

CASH BOXTM

THE ENTERTAINMENT TRADE MAGAZINE

Taking It To The Next Level

THE
26th
ANNUAL

COUNTRY

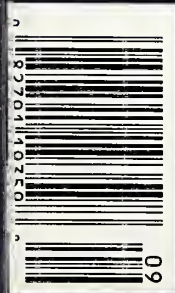
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CASH BOX

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INSIDE THE BOX

Cover Story

CRS 1995: Taking It To The Next Level



With the 26th annual Country Radio Seminar taking place at the Opryland Hotel and Convention Center in Nashville March 1-4, all eyes and ears in the industry will focus on the present state and, more importantly, the future of country radio. *Cash Box* takes the opportunity this week to highlight just some of the people and companies—those behind-the-scenes, established veterans, up-and-coming artist prospects and many more—involved in this thriving business, including: the Country Radio Seminar's first secretary, Judy Harris; "New Faces" George Ducas, David Ball, Rick Trevino, John & Audrey Wiggins, Western Flyer, Archer/Park, Bryan White, Ken Mellons, Steve Kolander and Lisa Brokop; Step One Records; Westwood One's Ed Salamon; singer/songwriters Jamie Harper and Michael Grandé; "The Real Country Network's" Dave Nicholson; WSM-AM's Kyle Cantrell; audio processing tips from Frank Foti; the Morningstar Radio Network and others.

CONTENTS

COLUMNS

Country Music	20
East/West	3
Rhyme/Rap	13
Rhythm	12
Media	17
Latin	14

CHARTS

Top 25 Rap Singles	13
Top 75 R&B LPs	12
Top 100 R&B Singles	10
Top 100 Pop LPs	8
Top 100 Pop Singles	6
Top 100 Country Singles	22
Top Positive Country LPs	42

DEPARTMENTS

News	3
Country	20
Positive Country	42

NUMBER ONES

POP SINGLE

Take A Bow
Madonna
(Maverick)

COUNTRY SINGLE

You Can't Make A Heart. . .
George Strait
(MCA)

RAP SINGLE

Big Poppa/Warning
The Notorious B.I.G.
(Bad Boy/Arista)

R&B SINGLE

Candy Rain
Soul For Real
(Uptown/MCA)

POP ALBUM

The Hits
Garth Brooks
(Liberty)

R&B ALBUM

My Life
Mary J. Blige
(MCA)

COUNTRY ALBUM

The Hits
Garth Brooks
(Liberty)

JAZZ ALBUM

Breathless
Kenny G.
(Arista)

POSITIVE CNTRY.

Jesus & John
Bruce Hayes
(Cheyenne)

STAFF

GEORGE ALBERT
President and Publisher
KEITH ALBERT
Exec. V.P./General Manager
RICH NIECIECKI
Managing Editor

EDITORIAL
Los Angeles
MICHAEL MARTINEZ
JOHN GOFF
STEVE BALTIM
RICHARD McVEY, Nashville Editor
HECTOR RESENDEZ, Latin Editor
New York
TED WILLIAMS

CHART RESEARCH

Los Angeles
NICKI RAE RONCO
BRIAN PARMELLY
ZIV
Nashville
GAIL FRANCESCHI

MARKETING/ADVERTISING

New York
STAN LEVINS
East Coast
NOEL ALBERT
1 (800) 580-6946
Los Angeles
GARY YOUNGER
Nashville
TED RANDALL

CIRCULATION

NINA TREGUB, Manager
PASHA SANTOSO

PRODUCTION

SHARON CHAMBLISS-TRAYLOR

PUBLICATION OFFICES

NEW YORK

345 W. 58th Street Suite 15W
New York, NY 10019
Phone: (212) 245-4224
Fax: (212) 245-4226

HOLLYWOOD

6464 Sunset Blvd. (Suite 605)
Hollywood, CA 90028
Phone: (213) 464-8241
Fax: (213) 464-3235

NASHVILLE

50 Music Square West (Suite 804)
Nashville, TN 37203-3212
Phone: (615) 329-2898
Fax: (615) 320-5120

CHICAGO

Director, Coin Operations
CAMILLE COMPASIO
1442 S. 61 St. Ave.
Otero, IL 60650
Phone: (708) 863-7440

UNITED KINGDOM

Director of Operations
DAVID COURTNEY
2 The Chaucers
112 New Church Road, Hove, East
Sussex
BN3 4JB England
Phone/Fax: 44-273-708826

BRAZIL

CHRISTOPHER PICKARD
Est. da Gavea, 611/BL-2/304
Ro de Janeiro - RJ 22.610 - Brazil
Phone/Fax: (55-21) 322-2290

ITALY

MARIO DE LUIGI
"Music e Dischi"
Via De Amici 47 201233
Milan, Italy
Phone: (902) 839-18-37/832-79-37

JAPAN

SACHIO SAITO
2-F Fujishiro-Bldg
4-Chome, 30-4, Shinbashi
Minato-ku
Tokyo, Japan 105
Phone: 03 (5401) 2065
Fax: 03 (5401) 2067

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ON THE MOVE

POLYGRAM'S '94 GROWTH: PolyGram achieved its tenth successive year of growth in 1994 with sales up 16% and net profits up 20% over the preceding year. Gross cashflow per share increased by 21% to NLG 8.17. The performance was driven by the company's strong schedule of international and local music releases as well as by increased growth in its emerging audiovisual activities. A total of 29 PolyGram albums sold over 1 million units in 1994. PolyGram films released during the year have received five Oscar nominations. PolyGram's subsidiaries in North America saw sales up 30% in local currency terms. Sales in Europe grew by 11% and in Asia by 13%.

By areas the growth was:

POP MUSIC: Sales increased 14% to NLG 5,811 million (68% of PolyGram's total sales). Its 15 best-selling pop albums of the year sold approximately 40% more units than 1993's top 15 and included: **Bon Jovi's** *Cross Road*, more than 8 million; **Boyz II Men's** *II*, 8 million; **Sting's** *Fields of Gold*, 4 million; and **Bryan Adams'** '93 release *So Far So Good* hit nearly 11 million. New artists **The Cranberries** and **Sheryl Crow** sold over 3 million each. The company acquired 50% of **American's** **Def Jam**, whose **Warren G** sold 3 million of his *Regulate*.

CLASSICAL MUSIC: The company's classical labels increased sales by 3% to NLG 944 million with **Decca/London's** *Three Tenors* at 1 million copies for a total of over 11 million audio and video units; **Deutsche Grammophon**, *Adagio Karajan*, half a million; **Phillips Classics** sold over 2 million CDs.

OTHER MUSIC: Including its music publishing operations and license, distribution and manufacturing income from third parties, increased sales by 19% to NLG 863 million.

FILMED ENTERTAINMENT: In the third year of the group's strategic diversification into filmed entertainment, **PolyGram Filmed Entertainment** increased its sales by 46% to NLG 982 million (11% of PolyGram's total sales). The division's operating loss in '94 was NLG 42 million or 4% of sales.

PFE-produced or acquired films included *Four Weddings And A Funeral*, which has now grossed over \$250 million worldwide, *The Adventures of Priscilla: Queen of the Desert*, \$33 million, and *Jason's Lyric*, over \$20 million.



Peter Asher

ASHER JOINS SONY: Peter Asher has been named sr.v.p., **Sony Music Entertainment**, announced SME president/COO **Thomas D. Motola**. Asher's responsibilities will encompass a broad range of artist development projects. He will be a creative resource for all Sony Music labels, international and domestic. In addition, he will be an exclusive producer for Sony Music artists and be based in New York.

Asher's career began as half of the singing duo **Peter & Gordon** in 1964. He then became A&R head for **Apple Records** before founding **Peter**

Asher Management which today represents **James Taylor**, **Linda Ronstadt**, **Joni Mitchell**, **Randy Newman**, **Little Feat**, **Warren Zevon**, **Iris DeMent**, **The Williams Brothers**, and **Kirsty MacColl** among others.

As a producer he has been awarded 31 RIAA-certified Gold and 19 Platinum albums and produced eight Grammy Award-winning recordings while twice being named Grammy's Producer of the Year.

With his acceptance of the post Asher has relinquished his position with **Peter Asher Management** where **Ira Koslow** will assume the presidency.

RALPH J. GLEASON MUSIC BOOK NOMS: Ten books have been nominated for the sixth annual **Ralph J. Gleason Music Book Awards**, it has been announced by sponsors **BMI**, **Rolling Stone** magazine and **New York University**. The top three books will be announced April 5th in New York.

The list includes: *Faithfull: An Autobiography* by **Marianne Faithfull** and **David Dalton** (published by **Little Brown**); *Hank Williams: The Biography* by **Colin Escott** (**Little Brown**); *Hollywood Rock: A Guide To Rock N' Roll In The Movies* by **Marshall Crenshaw** (**Harper Perennial**); *I'd Rather Be The Devil: Skip James + The Blues* by **Stephen Calt** (**De Capo**); *Irving Berlin: A Daughter's Memoir* by **Mary Ellin Barrett** (**Simon & Schuster**); *King Of Ragtime: Scott Joplin And His Era* by **Edward A. Berlin** (**Oxford University Press**); *Last Train To Memphis: The Rise Of Elvis Presley* by **Peter Guralnick** (**Little Brown**); *Race Rebels: Culture, Politics And The Black Working Class* by **Robin D.G. Kelley** (**Free Press**); and *Way Up North In Dixie: A Black Family's Claim To The Confederate Anthem* by **Howard L. Sacks** and **Judith Rose Sacks** (**Smithsonian**).



Borchard



Lipman



Vasquez-Haverick



McIver



Waldron



Schneider

■ **Columbia Records** has promoted **Julie Borchard** to vice president, international. Borchard had served as director, international marketing since 1993. ■ **Atlantic Records** has appointed **Monte Lipman** national director of Top 40 promotion; he was most recently national director of pop promotion at **EMI Records**. Also, **Rachel Newman** has been promoted to manager of national tour publicity and **Donna Jaffe** has joined the label as tour publicist. Newman was previously tour publicist, while Jaffe most recently worked in the media & artist relations department at **Mercury Records**. ■ **Elektra Entertainment Group (EEG)** has promoted **Virginia Vasquez-Haverick** to senior director, contract and video administration. She first joined Elektra in 1985 as administrative assistant to the vice president, business affairs. Also, **Gina Orr** has joined EEG as associate director, press and artist development. She was previously an independent publicist in the U.S. and England. And **Zsuzanna Murphy** has been appointed EEG product manager. She joined Elektra in 1990. ■ **A&M Records** has named **Terry Dry** manager, artist relations. After interning at A&M during college, Dry officially joined the staff as national college/metal promotion coordinator in 1993. ■ **Perspective Records** has appointed **Denise McIver** manager, West Coast media relations. McIver is a former publicist with **Levine/Schneider Public Relations**. ■ **Rhino Records** has promoted **Jock Elliott** to product manager and **Marco White** to director of management information systems (MIS). Prior to joining Rhino, Elliott worked at **REN Management**. White was previously manager of MIS at Rhino. ■ **Flavor Unit Records** has appointed **Kevin Weeks** national director of promotions. He joins the label from **Wild Pitch Records**, where he served as national radio promotions director. ■ **London Records** has appointed **Steve Singer** product manager. He joined PolyGram as a product development intern in the PGD Boston branch in 1991. ■ **Uni Distribution Corp.** has named **Jim Kelly** vice president, marketing. He was previously a vice president for the **Imago Recording Company**. ■ **MCA Music Publishing** has appointed **Jonathan Weiss** manager, creative services. Before joining MCA Music, Weiss was an A&R representative for **Capitol Records**. ■ **Ashley Waldron** has been named creative coordinator, **Zomba Music Publishing** West Coast. She has been with Zomba for several years as office manager and assistant to the vice president, West Coast operations. ■ 1995 marks the debut of a new publicity company, the **Mitch Schneider Organization (MSO)**. Formerly of **Levine/Schneider Public Relations**, MSO president Schneider and Michael Levine have amicably decided to form their own companies. The MSO creative staff is comprised entirely of associates previously with the music division at L/S, including **Tresa Redburn**, who serves as senior vice president. ■ Newly reactivated **Westbound Records** has announced the following appointments: **Alan Ferszt** has been named national promotion director; **Angel Gomez** has been named artist development director; and **Hazel Hollenquest** has been named director of sales. ■ **Ticketmaster** has appointed **Andi Poch** vice president, sponsorship and promotion. She was previously the vice president of advertising sales at **Madison Square Garden**. ■ **The Lee Soiters Company** has named **David Crowley** senior director, music and **Erik Stein** publicist. Crowley originally joined the company as a consultant and Stein was previously executive assistant to the vice president, music. ■ **Norris-Whitney Communications Inc.**, a Canadian publishing and creative services company, has named **Gordon Bate** creative director. Bate was most recently creative director for **eh! inc.**

Cash Box EAST COAST

By Ted Williams



Avenue Records recording artists WAR recently stopped in the Big Apple to perform a special unplugged medley of their classic hits on NBC's "Late Night With Conan O'Brien." The group has been on a non-stop promotional tour in support of their recently released boxed set *WAR Anthology 1970-1994*, celebrating their 26th anniversary in the music business. Pictured on the "Late Night" set are (l-r): "Late Night" talent coordinator Jim Pitt; WAR guitarist Howard Scott; O'Brien; WAR drummer Ronnie Hammon; and WAR vocalist/keyboardist Lonnie Jordan.

COUNTRY MEETS CLASSICAL—The adventurous Concordia Orchestra, under the baton of its artistic director and conductor Marin Alsop, is set to perform in an innovative "Country Meets Classical" concert at Alice Tully Hall on March 2nd. The evening's highlight will be the N.Y.C. premiere of the "Fiddle Concerto For Violin and Orchestra" by eminent country fiddler/composer Mark O'Connor. The three-time Country Music Association Musician of the Year will appear as guest soloist in his first symphonic piece.

Rounding out the program will be David Rimelis' "Dance Of Affinity," a piece of merging musical styles to be performed by ten-piece swing band String Fever, also a N.Y. premiere, and "Centerpiece in A Minor for Piano and Orchestra," by late American composer Edward Collins, to be performed by guest pianist Leslie Stifelman.

O'Connor is one of the most sought-after session musicians around, having appeared on over 400 albums, and received a 1993 Grammy for "Best Country Instrumental Performance." His "Concerto" was originally commissioned by the Santa Fe Symphony Orchestra, where it premiered in 1993. O'Connor made his Carnegie Hall debut in October '93 with the great violinists Issac Stern, Itzhak Perlman and Midori.

SONS OF IRELAND BLACK 47 hit N.Y.C.'s Paddy Reilly's (where they had been doing a weekly Wednesday run) on the 18th as part of the East Coast tour in support of their second SBK/EMI album *Home Of The Brave* and single "Different Drummer." The group—Larry Kirwan, Chris Byrne, Geoff Blythe, Fred Parcells, Thomas Hamlin and Kevin Jenkins—will hit the Apple again the last week of the tour when they play Irving Plaza on March 17th. The guys even have a new book, *Living In America*, a collection of music and lyrics from the two albums, as well as short stories written by Kirwan to accompany each song.

CLEVELAND CHENIER, son of the late, great Clifton, helped Northerners celebrate Mardi Gras and Fat Tuesday when he brought his group the Red Hot Louisiana Band into Tramps recently; also feeling the mood were New Orleans bar band Cowboy Mouth and zydeco masters Loup Garou, playing at Wetlands; Buckwheat Zydeco played at Tramps; the outstanding cajun fiddler Harry LaFleur and his band were joined by accordion legend Aldus Roger at the Louisiana Bar & Grill; and the Crescent City's happy-time ambassadors, The Dirty Dozen Brass Band, were part of the "Carnival '95" program at Symphony Space, French Quarter north.

ROSEMARY CLOONEY, much like fellow vets Tony Bennett, Frank, Barbra and such, has gotten her career second-wind. She's comfortably holding court at the high-up Rainbow & Stars room in Rockefeller Center. Sounding smooth and polished as ever, she's still doing real nice things to pop and jazz standards like "Falling In Love Again" and "Sophisticated Lady." Plenty of samples from the new Concord album, aptly titled *Demi-Centennial*, acknowledging 50 years of high-level crooning in saloons and concert halls.

By Steve Baltin

Cash Box WEST COAST



The Derby nightclub in L.A. was the spot to be as the Tres Hombres Musica label hosted a record release party, poetry reading and concert by L.A. favorites The Ringling Sisters. The Ringling Sisters, known as much for their goings-on about town as their underground poetry and alternative music, were in fine form as they celebrated the success of their bright pink EP "After The Circus." Pictured (l-r): Tami Gower, Derby owner; Iris Berry, Ringling Sister; Carey Corr, Tres Hombres Musica; Pleasant Gehman, Ringling Sister; Kenny Ochoa, Tres Hombres Musica; Annette Zilinskas, Ringling Sister; and Scott Parker, Tres Hombres Musica.

MTV WILL HOST A BENEFIT for Rock The Vote at the Palace in Hollywood on Grammy Eve, Tuesday, February 28. Queen Latifah and Pearl Jam will be honored with the 2nd Annual Patrick Lippert Award, given to individuals who have inspired young people to participate in the political process. Last year the award was presented to R.E.M. at a benefit in New York City.

Judy McGrath, president, MTV Television Network said, "MTV is thrilled to host this benefit for the second year. We're proud to be able to support Rock The Vote's important work promoting political awareness among young people." While an impressive array of guest stars is likely to be there, specifics were still being banded about at press time due to the demands of many of the expected guests' Grammy schedule. One band who won't be there, at least not in person, is Pearl Jam, as the group is currently touring Asia. However, they will be picking up their award via satellite.

The benefit will be held from 6:30-9:00 p.m.. Ticket prices are \$150 each and can be purchased by calling Frances Kidd at 310-559-9334.

FORMER REPLACEMENTS' GUITARIST BOB STINSON passed away over the Presidents' Day weekend. Stinson was found dead in his Minneapolis apartment from undetermined causes. The 35-year-old guitarist played with the landmark group on many of their most lauded efforts, including *Tim* and *Pleased To Meet Me*, before he left the group in 1986 due to drug and alcohol problems. According to most reports, Stinson had primarily been away from music since his parting with the Replacements. The funeral was held last week in his hometown of Minneapolis.

GRAMMY ADDITIONS: Just added as performers for this year's Grammy Awards are All-4-One, Placido Domingo, John Michael Montgomery, Rollins Band and Gonzalo Rubalcaba.

In post-event news, John Wesley Harding and The Foremen have been added to the ACLU "Banned Together" show at Luna Park. For information on the show, contact Meegan Ochs at (213) 977-9500, extension 214.

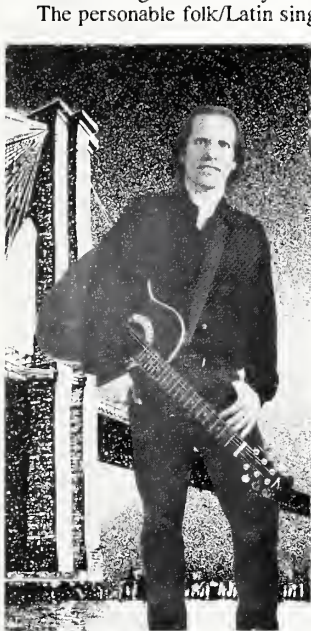


In the "what is this world coming to?" department, those purveyors of college rock, The Flaming Lips, recently shot a segment for Fox's hit TV show "Beverly Hills 90210." The Warner Bros. act, riding high on the single "She Don't Use Jelly," performed the song. The next single from their *Transmissions From The Satellite Heart* album will be "Turn It On." And you can turn it on March 1 when the episode airs. Pictured: Flaming Lips vocalist and guitarist Wayne Coyne on the set of "Beverly Hills 90210."

Spotlight

A Grandé Adventure Rides on "Mike's Bike"

HE'S COME A LONG WAY from that Brooklyn neighborhood that nurtured him as a youth and he's travelled around the world in a variety of fashions. But right now, the fortunes of Beacon recording artist Michael Grandé travels on the radioactive single "Mike's Bike," the second track culled from his *Hey Friend* album. The single is currently #59 on the *Cash Box* Top 100 Country Singles chart.



Michael Grandé

The personable folk/Latin singer/songwriter may have forged his craft in the smoky cafes and clubs around Greenwich Village, but the ex-marine's perspective about life and his music is the result of broad circumvention. "My musical odyssey actually began running through the streets of Brooklyn with a pair of Jackie Wilson's pants, taking them to the cleaners so he could have them back for his show," Grandé recently told *Cash Box* during a sit-down interview. Grandé says that his self-examination later began as a Golden Glove boxer and at his high school (Lafayette High), where he says "I was a daydreamer with no particular idea of what I wanted to do with my life."

From there, Grandé, the youngest of seven children, commenced on a journey that eventually took from behind the skirt hems of five "gum-popping" sisters to the Vietnam war in its earliest stage. He left along with 11 neighborhood chums, but was the only one to return from the war. But the die had already been cast for Grandé when his friend Willie, a neighborhood bum, died while the performer was in Marine boot camp in San Diego. "That really devastated me because I really had grown up around Willie," says Grandé, and that man became the inspiration for Grandé to start writing and led to the song

"Willie Lo." "Eleven guys from my neighborhood eventually got killed, but hearing about Willie dying was more painful," he says, adding that the affable spirit had been an encouragement to him as a youth. "I look back on it now and wonder how I could have been ashamed of my mother for taking in people like Willie. She used to always tell me, 'Everybody has a right to eat.'"

The musical journey has taken Grandé on the road with acts such as Richie Havens (who calls Grandé "one of the finest and most inspiring artists I have ever shared a stage with"), Canned Heat, John Lee Hooker, Van Morrison, Seals & Croft, the late Jim Croce and briefly with Bruce Springsteen. Then came a hiatus during which he got married to world-class Canadian runner Gayle Olinekova, studied for a Ph.D., ran a chain of fitness centers in Puerto Rico and the Virgin Islands, taught guitar and became a nationally-ranked cyclist...which brings the journey back to the current single, "Mike's Bike" and the album *Hey Friend*. "The album was originally titled *Brooklyn Rescue Mission* [released on E.O.S. Records], because that's what the guys in the neighborhood called my house because my mother was always taking in the poor, the sick and the hungry," Grandé explains, adding that the album titled was changed because it might confuse consumers about the content of the album or suggest that the record was to benefit a charity. "I had no problem renaming the album," Grandé says. "But I'll never forget why I originally called it the *Brooklyn Rescue Mission*."

Indie News: On The Cutting Edge

By Steve Baltin

SAN DIEGO ROCKER MOJO NIXON, who previously went after Elvis and Don Henley in the songs "Elvis Is Everywhere" and "Don Henley Must Die," respectively, has found a new target—David Geffen. However, if you don't have the advance of Nixon's upcoming *Wherabouts Unknown* album, don't expect to find "Bring Me The Head Of David Geffen" anywhere. The song apparently was not scheduled for inclusion on the album and appeared on the advance due to a manufacturing error. Nixon, in a sure sign of the impending apocalypse, had no comment on the exclusion of the song. "Bring Me The Head Of David Geffen" was written and recorded on the day the Eagles reunion album debuted at #1.

The album includes 13 songs and will be released March 7 on *Blutarski/Ripe & Ready Records*, which is distributed by *AEC Distribution*. The first single, a cover of the *Smiths'* classic "Girlfriend In A Coma," went to radio on Valentine's Day (see review on page 7).

REVIEWS By Steve Baltin



hHEAD: *Jerk* (I.R.S. 30927)

hHEAD are a Toronto-bred trio whose debut full-length CD (they released an EP last year) could use some of the smarminess their name and album cover suggest they possess. The 13 songs here, all of which are one-word titles, are fine, but it's nothing that hasn't been heard before, especially lately. Given their edge isn't coming musically, the trio should be more inclined to let a sense of humor run free. *Jerk* isn't a bad album, but one gets the feeling it could be a whole lot better. Maybe next time. (S.B.)

THE HELLECASTERS: *Escape From Hollywood* (Rio Records 2002)

If hHEAD's album is misleading, the packaging on this one could be called a blatant rip-off. One could call it that, or they could call it a pleasant surprise. With the band's name and the record's title it might be safe to assume party rock, but this CD is a classy guitar record featuring superb playing at times and some very elegant riffs. Where the audience is for this record is hard to figure, but those who do find it will be rewarded. (S.B.)

LAIKA & THE COSMONAUTS: *The Amazing Colossal Band* (Upstart 8010)

Now this is what I mean by sense of humor—surf rock from Finland. You gotta love it. Absurd to the point of bordering on the surreal, Laika & The Cosmonauts' music is no disgrace, and that's all they really need to be, because the style is what makes the record work. In addition, the group, and Upstart, aren't trying to fool anyone. They know what they are, and they proudly admit it in the CD's packaging, which is highlighted by a photo of Laika, The Space-Dog. If there's not a cartoon here, someone is missing the boat in a big way. (S.B.)



LATIMER: *World's Portable* (World Domination 0021)

Only a five-song EP, *World's Portable* makes up in quality what it lacks in quantity. From the opening strains of "Carolida," Latimer attack the listener with a ferociousness that challenges fans to leave the cozy confines of their sugar-coated pop and embrace the energy of rock. A blistering effort, this EP will leave audiences anxiously awaiting the next work from Latimer. (S.B.)

PICK OF THE WEEK



DIABLO SOL: *Pound* (Red Onion Records 2337)

Listening to Diablo Sol can be a bit bewildering at times; their sound doesn't fall neatly into any category and there's nothing particularly unique about it, but something about their brand of hard-rock clicks. Whether it be on the serene "Siddartha" or the rocking "Pound For Pound," Diablo Sol's music ingratiates itself into the listener's conscience. The thing about the Austin quartet is that they play like they mean it. There's a hunger on *Pound*, especially on "Pound For Pound," where lead vocalist Burke sings "I know I stand for something" over and over. In these days of multi-million contracts and debut efforts that sell 5,000,000 copies, the genuine passion of a band trying to make it is something special. (S.B.)

