Van Halen's Balancing Act
**INSIDE THE BOX**

**Cover Story**

Van Halen’s Balancing Act

With all the “alternatives” in music these days, the overgrown boys in Van Halen return with *Balance* (Warner Bros.), their prototypical straight-ahead pop/rock effort, to maintain the equilibrium.  

—see page 5

**News**

On the road to new technology, a.k.a. the "superinformation highway," comes word of a proposed digital video disc (DVD) format that has the consent of eight of the world’s leading consumer-electronics, software and entertainment companies.  

—see page 3

**Composer Thomas Newman A Class Hollywood Musical Act**

Thomas Newman, the man responsible for the scores behind *The Shawshank Redemption, Little Women* and many others, comes from quite a family of film composers but has certainly carved a place of his own.

—see page 19

**Country Music News**

The first annual Nashville Music Awards, a.k.a. the “Nammies,” were handed out at the Ryman Auditorium in Nashville in an effort to recognize and reward the wide diversity of music created in Music City, U.S.A.

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DOUBLE FEATURES ON FIVE INCHES FOR FUTURE: In an announcement January 24, eight of the world's leading consumer-electronics, software and entertainment companies proposed a digital video disc (DVD) format that features a double-sided, five-inch disc with enough storage capacity for two full-length feature films.

The participating companies, Toshiba Corp., Time Warner, Inc., Matsushita Electric Industrial Co. Ltd (Panasonic, Technics, Quasar), Thomson Consumer Electronics S.A. (RCA, GE, ProScan), Hitachi Ltd., Pioneer Electronic Corp., MCA Inc., and MGY/UA, will develop and market this new DVD format and pave the way for its introduction in 1996. This technology will be available to all interested hardware and software firms worldwide. Additional support has been announced by Victor Co. of Japan Ltd. (JVC), Mitsubishi Electric Corp., Nippon Columbia Co. Ltd. (Denon) and Turner Home Entertainment.

The companies involved are satisfied that this format meets or exceeds all requirements proposed last September by the Hollywood Digital Video Disc Advisory Group, an ad hoc committee of major motion picture studios that recommended a voluntary, industry-wide set for digital video discs.

RIAA LAUDS SENATE DIGITAL BILL INTRO: The Recording Industry Association of America hailed the introduction of milestone legislation by Senator Orrin Hatch (R-Utah) and CA Democratic Senator Dianne Feinstein titled "Digital Performance Rights in Sound Recordings Act of 1995." The bill (S. 227) empowers the copyright owners of sound recordings with the right to authorize the digital transmission of their works. A digital public performance right in sound recordings would cover transmissions for which subscribers are charged a fee, such as digital cable audio services, satellite music services, commercial online music providers and future forms of electronic digital delivery. Its passage is the recording industry's 1st legislative priority for this Congress.

"We're very grateful that Senators Hatch and Feinstein have taken the lead so quickly to introduce the bill," said RIAA president/COO Hilary Rosen. "As the law stands now, digital delivery services are able to transmit sound recordings—a form of intellectual property that should be protected—to millions of subscribers without paying for their use. It's a loophole in the U.S. copyright law that needs to be fixed, and I'm confident that this bill will do that with Senators Hatch and Feinstein's able guidance."

Under current law, only music publishers and songwriters are compensated for the public performance of their work, while record companies and artists are not. This legislation exempts current practices such as radio performances, as well as music played in bars and restaurants, and focuses liability only on future performance uses.

ELTON LAUNCHES ROCKET: Elton John's Made In England will be released worldwide by Rocket Records/PolyGram March 21. This marks John's first U.S. release through PolyGram. John Reid, John's longtime manager, heads Rocket Records, which is based in New York.

Island Records in the U.S. will provide marketing, promotion and retail support under John Baris. The first single off the new album, "Believe," will be released in February.

LIFEBEAT AIDS GRANTS: LIFEbeat, the music industry-fights-AIDS organization, announced that over $250,000 in grants was awarded in 1994 to 26 HIV/AIDS direct service organizations and dozens of individuals living with HIV/AIDS across the country. The monies were generated via a number of fundraising musical events held throughout the year. Two significant musical events held in 1994 were particularly helpful in putting LIFEbeat on the map as a grant-making entity and affording the two-year old organization broad-based national recognition: "Board AID," a daylong snowboarding event created rap and hip-hop artists, and "The Beat Goes On," a weeklong series of benefit concerts. The success of these events prompted LIFEbeat to establish them as annual happenings for the organization.

SINATRA/NELSON DUO ON SPRINGS LINKS: Frank Sinatra and Willie Nelson will headline the 7th Annual Frank Sinatra Celebrity Golf Tournament Gala, Saturday, Feb. 25 at Marriott's Desert Springs Resort in Palm Desert, CA. The two-day tournament will benefit the Barbara Sinatra Children's Center at Eisenhower Medical Center in Rancho Mirage and Palm Springs' Desert Hospital.

The black-tie gala, hosted by Barbara and Frank Sinatra, is a Southern California social and entertainment highlight and, in previous years, has teamed Sinatra with the likes of Tony Bennett, Liza Minnelli and Natalie Cole among others. Sinatra and Nelson dueted on Frank Sinatra Duets II.

For additional information about player packages, tickets for the Gala and/or luncheon, and golf, call 1-800-FS-STARS or (619) 323-9411.

CASH BOX FEBRUARY 4, 1995

ON THE MOVE

Leshay

Daniel

Hayes

Moses

Bennett

Perkins

Warner Bros. Records will promote Steve Baker to president of the label "as soon as Lenny [Warner] steps down," says chairman Danny Goldberg, while Sire Records' Howie Klein will become president of a newly autonomous Reprise Records. Columbia Records has appointed Jon Leshy senior vice president, special projects. He arrives at Columbia after four years at Elektra, where he gained valuable experience in video promotion and alternative music and then senior vice president, promotion. Doug Daniel has joined Elektra Entertainment Group as senior vice president, black music promotion. Previously, Daniel was vice president, black music promotion at Arista Records.

PolyGram Group Distribution (PGD) has named John Esposito vice president, field sales. BMW's former PGD, Esposito was chief operating officer of the Nobody Beats The Wiz, music and movies software division. MCA Records has named Brian Samson national director of promotion and marketing, rap music, black music division. In 1992, Samson was hired by Mercury Records as national director, rap promotion and marketing. In 1994, before joining MCA, he was road manager for Ill Al Skratch. Also, Liz Hayes has been appointed MCA's director of inventory. She was previously regional inventory manager, West Coast for Blockbuster Music. Rap music marketing legend Money Moses has been appointed American Recordings' national rap promotion chief. Prior to American, Moses spearheaded the national marketing and promotion campaign for hip-hop star Positive K. He also served for two years with Capitol Records' East Coast rap music promotion department. The RCA Records Label has named Dino Perrera director, black music, A&R. Prior to this, Perrera was affiliated with RCA as an independent talent scout for more than a year. Rhino Records has appointed Coco Shinnomiva art director department. She was most recently art director and has been nominated with form art director. The RCA Records Label has named Geoff Gams for a Art Direction Grammy for the label's four-volume boxed set Songs Of The West. Atlantic Records has named Russ Singh director of systems technology. He was most recently network manager. The Recording Industry Association Of America (RIAA) has promoted Jennifer L. Bennett, previously assistant manager, to vice president, government and public affairs. The previous title had been director, congressional relations, and assistant general counsel. Marcia Mule has been named director, new production. VH1 and Rob Barnett has been named supervising producer. VH1 News Mule had served as an award-winning independent TV producer and Barnett joins VH1 from MTV News, where he served as a producer of news and specials.

Dean Schachtel has been appointed vice president of sales and marketing of Sonic Underground's family of labels. Prior to his appointment, Schachtel was vice president of sales for Moonstone Records. EMI Christian Music Group has named Steve Griffin president of the group's new distribution arm Chordant Distribution Group. He formerly served as president and CEO of Nest Entertainment, Inc. The National Academy Of Songwriters has promoted Brett W. Perkins to executive director. He joined the organization in 1989 as marketing director. Peermusic has appointed Luis Calvo to the position of Latin American president and Manuel Pinto has been named Latin American vice president. Pinto served previously as vice president and began in 1992 after serving as managing director of EMI Music Spain; Pinto adds his new title to that of managing director of Peermusic's highly successful Brazilian group. Warner/Elektra/Atlantic (WEA) has promoted three key video executives: John Scott has been elevated to senior vice president, visual entertainment from vice president, video sales; Gary Rauenthal has been promoted to vice president, ad sales from director of national accounts; and Tim Landers has been advanced to vice president, distributor sales from the position of director of the department. The A B C Crown Agency of Sherman Oaks, CA has appointed Bill Carlton executive recruiter. Carlton, a 20-year music industry veteran most recently with ASCAP in Chicago, will be working in industry placement.
JERRY LEIBER AND MIKE STOLLER are one of the all-time great pop/rock/R&B songwriting teams. Their songs have been recorded by a virtual "who’s who" of rock & roll history, a few are Elvis Presley, The Drifters, Peggy Lee, The Coasters and Ben E. King. And now their music is set to open on a place one of their songs celebrates, "On Broadway," Smoke Joe’s Cafe: The Songs of Leiber and Stoller will feature great titles like "Stand By Me," "Love Potion #9," "Hound Dog," "I’m A Woman," "Kansas City," "Jailhouse Rock," "Yakety Yak" and the title tune.

The Cafe opens for previews on February 8th with the opening set for March 2nd at the Virginia Theatre.

HOLLY HOLDS FORTH: N.Y.C. radio station CD 101.9 nighttime air personality Holly Levie hangs on to the #1 slot with adult listeners, ages 25 to 54, according to the newly released Arbitron Ratings. Levie, who helm the 7 p.m. to midnight "Jazz After Hours" show weeknights, gained two points, from a 6.8 to 8.7, in the quarterly survey. "Jazz" is now, reportedly, the #1 rated nighttime show in its demographic line.

2ND NATURE is a name that has popped up several times in recent conversations with record biz types. The smooth-sounding group is out of the Boyz II Men mold and could turn out to be the sleeper. The guys—Jason Turner, Darnel Alexander, Dave Booker and Leland "L.A." Allen—met while auditioning for "Star Search" in their hometown of Seattle. Interesting twist—Allen is a former wide receiver for the San Diego Chargers football team, and the group’s label, Internmix Records, is owned by Seattle Seahawks All-Pro safety Eugene Robinson, former All-Pro running back Curt Warner and former Seattle SuperSonics basketballer John Creig. The debut album is titled What Comes Natural, and the first single is “Can I Use My Voice.” Check it out.

HOTTEST PARTY SO FAR IN ‘95: Party at the N.Y.C. Hard Rock Cafe for producers, cast and friends of Fox-TV’s hot detective series “NY Undercover.” The bash celebrated the filming of the special episode titled “You Get No Respect,” featuring a number of DJs and guest stars from music and television. Series stars Michael De Lorenzo, Malik Yoba and Patti D’ Arbanville and producers Dick Wolf and Andre Harrell paired with Ed Lover and Dr. Dre, MC Lyte, Tretch of Naughty By Nature, Jasmine Guy, Heavy D, Mary J. Blige, Al B. Sure, TV’s Rolanda Watts, Wendy Williams of Kiss-FM, the Baka Boys from KPW, Frankie “Hollywood” Rodriguez of WGCI, Glen Cooper of WUSL, MTV VJ Idalis and members of the NY Knicks b-ball team.

IRIDIUM JAZZ CLUB, bordering the Lincoln Center complex, featured two outstanding female vocalists for its Sunday Jazz Vocal series: RCA/Novaus artist Amina Claudine Myers, an internationally acclaimed singer/pianist/songwriter, played on the 15th and will again on the 29th. The very special Vanessa Rubin also on RCA/Novaus, appeared on the 22nd

R.E.M. recently killed an afternoon at Los Angeles International Airport by holding a brief press conference and chatting with Tabitha Soren of MTV for a broadcast interview. Who said layoffs were a waste of time?

The band was hanging around while waiting for their flight to Australia, where they launched the first leg of the 1996 Monster World Tour, their first in five years. The band, and Soren, are seen striking a pose in front of the "Departures" board at the airport. Pictured (l-r): Mike Mills, Soren, Michael Stipe and Bill Berry.

LOOK FOR CHRIS WHITLEY to be one of the first artists to cause a stir this year. The Columbia Records singer/songwriter released a critically-acclaimed mixture of blues and rock in 1991 entitled Livin’ With The Law. Four years later, Whitley is set to release his second album, Din Of Ecstasy, this March. To make sure his name has not been forgotten in the time between the two albums, Whitley recently played a five-night stand at Brownies in New York, which was followed the week after by five nights at L.A.’s ultra-hip Dragonfly club. Accompanied by multiple press releases heralding the dates, the shows gave a very strong indication that Whitley is a major priority for 1995. After seeing the live show it’s understandable why, as Whitley doesn’t seem to be lacking anything for a run at stardom, though fans familiar with his first record are in for a shock.

Where the first record was very song-oriented, Din... is guitar-, specifically distortion-, focused. It was that album that made up the thrust of his stellar hour-plus set. In addition to his distinctive deep voice, Whitley is a unique stage presence, seemingly uncomfortable in the limelight, yet always in command.

Look for Whitley to be a rising name by the summer of this year, with the accolades likely to start pouring out soon.

ROCK FOR CHOICE: recently commemorated the 22nd anniversary of Roe vs. Wade with a show at the Hollywood Palladium headlined by Primus. The marathon show kicked off with San Francisco’s Stone Fox, with six other bands coming between Stone Fox and Primus. Besides Les Claypool and company, the evening’s highlight was Orange County punk rocker Face To Face.

The band’s debut album isn’t due to come out until March 1, but they have been one of the big names around town since they released an EP last fall. Face To Face look they are likely to be another one of those bands that the kids simply wouldn’t let be ignored.

Along those lines, another band on the bill to watch out for is No Doubt. The group’s freakish mix of Latin/salsa-style college music had the teen-age throngs on the Palladium floor dancing up a storm.

But it was good ol’ reliable Primus who really got the crowd revved up. After nearly five hours it appeared the audience had just about had it, but the group’s bizarre stories had the place rocking louder than at any other point in the evening. Also on the show was Geraldine Flibbers, Weapon Of Choice, Fishbone and Possum Dixon.

C+C MUSIC FACTORY’S DAVID COLE passed away on January 24 due to complications from spinal meningitis. Cole was 32 years old. Since they hit the music world, Cole and partner Robert Clivilles were among the most successful producers in their genre, working with Whitney Houston among others. As part of C+C Music Factory, Cole was a recipient of some 28 awards, ranging from MTV Video Awards to American Music Awards. As of deadline, funeral arrangements were still being planned.
Van Halen’s Balancing Act

By Adrienne Stone

EDWARD VAN HALEN’S 5150 STUDIOS, the holy ground upon which such albums as 1984, 5150, OU812 and For Unlawful Carnal Knowledge were recorded, is a scene of controlled chaos. Journalists and photographers arrive en masse for a hectic interview/album listening/photo session day which is so tightly scheduled, one would hardly be surprised to see a deli counter “Now Serving!” sign blinking each scribble or shutterbug’s turn at the mega-Platinum band.

We’re here today to discuss their new Warner Bros. release Balance, which is a fine presentation of Van Halen’s virtuosity and versatility in the age-old genre of rock. Produced by Bruce Fairbairn (Aerosmith, Bon Jovi), Balance was recorded over the course of four months with vocalist Sammy Hagar flying down each week from his northern California home to join guitarist Edward Van Halen, drummer Alex Van Halen and bassist Michael Anthony. The album covers tons of ground as it ranges from instrumental, piano-tempoed ballads and folk-inspired tunes to up-tempo blitizes and guitar-driven rockers...even an incredibly melodic drum solo graces the disc.

