixture of music. While the main event is set for October 23 through November 3, the Festival's annual Spring Benefit Concert kicks off May 19 at the Masonic Auditorium, where tenor sax legend Pharaoh Sanders will be joined by father and son tabla drum team Ustad Allarakha and Zakir Hussain of The Percussion Maestros of North & South India.

The show featuring Sanders and the tabla masters promises to provide moments of transcendent music melding Eastern and Western influences and expand the tenorist's penchant for sharing eclectic musical dialogue. The Percussion Maestros, appearing in the finale of a world tour, will perform in a separate setting that features an all-star cast of Indian musicians. Allarakha has played with Ravi Shankar and his son has been called a massive virtuoso that has created new avenues for the music, including scoring films like Bernardo Bertolucci's *Little Buddha.*

The concert will benefit the San Francisco Jazz Festival's art and educational programs.

The Fest's promoters also are offering a full slate of jazz music programs from June through the start of the showcase performances. A highlight of those events is the Jazz & Wine Festival at Embarcadero Center, weekend-long event that will mix spirits with the spirit of music, and ticket sales and merchandise purchases will benefit the Dizzy Gillespie Jazz Education Fund.

The main event offers a cornucopia of music at venues in the upscale Nob Hill to the hip tip South-of-Market nightspots. Sonny Rollins will open this year's Festival, which also features the George Shearing Quintet, the guitar trio of Paco de Lucia, Al Di Meola and John McLaughlin, Dee Dee Bridgewater and the Stride Piano Summit that will feature Dick Hyman, Jay McShann, Ralph Sutton and Mike Lipskin.

The Fest by the San Francisco Bay holds out the potential to date a cornucopia of tastes.

More Rim Shots: And near that other famous Northern California bay, the West Coast's granddaddy of music gatherings, the Monterey Jazz Festival Presented By MCI will hold forth September 20-22 and offer a heady roster of artists along with jazz clinics, live (meaning in the flesh) chats with artists, workshops, a rare photo exhibit, vintage jazz films and, as usual, a savory menu of culinary delicacies and a colorful array of clothing and other merchandise.

The cornerstone of the 30th annual staging of the festival, sponsored by MCI, will be a trio of special presentations. The Monterey Jazz Festival board of directors have commissioned pianist/composer Cedar Walton who will perform with a 20-piece orchestra. Jazz/blues pundi Jon Hendricks will reprise and re-interpret his "Evolution of the Blues," first commissioned by the Fest's late founder Jimmy Lyons and presented in 1960. Joe Williams and Dianne Reeves will join Hendricks in the presentation. And if you miss the West Coast debut of pianist/composer and former Dizzy Gillespie sideman Lalo Schifrin at the Playboy Jazz Festival in June, then you can catch his tribute to the late jazzman, "Gillespiana," at the Monterey Fest. The piece will be performed by the Carnegie Hall Jazz Band under the direction of trumpeter Jon Faddis.

That's not enough, you say? Well, the Jimmy Lyons Stage will be the site of some outta sight talent. Try on the Herbie Hancock Trio, George Benson, Joshua Redman Band, Nina Cambi, Yellowjackets with the Oakland Youth Chorus, Roy Hargrove, Otis Clay, Jon Jang Sextet featuring David Murray and James Newton, Howard Johnson & Gravity, Taj Mahal, Irma Thomas and the Johnny Nocturne Band.
Redman, a member of the Monterey Jazz Festival's 1986 High School All-Star Jazz Band, and trumpeter Hargrove will be serving as this year's "Artists-in-Residence," and will both host jazz clinics on Sunday afternoon.

As is the case each year at Monterey, there is a hefty menu of simultaneous activity holding forth. The non-stop action is spread over the 20-areas of Monterey Fairgrounds, as a bumper crop of artists will perform at the Garden Stage, in the Nightclub and in Dizzy's Den. Then, after you eat at one (or many) of the numerous food kiosks and trailers available, and then shop along the fairway for clothing, art and various other sundry, you might imbibe "Dizzy Gillespie At Monterey," a photographic reflection on the legend's Monterey appearances, or "Dizzy & Friends," which features rare film footage from the collection of Mark Cantor (who also will be featured during the Playboy Jazz Fest). Still hungry? Then, in addition to performing, attendees will be treated to a conversation with Herbie Hancock, for dessert.

You'll come away with a doggie bag after this banquet of sights and sound.

STILL MORE RIM SHOTS: Atlantic Records' founder and co-chairman/co-CEO Ahmet Ertegun will directly oversee the reorganization of the jazz department, and Atlantic A&R vp Yves Beauvais has been named vp of jazz and A&R. The good news continues as ubiquitous producer and the label's sr. vp Arif Mardin will serve as an A&R consultant. Ertegun, who along with his brother Nesuhi is closely associated with Atlantic's rich legacy in the jazz genre, and watched the music's popular decline years ago, says he is happy that Atlantic's young roster—including Gerald Albright, James Carter, Cyrus Chestnutt, among others—is carving out a new niche for Atlantic in this field of music.

He also credits Beauvais with the label's resurgence in this area, noting that he is responsible for signing and/or producing many artists currently on the label's jazz roster. In his new post, Beauvais will handle daily operations of the jazz department under Ertegun's direction, while continuing to sign artists offering other musical styles. Executives joining the renewed jazz effort include: Eulis Cathey, director of national jazz promotion; Paul Santos, jazz sales (he will continue as vp of sales for Atlantic's Maui/Bluedoom label); and Kim Ewing, jazz publicity...SHORT SHOTS: Grover Washington, Jr. will be serving as the national judge and host of the Cognac Hennessy Jazz Search. The competition's fourth national semi-finalists, who will be culled from 20-minute audio tapes submitted to the panel of judges, will perform at New York City's Bottom Line on Sept. 20 to win cash prizes and a chance to perform at the 1997 edition of the Playboy Jazz Festival...Car and truck maker GMC will sponsor contemporary jazz/new age artist John Tesh's forthcoming 60-city tour, dubbed the "GMC John Tesh Undiscovered America Tour." The performance trek will open June 1 in Minneapolis and continue through October. Tesh will carry a 25-piece back-up band. GMC also is producing a CD featuring material from Tesh's previous albums that will only be available through GMC dealers, and also will wage a tie-in with PBS TV stations to coincide with the stations' fund-raising activities. Tesh just released Discover, an album featuring the artist with a consortium of unknown talent, on his GTSP Records, distributed through PolyGram.

News (Continued from page 3)

A major factor in the change was the opening of Island's black music division headed by Hiram Hicks, who helped mine a gold award from the soundtrack to the film Don't Be A Menace... Forthcoming albums by the Isley Brothers, Mona Lisa and the soundtrack to the film Eddie, starring Whoopie Goldberg, will keep the division busy in coming months.

**BMG Expands New Media Ventures**

ENHANCING BMG'S EXPANSION into other entertainment product, including video and interactive, RCA Special Products has been renamed BMG Special Products, revealed Kevin Czinger, exec. vp, BMG Entertainment North America.

With the name change, BMG Special Products will undergo a change in operating structure. Previously one of the units under the BMG Direct umbrella, the company will now be run jointly by RCA Records and Arista Records. Tom Kraus, BMG special products president, will continue to oversee the company, but will now report to a board consisting of Arista special projects vp Steve Bartels, RCA strategic marketing vp Mike Omansky, and Czinger.

Additionally Czinger reported that Nice Man Merchandising, BMG Entertainment's national tour and wholesale entertainment merchandise company, acquired assets of the Brockum Group, a top contemporary music merchandising company headquartered in Minneapolis.

