

CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

*Inside:
Playboy Jazz Fest Line-up*



Los Lobos Gets Colossal



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NUMBER ONES

POP SINGLE

Sittin' Up In My Room
Brandy
(Atlantic)

URBAN SINGLE

Down Low
R. Kelly feat. Ronald Isley
(Jive)

RAP SINGLE

Fu-Gee-La
The Fugees
(Ruffhouse)

COUNTRY SINGLE

The Beaches Of Cheyenne
Garth Brooks
(Capitol)

POP ALBUM

Jagged Little Pill
Alanis Morissette
(Maverich)

R&B ALBUM

All Eyez On Me
2Pac
(Death Row)

JAZZ ALBUM

Q's Jook Joint
Quincy Jones
(Qwest)

COUNTRY ALBUM

The Woman In Me
Shania Twain
(Mercury)

POSITIVE COUNTRY

'Till They Know How...
Wilcox & Pardoe
(Light)

LATIN ALBUMS

Un Million de Rosas
La Mafia
(Sony)

BLUES ALBUMS

Ledbetter Heights
Kenny Wayne Shepherd
(Revolution)

Cover Story

No Head Trip For Los Lobos

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

—see page 5

There's a New Indie Film Company In Town

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

see page 16

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CompuServe!

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Lead Story

Revolution Overcomes Giant

Worth Named Creative Executive

By M.R. Martinez



Missy Worth

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

"The landscape of the business has changed significantly since we started in 1990," Azoff com-

mented in a written statement. "Our new name and new team underscore our recognition of those changes."

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

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

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

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

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

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

ON THE MOVE



Wilkins



Handlin



Zambrano

■ **Doug Wilkins** has been promoted to vp of urban promotion for the GRP Recording Company. The veteran promotion man was previously sr. director of urban promotion for the company and has held executive positions with labels such as Solar Records and CBS Records, where he was national director of jazz promotions for 9 1/2 years. Wilkins will work with a variety of artists for GRP and its Blue Thumb labels, including product from George Howard, Jerald Daemyon, George Benson, The Rippingtons, Phil Perry, Maysa and others. ■ **Denis Handlin** has been appointed chairman of Sony Music Entertainment Australia Ltd. In addition to his new duties, he will continue to serve as CEO for the company. Handlin has served as managing director and CEO of the company since 1984 and is credited with the signing of internationally successful artists such as Silverchair, Tina Arena, CDB and Ammonia. In 1992, he opened the company's distribution facility and in 1993 launched its CD manufacturing plant. He began his career in 1970 in the distribution division of CBS Records' Queensland, Australia office. ■ **PolyGram Music Publishing** has named Lisa Zambrano creative manager, film & television. Zambrano's new job makes her responsible for placing songs from PolyGram's music catalog for use in film, television, commercials and trailers. She previously held the title of soundtrack coordinator at A&M Records, and prior to that post was director of artist development for Victory Music. She also worked as an associate with the artist management firm of Phil Carson & Assoc. ■ **Masato Shiotani** has been named general manager of Warner Vision Japan. In his new position, Shiotani will be responsible for establishing and managing a team of people to operate Warner Music International's Japanese video division and also to market and distribute local and international titles in both music and non-music areas. He was previously sales & marketing director at Buena Vista Japan.

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

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

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

PolyGram Takes Sundance Global

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

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

(Continued on page 15)

INDUSTRY BUZZ

By J.S. Gaer

EAST COAST



New Jersey-based band **Loveinreverse**, fronted by **Andres Karu** and **Michael Ferentino**, has been signed to an exclusive recording contract with **Reprise Records**. The group's first release is an EP titled *I Was Dog*, produced by Reprise sr. vp and staff producer **Russ Titelman**. Pictured in the studio are (l-r): **Loveinreverse's Karu and Dave Halpern**; **Titelman and band member Ferentino**.

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

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

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

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

TELLING LIE IT IS: **Bikini Kill** is one of those bands able to live out in the flesh the scene they were so closely identified with—in their case, the **Riot Grrl** phenomenon. This doesn't mean they have changed style, if anything they have improved their DIY punk sonic attack. This was readily apparent as they played a haphazard show sponsored by **Columbia/Barnard's Lesbian and Gay Alliance** and **Barnard's** cable-current station **WBAR** at the ill-prepared **1020 bar** on the 5th. Touring with **Team Dresch** and **Cold Cold Heart** (featuring ex-members of **Riot Grrl** leaders **Bratmobile**) **Bikini Kill** overcame the problems and played with some real fire from bellies. The group, who is out on **Kill Rock Stars**, should have no problem keeping up their head of steam.

By Steve Baltin

WEST COAST

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

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

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

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

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

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

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



Here's a new one. A rock band up before noon. At least we hope they were. **I.R.S. Records' act Gren** played a noontime show at **Snow Summit**, **Bear Bottom Lodge** for **KCAL** and their morning show. The L.A. band has since gone back out with the **Ramones**. Guarantee they won't be up before noon again anytime soon. Pictured (l-r): **Rob Weldon**, **I.R.S. Records**; **M.J. Mathews**, **KCAL**; **Marcus Gonzalez** and **Brett White**, **Gren**; **Melise Spillane** and **Greg Spillane**, **KCAL Morning Show**; **Possum**, **Gren**; **Jim Smith**, **KCAL Morning News**.



Los Lobos: No Colossal Head's For These Guys

By Steve Baltin

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

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



Los Lobos

Cash Box: With all the critical accolades you've received, are you still surprised when you win awards?

C.L.: Oh yeah. Because there's some good people out there and good music. We never take anything for granted. It was a surprise, it really was.

CB: Did you go to the parties afterwards?

C.L.: No, Cause my wife had to work the next day and I had to come here, so I didn't wanna go partying and then stop at 10:00 or whatever.

CB: Is it still fun to go to those things?

C.L.: I enjoy it. Some of the other guys get bored with it, but I still enjoy it. My wife likes it.

CB: Do you remember what year you were nominated for your first Grammy?

C.L.: It was 1981, '82. It was the very first or second time they had the Mexican-American category.

CB: Is it funny to think of how much things have changed since then for you guys as a band?

C.L.: We're going on 23 years of being a band. It's been more like a family situation for us. Even before the band was formed we've been very close friends. And I guess it's really lasted because of the friendship.

CB: Are you all from L.A.?

C.L.: Yeah, all except Steve. Steve is actually from Philadelphia. He lives up in Seattle now. But we're all from East L.A. We all went to the same high school, Garfield High School.

CB: Not many bands can stay together as long as you guys have been able to.

C.L.: We've had our ups and downs. We've had disagreements, but I think the friendship thing is stronger than getting angry and staying angry.

CB: Do you think your side endeavors play a big part in keeping music fresh for you as a band?

C.L.: Absolutely. That's a very good point. The fact that there is such a big variety of interest in music as far as the different types of music, and the fact that we do all these different things and we can play all these different

instruments as far as the instrumentation that we use on stage, and sometimes when we do the acoustic shows there's always different instruments and everybody has an interest in finding new sounds and and new things to make noise with us. The opportunity of doing all these projects really helped us. We can bring all that stuff out and try it out and experiment.

CB: It definitely comes across on the record. Every song on *Colossal Head* has its own feel.

C.L.: That's what makes recording the record fun. Being able to try something different everytime. Each song lends itself to different instrumentation. That way we don't get bored with it. And then working with the producers that we work with, we get the project done pretty quickly. Usually the first, second or third takes are the best takes and there's no sense in wasting times and going on and doing it over and over again. Usually the first takes are the best ones.

CB: Because you have been together so long and are so close, does it make it hard to find people to work with from the outside?

C.L.: Yeah, that is the hard part there. And that's why the people that we worked with on this record, they're so...they sort of blended into our little arena. There's a lot of people that we worked with in the past that we didn't really wanna work with again cause it was just too difficult.

CB: What do you look for in someone you work with?

C.L.: The most important things of course are a real strong knowledge of the recording studio itself, how things work there. And someone that is somewhat like us, cares about what the project's about—like us. We have to feel that they care about the project, that's a real strong point. And they make it easy to work with. That lends a strong hand in picking who we work with. That's why the team we have now is a very strong team and we wanna keep using the same team. It works well.

CB: So, even though your records sound unique from each other you plan on using the same team?

C.L.: Definitely. If we can.

CB: Don't you think though, that because you experiment with your sound so much that you can learn more from mixing up who you work with?

C.L.: Nothing lasts forever. We'll keep the same team as long as we can, but then I'm sure eventually it'll have to change. And then maybe at the time it's the right time to make that change. And that's always good. Change is always good.

CB: Four years is a long time between albums. Do you ever feel pressure as a band to get music to your fans any quicker?

C.L.: There are times when a few fans have said, "Hey man, when are you guys gonna come out with something new?" It's just that the way things have ran for us, we have to spend a lot of time on the road. This band pays their bills by working on the road. We're a working band and that's what we have to do. And promoting the last record goes on for a year or two sometimes. It's kind of a drag that that's the way it works out. I think we're gonna try to step it up, so we put something new out every two years at least.

CB: Do you think that most people don't understand that you still have to support yourself by being on the road?

C.L.: I don't know if they understand it or not (Steve Berlin walks in). Hopefully they'll understand the reason we don't put a record out every year is because we can't.

CB: Is there anything you guys wanna talk about?

S.B.: Did you talk about the movie?

C.L.: The film we just finished, *Feeling Minnesota*. Yeah, we haven't talked about that. It's with Keanu Reeves, Dan Ackroyd, Courtney Love, Cameron Diaz and what's his name? I forget his name.

S.B.: Vincent D'Onofrio.

CB: And you guys did the score for it?

C.L.: Yeah.

S.B.: We're pretty proud of it. It's our first non-Hispanic related movie. I mean the first time we've been given a big movie score with no obvious connection. Luis Valdez is a close friend of ours, so *La Bamba* was kind of like a no-brainer. This was definitely a huge leap of faith on the part of a lot of people for us to score a movie like this. It was really hard work. But it's a really good movie and I think the soundtrack works really well.

CASH BOX

TOP 100 POP SINGLES

MARCH 16, 1996



This Week's #1:
Brandy



High Debut
Garbage

1	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") (Atlantic 07822)	Brandy	2	9
2	NOBODY KNOWS (LaFace/Arista 24115)	The Tony Rich Project	3	8
3	NOT GON' CRY (FROM "WAITING TO EXHALE") (Arista 12957)	Mary J. Blige	1	9
4	ONE SWEET DAY (Columbia 66700)	Mariah Carey	4	19
5	DOWN LOW (NOBODY HAS TO KNOW) (Jive 41579)	R. Kelly Feat. Ronald Isley	19	4
6	WONDERWALL (Epic 67351)	Oasis	8	8
7	TIL' I HEAR IT FROM YOU/FOLLOW YOU DOWN (A&M 581380)	Gin Blossoms	7	5
8	BE MY LOVER (RCA 64446)	La Bouche	5	16
9	MISSING (Atlantic 87124)	Everything But The Girl	6	21
10	HOOK (A&M 1176)	Blues Traveler	11	19
11	1979 (Virgin 38534)	Smashing Pumpkins	17	8
12	WONDER (Elektra 61745)	Natalie Merchant	13	13
13	ANYTHING (MJJ/550 7063)	3T	14	22
14	TIME (Atlantic 87095)	Hootie & The Blowfish	12	16
15	EXHALE (SHOOP SHOOP)(FROM "WAITING TO EXHALE") (Arista 2885)	Whitney Houston	9	16
16	JESUS TO A CHILD (SKG/DreamWorks 001)	George Michael	10	5
17	THE WORLD I KNOW (Atlantic 87088)	Collective Soul	18	15
18	LADY (EMI 58543)	D'Angelo	37	4
19	NO ONE ELSE (Bad Boy/Arista 9042)	Total	15	11
20	ONE OF US (Blue Gorilla/Mercury 52368)	Joan Osborne	21	18
21	I WANT TO COME OVER (Island 7136)	Melissa Etheridge	22	5
22	FEELS SO GOOD (SHOW ME YOUR LOVE) (Universal 56004)	Lina Santiago	23	7
23	WHO DO U LOVE (Arista 07822)	Deborah Cox	29	7
24	DOIN' IT (Def Jam 76120)	LL Cool J	40	3
25	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DONT BE A MENACE..")(Island 854530)	Joe	27	5
26	FU-GEE-LA (Ruffhouse/Columbia 78194)	Fugees	28	9
27	DON'T CRY (ZTT/Sire/Warner Bros. 7939)	Seal	24	12
28	NAME (Warner Bros. 17758)	Goo Goo Dolls	26	22
29	TONITE'S THA NIGHT (Ruffhouse/Columbia 78092)	Kris Kross	20	13
30	GET MONEY (Big Beat 98087)	Junior M.A.F.I.A.	30	5
31	HEY LOVER (Def Jam 7065)	LL Cool J	25	17
32	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (Arista 5052)	Monica	33	20
33	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) (Columbia 78177)	Sophie B. Hawkins	35	4
34	SOON AS I GET HOME (Bad Boy/Arista 9041)	Faith Evans	16	13
35	GLYCERINE (Trauma 980854)	Bush	32	9
36	BREAKFAST AT TIFFANY'S (Rainmaker/Interscope 98138)	Deep Blue Something	34	28
37	CLOSER TO FREE(FROM "PARTY OF FIVE") (Slash 17674)	Bodeans	92	2
38	VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") (Polydor/A&M 580962)	Shawn Stockman	38	9
39	CUMBERSOME (Mammoth/Atlantic 98111)	Seven Mary Three	39	8
40	PEACHES (Columbia 78524)	The Presidents Of The United States Of America	DEBUT	
41	BECAUSE YOU LOVED ME (FROM "UP CLOSE AND PERSONAL") (550 Music 78237)	Celine Dion	DEBUT	
42	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") (MCA 55104)	Coolio Feat. L.V.	36	29

