Outburst Records: Beyond The Domino Theory

Springsteen and Crow Garner Grammys
INSIDE THE BOX

Cover Story

Outburst Records: Beyond The Domino Theory

L.A.-based Outburst Records, home to artists like Domino and La Rocko Tee, has learned the value of control on the mean streets of the record industry, as label chairman Anthony "Anti" Lewis and vice president "Greedy Greg" Jessie relate to Cash Box's Mike Martinez. (cover and story photos by Jeffrey Mayer)

Jazz Notes

They're obviously doing something right, as the Playboy Jazz Festival announces its 17th annual aggregation at the Hollywood Bowl with its now-expectedly eclectic line-up.

The 37th Annual Grammy Awards

Columbia's stalwart Bruce Springsteen and A&M's newcomer Sheryl Crow led the Grammy parade this year at the Shrine Auditorium in Los Angeles. Karen Sidlow reports.

News

In still further award activity, the first annual Blockbuster Entertainment Awards nominees have been announced, as have nominations for the 30th annual Academy of Country Music Awards.

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Bend It Until It Breaks
John Anderson (BNA)

Get Down
Craig Mack
(Bad Boy/Arista)

JESUS & JOHN

Brandy
(Brunch

BRUCE HAYES

CHEYENNE

COUNTRY ALBUM

The Hits
Garth Brooks (Liberty)

R&B SINGLE

Baby
Brandy (Atlantic)

POP ALBUM

The Hits
Garth Brooks (Liberty)

R&B and Rap

MIXED-MEDIA

SACMO

Diana Ross
Atlantic

COIN

News

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RIAA HI-TECH TARGETS CD THEFT: The Recording Industry Association of America (RIAA) announced this week that the major U.S. record companies are prepared to move forward in assessing the implementation of an anti-theft technology on compact discs as recommended by the National Association of Recording Merchandisers. Last month the NARM Loss Prevention Committee revised its criteria for Electronic Article Surveillance (EAS) source tagging, and its actions were unanimously affirmed by NARM's board of directors. Based upon this revised criteria, NARM reiterated its recommendation of acousto-magnetic EAS technology.

One original criterion that required the EAS technology "must have no adverse effect on pre-recorded audio or video product." In 1993, the six major music distribution companies expressed concern that acousto-magnetic EAS technology degrades the sound quality of pre-recorded cassette product to an unacceptable degree. The revised criteria permits the companies to limit the placement of the EAS tags to CDs, which do not experience any sound degradation as a result of the activation or deactivation of the acousto-magnetic technology.

ATLANTIC 'TAGS' KALLMAN: The Atlantic Group has established a new label, TAG Recordings, to be based in New York City. announced AG president Val Azzoli, and Craig Kallman has been named its president. Kallman will continue serving as president of the Atlantic-distributed Big Beat label which he founded in 1987. Azzoli also announced that Kallman had been upped to sr. v.p., Atlantic Records. TAG will employ a core staff of people with expertise in A&R, marketing, promotion, publicity and sales and selected Atlantic artists will move over to the new label. Included will be Jawbox, the Lemonheads and Madder Rose.

Azoll noted: "TAG will be a distinctly artist-oriented company, one that combines a focused A&R effort with a pro-active marketing approach which draws on the combined strengths of the label's staff...We will put all our energies into a select number of artists, who will enjoy the best of both worlds—the specialized, custom-tailed attention of a core staff combined with the tremendous resources of Atlantic. Our ultimate goal will be to develop long-term careers, working intimately with artists at every stage of their musical life."

A MESS IN GEORGIA: Marietta, GA Judge Harris Adams ordered Phil Walden, ex-manager of The Allman Brothers Band, to take a pre-trial deposition in his $250,000 libel suit against former Capricorn Records v.p. Dick Wooley. A counter suit has been filed against Walden and his lawyer Leon S. Jones for frivolous prosecution.

Walden claims his good name and good character were libeled in a letter from Wooley and printed by Atlanta Magazine. The letter was in response to a previous article plugging Walden's music business comeback. Wooley wrote, "Walden should repay his debts," in addition to other statements. At a January 24, 1995 deposition, Walden claimed he's never owed anyone money.

Other testimony, however, disputes that claim and charges that royalties exceeding a million dollars were never paid to members of The Allman Brothers Band by Walden-controlled companies.

Former associates of Walden and other music business witnesses are anticipated to testify at the libel trial, which may be scheduled as soon as March 1995 at the Cobb County State Court in Marietta. Additionally, other allegedly spurred creditors have come forward to relate their stories.

**ON THE MOVE**

- **Glass**
- **Del Balzo**
- **Goldstein**
- **Butler**
- **Taylor**
- **White**

**A&M Records** has appointed Jill Glass senior vice president, marketing. She joined A&M in 1984 as manager of special projects/alternative marketing in Boston, where subsequently she was local marketing coordinator and New England promotion manager. She moved to New York in 1988, where she was regional sales manager, and then to L.A. a year later where she held a similar position.

**Columbia Records** has promoted Jim Del Balzo to senior vice president, rock promotion. He had served as vice president, album promotion, Columbia, since 1991.

**Warner Bros. Records** has named Mark Goldstein senior vice president of business and legal affairs. In 1988, Goldstein was named director of business affairs; a year later he became senior director in the department; and in 1991 he was named vice president, a post he held until his recent promotion.

**BMG Entertainment** has promoted LaVerne Evans to vice president and assistant general counsel. She has been with BMG since 1993, most recently as senior counsel, and before BMG worked for Sony Music. **Larry Butler**, vice president of artist relations for Warner Bros. Records, has been named Pollstar's Artistic Development Executive of the Year at its 1994 Concert Industry Awards, held recently at Los Angeles' House Of Blues. The award is given to the record company executives who have made an outstanding contribution to communication and cooperation between the record business and the concert industry.

**EMI Records** (EMI/Chrysalis/SKB) has promoted Karen Taylor to national director publicity, black music. Taylor joined the company in January 1994 as national manager of R&B publicity. Prior to that, she was director of media relations at Double XPosure Publicity.

**Priority Records** has appointed Tyrone White, a.k.a., "Casual-T," director of A&R. He previously served in the A&R department of Hollywood Basic Records, having signed the rap duo Organized Konfusion. **Lisa Jefferson and Jodi Smith** have been appointed associate directors, press and artist development, for the Elektra Entertainment Group. Jefferson recently was at Elektra since 1992, when she joined the company as manager, West Coast publicity and artist development; Smith was most recently manager of East Coast press and artist development.

**Kim Green** has been promoted to associate copy director, advertising, creative services for Sony Music. Since joining in 1991, Green has written advertising campaigns for many of Sony Music's top artists.

**Warner/Chappell Music, Inc.** has promoted Don Biederman and Edward P. Pierson to executive vice president, business affairs/general counsel and senior vice president, legal and business affairs. They were, respectively, senior vice president, business affairs/general counsel and vice president, legal and business affairs. **The Warner Elektra Atlantic Corporation (WEA)** has appointed Tom Niemczyk director of national sales and Gary Dolick national sales manager. Niemczyk was most recently WEA's Chicago regional sales manager and Dolick joined WEA in Cincinnati in 1989. Also, WEA has promoted three sales representatives to national account executives: Jim Wessels has been appointed national account executive for Best Buy, Jim Hart for Tower Records and Sally Quinlivan for Camelot Music.

**Attorney Gene Salomon** has become a partner of Mitchell, Silberberg & Knupp. Salomon's practice focuses on institutions, artists and individuals in all aspects of music law representing such companies as Slash Records, Hollywood Records, Reader Music and Almo Sounds and recording artists Gin Blossoms, Daia, All and Pete Droge.
By Ted Williams

AL KOOPER, the legendary rock and bluesman, played New York's Bottom Line club last week to help celebrate the release of his new MusicMasters Records album Soul Of A Man: Al Kooper Live. The album was recorded during a performance at the club last year, when the show was a kind of retrospective of his 36 years in the music business. Kooper re-united two of his landmark groups, The Blues Project and Child Is Father To The Man, to record the two-CD set. Last week's appearance featured his group the Rekoperators, Anton Fig, Jimmy Vivino, John Simon, Harvey Brooks and the Uptown Horns.

TGIF—N.Y.C. downtown hot spot S.O.B.'s and radio station CD 101.9 FM sponsoring weekly “Friday After Work” parties with live broadcasts. Appearing in the last few weeks have been GRP Records artist Eric Marienthal, RCA Novus' Marion Meadows and Verve Records' Jeff Lorber. Lot of hot networking going on, and net door proceeds go to the CD 101.9 Kids Fund.

BEGGAR ON A BEACH OF GOLD, Mike & The Mechanics' fourth Atlantic album, may be their most impressive to date. The first single, "Mea Culpa," is a haunting love-gone-bad opus that sets the tone for a highly introspective collection of mostly original songs. Mike Rutherford, Paul Young, Paul Carrack and drummer Peter Van Hook perform a tapestry of literate, life-observing songs with fits-like-a-glove arrangements.

Rutherford, of course, is a founding and continuing member of the legendary group Genesis, and successfully balances involvement in the two entities...impressive considering his 25-year association with Genesis and some ten years with the Mechanics. A couple of tunes that may haunt long after hearing are "Someone Always Hates Someone," "Another Cup Of Coffee" and "Web Of Lies." The group is set to tour shortly.

THE VILLAGE VANGUARD is one of the country's longest running jazz clubs, but going back through the years it has also housed comedians, beat-poets and various other eccentric sounds. Marking its 60th birthday in February, the club, in a week-long celebration, welcomed back some old friends. Joining the good times with one-night stands were comedians Dick Gregory and Prog. Irwin Corey, poets Allen Ginsberg and Ray Bremser, folk singer Pete Seeger and singer/pianists Bobby Short and Shirley Horn. And the audience was constantly packed with jazz and pop luminaries.

AROUND TOWN—Hip-hop group Vision Quest celebrated release of their new Undercover Records album Jazz Core with a set at the AKA club recently. Doceay Crazy Ed of WBAU-FM did the spinning...B-Boy Records group the B.U.M.Z. performed their new single "All In The Norm" at the Country Club...Jazz pianist Laszlo Cardony and his quintet played the Blue Note last week in support of his new Blue Note Records release Breakout.

'95 MTV VIDEO MUSIC AWARDS will be held for the second year in a row at Radio City Music Hall, says MTV's programming & production VP Doug Herzog. "The excitement of the city helped make last year's awards show a huge success," he said. "We look forward to taking advantage of everything New York has to offer to make this year's program the best one yet." Herzog will executive produce. Carol Donovan and Carol Eng will produce.

BOSTON BOPS BOSTON'S SCHOLZ: The Federal Court in Boston, MA has ordered Tom Scholz of the rock group Boston to pay his former personal manager Paul Ahern $400,000 in attorney's fees and legal costs. This followed a jury verdict last fall of $547,007 in favor of Ahern against Scholz for breach of contract.

By Steve Ballin

THE HARD ROCK HOTEL OPENING IN LAS VEGAS is shaping up to be one of the biggest events of 1995 thus far. The opening festivities of the luxurious hotel and casino will take place over the weekend of March 10 with two major concerts to be held at the hotel's in-house venue, the intimate Joint, a 1400-seat theater. The first show, to be held Friday, March 10, will be broadcast live as an MTV special and features Duran Duran, Weezer, Duff McKagan and Sheryl Crow. The following night, Crow will open up for The Eagles.

The hotel's opening celebration is the culmination of a long-time dream of Hard Rock president and founder Peter Morton. During a recent phone interview, the very busy restaurateur, who's been spending most of his time traveling between L.A. and Vegas, talked about the event and his desire to bring rock 'n' roll to Vegas....

How long have you been planning on doing the Hard Rock Hotel?

Morton: I've wanted to do this hotel for a long time, and I think we're going to offer a real alternative to people going to Las Vegas.

Was that your idea in opening the hotel now?

Absolutely.

In what sense do you feel that you're offering an alternative to the standard Vegas glitz?

Everything about it...from the entertainment we provide to the intimacy of the whole hotel. We only have 340 rooms, which is a true anomaly itself in Las Vegas. I know we'll have the most beautiful pool—we've built a real beach club with sand that goes right into the water. I think the music will be far above what they're doing with music in other hotels in Las Vegas.

Given the seating capacity of the Joint, what level acts will you be looking to book into the hotel?

Everything, from Counting Crows to Bob Dylan. The opening we have the Eagles and the MTV special, which will also be broadcast simultaneously in Times Square on the Sony Jumbotron.

Because you don't get to see acts of the level you're talking about playing in such small venues, will you be booking multiple nights?

We'll book acts primarily on the weekends. We have a totally state-of-the-art facility—electronically, acoustically, sight lines, everything. We're really proud of it.

Will you be incorporating music into the rest of the hotel?

Of course. And in the rooms we'll offer several channels of music, from alternative to the Fashion Zone to rock classics.

Have you been working with labels at all in this endeavor?

Yes. And we've been approached by a lot of the labels that want to take over the whole hotel for various meetings, seminars, conventions, etc.

After the hotel is up and running, how involved will you be in day-to-day operations?

I'll remain involved in everything. I want people to enjoy themselves when they come to this hotel, and that means you have to manage it.

Peter Morton

Cash Box EAST COAST

Cash Box WEST COAST
Outburst Records: Beyond The Domino Theory

Young record executives plan to burst beyond initial successes with a full slate of new artists and aim to become a driving force.

By M.R. Martinez

IN YOUR VEHICLE ON THE MEAN STREETS OF THE MUSIC BUSINESS, it’s almost like The Doors song says, “Nobody gets out alive”...or with all their body parts intact. But that’s if you don’t pay attention to the signals. That’s if you don’t take your time. And if you’re in the business for a fast buck, you’re out of the business almost as fast. It’s a case of what you invest in it, you will reap.

These are some of the lessons that have been learned by the braintrust that is known as Outburst Records, the Los Angeles-based firm that splashed firmly onto the mean streets with the release of chart-topping rapper Domino’s hit “Getto Jam,” were wooed to the Sony Music Entertainment factory by Def Jam Records chief mechanics, and shortly after that jettied to the PolyGram Records Distribution universe and now are poised to take positive advantage of the domino effect.

“It’s all about the big ‘C’ factor—control,” says Outburst vice president “Greedy” Greg Jessie, a veteran of the music business mean streets as a DJ and manager, during an exclusive interview at the Hollywood offices of Cash Box. “One of the things that’s motivated us to make the moves we have [from independent to Sony to PolyGram] has been to have an opportunity for more control over how we managed our company and artists and how we developed as record executives.”

Outburst chairman Anthony “Anti” Lewis, who forged his financial skills in the real estate investment business and then veered into the sound-bite highway of the music business, says, “I realized early on in this business that only way to really survive was to control your own destiny, to whatever degree you could, and that owning a company was better than working for one or shopping artists to other companies.”

Lewis’ most notable early drive down Mean St. was with the group Twice The Trouble, which he got signed to a production deal with Giant Records. “My whole thing when I did that was to just get the knowledge,” Lewis explains. “I always knew that I wanted to have my own record company. But I didn’t want to do it unless I had enough knowledge and input and the right people to put it together.”

One of the people that Lewis spotted in helping him put it on the road was Greedy Greg, who came to the table with a legacy in the business. The son of the late George Jessie, Jr., who managed R&B legends like Otis Redding, Johnny Taylor, Jimmy Reed and Be Diddley, Greedy started deejaying clubs and at private parties in 1986 before jumping into the fast lane of artist management, with his first client being his cousin Tone Loc. He also worked with DJ Quik, helping the artist earn Platinum status with Quik Is The Name. “It was basically a case of trial and error and takin’ your lumps as you learn the business,” Jessie says.

As Lewis and Jessie developed a relationship, they began to build the engine that would bring their goals within reach. He kept his hand in real estate and had the financial ends to back a record company, but “all I lacked was the knowledge,” Lewis recalls. “But I started telling Greg about some of my ideas and I knew he had been successful with some of the artists he was representing.”

The duo eventually took the first big step toward their mean street destiny when mutual acquaintance and writer/producer Battlecat introduced them to Domino, the Long Beach lad who was being courted by several established companies but saw his future in an “outburst” of insight. Although they initially put his record out independently, the buzz on the record was so persistent that a bidding war ensued, with Def Jam’s Lyor Cohen swinging the play to Sony and company president Don Lenner.

Domino subsequently topped or nearly topped several trade magazine’s year-end polls, including Top Rap Male Artist and Top New Rap Male Artist honors in Cash Box’s year-end lists. He was also a Top 5 New Male Artist for all urban album sales in 1994.