The arrangement with Brockum bolsters Nice Man's already strong global presence and brings one of the market leaders in music and entertainment merchandising into the BMG/Nice Man fold. The combined sales of the two companies are projected at over $150 million per year.

**Briefs**

CURB/ATLANTIC EXTEND: Curb Records has extended its relationship with The Atlantic Group through the year 2000, announced Atlantic co-chair/co-CEO Val Azzoli and Curb owner/CEO Mike Curb. The agreement marks the renewal of a multi-level pact between the two companies which began January 1, 1995 and comes as the Nashville-based Curb label has just completed the best year in its history.

Under the terms of the agreement, Curb recordings will continue to be distributed in the U.S. by The Atlantic Group via the WEA distribution network.

EMI/MRSE AGREE: Martin Bandier, EMI Music Publishing chairman/CEO; Jean-Loup Tournier, Sacem CEO, and Professor Reinhold Kreile, GEMA CEO, announced an agreement has been reached with respect to the dispute over EMI's establishment of its own independent collection agency, Music Rights Society Europe and the licensing of compositions on the Simply Red album Life. EMI will stop any further licensing through its independent agent, MRSE, or any other independent agent.

Elsewhere at EMI, Gary Overton, exec. vp/GM of EMI Music Publishing Nashville, announced the initiation of a joint venture with Don Daily of the Daily Music Group and EMI Music Publishing. In this capacity, Daily will work as a co-founder and developer of new talent with EMI.

SPEC'S IS FREE: Spec's Music, a publicly traded company operating 55 stores in Florida and Puerto Rico, announced it has obtained a written commitment for a revolving loan of up to $15 million from a major working capital lender. In making the announcement Spec's chairman Barry Gibbons said the new loan, with its favorable terms, will allow Spec's to repay its existing term indebtedness and provide a solid financial foundation for the company's future.
FILM REVIEWS

20th’s Truth About Cats & Dogs Is Terrific

By John Goff

Janeane Garofalo and Uma Thurman top the talent in 20th’s Truth.

Well, sure there’s truth there—clichés grow from truths—but there are exceptions to the cliché: This is one of them.

Another popularly held belief is “the dumb blonde” (see above sentence), which Wells also spins on its ear here. It’s a more than worthwhile, solid piece of work, entertaining, enlightening and enjoyable without guns, car crashes, four-letter words or get-down sex. It has dignity and integrity.

Director Michael Lehmann does extremely well by the material and brings out the inner struggle the characters have with themselves, never allowing them to become soppy, sappy or the situations totally predictable. Like the script itself, his work enforces dignity and integrity. Will audiences support dignity and integrity in filmmaking which attempts to bust clichés about cats dogs—men—women without a bit of blood-letting or crotch shots? It’s doubtful, but then, even here in the real world, hope, like myth, springs eternal.

And you’re challenged to come out of The Truth About Cats & Dogs without saying, “Janeane Garofalo—WOW!” The stand-up/comedienne/second banana support doesn’t support her. She leads. Ms. Garofalo displayed flashes of that inner sensitivity fire in Reality Bites. Sparks glinted behind the eyes occasionally there but the actress wasn’t given the material to work with and she was the wise-cracking crutch for others. Not so here, and make no mistake, there’s a helluva lot more to come from her. Janeane Garofalo is an actress just beginning to tap a deep well.

Garofalo is in L.A. talk show host-vet whose voice, wit and knowledge a listener, Ben Chaplin, falls for. She’s not as confident in the relationship department as she is the animal advice department. When she attempts to throw him off the trail by giving a description of her apartment house neighbor, Uma Thurman, Garofalo’s physical opposite, she’s thrown when all three meet and be sees in Thurman—believing her to be Garofalo—“the perfect woman”—brains, compassion and beauty. And therein lies the problem; neither woman has the confidence in herself the other has, but together they are perfect. And, they both fall for Chaplin as he falls for both of them, in different ways. Writer Wells spins it out with thought, without emotional gimmickry or contrivance. And, boy-girl, is it refreshing!

Uma Thurman as the friend down the hall attracted to “losers” only appears to be the dumb blonde of lore. What seems to be dumb, as Thurman essays her, is in actuality frustration at knowing her limitations and being limited by others’ perceptions of her, while occasionally working the image.

Chaplin’s character could have been just a pawn, and I’m sure that back there somewhere there’s a draft with just that approach. Fortunately Wells, Lehmann and the actor hasn’t allowed that to happen. His photographer character goes

Top 15 Weekly Film Grosses

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>1. Primal Fear</td>
<td>Paramount</td>
<td>2</td>
<td>1,983</td>
<td>$8,108,561</td>
<td>$4,089</td>
<td>$23,820,908</td>
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<tr>
<td>2. James &amp; The Giant Peach</td>
<td>Buena Vista</td>
<td>1</td>
<td>2,262</td>
<td>$7,539,698</td>
<td>$3,333</td>
<td>$7,539,698</td>
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<td>3. The Birdcage</td>
<td>MGM/UA</td>
<td>6</td>
<td>2,285</td>
<td>$6,772,210</td>
<td>$2,964</td>
<td>$97,752,823</td>
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<td>4. Fear</td>
<td>Universal</td>
<td>1</td>
<td>1,584</td>
<td>$6,312,240</td>
<td>$3,985</td>
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<td>5. Thin Line Between Love &amp; Hate</td>
<td>New Line</td>
<td>2</td>
<td>1,131</td>
<td>$5,797,633</td>
<td>$5,126</td>
<td>$21,233,876</td>
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<td>6. Sgt. Bilko</td>
<td>Universal</td>
<td>3</td>
<td>2,326</td>
<td>$3,907,690</td>
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<td>$23,080,485</td>
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<td>7. Executive Decision</td>
<td>Warner Bros.</td>
<td>5</td>
<td>2,082</td>
<td>$3,072,312</td>
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<td>8. Flirting With Disaster</td>
<td>Miramax</td>
<td>4</td>
<td>969</td>
<td>$3,021,024</td>
<td>$3,118</td>
<td>$6,598,430</td>
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<tr>
<td>9. Oliver &amp; Company</td>
<td>Buena Vista</td>
<td>3</td>
<td>1,887</td>
<td>$2,511,597</td>
<td>$1,331</td>
<td>$14,926,115</td>
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<td>10. Fargo</td>
<td>Gramercy</td>
<td>6</td>
<td>716</td>
<td>$1,881,347</td>
<td>$2,628</td>
<td>$14,900,107</td>
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<td>11. Up Close And Personal</td>
<td>Buena Vista</td>
<td>7</td>
<td>1,431</td>
<td>$1,565,305</td>
<td>$1,094</td>
<td>$45,435,194</td>
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<td>12. A Family Thing</td>
<td>MGM/UA</td>
<td>3</td>
<td>1,134</td>
<td>$1,300,013</td>
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<td>13. All Dogs Go To Heaven 2</td>
<td>MGM/UA</td>
<td>3</td>
<td>1,609</td>
<td>$831,702</td>
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<td>14. Kids In The Hall Brain Candy</td>
<td>Paramount</td>
<td>1</td>
<td>163</td>
<td>$770,280</td>
<td>$4,726</td>
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<tr>
<td>15. Jumanji</td>
<td>TriStar</td>
<td>18</td>
<td>695</td>
<td>$742,295</td>
<td>$1,068</td>
<td>$99,408,648</td>
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Domestic box-office, which includes USA and Canada for the weekend of April 12-14, totaled $54,133,387, breaking down to a $2,432 per-screen average off a total of 22,257 screens, giving a combined total of $424,283,555. (Courtesy Entertainment Data, Inc.)
through changes with his feelings, perceptions, outlook and insight and comes out solid.