43	LUCKY LOVE (Arista 1-2979)	Ace Of Base	45	3
44	SET U FREE (Strictly Rhythm 12362)	Planet Soul	43	18
45	JUST A GIRL (Trauma 98116)	No Doubt	46	9
46	WHERE DO U WANT ME TO PUT IT (Perspective/A&M)	Solo	48	3
47	KEEP TRYIN' (Epic 78197)	Groove Theory	50	6
48	AIN'T NOBODY (Work Group 78228)	Diana King	49	6
49	EVERYDAY & EVERYNIGHT (RCA 64489)	Yvette Michelle	47	6
50	AIN'T NO PLAYA (Chrysalis/EMI 58527)	Rappin' 4-Tay	52	3
51	OH VIRGINIA (EMI 10456)	Blessid Union Of Souls	51	5
52	I WILL SURVIVE (RCA 64483)	Chante Savage	56	5
53	CAN'T BE WASTING MY TIME (FROM "DONT BE A MENACE..") (Island 854538)	Mona Lisa Feat. Lost Boyz	54	4
54	STAYIN' ALIVE (AveX-Critique 15562)	N-Trance	55	6
55	DO YOU WANT TO (So So Def/Columbia 78263)	Xscape	DEBUT	
56	YOU'LL SEE (Maverick 7900)	Madonna	41	17
57	TELL ME (Epic 77961)	Groove Theory	42	28
58	FANTASY (Columbia 7321)	Mariah Carey	53	24
59	DIGGIN' ON YOU (La Face/Arista 4419)	TLC	44	14
60	WE GOT IT (MCA 55148)	Immature	31	13
61	1,2,3,4 (SUMPIN' NEW) (Tommy Boy 7721)	Coolio	DEBUT	
62	NATURAL ONE (FROM "KIDS") (London/Island 0430)	Folk Implosion	59	12
63	AS I LAY ME DOWN (Columbia 77801)	Sophie B. Hawkins	57	34
64	ROLL TO ME (A&M 1114)	Del Amitri	58	35
65	ONLY WANNA BE WITH YOU (Atlantic 87132)	Hootie & The Blowfish	60	35
66	BULLET WITH BUTTERFLY WINGS (Virgin 40929)	Smashing Pumpkins	66	16
67	I GOT ID/LONG ROAD (Epic 78199)	Pearl Jam	64	10
68	LET'S PLAY HOUSE (Death Row/Interscope 53230)	Tha Dogg Pound Feat. Michel'le	65	9
69	RIDIN' LOW (Hollywood 64004)	L.A.D. Feat. Darvy Traylor	70	15
70	A THIN LINE BETWEEN LOVE & HATE (Jac-Mac/Warner Bros. 17699)	H-Town	77	3
71	INSENSITIVE (A&M 581274)	Jann Arden	76	4
72	BLESSED (Rocket/Island 2394)	Elton John	71	15
73	TAKE A LOOK (Hollywood 64003)	J'Son	73	6
74	5 O'CLOCK (MCA 55075)	Nonchalant	80	2
75	LOVE U 4 LIFE (UpTown/MCA 11258)	Jodeci	75	17
76	LA FAMILIA (Ruthless 1547)	Frost	81	2
77	DREAMING OF YOU (EMI Latin 58490)	Selena	78	18
78	I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER") (Uptown 55107)	Monifah	74	17
79	YOU REMIND ME OF SOMETHING (Jive 01241)	R. Kelly	79	19
80	ONLY HAPPY WHEN IT RAINS (Almo Sounds 89002)	Garbage	DEBUT	
81	ENERGY (Aqua Boogie/Mercury 852636)	Devone	67	8
82	WOO-HAHI GOT YOU ALL IN CHECK (Elektra 66050)	Busta Rhymes	DEBUT	
83	ALL CRIED OUT (Viper 0201)	Denine With Collage's Adam Marano	69	7
84	TOO HOT (Tommy Boy 713)	Coolio	84	12
85	C'MON 'N RIDE IT (THE TRAIN) (Big Beat/Atlantic 98083)	Quad City DJ'S	90	2
86	LEFLAUR LEFLAH ESHKUSKA (Priority 53223)	Heltah Skeltah And O.C. A.K.A. The Fab 5	83	6
87	BEAUTIFUL LIFE (Arista 2889)	Ace Of Base	86	17
88	SEXUAL HEALING (S.O.S./Zoo 14248)	Max-A-Million	87	17
89	WHERE EVER YOU ARE (EastWest 9353)	Terry Ellis	85	16
90	KISS FROM A ROSE (FROM "BATMAN FOREVER") (ZTT/Sire/Warner Bros. 17896)	Seal	68	36
91	I WILL REMEMBER YOU (FROM "THE BROTHERS MCMULLEN") (Arista 12893)	Sarah McLachlan	91	13
92	RUN-AROUND (A&M 0982)	Blues Traveler	72	50
93	GET TOGETHER (Giant 17750)	Big Mountain	88	11
94	MICROPHONE MASTER (EastWest/EEG 64309)	Das EFX Feat. Mobb Deep	82	4
95	WE'VE GOT IT GOING ON (Jive 42329)	Backstreet Boys	95	18
96	JUST TAH LET U KNOW (Ruthless 5532)	Eazy-E	89	10
97	CELEBRATION/TAKE YOUR CHANCE (Curb 76972)	Fun Factory	96	6
98	CARNIVAL (Elektra 64413)	Natalie Merchant	61	30
99	CRUISIN' (EMI 32629)	D'Angelo	93	17
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YOU REMIND ME OF SOMETHING R. Kelly (Zomba/BMI)	79

REVIEWS By Steve Baltin



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

The bitch is back. The lead single from the quartet's forthcoming release, *Gato Negro* is a rapid-fire bullet aimed point blank between the eyes. With its driving chorus, pulsating beat and searing energy the song scores a direct bullseye. The band may have the same problem it's had in the past, not fitting a specific radio format. But the foursome has managed to build its audience regardless, and people are

listening. Radio would be wise to do the same. Also, heed the slightly more accessible "24,900 Miles Per Hour."

ANA BLACK: "Dorothy Gale" (Public Records 1026-2)

Give Marilyn Manson a genuine attitude, ply 'em with hallucinogenics and send 'em down the Yellow Brick Road. You have the frightening energy of this L.A. by way of Canada outfit. An ode to Judy Garland from the dark side, "Dorothy Gale" works as a sort of demented counterpart to Elton John's homage to Marilyn, "Candle In The Wind." Also features the suitably eerie "Run."



THE PRESIDENTS OF THE UNITED STATES OF AMERICA: "Peaches" (Columbia 78255)

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

TEARS FOR FEARS: "Secrets" (Epic 7717)

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

PICK OF THE WEEK

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



"Got you where I want you, m---rf---ker" snarls Greg Dulli and away we go. The Cincinnati band is back with the follow-up to 1993's brilliant breakthrough collection, *Gentleman*. Every bit as in your face as past Whigs material, "Honky's Ladder" is a jamming rock song laced with the soul the group exhibited on the

soundtrack to *Beautiful Girls*. Fiery, explosive, confrontational, kick-ass, it's every thing fans expect a Whigs song to be. As such, expect to hear a lot of demand for this at AOR and Modern Rock outlets. And MTV should jump on the bandwagon pretty quick, as well.

CASH BOX

TOP 100 POP ALBUMS

MARCH 16, 1996



This Week's #1:
Alanis Morissette



High Debut:
Bad Religion

1	JAGGED LITTLE PILL (Maverick/Reprise/Warner Bros. 45901)	Alanis Morissette	2	34
2	ALL EYEZ ON ME (Death Row/Interscope 24204)	2Pac	1	3
3	WAITING TO EXHALE (Arista 18796)	Soundtrack	3	13
4	THE SCORE (Ruffhouse/Columbia 67147)	Fugees	6	3
5	DAY DREAM (Columbia 66700)	Mariah Carey	5	25
6	THE WOMAN IN ME (Mercury 522 86)	Shania Twain	7	42
7	PRESIDENTS OF THE UNITED STATES (Sony 67291)	Presidents Of The United States	8	28
8	RELISH (Blue Gorilla/Mercury 526699)	Joan Osborne	13	18
9	CRACKED REAR VIEW (Atlantic 82613)	Hootie & The Blowfish	9	73
10	(WHAT'S THE STORY) MORNING GLORY? (Epic 67351)	Oasis	4	24
11	SIXTEEN STONE (Trauma/Interscope 92531)	Bush	10	53
12	REVELATIONS (MCA 11090)	Wynonna	12	3
13	MELLON COLLIE AND THE INFINITE SADNESS (Virgin 40861)	Smashing Pumpkins	11	15
14	THE GREATEST HITS COLLECTION (Arista 18801)	Alan Jackson	14	15
15	GANGSTA'S PARADISE (Tommy Boy 1141)	Coolio	23	15
16	TENNESSEE MOON (Columbia 67382)	Neil Diamond	18	4
17	THE MEMORY OF TREES (Reprise/Warner Bros. 46106)	Enya	15	12
18	CONGRATULATIONS, I'M SORRY (A&M 0469)	Gin Blossoms	16	3
19	R. KELLY (Jive 41579)	R. Kelly	19	14
20	WHAT THE HELL HAPPENED TO ME? (Warner Bros. 46151)	Adam Sandler	20	3
21	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	21	66
22	SEAL (ZTT/Sire/Warner Bros.45415)	Seal	40	72
23	FOUR (A&M 54026)	Blues Traveler	22	58
24	1996 GRAMMY NOMINEES (Columbia 67565)	Various Artists	45	3
25	TIGERLILLY (Elektra 61745)	Natalie Merchant	25	36
26	FRESH HORSES (Capitol/Nashville 32080)	Garth Brooks	26	12
27	BROWN SUGAR (EMI 32629)	D'Angelo	29	30
28	BOYS FOR PELE (Atlantic 82862)	Tori Amos	17	32
29	SPARKLE AND FADE (Tim Kerr/Capitol 30929)	Everclear	31	8
30	AMERICAN STANDARD (Mammoth/Arista 92633)	Seven Mary Three	24	9
31	MR. SMITH (RAL/Def Jam 523845)	LL Cool J	30	13
32	TOTAL (Bad Boy/Arista 73006)	Total	DEBUT	
33	WORDS (Laface/Arista 26222)	The Tony Rich Project	42	7
34	STR8 OFF THA STREETZ OF MUTHAPH**IN COMPTON (Ruthless/Relativity 88561)	Eazy E	34	5
35	SWEET DREAMS (RCA 66759)	La Bouche	33	7
36	YOUNG, RICH AND DANGEROUS (Ruffhouse/Columbia 67441)	Kris Kross	28	8
37	DOGG FOOD (Death Row/Interscope/Priority 50546)	Tha Dogg Pound	38	16
38	SOMETHING TO REMEMBER (Maverick 61600)	Madonna	27	15
39	A BOY NAMED GOO (Warner Bros. 45750)	Goo Goo Dolls	32	23
40	AMPLIFIED HEART (Atlantic/AG 82605)	Everything But The Girl	41	8
41	INSOMNIAC (Reprise/Warner Bros. 46046)	Green Day	39	19
42	UNDER THE TABLE AND DREAMING (RCA 66449)	Dave Matthews Band	37	62
43	YOUR LITTLE SECRET (Island 24154)	Melissa Etheridge	36	14
44	TRAGIC KINGDOM (Trauma/Interscope 92580)	No Doubt	44	7

45	COLLECTIVE SOUL (Atlantic/AG 82745)	Collective Soul	46	49
46	MISS THANG (Rowdy/Arista 37006)	Monica	43	30
47	ONE HOT MINUTE (Warner Bros. 45733)	Red Hot Chili Peppers	49	23
48	DANGEROUS MINDS (MCA 11228)	Soundtrack	47	29
49	SOUVENIRS: GREATEST HITS (MCA 11394)	Vince Gill	35	13
50	HELL FREEZES OVER (Geffen 24725)	The Eagles	66	67
51	ALICE IN CHAINS (Columbia 67248)	Alice In Chains	48	15
52	RESIDENT ALIEN (HiFi/Sire/EEG 61834)	Spacehog	53	5
53	E. 1999 ETERNAL (Ruthless/Relativity 5539)	Bone Thugs N Harmony	54	67
54	SOLO (Perspective/A&M 54901)	Solo	61	9
55	DONT BE A MENACE TO SOUTH CENTRAL... (Island 524146)	Soundtrack	51	8
56	NEW BEGINNINGS (Elektra 61850)	Tracy Chapman	68	14
57	MR. HOLLAND'S OPUS (Polydor 29508)	Soundtrack	55	6
58	OZZMOSIS (Epic 67091)	Ozzy Osbourne	58	17
59	IT MATTERS TO ME (Warner Bros. 45872)	Faith Hill	52	25
60	THE HITS (Liberty 29689)	Garth Brooks	60	63
61	THE GRAY RACE (Atlantic 82870)	Bad Religion	DEBUT	
62	LAY IT DOWN (Ruthless/Relativity 5539)	Cowboy Junkies	DEBUT	
63	A THIN LINE BETWEEN LOVE & HATE (Warner Bros. 46134)	Soundtrack	80	3
64	LOOKING EAST (Elektra 61867)	Jackson Browne	56	3
65	JOCK JAMS VOL. 1 (Tommy Boy 1137)	Various Artists	62	27
66	TAKE ME TO YOUR LEADER (Chordant 20075)	Newsboys	50	2
67	Q'S JOOK JOINT (Qwest 45875)	Quincy Jones	59	15
68	MORTAL KOMBAT (TVT 6110)	Soundtrack	65	26
69	GREATEST HITS (Capitol 30334)	Bob Seger & The Silver Bullet Band	67	28
70	FROGSTOMP (Epic 67247)	Silverchair	63	32
71	PULP FICTION (MCA 11103)	Soundtrack	70	69
72	FOO FIGHTERS (Capitol 34027)	Foo Fighters	83	33
73	DEAD MAN WALKING (Columbia 67522)	Soundtrack	64	7
74	OFF THE HOOK (So So Def/Columbia 67022)	Xscape	69	29
75	KORN (Immortal/Epic 66633)	Korn	74	8
76	VAULT (Mercury 528718)	Def Leppard	72	16
77	CLUB MIX '96 VOL 1 (Cold Front/K-Tel 6218)	Various Artists	92	2
78	TIME MARCHES ON (Atlantic 82866)	Tracy Lawrence	71	6
79	DESIGN OF A DECADE 1986/1996 (A&M 540399)	Janet Jackson	73	19
80	ALL I WANT (Curb 77800)	Tim McGraw	77	22
81	THROWING COPPER (Radioactive/MCA 10997)	Live	79	95
82	GARBAGE (Almo Sounds/Geffen 80004)	Garbage	DEBUT	
83	MEDUSA (Arista 25717)	Annie Lennox	RE-ENTRY	
84	ASTRO-CREEP 2000 (Geffen 24806)	White Zombie	84	45
85	CYPRESS HILL III (TEMPLES OF BOOM) (Ruffhouse/Columbia 669911)	Cypress Hill	86	16
86	HOME (Rainmaker/Interscope 92608)	Deep Blue Something	85	16
87	THE SONGS OF WEST SIDE STORY (The Grammy Recordings/RCA Victor 62707)	Various Artists	75	5
88	RUBBERNECK (Interscope/AG 922402)	Toadies	87	24
89	II (Motown 530323)	Boyz II Men	81	76
90	JOHN MICHAEL MONTGOMERY (Atlantic 82728)	John Michael Montgomery	93	48
91	FILTH PIG (Warner Bros. 45838)	Ministry	82	5
92	BEAUTIFUL GIRLS (Elektra 61888)	Soundtrack	76	2
93	THE BRIDGE (Arista 18806)	Ace Of Base	88	14
94	STARTING OVER (MCA 11264)	Reba McEntire	89	20
95	GREATEST HITS 1985-1995 (Columbia 67300)	Michael Bolton	78	22
96	ACTUAL MILES: HENLEY'S GREATEST HITS (Geffen 24834)	Don Henley	99	13
97	JESUS FREAK (Forefront/Chordant 25140)	DC Talk	95	13
98	BLOOM (Chordant 25144)	Audio Adrenalin	57	2
99	WE GOT IT (MCA 1385)	Immature	96	9
100	SOUL FOOD (LaFace/Arista 26018)	Goodie Mob	97	9



REVIEWS by Steve Baltin

■ SKINNY PUPPY: *The Process* (American 43057-2)

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



■ SHTUM: *Grow* (WORK 67322-2)

Fusing together an '80s vibe reminiscent of the Fixx and the Call with a post-modern (not surprisingly, the name of the first track on the record) feel, Schtun transcend the goofiness of its name to create a sound that will grab listeners. The quartet doesn't veer too far from the blitzing rock of "Run," though the opening traces of "Big Big City" reflect a slight punk influence. Also of note is the fiery "Last Sad Song." With an opening spot for

critically-lauded Ruby, Schtun at least has chance to be heard. Now, if only the members changed their name.