Just released (January 24), Balance signals the beginning of the Van Halen blitz which has been taking place every two years or so since their inception in the ‘70s. They’re handling it with a new manager this time around, but it remains a well-planned attack—one which has garnered them multi-Platinum albums for every one of their previous ten discs. No wonder they’re the only American rock band who’ve consistently thrived for the past two decades. The foursome talk about production of the latest album and the band’s attitude in the ‘90s in the following interview....

Cash Box: Did you co-produce this album with Bruce Fairbairn?

Michael: Actually, we let him produce. Within the boundaries, I mean. Of course, no one’s gonna tell Ed what kind of sound he plays on his guitar, but...Bruce is great in the sense that he kept us in there working. He’s very straight up-front. But he’s a musician, too. He’s got a music sense.

Edward: He oversaw the whole project and lent an outside ear, but we wrote the music and performed it. He was a fifth member of the band who kind of guided us and directed us and made us look at our music from an outsider’s point of view. But if you ask him what he did, he’ll just say, “Well, Al set up his drumset. Ed plugged in his guitar and I watched them play.”

You can hire new fans that way.

Edward: (laughs) Yeah! It’s basically a combination of being a babysitter and a psychologist and keeping everybody happy and saying, “That’s good. That isn’t.” The first single, “Don’t Tell Me (What Love Can Do),” has that trademark sawing sound on the guitar that Eddie used in “Running With The Devil” back in ‘78, doesn’t it?

Sammy: Yeah. Sort of a cello sound.

Edward: Actually, I had been doing that a lot in my solo on the last tour and it eventually became this song.

Lyrical, it seems to be a statement about being in control of one’s self.

Sammy: That’s what it is. It’s a cry out to be in control of yourself. Everybody gets somebody telling them what to do. We still get it now. Lawyers and accountants always telling you, “Hey, you got to do this with your money. Hey, you got to do this with your record. Hey, you got to do this with your contract. Hey, you got to do this to please your record company. Hey, you got to do this to please radio...” Not that we listen to anyone. (laughs) Part of standing up and doing something is saying, “I’ll take responsibility. If I’m wrong, I’ll pay for it. If I’m right, you can go shove it up your ass for the rest of your life!”

“Take Me Back” seems a real folksy tune which develops into a rock tune with a folk influence.

Sammy: Yeah. It just goes places, doesn’t it? I wrote three different sets of lyrics for that song, but they were too dark for the music. Eventually, it winds up making you think of summertime, down the wind blowing...you start getting that feel and those smells that remind you of childhood stuff. It’s really got a cool vibe, that song. Very different for Van Halen.

“Big Fat Money” and “Amsterdam” are much more guitar-driven and aggressive.

Sammy: Yeah. “Big Fat Money” is a bad-ass tune.

Michael: But it’s just a pretty simple straight-ahead rocker.

Sammy: Yeah. And “Amsterdam” is a fun, playful way of talking about Amsterdam and smoking dope and window hookers. The brothers [Eddie and Alex] were a little nervous about it because it’s about their hometown. That song almost didn’t make the record, but it’s just in fun.

In addition to the songs, you have instrumentals, a drum solo (“Doin’ Time”) and a weird tune called “Strange Out” which sounds like someone running something over piano strings.

Sammy: That’s what it is...kitchen utensils. It’s supposed to be like an orchestra tuning up.

Will it be your intro before you come onstage?

Sammy: I don’t think so. I think we may use the [chanting] monks from the beginning of “Seventh Seal.” Maybe for ten minutes or so. Long enough to get the people cheering and thinking it’s time to start and then they sit down and then they start getting pissed and screaming and whistling and stomping. Then they get over that, and when we really think that they’re confused, we’ll dive in.

Crowd psychological manipulation?

Sammy: I think that could be a trick. Maybe it will focus something. I’m not saying they’ll meditate, but mentally, it may have an effect if everyone in the whole place is tuning into this weird thing. And if we do a little small light on the stage, we’ll hypnotize the fuckers! (laughs) That would be fun. Then, POW! Hit ‘em and wake ‘em up real quick!

Sounds like you can’t wait to tour. What’s the plan?

Edward: It looks like we’ll start in Penscoala, Florida in March. I think we’re doing a two-and-a-half-month stretch in the States and at the end of May, we’ll go to Europe. Then Japan and Australia, back to the States and then back to Europe, possibly.

Will you be rehearsing at your Cabo Wabo club in Mexico?

Edward: We did that back in ‘90 or ‘91, but no. I don’t like it down there. I mean, I love the club, but it’s just a pain in the ass going through Mexican customs. You got to grease them all on the way in and on the way out. It’s dangerous. It scares me. I wouldn’t take my wife and kid down there.

How do you explain your longevity as a band?

Edward: The brotherhood has something to do with it. But, more importantly, I think that we’re musicians and this is what we do.

Sammy: We’re just honest and do the best we can. Nothing’s ever contrived that ever made it on a record. I can’t speak for the concerts from before because I wasn’t there, but since 1986, we haven’t done a bad concert. I think that helps. When I first joined this band, some of the old fans left, and some of the Sammy Hagar fans left. Then, some Sammny Hagar fans said, “I liked Sammy better going solo,” and some said, “I like Van Halen better now.” Some old fans said, “I like Van Halen better as the old band.” Others said, “Oh, no. We like the new Van Halen.” And then there’s all these people who never gave a shit about either one of ‘em that went. “Hey! This is a pretty cool band!” Our fans are very hip.
REWORKS By Steve Baltin

GUNS N' ROSES: "Sympathy For The Devil" (Geffen 4709)

When GN'R opened for the Stones in L.A. during the Steel Wheels tour of '89, it was supposed to be a passing of the torch, as at the time, GN'R were still riding the phenomenal success of Appetite For Destruction. Time has shown it takes more than one album to make a band's future, and the symbolism of the Stones and GN'R on the same bill was only a myth. Listening to this song, it's painfully apparent why the Stones are the Stones and Guns N' Roses were just another contender to the throne. In other words, listen to the original side-by-side with this cover and all become clear.

WHITEHEAD BROS.: "Sex On The Beach" (Motown 1260)

A disciple of the R. Kelly "Bump & Grind" school of slow-moving sensual hooks, the Whitehead Bros. attempt to take the form to another level with "Sex On The Beach." Clearly this is an act that believes the adage "sex sells," now we'll have an opportunity to see if it really does.

BRANDY: "Baby" (Atlantic 6001)

This is the follow-up to Brandy's chart-topping smash "I Wanna Be Down." Be careful not to slip on this one, as it is slick as a glacier. An extremely well-crafted slow-grinding grooves lies behind the teen-age sensations' throaty vocals. While the same level of success isn't likely, there is still lots of airplay in this future.

DANIELLE BRISSEBOIS: "Gimmie Little Sign" (Epic 78711)

The new single from the former teen TV star's debut album, Arrive All Over You, is a surprisingly pleasant dance-oriented remake of an old hit. Well-produced by Gregg Alexander, the beat holds center-stage on this one but Brissebois handles her secondary role extremely adequately. It's not a #1 hit, but given what becomes of most former child actors, Brissebois should be applauded.

PICK OF THE WEEK

A staple at Modern Rock since the release of the first monies Monday last September, this song is just going out now as a commercial single. Coinciding with the on-sale dates for much of the band's U.S. tour, the combination should be enough to push the album up to the Top 10. This single is one of the strongest tracks on the entire album. A hard-edged guitar tune, vocal-ist Michael Stipe gets one of his best moments of his career when he sings, "You kiss me on my don't kiss on me/tug me on me/don't tug on me." The propulsive rhythm of this track should also prove enticing even to non-fans of the group. In addition to Modern Rock, AOR and AAA have been all over this one for some time. With the official release date, look for Top 40 to follow suit.
CASH BOX CHARTS
TOP 100 POP ALBUMS
FEBRUARY 4, 1995

#1 ALBUM: Garth Brooks

TO WATCH: Pat Metheny Group

HIGH DEBUT: The Stone Roses

## Total Weeks ▼

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## Greatest Hits

(Capitol 30334)

Bob Seger & The Silver Bullet Band

## Cracked Rear View

(Atlantic 26213)

Bedtime Stories (Maverick/Sire/Warner Bros. 45767)

The Tractors

The Lion King (Walt Disney 60858)

Tuesday Night Music Club (A&M 0126)

Yes I Am (Island 640860)

Purple (Atlantic 92907)

Not a Moment Too Soon (Capitol 778959)

Crossroad (Mercury 20613)

The Best of Sade (Epic 06068)

Ready to Wear (Pret-A-PORTER)

## Murder was the Case

(Death Row/Interscope/AG 65244)

Sign (Arista 18740)

Throwing Copper (Radioactive/MCA 10907)

Candlebox (Maverick/Sire/Warner Bros. 45313)


Pulp Fiction (Arista 11103)

Live at the BBC (Apple/Capitol 31796)

Icon is Love (A&M 541015)

Higher Learning

(Sony Soundtrack/Epic 66494)

Creepin on Ah Come Up (Ruthless/Relativity 5520)

Hold Me, Thrill Me, Kiss Me (Epic 66205)

Second Coming (Geffen 24503)

You Might Be a Redneck If...

(Atlantic 26216)

Eric Clapton

The Downward Spiral

(Nothing/TV/Interscope/AG 92346)

From the Bottom Up (A&M 72472)

Brownstone

Waiting on Sundown (Atlantic 18285)

No Quarter (Atlantic 60755)

Rhythm and Love (Elektra 66155)

Boots & Sides (Priority 53921)

The Diary (Rap-A-Lot/Noo Trybe 39848)

Lead on (MCA 11052)

## Live Through This (Geffen 24631)

Hole

Forrest Gump Soundtrack

Soundtrack

Stones in the Road

(Columbia 64232)

I Ain't Movin' (SBD Music/Epic 64244)

Des'tee

Dumb and Dumber (RCA 66523)

Soundtrack

Jason's Lyric (Mercury 52921)

Soundtrack

Sons (LTV/Epic 57775)

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Mariah Carey

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Spice

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Various Artists

Clint Black

Various Artists
REVIEWS by Steve Balchin

■ THE CHIEFTAINS: The Long Black Veil (RCA Victor 62709)

A somewhat recognizable commodity to the general public, Ireland's Chieftains are considered good as gold in the music world. Or perhaps it's Platinum. The roster of guest artists on the group's new album is as stellar as it gets; any benefit project this year could command. From track 1 through track 13, the list reads: Sting, Mick Jagger, Sinead O'Connor, Van Morrison, Mark Knopfler, Ry Cooder, Marianne Faithfull, Tom Jones and the Rolling Stones. Band leader Paddy Moloney produced the recording as well as provided the arrangements for the majority of the material. Despite the abundance of well-known names, this is still a Chieftains record... which is one that makes you wish you were in a Dublin pub indulging in pints and singing along with a large group of friends.

■ MARTIN ZELLAR: Born Under (Rykodisc 10318)

Zellar is the former lead singer of the Genr Daddies, a Minneapolis band from era of the Replacement. After a brief hiatus, Zellar has returned with his solo debut. The rest has not hurt his greatest asset—his lyrics. In the song "Let Go," Zellar writes, "Something is wrong/Way deep down inside/When a man's got this much and he wants to let it slide." Zellar presents his characters the way author Ann Beattie or fellow songwriter Bruce Springsteen do, namely as real people with Middle America lifestyles. Given the sadness of so many of his protagonists, the upbeat music provided by mandolins and accordions feels inappropriate and cheapens the depth of his lyrics. Still, it's not too easy to find songwriting like this anymore, which makes this one to listen to.

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■ VAN HALEN: Balance (Warner Bros. 45760)

Van Halen may be the only band in the world that could change lead singers with no real effect. Such an identifiable and commercial force are they that it doesn't really matter who's behind them, as long as the Van Halen name is on there. Then again, when you've sold as many records as they have, and been at it as long as they have, they may have earned that right. One thing about Eddie, Alex and the boys is you know what you're getting. Van Halen will not put out a punk, techno, or alternative record. It doesn't matter what type they will put out a hard-edged collection of pop and rock songs fueled by the guitar sound that inspired a generation of teen-agers all over the world. And sure enough, Balance is exactly that. Just listen to the track "Can't Stop Lovin' You" for proof.

■ GOD LIVES UNDERWATER: God Lives Underwater (A&R American 14510)

One of the first representatives of the American subsidiary Onion, God Lives Underwater's debut EP is a hedge-podge of industrial and techno rock that's flavored with pop undertones. The Frankenstein's monster of music blends in a way that is both uniquely innovative and exhilarating. The band mix their tempo well, starting off with the hard-edged "Drag Me Down" before shifting into the more techno-styled "No More Love." From there, they continue the up-and-down alternating of moods for the rest of the six song effort. A definite favorite at college radio.

■ THE WOLFGANG PRESS: Funky Little Demons (4AD 45738)

In the 12 years since they first emerged in the music world, England's The Wolfgang Press have seen constant changes, and now the inevitable metamorphosis has strained them. Their sinister side has given way to a maturation that could even be described as mellower—the consequences of which are expressed in Funky Little Demons, by far the most accessible project of their career. From the opening notes of "Going South," the album flows through a smooth auditory experience that is made up largely of programming but transcends the simple "techno" label. The reason for the differential can be attributed to the lyrics, an aspect of dance music that is often underdeveloped—not the case here. Other gems include, "Christianity," "11 Years," and "She's So Soft."

PICK OF THE WEEK

■ MARY KARLZEN: Yelling At Mary (Atlantic 82646)

Mary Karlzen's debut blends elements of folk, country and rock to create a sound that bridges the new sensibilities of up-tempo country rock with the traditional singer/songwriter style. The result is an album that reminds listeners of both Victoria Williams and the first Lone Justice album. Apparently Karlzen's peers agree, as she is joined for the majority of the 12 tracks by keyboardist Benmont Tench of the Heartbreakers and drummer Kenny Aronoff of John Mellencamp's band, among others, in addition to a guest appearance by Jackson Browne on "The Way I See It." While Karlzen emphasizes the faster pace of the record's first single, "I'll Be Lying," throughout the disc, she is equally adept at ballads, thanks to her gift for conveying authentic emotions in her lyrics, particularly on "Taxes Forgotten Crime" and "Wish You Well." Look for AAA to embrace this album with open arms and Karlzen to be one of the first artists to be broken by the new format.
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REVIEWS by M.R. Martinez

BROWNSTONE: From The Bottom Up (MJJ Music 57827), Producers: Various. Arresting, heartfelt vocals, pristine production and solid song stuff endow this 11-track collection with an excellent opportunity to establish this comedy trio as the most important female vocal group to hit since En Vogue. Homegirl Nicci wrote or co-wrote most of the lyrics on this album, which provides the beginning, middle and end of many a necessary Tracks like the swooning “Grapevine,” the bumpin’ breakup single “If You Love Me,” the Caribbean-flavored “Sometimes Dancin’,” and the pump-shakin’ funk of “Pass The Love” provide a sonic smorgasbord of delectable abundance.

