Live:

Doing It Their Way
Cover Story

Live: Doing It Their Way

Radioactive/MCA recording group Live has managed to pilot its second album, *Throwing Copper* into the rarified air at the top of pop album lists, doing it with a measure of self-conviction and a collection of lively lyrics that have sold the rock buying audience on their brand of drama. *Cash Box* writer Steve Baltin examines how the York, PA quartet came by its convictions, the effect success has had on the members’ individual perspectives and what they are doing to prepare for the future.

—see page 5

Film Review: French Kiss

Tremendously talented actors Meg Ryan and Kevin Kline, director Lawrence Kasdan—all working from a marvelous Adam Brooks script. And against a backdrop of Paris, too!! It must be a winner. That’s how *Cash Box* film critic John Goff raves in his review.

—see page 19

CONTENTS

COLUMNS

East/West .................................................. 4
The Rhythm & The Rhyme .......................... 12 & 13
Latin Lowdown ........................................ 16

CHARTS

Top 100 R&B Singles ................................. 10
Top 75 R&B Albums ................................. 12
Top 25 Rap Singles ................................. 13
Top 100 Pop Singles ............................... 6
Top 100 Pop Albums .............................. 8
Latin Singles ........................................ 16 & 17
 U.K. Top 10s ........................................ 15
Top 15 Weekly Film Grosses .................. 18
Top 100 Country Singles ....................... 22
Top 75 Country Albums ......................... 24
CMT Top 12 Video Countdown ............. 24
Top 40 Positive Country Singles ........... 29

DEPARTMENTS

Industry News .......................................... 3, 20
R&B Album Reviews ............................... 11
Pop Reviews .......................................... 7, 9
Indie News/Reviews ................................ 14
Latin Reviews ......................................... 17
U.K. News ............................................. 18
Film Reviews .......................................... 18-19
Coin Machine News ............................... 30
Virgin & Bowie Enter Recording, Distrib Pact

KEN BERRY. President of EMI Records International & Virgin Music Group Worldwide, announced last week the signing of a recording and distribution contract with David Bowie.

The “Thin White Duke’s” first release for Virgin will be entitled Outside, a collaborative effort with famed producer Brian Eno, with whom Bowie worked in the late 70s on a trilogy of albums, including Low.

Bowie said of the deal, “I am delighted to be establishing this relationship with Virgin Records America. The company’s long association with progressive left-field artists, combined with their independent background, makes me feel immediately at home. I am looking forward to working with Virgin in what I’m sure will be a long and fruitful relationship.”

Financial details of the pact could not be obtained at press time. One report, however, says that Virgin is negotiating to obtain of Bowie’s extensive back catalog, which most recently has been released through Rykodisc.

In recent years Virgin has scored major successes with Janet Jackson, as well as breaking Smashing Pumpkins to platinum status. In addition, they scored a surprising chart success with the Rolling Stones’ Voodoo Lounge, the first album delivered from the band as part of a lucrative long term contract.

The success of the Stones, as well as the recent prosperity seen by such artists as Tom Petty and Neil Young, bodes well for Bowie, who with the right album, could return to the upper echelon of the music scene, thanks to his undying influence on many of today’s young acts. Bowie’s last solo album was released in 1993 on Savage Records. Eno’s presence, as well as name, will be a key factor in the advance hype of the new CD and may play a role in attracting [something] audience. A tour from Bowie, who is expected to support the record with live performances, will also likely spur album sales.

And what does the industry think about the chances for the new Bowie album? According to Mike Halloran, Program Director for 91X in San Diego, a leading Modern Rock station, “When you get to that stage, like an Iggy or someone, where you’re one of the grandfathers of the scene, you have to be given to your props. There’ll definitely be a place for (the new album) here. Especially with Eno involved.” As for the audience response, Halloran said, “It depends. If Brian lets it rock out, the album will probably do pretty well.”

As for the retail perspective, Terry Currier, owner of Portland-based Music Millennium commented: “It’s gonna depend on the record, but Bowie has a real cult following that’s been around for over 25 years. First week out of the box, those hard-core fans are gonna grab the record, after that, though it depends on what kind of record he makes. Bowie’s never really been predictable, and he should be commended for making those kind of changes, where other artists don’t. But it’s hard to say whether or not radio and retail will accept those changes.” (By Steve Balin)

---

CASH BOX MAY 13, 1995

ON THE MOVE

- Warner Bros. Records recently restructured part of its black music publicity staff, including the promotion of Gene Shelton to vice president of publicity. Shelton was a publicist in New York before joining Warner Bros., began his career as writer and publicist at Motown Records, and after a stint in publicity at CBS Records, returned to Motown where he served as national director of press and artist relations. He opened his own PR firm following that position before joining Warner Bros. In other Warner Bros. developments, Juanita Stephens has been named senior director of national publicity, black music and Pepper Williams was appointed national director of publicity, black music. Stephens comes to the position after stints at MCA Records in various spots in artist development/publicity and similar positions at Mercury Records. Williams started at A&M Records, worked at Quincy Jones Prods, and most recently worked as an account exec at Rogers & Cowan.

- Bill Rosenfeld has been named vice president, A&R, Broadway, BMG Classics. In his new position Rosenfeld will be responsible for cast recordings undertaken by BMG Classics. He began his work at BMG Classics label RCA Victor in 1989 as a freelance editor and the re-mastering producer for the show revue series. In 1991, he was named director, broadcast A&R, RCA Victor, and two years later was named senior director. Rosenfeld is also a frequent contributor to Stagebill and broadband Presents magazines.

- Jody Williams has been appointed to assistant vice president, writer/publisher relations at BMI’s Nashville office. The 20-year-veteran joined BMI in 1976 as a management trainee, left the company to hold positions at Hit Band Music, Street Classics and Tree Music. Before joining BMI again, Williams headed the Nashville office of Dick James Music based out of London.

- MTV News has promoted Lauren Lazin to vice president, news & specials. She will manage the specials staff, and as the department’s director worked on several landmark projects.

- Annie Challis has been named vice president of management of management at Stieffel-Philips Entertainment and will oversee development and promotion of special video projects. Having joined the company in 1988 as executive assistant to Arnold Stieffel, Challis has since worked on day-to-day basis with clients like Rod Stewart, Toni Braxton and Patty Smith. She will also work with film soundtracks for MCA/Stieffel-Philips clients.

- Arista Records has named Roberta Rothenberg senior director, sales and advertising administration. In her new job she will be responsible for all sales, departmental analysis andaccount advertising analysis, in addition to serving as the liaison between Arista’s executive services department and BMG Distribution. She will report to Jan Urie, senior vice president, sales at Arista.

- Warner/Chappell recently named Susan Henderson senior director and Jeff Cohen creative manager. Henderson’s new position will focus on talent acquisition. She comes to the job from positions at VH-1, A&M Records, and MCA Records. Cohen comes to the job from a music publishing background that includes Warner/Chappell and close work with artists like the Spin Doctors, Lisa Loeb and Nine Stories. He will work closely with songwriters in his new position.