■ HOG: *Nothing Sacred* (DGC 24958)

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

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

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

PICKS OF THE WEEK

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

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



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

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

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CASH BOX

TOP 100 URBAN SINGLES

MARCH 16, 1996



This Week's #1:
R. Kelly



To Watch:
LL Cool J

1 DOWN LOW (NOBODY HAS TO KNOW) (Jive 42373) R. Kelly Feat. Ronald Isley 3 2	42 DIGGIN' ON YOU (La Face/Arista 4419) TLC 36 15
2 ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DONT BE A MENACE..") (Island 854530) Joe 2 5	43 DON'T GIVE UP (Island 854478) Island Inspirational All Stars 38 10
3 NOT GON' CRY (FROM "WAITING TO EXHALE") (Arista 12957) Mary J. Blige 1 8	44 LET'S PLAY HOUSE (Death Row/Interscope 53230) Tha Dogg Pound Feat. Michel'le 39 9
4 SITTING UP IN MY ROOM (Atlantic 07822) Brandy 4 5	45 YOU REMIND ME OF SOMETHING (Jive 01241) R. Kelly 42 18
5 LADY (EMI 258543) D'Angelo 6 4	46 FEELS LIKE THE FIRST TIME (Atlantic 87080) Intro 49 4
6 NO ONE ELSE (Arista 79043) Total 5 15	47 GIVE ME THE NIGHT (Bluemoon/Atlantic 98090) Randy Crawford 46 6
7 DO YOU WANT TO (So So Def/Columbia 78263) Xscape RE-ENTRY	48 STILL IN LOVE (Mercury 56896) Brian McKnight 37 16
9 I WILL SURVIVE (RCA 64492) Chantay Savage 11 4	49 PHYSICAL FUNK (Outburst/RAL/Island 57794) Domino 48 3
9 NOBODY KNOWS (LaFace/Arista 4115) The Tony Rich Project 9 9	50 ANYTHING (MJJ/550 7063) 3T 47 21
10 BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (Arista 5052) Monica 8 24	51 SPACE AGE (Suave/Relativity 1545) Eightball & MJG 52 4
11 WHERE DO U WANT ME TO PUT IT (Perspective/A&M) Solo 10 12	52 AIN'T NO PLAYA (Chrysalis/EMI 58527) Rappin' 4-Tay 55 2
12 GET MONEY (Big Beat 98087) Junior M.A.F.I.A. 7 7	53 CELL THERAPY (Laface/Arista 4113) Goodie Mob 45 19
13 TONITE'S THA NIGHT (Ruffhouse/Columbia 78092) Kris Kross 13 12	54 FANTASY (Columbia 7321) Mariah Carey 43 25
14 ONE SWEET DAY (Columbia 66700) Mariah Carey & Boyz II Men 14 15	55 UKNOWHOWWEDU (Chrysalis/EMI 58517) Bahamadia 66 5
15 STAIRWAY TO HEAVEN (StepSun/Interscope 98086) Pure Soul 18 5	57 WELCOME (RAL/Def Jam/Island 71402) Erick Sermon 50 6
16 WHO DO U LOVE (Arista 07822) Deborah Cox 19 9	58 HOOKED ON YOU (Elektra 61849) Silk 51 19
17 WIND BENEATH MY WINGS (EastWest 95122) Eddie & Gerald Levert 17 4	58 HURRICANE (Jive 42335) The Click 57 15
18 FU-GEE-LA (Ruffhouse/Columbia 78194) The Fugees 12 9	59 FUNKORAMA (Interscope 95691) Redman 61 8
15 DOIN IT (Def Jam/RAL/Island 576120) LL Cool J DEBUT	60 MICROPHONE MASTER (EastWest/EEG 64309) Das EFX Feat. Mobb Deep 58 5
20 KEEP TRYIN' (Epic 78197) Groove Theory 22 7	61 AIN'T NOBODY (Vbrk 78228) Diana King 62 4
21 CAN'T BE WASTING MY TIME (FROM "DONT BE A MENACE..") (Island 854538) Mona Lisa Feat. Lost Boyz 21 5	62 SOUL FOOD (Laface/Arista 24147) Goodie Mob 90 2
22 A THIN LINE BETWEEN LOVE & HATE (Jac-Mac/Wamer Bros. 17699) H-Town 27 6	63 GOIN' UP YONDER (Giant 17717) M.C. Hammer 56 11
23 LOVE U 4 LIFE (UpTown/MCA 11258) Jodeci 24 18	64 1,2,3,4 (SUMPIN' NEW) (Tommy Boy 7721) Coolio DEBUT
24 SOON AS I GET HOME (Bad Boy/Arista 9041) Faith Evans 15 14	65 GAMERS (Priority 53216) The Conscious Daughters 68 3
25 EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") (Arista 2885) Whitney Houston 25 16	66 REAL LIVE SH*T (Big Beat/Atlantic 98113) Real Live Feat. K-Def & Larry-O 69 3
26 WE GOT IT (MCA 55148) Immature 16 14	67 SET YOU FREE (Strictly Rhythm 12362) Planet Soul 85 3
27 YOU WANT THIS PARTY STARTED (Warner Bros. 17753) Somethin' For The People 23 14	68 NASTY DANCER/WHITE HORSE (Vrap/Ichiban 349) Kilo 60 5
28 VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") (Polydor/A&M 580962) Shawn Stockman 26 9	69 TOO HOT (Tommy Boy 713) Coolio 59 14
29 HEY LOVER (Def Jam 7065) LL Cool J 28 17	70 SORRY, I (Mercury 2410) Will Downing 63 16
30 5 O'CLOCK (MCA 55075) Nonchalant 33 3	71 EASTSIDE LB (G Funk/RAL/Island 57792) Twinz 65 4
31 EVERYDAY & EVERYNIGHT (Loud/RCA 6489) Yvette Michelle 20 6	72 MISSING (Atlantic 87124) Everything But The Girl DEBUT
32 EVER SINCE YOU WENT AWAY (Big Beat/Atlantic 98112) Art N' Soul 35 5	73 KEEP IT REAL (Rowdy/Arista 5066) Jamal 73 2
33 I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER") (UpTown 55107) Monifah 29 16	74 C'MON 'N RIDE IT (THE TRAIN) (Big Beat/Atlantic 98083) Quad City DJ'S 82 2
34 WHERE EVER YOU ARE (EastWest 9353) Terry Ellis 30 22	75 JUST TAH LET U KNOW (Ruthless/Relativity 5532) Eazy-E 71 10
35 WOO- HAH! GOT YOU ALL IN CHECK (Elektra 66050) Busta Rhymes 80 2	76 BABY, BABY, BABY (Underworld/Capitol 58448) Jesse 76 4
36 WHO CAN I RUN TO (So So Def/Columbia 78056) Xscape 31 21	77 LIKE MARVIN GAYE SAID (WHAT'S GOING ON) (Chrysalis/EMI 58494) Speech 70 9
37 TELL ME (Epic 77961) Groove Theory 32 31	78 WINGS OF THE MORNING (African Star/RAL/Island 7199) Capleton 72 18
38 DON'T WASTE MY TIME (Mecca Dorv/EEG 64383) Sa-Deuce 40 3	79 COOLIE HIGH (Profile 5445) Camp Lo 74 5
39 ALL I NEED (Sitas/MCA 55136) Jesse Powell 41 5	80 YOUR HEART'S IN GOOD HANDS (MCA 55142) AI Green 78 7
40 KEEP ON, KEEPIN' ON (Flavor Unit/EastWest/EEG 64302) MC Lyte Feat. Xscape DEBUT	81 I REMEMBER (Motown 860480) Boyz II Men 81 15
41 YOU PUT A MOVE ON MY HEART (Qwest 7844) Quincy Jones Feat. Tamia 34 19	82 EAST 1999 (Ruthless/Relativity 6332) Bone Thugs-N-Harmony 79 12
	83 MOVE YA BODY (Big Beat/Atlantic 98100) Mad Skillz 88 6
	84 FUNNY HOW TIME FLIES (Atlantic 87093) Intro 83 19
	85 SEXY (Blue Thumb/GRP 3071) Maysa 77 5
	86 THROW YOUR HANDS UP/GANGSTA'S PARADISE (Tommy Boy 7699) L.V. 84 14
	87 HOW WE ROLL (SBK/EMI 58498) The Barrio Boyzz 64 9
	88 HAVE I NEVER (Laface/Arista 4136) A Few Good Men 67 4
	89 BROKEN LANGUAGE/HUSTLIN' (Profile 5440) Smoothe Da Hustler 86 8
	90 GIMME YOURS (EMI 58512) AZ 92 7
	91 I REFUSE TO BE LONELY (Zoo 14238) Phyllis Hyman 87 14
	92 LOVE OF MINE (Capitol 58441) Earth Gyriz 89 9
	93 FAST LIFE (Cold Chillin'/Epic Street/Epic 78081) Kool G Rap 91 13
	94 LOOK WHAT YOU'VE DONE (Columbia 77908) Asante 93 22
	95 I NEED YOU TONIGHT (Big Beat/Atlantic 98097) Junior M.A.F.I.A. Feat. Aaliyah 94 17
	96 CRUISIN' (EMI 32629) D'Angelo 54 21
	97 GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") (MCA 55104) Coolio Feat. L.V. 53 27
	98 DANGER (Mercury 7049) Blahzay Blahzay 44 17
	99 WHAT'S YO' NAME (Warner Bros. 17021) Kenneth Mangram 75 3
	100 WHAT'S UP STAR? (FROM "THE SHOW") (MJM/RAL/Island 7432) Suga 100 13

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I,2,3,4 (SUMPIN' NEW) A. Ivey, Jr. A. Sear (T-Boy/Boo Daddy, ASCAP/Scream Genus-EMI/BMI)	64
5 O'CLOCK Nonchalant, D. Staten, Sr., A. Simmons Jr., K. L. Ferguson, R. Dill, A. Harrison (ARALC/Deez Nutz, ASCAP)	30
AIN'T NOBODY H Wolinski (Copyright Control)	61
AIN'T NO PLAYA A. Forte, S. Keith, S. Lacy (Final-A-Way, Ascaph/Rag Top, BMI)	52
ALL I NEED P. Stewart, S. Salter, T. Nkieranye (Copyright Control)	39
ALL THE THINGS J. Thomas, J. Thompson, M. Williams (Fade 2 Black/Tallest Tree/Urban Agenda, ASCAP)	2
ANYTHING T. Jackson, T. Jackson, B. Caldwell, A. Kemer (To The Tee, BMI)	50
BABY, BABY, BABY S. Grassez, J. Campbell, T. Chapman, Kendrick (Lil' Ed/Campbell-Trinity/Warner Chappell/Todski/Cambone, ASCAP/Kendrick, BMI)	76
BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS LIKE THAT D. Austin, C. Wolf (EMI April/Dark Music/WBM/Nuhouse Music, ASCAP)	10
BROKEN LANGUAGE/HUSTLIN' D. Smith, T. Pittman, T. Smith (Protoons/Next Level Groove/Hill Playaz, ascap)	89
CAN'T BE WASTING MY TIME A. Antoine, A. Evans, J. Austin, T. Patterson, G. Duncan, Lost Boyz (Vanessa/My Two Sons/Cyde Otis, ASCAP/Motown/Miss Avenue/PolyGram, BMI)	21
CELL THERAPY Organized Noize, R. Barnett, T. Burton, C. Gyp, W. Knighton (Organized Noize/Stuff Shirt/Goodie Mob, BMI)	53
C'MON 'N RIDE IT C. C. Lemouche, J. McGowan, B. White (Ceejay/Sa-venne/Unichappell, BMI)	74
COOLIE HIGH S. Wallace, S. Wilds, A. Roberts (Jock In The Box/Protoons/Satin Strutters/Sleeba Doll, ASCAP)	79
CRUIN' W. Robinson, M. Taplin (Bertram, ASCAP)	96
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DIGGIN' ON YOU Babyface (Eas/Sony, BMI)	42
DOIN' IT LL Cool J, B. R. Smith (LL Cool J/Def Jam, ASCAP/Sadyah, BMI)	19
DON'T GIVE UP S. Brown, D. Lawrence (D. Lawrence/Crystal Aire, ASCAP/Star Brown, BMI)	43
DON'T WASTE MY TIME P. P. Louiz, J. Abernethy, T. Nash, D. McClary, M. Allen (Max & Ro/Books/Max/Baby Big, ASCAP)	38
DOWN LOW R. Kelly (Zomba/R. Kelly, BMI)	1
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EASTSIDE L.B.D. Williams, N. Watts, S. Greene, H. Reid (Black eye/WB, ASCAP/Kee-Drick/Warner-Tamerlane, BMI)	71
EVER SINCE YOU WENT AWAY T. Riley, Tracy and Latrel (Nature Boy, ASCAP/Taylor's Dad/Fatz Music, BMI)	32
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EXHALE (SHOOP SHOOP) Babyface (ECS Music Adm. Sony Songs, BMI)	25
FANTASY M. Carey, D. Hall, C. Frantz, T. Weymouth, A. Belew, S. Stanley (Metered Music/Stone Jam/Ness Natty & Capone, ASCAP/WBM/Songs Of Sony/Rye Song, BMI)	54
FAST LIFE N. Wilson, A. Best, N. Jones (Illville/Still Digg'n/Below The Surface/Brampton III Will/Skizmatica/Zomba, ASCAP)	93
FEELS LIKE THE FIRST TIME K. Greene, N. Hodge (Frebansta/Ness Nitty & Capone/WB, ASCAP)	46
FU-GEE-LA N. Jean, S. Michel, L. Hill, A. McGrier, T. Mane (Tete San Ko/Sony/Obverse Creation/McNella/Midnight Magnet, ASCAP/HL)	18
FUNKORAMA R. Noble, J. Davis, A. Muhammad, M. Taylor, M. Morales, D. Robinson, D. Wimbley (Zomba, ASCAP)	59
FUNNY HOW TIME FLIES D. "Jam" Hall (Frebansta/Stone Jam, ASCAP)	84
GAMERS K. Smith, C. Green (2 Daughters Only/Dollaz/337, ASCAP/Steady Mobbin'/EMI Blackwood/Beautiful Mess, BMI)	65
GANGSTA'S PARADISE A. Ivey Jr., L. Sanders/D. Rasheed (T-Boy/O/B/O Itself/Boo Daddy/Jobete/Black Bull, ASCAP/Larry Sanders/Songs Of PolyGram/Mad Castle, BMI)	97
GET MONEY N. Big Little, Kim, L. Porter, B. Bedford, R. Ayers, R. Striplan (Big Poppa Music/E Z ELPE/A6 Music, ASCAP/Unizax, BMI)	12
GIMME YOURS AZ (Life Is A Bitch, ASCAP)	90
GIVE ME THE NIGHT R. Temperon (Rondor, BMI)	46
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KEEP ON, KEEPIN' ON J. Dupin, MC Lyte, M. Jackson (So So Def/EMI April/Brooklyn Based/Top Billin', ASCAP/Mi-jac/Warner Chappell, BMI)	40
KEEP TRYIN' B. Wilson, A. Larmex (Almo Music/Groove 78 Music, BMI)	20
LADY D'Angelo, R. Sadeq (Ah'hood/12 Am. Rhythm Son's/PolyGram, ASCAP)	5
LET'S PLAY HOUSE Michel'Le, Snoop Doggy Doggy Dogg, Kurupt, Dat Nigga Daz, Nate Dogg (Suge/Emmo's, ASCAP)	77
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LOVE U 4 LIFE Devante (EMI April/DeSwang Mob, ASCAP)	23
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NASTY DANCER A. Rogers, S. Montosh, T. Stahl, J. Goldberg (WB, ASCAP/Oh! Koke, Moke & Noke/Satron, BMI)	68
NOBODY KNOWS J. Rich, D. Dubose (Joe Shade/Stuff Shirt/D. Jon, BMI)	9
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ONE SWEET DAY M. Carey, W. Spelling, A. Santosteff (Sony Songs/Sony Music Pub., BMI)	14
PHYSICAL PUNK Domino (Geto Jam/All Int/Chrysalis, ASCAP)	49
REAL LIVE SHIP T. K. Hanford, L. Wright (Ghetto Man, ASCAP/Fameck, BMI)	66
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SPACE AGE P. Smith, M. Goodwin (Money-N Pocket, ASCAP)	51
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TELL ME B. Wilson, A. Larmex, D. Brown (Almo/Bryce Lav, ASCAP/Sony/Jazop/Dream Team, BMI)	37
A THIN LINE BETWEEN LOVE & HATE R. Pomdester, R. Pomdester, J. Members (Coalition/Win Or Lose/Warner-Tamerlane, BMI)	22
THROW YOUR HANDS UP/GANGSTA'S PARADISE M. Thompson, J. Williams, K. Blue, A. Edwards, A. Criss, L. Sanders (Jobete/Storyteller/G's Only/Feel'n Blue, ASCAP/T-Girl/Large Variety/Al Jamatt 9/Maunice Thompson, BMI)	86
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UKNOWHOWWEDU A. Reed, A. Wilts (Red Handed, ASCAP)	55
VISIONS OF A SUNSET S. Stockman (Shawn Patrick/Ensign/Songs Of PolyGram, BMI)	28
WE GOT IT D. Pierre, C. Lucas, C. Rose (Sean 'The Mystro' Mather/Fe-Mac, ASCAP/26)	57
WELCOME E. Semmon, D. Stinson (Play One, BMI)	57
WHAT'S UP STAR ?? T. Jackson, K. Jasper, R. Lawrence, D. Angeliti, B. White, S. Hudman (Henchman/III Hill 100)	99
WHAT'S YO' NAME J. Howcott, B. Ward (Nu Soul/Irving/Straight Up Street/Careers-BMG, BMI)	93
WHERE DO U WANT ME TO PUT IT J. Harris III, L. Lewis, M. Horton (EMI April/Flyte Tyme/Tunes, ASCAP/EMI Blackwood/Help The Bear, BMI)	11
WHERE EVER YOU ARE T. McElroy, D. Foster (Two Tuff-E-Nuff Songs/EMI Blackwood, BMI)	34
WHO CAN I RUN TO H. Hancock (Hancock, BMI)	36
WHO DO U LOVE V. Beauford, L. Campbell II (Grandington/Art & Rytan Inc./Zomba, ASCAP)	16
WIND BENEATH MY WINGS L. Henley, J. Siltor (Warner/EMI/WB/Gold Corp., ASCAP)	17
WINGS OF THE MORNING C. Bailey, A. Jones, A. Isbell, O. Redding (Irving, BMI)	78
WOO-HAH! GOT YOU ALL IN CHECK T. Smith, R. Smith (T'ziah's/Sadyahs, BMI)	35
YOU PUT A MOVE ON MY HEART Q. Jones, R. Temperon (Almo/Rod Songs, ASCAP)	41
YOU REMIND ME OF SOMETHING R. Kelly (Zomba, BMI)	45
YOU WANT THIS PARTY STARTED J. Young, R. Holiday, C. Wilson III, A. McClinton, M. Lornax (Maximum Strength, ASCAP/Funkie Funk/Blue John/White Nine Yards, BMI)	27
YOUR HEART'S IN GOOD HANDS D. Warren (Realsongs, ASCAP)	80