In addition to Domino (who is in the studio prepping a new album), Lewis and Jessie have released Hold On Tight by Detroit rapper La Rocko Tce and are now ready to peal out with product by Los Angeles-based rappers B.G. Knocout & Drestar. On deck are projects by Jiboh (who performed “Butt Booty Naked” on the soundtrack to House Party III) and female R&B/rap trio Mogenstef.

The Outburst executives insist that the deal with PolyGram will permit them to work the product onto the streets in a variety of ways, and also will give the boutique company access to other resources and creative opportunities. Jessie recalls: “We really got acquainted with the branch system when we were at Sony Music Entertainment. But when we had a chance at the PolyGram deal, and when we looked at the options that situation offered, we thought there was a better chance over there.”

Both executives also insist that money was not the factor that enticed them away from the Sony Music fold. “A lot of times when people give you money, that takes away some of the control you have over what you want to do,” Lewis says. “We told PolyGram, ‘Keep your dollars—we give you the control.’ If we’re with acts that we believe in, then we’re gonna get the dollars, regardless.”

While Domino’s album stayed in the Sony system, La Rocko Tce became the first artist under the new deal to find its way through the maze of PolyGram’s multi-tiered distribution net. “We decided to keep [Domino’s] record at Sony because we didn’t want it to get lost again,” Lewis says. “It still kinda got lost because it was like a divorce. When you’re leaving a company, it’s like a marriage ending.”

Acknowledging that they are still learning their way through the PolyGram system, Lewis and Jessie nevertheless see its potential for their stable of artists. “They have mainstream distribution, street-level distribution and what amounts to an independent network of distribution that gives us a variety of options for our artists,” Jessie explains.

Anthony Lewis and Greg Jessie have demonstrated that they are not likely to fall asleep at the wheel of Outburst Records and are now in positions to change to the fast lane, successfully negotiating the mean streets of the music business. “It’s really up to us now to put what we’ve learned in motion...”
REVIEWS by M. R. Martinez


What started out as a six-song EP and was recorded over a one-year period (so even some dates listed have yet to arrive, one can only think they might be released as singles or remixes), the now six-song collection is old-school, shout-and-response style rap. Milk doesn't try to break new ground with his words, but he produces each track with certainty and gusto. The track "Span," which he co-wrote and co-produced with King Ad Rock of the Beastie Boys, flows on political undertones about diet. "Get Off My Log" and "Smoke Up My Ass" also get to a point.


This man has been slowly brewing, like a peppercorn full of rich ingredients, simmering in studio kitchens all over Jamaica. The here in this case is a recapitulation of his earlier hits, like the wildly popular "Under Mi Sense" and "Broader Than Broadway" (which is listed here as the title track "Here I Come"). This is roots reggae without compromise, something evident on tracks like "Vibes Is Right," "Moonlight Lover" and "Aya Weh Deh," which was his first solo single.


A multitude of styles abound on this album, the first release from newly-honed Street Level Records. These artists are fresh and brand-new, the compilation built on the prime directive of the company being previously unsigned talent will find a niche in the marketplace given the opportunity to be heard, that radio will listen to the cornerstones of "Da'Soul!" and "Get Real" by Precise. "Fry Me Up" by Black Bag Funk, the edge of Poetry on "B-Real!" and the groovy tones of "What U Won't Do" by Freky Fel-Ons (and sampling Bobby Caldwell's famous song) are among the standouts on this.


House and techno-dance do a stylistic fandango on this 12-slice cut of electronic consumptions. The motif that starts each song typically prevails throughout each song; the textures change as do the intensity of beats, but each stands on its own. At the same time, the selections were picked with a keen ear on how to vary a groove and supply a mix in a single-disc set.

The textual "Whistle" by Anon, the big beat of "Dream Drums" by Leotrix and the ethereal groove "Can't Stop" by Plez cover corners of this LP.

PICK OF THE WEEK


It's the Quikster turned quipster, kickin' flava like the fast-food grill on the corner of 120th and Broadway in South Central Los Angeles. Ain't no time for love on this collection. There's a booty call or two, but that don't mean love. And compassion? Get real, home skelter. There are several tracks on this record that are that and don't bother to compromise: "Street Level Entrance," "Get Me," "Safe & Sound," "Something 4 Tha Mood" and "Don't You Eat It Can't Eat It" (two tracks that will remind you of Shabba's "Dem Cat Bow") all have a sense of humor aimed at clockin' dollars.
By Michael Martinez

Ice Cube and his long-time homeboy Dr. Dre were recently working on the soundtrack to Cube's film comedy debut and directorial debut Friday's. In addition to tracks by Cube and Dre, the soundtrack will feature artists such as Cypress Hill, Scarface, Bootsy Collins & Bernie Worrell, Mack 10, E-A-Ski, Tha Alkaholiks, 2 Live Crew, Threat, The Isley Bros., and Funkdoobiest. The soundtrack is set for an April 11 release by Priority Records.

REBIRTH OF THE BLOW-UP: It was definitely cool like all dat at the House Of Blues in L.A. when the pairing of Digable Planets and Michael Franti's latest aggregation Spearhead provided an often vigorous set of live, hybrid rap/hip-hop without too much DAT (Digital Audio Tape). The five musicians added an immediacy and adventurous dimension to the mostly jazz and roots music approach of each act.

A packed house on this night makes even more curious the relatively flat sales of Digable Planets' EMI/Pendulum Records sophomore album Blowout Comb, the follow-up to the Grammy-winning debut album Reachin' (a new refutation of time and space). The set was dominated by selections from the latest album, which offered harder lyrics, and they were propelled with even more conviction because of the live musicianship. Current album tracks like “Dialed 7,” “Black Ego,” “Art Of Easing,” “Dog It,” “Borough Check” and the collection's first single “9th Wonder (Blacktopism)” did not suffer because of the absence of the guest stars that contributed to the album.

The material was made spontaneously combustive by the band. At the core of the 70-minute set was the responsive interplay of group musical director and drummer Steve Williams, keyboardist John Adams, guitarist Abdul, DJ/mixer Jazzy Joyce and bassist Paul Carter, who provided a tireless pulse on nearly each track. The two-man horn section of bros. Chris (reeds) and Gerald (trumpet & flugelhorn) fought gamely against spotty sound mixing to provide the jazz textures that distinguish the Planet's sound.

Carter's upright bass work on the debut album's breakout, jazz-drenched track “Rebirth Of Slick (Cool Like Dat)” gave a freshness to the rap delivery by Digable's Doodle Bug, Ladybug and Butterfly. In fact, throughout the show, the trio seemed more at ease on stage than during any of the performances of their maiden tour for the first album.

The opening set by Franti's Spearhead (the group that replaced that Disposable Heroes of Hiphoprisy) was a serving of healthy portions of funky/folky sonic gumbo, with a menu of songs such as "Red Beans & Rice," "People In Tha Middle" and the title track of the group's Capitol Records debut Hole In The Bucket. Franti increasingly invites comparisons to Gil Scott-Heron, but will surely forge his own individuality, no matter what his band is called.

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TOP 25 RAP SINGLES

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1. GET DOWN (Bad Boy/Arista 7-9012) .................. Craig Mack 2 5
2. BIG POPPA/WARNING (Bad Boy/Arista 7-9015) .......... The Notorious B.I.G. 1 9
3. MAD IDZ (Capitol 58313) ......................... Channel Live 3 6
4. FOE THA LOVE OF $ (Ruthless/Relativity 5540) .......... Bone Thugs N Harmony 12 3
5. COCKTALES (Dangerous/4VE 42255) ................. Too Short 5 8
6. I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/No 
TRYBE 38461) .................................. Scarface 6 25
7. KITTY-KITTY (Rip-It 9921) ....................... 69 Boyz 9 17
8. DEAR MAMA (Interscope 98273) ....................... 2Pac DEBUT
9. WHUTCHA WANT? (Profile 5426) ...................... Nine 4 13
10. CAN'T WAIT (RAI/Island 14664) ..................... Redman 10 3
11. NIKA (Epic Street/Epic 77044) ..................... Vicious 13 6
12. E-40 (Featuring Devita) (Jive 42280) .............. E-40 (Feature Leviti) 24 2
13. TOUR (Signet/RAI 162) ......................... Capleton 15 5
14. BROOKLYN ZOO (Elektra/Eeg 64477) ............. Ol Dirty Bastard 18 2
15. TOOTSEY ROLL (Down Low/Rip-It 6911) .......... 69 Boyz 7 38
16. DAAAMI (Loud/RCRA 64294) ...................... Tha Alkaholiks 17 6
17. SHOOK ONES PART II (Loud/MCA 64294) ........... Mob Deep 22 2
18. GET LIFTED (Jive 42282) ....................... Keith Murray 11 3
19. BRING THE PAIN (Def Jam/RAI/Island 653 965) ... Method Man 8 18
20. RODEO (Rip-It 9511) ......................... 95 South 14 5
21. PIMP OF THE YEAR (Relativity 1223) ............ Dru Down 21 12
22. NO HOOK (Jive 42284) ..................... Shaquille O'Neal/RZA/Method Man 19 3
23. RECORD JOCK (Lifestyles/Maverick/Varner Bros 18055) .......... Dana Dane 23 8
24. PROCEED I (DGCF/Genefen 19380) .................... The Roots 25 4
25. OH YEAAH! (Ill Town/Mad Sounds/Motown 631 247) .... Rottin Razkals 16 4

Some youth from South Central Los Angeles were privileged when they went to see the critically-acclaimed (and lengthy) documentary film Hoop Dreams, which was seriously dissed by the Academy of Motion Pictures, Arts & Sciences Oscar race this year. But the youth who saw it got stoked by the movie and also got up when treated with gift-bags supplied by In-House Marketing, a division of The Continuum Group. Pictured at the screening are Kareem Abdullah (far left) and Dion Stewart (far right) from the rap group Black Dynasty; (back, l-r): Ande Hamilton, Otis O'Solomon and Richard DeDeaux of the Watts Prophets; Rochelle Epps (front left), director of marketing at Mandingo Entertainment; and Diane Pinsky (front right), director of marketing for In-House Marketing.
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Weeks</th>
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<td><strong>#1 SINGLE:</strong> Madonna</td>
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<td><strong>TO WATCH:</strong> Bone Thugs n' Harmony</td>
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<td>TAKE A DOW</td>
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<td>CREEP</td>
<td>(Kase/Keith)</td>
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<td>IF YOU LOVE ME (MJJE/MJC 77312)</td>
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<td>ON BENDED KNEE (Motown 860 244)</td>
<td>Boyz II Men</td>
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<td>Sheryl Crow</td>
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<td>YOU DON'T BELIEVE (550 Music 77511)</td>
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<td>I KNOW (FROM &quot;READY TO WEAR&quot;)</td>
<td>(Columbia 77579)</td>
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<td>CANDY RAIN (Uptown/MCA 54906)</td>
<td>Soul For Real</td>
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<td>BAD BOY/ARTIST 7-0015</td>
<td>The Notorious B.I.G.</td>
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<td>EVERY DAY OF THE WEEK (Giant 17958)</td>
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<td>THANK YOU (Motown 1270)</td>
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<td>IF I WANTED TO LIKE THE WAY I DO</td>
<td>(Island 54428)</td>
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<td>Martin Page</td>
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<td>SUKIYAKI (Next Plateau/London Island 657 687)</td>
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<td>ANOTHER NIGHT (Arista 12724)</td>
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<td>HOLD ON (Atlantic 87240)</td>
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<td>GET READY FOR THIS (R&amp;B)</td>
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<td>THIS LIL'GAME WE PLAY (Voices/Motown 10 860 252)</td>
<td>Subway</td>
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<td>THE RHYTHM OF THE NIGHT (EastWest/Egg 61912)</td>
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<td>YOU DON'T KNOW HOW FEEL (Warner Bros. 18030)</td>
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<td>Vanessa Williams</td>
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<td>BANG AND BLAME (Warner Bros. 17994)</td>
<td>R.E.M.</td>
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<td>BEFORE I LET YOU GO (Interscope 82011)</td>
<td>Blackstreet</td>
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<td>I DON'T WANT TO BELIEVE (Atlantic 87225)</td>
<td>Brandy</td>
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<td>FREAK ME OUT (EastWest 5904)</td>
<td>Adina Howard</td>
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<td>HERE COMES THE HOTS KEEPER (FROM &quot;READY TO WEAR&quot;)</td>
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<td>CONSLANTLY (MCA 54918)</td>
<td>Immature</td>
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<td>I'M THE ONLY ONE (Island 854068)</td>
<td>Melissa Etheridge</td>
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<td>YOU WANT THIS/70'S LOVE GROOVE (Virgin 39465)</td>
<td>Janet Jackson</td>
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<td>YOU MIGHT LOVE TO (Motown 2257)</td>
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<td>EVERLASTING LOVE (Epic 77756)</td>
<td>Gloria Estefan</td>
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<td>SHORT DICK MAN (G.O.C./Zoo 19189)</td>
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<td>I LIVE MY LIFE FOR YOU (Epic 78124)</td>
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<td>I'LL STAND BY YOU (Dex/Warner Bros. 19830)</td>
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<td>SOUR TIMES (NOBODY LOVES ME)</td>
<td>(GhOcStudio/London 856 517)</td>
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<td>TOOTSE ROLL (Ric/99191)</td>
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<td>MENTAL PICTURE (S&amp;M/EMI 58272)</td>
<td>Jon Secada</td>
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<td>SHE DON'T USE JELLY (Warner Bros 41105)</td>
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<td>SECRET (Maverick/Girl/Valmer Bros. 18035)</td>
<td>Madonna</td>
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POP ALBUMS

REVIEWS by Steve Baltin

FACE TO FACE: Big Choice (Victory Records 0037)
If any band can keep alive the pop/punk phenomenon spurred on by Green Day and Offspring, Orange County’s Face to Face are the group to do it. Taking the sound of those bands to the next level with superior musicianship, Face to Face’s greatest strength comes from the combination of their playing and energy. Many of the 13 songs here were originally found on their EP released last year, including the Modern Rock hit “Disconnected.” However, the titles of the songs don’t really matter, as they blend into one like a punk orgy. Face to Face aren’t changing the scope of music by any stretch; all they are doing is adding some fun to it.

PRICK: Prick (Nothing/Interscope 92395)
Nearly half of the 10 songs here were produced and engineered by Trent Reznor, who runs the Nothing label. Reznor has definitely left his mark on Prick’s sound, as Prick’s self-titled debut brings to mind Nine Inch Nails’ “Pretty Hate Machine,” particularly the subdued “No Fair Fights.” Like NIN, Prick is actually the brainchild of one voice. Kevin McMahon, with the help of guest musicians, is the architect of Prick’s melodic industrial sound. While the similarities between the two bands may be a bit too strong, Prick is still an impressive debut that leaves McMahon as an act to watch in the future, a judgment that is validated by the record’s closing track, the beautiful “Makebelieve.”

TRACI LORDS: 1,000 Fires (Radioactive 11211)
Before the gates of laughter kick in, there’s one thing fans should know. The record isn’t half-bad. Lords doesn’t attempt to show herself as a serious songwriter or an accomplished musician, instead having fun with her techno stylings. Fans of techno dance will find some pleasure in this record, but she still shouldn’t give up acting.

BETTE SERVEERT: Lamprey (Matador 92504)
No, Bette Servette is not a female solo singer. They are the Dutch quartet that, judging from their press, are expected to carry the next wave of alternative rock. With production by guitarist Carol van Dijk, Bette Servert might be able to carry off that herculean task, as the group’s exceptional hooks, on both the standard alternative pop songs and moojer ballads, create a fetching listen all the way through. The albums that have the most longevity, as proven by Counting Crows, are the records that can go the deepest in terms of singles and airplay, and Bette Servert’s Lamprey is filled with potential radio-friendly gems, including “Ray Ray Rain,” “Tell Me, Sad” and “21 Days.”

MORRISSEY: World Of Mor- rissey (Sire/Reprise 45879)
Morrissey is the New Wave’s an- sver to Bob Dylan in a couple of ways: besides being a great lyricist—and after re-listening to the best of the Smiths’ works in the mid-’80s there’s no denying that—Morrissey is one of the most enigmatic figures in all of today’s music scene. Following the disappointing reception given to last year’s Vaxxhall and I, Morrissey cancelled concert plans and scheduled interviews and hasn’t really been heard from since. And in a sense, he still hasn’t. This “new” collection is actually a rehashing of old tunes, though it’s certainly not a greatest hits and it’s not quite a rarities album. Instead, it continues his tradition of eccentricity by seemingly throwing songs in at random, including a live version of “You’re The One For Me, Fatty” and a stellar cover of “Moon River.” In the World Of Morrissey though, fans wouldn’t want anything but this kind of haphazardness.