- Steve Winn has been named regional director, DeccaGrammaphone, London and Phillips Classics. His new duties call for him to be responsible for field marketing in New York, Mid-Atlantic and Northeast regions.

- Warner Special Products has promoted David Tedds to A&R director, domestic, from his previous position as A&R manager. In addition to developing compilation packages and building the company’s licensing and negotiating staff, Tedds most recently developed new TV mail-order packages for razor & Tie Music, Woodrow Promotions, Time-Life Music and Starland Music, and retail lines for distribution by Orchard Lane and Essew Entertainment.

- Bruce Hollifin has been named production manager for Hollywood-based 32nd Street Digital, where he will oversee daily scheduling and booking of the company’s Sonic Solutions digital mastering and live recording facilities, as well as trafficking of CD and cassette replication. Hollifin has held a variety of positions at 32nd Street since joining the company in 1987. He has been a staff engineer, accountant and scheduling coordinator.
REVIEWS By Steve Balin

SPONGE: “Something So Wild” (Atlantic/Matador 6164)

The little Dutch band that could be back with a new single from their Lamprey album. And “Something So Wild” could not be anymore different from “Ray Ray Rain.” In fact, the chorus of the song finds the vocals sounding somewhat like Sheryl Crow. While that genre is rapidly approaching overkill, it still strikes girl-fronted alternative groups by a country mile in the race for oversaturation. As a result, this sweet ballad, while not likely to be a major hit, could benefit the band in the long run, as it differentiates itself from the crowded field.

EDDIE MONEY: “After This Love Is Gone” (Wolfgang Records 001)

After hearing the new single from the former New York cop, who’d continued chart success over his career, with such power pop numbers as “I Think I’m In Love,” “Two Tickets To Paradise,” “Baby, Hold On.” I wanna see Money get into the ring and wrestle it out with John Waite, with the winner taking on Bryan Adams for the wistlessiest person in rock. With the WWF promoting it, it could sell more than Money and Waite’s new songs combined. There’s a reason Journey, REO and Styx are extant, guys.

ERICA BERRY: “Passion” (JBE Entertainment 0001-2)

A simple keyboard beat that is highly danceable propels Berry’s coming-out song. Berry’s good, but what the song lacks is making enough of an impression to make one curious about what to expect from the rich singer. As Dick Clark would say, “you can dance to it, I give it a 2.”

PICK OF THE WEEK

LIZ PHAIR: “Jealousy” (Matador/Atlantic 6199)

For the third single from Phair’s 1994 release, Whip-Smart, she has taken off the kid gloves that marked her previous two “cute” singles. Against a pulsating backbeat, Phair snarls, “I can’t believe you had a life before me I can’t believe they let you run around free.” This is the Phair that brought critics to orgasm and brought her critical praise as rock’s revolution when she released Exile In Guyville in 1993. And listening to that fiery passion it becomes clear exactly why Whiplash was much anticipated last year. It will definitely get play at AAA and college stations; the wild card is Modern Rock, which embraced “Super Nova,” but might be afraid of Phair’s less bubbly side.
## CASH BOX CHARTS

