Elton John—Made In England, "Believes" In Hollywood
Cover Story

Elton John—Made In England, "Believes" In Hollywood

Elton John is back on top once again...he just celebrated a birthday, released a highly anticipated new album (Made In England, on his recently reactivated Rocket Records label) signing countless autographs in the process, and this week’s Academy Awards presentation finds him an odds-on favorite to win an Oscar while hosting one of Hollywood’s gala awards-night gatherings..."circle of life," indeed.

South X Southwest '95

While signed major-label artists were certainly in attendance and on parade this year (to wit: Zoo Entertainment’s Matthew Sweet, WORK’s Chris Whitley and Columbia’s Soul Asylum/Trama/Interscope’s Bush), the South By Southwest Music Conference in Austin, Texas remains a perennial must for A&R signees and signors.

CONTENTS

COLUMNS

EastWest .................................................. 4
Rhythm/Rhyme ........................................... 12, 13
Latin Lowdown .......................................... 18

CHARTS

Top 100 Pop Singles ..................................... 6
Top 100 Pop Albums ................................... 8
Top 100 R&B Singles .................................. 10
Top 75 R&B Albums .................................... 12
Top 25 Rap Singles .................................... 16
U.K. Top 10s ............................................. 14
Top 15 Weekly Film Gabrieth ......................... 18-19
Latin Singles ........................................... 20
Top 75 Country Albums ............................... 22
CMT Top 12 Video Countdown ....................... 24
Top 40 Positive Country Singles ............... 28

DEPARTMENTS

Industry News .......................................... 3
Pop Reviews ............................................ 7, 9
R&B Album Reviews .................................. 11
Rap Reviews ............................................ 13
U.K. News ............................................... 14
Media Reviews ......................................... 16-17
Latin Reviews .......................................... 19
Country Album Reviews ............................. 22
Coin Machine News ................................. 30

STAFF

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

EDITORIAL
Los Angeles
MICHAEL MARTINEZ
JOHN GOFF
STEVE NALTMAN
RICHARD MOWRY, Nashville Editor
HECTOR RUIZ, Latin Editor
New York
TED WALLS

MARKETING/ADVERTISING
New York
STAN LEWS
131 East 42nd St., Suite 605
(902) 839-1837/832-7937

CIRCULATION
NINA TREGUBL, Manager
PASHA SANTOSO

PUBLICATION OFFICES
NEW YORK
345 W. 5th Street Suite 15W
New York, NY 10011
Phone: (212) 245-4224
Fax: (212) 245-4226

HOLLYWOOD
6644 Sunset Blvd. (Suite B05)
Hollywood, CA 90028
Phone: (213) 464-8221
Fax: (213) 464-8225

NASHVILLE
50 Music Square West (Suite 104)
Nashville, TN 37203-2152
Phone: (615) 256-2368
Fax: (615) 256-0120

CHICAGO
Director, Circ Operations
Camille Compassio
1442 S. Halsted Ave.
Chicago, IL 60607
Phone: (708) 863-7440

UNITED KINGDOM
Director of Operations
David Courtney
2 The Chancery
112 New Church Road, Hove, East Sussex
BN3 4EJ England
Phone/Fax: 44-273-708426

BRAZIL
Christopher Pickard
Est. da Gavea, 6115L, 2509
Rio de Janeiro, RJ 22220-010 - Brazil
Phone/Fax: (55-21) 322-2290

ITALY
Mario de Luigi
"Music e Diretto"
Via De Amico 47 20123
Milan, Italy
Phone: (02) 838-15-37/032-78-37

JAPAN
Sachio Saito
2-15 Fugakujyo Bldg.
4-Chome, 30-4 Shinbashi
Minato-ku
Tokyo, Japan 105
Phone: 03 (5461) 2005
Fax: 03 (5461) 2007

CASH BOX (ISSN 0008 7289) is published weekly (except Christmas holidays) by Cash Box, 345 W. 5th Street, Suite 15W, New York, NY 10019 for $180. First class. Copyright 1995 by George Arent. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to Cash Box, 345 W. 5th St., Suite 15W, New York, NY 10019.
CASH BOX APRIL 1, 1995 3

NEWS

CHARLIE MINOR DEATH: Charlie Minor, former Giant Records president and current president of the new business division of Hits Magazine, was shot to death March 19, at his home in Malibu. Suzette McClure, an exotic dancer and former girlfriend of the slain executive, was booked the same day on suspicion of murder in Santa Monica. A. 25 caliber semi-automatic weapon was reported found at her apartment. It was also said the suspect had been distraught over the break-up with Minor in late December or early January. The dancer was formally charged Tuesday (22) with Minor's death and Michael Duarte, Deputy District Attorney of the L.A. County D.A.'s office, also accused her of the special circumstance of lying in wait, which could bring the accused the death penalty or life imprisonment without possibility of parole in California.

Immediately upon learning of the highly respected Minor’s death, record company peers and acquaintances, including Giant owner Irving Azoff, David Geffen, Sony 550 Music’s Polly Anthony, A&M's Al Cafaro, Freddy DeMann and Jerry Moss, issued statements of amazement, sadness and high praise for the executive and his abilities.

A memorial service was held at A&M Records' studios in Hollywood, CA March 22. The family requested in lieu of flowers donations be sent to the Charlie Minor Memorial Fund, 14958 Ventura Blvd., Sherman Oaks, CA 91403.

CEMA TO DISTRIB ICHIBAN INT'L U.S.: CEMA president Russ Bach and Ichiban head Nina Easton announced that CEMA will handle domestic distribution for the newly formed Ichiban International label. International distribution has not been set yet.

"The purpose of the new label," explained Easton, "is to provide us [Ichiban] with an alternative outlet for product that we would perhaps have otherwise not taken advantage of. For example, we have never pursued the mainstream urban music world because we always felt this was almost exclusively the major label's domain. Starting Ichiban International with CEMA was a decision made after Russ and I were talking at a mini-NARM. Russ' vision about the future of distribution and the industry issues at large were those that reflected in our decision. We are delighted to be able to work with CEMA; you could not ask for a more enthusiastic and professional group of people. I have the highest regard for Russ Bach and his team and we are all looking forward to a mutually prosperous future." The new label's initial releases are from Seattle-based rapper Kid Sensation, blues songstress Francine Reed, jazz maestro Kevin Toney and newcomer Lisa Cerbone.

STAR LINE-UP FOR HUSTON AWARD DINNER: David Geffen, Jeffrey Katzenberg, George Lucas, Martin Scorsese, Barbra Streisand and Robert Zemeckis will co-chair the second John Huston Award Dinner for Artists Rights April 28, announced Elliott Silverstein, Artists Rights Foundation President.

Michael Backes, screenwriter and co-founder of Rocket Science Games, will chair the two-day Artists Rights Digital Technology Symposium April 27-28, held in conjunction with the dinner. Both events will be held at the Regent Beverly Wilshire Hotel where Steven Spielberg will be this year's recipient of the John Huston Award for Artists Rights.

For ticket reservations and general information on the symposium and dinner, contact Ted Kaufman at the Artists Rights Foundation (310) 289-5338. Special Guild and student pricing are available.

MTV MOVIE AWARDS SET FOR JUNE: MTV: Music Television announced their 4th annual “MTV Movie Awards” will be taped in L.A. June 10 for airing June 15. MTV programming and production executive v.p. Doug Herzog made the announcement.

The nominations are chosen through a national poll of MTV viewers, an audience that represents the largest demographic group of today's moviegoers. Nominations will be announced April 12. This year's show marks the return of producer Joel Gallen of Tenth Planet Productions, who produced the first two “MTV Awards” shows.

HOUSTON HOSTS NICKELODEON KIDS' AWARDS: Whitney Houston will host Nickelodeon's 8th Annual Kids' Choice Awards” May 20. The hour-long show, the only award celebration that gives kids the power to choose their favorite stars, will air exclusively on Nickelodeon. The campaign for votes began March 25 over the network, for kids across the country to vote for the awards. Albie Hecht, executive producer/v.p. production/development for Nickelodeon, said, "Nickelodeon is honored to have Whitney Houston host the 8th Annual Kids’ Choice Awards.' As a past 'Kids' Choice Award' winner, it is clear that she has universal kid-appeal and is the perfect choice to host the only award show for kids."

■ WARNER Music-U.S. has appointed Ken Sunshine senior vice president. Prior to joining Warner Music-U.S., Sunshine was president of Ken Sunshine Consultants, a N.Y.-based public relations and publicity consulting organization he founded in 1991. Also, Peter LoFrumento has been named associate vice president of Warner Music-U.S. He has served as vice president of Ken Sunshine Consultants since its inception. ■ Epic Records has promoted Dan Beck to senior vice president, marketing. Beck had served as vice president, marketing & artist development, Epic since 1990. ■ The Atlantic Group has appointed Phil Wild senior vice president of business and legal affairs. He joins Atlantic after a ten-year stint at Arista Records, most recently as vice president of business and legal affairs. ■ Warner Bros. Records has named Denise J. Brown senior vice president of black music. She joins the label from the entertainment law firm of Mayer, Katz, Leibowitz & Roberts, where she was a partner. ■ Uptown Entertainment has named Kelly Haley vice president, publicity and media relations. Haley was previously national publicity director, black music, MCA Records. ■ Jacque Perryman has been appointed senior vice president of the new PolyGram Soundtrack Division in Los Angeles. Prior to joining PolyGram, Perryman was vice president, Arista Soundtracks. Also, Dawn Soler has been appointed senior vice president, music for PolyGram Filmored Entertainment (PFE). Prior to joining PFE, Soler was president of Working Music, a music supervising company, where she supervised films including Dumb And Dumber. ■ Elektra Entertainment has named Karen Mason senior director of marketing. She joined EastWest Records as national director of marketing in 1992. ■ Stephen Braun has been named associate director, venture accounting for Sony Music. He joined Sony Music in 1993 as manager, venture accounting. ■ Sony Music Special Projects has appointed Dan Rivard senior producer, A&R. He has served in the A&R department since 1988. ■ Rhino Records has promoted Andrea Kinloch to senior product manager. She joined the label as a product manager in January 1994, and previously worked at Curb Records. ■ James Glicker has been named senior managing director, BMG Australia. He joined BMG in 1991 as vice president, international marketing for BMG Classics. Also, Matthias Gibson has been appointed managing director.

BMG Ariola Munich and Jan Bolz has been named deputy managing director, both effective July 1, 1995. Gibson joined BMG Ariola Music in 1986 as a sales representative, and Bolz was most recently vice president, operations for BMG Ariola Media. ■ BMI has named Marc Kleiner associate director, writer/publisher relations. Kleiner joins BMI from the Music Entertainment Group (MEG), a record company specializing in all types of Christian music, where he served as director of creative services. ■ Kevin Lavan has joined MTV Networks as senior vice president, chief financial officer and chief information officer. Also, Salii Frattini has been promoted to vice president/executive in charge of production, MTV: Music Television. Carol Donovan has been appointed vice president, music and special events, MTV: Music Television. ■ Quincy Jones & David Salzman Entertainment (QDHE) has named Stacey Matthews director of television. She joined Quincy Jones Entertainment in 1990 as an executive trainee. ■ Bill Kreutz has been promoted from manager/Midwest region to vice president/affiliates relations of Westwood One Radio Formats.
John R. Gonta of Farmingdale, NY has been named the grand prize winner of Angel Records’ Chant Escape Sweepstakes. As winner of the nationwide contest, Gonta will take a trip for two to Spain to visit the monastery of Santo Domingo de Silos. The monastery is home to the group of Benedictine Monks who recorded the multi-Platinum hit album Chant. Gonta entered the contest at Tower Records in Carle Place, NY, and his name was eventually selected out of the 35,000 nationwide entries. Pictured (l-r): Angel publicist Randal Haecker; Gonta; Angel national sales manager Mark Forlorn; and Angel publicist Jennifer Peciballi.

ST. PATRICK’S DAY in New York came and went with the usual suspects, highlighted by appearances from Sarah MacLachlan at Radio City Music Hall and The Chieftains at Lincoln Center’s Avery Fisher Hall. The Chieftains set was part of a national tour that will carry them through the end of the month. The group’s latest album The Long Black Veil, their first to be certified Gold in the U.S., pairs them with such superstars as Mick Jagger, Sting, Sinead O’Connor and Van Morrison and has produced the hit single “Have I Told You Lately That I Love You,” performed with Morrison.

FOLK DIVA JOAN BAEZ is set to record a live album at the famed Bottom Line club on successive weekends in April. Baez will be joined by a number of guests when she performs an array of songs associated with her illustrious career as well as a number of new tunes.

The artist will be joined on stage by Mary Chapin Carpenter and the McGarrigle Sisters on April 10, Janis Ian and Mary Black on April 11, Indigo Girls and Mimi Farina on April 16 and Tish Hinojosa on April 17. The album will be released on U.K.-based Grapevine Records.

STEVIE WONDER marked the release of his first studio album in almost eight years with an in-store performance in N.Y.C.’s Lexington Avenue HMV store on Monday, March 20th. The new album, Conversation Piece, was released on Motown the following day.

WITH THE THREATENED cuts to federal funding for the arts, it is particularly gratifying to note the work of the Lila Wallace-Readers Digest Fund. The organization has awarded $5.1 million to the New England Foundation for the Arts (NEFA) to underwrite its National Jazz Network for another four years. The N.Y.-based fund, the largest private supporter of jazz in the United States, has invested almost $19 million to various projects since 1991. The NEFA, out of Cambridge, MA, funds and structures cultural/artistic programs throughout the region.

Some of the members of the Jazz Network that receive grants are the Artists Collective, Hartford, CT; Jazzmobile, Inc.; N.Y.C.; Jazz Institute of Chicago, IL; the Contemporary Arts Center, New Orleans, LA; and the Koncept Cultural Gallery in Oakland, CA.

OUT AND ABOUT—John Lee Dorsey appeared at the S.O.B. club’s weekly Friday Live After Work Showcase on the 17th to promote his soon-to-be-released Muse Records album The Watcher…

Other recent support sets include non-newcomer Carrie Newcomer playing the West-End Gate doing bits from her latest Philo/Rounder album The Bird Or The Wing; Katy Moffatt gave up some of her new Watermelon Records disc Hearts Gone Wild at the Bottom Line; sax player Joshua Redman’s quartet offered selections from the new Warner Bros. set Moodswing at the Village Vanguard; and Nicholas Payton also played the Vanguard supporting release of his new Verve set From This Moment.

The Wilson sisters, also known as Heart, along with producer John Paul Jones, the former bassist of Led Zeppelin, recently were in Bad Animals studio in their hometown of Seattle for the mixing of their upcoming live album The Road Home, to be released in June on Capitol Records. The material, including a new song, “Cherry Blossom Road,” was recorded during the group’s five sold-out shows at the Backstage club in their hometown. Jones, who also produced the current Butthole Surfers’ record, not only produced the record but joined the band onstage. Pictured (l-r): Heart’s Nancy Wilson; Brian Foraker, engineer; Jones; producer, and Heart’s Ann Wilson and Howard Leese.

BLACK CROWES NEWS: Chris Robinson and the boys, having already made noise on their “Amourica Or Bust” tour by allowing fans to record, or “bootleg” the shows, now find themselves in with the boys. Having previously announced plans to open a date for the Grateful Dead April 7 at Tampa Stadium in Florida (maybe these bootleggers stick together), the group have been invited to open dates in Europe for the Rolling Stones and Jimmy Page & Robert Plant.

While the Crowes’ Amourica album sales haven’t lived up to their two previous records, the band continue to distinguish themselves as a major draw on the touring circuit. The group recently sold out five consecutive nights at The Beacon Theater in New York city.

In the meantime, look for another single/video, “Wiser Time,” to be released from their latest American Recordings album. Before heading off on their European sojourn, the group will be in Los Angeles for two nights at The Palladium Theatre on May 17 and 18.

“OHHHH....OOOHHH!!!” Give yourself 20 points if you recognize that classic signature line. Hint: It comes from the Golden Age of television, the 70s. Give up? How about “Hi there!?” Or the ultimate giveaway, “…Did I ever tell you about my uncle…?” That’s right, in the life-really-is-worth-living category, Nickelodeon will be making “Welcome Back, Kotter” a part of their “Nick at Nite” line-up starting Memorial Day, May 29.

The hit ABC series ran from 1975-79 and is best known for starting off the career of current Pulp Fiction star John Travolta as Vinnie Barbarino, the leader of the Sweathogs.

But the show was so much more than the one Sweathog; it took place in Brooklyn, NY, centering on the exploits of Gabe Kotter, played by Gabe Kaplan, and his remedial education courses, including the Sweathogs. The rest of the group included Juan Epstein (Robert Hedges), Freddie “Boom Boom” Washington (Lawrence Hilton-Jacobs) and Arnold Horshack (Ron Palillo).

Says Rich Cronin, senior vice president and general manager, Nick At Nite, “The Sweathogs are the perfect complement to Nick at Nite’s Classic TV line-up. Vinnie, Horshack, Boom Boom and Epstein all embody the true spirit of both good comedy and remedial education.” We couldn’t agree more, and we thank you, Rich.

A THOUSAND PARDONS: In the item that ran in last week’s “On The Cutting Edge” column (issue date March 25) on the band Grin, the incorrect spelling of their name was given. The L.R.S. recording artists have changed the spelling of their name to Gren. We apologize for any inconvenience (and I will be shaving my head to atone for the grievous error).
Elton John—Made In England, “Believes” In Hollywood

By Steve Ballin

Review

FOLLOWING THE WARM RECEPTION given to his 1992 album The One, Elton John found himself in a familiar place, back on top of the charts. 1994 marked the 25th consecutive year that Elton, one of the most successful and consistent artists of all time, has had a song hit the top 40. However, 1994 was not just another year for the singer/songwriter. It found him enjoying his biggest success since the mid-’70s, when John dominated the charts the way the Beatles had a decade earlier. His success with the soundtrack to the Disney hit The Lion King, coupled with the Top 10 chart standing of The One, have led many to believe John’s debut release on his newly-reactivated Rocket Records, Made In England (distributed by Island Records), could be his first chart-topping album since his heyday around the time of Goodbye Yellow Brick Road, a record that still serves as his highwater mark artistically.