CASH BOX CHARTS

TOP 100 POP SINGLES

MARCH 4, 1995



#1 SINGLE: Madonna



TO WATCH: Londonbeat



HIGH DEBUT: Bone Thugs n' Harmony

		Total Weeks ▼		Last Week ▼				Total Weeks ▼		Last Week ▼	
1	TAKE A BOW (Maverick/Sire/Warner Bros. 18000)	Madonna	1	12	55	KITTY KITTY (Rip-it 6921)	69	Boyz	55	5	
2	CREEP (LaFace/Arista 40824)	TLC	2	17	56	I LIVE MY LIFE FOR YOU (Epic 78124)	Firehouse	87	2	4	
3	ON BENDED KNEE (Motown 860 244)	Boyz II Men	3	16	57	(SHE'S GOT) SKILLZ (Blitz/Atlantic 5738)	All-4-One	61	4	2	
4	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	4	11	58	WHINEY WHINEY (FROM "DUMB AND DUMBER") (RCA 64265)	Willi One Blood	59	5	5	
5	STRONG ENOUGH (A&M 0798)	Sheryl Crow	4	67	59	100% PURE LOVE (Mercury 858 485)	Crystal Waters	41	39	39	
6	HOLD MY HAND (Atlantic 87230)	Hootie & The Blowfish	6	20	60	FOOLIN' AROUND (Spoiled Rotten/Big Beat/Atlantic 98207)	Changing Faces	52	15	15	
7	YOU GOTTA BE (550 Music 77551)	Des'ree	7	33	61	KEEP GIVIN' ME YOUR LOVE (Columbia)	CeCe Peniston	69	3	3	
8	SUKIYAKI (Next Plateau/London/Island 857 687)	4 P.M.	10	24	62	IF YOU DON'T LOVE ME (FROM "DUMB AND DUMBER") (RCA)	Pete Drobe	67	2	2	
9	I KNOW (FROM "READY TO WEAR") (Columbia 77750)	Dionne Farris	9	5	63	HOUSE OF LOVE (A&M 0802)	Amy Grant With Vince Gill	63	13	13	
10	EVERY DAY OF THE WEEK (Giant 17988)	Jade	8	16	64	TOUR (Signet 162)	Capleton	66	3	3	
11	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	12	8	65	WHUTCHA WANT (Profile 5426)	Nine	65	4	4	
12	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	13	6	66	MAD IZM (Capitol 58313)	Channel Live	68	3	3	
13	BABY (Atlantic 82610)	Brandy	25	5	67	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	DEBUT	DEBUT	DEBUT	
14	IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)	Martin Page	15	7	68	ALL I WANNA DO (A&M 0702)	Sheryl Crow	46	30	30	
15	IF I WANTED TO/LIKE THE WAY I DO (Island 854 238)	Melissa Etheridge	16	2	69	WOMAN TO WOMAN (Death Row/Interscope 98185)	Jewell	72	5	5	
16	ANOTHER NIGHT (Arista 12724)	Real McCoy	11	28	70	(I COULD ONLY) WHISPER YOUR NAME (Columbia 77718)	Harry Connick Jr.	70	19	19	
17	ALWAYS (Mercury 856 227)	Bon Jovi	14	22	71	COCKTALES (Dangerous/Jive 42255)	Too Short	71	4	4	
18	THE RHYTHM OF THE NIGHT (EastWest/EEG 98192)	Corona	17	15	72	I APOLOGIZE (Elektra/EEG 64497)	Anita Baker	73	6	6	
19	I MISS YOU (Arista 1-2768)	N II U	19	12	73	TURN THE BEAT AROUND (FROM "THE SPECIALIST") (Crescent Moon/Epic Soundtrax 77630)	Gloria Estefan	53	23	23	
20	YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030)	Tom Petty	20	14	74	BE HAPPY (Uptown/MCA 54927)	Mary J. Blige	56	16	16	
21	THANK YOU (Motown 1270)	Boyz II Men	50	2	75	PIMP OF THE YEAR (Relativity 1223)	Dru Down	74	5	5	
22	BANG AND BLAME (Warner Bros. 17994)	R.E.M.	18	6	76	DREAM ABOUT YOU/FUNKY MELODY (Thump 2205)	Stevie B	83	2	2	
23	GET READY FOR THIS (Radikal/Critique 15535)	2 Unlimited	24	14	77	DREAMER (MCA 54922)	Livin'Joy	75	4	4	
24	THE SWEETEST DAYS (Ving/Mercury 851113)	Vanessa Williams	21	17	78	BRING THE PAIN (Def Jam/RAL/Island 853 964)	Method Man	77	12	12	
25	BEFORE I LET YOU GO (Interscope 98211)	Blackstreet	22	19	79	HOW MANY WAYS/I BELONG TO YOU (LaFace/Arista 4081)	Toni Braxton	38	22	22	
26	THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252)	Subway	42	3	80	WHERE I WANNA BE BOY (Step Sun 7144)	Missjones	DEBUT	DEBUT	DEBUT	
27	I WANNA BE DOWN (Atlantic 87225)	Brandy	23	20	81	DON'T TELL ME (WHAT LOVE CAN DO) (Warner Bros. 7341)	Van Halen	85	2	2	
28	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") (Columbia 77614)	Ini Kamoze	26	22	82	WILD NIGHT (Mercury 858 738)	John Mellencamp & Me'Shell Ndegeocello	82	42	42	
29	BUDDY HOLLY (DGC/Geffen N/A)	Weezer	27	12	83	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	81	16	16	
30	CONSTANTLY (MCA 54948)	Immature	30	15	84	LIVING IN DANGER (Arista 12754)	Ace Of Base	86	22	22	
31	I'M THE ONLY ONE (Island 854068)	Melissa Etheridge	31	32	85	SHAME (FROM "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42269)	Zhane	80	15	15	
32	MISHALE (Metro Blue/Capitol 58256)	Andru Donalds	28	12	86	NEVER FIND SOMEONE LIKE YOU (Ruffhouse/Columbia 77817)	Keith Martin	90	2	2	
33	YOU WANT THIS/70'S LOVE GROOVE (Virgin 38455)	Janet Jackson	32	18	87	WHEN WE DANCE (A&M 0846)	Sting	78	18	18	
34	HOLD ON (Atlantic 87240)	Jamie Walters	37	5	88	WHEN CAN I SEE YOU (Epic 77550)	Babyface	79	40	40	
35	MENTAL PICTURE (SBK/EMI 58272)	Jon Secada	33	16	89	DECEMBER 1963 (OH WHAT A NIGHT) (Curb 76917)	The Four Seasons	84	28	28	
36	I'LL MAKE LOVE TO YOU (Motown 2257)	Boyz II Men	34	26	90	DOLL PARTS (DGC/Geffen 19379)	Hole	88	12	12	
37	NEW AGE GIRL (FROM "DUMB AND DUMBER") (Ichiban 232)	Deadeye Dick	35	26	91	ALWAYS AND FOREVER (LV/Epic 77735)	Luther Vandross	91	18	18	
38	BAD REPUTATION (Elektra/EEG 64495)	Freedy Johnston	29	13	92	U WILL KNOW (FROM "JASONS LYRIC") (Mercury 856 200)	Black Men United	89	21	21	
39	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey of Jodeci	59	2	93	DO YOU SEE (Violator/RAL/Island 853962)	Warren G.	92	13	13	
40	RED LIGHT SPECIAL (LaFace 02744)	TLC	45	2	94	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	93	21	21	
41	I BELIEVE (EMI 58320)	Blessid Union of Souls	49	3	95	I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264)	Silk	95	16	16	
42	EVERLASTING LOVE (Epic 77756)	Gloria Estefan	44	4	96	GIRL, YOU'LL BE A WOMAN SOON (FROM "PULP FICTION") (MCA 54935)	Urge Overkill	94	10	10	
43	SHORT DICK MAN (S.O.S./Zoo 19194)	20 Fingers	43	24	97	DANCE NAKED (Mercury 586 346)	John Mellencamp	96	19	19	
44	FREAK LIKE ME (EastWest 9094)	Adina Howard	48	5	98	DON'T SAY GOODBYE GIRL (Qwest/Warner Bros. 18254)	Tevin Campbell	97	11	11	
45	COME BACK (Radioactive 3202)	Londonbeat	61	2	99	SOMETHING'S ALWAYS WRONG (Columbia 77639)	Toad The Wet Sprocket	98	23	23	
46	YOU GOT IT (FROM "BOYS ON THE SIDE") (Arista 1-2795)	Bonnie Raitt	64	2	100	BLIND MAN (Geffen 19377)	Aerosmith	99	18	18	
47	SHE'S A RIVER (Virgin 38467)	Simple Minds	57	3							
48	I'LL STAND BY YOU (Sire/Warner Bros. 18160)	The Pretenders	36	29							
49	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	51	4							
50	TOOTSEE ROLL (Rip-It 6911)	69 Boyz	39	12							
51	SECRET (Maverick/Sire/Warner Bros. 18035)	Madonna	40	23							
52	PRACTICE WHAT YOU PREACH (A&M 0778)	Barry White	47	13							
53	SOUR TIMES (NOBODY LOVES ME) (Go! Discs/London 856 817)	Portishead	58	3							
54	SHE DON'T USE JELLY (Warner Bros. 41102)	The Flaming Lips	54	11							

TOP 100 POP ALBUMS

MARCH 4, 1995



#1 ALBUM: Garth Brooks



TO WATCH: Slash's Snakepit



HIGH DEBUT: Belly

		Total Weeks ▼		Last Week ▼	
1	THE HITS (Liberty 29689)	Garth Brooks	1	11	
2	II (Motown 530323)	Boyz II Men	4	25	
3	DOOKIE (Reprise/Warner Bros 45529)	Green Day	3	53	
4	BALANCE (Warner Bros 45760)	Van Halen	2	4	
5	HELL FREEZES OVER (Geffen 31365)	The Eagles	5	15	
6	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	6	14	
7	VITALOGY (Epic 66900)	Pearl Jam	7	13	
8	CRACKED REAR VIEW (Atlantic 82613)	Hootie & The Blowfish	10	22	
9	SMASH (Epitaph 86432)	Offspring	12	38	
10	NO NEED TO ARGUE (Island 524050)	The Cranberries	11	20	
11	KING (Sire/Reprise 45833)	Belly	DEBUT		
12	MY LIFE (Uptown/MCA 11556)	Mary J. Blige	8	12	
13	THROWING COPPER (Radioactive/MCA 10997)	Live	15	43	
14	UNPLUGGED IN NEW YORK (DGC/Geffen 24727)	Nirvana	13	16	
15	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	Sheryl Crow	18	29	
16	BOYS ON THE SIDE (Arista 18748)	Soundtrack	25	3	
17	BEDTIME STORIES (Maverick/Sire/Warner Bros 45767)	Madonna	14	14	
18	WILDFLOWERS (Warner Bros 45759)	Tom Petty	16	16	
19	BRANDY (Atlantic 82610)	Brandy	23	20	
20	YES I AM (Island 848660)	Melissa Etheridge	22	74	
21	COCKTAILS (Dangerous/Jive 41553)	Too Short	9	4	
22	WEEZER (DGC/Geffen 24629)	Weezer	19	11	
23	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	DEBUT		
24	NOT A MOMENT TOO SOON (Curb 77659)	Tim McGraw	27	46	
25	GREATEST HITS (Capitol 30334)	Bob Seger & The Silver Bullet Band	21	17	
26	THE LONG BLACK VEIL (RCA/Victor 62702)	The Chieftains	17	3	
27	BIG ONES (Geffen 24716)	Aerosmith	26	15	
28	THE BEST OF SADE (Epic 66686)	Sade	31	14	
29	MONSTER (Warner Bros 45740)	R.E.M	24	21	
30	WAITING FOR THE PUNCHLINE (A&M 540327)	Extreme	DEBUT		
31	FROM THE BOTTOM UP (MJJ Music/Epic 57827)	Brownstone	30	6	
32	CROSS ROAD (Mercury 26013)	Bon Jovi	29	18	
33	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	44	17	
34	PULP FICTION (MCA 11103)	Soundtrack	34	17	
35	GOOD NEWS FROM THE NEXT WORLD (Virgin 39922)	Simple Minds	20	1	
36	THE LION KING (Walt Disney 60858)	Soundtrack	28	37	
37	TONIN' (Atlantic 82661)	The Manhattan Transfer	DEBUT		
38	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	32	28	
39	ICON IS LOVE (A&M 540115)	Barry White	38	20	
40	THE RAPTURE (Geffen 24630)	Siouxie & The Banshees	DEBUT		
41	I AIN'T MOVIN' (550 Music/Epic 64324)	Des'ree	46	5	
42	PURPLE (Atlantic 82607)	Stone Temple Pilots	35	36	
43	THE SIGN (Arista 18740)	Ace Of Base	39	56	
44	IT'S FIVE O'CLOCK SOMEWHERE (Geffen 24730)	Slash's Snakepit	DEBUT		
45	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	51	3	
46	THE TRACTORS (Arista 18728)	The Tractors	41	20	
47	AUGUST & EVERYTHING AFTER (DGC/Geffen 24528)	Counting Crows	40	56	
48	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	33	38	
49	HOLD ME, THRILL ME, KISS ME (Epic 66205)	Gloria Estefan	37	18	
50	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	42	23	
51	FIELDS OF GOLD-BEST OF STING 1984-1994 (A&M 0269)	Sting	47	14	
52	YOU MIGHT BE A REDNECK IF... (Warner Bros 45314)	Jeff Foxworthy	54	22	
53	READY TO WEAR (PRET-A-PORTER) (Columbia 66791)	Soundtrack	36	7	
54	WHO I AM (Arista 18759)	Alan Jackson	57	34	
55	THE JERKY BOYS 2 (Select/AG 92411)	The Jerky Boys	48	19	
56	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	50	17	
57	TOMORROW THE GREEN GRASS (American 43006)	The Jayhawks	DEBUT		
58	SIXTEEN STONE (Trauma/Interscope 92531)	Bush	69	4	
59	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	43	6	
60	CANDLEBOX (Maverick/Sire/Warner Bros 45313)	Candlebox	49	56	
61	IMMORTAL BELOVED (Sony Classical 66301)	Soundtrack	70	5	
62	LIVE AT THE ACROPOLIS (Private Music 82116)	Yanni	59	49	
63	DUMMY (Go!Disc/London/Island 528553)	Portishead	63	6	
64	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	45	13	
65	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	Nine inch Nails	53	51	
66	IF I COULD MAKE A LIVING (Giant/Warner Bros 24582)	Clay Walker	66	16	
67	TICAL (Def Jam/RAL/Island 523893)	Method Man	52	14	
68	SUPERUNKNOWN (A&M 0198)	Soundgarden	60	47	
69	JASON'S LYRIC (Mercury 522915)	Soundtrack	55	21	
70	LIVE AT THE BBC (Apple/Capitol 31796)	The Beatles	68	11	
71	BLACKSTREET (Interscope/AG 92351)	Blackstreet	56	35	
72	DEFINITELY MAYBE (Creation/Epic 66431)	Oasis	76	3	
73	BREATHLESS (Arista 18646)	Kenny G	62	118	
74	ALL-4-ONE (Blitz/Atlantic 82588)	All-4-One	61	45	
75	YOU GOTTA LOVE THAT (Atlantic 82727)	Neal McCoy	71	2	
76	UNDER THE TABLE AND DREAMING (RCA 66449)	Dave Matthews Band	86	14	
77	SONGS (LVI/Epic 57775)	Luther Vandross	78	23	
78	THE JERKY BOYS (Atlantic/Select 82708)	Soundtrack	58	5	
79	THIRD ROCK FROM THE SUN (Epic 64357)	Joe Diffie	83	28	
80	READ MY MIND (MCA 10994)	Reba McEntire	77	43	
81	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	75	29	
82	WHEN LOVE FINDS YOU (MCA 11047)	Vince Gill	84	38	
83	THE COLOUR OF MY LOVE (550 Music/Epic 57555)	Celine Dion	79	52	
84	FORREST GUMP (Epic Soundtrax/Epic 66329)	Soundtrack	73	32	
85	DUMB AND DUMBER (RCA 66523)	Soundtrack	64	7	
86	HANKY PANKY (Epic 66908)	The The	DEBUT		
87	FROM THE CRADLE (Duck/Reprise 45735)	Eric Clapton	65	23	
88	HOUSE OF LOVE (A&M 0230)	Amy Grant	92	26	
89	THE SWEETEST DAYS (Wing/Mercury 526172)	Vanessa Williams	81	6	
90	REGULATE...G FUNK ERA (Violator/RAL/Island 52335)	Warren G	89	37	
91	NO QUARTER (Atlantic 82703)	Jimmy Page & Robert Plant	72	15	
92	LEAD ON (MCA 11092)	George Strait	67	14	
93	KIRK FRANKLIN AND THE FAMILY (Gospo-Centric 2119)	Kirk Franklin And The Family	88	2	
94	VERY NECESSARY (Next Plateau/London/Island 828392)	Salt-N-Pepa	87	70	
95	ROTTING PINATA (Work/Columbia 57800)	Sponge	DEBUT		
96	WAITIN' ON SUNDOWN (Arista 18765)	Brooks & Dunn	74	19	
97	GOOD TIMES (Biv/Motown 530354)	Subway	90	2	
98	STONES IN THE ROAD (Columbia 64327)	Mary Chapin Carpenter	81	20	
99	VOLUME I (Interscope/AG 92360)	Thug Life	93	15	
100	FUMBLING TOWARDS ECTASY (Nettwerk/Arista 18725)	Sarah McLachlan	98	34	

REVIEWS by Steve Baltin



■ SIOUXSIE & THE BANSHEES: *The Rapture* (Geffen 24630)

Siouxsie & The Banshees are in some ways the elders of the alternative scene, having had success at Modern Rock radio when it was truly alternative and having been featured performers at the first Lollapalooza. But that doesn't necessarily translate

into automatic approval in the fickle world of rock, where bands who've been at it five years are *old*. Recognizing that, the band enlisted former Velvet Underground member John Cale for partial production duties on their 14th album. The result is an album that may well be the best of the group's career. Combining their psychedelic sensibilities on the delightfully gothic and eerie "Not Forgotten" with pop musings never before seen on "O Baby," Siouxsie & The Banshees have hacked out a place for their sound in 1995 by reminding audiences of what the initial allure was.

■ POSTER CHILDREN: *Junior Citizen* (Sire/Reprise 45737)

The new album by Champaign's Poster Children is marked by inconsistencies, but the group score a bullseye with the Big Star-sounding "He's My Star." A lovely mid-tempo ballad, the song is a pop dream. The band incorporate that same style on "Drug I Need" to similar success. The problems come when they try to jack up the pace, as on the title track or "Revolution Year Zero." However, the sporadic moments can be expected. Though the Poster Children have been around for a while, they are still young enough to be finding their sound. One can only hope they follow the direction of "Drug I Need" or "He's My Star."

■ THE TRAGICALLY HIP: *Day For Night* (Atlantic 82729)

Day For Night is a hybrid of college music styles, from a slight U2 influence on the opening track "Grace, Too," to a Call sound on the record's middle songs, "Nautical Disaster" and "Thugs." The Canadian outfit make the imitative mode work with strong musical lines, both figuratively and literally. The band's meaty arrangements, many of which are based around superb bass playing, have a form of energy that isn't found much anymore. Instead of going for the frenzied pace of pop/punk or the quiet storm of acoustic music, The Tragically Hip's edge comes from a slow, pulsating hook. Both Modern Rock outlets and AOR should be intrigued by this CD.

■ DANNY TATE: *Nobody's Perfect* (Charisma Records 40090)

Danny Tate has perked up the industry's ears with his singing and songwriting. After listening to his debut, it's understandable. A largely rock effort in attitude, the album has too many country influences to be lumped in with the rest of the AAA scene, but Tate is likely to appeal to those same fans. A prime example of Tate's experimental approach comes with the lovely "The Other Road," which features a moving piano arrangement. The album is filled with little gems, such as the Chris Issak-sounding "Dreamin'" or "Where The Sun Goes Down." A delightfully eclectic mix, Tate's simplistic songs make *Nobody's Perfect* a diamond in the rough.



■ ARMAGEDDON DILDOS: *Lost* (Sire/Warner Bros. 45718)

Fusing techno with punk tendencies on some tracks and New Wave stylings on others, the duo known as Armageddon Dildos have come up with a spotty effort, but one that is infectious when it does work. Summoning up the early ghosts of New Wave on occasion, including Adam (while still with the Ants), *Lost* serves a nostalgia need that hasn't been bludgeoned by oversaturation. In addition, the pre-Lollapalooza Ministry sounds feel as if they've never gone out-of-date. And commercially they haven't. Armageddon Dildos' trip down the '80s lane has a built-in fan base...a guaranteed pleaser in the underground scene, and maybe beyond that. Of note: "Too Far To Suicide," which features a great melodramatic beginning.

POP ALBUM INDEX

69 Boyz /81	Gill, Vince /82	Soundgarden /68
Ace Of Base /43	Grant, Amy /88	SOUNDTRACKS:
Aerosmith /27	Green Day /3	Boys On The Side /16
All-4-One /74	Hootie & The Blowfish /8	Dumb And Dumber /85
Baker, Anita /50	Ice Cube /64	Forrest Gump /84
Beatles, The /70	Jackson, Alan /54	Higher Learning /59
Belly /11	Jayhawks, The /57	Immortal Beloved /61
Blackstreet /71	Jerky Boys II, The /55	Jason's Lyric /69
Blige, Mary J. /12	Live /13	Jerky Boys, The /78
Bon Jovi /32	Madonna /17	Lion King, The /36
Bone Thugs N Harmony /38	Manhattan Transfer, The /37	Murder Was The Case /48
Boyz II Men /2	McEntire, Reba /80	Pulp Fiction /34
Brandy /19	McCoy, Neal /75	Ready To Wear /53
Brooks & Dunn /96	McGraw, Tim /24	Sponge /95
Brooks, Garth /1	McLachlan, Sarah /100	Sting /51
Brownstone /31	Method Man /67	Stone Temple Pilots /42
Bush /58	Nine Inch Nails /65	Strait, George /92
Candlebox /60	Nirvana /14	Subway /97
Carpenter, Mary Chapin /98	Notorious B.I.G., The /33	Sweat, Keith /92
Chieftains, The /26	Oasis /72	The The /86
Clapton, Eric /87	Offspring /9	Thug Life /99
Counting Crows /47	Page, Plant /91	TLC /6
Cranberries, The /10	Pearl Jam /7	Too Short /21
Crow, Sheryl /15	Petty, Tom /18	Tractors, The /46
Dave Matthews Band /76	Portishead /63	Vandross, Luther /77
Des'ree /41	R.E.M. /29	Van Halen /4
Diffie, Joe /79	Sade /28	Walker, Clay /66
Dion, Celine /83	Sawyer Brown /45	Warren G /90
Eagles /5	Salt-N-Pepa /94	Weezer /22
Estefan, Gloria /49	Scarface /56	White, Barry /39
Etheridge, Melissa /20	Seger, Bob /25	Williams, Vanessa /89
Extreme /30	Simple Minds /35	Yanni /62
Foxworthy, Jeff /52	Siouxsie & The Banshees /40	Yearwood, Trisha /23
Franklin, Kirk /93	Slash's Snakepit /44	
Kenny G /73	Smashing Pumpkins /97	

PICK OF THE WEEK

■ MIKE WATT: *Ball-Hog or Tugboat* (Columbia 66464)



As a member of the Minutemen in the early '80s, until the death of D. Boon in 1985, and then L.A. rock heroes FIREHOSE, Mike Watt has become one of the seminal figures on the true alternative/punk scene, the one that breathes in the underground clubs and fanzines. That may not be where alternative comes from these days, but that's where most of the bands on the charts come from, and they don't forget their roots. The result is that Watt's first solo album is the underground "We Are The World," featuring guest appearances from everyone from Lemonhead Evan Dando to Henry Rollins, with members of That Dog, Beastie Boys, Red Hot Chili Peppers, Porno For Pyros and Dinosaur Jr. to name but a few, somewhere in the middle. While anyone who's seen *Wholly Moses* knows where the adage "too many cooks..." comes from, but Watt, who sticks primarily to bass on the record, insured that wouldn't be the case here by writing every song and producing the record himself, thereby maintaining some semblance of order and continuity. Highlights include "Chinese Fire Drill," "Heartbeat" and "E-Ticket Ride."

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TOP 100 R&B SINGLES

MARCH 4, 1995



#1 SINGLE: Soul for Real



TO WATCH: Stevie Wonder



HIGH DEBUT: Zhané

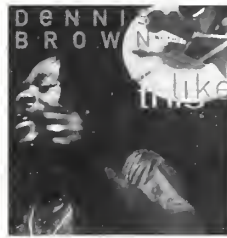
1	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	3	11	52	U WILL KNOW (FROM "FROM JASON'S LYRIC") (Mercury 856 200)	Black Men United	51	22
2	BABY (Atlantic 82610)	Brandy	2	5	53	I NEVER STOPPED LOVING YOU (MCA 54951)	Patti LaBelle	58	3
3	THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)	Subway	5	12	54	THIS LOVE IS FOREVER (Caliber 2008)	Howard Hewett	49	17
4	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	1	19	55	SHAME (FROM "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42269)	Zhané	48	14
5	CREEP (LaFace/Arista 2-4082)	TLC	4	29	56	ALWAYS AND FOREVER (LV/Epic 77735)	Luther Vandross	53	17
6	I APOLOGIZE (Elektra/EEG 64497)	Anita Baker	6	13	57	RUB IT UP AGAINST YOU (Scotti Bros. 78018-4)	Freddie Jackson	77	3
7	RED LIGHT SPECIAL (LaFace/Arista 02744)	TLC	14	2	58	JUST ROLL (Big Beat/Atlantic 98175)	Fabu	73	2
8	I MISS YOU (Arista 12768)	N II U	8	16	59	HOOK ME UP (Vlma/Bellmark 72533)	Johnny "Guitar" Watson	61	6
9	BIG POPPA (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	9	7	60	BRING THE PAIN (Def Jam/RAL/Island 853 964)	Method Man	57	12
10	FREAK LIKE ME (EastWest 9094)	Adina Howard	13	6	61	TAKE A BOW (Maverick/Sire/Wamer Bros. 18000)	Madonna	62	7
11	CAN I STAY WITH YOU? (Wamer Bros. 18007)	Karyn White	12	15	62	I LIKE (Keia/Elektra 64486)	Kut Klose	70	2
12	ANSWERING SERVICE (EastWest 9122)	Gerald Levert	19	3	63	MAKE SWEET LOVE TO ME (Capitol 58330)	Whispers	83	2
13	WHERE I WANNA BE BOY (Step Sun 7144)	Missjones	15	15	64	CAN'T HELP MYSELF (EastWest/EEG 98208)	Gerald Levert	56	17
14	THANK YOU (Motown 1270)	Boyz II Men	24	2	65	TOUR (Signet 162)	Capleton	66	5
15	BEFORE I LET YOU GO (Interscope 98211)	Blackstreet	7	25	66	WE GOTTA RUN (Warner Bros. 4-17983)	Cassirine	72	3
16	CONSTANTLY (MCA 54948)	Immature	10	14	67	NEVER FIND SOMEONE (Columbia 77817)	Keith Martin	81	2
17	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	18	7	68	THIS TIME (MCA 5501)	Chante Moore	75	2
18	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	52	2	69	PIMP OF THE YEAR (Relativity 1223)	Dru Down	69	6
19	DANCE 4 ME (Giant 17989)	Christopher Williams	22	6	70	DIAL A JAM (Atlantic 6030)	Coolio & The 40 Thevz	71	3
20	I CAN CALL YOU (Capitol 58264)	Portrait	34	4	71	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	76	4
21	THINK OF YOU (LaFace/Arista 2-4094)	Usher	25	5	72	THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 42249)	Keith Murray	55	15
22	ON BENDED KNEE (Motown 0244)	Boyz II Men	11	16	73	BLACK COFFEE (Uptown/MCA 54931)	Heavy D & The Boyz	63	17
23	WHY YOU WANNA PLAY ME OUT? (Columbia 77269)	Trisha Covington	23	15	74	SLIDE (Reprise 18407)	El DeBarge	54	15
24	WOMAN TO WOMAN/NATURAL BORN KILLAZ (Death Row/Interscope 98185)	Jewell/Dr. Dre & Ice Cube	16	7	75	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 42273)	Aaliyah	60	11
25	LOVE OF MY LIFE (Capitol 58327)	BeBe & CeCe Winans	27	3	76	THE SWEETEST DAYS (Ving/Mercury 851110)	Vanessa Williams	64	17
26	LET'S GET IT ON (Epic 77833)	Shabba Ranks	35	4	77	NOT ENOUGH HOURS IN THE NIGHT (Giant 18016)	After 7	67	14
27	I'M GOING ALL THE WAY (Perspective 587480)	Sounds Of Blackness	36	6	78	YOU'RE SORRY NOW (Motown 86-0254)	Zhané	DEBUT	
28	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	78	2	79	WHY WE SING (Gospo Centric/Cema 2119)	Kirk Franklin & Family	80	3
29	COME ON (A&M 31458 8389)	Barry White	45	3	80	LOVE THANG (Street Life/Scotti Bros. 78014)	Sweet Sable	82	4
30	I BELONG TO YOU/HOW MANY WAYS (LaFace/Arista 4081)	Toni Braxton	17	25	81	RODEO (Rip-It 9511)	95 South	86	2
31	PRACTICE WHAT YOU PREACH (A&M/Perspective 0778)	Barry White	20	23	82	CAN'T WAIT (RAL/Island 851 466)	Redman	DEBUT	
32	(SHE'S GOT) SKILLZ (Blitz/Atlantic 87223)	All-4-One	32	11	83	BODY & SOUL (Elektra/EEG 64520)	Anita Baker	65	26
33	EVERY DAY OF THE WEEK (Giant 17988)	Jade	28	16	84	YOU CAN NEVER ASK TO MUCH (Reprise 17954)	Take 6	89	2
34	NIKA (Epic Street/Epic 77804)	Vicious	37	7	85	GET LIFTED (Jive 42282)	Keith Murray	DEBUT	
35	BE HAPPY (Uptown/MCA 54927)	Mary J. Blige	30	18	86	SITTIN' IN MY CAR (Def Jam 53992)	Slick Rick	90	2
36	I WANNA BE DOWN (Atlantic 87225)	Brandy	26	27	87	WHAT CAN I DO (Priority 50828)	Ice Cube	88	3
37	FOOLIN' AROUND (Spoiled/Big Beat/Atlantic 98207)	Changing Faces	21	18	88	RECORD JOCK (Lifestyles/Maverick/Wamer Bros 18055)	Dana Dane	79	6
38	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	29	16	89	LET'S TALK ABOUT IT (EastWest/EEG 98221)	Men At Large	68	23
39	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey Of Jodeci	43	2	90	I LIKE WHAT YOU'RE DOING TO ME (Atlas/PLG 08764)	Joya	DEBUT	
40	MAD IZM (Capitol 58313)	Channel Live	44	5	91	I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264)	Silk	85	18
41	KITTY KITTY (Rip-It 6921)	69 Boyz	41	14	92	GET UP ON IT (Elektra/EEG 64506)	Keith Sweat Featuring Kut Klose	74	26
42	MAMA SAID (Virgin 38460)	Carleen Anderson	42	5	93	DOWN 4 WHATEVA (FROM "A LOW DOWN DIRTY SHAME") (Pocket Town/Hollywood/Jive 42261)	Nuttin' Nyce	91	16
43	CAN WE START ALL OVER AGAIN (Mercury 856 5704)	Jonathan Butler	46	4	94	I'LL MAKE LOVE TO YOU (Motown 2257)	Boyz II Men	84	30
44	IF ONLY YOU KNEW (GRP/MCA 3058)	Phil Perry	50	4	95	TURN IT UP (Perspective 7472)	Raja-Nee	93	20
45	SO FINE (Perspective 587 478)	Mint Condition	59	5	96	FLAVA IN YA EAR (Bad Boy/Arista 7-9001)	Craig Mack	87	27
46	WHUTCHA WANT? (Profile 5426)	Nine	47	7	97	I WISH (Motown 1241)	Shanice	92	11
47	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") (Columbia 77614)	Ini Kamoze	31	23	98	FORGET I WAS A "G" (Motown 2271)	Whitehead Brothers	96	17
48	YOU WANT THIS/70'S LOVE GROOVE (Virgin 38455)	Janet Jackson	38	20	99	HOLD ON (Island 851 064-4)	Tonya Blount	94	12
49	OLD SCHOOL LOVIN' (Silas/MCA 54929)	Chante Moore	39	19	100	THINKING ABOUT YOU (Motown 37463)	Felicia Adams	95	18
50	DON'T SAY GOODBYE GIRL (Qwest/Wamer Bros. 18254)	Tevin Campbell	33	14					
51	TAKE YOU THERE (Elektra/EEG 64496)	Pete Rock & C.L. Smooth	40	10					

URBAN

BLACK SINGLES INDEX

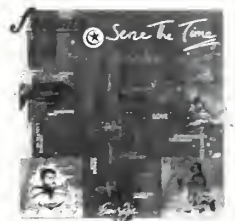
Table listing song titles, artists, and page numbers. Includes entries like 'AGE AINT NOTHING BUT A NUMBER', 'ALL I NEED D', 'ALWAYS AND FOREVER', etc.