### TOP 100 POP ALBUMS

**MAY 13, 1995**

<table>
<thead>
<tr>
<th>#1 ALBUM: Live</th>
<th>TO WATCH: Blues Traveler</th>
<th>HIGH DEBUT: Aaron Neville</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong> THROWING COPPER (Radioactive/MCA 10997)</td>
<td><strong>#1</strong> Live</td>
<td><strong>#1</strong> The Notorious B.I.G. (Bad Boy/Arista 73000)</td>
</tr>
<tr>
<td><strong>#2</strong> FRIDAY (Priority 53959)</td>
<td><strong>#2</strong> Soundtrack</td>
<td><strong>#2</strong> Forrest Gump (Epic Soundtrack/Epic 66328)</td>
</tr>
<tr>
<td><strong>#3</strong> CRACKED REAR VIEW (Atlantic 82013)</td>
<td><strong>#3</strong> Hootie &amp; The Blowfish</td>
<td><strong>#3</strong> Conversation Peace (Motown 30238)</td>
</tr>
<tr>
<td><strong>#4</strong> THE LION KING (Walt Disney 60858)</td>
<td><strong>#4</strong> Soundtrack</td>
<td><strong>#4</strong> From The Bottom Up (Maj Music/Epic 57827)</td>
</tr>
<tr>
<td><strong>#5</strong> ME AGAINST THE WORLD (Interscope/AG 92399)</td>
<td><strong>#5</strong> 2Pac</td>
<td><strong>#5</strong> Thank You (Capitol 28419)</td>
</tr>
<tr>
<td><strong>#6</strong> ASTRAL PROJECTION (Geffen 24905)</td>
<td><strong>#6</strong> White Zombie</td>
<td><strong>#6</strong> Tha Backside (Geffen 24809)</td>
</tr>
<tr>
<td><strong>#7</strong> HELL FREEZES OVER (Columbia 24725)</td>
<td><strong>#7</strong> The Eagles</td>
<td><strong>#7</strong> Rotting Pinata (Vanity/Columbia 57800)</td>
</tr>
<tr>
<td><strong>#8</strong> TUESDAY NIGHT MUSIC CLUB (A&amp;M 0126)</td>
<td><strong>#8</strong> Sheryl Crow</td>
<td><strong>#8</strong> CREEPIN ON AH COME UP (Ruthless/Relativity 5529)</td>
</tr>
<tr>
<td><strong>#9</strong> JOHN MICHAEL MONTGOMERY</td>
<td><strong>#9</strong> (Atlantic 82738)</td>
<td><strong>#9</strong> Bone Thugs N Harmony (E 40)</td>
</tr>
<tr>
<td><strong>#10</strong> IL (Motown 530332)</td>
<td><strong>#10</strong> Boyz II Men</td>
<td><strong>#10</strong> Big Ones (Geffen 24716)</td>
</tr>
<tr>
<td><strong>#11</strong> ANOTHER NIGHT (Arista 16778)</td>
<td><strong>#11</strong> Real McCoy</td>
<td><strong>#11</strong> Wild Seed/Wild Flower (Columbia 57339)</td>
</tr>
<tr>
<td><strong>#12</strong> CRAZY SEXY COOL (LaFace/Arista 26009)</td>
<td><strong>#12</strong> TLC</td>
<td><strong>#12</strong> Boys On The Side (Arista 18748)</td>
</tr>
<tr>
<td><strong>#13</strong> GREATEST HITS (Columbia 67066)</td>
<td><strong>#13</strong> Bruce Springsteen</td>
<td><strong>#13</strong> You Might Be A Redneck If... (Warner Bros 45314)</td>
</tr>
<tr>
<td><strong>#14</strong> NO NEED TO ARGUE (Island 524650)</td>
<td><strong>#14</strong> The Cranberries</td>
<td><strong>#14</strong> The Downward Spiral (A&amp;M 11206)</td>
</tr>
<tr>
<td><strong>#15</strong> DOOKIE (Reprise/Warner Bros 82013)</td>
<td><strong>#15</strong> Green Day</td>
<td><strong>#15</strong> Voodoo Soup (MCA 11236)</td>
</tr>
<tr>
<td><strong>#16</strong> NEW JERSEY DRIVE VOL. 1 (Tommy Boy 1114)</td>
<td><strong>#16</strong> Soundtrack</td>
<td><strong>#16</strong> The Sign (Arista 18740)</td>
</tr>
<tr>
<td><strong>#17</strong> THE HITS (Liberty 24968)</td>
<td><strong>#17</strong> Garth Brooks</td>
<td><strong>#17</strong> Ace Of Base (EMI 66166)</td>
</tr>
<tr>
<td><strong>#18</strong> MADE IN ENGLAND (RCA/Island 52518)</td>
<td><strong>#18</strong> Elton John</td>
<td><strong>#18</strong> Safe + Sound (Profile Records 1462)</td>
</tr>
<tr>
<td><strong>#19</strong> CANDY RAIN (Uptown/MCA 11215)</td>
<td><strong>#19</strong> Soul For Real</td>
<td><strong>#19</strong> Ain't Had Enough Fun (Zoe 11097)</td>
</tr>
<tr>
<td><strong>#20</strong> JOHN THE TABLE AND DREAMING</td>
<td><strong>#20</strong> Various Artists</td>
<td><strong>#20</strong> 7 (Epic 57459)</td>
</tr>
<tr>
<td>(RCA 66449)</td>
<td><strong>#20</strong> Dave Matthews Band</td>
<td><strong>#20</strong> The Woman In Me (Mercury 22886)</td>
</tr>
<tr>
<td><strong>#21</strong> MEDUSA (Arista 25177)</td>
<td><strong>#21</strong> Van Halen</td>
<td><strong>#21</strong> Lead On (MCA 11092)</td>
</tr>
<tr>
<td><strong>#22</strong> THIS IS HOW WE DO IT (Def Jam/RAL 527179)</td>
<td><strong>#22</strong> Montell Jordan</td>
<td><strong>#22</strong> Weezer (Geffen 24829)</td>
</tr>
<tr>
<td><strong>#23</strong> SMASH (Epitaph 85432)</td>
<td><strong>#23</strong> Offspring</td>
<td><strong>#23</strong> 12 Super Exits (EMI Latin 30907)</td>
</tr>
<tr>
<td><strong>#24</strong> ENCOMIUM: A TRIBUTE TO LED ZEPPELIN</td>
<td><strong>#24</strong> Various Artists</td>
<td><strong>#24</strong> Greatest Hits 1990-1995 (Curb 77669)</td>
</tr>
<tr>
<td>(Atlantic 82731)</td>
<td><strong>#24</strong> Various Artists</td>
<td><strong>#24</strong> Sawyer Brown (77 13)</td>
</tr>
<tr>
<td><strong>#25</strong> BALANCE (Warner Bros 45760)</td>
<td><strong>#25</strong> Van Halen</td>
<td><strong>#25</strong> Jam Watters (Atlantic 62600)</td>
</tr>
<tr>
<td><strong>#26</strong> THE LION KING: RHYTHM OF THE PIDE LAMBAS</td>
<td><strong>#26</strong> Various Artists</td>
<td><strong>#26</strong> Purple (Atlantic 82607)</td>
</tr>
<tr>
<td>(Walt Disney 60871)</td>
<td><strong>#26</strong> Various Artists</td>
<td><strong>#26</strong> August &amp; Everything After (Geffen 24728)</td>
</tr>
<tr>
<td><strong>#27</strong> BAD BOYS (Warner Bros 67099)</td>
<td><strong>#27</strong> Various Artists</td>
<td><strong>#27</strong> Icon is Love (A&amp;M 54019)</td>
</tr>
<tr>
<td><strong>#28</strong> THE INFAMOUS (Loud/RCA 66480)</td>
<td><strong>#28</strong> Mob Deep</td>
<td><strong>#28</strong> Don Juan DeMarco (A&amp;M 40357)</td>
</tr>
<tr>
<td><strong>#29</strong> VITALOGY (Epic 66900)</td>
<td><strong>#29</strong> Pearl Jam</td>
<td><strong>#29</strong> Third Rock From The Sun (Epic 64357)</td>
</tr>
<tr>
<td><strong>#30</strong> YES I AM (Island 84660)</td>
<td><strong>#30</strong> Melissa Etheridge</td>
<td><strong>#30</strong> Tical (Def Jam/Island 52395)</td>
</tr>
<tr>
<td><strong>#31</strong> NO ORDINARY MAN (MCA 10991)</td>
<td><strong>#31</strong> Tracy Byrd</td>
<td><strong>#31</strong> Method Man (93 24)</td>
</tr>
<tr>
<td><strong>#32</strong> AMOR PROHIBIDO (EM 28403)</td>
<td><strong>#32</strong> Selena</td>
<td><strong>#32</strong> Cross Road (Mercury 26013)</td>
</tr>
<tr>
<td><strong>#33</strong> NEW JERSEY DRIVE VOL. 2 (Tommy Boy 1130)</td>
<td><strong>#33</strong> Soundtrack</td>
<td><strong>#33</strong> Gold (Polygram/Island 51707)</td>
</tr>
<tr>
<td><strong>#34</strong> MY LIFE (Uptown/MCA 11596)</td>
<td><strong>#34</strong> Mary J. Blige</td>
<td><strong>#34</strong> If I Could Make A Living (Grant/Warner Bros 24582)</td>
</tr>
<tr>
<td><strong>#35</strong> RETURN TO THE 36 CHAMBERS</td>
<td><strong>#35</strong> Various Artists</td>
<td><strong>#35</strong> Thinking About You (MCA 11201)</td>
</tr>
<tr>
<td>(Stash/Interscope 50531)</td>
<td><strong>#35</strong> Various Artists</td>
<td><strong>#35</strong> Trisha Yearwood (80 9)</td>
</tr>
<tr>
<td><strong>#36</strong> SIXTEEN STONE (Trauma/Interscope 50531)</td>
<td><strong>#36</strong> Ol' Dirty Bastard</td>
<td><strong>#36</strong> Definitely Maybe (Creation/Epic 66431)</td>
</tr>
<tr>
<td><strong>#37</strong> BRANDY (Atlantic 82610)</td>
<td><strong>#37</strong> Brandy</td>
<td><strong>#37</strong> Hold Me, Thrill Me, Kiss Me (EMI 66205)</td>
</tr>
<tr>
<td><strong>#38</strong> NOW THAT I'VE FOUND YOU (Rounder 325)</td>
<td><strong>#38</strong> Alisa Krauss</td>
<td><strong>#38</strong> Glowen (Epic 66437)</td>
</tr>
<tr>
<td><strong>#39</strong> PULP FICTION (MCA 11103)</td>
<td><strong>#39</strong> Soundtrack</td>
<td><strong>#39</strong> 90s Nineteen Nineteen Quad (R&amp;B 66901)</td>
</tr>
<tr>
<td><strong>#40</strong> DO YOU WANNA RIDE</td>
<td><strong>#40</strong> Traci Lords</td>
<td><strong>#40</strong> Tattooed Heart (A&amp;M 54049)</td>
</tr>
<tr>
<td>(Mecca Don/EastWest/EGS 61757)</td>
<td><strong>#40</strong> Skeet Jackson</td>
<td><strong>#40</strong> Aaron Neville (DEBUT)</td>
</tr>
<tr>
<td><strong>#41</strong> UNPLUGGED IN NEW YORK (Geffen 24727)</td>
<td><strong>#41</strong> Nirvana</td>
<td><strong>#41</strong> Kirk Franklin And The Family (Gospel-Centric 2119)</td>
</tr>
<tr>
<td><strong>#42</strong> COLLECTIVE SOUL (Atlantic/AG 82745)</td>
<td><strong>#42</strong> Collective Soul</td>
<td><strong>#42</strong> Kirk Franklin And The Family (19 12)</td>
</tr>
<tr>
<td><strong>#43</strong> I AIN'T MovIN' (550 Music/Epic 64324)</td>
<td><strong>#43</strong> Des'ree</td>
<td><strong>#43</strong> Live (EM Lat 42770)</td>
</tr>
<tr>
<td><strong>#44</strong> WILDFLOWERS (Warner Bros 45759)</td>
<td><strong>#44</strong> Tom Petty</td>
<td><strong>#44</strong> Candlebox (Maverick/Sire/Warner Bros 45313)</td>
</tr>
<tr>
<td><strong>#45</strong> BEDTIME STORIES (Maverick/Sire/Warner Bros 45787)</td>
<td><strong>#45</strong> Madonna</td>
<td><strong>#45</strong> Live At The Acropolis (Private Music 28210)</td>
</tr>
<tr>
<td><strong>#46</strong> FOUR (A&amp;M 540265)</td>
<td><strong>#46</strong> Blues Traveler</td>
<td><strong>#46</strong> Lost Dogs &amp; Mixed Blessings (Oh Boy 0013)</td>
</tr>
<tr>
<td><strong>#47</strong> LIVE THROUGH THIS (Geffen 24651)</td>
<td><strong>#47</strong> Hole</td>
<td><strong>#47</strong> What A Cryin' Shame (MCA 10961)</td>
</tr>
<tr>
<td><strong>#48</strong> GREATEST HITS</td>
<td><strong>#48</strong> Bob Seger &amp; The Silver Bullet Band</td>
<td><strong>#48</strong> To Bring You My Love (Island 52405)</td>
</tr>
<tr>
<td>(Capitol 20334)</td>
<td><strong>#48</strong> Mad Season</td>
<td><strong>#48</strong> Patti Harvey</td>
</tr>
<tr>
<td><strong>#49</strong> ABOVE (Columbia 76507)</td>
<td><strong>#49</strong> Tim McGraw</td>
<td><strong>#49</strong> Superunknown (A&amp;M 0190)</td>
</tr>
<tr>
<td><strong>#50</strong> NOT A MOMENT TOO SOON</td>
<td><strong>#50</strong> (Curb 7769)</td>
<td><strong>#50</strong> Soundgarden (97 57)</td>
</tr>
<tr>
<td><strong>#51</strong> READY TO DIE (Bad Boy/Arsta 73000)</td>
<td><strong>#51</strong> The Notorious B.I.G. (Bad Boy/Arsta 73000)</td>
<td><strong>#51</strong> The Tractors (Arista 18728)</td>
</tr>
</tbody>
</table>
**REVIEWs by Steve Baltin**