Once again reunited with lyricist Bernie Taupin, Made In England—released only six days prior to the Academy Awards and while John is on the road with Billy Joel to resurrect one of the biggest tours of last year—seems like a sure-fire hit. An in-store autograph signing by John and Taupin at Tower Records in Los Angeles this past week attracted thousands of fans, and the record’s opening track and lead-off single, “Believe,” is already nestled in the top 20 after only three weeks and continues to bullet its way up the Pop Singles chart. This is not surprising, as the record was predetermined to be one of this spring’s most anticipated albums. The only question remaining is whether or not Made In England is a worthy return to the top for the Rock ‘N’ Roll Hall of Famer or simply a beneficiary of good timing and momentum.

A lavishly produced exercise by Greg Penny and John himself, the record conjures up the ghosts of Elton-post almost from the beginning, as it draws upon his hits from every era. The title track, an upbeat poppy number, will have listeners scratching their heads trying to recall Elton’s catchy pop hit of a couple of years ago. (It was “Club On The End Of The Street.”) The CD’s fourth track, the grandiose ballad “Cold,” seems to feature a taste in the middle of “Someone Saved My Life Tonight,” and John aficionados might at one point recognize strains similar to those of his biggest FM anthem, “Funeral For A Friend/Love Lies Bleeding.

The composer John has done an admirable job of mixing up styles, throwing in “Latitude” and “Please,” a couple of numbers that have almost honky-tonk country feel to them, more so on the former. These are in addition to his normal mix of ballads, such as “Man,” “Belfast” and “Lies,” and pop songs like the aforementioned “Made In England” and “Pain.”

Made In England certainly delivers the most one could hope for from an Elton John album in this day and age—several hit singles and some decent album material. But then again, that’s always been what John has done best. And when it comes to his credentials, he is second to none. In that respect, Made In England actually is a merited return to that familiar #1 spot for the man born Reginald Dwight.

Feature

IT WAS ONLY 11 YEARS AGO that The Academy Awards created a controversy by having Ann Reinking sing Phil Collins’ Oscar-nominated song “Against All Odds.” The #1 single, which was nominated for Best Song, ended up losing to Stevie Wonder’s “I Just Called To Say I Love You,” but the Academy’s stance on pop performers is what was remembered from that year’s ceremony.

Six years later, Madonna performed her Oscar-nominated song “Sooner Or Later,” taken from the film Dick Tracy, in which Madonna co-starred, the song went on to win, opening a door in one of Hollywood’s most glamorous evenings for pop and rock artists. While the Academy Awards remain the Establishment’s party (one is not most likely to see Pearl Jam winning in the next couple of years for Best Song), no longer is pop and rock shut out. Just last year, Bruce Springsteen and Neil Young both were nominated for songs from Jonathan Demme’s Philadelphia. Each performed their own composition, and Springsteen went on to take home the award.

But perhaps the ultimate sign of how the modern-day music industry has blended in with Hollywood’s cinematic claque is where Springsteen celebrated his victory that night. He partied with other winners from that evening, Steven Spielber and Tom Hanks, at a party thrown by Elton John to benefit his AIDS Foundation. Yes, “Captain Fantastic” himself, the man who used to be best known for his outlandish costumes, has quickly established his Oscar night benefit as the post-awards celebration, scheduled to be held this year at the Four Seasons hotel in Beverly Hills. Among the members of the host committee for this year’s (third annual) party are Hanks (nominated once again for Best Actor in Forrest Gump), David Geffen, Jim Carrey, Elizabeth Taylor, Whoopi Goldberg, Jeffrey Katzenberg, Liam Neeson, Bonnie Raitt and Melissa Etheridge.

Last year’s soirée raised over $150,000 for John’s AIDS Foundation, and according to a spokesperson for the foundation, they are hoping to raise even more this year. Along those lines, partygoers who wish to attend the dinner and watch the telecast on one of their giant-screen TV’s are paying $750 per person, while those attending only for the after-show party are being charged $250.

This year’s party holds particular significance for John (while his spokesperson may downplay it) as John is expected to be this year’s Springsteen. The veteran English performer, who remains one of the most beloved figures in popular music, is coming off one of his best years ever, thanks in large part to his contributions to the Lion King soundtrack. In addition to having two of the top-selling singles of last year, John is nominated three times in the Best Song category and is a prohibitive favorite to win. In fact, it would seem the only way he could lose is if those three songs split the vote.

Given the contributions he has made as a philanthropist to fighting the AIDS disease, if John walks into the Four Seasons hotel without the Oscar but sees enough of a crowd to raise even more money than last year (which seems a foregone conclusion), this year’s Academy Awards will undoubtedly have been a success for one of the biggest selling artists of all time.

Besides that, given that Raitt and Etheridge are among the members of the host committee, it would be fitting to see mainstream pop music once again emerge victorious at this year’s awards. And who knows? Maybe one day we might even see Trent Reznor thanking the Academy...
CASH

REVIEWS by Steve Balfin

POP ALBUMS

MATTHEW SWEET: 100% Fun (Zoo 11081)
Sweet flirted with commercial success with the acclaimed single/video “Girlfriend” from a few years ago. However, in between that record and this one, his sixth overall and fourth for Zoo, he released Son Of Altered Beast, an album that by his own admission was “dark.” The result was a record that, while garnering some good reviews, slowed his fast track to success. He should be on the road again in no time, as this CD will appeal to the fans who wanted his last record to be Girlfriend II. And the great thing about it is that Sweet has made a cheerful, rocking pop record that stands on its own, mixing up tempos and hooks with impressive ease. Highlighted by the lovely “We’re The Same,” it surpasses any of his previous singles efforts. A guaranteed hit at AAA, 100% Fun deserves to be Sweet’s breakthrough record.

VARIOUS ARTISTS: Original Soundtrack: Bye Bye Love (Giant 24609)
Highly reflective of the film’s likely audience, this soundtrack is a refreshing change in that it’s not based on hip-hop or alternative, it’s acoustic, but targets the Adult/Contemporary crowd. Featuring a stellar list of names from the genre, including Mary Chapin Carpenter, Linda Ronstadt and Ben Taylor (James’ son), the record has a strong cross-section of ‘60s and ‘70s appeal, with the most plausible radio hit to be The Proclaimers’ cover of the Everly Brothers’ “Bye Bye Love.” Though the Proclaimers get the title song, the Everlys are represented twice on the CD, once with The Beach Boys on “Don’t Worry Baby.” The highlight of the record is the beautiful duet between Jackson Browne and Timothy B. Schmit of the Eagles on “Let It Be Me,” a song that recalls the lush piano tunes of Browne’s ’70s work.

WATER: Nipple (MCA 11196)
Hailing from Orange County, CA, WATER are an alternative quartet that it seems are being groomed to the next live MCA. Their 10-song debut effort was recorded at Daniel Lanos’ Kingsway Studios in New Orleans and was produced by Gavin MacKillop (Goo Goo Dolls, Toad The Wet Sprocket). On the record’s “Seeds,” the group even sound somewhat similar to Live, but Water’s style is too diverse to be compared only to one act. Their variety is the strongest thing about the record, as the group cruise through a wide styles of true alternative; not pop, not punk, not rock, but alternative. Who’d have thought we’d be missing that already? Nipple fills that gap.

LAURIE ANDERSON: The Ugly One With The Jewels And Other Stories (Warner Bros. 45847)
Coming so soon on the heels of her last musical album, The Ugly One... signals a true bonanza for Anderson fans, as it finds the famed singer/performance artist delivering an album of spoken word material against the backdrop of very sparse keyboard and violin arrangements. Suitably eric and amusing, Anderson displays a gift for the underrepresented and underappreciated art form. A record that National Public Radio will be all over.

PICKS OF THE WEEK

MORPHINE: Yes (Rykodisc 10320)
The Boston-bred trio have expanded on their critically acclaimed 1993 release Cure For Pain with a more experimental album that continues to show off their “to-sound,” a style encouraged by the band’s unique blend of sax, bass and drums, while showcasing leader Mark Sandman as a gifted songwriter with vision. Whether it be incorporating spoken-word into “Radar” or the beautiful feel of “Sharks,” Morphine show that any worries there may have been about their being one-dimensional are completely unfounded. The highlight of the CD is the closing song, where the group strips down to an acoustic base on “Gone For Good.” A simple three-minute, a cappella, it is a painfully beautiful breakup song. Reminiscent of early Dylan or early Waits, it reveals a great songwriter with the promise of longevity.

ANNE LENNOX: Medusa (Arista 25717)
In a move that would make most label executives shudder, Annie Lennox has delivered Medusa, an indigent cover album of her favorite songs. Fortunately for the suits upstairs, her instincts have led her to such renowned artists as Paul Simon, Bob Marley, Neil Young, Al Green and The Clash. The liner notes (written by Lennox herself) declare this project to be a “labour of love,” a claim one cannot argue after hearing the soulful cool Lennox lends to the punk classic “Train In Vain” or the orchestral plish of the current radio single “No More I Love You’s.” Songs like “Thin Line Between Love And Hate,” which even the Pretenders couldn’t raise from tedium, become velvet smooth when bathed in Lennox’s trademark alto. A gem in the current glut of cover/tribute albums, it’s proof positive this former Eurythmics hasn’t lost an ounce of the fiery grace that’s become such a distinction with her work. (By Karen Allen)
# TOP 100 R&B SINGLES

**APRIL 1, 1995**

<table>
<thead>
<tr>
<th><strong>#1 SINGLE:</strong> TLC</th>
<th><strong>TO WATCH:</strong> Diana King</th>
<th><strong>HIGH DEBT:</strong> Brownstone</th>
</tr>
</thead>
</table>

| **1.** RED LIGHT SPECIAL (LaFace/Arista 02744) | **55.** WHERE I WANNA BE BOY | (Step Sun 7144) |
| **ANSWERING SERVICE** (EastWest 9122) | **56.** I'M GOING ALL THE WAY | (Perspective 557430) |
| **3.** BABY (Atlantic 82610) | **57.** GOOD OLE FASHION LOVE | (Perspective 5403) |
| **4.** FOR YOUR LOVE (Motown 1261) | **58.** I WANT TO BE DOWN (Atlantic 87229) | **59.** Brandy |
| **5.** THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252) | **60.** ME HAPPY (Uptown/MCA 54227) | **61.** Mary J. Blige |
| **6.** IF THIS IS HOW WE DO IT | **62.** I MISS YOU (Arista 12768) | **63.** N I I U | **50.** 20 |
| **7.** FREAK LIKE ME (EastWest 9004) | **64.** HEART OF A MAN (Virgin 35473) | **65.** Tony Terry | **70.** 3 |
| **8.** THANK YOU (Motown 12780) | **66.** FOOLING' AROUND | (Spoiled/Big Beat/Atlantic 82027) |
| **9.** COME ON (AMSP 9872) | **67.** KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") | (Priority 5318) |
| **10.** REAL (Interscope 92783) | **68.** THIS IS HOW WE DO IT | (The Notorious B.I.G.) |
| **11.** CANDY RAIN (Uptown/MCA 54906) | **69.** LOVE CAN BE SO COLD (Warner Bros 17975) | **70.** George Duke | **80.** 3 |
| **12.** ASK OF YOU (550 Music/Epic 77062) | **71.** I WANT TO BE DOWN (Atlantic 87229) | **72.** Black Men United | **62.** 26 |
| **13.** BIG POPPA WARNING | **73.** LET'S GO (Wax/Interscope 92467) | **74.** Boyce > Thompson |
| **14.** BAD BOY/Anna 7-4018 | **75.** NOT ENOUGH (Epic 7783) | **76.** Bone Thugs N Harmony | **63.** 8 |
| **15.** THINK OF YOU (LaFace/Arista 2-4094) | **77.** RANKS | **78.** George Duke | **80.** 3 |
| **16.** IF YOU LOVE ME (MJP/Epic 77372) | **78.** LOVE CAN BE SO COLD (Warner Bros 17975) | **79.** Black Men United | **62.** 26 |
| **17.** CONSTANTLY (MCA 54948) | **79.** YOU'RE THE ONE (Motown 857-0254) | **80.** Black Men United | **62.** 26 |
| **18.** CAN I STAY WITH YOU? (Warner Bros 18007) | **81.** OH YEAH (Epic 78023) | **82.** Rotita Ranks | **70.** 3 |
| **19.** DANCE #1 ME (Geffen 19599) | **83.** I DON'T KNOW (Epic 78023) | **84.** Viscous | **65.** 16 |
| **20.** LET'S DO IT AGAIN (Kapil/RCA 3419) | **85.** DON'T SCREW WITH ME (Impact 90976) | **86.** HOOK ME UP | **Vivina/Smirk 7533) |
| **21.** GRAPEVINE (MJP/Epic) | **87.** KEEP IT RIGHT THERE | **88.** Johnny “Guitar” Watson | **67.** 10 |
| **22.** LET'S GET IT ON (Epic 7733) | **89.** WANNABE (Epic 908) | **90.** Thanksgiving | **76.** 21 |
| **23.** RUS UP AGAIN YOU | **91.** HI LITE (Epic 7733) | **92.** Sugar Ray | **76.** 21 |
| **24.** SONG BREAK 70/6-4 | **92.** RUDY (A&M 7738) | **93.** All-4-One | **72.** 15 |
| **25.** SO FINES (Perspective 587 478) | **93.** R&B SONG (Motown 98223) | **94.** 95 South | **83.** 6 |
| **26.** CRAZY LOVE (FROM "JASON'S LYRIC") | **94.** KEEP THE RHYTHM GOING | **95.** Scarface | **68.** 20 |
| **27.** DEFEAT (MCA 54939) | **95.** SUGAR RAY | **96.** Digable Planets | **DEBUT** |
| **28.** CAN WE START ALL OVER AGAIN | **96.** INNOCENT WOMAN | **97.** Method Man | **73.** 15 |
| **29.** I WANT YOU (Mercury 565704) | **97.** I CAN'T HELP MYSELF | **98.** Black Men United | **85.** 21 |
| **30.** GUITAR (Warner Bros 1979) | **98.** I DON'T KNOW (Epic 7783) | **99.** Redman | **90.** 5 |
| **31.** BE & CeCe Winans | **99.** JOKE (Epic 7783) | **100.** Gerald Levert | **85.** 21 |
| **32.** GOING IN CIRCLES (Epic 77775) | **100.** YOUNG WARRIOR | **101.** Rotita Ranks | **72.** 15 |
| **33.** LUTHER VANDROSS | **101.** I'M GONNA MISS YOU | **102.** Howard Stern | **72.** 15 |
| **34.** ANITA SAKAR | **102.** I'M GONNA MISS YOU | **103.** Howard Stern | **72.** 15 |
| **35.** MADAM (Atlantic 5631) | **103.** I'M GONNA MISS YOU | **104.** Howard Stern | **72.** 15 |
| **36.** CHANNEL LIVE | **104.** I'M GONNA MISS YOU | **105.** Howard Stern | **72.** 15 |
| **37.** GUITAR (Warner Bros 1979) | **105.** I'M GONNA MISS YOU | **106.** Howard Stern | **72.** 15 |
| **38.** BE & CeCe Winans | **106.** I'M GONNA MISS YOU | **107.** Howard Stern | **72.** 15 |
| **39.** LUTHER VANDROSS | **107.** I'M GONNA MISS YOU | **108.** Howard Stern | **72.** 15 |
| **40.** KELLY MARTIN | **108.** I'M GONNA MISS YOU | **109.** Howard Stern | **72.** 15 |
| **41.** YOU'RE ONLY LOVING ME (EMI 64497) | **109.** I'M GONNA MISS YOU | **110.** Howard Stern | **72.** 15 |
| **42.** KEITH MURRAY | **110.** I'M GONNA MISS YOU | **111.** Howard Stern | **72.** 15 |
| **43.** IV ANA | **111.** I'M GONNA MISS YOU | **112.** Howard Stern | **72.** 15 |
| **44.** CHANCE MOORE | **112.** I'M GONNA MISS YOU | **113.** Howard Stern | **72.** 15 |
| **45.** BLACKSTREET | **113.** I'M GONNA MISS YOU | **114.** Howard Stern | **72.** 15 |
| **46.** GLADYS KNIGHT | **114.** I'M GONNA MISS YOU | **115.** Howard Stern | **72.** 15 |
| **47.** BOYZ II MEN | **115.** I'M GONNA MISS YOU | **116.** Howard Stern | **72.** 15 |
| **48.** PEOPLE DON'T BELIEVE | **116.** I'M GONNA MISS YOU | **117.** Howard Stern | **72.** 15 |
| **49.** SCARFACE FEAT. ICE CUBE | **117.** I'M GONNA MISS YOU | **118.** Howard Stern | **72.** 15 |
| **50.** K-CLII Hailey Of Jodeci | **118.** I'M GONNA MISS YOU | **119.** Howard Stern | **72.** 15 |
| **51.** EMMIT GRIFFIN | **119.** I'M GONNA MISS YOU | **120.** Howard Stern | **72.** 15 |
| **52.** PATRICK RICHARDSON | **120.** I'M GONNA MISS YOU | **121.** Howard Stern | **72.** 15 |
| **53.** TONI BRAXTON | **121.** I'M GONNA MISS YOU | **122.** Howard Stern | **72.** 15 |
| **54.** ALL-4-ONE | **122.** I'M GONNA MISS YOU | **123.** Howard Stern | **72.** 15 |
| **55.** CARLEEN HALL | **123.** I'M GONNA MISS YOU | **124.** Howard Stern | **72.** 15 |
| **56.** BARRY WHITE | **124.** I'M GONNA MISS YOU | **125.** Howard Stern | **72.** 15 |

**DEBUT** (April 1, 1995)
Endless seductive groove after endless seductive groove, this music leaves little to the imagination. You want to sweat these kind of girls as they bring you Keith’s special brand of R&B emotive soul. This trio seethes sex. There’s a dynamic working here that will want you to make your mate last night’s love. “Don’t Change,” “Like,” “Keep On” and “Giving You My Love” again will sweat you like no female can.