Howard Shore’s music is L.A. romantic, perfectly meshing with the Soviet Monika locales pasted photographed (with some computer-manipulated moments) by Robert Brinkmann.

Executive producers are Richard Hashimoto and Wells. Albert produced.

TriStar’s Mrs. Winterbourne

By John Goff

IT'S THE NINETIES so "sampling" is allowed, right? While TriStar’s Mrs. Winterbourne credits list the source material as Cornell Woolrich’s novel I Married A Dead Man, it cinematically nips a bit of While You Were Sleeping, glimpses at last year’s Sabrina incarnation and sticks a finger in any number of other schticks and skits. That’s pretty much the downfall, while at the same time being its charm, everything about it is reminiscent. There’s no true originality to it. Mrs. Winterbourne’s sort of like a New Haven play tryout, junior varsity football team or bush league baseball. You like these guys but, hey!, they ain’t the trash, boastful, blood-drawing, big-buck boys who bring out the high-rollin’ numbers.

Phoe Sutton and Lisa-Maria Radano’s screenplay is light and breezy with an element of mystery injection attempt early that’s wrapped up at end with an oh-we-almost-forgot-something sequence.

Through a series of skit-like coincidences a down-and-out and pregnant Ricki Lake ends up mistaken for the wife of Brendan Fraser, the wandering son of a rich Boston family headed by Shirley MacLaine. Fraser’s identical twin, the solid one of the family (let’s say the Harrison Ford to Greg Kinnear or Bogart to Holden from the two Sabrina’s) falls in love with what he believes to be his brother’s widow. She’s honest and wants to tell the truth but doesn’t want to hurt these nice people who’ve taken her in; attempts to run away when former boyfriend and father of her child, no good NY street hustler Loren Dean, shows up with a kidnap scheme. Who kills him is the tortured element of mystery tucked in here. All works out nicely for the family topped with a trenchant moment of irony at the end.

Director Richard Benjamin keeps movement to the film nicely, the better not to allow questions about story, and leaves it up to his cast to fill in missing character transitions—which sometimes works and sometimes doesn’t.

Ricki Lake has a definite charm and she’s given a glamour make-over within the context of the film, but at this moment in time, the lady’s not a romantic leading lady and selected moments of soft lighting, careful make-up, elegant costuming and suitings tied with romantic music doesn’t make it to pop. She has a future as an actress but not necessarily in this genre at this time. Big business question is: will that large segment of her talk show audience support this image? Doubtful.

Brendan Fraser has only a few moments to make his mark as the happy-go-lucky twin, before he’s killed off, to set up the stoody living half. He does a nice job in making us care for both brothers with help digging into the buck story via script.

But when you need to fill in the cracks for character transition with almost nothing provided, you have to call on Shirley MacLaine. When she shifts an inner attitude an audience knows it. Her final scene, accepting Lake’s character simply visually is film acting. There’s nothing like experience to prove that the camera can record thoughts—and pros can think.

Miguel Sandoval, as the loyal family chauffeur who just happens to be gay, turns in a solid performance. Loren Dean is neatly skazy and Peter Gerety adds some nice moments as the family priest.


Media (Continued from page 3)

AMV is a leading UK ad agency, Freud Communications is a UK-based public relations firm, while HOB is a multi-pronged entertainment and media company.

Tigrett envisions something like this: With HOB on the global Internet with Traffic Interactive, people worldwide can tune in and be able to see what, or who, is playing at any HOB site anywhere—L.A., NY, N.O., London, Paris, anywhere there is a venue—and decide what show to see. Say The Neville Brothers, playing in New Orleans, can instantly have a worldwide audience for that evening.

The common thread binding everyone involved in the new company—and it was uttered by each of them at one time or another—is that what is put out over the waves and through the wires must be “great content.”

The creative and imaginative content will be the draw for companies wishing to market product. Traffic, essentially becomes the producer of stand-alone marketing initiatives.

Schiller hit the nail on the creative and commercial head by stating, “You need something to offer to attract people to the sites,” and noted that everybody with anything has a web site, tucks on their web address at the end of an ad for whatever they’re hawking at the moment and expects that alone to draw. That won’t do it, was the consensus of the Traffic Interactive collective.

Used as a case in point was the March 1 live concert at London’s Astoria theatre featuring UK indie band Supergrass, whose performance was simulcast over the World Wide Web live from the Vladivar website. The event was used to “re-position” Vladivar vodka with a new audience. Traffic Interactive along with Supergrass’ management created a virtual event to mirror the live show and launch the Vladivar “Good Clean Fun” website that included CU-SeeMe Live video from the Astoria, Real Audio live sound, IRC Global Chat with members of the band, and a worldwide audience and digital photography updated 10-15 minutes during the event.

The success of the event was measured three ways. Traffic Interactive evaluated the media coverage at $450,000. The new company also estimates that more than 100,000 “visits” were made to the concert on March 1, and that the website recorded three hits per second in the week leading up to the concert date.

Tigrett said during the teleconference that artists who can’t normally draw worldwide, aren’t known, will now have a worldwide showcase through such virtual creations, and that they can also earn more money.

Using the House of Blues example again, he explained that artists will be compensated 1 to 1. Say, if they are playing at one spot where they normally would receive $1,500 for the evening, now, when they are on worldwide and audiences pay per view—let’s call it an Internet Cover Charge—and are suddenly being seen by a larger audience, the artists would “be able to say, ‘Hey, look, the artist made, say, $90,000 in their pocket.’ And there is, at this time and at this projection at any rate, no way they can be ripped off because the numbers are recorded there and then.

Tigrett foresees this not being limited to mainstream things (entertainment) and further feels that “the advantage will go to live entertainment” right now. He feels “Live entertainment is really what the Internet is built for.”

HOB’s live format, he contends, offers immediacy to the Internet surfers.
News From The United Kingdom, Ireland & Europe

By Hal Levy

TOP UK SINGLES: Still on the top spot is *The Prodigy’s* “Firestarter,” while also holding their spots are Mark Snow’s “The X Files” on two, *Robert Miles* “Children” on three, Mark Morrison’s “Return Of The Mack” on four, Gabrielle’s “Give Me A Little More Time” on five and Gina G’s “Ooh Aah...Just A Little Bit” on six. Moving up is DJ Dado’s “X-Files” to seven while Take That’s “How Deep Is Your Love” drops down to eight. Oasis is back on the charts with “Don’t Look Back In Anger” at nine and 2 Pac Feat. Dr. Dre comes in at ten with “California Love.”

The UK’s top album remains Take That’s *Greatest Hits* with top selling music video *Les Miserables*, live cast recording. *Braveheart* continues top video rental and *Pocahontas* is still top video sales. Taking in the money at the boxoffice is *Buena Vista’s* *Toy Story*.

Still Europe’s top single is Robert Miles’ “Children” holding onto first position in Germany, Denmark, Sweden, Switzerland and France, and in second spot in most other countries. *The Prodigy’s* “Firestarter” is still on fire in Norway, Finland and Yugoslavia while Michael Jackson says it with “They Don’t Care” in Italy. Take That has found out “How Deep Is Your Love” in Spain and Lithuania while David Bowie & PSB are still saying “Hello Spaceboy” in Latvia.

Take That’s *Greatest Hits* is hitting the top in Germany, Denmark, Holland and Austria to head up the European album charts. Celine Dion is *Falling Into You* in Norway and France while Tina Turner’s *Wildest Dreams* are being answered in Switzerland and Oasis’ *What’s The Story Morning Glory?* still shines in Ireland.

CHECK YOUR PORTFOLIO as Thorn EM1 at £17.75 is down 3.3%. Rank Organization at £5.08 is down 0.8% and PolyGram at £39.28 is holding its own.