**VARIOUS ARTISTS: The Basketball Diaries: Original Soundtrack (Island 524093-2)**

Since its publication in 1978, Jim Carroll's autobiographical memoirs have been a cult classic. As such, the soundtrack to the movie version features bands that were likely clued into Carroll's hip book: Pearl Jam, Flea and Soundgarden among them. Appropriately though, the star of the album is Carroll, who had some success with his own band in the early '80s. He appears on five of the CD's 15 tracks, including his nostalgic punk hit, "People Who Died," and a duet with Pearl Jam on the song, "Catholic Boy." However, his spoken word performances, particularly "I Am Alone," provide the record's soul. One can only hope that the kids who buy the record for thegrund Harvey's hit, "Down By The Water," will be able to grasp the bittersweet beauty of Carroll's readings.

**MORBID ANGEL: Domination (Giant 24612-2)**

The most amazing thing about the new record from perpetual purveyors of doom, Morbid Angel, is that someone paid them to do this. If you listen to the record backwards, which sounds the same as it does forwards, you can hear them chanting over and over "success." The CD wouldn't be so bad if for the way they bastardize children's nursery rhymes, using variables of "All the king's horses..." and "When the wind blows..." If you purchase, or know anyone who purchases a copy of this record, please alert the media, or hold a press conference.

**POP ALBUM INDEX**

- 2Pac / S
- 69 Boyz / 89
- Abba / 44
- Ace Of Base / 06
- Aerosmith / 56
- Billy, Mary J. / 34
- Blues Traveler / 46
- Bon Jovi / 93
- Bone Thugs N Harmony / 58
- Boyz II Men / 10
- Brandy / 37
- Brooks, Garth / 47
- Brownstone / 54
- Bush / 56
- Byrd, Tracy / 31
- Candlebox / 93
- Collective Soul / 42
- Counting Crows / 88
- Cranberries, The / 14
- Crow, Sheryl / 19
- Dave Matthews Band / 20
- Devo / 45
- Diff'rent, Joe / 81
- D.J. Quik / 68
- Duran Duran / 55
- E-46 / 59
- Eagles / 7
- Estefan, Gloria / 88
- Edie Brickell, Melissa / 05
- Farris, Dionne / 61
- Finehouse / 70
- Fee Waynes, Jeff / 63
- Franklin, Kirk / 91
- Green Day / 15
- Harvey, P. 97
- Hendrix, Jimi / 65
- Hole / 47
- Hootie & the Blowfish / 5
- Howard, Adina / 40
- John, Elton / 18
- Jordan, Montell / 22
- King Crimson / 56
- Kraus, Alison / 38
- Lennox, Annie / 21
- Little Feat / 69
- Live / 1
- Madonna / 43
- Mad Season / 49
- Mavericks, The / 96
- McGraw, Tim / 50
- Method Man / 82
- Mobh Deep / 28
- Montgomery, John Michael / 9
- Neville, Aaron / 90
- Nine Inch Nails / 64
- Nirvana / 85
- Notorious B.I.G., The / 51
- Oasis / 87
- Offspring / 23
- Of Dr - Bastard / 35
- Pearl Jam / 29
- Petty, Tom / 44
- Prine, John / 95
- Real McCoy / 11
- R.E.M. / 98
- Sade / 67
- Sawyer Brown / 75
- Seger, Bob / 48
- Selena / 32, 74, 92
- Smashing Pumpkins / 97
- Soul For Real / 19
- Soundgarden / 97
- SPURRACKS:
- Bad Boys / 27
- Boys On The Side / 62
- Don Juan DeMarco / 80
- Forrest Gump / 52
- Friday / 2
- Lion King, The / 4
- New Jersey Drive / 1
- Vol. 1 / 16
- Vol. 2 / 35
- Pulp Fiction / 59
- Sponge / 57
- Springsteen, Bruce / 13
- Stone Temple Pilots / 77
- Strait, George / 72
- Sweat, Keith / 92
- TLC / 12
- Tractors, The / 100
- Twain, Shania / 71
- Van Halen / 25
- Various Artists:
- Encomium: A Tribute To Led Zeppelin / 24
- Lion King: Rhythm Of The Pride Lands / 26
- Walker, Clay / 95
- Walters, Jamie / 76
- Wicked / 73
- White, Barry / 79
- White Zombie / 6
- Wonder, Stevie / 53
- Yanni / 94
- Yearwood, Trisha / 86