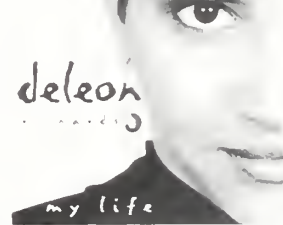
ALBUM REVIEWS By Gil L. Robertson IV & Michael Hill

VARIOUS ARTISTS: Club Mix (Coldfront 6218-2) Producers: Various



This dance collection is a sure bet to keep the spring break alive for party animals everywhere. The set gets started with the intense bump and grind techno sounds of "The Bomb," and continues non-stop to the sizzling disco/dance track "Love and Devotion." The producers of this compilation do a great job of assembling material from a variety of genres. The up-tempo tracks offered on this album borrow elements from hip-hop, rap, jazz, salsa, rhythm and blues, rock and good old-fashioned dance. The producers also do a good job in assembling these tracks in an order that is appealing. While this project probably will not generate much radio airplay, it should do great business with clubs and at retail. Standout tracks: "The Bomb," "Too Many Fish," "Party Girl," and "Sexual Healing." (GR)

DeLEON RICHARDS: My Life (Inter-sound 9769) Producers: Various



DeLeon Richards is the next big thing to come from the gospel music community. With her strong but wispy vocals, DeLeon is able to give the material offered a contemporary feel that should be appealing to a variety of formats. Definitely expect this young lady's music to cross over into popular formats, as she successfully incorporates a variety of genres from jazz and R&B into her mix. The production throughout this project is first rate and the artist is given ample support from her studio players. Urban radio had better pay close attention to the music here, which has the potential to blow up big time. Standout tracks: "Dear Jesus I Love You," "I'll Praise Him," "Dedicated," and "My Life." (GR)

VARIOUS ARTISTS: The Timeless Collection Volume 6 (Right Stuff 36995-2-0) Producers: Various

After you've stopped partying from the Club Mix, you will need this collection of slow, mellow jams to soothe your tired limbs. The producers have once again assembled a winning selection of old favorites that music lovers both young and old will find appealing. When listening to these evergreens, one realizes the true essence and magic of old school soul. Although this album will probably not garner much radio attention, it should do very well with the retail community. The Right Stuff is definitely proving just that, with these highly successful reissues. Keep them coming. Standout tracks: "Lover's Holiday," "After The Pain," "Family," and "Somewhere There's A Love." (GR)

PICK OF THE WEEK



J'SON: J'son (Hollywood 622028-2) Producers: Various

Big things do sometimes come in small packages. This is certainly the case with the excellent debut album from 16 year-old J'son. With an album that offers a solid mix of R&B, dance and hip-hop, this album should establish him as the new sensation to watch. The producers do a good job of providing him with material that compliments rather than overshadows his talents. While vocally, J'son could benefit from more experience, his performance on this project indicates that he has the potential to do great things if given the proper support and guidance. Standout tracks: "Take A Look," "Love Games," "Radio," and "Thinkin' About U." (M.H.)

TOP 75 R&B ALBUMS

CASH BOX • MARCH 16, 1996

1	ALL EYEZ ON ME (Death Row/Interscope 24204)	2Pac	1	3
2	WAITING TO EXHALE (Arista 18796)	Soundtrack	2	13
3	THE SCORE (Ruffhouse/Columbia 67147)	Fugees	3	3
4	BROWN SUGAR (EMI 232629)	D'Angelo	4	34
5	R. KELLY (Jive 41579)	R. Kelly	5	13
6	TOTAL (Arista 73006)	Total	6	3
7	SOLO (Perspective 49017)	Solo	10	23
8	MR. SMITH (RAL/Def Jam 523845)	LL Cool J	21	12
9	DAY DREAM (Columbia 66700)	Mariah Carey	9	17
10	YOUNG, RICH AND DANGEROUS (Ruffhouse/Columbia 67441)	Kris Kross	8	8
11	DONT BE A MENACE TO SOUTH CENTRAL... (Island 524146)	Soundtrack	11	8
12	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON (Ruthless/Relativity 5504)	Eazy E	7	5
13	A THIN LINE BETWEEN LOVE AND HATE (Warner Bros. 46134)	Soundtrack	16	3
14	DOGG FOOD (Death Row/Interscope/Priority 50546)	Tha Dogg Pound	12	13
15	MISS THANG (Rowdy/Arista 37006)	Monica	17	29
16	Q'S JOOK JOINT (Qwest 45875)	Quincy Jones	13	14
17	OFF THE HOOK (So So Def/Columbia 67022)	Xscape	25	31
18	SOUL FOOD (LaFace/Arista 26018)	Goodie Mob	28	15
19	CONSPIRACY (Undeas/Big Beat/AG 92614)	Junior M.A.F.I.A.	14	25
20	FAITH (Arista 73003)	Faith Evans	19	24
21	ON TOP OF THE WORLD (Relativity 1521)	EightBall & MJG	20	16
22	FATHER & SON (Elektra 61859)	Eddie & Gerald Levert	23	20
23	FUNKMASTER FLEX: 60 MINUTES OF FUNK (Loud/RCA 66805)	Various Artists	22	14
24	WORDS (LaFace/Arista 26222)	The Tony Rich Project	27	7
25	FROM WHERE ??? (Big Beat/Atlantic 92623)	Mad Skillz	15	2
26	GANGSTA'S PARADISE (Tommy Boy 1141)	Coolio	32	14
27	E. 1999 ETERNAL (Ruthless/Relativity 5539)	Bone Thugs N Harmony	26	30
28	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	29	63
29	WE GOT IT (MCA 11385)	Immature	24	11
30	PSYCHOTIC GENIUS (Rap-A-Lot/Virgin 41335)	Ganksta N-I-P	DEBUT	
31	SILK (Elektra 61849)	Silk	28	13
32	HELTER SKELTER (Giant 24627)	The D.O.C.	30	6
33	GROOVE THEORY (Epic 57421)	Groove Theory	31	17
34	LIQUID SWORDS (Geffen 24813)	Genius/GZA	34	16
35	MIND OF MYSTIKAL (Big Boy 41581)	Mystikal	37	22
36	THE AWAKENING (Penalty/Tommy Boy 3035)	Lord Finesse	DEBUT	
37	THINKING ABOUT YOU (GRP 9829)	Jerald Daemyon	39	8
38	THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11258)	Jodeci	33	31
39	I REMEMBER YOU (Polydor/A&M 528280)	Brian McKnight	35	28
40	CYPRESS HILL III (TEMPLES OF BOOM) (Ruffhouse/Columbia 669911)	Cypress Hill	36	16
41	MOODS (Mercury 528755)	Will Downing	38	14
42	DOUBLE OR NOTHING (Def Jam/RAL/Island 529286)	Erick Sermon	41	15
43	BRANDY (Atlantic 82610)	Brandy	46	69
44	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	45	63
45	ONLY BUILT 4 CUBAN LINX (Loud 666673)	Chef Raekwon	42	30
46	DESIGN OF A DECADE 1986/1996 (A&M 540399)	Janet Jackson	44	18
47	GAME RELATED (Sick Wld' 'n' Jive 41562)	The Click	47	15
48	I REFUSE TO BE LONELY (PIR/Zoo 11040)	Phyllis Hyman	40	14
49	DANGEROUS MINDS (MCA 11228)	Soundtrack	66	29
50	DEBORAH COX (Arista 18781)	Deborah Cox	RE-ENTRY	
51	DOWN SOUTH HUSTLERS (No Limit/Priority 53993)	Various Artists	43	9
52	JEALOUS ONE'S ENVY (Relativity 1239)	Fat Joe	49	17
53	SOUTHERN GAL (Eastwest/EEG 61857)	Terry Ellis	50	13
54	GREATEST HITS (Right Stuff/Capitol 30800)	Al Green	51	28
55	RATED G (Trak 72668)	Top Authority	52	14
56	THE BEST OF S.O.S. BAND (Tabu/Motown 530594)	S.O.S. Band	53	17
57	II (Motown 530323)	Boyz II Men	48	74
58	RATED G (Rap-A-Lot 40758)	5th Ward Boyz	59	7
59	ME AGAINST THE WORLD (Interscope 92399)	2Pac	54	49
60	PURE SOUL (Step Sun/Interscope 92638)	Pure Soul	55	18
61	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	56	61
62	GET THIS PARTY STARTED (Wap/Chiban 8147)	Kilo	RE-ENTRY	
63	1990 SICK (Jive 41583)	Spice 1	57	11
64	LABCABINCALIFORNIA (Delicious Vinyl/Capitol 35102)	The Pharcyde	58	13
65	NEW LIFE (Atlantic 82662)	Intro	60	16
66	THE REMIX COLLECTION (Motown 530584)	Boyz II Men	62	14
67	ETERNAL E (Priority 50544)	Eazy E	63	11
68	LIVIN' PROOF (Payday/FFRR/Island 524079)	Group Home	64	12
69	DOE OR DIE (EMI 32631)	AZ	65	19
70	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 5 (Rhino/AG 71863)	Various Artists	67	5
71	FRIDAY (Priority 53959)	Soundtrack	68	46
72	ANTHOLOGY (The Right Stuff/Capitol 35885)	Maze Feat. Frankie Beverly	69	5
73	DONT TRY THIS AT HOME (Dangerous Music/Jive 41573)	Dangerous Crew	72	12
74	DEAD PRESIDENTS (Capitol 32438)	Soundtrack	61	28
75	ENTER THE WU-TANG (36 CHAMBERS) (Loud/RCA 66336)	Wu-Tang Clan	71	89

THE RHYTHM

By Gil L. Robertson IV



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

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

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

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



Pictured are (l-r) Kenneth "Babyface" Edmonds and Jimmy Jam at Raleigh Studios in Los Angeles on Monday February 26, 1996 for Motown's salute to Stevie Wonder for his Grammy for Lifetime Achievement.



By Gil L. Robertson IV

THE RHYME



MCA Records' new Mistress of the Mic, Nonchalant, recently took time-out from the national promotional tour in support of her current MCA debut, "5 O'Clock," to see how she measures up to new Scotti Bros. artist Skee-lo. The two met and exchanged greetings, which were made somewhat ironic by the fact that Nonchalant stands an inch or two taller than Skee-lo, who, in his current hit single, "I Wish," wistfully raps, "I wish I was taller..." Pictured are (l-r): Skee-lo and Nonchalant.

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

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

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

Little Kim Gets Skin-deep - Junior M.A.F.I.A.'s Little Kim joined Loose Cannon trio SKINDEEP in the Jeff Byrd lensed video for the group's debut single "No More Games," which was shot in New York recently. The producer of the track, Clark Kent, also made a cameo in the video. Pictured here, standing surrounding Little Kim (seated) are (l-r): Skindeep members Freekie, Rick the Gangsta; producer Clark Kent; FM Rocks director Jeff Byrd; and Smoove of SKINDEEP.



TOP 25 RAP SINGLES

CASH BOX • MARCH 16, 1996

1	FU-GEE-LA (Ruffhouse/Columbia 78194)	The Fugees	2	8
2	GET MONEY (Big Beat 98087)	Junior M.A.F.I.A.	1	8
3	TONIGHT'S THA NIGHT (Ruffhouse/Columbia 78092)	Kris Kross	3	9
4	5 O'CLOCK (MCA 55075)	Nonchalant	6	3
5	DOIN IT (Def Jam/RAL/Island 5761)	LL Cool J.	DEBUT	
6	HEY LOVER (RAL/Def Jam/Island 77494)	LL Cool J	4	20
7	CELL THERAPY (Laface/Arista 4113)	Goodie Mob	5	18
8	COLD WORLD (Geffen 1939)	Genius/GZA Feat. Inspektah Deck	7	10
9	WOO-HAH!! GOT YOU ALL IN CHECK (Elektra 64335)	Busta Rhymes	DEBUT	
10	LET'S PLAY HOUSE (Death Row/Interscope 53230)	Tha Dogg Pound Feat. Michel'le	8	8
11	DANGER (Fader 7049)	Blahzay Blahzay	11	18
12	GANGSTA'S PARADISE (MCA 55104)	Coolio Feat. L.V.	10	36
13	MICROPHONE MASTER (EastWest 64309)	Das EFX Feat. Mobb Deep	9	6
14	BEWARE OF MY CREW (Jac-Mac/Warner Bros. 17722)	L.B.C. Crew Feat. Tray D And South Sentrell	12	17
15	PHYSICAL FUNK (Outburst/RAL/Island 577794)	Domino	16	2
16	GOIN' UP YONDER (Giant/Warner Bros. 17717)	M.C. Hammer	15	7
17	1,2,3,4,(SUMPIN' NEW) (Tommy Boy 7721)	Coolio	DEBUT	
18	KEEP IT REAL (Rowdy/Arista 5066)	Jamal	19	2
19	WELCOME (RAL/Def Jam/Island 77790)	Erick Sermon	13	6
20	JUST TAH LET U KNOW (Ruthless/Relativity 5532)	Eazy-E	17	7
21	SPACE AGE (Suave/Relativity 1545)	Eightball & MGJ	21	4
22	AIN'T NO PLAYA (Chrysalis/EMI 58527)	Rappin' 4-Tay	25	2
23	FUNKORAMA (Interscope 95691)	Redman	14	4
24	SOUL FOOD (Laface/Arista 4145)	Goodie Mob	DEBUT	
25	KEEP ON KEEPIN' ON (Flavor Unit/EastWest 64302)	MC Lyte Feat. Xscape	DEBUT	

By Michael Hill

■ ROYAL FAM: "Slummin' Gotz To Give" (Capitol 58523)

Royal Fam is trying to tell all of those cracker jack rappers and studio gangstas that he needs room. They are in the way of his greatness. With a highly-charged track and lyrics that could hurt any mortal man, he's coming for his. I don't know who pissed him off, but whoever it was, they shouldn't have done it. The boy is screaming foul on somebody's record label, their manager, their producer, their lyrics and hell, I thought he might include their mother too. This is a cool single for Royal Fam and probably the best single that Capitol has put out thus far in '96.