LENNY WILLIAMS: Chill (Marathon/Bellmark BR 71012), Producers: Various. Because so many male soul vocalists have imitated his style, at first listen, Lenny Williams may not strike you as fresh. But on this label debut, Williams not only provides some fresh material but also renewed vigor. Even though a controlled vocalist, Williams can be spontaneous on much of the Tower of Power albums, Williams largely steered away from the Tower of Power’s groove that distinguished his early ‘70s work. He instead offers up midtempo ballad material such as the Hall & Oates mid-’70s hit “Sarah Smile,” the McFadden & Whitehead smash “ Ain’t No Stoppin’ Us Now” and the belt buckle polisher “Driftin’”.

ST8R-G: Shadow of A G (Tuff Beat/A&M 64019), Producers: Various. Paced by last year’s single “Bring The Funk,” ST8R-G brings an alternately hard and insightful view of the great ghetto causeway. The music comes over like a deluge of funky rhythms and supplies a solid understudied to his varied mic flow. While gangsta tales might be familiar to fans of the genre, ST8R-G demonstrates he’s willing to bring his perspective to the mix with confidence. He makes this most evident on “Wild Trip.” He’s not afraid to talk about sex on the dark side (“Pissin’ Today”) and when it comes to confrontation he brings bumpin’ “Drama.”

GANKSTA C: Step Child (Profile 1455), Producers: Various. Brother of Profile Records Ron C, Ganksta C combines the quirky, bottom-heavy grooves of the West Coast with the R&B sensibilities characterized by the Dazzle and Houston, TX rap that has burst up since the late ‘80s. The youngsta’s mic flow is straightforward and doesn’t leave much to the imagination. “3 Wheel” and “New” rap skill and the inventive consequences of such success. But he also shows tracks like “Life Of A Thug.” “Just Anotha Day,” the jazz guitar-hooked “Murda Spice” and the chilly in the cut tribut to “Dank Got Me Skittin.”

SPICE 1: AmerikKa’s Nightmare (Jive 41547), Producers: Various. Spice I always comes strapped with some gritty stories. This 15-cut collection is no exception. Spice comes with his articulate mic work and brings guests like E-40 (“D-Boy Got Love For Me”), 2Pac (“Jealous Of Me”) and Method Man (“Hard To Kill”) to this propulsive boyz-on-the-block party. There’s no pretension in Spice’s rap, especially on tracks like “Strap On The Side,” “Tell Me What That Mail Like” and “Nigga Sings The Blues” (featuring a rap bridge and the inventive consequences of such success). By producer BlackJack. While radio might be busta for this album, the real G’s will pull this outta the trunk and fire away like there’s a war goin’ on.

LITTLE LEO: Stay (std. Ed). Peggie Demar, Producers: Various. A classic swimsuit-tastic (and that’s part of the fun) collection, this one’s got Spike Jones covering the hits of the ’30s and ’40s. Boys may get a kick out of the first track, the ladies out of the second, and the triple threat at the end: “Carry On.”
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<td><strong>19</strong></td>
<td>VOLUME I (Island 923606)</td>
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<tr>
<td><strong>20</strong></td>
<td>A LOW DOWN DIRTY SHAME</td>
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<td><strong>21</strong></td>
<td>CREED OR CAN'T COME UP</td>
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<td><strong>22</strong></td>
<td>STREET FIGHTER/Pronty P39458</td>
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<td><strong>23</strong></td>
<td>MAKE ME DO RIGHT</td>
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<td><strong>24</strong></td>
<td>TIME TO MAKE A COUNTRY THING BUT A NUMBER</td>
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<td><strong>25</strong></td>
<td>TIME TO MAKE A BEST THING IN THIS WORLD</td>
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<td><strong>26</strong></td>
<td>BEHIND BARS</td>
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<td><strong>27</strong></td>
<td>THE BEST OF REDMOND'S</td>
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<td><strong>28</strong></td>
<td>EVERYTHING IS EVERYTHING</td>
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<td><strong>29</strong></td>
<td>THE SWEETEST DAYS</td>
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<td><strong>30</strong></td>
<td>ONE SIZE FITS ALL</td>
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<td><strong>31</strong></td>
<td>BOYFRIEND</td>
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<td><strong>32</strong></td>
<td>THE MAIN INGREDIENT</td>
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<td><strong>33</strong></td>
<td>ASS, GAS OR CASH (NO ONE RIDES FOR FREE)</td>
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<td>GOOD TIME</td>
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<td><strong>35</strong></td>
<td>DESTINATION BROOKLYN (Casa/Atlantic 92957)</td>
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<td><strong>36</strong></td>
<td>JANET (Virgin 87625)</td>
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<td><strong>37</strong></td>
<td>KICKIN' GAME</td>
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<td><strong>38</strong></td>
<td>SUPERTIME</td>
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<td>BEGGIN' AFTER DARK</td>
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<td>PLAY UP</td>
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<td>DOGGY STYLE</td>
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<td><strong>42</strong></td>
<td>BOW WOW</td>
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<td>FUNK AFRO/FEEL (Intergate)</td>
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<td><strong>44</strong></td>
<td>REGULATE/FUNK ERA</td>
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<td><strong>45</strong></td>
<td>PLAY TIME IS OVER</td>
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<td><strong>46</strong></td>
<td>THE DEAD HAS ARISEN</td>
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<td><strong>47</strong></td>
<td>THE BLACK ALBUM</td>
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<td><strong>48</strong></td>
<td>DESTINATION BROOKLYN</td>
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<td>KICKIN' GAME</td>
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<td>BEGGIN' AFTER DARK</td>
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<td>PLAY UP</td>
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<tr>
<td><strong>53</strong></td>
<td>DOGGY STYLE</td>
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**KUDOS:** It's no telling But Quincy Jones might win a deserved Oscar yet. Like he's been known to say, "Grow until you go" But when the Board of Governors of the Academy of Motion Picture Arts and Sciences give "O" the 29th recipient of the Jean Hersholt Humanitarian Award, it will be some measure of recognition for a film music composer who has earned seven nominations, including ones for Best Original Song and Best Original Score, all for The Color Purple. But it will be his humanitarianism and community consciousness that will be lauded at the 67th Academy Awards presentation on March 27 While Q's efforts in this universe have warped the concept of avarice, perhaps it's the legendary recording session for "We Are The World" aimed at famine relief in Ethiopia and his lifetime fight that served the cause of abolishment of apartheid in South Africa that have been a guide to the tremendous wealth of the industry to address issues in the old-fashioned way putting money where the mouth is. The Academy will put the coveted Oscar statuette in Q's hands at the Shrine Auditorium during an national ABC-TV telecast.

And Diana Ross will get some props during the Ninth Annual "Soul Train" Music Awards when she's given the Heritage Award during its March 13 telecast, also from the Shrine Auditorium. The Tribune Entertainment show will be syndicated nationwide. Ross joins a stellar list of former recipients including the aforementioned Jones, Stevie Wonder, Michael Jackson, Prince, Gladys Knight and the Pips, Eddie Murphy, Smokey Robinson and Barry White .. 'Soul Train's' 1995 awards confab is slated to be hosted by Patti LaBelle, Anita Baker and Kenny "Babyface" Edmunds George Duke will serve as musical director on this show.

By M.R. Martinez

Jive recording artist Aaliyah has crossed the Platinum threshold with her debut album and has spread that success internationally. She recently earned Gold kudos in South Africa for her Album Ain't Nothin' But a Number album. The artist picked up the plaque on her recent swing through the Far East and South Africa. Pictured are |+| Dave Thompson, A&R marketing director, BMG Records, Aaliyah; Paul Paolisolo, Live label manager, BMG Africa; and Edgar Mahlangu, promotions manager, BMG Africa.
A vista of stars attended the annual Def Jam Holiday Bash in New York. Pictured from (l-r) are Jon Stockton, Warren G, Violator Records president Chris Lightly, Twin of Twins (Warren G's group) and Michael Kyser, director of pop promotions at Def Jam/RAL.

SOUND NIBBLES: It's not unusual to have a female also come when there's an abundance of male sexual ego making money on the airwaves. Response records have in the past become some of the strongest records to bubble from the indie underground onto major chart success. Chicago's Sandra Gillette has hit the motherlode with her "Short Dick Man," hailed as her risque response to the misogynistic mic flow of male rappers. Her public relations firm identifies 2 Live Crew and Snoop Doggy Dogg as those most often derogatory to women.

The record grew out of indie recording, marketing and promotion from the Windy City, first released on SOS Records and later picked up by Los Angeles-based Zoo Entertainment (which is distributed by BMG).

The 20-year-old Gillette recorded the song on a lark after being approached by the Chicago-based production trio known as 20 Fingers. While the harder version got word-of-mouth promotion, the edited version, "Short Short Man," was serviced to major radio and made the pop breakthrough.

Currently on tour in Europe, Gillette recently dropped her debut album, On the Attack. About the hit single, and talking about misogynistic rap, Gillette says: "They asked for it. Women have been put down by men in this business for far too long. Now they've got a taste of their own medicine." A Top 20 pop hit would certainly make the homegirl's assertion valid....

Cuddio recently took a video voyage with newcomer Tavaris, who was working on a visualization of his "Straight Butta," single on Trak Records and distributed by Solar/Hines Co., "Where I Wanna Be Boy," which inspired the latest video by Stepsun Music Entertainment recording artist missions, brought out Doug E. Fresh, Monie Love, SWV, Busta Rhymes and Cash Money Click. Being up in the nose-bleed heights of many year-end polls has not allowed Outburst recording artist Domino to rest on his laurels or prevented him from hopping in the studio to begin work on the follow-up to his breakout debut album. Homeboy Battlecat... who will soon be dropping his solo album through the WEA pipeline, will be producing some of the Domino Effect on the next album.... And from Priority Records come a pair of dancehall compilations that would raise Schlass I from the grave, Strictly Riddim—Dancehall Reggae Vol. I, The DJ's and Love Funkary Bed—Strictly Dancehall Vol. 2. The offerings. Each feature a cornucopia of artists important to the genre and each of these collections will get repeated plays when released on the 7th of Feb.

Priority recording artist Mack 10 (right) was joined by veteran hip-hopper K-Dee during a quick photo stop at the Da Lench Mob video shoot for their single "Chocolate City." Mack 10 is being hailed as the Ice Cube of N.W.A. days, crossed with Notorious B.I.G. (Biggie Smalls). Mack 10 will be put to the acid test with his debut track on the soundtrack to the film Friday's, which is being directed by Ice Cube.

**TOP 25 RAP SINGLES**

**CASH BOX • FEBRUARY 4, 1995**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Single (Artist)</th>
<th>Week No.</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>FLAVA IN YA EAR (Bad Boy/Arista 7-9080)</td>
<td>24</td>
<td>Craig Mack</td>
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<tr>
<td>2</td>
<td>BIG POPPA/WARNING (Bad Boy/Arista 7-9015)</td>
<td>20</td>
<td>The Notorious B.I.G.</td>
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<tr>
<td>3</td>
<td>I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/No Style 35461)</td>
<td>12</td>
<td>Scarface</td>
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<td>4</td>
<td>BRING THE PAIN (Def Jam/RAL/Island 653 965)</td>
<td>13</td>
<td>Method Man</td>
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<tr>
<td>5</td>
<td>TOOTSIE ROLL (Down Low/Rip It 6911)</td>
<td>8</td>
<td>69 Boyz</td>
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<tr>
<td>6</td>
<td>BLACK COFFEE (UpTown/MCA 3159)</td>
<td>12</td>
<td>Heavy D &amp; The Boyz</td>
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<td>7</td>
<td>WHUTCHU WANT? (Profile 5426)</td>
<td>11</td>
<td>Nine</td>
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<td>8</td>
<td>KITTY-KITTY (Rip It 6921)</td>
<td>12</td>
<td>69 Boyz</td>
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<td>9</td>
<td>THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 42249)</td>
<td>10</td>
<td>Keith Murray</td>
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<td>10</td>
<td>COCKTALES (Dangerous/Jive 42255)</td>
<td>13</td>
<td>Too Short</td>
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<td>11</td>
<td>ROCKAFELLA (Polygram 953 967)</td>
<td>5</td>
<td>Redman</td>
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<td>12</td>
<td>PLAYAZ CLUB (Chrysalis/EMI 55267)</td>
<td>7</td>
<td>Rappin' 4-Tay</td>
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<td>13</td>
<td>HERE COMES THE HUSTLEPIER (Columbia 7014)</td>
<td>20</td>
<td>Iniki Moss</td>
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<td>14</td>
<td>RECORD JOC (Lil' Deedee/Maverick/Warner Bros 10605)</td>
<td>19</td>
<td>Dana Dane</td>
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<td>15</td>
<td>MAD IZM (Capitol 55613)</td>
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<td>Channel Live</td>
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<td>16</td>
<td>NUTTIN BUT FLAVOR (Wrec/Neveou 2011)</td>
<td>21</td>
<td>Funkmaster Flex/Getto Celebs</td>
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<tr>
<td>17</td>
<td>PARTY (Epic Street/Epic 77400)</td>
<td>16</td>
<td>Dip-N-Dat</td>
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<tr>
<td>18</td>
<td>NIKU (Epic Street/Epic 77854)</td>
<td>16</td>
<td>Vicious</td>
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<tr>
<td>19</td>
<td>DAAAAM (Outlaw/RCA 6255)</td>
<td>17</td>
<td>Tha Alkaholiks</td>
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<td>20</td>
<td>BREAK DOWN (Jive 42244)</td>
<td>18</td>
<td>Fu-Schnickens</td>
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<td>21</td>
<td>PIMP OF THE YEAR (Relativity 1223)</td>
<td>15</td>
<td>Dr. Dre</td>
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<td>22</td>
<td>BIOLOGICAL DON'T BOTHER (Jive 42267)</td>
<td>12</td>
<td>Shaqullie O'Neal</td>
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<td>23</td>
<td>DO YOU SEE (Violator/Def Island 853 962)</td>
<td>10</td>
<td>Warren G</td>
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<tr>
<td>24</td>
<td>FA ALL 'YALL (Go So Def/Chaos 75793)</td>
<td>16</td>
<td>Da Brat</td>
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<tr>
<td>25</td>
<td>THUGGISH RUGGISH BONE (Ruthless/Relativity 5827)</td>
<td>12</td>
<td>Bone Thugs N Harmony</td>
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Rap Single Reviews

**By Dr. Bayyan**

- **CASH MONEY CLICK** featuring MC GERONIMO: "My Click" (Blunt TVT 3911).

As you might have guessed, the focus of this group is to make money, and from what you hear, they're likely to reap large profits. The style is just raw, unfiltered hip-hop, without having a care in the world. The cut "Get Tha Fortune" on the b-side is menacing, letting you know that sometimes crime has to be committed to get paid.

- **KWAMÉ: "Like"** (Wrap 235).

Kwamé gets much respect as a veteran rapper who has actually returned here with a bangin' jam, unlike a few veterans who will not be mentioned here. Maturity has improved his style, but he still has that unique sense of humor, something evident on an amusing b-side joint that advocates safe sex.

- **U KNOW WHO: "Something White U Roll"** (Wrap 233).

There's nothing original here, but the brothers in the hood will be able to relate to the story. This song incorporates a moderately heavy funk baseline and strong R&B overtones. It's not the ordinary song that you would see yourself "rolling" to, and that's because of the group's effort to appeal to more than one audience...which is why it's not original.
News From U.S. & Latin America
By Hector Resendez

THE TROPICAL MUSIC INDUSTRY is maintaining its upwardly growth movement from last year. So says Eddie Rodriguez, general manager of West Coast markets for New York-based RMM Records & Video. In an interview this past week, Rodriguez remarked on his bright outlook for the future. "RMM experienced great results on the West Coast in 1994. This new year has started out with a bang. We have had an increase in sales on the West Coast. Coincidently, RMM product has had more airplay on Northern California commercial stations than their southern counterparts," stated Rodriguez. "Overall, though, there are now more dance clubs on the West Coast and more new consumers coming into marketplace. Frequenting nightclubs has translated into consumers buying more of our product. They see our acts, like Mark Anthony, India and Oscar D'León, who do very well when they tour here. In turn, consumers will be motivated to purchase our product."