**P.I.C.K. OF THE WEEK**

- **P.O.L.: Parade Of Losers** (Giant 7414-A)
  This quartet are a cross between Cheap Trick, The Tabes, who they cover with "White Punks On Dope," and "Beavis & Butt-Head." And they're a little bit blast. Straight forward '70s flavored pop melodies back such classic song titles as "Sux 2 B U," "Hemphied," "People Suck" and "She's Dead." In addition, the liner notes for the record feature cartoons of the band members in various positions, including on the toilet, puking up a woman and one guy as a superhero. P.O.L. may be just that, but at least they have a sense of humor about it, and in the end, that may be what matters the most.

- **The Orb: Orbis Terrarum** (Island 314 524 099)
  The mastermind behind The Orb, Paterson, has created a CD that takes the phrase "ambient" to new levels. Completely programmed, the seven-song over 70-minute record, is what will likely happen to music when computers take over the world. Surprisingly though, that thought seems almost comforting from the cool, yet soulful, sounds that The Orb produce throughout the record. This is late night background music at its finest. Be warned though, this is a CD that must be listened to all the way through for full impact, preferably with the lights down low.

- **Yo La Tengo: Electo-O-Puro** (Matador 92550-2)
  The seventh record from this trio, a duo for their first four albums, hallucinations of rainbows on two levels. The first being its lovely Sunday morning sound, highlighted most notably on "Pablo And Andrea." The second being the surprisingly melodic notes that ride from the speakers. Yo La Tengo is not a band normally associated with such sweet dreams, but they carry off the lovely riffs superably, and consistently throughout the CD. However, on the slightly tribal infused "False Alarm" they show themselves to be more than a one-note group. Fans of songs will thank Yo La Tengo for the gift that is Electo-O-Puro.

**Ben Lee**

In some circles, the 17-year-old Lee has been treated as the second coming. With the lineage associated with his debut solo effort—he's also in a Chicago band called Noise Addict—it's not surprising critics have been so quick to praise the singer-songwriter. The 18-song collection was produced by Liz Phair producer Brad Wood, and Phair provides backing vocals on the tracks "Pop Queen" and "Away With The Pixies." Need I say more. Only that Lee's quick lyrics, acoustic-based Pixies' sounding hooks and his sweet voice make this an album worthy of the hype. Be it on the delightful "Away With The Pixies" or the lovely "Side View," Lee shows a knack for songwriting that gives credence to the argument, "you either have it or you don't." Because at 17 he's light years ahead of people twice his age. Other highlights include the rocking "Song 4 You," "I'm With The Star," and "Love Song." An album that must be heard to be believed.
<table>
<thead>
<tr>
<th>Entry</th>
<th>Title</th>
<th>Artist</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ask of You (From &quot;Higher Learning&quot;)</td>
<td>Vanessa Brandy</td>
<td>1995</td>
</tr>
<tr>
<td>2</td>
<td>Can't We Do It (Pimpin')</td>
<td>Montell Jordan</td>
<td>1995</td>
</tr>
<tr>
<td>3</td>
<td>Water Runs Dry (Motown 806 358)</td>
<td>Boyz II Men</td>
<td>1995</td>
</tr>
<tr>
<td>4</td>
<td>I'm Never Gonna Let You Go (Motown 1270)</td>
<td>Barry White</td>
<td>1995</td>
</tr>
<tr>
<td>5</td>
<td>Emotions</td>
<td>H-Town</td>
<td>1995</td>
</tr>
<tr>
<td>6</td>
<td>Like (Eska/Eska)</td>
<td>Kut Klose</td>
<td>1995</td>
</tr>
<tr>
<td>7</td>
<td>Red Light Special (Labace/Arista 02744)</td>
<td>TLC</td>
<td>1995</td>
</tr>
<tr>
<td>8</td>
<td>It's Been You (Era/Arabs 9145)</td>
<td>Anita Baker</td>
<td>1995</td>
</tr>
<tr>
<td>9</td>
<td>Going in Circles/Love the One You're With</td>
<td>M.C.A.</td>
<td>1995</td>
</tr>
<tr>
<td>10</td>
<td>I Don't Want to Be Alone (M.C.A. 54902)</td>
<td>Wyclef Jean</td>
<td>1995</td>
</tr>
<tr>
<td>11</td>
<td>When U Cry I Cry (Capitol 53239)</td>
<td>Dr Dre</td>
<td>1995</td>
</tr>
<tr>
<td>12</td>
<td>Keep Their Heads Ringin' (From &quot;Friday&quot;)</td>
<td>D'Angelo</td>
<td>1995</td>
</tr>
<tr>
<td>13</td>
<td>Right Here (From &quot;Bad Apple&quot;)</td>
<td>The Vex Group</td>
<td>1995</td>
</tr>
<tr>
<td>14</td>
<td>The Way That You Love</td>
<td>Vannessa Williams</td>
<td>1995</td>
</tr>
<tr>
<td>15</td>
<td>Someone To Love</td>
<td>Jon B. Feat. Babyface</td>
<td>1995</td>
</tr>
<tr>
<td>16</td>
<td>Is It Me (MCA 54900)</td>
<td>Monteco Feat. Immature</td>
<td>1995</td>
</tr>
<tr>
<td>17</td>
<td>I'll Be There For You (You're All I Need To Get By)</td>
<td>Method Man/Jerry B.</td>
<td>1995</td>
</tr>
<tr>
<td>18</td>
<td>Keep It Right There</td>
<td>Spooled Ruffer/Big Beat/Atlanta 98187</td>
<td>1995</td>
</tr>
<tr>
<td>19</td>
<td>This Time (MCA 5501)</td>
<td>Chante Moore</td>
<td>1995</td>
</tr>
<tr>
<td>20</td>
<td>Good Ole Fashion Love (Perspective 5403)</td>
<td>Lo-Key</td>
<td>1995</td>
</tr>
<tr>
<td>21</td>
<td>Crazy (Tommy Boy 566)</td>
<td>Naughty By Nature</td>
<td>1995</td>
</tr>
<tr>
<td>22</td>
<td>Holiday (EastWest 64457)</td>
<td>Men At Large</td>
<td>1995</td>
</tr>
<tr>
<td>23</td>
<td>Candy Rain</td>
<td>Soul For Real</td>
<td>1995</td>
</tr>
<tr>
<td>24</td>
<td>Can I Call You (Capitol 53234)</td>
<td>Portrait</td>
<td>1995</td>
</tr>
<tr>
<td>25</td>
<td>Fall to Pieces (Atlantic 85116)</td>
<td>Robert Lever</td>
<td>1995</td>
</tr>
<tr>
<td>26</td>
<td>This Will Be The Land We Play (Bu/510 550 252)</td>
<td>Subway</td>
<td>1995</td>
</tr>
<tr>
<td>27</td>
<td>Walking Away With It (Perspective 85405)</td>
<td>Raja-Nee</td>
<td>1995</td>
</tr>
<tr>
<td>28</td>
<td>Play It Back (Chrysalis/EMI 5833)</td>
<td>Rappin' 4-Tay Feat. The Spinners</td>
<td>1995</td>
</tr>
<tr>
<td>29</td>
<td>Never Find Someone Like You (Columbia 77817)</td>
<td>Keith Martin</td>
<td>1995</td>
</tr>
<tr>
<td>30</td>
<td>I'm Goin' Down (Uptown/MCA 55008)</td>
<td>Mary J. Blige</td>
<td>1995</td>
</tr>
<tr>
<td>31</td>
<td>Fire (MCA 55008)</td>
<td>Subway</td>
<td>1995</td>
</tr>
<tr>
<td>32</td>
<td>Big Poppa/Warning (Bad Boy/Arista 7-0915)</td>
<td>The Notorious B.I.G.</td>
<td>1995</td>
</tr>
<tr>
<td>33</td>
<td>Love Today (A&amp;M 09704)</td>
<td>Vertical Hold</td>
<td>1995</td>
</tr>
</tbody>
</table>
## Top 75 R&B Albums - May 13, 1995