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PICK OF THE WEEK:

BRUCE SPRINGSTEN: Greatest Hits (Columbia 67060)
In the liner notes for his first greatest hits effort, Springsteen says of recording “Blood Brothers,” one of four previously unreleased tracks, “It was good to see the guys.” After listening to “This Hard Land,” it’s easy to see why, as Bruce & the reformed E Street Band reignite the spark that made them the greatest live band of all time. Fans who were disappointed by the dismantling of the group will be overjoyed by the sound of Springsteen’s voice blending into Clarence Clemons’ saxophone once again. “This Hard Land” is vintage E Street Band, a rock & roll song that can stand proudly with “She’s The One” and “Badlands,” one of 14 hits on the collection. Of the new material, “This Hard Land” is the gem, though most long-time fans have often thought of “Murder Incorporated” as one of Springsteen’s best. “Murder Incorporated” is a fierce rocker in the tradition of “57 Channels.” As for the other two tracks, they’re distinctly Bruce: “Secret Garden” and “Blood Brothers,” the two songs written this year, continue the process he began on the softer side of Lucky Town and Human Touch. Of the older songs there are seven Top 10s, an Academy Award winner for Best Song (“Streets Of Philadelphia”) and “Born To Run,” the song that British press recently voted the best of all time, edging out Dylan’s “Like A Rolling Stone.” Those kind of accolades speak for themselves.
LABELS LAUNCH NEW SINGLE RELEASES: There's been a flurry of new single releases by the majors and indies this past week. RMM Records & Video released the promotional single "Senora Mia" from the Colombian group Orquesta Guayacan's latest album "Marcando La Diferencia." Other single albums to be released and promoted will be "Pau Pau," "Cuanto Te Quiero" and "Meditlan." The album is consistently strong, both in its material and execution (see album review in last week's issue).

Another Colombian export for RMM is La Orquesta Matecana with their second album for the New York-based indie. "Sentimental y Salvaje" is being promoted under the new RMM International label. The promotional single "Te Quiero" was arranged by the renowned Isidro Infante in New York. Other singles planned for release are "Cal Calor," "Es Inutil Olvidar" and "Me Recordaras."

RMM's SoHo Latino label has released the debut album of a 20-year-old Cuban singer named solely as Guiuano. The self-titled album is curiously titled "Guiuano, Llamame Yanko" ("Call me Yanko") (Sonys'SDI should've done this on the album of their new artist Giro). The artist's full name is Guiuano Gomez Medina, the son of a well-known singing duo from Cuba called Mirtha y Raul. The promotional single "Temes" was composed by the artist's father and manager Raul Gomez and Gretell. Other singles to be released are "Dime," "El Amor No Miente," "Te Quiero Asi" and "Busco Un Amor."

Finally, another division of the RMM label, Merengazo Records, has just released the most recent production by the Dominican Republic artist Angel Villalona. It is his first production with his older brother and mentor Fernando Villalona. Angel's first solo album was called La Guardada. On this album, Hecho Con Fernando, the song "Mil Lagrimas" is sung as a duet by the brothers. Other promotional singles will be "Rubia Del Alma," "Me Dejaste Solo" and "Solo Tu."

VENTURA RENEWS CONTRACT: Dominican mega-merengue icon Johnny Ventura recently renewed his contract with Sony Discos in Miami. Ventura has been an exclusive artist with the label since 1986 and has signed on with Sony's SDI division. As part of his agreement, Ventura filmed his very first musical video of his second humorous promotional single "Don Antena." The video, produced by Ossie Forbes of Crime Proinc Productions, also features Ventura's two sons, Juan Jose and Juan de Dios. Both sons collaborate with their famous dad on the first album for SDI called Retonando. The first single was "No Quiero De Eso."

REVIEWS By Hector Resendez

GALY GIANNANO: Amor de Primavera (BMG/RCA 24175) Producer: Rafael Mejia P.

Singer-composer Galy Gian nano attempts his hand at recording romantic ballads while being accompanied by El Mariachi Los Reyes of Guadalajara. The album, Amor de Primavera, was recorded in Monterey, Mexico. All but two of the ten selections were either written or jointly composed by the vocalist. Gian nano is also known for his tropical salsa recordings.


This is an extraordinary compilation of romantic tropical ballads as recorded by various artists in Cuba, Mexico and New York between the years 1952-1966. All of the 13 selections are classic recordings as performed by the original artists. The title track is performed by Bobby Capo, followed by a rare duet by Pedro Vargas and Beay More on "Perdon." Hilda Nieves with "Sin Amor," Jose Antonio Mendez "Hay Que Vivir El Momento," Los Tres Ases with "Realidad y Fantasia" and others.

ANGEL VILLALONA: Hecho con Fernando (Merengazo 81485) Producer: Fernando Villalona.

The title is indicative of the collaboration that went into this album by Angel Villalona. It was produced by his older brother and mentor, Fernando Villalona. The Villalona brothers come a very musical family of 10 brothers and sisters. They are musicians and composers, as well as vocalists. Here the unique Villalona touch bears the mark of these solid and experienced artists. The album should fare well with merengue fans.

PICK OF THE WEEK

JOHNNY VENTURA Y SUS HIJOS: Retonando (SDI 81464) Producer: Johnny Ventura.

Johnny Ventura has recorded more albums than perhaps any other tropical music artist. His latest album Retonando can best explain the reason for his immense international popularity. Ventura's brand of merengue, ballads, salsa or whatever else he wants to play always portrays the immensity of his professionalism. From the remake of the popular merengue tune "Don Antena" to Ventura's suave rendition of Bobby Capo's classic "Piel Canela," this album is certain to have universal appeal.
Jazz Notes

**Playboy: Melding Established And Fresh Ideas**

By M.R. Martinez

HOW HERBIE HANCOCK AND JOE SAMPLE end up on the same bill with Boney James and Los Lobos at the 17th Annual Playboy Jazz Festival in the Hollywood Bowl (June 17-18) might be an eye-squinting inquiry among some, but if you’ve paid attention to this yearly musical ritual, then the pattern is clear: Bring the most music to the most people. And this philosophy is given depth by The Playboy Festival’s commitment to free festivals that offer as much diversity as the center stage at the Hollywood Bowl.

But the management of this premier annual jazz event have constructed their identity and operated from the premise that jazz, and artists pressing forward musically, are part of the Los Angeles experience. According to Darlene Chan, associate producer of the fest, through a combination of artist availability, cost and most of all the goal of eclecticism, the Playboy Jazz Festival has continually evolved into an event that is designed to attract the entire salad bowl population reflecting Los Angeles.

"It’s a mixed bag here, a lot of musicians come here. And what we’ve managed to do is turn a lot of people on to a lot of new jazz and a lot of new music," Chan says, noting that by working with George Wein, her partner in promotion through Festival Prods, who produce shows internationally, each event is unique in character. "Angelinos are so diverse that the demands have changed annually. Last year, Peter Fountain and his New Orleans crew played against King Sunny Ade." This came after a scheduling anomaly that left bluesmeister Joe Williams kicking soul with perennial show host Bill Cosby. "I think that was something that we couldn’t anticipate, and it turned into this year’s exclusive show.

Chan was forthcoming when she said that booking considerations were also dictated by the regional availability of certain artists. The all-female big band Diva was booked because of their proximity to Los Angeles and availability on the dates in question. Chan said that other all-female groups had been considered, but concert playing had been considered first. "Proximity, cost factors based on where the artist is, are some factors. But we know that artists like Herbie and Al (Jarreau), Grover (Washington, Jr.) are artists that we wanted to have and that we worked to have as main promotion elements."

According to Playboy Jazz Festival president Dick Rosensweig, the epiphany this year is evident of eclecticism that has come to fruition because of the constant growth of the free community events that have flourished as the Festival’s soulful mix. "We’re very proud of our community events," Rosensweig said recently. He described Playboys’ commitment to the community through its ongoing support on altruistic and promotional levels. But he noted that there are some real financial considerations that have contributed to the growth of the free community events. "This show is sold out very early in the year, so some people who would like to attend the Hollywood Bowl event cannot be there. Some people can’t afford the tickets that are available and others live too far away to make it to the Bowl show."

Some of those community events expose more people to the music than the nearly 36,000 that sell-out the Bowl over the two-day period. The community events this year kick-off on Sunday, May 7 in Beverly Hills, gain momentum on Saturday & Sunday, June 3 & 4 in Pasadena and reach a crescendo Sunday, June 11 at Santa Monica. Artists ranging from Patrice Rushen, Ndugu Chandelier and Marco Loya to Tom Scott, Ernie Watts, Frank Capp, Susie Hansen and Everette Harp will hold forth on the events that will be open to the community, which also have a tremendous profile through the Festival’s official radio stations—Long Beach State University-based KNKJ and The Wave, the NAC/New Age Jazz station that created listening habits for the nation.

Rosensweig says that there are currently no plans to take the festival on the road, such as the case in six cities in 1994. "That was a situation promoting Playboys’ 40th anniversary. We lost money on that, but gained tremendous profile. It was a positive venture."
Indie News: On The Cutting Edge

By Steve Balin

THE ZOMBA GROUP recently announced the launch of Battery Records, a new division devoted to making the best new European dance and pop releases available in the United States. The label’s first release will be “Cotton Eye Joe,” a techno-flavored single by the Rednex, a Swedish quartet. The track has already hit #1 in nine countries in Europe, including the U.K. and Germany. The single will be available on February 24, while the band’s first album, Sex & Violins, is scheduled for a March 28 release.

Zomba’s main subsidiary label is Jive Records, which features a plethora of Gold- and Platinum-selling artists, including Shaquille O’Neal, A Tribe Called Quest and Too Short.

WITH AWARDS SHOWS BEING THE FAD DU JOUR, San Diego’s Rugburns are getting into the act. The group, whose sense of humor has been well documented with the college hit “Hitchhiker Joe,” recently announced the recipients of their first annual “Golden Knee-Pad Awards,” presented to those who stoop to conquer.

Nominees were selected by various inebriated college students and the results were kept sealed in an empty Coors Light Party Ball until the magical moment. This years honorees include:

O.J. Simpson: “Where he’s going, he’s gonna need ‘em.”

Rush Limbaugh: “For being considered the ‘head’ spokesman for the radical right-wing.

Senator Bob Packwood: “As if his name alone weren’t enough, he puts the ‘ass’ in ‘harassment.’”

Nancy Kerrigan: “For dating her married manager, she’s gonna need ‘em when his wife takes out her other knee. You’re skating on thin ice, Nancy.”

REVIewS By Steve Balin

■ UGLY AMERICANS: Ugly Americans (What Are Records? 60010)

Ugly Americans are a hodgepodge of artists from the Austin music scene, all of whom played with known entities. The six-piece ‘supergroup’ display their Texas roots proudly on this nine-song collection of bluesy rock that blends the blues of ZZ Top with the occasional funk of the Spin Doctors. A definite good-time record, AOR is likely to find a couple of favorites, including “Don’t Gimme No Lip.”

■ HER MAJESTY THE BABY: Mary (unsigned)

One of the happening bands on the very hot San Francisco club scene, Her Majesty The Baby’s debut record showcases a deft ear for pleasant hooks. The 14 songs found on Mary have an early ‘80s pop styling that doesn’t quite reach New Wave stature, but transcends the occasionally bland level of pop. A pleasant diversion.

■ MONKEY BEAT: Shake (Lucky 7 Records 9207)

This Dallas trio seem to have found the “spirit of ’76” with their guitar-based mixture of Southern rock and Edgar Winter stylings. Those who enjoy checking out ’70s revival bands will find something worthwhile in this effort, but since there aren’t many of those anymore, don’t look for this one to make much impact at all.

PICK OF THE WEEK

FRANK ZAPPA: Civilization Phase III (Barking Pumpkin UMRRK 01, mail-order only, call 818-PUMPKIN)

Don’t let the artwork scare you...as it’s what’s actually recorded on the two CDs here that should prove the most unnerving and awe-inspiring.

Civilization, Phase III—“a big-time ‘Thanks For The Memories,’ in some ways,” says Gail Zappa of her late husband’s last work—is a difficult undertaking to describe, let alone to have created: A massive continuation and extension of his and his band’s (the Mothers of Invention) absurdly unique concept albums We’re Only In It For The Money (1967) and Lumpy Gravy (1968)—Phases 1 & 2, as it were, though not necessarily respectively, as Zappa was big on arbitrariness—cryptic, occasionally pityful and often hilarious dialogue recorded inside a piano in 1967 between a number of recording studio invitees (again, not necessarily at the same time, or even talking to each other about the same things) that has been intercut with sound effects, electronic textures and orchestral recordings of short pieces has been embellished still further with a more recent generation of pandemonium conversations, dense Synclavier (a sophisticated computer-driven synthesizer) sequences and live-performance pastiches from the European new music group Ensemble Modern.

In the late ’60s, Zappa would spend months making razor-blade edits for such work, and essentially had to wait years for recent digital technology to develop to be able to recreate, approximate and mix-and-match the acoustical properties of his ideas, then and now, that would stand up to the exacting demands of this modern-day composer.

Sound weighty...you betcha! But to paraphrase his daughter Moon Zappa, a new dialogue participant, in response to something spoken in a language she doesn’t speak, “Whatever he said, ditto. I don’t understand, but...I...I...feel that he said something I would probably approve of.”

Or perhaps this particular conversation on Civilization, Phase III might shed some light towards comprehension of Frank Zappa, the man and his music:

SPIDER: We can get our strength up by making some music.
JOHN: That’s right.
MONICA: Yeah...yeah.
JOHN: But the thing is, you know what?
SPIDER: What?
JOHN: We don’t even understand our own music.
SPIDER: It doesn’t it, does it matter whether we understand it? At least it’ll give us...strength.
JOHN: I know but maybe we could get into it more if we understood it.
SPIDER: We’d get more strength from it if we understood it?
JOHN: Yeah.
SPIDER: No, I don’t think so, because — see I think, I think our strength comes from our uncertainty. If we understood it we’d be bored with it and then we couldn’t gather any strength from it.

JOHN: Like if we knew about our music one of us might talk and then that would be the end of that.

Or perhaps not...
The 37th Annual Grammy Awards

By Karen Sidlow

BRUCE SPRINGSTEEN OPENED the 37th Annual Grammy Awards with a heartfelt rendition of "Streets of Philadelphia," and he then went on to win four Grammys on the evening, including Song of the Year and Best Male Rock Vocal Performance.

On the winning of such awards, Springsteen commented afterwards, “You always like it when you feel you do your best work.” The Columbia artist maintains that there aren’t any tour plans for him and his recently-reunited E Street Band, despite the fact that three members were on stage with him during the opening.

"The Boss" lost out to newcomer Sheryl Crow in the Record of the Year category, but admitted, “I love Sheryfs record. The songwriting on it was spectacular.” Crow, not surprisingly, walked away with a total of three Grammys Wednesday night. In addition to Record of the Year (Bill Bottrell—Producer), the A&M singer-songwriter also won Best New Artist and Best Female Pop Vocal Performance.

With regard to other female winners, Melissa Etheridge performed her Grammy-winning song “Come To My Window...” But her acceptance of the Best Female Rock Vocal Performance award wasn’t telecast, as was the case with its Best Male counterpart. Commenting on how things shape up between the sexes in the industry, Etheridge noted, “When they televise it, then I think we’ll stop griping. It’s been five years since they’ve televised the [Best] Rock Female category...” Hopefully it won’t be five more.

A&M was one of the big winners of the evening, as Crow labelmates Soundgarden won for Best Hard Rock Performance (“Black Hole Sun”) and Best Metal Performance (“Spoonman”). As part of their acceptance speech, vocalist Chris Cornell kidded, “We’re not going to leave...until you guys tell us we’re heavy metal...” while drummer Matt Cameron thanked his mother for helping him practice drums in her house for 10 years. Who says rock stars are arrogant and heartless?

Despite the fact that ever-so-talented Henry Rollins didn’t walk away with Best Metal Performance, he did bring a Grammy “home” for Best Spoken Word (or Non-Musical) Album for his release Get In The Van: On The Road With Black Flag. His Rollins Band did, however, perform their song “Liar,” with Henry sporting a very sartorially tunedo. Rollins reacted to his award, “It’s great (laughs)...won’t really change my life too much.” Gotta love an honest man. In response to a backstage question about doing a duet with someone, the in-your-face artist replied, “I’m not the kind of person who gets other people to sing with him...” And just how did he feel about being nominated for Best Metal Performance? “I’m about as metal as my mother.” Don’t go getting the idea that he’s not pleased with his success and acknowledgements—Henry Rollins just has a different way of showing his enthusiasm.