Rodriguez commented on how other RMM artists like Jose Alberto "El Canario," Johnny Rivera and Tito Nieves are doing equally as well in unit sales. "These mega-stars are helping to create a more exciting and enthused fan. We are getting more exposure on such mainstream outlets like Fox, MTV Latino and "Video Jakebox." This type of positive atmosphere translates into successful results for not only RMM, but for the entire Salsa genre itself.

"In 1995, we are seeking additional new Salsa programming on commercial radio, like the weekly slot on AM station KALI in L.A. Then there is non-commercial radio programs like the 112,000 watt 90.7 FM KFFK, and its Saturday night program, "Can. Tropical," that recently extended its Salsa show from 7:00 to midnight (heard throughout the California Southland). You also have KABG in San Francisco, whose eclectic format includes Salsa as well as a variety of other Latin music."

RMM is forging ahead with its music video production schedule. Jose Alberto recently completed shooting of a video clip in Los Angeles. Puerto Rico will be the backdrop for new vids from Salsa mega-star Tony Vega and merengue newcomer Manny Manuel, who is little known outside of his island. The Platinum-selling India will commence production on her vid in February. New releases from RMM include Colombian groups Mecatana and Guayacan as well as new artist Guianko.

LATIN MUSIC INDUSTRY GALA REUNION: The annual Radio & Music Convention will be held in Los Angeles again this year. The Tampa, Florida music industry publication is printed weekly in Spanish. Nelson Henríquez C., the Los Angeles correspondent for the publication, commented that the Fonovisa label will be participating in this year's activities. The prestigious label was not present last year due to another pressing commitment.

Radio & Music is the premiere weekly publication for the Spanish-language music industry. Its overall coverage includes the contemporary, tropical, Mexican/regional and traditional markets. A major aspect of the convention revolves around the various talent showcases being sponsored by various record labels. Fonovisa will be presenting the opening showcase. Others include Sony Discos in collaboration with RMM Records & Video on Friday, February 10th. Their production will include appearances by India, Jose Alberto, Miles Pena, Johnny Rivera, Manny Manuel and Guianko. The convention will be held at the Los Angeles Airport Marriott on February 8th through the 11th. For registration information, call Angel Alonso at (813) 877-6615.

REVIEWS By Hector Resendez

■ MANNY MANUEL: Reyes de Caravates (Merengazo 81453) Producers: Luisin Marti and Jaime Querol.
This is the first recording by Manny Manuel for the newly created Merengazo label by Ralph Mercado. The 22-year-old Puerto Rican began his artistic career early in life. The vocalist was first recruited by the merengue female duo Mayra & Celines as a singer and choreographer. He then joined another group called Los Sabrosos Del Merengue. After three successful albums, producer Antonio Rivera recorded a ballads album that served to further enhance the singer's career. The first single release from this solo project is a Juan Gabriel composition, "Pero Que Necesidad," arranged by Manuel Tejada.

■ JUNIOR GONZALEZ: Mis Raices (EMI Latin 29889) Producer: Ennio Gatti.
Junior Gonzalez has been singing Salsa in New York since the early '70s. His recordings with pianist Larry Harlow are now considered true classics. Possessing an ageless voice, Gonzalez will have no difficulty appealing to new listeners as he does to long-time fans. Literally hundreds crammed into various nightclubs in L.A. recently to grab a glimpse of Gonzalez and his band. Had there been more time allowed for publicizing his coming, riot control would've been required. Retailers should feature this product as a solid album from a veteran pro.

Last week we featured the compilation of classic tropical ballads from one of the most famous of all Mexican trios: Los Tres Ases. Here you have the companion number from the undisputed King of the Timbal, Tito Puente. The 16 selections were digitally re-mastered directly from the original first-generation analog tapes by Domingo Echevarria, the genius behind the Tropical series for BMG. All of the featured selections were originally recorded in New York City between the years 1956 and 1957. Connoisseurs of Latin jazz will enjoy this product as well as the many others in this historical series.

PICK OF THE WEEK

■ VARIOUS ARTISTS: Familia RMM En Vivo (RMM 81454) Producer: Ralph Mercado and Sergio George.
Familia RMM En Vivo is the album version of the live concert that took place at the Miami Arena in Florida during October 1993. Led by its music director, Sergio George, the RMM Orchestra was in itself impressive. The all-star line-up of Salsa artists was equally powerful. MC Paco Navarro introduced the opening act by Orchestra Guayan, followed by an overture by the orchestra, Antonio Cartagena, Miles Pena, Johnny Rivera, India, Marc Anthony, Tony Vega, Tito Nieves, Ray de la Paz, Jose Alberto "El Canario" and the finale of Celia Cruz. The line-up was remarkably stupendous as well as the outstanding production.
Spotlight

Larry Monroe, Radio Promotions, Cargo Records

By Steve Baltin

IN THE FIRST QUARTER OF THIS YEAR, Cargo Records will have out new releases from Link on the start-up label Grilled Cheese, Clay People, Fluf, Killing Floor on Reconstruction, the sophomore releases from Morning Glories and Uncle Joe's Big Old Driver, in addition to current releases from Wax, Creedle, Pile Up and 16 Volt.

Now in its fifth year of existence, the San Diego-based label has been a beneficiary of the "scene" in the Southern California town that took off when bands such as Stone Temple Pilots and Rocket From The Crypt inked major-label deals. While Monroe said the label won't ignore home-grown talent, there is a concern about being thought of too much as a San Diego label and they are looking for talent from other areas. According to Monroe, "Because of our P&D [promotion and distribution] deals with other labels, people recognize the Cargo symbol, so we get about 50 to 80 demos every couple of weeks."

The postal carrier for Cargo is likely to start getting even busier, as one of the acts on the roster is making the label's first real dent into commercial radio. Thanks to support from the press, Wax's first single "California" is finding its way into rotation on many Modern Rock outlets. Because of the new demand and the busy time of year for Cargo, Monroe says they are looking to hire an independent promotion person for Wax.

They will likely employ the same strategy for Fluf, the hometown band whose second album generated a strong buzz and whose time appears to be near with the release of their third album. Since Monroe is the only person working in radio (the entire office has only 8-10 people), the need for outside help is understandable, especially given the competition to get product heard. As the former music director of KCR at San Diego State, Monroe knows how difficult just opening the mail can be.

During his two-year tenure at KCR, the station would receive over 100 CDs a week.

When asked what approach they take to getting their records heard, Monroe says, "There are certain labels that people just listen to. If you see a logo you get excited about it and want to put it on."

Indie News: On The Cutting Edge

By Steve Baltin

ICHIBAN RECORDS CELEBRATES 10 YEARS: Riding the success of Deadeye Dick, who have a hit single in "New Age Girl," which currently appears in the Jim Carey and Jeff Daniels blockbuster Dumb And Dumber, Ichiban Records is heading strong into their tenth anniversary. The Atlanta-based label started in 1985 in the garage of John Abbey and Nina Easton. Since that time, Ichiban has grown into a multi-million dollar company.

The current roster holds over 40 artists who record for the label's imprints Ichiban Records, Ichiban Blues, R.A.P. Records, Soul Classics, Wild Dog Blues, Naked Language Records, Sky Records, Techno 404 and Ichiban International. The operation includes 25 independently distributed labels, an in-house international division, full promotion/marketing staff, art department and a warehouse.

With the 10th anniversary celebration about to begin, Ichiban Records is also pleased to announce the appointment of president John Abbey to chairman while CEO and vice president Nina Easton is appointed to president. Throughout the next couple of months, Ichiban will be celebrating its 10th anniversary with a souvenir booklet (recapping the company's growth and history), advertising campaigns and a large media blitz. An anniversary party is also in the works to celebrate the last 10 years.

Proving you can be in two places at once (at least in a magazine), R.E.M. lead vocalist Michael Stipe makes a return appearance following his cameo in this week's West Coast column. Here Stipe is seen with Priority recording artist Linda Hopper. The two were pictured following Bignappo's and Sugar's show at the Hollywood Palladium late last year. In case you're confused, that's Hopper on the left and Stipe on the right.

REVIEWS By Steve Baltin and M.R. Martinez

PILE UP: Norwalk (Headhunter/Cargo 20352)

Pile Up are a seriously hard-core thrash punk outfit who know only one speed on their new album—frenzied. Barsting with energy, the 11 songs here are traditional guitar, drum and bass festivals of noise. As is the case with many punk records, the songs start to blend together; however, Pile Up are capable of coming up with strong hooks, like the Cop Shoot Cop-sounding "Here I Am." A guaranteed underground attention-grabber, this could be another one that helps Cargo Records enter the upper stratosphere of the independent scene. (S.B.)

STRANGE: Strange (Devious, no cat, 8)

This Seattle, WA-based rapper is aptly named. The whimsical musical flow is an ode to his varied influences, ranging from Sting and Cypress Hill to Ice Cube and Alice In Chains. Needless to say, Strange trics a variety of stylistic approaches at the mic, with mixed results. But if taken in the spirit of humor, it works. The dancehall-flavored "Kickin' It," the cheeky "The Hooch" and the techno-driven "Check My Thing" provide a taste of the mix. (M.R.M.)

SUGAR MINOTT: Breaking Free (RSA 3176)

Sugar Minott comes from the pre-dancehall ragamuffin style of reggae that became the distillation of American-bred R&B and blues. Vocalist contemporaries like Gregory Isaacs and Toots of Toots and the Maytals echo in this music. Although there's the occasional dub-out groove and backbeat, this is mainly the roots radic style. The subject matter leans towards the spiritual and cries for social justice. The most contemporary and accessible is the Steel Pulse-influenced "Jah Love Is Everlasting." (M.R.M.)

EVERTON BLENDER: Lift Up Your Head (Heartbeat 7669)

Everton Blender, who made his debut in Jamaican dancehalls before a self-imposed break, has returned to singing with very traditional Jamaican reggae, the kind of thick-accented music Dennis Brown and Peter Tosh used to do. The result is a resurrection of the pure joyous spirit of the genre. Particularly of interest is the Cat Stevens' cover "Where Do The Children Play." Given the Blender treatment, the song is transformed into a festive party tune. (S.B.)

PICK OF THE WEEK

LOW POP SUICIDE: The Death Of Excellence (World Domination 10816)

The new album from Low Pop Suicide keeps listeners on edge with the impending threat of explosion, sung with so much ferocity by Rick Boston, who is matched every bit by Mark Leonard on bass and drummer Melle Stigal, fans can't help but be riveted by the impending eruption. The opening number, "Bliss This Body," is a superior introduction to the fiery passion that is The Death Of Excellence. Another standout is Suicide Ego," which summarizes the David Bowie-style theatrics and the Pink Floyd-esque darkness. What ultimately makes this such an exceptional album is that it's real—real in its despair, real in its passion, real in its music. And because of it, Low Pop Suicide sound like no other band making music today. (S.B.)
News From England & The United Kingdom

By David Courtney

U.S. TO TRANSMIT BRITS: American TV network ABC has concluded a two-year deal to transmit the "Brits Awards" coast to coast in the United States. This will give the event a tremendous boost. This year the Brits will take place at Alexandra Palace on February 20 and will feature live performances from Elton John and Madonna.

VIRGIN TOP LP LEAGUE: Virgin Records have finished in top place in the final quarter, with an 8.2% market share. The label is buoyed by strong sales for its TV advertised compilations, which also contributed to EMI retaining its albums distribution crown with 27.9% ahead of PolyGram on 25.4%.

EMI SIGN UP FOR EUROPEAN ROYALTIES DEAL: EMI Records has become the fifth major to strike a European central licensing deal, following an accord with MCPS and its equivalent bodies in Germany and France. MCPS France's SDM and German body GEMA will now collect for all EMI Records releases across the continent.

ROSES TARGET STATES: The Stone Roses began work launching their US career last week as Doug Goldstein was confirmed as the band's new manager. The appointment of Goldstein ends a three-year hunt for a new manager by the Geffen act. Goldstein is credited with putting Guns N' Roses back on the rails in the early '90s.

TRING STEVENS DISPUTE: Tring has moved to settle its two-year legal action with Island Records over the rights to tracks by Cat Stevens. Island launched two actions in November 1992 relating to a Cat Stevens album and three Bob Marley tracks which were released by Tring. After completing its investigations in the USA and Europe, Tring says it now considers its claim to rights over the Cat Stevens tracks to be open to doubt. It has placed £15,000 into court as proposed settlement of Island's claim and is offering to contribute to Island's costs.

MIDEM CANCELS MARLEY TRIBUTE: Midem organiser Xavier Roy has confirmed that the conference's planned "Bob Marley Tribute" concert has been cancelled "due to technical difficulties." The Visual Music Awards have also been suspended, following criticism over lack of organisation last year.

NEW NAME FOR BLACK ENTERTAINMENT SOCIETY: The Black Entertainment Society has been re-named and re-launched as COBRA, the Coordination of Black Music, Record and Media Industry Association. The body was originally formed January 16 at an event at the House Of Commons hosted by Labour MP Diane Abbott.

WEA SPLITS WITH SOME BIZARRE TRIO: Marc Almond, Bizarre Inc. and Messiah have all left WEA following a split between the label and the acts manager Steve. The Some Bizarre founder is believed to have fallen out with WEA managing director Moira Bellas and A&R director Clive Black, but he refuses to comment on the speculation.

VIDEO SALES GROW TO 33 MILLION: Video sales took another leap forward last year with CIN figures showing sales of 33 million units in the final quarter of 1994. The market is up overall by 6.2% compared with the final quarter of '93 and with feature films faring particularly well, up by 35% in its final quarter of 1994.

VETERANS LEAD IN EARNING LEAGUE: The dominance of established artists in the U.K. music scene is confirmed by a new survey which throws the spotlight on the earnings of musicians. This how they shape up:

RANK | NAME | YR END | AMOUNT
---|---|---|---
#1 | Elton John | 31/7/93 | £17.6 Million
#2 | Phil Collins | 31/12/90 | £15.6 Million
#3 | George Michael | 31/12/88 | £14.5 Million
#4 | Eric Clapton | 30/9/93 | £13.4 Million
#5 | Mark Knopfler | 31/3/93 | £12.0 Million
#6 | Sting | 31/7/92 | £7.0 Million
#7 | Mike Rutherford | 31/12/92 | £5.5 Million
#8 | Tony Banks | 31/12/92 | £5.48 Million
#9 | Brian May | 30/9/93 | £4.48 Million
#10 | Lennox/Stewart | 31/3/90 | £4.29 Million

U.K. SINGLES CHART:

1. "Cotton Eye Joe"............. Rednex
2. "Think Twice"............. Celine Dion
3. "Here Comes The Hotstepper"............. Ini Kamoze
4. "Total Eclipse Of The Heart"............. Nick French
5. "Tell Me When"............. The Human League
6. "Basket Case"............. Green Day
7. "Bump N' Grind"............. R Kelly
8. "She's A River"............. Sinéad O'Connor
9. "I Want To Be"............. Bryan Adams
10. "Love Me For A Reason"............. Boyzone

Highest climber of the week at #21 is "Nineteen 63" by New Order; highest entry at #7, Green Day's "Basket Case."

"Chart prediction: The new Annie Lennox single "No More I Love You."