OOH AHH-OUCH: When people say that to singer Gina G, whose “Ooh Aah...Just A Little Bit” is number two on the UK singles chart, they are referring to her “daytime job.” Gina is continuing to work as a hairdresser, giving shampoos at a leading London stylist shop because she still hasn’t seen much money coming in. However, after next month’s *European Song Contest* in Norway, the loot should be washing in and the suits washing out.

MORE RAZZBERRIES from The Cranberries’ Dolores O’Riordan. She’s now been found on the Internet where her lawyers received a blackmail threat demanding £25,000 from her. Last week O’Riordan won a case against the UK’s *Daily Sport* for defamation. This week she’s asked the UK High Court to ban all stories about her written by an unnamed freelance writer. The injunction prevents newspapers and magazines from publishing stories about her that are written by the journalist, who she claims is making up untrue stories about her. At the end of this month, the group takes off for the Philippines for the start of their 18-month world tour.

HEAVY CELLOS: Apocalypstica, a group of four cellists from Finland’s Sibelius Academy are recording an album of *Metallica* tracks. They claim that heavy metal music is perfect for the cello.

NO LEAD IN THE PISTOL: The *Sex Pistols*’ comeback tour, slated to open in London June 19th, is facing sluggish ticket sales and the promoters are worried. Another group from the 70s, Slousse & The Banshees, having looked over the market, have decided to call off their comeback tour.

WATCH THEM MUSCLES as The National Association of Door Supervisors join the CME, one of the UK’s largest club organizations. The new organization hopes to establish a national standard for the training of all door staff as well as offer insurance, accident pay and, most important, 24-hour legal phone services. Just in case you’re a little confused, door supervisors used to be called *Bouncers*.

NO FLY IN THE SKY: That’s what United Airlines says as it takes legal action against GEO Marconi Inflight Systems. United’s 1992 $100 million contract with GMIS called for them to provide an in-flight entertainment package that included a fully interactive passenger service system that provided individual video screens at each seat that offered such things as video-on-demand, catalogue shopping, hotel and flight reservation terminals and possible future gambling and betting facilities, all available with a swipe of a credit card and with promises of lots of profits for the airline in spite of the initial costs and added weight. However, to date, only the standard free movie and music system aspects are operational. Other airlines, with similar systems in the works, are also having problems and none are fully operational.

WHAT DO YOU SERVE WITH RED CHINA? Well, according to the International Federation of the Phonographic Industry, probably pirated CDs. The IFPI says their losses last year came to more than $1.2 billion. The only thing keeping that figure down is the increasing demand for CD-ROM software which is more profitable to the pirate manufacturers and therefore, leaving less time for the music end. China says that last year there was a 27% increase in the number of trademark infringement cases prosecuted last year. But the IFPI says that some 25 of the pirate factories identified last year are still in business and they are pressing Western governments to impose trade sanctions. The International Intellectual Property Alliance estimates that the cost of Chinese piracy in 1994 amounted to more than $866 million and it went up to $2.3 billion in 1995.

THERE’LL BE 25 NEW VIRGINS IN THE UK after Richard Branson changes the name of some of the old MCM chain he bought last year. While 25 are to be called *Virgin Cinemas*, the remaining 95 are expected to be sold off.

YOUR GAME: Well, if it’s a Sega Saturn computer game machine, you should be able to save some $75 on buying a new model. Sega cut its price by $75 earlier this month and saw its sales double. Sony, whose *Playstation* however, continues to outsell Sega, says they are not going to cut their prices. However market sources say that if Sega’s market share continues to advance, Sony, instead of lowering their prices, will offer free games with each purchase. The world-wide computer game market is estimated at more than $3 billion a year and growing. Seemingly left far behind is *Nintendo* which still has to come up with its new games console.

OH THEM LIPS: Jazz trumpeter Freddie Hubbard’s lips weren’t sored from kissing or blowing his horn, but from a recent operation he had on an infected lip. According to his doctors in Los Angeles, he undertook a tour before his lips had fully healed. He had to leave the stage opening night on his European tour, unable to finish a set at the Colchester Jazz Club. He also did a no-show at gigs in Southampton and Paris instead of showing up at the Cheltenham Jazz Festival, headed back to L.A.

BOOK YOUR RESERVATIONS at Dublin’s Clarence Hotel. The hotel, owned by U2, opens next month after an $8 million refurbishment and restoration program caused by a fire some two years ago. The penthouse is a bargain at $1,600 a night.

U2 TWO: Canadian rock promoter Michael Cohl has won the promotion contract for U2’s 1997 tour, with the proviso that it be done in partnership with L.A.’s Creative Artists Agency. Cohl reportedly offered $100 million for the tour which is expected to gross more than $200 million.

U2 THREE: London’s High Court awarded U2 £4,000,000 cash from the Performing Rights Society. U2 claimed thePRS was guilty of poor accounting and collecting processes in relationship to European monies due musicians, especially the writer’s fee performance charges which ranged from 3% to 10% of the ticket price, which was even charged groups performing their own songs. U2, which wants to self-administer these fees, also charged that some European music rights societies kept up to 50% of the fees for so-called administration charges and took up to five years to pay the monies due PRS for distribution. The industry is expecting other big name groups to opt out of PRS for self-administration, but warn that this might weaken PRS in its attempts to collect monies due less-known groups who are in no position to go about collecting their own fees.

KISS KISS: Last week we reported that Neil Jordan’s *Warner Bros* film about Irish revolutionary hero Michael Collins was being held up because of the end of the IRA ceasefire. Now we learn that some of the “historic” scenes are being cut with love scenes between Liam Neeson and Julia Roberts added. While some in Ireland complain, others say the boxoffice figures will tell if the public is more interested in Collins as a general or a lover.

PACK YOUR AMERICAN EXPRESS CARD and Expense Account Forms and head for Oxford, in the UK on May 4-5 for the UK Tribal Gathering. Then May 24-26 to Munich, Germany for Rock In The Park and May 25-27 to Pink Pop in Landgraaf, Holland.

ELVIS IS—IN LONDON: Welcome back as the musical, *Elvis—The Musical*, which first opened in 1977, returns to London’s West End to help celebrate the 1956 release of Elvis’ debut album.

And last minute reports say it’s still time to catch the 19th Southport Dance Music Weekend where venues range from rooms playing house and garage tracks, good street soul, hip-hop as well as jazz. Southport is at Pontin Holiday Village, sort of a Club Med-type holiday camp where almost everything is included for a flat fee.
**REVIEWS** By Héctor Resendé

**EDDIE SANTIAGO:** *De Vuelta a Casa*  
(PolyGram-rodven, 314 529 805) Producer: Vinny Urrutia. TROPICAL-SALSA.  
*De Vuelta a Casa* (Returning Home) rings appropriate for Salsa vocalist, Eddie Santiago, of Puerto Rico. His reference, it would appear, comes in terms of returning back to the musical roots of his native island. And what an impressive return! With ten years as a soloist, Santiago's unique style continues to mature with each album. He has evolved from the early days of "romantic Salsa" to a very straightforward and more "tipeco" feeling. The first promotional single, "Me Vuelve Loco Tu Amor," was written by Luis Angel. Look for the selection, "Aquí Estoy," to be a hit at parties and clubs. The album also marks Santiago's return to his former label.