Tony Bennett, on the other hand, gracefully accepted his two Grammys, one for Album of the Year and the other for Best Traditional Pop Vocal Performance for his Columbia MTV Unplugged album. “The competition was unbelievable,” he commented. “How can I follow Pavarotti?” But that he definitely did.

And then onto the quartet of Boyz II Men. The Motown singing sensations won Grammys for Best R&B Performance by a Duo or Group, as well as Best R&B Album for their sophomore effort II. Their hit single "I’ll Make Love To You" won for Best R&B Song, in which the Grammy went to songwriter Babyface. And Babyface as an artist won another Grammy for Best Male R&B Vocal Performance for “When Can I See You...,” a song he performed on the show.

A partial list of this year’s Grammy winners are listed below:

Record of the Year: “All I Wanna Do” Sheryl Crow (A&M); Bill Bottrell, producer
Album of the Year: MTV Unplugged Tony Bennett (Columbia); David Kahne, producer
Song of the Year: “Streets of Philadelphia” Bruce Springsteen, artist & songwriter (Columbia & Epic Soundtrax)

Best New Artist: Sheryl Crow (A&M)
Best Female Pop Vocal Performance: Sheryl Crow “All I Wanna Do” (A&M)
Best Male Pop Vocal Performance: Elton John “Can You Feel The Love Tonight” (Hollywood Records/Walt Disney Records)
Best Pop Performance By A Duo or Group: All-4-One “I Swear” (Bilititz/Atlantic)
Best Pop Vocal Collaboration: Al Green and Lyle Lovett “Funny How Time Slips Away” (MCA)
Best Pop Instrumental Performance: Booker T & The MG’s Cruisin’ (Columbia)
Best Pop Album: Bonnie Raitt Long In Their Hearts (Capitol)
Best Traditional Pop Vocal Performance: Tony Bennett MTV Unplugged (Columbia)
Best Female Rock Vocal Performance: Melissa Etheridge “Come To My Window” (Island)
Best Male Rock Vocal Performance: Bruce Springsteen Streets of Philadelphia (Columbia & Epic Soundtrax)
Best Rock Performance by a Duo or Group with Vocal: Aerosmith Crazy (Geffen)
Best Hard Rock Performance: Soundgarden Black Hole Sun (A&M)
Best Metal Performance: Soundgarden Spoonman (A&M)
Best Rock Instrumental Performance: Pink Floyd Marooned (Columbia)
Best Rock Song: Bruce Springsteen Streets of Philadelphia (Columbia & Epic Soundtrax)
Best Rock Album: Rolling Stones Voodoo Lounge (Virgin)
Best Alternative Music Performance: Green Day DKIII (Reprise)
Best Female R&B Vocal Performance: Toni Braxton Breathe Again (Laface)
Best Male R&B Vocal Performance: Babyface When Can I See You (Epic)
Best R&B Performance By A Duo or Group with Vocal: Boyz II Men I’ll Make Love To You (Motown)
Best R&B Song: “I’ll Make Love To You” Babyface, songwriter; performed by Boyz II Men (Motown)
Best R&B Album: Boyz II Men II (Motown)
Best Rap Solo Performance: Queen Latifah U.N.I.T.Y., (Motown)
Best Rap Performance By A Duo Or Group: Salt-N-Pepa None of Your Business (Next Plateau/London)
Best Female Country Vocal Performance: Mary Chapin Carpenter Shut Up And Kiss Me (Columbia)
Best Male Country Vocal Performance: Vince Gill When Love Finds You (MCA)
Best Country Performance by a Duo or Group with Vocal: Asleep At The Wheel with Lyle Lovett Blues For Dixie (Liberty)
Best Country Vocal Collaboration: Aaron Neville & Trisha Yearwood I Fall To Pieces (MCA)
Best Country Instrumental Performance: Chet Atkins Young Thang (Columbia)
Best Country Song: “I Swear” Gary Baker & Frank J. Myers, songwriters; performed by John Michael Montgomery (Atlantic)
Best Country Album: Mary Chapin Carpenter Stones in the Road (Columbia)
Best Traditional Blues Album: Eric Clapton From The Cradle (Reprise)
Best Traditional Folk Album: Bob Dylan World Gone Wrong (Columbia)
Best Contemporary Folk Album: Johnny Cash American Recordings (American)
Producer of the Year: Don Was
Best Contemporary Jazz Performance: Out Of The Loop Brecker Brothers (GRP)
Best Rock Gospel Album: Wake-Up Call Petra (DaySpring)
Best Pop/Contemporary Gospel Album: Mercy Andrac Crouch (Quest/Warner Alliance)
Best Southern Gospel, Country Gospel or Bluegrass Gospel Album: I Know Who Holds Tomorrow Alison Kraus And The Cox Family (Rounder)
Best Latin Pop Performance: Segundo Romance Luis Miguel (WEA Latina)
Best Tropical Latin Performance: Master Sessions Volume 1 Cachao (Crescent Moon/Epic)
Best Mexican-American Performance: Recuerdos A Javier Solis Vicki Carr (Sony Latin)
Blockbuster, Newest On Awards Show Block, Takes The Nominees To The Customers

THE FIRST ANNUAL BLOCKBUSTER ENTERTAINMENT AWARDS nominees have been announced. During the month of March, Blockbuster customers across America will vote for the winners in motion pictures, home videos and music. Winners will be announced during a prime-time televised special to be taped in Hollywood and telecast June 4 on CBS-TV.

Votes will use specially designed electronic voting displays in over 3,400 Blockbuster Video and Blockbuster Music stores nationwide with the combined potential for over 40 million customer visits. This could result in the largest public voting for popular entertainment of any recognized award.

Nominees in each category were taken from the top-grossing motion pictures, highest-renting home videos and biggest-selling music albums of 1994.

Following are the nominees:

VIDEO STORE CATEGORIES—

THEATRICAL
Favorite Actress in an Action/Adventure/Thriller:
Sandra Bullock Speed
Jamie Lee Curtis True Lies

Sharon Stone The Specialist
Favorite Actor in an Action/Adventure/Thriller:
Harrison Ford Clear And Present Danger
Keanu Reeves Speed
Arnold Schwarzenegger True Lies
Favorite Actress in a Drama:
Demi Moore Disclosure
Michelle Pfeiffer Wolf
Susan Sarandon The Client
Favorite Actor in a Drama:
Tom Cruise Interview With The Vampire
Tom Hanks Forrest Gump
John Travolta Pulp Fiction
Favorite Actress in a Comedy:
Bridge Fonda It Could Happen To You
Jodie Foster Maverick
Andie MacDowell Four Weddings And A Funeral
Favorite Actor in a Comedy:
Tim Allen The Santa Clause
Jim Carrey The Mask
Mel Gibson Maverick
Favorite Movie:
Forrest Gump
The Lion King
True Lies
Favorite Family Movie:
The Flintstones
The Lion King
The Little Rascals
Favorite Female Newcomer:
Cameron Diaz The Mask
Kirsten Dunst Interview With The Vampire
Tina Majorino Corrina, Corrina
Favorite Male Newcomer:
Tim Allen The Santa Clause
Tom Arnold True Lies
Hugh Grant Four Weddings And A Funeral

MUSIC STORE CATEGORIES

Favorite Pop Artist—Female:
Mariah Carey
Madonna
Bonnie Raitt
Favorite Pop Artist—Male:
Kenny G
John Mellencamp
Seal
Favorite Classic Rock Artist—Group:
Eagles
Pink Floyd
Rolling Stones
Favorite Classic Rock Artist—Male:
Eric Clapton
Bon Jovi
Tom Petty
Favorite Country Artist—Female:
Mary Chapin-Carpenter
Reba McEntire
Pam Tillis
Favorite Country Artist—Male:
Alan Jackson
Tim McGraw
John Michael Montgomery
Favorite Country Artist—Duo or Group:
Brooks and Dunn
The Mavericks
The Tractors
Favorite Rap Artist—Duo or Group:
Beastie Boys
Bone Thugs-N-Harmony
Outkast
Favorite Rhythm & Blues Artist—Female:
Anita Baker
Mary J. Blige
Patti LaBelle
Favorite Rhythm & Blues Artist—Male:
Keith Sweat
Luther Vandross
Barry White
Favorite Rhythm & Blues Artist—Group:
All 4 One
Boyz II Men
TLC
Favorite Modern Rock Band:
Green Day
Soundgarden
Stone Temple Pilots
Favorite New Artist—Female:
Aaliyah
Sheryl Crow
DaBrat
Favorite New Artist—Group:
Ace of Base
Counting Crows
Offspring
Favorite Soundtrack:
Above The Rim
Forrest Gump
The Lion King
Favorite CD:
Boyz II Men II
The Lion King
Tim McGraw Not A Moment Too Soon
Favorite CD—Ensemble:
Frank Sinatra Duets
Rhythm, Country and Blues (various artists)
Carreras, Domingo, Pavarotti with Mehta
The 3 Tenors In Concert 1994
 WARNER/REPRISE recording artist Faith Hill (center) spent a busy day on Capitol Hill recently, meeting with members of Congress on the issue of performance rights and attending a number of important political events. RIAA chairman Jay Berman (left) and Hillary Rosen, the trade group's president, hosted Hill throughout the day—the three are shown at a VIP reception held in the U.S. Capitol Building.


Bonnie Raitt and Fender Guitars raised more than $80,000 last month during a silent auction and benefit concert to announce the kick-off of the Bonnie Raitt Guitar Project, a charity program designed to provide the opportunity for inner-city girls to learn to play the guitar. The new Bonnie Raitt Signature Series Stratocaster (shown with Raitt), which was created by Fender to Raitt's specifications, is the first Fender signature guitar honoring a female guitarist. Raitt has said she will donate all royalties from the guitar to the project, which will be channeled through the Boys and Girls Clubs of America.

Los Angeles-based alternative rock trio Gwen Mars, just signed to Hollywood Records, performed recently at the Whisky in Hollywood. The band has issued a single, "Cosmic Dick" b/w "Shrink," on its own Dragster Records imprint, which will be followed by the release of a full album in late spring on Hollywood. Pictured backstage (l-r): Bill Cooper, engineer/mixer; Richard Podolor, producer; Bob Pfeifer, exec. v.p., Hollywood Records; John Boutin, Gwen Mars; Joe Roth, chairman, Walt Disney Motion Picture Group; Michael Thrasher, Gwen Mars; Michael Eisner, chairman and CEO, The Walt Disney Company; Matt Westfield, Gwen Mars; Diamuid Quinn, senior v.p., marketing, Hollywood; and Andy Gould, Concrete Management.

### U.K. SINGLES CHART:

1. "Think Twice" ................. Celine Dion
2. "I've Got A Little Something For You" ......... MNB
3. "Can't Give Me Your Life" ............ Alex Party
4. "No More I Love You" .............. Annie Lennox
5. "Set You Free" ................... N'Trance
6. "Reach Up (Papa's Got A Brand New Pig Bag)"  Perfecto Abartz
7. "Someday I'll Be Saturday Night" ....... Bon Jovi
8. "Bedtime Story" ................. Madonna
9. "Here Comes The Hotstepper" .... Ina Camoche

Highest climber of the week at #52 is "The Mighty Morphin Power Rangers" by Power Rangers; highest entry at #10, Night Crawler's "Push The Feeling On."

### U.K. ALBUM CHART:

1. The Colour Of My Love ......... Celine Dion
2. Park Life .................................. Blur
3. Maxinquaye .................... Tricky
4. Crocodile Shoes ................... Jimmy Nail
5. Singles ............................... The Smiths
6. Pan Pipe Moods ................. Free The Spirit
7. Carry On Up The Charts .......... Beautiful South
8. Definitely Maybe ............... Oasis
9. Bizarre Fruit ...................... M People
10. Protection / No Protection ...... Massive Attack

Highest climber of the week at #18 is Tango In The Night by Fleetwood Mac; highest entry at #3, Maxinquaye by Tricky.

### U.K. RAP SINGLES CHART:

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

### U.K. MUSIC VIDEO CHART:

1. Show Time .................................. Blur
2. Just For You ......................... Danniell O'Donnell
3. An Evening With .................... Ann Breen
4. Live With Paddy .................... Dubliners
5. By Request ................................ Foster & Allen
6. Live At The Circus Tavern ...... Brendan Shine
7. Whose Video Is It Anyway ...... PJ & Duncan
8. The Last Performance ............. Elvis Presley
9. Cross Road ............................ Bon Jovi
10. Always & Forever ............... Eternal

### THE U.K. TOP 10 RENTAL VIDEOS

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

### News From England & The United Kingdom

By David Courtney

EMI MUSIC SIGN BLUR: EMI Music won the race to sign Brit Award winners Blur on a worldwide publishing deal. The band picked up an unprecedented four awards at last Monday's show. The first album under the new deal will be the band's fifth, which is unlikely to be released until 1997. Their current album Park Life re-entered the U.K. Top 10 Album charts this week at #2.

HATS OFF TO DENNY: Legendary record producer Danny Cordell died this week aged 51. Cordell lost a short battle against lymphoma cancer in a Dublin hospital on Saturday. Cordell worked on many classic productions including Procol Harum's "Whiter Shade Of Pale" and Joe Cocker's "With A Little Help From My Friends" over a 30-year career. His most recent success was with The Cranberries. Cordell first worked with Island Records founder Chris Blackwell on the launch of Island's Aladdin label in the mid-'60s and returned to Island several times over the next three decades.

UB40 COURT BATTLE: UB40's High Court battle with a 38-year-old Birmingham secretary over the authorship of a hit song drew to a close on Friday after five days' evidence. Mr. Justice Harman reserved judgement in the case, which centers on a claim by Debbie Banks that the words to the band's 1985 hit "Don't Break My Heart" were based on one of her poems. The band's lead singer Ali Campbell appeared in court, claiming the song was written by his friend Jadid Khan, who received a one-off payment of £10,000. In an action against publishers CBS Songs and ATV Music Ltd., plus the group's company Fernscan and Virgin Records, Banks says the song was based on a poem she gave Khan. She is claiming a share of royalties and told the court Khan had said he would "see her right."

TOO PURE HOOK UP WITH AMERICAN: New up-and-coming British label Too Pure Records, which launched the careers of PJ Harvey and Stereolab, has signed an exclusive licensing agreement for North America with Rick Rubin's American Recording. The deals cover all future recordings by Too Pure artists and some back catalogue titles including titles by Stereolab and Pram.

NOVELLOS INTRODUCE FILM SONG AWARD: The 40th Ivor Novello Awards will feature a new category for Best Commissioned Song In A Film to distinguish between entire film scores and specially written songs. Voting begins next month after the deadline for applications close at 6 p.m. on March 3.

Dream Theater (John Petrucci, John Myung, Mike Portnoy and James LaBrie) played a special one-off date at Ronnie Scott's Jazz Club in London on January 31. The EastWest band performed an intimate 30-minute set consisting of cover songs by artists influential to the group during their early years. Joining them onstage were special guests from Napalm Death, Marillion and Yes. Pictured backstage are (back row, l-r): Petrucci; Steve Hogarth (Marillion); Derek Sherinian; Steve Howe (Yes); Myung; (front row): Steve Rothery (Marillion); LaBrie; Barney Greenway (Napalm Death); and Portnoy.

WARNER AND EMI MEDIA WINNERS: Warner and EMI acts were the biggest beneficiaries of last week's wave of post-Brit Awards media coverage. WEA's Brit opener Madonna and Blur, winners of four awards, dominated the newspaper and TV coverage after the event. While Blur's victory prompted
most column inches with double-page spreads in the Daily Mirror, Today, and Sun, it was Madonna who had the highest profile on newstands.

LEVY EXPRESS FEARS FOR DCC: New digital formats DCC and MiniDisc are in “intensive care,” PolyGram chief Alain Levy told last week’s annual results conference. Responding to claims that his company’s DCC format is dead, PolyGram’s president and chief operating officer said, “I think that is overstating the situation. The body is in about as good a state for MiniDisc as it is for DCC; it certainly is in the intensive care unit.”

MPA HOSTS MOVIE MUSIC SEMINAR: The Music Publishers Association is hosting a seminar on music for films on March 29. Open to non-MPA members, the meeting will feature up to three expert speakers including Lonnie Sill, head of Windswept Pacific’s film music department.