REVIEWS by M.R. Martinez



DENNIS BROWN: Nothing Like This (RAS 3137). Producers: Junior Reid & D. Brown
Dennis Brown can actually sing. No surprise. He's been called reggae's Arthur Prysock, but since the early '80s this man has managed to become a reluctant R&B/reggae fusionist and keeper of progressive music from an all-too-often narrowcast genre.

FUN^DA^MENTAL: Selze The Time (Weggars Banquet/Atlantic 92421). Producer: Aki Nawaz.



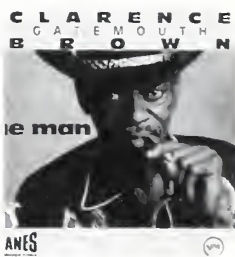
Producer Aki Nawaz sculpts a delicious and vicious sonic tribal diatribe around the Muslim-driven words of this Afrocentric collective. These mic moves owe as much to the British sound system ethic as it does to the freestyle grooves of Da Pharcyde.



VIEUX DIOP (VIA JO): (BIVia Jo (Wordly/Triloka 7209). Producer: Brian Keane.

Whether it be the rhythmic music of the Middle East or the musings from a Central Africa savannah, this man serves up bobbing, weaving grooves that are undeniable to the human pulse.

CLARENCE (GATEMOUTH) BROWN: The Man (Verve 523 761).



So much (and more) for icons of blues. Roots? Bubbling along as a visible filament in the connection to the cotton fields of Mississippi and the downtown Loop of Chicago, Gatemouth walks through open doors on a litany of soul, ranging from the El Train funk of 'Honky Tonk' to the zydeco-juiced 'Say You Love Me'.

PICK OF THE WEEK



FREDDIE JACKSON: Private Party (Street Life/Scotti 75457). Producers: Hush Prods.

This man might be laboring in the shadow of homeboy Luther, yet he has managed to forge a unique make-the-homegirl-peel-back-her-bed-clothes and show you the 'Private Party' thang. Jackson's album is a compendium of alluring soul, carefully couched in the R&B songwriting language that has made the genre most visceral and enduring.

URBAN

TOP 75 R&B ALBUMS

CASH BOX • MARCH 4, 1995

1	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	1	12
2	CRAZYSEXCOOL (LaFace/Arista 26009)	TLC	2	12
3	THE ICON IS LOVE (A&M 0115)	Barry White	7	18
4	BRANDY (Atlantic/AG 82610)	Brandy	4	18
5	II (Motown 530323)	Boyz II Men	6	23
6	COCKTAILS (Dangerous/Jive 41553)	Too Short	3	4
7	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	5	20
8	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	9	6
9	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	8	17
10	BLACKSTREET (Interscope 92351)	Blackstreet	10	33
11	GROOVE ON (EastWest 92416)	Gerald Levert	11	22
12	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	13	11
13	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	14	22
14	VOLUME I (Interscope 92360)	Thug Life	15	17
15	GOOD TIMES (Biv/Motown 530354)	Subway	16	3
16	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	17	16
17	JASON'S LYRIC (Mercury 522915)	Soundtrack	12	18
18	TICAL (Def Jam/RAL/Island 523839)	Method Man	20	12
19	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	18	6
20	PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001)	Craig Mack	24	19
21	JUST FOR YOU (MCA 10946)	Gladys Knight	21	22
22	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	22	30
23	DAH SHININ' (VWeek/Nervous 2005)	Smif-N-Wessun	26	6
24	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	23	9
25	AMERIKKKA'S NIGHTMARE (Jive 41547)	Spice 1	19	10
26	DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846)	Redman	27	11
27	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	25	34
28	SONGS (LV/Epic 57775)	Luther Vandross	28	20
29	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	30	18
30	THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 41555)	Keith Murray	29	10
31	ONE MO'GEN (Rip-It 9501)	95 South	31	5
32	A LOVE SUPREME (Silas/MCA 11157)	Chante Moore	33	12
33	IT'S TIME (Caliber 21008)	Howard Hewett	37	11
34	ASS, GAS OR CASH (NO ONE RIDES FOR FREE) (Lench Mob 1002)	K-Dee	35	11
35	BEGGIN' AFTER DARK (Luke 212)	H-Town	61	12
36	ILLUSIONS (Warner Bros. 45755)	George Duke	32	3
37	CHANGING FACES (Spoiled Rotten/Big Beat/AG 92369)	Changing Faces	34	24
38	DO YOU WANT MORE?!!!??! (DGC/Geffen 24708)	The Roots	39	4
39	MIND, BODY & SONG (Giant/Warner Bros. 24558)	Jade	40	18
40	A LOW DOWN DIRTY SHAME (Hollywood/Jive 41536)	Soundtrack	36	13
41	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	41	42
42	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	Big Mike	38	31
43	RUTHLESS BY LAW (In-A-Minute 8700)	R.B.L. Posse	42	11
44	BEHIND BARS (Def Jam/RAL/Island 523847)	Slick Rick	44	11
45	BOW WOW (Wilma/Bellmark 71007)	Johnny "Guitar" Watson	46	5
46	GET UP ON IT (Elektra 61550)	Keith Sweat	68	31
47	PLAYTIME IS OVER (MCA 11068)	Immature	51	26
48	THE SWEETEST DAYS (Ving/Mercury 526172)	Vanessa Williams	47	10
49	OLD SCHOOL LOVE SONGS (Thump 4710)	Various Artists	DEBUT	
50	THE BEST OF SADE (Epic 66686)	Sade	50	13
51	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	49	64
52	THE MAIN INGREDIENT (Elektra 61661)	Pete Rock & C.L. Smooth	48	13
53	DESTINATION BROOKLYN (Epic Street/Epic 57857)	Vicious	52	6
54	THE DEAD HAS ARISEN (Priority 53937)	Lil' 1/2 Dead	71	14
55	EXPLICIT GAMES (Relativity 1222)	Dru Down	58	3
56	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533)	Aaliyah	43	36
57	EVERYTHING IS EVERYTHING (Elektra 61682)	Brand Nubian	45	13
58	MYSTIKAL (Big Boy 12)	Mystikal	57	2
59	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	60	32
60	THE TRUTH (Silas/MCA 10810)	Arron Hall	RE-ENTRY	
61	USHER (LaFace/Arista 26008)	Usher	59	2
62	janet. (Virgin 87825)	Janet Jackson	56	74
63	KICKIN' GAME (GWB/Pump/Warlock 6718)	Havoc & Prodeje	62	6
64	ONE SIZE FITS ALL (EastWest/AG 92459)	Men At Large	55	12
65	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Doggy Dogg	67	55
66	12 PLAY (Jive 41527)	R. Kelly	66	57
67	GEMS (MCA 10870)	Patti Labelle	53	35
68	WHAT'S ON YOUR MIND (Po Broke 5433)	The Dayton Family	54	4
69	PURE PLEASURE (GRP/MCA 4026)	Phil Perry	62	14
70	REGULATE...G FUNK ERA (Violator/RAL/Island 52333)	Warren G	72	35
71	RELATIONSHIPS (Capitol 28216)	BeBe & CeCe Winans	73	18
72	DO YOU NEED A LICKER (Jive 41549)	Marvin Sease	64	7
73	SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010)	Outkast	70	38
74	SUPERTIGHT (Jive 41524)	U.G.K.	64	22
75	STREET FIGHTER (Priority 53948)	Soundtrack	69	9

THE RHYTHM

By M.R. Martinez



Special guests Toni Braxton, Brian McKnight, Sheila E and Keith Washington, along with executives of Reprise Records and its WEA distribution arm, joined Take 6 during a recent Los Angeles performance at the House of Blues. Pictured after the show are (l-r): Rich Fitzgerald, Reprise; Joey Kibble, Claude McKnight III of Take 6; Howie Klein, Reprise president; David Thomas, Take 6; Chris Palmer, v.p. of progressive music-Nashville; Tegra Little, WEA sales manager; (kneeling): Brian Avnet, manager; Mark Kibble, Alvin Chea and Cedric Dent, Take 6; and Steve Zapp, Reprise.

JAZZ BOWL: A veritable salad bowl of talent will be on hand June 17-18 at the Hollywood Bowl for the 17th running of the Playboy Jazz Festival. The line-up covers considerable ground stylistically and generationally. Herbie Hancock and Al Jarreau meet Geri Allen. Grover Washington meets Boney James. The fresh traditionalism of Horace Silver and Benny Carter meets Hiroshima. The Brecker Brothers get busy on the stage as the Gerald Wilson Orchestra and the Dirty Dozen Brass Band kibitz in the wings. The all-female big band Diva will dance in the same open-air space on the time stream as Los Angeles-based roots group Los Lobos.

Making their first appearances will be trumpet great Donald Byrd with his New Black Byrds and flautist Herbie Mann. Mambo great Cachao and Kevin Mahogany also provide dimension to the 1995 festival lineup. And for good measure, the ubiquitous Bill Cosby will serve as host and also follow-up his impromptu performance with Joe Williams at last year's fest with the debut of his own band, The Cos of Good Music. Debuting exclusively at the Playboy Jazz Festival, this band alone will feature some of the most venerable and hottest talent, including sax luminaries Stanley Turrentine and Charles McPherson, up-and-coming sax stars Craig Handy and James Carter, remarkable bassist Christian McBride, pianist Benny Green and Greg Hutchinson on drums.

As usual, the equally ubiquitous George Wein of Festival Productions, Inc. will serve as producer, and the tireless Darlene Chan will be the associate producer. The main Playboy, Hugh Hefner, is the executive producer of this hallmark event and Richard Rosenzweig is the president of Playboy Jazz Festivals, which last year launched a touring show.



Platinum-selling R&B teen sensation Aaliyah recently celebrated her birthday in New York City following her Apollo Theatre show, where she performed the title track from her debut album *Age Ain't Nothing But A Number*. The Jive Records artist is pictured after the show with (l-r): Rachelle Greenblatt, sr. v.p. of Zomba Music Publishing; Janet Kleinbaum, sr. director of artist development and video promotion; Aaliyah's mom, Diane Haughton; and Jomo Hankerson, of Blackground Enterprises.



THE RHYME

By Michael Martinez



Spragga Benz (aka DJ Carlton Grant), who has raised raves in his Jamaican homeland, New York, London and Miami with the track "Jack It Up," has entered a worldwide recording contract with Capitol Records. The dancehall riddim blaster from Kingston was spotted by Capitol A&R staffer Stacy Greenberg, who enthusiastically urged his signing. The label is releasing the debut single, "A-1 Lover" b/w "Body Good," due out March 23rd, in advance of the album *Uncommonly Smooth*, due out in May of this year. The album features a cover of "Spanish Harlem," with Spragga being joined by Ben E. King himself. Pictured are (l-r): Greenberg, Capitol A&R project manager; Spragga; and Gary Gersh, Capitol president/CEO.

MULTI-FACETED DUB FEST: Distinctly different styles representing a spectrum of reggae '95 was the hallmark of the **14th Annual Bob Marley Day Festival** held over a two-day span at the Long Beach Arena Feb. 18-19 amid the usual carnival atmosphere of colorful sights and savory food aromas, soothing incense smells and other herbal odors. Main headliners **Steel Pulse**, **Inner Circle** and **Ini Kamoze**, like the cornucopia of foods, clothing and gift items being vended, satisfied a variety of musical appetites.

The multi-faceted reggae blend of veteran band **Steel Pulse** and the roots approach of old school skanksters **Inner Circle**, contrasted sharply with the hardcore toasting of **Kamoze** and the hip-hopped dancehall posing of female chanter **Patra**.

It was **Steel Pulse** that demonstrated how reggae musical attitude is compatible with most any genre of music, with their more-than-one set ranging from roots blue beat sounds to New Jack Swing funk. Thankfully, the **Steel Pulse** set explored the rich legacy of the band's material instead of focusing on their latest (and perhaps last) MCA Records album *Vex*. A smart and seasoned touring band, **Steel Pulse** knows how to rock an arena with true rhythm, sound and fury. And lead singer/guitarist **David Hinds** continues to demonstrate why he is one of the most compelling frontmen in the reggae universe. Slated to headline both days of the Long Beach Fest and another date at the San Diego Sports Arena, the group didn't hold back the energy.

Kamoze postured like a boy from the hood and served up music like one of the reggae deejays of the mid-'70s. The music was frightfully close to genuine and did not necessarily resemble (thankfully) the sound and production of his U.S. pop chart success "The Hotstepper." But **Kamoze** borrowed from the burgeoning trend among rap artists—saving your top hit for the encore.

Patra, the protégé of ribald dancehall dandy **Shabba Ranks** and the woman who scored Gold honors with her U.S. debut album *Queen of the Pack*, delivered a set that relied more on visual presence than commanding delivery, more on sex than sexiness. She and her pair of wiggling and writhing dancers stoked the libidinous fires of many of the younger male fans, but many of the roots fans were openly disdainful of the set.

Offering some traditional sounds, but far less energy than **Steel Pulse**, was **Inner Circle**. This roots band has become a pop fave in the United States because of its track "Bad Boys," the theme from the Fox TV program "Cops." But their set closed the show with the back-beat grooves that **Marley** himself made famous as the international ambassador of the music. **Inner Circle** ironically performed one of **Bob Marley's** major anthems, "One Love." But this **Marley** fest offered one love in many hues.

TOP 25 RAP SINGLES

CASH BOX • MARCH 4, 1995

1	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	1	8
2	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	2	4
3	MAD IZM (Capitol 58313)	Channel Live	7	5
4	WHUTCHA WANT? (Profile 5426)	Nine	5	12
5	COCKTAILS (Dangerous/Jive 42255)	Too Short	4	7
6	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	6	24
7	TOOTSEE ROLL (Down Low/Rip-It 6911)	69 Boyz	8	37
8	BRING THE PAIN (Def Jam/RAL/Island 853 965)	Method Man	9	17
9	KITTY-KITTY (Rip-It 6921)	69 Boyz	3	16
10	CAN'T WAIT (RAL/Island 14664)	Redman	18	2
11	GET LIFTED (Jive 42282)	Keith Murray	23	2
12	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	20	2
13	NIKA (Epic Street/Epic 77804)	Vicious	11	5
14	RODEO (Rip-It 9511)	.95 South	13	4
15	TOUR (Signet/RAL 162)	Capleton	15	4
16	OH YEAHI (Ill Town/Mad Sounds/Motown 631 243)	Rottin Razkals	17	3
17	DAAAMI (Loud/RCA 64204)	Tha Alkaholiks	22	5
18	BROOKLYN ZOO (Elektra/EEG 64477)	Oi Dirty Bastard	DEBUT	
19	NO HOOK (Jive 42284)	Shaquille O'Neal/RZA/Method Man	25	2
20	FLAVA IN YA EAR (Bad Boy/Arista 7-9001)	Craig Mack	12	48
21	PIMP OF THE YEAR (Relativity 1223)	Dru Down	19	11
22	SHOOK ONES PART II (Loud/MCA 64294)	Mobb Deep	DEBUT	
23	RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055)	Dana Dane	10	7
24	1-LUV (Sick Wid'It/Jive 42289)	E-40 (Featuring Leviti)	DEBUT	
25	PROCEED I (DGC/Geffen 19380)	The Roots	16	3



Mercury Records rap artist **Jemini The Gifted One** got jazzed up in the studio with veteran sax player **Ronnie Laws** and jazz institution **Aaron Bell**, who once played with **Duke Ellington** and **John Coltrane**. **Jemini** was joined at a New York studio by the jazzists during the recording of his track "Don't Worry," which will be on Mercury's soundtrack to the film *Panther*. The soundtrack is set for release on April 4 and the movie will reach screens nationwide on April 21. Pictured are (clockwise from the top): **Ronnie Laws**, **Jemini The One**, **Aaron Bell** and **Kenyatta Bell**, Mercury A&R.

LATIN

News From U.S. & Latin America

By Hector Resendez

HE'S CALLED "THE NARRATOR OF LOVE." Pop fans can call him **Rafael Armando**. And his label, **SDI**, describes him, with all eager anticipation, as among the new generation of singers for the next millennium. The 27-year-old writer-singer from Peru recently released his first solo production *Si Tu Me Lo Pides*, and the debut single release is the ballad "Como Te Extrano." His musical career started at the early age of 14, when he played guitar for the first time. In a short span of time, Armando found himself making personal appearances in his native country. He soon formed part of a adolescent group called **CLIP**, occupying first place with their first album for **CBS Discos de Peru**. And to better his musical knowledge, Rafael Armando attended music schools in Lima and in Florida.

On his solo debut effort, the composer-vocalist evokes feelings of falling in and out of love. The first release was timed well with Valentine's Day here in the U.S. Armando's voice rings with youthful radiance and melancholic wistfulness. The second release is a ballad piece by composer **Reynaldo "Pachi" Lopez** called "Un Beso De Quien Mas." In all justice, there are rock tunes included as well as the sure-fire ballads. One is the singer's own work, "Prisionero De Ti," where he performs vocals and plays electric guitar and drums.

All in all, Rafael Armando does signify a new breed of pop artists that will fill respective charts in the next decade to come. Look for SDI to place heavy priority on this rising star on the international pop scene....

Also coming into its own in '95 for SDI is **KAOS**. Actually, the musical group has been doing well in its relatively short time (one year) as a premiere merengue band from Puerto Rico. Since most groups of this type come predominately from the Dominican Republic, the commercial success of this

young SDI group says much of their widespread appeal on their island. The time to explore new horizons is a welcomed challenge for **KAOS**. Says **Guillermo Torres**, creator and director of the group, "Our recent union with SDI permits us to take our music to other Spanish-speaking countries that we have yet to reach while allowing us to keep Puerto Rico as our home base."

The first single release is a merengue composed by Torres called "Puerto Rico." The debut **KAOS** album offers more than just merengues. There's the bachata number "Vuleveme A Amar" with vocals by **Michael Rosario** and the cumbia-tinged "Muchachita."

KAOS has succeeded in producing a strong project that is certain to do well in Puerto Rico and beyond.

YEAR OF THE ANGELS: One might think of artist **Keith Chagall** as a native Angelino who believes in angels. (Living in L.A. sorta does that to people.) The Colombian singer-writer-producer recently released *Angels On The Faultline*, his first album on the **Seven Thunders/Miracle Records** label.

The 11-song production, says Chagall, is what he describes as "new pop" blending rock, pop and ballads with his particular styling. All but one of the numbers is in English. Ironically, it is that Spanish number, "Sara Esperame," that has been a hit for Chagall. To date, he has sold over 30,000 units independently.

Chagall is proud of all that he has accomplished. Obviously, he feels that his album would well-accepted if it had more exposure. "We have 90 A/C radio stations giving us airplay with 10 additional stations on the Spanish-language side. The album is being heard from Alaska to Florida," says Chagall. "I believe my compositions reflect melodies and lyrics that inspire and are uplifting." Chagall definitely has an optimistic attitude. He recently signed with the booking agency **ICM**.

With a bit of angelic intervention and his continued persistence, Chagall's career could very well be taken to a "higher level."



Keith Chagall

THE LATIN LOWDOWN

REVIEWS By Hector Resendez



■ **KAOS: *Kaos 1995* (SDI 81467) Producer: Guillermo Torres.**

This is the debut recording for **KAOS**, a young Puerto Rican band specializing in merengue music. The first single release, "Puerto Rico," should fare well on the group's native island as well as in the world's merengue capital, Santo Domingo. **KAOS** is striving to achieve an international following by incorporating popular rhythms such as bachata and cumbia. The group's producer, Guillermo Torres, reveals his talent as a composer as well as that of musical producer. **KAOS** puts on a strong showing on this first production.

■ **KEITH CHAGALL: *Angels On The Faultline* (Seven Thunders/Miracle Music 10012) Producers: Keith Chagall and Larry Brown.**

Composer-singer-guitarist Chagall seems to be one of those rare artists who's got all the right ingredients for success. His first album contains a fine mix of pop, rock and introspective ballads. The Colombian-born artist expresses an optimistic philosophy about life that does not ring as phony messages. There is one Spanish-language cut, "Sara Esperame," which has already been receiving significant airplay across the nation. The George Harrison classic "While My Guitar Gently Weeps" is another fine sampling of Chagall's fine acoustically-based style with his suave Latin twist.



■ **CAL TJADER: *Amazonas* (Fantasy 840) Producer: Airtio.**

This 1975 classic recording by vibes giant Cal Tjader was produced by percussionist Airtio, who recruited some of the most innovative musicians from his native Brazil to join Tjader. A great advocate of Afro-Latin music, this album is one of Tjader's projects in the final decade of his career. The arrangements were done by George Duke. This album will be a sure hit with Tjader enthusiasts.

PICK OF THE WEEK



■ **GUADALUPE PINEDA: *Enamorase Asi* (BMG Ariola 22501) Producer: Pepe Aguilar.**

No wrong can ever befall popular Mexican vocalist Guadalupe Pineda. Her latest album is an excellent example as to why Pineda remains one of the best loved romantic singers in Latin America. *Enamorase Asi* offers material written and performed by some of the best Latin composers and performers. Consumers and fans alike will enjoy Pineda's signature medleys and tributes. On this album, the late legend Javier Solis is remembered. Pineda is a consistent winner both with her recordings and stellar performances.



News From England & The United Kingdom

By David Courtney

THE BRITS: The 1995 Brit Awards, which took place at the Alexandra Palace in London on Monday 20, was televised to 41 different countries the following day, Tuesday 21. The show is without doubt improving each time, but in my opinion, still has a long way to go before it can compete with the Grammys. Madonna's performance was average, as was the song.

If they ever decide to make a film about Lady Godiva, then Madonna would be perfect casting.

Blur scored four of the awards, but for the life of me I don't know why. Winning is one thing and I congratulate them for their achievement, but they could at least make an effort in regard to their presentation and behaviour.

'94 THE BEST YEAR YET: According to the latest B.P.I. survey, the music industry achieved record delivery figures in 1994. The success of albums by artists including *The Beautiful South*, *Bon Jovi*, *The Beatles* and *Now* compilation helped push album shipments to 74.3 million in the last three months of the year, a 28.6% increase on the same period in 1993.

The figures pushed the total shipments to a record high of £917.5 million for the whole year, up on 1993 by a huge £131.8 million or 16.8%.

WELL DONE, ANNIE: Congratulations to *Annie Lennox* on her hit single "No More I Love Yous." It's a great record and video and I am sure the album *Medusa* will be equally as good. (Prediction C.B. Feb. 4th.)

ESP CHANGE NAME: Multimedia company *Electronic Sound and Picture (ESP)* is changing its name to *EXP*. Founder and managing director *Graham Brown-Martin* says the new name will help distinguish the company from others who share the ESP moniker. ESP was acquired last year by *Virgin Interactive Entertainment*, which is controlled by *Blockbuster Entertainment*. It has designed the presentation for next week's MW Awards, the world's first fully electronic awards show.

CASSON BECKMAN SUSPENDED: *Casson Beckman* has been suspended from investment business for 30 days by the Institute of Chartered Accountants. The action has taken over three "minor technical breaches." *Raymond Fear*, director of practice regulation department at the ICA, says the ICA monitoring unit uncovered a "couple of areas of concern" following a visit to *Casson Beckman* as part of its investigation into former partner *John Goldring*.

U.K. POP PRESS ON THE DECLINE: Pop magazines took a dive in the latest set of ABC figures which show a generally buoyant market for the rock press. While *Emap's Big* and *Smash Hits* reported marked declines, the only titles which have posted increases were *Q*, *Select*, *NME*, and *Vox*. *Loaded* and *Mojo* both reported launch ABC's above their advertisers guarantee.

TRING ENTER THE VIDEO ARENA: *Tring International* is entering the video market with the release of 100 titles on March 6. The initial range will be made up of product licensed from *Video Collection International*, *Video Games* and *Simitar*, spanning children's sport, keep-fit and TV-related titles.



BMI executives joined *Ace of Base* at the recent MIDEM to celebrate the worldwide success of the Swedish group's album *The Sign* and hit singles "All That She Wants" and "The Sign." Pictured here at Cannes' Noga Hilton are (l-r): *Ace of Base* mgr. *Lasse Karlsson*; BMI sr. v.p. writer/publisher relations *Del Bryant*; *Mega Records* president *Kjeid Wennick*; BMI director U.K. writer/publisher relations *Christian Ulf-Hansen*; *Ulf Ekberg* of *Ace of Base*; *Mega Records'* *Lene Vesten*; (center) BMI president/CEO *Frances W. Preston*; *Mega Records'* *Claes Cornelius*; *Jonas Berggren* of *Ace of Base*; *John Ballard* of *Gothenburg Records/Tuff Studios*; and BMI v.p. European writer/publisher relations *Phil Graham*.

U.K. SINGLES CHART:

1. "Think Twice" Celine Dion
2. "No More I Love Yous" Annie Lennox
3. "I've Got A Little Something For You" MNB
4. "Bed Time Story" Madonna
5. "Set You Free" N'Trance
6. "Don't Give Me Your Life" Alex Party
7. "Reach Up (Papa's Got A Brand New Pig Bag)" Perfecto Alstarz
8. "Cotton Eye Joe" Rednex
9. "Someday I'll Be Saturday Night" Bon Jovi
10. "Here Comes The Hotstepper" Ini Kamoze

Highest climber of the week at #21 is "Here & Now" by *Del Amitri*; highest entry at #4, *Madonna's* "Bed Time Story."

U.K. ALBUM CHART:

1. *The Colour Of My Love* Celine Dion
2. *Pan Pipe Moods* Free The Spirit
3. *Crocodile Shoes* Jimmy Nail
4. *Carry On Up The Charts* Beautiful South
5. *Smart* Sleeper
6. *King* Belly
7. *Greatest Hits* Bob Seger
8. *Good News From The Next World* Simple Minds
9. *Bizarre Fruit* M People
10. *Dummy* Portishead

Highest climber of the week at #25 is *The Hits* by *Garth Brooks*; highest entry at #5, *Smart* by *Sleeper*.