**PICK OF THE WEEK**

**2PAC**: Made in America (East West 61754). Producers: Various.

Funk with a Farrakhan backbeat, Kam’s second album on this label finds itself more politically incorrect territory (it’s all about the young and dumb) and, at the same time, culturally provocative material. The intro of this album starts the noise, but “That’s My Vigil” keeps a stinging a serving of funky R&B as if you might find on a late night of dance madness. Kicking flava are “Pull Ya Hoe Card,” “Down My Mind” (with MC Ren and Dresta), “Givin’ It Up” and “Nut N’ Nice.”
CASH BOX • APRIL 1, 1995

TOP 75 R&B ALBUMS

1. MY LIFE (MCA/Upjohn 11166).......... 16
2. ME AGAINST THE WORLD (Interscope 92390).......... 16
3. CRAZY EYES (LaFace/Arista 20609).......... 16
4. READY TO DIE (Bad Boy/Anita 73000).......... 16
5. Ill (Virgin/ATL/Def Jam).......... 16
6. SAFE + SOUND (Profile Records 1462).......... 2
7. BRANDY (Atlantic/AG 62610).......... 2
8. DO YOU WANT A RIDE? (Atlantic/AG 62175).......... 2
9. GROOVE ON (EastWest 92416).......... 2
10. FROM THE BOTTOM UP (Maj/Epic 57238).......... 2
11. THE ICON IS LOVE (A&M 0115).......... 2
12. COCKTAILS (Dangerous/Interscope 41553).......... 2
13. THE DIARY (Kap-A-Lot/Neo Trybe 39960).......... 2
14. IN A MAJOR WAY (Jive 41555).......... 2
15. KIRK FRANKLIN & FAMILY (Gospo-Centric 47119).......... 2
16. VOLUMED (Interscope 92360).......... 2
17. RHYTHM OF LOVE (Elektra 61550).......... 2
18. ALL IN THE GAME (Columbia 0003).......... 2
19. NINE LIVES (Profile 146002).......... 2
20. BLACKSTREET (Interscope 92351).......... 2
21. TICAL (Def Jam/RAL/Island 52339).......... 2
22. HIGHER LEARNING (MCA/Upjohn 11157).......... 2
23. S.S. D.N.E (ATL/Def Jam 92440).......... 2
24. ALL THAT MATTERS (Capitol 28370).......... 2
25. CREEPIN' ON AH COME (Rush/Westcoast 5266).......... 2
26. BONE THUGS N HARMONY (Priority 53021).......... 2
27. AMERIKKKA'S NIGHTMARE (Jive 41547).......... 2
28. GOOD TIMES (Def/Motown 37534).......... 2
29. PROJECT: FUNK DA WORLD (Bad Boy/Anita 73001).......... 2
30. COAST II COAST (Loud/RCA 66446).......... 2
31. NINE LIVES (Elektra 61550).......... 2
32. MURDER Was THE CASE (DefMix 45755).......... 2
33. IT'S TIME (Caster 2108).......... 2
34. NOT A PERFECT MAN (Giants/Waver Bros. 24544).......... 2
35. 99 WAYS TO DIE (No Limit 9901).......... 2
36. PRIVATE PARTY (Street Life/Street Bros 7047).......... 2
37. SMF-N-NESSON (Veck/Nervous 2005).......... 2
38. DO YOU WANT MORE? (JVC/Geffen 47208).......... 2
39. THE BEST OF SADIE (Epic 46080).......... 2
40. KAYLYN McCORD (Warner Bros. 45755).......... 2
41. SEASON OF DA SICKNESS (Black Market/ Priority 53967).......... 2
42. MAKE HIM DO RIGHT (Warner Bros. 45400).......... 2
43. JUST FOR YOU (MCA 10946).......... 2
44. Usher (LaFace/Arista 20608).......... 2
45. JASON'S LYM (Memory 52215).......... 2
46. DARE IZ A DARKSIDE (Def Jam/RAL/Island 52348).......... 2
47. BEHIND BARS (Def Jam/RAL/Island 52347).......... 2
48. MAE IN AMERICA (EastWest 61754).......... 2
49. SONGS (L/Epic 57775).......... 2
50. A LOVE SUPREME (Silva/MCA 11157).......... 2
51. GET YOU BREAK ON (Souns Of The Capital 319).......... 2
52. ILLUSIONS (Vaneer Bros. 45755).......... 2
53. ONE MO'GEN (Rip II 9501).......... 2
54. ASS, GAS OR CASH (NO ONE RIDES FOR FREE) (Lench Mob 1927).......... 2
55. MIND, BODY & SONG (Giants/Waver Bros. 24558).......... 2
56. SMOOTH GROOVE: A SENSUAL COLLECTION VOL. 2 (Rhino/AG 7180).......... 2
57. BEGIN AFTER DARK (Lilac 2120).......... 2
58. SUKENDA (Elektra 61608).......... 2
59. PLAYTIME IS OVER (MCA 11086).......... 2
60. WHAT'S ON YOUR MIND (Bo Dukes 5433).......... 2
61. SONE IS SOME SERIOUS (Kap-A-Lo-Toy 53968).......... 2
62. TONI BRAXTON (LaFace/Arista 20607).......... 2
63. PHILIP GORDY (Motown/AG 4026).......... 2
64. BOW WOW (Usher/Call/Island 52700).......... 2
65. RUTHLESS (R&B/L.L. Posse 45755).......... 2
66. KICKIN' GAME (G/Franklin/P-Victor 5715).......... 2
67. CHANGING TIMES (Dee/Def/Chic/Columbia 65164).......... 2
68. RACHELLE FERRREL (Madonna/Capitol 93769).......... 2
69. TRAVELING (Death Row/Interscope AG R2297).......... 2
70. THE SWEETEST DAYS ( Vanguard 526172).......... 2
71. SUPERGIGHT (U.K. 41524).......... 2
72. CHANGING SIDES (Soledot/Ron/Big Beat/AG 9269).......... 2
73. RELATIONSHIPS (Capitol 28216).......... 2
74. 12 PLAY (Jive 41527).......... 2
75. DESTINATION BROOKLYN (Epic Street/AG 58787).......... 2

THE RHYTHM

By M.R. Martinez

Warner Bros. recording George Duke, who helped earn Anita Baker her recent "Soul Train" Music Awards—and the same man who produced the highly-anticipated new album by Dionne Reeves—recently brought his noise to Qwest recording artist The Winans in the studio producing three songs for the group's May/June release. Recorded are (seated, l-r): Marvin Winans; Mike Stanford, Qwest vp, A&R; (standing): Michael Winans; Duke; Barry Hanken, Winans' manager; and Carvin Winans.

The "Soul Train" Music Heritage Award went to the pop/soul goddess Diana Ross, who received the honor while family, friends and SveNgalI Berry Gordy, Jr. watched. Backstage after receiving the award, Ross talked about her next album, due out in late summer, and about her television deal with ABC-TV. Pictured backstage with Ross, holding the trophy, are (front row, l-r): Ryan and Ross (Diana's children); (second row) Gordy, Ross daughter Rhonda, daughter Tracy; and Robert Ellis.

The legendary Commodores recently celebrated their first live performance in nine years at the House of Blues in Hollywood. The group was stumping for the Motown Master Series release of the seminal R&B act. The ubiquitous Sinbad introduced the act as they reeled off hits like "Brick House," "Easy," "Sail On," "Machine Gun" and "Night Shift." Pictured are (l-r): J. D. Nicholas of the Commodores; Sinbad; and the group's Walter "Clyde" Orange and William King.
SPOILS? VICTORS?: The ultimate done deal. Now? Who gets what's left? So many people have exhibited their avarice in the wake of the announcement that master gangsta rapper, the most Ruthless record maker, homeboy Eazy-E has full-to-the-hilt AIDS. The announcement that Eazy was dying put a serious funk in the day for those rap 'n' roll stars that think they are impervious to that phat bootie sneaker who knows how to bump 'n' grind. Eazy remains in intensive care at Cedars-Sinai Hospital in West Hollywood as of this writing. Word has it he's being treated with antibiotics and there is hope that he will improve. That should comfort the 21-year-old Compton ambassador's wife Tomika Wood. But at his San Fernando Valley offices, folks are continuing the work-a-day business of running a record company. "We're getting ready to release the Bone Thugs N' Harmony single 'First Of The Month'," said Williams, Ruralistic national promotion rep, told Cash Box. "We're also going to release Above The Law's single 'California'."

Who's running the company? Cassandra Ware, v.p. of marketing and promotion, appears to be holding the reins, although industry speculation has been rife with a power struggle brewing between Eazy's friend and attorney Ron Sweeney, wife Tomika and deposed manager Jerry Heller. Other sources insist that the power struggle is a red herring. At press time, no one would talk about the scenarios of ascension.

The only thing that seems certain is that Eazy will die, leaving behind a rich legacy of commercially-successful rap music. N.W.A. (Niggas With Attitude) and Eazy shaped a generation of rap artists and spawned major artists like Dr. Dre and Ice Cube. N.W.A. has also helped members MC Ren and Yellas live large since the group's break-up in the early '90s.

Now? The real deal is that sexual mores do in-deed. And all the backstage berries in the world do not make up for the future of pain when there is no discrimination of Indo Smoke, cognac, pussy without a jimmy. AIDS. Death. Shit happens.

Despite the sour looks, everybody seemed happy after the premiere party for the film Friday's, the directorial debut for Priority recording artist Ice Cube. Cube (left) is pictured above with director Gary Grey and Priority recording artist Mack 10.

THE RHYME

Travelling with Digable Planets, Capitol recording act Spearhead has earned its share of props against the headlining act. The eclectic group, fronted by Michael Franti of Beatnuts and Disposable Heroes of Hiphoprisy fame, has a pair of videos for its current single "Hole In The Bucket." The group recently got mad, mad props from the crew at "Yo MTV Raps." Pictured on the set are (standing l-r): Doctor Dre and Ed Lover; (seated) Spearhead lead singer Mary Harris and Franti.
U.K. SINGLES CHART:

1. "Love Can Build A Bridge" .......................... Cher, Chrissie Hynde, Neneh Cherry, Eric Clapton
2. "Don't Stop (Wiggle, Wiggle)" ................. The Outhere Brothers
3. "Think Twice" ........................................ Celine Dion
4. "Turn On, Tune In, Cop Out" .................... Freak Power
5. "Don't Give Me Your Life" ......................... Alex Party
6. "Julia Says" ........................................... Wet Wet Wet
7. "Push The Feeling On" ............................... NightCrawlers
8. "The Bomb (These Sounds Fall Into My Mind)" ................. The Bucketheads
9. "Whops Now/What'll I Do" ......................... Janet Jackson
10. "Axel F/Keep Pushin'" ............................. Chuck (Allan) WC Media

Highest climber of the week at #2 is "Don't Stop (Wiggle, Wiggle)" by The Outhere Brothers; highest entry at #6, Wet Wet Wet's "Julia Says."

U.K. ALBUM CHART:

1. Elastica ................................................. Elastica
2. Medusa ................................................... Annie Lennox
3. The Colour Of My Love .............................. Celine Dion
4. Greatest Hits .......................................... Bruce Springsteen
5. King For A Day, Fool For A Lifetime .......... Faith No More
6. The Bends .............................................. Radio Head
7. Pan Pipe Moods ....................................... Free The Spirit
8. Conversation Peace .................................. Stevie Wonder
9. Park Life .................................................. Blur
10. Carry On Up The Charts (Best Of) ......... The Beautiful South

Highest climber of the week at #38 is Smash by Offspring; highest entry at #1, Elastica by Elastica.

U.K. RAP SINGLES CHART:

1. "Brooklyn Zoo" ............................................. Oi Dirty Bastard
2. "Release Yo Self" ......................................... Method Man
3. "Gettin No AirPlay" .................................... LL Cool J
4. "Shook Ones Part 2" ...................................... Mobb Deep
5. "Mad IZM" ...................................................... Channel Live
6. "One, Two, Pass It" ...................................... D & D All Stars
7. "Bring It On (Re-Mix)" ................................. Organised Konfusion
8. "Warning" ......................................................... Notorious B.I.G.
9. "Get Down" ....................................................... Craig Mack
10. "Super Star" .................................................. Group Home

(courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:

1. Danniel And Friends ................................... Danniel O'Donnell
2. Be Request ................................................. Foster & Allen
3. The Undertaker ........................................ Prince
4. The Sacrifice Of Victor .............................. Prince
5. An Evening With ........................................ Ann Breen
6. Live With Paddy ......................................... Zandubers
7. Show Time ................................................... Blur
8. Irish Karaoke Classics .............................. Various
9. Live At The Circus Tavern ......................... Brendan Shine
10. The Lost Performances ......................... Elvis Presley

THE U.K. TOP 10 RENTAL VIDEOS

1. The Mask ..................................................
2. Clear And Present Danger ..........................
3. True Lies .................................................
4. Wyatt Earp ..............................................
5. Four Weddings And A Funeral .................
6. Beverly Hills Cop 3 ..................................
7. Ace Ventura: Pet Detective ....................... 
8. Schindler's List ........................................
9. Color Of Night .........................................
10. Maverick ..................................................
Feature

South By Southwest Music Conference 1995

By Karen Sidlow

FROM ARTISTS TO ENTERTAINMENT EXECUTIVES and journalists to the music-loving public, a diverse crowd migrated to Austin, Texas for the 1995 South By Southwest Music And Media Conference.

The conference started with hours of organized chaos, as attendees stood in long lines to obtain a personalized admittance badge—their key to the days and nights of entertainment. For those who didn't want to shell out the $300 for an all-access pass, there was the option of purchasing a wristband that gave one access to the live performances, or they could simply pay at the door for selected shows.

Several hundred bands played to several thousand attendees, with the amount of venues upped from previous years to accommodate the higher number of convention goers. Despite the enlargements, many people, including label executives, were shut out of the shows they wanted to see due to the capacity crowds. When current industry darlings Bush (Trauma/Intermedia) played, the line stretched down the street.

Opening the convention was a keynote speech from former Hiskker Du and current Sugar (Rykydize) frontman Bob Mould. Keeping with the flow of information, there were panels which featured news on the delicate understanding of the A&R process, dealing with the informative press and having faith in band managers. One enlightening panel included a discussion of Matthew Sweet's (Zoo) career. The panel, entitled Sweet Release: The Story Of Matthew Sweet's 'Girlfriend', drew fans, label workers and writers.

And how did Sweet feel about having a panel focused on him? "I felt like a guinea pig," he admitted. "I was a bit nervous before [the panel] started," but after looking into the audience, Sweet found enough familiar faces to calm his nerves.

Maybe the most attended, and certainly most anticipated, showcase was for Columbia artist Soul Asylum. The group, who have been around for over a decade but just recently caught the public's attention, played a few songs off of their breakthrough album Grave Dancer's Union, including "Somebody To Love" and "Black Gold." But they used the opportunity to introduce the audience to even more tunes from their upcoming Bucig Vig-produced release.

The band, now consisting of new drummer Sterling Campbell along with veterans Dave Pirner on vocals and guitars, guitarist Dan Murphy and bassist Karl Mueller, treated the packed crowd to new songs such as "Nothing To Write Home About," "Bittersweetheart" and "To My Own Devices," a song that Pirner dedicated to his "girlfriend," actress Winona Ryder.

Despite the fact that Pirner, a Grammy-winning songwriter, is profile when it comes to witty lyrics, he had few words for the audience—but he did request that fans "go see [American Recordings] the Jayhawks," who were playing later that evening at a different venue (those Minneapolis bands sure stick together). To prove that point, the two bands joined forces later in the week to do a show under the name of "Golden Smog," the name they used to release a record on Cracklepot, an Minneapolis-based independent label.

And then there's the parties... following the panel on Sweet, Zoo Entertainment threw a party that attracted members of labelmates Flowerhead. The Austin-based quartet also played this year's convention, just as they have for the past few years. Guitarist Buzz Zoller says of playing a convention in their hometown, "It would be cool if it was in New York."

And speaking of parties and live shows, another Columbia Records artist, Chris Whitley, played for several hundred people following a Mexican feast. Whitley, whose long-awaited second release Din of Ecstasy recently hit stores, showcased several songs from the record and tended to stay away from material from his first effort, the critically lauded Living With The Law. The new songs featured in his set included mostly original tunes, such as "Wild Pagan Love," his new single, and "Oh God My Heart Is Ready," as well as a cover of the Jesus and Mary Chain's "Some Candy Talking." Whitley's set was well-received by all in attendance, which included labelmates Heather Nova and Dionne Farris, who performed earlier that evening.

And just how does Whitley feel being a major-label artist playing a mostly-industry convention? "It couldn't hurt... As to why it took so long for his current record to come out, Whitley replied, "I've been living with these songs for three years... just wanted to find [the right] producer."

Of course, it wouldn't be a complete South By Southwest convention without seeing an Austin band. Mechanic/Giant recording artists Seed played to a sardine-packed audience at Sneakers on infamous 6th Street. The band opened the show with their current single "Doe" and went on to play new songs like "Garret" and "Purple Plum," which should be found on their upcoming, not-as-yet-recorded release. They closed their lively set with an outrageous rendition of the Beatles "Help!"...not what one might expect from a Texas-based band. Guitarist Dean Truitt explained how playing the convention a few years ago helped their career. "It basically brought record [company] people to Austin." And what would he say to other unsigned or signed bands that have been offered a showcase slot? "If you are a good live band, it's a plus. It can only help. It's good exposure."