■ HOMICIDE: "Get What You Come Fo" (Priority DPRO 30020)

Homicide comes correct on this sweet track that contains lyrics so crushing they could break ice. Homicide talks a lot about respect and how much juice a fool could achieve in the rap game. Well, he does all that and more with this track, which should do well with Mix show formats across the country.

■ ME AND MY COUSIN: "Smooth" (Priority DPRO 30032)

Smooth has a West Coast flavor to it and although it is laced with a tinge of the P-Funk sound, it falls short of spectacular. Me and My Cousin are great with their lyrical foreplay on this track, however, the song leaves listeners scrambling to get some real West Coast G-Funk to wash it down. Well, maybe the next single will generate the electric charge that hip-hop is all about.

Jazz Notes & Reviews

By M.R. Martinez



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

RIM SHOTS: Tony Bennett on Saturday and Gladys Knight on Sunday will headline the eclectic bill for the two-day 18th annual **Playboy Jazz Festival** set for June 15 & 16 at the Hollywood Bowl. The diverse and talent-laden main event, as usual, will be preceded by a series of community-based free concerts under the Playboy banner that offers an equally broad offering and will surely heighten attendance, which has steadily increased in the last five years. At the always-anticipated press conference held each year at the expansive mansion occupied by *Playboy* founder and godfather **Hugh Hefner** (he was "under the weather" and didn't show this year), several of the stars highlighting this year's jazz fest were on hand to be introduced by **George Wein** of **Festival Prods.**, which co-produces the event with *Playboy Jazz Festival's* **Richard Rosensweig**.

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

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

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

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

TOP 25 JAZZ ALBUMS

CASH BOX • MARCH 16, 1996

1	Q'S JOOK JOINT (Qwest/Warner Bros. 45875)	Quincy Jones	1	7
2	BREATHLESS (Arista 18646)	Kenny G	2	156
3	THINKING ABOUT YOU (GRP 9829)	Jerald Daemyon	3	7
4	NAKED AND TRUE (Bluemoon 92662)	Randy Crawford	5	11
5	MOODS (Mercury 528755)	Will Downing	4	11
6	SEDUCTION (Warner Bros. 45913)	Boney James	7	15
7	ELIXIR (Warner Bros. 45922)	Fourplay	6	23
8	NAJEE PLAYS SONGS FROM THE KEY OF LIFE- A TRIBUTE TO STEVIE WONDER (EMI 35704)	Najee	8	11
9	BANGIZOOM (Blue Note/Capitol 31677)	Bobby McFerrin	11	7
10	GET SHORTY (Antilles/Verve 9310)	Soundtrack	9	15
11	SAX ON THE BEACH (GTS 4578)	John Tesh Project	13	42
12	THE BEST OF GEORGE BENSON (Warner Bros. 46050)	George Benson	DEBUT	
13	JOE COOL'S BLUES (Sony 66880)	Wynton & Ellis Marsalis	10	33
14	PEARLS (Elektra 61759)	David Sanborn	12	39
15	JAZZ MASTERS II (JVC 2049)	The Jazz Masters	14	27
16	IT'S A WONDERFUL LIFE, SAX AT THE MOVIES (Discovery 77027)	Jazz At The Movies Band	15	9
17	GIVING MYSELF TO YOU (Atlantic Jazz 82829)	Gerald Albright	16	21
18	SOUL SURVIVOR (Sin-Drome 8910)	Bobby Caldwell	21	13
19	NAKED CITY (Bluemoon/AG 92658)	Avenue Blue	DEBUT	
20	SAPPHIRE (White Cat 77727)	Keiko Matsui	20	19
21	JAZZ TO THE WORLD (Capitol 32127)	Various Artists	17	13
22	100 DEGREES & RISING (Forecast/Verve 80000)	Incognito	22	32
23	FIRST INSTRUMENT (Blue Note/Capitol 27820)	Rachell Ferrelle	18	35
24	HOLIDAY (GRP 9826)	Russ Freeman	19	9
25	TALES FROM THE BRIGHT SIDE (RCA 66665)	Alex Bugnon	23	13

Reviews

■ **JOE SAMPLE: *Old Places, Old Faces* (Warner Bros. 946182). Producers: Al Schmitt & J. Sample.**

The advantage of being a musician when you revisit the development of your personality and the greening of your spirituality is that it can be immediately translated into an auditory mosaic, a sonic mural that communicates the feelings experienced during that trapeze down memory lane. Quietly vital, articulate and introspective—yet tangible—is this collection of songs by pianist **Sample**, who incorporates the breadth of past experiences while defining his musical identity in the present tense. Each track on the album represents a frozen moment in time





where Sample shares a piece of the unfolding puzzle of his life. Some of the most pleasing musical vignettes here are "Black and White," "Clifton's Gold" featuring an invigorating tenor solo by Charles Lloyd, the lyrical exposition of title track "Old Places, Old Faces," "Tones For Ben" (again with Lloyd in tribute to the late, great Ben Webster), the funky ditty reminiscent of the Crusaders that is "Hippies On A Corner" and "Miles of Blue," a tribute to the late, great Miles that is fresh yet recalls his spirit. This album is a worthwhile visit to some places that will be new to many listeners.

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

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



■ **RUSS FREEMAN & THE RIPPINGTONS: *Brave New World* (Peak/GRP GRD-9835). Producers: R. Freeman & Andi Howard.**

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

■ **JACKY TERRASSON: *Reach* (Blue Note CDP 35739 2 9). Producer: J. Terrasson.**

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

News (Continued from page 3)

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

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

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

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

MTV Sipping Worldwide With Pepsi

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

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

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

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

Brief

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

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

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

Baker, Martins & MacFarlane: New Indie Players In H'wood

By John Goff



Marina Martins

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

Marina Martins of Baker, Martins & MacFarlane, is the American-based portion of a new trio coming into town. Not that she hasn't been *in* town, she's no stranger to Hollywood or to entertainment, but she and her partners, Yaqoob Baker of Dubai-based Dutco Group, and Derek MacFarlane of Australian-based Earth Essentials, are taking aim at filmmaking in a very serious and very independent vein.

Martins met with *Cash Box* and looked extremely relaxed and at home in the lounge of the Beverly Wilshire Hotel as she outlined some of the hopes, dreams and plans of Baker, Martins & MacFarlane.

"Our main criteria is entertainment... This isn't a mission, it's a business. We prefer entertaining stories that will leave an audience thinking," which, to my interpretation means a well-plotted storyline which deals with people and what happens with and to them, not a lot of hardware, explosions or computer generated SFX. And the more the attractive Ms. Martins, who looks as if she should be in front of the camera instead of behind it, talks it becomes clear that that's what she's looking for also. That's also what spells Independent filmmaking.

Martins and her partners haven't formed this partnership just to make money from independent films though, as she stated, this *is* a business. But what comes through in talking to her is that they would like to make a *difference* somewhere along the way, and they are in a good position to do that.

First off, unlike a majority of new independents, Baker, Martins & MacFarlane, aren't working with shoestrings and short ends. Yaqoob Baker heads the Middle Eastern Dubai-based Dutco Group, the largest construction company in the United Arab Emirates. Since 1947, every major road, tunnel, bridge, power plant and desalination project—plus all luxury hotels and the Dubai International Airport—were Dutco projects. Dutco built the world's largest port, Jebel Ali, so vast it's one of only two structures on earth that can be seen from outer space, the other is the Great Wall of China.

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

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

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

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

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

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

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

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

Future projects will consist of properties as they come to the company; that may vary from development with the acquisition of a property or from purely artistic conception to a completed script. Baker, Martins and MacFarlane will take

Top 15 Weekly Film Grosses

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Up Close And Personal</i>	Buena Vista	1	1,506	\$11,101,955	\$7,372	\$11,101,955
2. <i>Down Periscope</i>	20th Century Fox	1	2,022	\$7,231,087	\$3,576	\$7,231,087
3. <i>Rumble In The Bronx</i>	New Line	2	1,780	\$6,782,250	\$3,810	\$18,901,601
4. <i>Broken Arrow</i>	20th Century Fox	4	2,277	\$6,040,125	\$2,653	\$52,972,197
5. <i>Happy Gilmore</i>	Universal	3	2,069	\$4,811,115	\$2,325	\$24,572,355
6. <i>Muppet Treasure Island</i>	Buena Vista	3	2,068	\$4,790,274	\$2,316	\$24,774,903
7. <i>Mr. Holland's Opus</i>	Buena Vista	7	1,629	\$4,205,418	\$2,582	\$62,328,933
8. <i>City Hall</i>	Columbia	3	1,563	\$2,507,415	\$1,604	\$17,490,071
9. <i>Dead Man Walking</i>	Gramercy	10	803	\$2,138,434	\$2,663	\$24,057,992
10. <i>Before And After</i>	Buena Vista	2	1,318	\$2,024,794	\$1,536	\$6,956,186
11. <i>Sense And Sensibility</i>	Columbia	12	958	\$1,603,174	\$1,673	\$34,634,466
12. <i>Mary Reilly</i>	TriStar	2	1,470	\$1,411,654	\$960	\$4,942,365
13. <i>Leaving Las Vegas</i>	MGM/UA	19	871	\$1,313,740	\$1,508	\$25,151,748
14. <i>Mr. Wrong</i>	Buena Vista	3	1,292	\$1,269,638	\$983	\$11,561,173
15. <i>Black Sheep</i>	Paramount	5	1,317	\$1,023,020	\$777	\$29,823,727

Domestic box-office, which includes USA and Canada for the weekend of March 1-3, totaled \$58,254,093, breaking down to a \$2,539 per-screen average off a total of 22,943 screens, giving a combined total of \$356,500,759. (Courtesy *Entertainment Data, Inc.*)

it from development through production and distribution and packaging stages, independently as well as through established channels.

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

VID REVIEW

The Universal Story

By John Goff

IT'S THE OLDEST CONTINUOUSLY operating studio in filmmaking history—Universal. The tale is all on this wonderful cassette chronicling the history, the ups and downs, the hits and the flops, the stars and the ones who got away, and it's all fascinating.

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

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

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

Vid Biz

By John Goff

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

Yes, some videos have come roaring in. Notably **Paramount Home Video's** *Braveheart*, which is still out in some theatres reaping hard ticket benefits from its 10 Oscar nominations. PHV is also releasing the first and last episodes of Paramount TV's *Star Trek: The Next Generation*, packaged together in a gift set...**New Line Home Video** is scheduled to release the \$90 million theatrical-grossing thriller *Seven* March 26. Certainly, *that* gross qualifies as a roar.

The **Hollywood Foreign Press Association's** Golden Globe Best Picture winner *Babe* also grabbed 7 Academy Award nominations—G-Rated, can you believe?!—for **Universal** hits the video market this merry month of March while it's still in select theatrical release (at this writing at least). **MCA Universal Home Video** has timed it neatly for Easter holiday family traffic and has a merchandising tie-in with *Tropicana* in order to further enhance the already \$60 million boxoffice take. *G-Rated?* Hey! Take note out there! But, lest anyone get the wrong idea, MCAUHV's also reminding us they're in there pitching with the harder-edged **Spike Lee** offering, *Clockers*, and the definition-defying *Mallrats* (which, shhh, is pretty cheesy—is that reaching too far?). From Universal's vaults to MCAUHV's **Universal Cinema Classics** series comes *The Blue Dahlia*, the **Raymond Chandler** written, **Alan Ladd**, **Veronica Lake**-starring classic; 1947's *Singapore* with **Fred MacMurray** and gorgeous **Ava Gardner** at the height of her physical powers, its 1956 remake, *Istanbul* with **Erroll Flynn** dissipating *his* physical power, **Cornell Borchers** and a rare appearance by **Nat "King" Cole**, which is actually the film's highlight singing the classic "When I Fall In Love." *A Countess From Hong Kong*, most notably **Charles Chaplin's** last film directorial effort rounds out the current Classics...**Warner Home Video** is in there pitching with the **Cindy Crawford-William Baldwin** starring *Fair Game* which,

by now, is probably fairly gamey; the critically assassinated *Assassins* and—what can you say: *Ace Ventura: When Nature Calls* which will, undoubtedly, be Number 1 at the Vid stalls...**20th Century Fox Home Entertainment** has the touching and beautifully-photographed *A Walk In The Clouds* with its \$50 million theatrical back up to strengthen it and the insightful look at single parenthood and starting over after divorce piece, *Bye Bye, Love* which should have done better than it did at the boxoffice. Maybe here. It deserves it. And for the kiddies (I know some parenties who like this line, too), look for the phenomenally successful *Goosebumps* for home vid. It's already a proven success for author **R.L. Stine** in book form; a top-rated live action TV show on **Fox Children's Network**. Odds seem good it'll carry over here with *The Haunted Mask* as the first installment...Till next time, Happy Viewing!

Feature

Miramar Celebrates Decade Of Pioneering

By John Goff

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

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

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

Not only simply "known for" but looked at as a true pioneer in the field of fusion. Disney may have brought computer graphics into a huge commercial arena with tremendous attention and focus on it, but Miramar has been pioneering computer graphics for the last 10 years. Within that time the company has attracted the likes of Peter Gabriel, Jan Hammer, Santana, Tangierine Dream—the project brought the group their first Grammy nomination—and Thomas Dolby to their work, all of whom have turned out projects with Miramar. The company was also the first to have a Long Form computer animated video. Now, the company also employs a full-time director, the very talented Michael Boydston.

Miramar developed the *first* computer animated video album, *The Mind's Eye* which has been certified Double Platinum in the Long Form area, and which has spawned *Beyond The Mind's Eye* with music by Jan Hammer which has gone to Triple Platinum as of this writing, and brought Grammy Award winning, techno and musical wizard Thomas Dolby through *The Gate To The Mind's Eye*, the most recent in the *Mind's Eye* series.

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

Miramar also utilizes Nature as backdrop and features some of the world's more spectacular scenery, with soaring music, lest you begin to get the idea they *only* work with computer generated fusion; and one of the most beautiful of their repertoire is *Third Stone From The Sun*, a look literally at this planet, set to music.

But Miramar isn't resting on the past either. Kilpatrick says, "If we've learned one thing (in the past decade) it's to stay true to our roots...Video albums." Don't believe, however, they're standing in that single spot. "We're getting into future technology," he offers, "DVDs and CD-ROMs...(with) an equal push on the audio front in jazz..." and other modes of music. "We've been asked to customize video product...for a variety of projects."

The "customizing" he speaks of leads to "a lot of unique exposure," he reveals.

For instance? "Sears uses it as a demo piece for its multi-TV walls...Airlines use them for boarding videos...One area unique is dentists' offices for people wearing Virtual I-O headsets," which produce unique 3D images, apparently to take people out of themselves, out of where they are. And you have to believe that's gotta be one terrific trip.