U.K. ALBUM CHART:

1. The Colour Of My Love............. Celine Dion
2. Carry On Up The Charts............. Beautiful South
3. Dummy............. Portishead
4. Eternal............. Eternal
5. Definitely Maybe............. Oasis
6. Parklife............. Blur
7. Crocodile Shoes............. Jimmy Nail
8. No Need To Argue............. Cranberries
9. Cross Road............. Ron Sexsmith
10. University............. Throwing Muses

Highest climber of the week at #40 is Divine Madness; highest entry at #10, University by Throwing Muses.

U.K. RAP SINGLES CHART:

1. "Mad IZM"............. Channel Live
2. "Super Star"............. Group Home
3. "Nuttin But Flavor"............. Funkmaster Flex & The Ghetto Celesks
5. "Can't Wait"............. Redman
6. "Bring The Pain"............. Method Man
7. "Get Down"............. Craig Mack Featuring Q-Tip
8. "Get The Girl, Grab The Money & Run"............. Souls Of Mischief
9. "Warning"............. Notorious B.I.G.
10. "The Most Beautiful Thing In The World"............. Keith Murray

"(courtesy of Sam Schneider U.K.)"

U.K. MUSIC VIDEO CHART:

1. The Last Performance............. Elvis Presley
2. River Dance/Rwanda............. Bill Whelan
3. Berlin............. Take That
4. Cross Road............. Bon Jovi
5. Just For You............. Daniel O'Donnell
6. Live Tonight Sold Out............. Nirvana
7. Always & Forever............. Eternal
8. The Concert............. Barbra Streisand
9. Psyche - What's Your Video Is It Anyway............. PJ & Duncan
10. The Seekers 25 Year Reunion............. Judith Durham

THE U.K. TOP 10 RENTAL VIDEOS:

1. Four Weddings And A Funeral............. (Columbia)
2. The Getaway............. (Warner Home Video)
3. Schindler's List............. (CIC)
4. Fortress............. (Columbia)
5. Cool Runnings............. (Buena Vista)
6. True Romance............. (Warner Home Video)
7. Ace Ventura, Pet Detective............. (Warner Home Video)
8. Mrs. Doubtfire............. (Fox)
9. Pelican Brief............. (Warner Home Video)
10. The Crow............. (Ent In Video)

courtesy Titles Video, for the week ending January 28, 1995.
News From Japan And The Orient

By Sachio Saito

THE TOTAL SALES for the end of 1994 and beginning of 1995 were, according to a survey conducted by Cash Box Tokyo, almost equal or a 10% increase at best in comparison to the same period a year ago. International record companies in 1994 led the season with Merry Christmas by Mariah Carey topping out. Generally speaking, the customers showed up at the shops compared to '93; however, this didn't reflect a sales increase of CDs or video software. The sales at the main record dealers in this country were as follows:

YAMANO MUSIC (Ginza in Tokyo): "Since December 15, a large surge occurred on the 17th and 18th with another on the 21st to 25th. The Christmas week was splendid with a 30% rise over the prior year's season. At the beginning of '95, we could enjoy fair sales with a 20% increase. Video game and audio software have contributed to sales increases as a whole. As for audio, SMAP, Miwako Fujita, Hijikawa Ohe and Mischill have added strength."

KOIWA MUSIC (downtown Tokyo): "November '94 was down 10% and December dropped 12% from 1993. Sales were low at season's end. A slight 5% gain came the first three days of '95."

GYOKKODO MUSIC (Sapporo, Hokkaido): "As a whole, throughout the end and the beginning of the year, sales were 2-5% up. Main works contributed for sales were Mischill, Cyndi Lauper, The Beatles, Mariya Takeuchi and Trf."

MIYAKO MUSIC (Osaka): "At year's end, the sales were almost equal with '93. At the start of '95, rainy weather has done its sales damage. In total, the sales at the beginning of the year were equivalent with the comparable period of '94. The main artists showing action in the season were Yuming, Mischill, SMAP, (local titles) and The Beatles and Mariah Carey."

Dream Theater Survives Kansai Region Earthquake

OSAKA, JAPAN—As the sun rose Tuesday (17) morning, EastWest recording artists Dream Theater were in Osaka’s Nankai South Tower Hotel when the Kofu earthquake measuring 7.2 on the Richter scale rocked the Kansai region of Japan.

The following is a statement from the band’s drummer, Mike Portnoy:

"...Dream Theater played our first of two shows in Osaka and spent the night at the Hard Rock Cafe after donating a platinum disc and an autographed drum head. After heading back to the hotel to reflect on the evening, the earthquake hit at 5:46 a.m. It was absolutely the most frightening experience of my entire life. My room was shaking so violently, I thought a bomb had gone off. It felt like it lasted for a good 30 seconds. After it stopped, the band and crew ran into the hallway in complete panic and confusion—the scariest part of it was being stuck on the 27th floor with the lights blown out as the hotel continued to rock back and forth for about five minutes... It is a horrible tragedy for the people of Japan and our hearts go out to them being we that went through the experience as well."

LOCAL 45s TOP 10

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<td>&quot;Selento Homemurara Yagura Kome&quot; (Toshiba EMI)</td>
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<td>&quot;Tomorrow Never Knows&quot; (Toys Factory)</td>
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<td>&quot;Tahun All Right&quot; (Victor)</td>
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<td>&quot;Koishizzo Satsunoko Kororo Yokuosato&quot; (Epic Sony)</td>
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<td>&quot;Megurial&quot; (Pony Canyon)</td>
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LOCAL CDs TOP 10

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<td>Hametsuki Makkate (KS)</td>
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<td>7</td>
<td>&quot;Now 2&quot;(Toshiba EMI)</td>
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<td>Impressions (EastWest Japan)</td>
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<td>9</td>
<td>Hearsay (Victor)</td>
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<td>10</td>
<td>Eieno Yumeni Makkate (Bgram)</td>
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W/C SIGNS A.J.: Warner/Chappell Music, Inc., the world’s premiere music publishing company, has signed multi-Platinum artist Alan Jackson to an exclusive worldwide co-publishing agreement. The multi-million-dollar deal, which includes Jackson’s entire back catalog, as well as all future material, is the most prestigious deal in country music history.

Jackson, after five years and 14 million albums sold, has gained incredible recognition as a traditional country artist and hit songwriter. He has penned 13 of his 16 #1 songs from “Here In The Real World” to “Chattahoochee” to the recent smash “Living On Love.” He has also considered success strictly as a songwriter with two #1 hits for Randy Travis and a recent #1 for Clay Walker. His songs have also been cut by recording artists Faith Hill and Chely Wright.

PICTURED (standing, l-r): Malcolm Minns, Jackson’s Loeb & Loeb attorney; Rick Shoemaker, Warner/Chappell exec. v.p., creative; Tim Wiperman, Warner/Chappell Music’s senior v.p. and exec. g.m./Nashville; (seated); Bider, Jackson; and Gary Overton, Jackson’s manager.

MCA MUSIC BACK RHODES: Nashville-based songwriter Taylor Rhodes has been re-signed to a new, long-term publishing agreement with MCA Music Publishing. Taylor, author of the Aerosmith hits “Cryin’” and “Blind Man,” has been with MCA Music since 1989.

Over the years, Rhodes has penned hit songs for such rock and pop artists as Celine Dion, Peter Wolf, Loverboy, Y&T, Kix, Tora Tora and Brother Cane, among others. He is currently writing with Bon Jovi and Ozzy Osbourne, will have songs featured on upcoming albums by Nelson, Jennifer Rush and country artist Colin Raye, and will re-join the group Aerosmith in February for collaboration on the band’s debut album for Sony Music.

EMI MUSIC LOVES DROGE!: American Recordings artist Pete Droge has been signed to a worldwide co-publishing deal with EMI Music Publishing by Rick Krin, the company’s senior vice president, talent acquisition and marketing. The singer/songwriter’s debut album, Neatie Second, features the single “If You Don’t Love Me I’ll Kill Myself,” which can also be heard on the soundtrack for the feature film Dumb And Dumber.

A native Northwesterner, Droge first came to industry attention when Pearl Jam’s Mike McCready introduced him to noted producer Brendan O’Brian, who subsequently signed Droge to American.

Film Reviews

Hollywood Pics' Miami: Rhapsody Is A Cute Tune
By John Goff

MIAMI RHAPSODY’S NOT SO RHAPSODIC as it is a tinkling little ditty of a family’s musical beds and partners in search of meaningful relationships and is remindful of Woody Allen noodling around on his clarinet in a whimsical moment. Actually, sort of Woody Goes South—Feminine.

Written and directed by David Frankel, the central character is very much akin to the Allen persona except the gender is different...cuter, too—Sarah Jessica Parker, but with all the angst, relationship-searching and self-concern baggage her N.Y. counterpart carries around.

Frankel the writer juggles the characters with neat balance by telling their stories to the Parker character, making her the Mother Confessor everyone confides in while she, at the same time, is questioning her own ability to commit to a marriage. Her vocation—she’s an ad copy/sit-com writer—gives the character plenty leeway for tart observation and humorous insight.

Frankel the director keeps the pace moving at a quick clip, only a couple times allowing an audience to think ahead, because when that happens the path is predictable. Just go, enjoy Parker and the rest of the attractive pro-to semi-so cast and have a few laughs. It delivers that nice, easy.

The Miami, Florida setting is a nice, relaxed backdrop for all the action and, coupled with Mark Isham’s music—which includes such great tunes as “Just One Of Those Things” performed by Louis Armstrong (this for opening credits), “(Love Is) The Tender Trap,” “I Got It Bad And That Ain’t Good,” “How Long (Has This Been Going On),” “I Only Have Eyes For You”—you come out with a great feeling, unburdened by heavy thought, ready to face the daily fare of reality with a little lighter countenance.

Parker is lovely and even has some of the Allen delivery down—maybe it’s just that kind of role that dictates sporadic handwaving and vocally offhand punchline delivery—but she’s a lot better looking in silk bra and panties. It’s a very solid and delightful performance. Antonio Banderas adds another notch into his impressive performance belt as a caring home-for-the-aged nurse and Latino lover of mom Mia Farrow and daughter Parker. Paul Mazursky delivers a solid performance as Parker’s philandering father. Farrow’s character of a slightly duty mom seems to hark back to Katherine Helmond’s “Soap” persona, but it’s right on the money in providing some good chuckles. Kevin Pollak is caught between wife Barbara Garrick and lover Naomi Campbell and offers up some nice moments as does Carla Gugino as the sleep-around sister married to tightwad Miami Dolphin Bo Eason.

Executive producers are Jon Avnet and Jordan Kerner. Producers Barry Jossen and David Frankel.

Before Sunrise Makes For An Enchanted Evening
By Zachary Rivers

Ethan Hawke can’t believe his good fortune as Julie Delpy accompanies him to Vienna after just meeting him.

AFTER ONLY TWO FILMS, director Richard Linklater, who co-wrote his latest project with Kim Krizan, has created a strong niche for himself in the twenty-something market, thanks to the cult success of the festival smash Slacker and the minor hit Dazed And Confused. With Ethan Hawke as its leading man, the Castle Rock film Before Sunrise would seem to be Linklater’s attempt to reach into the mainstream.

The potential for commercial success is there, but fans of Linklater will be pleased to know the attention continues to be on slice-of-life vignettes. A perfect example of a typical Linklater scene comes when Hawke and the angelic Julie Delpy, who meet on a train and spontaneously exit together in Vienna, encounter two men on a bridge and ask them about something fun to do with their one night in the city. The ensuing dialogue is a riotous demonstration of droll absurdity.

It is one of the few scenes, though, where the young lovers interact with other people. As a result, the film rests entirely on Hawke and Delpy’s performances and the script. Hawke, looking strangely like fellow young actor Kevin Dillon at times (courtesy of his greasy hair and goatee), delivers a winning performance as the wandering and bruised brash American, although the script saddles him at times with drastic mood swings between vulnerable and cocky. Delpy’s one problem is an inconsistent accent—perhaps that’s why her best scene comes when she is silent. During a moment when they first meet on the Eurorail, Hawke tells a story of when he was a little child. The look Delpy gives him is as revealing an insight into love as any poet has ever been able to provide.

What gives the film its charm is the script. Linklater and Krizan are frighteningly accurate in their conversations, insightfully making the audience realize how universal the stages of a relationship are. Whether it be in the looks, the awkward moments of a first kiss, the nervousness of standing so close to someone you are attracted to or the hell of even talking about saying goodbye, it is easy to recognize in their time together familiar situations.

Almost all of the action takes place at night, which lends itself to the film’s unearthly feel. As is the case with a night like theirs, when a connection is made in such a short time and one can only experience the moment, the tendency is to question if it’s even real or simply a dream. Appropriately, Before Sunrise lies somewhere between a dream and reality, letting audiences play out their fantasies—which sometimes aren’t as far away as they may seem.

Produced by Anne Walker-McBay. Executive producer John Sloss.
TV Review

“The Making Of My Fair Lady”: More Lovely Than Ever

By John Goff

Behind the scenes of My Fair Lady

WARNER BROS." MY FAIR LADY re-debuts on The Disney Channel Sunday (5th).

So what, you ask?
Because it's all new.

How can a 30-year old movie be new?

It's been restored. Not only that, but The Making Of... to be shown as a lead-in to the newly spiffed-up old film, is the story of that restoration. It's well worth the watch.

The restoration of films is nothing new, at the moment, but, a bit of information dropped during the hour show is the fact that half of all films made from the beginning of filmmaking have been lost for all time. Undoubtedly a merciful end for some, but also undoubtedly sad for others and for us as audience.

My Fair Lady was dangerously close to becoming one of those lost; it was discovered when the film’s original negative was found rapidly decomposing in the studio vaults. Troubleshooters/film restorers Robert A. Harris and James C. Katz, who performed the same magic for Lawrence of Arabia and Spartacus, were called in to work their magic. This follows the search-and-rescue mission and lets the audience in on some of the techniques employed (even if we don’t comprehend the mechanics, thank God they do) to bring something so lavish and beautiful back from the brink of death.

During their search for all the elements of the original footage, Harris and Katz turned up sequences not seen or heard in the original, notably star Audrey Hepburn’s own vocal tracks for the numbers “Wouldn't It Be Lovely” and “Show Me.” Also shown are director George Cukor at work on set; Papa Jack Warner proudly displaying a patriotic grin after paying the then-record sum of $5 million dollars for the rights to the stage show; the lavish promotional campaign; and costume designer Cecil Beaton’s original drawings.

Hosted by Jeremy Brett, who portrayed the Lady’s young suitor Freddy Eynsford-Hill in the film, delicious bits of lore that hide in the shadows of practically any classic film—and especially it seems, a Warner Bros. film—are dropped, such as: The role of Henry Higgins, ultimately brought to life by Rex Harrison, who also won an Oscar for the job, was originally offered to Cary Grant by J.L.W. Grant turned it down. Warner also wanted James Cagney for the role of Doolittle! He also turned it down, thus allowing Stanley Holloway to win his Oscar.

Interviews with stage Eliza, Julie Andrews, and the film’s vocal Eliza, Marni Nixon, recalling the furor that surrounded them at the time of the film’s making are fun. Other interviews with behind-the-scene participants are enlightening, delightful and sometimes amazing at how things are, if not pre-ordained, at least “come to be.” It’s all a rich gathering of Hollywood lore and information and a wonderfully strong argument for the preservation of future films.

The show is a Galler West Production in association with CBS Video; produced by Sue Geller, Martin West and Roy McDonald and directed by Galler, who also scripted with McDonald. Executive producer is Ken Ross.