While it will invariably be called a successful endeavor by many publicists, writers and music fans, what do the A&R reps feel about this year's convention? Julian Raymond, staff producer and A&R representative for Hollywood Records, explains why he headed to Texas this year: "The only reason I ever go there is to see undiscovered talent." Raymond felt it was a bit unfair for all the unsigned bands to have to compete with the showcases of well-known, signed acts ("I'm coming from the band's side," says Raymond. "I've been in bands my whole life and it doesn't seem fair.")

And what about A&R reps that may have had one of their bands performing? Benjie Gordon, director, A&R for Columbia Records, explains the logic of Soul Asylum performing an unexpected show at the convention: "They were stuck in the studio for the last three or four months recording and it just [was confirmed] a few weeks before the convention. Besides, every label has signed bands playing, anyway. They want to get exposure for them. There's nothing wrong with that." Knowing the show wasn't purposely scheduled, and a couple of members of Soul Asylum were initially headed there to play in Golden Smog, one really can't complain. But how does Gordon feel about the well-known signed acts taking away attention from the struggling artists? "I would get frustrated, too, but how many bands can you sign?"

Even though there were several shows to go to each night and many panels and exhibits to attend during the day, other artists made our stops in Texas while the convention was going on. Among those acts were The Offspring, as well as the critically acclaimed Pete Drobac, who played a radio-sponsored show with Steve Forbert at Lubbock Or Leave It on Saturday evening. So even if they weren't directly included in the convention's schedule, some may have benefited from the goings-on accordingly.

Given all of the music, people and food, attendance at the South By Southwest extravaganza has become a yearly minimum requirement.
Film Review

**Dolores Claiborne**
Another Fine King Tale
From Castle Rock

By John Goff

Mother and daughter survivors of the hardest sort, Dolores and Selena (Kathy Bates and Jennifer Jason Leigh) look back and inward for some peace.

**STEPHEN KING’S BOOK** was a lengthy first-person murder confession by the title character. In a straightforward, simplistic manner, Dolores told of murdering her alcoholic, incest-leaning husband long ago to protect herself from the suspicion of a present murder of the woman she had worked for and become a constant companion to for a quarter of a century.

The screenplay by Tony Gilroy, based on the book, is a terrific adaptation cinematically, not only retaining King’s themes of love, protection and pride but also—with Gilroy’s use of remembrance—elaborates time to bring in the mother-daughter relationship centrally as well as that of a bloodhound-like cop for an element of intimidation which didn’t really come across in the source material. King’s inclusion of the total solar eclipse which cloaks the murder is eerily brought to cinematic life, wonderfully adding to the overall design.

Directed by Taylor Hackford, the film plays out with a near timeless quality; we are on that cold, small island off the coast of Maine (doubled by Nova Scotia, Canada) where time is not so much of an entity as it is a quality which progresses at a snail’s pace. He has managed to trip back and forth in time without confusion.

In that back-and-forth rocker he is aided tremendously by meticulous make-up transformations by Luigi Rochetti and Micheline Trépanier who visually move Kathy Bates, Judy Parfitt and Christopher Plummer in and out of youth to worn and back again realistically…a super job.

And at the center of all this is a layered and moving performance by Kathy Bates (who teamed with Castle Rock in another Stephen King story, Misery, which brought her a Best Actress Oscar) as the title character. She is strength, Mother Love, protector, human, all King had visualized in his story—the hard, accepting woman who takes her world as it is without complaining and works through it. Bates is wonderful. Jennifer Jason Leigh is her angry daughter Selena, expanded for the movie and brought back to the island she’d left so long ago with repressed memories. She pulls out all the pain of her youth expertly, as well as a solid love once her psychological breakthrough is made. In her first major American screen performance, Judy Parfitt brings Bates’ seemingly coldhearted, demanding employer/friend Vera Donovan into razor-sharp focus with a wonderful edge, cutting off slices of humanity, compassion and self-protection as needed, an auspicious U.S. beginning.

Plummer, in a largely invented role as a thwarted police detective doggedly trying to convict Dolores, is convincing. David Strathairn, with this performance as the incestuous and drunken husband of Dolores, father of Selena, and the philanderer in *Losing Isaiah*, appears to be carving out a character niche by taking on roles which on the surface appear to be bland or too evil for others. Whatever he has in mind, however, he’s proving himself to be the kind of solid actor one begins to look forward to the next performance for.

Eric Bogosian, Bob Gunton and Wayne Robson take on smaller roles and make them stand-out for the moments they are on screen.

*Gabriel Beristain’s camera work and Danny Elfman’s music add greatly to the suspense and moodiness which, when combined for the climactic murder within the solar eclipse (superbly manipulated by The Computer Film Company Inc.’s digital animation and personnel) and cold presence of the territory itself, tends to pin an audience in their seats chillingly.*

Taylor Hackford and Charles Mulvehill produced for Castle Rock. Gina Blumenfeld associate produced.

---

**TOP 15 WEEKLY FILM GROSSES**

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Outbreak</td>
<td>Warner Bros.</td>
<td>2</td>
<td>2,230</td>
<td>$10,808,607</td>
<td>$4,847</td>
<td>$28,918,269</td>
</tr>
<tr>
<td>2. Candyman 2</td>
<td>Gramercy</td>
<td>1</td>
<td>1,605</td>
<td>$6,046,825</td>
<td>$3,767</td>
<td>$6,046,825</td>
</tr>
<tr>
<td>3. Man Of The House</td>
<td>Buena Vista</td>
<td>3</td>
<td>2,059</td>
<td>$5,780,974</td>
<td>$2,808</td>
<td>$25,522,547</td>
</tr>
<tr>
<td>4. Bye Bye Love</td>
<td>Paramount</td>
<td>1</td>
<td>1,378</td>
<td>$4,523,048</td>
<td>$3,102</td>
<td>$10,808,607</td>
</tr>
<tr>
<td>5. Losing Isaiah</td>
<td>Paramount</td>
<td>5</td>
<td>912</td>
<td>$2,320,972</td>
<td>$2,764</td>
<td>$10,808,607</td>
</tr>
<tr>
<td>6. The Brady Bunch Movie</td>
<td>Miramax</td>
<td>23</td>
<td>1,905</td>
<td>$2,283,702</td>
<td>$1,199</td>
<td>$40,807,946</td>
</tr>
<tr>
<td>7. Pulp Fiction</td>
<td>Warner Bros.</td>
<td>5</td>
<td>1,135</td>
<td>$1,744,297</td>
<td>$1,090</td>
<td>$33,369,105</td>
</tr>
<tr>
<td>8. Just Cause</td>
<td>Paramount</td>
<td>37</td>
<td>1,119</td>
<td>$1,605,419</td>
<td>$1,435</td>
<td>$34,330,370</td>
</tr>
<tr>
<td>9. Forrest Gump</td>
<td>Buena Vista</td>
<td>3</td>
<td>1,201</td>
<td>$1,490,364</td>
<td>$1,241</td>
<td>$10,025,298</td>
</tr>
<tr>
<td>10. Roommates</td>
<td>TriStar</td>
<td>3</td>
<td>1,702</td>
<td>$1,241,814</td>
<td>$730</td>
<td>$11,060,039</td>
</tr>
<tr>
<td>11. Hideaway</td>
<td>Samuel Goldwyn</td>
<td>12</td>
<td>464</td>
<td>$911,765</td>
<td>$1,965</td>
<td>$10,798,224</td>
</tr>
<tr>
<td>12. The Shawshank Redemption</td>
<td>Columbia</td>
<td>26</td>
<td>663</td>
<td>$875,446</td>
<td>$1,330</td>
<td>$23,507,831</td>
</tr>
<tr>
<td>13. Legends Of The Fall</td>
<td>TriStar</td>
<td>13</td>
<td>843</td>
<td>$801,017</td>
<td>$950</td>
<td>$62,701,273</td>
</tr>
<tr>
<td>14. Billy Madison</td>
<td>Universal</td>
<td>6</td>
<td>1,004</td>
<td>$742,960</td>
<td>$740</td>
<td>$23,507,831</td>
</tr>
</tbody>
</table>

Domestic box-office, which includes USA and Canada for the weekend of March 17-19, totaled $43,386,393, breaking down to a $2,188 per-screen average off a total of 19,821 screens, thus giving a combined total of $689,309,876. (Courtesy Entertainment Data, Inc.)
CD Review

The Envelope Please...Academy Award Winning Songs (1934-1993)

By John Goff

This is one of the greatest compilations of some of the best songs ever written. A couple of clunkers, too—though it’s doubtful the Academy of Motion Picture Arts and Sciences will admit it—which mirrored the immediate times (and maybe it’s just my taste), but it’s a history of the Best Songs from motion picture history and so, good, bad or no, no one can be indifferent to this music collection. They’re all here, from the first winner in 1934, “The Continental,” written by Con Conrad and Herb Magidson for The Gay Divorcee, performed on screen by Ginger Rogers and danced to by herself and Fred Astaire (Astaire sings the version here) to 1993’s “Streets Of Philadelphia” from Philadelphia, performed here by Richie Havens.

Not all are done by the artists who performed them on screen, but each one on this five-volume set is masterfully produced. The earlier tunes have been cleaned up and digitally re-mastered through new technology and can whisk you away over the years on the sounds of some of the greatest ever written.

Light-hearted from the early days just after sound had come in and almost every film was a musical, “Lullaby Of Broadway,” “Thanks For The Memory,” and the topper of the ’30s, “Over The Rainbow” (Garland’s original here); the ’40s patriotism and swing and the era which produced probably the most recorded song of all time, “White Christmas”; ’50s romance represented by “Mona Lisa,” “Three Coins In The Fountain,” and precursors of the approaching socially relevant themes, “High Noon (Do Not Forsake Me)”; and “All The Way,” which is given a stunning rendition by Billie Holiday, recorded two months before her death; and on and on, until the beats got heavier in the ’70s, ’80s and now the ’90s.

Accompanying the music is a book with pictures, articles, interviews and bits of lore and trivia spotlighting writers and performers with four, three, two of the statuettes and each tune is hight with a story concerning it and/or the writers—among them Johnny Mercer, Irving Berlin, Hoagy Carmichael and Sammy Cahn (who also is represented with a delightful interview). The list, covering almost 60 years of tunes and artists, is simply too long to record here, and you can get lost in the music and book for a full day, but it wouldn’t be a day you’d easily forget.

In addition to the winners, the book lists the other nominees—two more sets could be compiled as Losers? from those—which can sometimes bring you out of your easy chair with, “How did that lose to that?” And there’s the classic story capable of sending chills up your spine which tells of Louis B. Mayer’s desire and attempt to have “Somewhere Over The Rainbow” removed from The Wizard Of Oz.

Thoroughly enjoyable from start to finish and then start again, capable of becoming as timeless as the music itself, the excellent compilation was produced for Rhino Records release by James Austin & David McLees and mastered by Chris Clarke and Dan Hersch of DigiPrep. Stand up and take a bow, guys.

Feature

Livin’ In Dreamland

By John Goff

Hollywood—Dreamland, synonymous? Well, as synonymous as Hollywood—Nightmare, I suppose. You can find them all at the corner of Hollywood and Vine, and most of them have been written about, sung about, performed and acted out; Hollywood as a currently sinning (literally) strip of asphalt snaking along California’s shabby firmament or a state of mind, both dreamland and nightmare. Take your pick. Everybody has their opinion and take on the place, and I mean everybody, everywhere.

Most writers—aside from Nathaniel West, perhaps—write about the glitter and glitz...Hollywood and Vine Streets, say. Actor/playwright Meegan King focuses down the street a bit, more like down toward Hollywood and La Brea and slightly beyond, just after the Walk of Fame ceases with the stars and just before the Boulevard shrinks to a mere street and the lights give way to trees and shadows where actors and others can get, and have gotten, lost but still function and push the town and its myths along...people like a star’s driver on a set; a set painter; a producer scrambling to get one more film, the film, going; a carpenter; a sober alcoholic actor learning to live in the real world, and a runner, looking backward to a warmly remembered yesterday.

King’s, whose background is theatrical—his father is character actor Wright King (Streetcar Named Desire)—has assembled this group of characters from his time around movie sets, or rather, outside the “lights, cameras and action” on the sets, and he proves that he has a well-tuned ear for the dialogue cadences and empathy for the feelings of these people. They’re not “lost,” but they’re not successful. Neither are they unsuccessful. They’re set, it appears...some happily, some not so. But they’re all terribly human, and it’s in their humanity King allows them to shine, to bring their star up in his writing.

These performances take place on a bare stage, with only suggestions of costumes and settings. The original music: “Livin’ In Dreamland” brings the audience in and was written and performed for the show by Jay Kessler, lead singer for Lil Elmo & The Cosmos. The tune captures the feel and sets the audience up nicely for what follows. Lloyd Sherr and John Schmidt directed.

In his performance of all these people, King brings the humanity out and creates a set surrounding them out of thin air and his imagination—that wonderful thing of an actor completely believing in his surroundings at that moment enough to conjure it up to reality in the audience’s mind. It’s a tour de force which presents King’s talent as an actor to great advantage. Those casting people who love to brag that they go out to shows to seek out talent should do themselves and the people they cast for a favor and actually do it.

Go to the stage of the Eccletic Company Theatre, 3312 Laurel Canyon Blvd. in North Hollywood, Friday and Saturday nights, 8 p.m. For reservations call (213) 466-1767.
MEXICAN REGIONAL

APRIL 1, 1995

1 QUE NO ME OLVIDA (Fonovisa) ..... Bronco 1 3
2 MITAD TU Y MITAD YO (Luna) ..... Banda Pachucos 2 3
3 QUE POCA SUERTE (AFG Igresa) ..... Los Temerarios 3 3
4 BORRADA A MANO (EMI Latin) ..... Los Mier 9 3
5 TU CASTIGO (Fonovisa) ..... Ezequiel Pena 17 3
6 VUELVE MI AMOR (Fonovisa) ..... Libertacion 4 3
7 TESORO (EMI Latin) ..... Graciela Beltran 7 3
8 FOTOS Y RECUCERDOS (EMI Latin) ..... Selena 8 3
9 PREGUNTAME A MI (Fonovisa) ..... Los Rehenes 11 3
10 MUSICA ROMANTICA (Balboa) ..... Jorge L. Cabrera 6 3
11 COMO AGUA PARA CHOCOLATE (Sony) ..... Ana Gabriel 12 3
12 VIDA (Jupiter) ..... Tentacion 13 3
13 PREFIERO PARTIR (Fonovisa) ..... Ezequiel Pena 5 3
14 EVA MARIA (Fonovisa) ..... Banda Magey 19 2
15 EL TAXIARIA (Fonovisa) ..... Los Dinnos 28 2
16 LA QUE ME HACE... (EMI Latin) ..... Angel R-15 15 3
17 NO (Sony) ..... A. Fernandez 23 3
18 SE REMATA EL JACALITO (Fonovisa) ..... Jose J. Luis DEBUT
19 HOY SE CASA MI (Fonovisa) ..... Group Zarko 24 3
20 LAS HABAS (Fonovisa) ..... Banda Machos 18 2
21 NA NOVIA (Roaden) ..... Los Fugitivos 10 3
22 POPURRI (Fonovisa) ..... Marco Solis 14 3
23 SIN UN AMOR (Sony) ..... Vincente Fernandez 30 3
24 QUE DEBO HACER? (Polygram) ..... Spark 26 3
25 MI FORMA DE SENTIR (Polygram) ..... Pedro Fernandez 21 3
26 EL LLORON (Dea) ..... Los Reyes Locos 20 3
27 SEGURR TUS HUELLAS (Fonovisa) ..... Mandingo 22 3
28 NO VOLVERE (Fonovisa) ..... Tiranos Del Norte 16 3
29 TE AMO (Fonovisa) ..... Los Mier 25 3
30 YO SE QUE NO ES (Sony) ..... Ramon Ayala Jr. DEBUT

CONTEMPORARY POP

APRIL 1, 1995

1 TODO O NADA (VEA Latin) ..... Luis Miguel 1 3
2 SIEMPRE CONTIGO (Melody) ..... Lucero 2 3
3 MI FORMA DE SENTIR (Polygram) ..... Pedro Fernandez 3 3
4 FOTOS Y RECUCERDOS (EMI Latin) ..... Selena 7 3
5 CON TU AMOR (Melody) ..... Cristian 4 3
6 QUIERO UN BESO (Sony) ..... Emmanuel 6 3
7 MURIENDO DE AMOR (BMG) ..... Juan Gabriel 5 3
8 ESE HOMBRE (VEA Latin) ..... Miriam Hernandez 10 3
9 QUE GANAS DE NO VERTE (Solo/RRM) ..... India 18 2
10 NO (Sony) ..... Alejandro Fernandez 14 3
11 TOMA TU TIEMPO Y SUENA (Sony) ..... Marcelo Ceza 15 2
12 REALMENTE NO... (Sony) ..... Ricardo Arjona 21 3
13 COMO AGUA PARA CHOCOLATE (Sony) ..... Ana Gabriel 24 3
14 COMO ANTES (EM Latin) ..... Ednita Nairazon 19 3
15 GUAPA (Polygram) ..... Marcos Llanos 12 3
16 QUE NO ME OLVIDE (Fonovisa) ..... Bronco 23 3
17 HISTORIA DE UN TAXI (Sony) ..... Ricardo Arjona 11 3
18 GAVILAN O PALOMA (Sony) ..... Chayanne 8 3
19 ENTRE LA NOCHE Y EL DIA (VEA Latin) ..... Olga Tanon 29 2
20 SIEMTEME (EM) ..... Gino 9 3
21 EL MUNDO GIRA (EM Latin) ..... Ricardo Montaner DEBUT
22 LA MULATA (EM Latin) ..... Daniela Romo 20 2
23 LA MEDIA VUELTA (VEA Latin) ..... Luis Miguel 16 3
24 SE FUE (VEA Latin) ..... Laura Pausini 22 3
25 POPURRI (Fonovisa) ..... Marco Antonio Solis 25 2
26 LENTAMENTE (BMG) ..... Juan Gabriel 17 3
27 SOLOS T U YO (Sony) ..... Braulio 30 3
28 DESPERTAR (EMI Latin) ..... Alejandro Guzman DEBUT
29 EL BESO DE LA SIGUATERA (Karen) ..... Juan Luis Guerra 13 3
30 PERCABDORA (Sony) ..... Lucia Mendez DEBUT

News From U.S. & Latin America

By Hector Resendez

MUSICAL PRODUCTIONS, INC., a.k.a. MP, describes itself as "the music company of the Caribbean." It may very well be the record conglomerate of the next millennium. Under the helm of its president, Antonio "Tony" Moreno, the Miami-based independent label has been churning out hit after hit for nearly half a decade. Specializing in Salsa and Merengue genres, MP first launched the incredible dream team appropriately called the Musical Productions All-Stars. They have gathered an incredible roster of top recording artists like Tito Gomez, Tito Rojas, Carlos Nuno, Hector Rey, Luisito Ayala, Primi Cruz and Anthony Cruz, as well as others. As of late last year, MP threw its hat into the Mexican Regional market.