Kilpatrick says he and Miramar are looking forward to the next decade of fusing image, music and whatever other new technology comes along. If the past decade is any gauge as to what Miramar is capable of—and we're sure it is—look for even more to come out of their peaceful corner of the world.

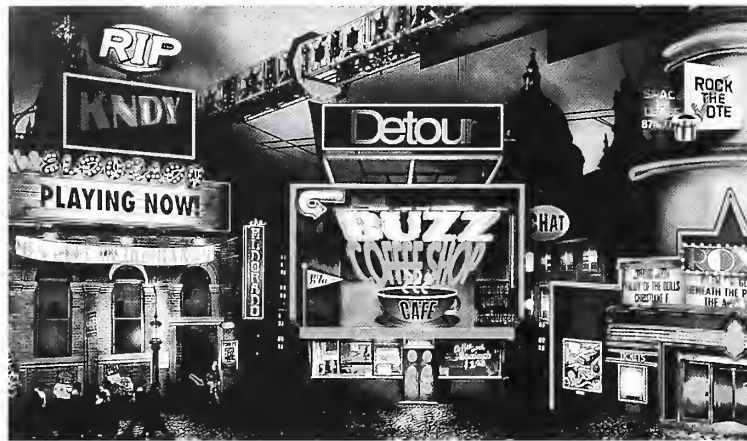
NEW MEDIA

Multimedia Profile

Nick Turner: 'Mayor' Of Rocktropolis

By Steve Baltin

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



Rocktropolis

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

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

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

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

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

Hits & Pieces

By Steve Baltin

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

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

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

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

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

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

SINCE TV ISN'T OBSOLETE yet, we'll throw in a little TV news. Figuring one wasn't enough to replace **Cindy Crawford**, and they were probably right, **MTV** has named two new hosts for the popular *House Of Style* TV series. Models **Shalom Harlow** and **Amber Valletta**, best friends off the set since Paris, officially took over the duties with the March 11 show.

"We are thrilled to have Amber and Shalom join the *House Of Style* family," said executive producer **Alisa Belletini**. "They each bring a new energy and feel to the show, which will help keep *House* fresh as we move into our seventh year."

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

The enhanced disc is playable on both Macintosh and Windows systems. PC systems require a 486 processor or better and 8MB of RAM; Mac requires a 040 processor or better and 8 MB Of RAM.

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

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

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



News From The United Kingdom, Ireland & Europe

By Hal Levy

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

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

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

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

THERE'S GOLD AMONG THE THORN(S): The big business news is still the demerging of **Thorn EMI**. On the EMI side of the proposed split, talk is that the retail part intends to move more strongly into the world market and compete directly with the U.S. giant **Tower Records**. The **HMV Group** currently has outlets in Japan, Hong Kong, Ireland and the U.S., in addition to its home base England. Last year's 22 new store openings brought the number of stores to over 200. The 75-year old HMV received approximately half its £500 million gross last year from outside the UK.

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

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

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

THERE'LL BE NO MORE DANISH AT EMI when the company finishes its selloff of **Fona**, its Danish chain of music and consumer electronics outlets. Investment bankers **Morgan Stanley** are advising on the sale of the 53 store chain.

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

CUTTING BACK: Ireland's government radio and television stations, **RTE** say they will not pay the increased copyright fees asked for by the major record companies. Scheduled to be dropped because of the dispute are two popular music shows, *2TV* and *No Disco*. The lack of an agreement with **Sony**

and **PolyGram** has thus far resulted in dropping some promotional videos. One of the main problems is the demand for additional payments for imported programs. RTE says on the international market, sales are on the basis of seller handling copyright clearances.

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

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

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

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

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

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

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

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

IT AIN'T AMORE: Italy's **San Remo Music Festival** was at one time the biggest music event in Italy as well as other European countries. However, in recent years audiences, both in person and on television, have been falling. TV audiences have fallen from a high of 20 million to this year's 11 million. Observers say that the reason for the falling ratings is not the tired pop ballads but that the show isn't spicy enough, what with its wholesome women singers who obviously haven't seen a plastic surgeon or met an implant and unathletic men singing love songs. Audiences these days want something new and a little vulgar and the San Remo Music Festival isn't giving them what they want.

L A T I N

REVIEWS By Héctor Reséndez



■ **MARK BARNETT:** *Beautiful* (MP, 6171) Producer: Juan González Pereda. POP.

This is the debut album for a 17-year old singer from Tijuana, Mexico named Mark Barnett. The quality of his first album certainly points out that Barnett has ample singing talent. The same assumption, however, can't be made about the actual material on the album. With alternating themes, such as soft rock to disco to ballads, the album's purpose appears rather disjointed. If he had done all ballads, Barnett would've hit his mark (no pun

intended) on the nose. The ballads are delicious and well executed. A good first effort, otherwise, by a very talented vocalist.

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

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



■ **SEGURO SOCIAL:** *Un Beso y Una Flor* (WEA Latina, 12150) Producers: K.C. Porte, Vicente Sabater, & Joe Dwoniak. POP-ROCK.

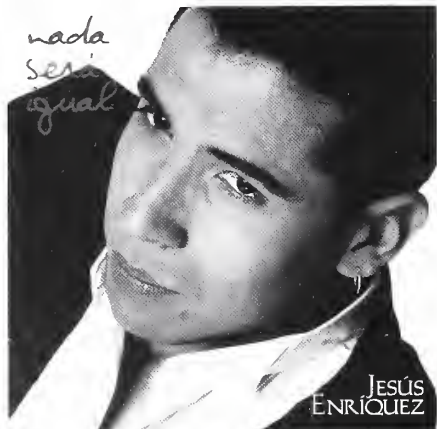
Hard-ringing rock interlaced with pop rhythms, Seguro Social is definitely no contradiction in terms. It's swinging rock en español at its unadulterated best. Additionally, there's a combo of reggae and tropical rhythms as well as a few pop-tinged excuses for having a good time. The title theme, "Un Beso y Una Flor," highlights lead singer, José

Manuel Casañ, who has an innate ability to create a mosaic of moods with his group's music. The internationally popular group, founded in 1982 by Casañ, has toured from New York to Paris to Havana and to Los Angeles.

PICK OF THE WEEK

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

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



News From U.S. & Latin America

By Hector Reséndez

TIMBALE ROLL PLEASE: The Latin top vote-getters for the 38th Annual Grammy Awards ran on the conservative side this year. So says correspondent **Enrique Lopetegui** in a *Los Angeles Times* article last Thursday. The esteemed critic pondered as to whether **Gloria Estefan's** album *Abriendo Puertas* should've won in the Tropical Latin performance category. This work is not as impressive as was Estefan's *Mi Tierra* wrote Lopetegui. True, but nevertheless, the latter was an incredibly huge and successful seller. If things had been different, as they were for **Alanis Morissette**, Salsa singer **Mark Anthony**, would've won hands down for his *Todo A Su Tiempo*.

Estefan's long-time friend **Jon Secada** took the award for the Latin Pop category. One would have to agree with Lopetegui's comment that the only true contender was the group **Maná** and their *Cuando Los Angeles Lloran* album. Knowing Lopetegui's deep affection for rock, his comment on how "pop-rockers" will have to continue their vigil for public acknowledgement rings true. Romanticism is alive and thriving in the Latin music industry.

Juan Gabriel fans worldwide were shockingly dismayed when their idol did not capture his Grammy in the Mexican-American category. Instead, it went, deservedly so, to **Flaco Jiménez**. This was the veteran Tex-Mex artist's second award. He won another one in 1990 with the **Texas Tornados**. Finally, the Latin Jazz Performance category winner was the late **Antonio Carlos Jobim** for his excellent *Antonio Brasileiro* album. Was this, however, another case of honoring the career rather than an individual production or effort. The other contenders in this field were certainly not surprised.

SWITCHING GEARS IN MID-STREAM? Merengue queen, **Olga Tañón**, recently announced her plans to release a romantic ballads album to be named *Nuevos Senderos* (New Paths). Tañón explains her reasons for taking this road as a return to her original roots. Before becoming a sensation in the merengue world, she was a ballads singer. More importantly was Tañón's desire to collaborate with the legendary Mexican composer-singer **Marco Antonio Solís**. With an album's worth of exceptional songs that were surely hand-picked for her, no wonder Tañón could not refuse the tantalizing offer from Solís.

"From an interpretation point of view, Olga has been a great surprise for me," commented Solís. "She surprised me in the studio. I have always heard her sing merengues. Yet, I was impressed by her singing (these) ballads and the strong songs that are contained in this album."



Olga Tañón.



Toño Rosario and son **Antonio** receiving Gold album on Nov. 21 last year at SOB's for his latest album *Quiero Volver A Empezar*.

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

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

CASH BOX

TOP 100 COUNTRY SINGLES

MARCH 16, 1996



This Week's #1:
Garth Brooks



Highest Debut:
Terri Clark

1	THE BEACHES OF CHEYENNE (Capitol Nashville 32080)	Garth Brooks	4	9
2	I'LL TRY (Arista)	Alan Jackson	1	9
3	I KNOW SHE STILL LOVES ME (MCA 11263)	George Strait	3	10
4	WILD ANGELS (RCA 66509)	Martina McBride	2	13
5	YOU CAN FEEL BAD (Epic 67269)	Patty Loveless	5	10
8	IF YOU LOVED ME (Atlantic)	Tracy Lawrence	7	11
7	TO BE LOVED BY YOU (Curb/MCA 11090)	Wynonna	8	55
8	WALKIN' AWAY (Arista 1-2934)	Diamond Rio	10	12
9	HYPNOTIZE THE MOON (Giant 17704)	Clay Walker	11	9
10	SHE SAID YES (Decca 11098)	Rhett Akins	14	19
11	SOME THINGS ARE MEANT TO BE (Arista)	Linda Davis	12	13
12	TOO MUCH FUN (Giant 24606)	Daryle Singletary	15	12
13	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	16	9
14	IT WOULDN'T HURT TO HAVE WINGS (Decca 11261)	Mark Chesnutt	17	9
15	NO NEWS (BNA)	Lonestar	18	8
16	IT WORKS (RCA 66525)	Alabama	19	8
17	HEART'S DESIRE (Career)	Lee Roy Parnell	20	7
16	YOU WIN MY LOVE (Mercury 522866)	Shania Twain	25	3
16	WHAT DO I KNOW (Columbia 67223)	Ricochet	21	13
20	READY WILLING AND ABLE (RCA 64742)	Lari White	22	10
21	NOT THAT DIFFERENT (Epic 78189)	Collin Raye	13	15
22	THE RIVER AND THE HIGHWAY (Arista)	Pam Tillis	23	6
23	WITHOUT YOUR LOVE (RCA 66740)	Aaron Tippin	24	6
24	HEAVEN IN MY WOMAN'S EYES (MCA 11242)	Tracy Byrd	26	5
25	IT'S WHAT I DO (Capitol Nashville)	Billy Dean	29	6
26	WHAT I MEANT TO SAY (Columbia/DKC 66412)	Wade Hayes	6	18
27	SOMEONE ELSE'S DREAM (Warner Bros. 45872)	Faith Hill	32	3
28	SHE'S GOT A MIND OF HER OWN (Epic 67069)	James Bonamy	33	10
29	ALL YOU EVER DO IS BRING ME DOWN (MCA 11257)	The Mavericks	30	7
30	HEADS CAROLINA, TAILS CALIFORINA (Curb)	Jo Dee Messina	31	6
31	LONG AS I LIVE (Atlantic)	John Michael Montgomery	36	2
32	EVERY TIME MY HEART CALLS YOUR NAME (Capitol Nashville 28495)	John Berry	34	4
33	ALL I WHAT IS A LIFE (Curb)	Tim McGraw	42	2
34	ALMOST A MEMORY NOW (Arista)	BlackHawk	37	3
35	EVEN IF I TRIED (Capitol Nashville)	Emilio	35	8
36	OUT WITH A BANG (MCA 55153)	David Lee Murphy	9	14
37	1969 (Mercury 528437)	Keith Stegall	39	6
38	NOW THAT'S ALL RIGHT WITH ME (Asylum)	Mandy Barnett	38	7
39	WHO'S THAT GIRL (Epic 66877)	Stephanie Bentley	41	4
40	STANDING TALL (BNA 66508)	Lorrie Morgan	27	8
41	IF I WERE YOU (Mercury 526991)	Terri Clark	DEBUT	
42	TEN THOUSAND ANGELS (BNA)	Mindy McCready	43	4
43	GONE (THAT'LL BE ME) (Reprise 8972)	Dwight Yoakam	40	5
44	DOES THAT BLUE MOON EVER SHINE ON YOU (A&M Nashville 531192)	Toby Keith	DEBUT	
45	SHE GOT WHAT SHE DESERVES (Decca 11303)	Frazier River	45	6
46	ALL OVER BUT THE SHOUTIN' (Capitol Nashville 35352)	Shenandoah	48	2
47	YEARS FROM HERE (MCG/Curb)	Baker & Myers	50	6

48	HANGIN' ON (Magnatone)	Rich McCready	47	7
49	THE LOVE THAT WE LOST (A&M Nashville)	Chely Wright	49	4
50	C-O-U-N-T-R-Y (Epic 67405)	Joe Diffie	DEBUT	
51	I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Asylum)	Bryan White	DEBUT	
52	BIGGER THAN THE BEATLES (Epic 67405)	Joe Diffie	28	13
53	PARADISE (BNA)	John Anderson	44	12
54	LET YOUR HEART LEAD YOUR MIND (MCG/Curb)	Smokin' Armadillos	46	8
55	REMEMBER THE RIDE (Curb)	Perfect Stranger	60	3
56	LIKE THERE AIN'T NO YESTERDAY (Arista)	BlackHawk	51	16
57	RING ON HER FINGER, TIME ON HER HANDS (MCA 12642)	Reba McEntire	52	16
58	COUNTRY CRAZY (Warner Bros. 46017)	Little Texas	53	8
59	BACK WHERE WE BELONG (Atlantic)	Ricky Skaggs	61	4
60	'ROUND HERE (Curb 77785)	Sawyer Brown	54	14
61	LADY'S MAN (River North Nashville 1162)	Rob Crosby	55	7
62	THE STRENGTH OF A WOMAN (Curb)	Philip Claypool	63	6
63	ONLY YOU (AND YOU ALONE) (Warner Bros. 17792)	Travis Tritt	56	6
64	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Mercury 522886)	Shania Twain	57	14
65	NOT ENOUGH HOURS IN THE NIGHT (Giant 17764)	Doug Supernaw	59	20
66	YOU'D THINK HE'D KNOW ME BETTER (MCA 11324)	Bobbie Cryner	DEBUT	
67	RIPPLES (A&M Nashville 527379)	4 Runner	58	10
68	MY WIFE THINKS YOU'RE DEAD (MCG/Curb)	Junior Brown	69	3
69	IT MATTERS TO ME (Warner Bros. 45872)	Faith Hill	64	16
70	LOVE TO BURN (Columbia 67510)	Mark Collie	66	5
71	COWBOY LOVE (Atlantic)	John Michael Montgomery	65	15
72	REBECCA LYNN (Asylum 9344)	Bryan White	67	21
73	GRANDPA TOLD ME SO (BNA 66562)	Kenny Chesney	62	15
74	WHEN BOY MEETS GIRL (Mercury 526991)	Terri Clark	71	17
75	HEART HALF EMPTY (Epic 66397)	Ty Herndon & Stephanie Bentley	68	19
76	CAN'T BE REALLY GONE (Curb 77800)	Tim McGraw	70	18
77	THE CAR (MCG/Curb 77744)	Jeff Carson	75	21
78	WE'VE GOT TO KEEP ON MEETING LIKE THIS (Scarlet Moon)	Paul Overstreet	72	8
79	ALWAYS HAVE, ALWAYS WILL (Capitol Nashville 10302)	Shenandoah	74	16
80	SHE CAN'T SAVE HIM (Capitol Nashville)	Lisa Brokop	73	15
81	DEEP DOWN (Arista)	Pam Tillis	76	21
82	WHEN A WOMAN LOVES A MAN (Career 187902)	Lee Roy Parnell	78	25
83	TALL, TALL TREES (Arista)	Alan Jackson	77	19
84	LIFE GETS AWAY (RCA 66419)	Clint Black	79	20
85	BORN IN THE DARK (Columbia 64330)	Doug Stone	80	22
86	NOTHING (Reprise 17734)	Dwight Yoakam	83	20
87	IN PICTURES (RCA 66525)	Alabama	82	22
88	LOVE LESSONS (MCA 3428)	Tracy Byrd	84	25
89	WORTH THE FALL (Career 12935)	Brett James	81	8
90	SMOKE IN HER EYES (RCA 64405)	Ty England	85	17
91	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (RCA)	Aaron Tippin	88	25
92	SOLID GROUND (Atlantic)	Ricky Skaggs	86	15
93	TEQUILA TALKIN' (BNA 66642)	Lonestar	91	28
94	IF I HAD ANY PRIDE LEFT AT ALL (Capitol Nashville)	John Berry	87	19
95	HERE COMES THE RAIN (MCA 11257)	The Mavericks	89	28
96	LIFE GOES ON (Warner Bros. 17770)	Little Texas	93	26
97	GO REST HIGH ON THAT MOUNTAIN (MCA 11047)	Vince Gill	90	26
98	WHO NEEDS YOU BABY (Giant 17771)	Clay Walker	98	24
99	VEIL OF TEARS (Curb 76965)	Hai Ketchum	95	15
100	IT'S NOT THE END OF THE WORLD (Capitol Nashville)	Emilio	97	26