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week #</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Friday</td>
<td>Soundtrack</td>
<td>Interscope (92399)</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Me Against The World</td>
<td>2Pac</td>
<td>Rap-A-Lot Records (2210)</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>New Jersey Drive Vol. 1</td>
<td>Tommy Boy</td>
<td>Jive</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>This Is How We Do It</td>
<td>Montell Jordan</td>
<td>Arista (527199)</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Return To The 36 Chambers</td>
<td>O’ Dirty Bastard</td>
<td>Tommy Boy</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>My Life</td>
<td>Mary J. Blige</td>
<td>Arista (1159)</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Do You Wanna Ride?</td>
<td>Mecca Dol/EveryWest (EE 6175)</td>
<td>DJ M.A.C. (6175)</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Crazysexycool</td>
<td>TLC</td>
<td>Interscope (7222)</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Candy Rain</td>
<td>Ms. Soul For Real</td>
<td>Interscope (11125)</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>From The Bottom Up</td>
<td>Brownstone</td>
<td>Interscope (75269)</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Ready To Die</td>
<td>The Notorious B.I.G.</td>
<td>Interscope (7300)</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>In A Major Way</td>
<td>E-40</td>
<td>Interscope (41558)</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Conversation Peace</td>
<td>Stevie Wonder</td>
<td>Interscope (53023)</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>II</td>
<td>Boyz II Men</td>
<td>Interscope (53023)</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>Toast To The Ladies</td>
<td>The Whispers</td>
<td>Interscope (30270)</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>New Jersey Drive Vol. II</td>
<td>Tommy Boy</td>
<td>Jive</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>Bad Boys</td>
<td>Soundtrack</td>
<td>Columbia (67009)</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>Safe + Sound</td>
<td>D.J. Quik</td>
<td>Profile (70602)</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>Brandy</td>
<td>Brandy</td>
<td>Profile (50210)</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>GROOVE ON</td>
<td>Gerald Levert</td>
<td>Profile (92399)</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>All In The Game</td>
<td>Crime Boss</td>
<td>Profile (11125)</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>Surrender</td>
<td>Kut Klose</td>
<td>Profile (6003)</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>The Icons Love</td>
<td>Barry White</td>
<td>Profile (90619)</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>BEGGIN AFTER DARK</td>
<td>H-Town</td>
<td>Profile (72525)</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>D-SHOT Presents BOSS BALLIN' BEST IN THE BUSINESS</td>
<td>Various Artists</td>
<td>Interscope (92399)</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>BLACKCROWSTREET</td>
<td>Kirk Franklin &amp; Family</td>
<td>Profile (94248)</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>KIRK FRANKLIN &amp; FAMILY</td>
<td>Kirk Franklin &amp; Family</td>
<td>Profile (27079)</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>NINE LIVES F. J.</td>
<td>Nine</td>
<td>Profile (140602)</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>THE IMMORAL</td>
<td>Montel Deep</td>
<td>Profile (94248)</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>CREEPIN ON AH COME UP</td>
<td>Bone Thugs N Harmony</td>
<td>Profile (75269)</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>TICAL</td>
<td>Method Man</td>
<td>Profile (52393)</td>
<td>31</td>
</tr>
<tr>
<td>32</td>
<td>JUST FOR YOU</td>
<td>Gladys Knight</td>
<td>Profile (90619)</td>
<td>32</td>
</tr>
<tr>
<td>33</td>
<td>PRIVATE PARTY</td>
<td>Freddie Jackson</td>
<td>Profile (75269)</td>
<td>33</td>
</tr>
<tr>
<td>34</td>
<td>VOLUME I</td>
<td>Thug Life</td>
<td>Profile (90619)</td>
<td>34</td>
</tr>
<tr>
<td>35</td>
<td>COKTAILS</td>
<td>Too Short</td>
<td>Profile (90619)</td>
<td>35</td>
</tr>
<tr>
<td>36</td>
<td>RHYTHM OF LOVE</td>
<td>Anita Baker</td>
<td>Profile (61559)</td>
<td>36</td>
</tr>
<tr>
<td>37</td>
<td>STATION IDENTIFICATION</td>
<td>Channel Live</td>
<td>Profile (27079)</td>
<td>37</td>
</tr>
<tr>
<td>38</td>
<td>NINETEEN NINETY QUAD</td>
<td>Boyz II Men</td>
<td>Profile (90619)</td>
<td>38</td>
</tr>
<tr>
<td>39</td>
<td>GOD'S GATE</td>
<td>Usher</td>
<td>Profile (140602)</td>
<td>39</td>
</tr>
<tr>
<td>40</td>
<td>NOT A PERFECT MAN</td>
<td>Christopher Williams</td>
<td>Profile (25646)</td>
<td>40</td>
</tr>
<tr>
<td>41</td>
<td>THE DIARY</td>
<td>Scarface</td>
<td>Profile (39495)</td>
<td>41</td>
</tr>
<tr>
<td>42</td>
<td>MURDER WAS THE CASE</td>
<td>Soundtrack</td>
<td>Profile (94248)</td>
<td>42</td>
</tr>
</tbody>
</table>