News From Japan And The Orient

By Sachio Saito

TWO NEW RECORD COMPANIES have been established here: Y.J. Sounds, Inc. and Crown Creative. Y.J. Sounds opened February 21 as a subsidiary company of Polystar Record Co. Nobuhiko Yamazaki, a Polystar managing director, has been named president. The main office is located at Ebisu, Shibuya-ku, Tokyo.

Crown Creative will start up March 21, financed by Nippon Crown Records with Masamichi Mizushima, Nippon Crown creative chief as president. The operating facilities will be located at Akasaka, Minato-ku, Tokyo.

ACCORDING TO A SURVEY conducted by Cash Box Tokyo, the total revenues of Nippon Columbia for the first six months of fiscal 1994 (April 1994 to September 1994) were $379 million, down 6.1% from the comparable months of the prior fiscal year, a $6 million drop. Of the total, music entertainment was $186 million, 49% of the total, down 6.4%. CDs were $111 million, 60% of the total of music softwares, up 3.6%. MTs were $24 million, 13.4% of the total, down 18.3%.

LOCAL 45s TOP 10

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<td>&quot;Motto Moto&quot; (Epic/Sony)</td>
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<td>&quot;Futariwa Kobito&quot; (One Up)</td>
<td>Chisato Moritaka</td>
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LOCAL CDs TOP 10

|    |    | 1  | - | Bumpin Voyage (Sony) | Toshihara Kubota |
|    |    | 2  | - | It’s Only A Ballad (Nippon Columbia) | Hoshi Nakanishi |
|    |    | 3  | - | Atomic Heart (Toys Factory) | Mr. Children |
|    |    | 4  | - | Junjokaren Otomeoyo (King) | Yuki Uchida |
|    |    | 5  | - | Balance (WEA) | Van Halen |
|    |    | 6  | - | The Dancing Sun (Toshisa EM) | Yumi Matsunoya |
|    |    | 7  | - | Max (Sony) | Various Artists |
|    |    | 8  | - | Cyndi Lauper’s Greatest Hits (Epic/Sony) | Cyndi Lauper |
|    |    | 9  | - | We Are Shampoo (Toshisa EM) | Shampoo |
|    |    | 10 | - | Life (Toshisa EM) | Kenji Ozawa |

PMPG/SUB POP CO-PUB: PolyGram Music Publishing Group and Sub Pop Ltd. have entered into a worldwide co-publishing agreement. PolyGram will exclusively administer all bands and songwriters signed to the co-publishing agreement.

The agreement signal to Sub Pop’s entry into the publishing arena and allows the company freedom to sign and develop songwriting talent outside the confines of the Sub Pop record label.

The Sub Pop co-publishing deal is one in a long string of commitments PolyGram Music Publishing is making to the development of new talent and innovative ideas geared toward furthering exposure of their catalog.

TREE’S HILLEY ON BOARD: Donna Hilley, president & CEO of Sony Tree Music Publishing, has been appointed to the board of directors of the National Music Publishers’ Association (NMPA).

Hilley also sits on the board of trustees for Belmont University in Nashville; is president of the board of Leadership Music; and serves on the board of directors for the Children’s Hospital at Vanderbilt, the Country Music Association, the Nashville Chamber of Commerce and the Nashville Community Foundation.

The NMPA, founded in 1917, works to protect and advance the interests of the American music publishing community. With over 500 members, the NMPA represents the most important and influential music publishing firms throughout the United States.
Steve Railsback, Flight Of The Dove Director
By John Goff

Hey! Somebody tell Steve Railsback it’s gloomy out. Well, it was February 25 in Santa Monica at the American Film Market (AFM). It was also early (8:30 a.m.), the noise level from the floor of Loews Santa Monica Hotel was only whispering over coffee and Danish. It was overcast outside. But inside Steve Railsback, director, was riding atop the cloud, up there where the sun touched and his enthusiasm wasn’t going to let anything resembling gloom pass over him or anyone around him.

Back up a bit...Steve Railsback, director?
You bet. His debut directorial effort...watch for it: Flight Of The Dove, an espionage thriller which looks like a lot more than it actually was. It had to be considering Railsback made it under the aegis of Roger Corman, renowned for getting the best on-screen for the least off-screen. Corman is an institute in himself in the film business with the reputation of never having lost money on a film he was connected with. He knows his directors and so, here, Railsback follows in the footsteps of such other Corman first-timers as Martin Scorsese, Francis Ford Coppola, Ron Howard and Jonathan Demme, among others. The emphasis on a Corman first-timer historically is style—character and substance instead of flash and dash. Flash, dash and smoke-screening come later, with the bigger budgets and larger studios. Here you gotta make damned near every frame pay and pay off in a film. Here, you gotta know your craft.

Railsback hasn’t been sleeping between scenes on all the sets he’s been on as an actor. He’s learned his business and you can bet he’ll be seeing his name rising—yes, as Director—in the future.

“I always said, ‘ten years down the road’,” he said in regards to directing.
“All of a sudden I looked around and ten years came up... (and) I’ve never had more fun in my life."

He says he “found the script after reading a number of them...and there was something special about it.”

It’s the story of a female secret agent (Theresa Russell) who’s soured on the game and a tormented explosives expert (Scott Glenn) who happens across her path. She’s trying to escape with her life and he helps her. There is a chemistry between them and they manage to lighten up the shadowy areas of each other’s lives.

“From my first reading I wanted Scott and Theresa,” Railsback said. He called and got them. He called in a few other favors also from Joe Pantoliano, Lane Smith, Terence Knox, Katharine Helmond and Alex Rocco to complete the cast, and he credits those actors with “making it happen” on screen, by bringing their best to their roles, reaching in and bringing out the excitement.

But it is not all acting. The director has to know how to leave an actor alone, when to encourage, pull back, shape. And Railsback has been under the guidance of some of the best. He credits directors Elia Kazan and Richard Rush with being large influences on his career as both actor and director. On Rush he says, “He’ll let you fly, but he’ll always be there to catch you...he’s a very special man.”

Railsback didn’t say anything about giving up acting and it’s doubtful he intends to, but he does have other plans as both producer and director with a co-production with Clint Eastwood’s Malpaso Productions at Warners and another with Paramount. Directorially he has a project gearing up to begin sometime in June or July.

And the noise level was rising then. Maybe the day had appropriated some of director Steve Railsback’s excitement because it was as if he had called “Action!” The market and its participants took the cue and Action took over the floor. The wheeling and dealing that goes on at every AFM was heating up as Railsback emerged from the Arcadia Ballroom and into the action, really a part of it—Actor and Director.

Power Moves & Elroy's Toy

A pair from Miramar, the Seattle-based company is continually pushing the computer animation boundaries in entertainment, education and visual/aural combination, as usual these home videos are splendidly crafted and well worth the look.

Power Moves combines the often poetic grace of athletes in such varied sports as skating, speed skating, synchronized sky diving (sky dancing?), track and field athletics, gymnastics, swimming and diving—the latter in the form of two-time Olympic platform and springboard Gold medalist Greg Louganis—with music to enhance the fluid movements for total enjoyment. One wouldn’t think there could be poetry or grace in rock climbing, but as director Jan C. Nickman (The Mind’s Eye, Natural States) joins the images with James Reynolds’ on-the-dime score there is that and more. Viewers will feel the tension, the adrenaline rush that goes with the excitement of the varied sports and often feel they are there.

Nickman, who has pioneered the long-form music video, teamed with Action Sports Adventure Productions for this one with super results.

Elroy’s Toy is a computer and Elroy a young computer-created puppet-like student out to do his homework when a prancy computer chip and his dog show up to take him on a computer-world journey which is entertaining, inspiring and mind-capturing. Show this to your youngsters for inspiration, but be prepared to allow them plenty of time at the keyboard. This is the latest in Miramar’s award-winning Imagination Series, and it will continue to stimulate young imaginations.

Again directed by Jan C. Nickman, the images are humorous and inventive, bringing a viewer right into the screen with the action via colorful animation and catchy original music by Bob Safrir. The text was written by Nathan House and Dan Jex and Nickman produced. (BMG Distribution).

Antonio Carlos Jobim: An All-Star Tribute

By M.R. Martinez

You almost don’t have to watch this exquisite document that pays visceral tribute to one of modern music’s most enduring innovators to enjoy it. The late Antonio Carlos Jobim, the man who married the “soft samba” with jazz into the form known as “bossa nova,” is given praise in music by people like Herbie Hancock (who serves as musical director on this video collection), Joe Henderson, Shirley Horn, Jon Hendricks, Gal Costa and young turk Gonzalo Rubalcaba. The music varies in tempo and texture throughout, demonstrating why Jobim, who is seen here in his last concert appearance, has been considered one of the most versatile songwriters of his generation. Much of his lesser-known work and work that he has inspired is featured; his famous “Girl From Ipanema” (featuring Costa and Hendricks) is the only major songbook selection in this film. But the artists, which also include drummer Alex Acuna, bassist Ron Carter and Alivro Jobim, prevail in the spirit of a man whose music will not let him die. (V.I.E.W. Video, Jazz Series)
**Film Review**

**Hollywood’s Roommates**
**A Fine Pair To Draw To**

By John Goff

*Figure: Peter Falk and D.B. Sweeney play cards to settle arguments but walk through life in step with each other.*

**ROOMMATES IS A WONDERFUL LOVE STORY** on several levels. At the outset you have the feeling it’s going to get smarmy—irascible old granddad taking on his five-year-old orphaned grandson to raise. I suppose that presentiment comes with sitting through a better-than-the-average amount of movies, a certain amount of cynicism sets in. Don’t do that. You’ll enjoy it even more than I did and I liked it immensely. It’s not smarmy. It even plays against sentimentality most of the time, working everything out as totally realistic and, therefore, acceptable.

The screenplay by Max Apple and Stephen Matalone, from a book based on Apple’s own grandparent, employs great dignity in dealing with the love of a grandfather for grandson, man for woman and vice versa, and love of family. It gives great dignity to the aging process (something this country has pushed into the shadows) through the character played by Peter Falk, and it gives dignity to the family unit (another endangered species) through love without ever saying the word. Indeed, love is only verbalized a couple times in the film. Mostly it’s displayed, and if you can’t display it, you don’t have it. It’s a wonderfully crafted piece of work.

Peter Yates directs with strength, keeps it from falling into traps of asking for sentiment. Make no mistake, you’re going to choke up several times, but it’s only because you’ll either recognize the emotion, find yourself remembering a similar situation from your own past or wishing you had had or were capable of the love and dignity presented. And it’s all presented simply, without fanfare, with...dignity.

Falk and D.B. Sweeney are the grandfather-grandson “roommates” of the title and play off one another realistically. Falk, who ages from 75 to 107, pulls out many colors from the character and doesn’t really total on the one-note curmudgeonly aspect a lesser actor could have coasted through with...some of his best work in years. Sweeney convinces that he’s blood-related, simply a different generation. Julianne Moore, an actress on the rise, offers a solid portrayal of the woman who comes between the two, slightly, but overcomes it through understanding. Ellen Burstyn steps confidently as an overbearing, upwardly mobile mother and mother-in-law with a control problem.

Falk’s age make-up was created by Cannom Creations, who did the same for Mrs. Doubtfire and Bram Stoker’s Dracula and progresses the aging process subtly...a fine job.

Elmer Bernstein’s music offers the same dignity as the script and direction. The Interscope Communications/PolyGram Filmed Entertainment Production in association with Nomura Babcock & Brown film was produced by Ted Field, Scott Kroopf and Robert W. Cort. Executive producers were Adam Leipzig and Ir Halberstadt.

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### TOP 15 WEEKLY FILM GROSSES

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKEND TOT</th>
<th>AVG.</th>
<th>TOTAL</th>
</tr>
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<tbody>
<tr>
<td>1. The Brady Bunch Movie</td>
<td>Paramount</td>
<td>2</td>
<td>1,941</td>
<td>$8,379,037</td>
<td>$4,317</td>
<td>$25,575,964</td>
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<tr>
<td>2. Just Cause</td>
<td>Warner Bros.</td>
<td>2</td>
<td>2,059</td>
<td>$6,647,101</td>
<td>$3,228</td>
<td>$19,261,142</td>
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<td>3. Heavyweights</td>
<td>Buena Vista</td>
<td>2</td>
<td>1,953</td>
<td>$3,757,388</td>
<td>$1,924</td>
<td>$10,878,465</td>
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<td>4. Billy Madison</td>
<td>Universal</td>
<td>3</td>
<td>1,887</td>
<td>$3,283,410</td>
<td>$1,740</td>
<td>$8,104,255</td>
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<tr>
<td>5. The Hunted</td>
<td>Universal</td>
<td>1</td>
<td>1,552</td>
<td>$2,723,495</td>
<td>$1,755</td>
<td>$7,273,495</td>
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<tr>
<td>6. Legends Of The Fall</td>
<td>TriStar</td>
<td>10</td>
<td>1,677</td>
<td>$2,620,035</td>
<td>$1,562</td>
<td>$5,726,459</td>
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<td>7. Pulp Fiction</td>
<td>Miramax</td>
<td>20</td>
<td>1,051</td>
<td>$2,377,030</td>
<td>$2,262</td>
<td>$8,825,904</td>
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<tr>
<td>8. Forrest Gump</td>
<td>Paramount</td>
<td>34</td>
<td>1,101</td>
<td>$2,355,216</td>
<td>$2,131</td>
<td>$7,366,690</td>
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<td>9. The Walking Dead</td>
<td>Savoy</td>
<td>1</td>
<td>891</td>
<td>$2,324,767</td>
<td>$2,409</td>
<td>$7,324,767</td>
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<td>10. The Quick And The Dead</td>
<td>TriStar</td>
<td>3</td>
<td>1,972</td>
<td>$2,019,767</td>
<td>$1,024</td>
<td>$5,157,436</td>
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<td>11. Boys On The Side</td>
<td>Warner Bros.</td>
<td>4</td>
<td>1,360</td>
<td>$1,953,253</td>
<td>$1,436</td>
<td>$15,678,364</td>
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<tr>
<td>12. Nobody’s Fool</td>
<td>Paramount</td>
<td>10</td>
<td>1,107</td>
<td>$1,902,930</td>
<td>$1,719</td>
<td>$33,308,221</td>
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<tr>
<td>13. The Shawshank Redemption</td>
<td>Columbia</td>
<td>23</td>
<td>822</td>
<td>$1,712,200</td>
<td>$2,083</td>
<td>$18,605,911</td>
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<td>14. Dumb And Dumber</td>
<td>New Line</td>
<td>11</td>
<td>948</td>
<td>$1,164,903</td>
<td>$1,229</td>
<td>$11,782,061</td>
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<tr>
<td>15. The Madness Of King George</td>
<td>Samuel Goldwyn</td>
<td>9</td>
<td>289</td>
<td>$1,112,949</td>
<td>$3,851</td>
<td>$6,452,391</td>
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</table>