**SALSA FRESCA:** *Salsa Fresca! Dance Hits of the 90s* (Rhino, R2 72195) Compilation Producers: Laura Canellas & "Super" D J. Robby TROPICAL-SALSA.  
Rhino and producers Laura Canellas and "Super" D J. Robby should win an award of some kind. It takes an American label to put together an incredibly good-looking package with spectacular graphics, a great-sounding and well thought out selection of high-quality music, and a 20-page notebook with liner notes (by dancer Liz Brody and radio DJ, Nima Lenart) and other pertinent info to boot! There's even a PSA for the Human Rights Watch group! Of course, Latin record companies usually reserve such rare packaging for mega-stars. As for the music portion, the offerings are a dancer's dream. You'll find star icons like Willie Colon, Willie Rosario, Pete "El Conde" Rodriguez, Gilberto Santa Rosa, Tony Olivencia, Rey Ruiz, Luis Enrique, Eddie Santiago, Niche, Johnny Ray and Hanzel Martinez in there with upcoming stars like Pupy Santiago, Alex Leon, and Giro.

**MERENGUE MANIA:** *Merengue Mania* (BMG U.S. Latin, 35685) Producer: Various. TROPICAL-MERENGUE.  
*Merengue Mania* stands as one of the best compilation albums around. It offers ten of the most popular contemporary merengue artists. Kicking off the set is Ricârenis's "Merengue Riko;" Tito Rosario's "La Gauzadera III;" and "Otra Como Tu;" the raptu's El General with "La Chicas;" Caña Brava's "Damele Mami;" Gussik with her dance tune, "Lo Mío Es Mío;" Eddy Herrera's "La Bailadora;" Oro Solido with their "Esta Cacho Remixa;" La Banda del Swing's "La Niña Esta Trisíce;" and Mayra Mayra (formerly of Mayra & Celines) with "Sí Volvieras A Mi." There are no doubt whatsoever. The album contains many of today's popular artists like merengue idols Manny Manuel with his "Sí Una Vez," and Celines with her "Tus Desprecios," Salsa vets Tito Nieves with "No Me Queda Más," and Jorge Alberto's "Fotos y Recuerdos." There are five other selections including RMM newcomer and co-producer, Isidro Infante and his band, Elite, with "Dondequería Que Estás." Yolanda Duque's version of "Amor Prohibido" is simply superb. Michael Stuart sings "Yo Te Amo" with an arrangement by Angel Fernandez. Composer William Liriano, of RMM, provided the lyrics for the selection "Recuerdando A Selena." The number, the first promotional single, features all eleven artists on the RMM label. Ray Sepulveda renders his impressive version of "Dreaming Of You." The theme is "I Could Fall in Love" done by Johnny Almendra and his group Los Jovenes del Barrio. The "Latin Jazz Medley" features a Hilton Ruiz arrangement of Selena hits featuring special guest and fellow RMM artist (on the TropiLazz label), Dave Valentin. A fine tropical music tribute by some of Salsa music's most illustrious contemporary stars.

**FAMILIA RMM:** *Recuerdando a Selena* (RMM, 82013) Producers: Ralph Mercado & Isidro Infante. TROPICAL-SALSA.  
For many Selena fans, purchasing *Recuerdando a Selena* would seem like a natural choice. For hard-core Salsa fans, there's no doubt whatsoever. The album contains many of today's popular artists like merengue idols Manny Manuel with his "Sí Una Vez," and Celines with her "Tus Desprecios," Salsa vets Tito Nieves with "No Me Queda Más," and Jorge Alberto's "Fotos y Recuerdos." There are five other selections including RMM newcomer and co-producer, Isidro Infante and his band, Elite, with "Dondequería Que Estás." Yolanda Duque's version of "Amor Prohibido" is simply superb. Michael Stuart sings "Yo Te Amo" with an arrangement by Angel Fernandez. Composer William Liriano, of RMM, provided the lyrics for the selection "Recuerdando A Selena." The number, the first promotional single, features all eleven artists on the RMM label. Ray Sepulveda renders his impressive version of "Dreaming Of You." The theme is "I Could Fall in Love" done by Johnny Almendra and his group Los Jovenes del Barrio. The "Latin Jazz Medley" features a Hilton Ruiz arrangement of Selena hits featuring special guest and fellow RMM artist (on the TropiLazz label), Dave Valentin. A fine tropical music tribute by some of Salsa music's most illustrious contemporary stars.

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

**MERENGUE STAR CROSSES OVER TO POP:** For one of the most popular icons of contemporary merengue music it was simply an inevitable return to her roots. The Puerto Rican songstress, Olga Tañón, has always had a deep affinity for pop music and, in particular, romantic ballads. She performed this genre of music before her successful venture into the merengue world.

In fact, another tropical music celebrity, Marc Anthony, recently did a crossover recording as well. It was a duet with La Mafia’s lead singer, Oscar de la Rosa on the band’s latest hit album, *Un Milen Do Rosas.* For Tañón, however, this is not a matter of a cameo appearance. Doing a 180 degree turn is a very dangerously undertaking. For Tañón, if it’s no guts, it’s no glory. The new album, Nuevos Sentidos, has already held up to critical review based on its first single release last month, “¡Basta Ya!” The album was released this past April 16th. It was written and produced, for the major part, by the famed composer-author of the Mexican group, Los Bukis, Marco Antonio Solís.

Meanwhile, Tañón’s single has earned the singer’s album a ranking of ninth place on Mexico’s Nielsen list of popular music. WEALatina believes that this phenomenal achievement will easily translate to Double Platinum pre-sale figures.

**THE LATIN LOWDOWN**

**LUCERO ENDS TOUR ON SILVER SCREEN:** While it's literally all over for most soap opera fans of Lazos de Amor, concert-goers have nothing to fret about. Pop singer-actress, Lucero, has already posted her summer concert series schedule. She will be appearing this coming May and June in Texas with one stop-over in Denver. Lucero will appear for only one date in Los Angeles on July 13th.

The Fonovisa recording artist, however, did promise Chicago fans last month that she would return in May and July for more concerts. Of course, Lucero was also quoted as saying she had no plans to marry soon. The latest buzz says Lucero will definitely be walking down the aisle soon with pop singer Mijares. (Her beau makes a cameo appearance on the soap recently.) They were waiting for her shooting schedule to end, which it did just a few weeks ago.

**TOP TEN LATIN VIDEOS IN PUERTO RICO:** From the desk of Luis Merida, Latin Music Coordinator of The BOX in Miami Beach, Florida, come the top 10 Latin videos in Puerto Rico for the week of April 3, 1996:

**The Box: Top 10 Latin Videos in Puerto Rico**

1. Shakira .......................... "Estoy Aquí" (Sony Discos)  
2. Kairo .............................. "Una Aventura" (SDI)  
3. EZD .............................. "Alejadomene De Ti" (Prime)  
4. Barrio Boyz ........................ "Eres Asi" (SBK/EMI Latin)  
5. Millie ............................. "Con Los Brazos" (EMI Latin)  
6. Thalia ............................. "Amandote" (EMI Latin)  
7. Enrique Iglesias ........................ "Si Te Tu Vés" (Fonovica)  
8. Illegales .......................... "La Morena" (BMG U.S. Latin)  
9. Zafra Negra ........................ "Sufriendo Por Ella" (J&N/EMI Latin)  
10. Yolandita Monge .................. "Tu, Tu, Tu, Tu" (WEA Latina)
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>YOU GOTTA LOVE THAT</td>
<td>Neal McCoy</td>
<td>Atlantic</td>
<td>2</td>
</tr>
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<td>2</td>
<td>NO NEWS</td>
<td>Lonestar</td>
<td>BNA</td>
<td>14</td>
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<tr>
<td>3</td>
<td>WHAT DO I KNOW</td>
<td>Ricochet</td>
<td>Columbia</td>
<td>19</td>
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<tr>
<td>4</td>
<td>OUR SONG</td>
<td>Lee Roy Parnell</td>
<td>CBS</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>IT WOULDN'T HURT TO HAVE WINGS</td>
<td>Mark Chesnutt</td>
<td>Decca</td>
<td>16</td>
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<tr>
<td>6</td>
<td>YOU WIN MY LOVE</td>
<td>Shania Twain</td>
<td>Mercury</td>
<td>7</td>
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<tr>
<td>7</td>
<td>ALL I WANT IS A LIFE (Curt)</td>
<td>Tim McGraw</td>
<td>Capitol</td>
<td>8</td>
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<tr>
<td>8</td>
<td>THE RIVER AND THE HIGHWAY</td>
<td>Pam Tillis</td>
<td>Capitol</td>
<td>10</td>
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<td>9</td>
<td>LONG AS I LIVE</td>
<td>John Michael Montgomery</td>
<td>Atlantic</td>
<td>9</td>
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<td>10</td>
<td>SOMEONE ELSE'S DREAM</td>
<td>Faith Hill</td>
<td>Warner Bros</td>
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<td>11</td>
<td>HEADS CAROLINA, TAILS CALIFORNIA (Curt)</td>
<td>Jo Dee Messina</td>
<td>Capitol</td>
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<td>IT'S WHAT I DO (Nashville)</td>
<td>Billy Dean</td>
<td>Capitol</td>
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<td>13</td>
<td>HYPNOTIZE THE MOON</td>
<td>Clay Walker</td>
<td>MCA</td>
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<td>14</td>
<td>MY MARIA (Nashville)</td>
<td>Brooks &amp; Dunn</td>
<td>MCA</td>
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<td>OUT OF THE BLUE CLEAR SKY (MCA 11424)</td>
<td>George Strait</td>
<td>Capitol</td>
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<td>16</td>
<td>I'M NOT SUPPOSED TO LOVE YOUR ANymORE</td>
<td>Bryan White</td>
<td>(Asylum)</td>
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<td>ALL YOU EVER DO IS BRING ME DOWN</td>
<td>The Mavericks</td>
<td>(Atlantic)</td>
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<td>ALMOST A MEMORY NOW (Asna)</td>
<td>Black Hawk</td>
<td>(Atlantic)</td>
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<td>19</td>
<td>I THINK ABOUT YOU</td>
<td>Collin Raye</td>
<td>(Capitol)</td>
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<td>20</td>
<td>IF I WERE YOU (Mercury 256901)</td>
<td>Terri Clark</td>
<td>(Mercury)</td>
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<td>THE CHANGE (Capitol Nashville 32653)</td>
<td>Garth Brooks</td>
<td>Capitol</td>
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<td>22</td>
<td>HEAVEN IN MY WOMAN'S EYES (MCA 11424)</td>
<td>Trace Byrd</td>
<td>MCA</td>
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<td>23</td>
<td>DOES THAT BLUE MOON EVER SHINE ON YOU</td>
<td>Tracy Byrd</td>
<td>(MCA 11192)</td>
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<td>24</td>
<td>TIME MARCHES ON</td>
<td>Tracy Lawrence</td>
<td>(Atlantic)</td>
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<td>25</td>
<td>TEN THOUSAND ANGELS (BNA)</td>
<td>Mindy McCready</td>
<td>(BNA)</td>
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<td>26</td>
<td>C-O-U-N-T-R-Y (Epic 67403)</td>
<td>Joe Diffie</td>
<td>(MCA 11246)</td>
<td>28</td>
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<td>27</td>
<td>STARTING OVER AGAIN (MCA 11264)</td>
<td>Reba McEntire</td>
<td>(MCA 11264)</td>
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<td>28</td>
<td>HIGHSOUND (MCA 11422)</td>
<td>Vince Gill</td>
<td>(MCA 11422)</td>
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<tr>
<td>29</td>
<td>EVERY TIME I GET AROUND (MCA 11423)</td>
<td>David Lee Murphy</td>
<td>(MCA 11423)</td>
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<tr>
<td>30</td>
<td>WHO'S THAT GIRL (Epic 65717)</td>
<td>Stephanie Bentley</td>
<td>(Epic 65717)</td>
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<td>31</td>
<td>WALKIN' AWAY (Asna 1-2934)</td>
<td>Diamond Rio</td>
<td>(Asna 1-2934)</td>
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<td>32</td>
<td>HOLDIN' ONTO SOMETHING (MCC/Curb)</td>
<td>Jeff Carson</td>
<td>(MCC/Curb)</td>
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<td>TREAT HER RIGHT (Curt)</td>
<td>Sawyer Brown</td>
<td>(MCC/Curb)</td>
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<td>34</td>
<td>MY HEART HAS A HISTORY (Reprise 46180)</td>
<td>Paul Brandt</td>
<td>(Mercury)</td>
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<td>35</td>
<td>THE LOVE THAT WE LOST (ASM Nashville)</td>
<td>Cheley Wright</td>
<td>ASM Nashville</td>
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<td>36</td>
<td>MEANT TO BE (Mercury 256901)</td>
<td>Sammy Kershaw</td>
<td>(Mercury 256901)</td>
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<td>37</td>
<td>A THOUSAND TIMES A DAY (Epic 672609)</td>
<td>Patty Loveless</td>
<td>(Epic 672609)</td>
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<td>38</td>
<td>YEARS FROM HERE</td>
<td>Baker &amp; Myers</td>
<td>(MCC/Curb)</td>
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<td>39</td>
<td>PHONES ARE RINGIN' ALL OVER TOWN</td>
<td>Martina McBride</td>
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<td>DON'T GET ME STARTED (Decca 11424)</td>
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<td>Doug Supernaw</td>
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<td>HONKY TONKIN'S WHAT I DO BEST</td>
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<td>LOVE STORY IN THE MAKING (Asna)</td>
<td>Linda Davis</td>
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**Highest Debut:** Patty Loveless
The nation's best two-steppers and line dancers honored their own as the Country Dance Music Seminar held its awards show April 10 at the Wildhorse Saloon in Nashville. Co-hosts Tim Rushlow of Little Texas and TNN's Jo Thompson along with a bevvy of artist presenters announced the following winners:

**Favorite Dance Instructor**—Midwest—Scott Blevins, A Little Touch of Texas, Calumet City, IL; West Coast—Debi Williams, Midnight Rodeo, San Bernardino, CA; Southeast—Phyllis Watson, BJ's, Little Rock, AR; Southwest—Anita Williams, Cowboys, Dallas, TX; East Coast—Dane DeGregorio, Oakley's, Princeton, NJ.

**Favorite DJ**—Midwest—Scott Blevins, A Little Touch of Texas, Calumet City, IL; West Coast—Brad Evans, Midnight Rodeo, San Bernardino, CA; Southwest—Ruben Castro, Cowboys, Dallas, TX; Southeast—Billy Majors, The Cotton Eyed Joe, Knoxville, TN; East Coast—DJ Chrismo, The Nickelodeon, Athens, OH.

**Favorite Nightclub**—Small (under 500 capacity)—Oakley's, Princeton, NJ; Medium (500-1000)—The New Sandy's Station, Sandy, UT; Large (1000-1500)—A Little Touch of Texas, Calumet City, IL; Monsters (1500+ capacity)—The Cotton Eyed Joe, Knoxville, TN.

**Favorite Dance Song of 1995**—Tim McGraw, "I Like It, I Love It."

**Favorite Dance Album of 1995**—Shania Twain, The Woman In Me.

**Favorite Extended Country Dance Remix of 1995**—Tim McGraw, "I Like It, I Love It."

**Favorite New Dance Step of 1995**—Fever, (Jeff Moore's "Fever").

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**Wal*Mart & Country Music Reunite For '96**

Wal*Mart and Country Merchandisers are once again taking the U.S. on a country music road trip as the Wal*Mart Country Music Across America Tour runs from May 1996 through July 1997. As in 1995, the free parking lot concert series will continue its stops across the Southeast and Texas, but this year it will also venture up the East Coast, across the Midwest and to the Pacific Coast, as weather permits.