Feature

Shawshank and Women
Composer Thomas Newman A Class Hollywood Musical Act

By John Goff

IT'S PEACEFUL IN THOMAS NEWMAN’S WORLD. The tranquility of silence and warmth of contentment just sort of drift over you as you leave your car outside his studio in a canyon of Pacific Palisades. The impatience and anger that comes from sitting in backed-up bumper-to-bumper traffic all along Sunset Blvd. and absorbing all the angst from the situation is washed away completely.

Newman, emerging from the interior, doesn’t appear anxious from having waited 20 minutes at all and graciously opens the door to his world and a soft drink. But he’s been waiting in the peace of his canyon.

“It’s the family work room,” he indicates with a gesture over the electronic keyboard and monitor screen. “My father had his piano here.”

You get a sense of history considering the Newman family: Uncle Lionel, 20th Century-Fox’s long-time music supervisor during that studio’s ruling heyday, and his father, alfred, composer of How Green Was My Valley and, not long after the opening of which I covered for another publication years ago. There’s also his brother David (The Flintstones and Hoffa composer), and cousin Randy (Maverick, The Natural and the long ago whimsical Cold Turkey, which I also... you get the idea).

This is Thomas Newman in the room, the composer of the scores for The Shawshank Redemption (my own particular favorite for most complete film of ’94) and Little Women, two of the more diverse movies of the 1994 season, and from the recent past the haunting Flesh And Bone (a film which, I believe, no one but me cared for), Scent Of A Woman, The Player and Fried Green Tomatoes, among others.

Looking out the window over avocado trees and the forested other side of the canyon, all wrapped in that beautiful silence—yes, you can hear music in this atmosphere. Probably imaginable that you could hear the thoughts of a character’s soul speak to you in terms of music here. Andy Dufresne’s torment and hope can be heard here; Jo’s dreams.

Thomas Newman didn’t intend to go into the family business originally. To an outsider, it doesn’t seem as if he could have made any other choice. That strain of music had to have been too great a pull, given his history, even though he says he was never prodded into music as a vocation. “There was a certain ‘work ethic’ from the family,” he admits. “I love it that it gives you a place, but hate it because it doesn’t give you a place of your own,” he says in regard to following the call to film scoring.

He works with electronics during the initial creation but doesn’t rely on the new technology completely. “It’s useful in the working process... you just don’t want it to dictate the scoring process to you... don’t want it leading you down the path.”

He works “a lot with a big orchestra” and loves that live sound, and admits to a thrill while recording the Little Women score, which was recorded in London where he conducted the London Symphony Orchestra. That movie was “a crunch” in that he didn’t have a lot of time.

Shawshank director and writer Frank Darabont afforded him a lot of time since he was brought on before the film was shot. The problems Newman encountered there was that it was “a period piece and in an enclosed place.” He had to attempt “to add to and not allow the music to breathe” the scenes.

While some composers might overpower the mood and drive scenes through their strains, Newman’s music excellently plays into and supplements the film’s themes, characters and subtextual action and feelings. He knows the territory and he knows his business. The “work ethic” and his lineage only aided Thomas Newman; his major talent brought him to where he is and will keep him around for quite a while to come. And that includes Unstrung Heroes with director Diane Keaton and Australian Jocelyn Moorhouse’s How To Make An American Quilt.

And then it’s back out into the world—for me, anyway. Newman gets to remain in the peace and silence, to create. And that’s good, for all of us.
In celebration of the release of Columbia Pictures’ *Immortal Beloved* and Ludwig Van Beethoven’s 224th birthday, hundreds lined up at the Hard Rock Cafe in L.A. for a chance to play the four famous notes from Beethoven’s Fifth Symphony. Those who played the correct notes were entered into a random drawing to win a $20,000 Yamaha grand piano and other prizes. *Immortal Beloved* (soundtrack on Sony Classical) is the story of the search among scores of women for the one whom the mercurial musical genius Beethoven called his “immortal beloved.” Columbia Pictures’ Ivette Rodriguez (l) awarded winner Sophie Cook the Yamaha grand piano.

**Currently putting finishing touches on his Grand Royal Capitol debut release is Hurricane, the DJ for the Beastie Boys since 1987 who has been behind the boards for the Paul’s Boutique, Check Your Head and Ill Communication tours. As the first rap artist on Grand Royal, Hurricane is set to take it solo in April with The Hurra, which features guest rhymes by the likes of MC Breed, Cypress Hill’s Sen Dog and the Beastie Boys themselves. The first single, “What’s Really Goin’ On,” drops in February. Pictured in the studio (l-r): Mario C (producer); MCA (Beastie Boys); Hurricane; and Ad-Rock (Beastie Boys).**

It’s all in the family with new singing group Wells, MCA Records’ latest signing. The brother and sister group wrote, produced and performed their upcoming release entitled *Love, Life And Struggle*. The group even gets a little help from drummer and MCA senior v.p. Andre Fisher, who along with guitarist Paul Jackson backs them on the single “Paradise.” Shown in the studio are (l-r): Noel Wells; Meech Wells; Nicole Wells; Shorty Wells; Madeline Randolph, dir./A&R, MCA; and Fisher.

**Atlantic recording groups Bad Religion and Samiam recently joined Atlantic and WEA staffers at N.Y.C.’s Roseland Ballroom to celebrate the groups’ pairing on a nationwide club tour. The shows, which played before numerous sold-out halls across the country, featured material from both *Stranger Than Fiction*, Bad Religion’s recently released debut Atlantic album, and from Clumsy, the debut release from Samiam. Bad Religion are now in the midst of an extensive headlining West Coast tour with dates booked through March, and look for both bands to remain on the road throughout 1996.**

American Recordings artist Johnny Cash (l) has received a Grammy Award nomination in the category of Best Contemporary Folk Album for his extraordinary 1994 release *American Recordings*. He kicked off 1995 with a sold-out performance at the Pantages Theatre in L.A., with homage-paying musicians in attendance including Dwight Yoakam, George Thorogood, Tom Petty, Eddie Money, fellow Grammy nominee Sheryl Crow (l) and label owner and record producer Rick Rubin and his recent signee, ’60s icon singer/songwriter Donovan.

**RCA artist Willi One Blood (center) filmed the video for his single “Whiney, Whiney (What Really Drives Me Crazy)” in N.Y.C. recently. The current single from the *Dumb And Dumber* soundtrack, “Whiney, Whiney” pays tribute to the dance that Willi enjoys watching females do. Joining Willi were director Drew Carolan (second from left); Ria Leverke (right), v.p., creative and video production, RCA Records Label; and musicians who participated in the video.**
IN ITS LARGEST MARKETING effort ever launched for a single artist, Rounder Records will join forces with BNA Records to co-promote Alison Krauss' new single "When You Say Nothing At All," to be released February 6. The single is featured on both BNA's Keith Whitley A Tribute Album and the upcoming Rounder release of Krauss' previous favorites, Now That I've Found You: A Collection.

MCA RECORDING ARTIST REBA MCENTIRE has certainly ruffled a few feathers around Music City over her plans to build a heliport atop her new office building locating on Music Row. According to many around Nashville, the noise from a helicopter would disrupt sessions at nearby recording studios. Problems were almost resolved when McEntire's Starstruck Entertainment withdrew plans January 5 for the heliport after neighboring music executives filled a public hearing in opposition. However, Starstruck refiled the plans the next day.


Faith Hill not only took her single "Take Me As I Am" to the top of the charts, but she turned it into a Platinum-selling. In recognition, a party, co-hosted by Sony Tree and Little Big Town Music, was thrown in her honor. Pictured (l-r): president of Little Big Town Music Group Woody Boram; co-writer Bob DiPiero; producer Scott Hendrick's; Hill; co-writer Karen Staley; and director of creative services for Sony Tree Tracy Gershon.

ASCAP songwriters were recently inducted into the Kerrville Folk Festival Hall of Fame ("living" category). The second annual Kerrville Music Awards took place in Austin, Texas. Pictured (l-r): Kerrville executive director Rod Kennedy; Hall of Fame inductees Guy Clark and Peter Yarrow; ASCAP's John Briggs; and producer Miles Wilkinson.

Country Music

Winners At The Nammies
By Richard McVey

THE FIRST ANNUAL Nashville Music Awards, a.k.a. "The Nammies," handed out 31 awards at the Ryman Auditorium to some of Nashville's best and brightest in nearly every genre of music. The awards were conceived by Leadership Music as an effort to recognize, celebrate and reward the wide diversity of music created in Nashville.

Categories and winners include:

COUNTRY ALBUM—Patty Loveless, When Fallen Angels Fly; BLUEGRASS ALBUM—Alison Krauss & the Cox Family, I Know Who Holds Tomorrow BLUES ALBUM—Various Artists, More Good Whiskey Blues; CONTEMPORARY CHRISTIAN ALBUM—Steven Curtis Chapman, Heaven in the Real World; FOLK ALBUM—Johnny Cash, American Recordings; INSTRUMENTAL JAZZ ALBUM—Chet Atkins, Read My Licks; POP/ ROCK ALBUM—Amy Grant, House Of Love; R&B/URBAN ALBUM—Various Artists, Rhythm, Country & Blues; REISSUE ALBUM—Waylon Jennings, Only Daddy That'll Walk The Line: The RCA Years;

ARTIST/SONGWRITER—Rodney Crowell; SONGWRITER—Keith Thomas; ARTIST/ACT UNSIGNED—Kevin Welch; GROUP/DUO—The Mavericks; FEMALE VOCALIST—Trisha Yearwood; MALE VOCALIST—Vince Gill; BACKGROUND VOCALIST—Kathy Chapola; DRUMMER/Percussionist—Eddie Bayers; GUITARIST—Brent Mason; BASSIST—Michael Rhodes; KEYBOARDS—Matt Rollings; MISC. INSTRUMENTS—Mark O'Connor; fiddle; ENGINEER—Lynn Peterzell; PRODUCER—Tony Brown;

SONG—"He Thinks He'll Keep Her," Don Schlitz/Mary Chapin Carpenter

MUSIC VENUE—(BIG): The Ryman Auditorium, (SMALL): Bluebird Cafe; RADIO STATION—WSIX-FM; BRIDGE AWARDS—

Date Franklin, Mayor Phil Bredesen; HERITAGE AWARD—Fairfield Four.

Nashville On Stage Adds Acts

THE NASHVILLE ON STAGE concert series has booked 13 more artists to its lineup of 1995 concerts. The list of additions includes: Pam Tillis, Diamond Rio, Lorrie Morgan, Toby Keith, Martina McBride, Mark Chesnutt, Suzy Bogguss, Doug Stone, Billy Dean, Sammy Kershaw, Mark Collie, Lari White and Daron Norwood.

More than 25 contemporary country artists will be featured throughout the concert season, which begins March 25 and concludes October 28. Artists previously announced for the 1995 concerts include Johnny Cash, Willie Nelson, the Oak Ridge Boys, Tammy Wynette, Patty Loveless, Billy Ray Cyrus, Lawrence, Marty Stuart, Faith Hill, Aaron Tippin, Tracy Byrd, Confederate Railroad, Ricky Van Shelton and Tanya Tucker, who will be performing 35 concerts throughout the season.

Tickets for Nashville On Stage concerts at Opryland USA range from $14.95 to $21.95, depending on the artist.

In Other News...

COMEDIAN JEFF FOXWORTHY topped the Platinum mark with his debut Warner Bros. album You Might Be A Redneck If...

"GARTH BROOKS-THE HITS," Brooks' third NBC television special, won its time slot (8-9 p.m., Eastern) on January 18 with an 11.7 rating and an 18 share. The live special, broadcast from Texas Stadium in Dallas, gave NBC its best adult (18-49) rating in that time slot since January 19, 1994. The album, on which the special was based, has already sold over 2.5 million copies.

THE GOOD SAMARITAN AWARD this week goes out to Clint Black, who raised $900,000 for the University Of Minnesota’s Children’s Cancer Research Fund during a two-hour black-tie charity fundraiser for 1,800 fans at the Minneapolis Convention Center.
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<td><strong>CASH BOX CHARTS</strong></td>
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<th>1</th>
<th>STORMS</th>
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<td>PICKUP MAN</td>
<td>Joe Diffie</td>
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<td>3</td>
<td>NEVER FORGIVE MY HEART</td>
<td>Brooks &amp; Dunn</td>
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<td>YOU AND ONLY YOU</td>
<td>John Berry</td>
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<td>LITTLE HOUSES</td>
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<td>THIS TIME</td>
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<td>Tracy Byrd</td>
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<td>TILL YOU LOVE ME</td>
<td>Reba McEntire</td>
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<td>TENDER WHEN I WANT TO BE</td>
<td>Mary Chapin Carpenter</td>
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<td>11</td>
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<td>BEND IT UNTIL IT BREAKS</td>
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<td>YOU CAN'T MAKE A HEART LOVE SOMEBODY</td>
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<td>NIGHT IS FALLIN' IN MY HEART</td>
<td>Diamond Rio</td>
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<td>SANTEDE (Cafe Records)</td>
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<td>Jim Fuller</td>
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<td>WHEN WE FIRST MET (Platinum Plus)</td>
<td>Jeff Roberts</td>
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<td>STORMS IN THE HEARTLAND (Mercy 1346)</td>
<td>Billy Ray Cyrus</td>
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<td>THE BALLAD OF PATSY MONTANA (American Image)</td>
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<td>THE BIG ONE (MCA 11092)</td>
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<td>SHE'S IN THE BEDROOM CRYING</td>
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<td>A GOOD YEAR FOR THE ROSES</td>
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<td>WE CAN'T LOVE LIKE THIS ANYMORE (RCA 6410)</td>
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<td>DOING GOOD FEELIN' BAD (TH &amp; A)</td>
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<td>IF YOU'VE GOT LOVE (Atlantic)</td>
<td>John Michael Montgomery</td>
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<td>YOU GAVE ME A MOUNTAIN (GDR)</td>
<td>Gene Watson</td>
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<td>KICK A LITTLE (Waver Bros. 45729)</td>
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<td>IF I COULD MAKE A LIVING (Giant 24542)</td>
<td>Clay Walker</td>
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<td>100</td>
<td>YOU JUST WATCH ME (Liberty 60044)</td>
<td>Tanya Tucker</td>
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## Country Singles Index

### A Good Year for the Rose

4. "Between an Old Memory and Me," S. Smith, C. Craig (EMI April Music Inc./Keith), BMI
5. "Crying on Your Shoulder Again," S. Smith, (EMI April Music Inc./Keith), BMI
6. "Don't Worry About the Rain," S. Smith, (EMI April Music Inc./Keith), BMI
7. "Old Friends," S. Smith (EMI April Music Inc./Keith), BMI
8. "Take Me Alive," S. Smith (EMI April Music Inc./Keith), BMI
11. "You Can't Help the Rain," S. Smith (EMI April Music Inc./Keith), BMI

### Radio Playlists

#### WDXC

- **Pound, VA**
- **ALAN JACKSON** - "Gone Country"
- **REBA MCENTIRE** - "Till You Love Me"

#### BROOKS & DUNN

- "I'll Never Forget Your Name"
- **PAM TILLIS** - "My Vida Loca"

#### WSPH

- "Till You Love Me"
- **BROOKS & DUNN** - "I'll Never Forget Your Name"

#### WLSR

- "Night Is Fallen in My Heart"
- **DION AND THE BELLOWS** - "Tender in the Night"

#### WKLS

- "I'll Never Forget Your Name"
- **PAM TILLIS** - "My Vida Loca"