Domestic box-office, which includes USA and Canada for the weekend of February 24-26, totaled $44,333,681, breaking down to a $2,150 per-screen average off a total of 20,614 screens, thus giving a combined total of $733,822,283. (Courtesy Entertainment Data, Inc.)
1 BEND IT UNTIL IT BREAKS (BNA) ................................................. John Anderson 2 11
2 AS ANY FOOL CAN SEE (Atlantic 82650) ................................. Tracy Lawrence 4 8
3 BETWEEN AN OLD MEMORY AND ME ................................... Travis Tritt 3 13
(Warner Bros. 455603)
4 WHEREVER YOU GO (RCA 66419) ....................................... Clint Black 6 8
5 UPSTAIRS DOWNTOWN (Polydor 52407) ................................. Toby Keith 5 16
6 THIS WOMAN AND THIS MAN (Giant 24552) ......................... Clay Walker 9 8
7 FOR A CHANGE (Atlantic) .................................................. Neil McCoy 8 10
8 AMY'S BACK IN AUSTIN (Warner Bros.) ............................... Little Texas 10 9
9 THINKIN' ABOUT YOU (MCA 54973) .................................... Trisha Yearwood 12 8
10 SOMEWHERE IN THE VICINITY OF THE HEART (RCA) ......... Shenandoah 11 13
11 DOWN IN FLAMES (Arista 2178) ......................................... Blackhawk 13 10
12 WHICH BRIDGE TO CROSS (MCA 11047) ............................... Vince Gill 14 5
13 YOU CAN'T BEHIND A HEART LOVE SOMEBODY (MCA) ...... George Strait 1 9
14 LIPSTICK PROMISES (Liberty) ............................................ George Ducas 10 10
15 WHAT'LL YOU DO ABOUT ME (BNA) ................................. Doug Supernaw 17 7
16 SO HELP ME GIRL (Epic 64357) .......................................... Joe Diffie 19 5
17 TRUE TO HIS WORD (Polydor) ............................................. Boy Howdy 18 11
18 LOOK WHAT FOLLOWED ME HOME (Warner Bros.) ............... David Ball 20 7
19 THE BOX (Warner Bros.) ................................................... Randy Travis 22 4
20 LOOK AT ME NOW (Asylum 9081) ....................................... Bryan White 21 9
21 THE HEART IS A LONELY HUNTER (MCA-10994) .................. Reba McEntire 26 3
22 GIVE ME ONE MORE SHOT (RCA 64110) ............................ Alabama 27 5
23 THAT'S HOW YOU KNOW (RCA) .......................................... Lari White 25 6
24 LITTLE BY LITTLE (Epic 57551) .......................................... James House 24 12
25 OLD ENOUGH TO KNOW BETTER (Columbia 66412) .......... Wade Hayes 7 15
26 SONG FOR THE LIFE (Arista) ............................................. Alan Jackson 29 3
27 BUDDA WYDE (Arista) ..................................................... Diamond Rio 28 5
28 SHOULD HAVE BEEN TRUE (MCA) ....................................... The Mavericks 30 7
29 REFRED DREAMS (Curb) .................................................... Tim McGraw 39 2
30 LITTLE MISS HONKY TONK (Arista 2795) .............................. Brooks & Dunn 42 2
31 I BRAKE FOR BRUNETTES (Deca) ..................................... Rhett Akins 32 7
32 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercy) ....... Shania Twain 34 7
33 THE KEEPERS OF THE STARS (MCA 10991) .......................... Tracy Byrd 41 2
34 BETWEEN THE TWO OF THEM (Liberty) ............................... Tanya Tucker 35 4
35 BAD DOG, NO BISCUIT (Giant) .......................................... Daron Norwood 36 5
36 STAY FOREVER (Curb) ...................................................... Hal Ketchum 38 4
37 HONEY DON'T PAY THE RANSOM (Step One 0037) ............... Don Cox 37 6
38 CAN YOU LIKE YOU LIKE THAT (Atlantic) ............................. John Michael Montgomery DEBUT
39 MY KIND OF GIRL (Epic 53052) .......................................... Collin Raye 15 12
40 WHAT MATTERED MOST (Epic 77843) ................................. Ty Herndon 46 2
41 SEA OF COWBOY HATS (Polydor) .................................... Chely Wright 43 5
42 LOOKING FOR THE LIGHT (Columbia) ................................... Rick Trevino 44 4
43 GONNA GET A LIFE (Decca 11094) ...................................... Mark Chestnutt 47 2
44 SHE FEELS LIKE A BRAND NEW MAN TONIGHT (RCA) .......... Aaron Tippin 50 2
45 SOMEBODY WILL (MCA-11049) .......................................... Terry McBride & The Ride 48 3
46 I DON'T KNOW BUT I'VE BEEN TOLD (Mercy) ............... Wesley Dennis DEBUT
47 ANYWAY THE WIND BLOWS (Asylum) .................................. Brother Phelps 51 3
48 FAITH IN ME, FAITH IN YOU (Columbia) .............................. Doug Stone DEBUT
49 WHEN YOU SAY NOTHING AT ALL (BNA) ............................. Alison Krauss DEBUT
50 TENDER WHEN I WANT TO BE (Columbia 64327) ..................... Mary Chapin Carpenter 23 11
51 HER I AM (Epic 64188) ....................................................... Patsy Loveless 31 15
52 THIS TIME (Curb) ............................................................. Sawyer Brown 33 14
53 FRIENDS BEHIND BARS (Platinum Plus) ............................. Michael Copeland 57 10
54 SOUTHBOUND (Mercury 522123) ...................................... Sammy Kershaw 40 11
55 MIKE'S BIKE (Beacon) ...................................................... Michael Grande 59 9
56 THE FIRST STEP (MCA 10991) ............................................ Tracy Byrd 45 14
57 LITTLE HOUSES (Epic 66603) ............................................ Doug Stone 49 17
58 YOU AND ONLY YOU (Liberty 60472) ................................. John Berry 52 19
59 LOVE IS NOT A THING (Reprise) ....................................... Russ Taff 53 7
60 QUALITY TIME (Song-1) .................................................... Gary Lee Kirkpatrick 64 8
61 CRYIN' ON YOUR SHOULDERS AGAIN (Circuit Rider) ....... W.C. Taylor, Jr. 54 14
62 I CAN BRING HER BACK (Epic 77797) .................................. Ken Mellons 55 10
63 DADDY FINALLY MADE IT TO CHURCH(Song-1) ...................... Jim Fullen 67 8
64 LOSING YOUR LOVE (Columbia 66441) .............................. Larry Stewart 56 12
65 TWIN LCD (MCA) .............................................................. Tim Tubb 58 14
66 HIDE & SEEK (Platinum Plus) ............................................. Todd Cordle 60 11
67 BIG CITY GIRL (Starado) .................................................... Jamie Harper 71 4
68 SOMEONE ONCE TOLD ME (Platinum Plus) ......................... Della Charlene 61 11
69 TRYIN' TO GET TO NEW ORLEANS (Arista 07822) ............... The Tractors 62 7
70 THE RED STROKES (Liberty) .............................................. Garth Brooks 63 9
71 TYLER (Polydor 518 815) ...................................................... Davis Daniel 65 6
72 UNDERCOVER KING OF FRANCE (Song-1) ................................ H.J. Bonow 66 15
73 LOLA'S LOVE (Columbia 66153) ............................................. Ricky Van Shelton 68 6
74 THE BALLAD OF PATSY MONTANA (American Image) ......... Buddy & Kay Bain 75 7
75 I'LL NEVER FORGIVE MY HEART (Arista) .............................. Brooks & Dunn 69 15
76 DEJA BLUE (Mercy) .......................................................... Billy Ray Cyrus 70 5
77 THE WINDS OF CHANGE (Asylum) ...................................... Ruthie Steele 78 7
78 LAUREN (MCA-10994) ....................................................... Linda Williams 79 3
79 SOMEBODY LOVES ME (Ladd) ............................................. P.J. LaDoux 81 3
80 LET IT SWING (Deep South) ................................................... Will LeBlanc 72 16
81 TILL YOU LOVE ME (MCA 10994) ..................................... Reba McEntire 73 16
82 TAKE THAT (Patrick 89252) ................................................ Lisa Brokop 74 12
83 GONE COUNTRY (Arista) .................................................... Alan Jackson 76 13
84 NIGHT IS FALLIN' IN MY HEART (Arista) ................................ Diamond Rio 77 19
85 NOT A MOMENT TOO SOON (Curb) ................................... Tim McGraw 79 17
86 GOIN' THROUGH THE BIG D (Decca 11094) ......................... Mark Chesnutt 82 17
87 TOUGHER THAN THE REST (Liberty 28770) ......................... Chris LeDoux 83 7
88 HEART TROUBLE (RCA 66285) .............................................. Martina McBride 84 18
89 DOCTOR TIME (Columbia 53560) ....................................... Rick Trevino 85 20
90 TAKE ME AS I AM (Warner Bros. 7079) ............................. Faith Hill 86 21
91 I AIN'T GON' GROW (Peaceful) (Curb) ................................. Hank Williams Jr. 87 9
92 PICKUP MAN (Epic 77715) .................................................. Joe Diffie 88 18
93 WORKIN' MAN'S BLUES (Arista) ........................................... Jed Zepellin 89 9
94 MAYBE SHE'S HUMAN (Mercury 518552) ............................. Kathy Mattea 90 16
95 THIS IS ME (Warner Bros. 7127) ....................................... Randy Travis 91 19
96 NOW I KNOW (RCA 62956) ............................................... Lari White 92 25
97 HARD LOVIN' WOMAN (MCA 11055) ................................... Mark Collie 93 25
98 LIVIN' ON THE EDGE (Song-1) .......................................... David Young 94 15
99 ANGELS AMONG US (RCA) ................................................. Alabama 95 9
100 UNTANGLIN' MY MIND (RCA 66419) ..................................... Clint Black 96 22
RADIO PLAYLISTS
Some of what's playing in heavy rotation:

WINL,Lincoln, AL
GEORGE STRAIT—"You Can't Make A Heart Love Somebody"
JOHN ANDERSON—"I Bend It Until It Breaks"
TRACY LAWRENCE—"As An Fool Can See"
TOBY KEITH—"Uptown Downtown"
CLINT BLACK—"Wherever You Go"

WKML,Fayetteville, NC
JOE DIFFIE—"So Help Me Girl"
TRACY LAWRENCE—"As An Fool Can See"
CLAY WALKER—"This Woman And This Man"
TRISHA YEARWOOD—"Thinkin' About You"
JOHN ANDERSON—"I Bend It Until It Breaks"

KVCJ,Winnfield, LA
PATTY LOVELESS—"I'd Rather Be With You"
SAWYER BROWN—"This Time"
COLLIN RAYE—"My Kind Of Girl"
TRACY BYRD—"The First Step"
MARY CHAPIN CARPENTER—"Tender When I Want To Be"

WMN/Columbus, OH
CLINT BLACK—"Wherever You Go"
DAVID BALL—"Look What Followed Me Home"
JOHN ANDERSON—"I Bend It Until It Breaks"
LITTLE TEXAS—"Any's Back In Austin"
RANDY TRAVIS—"The Box"

KYYZ/Lake Charles, LA
MARY CHAPIN CARPENTER—"Tender When I Want To Be"
NEAL MCCOY—"For A Change"
GEORGE STRAIT—"You Can't Make A Heart Love Somebody"
SHENANDOAH—"Somewhere In The Vicinity Of The Heart"
JOHN ANDERSON—"I Bend It Until It Breaks"

WJMA/Orange, VA
WADE HAYES—"Old Enough To Know Better"
COLLIN RAYE—"My Kind Of Girl"
TRAVIS TRITT—"Between An Old Memory And Me"

WHEE/Martinsville, VA
COLLIN RAYE—"My Kind Of Girl"
MARY CHAPIN CARPENTER—"Tender When I Want To Be"

COUNTRY MUSIC
### COUNTRY MUSIC

#### TOP 75 COUNTRY ALBUMS

**MARCH 11, 1995**

The square bracket indicates upward storm movement. Last Week’s Total Wheels

<table>
<thead>
<tr>
<th>(G)</th>
<th>Gold (RIAA) Certified</th>
<th>(P)</th>
<th>Platinum (RIAA) Certified</th>
</tr>
</thead>
</table>

1. **THE HITS** (Liberty 29060)(P) — Garth Brooks 1 9
2. **NOT A MOMENT TOO SOON** (Curb 77559)(P) — Tim McGraw 2 47
3. **THE TRACTORS** (Arista 18728)(P) — The Tractors 3 28
4. **WHO I AM** (Arista 18739)(P) — Alan Jackson 4 33
5. **THOUGHTS** (MCA 10946)(P) — George Strait 5 14
6. **YOU MIGHT BE A REDNECK IF...** (Warner Bros. 45314)(P) — Jeff Foxworthy 6 25
7. **GREAT WESTERN TRASH** (Mercury 60096)(P) — Reba McEntire 7 42
8. **READ MY MIND** (MCA 10946)(P2) — Hank Williams Jr. 10 5
9. **HOG WILD (CURLY)** — Mary Chapin Carpenter 9 18
10. **STONES IN THE ROAD** (Capitol 18763) — Vince Gill 14 36

**REVIEWS** By Richard McVey

- **VADE HAYES: Old Enough To Know Better** (Columbia 66412)
  
  With his distinctive yet somehow familiar vocals, Wade Hayes has already hit #1 with a little cut and first release off this debut project. Take note however; the rest of the album is surprisingly very traditional in style. Songs like “Family Reunion” and “Someone Had To Teach You” are the best examples of Hayes’ take on his country roots. As a refreshing break from many of today’s newcomers, Hayes debut effort lacks many of the “fluff” aspects that sometimes materialize in “Young Country” albums. Other standout cuts include the upbeat, honky-tonk “Don’t Make Me Come To Tulsa,” the guitar-driven “Don’t Stop” and the scheduled second single release, “I’m Still Dancin’ With You.” For those country listeners who have one foot in traditional and one in modern, Old Enough To Know Better is the perfect country album.

- **NOAH GORDON: I Need A Break** (Patriot 82121)
  
  A high dose of energy is evident on a debut album that packs a quick one-two punch with “One Quarter At A Time” and “Gettin’ To You.” Gordon, who co-wrote every cut on the album, brings forth his writing as well as his vocal talents. While the ballads (“Prayin’ For You” and “After Ours”) offer up the best lyrical content, producer Steve Gibson adds the touches on fast cuts to ensure the possibility of commercial success. Although his first single release, “The Blue Pages,” met with mediocre success, don’t count Gordon out yet. His second release, “I Need A Break,” just hit radio and may be the springboard this album needs.

- **SHANIA TWAIN: The Woman In Me** (Mercury 522886)
  
  Although Shania Twain’s face is on the cover, this project is as close to a duo as you get. With all 12 songs written or co-written by Twain and her husband/producer/background vocalist Robert John “Mutt” Lange, this album is the culmination of the two. Twain’s vocal prowess shines on ballads as well as the uptempo cuts. Whether it’s the fiery fiddle and “We Will Rock You” drum beat on “Any Man Of Mine” or the current uptempo release, “Whose Bed Have You Been Under?”, this album may provide more solid ground to work with than her previous debut release. One of the most noticeable differences on the album is the way in which it moves. Exiting from their production duties on the first album are Harold Shedd and Norro Wilson, who are replaced by Lange. If you’re looking for a deeper voice and some not-so-traditional country production, Shania Twain and The Woman In Me delivers.

### PICK OF THE WEEK

- **JOHN BERRY: Standing On The Edge** (Patriot 28495)
  
  So much for the sophomore jinx...Berry, following his successful debut album, offers up an impressive 11-cut project. As expected, Berry’s vocals stand as the cornerstone for an album that embraces all melodies via “I Think About It All The Time” and “Ninety Miles An Hour”, great lyrics via “If I Had Any Pride Left At All” and “There’s No Cross That Love Won’t Bear”; and great production via “I Never Lost You.” Berry even included his latest hit, “You And Only You” which can also be found on his first album. To best sum up the album, Berry said it best in an interview with Cash Box last year: “It’s emotions put to music.”

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<td>Mary Chapin Carpenter</td>
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<td>10</td>
<td>STONES IN THE ROAD</td>
<td>Vince Gill</td>
<td>Capitol</td>
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- **EASY COME, EASY GO** (Columbia 10607)(P2) — George Strait
- **LOVE'S ON THE LIST** (Columbia 66155) — Ricky Van Veen
- **BIG TIME** (Warner Bros. 45726)(P) — The Mavericks
- **HEARTSONGS** (Blue Eye/Columbia 66123) — Dolly Parton
- **ROPIN' THE WIND** (Liberty 96330)(P10) — Garnet Rogers
- **GARTH BROOKS** (Liberty 90580)(P9) — Garth Brooks
- **DOUG SUPERMAN** (Capitol 18783) — Doug Supernaw
- **NOTORIOUS** (Atlantic 82309)(P) — Confederate Railroad
Career Records Set To Launch

By Richard McVey

CLIVE DAVIS, president of Arista Records, and Tim DuBois, president of Arista/Nashville announced the opening of Career Records. As Arista’s new sister label, Lee Roy Parnell has been named as Career’s flagship artist and Brett James as the first new signee.

Denise Nichols, former director of field promotion for Arista, will head the promotion staff. According to Nichols, “Having been a part of the original Arista promotion staff, I’ve had the chance to watch the company develop into one of the most successful labels in Nashville. I am very confident that in keeping the music our #1 priority, we can enjoy the same success with Career Records.”

The label’s first single release of Lee Roy Parnell is expected to be out by early spring, with an album release slated for mid-summer. Brett James’ debut on Career is set for release in the fall.

In Other News...

THE COUNTRY MUSIC ASSOCIATION board of directors voted at its January meeting in Phoenix to change the annual eligibility period for the CMA Awards. Effective with the 1995 CMA Awards, the eligibility period will begin June 1 of the year before the event and end on May 31 of the current year. The change was enacted so that the eligibility would better coincide with the balloating schedule.