U.K. RAP SINGLES CHART:

1. "Mad Izm" Channel Live
2. "Shook Ones Pt 2" Mobb Deep
3. "Nuttin But Flavor" Funkmaster Flex & The Ghetto Celebs
4. "I'll Take You There" Pete Rock + CL Smooth
5. "Super Star" Group Home
6. "Get Down" Craig Mack
7. "Can't Wait" Red Man
8. "Warning" The Notorious B.I.G.
9. "Bring The Pain (Re-mix)" Method Man
10. "Get Lifted" Keith Murray

(courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:

1. *Show Time* Blur
2. *The Last Performance* Elvis Presley
3. *Cross Road* Bon Jovi
4. *Vicuphoria* Smashing Pumpkins
5. *Just For You* Daniel O'Donnell
6. *Carry On Up The Charts* Beautiful South
7. *The Seekers 25-Year Reunion* Judith Durham
8. *Berlin* Take That
9. *Always & Forever* Eternal
10. *The Concert* Barbra Streisand

THE U.K. TOP 10 RENTAL VIDEOS

1. *Beverly Hills Cop 3* (CIC)
2. *Maverick* (Warner Home Video)
3. *Four Weddings & A Funeral* (Columbia)
4. *Schindler's List* (CIC)
5. *Surviving The Game* (Ent In Video)
6. *Cool Runnings* (Buena Vista)
7. *The Getaway* (Warner Home Video)
8. *Ace Ventura, Pet Detective* (Warner Home Video)
9. *Fortress* (Columbia)
10. *True Romance* (Warner Home Video)

—courtesy Titles Video, for the week ending February 25, 1995.

INT'L / MEDIA

News From Japan And The Orient

By Sachio Saito

ACCORDING TO A SURVEY conducted by *Cash Box's* Tokyo office, the total shipments of audio and video softwares at the wholesale level for the first six months of fiscal 1994 (April to September 1994) were \$3,238 million, a drop of 6.5% from the prior six months while up 0.2% over the comparable period of fiscal '93. The survey was conducted with 24 record and video manufacturers affiliated with RIAJ (Record Industries Association of Japan).

Breaking down by items: CDs were \$2.167 billion, 66.9% of the total, down 2.5% from the prior six months of \$2.22 billion while up 2.57% over the '93 period of \$2.11 billion; MTs, \$105 million, 3.2% of the total, down 21.4% from the prior six months of \$131 million, dropping 21.4% from the '93 comparable six months of \$127 million; video softwares were \$661 million, 20.4% of the total, down 17.1% from 1993's \$798 million while dropping 9.5% from the comparable fiscal six months of \$731 million.

Of the total sales in money, local repertoires here were \$1.712 billion, 75.4% of the total, down 6.2% from the prior six months of \$1.832 billion and a drop of 3.2% from the comparable six months of fiscal '93 of \$1.776 billion. International repertoires were \$562 million, 24.6% of the total, up 5.2% over the prior six months of \$534 million and up 14.2% over the same '93 period of \$492 million. The total shipments in volume were 229.785 million units, up 3% over the comparable six months of the prior year.

MARIAH CAREY'S *MERRY CHRISTMAS* has been named #1 International Album for the six months (July 1994 to January 1995) by RIAJ with sales of 1.87 million units here. Following it were: #2, *Max*, Mariah Carey; #3, *Now 2*, The Rolling Stones; #4, *Cross Road*, Bon Jovi; #5, *Mega Hits*, Whitney Houston; #6, *The Beatles Live At The BBC*, The Beatles; #7, *Greatest Hits*, Cyndi Lauper; #8, *Music Box*, Mariah Carey; #9, *Bedtime Stories*, Madonna; #10, *We Are Shampoo*, Shampoo.

FLECK IN THE FAR EAST: Banjo virtuoso Bela Fleck, taking time out to do some sightseeing on his latest tour of Asia, stopped by the Great Wall of China recently and was so inspired he got out his banjo and started playing an impromptu show, much to the surprise of the other visitors.

Bela and his band, the *Flecktones*, are there to participate in the Chinese New Year festivities and to kick-off their 1995 Acoustic Planet world tour. In less than 30 days the tour route includes stops in the Phillipines, Burma, Jakarta, Mongolia, Singapore, Korea, Indonesia and Bangkok.

Upon returning to the States in late February, Bela will begin rehearsals for the U.S. leg of the tour and preparing for the release of his new Warner Bros. record *Tales From The Acoustic Planet*, scheduled for April 11th.

LOCAL 45s TOP 10

TW	LW		
1	-	"Masquerade" (Avex)	Trf
2	1	"Kiseki No Chikyū" (Victor/Toys Factory)	
		Keisuke Kuwata & Mr. Children	
3	-	"Just Believe In Love" (Bgram)	Zard
4	2	"Crazy Gonna Crazy" (Avex)	Trf
5	3	"Poison" (Toshiba EMI)	Torayasu Futai
6	4	"Collora II Ni Notte" (Toshiba EMI)	Kenji Ozawa
7	10	"Da Yo Ne" (Epic/Sony)	East End X Yuri
8	5	"Musuko" (Sony)	Tamio Okuda
9	-	"Cosmic Runaway" (Fun House)	Daisuke Asakura
10	6	"Everybody Goes" (Toys Factory)	Mr. Children

LOCAL CDs TOP 10

1	1	<i>Bumpin Voyage</i> (Sony)	Toshinobu Kubota
2	4	<i>Atomic Heart</i> (Toys Factory)	Mr. Children
3	-	<i>It's Only A Ballad</i> (Nippon Columbia)	Hoshi Nakanishi
4	2	<i>Balance</i> (WEA)	Van Halen
5	-	<i>Smile</i> (Nippon Columbia)	The Yellow Monkey
6	3	<i>Waiting For The Punchline</i> (Polydor)	Extreme
7	-	<i>D-Trick</i> (Fun House)	Daisuke Asakura
8	5	<i>Max</i> (Sony)	Various Artists
9	-	<i>The Dancing Sun</i> (Toshiba EMI)	Yumi Matsutoya
10	7	<i>Meet The Blue Heart</i> (Meldac)	The Blue Hearts

TV Review

Kenny Rogers: Going Home Special on The Disney Channel

By John Goff



Kenny Rogers

HOW LONG HAS KENNY ROGERS been around? Sometimes it doesn't seem like long, another time it seems like forever. Depends on which area of music you're listening to him in. And actually, 30 years in this business is pretty much forever. If it doesn't seem like a long time, perhaps he's just moving into a new area and he just seems like he's breaking out—again.

He may have trouble making himself seem like he's new after you watch him on The Disney Channel Sunday, March 5 at 9 p.m. He is spotlit in this special in every musical arena he's ever been in. If he's to hit anything new in the future, it'll have to be rap.

Kenny Rogers: Going Home takes a history of the performer's career, beginning with the beginning as a member of the jazz trio The Bobby Doyle Three; his folk period with the New Christy Minstrels; rocking with the First Edition; country with Dolly Parton; and as a single delving into standards and back to jazz. At the end of the show you only suddenly realize, he's done it all.

Musically he re-joins Bobby Doyle and Don Russell for "It's A Good Day" after a jazzy "Walkin' My Baby Back Home" opening on stage at L.A.'s House Of Blues and later is joined by Take 6 on "Love Is Just Around The Corner." Interspersed throughout are vintage footage of Rogers working in the various guises and styles of music: dueting with Parton on "Islands In The Stream"; First Edition and the first appearance of the now trademark beard on "Just Dropped In (To See What Condition My Condition Was In)"; vintage footage of "Ruby" and several incarnations of "Sweet Music Man" which he's, apparently, been doing forever.

Intercut throughout these are moments with Rogers simply sitting, talking through his career history on periods, citing the time with the Bobby Doyle Three as the one which impacted him greatest, musically; assessing himself as "...an entertainer. I don't consider myself a great singer...I have an identifiable voice...and I tell a good story." He cites Lionel Richie for helping with his country/R&B tracks which produced "Lady." And he defines his outlook as "...totally future-oriented. I can't change the past but I can change the future...Memories are wonderful but you've got to go forward." And for longevity: "Love what you're doing."

It's an easy, enjoyable show, executive produced by Ken Kragen; produced and directed by Kelly Junkermann. David Foster was musical director. Show is a Kelly J Production in association with Kenny Rogers Productions.

Feature

Richard Rush Gets His Color On Cassette Debut

By John Goff



In a new wrinkle, and perhaps precedent setting deal, director Richard Rush's vision of the film is the first home video ever to be released in a different cut than the studio-cut theatrical form.

DIRECTOR RICHARD RUSH has just returned from Spain—one of the *great* cities of the world, Madrid—where he attended the theatrical release of *Color Of Night*.

His version's release, not Hollywood Pictures/Cinergi's release as seen on theatre screens in the U.S.

Rush was able to get *his* version out theatrically in some foreign territories only after the other version had pretty much fallen on its Sui-truncated ass elsewhere and he went to the powers that be and said, in essence, *Alright, let me see if my vision will play theatrically*. It did, according to the director. Very well. Even dubbed into a foreign language, Rush reports, the story was easily followed and it came in at the box office in Spain ahead of *Pulp Fiction*.

Ahhh, vindication. Sweet.

Maybe you remember, maybe you don't. *Color Of Night* was Rush's first film on the screen in 14 years. First since *The Stunt Man*, for which Rush was Academy-nominated for Best Screenplay and Best Director.

This releasing agreement is also another first: First time a Director's Cut version has *opened* on home video. That came about because Rush's vision didn't make it to the screens here in the U.S.

Originally the director had three previews to hone his film: "If they didn't like it after three previews they could cut it," Rush told *Cash Box* at his Bel Air home. Rush didn't get his three previews before he was fired and had a heart attack. Businessmen edited—let's call that *experimented on, edited* implies having a working knowledge with creativity—*Color Of Night* and in theatrical release necessary relationships between characters in the story were missing. Drawing an analogy, "Scenes [are] basically constructed as jokes, with punchlines," Rush says, and they "took out the punchlines...which leaves you [the audience] in a very strange place."

There's good news and bad news in regard to the new editing technology generated by computers and technological wizards. The good news is that it speeds the editing process up for creators. The bad news is that it makes it easy for *anyone* to *make suggestions* in the present-day process of cutting a director's film; thus when bean counters take over the editing room it's not unlike a proctologist stepping into the operating theatre in place of a brain surgeon. Basically that's what happened to Rush's *Color Of Night* and it showed at the box office.

In an unprecedented move Richard Rush was given a free hand in editing the home video version debut release which is currently on the market. This is the first time a filmmaker has been given this freedom.

What was he doing in those 14 years between *The Stunt Man* and *Color Of Night*? "I was *almost* doing three or four other pictures," Rush relates. *Air America*—which is yet *another* Machinations of Hollywood story for another time—and *Batman* among them. Ultimately Cinergi sent the initial *Color Of Night* script by Billy Ray and he found himself intrigued with the "illusion vs. reality notion," but "it was going off in the wrong direction." He "saw it as a metaphor for relationships today" and worked through a trio of drafts with the writer before they filmed it.

Now *his* vision of *Color Of Night* is out and he says, "That's the picture I tried to make—love it or hate it—it's what I made." Rush says he loves the performance levels from his cast, which includes in addition to star Bruce Willis, Lance Henriksen, Lesley Ann Warren, Brad Dourif and Jane March. And, yes, it does make sense now and performances *are* whole.

What's next? Well, once he's rested up from Spain he'll begin reviewing some ideas he has and moving on. Let's just hope it's not 14 years between now and the next one, and he has better luck with it.

TOP 15 WEEKLY FILM GROSSES

RANK/TITLE	DISTRIB	WEEK	SCREENS	WKEND TOT	AVG.	TOTAL
1. <i>The Brady Bunch Movie</i>	Paramount	1	1,822	\$14,827,066	\$8,138	\$14,827,066
2. <i>Just Cause</i>	Warner Bros.	1	2,052	\$10,607,932	\$5,170	\$10,607,932
3. <i>Heavyweights</i>	Buena Vista	1	1,953	\$8,862,857	\$3,184	\$8,862,857
4. <i>Billy Madison</i>	Universal	2	1,842	\$5,563,065	\$3,020	\$13,770,220
5. <i>The Quick And The Dead</i>	TriStar	2	2,156	\$4,212,540	\$1,952	\$12,648,254
6. <i>Legends Of The Fall</i>	TriStar	9	1,0041	\$4,004,007	\$3,084	\$53,006,088
7. <i>Boys On The Side</i>	Warner Bros.	3	1,553	\$3,733,510	\$3,100	\$19,030,305
8. <i>Forrest Gump</i>	Paramount	33	1,100	\$3,044,280	\$2,768	\$303,609,566
9. <i>Pulp Fiction</i>	Miramax	19	1,008	\$2,877,401	\$2,855	\$79,745,176
10. <i>Nobody's Fool</i>	Paramount	9	1,007	\$2,478,487	\$2,461	\$30,945,022
11. <i>Dumb And Dumber</i>	New Line	10	1,264	\$2,048,013	\$1,620	\$114,220,488
12. <i>The Madness Of King George</i>	Samuel Goldwyn	8	251	\$1,589,644	\$6,333	\$5,052,967
13. <i>Little Women</i>	Columbia	9	707	\$1,589,644	\$1,605	\$46,137,203
14. <i>In The Mouth Of Madness</i>	New Line	3	878	\$1,086,449	\$1,337	\$7,049,537
15. <i>Quiz Show</i>	Buena Vista	23	422	\$1,027,618	\$2,435	\$23,055,295

Domestic box-office, which includes USA and Canada for the weekend of February 17-20, totaled \$64,288,544, breaking down to a \$3,221 per-screen average off a total of 19,957 screens, thus giving a combined total of \$738,467,854. (Courtesy *Entertainment Data, Inc.*)

CASH BOX
Year End's
Most Promising
New Artist

“Hey

Congratulations on your

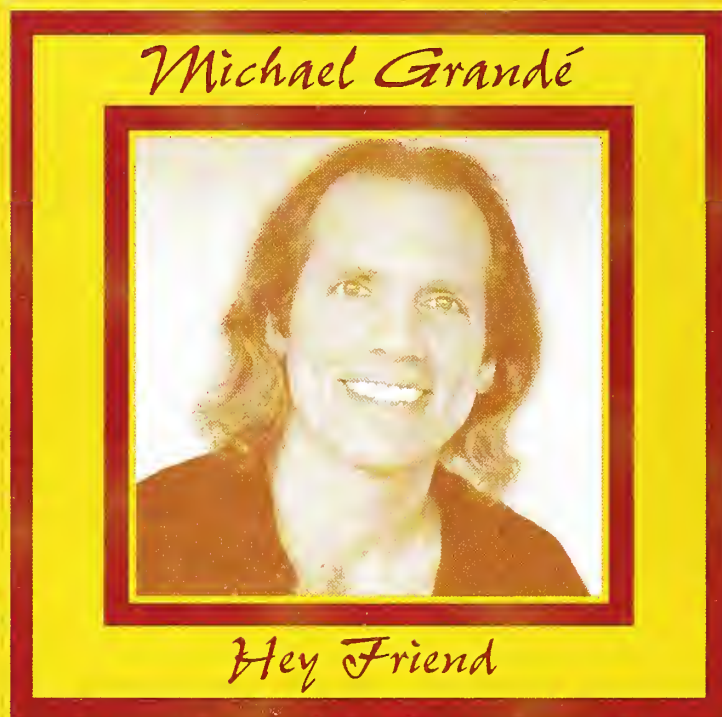


Photo by Karen Martin

Including Radio Friendly

1st Hit Single, “HEY FRIEND” 4:14

2nd Single, “MIKE’S BIKE” 2:36

Critically Acclaimed, “WILLIE LO” 4:50

“LOOKING GOOD BYE” 5:08

“IN MY YESTERDAY” 2:34

Producer - Robert Etoll
Management Info.
EOS Records Inc.
(818) 878-9290

Publisher - Mr. G (BMI)
Dino Giannetta - Admin.
tel: (408) 372-5023
fax: (408) 373-8563

And thanks to all of you for your support!

Friend"

"MIKE'S BIKE"
Going To
The Top

crossover success. . .

Quotes

**Cash Box —*

■ **MICHAEL GRANDÉ: Hey Friend (EOS/BCN 10132).**

There is an acoustic dialectic working on this record. Singer/songwriter/guitar player Grandé works the milieu of modern urban folk and finds a niche that is truly his alone. While he might be, if one were to stretch the imagination, compared to Leo Kottke as a fretman, Grandé does not rely on technical skills as much as he attempts to emote. Tracks like "Mike's Bike," "Looking Good Bye," and "So Long Past The Leaving" are examples of this artist's endeavor to be diverse. **POP PICK OF THE WEEK**

**Variety —*

"Michael combines a fine voice and good guitar work in a mixed array of folk and Latin material."

**Cue Magazine—*

"Michael is a brilliant lyricist-composer, and he has warmth and charm which, when he performs, light up any room."

**Rock N Reel —*

"Michael Grandé is something of a renaissance man. A richly varied and multi faceted talent Michael Grandé's debut has been a long time coming. "Hey Friend" is worth more than a casual listen.

**Richie Havens—*

"Michael is one of the finest and most inspiring artist I have shared the stage with."



Photo by Tom Danakas

Thank you Michael -
for the (record breaking) banner year!

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CRS 1995



TAKING IT TO THE NEXT LEVEL... That's the theme set for the **26th Annual Country Radio Seminar** being held March 1-4 at the Opryland Hotel and Convention Center in Nashville.

In keeping with tradition, this year's seminar includes top-notch entertainment from an array of newcomers and well-established country artists. In addition, this year's agenda will address all aspects of the radio industry from management and sales to programming, on-air talent and artist relations.

Panels and events of interest confirmed by CRS (at press time) include the following topics, times, and locations:

THURSDAY, MARCH 2:

WELCOMING REMARKS/OPENING

CEREMONIES (Performance by Tanya Tucker)—8:30-9:50 a.m.—Presidential Lobby

PLAY TO WIN—10:00-11:50 a.m.—Presidential Ballroom

PROTECTING THE FRANCHISE: FOCUSING ON THE FUTURE—2:30-3:50 p.m.—Knoxville Room

RECORD INDUSTRY AND RADIO MEET IN THE MIDDLE—2:30-3:50 p.m.—Memphis/Chattanooga Room

THE RATINGS GAME: IT'S A CHANGING GAME—4:00-5:30 p.m.—Knoxville Room

AGAINST THE ROPES: RATINGS VS. REVENUES—4:00-5:30 p.m.—Memphis/Chattanooga Room

SHOWCASE STAGES (Various artists)—6:00-10:00 p.m.—Jefferson/Adams Room

FRIDAY, MARCH 3:

FIRE UP YOUR PLAYLIST III (Performance by Diamond Rio)—8:30-9:50 a.m.—Memphis/Chattanooga Room

PRESIDENT'S FORUM: BROADCASTING & MARKETING IN THE YEAR 2001—10:00-11:50 a.m.—Memphis/Chattanooga Room

POWER VOICES—10:00-11:50 a.m.—Knoxville Room

RAP ROOM: BETTER COMMERCIALS—10:00-11:50 a.m.—Donelson A Room

MANAGING SALES FOR PROFIT: A WORKSHOP—2:30-3:30 p.m.—Memphis/Chattanooga Room

MARKETING WORKSHOP ROUNDTABLES—4:00-5:30 p.m.—Memphis/Chattanooga Room

SHOWCASE STAGES (Various Artists)—6:00-10:00 p.m.—Jefferson/Adams Room

SATURDAY, MARCH 4:

IDENTITY-BASED MARKETING: THE NEXT GREAT COMPETITIVE ADVANTAGE—9:00-10:20 a.m.—Knoxville Room

MAXIMIZING THE RELATIONSHIP—9:00-10:20—Memphis/Chattanooga Room

PERFORMING ROYALTIES, MUSIC RIGHTS AND SPECTRUM FEES—10:30-11:50 a.m.—Knoxville Room

SHRINKING BIG: BIG IDEAS ON A SMALL BUDGET—10:30-11:50 a.m.—Memphis/Chattanooga Room

MANAGING SALES FOR PROFIT: A WORKSHOP (Part 2)—2:30-3:50 p.m.—Memphis/Chattanooga Room

RAP ROOM: THE VOICE CLINIC—2:30-3:50 p.m.—Belle Meade Room

26TH ANNUAL BANQUET AND NEW FACES SHOW—7:00-10:00 p.m.—Presidential Lobby



RADIO PLAYLISTS

Some of what's playing in heavy rotation:

KICE\Bend, OR

GEORGE STRAIT—"You Can't Make A Heart Love Somebody"

CLINT BLACK—"Wherever You Go"

JOHN ANDERSON—"Bend It Until It Breaks"

BLACKHAWK—"Down In Flames"

TRACY LAWRENCE—"As Any Fool Can See"

KNCI\Sacramento, CA

COLLIN RAYE—"My Kind Of Girl"

GEORGE STRAIT—"You Can't Make A Heart Love Somebody"

PATTY LOVELESS—"Here I Am"

CLAY WALKER—"This Woman And This Man"

WADE HAYES—"Old Enough To Know Better"

KGKL\San Angelo, TX

COLLIN RAYE—"My Kind Of Girl"

GEORGE STRAIT—"You Can't Make A Heart Love Somebody"

NEAL MCCOY—"For A Change"

TRACY LAWRENCE—"As Any Fool Can See"

MARY CHAPIN CARPENTER—"Tender When I Want To Be"

WPIG\Olean, NY

COLLIN RAYE—"My Kind Of Girl"

PATTY LOVELESS—"Here I Am"

WADE HAYES—"Old Enough To Know Better"

GEORGE STRAIT—"You Can't Make A Heart Love Somebody"

MARY CHAPIN CARPENTER—"Tender When I Want To Be"

WSM\Nashville, TN

PATTY LOVELESS—"Here I Am"

TRISHA YEARWOOD—"Thinkin' About You"

GEORGE STRAIT—"You Can't Make A Heart Love Somebody"

WADE HAYES—"Old Enough To Know Better"

JOHN ANDERSON—"Bend It Until It Breaks"

WXXQ\Rockford, IL

CLINT BLACK—"Wherever You Go"

BLACKHAWK—"Down In Flames"

GEORGE STRAIT—"You Can't Make A Heart Love Somebody"

CLAY WALKER—"This Woman And This Man"

NEAL MCCOY—"For A Change"

WOW\Omaha, NE

COLLIN RAYE—"My Kind Of Girl"

MARY CHAPIN CARPENTER—"Tender When I Want To Be"

JOHN ANDERSON—"Bend It Until It Breaks"

TRAVIS TRITT—"Between An Old Memory and Me"

WADE HAYES—"Old Enough To Know Better"



Cary Cooley, Country Artist

Thanks to all of the **Cash Box Country Radio Stations**, George Albert, and Chuck Dixon Promotions for my first single release just shipped nationally on Platinum Plus Records.

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Songwriter: Cary Cooley (BMI)

Produced by: Robert Metzgar (Capitol Management)

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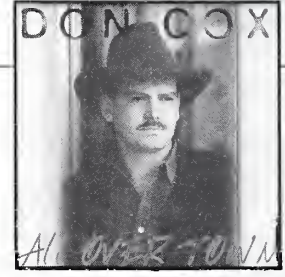
#1 SINGLE: George Strait



TO WATCH: Joe Diffie #19



HIGH DEBUT: Tim McGraw #39



#1 INDIE: Don Cox #37

MARCH 4, 1995

		Total Weeks ▼		Last Week ▼				Total Weeks ▼		Last Week ▼	
1	YOU CAN'T MAKE A HEART LOVE SOMEBODY (MCA)	George Strait	4	8	51	ANYWAY THE WIND BLOWS (Asylum)	Brother Phelps	56	2		
2	BEND IT UNTIL IT BREAKS (BNA)	John Anderson	5	10	52	YOU AND ONLY YOU (Liberty 80472)	John Berry	36	18		
3	BETWEEN AN OLD MEMORY AND ME (Warner Bros. 455603)	Travis Tritt	6	12	53	LOVE IS NOT A THING (Reprise)	Russ Taff	43	6		
4	AS ANY FOOL CAN SEE (Atlantic 82656)	Tracy Lawrence	8	7	54	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)	W.C. Taylor, Jr.	55	13		
5	UPSTAIRS DOWNTOWN (Polydor 523407)	Toby Keith	7	14	55	I CAN BRING HER BACK (Epic 77579)	Ken Mellons	45	9		
6	WHEREVER YOU GO (RCA 66419)	Clint Black	11	7	56	LOSING YOUR LOVE (Columbia 66411)	Larry Stewart	46	11		
7	OLD ENOUGH TO KNOW BETTER (Columbia 66412)	Wade Hayes	1	14	57	FRIENDS BEHIND BARS (Platinum Plus)	Michael Copeland	62	9		
9	FOR A CHANGE (Atlantic)	Neal McCoy	10	9	58	MI VIDA LOCA (Arista)	Pam Tillis	48	13		
9	THIS WOMAN AND THIS MAN (Giant 24582)	Clay Walker	12	7	59	MIKE'S BIKE (Beacon)	Michael Grande	64	8		
10	AMY'S BACK IN AUSTIN (Warner Bros.)	Little Texas	16	8	60	HIDE & SEEK (Platinum Plus)	Todd Cordle	60	10		
11	SOMEWHERE IN THE VICINITY OF THE HEART (RCA)	Shenandoah	13	12	61	SOMEBODY ONCE TOLD ME (Platinum Plus)	Delia Charlene	61	10		
12	THINKIN' ABOUT YOU (MCA 54973)	Trisha Yearwood	15	7	62	TRYIN' TO GET TO NEW ORLEANS (Arista 07822)	The Tractors	49	6		
13	DOWN IN FLAMES (Arista 2718)	Blackhawk	17	9	63	THE RED STROKES (Liberty)	Garth Brooks	50	8		
14	WHICH BRIDGE TO CROSS (MCA 11047)	Vince Gill	18	4	64	QUALITY TIME (SONG-1)	Gary Lee Kirkpatrick	69	7		
15	MY KIND OF GIRL (Epic 53952)	Collin Raye	2	11	65	TYLER (Polydor 518 815)	Davis Daniel	51	5		
16	LIPSTICK PROMISES (Liberty)	George Ducas	21	9	66	UNDERCOVER KING OF FRANCE (Song-1)	H.J. Bonow	53	14		
17	WHAT'LL YOU DO ABOUT ME (BNA)	Doug Supernaw	22	6	67	DADDY FINALLY MADE IT TO CHURCH (SONG-1)	Jim Fullen	72	7		
18	TRUE TO HIS WORD (Curb)	Boy Howdy	20	10	68	LOLA'S LOVE (Columbia 66153)	Ricky Van Shelton	54	5		
19	SO HELP ME GIRL (Epic 64357)	Joe Diffie	28	4	69	I'LL NEVER FORGIVE MY HEART (Arista)	Brooks & Dunn	57	14		
20	LOOK WHAT FOLLOWED ME HOME (Warner Bros.)	David Ball	24	6	70	DEJA BLUE (Mercury)	Billy Ray Cyrus	58	4		
21	LOOK AT ME NOW (Asylum 9081)	Bryan White	26	8	71	BIG CITY GIRL (Starcut)	Jamie Harper	75	3		
22	THE BOX (Warner Bros.)	Randy Travis	29	3	72	LET IT SWING (Deep South)	Will LeBlanc	59	15		
23	TENDER WHEN I WANT TO BE (Columbia 64327)	Mary Chapin Carpenter	3	10	73	TILL YOU LOVE ME (MCA 10994)	Reba McEntire	63	15		
24	LITTLE BY LITTLE (Epic 57501)	James House	25	11	74	TAKE THAT (Patriot 89252)	Lisa Brokop	65	11		
25	THAT'S HOW YOU KNOW (RCA)	Lari White	27	5	75	THE BALLAD OF PATSY MONTANA (American Image)	Buddy & Kay Bain	78	6		
26	THE HEART IS A LONELY HUNTER (MCAC-10994)	Reba McEntire	35	2	76	GONE COUNTRY (Arista)	Alan Jackson	66	12		
27	GIVE ME ONE MORE SHOT (RCA 6410)	Alabama	34	4	77	NIGHT IS FALLIN' IN MY HEART (Arista)	Diamond Rio	67	18		
28	BUBBA HYDE (Arista)	Diamond Rio	32	4	78	THE DRIFTER (A&R)	Ruthie Steele	81	6		
29	SONG FOR THE LIFE (Arista)	Alan Jackson	38	2	79	NOT A MOMENT TOO SOON (Curb)	Tim McGraw	68	16		
30	I SHOULD HAVE BEEN TRUE (MCA)	The Mavericks	31	6	80	I GOT IT HONEST (RCA 66420)	Aaron Tippin	70	19		
31	HERE I AM (Epic 64188)	Patty Loveless	9	14	81	SOMEBODY LOVES ME (Ladoir)	P.J. LaDoir	86	2		
32	I BRAKE FOR BRUNETTES (Decca)	Rhett Akins	33	6	82	GOIN' THROUGH THE BIG D (Decca 11094)	Mark Chesnutt	71	16		
33	THIS TIME (CURB)	Sawyer Brown	14	13	83	TOUGHER THAN THE REST (Liberty 28770)	Chris LeDoux	73	6		
34	WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury)	Shania Twain	37	6	84	HEART TROUBLE (RCA 66288)	Martina McBride	74	17		
35	BETWEEN THE TWO OF THEM (Liberty)	Tanya Tucker	41	3	85	DOCTOR TIME (Columbia 53560)	Rick Trevino	76	19		
36	BAD DOG, NO BISCUIT (Giant)	Daron Norwood	40	4	86	TAKE ME AS I AM (Warner Bros. 7079)	Faith Hill	77	20		
37	HONEY DON'T PAY THE RANSOM (Step One 0083)	Don Cox	39	5	87	I AIN'T GOIN' PEACEFULLY (Curb)	Hank Williams Jr.	79	8		
38	STAY FOREVER (Curb)	Hal Ketchum	42	3	88	PICKUP MAN (Epic 77715)	Joe Diffie	80	17		
39	REFRIED DREAMS (Curb)	Tim McGraw	DEBUT		89	WORKIN' MAN'S BLUES (Arista)	Jed Zeppelin	82	8		
40	SOUTHBOUND (Mercury 522125)	Sammy Kershaw	19	10	90	MAYBE SHE'S HUMAN (Mercury 518852)	Kathy Mattea	83	15		
41	THE KEEPER OF THE STARS (MCA 10991)	Tracy Byrd	DEBUT		91	THIS IS ME (Warner Bros. 7127)	Randy Travis	84	18		
42	LITTLE MISS HONKY TONK (Arista 2790)	Brooks & Dunn	DEBUT		92	NOW I KNOW (RCA 62896)	Lari White	85	24		
43	SEA OF COWBOY HATS (Polydor)	Chely Wright	44	4	93	HARD LOVIN' WOMAN (MCA 11055)	Mark Collie	87	24		
44	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	47	3	94	LIVIN' ON THE EDGE (Song-1)	David Young	88	14		
45	THE FIRST STEP (MCA 10991)	Tracy Byrd	23	13	95	ANGELS AMONG US (RCA)	Alabama	89	8		
46	WHAT MATTERED MOST (Epic 77843)	Ty Herndon	DEBUT		96	UNTANGLIN' MY MIND (RCA 66419)	Clint Black	90	21		
47	GONNA GET A LIFE (Decca 11094)	Mark Chestnutt	DEBUT		97	THE VOICE OF AMERICA (Echo Summit)	Bobby Ross	91	14		
48	SOMEBODY WILL (MCAC-11049)	Terry McBride & The Ride	52	2	98	WHEN LOVE FINDS YOU (MCA 11047)	Vince Gill	92	18		
49	LITTLE HOUSES (Epic 66803)	Doug Stone	30	16	99	HEY FRIEND (Beacon)	Michael Grande	93	18		
50	SHE FEELS LIKE A BRAND NEW MAN TONIGHT (RCA)	Aaron Tippin	DEBUT		100	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (Warner Bros. 7045)	David Ball	94	23		