Artists are scheduled to perform Monday through Friday each week at a different store each day. Following the concerts, fans will have an opportunity for a meet-and-greet during in-store album signing sessions. To date, confirmed participating artists include Wade Hayes, Ricochet, Rich McCreary, Joe Diffie, Stephanie Bentley, Philip Claypool, M.C. Potts, Jameson, Smokin' Armandillos, Thompson Brothers Band and Rich Trevino.

The official tour kick-off is scheduled to take place in Warner Robbins, GA on May 6. Wade Hayes (Columbia/DKC), Ricochet (Columbia) and Rich McCreary (Magnatone) will entertain fans and Wal*Mart shoppers.

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**In Other News...**

Collin Raye will be CMT's May Showcase Artist. CMT will feature Raye on CMT Showcase, a 30-minute weekly interview and video program each Friday in May at 11:30 p.m. (EST).

TNN will salute the Legends of country music in the third annual An Evening Of Country Greats: A Hall Of Fame Celebration. The two-hour special will air April 30 at 9 p.m. (EST) and will feature Trisha Yearwood, Reba McEntire, Mark Chesnutt, Vince Gill and Emmylou Harris, among others. Also on April 30, the network will air Soulmates, a one-hour interview with the wives of three show-biz couples—June Carter Cash & Johnny Cash; Denise & Alan Jackson; and Janine & Ronnie Dunn.

Andy Griffith's latest Gospel Album, I Love To Tell The Story, sold half a million copies—before it was available in stores. Now the Sparrow Records album featuring 25 well-known hymns will appear for the first time in mainstream and Christian music outlets. The retail product will be distinguished by a new cover and a different lineup of songs.

**TriFecta Entertainment Announced** that it has been retained to do direct media relations for Curb Records recording artists Joel English and David Kersh. English will release his debut pop album in May and Kersh will release his first country project in July.

**The Third Annual Dottie West Music Fest** is scheduled for June 21-23 in McMinnville, TN. The non-profit event (which occurs in West's hometown) will feature live concerts, an arts and crafts fair, and a talent competition for aspiring artists.

**The Garth Brooks Frenzy Continues** at The Palace at Auburn Hills, where Brooks sold over 96,000 tickets in a little over 90 minutes. Brooks even has "friends in high places" coming out to see his shows. Recent celebrity sightings include vice president Al Gore, rocker Ted Nugent, CBS This Morning's Mark McGwire, and members of the rock group The Spin Doctors.

**David Kantor Has Been Appointed President of ABC Radio Networks.** Kantor's promotion from exec vp fills the vacancy left by Robert Callahan who was recently named president of Capital Cities/ABC Radio.

**Joe Diffie Will Headline** The Crown Royal Country Music Series '96 Spring Tour. The tour will kick off April 27 in Kansas City, MO. Diffie's label, Epic Records (in conjunction with participating area radio stations) will offer fans an opportunity to appear live on stage with Diffie via a special promotion of his latest single, "C-O-U-N-T-R-Y."

**Bill Monroe, The Father of Bluegrass,** was hospitalized for various age-related circulatory disorders. Monroe, 84, underwent diagnostic tests and treatment at Nashville's Baptist Hospital.

**Christian Vocal Group Glad** will perform a duet on the new Kenny Rogers album to be released this holiday season. The group will use its a cappella vocal stylings with Rogers on the song "Sweet Little Jesus Boy."

**Warner Alliance Has Joined Forces** with newly-formed SoundHouse Records. The venture teams the artist development of Sound-House with the marketing of Warner Alliance and the distribution network of Warner Christian Distribution.

**Deb Markland Was Promoted** to mgr. of marketing and product development for Arista Records/Nashville. Markland will continue her previous project mgmt. duties and will handle consumer marketing campaigns for all Arista and Career Records releases.

**Artist Development and Management (ADaM) has relocated to Nashville.** The firm, founded by Rivendell Records owner Chuck Sugar, has moved its headquarters from Houston, TX to Franklin, TN.
<table>
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<th>Album Reviews By Wendy Newcomer</th>
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<td><strong>SHENANDOH: Now And Then</strong> (Capitol Nashville 7243-8-3532-2-4) Following the current trend of greatest hits packages, Shenandooh has released a &quot;best of&quot; collection that also includes five new songs. Fuelled by its first release, &quot;All Over But The Shouting,&quot; &quot;Now And Then&quot; is a retrospective of one of the most enduring bands—enduring career ups and downs, legal battles and bankruptcy to finally come out on top of the charts. Trained ears will notice that the band's greatest hits (among them, &quot;Sunday In The South,&quot; &quot;Church On Cumberland Road,&quot; &quot;Mama Knows,&quot; and &quot;I Got You&quot;) are actually re-recorded versions that retain the charm of the originals. As for the new cuts, such songs as &quot;Lonely Too Long&quot; and &quot;Deeper Than That&quot; prove that &quot;Now or Then,&quot; Raynbow and the boys have what that undeniable magic.</td>
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<td><strong>STEVE WARNER: No More Mr. Nice Guy</strong> (Arista 07822-18184-2) No More Mr. Nice Guy begins with a duet from the two nicest guys in country music—Warnier and Vince Gill. In fact, the album's title is a half-serious attempt to break that admirable-but-stagnating &quot;nice guy&quot; tag that has followed Steve Warnier throughout his tenure in the business. No More... accomplishes this not by having Warnier hurl auditory insults at his audience a la Howard Stern, but by showcasing his dangerously diverse talents on the guitar. Warnier, with the help of fellow guitarists whom he admires, covers all bases (and musical genres) on this mostly instrumental album. Special guests including Chet Atkins (&quot;Big Hero, Little Hero&quot;), Larry Carbin &amp; Randy Goodrum (&quot;The Theme&quot;), Le Roy Koteke (&quot;Don't Call Me Ray&quot;), and Lee Roy Parnell &amp; Richie Sambora (&quot;Guitar Talk&quot;) make this project a thoroughly satisfying experience.</td>
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<td>**TOBY KEITH: Blue Moon (A&amp;M 314-631-292-AD) Of all the current artists who add the label of &quot;songwriter&quot; to their resumes, Toby Keith is among the very few who can, time after time, hit the mark with self-penned songs. &quot;Does That Blue Moon Ever Shine On You?&quot; is the first single and a prime example of Keith's songwriting prowess. Other cuts on Blue Moon that embody Keith's gift and show radio promise include the remarkable &quot;She's Perfect,&quot; the romantic &quot;Me Too,&quot; and the macho-but-humorous &quot;Hello,&quot; Keith's relaxed, heard-but-not-seen persona doesn't scream &quot;look at me&quot;—but the music undoubtedly makes his presence known.</td>
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## PICK OF THE WEEK

**KIMMIE RHODES: West Texas Heaven (Justice Records 2201-2)** The debut album from singer/songwriter Kimmie Rhodes is so entrancing that it's easy to forget you're listening to a CD instead of a private concert. The intimacy of Rhodes' music is woven throughout West Texas Heaven in songs like "Hard Promises To Keep" (covered by Trisha Yearwood on her third album) and "Be Mine." Rhodes also knows how to add a little acoustic rock and blues when needed ("Git You A Job," "Home John"). Although she's considered a new artist, Rhodes already has a fan club that includes Willie Nelson, Waylon Jennings, Joe Ely and Townes Van Zandt (all appear on the album). While her voice is probably not booming (or formulaic) enough for mainstream country to immediately catch on, the angelic quality of its sound is certainly "enough" for lovers of moving, spellbinding country music.
GMA Goes Global In ’96

GOSPEL MUSIC WEEK WILL BE HIGHLIGHTED by the international seminar entitled "Turn Your World Around: Christian Music Goes Global," held at the Nashville Convention Center on Sunday, April 21. Panel experts will answer questions regarding Christian music’s expansion into international markets.