Musical Productions, Inc. certainly merits respect for running a well-organized record company. It seems as if MP can "smell" a hit a mile away. Promotions director Edith Vazquez is especially proud that the indie has just released its first album by a female artist. Yet, Elizabeth, "Mimi" Ibarra is not entirely a new face at MP. Ibarra first came to their attention when merengue artists Milly, Jocelyn y los Vecinos had asked the young composer-singer to write a song for their album. Ibarra penned "Amor ingrato" and has since captured the eyes and ears of the tropical music world.

Hailing from the Departamento del Choco in Colombia, Ibarra has been composing tropical music for the past eight years. His like "Senora," "Juguet de Nacida," "Dejail," "Morena Linda," "Dile a El" and "Te Propongo!" have been interpreted by such talent as Tito Rojas, La Puerto Rican Power, Tito Gomez, Anthony Cruz and Hector Rey, among others.

At the beginning of this year, MP released the all-Salsa album by the multi-talented Ibarra. There are eight very danceable compositions which reflect Ibarra's innate romantic side in addition to universal themes of relationships from a female perspective. The debut recording by Ibarra was directed by MP's musical genius, Julio "Gunda" Merced.

The first promotional single from the album is entitled "No Puedo Ser." Ibarra performs a duet with the very talented Salsa singer Anthony Cruz.

ON OTHER FRONTS: Dominican Salsa artist Raúlin appeared at the Grand Avenue Club in Los Angeles last week as part of his promotional tour in conjunction with Maria and Monica Zavallos of Wild Women Productions.

A child prodigy, Raúlin has been performing for the past 20 years. He began his recording career in 1975 with Cuco Valoy on the album Homenaje a Miguel Matamoros. The following year, he did a five-year stint as co-leader with the merengue group Los Hijos Del Rey and Fernando Villalona. Raúlin formed his own orchestra in 1981 while establishing himself in the Salsa scene with Roberto Roena y su Apollo Sound. A major achievement for Raúlin was his excellent 1993 recording with Ramon Rodriguez and Alfonso Noyola called La Sinfonia de la Salsa.

Raúlin recently launched his second album with indica A & E Latin Music Productions, Inc. It features the popular tune "Uno Se Cura," a composition by fellow Dominican Alice Baroni. Raúlin's first album, Lo Masimo, was in demand along the East Coast before it hit retail outlets.

Tex-Mex Queen Selena says she came to the "XX Tejano Music Awards" gala in San Antonio, TX recently with an "open mind." And why not? Selena has won every single year. The popular singer was also present at the Grammy Awards gala. That one award that she may have won with less openness and more listless anticipation....

The latest Capitol/EMI Latin album from Alvaro Torres, Renacimientos, features the popular singer as producer as well. The first promotional single by the same name showcases the group Barrio Boys in a video recorded in the city of San Miguel de Allende in Mexico.

Elizabeth "Mimi" Ibarra

Raulin

COURTESY OF...
**REVIEWS By Hector Resendez**

**LOS RANCHEROS: Ni Por Todo El Oro Del Mundo (SDH 81486) Producer: Jose Luis Massa.**

Los Rancheros is one of the leading Argentine pop/rock groups. The group’s vocalist, Memo Fernandez, delivers a strong performance alongside the lines of classic American vocalists from groups such as The Doors, the Beatles and R.E.M. With all original material, the quintet also features Miguel Gabanelli (guitar), Horacio Arndt (drums), Anibal Mezzi (bass) and Daniel Sais (keyboard). The first promotional single from the album is “Mujer.”

**MERCEDES SOSA: Gestos de Amor (Mercury 526 354) Producers: Pelo Aprilé, Adrián Muscarl, Fabian Matus.**

Singer Mercedes Sosa has released what many might call the most commercial work she has ever produced. *Gestos de Amor* is a fine collection of poetic and insightful compositions by Latin writers and even one by Sting. Sosa is accompanied by an eclectic, if not impressive band of Bohemians. There’s Carlos Franzetti, Nilda Fernandez, Alejandro Lerner and Roberto “Polaco” Goyeneche just to mention a few. Sosa is certainly within a league of her own, and this recording will certainly attest to that fact.

**RAULIN: El Soneto Que el Pueblo Prefiere! (AE Latin Music Enterprises 1940) Producers: Noyola & Paulino.**

The Dominican singer Raulin releases another fine album of strong, very danceable Salsa music in this recording. There is an incredible performance by the artist’s orchestra, who sound as great live as in the recording studio. The most visible drawback is the packaging of this product. The graphics are anything but complimentary. Fortunately, a good majority of consumers of Salsa music do not particularly care if they are already established fans. Newcomers will need to be advised to ignore the packaging. It’s a great album that will delight Salsa dance fans.

---

**PICK OF THE WEEK**

**MIMI IBARRA: Mimi Ibarra (MP Records 6148) Producer: Julio “Gunda” Merced.**

Mimi Ibarra is a Colombian composer who has toured performer since the first penning Salsa hits about eight years ago. Her debut recording for MP Records also marks the arrival of a very talented female artist who is sure to turn more than eyes in the years to come. Her first promotional single, “No Puedo Ser,” is a duet with fellow labelmate Anthony Cruz. All of the eight selections on the album are danceable and rhythmically engaging. Ibarra is certain to impact the Salsa music industry with not only her fine vocal talents but with her equally impeccable songwriting.

---

**TEXAN / TEJANOS**

**APRIL 1, 1995**

<table>
<thead>
<tr>
<th>#</th>
<th>Track</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LINDA CHAPARRITA (Arca)</td>
<td>La Diferencia</td>
</tr>
<tr>
<td>2</td>
<td>LAGRIMAS (Manny)</td>
<td>La Tropa F</td>
</tr>
<tr>
<td>3</td>
<td>UNA NOCHE MAS (EMI Latin)</td>
<td>David Lee Garza</td>
</tr>
<tr>
<td>4</td>
<td>DONDE ANDARAS (EMI Latin)</td>
<td>Emilio Naivar</td>
</tr>
<tr>
<td>5</td>
<td>CHIQUITITA (EMI Latin)</td>
<td>Gary Hobbs</td>
</tr>
<tr>
<td>6</td>
<td>TOMA MI AMOR (Sony)</td>
<td>La Mafia</td>
</tr>
<tr>
<td>7</td>
<td>FELICIDAD (EMI Latin)</td>
<td>La Fiebre</td>
</tr>
<tr>
<td>8</td>
<td>LUNA LLENA (Sony)</td>
<td>Elida Y Avante</td>
</tr>
<tr>
<td>9</td>
<td>NO ME QUEDA MAS (EMI Latin)</td>
<td>Selena</td>
</tr>
<tr>
<td>10</td>
<td>VEN A MI (Sony)</td>
<td>Jay Perez</td>
</tr>
<tr>
<td>11</td>
<td>LAGIMAS (Manny)</td>
<td>La Tropa F</td>
</tr>
<tr>
<td>12</td>
<td>CARTA DE AMOR (Sony)</td>
<td>Anna Roman</td>
</tr>
<tr>
<td>13</td>
<td>ME DUELE ESTAR SOLO (Sony)</td>
<td>La Mafia</td>
</tr>
<tr>
<td>14</td>
<td>QUIERO VOLVERTE A VER (Sony)</td>
<td>Grupo Fama</td>
</tr>
<tr>
<td>15</td>
<td>SOLO OJOS PARA TI (EMI Latin)</td>
<td>Stephanie Lynn</td>
</tr>
<tr>
<td>16</td>
<td>NO QUIERO SABER (Manny)</td>
<td>Shelly Lares</td>
</tr>
<tr>
<td>17</td>
<td>DIABLO (Sony)</td>
<td>Cali Carranza</td>
</tr>
<tr>
<td>18</td>
<td>AMARRADITA (EMI Latin)</td>
<td>Stephanie Lynn</td>
</tr>
<tr>
<td>19</td>
<td>FOTOS Y RECUPEROS (EMI Latin)</td>
<td>Selena</td>
</tr>
<tr>
<td>20</td>
<td>COSAS DE LA VIDA (Tejano Pro.)</td>
<td>Bob Gallarza</td>
</tr>
<tr>
<td>21</td>
<td>UN POBRE SONADOR (Sony)</td>
<td>Ram Herrera</td>
</tr>
<tr>
<td>22</td>
<td>AMOR PERDONAME (EMI Latin)</td>
<td>Grupo Fama</td>
</tr>
<tr>
<td>23</td>
<td>COMO TE LLAMAS (Fredde)</td>
<td>Los Chamacos</td>
</tr>
<tr>
<td>24</td>
<td>TE EXTRANO (Fonovista)</td>
<td>Gavino</td>
</tr>
<tr>
<td>25</td>
<td>PORGUE, PORQUE? (Rodven)</td>
<td>Tierra Tejana</td>
</tr>
</tbody>
</table>

---

**TROPICAL**

**APRIL 1, 1995**

<table>
<thead>
<tr>
<th>#</th>
<th>Track</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MIRANDOTE (Rodven)</td>
<td>Frankie Ruiz</td>
</tr>
<tr>
<td>2</td>
<td>LO BONITO Y LO FEO (SDI)</td>
<td>Grupo Niche</td>
</tr>
<tr>
<td>3</td>
<td>ROMANTICOS AL RESCATE (Sony)</td>
<td>Luis Enrique</td>
</tr>
<tr>
<td>4</td>
<td>SIENTEME (SDI)</td>
<td>Giorgio</td>
</tr>
<tr>
<td>5</td>
<td>LA GRUA (M&amp;M)</td>
<td>Kinito</td>
</tr>
<tr>
<td>6</td>
<td>DON ANTEÑA (Rodven)</td>
<td>Johnny Ventura</td>
</tr>
<tr>
<td>7</td>
<td>QUE GANAS DE NO... (SoHo/RMM)</td>
<td>India</td>
</tr>
<tr>
<td>8</td>
<td>POR EJEMPLO (Sony)</td>
<td>Victor Manuelle</td>
</tr>
<tr>
<td>9</td>
<td>CADA MANANA (M&amp;M)</td>
<td>Eddy Herrera</td>
</tr>
<tr>
<td>10</td>
<td>OJALA QUE LLUEVA CAFE (Polygram)</td>
<td>Eureka</td>
</tr>
<tr>
<td>11</td>
<td>PIANO (Sony)</td>
<td>Paquito Hechevarria</td>
</tr>
<tr>
<td>12</td>
<td>LEGRO ELLA (Polygram)</td>
<td>Los Toros Band</td>
</tr>
<tr>
<td>13</td>
<td>MAL HERIDO (RMM)</td>
<td>Gilberto Santa Rosa</td>
</tr>
<tr>
<td>14</td>
<td>DAMELO TODO (Polygram)</td>
<td>Elemento 10</td>
</tr>
<tr>
<td>15</td>
<td>REY DE CORAZONES (RMM)</td>
<td>Manny Manuel</td>
</tr>
<tr>
<td>16</td>
<td>O LO MATAS TÚ O LO MATO YO (TH)</td>
<td>Josie Esteban</td>
</tr>
<tr>
<td>17</td>
<td>ENTRE LA NOCHE Y EL DIA (VEA Latina)</td>
<td>Olga Tanon</td>
</tr>
<tr>
<td>18</td>
<td>DIRE QUE TE AMO (Eurosol)</td>
<td>Los Tlanes</td>
</tr>
<tr>
<td>19</td>
<td>PARA TI (Sony)</td>
<td>Jerry Rivera</td>
</tr>
<tr>
<td>20</td>
<td>EL BESO DE LA SIGUATURA (Karen)</td>
<td>Juan Luis Guerra</td>
</tr>
<tr>
<td>21</td>
<td>ME OLVIDE DE VIVIR (Karen)</td>
<td>Tono Rosario</td>
</tr>
<tr>
<td>22</td>
<td>LA TJERA (Polygram)</td>
<td>Carlos Vives</td>
</tr>
<tr>
<td>23</td>
<td>CORAZON PARTIDO (RMM)</td>
<td>Miles Pena</td>
</tr>
<tr>
<td>24</td>
<td>NO PUEDO ESTAR (EJR)</td>
<td>Costa Brava</td>
</tr>
<tr>
<td>25</td>
<td>CON AQUA DE SAL (Karen)</td>
<td>Miriam Cruz</td>
</tr>
</tbody>
</table>

---

**COURTESY OF**

EJACAN, LATIN MUSIC ENTERPRISES
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

APRIL 1, 1995

The square bullet indicates upward chart movement

Last Week Total Weeks

1 THE HITS (Liberty 28698)(P) Garth Brooks 1 12
2 THINKIN' ABOUT YOU, TRAVIS Tritt 13
3 NOT A MOMENT TOO SOON (Curb 77595)(P) Tim McGraw 2 50
4 STONES IN THE ROAD (Columbia 64327)(P) Mary Chapin Carpenter 4 21
5 GREAT MISTY MISSOURI (Ariola 11190) Wade Hayes 3 7
6 NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 025) Alison Krauss 22 4
7 YOU HAD ME AT REDNECK (Warner Bros. 45314)(P) Jeff Foxworthy 5 28
8 IF I COULD MAKE A LIVING (Garth 24545)(G) Clay Walker 28 22
9 WHO'S TO/blame (Warner Bros. 45309) Clint Black 2 14
10 READ MY MIND (MCA 10994)(P2) Reba McEntire 10 45
11 WHAT A CRYING SHAME (MCA 10991)(P) The Mavericks 15 46
12 WHEN LOVE FINDS YOU (MCA 11047)(P) Vince Gill 11 39
13 THREE DISCS FROM THE SUN (Epic 64378)(P) Clint Black 3 31
14 NO ORDINARY MAN (MCA 10991)(G) Trisha Byrd 20 13
15 THE TRACTORS (Arista 17278)(P) The Tractors 6 31
16 YOU GOTTALOVE THAT (Atlantic) Neil McCoy 12 10
17 WAITIN' ON THE FIRST BASEMAN (Warner Bros. 45363)(P) Travis Tritt 1 36
18 OLD ENOUGH TO KNOW BETTER (Columbia) Wade Hayes 14 10
19 LEAD ON (MCA 11092)(P) George Strait 16 17
20 GREATEST HITS III (MCA 07883)(G) Hank Williams Jr. 19 14
21 HIGHWAY 101 (Warner Bros. 45301)(P) John Michael Montgomery 23 58
22 KICKIN' IT UP (Atlantic 82559)(P) David Ball 25 38
23 THINKIN' PROBLEM (Warner Bros. 45302)(G) Doug Stone 33 13
24 THE LAST TIME (Prestige 56185)(P) Shennadoah 19 28
25 STANDING ON THE EDGE (Patet 238495)(G) John Berry DEBUT
26 SWEETHEART'S DANCE (Arista 18758)(G) Pam Tillis 31 45
27 WAITIN' ON SUNDOWN (Arista 18759)(P) Brooks & Dunn 22 14
28 WHEN WE CAN'T BUSY (Arista 18761)(P) Patty Loveless 27 34
29 LOVE A LITTLE STRONGER (Arista 18747)(P) Diamond Rio 30 32
30 THE WOMAN IN ME (Mercury 45181)(P) Shania Twain 50 3
31 GREATEST HITS VOL II (MCA 11201)(P) Reba McEntire 29 73
32 TAKE ME AS I AM (Warner Bros. 45389)(P) Faith Hill 34 62
33 GREATEST HITS (Epic 95030)(P) Doug Stone 33 15
34 IN THE SPirit OF(sh) (RCA 66417) Shennadoah 19 28
35 BLACKHAWK (Arista 19760)(P) BlackHawk 35 54
36 JOHN BERRY (Liberty 60472)(G) John Berry 26 48
37 I SEE IT NOW (Arista)(P) Tracy Lawrence 32 24
38 COME ON COME ON (Columbia 48518)(P) Mary Chapin Carpenter 38 133
39 BOOMTOWN (Polydor 523407)(G) Toby Keith 26 33
40 FLYER (Delta 61981)(P) Nanci Griffith 45 12
41 LOOKIN' BACK AT MYSELF (RCA 66420) Aaron Tippin 37 16
42 KICK A LITTLE (Warner Bros. 45379)(G) Little Texas 29 23
43 COUNTRY 'TILL I DIE (BNA 60467) John Anderson 41 19
44 PURE FROGPRY (One) Shauna Maguire 51 26
45 A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18751)(P) Alan Jackson 42 120
46 IN PIECES (Liberty 80587)(P) Garth Brooks 40 118
47 LOOKING FOR THE LIGHT (Columbia) Rick Trevino DEBUT
48 HARD WORKIN' MAN (Arista 18763)(P) Brooks & Dunn 22 14
49 KEN MELLONS (Epic 53748) Ken Mellons 49 25
50 STORM IN THE HEARTLAND (Mercury 520081)(G) Billy Ray Cyrus 46 16
51 FEELIN' GOOD TRAIN (Mercury 522125)(G) Sammy Kershaw 36 17
52 A THOUSAND FORGETS (DECCA 11000) Duane Eddy 69 86
53 GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11006) Various Artists 53 20
54 BORN THAT WAY (Curb 71007) Boy Howdy 46 33
55 THE WAY THAT I AM (RCA 66231)(P) Travis Tritt 43 32
56 TEN FEET TALL AND BULLETPROOF (Warner Bros. 45385)(G) Travis Tritt 54 43
57 HEALING HANDS OF TIME (MCA 10990) Willie Nelson 17 48
58 WHAT A WAY TO LIVE (Decca 11064) Mark Chesnutt 55 25
59 NO DUB ABOUT IT (Atlantic 82568)(G) Neil McCoy 56 77
60 KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416) Various Artists 51 23
61 THIS IS ME (Warner Bros. 45361)(P) Randy Travis 61 45
62 RICK TREVINO (Columbia 53500) Rick Trevino 59 54
63 RHUTTIN' COUNTRY AND BLUES (MCA 10055)(P) Various Artists 58 52
64 COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P) Various Artists 64 69
65 RED HOT RIVERS (MCA 10959)(P) Various Artists 63 17
66 CHEAP SEATS (RCA 66296)(G) Alabama 63 69
67 SIMPATHICO (Liberty 29006) Suzy Bogguss & Chet Atkins 60 18
68 BIG TIME (Warner Bros. 45276)(P) Little Texas 66 90
69 NO FEAR BEAR (Warner Bros. 53059)(P) Garth Brooks 65 228
70 EASY COME, EASY GO (MCA 10987)(P) George Strait 69 73
71 ROPIN' THE WIND (Liberty 93350)(P) Garth Brooks 68 173
72 LOVE AND HONOR (Columbia 60135) Ricky Van Shelton 73 16
73 HAYWIRE (Liberty 31770) Chris LeDoux 73 24
74 SKYHRDY FRYDNS (MCA)(G) Various Artists 74 18
75 DEEP THOUGHTS FROM A SHALLOW MIND (BNA 07900) Doug Supernaw 72 25