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COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

MARCH 4, 1995

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

COUNTRY SINGLES INDEX

ANYWAY THE WIND BLOWS J.J. Cale (Andigran songs/BMI) 56
AMY'S BACK IN AUSTIN B. Seals, S. Davis (Square West Music, Inc./Howlin' Hut Music, Inc., ASCAP/Red Brazos Music, Inc./Original Homestead Sheet Music, BMI) 10
ANGELS AMONG US B. Hobbs, D. Goodman (BMI) 95
AS ANY FOOL CAN SEE P. Nelson, K. Beard (Sony Tree Pub. Co., Inc., BMI/Golden Reed Music, Inc., ASCAP) 4
BAD DOG, NO RESCUE W. Ketchum, R. Ferrell (Carrere-BMG Music Pub./Four Of A Kind Music, BMI) 56
BALLAD OF PATSY MONTANA B. Bann (Eddy Bond Music, BMI) 75
BEND IT UNTIL IT BREAKS J. Anderson, L. Delmore (Alamo Music Corp./Holmes Creek Music/PolyGram International Pub., Inc./Foggy Jonz Music, ASCAP) 2
BETWEEN AN OLD MEMORY AND ME K. Stegall, C. Craig (EMI April Music Inc./Keith Stegall Music, ASCAP/EMI Blackwood Music Inc., BMI) 3
BETWEEN THE TWO OF THEM M. Cates (Alabama Band Music, ASCAP) 35
BIG CITY GIRL J. Harper (Streat Music, BMI) 71
BUBBA HYDE W. Wiseman, G. Nelson (Alamo Music Corp., ASCAP/Warner-Tamerlane Pub./Mr. Charlie Music, BMI) 28
CRYING ON YOUR SHOULDER AGAIN (N/A) 54
DADDY FINALLY MADE IT TO CHURCH J. Hadden (Alma Publ., BMI) 67
DEJA BLUE C. Wiseman, D. Lowery (Almo Music/Daddy Rabbit Music/Dream Catcher Music/Microperis Music, ASCAP) 70
DOCTOR TIME S. Longacre, L. Wilson (W.B.M. Music Corp./Long Acre Music, SESAC/Zomba Enterprises Inc., ASCAP) 85
DOWN IN FLAMES M. Clark, J. Stevens (Warner-Tamerlane Pub. Corp./Flying Dutchman Music/Off Stevens Music, BMI) 13
FOR A CHANGE (N/A) 8
FRIENDS BEHIND BARS (N/A) 57
GIVE ME ONE MORE SHOT T. Gentry, R. Owen, R. Rogers (Maypop Music, BMI) 87
GORN' THROUGH THE BIG D R. Rupp, J. Wright, M. Wright (Maypop Music/Roue Six Music/Songs of Jasper, Inc./EMI Blackwood Music Inc., BMI) 22
GONNA GET A LIFE F. Dyeas, J. Lauderdale (Warner Source Songs/Dynasty Jam Music, SESAC/Mighty Nice Music/Lawlersongs, BMI) 47
GONE COUNTRY B. McDill (PolyGram International Pub. Inc./Ranger Bob Music, ASCAP) 76
HARD LOVIN' WOMAN M. Colhe, D. Cook, J. Jarvis (Music Corp. of America, Inc./Mark Collie Music/Sony Tree Pub. Co., Inc./Don Cook Music/Zomba Enterprises, Inc./Inspector Barlow Music) 93
HEART TROUBLE P. Kennerley (Irong Music, Inc./Lutemarch Music, BMI) 84
HERE I AM T. Aron (Imperative Songs, Inc./Poplar Bear Music, ASCAP) 31
HEY FRIEND M. Grande (Mr. G Publishing, BMI) 99
HONEY DON'T PAY THE RANSOM R. Crosby, K. Blazy, J. McDowell (Music Corp. of America/Sophie's Choice Music/Lullie Mae Music, BMI) 37
HIDE & SEEK (N/A) 60
I AIN'T GOIN' PEACEFULLY (N/A) 87
I BRAKE FOR BRUNETTES S. Ramos, R. Akins (Reynolds Pub. House/Sound Music/Layers Wife Music/Sony Tree Pub., BMI) 32
I CAN BRING HER BACK G. Simmons, D. Dodson, K. Mellons, R. Chickadee (Capit Music, BMI/Capit Memanes, ASCAP) 55
I GOT IT HONEST A. Tippin, B. Burch, M. Johnson (Acuff-Rose Music/Big Bobcat Music, BMI/Bruce Burch Music, SESAC) 80
I SHOULD HAVE BEEN TRUE R. Malo, S. Lynch (Sony Tree Pub. Raul Malo Music/The Night Rambow Music/Matanzas Music, BMI/ASCAP) 30
I'LL NEVER FORGIVE MY HEART R. Dunn, J. Dunn, D. Dillen (Tree Pub. Co., Inc./Showbilly Music/Acuff-Rose Music Inc., BMI) 69
LET IT SWING W. LeBlanc (Steiner Pub., ASCAP) 72
LIPSTICK PROMISES G. Lucas, T. Sillers (PolyGram Int. Pub., Inc./Veg-O Music/Tom Collins Music Corp., ASCAP/BMI) 16
LITTLE BY LITTLE J. House, R. Bowles (Sony Tree Pub. Co., Inc./Ah Rollins Music/Maypop Music, BMI) 24
LITTLE HOUSES M. Cates, S. Ewing (Alabama Band Music, ASCAP/Acuff-Rose Music, BMI) 42
LITTLE MISS HONKY TONK R. Dunn (Sony Tree Publishing, Showbilly Music, BMI) 49
LIVIN' ON THE EDGE (OF MY MIND) D. Young (BMI) 94
LOLA'S LOVE D. Lindle (Combin Music Corp., BMI) 68
LOOK AT ME NOW B. White, D. George, J. Tirto (Seventh Son Music, ASCAP/New Court Music, BMI) 21
LOOK WHAT FOLLOWED ME HOME D. Ball, T. Folk (EMI Blackwood Music/Forrest Hills Music, BMI) 20
LOOKING FOR THE LIGHT L. Hughes, T. Meno (Starstruck Writers Group/WB Music Corp./Patrix Janus Music/Heart of Child Music, ASCAP) 44
LOSING YOUR LOVE V. Gill, K. Fleming, H. DeVito (Benefit Music/Irong Music, Inc./Eagleswood Music, BMI/Almo Music Corp./Little Nemo Music, ASCAP) 56
LOVE IS NOT A THING (N/A) 53
MAYBE SHE'S HUMAN K. Robbins, L. Martine, Jr. (Irong Music, Inc./Colter Bay Music/Carrere-BMG Music Pub., Inc./Doo Layng Songs, BMI) 90
MIKE'S BIKE M. Grande (Mr. G Publishing, BMI) 59
MIY VIDA L. Tilla, J. Leahy (Benefit Music/Tree Pub. Co., Inc., BMI/Dream Catcher Music, Inc., ASCAP) 58
MY KIND OF GIRL D. Cochran, J. Jarard, M. Powell (Alabama Band Music, ASCAP/Carrere-BMG Music Pub., Inc., BMI) 15
NIGHT IS FALLIN' IN MY HEART D. Lindle (EMI Blackwood Music Inc./Linde Manor Pub. Co./Right Key Music, BMI) 77
NOT A MOMENT TOO SOON W. Perry, J. Bannahl (Zomba Enterprise Inc./Suzi Bob Music, ASCAP) 79
OLD I KNOW C. Rans, C. Greene, D. Cook (Sony Tree Pub. Co., Inc./Don Cook Music, BMI) 92
NOW ENOUGH TO KNOW BETTER C. Rans, W. Hayes (Sony Tree Pub. Co., Inc., BMI) 94
PICKUP MAN H. Penkew, K. Phillips (Songwriters Ink, BMI/Texas Wedge Music, ASCAP) 88
QUALITY TIME G. Kirkpatrick (N/A) 64
REFRID DREAMS J. Foster, M. Peterson (Zomba Songs/Millhouse Music, BMI) 39
SEA OF COWBOY HATS C. Wright, D. Dodson, J. Mellon (Songs Of Polygram Int'l/Sony Cross Keys Pub./Ben Hall Music, BMI/ASCAP) 49
SHE FEELS LIKE A BRAND NEW MAN TONIGHT A. Tippin, M. P. Heaney (Acuff-Rose Music/Bantry Bay Music, BMI) 50
SO HELP ME GIRL H. Penkew/A. Spooner (Songwriters Ink/Texas Wedge Music, BMI) 19
SOMEBODY LOVES ME (N/A) 81
SOMEBODY WANT YOU W. Aldridge, B. Custer & S. D. Jones (Rock Hall Music/Watertown Music/BMG Songs, ASCAP) 48
SOMEBODY IN THE VICINITY OF THE HEAR-B B. Custer & S. D. Jones (Rock Hall Music/Watertown Music/BMG Songs, ASCAP) 48
SOMEWHERE IN THE MIDWEST B. Custer & S. D. Jones (Rock Hall Music/Watertown Music/BMG Songs, ASCAP) 11
SONG FOR THE LIFE R. Crowell (Tea Publishing, BMI) 29
SOUTHBOUND M. McAnally (Beginner Music, ASCAP) 29
SOMEBODY ONCE TOLD ME (N/A) 61
STAY FOREVER B. Tench, H. Ketchum (WB Music Corp./Blue Gator Music/Mavenick Music, ASCAP/Hectone Music/Forestad Songs Inc., BMI) 38
TAKE ME AS I AM B. DiPiero, K. Stanley (Little Big Town Music/American Made Music/Mack Music/Diamond Struck Music, BMI) 86
TAKE THAT G. Burr, T. Shapiro (MCA Music Pub./Gary Burr Music, Inc./Great Cumberland Music/Diamond Struck Music, ASCAP/BMI) 74
TENDER WHEN I WANT TO BE M. C. Carpenter (Why Walk Music, ASCAP) 73
THAT'S HOW YOU KNOW L. White, C. Cannon (Almo Music/LASongs Pub., ASCAP Taste Auction Music/Wacassa River Music, BMI) 25
THE BOY R. Travis, B. Moore (Sometimes You Win Music, ASCAP/Nocturnal Eclipse Music/Mnemonika Music, BMI) 78
THE DRIFTER R. STEELE, D. STEELE, K. NIGHTS (Kelli Steele Publ., BMI) 22
THE FIRST STEP D. Corder, V. Thompson (Starstruck Writers Group/Mark D. April Music Inc. Idea Music/BMG/ASCAP) 45
THE HEART IS A LONELY HUNTER M. Sander, E. Hill & K. Williams (Starstruck Writers Group/Mark D. Music/New Haven Music/Sony Cross Keys Pub., ASCAP/BMI) 26
THE KEEPER OF THE STARS D. Lee, D. Mayo, K. Staley (Songs Of Polygram Int. Pub. Time Music/New Haven Music/Pulpit Rock Music, BMI) 41
THE RED STROKES (N/A) 63
THE VOICE OF AMERICA G. Jeffrey (COJEG Music, BMI) 97
THINKIN' ABOUT YOU B. Regan, T. Shapiro (Sierra Home Music, ASCAP/Great Cumberland Music/Diamond Struck Music, BMI) 12
THIS IS ME T. Shapiro, T. McHugh (Great Cumberland Music/Diamond Struck Music/Kicking Bird Music, Inc., BMI) 91
THIS TIME M. Miller, M. McAnally (Travelin' Zoo Music/Beginner Music, ASCAP) 33
THIS WOMAN AND THIS MAN J. Pennig, M. Lamm (Almo Music Corp./Barnatack Music, Inc./WB Music Corp./Lauannmusic, ASCAP) 9
TILL YOU LOVE ME B. DiPiero, G. Burr (Little Big Town Music/American Made Music/MCA Music Pub./Gary Burr Music, BMI/ASCAP) 73
TOUGHER THAN THE REST B. Springsteen (Bruce Springsteen, ASCAP) 83
TRE TO HIS WORD J. Steele, C. Farnen, G. Harrison (Farren-Curtis Music/Mike Curb Music, BMI/Farrent Music/Full Keel Music, ASCAP/August Wind Music/Lonlake Music Co./Georgian Hills Music, BMI) 18
TRYIN' TO GET TO NEW ORLEANS S. Ripley, W. Richmond, T. DuBois (Warner-Tamerlane Pub. Corp./Boy Rocking Music/Chinquapin Music, BMI/NUBos Music, ASCAP) 62
TYLER D. Davis, L. Rogge (Polygram Int'l Pub./Daniel Davis Music/Ron Hafkane Music, ASCAP) 65
UNDECOVER KING OF FRANCE H. J. Bonow (Noah Leifer Publ., BMI) 66
UNTANGLIN' MY MIND C. Black, M. Haggard (Blackhead Music/Sony Tree Pub. Co., Inc./Sierra Mountain Music, BMI) 96
UPSTAIRS DOWN TOWN T. Keith, C. Goff, Jr. (Songs Of Polygram Int'l, Inc./Tokos Tunes, BMI) 5
WHAT'LL YOU DO ABOUT ME D. Lindle (Combin Music, BMI) 17
WHAT MATTERED MOST G. Burr, V. Melamed (Gary Burr Music/MCA Publishing, ASCAP, August Wind Music/Lonlake Music/Alberta's Paw Music, BMI) 46
WHEN LOVE FINDS YOU V. Gill, M. Onartan (Benefit Music/Edward Grant, Inc./Middle C Music, BMI/ASCAP) 98
WHEN THE THOUGHT OF YOU CATCHES UP WITH ME D. Ball (EMI Blackwood Music Inc., BMI) 100
WHEREVER YOU GO C. Black, H. Nicholas (Blackhead Music, BMI) 6
WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) V. Gill, B. Anderson (Benefit Music/Stallion Music, BMI) 14
WHOSE BED HAVE YOUR BOOTS BEEN UNDER T. Swan, Lange (Loom Echo Music, BMI/Zomba Enterprises, ASCAP) 34
WORKIN' MAN BELIEVE M. Haggard (Sony Tree Pub. Co., Inc., BMI) 89
YOU AND ONLY YOU C. Jones, J. Martin (Great Cumberland Music/Diamond Struck Music/WB Music Corp./Might Be Music, BMI/ASCAP) 52
YOU CAN'T MAKE A HEART LOVE SOMEBODY S. Clark, J. MacRae (Victoria Kay Music/EMG Songs, Inc./Little Beagle Music, ASCAP) 1

1 THE HITS (Liberty 29689)(P2) Garth Brooks 1 8
2 NOT A MOMENT TOO SOON (Curb 77659)(P3) Tim McGraw 6 46
3 THE TRACTORS (Arista 18728)(P) The Tractors 4 27
4 WHO I AM (Arista 18759)(P) Alan Jackson 2 32
5 LEAD ON (MCA 11092)(P) George Strait 5 13
6 YOU MIGHT BE A REDNECK IF (Warner Bros. 45314)(P) Jeff Foxworthy 11 24
7 READ MY MIND (MCA 10994)(P2) Reba McEntire 7 41
8 IF I COULD MAKE A LIVING (Giant 24582) Clay Walker 9 18
9 STONES IN THE ROAD (Columbia 64327)(P) Mary Chapin Carpenter 3 17
10 HOG WILD (CURB) Hank Williams Jr. 10 4
11 GREATEST HITS 1990-1995 (Curb 77689) Sawyer Brown 36 3
12 THIRD ROCK FROM THE SUN (Epic 64357)(P) Joe Diffie 17 27
13 YOU GOTTA LOVE THAT (Atlantic) Neal McCoy DEBUT
14 WHEN LOVE FINDS YOU (MCA 11047)(P) Vince Gill 13 35
15 OLD ENOUGH TO KNOW BETTER (Columbia) Wade Hayes 15 6
16 WHAT A CRYING SHAME (MCA 10961)(G) The Mavericks 16 52
17 WAITIN' ON SUNDOWN (Arista 18765)(P) Brooks & Dunn 14 18
18 JOHN BERRY (Liberty 80472)(G) John Berry 8 44
19 GREATEST HITS III (RCA 07863)(G) Alabama 21 17
20 IN THE VICINITY OF THE HEART (Liberty 31109) Shenandoah 19 10
21 THINKIN' PROBLEM (Warner Bros. 45562)(G) David Ball 20 34
22 TAKE ME AS I AM (Warner Bros. 45389)(P) Faith Hill 12 58
23 WISHES (RCA 66395) Lari White 18 32
24 GREATEST HITS VOL. II (MCA 10906)(P3) Reba McEntire 23 69
25 KICKIN' IT UP (Atlantic 82559)(P3) John Michael Montgomery 24 54
26 ONE EMOTION (RCA 66419) Clint Black 22 17
27 SWEETHEART'S DANCE (Arista 18758)(G) Pam Tillis 25 41
28 LOVE A LITTLE STRONGER (Arista 18745) Diamond Rio 26 28
29 LOOKIN' BACK AT MYSELF (RCA 66420) Aaron Tippin 27 12
30 WHEN FALLEN ANGELS FLY (Epic 64188)(G) Patty Loveless 28 23
31 I SEE IT NOW (Atlantic)(G) Tracy Lawrence 29 20
32 A THOUSAND MEMORIES (DECCA 11098) Rhett Akins 32 5
33 KICK A LITTLE (Warner Bros. 45739) Little Texas 30 19
34 NO ORDINARY MAN (MCA 10991)(G) Tracy Byrd 41 35
35 GREATEST HITS (Epic 66803) Doug Stone 35 11
36 BLACKHAWK (Arista 18708)(G) Blackhawk 34 50
37 GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096) Various Artists 31 16
38 BOOMTOWN (Polydor 523407)(G) Toby Keith 37 19
39 STORM IN THE HEARTLAND (Mercury 526081)(G) Billy Ray Cyrus 38 12
40 IN PIECES (Liberty 80857)(P5) Garth Brooks 40 114
41 FLYER (Elektra 61681) Nanci Griffith 33 20
42 A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4) Alan Jackson 54 116
43 SKYNYRD FRYNDS (MCA)(G) Various Artists 42 14
44 HARD WORKIN' MAN (Arista 18716)(P2) Brooks & Dunn 47 99
45 HEALING HANDS OF TIME (Liberty 30420) Willie Nelson 39 13
46 COUNTRY 'TIL I DIE (BNA 66417) John Anderson 53 15
47 KEN MELLONS (Epic 53746) Ken Mellons 48 21
48 WHAT A WAY TO LIVE (Decca 11094) Mark Chesnut 44 21
49 CHEAP SEATS (RCA 66296) Alabama 62 65
50 I LOVE EVERYBODY (Curb/MCA 10808) Lyle Lovett 43 18
51 SIMPATICO (Liberty 29606) Suzy Bogguss & Chet Atkins 45 14
52 MAMA'S HUNGRY EYES (Arista 18760) Various Artists 46 16
53 RICK TREVINO (Columbia 53560) Rick Trevino 51 50
54 NO DOUBT ABOUT IT (Atlantic 82568)(G) Neal McCoy 52 52
55 THIS IS ME (Warner Bros. 45501)(G) Randy Travis 50 41
56 HAYWIRE (Liberty 28770) Chris LeDoux 49 20
57 THE WAY THAT I AM (RCA 66288)(G) Martina McBride 55 68
58 PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3) George Strait 58 119
59 FEELIN' GOOD TRAIN (Mercury 522125)(G) Sammy Kershaw 56 32
60 NO FENCES (Liberty 93866)(P11) Garth Brooks 57 224
61 TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P) Travis Tritt 61 39
62 COME ON COME ONE (Columbia 4881)(P3) Mary Chapin Carpenter 60 129
63 COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3) Various Artists 70 65
64 KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416) Various Artists 59 19
65 RHYTHM COUNTRY AND BLUES (MCA 10965)(P) Various Artists 68 49
66 HEARTSONGS (Blue Eye/Columbia 66123) Dolly Parton 64 17
67 EASY COME, EASY GO (MCA 10907)(P2) George Strait 65 69
68 LOVE AND HONOR (Columbia 66153) Ricky Van Shelton 67 12
69 BIG TIME (Warner Bros. 45276)(P) Little Texas 75 86
70 DEEP THOUGHTS FROM A SHALLOW MIND (BNA 07863) Doug Supernaw 66 21
71 NOTORIOUS (Atlantic 82505)(P) Confederate Railroad 63 45
72 ROPIN' THE WIND (Liberty 96330)(P10) Garth Brooks 69 169
73 GARTH BROOKS (Liberty 90897)(P6) Garth Brooks 71 280
74 RED HOT & COUNTRY (Mercury 522639) Various Artists 73 21
75 EVERY LITTLE WORD (Curb 77660) Hal Ketchum 74 35

CELEBRATING A DECADE OF HITS

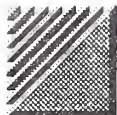
and still # 1



Ray Price • Kitty Wells
• Floyd Cramer • Faron
Young • Willie Nelson •
Hank Thompson • Buddy
Emmons • Billy Walker •
Speedy West • Jimmy Bryant •
Jack Greene • The Swing Shift
Band • Sammi Smith • Don
Reno • Cal Smith • Darrell
McCall • Johnny Bush • The
Kendalls • The Jordanaires •
The Reno Brothers • Charlie
McCoy • Ernest Tubb • Terry
McMillan • Clinton Gregory
• Celinda Pink • Gene
Watson • The Geezinslaws
• Don Cox • Western Flyer

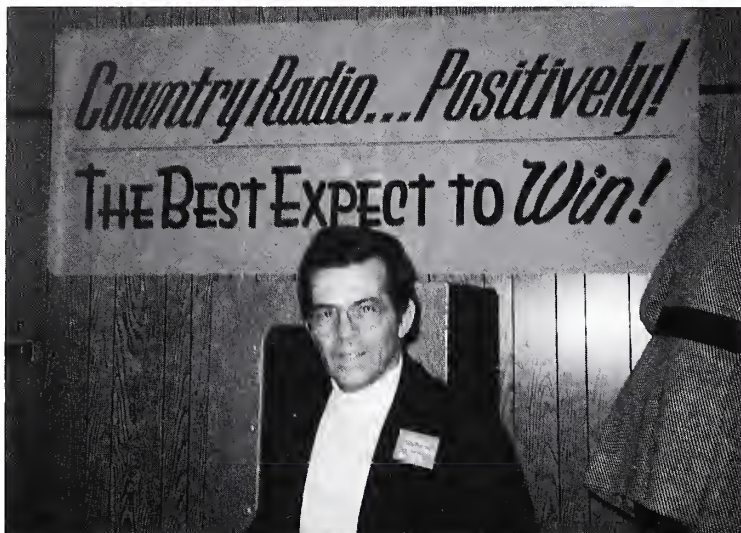
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CRS: THE EARLY YEARS

By Judy Harris



Record promoter, country deejay and one of the "founding fathers," the late Biff Collie at CRS 1974.

CHARLIE MONK HAS VOLUNTEERED ME for many projects in our longtime professional relationship. The Country Radio Seminar was probably the most personally fulfilling.

I had no idea when agreeing to this endeavor how rewarding it would be, and how many wonderful people I would meet. The Seminar was truly born from a dream of Tom McEntee, a man with more energy than the law allows and a heart as big as Texas. I remember that energy, and his true respect and love for broadcasting. These qualities garnered help from other energetic folks, and when I came aboard as secretary there was a working core of fabulous people.

If anyone thought of the Seminar as a potential party, they were living on another planet. I saw so much of Tom, Gayle [Hill], Jean [Stromat], Barbara [Starling], Jerry [Seabolt], Biff [Collie], Dave [Olson], Ellen [Tune] & Frank [Mull], I thought we were family. I don't know how often we met, but the ASCAP boardroom was re-named "Seminar Central."

The most impressive thing about the Seminar was the actual concept, a working two-day academic/networking situation for country broadcasters in small, medium and large markets. Sharing ideas and successes that help their own broadcast industry...what a concept!

The Founding Fathers were ruthless (is *adamant* a better word?) in this concept, and I recall what pressure at times this put on some who had real jobs in the record industry. The Fathers did not want the Seminar to be a replica of the "Dee-Jay Convention," and I remember the bars at the hotels were actually patrolled while sessions were being held.

Mac [Allen] was such a hard worker and such a great guy to work with as were so many more: Dave [Donahue], John [Brown], Susan [Roberts], Carson [Schreiber], Elroy [Kahanek]...the list goes on and on.

The person who changed heated debates into normal discussions and who had the easiest going personality I've seen was Biff Collie. He had so many different jobs and did them all so well. He was such a pleasure to work with!

All of us got crash courses in how to do jobs totally foreign to us. From registration, to catering, to coming up with interesting agendas, to table decorations, name-tags, tickets, shuttle buses, the new faces show, and the worst of all—last-minute changes—these dedicated people worked hours not to be believed.

Since I started this little trip down memory lane with Charlie Monk, it's only fair to end it here. He was there with Tom from the inception. He was perfect in his role as devil's advocate at meetings. But he was probably the best with the worst jokes at the "New Faces Show." At least he kept everyone's attention!