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LIFE GETS AWAY Cini Black, Hagden Nicholas, Thom Smyker (Blackened Music/EMI Blackwood Music, Inc./Bethlehem Music, BMI)	84
LIFE GOES ON Del Gray, Thom McHugh, Keith Follise (Howlin' Hits Music/Square West Music, ASCAP/Kicking Bird Music/Thomahuk Music/Careers-BMG Music Publishing, Inc./Breaker Maker Music, ASCAP)	96
LIKE THERE AIN'T NO YESTERDAY Walk Aldridge, Mark Narnore (Rack Hall Music, Inc./Watson Music, ASCAP/Fame Publishing Co., Inc., BMI)	56
LONG AS I LIVE Rick Bowles, Will Robinson (Maypop Music/Mac'm/Cheyo Music/Wonderland Music, Inc./Will Robinson Music, BMI)	31
LOVE LESSONS Jerry Kilgore, Ted Hewitt, Monty Powell, Sarah Majors (Saddle Tam Music, BMI/Hewitt Music/Acuff-Rose, ASCAP)	78
LOVE TO BURN Mary Ann Kennedy, Richard Wayland, Bill McDermott (EMI April Music, Inc./My Pig Music/Dream Catcher Music, Inc./ASCAP/R.S. Music, Inc., BMI)	80
MY WIFE THINKS YOU'RE DEAD Junior Brown (Mike Curb Music/Jamerson Brown Music, BMI)	68
NO NEWS Sam Hoyt, Phil Barnhart, Mark D. Sanders (Sony Tree Pub. Co., Inc./Katy's Rainbow/Simply Irresistible Music, BMI/Starsuck Writers Group, Inc., ASCAP)	15
NOT ENOUGH HOURS IN THE NIGHT Aaron Badler, Kim Williams, Ron Harbin (O-Tex Music/Hill Street Music, BMI/Sony Cross Keys Pub. Co., Inc./Kim Williams Music, ASCAP)	65
NOT THAT DIFFERENT Karen Taylor Good, Joe Scott (W.B.M. Music Corp., SESAC/K.T. Good Music/Spofer Music, BMI)	21
NOTHING DOUGHT YOU'KAM, Kostas (Book Of Music/Songs Of Polygram Int'l., Inc./Seven Angels Music, BMI)	86
NOW THAT'S ALL RIGHT WITH ME Kostas, Tony Perez (Songs Of Polygram International, Inc./Seven Angels Music, BMI)	38
ONLY YOU (AND YOU ALONE) Buck Ram, Ande Rand (TRO-Holls Music, Inc., BMI)	63
OUT WITH A BANG David Lee Murphy, Kim Trumble (NBD Publishing Company/Brian's Dream Publishing, ASCAP)	36
PARADISE Bob McMill, Roger Murray (Polygram International Pub., Inc./Ranger Bob Music, ASCAP/Murray Music Corp., BMI)	53
READY WILLING AND ABLE Jess Leary, Jody Alan Sweet (Dream Catcher Music, Inc./Little Gals Monster, ASCAP/Moon Catcher Music, Inc./Son Of Gila Monster, BMI)	20
REBECCA LANN Don Sampson, Skip Ewing (MCA Music, ASCAP/Acuff-Rose Music, Inc., BMI)	72
REMEMBER THE RIDE Kim Williams, Bob Fisher, Charlie Black (Cruterson Music Corp./Escotilla Music/Bobby Fischer Music, ASCAP/Songs In Black Inc., SESAC)	45
SHE SAID YES Joe Doyle, Robert Adams (BMG Songs, Inc./Tree Publishing Co., Inc., ASCAP/BMI)	10
SHE'S GOT A MIND OF HER OWN Bill Lively, Don Hayes (Irving Music, Inc., BMI/New Hayes Music/New Don Songs, ASCAP)	28
SMOKE IN HER EYES Hugh Prestwood (Careers-BMG Music Publishing, Inc./Hugh Prestwood Music, BMI)	90
SOME THINGS ARE MEANT TO BE Michael Garvin, Gordon Payne (Nocurnal Eclipse Music/Michael Garvin Music/Ensign Music Corp., BMI)	11
SOLID GROUND Gary Owens (Marikage Music, ASCAP)	92
SOMEONE ELSE'S DREAM Craig Wiseman, Trey Bruce (Abraxo Music Corp./Daddy Rabbit Music/Big Tractor Music/WB Music Corp., ASCAP)	27
STANDING TALL Larry Butler, Ben Peters (EMI Blackwood Music, Inc./Ben Peters Music, BMI)	40
TALL, TALL TREES George Jones, Roger Miller (Tro Music Co., Inc./Fort Knox Music, BMI)	83
TEN THOUSAND ANGELS Steven Dale Jones, Billy Henderson (Island Bound Music, Inc./Famous Music Corporation, ASCAP/Pier Five Music, BMI)	42
TEQUILA TALKIN' Bill Labounty, Chris Waters (Ensign Music Corp./Hadden Panel Music/Great Cumberland Music, BMI)	93
THAT'S AS CLOSE AS I'LL GET TO LOVING YOU Sally Dworsky, Paul Jefferson, Jan Leyers (Almo Music Corp., Tiddi Merm, ASCAP/R.S. Music, Inc., BMI)	91
THE BEACHES OF CHEYENNE Dan Roberts, Bryan Kennedy, Garth Brooks (Old Boots Music/EMI April Music, Inc./Rope and Dally Music/Mayor Bob Music Co., Inc., BMI)	1
THE CAR C. Michael Spragg, Gary Heyde (Drummond Storm Music, Inc./EMI Tower Street Music, Inc., BMI)	77
THE LOVE THAT WE LOST Gary Burr, Monty Powell (MCA Music Pub./Gary Burr Music, Inc., ASCAP/Acuff-Rose Music, Inc., BMI)	49
THE RIVER AND THE HIGHWAY Gerry House, Don Schlitz (Housnotes Music, BMI/New Don Songs/New Hayes Music, ASCAP)	22
THE STRENGTH OF A WOMAN Steven Tyler, Joe Perry, Bryan Kennedy, Dan Roberts (Swag Song Music, Inc./EMI April Music, Inc./Rope And Dally Music/Old Boots Music, ASCAP)	62
TO BE LOVED BY YOU Gary Burr, Mike Reid (MCA Music Publishing/Gary Burr Music/Almo Music Corp./Bro Blues Music, ASCAP)	7
TO MUCH FUN Curtis Wright, T. J. Knight (Hanstem Stroudcasters Music/Curtis Wright Songs, ASCAP/Maypop Music, BMI)	12
VEIL OF TEARS M. Nobel, J. Penning, H. Ketchum (WB Music Corp./Suddenly Music/Penning Music, ASCAP)	99
WALKIN' AWAY Anne Roboff, Craig Wiseman (Almo Music Corp./Anwa Music/Daddy Rabbit Music, ASCAP)	8
WE'VE GOT TO KEEP ON MEETING LIKE THIS Paul Overstreet, Archie Jordan (Scarlet Moon Music, BMI/Mayor Bob Music, ASCAP)	8
WHAT DO I KNOW Sunny Russ, Cathy Majeika, Stephony Smith (Starsuck Angel Music, Inc./EMI Blackwood Music, BMI) (Sony Cross Keys Pub. Co., Inc./All Around Town Music, ASCAP)	19
WHAT I MEANT TO SAY Don Cook, Sam Hoyt, Jim McBride (Sony Tree Pub. Co., Inc./Don Cook Music/Katy's Rainbow, BMI/Sony Cross Keys Pub. Co., Inc./Mill Village Music, ASCAP)	26
WHEN BOY MEETS GIRL Tom Shapiro, Terry Clark, Chris Waters (Great Cumberland Music/Diamond Struck Music/Tom Shapiro Music/Sony Tree Pub. Co., Inc., BMI)	74
WHEN A WOMAN LOVES A MAN Mark Luna, Rafe Van Hoy (Magor Bob Music Co., Inc., ASCAP/Sony Tree Pub. Co., Inc./True South Music, BMI)	82
WHO NEEDS YOU BABY Clay Walker, Randy Bowdrean, Kim Williams (Lori Jane Music/Linda Cobb Music/That's A Smosh Pub., Inc., BMI/Sony Cross Keys Music/Kim Williams Music/D. L. Music, ASCAP)	98
WHO'S THAT GIRL Stephanie Bentley, George Teren, Don Fritman (Careers-BMG Music Publishing, Inc./Zomba Songs Inc., BMI/G.I.D. Music, ASCAP)	39
WILD ANGELS Marika Berg, Gary Harrison, Harry Stinson (Longmud Music Co./August Wind Music/Great Broad Music/Sony Tree Pub. Co., Inc., BMI)	4
WITHOUT YOUR LOVE Al Anderson, Craig Wiseman (Mighty Nice Music/Al Andersons, BMI/Almo Music Corp., ASCAP)	23
WORTH THE FALL Brian Jones (Longitude Music Co./August Wind Music/Coyote Moon Music/Bret James Music, BMI)	89
YEARS FROM HERE Gary Baker, Frank J. Myers, Jerry Williams (Zomba Enterprises Inc./Duce Stars Music, ASCAP/Zomba Songs Inc./Turnover Music, Inc., BMI)	47
YOU CAN FEEL BAD Marika Berg, Tim Krinkel (Longitude Music Co./August Wind Music/Great Broad Music/Mighty Nice Music, BMI)	5
YOU GOTTA LOVE THAT Jess Brown, Brett Jones (Almo Music Corp./Banamack Music, Inc., ASCAP/Irving Music, Inc./Kybano Music, Inc., BMI)	13
YOU WIN MY LOVE R. Lange (Zomba Enterprises Inc., ASCAP)	18
YOU'D THINK HE'D KNOW ME BETTER Bobbie Cryner (Lonesome Dove Music/Ensign Music Corp., BMI)	66

Cash Box COUNTRY RADIO

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

Most Active

1. **TIM MCGRAW**—"All I Want Is A Life"—(Curb)—#33
2. **SHANIA TWAIN**—"You Win My Love"—(Mercury)—#18
3. **FAITH HILL**—"Someone Else's Dream"—(Warner Bros.)—#27
4. **JAMES BONAMY**—"She's Got A Mind Of Her Own"—(Epic)—#28
5. **JOHN MICHAEL MONTGOMERY**—"Long As I Live"—(Atlantic)—#31

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

Songwriters Of The Week: Congratulations to **Dan Roberts, Bryan Kennedy** and **Garth Brooks**, writers of Brooks' #1 hit, "The Beaches Of Cheyenne."

CMT Top Twelve Video Countdown

1. **DIAMOND RIO** "Walkin' Away" (Arista)
2. **THE MAVERICKS** "All You Ever Do Is Bring Me Down" (MCA)
3. **TRACY LAWRENCE** "If You Loved Me" (Atlantic)
4. **LINDA DAVIS** "Some Things Are Meant To Be" (Arista)
5. **LONESTAR** "No News" (BNA)
6. **CLAY WALKER** "Hypnotize The Moon" (Giant)
7. **ALABAMA** "It Works" (RCA)
8. **MARTINA MCBRIDE** "Wild Angels" (RCA)
9. **DARYLE SINGLETARY** "Too Much Fun" (Giant)
10. **BILLY DEAN** "It's What I Do" (Capitol)
11. **LORRIE MORGAN** "Standing Tall" (BNA)
12. **SHANIA TWAIN** "You Win My Love" (Mercury)

—Compliments of CMT video countdown, week ending March 6, 1996.



Nashville Mourns Loss Of Minnie Pearl

By Wendy Newcomer



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

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

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

CRS-27 Highlights

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

—The Silent Auction benefiting the **CRB Scholarship Fund** raised \$22,015 which surpassed this year's goal of \$20,000.

—Many artists provided video liners for several networks, PSA campaigns and commercial spot tapings. Video participants included **CMT/TNN**, **Great American Network**, **VH-1 Europe**, **MOR Music** and **Country Rocks The Vote '96**.

—**Billy Ray Cyrus** won the Artist Humanitarian Award.

—Radio Humanitarian Awards were given to the following: Small market (tie)—**KOOV**, Copperas Grove, TX, and **KRRV**, Alexandria, LA; Medium market—**KSSN**, Little Rock, AR; and Large Market—**WGAR**, Cleveland, OH.

—**DJ Hall of Fame** inductees were: Living inductees (tie)—**Harold Hensley** of **WSM Nashville**, announcer for Grand Ole Opry; and **Mike Hoyer** of **KMA, Shenandoah, IA** and **WHO Des Moines**. Posthumous recipient—**Hiram Higsby**, Midwestern radio personality who received a vote every year of the award's existence (22 years).

—CRB Board Members elected for the 96-97 term: **Paul Johnson**, program director, **WSOC**, Charlotte, NC; and **Gary Krantz**, vp/gm, **MJL Broadcasting** (Krantz will also serve as Agenda Committee Chairman for the 28th annual Country Radio Seminar, March 5-8, 1997).

—CRB members elected officers for 1996-97 are: president—**Ed Salamon**, Westwood One Radio Networks; vice president—**Shelia Shipley Biddy**, Decca Records; secretary—**Gene Dickerson**, KRMD, Shreveport, LA; and treasurer—**Jeff Walker**, AristoMedia and Marco Promotions.

In Other News...



TNN recently taped the second annual Country In The Rockies ski weekend and benefit concert for cancer research in Crested Butte, CO. Various country stars helped raise money for the Frances Williams Preston Laboratories, a division of the T.J. Martell Foundation. Pictured are (l-r): Ty Herndon; Frances Preston, pres. & CEO of BMI, Inc., and pres., T.J. Martell Foundation; Sarah Trahern, mgr. of specials, TNN; Chely Wright; and Russell Nunnally, TNN producer.