REVIEWS by Richard McVey

■ RUSS TAFF: Winds Of Change (Reprise 45676)

Aim for a self-portrait title that do not mistake reference to Taff's change from the contemporary Chrisitan to the sensular country market, Taff has produced an all-around, well-crafted 10-cut album, Whether it's the upbeat "Bein' Happy," and "Love Is Not A Thing," or great ballads like "Your Face" and "Once In A Lifetime," this album is the complete package, with an abundance of Taff's heart-and-soul vocals, sincere lyrics and great production via producer Scruggs. The best way of summing up this album is simple—when Taff sings, it's impossible to not listen. Other songs that stand out: #1-10. There's not a bad one in the bunch.

■ RICK TREVINO: Looking For The Light (Columbia 66771)

This is the most hard-core, country-styled album that's come across this desk in a long time. Possessing an incredible stage presence and following the success of his debut album, Trevino has given a valiant effort to top that previous success. With a wild Case of the sophomore jinx, serials seem over-produced, especially so on Trevino's vocals. Nevertheless, this 11-cut project will stand up to any of today's new artist's efforts. Songs that stand out include: "Looking For The Light," "Poor, Broke, Mixed Up Mess Of A Heart," "The Pain," and "You Are To Me.""
Fan Fair Lineup Announced

By Richard McVey

A LINEUP OF OVER 70 PERFORMERS for the 24th annual International Country Music Fan Fair, held June 5-10 at the Tennessee State Fairgrounds in Nashville, has been announced.

Some of the bigger acts scheduled to grace the stage include Wynonna, Alan Jackson and Billy Ray Cyrus, as well as Alabama. Another highlight set for the more than 24,000 fans will be the appearances of George Jones and Tammy Wynette during the MCA Records show.

Co-sponsored by the CMA and the Grand Ole Opry, this marks the third consecutive year that Fan Fair has sold out in advance.

With more acts to be added, the current artist lineup for Fan Fair looks like this:

Tuesday, June 6
CUMB & MCG/CURB RECORDS 10 a.m.-Noon: Jeff Carson; Phillip Claypool; Hal Ketchum; Tim McGraw
MERCURY NASHVILLE 2:30-4:30 p.m.: The Statler Brothers (host); Terri Clark; Billy Ray Cyrus; Wesley Dennis; Sammy Kershaw; Kathy Mattea; Kim Richey; Keith St Hagall
MCA & DECCA RECORDS 7-10 p.m.: (Decca Records) Rhett Akins; Mark Chesnutt; Helen Darling; (MCA Records) Tracy Byrd; Bobbie Cryner; George Jones & Tammy Wynette; David Lee Murphy; Wynonna

Wednesday, June 7
LIBERTY & PATRIOT RECORDS 10 a.m.-12:30 p.m.: (Patriot Records) John Berry; Lisa Brokop; Liberty Records) George Ducas; Noah Gordon; Chris LeDoux; Shenandoah
WARNER/REPRISE & ASCULUM RECORDS 2:40 p.m.: (Asylum Records) Brother Phlips; Mandy Barnett; The Cox Family; Terry Radigan; Brian White (Warner/Reprise) acts TBA
RCA & BNA RECORDS 7-10 p.m.: Alabama; Lorrie Morgan

Thursday, June 8
ATLANTIC & GIANT RECORDS 10 a.m.-12:30 p.m.: (Atlantic Records) Confederate Railroad; Tracy Lawrence; Woody Lee; Neal McCoy; (Giant Records) Mark Collie; Daryle Singeletary; Rhonda Vincent; Clay Walker
ARISTA & CAREER RECORDS 2:30-4:30 p.m.: BlackHawk; Diamond Rio; Rayna Foster; Alan Jackson; Lee Roy Parnell; The Tractors
COLUMBIA/EPIC RECORDS 7-10 p.m.: Steady Dean Campbell; Joe Diffie; Wade Hayes; Ty Herndon; James House; Patty Loveless; Ken Mellons; Collin Raye; Larry Stewart; Doug Stone; Rick Trevino

Friday, June 9
POLYDOR RECORDS 10 a.m.-11:30 a.m.: Amie Comeaux; Davis Daniel; Clinton Gregory; 4 Runner; Toby Keith; The Moffatts; Shane Sutton; Cheyle Wright.

"The Road" To FanFest '95

TRIBUNE RADIO NETWORKS and FanFest '95 have announced that "The Road," Tribune's nationally syndicated radio program, will record and broadcast the upcoming performances at FanFest '95 scheduled for May 5-7, 1995 from the Los Angeles County Fairgrounds.

FanFest '95, with featured artists this year including Tracy Lawrence, John Michael Montgomery, Confederate Railroad, Diamond Rio, John Anderson, Martina McBride, Sawyer Brown and others, is the kickoff event for the Academy of Country Music's annual awards festivities, broadcast on the ACM Awards television broadcast.

"The Road," which currently airs on over 175 stations and covers over 85% of the U.S., is a weekly two-hour country music program featuring live performances, interviews and profiles. "The Road" plans a two-hour radio special on FanFest '95 and the ACM's, and will also pay tribute to the late Bill Boyd, who was instrumental in the origin of FanFest and was a major figure in country music circles.

ACM Nominees Announced In Non-Artist Categories

The Academy Of Country Music announced the nominees for Radio Station of the Year, Disc Jockey of the Year, Country Night Club of the Year and Talent Buyer/Promoter of the Year categories. Winners in these categories will be announced last week in April.

Final nominees include:

RADIO STATION: KNIX/Phoenix, AZ; KZLA/Glendale, CA; WSIX/Nashville, TN
DISC JOCKEY: Coyote Calhoun, WAMZ/Louisville, KY; Gerry House, WSIX/Nashville, TN; Carl P. Mayfield, WSIX/Nashville, TN
NIGHTCLUB: Billy Bob's/Fort Worth, TX; Crazy Horse Steak House & Saloon/Santa Ana, CA; Grizzly Rose/Denver, CO
TALENT BUYER/PROMOTER: Gil Cunningham, Don Rome Agency/Omaha, NE; George Moffett, Variety Attractions/Zanesville, OH; Bob Romeo, Don Rome Agency/Omaha, NE.

In Other News...

CMT WILL BE A PARTICIPATING sponsor of the seven-month international tour by Mary Chapin Carpenter. The tour, which kicked off March 3 in Ft. Worth, TX, will encompass more than 70 dates in 33 states and in Europe. The U.K. leg of the tour, which is being co-sponsored by CMT Europe, includes more than a dozen concerts.

BUDDY CANNON ANNOUNCED his resignation as v.p. of A&R at Polydor/Nashville in order to pursue other interests. "I plan to take a few days off," says Cannon, "then jump back into the studio to begin a new album with Sammy Kershaw and hopefully pick up another act or two to produce." Cannon joined the staff at Polydor's sister label Mercury/Nashville as manager of A&R in 1988 and was promoted to vice president when Polydor/Nashville was formed in 1994. During his years, Cannon was instrumental in the signing of such artists as Kershaw, Billy Ray Cyrus and new Polydor artists 4 Runner and Mark Luna.

COUNTRY STAR RESTAURANT, INC. announced that it has signed a long-term lease with respect to two acres of land on "The Strip" at the intersection of Harmon Avenue and Las Vegas Boulevard South in Las Vegas, NV, where it will open Country Star Las Vegas by the end of the year.

THE BOARD OF DIRECTORS OF THE CMA will begin its strongest promotional trip ever to an overseas market. The first week in April will find CMA reps in Ireland for "Nashville Comes To Ireland," an event that has been in the works for over a year. Events will include concerts, club appearances, a television special, governmental functions, industry meetings and the second quarterly CMA board meeting. Scheduled to appear during the trip are Clint Black, Marty Stuart, George Ducas, Rodney Foster, Kieran Kane, Kevin Welch, Martina McBride, Trisha Yearwood, Emmylou Harris and Rodney Crowell. The events will kick off April 4 at Dublin Castle and will be hosted by Irish Prime Minister John Bruton.

TANYA TUCKER ANNOUNCED that the "Black Velvet Smooth Steppin' Showdown," the first-ever national two-step dance competition for amateurs, is set to go for the third year. "Over 2,000 dancers competed for the 1994 national title," said Tucker. "We expect the response to this year's competition to be overwhelming due to the tremendous success of the live telecast of the finals on TNN's primetime 'Music City Tonight' last August." Plans are already set to telecast this year's finals on August 7.

"ALWAYS...PATSY CLINE," the hit musical about the legendary star, will return to the historic Ryman Auditorium for the 1995 season with an extended engagement.

THE 4TH URBAN MUSIC CONFERENCE, a two-day program of lectures, live performances and technical instruction led by music industry professionals, will take place Fri.-Sat., April 7-8 at the Regal Maxwell House Hotel in Nashville and the Department of Recording Industry at Middle Tennessee State University (MTSU) in Murfreesboro, TN. With an expanded focus, this year's conference will include representatives from major and independent record labels, radio, retail, promoters, managers, artists, producers and writers. Conference sponsors include BMI, MTSU Department of Recording Industry, Third National Bank, Warner Bros. Records, the Nashville Chapter of the Recording Academy and others.

Further information may be obtained by calling Caroline Newcomb at (615) 291-6728.

CONGRATS GO OUT to Liberty recording artist Suzy Bogguss and husband Doug Crider, who are the proud parents of Benton Charles Crider, born on March 17.
CMT Takes On Canada

AS PART OF THE LATEST DEVELOPMENT in what seems to be the never-ending saga of CMT's expulsion from Canadian cable services, a group of U.S. entertainment companies have called on the U.S. Administration to retaliate against Canada if Canada does not end its discriminatory process against U.S. cable programmers.

On One Side...

The following is taken from a press release issued by CMT:

In a filing with the U.S. Trade Representative, the industry group—which includes CMT, Court TV, The Nashville Network, The Travel Channel, and The Weather Channel, as well as the National Cable Television Association and two distributors of superstations in Canada: EMI (Newhouse) and United Video—estimated that the appropriate level of retaliation should exceed $750 million annually.

Several other entertainment companies and organizations, including Time-Warner C/SIP, Inc., C/N Canada, Warner Bros. International Family Entertainment and a coalition comprising the RIAA, CMA, American Federation of Television and Radio Artists and the National Music Publishers, also filed comments. These filings called on the USTR to take a firm action against Canada if Canada is unwilling to address the problem of the Canadian discriminatory communications policies.

The industry comments were filed in response to the USTR's initiation of an investigation of the discriminatory practices of the Canadian government, which was announced on February 6. The USTR's investigation was initiated under Section 301 of the Trade Act and in response to a petition by CMT, which was evicted from Canada by the CRTC when a new Canadian-owned country music video channel launched on January 1, 1995.

On The Other Side...

Although not in direct response to this latest retaliation, Tom Thompson, president of the Canadian Country Music Association, shares his views with Cash Box on the effect CMT's removal from Canadian cable has had on the Canadian music industry:

"Well, there are two things that have happened. CMT has taken the Canadians off that aren't signed to American labels. And I understand the reasoning. They are programming to their specific audience—their audience isn't in Canada anymore. They took those Canadians off the air who aren't available to their American audience. So I can understand that. Another thing that's happened, CMT used to rebroadcast our yearly awards show in Europe and they have informed us that they will no longer do that. However, TNN will continue to rebroadcast it.

No one has really talked about this, but I also believe that they're concerned for the future. There's going to be another round of hearings in Canada for the more specialty channels. There could be another application for a country lifestyle channel like TNN. And if that happens, and is licensed, TNN will be gone. So Gaylord is protecting their interests around the world. I really don't blame them. But at the same time, in order to build a good story system in Canada and to make country music a stable industry to work and live in in Canada, we have to have some things of our own... The sad part of it is the artists are the ones who are suffering. They didn't do anything. In fact, many of those artists were the very same people who supported CMT, who wrote letters to the CRTC supporting CMT.

Another thing to keep in mind—CMT was only in just over a million-and-a-half homes in Canada. This new channel in Canada is going to be in six million homes... There's two sides to every story... CMT was in Canada and made money in Canada. TNN makes money in Canada. They take about $15 million a year out of Canada, TNN. What do they put back in? I was talking to CMT when all of this was coming down and I said, 'Hey look, why don't you just commit to putting something back into Canada? You're taking these millions of dollars out every year, just commit something to Canadian talent. Just commit something.' But no."

CMT Top 12 Video Countdown

1. LITTLE TEXAS .......................... "Amy's Back In Austin" (Warner Bros.)
2. GARTH BROOKS*AIN'T Going Down ('Til The Sun Comes Up)" (Liberty)
3. TRISHA YEARWOOD .................. "Thinkin' About You" (MCA)
4. GEORGE DUCAS ..................... "Lipstick Promises" (Liberty)
5. TRACY LAWRENCE .................. "As Any Fool Can See" (Atlantic)
6. SHENANDOA/ALISON KRAUSS ............ "Somewhere In The Vicinity Of The Heart" (Liberty)
7. BRYAN WHITE .......................... "Look At Me Now" (Asylum)
8. JOE DIFFIE ......................... "So Help Me Girl" (Epic)
9. DAVID BALL ......................... "Look What Followed Me Home" (Warner Bros.)
10. RANDY TRAVIS .................... "The Box" (Warner Bros.)
11. CLAY WALKER ....................... "This Woman And This Man" (BNA)
12. LARI WHITE .......................... "That's How You Know (When You're In Love)" (RCA)

—Compliments of CMT video countdown, week ending March 22, 1995.
Indie Chart Action

This was another busy week for the independents. A total of nine independent artists are currently finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for his first week is Michael Grandé on the EOS/Beacon label with “Mike’s Bike.” The single currently resides at #48 on the chart. In the second highest spot for the index is Gary Lee Kirkpatrick, who moves to #53 with “Quality Time.”

To finish out the moves, James Fullen moves to #56 with “Daddy Finally Made It To Church,” Jamie Harper moves to #59 with “Big City Girl,” Steve Kolder moves to #65 with “Black Dresses,” P.J. LaDoir with “Somebody Loves Me,” moves to #68, Dean Chance moves up #71 with “Will You Stay With Me Forever?”, and finally Elaine Diehl moves to #80 with “Cost Of Lovin’” to finish out the moves.

Only one independent broke into this week’s chart. Daniel Ray Edwards comes in at #84 with “You Win Again” as the lone indie debut.

Top Rising Independents

1. MICHAEL GRANDÉ—“Mike’s Bike”
2. GARY LEE KIRKPATRICK—“Quality Time”
3. JIM FULLEN—“Daddy Finally Made It To Church”
4. JAMIE HARPER—“Big City Girl”
5. STEVE KOLDER—“Black Dresses”
6. P.J. LA DOIR—“Somebody Loves Me”
7. DEAN CHANCE—“Will You Stay With Me Forever?”
8. ELAINE DIEHL—“Cost Of Lovin’”
9. DANIEL RAY EDWARDS—“You Win Again”

Review

Elaine Diehl: “Cost Of Lovin’” (Fraternity)

For those listeners who like an upbeat tempo and unique melody, Elaine Diehl delivers on this cut.

MUSIC IS THE MAIN-STAY in Jennifer LeClere’s life. Realizing she wanted a career in country music, and knowing it would take a lot of perseverance and tenacity, LeClere began working on her career. She’s never shied away from anything she wanted, and she began pursuing her career with renewed vigor and hard work. That determination, talent and love for country music could ultimately be the keys to her success and the driving force that will keep her focused on Nashville.

Country music today covers a lot of musical terrain, which suits LeClere just fine. Her performances are versatile and professional, and her love for country music has laid the foundation for her to carve a distinctive niche for herself using strong songs delivered with vocal passion and instrumental fire.

LeClere has bided her time and divided her energy between high-mileage performances and the preservation of her traditional country ideas. LeClere doesn’t edit the things that come from her heart through her music.