#### WOKR

- "You're and Only You"
- **DION AND THE BELLOWS** - "Tender in the Night"

#### WOIC

- "Night Is Fallen in My Heart"
- **DION AND THE BELLOWS** - "Tender in the Night"

#### KJAF

- "I'll Never Forget Your Name"
- **PAM TILLIS** - "My Vida Loca"

#### JOHN ANDERSON

- "Tend It Until It Breaks"
- **BROOKS & DUNN** - "I'll Never Forget Your Name"

#### TRACY BYRD

- "The First Step"

#### MARY CHAPIN CARPENTER

- "Tender as I Want to Be"

#### KVOX

- "I'll Never Forget Your Name"
- **PAM TILLIS** - "My Vida Loca"

#### REBA MCENTIRE

- "Till You Love Me"
- **BROOKS & DUNN** - "I'll Never Forget Your Name"

#### JOHN ANDERSON

- "Tend It Until It Breaks"
- **BROOKS & DUNN** - "I'll Never Forget Your Name"
### COUNTRY MUSIC

#### TOP 75 COUNTRY ALBUMS

**FEBRUARY 4, 1994**

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<td>1</td>
<td>THE HITS (Liberty 29859/P)</td>
<td>Garth Brooks</td>
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<td>2</td>
<td>THE TRACTORS (Arista 15725/P)</td>
<td>The Tractors</td>
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<td>3</td>
<td>WHO I AM (Arista 15759/P)</td>
<td>Alan Jackson</td>
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<td>4</td>
<td>STONES IN THE ROAD (Atlantic 22721/P)</td>
<td>Mary Chapin Carpenter</td>
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<td>5</td>
<td>READ MY MIND (MCA 10994/P)</td>
<td>Reba McEntire</td>
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<td>LEAD ON (MCA 11092)</td>
<td>George Strait</td>
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<td>WAITING ON SUMMERS (Curb 16756/P)</td>
<td>Brooks &amp; Dunn</td>
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<td>NOT EVEN TRY TOO SOON (Curb 17768/S)</td>
<td>Tim McGraw</td>
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<td>THIRD ROCK FROM THE SUN (Epic 643757/G)</td>
<td>Joe Diffie</td>
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<td>WHEN LOVE FINDS YOU (MCA 11947/P)</td>
<td>Vince Gill</td>
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<td>11</td>
<td>TAKING YOU HOME (Curb 16756/P)</td>
<td>David Ball</td>
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<td>JOHN BERRY (Liberty 10472/G)</td>
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<td>IF I COULD MAKE A LIVING (Giant 24582/G)</td>
<td>Clay Walker</td>
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<td>ONE EMOTION (RCA 66149)</td>
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<td>THINKIN' ABOUT YOU (Liberty 23595/P)</td>
<td>Little Texas</td>
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<td>16</td>
<td>KICKIN' IT UP (Atlantic 26559/P)</td>
<td>John Michael Montgomery</td>
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#### REVIEWS By Richard McVey

**WESLEY DENNIS: Wesley Dennis (Mercury 526582)**

While he sounds more like a culmination of John Anderson, John Conlee, Merle Haggard, Hank Williams, Jr., Joe Diffie and Tracy Lawrence, Dennis possesses a distinctive vocal tinge that makes you sit up and take notice. His songs—12 on this debut album—are more traditional in style (essentially so on slower cuts). Several cuts stand out: "I Don't Know But I've Been Told," which is the first release off the album; "In the Middle Of A Little Love" is another fast-paced, highly commercial cut that could turn some heads; and "This Ain't No Act," which gives a little insight into Dennis' country music sincerity. In fact, if you excuse "Bubbaland" and some of the overdubbed melodies, this is a project that warrants some attention. If Mercury gives him support, they could have a winner. And by the way—the guy can write, too. Five of the 12 cuts were penned solely by Wesley Dennis.

**JAMES HOUSE: Days Gone By (Epic 57501)**

Impressive to say the least. As the co-writer on all 10 ten cuts, House spews forth energy and emotion that comes across in his high vocals and backs them with well-written songs. Many may know House for songs he's written for others, including Dwight Yoakam's " Ain't That Lonely Yet" and Diamond Rio's "In A Week Or Two." As for the overall sound and feel of many of the cuts, it's obvious that producer Don Cook (the Mavericks, Brooks & Dunn) has left his mark on the project as well. Songs that stand out include the album's first two releases, "A Real Good Way To Wind Up Lonesome" and "Little By Little," as well as "Anything For Love," "Silence Makes A Lonesome Sound," "Take Me Away" and "That's Something (You Don't See Every Day)." Collectively, this project doesn't have a bad song on it.

**BROTHER PHELPS: Anyway The Wind Blows (Asylum 61724)**

This album is a high-dose shot in the arm of pure Brother Phelps. There's a lot of upbeat, high-energy, rockin' songs via the first three cuts, with the infrequent slower ones coming predominantly in the form of "Cinderella" and "The Other Kind." Produced by Ricky Lee Phelps, Doug Phelps and Kyle Lehnig, this duo's smooth, charismatic vocals lead the way for some great melodies. The title track, which is the scheduled first release, kicks off what amounts to be an outstanding project that's anything but standard, humdrum country music. If you're looking to hit the dance floor or liven up a party, Anyway The Wind Blows will more than get things started.

### PICK OF THE WEEK

**TRISHA YEARWOOD: Thinkin' About You(MCA)**

This album is just what you've come to expect from Yearwood—credible vocals and great songs. With an abundance of diversity, this project covers a wide array of tempos, melodies and lyrical content, all highlighted by Yearwood's vocal prowess. Whether it's the sharp, up-tempo title cut, the almost folksy Melissa Etheridge-penned "You Can Sleep While I Drive," the bold musical drive of "The Restless Kind" or the powerful and romantic strings behind "On A Bus To St. Cloud," Yearwood has put out her best work to date...and that's saying a lot.
High Debuts
1. LARI WHITE — "That's How You Know (When You're In Love)" (RCA) — #41
2. DAVIS DANIEL — "Tyler" (Polydor) — #18
3. DON COX — "Honey Don't Pay The Ransom" (SOR) — #50

Most Active
1. THE MAVERICKS — "I Should Have Been True" (MCA) — #38
2. RHETT AKINS — "I Brake For Brunettes" (Decca) — #42
3. CLAY WALKER — "This Woman And This Man" (Giant) — #24
4. WADE HAYES — "Old Enough To Know Better" (Columbia) — #12
5. DOUG SUPERNAW — "What'll You Do About Me" (BNA) — #33
6. DAVID BALL — "Look What Followed Me Home" (Warner Bros.) — #35

Powerful On The Playlist

The Cash Box Top 100 Country Singles chart is led by the Pam Tillis single “Mi Vida Loca.” The chart displays a lot of movement with three debuts breaking into the Top 10. The Mavericks lead the way in the most-movement category, up a huge 18 spots to #38 with “I Should Have Been True.” Rhett Akins follows, up a big 12 spots to #42 with “I Brake For Brunettes.” Clay Walker works his way up the chart, moving up nine spots to #24 with “This Woman And This Man.” Newcomer Wade Hayes continues to head up the chart, moving seven more spots, with “Old Enough To Know Better” to #12. Doug Supernaw comes in at #33, also up seven, with “What'll You Do About Me.” Finally, David Ball continues his rise as he jumps seven places to #35 with “Look What Followed Me Home” to finish out the big movers this week.

As for debuts, three acts hit this week’s Top 50. Lari White leads the way for the highest debut position with “That’s How You Know (When You’re In Love)” at #41. Davis Daniel falls seven spots behind at #48 with “Tyler.” To finish out the debuts, Don Cox slips into the Top 50 at #50 with “Honey Don’t Pay The Ransom.”

Songwriters Of The Week: Congratulations go out to Pam Tillis and Jesse Leary, who penned the Pam Tillis #1 hit “Mi Vida Loca.”

CMT Top 12 Video Countdown
1. PAM TILLIS — “Mi Vida Loca (My Crazy Life)” (Arista)
2. ALAN JACKSON — “Gone Country” (Arista)
3. REBA MCENTIRE — "Till You Love Me" (MCA)
4. JOHN BERRY — "You And Only You" (Liberty)
5. PATTY LOVELESS — "Here I Am" (Epic)
6. DOUG STONE — "Little Houses" (Epic)
7. SAWYER BROWN — "This Time" (Curb)
8. GARTH BROOKS — "The Red Strokes" (Liberty)
9. MARY CHAPIN CARPENTER — "Tender When I Want To Be" (Columbia)
10. WADE HAYES — "Old Enough To Know Better" (Columbia/DKC)
11. COLLIN RAYE — "My Kind Of Girl" (Epic)
12. NEAL MCCOY — "For A Change" (Atlantic)


Warner Bros. comedian and author Jeff Foxworthy recently celebrated Gold certification, and more recently, Platinum certification, of his album You Might Be A Redneck If... A celebration was held at Warner/Reprise Nashville’s own “redneck heaven,” which included a mini-trailer park and cuisine from Kristyl’s hamburgers. Pictured (l-r): J.P. Williams, Parallel Entertainment; Tracy Rogers, CMT; Doug Grau, Warner/Reprise Nashville; Debbie Shaler, Parallel Entertainment; Scott Rouse; Foxworthy; Jarid Neff; Jim Ed Norman, Warner/Reprise Nashville; and Chris Palmer, Warner/Reprise Nashville.

Garth Brooks (l), whose No Fences album has sold a record-breaking 11 million copies, surprised TNN’s “Music City Tonight” hosts Lorianne Crook and Charlie Chase with their own duplicates of the Platinum plaque that he received in November.

Liberty recording artist Suzy Bogguss and Sparrow recording artist Steven Curtis Chapman came together at Nashville’s Lowes Vanderbilt Plaza to announce the nominees for the 37th Annual Grammy Awards. Bogguss was nominated for Best Vocal Collaboration for “Teach Your Children,” while Chapman was nominated for Best Pop/Contemporary Gospel Album for Heaven In The Real World.
Indie Chart Action

This was yet another busy week for the independents. A total of 12 independent artists are currently finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for his first week is Don Cox on the Step One label with "Honey Don't Pay The Ransom." The single debuts at #50 on the chart. In the second highest spot for the indies is Will LeBlanc with "Let It Swing." To finish out this week's movers, H.J. Bonow moves to #58, W.C. Taylor, Jr. moves to #61, Delia Charlene moves to #67, Todd Cordle moves to #69, Michael Copeland moves to #72, Michael Grande moves to #76, Gary Lee Kirkpatrick moves to #79, Jim Fullen moves to #82, Buddy & Kaye Bain move to #86, and finally Ruthie Steele moves to #88.

As for debuts, only Don Cox entered the chart. He took the #50 spot with "Honey Don't Pay The Ransom."

Top Ten Rising Independents

1. DON COX—"Honey Don't Pay The Ransom"
2. WILL LEBLANC—"Let It Swing"
3. H.J. BONO—"Undercover King Of France"
4. W. C. TAYLOR, JR.—"Crying On Your Shoulder Again"
5. DELIA CHARLENE—"Somebody Once Told Me"
6. TODD CORDLE—"Hide & Seek"
7. MICHAEL COPELAND—"Friends Behind Bars"
8. MICHAEL GRANDE—"Mike’s Bike"
9. GARY LEE KIRKPATRICK—"Quality Time"
10. JIM FULLEN—"Daddy Finally Made It To Church"

Indie Spotlight

Michael Copeland: Climbing The Charts!

Country singer Jim Fullen, who currently resides at #82 on the Cash Box Top 100 Country Singles chart with "Daddy Finally Made It To Church," is pictured where he's most at home...the studio.

MICHAEL COPELAND'S CAREER has gotten off to a good start as his single "Friends Behind Bars" is currently sitting at the #72 spot of the Cash Box Top 100 Country Singles chart. The single has risen quickly since its debut five weeks earlier, and expect radio to keep it climbing for weeks to come.

Copeland grew up in a small town in Ohio, but attributes his inauguration into country music to his first two years of college, attending 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," recalls Copeland. "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..." which is certainly a motto that Copeland has adopted."

"So, country music and I got to be good friends," he continues, "it got in my blood, and the man that influenced me more than anyone else was the mighty George Strait...he's somebody you look up to, He's the epitome of class on stage and off. I want my performances to come off as emotionally charged as the shows George does."

Following his dream of a music career to Nashville, Copeland later attended David Lipscomb University, where he coached the women's basketball team. It was there that Copeland met and benched his future wife Renee. However, he subsequently decided to make her his assistant coach, only to later marry her following graduation. Nearly 10 years later, the happy couple have two children: Ross, age 6, and Lisa, 2.

Although he works a regular day job at TASC (The Analytical Science Corporation), it seems evident that, with the support of his wife and children along with his mother Lullaween and father Roscoe, Copeland could go far.

For those who might be interested in finding out more about Copeland, contact: The Michael Copeland Fan Club

The Entertainment Factory
Don Wright
35 Timberwood Lane
Springboro, OH 45066
(513) 748-9222.
The Week’s Debuts
BRUSH ARBOR—“Swingin’ Bridge”—(Benson)—#21
HERMAN TRUELOVE—“Rock-A-Bye Daddy”—(Circuit Rider)—#31
JASON CAMPBELL—“The Narrow Path”—(#33)

Most Active
BRUCE HAYNES—“Jesus & John”—(Cheyenne)—#7
GLEN CAMPBELL—“The Boy In Me”—(Warner Alliance)—#13
RON DAVID MOORE—“What Then”—(Warner Alliance)—#17
THIRD TYLEM OUT—“Across The Miles”—(New Haven)—#24

Powerful On The Playlist

“There Is A Candle” by Susie Luchsinger claims the #1 position on this week's Cash Box Positive/Christian Country Singles chart. Up to the #2 spot is the Manuel Family Band and “Gloryland Hold On,” Kathy Yoder Treat and Ken Holloway jump eight spots to put “Going Off The Deep End” at #3. “Be A Beacon” by Judy Deramus drops off to #4 this week, followed by MidSouth holding the #5 position with “Give It Back,” “I’ll Trust A Mighty God” by Gene Reasoner falls two spots to #6. Exploding onto the chart with his band-new song “Jesus & John,” Bruce Haynes has already claimed #7. “It’s About Time” by David Patillo is at #8. The Martins take “Out Of His Great Love” up one more spot to #9 and Don Richmond with “The Smaller The Town” finishes off the Top 10 this week.

Looking Ahead
Receiving a good share of airplay this week is “Grandpa Was A Farmer” by The Marksmen, Bobby Miller’s “Christian Outlaw” and a new one from Lisa Daggs, “I Wanna Thank You.”