Wonder what Tom had to eat for dinner the night he dreamed "Seminar"?

Biography of the author: Judy Harris is a consultant for BMG Music Publishing and was the Country Radio Seminar's first secretary. She worked as a volunteer for the first years of the Seminar.

Cash Box COUNTRY RADIO

High Debuts

1. **TIM MCGRAW**—"Refried Dreams"—(Curb)—#39
2. **TRACY BYRD**—"The Keeper Of The Stars"—(MCA)—#41
3. **BROOKS & DUNN**—"Little Miss Honky Tonk"—(Arista)—#42
4. **TY HERNDON**—"What Mattered Most"—(Epic)—#46
5. **MARK CHESNUTT**—"Gonna Get A Life"—(Decca)—#47
6. **AARON TIPPIN**—"She Feels Like A Brand New Man Tonight"—(RCA)—#50

Most Active

1. **JOE DIFFIE**—"So Help Me Girl"—(Epic)—#19
2. **REBA MCENTIRE**—"The Heart Is A Lonely Hunter"—(MCA)—#26
3. **ALAN JACKSON**—"Song For The Life"—(Arista)—#29
4. **RANDY TRAVIS**—"The Box"—(Warner Bros.)—#22
5. **ALABAMA**—"Give Me One More Shot"—(RCA)—#27

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is led by the **George Strait** single "You Can't Make A Heart Love Somebody." The chart displays several big movers and six debuts breaking into the Top 50. **Joe Diffie** leads the way in the most-movement category, up nine spots to #19 with "So Help Me Girl." **Reba McEntire** follows, also up nine spots to #26 with "The Heart Is A Lonely Hunter." **Alan Jackson** edges his way up the chart, moving up nine spots to #29 with "Song For The Life." **Randy Travis** with "The Box" moves seven positions to #22. Finally, **Alabama** continue their rise, also jumping seven places to #27 with "Give Me One More Shot" to finish out the big movers this week.

As for debuts, seven acts hit this week's Top 50. **Tim McGraw** leads the way for the highest debut position with "Refried Dreams"

CMT Top 12 Video Countdown

1. **WADE HAYES** "Old Enough To Know Better" (Columbia/DKC)
2. **MARY CHAPIN CARPENTER** "Tender When I Want To Be" (Columbia)
3. **NEAL MCCOY** "For A Change" (Atlantic)
4. **SHENANDOAH/ALISON KRAUSS** "Somewhere In The Vicinity Of The Heart" (Liberty)
5. **CLAY WALKER** "This Woman And This Man" (Giant)
6. **SAWYER BROWN** "This Time" (Curb)
7. **LITTLE TEXAS** "Amy's Back In Austin" (Warner Bros.)
8. **GARTH BROOKS** 'Ain't Going Down ('Til The Sun Comes Up)" (Liberty)
9. **TRISHA YEARWOOD** "Thinkin' About You" (MCA)
10. **COLLIN RAYE** "My Kind Of Girl" (Epic)
11. **TOBY KEITH** "Upstairs Downtown" (Polydor)
12. **GEORGE DUCAS** "Lipstick Promises" (Liberty)

—Compliments of CMT video countdown, week ending February 22, 1995.



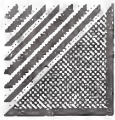
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for a fantastic year.***

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"New Faces" Spotlight

George Ducas

By Richard McVey



GEORGE DUCAS, age 28, is a native of Houston, TX but left in 1985 to attend Vanderbilt University in Nashville. He graduated four years later with a degree in economics and then set off to work at a bank in Atlanta, where it took less than a year for him to realize that music was his true calling. He quickly returned to Nashville, and after "paying his dues" had his first taste of success with the 1992 hit "Just Call Me Lonesome," which he co-wrote with, and for, friend Radney Foster. Now, two years later, Ducas is one of Liberty Records' hottest new prospects.

With stylistic charisma that most artists would kill for, newcomer George Ducas set radio waves ablaze with his first release, "Teardrops." Despite the great success of that single, Ducas has already surpassed it with his latest release, "Lipstick Promises."

"Teardrops" did well and served a purpose and went Top 30, which was great for a first single," Ducas tells *Cash Box*, "but it felt like it was a push-and-shove thing the whole time. 'Lipstick Promises' seems to be building the momentum on its own."

Ducas chalks up several reasons for his early success on radio. "It takes music that offers something real," says Ducas. "Even that doesn't ensure success. From an industry standpoint it takes strong label support, strong management and a strong promotion team. And only if it has all of that can it succeed. It's a real dogfight."

As for his next release, Ducas says he's currently reviewing his options with the label and with manager Barry Coburn, but hints that he has "Hello Cruel World" in mind. Ducas, who co-wrote all 10 cuts on his self-titled debut album, has already started writing for his second project. "I've written four songs in the past couple of months that I've been excited about," says Ducas. "I've also got a bunch from my first four years in Nashville that I can draw from. I'm starting to think about the next album more seriously every week. It probably won't be until September or October until I go back into the studio."

As for the "guitar symphony" prevalent on his first album, Ducas expects nothing to change. "Richard Bennett, who produced the first album, is producing the next one also," says Ducas. "We don't try to plan or map out everything we do in the studio, but it's guaranteed to be guitar-driven. We both have a real passion for that style of music."

Although Ducas is outspoken about his love of music, he's anything but when it comes to setting career goals. "Goals are a strange thing in this business because you're not in control of a lot of the aspects that define success. I can set a goal that says I'll be Platinum in one year and I can set a goal that says I'll win a Horizon Award, but I'm not in any position to do anything other than what I do artistically to realize that goal," says Ducas. "I think my goal right now is just to stay within myself, to make music that's true to what I do and to what I want to be about and not let the hype that comes along with this opportunity get in the way."

"New Faces" Spotlight

David Ball



IT WAS THE SINGLE "Thinkin' Problem" that brought Warner Bros. recording artist David Ball to the forefront. "It was a people's record, the people sort of broke that record," Ball tells *Cash Box*.

"We had one little station down in—I think it was in Pensacola, Florida—that started playing it right out of the box, even before we were going for adds. They actually really liked the song, and so as soon as we were going for adds, why, it was their most requested song! So that kind of helped us get a little blurb out there...I was glad that there was an audience out there for it because we'd heard some say, 'Well, it's too country for our station' or 'Our listeners won't like it,' and that's kind of scary when you start getting into ground like that."

Ball is no stranger to radio stations. "We played about 120-some radio stations before 'Thinkin' Problem' was released. I was with a little trio and we would just go into a radio station and play for about 20 or 30 minutes...I remember one station we went into and the receptionist yelled down the hall, 'It's another new guy.' You know, we went in there, and we never did tell 'em who we were. We just played and as soon as we had their attention, we left. It was always different. You never knew what you were gonna get."

Although "Thinkin' Problem" kicked off his career, he has followed it up with a second release, "When The Thought Of You (Catches Up With Me)," and his current single, "Look What Followed Me Home." Ball says he expects to go two or more deep into his debut album. "We're not sure whether our next release is going to be 'Down At The Bottom Of A Broken Heart,' 'Honky Tonk Healin' or 'What Do You Want With His Love.'" He is looking for his second Warner Bros. album, already written, to come out in November.

For those fans who want to hear all of the songs from *Thinkin' Problem*, it shouldn't be too difficult, considering Ball expects to play more than 200 dates this year, including a three-month tour with Brooks & Dunn. Of touring, Ball says, "I'm real band-oriented. I want to get the band to where we're just, you know, tight, as tight as you can get."

Another difficulty Ball admits to is staying focused on the music and not getting too caught up in the business end of things. "I like to just concentrate on the music because songs are written, I think, from kind of a naive place. You have to kind of open yourself up, and if you're real worried about every little dollar and things aren't going right—like if the label is saying, 'Well, we need to find a direction'—to me, that's just death right there. You'll never get off the ground with that."



"New Faces" Spotlight

Rick Trevino



RICK TREVINO WAS RAISED among the vast musical climes of the Lone Star state, and those influences have echoed throughout his self-titled debut album and even onto his upcoming project, *Looking For The Light*.

With four singles off his debut album including one #1, "She Can't Say I Didn't Cry," and one Top 5, "Doctor Time," this youngster belies his young age of 24. This is evident on his forthcoming album, which has already yielded the title track. "If you listen to the music, the characters, I think the vocalism is much different from everybody else," Trevino tells *Cash Box*. "I really don't think I sound like everybody else. The material that's on there, I think it distinguishes itself and speaks for itself...from a production standpoint, it's a little more edgy, but it's even more traditional and honky-tonk than the last one."

An admitted perfectionist, Trevino says the album, with a release party set for March 7, turned out much as he had hoped. "I had a lot of say-so in the production process. I didn't produce it or anything, it was just real important to 'Buck' (Steve Buckingham) and Blake (Blake Chancey) that we got the sound that I was looking for."

It appears that Trevino has also got a solid grip on what it takes to make it on radio: "The material, combined with a credible vocalist and artist, along with management and a label that's behind you 100% and is growing to promote your record," says Trevino. "It's real important to have a relationship with radio—a solid one."

Trevino even lists among his highlights the recent response he's received from radio. "Usually I go up to them and say, 'Thanks for playing my stuff,' you know. And I always tell them, 'Thanks,' and acknowledge them. So it's flattering to hear some of the radio personalities come up to me and say, 'Thanks.' It's just started happening this past five or six months. They go, 'Thank you for giving us music that works in our format.' Lately I've been hearing it more and more—they thank me."

Currently touring with Sawyer Brown and Toby Keith, Trevino says that although he performed 175 dates last year, he expects to do approximately 250 this year. According to Trevino, hard work and staying true to oneself is the key. "If I had a goal, it would be just to continue to work as hard as I've been working and to continue to be the same person that I am today. It's real important that I don't let anything, especially my career, change what I stand for. I just want to continue to work as hard as I can and just let God do the rest of the work."

"New Faces" Spotlight

John & Audrey Wiggins



JOHN AND AUDREY WIGGINS made their first trip to Nashville in 1987 and, like so many hopefuls, returned to their home outside Waynesville, North Carolina, shortly after. Subsequently, this brother-sister duo polished up their skills and returned in 1990 to try again. Audrey became a tour guide at the Country Music Hall of Fame and they took an apartment on Music Row. The music attorney next door liked what he heard and that led to a meeting with Jim Cotton and Joe Scaife, the studio team behind Alabama, K.T. Oslin and Billy Ray Cyrus. The men recorded John and Audrey and soon they found themselves auditioning for RCA, Arista, Sony and other labels. Mercury's Harold Shedd took them under his wing in 1992.

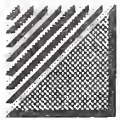
Since that time, John and Audrey Wiggins have produced a much-heralded debut album and spent most of 1994 visiting radio stations. "We dedicated the whole year last year to the record label just for radio touring and promotion," John tells *Cash Box*. "We only worked one paid date last year."

The amount of competition out right now requires this duo to take the time and make the effort to be seen and heard. However, they do believe that they have something the others don't. "I think you've got to have something different," says Audrey. "John and I have had the opportunity to be able to practice...we've been singing together for about 16 years. I think we have a different sound, and I hope that one day, when you turn on the radio and you hear us singing, you recognize our sound. People talk about sibling harmonies, and the fact that we're brother and sister makes us a little different."

Following the release of "Fallin' Out of Love," "Has Anybody Seen Amy" and "She's In the Bedroom Crying," the two expect to release one more song off the album. They are also gearing up for a sophomore project. "As a matter of fact," says John, "we're in the process of going into the studio now. Most of March we're going to be in the studio recording it. We're picking songs and writing songs right now."

John, who penned four songs on their first album, says he wishes he had more time to write, but adds that he already has three of his songs set for the new album. "We got the record deal and my writing's kind of suffered because we've been so busy doing the promotional stuff," says John. "But I'm anxious to get regimented to what we're doing so I can find a little spot to get back into my songwriting again."

If their upcoming tour schedule has anything to do with it, it could be awhile before John finds that spot. "We hope to work about 150 dates or better this year," says John. "It's early right now, but William Morris is doing our booking, so we could probably work as much as we wanted to. The main thing right now is getting this new album finished and then we can just kind of let them stack it up on us. We're ready to go work."



“New Faces” Spotlight

Western Flyer



FEW NEW GROUPS have garnered as much attention and critical acclaim as Step One's Western Flyer. It takes merely one listen to their self-titled debut album to cast away any doubt that the attention thrust upon this supergroup isn't well-deserved.

The group, which came together in January of 1992 and signed with *SOR* in December of 1993, is comprised of six veteran musicians and vocalists whose base of musical knowledge is as diverse as the songs they sing. Danny Myrick, who co-founded the band with Chris Marion, grew up playing gospel music with a family band. Keyboardist Marion also has roots in gospel, as well as bluegrass and rock. Steve Charles, lead guitar and vocals, toured with Contemporary Christian artist Steven Curtis Chapman. Multi-instrumentalist Roger Helton performed in a number of bluegrass and country bands before his stint as a session player. Likewise, T.J. Klay, who plays harmonica and mandolin, made his name playing sessions with Delbert McClinton and John Prine. Lastly, drummer Bruce Gust spent nine years in the U.S. Marine Corps Band prior to his move to Nashville.

Although the group's previous two singles, "Western Flyer" and "She Should've Been Mine," fared well, it is their third single "Cherokee Highway" which has brought the band a great deal of publicity. Co-written by lead vocalist Myrick, the group was invited to perform the single, which deals with racial unrest in the South, at the Martin Luther King Jr. Birthday Bash in Atlanta on January 13. According to Myrick, the group shot the video for the single on February 6 and 7 and are expecting to go for adds on March 6.

On their second year at the Country Radio Seminar, Myrick tells *Cash Box*, "You can't make it without it. I mean, there's way too many artists now to take for granted that people will recognize who you are. Somebody made the comment the other day that there's close to 250 signed artists now in Nashville. If you try to put 250 artists into 50 chart slots, you see real quickly that doesn't work. So you have to do everything you can to meet radio. It's an opportunity for us to begin relationships, not just see faces and say, 'Hey, play our record.' As for the 'New Faces' show, we've looked over the past couple of years at what it's done for other artists who are new and trying to get started. We hope that this can kind of be our diving board here and put us into the mainstream."

As to what separates Western Flyer from those other 249 previously mentioned acts, Myrick says, "Our vocals...all six guys sing and we do some six-part harmony nobody else does. There's some other bands that have six guys—for example, Diamond Rio—but all six don't sing. We carry the same sound from the studio to the live performance.... The main thing is that we want to do the type of material and songs that, five or ten years from now, people won't necessarily remember us for some hooky, catchy song, but they'll remember us for our depth on an album or our depth as an act."

“New Faces” Spotlight

Archer/Park



ARCHER/PARK, a.k.a. Randy Archer and Johnny Park, packed quite a punch with their first release "Where There's Smoke." Off their debut album *We've Got A Lot In Common*, the single became one of, if not *the* hottest debut single of 1994, and immediately put this duo into the spotlight—where they're right at home.

In fact, it was the dream of a performing career in country music that led them to Nashville. As fate would have it, both singers ended up working as staff writers at the same publishing house. "We both came to town to pursue an artist deal and got involved in writing a little bit and saw that writing songs could open a lot of doors," says Archer (the clean-shaven one without the hat). "So it actually worked backwards." Following a few writing sessions together, the two decided to go into the studio to cut a four-song demo tape. "It was a total experiment. We didn't know how the harmonies would blend when we tried it, but it was a very pleasant surprise. The vocals worked together real well."

The resulting tape caught the attention of their current manager, Estill Sowards, and Atlantic Records, who signed the duo. Now two singles deep into their debut project and with high hopes, they're ready for their next release. "Our next single is called 'I Still Wanna Jump Your Bones,'" Archer tells *Cash Box*, with an expected release date of mid-March. "We really didn't know what we had as far as whether that song would be radio-friendly or not. We certainly liked the song and as time went on we saw how this song was working with the live crowd. People just love it. Even during our radio visits, most of the stations asked about this song. Magazines, newspapers...they ask about the song. We started thinking, 'We may have something here.' So it made sense to release this song. We just finished a dance mix on it and it'll be going out to dance clubs."

Expecting to go five singles deep into this first album, Archer says that they've already started writing for their next album. "It's in the early stages, but we are considering the second album," says Archer. "We're starting to write and trying to come up with ideas and songs for it right now."

Like so many who come to Nashville to pursue a career in music, this duo makes no bones about why they're here. "I think we're like a lot of people...it's the love of music," says Park. "Even if I was just scraping out a living at it, that's still what I would want to do. The most gratifying thing to me is getting out on stage and picking and singing, and there's an audience out there that likes what you're doing. I wouldn't be happy doing anything else."

JIM FULLEN



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"New Faces" Spotlight

Bryan White



THE MUSIC INDUSTRY found Asylum recording artist Bryan White pretty quick. Within 11 months of his arrival to Nashville, this 21-year-old had a deal.

In 1992, while his friends in Oklahoma City were packing for college, White decided to make his trek to the Music City. Shortly after his arrival, a family friend introduced him to Billy Joe Walker, Jr. It wasn't long after that that the two were in the studio and White was signed to Glen Campbell Music. He later began singing demos and impressed Asylum president Kyle Lehning, who signed him to the label in 1993. Lehning also produced White's debut album.

"I was intimidated," White tells *Cash Box* of his first exposure to Nashville. "There's so many artists and writers here. It's hard to kind of put yourself in the middle of it all and try to fit in."

As part of his baptism into the world of the "big-time," White embarked on a five-month radio tour prior to his self-titled debut album being released. "It's a good thing to get out and do a radio tour and kind of put the face with the name, because there's so many artists out there. They [radio] get a new CD on their desk every day and they're like, 'Well, who in the heck is this now?'...I was expecting that, not knowing, being naive and green, but every time I walked into a station they were more than happy to see me. I've had a warm reception from everybody."

As far as White's musical background is concerned, he draws from his diversity. "I guess the material's a little bit different," says White. "I bring a little bit of R&B into it. My background was country and rhythm & blues. My mother played R&B and my dad always sang country, so I kind of brought to the album and to the music kind of what I am and what I grew up being."

White's future plans center around songwriting and touring. "I'm actually going to have two singles out on the radio. The next single coming out is for Sawyer Brown. It's called 'I Don't Believe In Goodbye,' which I co-wrote." In the way of a tour, White has dates set with Pam Tillis, Diamond Rio, Tracy Lawrence and his hero, Steve Wariner. "I'd just love to achieve some success," White adds, "to keep working and doing what I love doing. I want to do this as long as I can, that's the main thing."

It seems that if the success of his songwriting and second release—"Look At Me Now," which White co-wrote—is any indication, he could be working for quite a while.

"New Faces" Spotlight

Ken Mellons

IT WAS "JUKEBOX JUNKIE" that first cast light on Epic's Ken Mellons. "I still have a hard time believing that we've had a Top 10 record," Mellons tells *Cash Box*.

Mellons describes his style of music as "traditional honky-tonk country music with a '90s edge. I think that sets me apart from most of the artists out there," admits Mellons, who draws from his traditional background.

Unlike most country artists, Mellons grew up in Nashville, where he frequented the Grand Ole Opry, bluegrass festivals and tapings of Porter Wagoner's television show.

It seems that over the years things haven't changed much. Beginning in first grade, Mellons wore cowboy hats and boots to school. It was also the same year he gave his first public appearance in the Hermitage Hullabaloo Talent Show. Throughout his elementary school years, he continued to sing at talent shows—and in a daily stint on his school's intercom system.

All through high school, Mellons kept it country, performing John Anderson's "Swingin'" and other country songs at high school pep rallies. After graduating, he stepped up to performing at clubs in Nashville and Kentucky where he performed for free, keeping a series of day jobs to pay the bills.

Finally, the free gigs paid off. After catching one of Mellon's shows in Nashville, Grand Ole Opry general manager Bud Wendell invited him to make a guest appearance on the show. However, it was Mellon's second performance on the Opry that he considers his big break. "It was a Friday night Opry, in August of 1990," recalls Mellons. "That's when I met my record producer, Jerry Cupit, and I guess that was probably my big break, so to speak."

This year, as part of the "New Faces" show, Mellons will mark his third year of attending the Country Radio Seminar. "My first year I had just gotten signed to Epic and last year I played a showcase with BlackHawk, David Lee Murphy and Bob Woodruff," says Mellons.

While his current single "I Can Bring Her Back" is still climbing the charts, Mellons says to look for his next single, "Workin' For The Weekend," sometime in March and adds that he's "hoping that they [Epic] will come back with one more single after that."

As for a follow-up to his successful debut album, Mellons says, "We're working on it right now and it's just as *country* as the first one. Out of what we've cut, I've written or co-written six or seven of the tunes. One song called 'Don't Make Me Have To Come In There' I'm real excited about."

Mellons, who married his long-time girlfriend Stephanie on January 14, is due to hit the road with John Michael Montgomery come March. "That's my favorite part of this business—the live performances," says Mellons. "We really try to give the folks a high-energy stage show and really entertain them, but also keep the music *country*, because that's something that means a lot to me—the traditional side of country music."

It's also from this traditional side of country music that Mellons draws his goals. "I want to be a legend in country music. I want to be like George Jones and Merle Haggard. I want to be a member of the Grand Ole Opry, and be a member of the Country Music Hall of Fame, and be around this business for a long, long time."



MICHAEL COPELAND RIPS UP THE CASHBOX HOT-COUNTRY SINGLES CHARTS!



Michael Copeland

NASHVILLE - **MICHAEL COPELAND's** country music career is smokin' like a freight train, racing down the back side of **MONTEAGLE PASS**, north of Chattanooga. His latest single release, "**FRIENDS BEHIND BARS**", has been chosen the "pick hit of the week", by **CASHBOX INTERNATIONAL MAGAZINE**. The song debut'd on the **HOT-COUNTRY SINGLES CHARTS** with a bullet (indicates strong airplay) and he's got an "up & coming" in Gavin, Radio and Records, and "recommended" in **BILLBOARD MAGAZINE**.

The former graduate from **LIPSCOMB UNIVERSITY**, here in Nashville, is bustin' out in the country - God's country! According to Copeland, God's country is country music all over the U.S.A. The tall, handsome country singer is part of the beautiful new wave of country artists booming on the horizon at radio stations throughout the U.S.

When asked, Michael takes all this new found attention in stride. He's an artist whose humility surpasses most singers....kind of like his single release is passing up a lot of other label acts. Mike has a day job. He works for TASC, INC. (The Analytic Sciences Corporation). I asked him, "Don't you have to be really smart to work there, Mike?" He said, "Not really, you have to be really smart to stay there." What a way to start a music career!

Married 9 1/2 years to movie-star Anne Archer's look-a-like, **RENEE COPELAND** is

100% behind her country music star. Their two children, **Ross** (age 6) and **Lisa** (age 2 1/2), love the country and they love the music. They had a couple of black lab-retriever dogs named, **BLACKIE & CHELSEA**. I asked the kids if they named the younger one after President Clinton's daughter, and they laughed....laughed big. Seems like the President ought to be connected to something in country music!

Mike and his stunningly beautiful wife, **RENEE**, met while attending **DAVID LIPSCOMB UNIVERSITY** here in Nashville. Mike was coaching her sorority basketball team at the college. He decided to bench his future wife because she wasn't good enough. Then he decided to make her his assistant coach. Then he decided to just marry her in August after she graduated. Here's to the woman who didn't get to play basketball, but did get the coach that coached basketball! Pretty smart woman, Michael. That love story ought to be in a country song. Michael told me he's already recorded it. It's called, "**I Worship The Ground That She Walks On.**"

I asked Michael where he developed his love for country music. He told me that during his first two years of college, he attended **ABILENE CHRISTIAN UNIVERSITY** in Abilene, Texas. "I spent a lot of my free time playing 42 (dominoes) and listening to the radio, out there in Abilene. You know, **ABILENE, TEXAS** has only got one format on their radio

stations....and it's country. Abilene's a town full of tumbleweeds, a lot of hot, West-Texas sand, and it prides itself on the fact that disco has never hit there yet. I mean you don't go in a club in Abilene and ask to hear the latest rap record. In fact, most of the dance clubs have signs on them that say, '**We're Country & Proud Of It!**'

"So country music and I got to be good friends. It got in my blood, and the man that influenced me more than anyone else was the mighty **GEORGE STRAIT**." Mike developed his vocal ability over the years and wanted to come to Nashville and record. His wife, **RENEE**, encouraged him to follow his dream and go for it. She had grown up in Huntsville, Alabama. She worked for the **BOEING CORPORATION**, launching the space lab project as a chemist.

"See, my wife has helped launch some big projects in her life. After launching the space lab, my music career was really simple." Renee's cousin is a pathologist in Memphis, Tennessee, **DR. CAMERON HALL**. He assisted the couple, along with Mike's parents in getting super-producer **EDDIE KILROY** involved.

Mike's dad has faced tough times before. He was an officer on the **DAYTON, OHIO police force** for over 27 years. "Out there on the streets, you learn to believe in yourself and we all believe in Michael's music", his dad said. Mike's mother, **LULLAWEEN**, and his dad, **ROSCOE**, have been a constant source of encouragement through the tough times of the music business.

After they got **EDDIE KILROY** to agree to produce Mike's product, Eddie got together with some of Nashville's biggest hit-songwriters and got songs. He contacted **TOM SHAPIRO** (Country Songwriter Of The Year), country artist, **LARRY BOONE**, and finally found Mike's current hit, at the most prestigious publishing house in Nashville, **BUDDY KILLEN's TREE MUSIC** (now **SONY/TREE**). The single has been released to some 2800 country radio stations nationally on **CASHBOX MAGAZINE's LABEL OF THE YEAR** for the third year in a row, **PLATINUM PLUS RECORDS**. The owner, **ROBERT METZGAR**, gives **EDDIE KILROY** credit for seeing such tremendous potential in Michael Copeland. "Everybody needs a producer like Eddie, and a wife like Renee to encourage them," Metzgar said.

If you want further information on emerging new country act, **MICHAEL COPELAND**, please contact Mike at the following: **MICHAEL COPELAND FAN CLUB**, The Entertainment Factory, Don Wright, 35 Timberwood Lane, Springboro, OH 45066 513/748-9222

"New Faces" Spotlight

Steve Kolander



A TEXAS NATIVE, River North artist Steve Kolander has a style that is truly his own. "The core of country that I grew up listening to was Hank [Williams] Sr., Patsy Cline, Marty Robbins and Hank Thompson," Kolander tells *Cash Box*. "Then I moved to Los Angeles. There I was introduced to the blues and jazz, which I also thought was really cool. The first time I came to Nashville I was playing just the hard-core country stuff of yesterday. I was told it was too traditional. And so I kind of slipped the blues, jazz and a little bit of Buddy Holly into it, and then it started sounding different."

Los Angeles was the location for Kolander's first break. "My big break came when Dwight Yoakam's bass player was walking by my house and heard me singing," recalls Kolander. "I was still writing commercials at that time. He came through the door and introduced himself and asked if I was a professional singer. I said, 'No, I just write commercials, I just write songs.' He said, 'Man, you should be doing this for a living. Let me help you out.' So that really changed my life, that particular day."

Kolander has certainly come a long way since then. Already on his second single, "Black Dresses," Kolander says this year's "New Faces" will mark his first performance at the Country Radio Seminar, but not his first performance for radio. "Last year, that's pretty much all I did was visit the radio stations. I just took my guitar and went and visited a lot of the stations."

Although Kolander says he plans on going five or six cuts deep into his self-titled debut album, he nevertheless is looking towards a second album. "I went to the record company with 33 songs, recorded 23 of them and put 11 on the record," says Kolander. "So I've got a ton of material and I've already written down all the songs for the second record that I plan on putting on there. Now I'm trying to write other songs to beat those to put on the record. I'm dying to put the next record out."

To Kolander, who considers himself a songwriter first and foremost, his most important goal is to communicate his songs to others. "As an artist, I want to be able to write great songs that have meaning to me, but I've got to make sure that they have meaning to somebody else, too," says Kolander. "I'd say that's my biggest goal right now. I've got to conquer that one first and then I'll figure out what to do next."

"New Faces" Spotlight

Lisa Brokop



AT THIS TIME LAST YEAR, Brokop was performing along with Charlie Major at the Canadian Country Music Association's luncheon at the Country Radio Seminar. Since then she has released her debut Patriot album, *Every Little Girl's Dream*, and seen modest success with "Give Me A Ring Sometime" and "Take That."