## The Essence of the Matter

**The Essence of the Matter:** In the spirit of a Silver Anniversary, Essence magazine, the successful publication that has given a voice to African-American women, has a platter menu of events planned for July 1-3 in New Orleans, including the "Essence Music Festival." This first-time festival has attracted a billing that will rival some of the top artists on the charts and other artists that have a name in various facets of the African-American experience. Essence magazine, based in New York and wrangled by editor-in-chief Susan Taylor, celebrates 25 years of publishing with this music festival, a series of seminars featuring political, business and entertainment luminaries, and a number of other activities that will take place in advance of the July Festival.

The festival is a joint venture with mega-promoter George Wein's Festival Productions, and the main stage will be the Louisiana Superdome. Guest hosts include Sinbad, Queen Latifah and Bill Cosby. Among the artists already confirmed for this event are Luther Vandross, Patti LaBelle, Gladys Knight (July 1), Boyz II Men, Mary J. Blige, Johnny Gill, Al Green, The Isley Brothers, and Gerald Albrighth. In addition to the main stage, there will be several shows featuring a cornucopia of music ranging from the Ohio Players, Dianne Reeves, the Jimmy Smith Quartet, Bahama Junkniques and The Dirty Dozen Brass Band to The Stone Temple Purple, Cassandra Wilson, Lorez Alexandria, Little Milton and Ramsey Lewis.

This ambitious offering is expected to draw some 150,000 people over the course of the three days. Wein says the festival is a demonstration of African-American music's singular influence on the nation and world's culture. He said the Essence Music Festival "is original in concept and scope, a celebration of unity and harmony in every sense." Special floor seating at the show will run $55, while floor tickets range from $45-S20. The seminars, which will feature names such as the Rev. Jesse Jackson and Lewis Brown, in addition to a slate of Essence magazine editors and others, will be free to the public.
Virgin Records recording artist and legendary DJ Frankie Knuckles (right) poses with collaborator Adeva and video director Paris Barclay, who shot the video for "Too Many Fish," the single from Knuckles' sophomore effort Welcome To The World set for May 23 release.

SOUND NIBBLES: Ice Cube did say: "This movie should make a big money grip." Well, in its first five days of release, Friday, the screening and film executive production debut for Ice Cube, opened with $6.6 million for a per screen average of $7,618.

For a film that was made on a budget of $2.3 million, even if releasing company New Line Cinema spent that same amount driving the film (it's almost certain they didn't), then this movie has made money. The Priority Records soundtrack to the film was #1 atop the Cash Box pop albums list and just missed the same calling on the magazine's R&B albums list, ultimately registering at #2. We incorrectly listed it #1 on the R&B list in last week's cover story (sorry). New Line could add screens, it could hold fast; but even a 30% drop off in box office would give this film a solid hold on a big grip for all involved. The "old school" soundtrack to this film, featuring artists like Rose Royce and The Ohio Players, dropped last week into the marketplace and is expected to attract a different demographic of listeners...Mercury Records vp of black music promotion Michael Johnson says that they will be driving hard to bring New York-based rapper Jemini The Gifted One's debut album for the label, Scars And Pain home. A student of the old school, Jemini has made noise with the track "Funk Soul Sensation."...Look here next week for a peek at P-Street Records, the Perspective Records street label that could rise up out of the concrete jungle like a street lamp and illuminate the company's path to fortunes in the edgy hip-hop market. To be continued...."Hard Hittin'" Harry, who holds forth at Double Xposure's rap publicity division, worked the recent Seventh Sign Prods. hip-hop reggae showcase that featured Dreaded Blunts and Poppa Levi. Held at the St. John's Masonic Auditorium in East Orange, NJ, Eric B., formerly of Eric B. & Rakim, Dante Bece of the NBC-TV show Cosby Mysteries and Asandra Hunter, a writer with the Aquarian Weekly judged the set.

Elektra Entertainment Group's Ol' Dirty Bastard recently treated the Los Angeles retail, press and radio to a listening party for his Wu-Tang offshoot debut album Return To the 36 Chambers: The Dirty Version. Ol' Dirty and the Brooklyn Zoo kicked flavor from the first single "Brooklyn Zoo." Pictured are (l-r): Liz Vogt, KBET music coordinator asst.; Miriam Snider, music coordinator, KBET; 12 O'Clock, Brooklyn Zoo; Ol' Dirty Bastard; Buddha, Brooklyn Zoo; Felicia (The Poetess) Morris, KBET air personality.

"Urban Music In Nashville" was the title of the 4th Annual Music Conference held there recently. The two-day conference held at the Maxwell House Hotel in Nashville and the Middle Tennessee State University Dept. of Recording in Murfreesboro, and sponsored by BMI MTSU, WSNR/Reprise, The Nashville Chapter of the Recording Academy, Bait and Beet Music, Shoney's, WQQK-FM, Third National Bank and Epiphone, attracted more than 200 people from both the professional and academic side of the music industry. Some of the panelists that led discussions about the state of urban music in the South included (l-r): Count Bass D, WORK/Columbia recording artist; Me Phil Me, RCA rap recording artist; Thomas Cani, UMC chairman and a BMI rep; Mike Bohannon of the MCA group Boyz N Black; and producer/writer Chris Cuben-Tatum.
Spotlight

ARCHERS OF LOAF: Alias Rock Superstars?
By Steve Balin

“It’s EARLY TO CALL CHAPEL HILL’S Archers Of Loath rock superstars, but the “p-word” is there for this burgeoning quartet. Their 1993 release, Icky Melt, was praised by critics as being brilliant pop, leaving them with a growing following in the college scene and setting the stage for a mini buzz to accompany their new Alias Records album, Veer. Since the record’s release in March, the North Carolina band has opened for hot Geffen act Weezer and is now joining up with seminal college rockers The Flaming Lips for a brief tour.

How have things changed for the band since they have become a “buzz” act? According to bassist Matt Gentling, “It’s weird. We can totally separate the buzz band things we’re doing from reality. Those aren’t our reality. I’d much rather just being traveling around, playing music. I think we’d all like to expand and do well. But as far as being buzz bands or wowting young audiences, we pretty much just wanna play our music. And if things don’t happen because of that, then they don’t happen.”

Life on the road necessitates events happening, like the incident with the Ryder truck. "The Ryder truck got towed in New York, even though it was rightfully parked. Ryder had like over $500 in outstanding parking tickets and their (the state of New York) policy is they’ll tow any of that company’s (Ryder) units.”