RADIO PLAYLISTS
Some Of What’s Playing In Heavy Rotation

WRJH Brandon, MS
DAVID PATILLO—“It’s About Time”
MARK HAMPTON—“Fairweather Friends”
HERMAN TRUELOVE—“Bought By The Blood”
RANDY COWARD—“Local Call”
LETA STROUD—“Highway 66”

WJCR Upton, KY
JUDY DERAMUS—“Be A Beacon”
BRUCE HAYNES—“Jesus & John”
HEARTFELT—“I’ll Come And Get You”
MIDSOUTH—“Give It Back”
DAVID PATILLO—“It’s About Time”

WBUI Denham Springs, LA
STEELER—“Shoulder To Shoulder”
BRIAN FREE—“Mercy Granted One More Time”
MARTINS—“Out Of His Great Love”
THE PERRYS—“Full Circle”
THE NEW HINSONS—“He’s Got A Miracle For You”

POSITIVE / CHRISTIAN COUNTRY
FEBRUARY 4, 1994

1 THERE IS A CANDLE (Integrity) ..... Susie Luchsinger 2 7
2 GLORY LAND HOLD ON (Manuel) ..... Manuel Family Band 3 8
3 GOING OFF THE DEEP END
(Crosslines) ..... Kathy Yoder Treat/Ken Holloway 11 6
4 BE A BEACON (Time) ..... Judy Deramus 1 9
5 GIVE IT BACK TO ME (Warner Alliance) ..... MidSouth 5 11
6 I’LL TRUST A MIGHTY GOD (Rising Star) ..... Gene Reasoner 4 7
7 JESUS & JOHN (Cheyenne) ..... Bruce Haynes 16 3
8 IT’S ABOUT TIME (Heartwrite) ..... David Patillo 7 10
9 OUT OF HIS GREAT LOVE (Chapel) ..... The Martins 10 11
10 THE SMALLER THE TOWN (Time) ..... Don Richmond 6 9
11 SORROW’S SEEDS (S & K) ..... Steve Hamby 12 7
12 CRYIN’ ON THE SHOULDER AGAIN (Circuit Rider) ..... W.C. Taylor 13 6
13 TORNADO SALOON (Heaven Span) ..... Ted White 14 10
14 WATCH ME RUN (Star Song) ..... Andy Landis 17 3
15 WRONG PLACE AT THE RIGHT TIME (Cheyenne) ..... Bruce Haynes 8 11
16 THE BOY IN ME (New Haven) ..... Glen Campbell 25 2
17 WHAT THEN (Warner Alliance) ..... Ron David Moore 28 2
18 ONLY CHRISTIAN COUNTRY (Circuit Rider) ..... Marvell 21 6
19 IT AIN’T GONNA WORRY MY MIND (Liberty) ..... Cleve Francis 9 8
20 HEART OF A SINNER (Psalms) ..... Billy Arnett 18 8
21 THE PROMISE TREE (Benson) ..... Vince Wilcox 23 7
22 I BELIEVE HEAVEN IS REAL (Rain) ..... Dinah & The Desert Crusaders 14 9
23 WORTH IT ALL (Genesis) ..... Brent Lamb 22 11
24 ACROSS THE MILES (New Haven) ..... Third Tyme Out 34 2
25 DON’T KILL THE WOUNDED (Homeland) ..... Margo Smith & Hollis 29 4
26 HE EVEN LOVES ME (King’s Day) ..... Kara Lee 24 5
27 I’M GONNA HAVE A LITTLE TALK (Warner Bros) ..... Randy Travis 30 2
28 SWINGIN’ BRIDGE (Benson) ..... Brush Arbor DEBUT
29 ALL MY DREAMS (Integrity) ..... Lenny LeBlanc 20 10
30 FAIRWEATHER FRIENDS (Hilltop) ..... Mark Hampton 31 4
31 ROCK-A-BYE DADDY (Circuit Rider) ..... Herman Truelove DEBUT
32 MIDDLE AGES (Benson) ..... Bruce Carroll 32 5
33 THE NARROW PATH (MBS) ..... Jason Campbell DEBUT
34 TOMORROW (Freedom) ..... Monte Stephens 26 5
35 THERE’S A NEW MAN (Warner Bros) ..... Southern Chapel 19 13
36 I NEED YOU (Chapel) ..... Jeff & Sheri Easter 36 14
37 NO TIME LIKE THE PRESENT
(Warner Alliance) ..... Ron David Moore 27 15
38 ADAM’S SIDE (Tall Texan) ..... Billy Walker 33 22
39 LOCAL CALL (Rapetum) ..... Randy Coward 35 18
40 I WOULDN’T MISS HEAVEN (Benson) ..... Brush Arbor 37 16
Spotlight

Cheyenne Signs New Act

CHEYENNE RECORDS recently signed Ronny McKinley to its roster of artists. McKinley is an up-and-coming name in Christian country, but is no stranger to Floridians. In fact, he has made quite a name for himself in his home state, touring with his band Justin Case. McKinley's debut Cheyenne release, Plain As Day, is being labeled "progressive Christian country" and features nine cuts written or co-written by McKinley. Cheyenne has scheduled the project for a February release.

McKinley was raised in the town of Barton, FL. "I was born on May 30, 1961, which is the traditional Memorial Day," says Ronny. "I remember walking down the road in our neighborhood and thinking everyone flew their flags because it was my birthday! As for my family, my dad was a drag racer and mechanic and lived life pretty much in the fast lane, (eventually accepting Christ). Momma was a different story — she was saved at the age of 12. I look back now and realize it was her faith that kept grace in the family."

The McKinley family later moved to Trenton, FL, where Ronny's father began evangelizing and preaching at revivals. This led to another move, when Ronny's dad became the pastor of his first congregation at the Port Inglis Church of God. "I was seven years old then and had no idea that the next nine years would be the most determining years of my life."

In fifth grade McKinley’s teacher Mr. Puford saw his desire to play music and encouraged him to pursue it. According to Ronny, "While the rest of the class had to play flutes, I was taught to play the ukulele, which is a four-string guitar. During recess and lunch, I would be propped up against a tree on the playground, singing to all the kids. I really enjoyed playing sports and riding dirt bikes also, but not as much as playing music. So when football practice ended and most of the guys headed home, I would go straight to piano lessons. Little did I know that in the years to come I would need all this music theory I was learning."

One night, a Southern gospel group came to Pastor McKinley's church to perform. "They didn't have a drummer," explains Ronny, "so they asked me to sit in. A week later, they came back through and picked me up to go cut their new album! This did it for me... being in that recording studio was the closest I had ever come to being totally content."

McKinley traveled with the group the following year. He dropped out of school, with a promise to his parents that he would graduate before he reached 17. "I had to work twice as hard, but somehow I did it."

After several band member changes, the group disbanded and Ronny was forced to search for another musical outlet. "I recall walking into a nightclub in Taylor County, FL, one night. The sound of that steel guitar was like a magnet. I felt like a moth, and that entire club was the flame. I played the barroom scene there for a few years, playing guitar and keys and singing back-up harmony, but it just wasn't enough. I wanted my own band — I wanted to sing lead under those lights out front. So I formed my first country band, Southern Edition. This was closer to what I was searching for, but [still] not it."

He then moved to Swanee County, FL after disbanding Southern Edition. It was in that town where he met his best friend, Ronnie Baldwin. "He and I started the band Justin Case. For five years we played the club scene throughout Florida and became the #4 band in the state. I still wasn't content, however — the roots of my Christian raising were digging deeper. I tried to sniff it out with alcohol, pot, cocaine, pills... anything to let me forget," reveals McKinley.

Fortunately, he married a woman who strongly supports his music. What Lisa didn't support was his continued abuse of alcohol and drugs. "It really put a strain on our marriage. One Monday afternoon, I walked in the back door of a church in Lake City, FL with a belly full. I was fed up with not having control of my own life. It was then that I turned it all over to Jesus Christ. I promised God on my knees that afternoon, if He would forgive me, I would do more for Him than I ever did for the devil."

Ronny has spent the last four years of his life trying to live up to those words. "So far, so good," he says. "Lisa and I are still happily married with three handsome boys — Chad, Colby, and Cy — and a beautiful baby girl, Cassie Del Ray. And I'm blessed with the best band I've ever had, including my best friend, Ronnie Baldwin, still on drums."

Today, Ronny McKinley's desire is to spread the hope and positive message of God through his music. With songs like "Double Yellow Lines" and "I Don't Remember," the message couldn't be clearer. "My daily prayer is, 'Please do not come too soon, Lord Jesus. There's too much work to be done!'"
Spotlight

Paula Phillips: Reaching Out!

IN 1992, when Cash Box first reported about Paula Phillips and her critically-acclaimed single “I Have A Dream,” the recording artist/songwriter had just been threatened by a young teenage boy during the tragic Los Angeles riots. This explosive incident (which, it is safe to say, would spur most people to run in the opposite direction) and the simple, stirring anthem of “I Have A Dream” inspired the beginnings of The Dream Fund Outreach, a non-profit organization Phillips founded to encourage, support and assist youth and children of all ages. The organization has now expanded from its urban California origin to cities and towns across the country through one woman’s inexhaustible energy, faith, grass-roots determination and unmistakable talent.

As the outreach has grown and literally nurtured tens of thousands of children, the musical talent of Phillips has also come to the forefront with her recently-released debut album Reaching Out, which promises a lot and delivers. The 10-cut album crosses the generation barrier with music that works for all ages, from the bright and alive “Just Do What You Can Do” and “Love Around The World” to the beautiful simplicity of “Grace” and “You Love Me.”

Cash Box caught up with the well-traveled Phillips in Music City this week. In town for the annual National Religious Broadcasters conference, the artist/songwriter/outreach director shared plans for a characteristically busy 13 days filled with school assemblies, chapel programs, classroom activities for all ages of kids, field trips to Benson Music Recording Studio and radio station appearances at WNAZ and WSM, among others, all in an effort to provide positive opportunities for youth. Also scheduled are concerts and worship services.

And Phillips will host a duo of uplifting events in conjunction with the NRB conference: a Jr/Sr. High music/outreach night and an evening of fellowship and renewal for broadcasters and local Nashville ministers. Joining in will be artists Steve Camp and Billy Sprague. As is typical of the catalytic Dream Fund, everyone including hotels, restaurants, local businesses and recording artists are all donating their time, talents and resources to reach out!

News

TNN COUNTRY NEWS host Debra Maffett (c) is celebrating the release of her Christian Country debut single on the JukeBox America compilation disc. Welcoming her are national chart toppers Judy DeRamus (l) and Don Richmond (r), who also appear on the disc.

Myrrh recording group Anointed was joined in the studio recently by Reunion recording artist Michael W. Smith, who helped them out on a smokin’ new remake of the gospel standard “If I Labor.” Anointed’s debut Myrrh project The Call is scheduled for a February release.

Members of Christian rock group Imagine This were recently featured on ZMusic Television’s “Brimstone Chronicles,” America’s only national Christian rock and metal series. Pictured from left to right are: Trey Hebert, Daryl Youngblood; “Brimstone Chronicle’s” host Bryan Blumer; Essential Records director Robert Beeson; Rick Weinland; Tambri Hunt; and Ahmed Montgomery.

Benson recording artist Pam Thum recently performed on TNN’s “Music City Tonight with Crook & Chase,” where Nashville’s Christ Church youth choir joined Thum on a song from her new album Faithful. Pictured backstage at “Music City Tonight”: Crook, Thum and Chase.
AMOA Launches Major Dollar Coin Push

CHICAGO—In an effort to speed up passage of dollar coin legislation, the Amusement & Music Operators Association has retained Valis Associates (AMOA), a Washington, D.C.-based consulting firm, to spearhead a major effort for approval of a dollar coin in the new 104th Congress that took office in January.

"A dollar coin is extremely important to the future of our membership and the industry," stated AMOA president Tami Norberg-Paulsen. "The chances for passage in this political climate are excellent, but we felt something more was needed than what was done in the past. Valis Associates' qualifications and expertise are highly regarded in the nation's capitol," she stressed. "We feel they will be of great help in securing passage of a new dollar coin."

AMOA is a strong advocate of the dollar coin at the grassroots level through its Washington, D.C. activities and in its support of the efforts of The Coin Coalition, a broad-based Washington coalition of diverse industries and other interests seeking passage of dollar coin legislation. The U.S. is reportedly the only major industrialized nation in the world that does not have a widely used dollar coin in mass circulation.

With the new Congress geared to cost saving and balanced budget modes, AMOA believes the dollar coin is most certain to receive high-profile attention in incoming budgetary considerations. The federal treasury savings from replacing the $1 paper bill with a $1 coin is conservatively estimated at $395 million a year by the U.S. General Accounting Office.

Valis Associates is a public-policy consulting firm serving corporations, trade associations, non-profit organizations and governmental bodies.

'95 Jukebox License Fees

CHICAGO—The Jukebox License Office released the new schedule of license fees for 1995.

The fees are structured as follows:
First jukebox.........................$294.00
Second through tenth jukebox (each),..$ 55.00
Eleven or more jukeboxes (each)....$ 47.00

The adjusted figures are based on the consumer price index. The 1995 rates represent a 2.61% increase over 1994.

The Jukebox License Office, which administers the Jukebox License Agreement, will soon mail the revised rate schedule to all jukebox operators who obtained agreements during 1994.

For further information or jukebox license registration material, operators may contact the Jukebox License Office, 1740 Broadway, 2nd Floor, New York, NY 10019-4315 or phone either 212-581-0190 or 800-955-JUKE.

AAMA Expands Membership Base

CHICAGO—The American Amusement Machine Association (AAMA) board of directors announced that the association will open up associate memberships to companies representing allied industries, as well as to international coin-op manufacturers, distributors and suppliers.

Under this new membership policy, "allied" industry companies will be defined as those involved in the business of family entertainment centers, theme parks or other amusement related industries.

In the international sector, manufacturers are characterized as those companies which develop, manufacture, sell, produce or assemble coin-operated amusement machines. Distributors are those who engage in the business of wholesale distribution of coin-operated equipment and supplies; and supplier members are defined as those which sell any components, including software, to any member of the industry for use in coin-operated equipment.

According to AAMA president Steve Koenigseberg, the decision to expand membership in this manner was destined to happen. "The increasing overlap of coin-op and other forms of entertainment means that AAMA should seek closer communication with members of these related markets.

ALG's Fast Draw Raises Funds For "Cowboy Crisis"

CHICAGO—The Justin Cowboy Crisis Fund received a financial boost at the Pro Rodeo Cowboy Association Cowboy Christmas event when American Laser Games (ALG) joined with the U.S. Tobacco Company to donate $1,000 to the fund.

Event took place at Cashman Field House in Las Vegas, Nevada, where ALG set up a Fast Draw Showdown game in U.S. Tobacco's Copenhagen Skoal display.

Two Fast Draw Showdown games were also installed at the PRCA convention, which was held at the Sahara Hotel this past December 7-9. All proceeds collected in the machines were also donated to the fund.

"Cowboys and the rodeo are a favorite topic of mine, and many of our games are set in the Old West, so it is fitting that we proudly support the Justin Cowboy Crisis Fund," commented Stan Jarocki, vice president of marketing and sales for ALG.

Mark Furrer, projects coordinator for PRCA, brought American Laser Games and U.S. Tobacco together to sponsor the fundraising event at Cowboy Christmas.

NOTICE!

CHICAGO—The AAMA Spring Board of Directors Meeting will take place on Wednesday, March 22 at 12 p.m. in the Reno Hilton. In addition, a schedule of Industry Promotions, Foreign Business Development and Government Relations committee meetings will also be held on this day during the hours of 8 a.m. to 11 a.m. Inasmuch as these meetings will precede the March 23 opening of the ACME convention, tradeestes are urged to arrange their travel plans at 450 E. Higgins Road, Suite 201, Elk Grove, 60007 or phone 708-290-9088. FAX number is 708-290-9121.
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Canadian: Surface = $179, Air Mail = $509. (Price includes GST.)
Rest of World: Surface: $269, Air Mail = $995. All payments must be in U.S. currency.
Types of CCMA Membership:

Professional: Professional Members receive voting privileges in all categories of Christian Country, especially in those categories for the prestigious "CCMA" awards.

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.

Christian Country Music Association
P.O. Box 100584
Nashville, TN 37224
(615) 321-0366

CCMA Membership Application

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Association ____________________
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Record Companies, Music Publishers, and Merchandisers ____________________
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Please briefly describe your activities concerning Christian Country music ____________________
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CASH BOX

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