THIS YEAR’S FAN FAIR, June 5-10 at the Tennessee State Fairgrounds, will see several labels joining together for longer shows. Those labels, which also share the same distribution network, include the teaming up of MCA & Decca; Liberty & Patriot; Warner/Reprise & Asylum; RCA & BNA; and Atlantic & Giant.

CMT EUROPE IS CO-SPONSORING the high-profile New American Music Tour of Europe, which will feature Emmylou Harris, Trisha Yearwood and Marty Stuart. The tour will play 16 concerts in 13 European countries during April, beginning in Dublin, Ireland on April 7 and end in Lisbon, Portugal on April 27.

STEVE GOETZMAN, who spent 17 years as a drummer for Exile, has joined The Bobby Roberts Company. Goetzman joins the company as co-manager of former Exile singer/guitarist Paul Martin, and as an agent booking dates in the West Coast region of the country.

EPIC RECORDING ARTIST TY HERDON has signed with the William Morris Agency, Inc. for national and worldwide booking representation.

SINGULAR RECORDING ARTIST WESLEY DENNIS has signed with Chief Talent for exclusive booking.

Radio News

WESTWOOD ONE ENTERTAINMENT staged an exclusive live recording session of Martina McBride for its Acoustic Country series on February 27 in the Stagedoor Lounge at the Opryland Hotel. The acoustic event marked McBride’s first public performance since the birth of her daughter Delaney in December. Hosted by WSM-FM air personality Cathy Martindale, McBride’s performance is part of a 90-minute double-billed show with Tracy Byrd (previously recorded) to air April 1-2.

THE COUNTRY MUSIC ASSOCIATION has published its Annual Country Music Directory. The directory provides the most comprehensive list of stations broadcasting country music in the U.S., Canada and around the world. This year’s directory has been expanded to include a new section which lists nearly 200 international country music programmers. The directory also includes full-time international, U.S. and Canadian stations sorted by call letters, markets and cities within states. CMA members can pick one up for $15, while non-members will pay $65.

GARY MOSS HAS BEEN NAMED program director of The New KIKK Country, 95.7 FM. Moss comes to KIKK from the #1 country station in Las Vegas, KWNR. During his tenure at KWNR, Moss took that station from a 7.9 to 9.3 in 12+ and from a .9 to an 11.7 in the all-important 25-54 age group.

95.5 WEMS AND WGRF 104.5 FM will present the 1995 Indiana Country Music Expo March 31-April 2 at the Indiana State Fairgrounds Agricultural-Horticultural Building.
## COUNTRY MUSIC

### High Debuts

1. **JOHN MICHAEL MONTGOMERY** — “I Can Love You Like That” — (Atlantic) — #38
2. **WESLEY DENNIS** — “I Don’t Know (But I’ve Been Told)” — (Mercury) — #46
3. **DOUG STONE** — “Faith In Me, Faith In You” — (Columbia) — #48
4. **ALISON KRAUSS** — “When You Say Nothing At All” — (BNA) — #49

### Most Active

1. **BROOKS & DUNN** — “Little Miss Honky Tonk” — (Arista) — #30
2. **TIM MCGRAW** — “Refried Dreams” — (Curb) — #29
3. **TRACY BYRD** — “The Keeper Of The Stars” — (MCA) — #33
4. **TY HERNON** — “What Mattered Most” — (Epic) — #40
5. **AARON TIPPIN** — “She Feels Like A Brand New Man Tonight” — (RCA) — #44

### Powerful On The Playlist

The Cash Box Top 100 Country Singles chart is led by the John Anderson single “Bend It Until It Breaks.” The chart displays several big movers and four debuts breaking into the Top 50. Brooks & Dunn lead the way in the most-moving category, up 12 spots to #30 with “Little Miss Honky Tonk.” Tim McGraw follows, up 10 spots to #29 with “Refried Dreams.” Tracy Byrd edges his way up the chart, moving up eight spots to #33 with “The Keeper Of The Stars.” Ty Herndon with “What Mattered Most” moves six positions to #40. Finally, Aaron Tippin continues his rise, also jumping six places to #44 with “She Feels Like A Brand New Man Tonight” to finish out the big movers this week.

As for debuts, four acts hit this week’s Top 50. John Michael Montgomery leads the way for the highest debut position with “I Can Love You Like That.” At #38. Newcomer Wesley Dennis hits the chart at #46 with “I Don’t Know (But I’ve Been Told).” Following at #48 is Doug Stone with “Faith In Me, Faith In You.” Finally, Alison Krauss comes in at #49 with “When You Say Nothing At All” to finish out the debuts.

**Songwriters Of The Week:** Congratulations go out to John Anderson and Lionel Delmore, who penned the Anderson #1 hit “Bend It Until It Breaks.”

### CMT Top 12 Video Countdown

1. **MARY CHAPIN CARPENTER** — “Tender When I Want To Be” — (Columbia)
2. **NEAL MCOY** — “For A Change” — (Atlantic)
3. **SHENANDOAH/LISON KRAUSS** — “Somewhere In The Vicinity Of The Heart” — (Liberty)
4. **CLAY WALKER** — “This Woman And This Man” — (Giant)
5. **LITTLE TEXAS** — “Amy’s Back In Austin” — (Warner Bros.)
6. **GARTH BROOKS** — “Ain’t Going Down (’Til The Sun Comes Up)” — (Liberty)
7. **TRISHA YEARWOOD** — “Thinkin’ About You” — (MCA)
8. **WADE HAYES** — “Old Enough To Know Better” — (Columbia/DKC)
9. **GEORGE DUCAS** — “Lipstick Promises” — (Liberty)
10. **TRACY LAWRENCE** — “As Any Fool Can See” — (Atlantic)
11. **TOBY KEITH** — “Upstairs Downtown” — (Polydor)
12. **BRYAN WHITE** — “Look At Me Now” — (Asylum)

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Singer/songwriter Mark Luna has signed with Polydor Nashville Records. Luna grew up in Austin and arrived in Nashville late in 1988. He first made a name for himself performing locally, including the two Country Cares AIDS benefits held at the Grand Ole Opry House in 1993 and 1994. He has added background vocals on albums by Faith Hill, Lari White, Victoria Shaw, Rodney Crowell and Ty England. Luna has also been a writer with Major Bob Music for the past four years. Pictured at the Polydor record signing are (l-r): attorney Craig Benson; Buddy Cannon, Polydor Nashville v.p. of A&R; Luna; Harold Shedd, Polydor Nashville president; and Luna’s publisher Bob Doyle, Major Bob Music.
Indie Chart Action

This was another busy week for the independents. A total of five independent artists are currently finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for his first week is Michael Copeland on the Platinum Plus label with "Friends Behind Bars." The single currently resides at #53 on the chart. In the second highest spot for the indies is Michael Grandé, who moves to #55 with "Mike's Bike." To finish out the movers, Gary Lee Kirkpatrick moves to #60 with "Quality Time." Jim Fullen moves to #63 with "Daddy Finally Made It To Church.", Jamie Harper moves to #67 with "Big City Girl," and finally, P.J. LaDoir with "Somebody Loves Me" moves to #81.

No indies debuted in this week's chart.

Top Rising Independents
1. MICHAEL COPELAND—"Friends Behind Bars"
2. MICHAEL GRANDÉ—"Mike's Bike"
3. GARY LEE KIRKPATRICK—"Quality Time"
4. JIM FULLEN—"Daddy Finally Made It To Church"
5. JAMIE HARPER—"Big City Girl"
6. P.J. LA DOIR—"Somebody Loves Me"

Out-Of-The-Box Independent Releases
WESTERN FLYER—"Cherokee Highway"
DEAN CHANCE—"Will You Stay With Me Forever?"
ELAINE DIEHL—"Cost Of Lovin'"

Review

DEAN CHANCE: Standing Up For Country (SOR 0081)

With a title that stands as a bit of a pun, this album is made up of country-styled, predominantly patriotic songs. From the title cut, which is being used by the United States Army as an international recruiting anthem to the classic "Star Spangled Banner," Chance covers a lot of flag-waving ground. However, with five cuts written by Chance, he does cut loose on some great country songs like "In The Middle Of A Heartbreak" and "Will You Stay With Me?" Other standard cuts include "God Bless The U.S.A." and even the Elvis classic "An American Trilogy." The last cut, "Giving," was written by Chance, who performed it at the White House and is donating the proceeds from the song to the Youth Service of America organization. If patriotic and country is your style, look no further than Standing Up For Country.

Indie Spotlight

David Clark

IT WAS IN THE SMALL TOWN of Thompsonville, Illinois that a young David Clark grew up listening to the likes of George Jones, Loretta Lynn, Buck Owens and Charley Pride. The Clark household was filled with the sounds of country music. In fact, it has always been a part of Clark's life. He relates, "My mother and younger sister always sang around the house and I've listened to country music as far back as I can remember."

It was at the ripe old age of eight that David made his first public appearance as a singer. "I was in front of our school's PTA, the students and their parents. It really didn't bother me at all. In fact, by the time we finished, I was loving it."

Although his love for music never wavered, it was difficult for Clark to find the time to show off his God-given vocal talents, which were confined to singing in the shower and along with the radio. His talents had been recognized, however, and over the years he had entertained several offers to join local bands. He remained hesitant about taking the plunge into the world of professional music—that is until he was prompted by co-workers, who heard him singing along with the radio, to enter a nationally-sponsored talent show.

Needless to say, Clark made the trip to Nashville, and his version of the Lionel Cartwright tune "Leap Of Faith" wowed many of those in the audience that night, including producer Steven Brown, who later produced two cuts for Clark on Platinum Plus Records, Cash Box's "Independent Label of the Year."

According to Brown, "We saw him on the stage performing and loved his presentation. He has a real quality voice—a seasoned country voice. There's a lot of people who think they can sing that have a lot of growing to do, but David is definitely not one of them. He has great control of what he's doing vocally and we felt that he was highly marketable for country music."

As for David Clark's future, it seems that with his talent, looks, drive and his family and co-workers standing firmly behind him, this country boy will make it yet.
Music-On Hard-Drive: A Q&A With Dave Scott of Scott Studios

Give just a little background on yourself.

Well, radio and music have just been my life for a long time. I was a ham operator in suburban Detroit, and I worked in college radio in Ann Arbor at the University of Michigan. I have been involved in computers. I won the National Science Fair and the Detroit Science Fair back in the early '60s, and have just been in radio up to my ears since I was old enough to ride my bike to a radio station. I worked part-time in radio, ended up in St. Louis with a few shares of stock in a St. Louis suburban station, and we started another station, which was an FM....

I've been making tapes over since, and I went to Dallas in '75 as the manager of a company called Century 21 Programming and made automation tapes. We bought out a competitor called TM about five or six years ago. I was the chairman and CEO of Century 21 and TM Century for a total of 17 years. Three years ago, I started my own company called Scott Studios, and we're doing digital audio, mostly music, on hard-drive. We do some systems with CD jukeboxes, but nobody buys them. For every one jukebox, we sell 200 music on hard-drive systems. We're doing computerized cart-machine elimination.

For a small- or medium-market station, what would you say to them as far as having music on hard-drive? What's the advantage?

The main advantage of music on hard-drive is convenience. You've got a thousand songs, more or less, just at your fingertips. With a touch-screen controller, you touch one key and you're into an alphabetical sort, either by title or by artist or by length or by year or by categories or however you want to define it. And you can go through and pick a song, play instant requests. So there's really an awful lot of convenience. I'm not sure if the convenience in the music is as important as the convenience for the comedy bits, the drop-ins, some of the other things that would be vital to a morning show, especially your fast-paced foreground-type morning show.

The other fringe benefit to most of the computerized systems is that you can voice-track and walk away from the station for a night shift or an overnight shift. So the free benefit is that you can do some voice-tracking and instead of having bad part-timers on the weekend, you have people that sound pretty good but are not really in the radio station at the time their show's played back.

How good is the system now as far as talk-overs, getting the system to duck properly over music with a voice?

The system is extremely good. You can do everything with the system now that you could do live or that you could even visualize. It just works fine.

If management decided, "Let's explore putting a computer in here," what kind of investment are they looking at? Can existing equipment be used if they already have a 486 with a hard-drive in it? What are we looking at price-wise here?

Well, a complete system with everything delivered and installed and to do it right is in the ballpark of $30,000. That looks like it's more than a car and almost a small house, but the thing is, on a lease payment that's probably well under $1000 a month. So most radio stations don't really have a problem doing a lease payment that's well under $1000 a month for something that is operating like that. And usually they can justify that by eliminating even one salary.

Of course, the other thing is, it costs a certain amount to be in business, even if you don't go buy anything new. Just getting old carts rewound and getting new heads and having an engineer tinker with a cart machine that frankly, after he tinkers with it, might sound good for a couple days...you know, two weeks after the engineer spends hundreds and hundreds of dollars tinkering with it and putting in a part here and there, you end up sounding just as bad after a while anyway. And if the carts aren't any good, it doesn't matter how good the machine is.

If a station wanted to put their jingles, commercials, drop-ins, production aids for the morning show or the rest of the day together, what would it cost to do a basic system like that? What are the advantages, long- and short-term, at that point?

The cost for the lowest of low-end cart machine elimination is about $12,500. The cost to really do it right, you're gonna be in the high teens, and I'll just say...you'll get change back from $20,000, but don't count on an awful lot of change. By the time it's delivered and installed, you really have the interface to the traffic system and the interface to the music scheduler and all the things that you're gonna want. The main benefit is the flexibility. With a touch-screen system, you've got instant access to everything. And so if you've got 500 spots, if you've got 500 different bits and drop-ins, there they are. They're a lot easier to access, they're a lot faster. You can plug something in on the spur-of-the-moment and have the ability to access things.

We all know that there's a joke somewhere but we just can't find it in our 3-x-5 cards. We all know that there's a good sound effect, we just can't find it in our stack of cards. And what would it be worth to you to have access to your full arsenal of all the recordings that you've ever done on a virtually instant basis? And when I say instant basis, worst-case, would be a second or two...if you've got a caller on the phone and they trigger an idea that would be just perfect but you don't have that two minutes to go find whatever it is you need to find and set it up and all that sort of stuff.

To start up from ground zero and buy six brand-new stereo cart machines with all the whistles and bells on them that are necessary for FM broadcasting today, what would that set a radio station back?

I think the record unit for the production room is upwards of $6000 these days. With a couple of triple-deckers, you're gonna end up spending a couple of grand a deck times six. So somebody's really gonna have an amount that shoots the heck out of $20,000 just in cart machines, if you're going to buy a brand-new one today.

If you get the system we're talking about—your system—and put this thing in, they have one master computer. Is that correct?

Well, we have at least two and often three. So there'd be one in the air studio that does all the playback and there's one in the production studio that does all the recording and archiving everything.

What about music scheduling and computer-assisted logs?

What we do in the system is: we're going into your existing commercial scheduler or traffic and billing computer and putting in what's called a local area network card. What that does is connects your traffic and billing system into your air studio, which is also connected into your production studio. Then in a music-oriented system, we also would go into your music scheduler computer and we would also go into your copy computer or your P.D.'s office, any of those. So the first thing you know, you've got five or six different studios in your radio station that are all connected together. This means that if somebody in the copy department changes copy, it's instantly in the air studio. As the music logs are done for the day, as you schedule the music, it's instantly into the air studio.

For more information, contact Dave Scott with Scott Studios Corp. at: 1-800-SCOTT77.

Road Gang Relocates To Nashville

Cash Box talks with Micki McIntyre, network director for the Road Gang, the coast-to-coast radio network serving the trucking industry for over 23 years.

Road Gang relocates to Nashville

Discuss your background in the radio business.

I started in radio in 1978 with WLW in Cincinnati. It was on the business side of the industry, and I worked for various ownership changes and survived every one of them (laughs)....

And then I was working for the general manager and the vice president of sales, and in 1984 they put a truck radio program on, overnight, midnight to 5:00 a.m., and asked me to put it together and sell it. So of course I said, "No," because I didn't know how to sell (laughs). But then I went to one of...
the major truck shows in Louisville, Kentucky and saw the potential for sales and turned around and tripped my income the very first year on truck radio sales overnight. All that found money was very intriguing to the radio group.

I stuck with that until 1988. I was hired away by a truck magazine group who put a feature together on various stations and had an unwired network with a news delivery for the truck industry. I was there for a while and then I was hired away again by a group out of Chicago for a truck radio wired network. I worked there for awhile and was finally hired away again by the Key Market Group in November of 1991.