With performances at the 1994 Houston Livestock Show & Rodeo in Houston, TX, where she opened for Doug Stone and Tracy Lawrence, LeClere truly has her act together on stage. She has also performed in Houston at the Texas Opry Jamboree, the Legend Family Theatre and the Harris Country Fair, as well as the Christy Lane Theatre in Branson and the Aladdin Hotel in Las Vegas.

Her confident stage performances can probably be traced back to her parts in such musicals as Phantom of the Opera, Jesus Christ Superstar, Oliver and The Sound of Music.

“I don’t try to pattern myself after anyone,” says LeClere of her performances. “Just want to be myself. If you can’t feel the song you’re singing, the audience can’t feel it, either. While I’m performing a song, I’m so caught up in it, it becomes just me and the song, and I put everything I can into my performances.”
Kris Erik Stevens: From WLS to Vocal Acting

How did you get started in radio?

Stevens: I used to be in a rock 'n' roll band when I was in high school, and I would get on the stage and sing the song. Every time that I would be in between the songs, I would begin to talk to everybody who was there—"Thanks for coming, it was nice to have you here, you know. Welcome to the dance, yadda yadda..." and then I would go into the song, and everybody would go, "Oh God no, he's going to sing." So I said to myself, "You know what? I'm going to go the local radio station and play everybody else's music and I'll talk for a living." And that's what I did.

I took over doing the all-night show in northern upper Michigan in a small station while I went to high school during the daytime. So that's how it kind of started. One thing led to another and, obviously, I grew up listening to stations out of Nashville—WLAC, and then WLS in Chicago, and KOMA out of Oklahoma City, KAAY out of Little Rock, Arkansas...stuff like that. I was listening to rock 'n' roll radio and I would copy that kind of thing up there in the small station. That's kind of the beginnings.

You worked at WLS in Chicago. That's probably where everyone got to know the name "Kris Erik Stevens."

Yeah, that's for sure. It still happens. To this day, there probably isn't a week that goes by that somebody doesn't say to me, "God man, I used to listen to you when I was..." you know. In fact, Hitmakers Magazine just did an article on me a couple weeks ago in February. It's all about WLS and all of that. So, it's constant, it's always there. People are always calling me and remembering WLS, because obviously, it was one of the great days in radio. That was a phenomenal signal and I was on the air live, 6:00 to 9:00 at night. I also did some 9:00 to midnight. But it would cover like, I think, 46, 45 or 43 states in various places. Some places were just crystal clear constantly; most specifically, too, in the winter. But anything after dark, it was Class A, clear-channel 50,000 watts. It just streamed across the country. The recognition factor was unbelievable. The fan mail would never end, you know, 40 letters a day...gifts, cards, letters, "I named my kid after you" and all the fun stuff that goes along with it. It was like big-time rock 'n' roll radio Stardom because of the exposure. It was absolutely phenomenal...plus, it was a great radio station.

That radio station always had a big sound. To what do you attribute a big sound?

The image of that station was just big. Everything was big about it—the production was big, the voices were big, it was tight, it was clean, it was personality-oriented. It just sounded real big. And I suppose Chicago sounded real big and the "Windy City" and nightlife in Illinois, Chicago, everything that went along with it. It just was big, and the voices...I mean, the image-voice guy in the station was most specifically a big-sounding voice guy. The news guys were pretty good. And the jocks were just very good.

As the president of Kris Stevens Enterprises, you now make a living making other radio stations sound big, making other products and services sound big by doing that. How do you see the image of country radio in relationship to the business that you're in?

First of all, I guess, yes, I do a lot of voice imaging. What I'm trying to do is make stations sound better than they ever had with this voice that stands out above the rest, cuts through the clutter, as they say, and really makes the station sound, you know, more special than the next one and have its own image.

Country radio stations, many have come to me because there's the situation now where they want to have the sound of a Kris Stevens on their station. And I'm not quite sure—it could be for the versatility. I don't know if you know or not, I'm the voice for the Orkin man...You have to take colors and shadings and have variety and versatility, and take the words that they give you and really make them something special...every word counts. Treat it as a business, and focus in with the program director or the person who's trying to do it. And he tells you what his market is about, who he's trying to go after, what the audience is. And you take all of these elements and begin to bring it in to make their station very, very special. It really, really can work.

What can be accomplished with imaging, a voice that is able to be the voice of a radio station? How does it sell the radio station to the listener, and to the advertiser?

I think that before, it used to be a lot of announcers. I don't really think that's where it is right now. It's not just a voice anymore. Obviously, the texture of the voice is very important, but the believability is very important. When you hear it, you believe it. And I think that comes because you're a voice actor, not an announcer. You have to be a voice actor. You have to feel it. It's emotions more than anything else. It's not just the vocal cords. And that's why I think a lot of people who have got into this business are just, you know, voice announcers. And announcers are no longer what's really happening as far as an image voice is concerned. And it has a texture to it, a coloration, an inflection, a delivery, swiftness, tempo—all of these elements really add up to make it very special.

That will be the difference, I think, the deciding factor. And when you hear it, you turn around, you know. Or even subliminally, it's there. You constantly hear that voice—it's there, it's there. People who I run into who know I'm the voice of Orkin, or I was the voice of Pontiac for three or four years—there's always that, "Give me the Pontiac voice, man, I want to hear that." I even have a Dial-A-Demo. It's 818-990-KRIS. I do a lot of commercial voice work for ad agencies and people all over the country, and promos for major networks, and I do them out of here...they have an instant Dial-A-Demo that they can call and say, "Give me the Pontiac voice," or "Give me the one you did on Unforgiven for Clint Eastwood," or "Give me the voice that you used on Health Net, or these kind of things. And it's like different actors, it's playing part. And you need to play the part of that radio station. If it's a country station in "X city," and this is the image, this is the feel, then you need to take on that part, that role, and make it your own and bring that station to the forefront through that imagery.

As to medium or secondary market radio stations, do you believe that these stations should budget money to have this kind of a service? How expensive is your service?

I think it's affordable, and I have to make it affordable to stations in those medium to smaller markets. There is a lot of competition out there, but the other side of it is, I really will not undercut a situation just to get the work. Because I think it is something special; if they can afford it, it's certainly worth it. I think it's like anything else—it adds to the image of your station. And I also don't want to do things for certain stations that say, "Well, gee, I want to stay with the image voice," and all of a sudden they decide to throw something at you that really is like, you know, a PSA or something that doesn't have validity to it. It certainly could be done, but I always talk to them about that and say, "Stay with the image, keep the image voice, you know? Don't use me on things that just aren't applicable. Have your local guy do that. It's much more important, because my voice is the image of your radio station at this point, along with other things. But it's certainly an integral part that you don't want to blow on a PSA..." Not that it would be a Public Service Announcement anyway, but, you know, billboards and things like that. If they can afford it, I think it should be done. I try to make it affordable for them, because it's something that I want to do for a lot of stations, and certainly I'm only exclusive in one market at a time.
How did you get started in radio?
I got started in radio in high school. I worked my way through college in radio, got my start in New England, where I worked in a number of radio stations in and around Boston. Ultimately I was able to program country in Boston. I’ve programmed country now for 20 years—it’ll be 20 years this summer.

The first major station I had the opportunity to program was the country station in Boston at the time, WDLW. I was there for five years and then moved up the road to New Hampshire to WOKQ, which is a monstrously successful country station, even still. I was there four or five years as their program director and operations manager. I left there to go work for a couple of years in Kansas City and programmed KFKF, which became the top radio station in Kansas City at that time. Then I left to go work for Buck Owens Productions at KNIX in Phoenix, and programmed their Real Country Network. I programmed that for about three years, then had the opportunity to go home to Boston and jump into the country wars there. I programmed WBCF in Boston for about a year and a half, and now most recently I’ve been with Jones Satellite Network for just shy of a year. I’ve programmed CD in Nashville and programmed their Real Country Network. I’ve programmed that for about three years, then had the opportunity to go home to Boston and jump into the country wars there. I programmed WBCF in Boston for about a year and a half, and now most recently I’ve been with Jones Satellite Network for just shy of a year. I’ve programmed CD in Nashville.

Describe the U.S. Country format that you’re currently programming.
U.S. Country is a mainstream, contemporary country format, very similar to the country formats that you would hear in major markets all across the country. The difference is that it’s designed to work in small to medium markets. We don’t have any great designs to be on the radio in New York or in Chicago or in Los Angeles. Our mission is to provide great country programming for small- to medium-sized markets, particularly those markets where they may not have the access to talent. They may not have the time to do all of the programming that we do on the network for all of our radio stations, and are really looking for a way to maximize the resources that they have in regards to personnel or promotional money or sales by using our network anywhere from one hour a day to 24 hours a day, depending on that particular radio station’s circumstances.

What makes us different from some of the other network formats that are out there is that we really are designed to integrate with what the local radio station is doing. It’s not an all-or-nothing proposition. We don’t feel as though a radio station has to take us 24 hours a day, if they’ve got a sensational morning show and a really good afternoon show. They may want to use us middays, and then nights and weekends. In other words, we’re there to—

A: fill in the holes that they have trouble filling with quality people, and B: make it sound like it’s one radio station, not as though, “Hey, we’re going to do a local morning show, and then we’re going to switch to this national service out of Denver, Colorado.” We make it very seamless, and for the most part, the listeners have no idea that their programming is coming from anywhere other than their local radio station.

How many stations do you currently have on the satellite network?
We have over 360 stations that are affiliated with U.S. Country. And then we have a second format, which is CD Country, which is on somewhere around 70 radio stations across the country. Within the last year or so, Jones has become the largest supplier of 24-hour country network programming in America.

How is the CD Country format different from U.S. Country?
CD Country is an 18- to 34-year-old demographic target, where U.S. Country is a mainstream 25- to 54-year-old target.

How do you maintain a listener that is 50 years of age?
As you're looking for are songs that have great appeal to both ends of the spectrum. I don't think you can call yourself a 25-54 format, regardless of whether you're country or some other format. I think that you can try to serve that audience by saying, "Hey, we're going to play a song by the Tractors and that'll appeal to our 25-year-olds. Then we're going to play a song by Ernest Tubb, and that's going to appeal to our 55-year-olds." It really doesn't matter because you don't have that kind of variety. You're looking for songs that are musically to the left and to the right of center. What we are looking for are songs that appeal to both ends. And the current artists out there, according to the research that we have done, have tremendous acceptance in both the younger and the older side of that 25-54. So we can play Garth Brooks and Vince Gill and Reba McEntire, Clint Black and Brooks & Dunn, and know that we're going to have 55-year-old women that are listing those artists and those songs as their favorites as well as 25-year-old men.

How do you research, what does the research consist of?
We do nationwide call-out research on a weekly basis so that we're able to get a handle on what's happening on the current charts. We're also able to test recurrent and gold product as well, and kind of keep a handle on where the country is at any given point and time.

When you talk about your "gold" product, what do you consider gold?
On U.S. Country, our gold goes back to the early '80s. We're playing those artists who are still being played today: the older Alabama songs, the older George Strait, the older Tanya Tucker, the older Reba McEntire. We're not playing old songs by people who aren't on the charts anymore, but we are playing older songs by those people who are still fresh and on the charts.

As far as ratings, do you have some Arbitron-type success stories?
Well, it depends on the market; since most of the markets that we're in are smaller markets, they may not have Arbitron ratings. They may have their own local research that they've done. We do have a number of markets, though, where our stations do extremely well, whether it's in their particular trading area or whether it's in the Arbitron at large. Our mission is primarily to be in those smaller to medium markets. There are other formats that are out there, the niche formats like Real Country and like our own CD Country, that are actually designed to be in larger rated markets. So we wouldn't have the kind of ratings to point to simply because we're not in those size markets.

Do you have promotions that you do on weekends to attract weekend listeners?
We do a lot of special weekend programming. It's a way to get people to sample the radio station. It's another example of things that we're able to bring to the radio station that they just wouldn't have the time to do themselves. Everyone would like to do a lot of special programming, but the resources in most smaller markets are such that you can often times just barely do what you need to do. So we're there to kind of provide the icing on the cake, to be able to do the special weekend, to be able to do the giveaways. We do "Win It Before You Can Buy It" weekends. We have access to all of the new product that comes out that a lot of smaller stations, unfortunately, just don't have the opportunity to get. We also do theme weekends. The weekend that we have coming up is "The Hunks of Country." We're playing the hot new male artists of country music. We do listener's-choice weekends, where people can call in with favorite requests. We have 52 weeks worth of special programming already planned out for our affiliates.

As far as the weekends and special promotions, are these meant to be tied to the station's sales efforts, things that can be taken out and peddled?
Very often. When we do a special like the "Top 94 Songs of '94," we provide our affiliates with a copy of the Top 94 list, the top 94 songs of the year, which they can then use as a point-of-purchase piece. They can run promos, encourage people to come to a local store—whether it's a record store or the local auto parts store—and pick up copies of the list, so that there's a value added there. They can also sell promotional packages around most any of these weekends, so that it becomes special for the radio station and for that local market. We have a lot of affiliates that tell us that they were able to generate additional revenue, revenue that they probably would not have been able to get otherwise, via the special programming.

How affordable is this to a secondary market station or medium market station?
It's a fraction of what it would cost them if they were to program locally. And I'm not talking about having major market announcers—which we have—I'm talking about just operating a radio station, having a local person sitting there 24 hours a day, seven days a week. It costs the radio station a fraction of that amount of money to use our network service.

As far as pulling it down, what is the sophistication of the hardware that's needed?
It's actually become very basic in the last several years. There's pretty much not a whole lot to it in terms of the equipment that is required. Generally a 12-foot satellite dish and the appropriate electronics will do it. It is a one-time cost.
This Week’s Debuts

CLIFTON JANSKY—“I Wanna Take The Light Of Jesus”—(CMJ)—#25

BRENT LAMB—“Monkey See, Monkey Do”—(Genesis)—#27

MARK HAMPTON—“White Haired Preacher Man”—(Hilltop)—#31

Most Active

SENeca—“By Way Of The Son”—(Ransom)—#6

LISA DAGGS—“I Wanna Thank You”—(Pakadem)—#10

CHARLIE DANIELS—“Jesus Died For You”—(Sparrow)—#17

CLEVE FRANCIS—“A Love Like This”—(Liberty)—#18

Powerful On The Playlist

Holding the #1 position on the Cash Box Positive Country Singles chart this week is Ronny McKinley’s “Double Yellow Lines.” Moving up to #2 is MidSouth and “Without You (I Haven’t Got A Prayer).”

Looking very strong this week, River & Owens with “Over The Edge” move up two spots to take #3. Ken Holloway’s “Trailer Hitch” continues to hang on to the #4 position, and after a long run at #1, “Jesus & John” by Bruce Haynes falls to the #5 spot. Taking a big leap to the #6 position is Seneca with “By Way Of The Son.”

Ronny David Moore’s “What Then” continues to hang in the Top 10 at #7 and Del Way jumps in at #8 with “He Is Mine.”

Brush Arbor’s “Swingin’ Bridge” drops to #9, while Lisa Dagg’s “I Wanna Thank You” finishes off the Top 10 with a nine-spot jump to #10.

Looking Ahead

This week’s radio is giving a considerable amount of airplay to Susie Luchsinger’s “Take It To The Rock,” “Friend And Lover” by Debra Maffet, Scott Brown’s “My Hero,” “Mercy Is The Reason” by David Patillo and Ted White’s “Jesus Is A Cowboy.”