Born in Surrey, British Columbia, near Vancouver, Brokop recalls performing in "a little family band" with her mother and brother when she was seven. By the time she was 11, she was sitting in with other local groups and becoming acquainted with people involved in Vancouver's flourishing music industry.

At 15, Brokop made her move from amateur to professional by joining the Marty Gillan and Sweetwater band as a singer, rhythm guitarist and keyboard player. She launched her own band a year later and released a series of independent singles. She continued to tour and issue singles during the next few years.

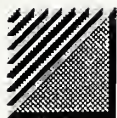
In 1991, when she was 17, Brokop won radio station CKWX's "Nashville Songwriting Contest," a victory that earned her the privilege of co-writing with Music City's Peter McCann. Subsequently, McCann agreed to complete production of her first album, *My Love*, for the independent Libre label. It contained six of McCann's own compositions, plus four songs Brokop released as singles.

As her career gained speed, the Canadian music industry started to take notice. In 1990, the British Columbia Country Music Association (BCCMA) named her its Horizon Award winner and Gospel Performer of the Year. After that, she earned the BCCMA Female Vocalist of the Year (1992 and 1993) and International Achievement Award (1993). Earlier this year, her work with the Johner Brothers netted her the Vocal Collaboration award from the Saskatchewan Country Music Association.

As long as she can remember, Brokop says she's been into country music. Her earliest musical passions were for Kenny Rogers and Dottie West. These days, Billy Dean and Wynonna rank as her favorites. "Nashville has been the big place for me since I was four years old," Brokop says. "I didn't know what it was—I just knew it was a place where everybody went."

One of those who went to Nashville was Brokop's manager, Paul Mascioli. Soon afterward, he began circulating copies of Brokop's album to gain attention from the major country labels in town. He then arranged for Brokop to come to Nashville shortly before Christmas in 1992 to do a showcase. "We invited as many people from the labels as we could," Brokop says, "and I did about 30 minutes of music. I got my recording contract that week."

The rest, as they say, is history.



Cash Box COUNTRY INDIE

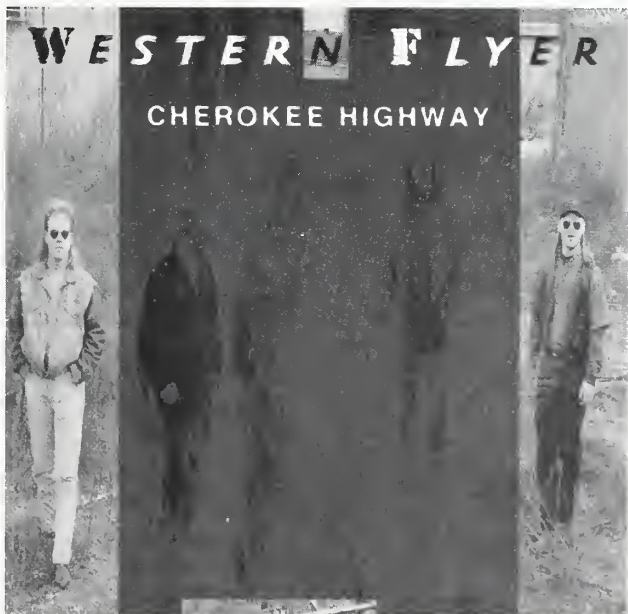
Indie Chart Action

This was another busy week for the independents. A total of nine independent artists are currently finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for his fifth week is **Don Cox** on the **Step One** label with "Honey Don't Pay The Ransom." The single currently resides at #37 on the chart. In the second highest spot for the indies is **Michael Copeland**, who moves to #57 with "Friends Behind Bars." To finish out the movers, **Michael Grandé** moves to #59 with "Mike's Bike," **Gary Lee Kirkpatrick** moves to #64 with "Quality Time," **Jim Fullen** moves to #67 with "Daddy Finally Made It To Church," **Jamie Harper** moves to #71 with "Big City Girl," **Buddy & Kaye Bain** move to #75 with "The Ballad Of Patsy Montana." **Ruthie Steele** moves to #78 with "The Drifter," and finally **P.J. LaDoir** with "Somebody Loves Me," moves to #81 to finish out the movers. No indies debuted in this week's chart.

Top Rising Independents

1. DON COX—"Honey Don't Pay The Ransom"
2. MICHAEL COPELAND—"Friends Behind Bars"
3. MICHAEL GRANDÉ—"Mike's Bike"
4. GARY LEE KIRKPATRICK—"Quality Time"
5. JIM FULLEN—"Daddy Finally Made It To Church"
6. JAMIE HARPER—"Big City Girl"
7. BUDDY & KAYE BAIN—"The Ballad Of Patsy Montana"
8. RUTHIE STEELE—"The Drifter"
9. P.J. LADOIR—"Somebody Loves Me"

Review



WESTERN FLYER: "Cherokee Highway" (SOR)

Co-written by lead vocalist Danny Myrick, "Cherokee Highway" has garnered this group a great deal of attention. In fact, Western Flyer was invited by the King family to perform "Cherokee Highway" at the Martin Luther King, Jr. Birthday Bash in Atlanta. So for those listeners who are tired of "fluff" lyrics, look no further. This cut, laced with social commentary, is a prime example of what makes Western Flyer the top indie group out today.

Indie Spotlight

SOR Celebrates A Decade Of Operation



SOR sales & marketing staff, pictured (l-r): Carl Bryhn, national sales/marketing rep; Richard Bartley, warehouse manager; Lynn Reed, telemarketing; and Jeff Brothers, vice president, sales & marketing. Not pictured: Curtis Potter, S.W. sales & marketing/promo rep; and Chance Rule, S.W. sales & marketing rep.

SOR promotion staff, pictured (l-r): Roy Perry, Mideast & Midwest regional; Linda 'L.J.' Johnson, New England, Mid-Atlantic-Pacific; Buzz Ledford, vice president/promotion; Tammy Bailey, *Cash Box* promoter; Mike Anderson, Southeast regional; Teresa Chance, secondary market; and Todd Moorling, Gavin promoter. Not pictured: Julie Phillips, secondary market.



STEP ONE RECORDS, the world's largest independent country label, will commemorate ten years of operation this March. SOR first established its credibility and business savvy by signing legendary artists and successfully marketing product on television and through mail-order. In recent years the company has introduced and broken several country acts, including Clinton Gregory, Western Flyer and Don Cox. SOR has also rekindled the careers of country legends like Gene Watson and the comedy team The Geezinslaw Brothers, who scored big with their #1 jukebox single "Help, I'm White And I Can't Get Down."

But Nashville's only major independent label doesn't stop with country music. Another field of success for SOR has been in the Christian market with artists like Terry McMillan and Don Cox. Cox recently landed on top of the charts with his #1 Positive Country hit "In My Father's Eyes." Further evidence of the company's diverse array of music includes blues artist Celinda Pink, who had a Top 20 blues single.

SOR has also established itself within the international market by achieving a Top 10 album in the United Kingdom in 1994. The label's product is now distributed throughout the world. "Each year we continue to increase sales both in the U.S. and abroad," said SOR president Ray Pennington. "We've got the best network of distribution available and the international market continues to flourish. We had great success at the recent MIDEM convention in France," he said.

"We have thrived in a competitive market environment due to the music being our first priority. Plus, I have surrounded myself with a hard-working, competent staff who also put the music first," added Pennington.

SOR was born in 1984 out of a love for the creation and interpretation of music. Ray Pennington, artist, producer, songwriter and executive, and Mel Holt, manager of the Texas-based offices of SOR's parent company, guided the fledgling company into a multi-million dollar international company. Because of its unique marketing strategies and the business experience of its major players, SOR has doubled its sales every year the company has been in operation.

What began as a dream of the company's founders has grown to be the world's largest independent country label, steadily continuing to grow with product available throughout the world. "We've made history and I'm proud to be a part of what we've accomplished," concluded Pennington.

COUNTRY RADIO

Ed Salamon On Country Radio

TO MEASURE THE IMPACT Ed Salamon has had on radio, especially country radio, would be nearly impossible. It can be said that much of the current advancement and quality of country radio stations today can be traced in some way to his guidance during the early years of the format.

Salamon, currently president, longform programming & satellite format operations at Westwood One Radio Networks, started out in Pittsburgh. He began his radio career at KDKA in promotions and was later named director/marketing and research. There he helped innovate the technique of call-out music research, widely used in radio today. In 1973, he became program director of WEEP/Pittsburgh and guided the country format station into the #2 position in the market among adults.

In 1975, Salamon was hired to program WHN in New York City. He later added duties as national program director for its owner, Storer Radio, supervising seven stations, ranging from personality-oriented contemporary hit radio in Los Angeles (KTNQ) to beautiful music in Chicago (WLAK). He also consulted stations KHJ/Los Angeles; KBZT/San Diego; and WCFL/Chicago, among others.

During his six-and-a-half-year tenure at WHN, Salamon led the station to the #2 rank in adults 25-49 among all U.S. radio stations, regardless of format. WHN became the most listened-to country formatted radio station ever, a record that still stands today.

Always pushing forward, Salamon originated country music's first successful syndicated concert show, "Live From the Lone Star Cafe." When WHN was purchased by the Mutual Broadcasting System, he produced programs for that network, including "The Johnny Cash Silver Anniversary Special."

In 1981, Salamon was a co-founder of the United Stations Programming Network. In 1985, the United Stations Radio Network was formed with the acquisition of the former RKO Radio Network. The 1989 merger of USRN and Transtar formed the Unistar Radio Networks. In 1994 Unistar was acquired by The Westwood One Radio Networks.

Salamon is also responsible for longform programming and satellite format operation. He has created many of the network's series and specials. In addition to his management duties, he regularly interviews artists ranging from Paul McCartney to Willie Nelson and has personally written and produced many network specials.

As if his previous accomplishments weren't enough, Salamon lists these among his other achievements: He graduated magna cum laude with a B.A. degree from the University of Pittsburgh. He is a director at the National Music Foundation as well as the Country Radio Broadcasters, for which he is now in his second term as president. He was chairperson of the National Association of Broadcasters' Programming Steering Committee for Radio 1989 and Radio 1990 and is a frequent speaker at industry conventions.

With all this in mind, *Cash Box* spoke with Salamon about the Country Radio Seminar as well as country radio in general....

What are your thoughts on CRS and how you've seen it grow and change over the years?

I'm in my second term, of course, as president of the Country Radio Broadcasters, who put on the seminar, and I've been going to Country Radio Seminars since 1974.... The Country Radio Seminar has mirrored the changes in country radio in that it has gotten bigger and more successful. But at the same time, like country radio, it's maintained the feeling of camaraderie that existed in the first seminars I went to. And I think it characterizes or differentiates our format from other radio formats.

Is there anything, as far as the seminar goes, that you'd like to see more of?

The direction of the seminar is determined by two groups of people: the board of directors of the Country Radio Seminar—some of them, folks like myself, who have been around for a long time—and others are relative newcomers to the seminar. That's important to us because they bring the fresh ideas and new perspectives to what we're doing. The agenda itself is determined by an agenda committee made up of people who are volunteers who are really responsible for the agenda and everything that is seen and heard at the seminar. I guess what I'm going

around to answer your question is, what the Country Radio Seminar is is really a roots kind of organization where there's a lot of people from all over the country in markets of all sizes, whether it's network-level, large market-level, down to very small markets, which are very important to country radio. The opinions of all of these people go into making the seminar, so it hopefully reflects the interest of country broadcasters from all over the country and in markets of all sizes.

What we're interested in doing is serving the constituents, serving the attendees, and I think the fact that the Country Radio Seminar has been growing every year is sort of evidence that we're doing that. We always want more input, and I always encourage anybody who has a thought, a suggestion or a criticism to talk to anybody on the board and the agenda committee. We take the criticisms and suggestions of our attendees very seriously.

Do you think the seminar can take any credit for the incredible growth that country radio has had?

I may be partial (laughs), I think I am partial. I think the Country Radio Seminar can take a lot of the credit for where country radio has gone. Basically, it's not the Country Radio Seminar, it's really the attendees of the Country Radio Seminar who have helped each other over the years. That is the feeling of camaraderie that we talked about.

At the early seminars, country radio was like an alternative format. It was usually not the most popular format in any particular market, and a lot of the stations were not the biggest or best-financed radio stations. We really had to learn from each other and help each other. Because country radio programmers tend not to be mercenaries, but tend to be people who have a passion for country music, that gives us a mission that's sort of unparalleled in other formats. Over the years, country broadcasters who maybe had an idea for promotion, or a music scheduling system, or some type of new management or technological innovation, would share these things with other country broadcasters. That's really the way that country radio has pulled itself up by its bootstraps.

Today, not only are we the most numerous broadcasters—one out of every four radio stations in America is a country radio station—we're among the most successful. A country radio station is more likely than any other format to be #1 in its market. More #1 stations are country than any other format. So I think in terms of increasing the quantity and the quality of country radio, there's no doubt that we and country radio have succeeded in doing that, and that's through sharing information with each other. The Country Radio Seminar has become the focal point of that. In that way, it can take some credit for country radio's success.

Where do you see country radio headed?

It's really hard to look in a crystal ball and predict, but this year the seminar is themed "Taking Country Radio to the Next Level." I think that it's important that as successful as we've all been in country radio, this is no time to sit back on our laurels and say, "We've achieved everything that can be achieved." I think we have to try to look forward and push the envelope. I think country radio's history is such that we're all very comfortable in trying to move forward and trying to achieve things that years ago people thought were impossible for country radio broadcasters.

Do you see the format splitting at all in the future?...maybe a country oldies, anything similar to that?

The expansion and division of the format is something that's talked about in every country radio seminar. It's so remarkable that, though there are so many more country stations and so many more country listeners than there have been before, we all seem to agree more than other formats on a body of music that is *hit* country music. So constantly, country broadcasters are on the look for some splitting in the formats. To this date, basically, the music played on country radio has been very homogeneous. The difference has been in presentation—some stations going for a more youthful presentation with hot country or young country formats and other stations staying the course for a mainstream country format by appealing to listeners who have been with the format for awhile. But you know, they all play Garth, they all play Reba, they all play Wynonna (laughs)...the big stars of country music are the big stars on both the youthful and the mainstream formats.



Jamie Harper: A Multi-Talented Entertainer

TO CALL SINGER/SONGWRITER Jamie Harper a well-rounded entertainer is something of an understatement. Not only does she sing and perform over a hundred dates a year, she writes and records her own material; plays the guitar, piano, flute and a variety of percussion instruments; has performed in Broadway shows in New York; and has won several awards for her singing and songwriting ability.

In fact, Harper's life has always centered around music and performing. It was at Camp Seneca Hunt that an outgoing eight-year-old Harper made her first appearance on stage. It was there that she entertained her fellow campers with her rendition of "Somewhere Over The Rainbow."

Under the guidance of her uncle, Benny Davis, who penned several classic hits including "Baby Face," Jamie's love for music grew. "He would say, 'You're supposed to tell a story with the words and make the song your own,'" says Harper. Her uncle continuously spurred her interest in music. "He used to get a piano player every Christmas and make me sing for everybody, which became part of our Christmas tradition."

When she wasn't singing at camp or during Christmas, Harper kept her vocals sharp by performing in choir throughout her school years, even while she attended Penn State University. Her enthusiasm and her ability to entertain crowds landed her a position on the school's cheerleading squad. Hesitantly, she later left the squad following the recommendation of her vocal coach, who felt that her voice should be saved for singing.

Also while in college she started a rock band and won her first acting role in a play. This ultimately led her to New York, where she performed in a multitude of Broadway shows.

After six years she made her way to her current residence, Ft. Myers, Florida. "I think moving to Florida is what turned me on to country music," says Harper. "There are actually five chapters of the Country Music Association around where I live."

It seems that things have certainly paid off for Harper. Over the past few years she has written, recorded

and charted several #1 independent singles. If her track record has anything to say about it, it's very likely that her current single, "Big City Girl," which holds the #71 spot on the *Cash Box* Top 100 Country Singles chart, could find its way to the #1 independent spot soon.



JAMIE HARPER

Introduces her new single...

"BIG CITY GIRL"

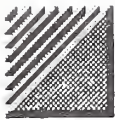
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From her new album titled
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Finding Your Niche

By Dave Nicholson



FOR MANY YEARS, most markets had only one country station. Other broadcasters kind of left us to ourselves. Often competing broadcasters saw limited audience potential with the country format and weren't comfortable selling a format whose audience many in the advertising community felt consisted primarily of "good ol' boys in pick-up trucks with gun racks."

Now that the country format has proven to be very mass-appeal and delivers a very attractive group of consumers for advertisers, we find ourselves in a much more competitive arena. Many of the heritage radio stations in the format have evolved over the years to the point where their playlists are smaller and contain almost no songs older than late '80s and '90s.

This actually has presented some great opportunities in crowded markets to "niche" program. The idea behind programming any type of "niche" format is instead of delivering a large mass audience, you capture a smaller but very loyal audience. Because a good "niche" format delivers high "time spent listening," advertisers often get as good—or better—results as stations with much larger bulk audiences.

Most of today's market-leading country stations are playing 300-400 titles total and mostly '90s music. These stations can be effectively attacked on several listener issues. The first is repetition. With a limited playlist and high turnover, listeners to these stations, especially older listeners, are fatigued by hearing the same songs over and over. We see proof of this nationally by looking at the continued drop in "time spent listening" 35-44 and 45-54.

This effect is often compounded by the fact that most country listeners perceive anything from the past several years as "new" music. While even older listeners like much of today's new artists, there is a real sameness in sound. Much of this new music is moved on and off stations so quickly that listeners don't become familiar with artists the way they did in the past. The effect this has on listeners is that they perceive a lack of variety on many country stations.

Do these listeners really mean a better mix of old and new music when they say *variety*? I think they do. By playing a mix of old and new music you create a more defined contrast of styles. Country listeners have always been very tolerant of variety of "styles" of country music.

Stations that have an "in-your-face" on-air presentation hit another sore spot with older listeners. Even older listeners like good personalities, but they are averse to obnoxious morning shows that use lots of "blue" humor or are mean-spirited. While "warm and fuzzy" personalities have been somewhat maligned in recent years, they can be effective in luring away older listeners from a competing station.

The beauty of attacking the upper end of many of these established stations is that when push comes to shove, they'll defend their younger end and not their older end. They can't musically move to block you without alienating their younger listeners.

While radio managers value their 18-44 listeners, they don't see the 45+ audience as all that saleable. Remember that this segment of the audience will continue to grow as the huge population of baby boomers moves into the middle age and older. These older households have an above-average income and much higher discretionary spending than the 18-44 households. And if you program your "niche" country station correctly, you will capture a good amount of listening 35-44 and even 25-34, especially with males.

The key to playing a bigger mix of old and new songs is playing the right songs. If you can afford to do it, the best way to accomplish this is to test oldie titles. We have an advantage at "The Real Country Network"; since we're heard in so many markets nationally, we have an enormous database which we use to research music on a truly national basis. Here are a few songs from different eras that, in general, are high-testing in most regions of the country:

1980s

- GEORGE STRAIT**—"Let's Fall To Pieces Together"—84
- ALABAMA**—"Lady Down On Love"—83
- RANDY TRAVIS**—"Deeper Than The Holler"—88
- DON WILLIAMS**—"I Believe In You"—80
- MEL McDANIEL**—"Baby's Got Her Blue Jeans On"—84
- GEORGE JONES**—"He Stopped Loving Her Today"—80

1970s

- CONWAY TWITTY**—"Hello Darlin'"—70
- WAYLON/WILLIE**—"Good Hearted Woman"—75
- CHARLEY PRIDE**—"Is Anyone Going To San Antone"—70
- DOLLY PARTON**—"I Will Always Love You"—74
- MERLE HAGGARD**—"If We Make It Through December"—73
- JOHN CONLEE**—"Backside Of Thirty"—79

1960s

- MERLE HAGGARD**—"Mama Tried"—68
- LEROY VAN DYKE**—"Walk On By"—61
- BOBBY BARE**—"500 Miles"—63
- TAMMY WYNETTE**—"Your Good Girl's Gonna Go Bad"—67
- CHARLEY PRIDE**—"All I Have To Offer You Is Me"—69
- BUCK OWENS**—"Together Again"—64

What percentage of old/new should you program? That depends on your competitive situation and whether you're an AM or FM station. To clearly define the difference in your programming, I would suggest at least 60% gold to 40% current and recurrent. If you're programming an FM station, use mostly '90s, '80s, and late '70s with a few '60s titles. If you're an AM station, your cume is going to be older than an FM's, so program a heavier mix of '70s and '60s and a few of the bigger songs from the '50s.

In some of our markets, we're starting to see that as the newer, young listeners are becoming familiar with country as a format, they are rediscovering many of the heritage artists. Just go to a Johnny Cash or George Jones show these days and look at the broad spread of ages in the audience!

Biography of the author: Dave Nicholson is the operations manager for "The Real Country Network." The program is heard on 105 radio stations nationally in markets as small as Yellville, Arkansas to as large as Dallas, Texas. Owned by Buck Owens Productions, "The Real Country Network" is distributed by the ABC Radio Networks. As for Nicholson, he has programmed the network for the past two years. Prior to that, from 1989-1992 he programmed WNOE AM/FM in New Orleans and from 1982-1988 he programmed KCUB-AM and KIIM-FM in Tucson.

WESTERN FLYER



CHEROKEE HIGHWAY

THE MOST POWERFUL SONG OF 1995

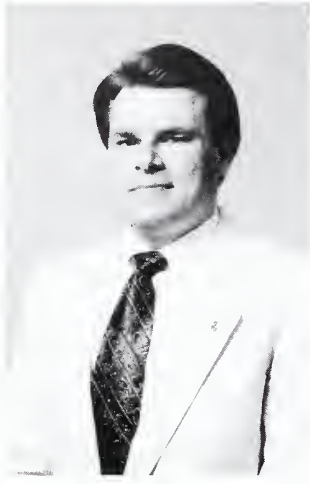


FROM COUNTRY TO GOOD COUNTRY BLUES



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WSM-AM Goes "Oldies": Q&A With Kyle Cantrell



Cash Box: You're currently the program director of WSM-AM, but where did you get your start in radio?

Cantrell: I always had an intense interest in radio for some reason and I have no idea where it came from. But I was always a radio listener, a radio fan as a kid, and beyond that, a WSM fan. I'd listened to WSM when I was in high school, was a big fan of the radio station and sort of set as my goal when I actually embarked on a career in radio of someday working for WSM.

When I was in college at the University of Tennessee, I made it my goal, my mission, after my freshman year of college, to go out and try and find some work for the summer...I got a job that summer,

it was the summer of 1980, with WMTS in Murfreesboro, which is a 5,000-watt daytimer down there....In that first summer I went from just starting out, having never touched a radio console, to doing mornings on the station by the end of the summer. I spent the fall at UT and I decided that I really needed to go to someplace where I could study and pursue a career. So I turned around and went back to MTSU, transferred all my studies to MTSU and eventually graduated from there, working at MTSU full-time at the same time. About a year before I graduated, I lucked into my job here at WSM. For the past 13 years, I have been at WSM.

When you started at WSM, what were you doing?

Part-time on-air. My first shift on the station was Saturday from 10:00 to 2:00.

When did you give birth to what some would now call the world-famous Saturday Kyle Cantrell Oldies Show on WSM?

That was actually much later. About halfway through my first year at WSM I switched with a guy who is also on the air here and I went to Saturday morning. But we didn't do an oldies show or anything at that time. The show I do now started in 1991, 1st of the year. It's four years old.

How did that come about...was it an idea of yours?

No, actually, it was an idea of Chuck Morgan's, a legendary announcer with our station, believe it or not. He was a member of the Opry announcing staff. Chuck did a deal every Wednesday night called his "Wednesday night oldies show"...The long and the short of it is, Chuck eventually left the station to host the Music Country Network. That show was handed to me when Bill Berlin could no longer do it. And I had to learn to play country oldies.

The name Kyle Cantrell, at this point, is synonymous with country oldies, and that's been kind of hung on you. What do you think about that?

Well, I'm flattered by the association. But I can really tell you that if my Saturday morning show comes off at all well, and if that overnight show was any good at all, it was just simply because I love the music. It is truly a labor of love for me, I'll tell you. There is no other good reason for me to be doing a Saturday morning air shift (laughs) on WSM, except that I just love doing it.

Isn't it rare for a program director in radio that works Saturday morning at the radio station they're programming?

It's not a time you'd really schedule yourself into, I don't think. But it's a perfect time, and Ted was very wise in scheduling the show at this particular time—it's a perfect time for a country oldies show. There's something about Saturday morning...it's kind of a laid-back time.

You obviously had excellent response from that show. Everyone talked about the show, everyone commented about it. I often heard people say, "I wish WSM would do more of this." You were very instrumental in the big change at WSM in this original country format.

That's true. But there was a common misconception around town here when I became P.D. that, because I play oldies on Saturday morning, I developed this brilliant idea to play oldies all the time on WSM. That's

not true, because I always felt that WSM can be anything it wants to be. As long as it's successful, we're doing the right thing. But I was instrumental in it, as you said. It was actually a combination of folks who sort of decided—our research consultants, [and] Bob Meyer, our general manager, was very much behind it. When the idea was actually presented to me by our research partners and by Bob, I had thought about it, but it really didn't start to flesh itself out until then.

Describe the format and what it consists of...how is it different than a mainstream country station right now?

The idea behind our original country favorites format is rooted in the fact that country radio has changed a great deal in the past five years. The hot country, if you will, movement in country radio has caused a shift away from some of the artists and songs that were, a very short time ago, the staples of country music radio. And we've always felt that there's a great deal of loyalty among country music fans, and that folks aren't so quick to change their favorite artists and their favorite songs. Although they like the new music, there is still a contingent of people who want to hear the older songs. But the way radio has changed in the past few years, it's hard to hear sometimes, on the current country stations, artists like Merle Haggard and George Jones and even to a lesser extent, Alabama. It's getting harder and harder to hear some of their earlier music. The Judds, you know...times have changed to be sure, but they haven't changed that much. So we felt like there was a hole in the market here with the great country stations we have, our FM included, and we felt the hole in the market was a station that played the biggest hits from the '70s, the '80s, the early '90s. And that's what we're doing in our programming through the week.

In the format itself, how many oldies are you actually playing and how much current stuff?

Research is an ongoing project with us and since we are one of the first, if not *the* first major station in the country to take up a format like this, we're sort of writing the book on it. So we're doing lots of music research to try and determine what our audience wants. So the number of records we play today will probably be different tomorrow, and that's probably going to be changing for quite a while. This thing is evolving as we're going along. Most of the music we play comes from, say, 1977 to 1987. Now, having said that, we do play music from 1987 to 1992, and we do play music before 1977, going back as far as 1960. But those songs are not our core library and they have to cut the research mustard and they have to be songs that we feel our audience really wants to hear. Hopefully, what it's all going to come down to is, we're gonna wind up with a radio station with no duds on it and all good music.

What type of research has the station been involved in at this point?

Through our research company, we've done some perceptuals on the station, first of all, which really has nothing to do with music. We're also doing some call-out research.

What has Arbitron shown as far as ratings and demographics—where are you at there?

We are seeing slight increases in time spent listening and quarter-hours. Predictably, our best increases are in the upper demos. We hope to eventually create for ourselves a strong position in the market between our two signals, our FM and our AM. We hope to kind of catch both ends of the age spectrum with some overlap in the middle. We have not done a tremendous amount of promotion with our new format because, as I say, we're still evolving it. We want things to be just right before we launch into that. So I think we have bought into this for the long-term.

From a management and sales perspective, how has client acceptance been so far?

So far it's been great. And that translates to clients, to listeners, nearly everybody says, "This is a breath of fresh air."

What do you think about this happening in other markets at this point?

I think this is one of the great growth opportunities for country radio. I believe that the time for the long-awaited fragmenting of country radio is upon us. I think we're starting to see it. Young country formats, whatever you wish to call them, are proliferating. The Americana format is coming along. There are starting to be offshoots of country, and I think this is a real serious growth area for country radio. It's going to vary market to market, but I firmly believe that a '70s-based and '80s-based...it'll vary depending on the needs of the markets and what the listeners there want....But I firmly believe that it's a growth area and a great opportunity for country radio.



Audio Processing Adjustment: Does It Have To Taste Like Castor Oil?

By Frank Foti



HOW MANY TIMES has this happened at your radio station?...The program director, general manager, or even the owner claims that there is something "wrong" with the sound of the station. Or, in an effort to try out the latest "hot" device, a new processing system is auditioned, and the result is anarchy in the hallways.

Sound familiar? I thought so!