Key Market purchased WWL 870 AM in New Orleans from the Jesuits. The Road Gang had been on WWL for approximately 17 years from the time I started with them. Charlie Douglas originated the show and Dave Nemo was Charlie Douglas' backup on this huge, 50,000-watt clear signal. And it was always for the truck drivers. Country music, 800 number live call-in from the drivers on the road. The Road Gang was just a legend. Then Charlie Douglas left WWL and came to Nashville to set up a country radio network. He was on WSM until he just recently retired within the last couple of weeks. Well, when Charlie left, Dave Nemo as his backup, slid right into the spot and the Road Gang just kept on truckin, if you will.

When Key Market bought the entire station from the Jesuits, the owner of Key Market, said, "Look, this legend needs to be heard all over the country. Let's put it up on satellite. Let's put together a truck radio network."

So we all put our heads together, they brought me into to do that, and we started out with KRVN 880 AM out of Lexington, Nebraska with a 50,000-watt signal. That was our first on the bird. From there we had a station in Wheeling, West Virginia for a while. So this thing continued to grow, without changing a thing on the program as far as delivery and format and information for truck drivers and country music. It has grown now into six 50,000-watt clear-channel AMs: WWKB in Buffalo, New York; WLAC 1510 AM in Nashville; WWLA 870 AM in New Orleans; KXDL, Waterloo, Iowa; KRVN is still with us, 880 AM in Lexington, Nebraska; and KSL 1160 in Salt Lake City, Utah. We're on that bird out of Louisiana Network in Baton Rouge, and we're live seven nights a week from 11:30 p.m. (Central) until 6:00 a.m.

It's been said that AM radio is dead.

(Laughs) Well, I don't know who started that ugly rumor. But the reason we're on the air is to keep the long-distance truck driver alert, entertained, informed and get him safely from point A to point B. You can't do that with FM signals. There are too many dial divisions to change, too many digital settings to go to. We've got six of the most powerful 50,000-watt AM stations in the U.S. We just tell them, "Set your dials now to these positions" and we run it down, starting with 870 and going right up the dial. They've got us on six dial positions from Maine to L.A. We blanket the U.S. So if AM is dead, I think somebody better tell about 1.5 million truck drivers that they're not listening to anything but dead air.

You have made a big move. You're now in the Music City. That's right. WLAC was purchased by Key Market in the spring of last year. WLAC's location is Interstate 40, exit 209. And it's right on Music Circle. We're right down the street from all the publishers. You can have these people after they complete a recording session stop in at the studio. So this is the reason we are here. We are here to support the country music industry and service our audience even better. One of the things that we're doing is we're going to be broadcasting live from Tootsie's Or-
### POSITIVE/CHRISTIAN COUNTRY

#### MARCH 11, 1995

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<td>Paula McCulla</td>
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<td>GOING OFF THE DEEP END</td>
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<td>Rivers &amp; Owens</td>
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<td>Mark Hampton</td>
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### This Week's Debuts

- **THE DAYS**—“I Went Back”—(Cheyenne)—#26
- **DEL WAY**—“He Is Mine”—(Gospel Choice)—#30
- **SOUTHERN CHAPEL**—“He No Longer Signs My Paycheck”—(Windfall)—#32

### Most Active

- **RONNY McKINLEY**—“Double Yellow Lines”—(Cheyenne)#8
- **RIVER & OWENS**—“Over The Edge”—(Mark Five)—#18
- **BRIAN BARRETT**—“No One Knows My Heart”—(Star Song)—#19

### Powerful On The Playlist

This week’s radio’s giving a considerable amount of play to: The Clarks’ “Writing On The Wall,” “I Wanna Thank You” by Lisa Daggs, Scott Brown’s “My Hero” and Tom DeVoursney’s “Sound Of The Son.”

### Looking Ahead

This week’s radio’s giving a considerable amount of play to: The Clarks’ “Writing On The Wall,” “I Wanna Thank You” by Lisa Daggs, Scott Brown’s “My Hero” and Tom DeVoursney’s “Sound Of The Son.”

### RADIO PLAYLISTS

#### Some Of What’s Playing In Heavy Rotation

- **KLTT**/Denver, CO
  - **SCOTT BROWN**—“My Hero”
  - **MARGO SMITH & HOLLY**—“Don’t Kill The Wounded”
  - **KEN HOLLOWAY**—“Trailer Hitch”
  - **ALABAMA**—“Give Me One More Shot”
  - **RANDY TRAVIS**—“The Box”
- **WBUI**/Denton Springs, LA
  - **THE GREENS**—“Jesus’ Rocking Chair”
  - **BRIAN FREE & ASSURANCE**—“Mercy Granted One More Time”
  - **KINGSMEN**—“I Will Rise From My Grave”
  - **PHIL CROSS & POET VOICES**—“My Soul Provider”
  - **GANN BROTHERS**—“Still Of The Night”
- **WWMS**/Oxford, MS
  - **W. C. TAYLOR**—“Cryin’ On Your Shoulder Again”
  - **RANDY TRAVIS**—“Gonna Have A Little Talk”
  - **SUSIE LUCHSINGER**—“There Is A Candle”
  - **JUDY DERAMUS**—“Be A Beacon”
  - **BRENT LAMB**—“Worth It All”
Brian Barrett: From Pilot to Performer

By Wendy Newcomer

NEW STAR SONG ARTIST Brian Barrett did not aspire to have a career in music. The Mona, Tennessee native originally planned to join the military and follow in his father's footsteps, becoming a pilot. But, as divine intervention would have it, Barrett instead followed in The Father's footsteps and pursued a career in Christian music.

"It [music] is nothing that I set out to do," says Barrett. "I came back from college...and I was planning on flying airplanes. I wound up videotaping this revival service, running camera at this little church in Smyrna [Tennessee]. God knocked on my heart's door...and I gave my life over to Christ."

At that same revival meeting, Barrett met a songwriter who took him under his wing and helped mold his songwriting talents. "It was about then that I decided I wanted a career in this music," he says. A meeting with Word Music soon led to a year-long writing stint. Barrett then gained industry attention when he entered and won the Gospel Music Association's New Artist Showcase in 1992, which eventually led him to sign with Star Song as both a writer and an artist.

Although Barrett never dreamed of having success as a Christian artist, his background is filled with many musical memories. As a child, he listened to 45s on his parents' record player. The sounds of '50s and '60s doo-wop groups, Elvis, Chuck Berry, and music of the Grand Ole Opry provided a diverse history from which to learn. "I like guitar music, because that's what I play," he says. "My dad taught me how to play guitar when I was 11. He was a songwriter, too, so I grew up listening to his songs." Barrett's brothers also influenced his musical tastes. "I listened to whatever they played, so it's varied, from all sorts of different directions."

In high school, Barrett played in his first band, which was guided by the school band director. "It was great. We were doing the garage band thing, four of us in the senior class. He knew there was some talent there, but he knew it needed to be harnessed and put in a direction, so we wouldn't just go off into everybody doing a solo at the same time," he says. "It taught me discipline and practice, and to work things out so that you do the best with what you've got." The band, which played Christian music, even entered a competition at Oral Roberts University in Tulsa, Oklahoma. "I don't think we won anything, but we had a ball doing it. It was fun," says Barrett.

Building on those early experiences, the singer-songwriter began to choose songs for his self-titled debut album. "We sat down and wrote quite a bit," recalls Barrett, who co-wrote seven of the 10 songs on the album. "I went back and picked two or three that I'd written a couple of years ago. And then I wrote some with the producer and some of the players that were on the album," he says. "It just kind of came together. Even the ones I didn't write I can relate to. There are little bits and pieces of me in each song."

Many of the songs on the album are written from a first-person point of view. "They're very introspective...really a Christian's heart-cry to God," says Barrett. "And I think it's who we are, and realizing who we are. This first album was a lot of that."

Since the debut of his single "No One Knows My Heart," Barrett has experienced a few surprises regarding the music business. "I guess the surprise is how much time you don't have. There's a lot more business and a lot more time-consuming things other than artistry, and it takes a lot out of you," he says.

Barrett has also been surprised at the amount of traveling required of a new artist. "I've been doing mostly a lot of solo dates...and visiting radio stations at the same time," he says. And radio has welcomed him with open arms, as is evident in the array of formats on which he has been getting airplay. "Radio's received me really well. It's really amazing to watch. All across the board I seem to get airplay in just about every area, from A/C to CHR to Christian Country to Country."

With his radio-friendly country-pop sound, this newcomer could have gone in many different musical directions while still managing to live a Christian life. However, Barrett's choice of artistic expression was made without regard to music. "You know, there are people who are Christians who are doing secular music. For me, it has nothing to do with my faith. It really doesn't. It has everything to do with who Christ is," he explains. "The reason I chose Christian music is because of everything that's real in my life...I just wanted to express that, and it seemed the best venue would be Christian music, because the message is pretty clear. I think God just said, 'I'm going to give you the boldness to say what needs to be said and call it what it is.'"

As his first single swiftly moves up the Cash Box Positive/Christian Country charts, Barrett is already preparing for his second album, due out in August. The sophomore release will be produced by Warner Brothers' country artist Russ Taff (formerly a Contemporary Christian artist) and James Holihan. "I'm looking forward to it...and I'm excited about the songs we're picking. I'll be writing quite a bit for it and playing on the album," he says.

Fans of Barrett's sound can expect more of the same, along with a few surprises, on the second album. "I think it will have a little bit of a different sound, simply because of the environment and, of course, the different producers," he says. "I'd like to stick to a bit of a country/pop thing, for sure. But you never know, we may even throw in a little rock & roll and boogie woogie in there," he adds. As for touring to support his albums, Barrett says, "There will probably be a fall tour. And we've talked about going over to Europe, also. Those things are in the works."

As a new artist in the relatively new format of Positive/Christian Country, Barrett has several goals he would like to attain—but these goals aren't entirely dependent upon chart successes and album sales. "As a Christian artist, I would like to express the reality of Christ and that He is my goal as an artist. If I've communicated an authenticity and a love of Christ, then that's being successful."

"The reason I chose Christian Music is because of everything that's real in my life."

—Brian Barrett
PAPA 5 Produces New World Pinball Champ

NEW YORK—Despite a weekend blizzard which frosted the Big Apple, over 800 players from 27 states and nine countries competed in the February 3-5 PAPA 5 World Pinball Championships for almost $40,000 in prizes. The fifth annual championships took place at the Park Central Hotel in New York City.


Other winners included Natalie Baker, a 24-year-old student from New Haven, Connecticut, who took the top spot in the Women’s Division, and 15-year-old Chicagoan Joshua “Razor” Sharpe, who conquered the Junior’s Division.

PAPA 5 saw an unprecedented representation of flipper enthusiasts from nine countries, including champion teams from Austria, France, Denmark and Sweden and players from the United Kingdom, Australia, Japan, Canada and Brazil. While strong international players have made individual appearances at past PAPA tourneys, in terms of overall placement, this was the first year in which teams from other countries gave Americans some tough competition.

Amex Software, leading manufacturer of computer simulation pinball games, brought a new dimension to this event with Cyberclash ’95, a tournament-within-a-tournament. Playing on Amex’s hyper-realistic simulations of the classic games Eight-Ball Deluxe and Royal Flush, players fought it out for $7,500 in prize money.

The Professional and Amateur Pinball Association (PAPA) was created in 1986 by Steve Epstein, owner of New York’s legendary Broadway Arcade. Since 1991, PAPA has been hosting the World Pinball Championships in New York. The event has become the premiere international venue for the rapidly expanding field of competitive pinball, and pinball manufacturers are known to time the releases of their newest games to premiere at the championships. This year, the following games were introduced at PAPA: Williams’ Dirty Harry, Premier/Gottlieb’s Shaq Attaq, Sega Pinball’s Frankenstein and Bally’s The Shadow.

American Laser Games Promotes Mathews

CHICAGO—American Laser Games (ALG) has promoted April Mathews to marketing assistant for coin-op sales and marketing. In this position she will provide secretarial support and will also be responsible for organizing ALG participation in trade shows and placing trade journal advertising. She works with Stan Jarocki, vice president of sales and marketing and Jim Jarocki, sales director.

Mathews started with ALG over a year ago as an administrative assistant in the corporate and engineering departments. Prior to this time, she worked as an office manager for an Albuquerque construction company. She is currently attending the University of New Mexico, where she is studying toward a degree in business and psychology.

“April is a real go-getter who will be a great asset to this division,” stated Jarocki in announcing her promotion, “and we’re very pleased to have her working on behalf of coin-op marketing and sales.”

Reno To Host NAMA Western Show

CHICAGO—The 34th annual NAMA Western Convention and Trade Show will be staged at the Reno Sparks Convention Center in Reno, Nevada, April 20-22, 1995.

More than 225 exhibitors are expected to display their equipment, products and services for vending service and office coffee service companies.

The convention’s educational program will feature ten sessions covering financial, marketing and operations management, including keynote remarks by Jack Thomas of Coin Acceptors, Inc., chairman of the board of NAMA, as well as the popular NAMA roundtable discussions.

Ron Paul, president of Technomic, Inc., will present results from the NAMA Foundation project for 1994, which was a survey of consumers’ opinions of vending machines, services and products. The survey results were first reported at the NAMA national convention, held in Atlanta, in November of last year.

Convention chairman for this year’s event is Wayne Hood, president of Hood Services, Inc. in Bellflower, California, with Elaine Sofie, whose husband Dan is president of B&P Vending, Inc. in Bellingham, Washington, serving as the spouse chairperson.

The spouse program will include “Secrets of A Showgirl,” a ‘behind-the-scenes’ gaming tour and a visit to the Southwest Pavilion, Arlington Gardens and the Factory Stores.

On Saturday night, April 22, show exhibitors will host an “Off To The Races” party, complete with complimentary food and beverages along with live music, prizes and special race-theme activities.

Further information regarding the convention may be obtained by contacting NAMA headquarters, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102 or phoning 312-346-0370.

Mortal Kombat Tour Kicks Off This Summer

CHICAGO—Mortal Kombat: The Live Tour, adapted from the highly successful video game and, reportedly, the first live show to feature interactive audience participation, is set to kick off in summer ’95 with one of the most extensive cross-promotional packages in the history of live tours.

Renowned live-show producer David Fishof is currently speaking with potential major sponsors for the $2.5 million, 100-plus market national tour, which will feature state-of-the-art special effects and lasers, illusion, martial arts and, courtesy of CD-ROM, precedent-setting audience participation opportunities, allowing the audience to actually influence the sequence of events and eventual outcome of each performance. Co-executive producers of the show are Danny Simon, president of the Licensing Group, and Larry Kasanoff, producer of Mortal Kombat: The Movie.

Fishof, who is responsible for some of the most lucrative tours in the industry, including The Monkees Reunion Tour, The “Dirty Dancing” Concert Tour, Ringo Starr and His All Starr Band and The “American Gladiators” Live Tour, is planning aggressive cross-promotional tie-ins with the numerous current and upcoming Mortal Kombat opportunities. Discount coupons for the tour will be packaged with Mortal Kombat home video products and tag lines for the show will run on the arcade versions of the game. Over 50,000 Mortal Kombat arcade units are in virtually every entertainment center in the world.


The Mortal Kombat franchise extends to over 500 licensees, including Acclaim, Tiger Electronics, Malibu Comics, Berkeley Books and Hasbro, which will feature the show information on Mortal Kombat toy packaging.

Mortal Kombat: The Live Tour will be directed by Jeff Lee (Joseph and His Amazing Technicolor Dreamcoat, Cats). Ticket prices will start at $10. Over 20 of the world’s finest martial arts experts will star in each of the two simultaneously-touring units.

Booked by International Creative Management, the tour will play in large arenas such as Madison Square Garden in New York, The Rosemont Horizon in Chicago and The Forum in Los Angeles. The show will also tour internationally.

Further information may be obtained by contacting Parker Public Relations, 11500 W. Olympic Blvd., Suite 400, Los Angeles, CA 90064.
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SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Space Lords. CAPCOM: Knights of the Round; Street Fighter CE Turbo; Dungeons & Dragons; Quiz & Dragons; Punisher. DATA EAST: Fighters History; Night Slashers. FABTEK: Zero Team. KONAMI: Lethal Enforcers; Violent Storm; Polygonet Commanders. MIDWAY: Mortal Kombat; Mortal Kombat II; NBA Jam; NBA Jam Tournament Edition. NAMCO: Steel Gunner. SMART IND: Shoot To Win. STRATA: Bloodstorm; Time Killers.

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

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

NEW KITS: Dark Stalkers (B-Kit) $875; Dungeons & Dragons $895; Super Street Fighter II Turbo (B-Kit) $500; Slam Masters $200.

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

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

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AUDITIONS

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

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