RADIO PLAYLISTS

Some Of What’s Playing In Heavy Rotation

WQSU/Ashland City, TN

MARVELL—“Only Christian Country”

W.C. TAYLOR—“Crying On Your Shoulder Again”

MANUEL FAMILY BAND—“Glorify God”

MARKSMEN—“Grandpa Was A Farmer”

KENT HOLLOWAY—“Trailer Hitch”

WTWZ/Clinton, MS

SENeca—“By Way Of The Son”

RONNY MCKINLEY—“Double Yellow Lines”

HARVEY PERDUE—“God Can Brake All The Chains”

DEL WAY—“He Is Mine”

SOUTHERN CHAPEL—“He No Longer Signs My Paycheck”

KILT/Denver, CO

SENeca—“By Way Of The Son”

TRACY BYRD—“The Keeper Of The Stars”

RIVERS & OWENS—“Over The Edge”

LISA DAGGS—“I Wanna Thank You”

SOUTHERN CHAPEL—“He No Longer Signs My Paycheck”

### POSITIVE COUNTRY

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEK</th>
<th>GIANT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DOUBLE YELLOW LINES(Cheyenne)</td>
<td>Ronny McKinley</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>WITHOUT YOU (I HAVEN'T GOT A PRAYER) (Warner/Alliance)</td>
<td>Mid South</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>OVER THE EDGE (Mark Five)</td>
<td>Rivers &amp; Owens</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>TRAILER HITCH (Ransom/Brentwood)</td>
<td>Ken Holloway</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>JESUS &amp; JOHN (Cheyenne)</td>
<td>Bruce Haynes</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>BY WAY OF THE SON (Ransom)</td>
<td>Seneca</td>
<td>15</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>WHAT THEN (Warner/Alliance)</td>
<td>Ron David Moore</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>HE IS MINE (Gospel Choice)</td>
<td>Del Way</td>
<td>11</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>SWINGIN' BRIDGE (Benson)</td>
<td>Brush Arbor</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>I WANNA THANK YOU (Pakadem)</td>
<td>Lisa Dagg</td>
<td>18</td>
<td>3</td>
</tr>
<tr>
<td>11</td>
<td>I WENT BACK (Cheyenne)</td>
<td></td>
<td>12</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>WATCH ME RUN (Star Song)</td>
<td>Andy Landis</td>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td>13</td>
<td>HE NO LONGER SIGNS MY PAYCHECK (Vandall)</td>
<td>Southern Chapel</td>
<td>19</td>
<td>4</td>
</tr>
<tr>
<td>14</td>
<td>NO ONE KNOWS MY HEART (Starsong)</td>
<td>Brian Barrett</td>
<td>14</td>
<td>6</td>
</tr>
<tr>
<td>15</td>
<td>WHOLE LOT OF PEOPLE DOING RIGHT (Cheyenne)</td>
<td>Paula McCulla</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>16</td>
<td>DON'T KILL THE WOUNDED (Homeland)</td>
<td>Margo Smith &amp; Holly</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>17</td>
<td>JESUS DIED FOR YOU (Sparrow)</td>
<td>Charlie Daniels</td>
<td>28</td>
<td>2</td>
</tr>
<tr>
<td>18</td>
<td>A LOVE LIKE THIS (Liberty)</td>
<td>Cleve Francis</td>
<td>26</td>
<td>2</td>
</tr>
<tr>
<td>19</td>
<td>THE BOY IN ME (New Haven)</td>
<td>Glen Campbell</td>
<td>17</td>
<td>10</td>
</tr>
<tr>
<td>20</td>
<td>I'M GONNA HAVE A LITTLE TALK (Warner Bros)</td>
<td>Randy Travis</td>
<td>20</td>
<td>10</td>
</tr>
<tr>
<td>21</td>
<td>GRANDPA WAS A FARMER (Circuit Rider)</td>
<td>Marksmen</td>
<td>16</td>
<td>7</td>
</tr>
<tr>
<td>22</td>
<td>ONLY CHRISTIAN COUNTRY (Circuit Rider)</td>
<td>Marvell</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>23</td>
<td>THE NARROW PATH (MBC)</td>
<td>Jason Campbell</td>
<td>21</td>
<td>9</td>
</tr>
<tr>
<td>24</td>
<td>IT'S ABOUT TIME (Heartwrite)</td>
<td>David Patillo</td>
<td>24</td>
<td>18</td>
</tr>
<tr>
<td>25</td>
<td>I WANNA TAKE THE LIGHT OF JESUS (CM)</td>
<td>Clifton Jansky</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>GLORYLAND HOLD ON (Manuel)</td>
<td>Manuel Family Band</td>
<td>23</td>
<td>16</td>
</tr>
<tr>
<td>27</td>
<td>MONKEY SEE, MONKEY DO (Genesis)</td>
<td>Brent Lamb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>THERE IS A CANDLE (Integrity)</td>
<td>Susie Luchsinger</td>
<td>22</td>
<td>15</td>
</tr>
<tr>
<td>29</td>
<td>BE A BEACON (Time)</td>
<td>Judy Deramus</td>
<td>27</td>
<td>16</td>
</tr>
<tr>
<td>30</td>
<td>WRITING ON THE WALL (Thoroughbred)</td>
<td>The Clark</td>
<td>32</td>
<td>2</td>
</tr>
<tr>
<td>31</td>
<td>WHITE HAIRD PREACHER MAN (Hihop)</td>
<td>Mark Hampton</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>I'LL TRUST A MIGHTY GOD (Rising Star)</td>
<td>Gene Reasoner</td>
<td>30</td>
<td>15</td>
</tr>
<tr>
<td>33</td>
<td>GOING OFF THE DEEP END (Crossties)</td>
<td>Kathy Yoder Treat/Ken Holloway</td>
<td>25</td>
<td>14</td>
</tr>
<tr>
<td>34</td>
<td>ROCK-A-BYE-DADDY (Circuit Rider)</td>
<td>Herman Truelove</td>
<td>29</td>
<td>9</td>
</tr>
<tr>
<td>35</td>
<td>CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)</td>
<td>W.C. Taylor</td>
<td>31</td>
<td>14</td>
</tr>
<tr>
<td>36</td>
<td>SQWIN'S SEEDS (S &amp; K)</td>
<td>Steve Hamby</td>
<td>33</td>
<td>15</td>
</tr>
<tr>
<td>37</td>
<td>OUT OF HIS GREAT LOVE (Chapel)</td>
<td>The Martins</td>
<td>34</td>
<td>19</td>
</tr>
<tr>
<td>38</td>
<td>CHRISTIAN OUTLAW (Christian Outlaw Music)</td>
<td>Bobby Miller</td>
<td>35</td>
<td>8</td>
</tr>
<tr>
<td>39</td>
<td>TORNADO SALOON (Heaven Span)</td>
<td>Ted White</td>
<td>36</td>
<td>18</td>
</tr>
<tr>
<td>40</td>
<td>I BELIEVE HEAVEN IS REAL (Rain)</td>
<td>Dinah &amp; The Desert Crusaders</td>
<td>37</td>
<td>17</td>
</tr>
</tbody>
</table>
I.C.G.M.A. Award Winners Announced

THE INTERNATIONAL COUNTRY GOSPEL MUSIC ASSOCIATION (I.C.G.M.A) held its 1995 Weekend and 39th Annual Gold Cross Awards March 17-18 before a packed Plaza Theater in the Dallas, TX suburb of Carrollton.

The winners of the I.C.G.M.A. Awards are:

GOLD CROSS AWARD:
Judy DeRamus

GOLD CROSS AWARD:
David Patillo

ENTERTAINER OF THE YEAR:
Don Richmond

COUNTRY GOSPEL ALBUM:
Willie Nelson

COUNTRY GOSPEL SONG:
Laverne Tripp

COUNTRY GOSPEL SINGLE:
"Light Shining Bright"/Del Way

COUNTRY GOSPEL PERSONALITY:
Billy Walker

CHRISTIAN COUNTRY PERSONALITY:
Don Richmond

CHRISTIAN COUNTRY ALBUM:
Ken Holloway

CHRISTIAN COUNTRY SONG:
"Dying To Live"/Paula McCulla

CHRISTIAN COUNTRY SINGLE:
"New Step"/The Days

TOP CHRISTIAN COUNTRY PUBLICATION:
The Gospel Voice

HALL OF FAME:
Laverne Tripp

TOP TELEVISION PERSONALITY:
Walt Mills

TOP TELEVISION SHOW:
"Cheyenne Country"

TOP RADIO STATION:
KEXS

TOP RADIO PERSONALITY:
Marty Smith

TOP RADIO MUSIC DIRECTOR:
Billy Hale

TOP RADIO SYNDICATED SHOW:
"Christian Country Review"

INSTRUMENTALIST:
Bobby All

BLUEGRASS GROUP:
Marksmen

BLUEGRASS BAND:
Heartland

BLUEGRASS ARTIST:

Wes Hommer

HORIZON AWARD:
Roy West

HORIZON AWARD:
Sherry Ross

SUNRISE AWARD:
Jim Carruthers

CHRISTIAN COUNTRY SONGWRITER:
Bruce Haynes

COUNTRY GOSPEL SONGWRITER:
Brian Elliott

NEWCOMER MALE VOCALIST:
Tim Fields

NEWCOMER FEMALE VOCALIST:
Tammy Benchoff

VETERAN MALE VOCALIST:
Billy Walker

VETERAN FEMALE VOCALIST:
Leta Stroud

NEWCOMER GROUP:
Dinah & The Desert Crusaders

CHRISTIAN COUNTRY MALE VOCALIST:
Bruce Haynes

CHRISTIAN COUNTRY FEMALE VOCALIST:
Judy DeRamus

CHRISTIAN COUNTRY BAND:
Cross Country

CHRISTIAN COUNTRY GROUP:
The Days

CHRISTIAN COUNTRY TRIO:
Manuel Family Band

CHRISTIAN COUNTRY DUET:
Country Praise

COUNTRY GOSPEL MALE VOCALIST:
W.C. Taylor

COUNTRY GOSPEL FEMALE VOCALIST:
Joani Tabor

COUNTRY GOSPEL GROUP:
The Fox Brothers

SOUTHERN COUNTRY GOSPEL ARTIST:
Barbara Cox

SOUTHERN COUNTRY GOSPEL ARTIST:
Leland Burkett

CONTEMPORARY COUNTRY ARTIST:
Lee & Cindy Condron

HALL OF FAME:
Betty Jean Robinson

LIGHTHOUSE AWARD:
Lavera Ray

TOP PRODUCER:
Gene Reasoner

TOP PROMOTER:
Tom Dalton

TOP REPRESENTATIVE:
Warren Stroud

TOPS IN PUBLIC RELATIONS:
Gary Keplinger

DEDICATION:
Billy Holcomb

Willie Nelson, winner of Country Gospel Album of The Year for Peace In The Valley, is welcomed by I.C.G.M.A. Entertainer of the Year Don Richmond.
VNEA Junior Match Set For June 23-25

CHICAGO—Junior pool shooters from throughout the country will be gathering at the Mayo Civic Center in Rochester, Minnesota, June 23-25, for the fifth annual VNEA International Junior Championships.

Over 1,000 VNEA junior league players are expected to compete on 60 Valley pool tables. Competition will consist of both Singles and three member Teams, who will be playing in one of three divisions—youth, minors, majors—and will range in age from nine to 20 years old.

Other events will include the Adult/Youth Scotch Doubles, where youngsters will team up with their favorite adult in this unique and challenging match.

During the Team Uniform Awards presentation, prizes will be given to the most ‘‘stylish’’ teams. And, for the fifth year in a row, professional pool instructor Jerry Briesath will be on hand, serving as both instructor and entertainer for the young people.

Further information may be obtained by contacting VNEA executive director Gregg Elliott at 800-544-1346.

Dollar Coin Update

CHICAGO—The American Amusement Machine Association, along with other members of the Coin Coalition, have stepped up their efforts in behalf of H.R. 534, the ‘‘U.S. One Dollar Coin Act.’’ Association members are being urged to contact their legislators in the hope of attracting more House co-sponsors of the bill.

The dollar coin has 53 co-sponsors thus far and indications are that hearings might be held within the next three months.

Any questions relating to this issue may be directed to AAMA executive director Bob Fay at 450 E. Higgins Road, Suite 201, Elk Grove Village, IL 60007.

Midway’s Cruis’n USA Can Be Linked

CHICAGO—More fun, more challenge, more earnings! Rave reviews on its Cruis’n USA 3-D cross country driving game has prompted Midway Manufacturing Company to introduce Cruis’n USA Head-2-Head and provide an all-new linked driving experience. The game adds multi-player competition to the 2,650-mile coast-to-coast joy ride.

Also included are five new competitive cars for extra driving challenges. An internal artificial intelligence mechanism prevents uneven matches to make Head-2-Head exciting, regardless of player ability.

The basic linking kit features a new chip set and linking cable. The deluxe kit also contains a dramatic, new neon attraction marquee to draw attention on location. The linking kit is available for full-motion simulator, deluxe sit-down and upright models. All Cruis’n USA models feature a 25-inch high-resolution monitor.

Head-2-Head retains the use of UltraGrafX texture-mapped video display. This technology provides 360-degree immersion, duplicating curves, crests, full-throttle bumps and jumps. State-of-the-art reality mapping adds unsurpassed realistic, photographic 3-D imagery.

Cruis’n USA Head-2-Head also features a selection of ‘‘secret vehicles.’’ Seasoned players can drive a school bus, police car or all-terrain vehicle. At various junctures, drivers encounter potholes, pedestrians, animals and boulders in the road.

‘‘The excitement of linking is pushing Cruis’n earnings to new heights,’’ commented game designer Eugene Jarvis. ‘‘At the time when our competitors’ games are tiring, Head-2-Head is zooming ahead with a tank full of high octane!’’

Further information may be obtained through factory distributors or by contacting Midway Manufacturing Company, 3401 N. California Ave., Chicago, IL 60618.

U.S. Games Introduces Countertop Champion 2

CHICAGO—The latest entry in U.S. Games’ line-up of countertop machines is called Countertop Champion 2, which offers 70 games in one and 16 advertising screens.

The new model employs sharper graphics and fast response touchscreen, among other enhancements. There are over 40 different categories of trivia, ranging from movies, food and drink, to comic books, U.S. presidents and many more.

New game choices include 3-D Bowling, Quick Draw, Shooting Gallery and Memory Master.

Countertop Champion 2 is equipped with such operator features as front coin drop with high-grade Asahi Seiko coin mechanism; a separately locked cash box with front access and a large security hasp and full-featured accounting software with running tab of plays on each game, mechanical counter for total machine plays and re-settable electronic counter. All programming and accounting can be done via the touchscreen.

Further information may be obtained by contacting U.S. Games, Inc., 5825 B Peachtree Corner East, Norcross, GA 30092.

Register Now For NAMA Western Conclave

CHICAGO—The 34th annual NAMA Western Convention and Trade Show will be coming up April 20-22. The convention site is the Reno/Sparks Convention Center in Reno, Nevada. Deadline for advance registration is March 31.

This year’s theme is ‘‘Threshold to Greater Profits,!’’ which will be reflected in the show’s format and seminar sessions. The convention floor will house more than 225 exhibits, displaying the latest in vending equipment, products and services.

Showgoers may contact the NAMA Travel Desk, 110 W. Hubbard St., Suite 300, Chicago, IL 60610-4504 or phone 1-800-666-6756 to arrange for special hotel rates and airfares.

For general information and advance registration, contact NAMA headquarters at 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102.
PROMOTION

CHUCK DIXON PROMOTIONS: #1 Cash Box promoter 8 years in a row. “Hard work always makes the difference.” Documented chart history. Production—Promotion—Career Development. (615) 754-7492.

CHRISTIAN COUNTRY

W.C. TAYLOR JR.: Top 30 Cash Box Positive & Christian Country artist. Circuit Rider Records. Product available from New Day Christian Dist., Hendersonville, Tenn. For booking, etc. call (601) 226-7299 or P.O. Box 118, Grenada, MS 38901.

CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week’s issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12:00 noon, of preceding week to appear in the following week’s issue.

Classified Ads Close TUESDAY

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION

NAME

COMPANY

TITLE

ADDRESS

□ BUSINESS  □ HOME  APT NO.

CITY

STATE/PROVINCE/COUNTRY

ZIP

NATURE OF BUSINESS  □ PAYMENT ENCLOSED

SIGNATURE

DATE

SUBSCRIBE NOW!

$180.00 per year (USA, Canada & Mexico), $225 per year Foreign Subscriptions

Enclose payment and mail to:

CASH BOX - Subscription Department

6464 Sunset Blvd., Suite 605, Hollywood, CA 90028

To use your VISA or MASTERCARD call: 213/464-8241
In celebration of the Academy Awards, NARAS hosted "Soundtracks For Breakfast" featuring top music industry professionals in a panel discussion involving soundtracks. The event was sponsored by BMI, the House Of Blues and SST, Inc. Pictured (l-r): Richard Kraft, agent for composers; Basil Poledouris, composer (Free Willy); Budd Carr, exec. music supervisor (Natural Born Killers); Chris Montan, exec. producer, Disney Feature Animation Music; Marc Shaiman (rear), composer (Sleepless In Seattle); James Lee Stanley, moderator, co-chair Education Committee NARAS, L.A. chapter; Karyn Rachtman, music supervisor, (Pulp Fiction); Mike Greene, pres./CEO NARAS; Soren Ringer, dir., TV & film, BMI; Torri McIntyre (front), exec. dir. L.A. chapter NARAS; Mark Isham, composer (Neil); Michael Boddicker, chairman, Education Committee NARAS, L.A.; Glen Brunman, sr. v.p., Epic Soundtraks; Robert Kraft, exec. v.p. music, Fox Records; and Alan Silvestri, Academy Award nominee (Forrest Gump Score).

Virgin Records staffers gathered around legendary guitarist John Lee Hooker to celebrate his 76th birthday and the release of his latest PointBlank/Virgin Records release Chill Out, which features him performing with artists such as Carlos Santana and Van Morrison. Known as the "King Of Boogie," the pioneer Mississippi Delta blues legend was also recently inducted into Hollywood's RockWalk. He was joined at the ceremony by blues artists Bonnie Raitt, John Hammond, George Thorogood and others.

Veteran songwriter and performer Don Henley testified at a Senate Judiciary hearing on Capitol Hill recently in support of the "Digital Performance Right in Sound Recordings Act of 1996" or S. 227. In his testimony, Henley spoke for the "thousands of other artists and musicians who love the act of making music—who strive for success and look for that big break." With him on the panel were RIAA chairman Jay Berman and RIAA president Hilary Rosen (in background at left), as well as Mark Massaglia, president of the American Federation of Musicians.

MTV's news anchors Tabitha Soren and Kurt Loder are flanked by executives from Sony Music Video and MTV Home Video during their recent appearance at HMV Records in N.Y.C. The pair were on hand to launch their video The Year In Rock, 1994, one of the recently released titles in SMV's new MTV Home Video line. Seen here are (l-r): Joe Marzotto, sales rep., Sony Music Distribution; Pete Demas, exec. producer, MTV Home Video; Soren; Loder; Carol Babell, dir., video sales, SMV; Debbie Berman, mktg. mgr., SMV; and Donald Silvey, v.p., business development, MTV: Music Television.

The first single and video from the Bye Bye, Love soundtrack is a bittersweet cover of the Beatles' classic "I Will," performed by Ben Taylor and co-produced by his father James Taylor. Giant Records has released the soundtrack to 20th Century Fox's latest feature film starring Paul Reiser, Matthew Modine and Randy Quaid. The album includes Jackson Browne & Timothy B. Schmit, Mary Chapin Carpenter, Linda Ronstadt, the Everly Brothers and others. Pictured (l-r) at the recent video shoot are: Matthew Walden and Robert Kraft from 20th Century Fox; Ben Taylor; Jim Yukich, "I Will" video director; and Geoff Bywater from 20th Century Fox.

Adam Sandler, "Saturday Night Live" stalwart and newly-minted matinee idol with his hit film Billy Madison, was recently awarded a Platinum album for his debut Warner Bros. Records comedy release they're all gonna laugh at you! Produced by Brooks Arthur, the million-selling album features guest appearances by SNL cast members as well as G.E. Smith and the SNL rhythm section. Pictured (l-r): Arthur; Sandler; and Warner Bros. Records sr. v.p. Liz Rosenberg.

NEWS / SCHMOOZE