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

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

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

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

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

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

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

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

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

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

SIX EMPLOYEES FROM DALE MORRIS & ASSOC. recently resigned to form a new entertainment company. Vice president **Eddie Rhines**, sales director **Jeff Norris**, agent **Clint Higham**, contract supervisor **Sherry Hohimer**, publicist **Rachel Hartline**, and asst. to the vp, **Sheree Pyle**, resigned from **International Management Services (IMS)** and its booking company, **Dale Morris & Associates, Inc.**

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

MARCH 16, 1996

The square bullet indicates upward chart movement
(G) = Gold (RIAA) Certified (P) Platinum (RIAA) Certified

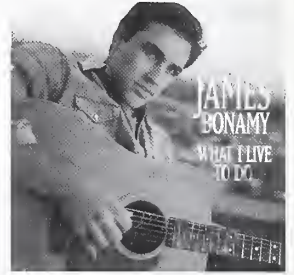
Last Week Total Weeks

Rank	Album	Artist	Last Week	Total Weeks
1	THE WOMAN IN ME (Mercury 522886)	Shania Twain	1	51
2	REVELATIONS (Curb/MCA 11090)	Wynonna	11	3
3	THE GREATEST HITS COLLECTION (Arista 18801)	Alan Jackson	2	17
4	FRESH HORSES (Capitol Nashville 32080)	Garth Brooks	3	13
5	TENNESSEE MOON (Columbia 67382)	Neil Diamond	DEBUT	
6	SOUVENIRS: GREATEST HITS (MCA 11394)	Vince Gill	8	12
7	IT MATTERS TO ME (Warner Bros. 45872)	Faith Hill	4	22
8	THE HITS (Capitol Nashville 29689)(P5)	Garth Brooks	6	59
9	TIME MARCHES ON (Atlantic 82866)	Tracy Lawrence	5	7
10	ALL I WANT (Curb 77800)	Tim McGraw	10	22
11	STARTING OVER (MCA 11264)	Reba McEntire	9	18
12	HYPNOTIZE THE MOON (Giant 24640)	Clay Walker	14	17
13	JOHN MICHAEL (Atlantic 82728)	John Michael Montgomery	13	45
14	THE TROUBLE WITH THE TRUTH (Epic 67269)	Patty Loveless	7	6
15	I THINK ABOUT YOU (Epic 67033)	Collin Raye	12	22
16	OUT WITH A BANG (MCA 11044)	David Lee Murphy	19	25
17	GAMES REDNECKS PLAY (Warner Bros. 45856)	Jeff Foxworthy	15	29
18	GREATEST HITS-FROM THE BEGINNING (Warner Bros. 46001)	Travis Tritt	16	22
19	BRYAN WHITE (Asylum 61642)	Bryan White	18	31
20	MUSIC FOR ALL OCCASIONS (MCA 11257)	The Mavericks	24	18
21	STRAIT OUT OF THE BOX (MCA 11263)	George Strait	17	22
22	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	22	87
23	TERRI CLARK (Mercury Nashville 52699)(P)	Terri Clark	20	25
24	WILD ANGELS (RCA 66509)	Martina McBride	25	18
25	NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325)	Alison Krauss	21	52
26	TOOLBOX (RCA 66740)	Aaron Tippin	28	20
27	SOME THINGS ARE MEANT TO BE (Arista 18804)	Linda Davis	23	4
28	GREATEST HITS (BNA 66508)	Lorrie Morgan	31	32
29	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	29	98
30	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	27	57
31	STRONG ENOUGH (Arista 18792)	Blackhawk	26	21
32	LONESTAR (BNA 66642)	Lonestar	41	6
33	LIFE'S SO FUNNY (Epic 67045)	Joe Diffie	32	10
34	LIFE IS GOOD (Capitol Nashville 32392)	Emilio	46	18
35	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	36	171
36	GREATEST HITS III (RCA 07863)(G)	Alabama	30	69
37	NOT FADE AWAY (REMEMBERING BUDDY HOLLY) (Decca 11260)	Various	39	7
38	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	35	88
39	GONE (Reprise 46051)	Dwight Yoakam	33	15
40	GREATEST HITS (Warner Bros. 46017)	Little Texas	37	18
41	LOVE LESSONS (MCA 11242)	Tracy Byrd	40	30
42	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	34	76
43	IN PICTURES (RCA)	Alabama	38	26
44	GREATEST HITS VOL II (MCA 11201)(P3)	Reba McEntire	42	121
45	A THOUSAND MEMORIES (Decca 11098)	Rhett Akins	47	48
46	READ MY MIND (MCA 10994)(P2)	Reba McEntire	48	93
47	NASCAR: HOTTER THAN ASPHALT (Columbia 67510)	Various Artists	DEBUT	
48	PARADISE (BNA 66810)(P)	John Anderson	43	4
49	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	44	71
50	ALL OF THIS LOVE (ARISTA 18799)	Pam Tillis	54	13
51	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	52	104
52	DARYLE SINGLETARY (Giant 24606)	Daryle Singletary	53	20
53	STANDING ON THE EDGE (Capitol Nashville 28495)(G)	John Berry	50	49
54	DON'T FENCE ME IN (RCA 66742)	Lari White	DEBUT	
55	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	57	85
56	BLACKHAWK (Arista 18708)(P)	BlackHawk	56	102
57	WHAT MATTERED MOST (Epic 66397)(G)	Ty Herndon	44	44
58	TAKE ME AS I AM (Warner Bros. 45389)	Faith Hill	51	107
59	SUPER HITS (Columbia 64184)	Willie Nelson	59	78
60	RICOCHE (Columbia 67223)	Ricochet	DEBUT	
61	YOU STILL GOT ME (Giant 24639)	Doug Supernaw	48	8
62	JEFF CARSON (MCG Curb 77744)	Jeff Carson	55	25
63	BRAND NEW MAN (Arista 18658)(P4)	Brooks & Dunn	60	231
64	WE ALL GET LUCKY SOMETIMES (Career 18790)	Lee Roy Parnell	58	22
65	JUNIOR HIGH (MCG Curb 77783)	Junior Brown	DEBUT	
66	LEAD ON (MCA 11092)(P)	George Strait	62	65
67	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	63	75
68	SUPER HITS (Epic 64182)	Charlie Daniels	RE-ENTRY	
69	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	74	53
70	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	67	181
71	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	66	72
72	WINGS (Decca 11261)	Mark Chesnutt	68	18
73	THE HITS: CHAPTER 1 (Mercury 528536)	Sammy Kershaw	64	22
74	HARD WORKIN' MAN (Arista 18716)	Brooks & Dunn	69	144
75	THE TRACTORS (Arista 18728)	The Tractors	71	78

Album Reviews *By Wendy Newcomer*

■ JAMES BONAMY: *What I Live To Do* (Epic EK 67069)

Although Bonamy's whimsical first single, "Dog On A Toolbox," pegged him as simply another empty Garth Brooks/Clint Black clone, the rest of his debut album says otherwise. Bonamy is only 23, yet as a singer he possesses a maturity necessary to convey the tenderness of "I Don't Think I Will," and "All I Do Is Love Her." He also puts his youth to good use in the young country cuts "Brain In A Jar," and "Heartbreak School." Additionally, the last song on the album, "Jimmy and Jesus," should fare well in the Positive Country format. As part of the new-act-of-the-week club, Bonamy just might be elected President.

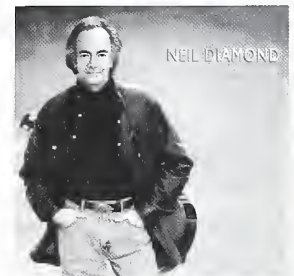


■ WYNONNA: *revelations* (Curb/MCA MCAD-11090)

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

■ NEIL DIAMOND: *Tennessee Moon* (Columbia CK 67382)

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



PICK OF THE WEEK

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

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





POSITIVE COUNTRY RADIO

This Week's Debuts

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

Most Active

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

Powerful On The Playlist

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

LOOKING AHEAD

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

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



Wilcox & Pardoe

POSITIVE COUNTRY

MARCH 16, 1996

1	'TILL THEY KNOW HOW MUCH YOU CARE (Light)	Wilcox & Pardoe	1	7
2	GOIN' TO (Star Song)	Brian Barrett	3	7
3	BULL BY THE HORNS (Cheyenne)	Ronny McKinley	4	9
4	THE RIGHT ONE (Brand Of The Cross)	Scott Brown	7	6
5	CHURCH OF THE CHEROKEE (Cheyenne)	Bruce Haynes	6	8
6	THE GIFT (Cheyenne)	Lisa Daggs	5	9
7	LONG WALK HOME (Warmer Alliance)	MidSouth	2	10
8	COME AS YOU ARE (Amberlane)	Elaine Anderson	10	5
9	REAL LIFE LOVE (Vbrd Nashville)	Brent Lamb	11	6
10	LAKE OF FIRE (Mountainview)	Jeff McKee	18	3
11	LOOK WHO'S LAUGHING NOW (Manuel Family)	Manuel Family Band	9	13
12	SAY NO (Ropeburn)	Randy Coward	12	8
13	NEVER GIVE UP THE FAITH (Circuit Rider)	W. C. Taylor	15	5
14	SQUARES (Sierra)	Fox Brothers	14	9
15	LITTLE BIT OF FAITH (Ransom)	Jeff Silvey	17	4
16	YOU'RE IT (Integrity)	Susie Luchsinger	8	15
17	NOT LIVIN' THAT WAY NO MORE (Mark Five)	Rivers & Owens	13	15
18	DRIVE ANOTHER NAIL (Sparrow)	Marty Raybon	22	3
19	STAND (Sparrow)	Susan Ashton	21	4
20	LET THE LITTLE THINGS GO (Chapel)	Jeff & Sheri Easter	16	14
21	MY CHOICE (Dove)	Cross Country	20	14
22	A HANDFUL OF DUST (Vbrd Nashville)	Patty Loveless	24	4
23	SAD SONG (Mountainview)	Rob Tripp	33	2
24	THERE IS AN ANSWER (TIMA)	Don Richmond	27	5
25	HOW ABOUT YOUR HEART (TIMA)	Judy DeRamus	23	14
26	WHEN THE WORLD RUNS OUT OF PARTIES (Heartwrite)	David Patillo	19	12
27	ONE OF THESE DAYS (Gospel Choice)	Del Way	26	8
28	ONE DAY AT A TIME (Arrival)	Lee Greenwood	25	6
29	O ME OF LITTLE FAITH (Salt)	Lori Loza	34	2
30	I'VE GOT A BEAUTIFUL FRIEND (ALH)	Jim Wilkerson	28	7
31	HOEDOWN (Ransom)	Ken Holloway	29	16
32	IN HOMETOWN U.S.A. (PCC)	Harvey Perdue	37	2
33	YOU'RE MORE THAN WELCOME (Damascus Road)	Terry Lee Goffee	36	3
34	FOR THE SAKE OF LOVE (Thoroughbred)	Jim Carruthers	DEBUT	
35	DAYSTAR (Bethal)	Terry Joe Terrel	DEBUT	
36	EVERY HEART NEEDS A CHANCE TO SHINE (Tall Texan)	Billy Walker	30	11
37	BANKING ON JESUS (Glory Roads)	Marvell	31	18
38	UNFINISHED BUSINESS (Mountainview)	Steve Hughes	DEBUT	
39	WHAT IF JESUS COMES BACK LIKE THAT (Epic Nashville)	Collin Raye	35	12
40	I SAID I'LL GO (3 Point)	Touching Home	DEBUT	

COIN MACHINE

28 Qualify For 'Valley Gold'

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

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

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

IMA '96 Draws 12,840

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

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

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

Atlas Named Valley's Distrib Of The Year

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

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

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

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

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

Fun House Releases Wheel Of Fortune

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

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

"We're very excited to introduce this game to family entertainment centers," said Marty Glazman, operations manager of Fun House Games. "The incredible strength and popularity of the *Wheel Of Fortune* concept combined with some really innovative rules and game play features have made this game a huge hit in every location we've tested it."

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



Fun House Games' *Wheel Of Fortune*

progressively. A Super Jackpot prize is awarded to the player who exclusively wins all of the missing puzzle letters.

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

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

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

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



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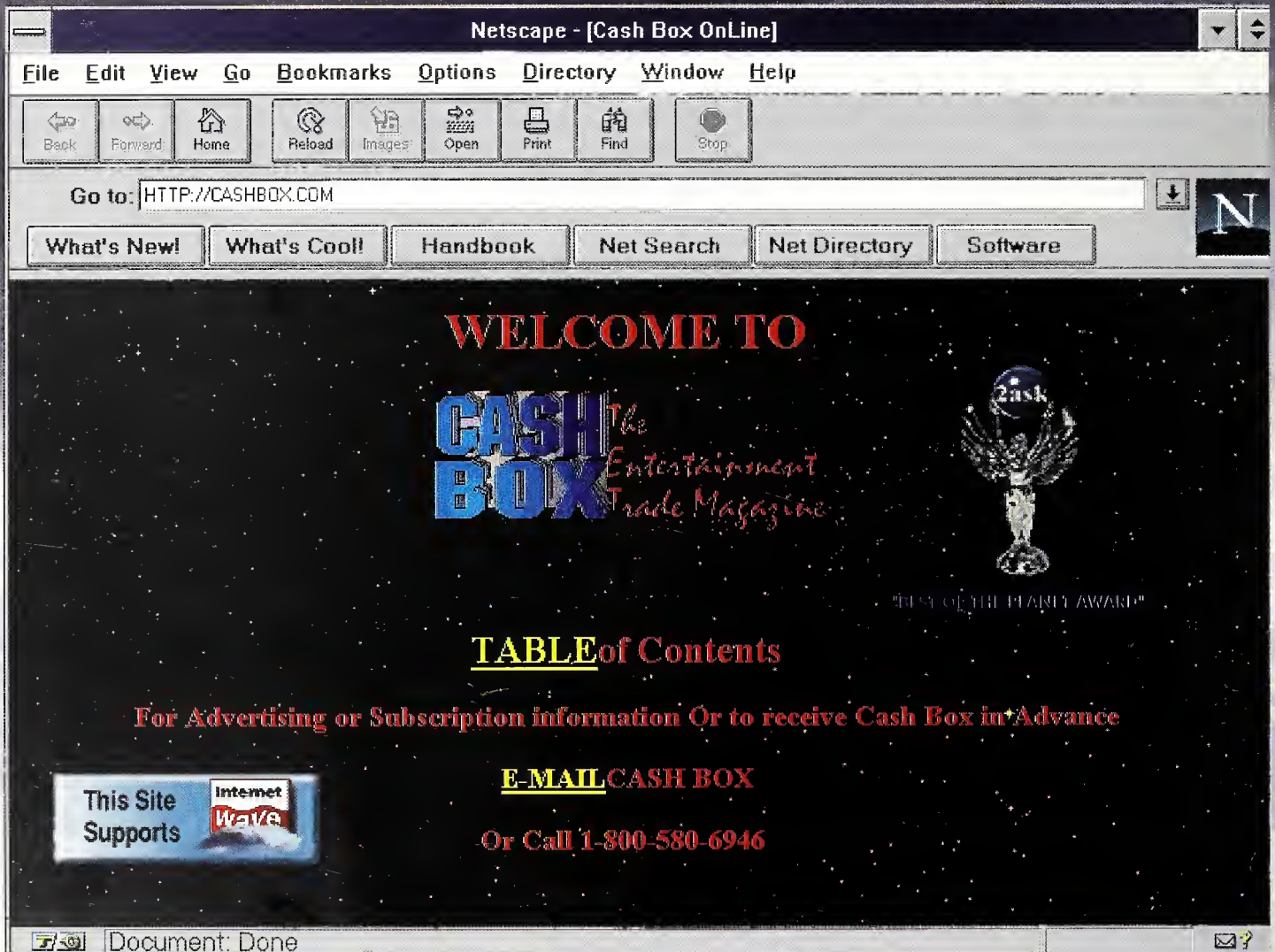
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