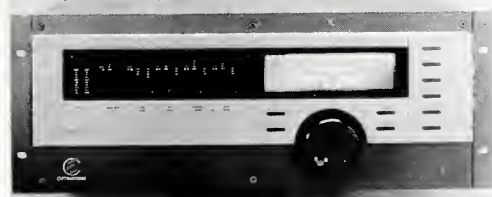
If ever there was an issue that can divide staff members at a station, audio processing is it. Auditioning new audio processing equipment or adjusting the gear already installed doesn't have to feel like an upset stomach your mom treats by forcing you to take castor oil! Take it from me, the whole process can be positive, educational and even fun.

What follows is a guide you can use to create a plan to adjust or audition processing gear. Since the final result is subjective, a logical, systematic method for setting up, adjusting, and/or modifying processing is essential to getting the most out of everyone's investment of time and money. We strongly recommend this method as opposed to making hasty decisions and radical changes that might bring management and engineering to blows!

CLARIFYING YOUR OBJECTIVES

Your success in installing and getting the most out of a processing product is directly related to how well you have developed your objectives

for the system. With a clear set of objectives, your tasks will be more clearly defined. Whether you are seeking better overall quality or specific spectral improvements, try to articulate and write down your goals. Do you want a little more loudness or "presence" on the dial? Are there certain characteristics of the sound of other stations in your market that



Cutting Edge Unity 2001i Processor

you want to emulate? Are there any you want to avoid? If you are auditioning a different product, it is equally important to have a list of specific factors you are going to use to make your comparison with your present system.

Engineering, programming and management should all participate in the development of these objectives. After all, processing can have a direct effect on the bottom line of your station. A little bit of agreement before installation can save you a whole lot of disagreement afterwards.

AVAILABLE TIME

Let's get one thing straight: It takes time, a good deal of serious time, to process your station. We realize in our industry today, time is a precious commodity. Our product, the Unity 2000i, and its competitors, are expensive and multifaceted. We hate to sound like we are nagging, but don't try to install, or modify processing in between other major projects or the week your boss or your assistant is on vacation. Make certain in advance that the staff members who helped you set your objectives will be available to consult with you when you adjust these systems.

How much is enough time? Good question! We feel that working with a system for at least a week is a good starting point. We don't suggest

that you drop everything for a solid week. What we do recommend is that you work on this during a week when you can spend a few hours every day on the project.

INSTALLATION AND ADJUSTMENT CONSIDERATIONS

Installing or adjusting processing requires a bit more than mounting it in the rack, connecting some cables, and then putting it on the air. Among the factors you should consider are:

1) You should have a good monitor location in which the system, once on the air, can be monitored. We suggest a good tuner, with a good reception, feeding a set of studio monitor speakers to be sufficient. While car radio and other "typical listener situation" settings are important, they should not be the main reference points.

2) Good, clean source material is essential. A well-respected processing colleague once said, "Garbage in produces more garbage out!" He was not kidding. If you are using poor source material, or poor performing playback equipment, you will not get the maximum sonic benefit from your demo. Anomalies that you perceive to be processing problems may be source problems that the processing is exaggerating! Make sure that you start out with a good first step—good source material!

3) Microphone processing may appear trivial, but the perceived sound of "live" voices over the air can change dramatically with different processing systems. Whatever the effect, your on-air microphones will probably change when you change your processing. If you utilize mic processing, you may have to adjust it to suit the operation of the new processing system. Most announcers develop a "comfort zone" with respect to the sound of their voice over the air. When that "comfort zone" is changed or modified, the common response is that something is wrong. Mic processing can be a very important part of your overall station sound.

4) Operating levels is another simple area where trouble can develop. Make sure the input and output levels of the system are operating at the proper level within your system. (Did you know that operating a processor with insufficient level into a STL system will cause loss of modulation and loudness?) If you are comparing different processors, be sure they are both operating at the same levels. Your modulation monitor is an important tool in any processing comparison.

5) Pick a starting point for reference. Proceed from a processing level similar to that currently used by your station and then if desired, become more aggressive. This is less likely to draw hasty, and negative, opinions.

6) Listen for awhile, then adjust. Try to avoid the temptation to "fiddle" with adjustments moments after making initial changes. Remember, you should evaluate the operation over time, not moment to moment! When it is time to adjust, create worksheets that can assist in establishing improved settings of operation.

7) In making changes to the system, do not make hasty or radical changes. Also, do not make too many different adjustments all at once. If too many parameters are changed at one time, it is hard to determine which change made the difference. That can be frustrating whether the change made your station sound better or worse!

8) Use the "sleep on it" method. Spend time adjusting and then listening, and when the system gets to the point where it sounds good, stop for the day. In making changes, there does come a time when the ears become less and less sensitive to adjustments performed. The ears sort of "burn out." That is why spreading the adjustment period over a number of days is recommended. If it still sounds good after you have "slept on it," quit adjusting. If it does not, continue with this method until you are satisfied. If the procedure is working, you will find that each day the discrepancies are smaller and you're making fewer adjustments.

9) When you get it where you like it, STOP! Nothing more said!

Because production of country music has improved dramatically over the last 10 years, it is vitally important to fine-tune the sound of your country station. With CD listenership in cars growing, your on-air sound must compare favorably with CDs as well as with other country stations. Superior audio quality must be maintained without losing your focus on the competitive nature of the broadcast signal. We believe that the above set of guidelines will allow you to achieve both of these goals!

Biography of the author: Frank Foti is president of Cutting Edge, an audio processing manufacturer located in Cleveland, Ohio. He has also been a chief engineer for Z-100, NYC, KSAN/KNEW, San Francisco, and WMMS/WHK Cleveland, just to name a few. His products, the Unity 2000i FM and Unity AM processors, are improving the sound of radio the world over. He may be contacted at: (216) 241-3343 or faxed at (216) 241-4103.

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POSITIVE/CHRISTIAN COUNTRY

MARCH 4, 1995

1	JESUS & JOHN (Cheyenne)	Bruce Haynes	1	7
2	SWINGIN' BRIDGE (Benson)	Brush Arbor	6	5
3	WHAT THEN (Warner Alliance)	Ron David Moore	3	6
4	WATCH ME RUN (Star Song)	Andy Landis	7	7
5	THERE IS A CANDLE (Integrity)	Susie Luchsinger	2	11
6	GLORYLAND HOLD ON (Manuel)	Manuel Family Band	4	12
7	TRAILER HITCH (Ransom/Brentwood)	Ken Holloway	18	3
8	ONLY CHRISTIAN COUNTRY (Circuit Rider)	Marvell	8	10
9	DON'T KILL THE WOUNDED (Homeland)	Margo Smith & Holly	9	8
10	GOING OFF THE DEEP END (Crossties)	Kathy Yoder Treat/Ken Holloway	5	10
11	THE BOY IN ME (New Haven)	Glen Campbell	10	6
12	I'LL TRUST A MIGHTY GOD (Rising Star)	Gene Reasoner	12	11
13	BE A BEACON (Tima)	Judy Deramus	11	13
14	WITHOUT YOU (I HAVEN'T GOT A PRAYER) (Warner/Alliance)	Mid South	29	3
15	I'M GONNA HAVE A LITTLE TALK (Warner Bros)	Randy Travis	20	6
16	WHOLE LOT OF PEOPLE DOING RIGHT (Cheyenne)	Paula McCulla	31	3
17	THE NARROW PATH (MBS)	Jason Campbell	19	5
18	GRANDPA WAS A FARMER (Circuit Rider)	Marksmen	21	3
19	TORNADO SALOON (Heaven Spun)	Ted White	13	14
20	DOUBLE YELLOW LINES (Cheyenne)	Ronny McKinley	30	2
21	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)	W.C. Taylor	14	10
22	OUT OF HIS GREAT LOVE (Chapel)	The Martins	15	15
23	ACROSS THE MILES (New Haven)	Third Tyme Out	22	6
24	IT'S ABOUT TIME (Heartwrite)	David Patillo	16	14
25	SOWIN' SEEDS (S & K)	Steve Hamby	17	11
26	NO ONE KNOWS MY HEART (Starsong)	Brian Barrett	34	2
27	ROCK-A-BYE-DADDY (Circuit Rider)	Herman Truelove	26	5
28	CHRISTIAN OUTLAW (Christian Outlaw Music)	Bobby Miller	25	4
29	GIVE WHAT IT TAKES (Warner Alliance)	MidSouth	27	15
30	THE SMALLER THE TOWN (Tima)	Don Richmond	24	13
31	HEART OF A SINNER (Psalm)	Billy Arnett	23	12
32	HE WAS THINKING OF ME (Southern)	Del Way	33	2
33	OVER THE EDGE (Mark Five)	Rivers & Owens	DEBUT	
34	I BELIEVE HEAVEN IS REAL (Rain)	Dinah & The Desert Crusaders	28	13
35	WORTH IT ALL (Genesis)	Brent Lamb	32	15
36	FAIRWEATHER FRIENDS (Hilltop)	Mark Hampton	35	8
37	TOMORROW (Freedom)	Monte Stephens	36	9
38	ALL MY DREAMS (Integrity)	Lenny LeBlanc	37	14
39	THE PROMISE TREE (Benson)	Vince Wilcox	38	11
40	IT AIN'T GONNA WORRY MY MIND (Liberty)	Cleve Francis	39	12

POSITIVE COUNTRY RADIO

This Week's Debuts

RIVERS & OWENS—"Over The Edge"—(Mark Five)—#33

Most Active

KEN HOLLOWAY—"Trailer Hitch"—(Ransom/Brentwood)—#18
 MIDSOUTH—"Without You (I Haven't Got A Prayer)"—(Warner Alliance)—#14
 PAULA MCCULLA—"Whole Lot Of People Doing Right"—(Cheyenne)—#16
 RONNY MCKINLEY—"Double Yellow Lines"—(Cheyenne)—#20
 BRIAN BARRETT—"No One Knows My Heart"—(Star Song)—#26

Powerful On The Playlist

For the second week, "Jesus & John" by **Bruce Haynes** holds the #1 position on the *Cash Box* Positive/Christian Country Singles chart. Moving up four spots to take the #2 slot is **Brush Arbor** with "Swingin' Bridge," followed by **Ron David Moore's** "What Then" holding at #3. "Watch Me Run" by **Andy Landis** jumps three to take the #4 spot. "There Is A Candle" by **Susie Luchsinger** drops three to #5 and the **Manuel Family Band's** "Gloryland Hold On" drops to #6. Brand new from **Ken Holloway**, "Trailer Hitch" takes a big 11-spot leap into the Top 10 and lands at #7. Rounding out the rest of the Top 10 this week is **Marvell's** "Only Christian Country" holding at #8, **Margo Smith & Holly's** "Don't Kill The Wounded" at #9, followed by **Kathy Yoder Treat** and **Ken Holloway's** "Going Off The Deep End" at #10.

Looking Ahead

This week radio is giving a considerable amount of play to: **The Clarks'** "Writing On The Wall," "I Went Back" by **The Days, Del Way's** "He Is Mine," **Southern Chapel's** "He No Longer Signs My Paycheck" and **Tom DeVoursney's** "Sound Of The Son."

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RADIO PLAYLISTS

Some of what's playing in heavy rotation:

- WDBL**\Springfield, TN
 BRUCE HAYNES—"Jesus And John"
 RANDY TRAVIS—"Gonna Have A Little Talk"
 MARVELL—"Only Christian Country"
 KATHY YODER-TREAT & KEN HOLLOWAY—"Deep End"
 MANUEL FAMILY BAND—"Gloryland Hold On"
- WKGF**\Arcadia, FL
 SUSIE LUCHSINGER—"There Is A Candle"
 KATHY YODER-TREAT & KEN HOLLOWAY—"Deep End"
 BRUSH ARBOR—"Swingin' Bridge"
 BRUCE HAYNES—"Jesus & John"
 RON DAVID MOORE—"What Then"
- KEXS**\Excelsior Springs, MO
 BRUCE HAYNES—"Jesus & John"
 BRUSH ARBOR—"Swingin' Bridge"
 RIVERS & OWENS—"When He Calls My Name"
 KEN HOLLOWAY—"Trailer Hitch"
 MIDSOUTH—"Without You"



Texas International Music Association (TIMA) artist Judy DeRamus celebrated her single "Be A Beacon" going #1. This is her first Christian Country single to reach the top of the charts. DeRamus is the first Christian Country artist to have a #1 song in five trade magazines at the same time. Joining in the celebration were a number of artists, political figures and other friends. Guests came to her hometown of Broken Bow, Oklahoma from all over the United States. Some attending were: Debra Maffett of TNN Country News, Porter Wagoner and Bill Anderson of the Grand Ole Opry. Pictured: Judy DeRamus and labelmate Don Richmond.

Morningstar Network Builds New "High Country" Format

By Richard McVey



Pictured (l-r): Chuck Day of The Days (Cheyenne); Jed & Claire Seneca of Seneca (Ransom); T. Burt Perrault, president/CEO, Morningstar Radio Network; Susie Luchsinger (Integrity); Rich Tiner, director of broadcast operations, Morningstar Radio Network; Andy Landis (Star Song); Paula McCulla (Cheyenne); and Dick March, director of syndication, Morningstar Radio Network.

THE MORNINGSTAR RADIO NETWORK, which completed the seamless relocation of its entire broadcast operation from Houston to Nashville, announced the debut of its second format, now in full operation. The two-year-old network currently provides a "music-intensive, personality-driven" adult contemporary Christian music format to local affiliates in more than 100 markets.

Like Morningstar's AC/CM format, the latest offering will be delivered by satellite in CD-quality stereo, featuring fully addressable digital technology. It will be marketed under the trade name "High Country," and will feature such core artists as Paul Overstreet, Bruce Haynes, Susie Luchsinger, Michael James, Ricky Skaggs, Andy Landis and Ken Holloway.

Cash Box recently spoke with Morningstar founder and president Burt Perrault and the network's broadcast operations manager Rich Tiner at their Nashville offices to discuss "High Country" and what it means for radio....

How did all of this get started?

Perrault: Essentially, my wife and I launched the network and went on the air in May of '92 with the adult contemporary format, which now has 107 markets. Then after a lot of ups and downs and learning on our part, we thought the time had come to relocate the whole thing, so we moved the entire operation last August from Houston to Nashville. We made a signal switch...and you know, the switch of the entire network was a pretty awesome undertaking. The way we did it technically, we went ahead and got all the equipment we would need for the second format and installed it over here, and then waited until we had the switch made and brought the equipment over for the other format that we didn't have on the air yet. So actually, our second format is using the old equipment, the stuff we started with three years ago.

It was Pearl Harbor Day and we kicked off the "High Country" format, which was part of our original plan back in 1991. We were talking about three formats, and the third will remain nameless. We're not sure if it'll be the same one that we were contemplating back then. We were talking about a Christian Country or Positive Country format and sure enough, everything kept moving in that direction. There was a great deal of positive movement; new artists were being signed or releasing material. A couple of the major labels like Word were launching a brand-new Positive Country division. We recently had one of the major Christian labels tell our broadcast operations director that the fact that we had committed to this was what they needed for their go-ahead for them to launch a subsidiary country label. So it's evident that the time was right for that.

What size markets are you hitting?

Perrault: Everybody immediately assumes your first entry is going to be the little tiny markets. We're getting some good confirmation from some big

markets. And then we have some of the interesting stations that can almost be nothing except country.

There is one that's in Arkansas; it's on top of a big mountain and has this awesome big stick on top of this mountain...100 thousand watts of power. They have a small AM/FM and a big FM, and they had a regular secular country satellite format that they switched to the Class A, the small FM, and they put us on their big stick FM. They're getting response from hundreds of miles away. And they've already expanded. Because a lot of our people carry us just overnight, overnight to weekends, overnight to middays—the last thing they want to give up is drive time, for example. And this station has gone from ten hours of programming a day to something like 16, and we see a real likelihood from our last conversation that they're going to keep expanding to either 20 or 24....

We have interaction with our traffic person where you really think you've got a two-person crew working. We use a unisex name in the afternoon, "Chris in the morning," and we can just have our guy cut liners and say, "Here's Chris with a look at local news and traffic or weather"...whatever you want to put in, and they acknowledge the on-air guy and suddenly you have interaction between the live person locally and the live person on the network. It makes a real interesting effect of having the team in place.

What's your ultimate goal? How far would you like to take this?

Perrault: We have not defined an ultimate goal. But by the end of '95, we really would like to have as close to 150 affiliates on this first format as possible....Long-term, we're still defining. A lot of people think that there is room for four or five hundred affiliates on this particular format because of the huge number of country stations out there. But I'd say if we got 300-plus, we'd be real pleased.

Is it difficult, with this format being so fairly new, to find enough material?

Perrault: It has not been as difficult as we had thought, because we all agreed...part of the reason for when we launched was we thought we had just turned the corner where there was enough to do it. Almost 60 or 90 days earlier, there wasn't enough product. There's not any excess at all, but we can honestly say—in our internal conversations we confirmed this—that we are not playing anybody just because we've had a slot we had to fill. That goes for any piece of music or any artist. And I don't think we'll be any more discriminating when there's a lot more product there.

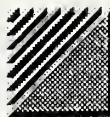
What criteria do you use for choosing a song?

Tiner: Well, we start with the record companies and what they're releasing as country singles. The Christian labels that are doing country are obviously our meat-and-potatoes, in terms of what we pick in songs. When we go to the mainstream labels, we look for an acceptable lifestyle, and then we want the whole project to be a squeaky-clean project. That's not to say that we want the whole project to be Christian, but we don't want somebody to hear something on a hot country product and be negatively surprised by the content.

What can the "High Country" format do for a small- or medium-market radio station?

Perrault: Well, the first thing, it gives them a first-class air staff that their audience will think is there at their radio station. We continue to have people call into local radio stations, sometimes from other neighboring stations, trying to hire our air personnel. We've had guys on the air say, "If I sound a little groggy, it's because nobody brought the coffee this morning," and some guy'll scream up to the radio station with two cups of McDonald's coffee and say, "Give this to the guy on the air." We have those kinds of stories almost every week. So that kind of identity is something we're able to make happen with really strong, capable air personalities and a sound that can be as local as they want it to be. So that's the first thing—we can help them sound great.

The next thing is on the assumption that maybe they feel that they can already sound great. We can save them several thousand dollars a month, because essentially, they can operate with maybe one person in programming and perhaps none. One of our AC affiliates that started out with just a few hours is all the way up to about 18 hours a day. We're quoting a recent magazine article saying that "it sounds better than we ever dreamed," which was their direct quote. So we're saving them thousands every month. And when we called there to make sure the quote was correct by the manager, he was the only guy at the radio station. There were no programming people, the secretary was sick, and everybody else was out in sales. And so that's what we recommend: take the money you're saving on part-time air staff or even your full-time air staff, keep your key person if you've got a great young program director, and you need somebody to coordinate the whole effort and make sure it's done local—take the rest of the money and put it into sales, because that's what you need to be doing is bringing in the revenue. So we cut their expenses radically, we update their sound and give them a product that they can sell.



POSITIVE / CHRISTIAN COUNTRY

Dance Club Goes Positive Country

LIKE SO MANY COUNTRY DANCE CLUBS, the sounds of country music keep the beat for two-steppers, but for The Crystal Chandelier, a 4,000-sq. ft. country dance club in Atlanta, a different kind of country is taking off—Positive Christian Country.

Here's a first-hand account by Ron Burt, DJ/music director, Crystal Chandelier:

"Positive Country has been a blessing to me in a number of ways. First off, I spin five nights a week at the Crystal Chandelier night club in Kennesaw, GA. Like many other club DJs, I work with a house band. I've never been one to play a cut more than once a night unless it's HOT! Nowadays songs move up the charts so fast they don't even have time to get warm. I feel if our house band has a cut on their playlist, I really don't need to put it in my show. That's one reason that I jumped into Positive Country. It's a country format with fresh new talent and the songs are packing my dance floor.

Our club has a family day every Sunday. No alcohol is served and all ages are welcome to come in for dance lessons. Even church groups have started to come out for the dance lessons.

I had some Positive Country CDs and I put on Marvell's "Only Christian Country." It was an instant hit and filled the floor with two-steppers. It's still a top dance cut that I can play any night of the week and pack the floor with dancers. At the present time, there's not a dry eye in the club when I spin "Jesus' Rocking Chair" by the Greens. It's one of the most requested songs I play and a few other club DJs that I correspond with went out and bought the CD and are also getting heavy requests for this ballad.

Other artists that are getting a lot of spins include Carman, Ken Holloway, Terri Lynn, Brian Barrett and MidSouth. I like Positive Country and I feel my dancers are not only getting good country music to dance to but also a positive message.



Over 600 listeners turned out for the monthly KSBJ/Chick-Fil-A Brown Bag lunch at Houston's San Jacinto Mall, which featured Sierra as performers this January. The group's most recent single, "When I Let It Go," was a hit on both the Positive/Christian Country chart as well as the Contemporary. It ultimately peaked at #13 on the Positive/Christian Country chart. Pictured (l-r): Scott McKinley, Chordant Distribution Group's road representative; Jeff Scott, KSBJ's development coordinator; Deborah Schnelle and Jennifer Hendrix of Sierra; Lyn Hare, KSBJ engineer; Wendi Foy Green of Sierra; Gary Nelson, Chick-Fil-A store manager; Jill Landess, Star Song's manager of marketing and promotions; and Kent McDonald, KSBJ promotions manager.

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We strive to maintain a high standard of quality and to keep our integrity on display throughout the industry.

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Jukebox America Radio Compilation is distributed to over 1000 Positive/Christian Country radio outlets Nation-wide. New volumes are sent out on a monthly basis.

We offer the very best in promotional services. We advertise in Cash Box Magazine, which publishes the most respected "Positive Country" chart. Tracking is available through our National office. Using Cash Box reporting stations, we are able to give the artist the very best radio promotion available in the "Positive Country" industry.

Radio promotion is handled by Shellie Manuel, of the Mamuel Family Band. Artist who elect to have their singles promoted will receive a monthly report which details the activity of the single.

In all fairness, Jukebox America Radio Compilation represents the very best in Positive Country Music! So if your looking for the compilation that all the DJ's are looking for, contact Jukebox America today!

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COIN MACHINE

Bally's *The Shadow*



Bally's *The Shadow*

features the mysterious phurba knives as player-controlled ramp diverters—an industry first. And the game's elevated mini-playfield challenges players to defeat Khan by hitting all drop targets and breaking through the signature glass wall.

"The suspense and danger inherent in *The Shadow* are exhibited in many aspects of this pinball game," commented **Brian Eddy**, game designer. "For instance, in *The Shadow* pinball, a strange power first freezes the ball momentarily, then draws it into a ball lock at the entrance to the famous sanctum. This triggers a fast-paced three-ball multi-ball."

Six other of the film's most memorable scenes have been recreated in dot-matrix mode, including Farley Claymore and Discover Hotel Monolith. In the video mode, players try to dodge a shower of phurbas that approach at ever-increasing speed. The final battle presents an incredible challenge—a guaranteed 30-second five-ball multi-ball.

The Shadow also features the DCS Sound System and custom-recorded speech by the film's stars, **Tim Curry**, **Penelope Ann Miller** and **John Lone**, and **Alec Baldwin's** film dialogue.

The game is currently in delivery. Further information may be obtained through factory distributors or by contacting Williams/Bally Midway at 3401 N. California Ave., Chicago, IL 60618



Bally's *The Shadow*

CHICAGO—*The Shadow*, a mysterious vigilante whose occult powers and relentless pursuit of justice made him a hero to millions, goes back decades before many of today's heroes came into being. On radio, in pulp novels, comic books and most recently on the silver screen, his popularity has spanned generations.

Now comes **Bally's *The Shadow*** pinball game, a narrow-body machine that characterizes the Shadow's careful balancing act between good and evil. Included in the game are numerous *Shadow* icons such as arch-villain Shiwan Khan and his evil army of Mongols; the *Shadow* rings worn by his army of agents; and the potentially catastrophic beryllium sphere, among others.

The Shadow also fea-

Williams Names Two New Distributions

CHICAGO—Williams Electronics Games, Inc. announced the addition of two new distributors to its international network.

Unidesa—**Universal de Desarrollos Electronicos S.A.** of Terrassa, Barcelona, Spain—will serve as the exclusive distributor for Williams pinball machines and **Midway Manufacturing Company** video games for Spain, the Canary Islands and Portugal, including the Azores.

Amusetec S.L. of Madrid has signed on as exclusive distributor for **Bally** pinball games in the same area.

"We are extremely excited to welcome these two Spanish players to our already powerful distributor force," stated **Joe Dillon**, vice president of sales and marketing for Williams. "This adds significantly to our blanket presence in the amusement marketplace."

AMOA Expo '95 Returns To New Orleans

CHICAGO—New Orleans will once again play host to the annual **Amusement & Machine Operators Association** convention, as it did in 1990. "AMOA Expo '95" will be held on Thursday, Friday and Saturday, September 21-23 at the New Orleans Convention Center.

Exhibit information is forthcoming from AMOA headquarters with program, registration and housing information to follow this spring.

More than 1,000 booths are available to be sold for Expo '95. This year's event is expected to attract an estimated 8,000-plus owners/operators, managers, distributors/suppliers and manufacturers of commercial amusement, music, entertainment and vending equipment at singles locations (i.e. restaurants, bowling centers, bars and taverns, clubs, etc.) as well as family entertainment centers (FECs), amusement parks, shopping centers, etc.

Products being showcased will include the latest in pinball games, video games, CD jukeboxes, electronic darts, pool tables, sports games, soft play equipment, cranes, computer technologies, redemption equipment, kiddie rides, plus and supplies, coin counters and validators, monitors/power supplies, cigarette vending and other commercial equipment/technologies from the world's leading manufacturers and suppliers.

In addition to the exhibition, Expo '95 will feature a program of educational seminars addressing a variety of pertinent topics and marketing issues.

The Expo '95 planning committee is chaired by **Randy Chilton** of **Chilton Vending-Wichita**, Kansas. The various sub-committees are chaired by: **Ralph Ceraldi** of **C & C Vending-Coram**, New York (awards); **Lee Wesson** of **Peachtree Music & Amusements-Keyser**, West Virginia (educational seminars); **Doug Minter** of **Tip Top Amusement-Carson** City, Nevada (Hesch promotion); **Bill Beckham** of **Red Baron Amusements-Toledo**, Ohio (international attendee task force); **Tami Norberg-Paulsen** of **C & N Sales Co.**-Mankato, Minnesota (stage show); and **Doug Gapter** of **Gapter Amusement-Cheyenne**, Wyoming (trade show policy).



COIN MACHINES

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PINBALLS: BALLY: Popeye; Judge Dredd. DATA EAST: Tales From the Crypt. PREMIER: Rescue 911; Street Fighter II; Tee'd Off. WILLIAMS: Dracula; Star Trek.

USED KITS: Mortal Kombat II \$1795; Super Street Fighter Turbo \$550 (B-Board); Slam Masters \$100; Street Fighter II CE \$195; High Impact \$75.

NEW KITS: Dark Stalkers (B-Kit) \$875; Dungeons & Dragons \$895; Super Street Fighter II Turbo (B-Kit) \$550; Slam Masters \$200.

NEO GEO PAKS: Bust The Move \$410; Samurai Shodown II \$415; Street Slam \$415; Agress. Of The Dark \$375 (Marquee); King Of Fighters \$325; Super Sidekicks \$300; Zed Blade \$400; Samurai Shodown \$200; World Hero 2 Jet \$200; Fighter History \$200; Gururin \$150.

For all your parts needs—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celie or Mark for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

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AUDITIONS

IMMEDIATE OPENING: Pedal steel guitarist, United States Navy Band Country Current, Washington, D.C. Four-year enlistment; starting salary \$25,174-\$28,598. Full military benefits, 30 days' paid vacation, tuition assistance. Applicants must be between the ages of 18 and 34. Auditions to be held at NASHVILLE MUSICIANS' UNION rehearsal hall on March 25 from 10:00 a.m. to 5:00 p.m. For additional information, call M.U.C.S. Sullivan at (202) 433-6101 or M.U.C.S. Ogilvie at (202) 433-2840.

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Types of CCMA Membership:

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Genesis Club: Normally fans of the music rather than professionals. The support of this segment of Christian Country is its backbone - critical, not just for CCMA, but also for Christian Country itself. The Genesis Club entitles you to our international bi-monthly newsletter.

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- Agent and Manager
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- Print Media and Education
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Please briefly describe your activities concerning Christian Country music _____



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