The seminar's moderator will be international Christian touring artist Kenny Marks. Marks has toured Australia, Holland, Germany, Denmark, Belgium, Norway, England, Ireland and Wales, among other countries. He recently performed at the Grand Opening of South Korea’s first FM station to broadcast Christian music nationwide.

"As a frequent performer overseas, it will be a privilege for me to moderate the 'Turn Your World Around' seminar and have the opportunity to help facilitate discussion between many of those who have been instrumental in taking Christian music to the world," Marks said. "Our hope is that this gathering will not only unite the growing number of international representatives attending GMA Week, but that it will challenge us all to think globally as we live out our calling to spread the message of Jesus through music."

Gospel Music Assn. president Bruce Koblish added: "The impact of Christian music has expanded far beyond American borders, as evidenced by Christian artists’ and record labels’ increasing involvement in global markets. We are beginning to discuss with Christian music leaders in other countries how they can be more grafted into GMA's programs and services."

International Christian recording artist Kenny Marks recently performed at the Grand Opening of the Christian Broadcasting System's FM radio station in Seoul, South Korea. Pictured at the station before the event are (l-r): Yong Kil Han, CBS-FM; Mark's; Hye Won-Kim, Marks' interpreter; and In-Hyuk, Choi, Christian recording artist and disc jockey, CBS-FM. CBS-FM is the first FM station to broadcast Christian music throughout South Korea.

"Turn Your World Around: Christian Music Goes Global" is slated to feature panelists including Tessie Guell, international coordinator, Strang Communications; Wendy Moulton, Word Australia; Garrett aan't Goor, Crossbow Productions, The Netherlands; Arturo Allen, Spanish Christian music consultant; David Green, Steve Green Ministries; and Mark de Jong, Parachute Productions, New Zealand.
This Week's Debut

DINAH & THE DESERT CRUSADERS—
"Children Of The Light"—(Gateway)—#30
CROSS COUNTRY—"Givin' Livin'"—(Dove Music)—#34

Most Active

MICHAEL J. GRIMM—"John Wayne And Jesus"—(Gateway)—#25
THAD CHRISTOPHER—"And It Showed"—(Gateway)—#33
BRUCE HAYNES—"Last Call"—(Cheyenne)—#29
GAITHER VOCAL BAND—"Living Water"—(Riversong)—#22
FIRST IMPRESSION—"The Promise Of The Lord"—(Spirit Life)—#36

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart this week is Jeff Silvey and "Little Bit Of Faith" on Ransom. Marty Raybon's latest, "Drive Another Nail," moves up three spots to #2, and Elaine Anderson's "Come As You Are" is at #3. Holding at #4 is Rob Tripp with "Sad Song." Del Way jumps five spots to #5 with "They're Only Memories," followed by Jeff McKee and "Lake Of Fire" at #6. Ken Holloway with Lari White and "I'm Not Gonna Fall To Pieces" move a big 6 spots to #7. Steve Hughes and "Unfinished Business" move to #8, and "Daystar" by Terry Joe Terrell drops to #9. Jim Carruthers' "For The Sake Of Love" finishes off the Top 10 this week.

LOOKING AHEAD

Singles that are still gaining ground at radio this week include: "Until She Walked" by Lynne Drysdale, Lisa Dags with "Two True Believers" and "On A Ring An A Prayer" by Wilcox & Pardoe. 

Sierra Nashville recording artists, The Fox Brothers, are joined by friends at the beginning of a 16-day tour which kicked off in Florida at the Strawberry Festival. Pictured are (l-r): Marty Lyon and Jerry Porterfield (Fox Brothers); Randy Fox, Lynn Fox and Derrick Conner (Fox Brothers); Strawberry Festival gen. mgr., Patsy Brooks; Century It's Sonny Simmons; and Roy Fox (Fox Brothers).
Smart Industries’ Goal Shot

CHICAGO—Goal Shot, introduced by Smart Industries at the recent ACME ’96 convention, is based on the internationally popular sport of soccer.

Standard features include Smart’s patented plunger coin shooter and a moving soccer ball display, which adds to the excitement of game play. Goal Shot’s brilliant Halogen lighting allows players and spectators alike to view its striking soccer playfield. Accompanying the fast-paced action is an outstanding voice stereo sound system.

Operator features include a full-sized front door for easy access, a high security “T-Handle” lock system, high capacity locking cash box and a ticket dispenser.

Further information may be obtained by contacting Smart Industries Corp. Mfg., 1626 Delaware Ave., Des Moines, IA 50317 or phoning 515-265-9000. FAX number is 515-265-3148.

NAMA Names Midwest Mgr./Counsel

CHICAGO—William F. Hurley has joined the staff of the National Automatic Merchandising Association as midwest manager and counsel, as announced by NAMA president James A. Ross. He will serve as NAMA liaison with a number of the affiliated state councils, particularly in the midwest area.

Prior to joining the NAMA team, Hurley was on the staff of U.S. Representative Michael Flanagan (R-Chicago). He has also worked for law firms in Chicago, the Kane County, Illinois Public Defender’s Office and other trade associations.

A native of Chicago, Hurley was raised in the western suburbs and was graduated from Marmion High School in Aurora. He is a graduate of the University of Illinois, Champaign-Urbana, and received a law degree from DePaul University in Chicago.

“Bill’s background and experience at both the state and federal levels of government should serve him well in working with our affiliated state councils on various governmental issues,” stated Ross.

Hurley is single and lives in the Lincoln Park area of Chicago. He is the son of Mr. and Mrs. Jeremiah Hurley of Geneva, Illinois.

Warner Interactive And Sega To Produce Twister Pinball

CHICAGO—Warner Bros. Interactive Entertainment has signed a licensing agreement with Sega Pinball to create a pinball machine based on Twister, the upcoming Amblin Entertainment Production distributed by Warner Bros. and Universal Pictures. Stars of the film are Helen Hunt, Bill Paxton, Cary Elwes and Jami Gertz.

The Twister pinball machine, which will be released at the same time as the film, will capture all of the excitement of the movie by featuring an industry-first spinning magnet that grabs and throws pinballs like a real tornado, and a fan that blows air into the player’s face.

Three, four and five multi-ball play will provide non-stop action as the player is guided by dialogue recorded by the film’s stars.

Smart Intros ‘Clean Sweep’ 60” Jumbo Cranes

CHICAGO—The new lineup of Clean Sweep cranes from Smart Industries includes a 60” Single, 60” Double and 60” Twin Price model. All feature the extra low playfield and increased window display, for full visibility. The prize chute is located in the rear of the machine where today’s popular jumbo merchandise can be easily seen.

Features include skill joystick controls, fully adjustable jumbo claws, LED credit/timer readout and the $1, $5 bill acceptor with a four hundred bill stacker.

The new cranes are also equipped with rope lights, microprocessor game boards and motion/action sound system. Smart 60” cranes are tamper resistant and coat hanger proof and, for durability, are equipped with one-inch square steel frame tubing and the option of tilt alarm.

Among options to choose from are bulk vending, bubble gum payout, 220 VAC Transformer and push button controls. Another option is the photo-eye and prize counter meter—or with the purchase of a winner light—the photo-eye prize counter meter is included.

Further information may be obtained by contacting Smart Industries Corp. Mfg., 1626 Delaware Ave., Des Moines, IA 50317.
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