The reason for the Ryder truck in the first place was the tragedy involving the group’s former van. Gentling said, “Our van died for good and we had to leave it behind in Seattle. It was the saddest day. We wanna give it like a viking burial or blow it up, something like that. We’re gonna go back and see it when we’re through Seattle with the Lips.”

However, being an up and coming act on major tours is not all bad. For example, the band got to hang out with their “favorite” super model—Paulina Porizkova, who did happen to be with her husband, The Cars’ Ric Ocasek. They also found that Billy Gibbons, of ZZ Top, “is a fan,” which Gentling described as “about as cool as you can get.”

How does the band follow up that kind of excitement, given that at the time of this interview they had yet to even hook up with the Lips? Gentling responded, “We’ll be touring with the Lips so things are just gonna happen by themselves. We’re gonna entrust it to fate. Traveling with the Lips you just don’t get away with a mundane, or conventional, tour.”

On the more serious side, one of the things that comes with success, especially for an indie band, is attention from the major labels. Gentling said of the new attention, “it’s kind of confusing, because here we finally kind of forged a relationship with Ahas and things are kind of settling down to a regular discourse and now these people are like ‘Hey, how’s it going? Great to meet you. When are you guys playing?’ And we just to have say, We’re fairly happily signed.” But, as we’re all pretty much opposed to going to a major label at this point. Not on moral grounds or idealistic grounds, it just seems like an impractical move for us at this point. We’re enjoying having our freedom now. We don’t wanna have to step into the promotional machine.”

REVIEW BY STEVE BALIN

THE VOLUPTUOUS HORROR OF KAREN BLACK: The Anti-Naturalist (Triple X Records 51199-2)
Hearing TVHKB for the first time on record is kind of like having your virgin viewing experience of Wings Of Desire come on a small screen. You can tell there’s something there, but you just ain’t getting it. Having built their reputation as a live act in their hometown of NY, the group’s performance art antics have taken them to the national stage of cultdom. Some of the humor comes through on “There’s So Many Things That I Can Do” and “Water Coffin,” while not exactly funny, has something great to it, though it’s hard to figure out if it’s comedic or tragic. Perhaps seeing the band live will answer the question.

CHALLENGE: Challenge (00-102)
In music classes throughout the world the new number one priority should be packaging. Forget about the music. There is far too much false advertising going on in music these days. This duo’s name, and colorful CD artwork, lead one to the impression they might be indoctrinated into yet another alternative band’s world, or perhaps one of a heavy metal act, but not a female disco Michael Bolton. And a female disco Michael Bolton pretty much says it all.

Beyond that though, it’s not likely to convert any non-believers.

VAMPIRE RODENTS: Clockseed (Cargo 40422)
The fourth CD from the inappropriately named techno band, who say in the liner notes, “All VR compositions are Sample Based Compositions (SBC). So wake up and smell it folks’!” is a Golden Palomino type record of alternative/college acts, featuring 16 different guest vocalists. Among those included are performers from Killing Floor, Chemlab and Beatmistr. A couple of songs, particularly “Low Orbit,” get a strong Depeche Mode feeling going on. For fans of the genre, the record is a must have.

Steve Morse Band: Structural Damage (High Street Records 1032-2)
The Steve Morse Band might be considered rock by most, but they defy categorization, as this is simple social music. Morse’s virtuoso technique on the guitar leads them through countless different arrangements on this 11-song collection. Be it on the opening “Sacred Grounds” or “Native Dance,” Morse shows why fans of Guitar Player have named him best overall guitarist five years in a row. Listening to Morse and his band, which consists of Dave LaRue on electric bass and Van Romaine on drums and percussion, should simply be enjoyed as it is. Superior playing.

PICK OF THE WEEK

VARIOUS ARTISTS: Livin’ Lounge (Continuum 19506)
Subtitled “The fabulous sounds of now,” this compilation of the leaders of the blend between alternative and lounge is a delightful CD that teeters beautifully between parody and tribute of the genre. Vegas made us all know and love. Starting off with The Wonderful World Of Joey’s “Get Outta My Gal,” which includes a well executed scat middle, the 14 artists here show a genuine knowledge of lounge music. While Buster Poindexter and Andy Prieboy, formerly of Wall of Voodoo, are the best known contributors it’s Love Jones, a happening L.A. act who steal the show with the Caribbean flavored “Whiskey, The Moon And Me.” Other choice cuts include Donkey’s “Private Dick” and “The Hanging,” courtesy of the Lounge Lizards. This is a record that anyone who considers themselves hip must own.
U.K. SINGLES CHART:
1. "Some Might Say" (Creation) ........................................ Oasis
2. "Back For Good" (RCA) ........................................... Take That
3. "Key To My Life" (Polydor) ........................................ Boyzone
4. "Two Can Play That Game" (MCA) .............................. Bobby Brown
5. "It's All Stop (Wiggie Wiggly)" (Stilp/Eternal/WEA) .... Bryan Adams
6. "Chains" (Columbia) .............................................. The Outhere Brothers
7. The Changingingman (BMG/Styleist) ......................... Paul Weller
8. "If You Only Let Me In" (1st Avenue/Columbia) .............. MN8
9. "It's Alright" (Zomba/EMI) ........................................ Bryan Adams
10. "Army Of Me" (Perfect/PolvGram) ............................... Bjork

Highest climber of the week at #20 is "Jessie" by Joshua Kadison; highest entry at #1, Oasis's "Some Might Say." 

U.K. ALBUM CHART:
1. Picture This (Precious Organization) .................. Wet Wet Wet
2. Dummy (Go Beat) ................................................. Portishead
3. Greatest Hits (Columbia) .......................................... Bruce Springsteen
4. No Need To Argue (Island) ...................................... Cranberries
5. The Colour Of My Love (Epic) ............................... Celine Dion
6. Medusa (Capitol) .................................................. Tina Arena
7. The Choir—Music from the BBC TV Series (Decca) ....... Anthony Way
8. Park Life (Food/Parlophone) ...................................... Blur
9. Definitely Maybe (Creation) ...................................... Oasis
10. Monster (Warner Bros.) ........................................... R.E.M.

Highest climber of the week at #13 is Street Party by Chas 'n' Dave; highest entry at #24, I Care Because You Do by The Aphex Twins.

U.K. TOP DANCE SINGLES:
1. "Lifting Me Higher" .................................................. Gems For Jen
2. "Direct Me" ............................................................ The Reese Project
3. "Don't Laugh" .......................................................... Wex
4. "It's Alright" ........................................................... Sainz
5. "Move That Body" .................................................... Nile
6. "Legends Of The Dark Black" ..................................... Wild Child
7. "Freak Like Me" ....................................................... Adina Howard
8. "Ministry Of Love" .................................................... Romanthy
9. "I'll Be Ready When You're Back" ............................... By Nature
10. "Fire" ................................................................. Prizma Feat Demolition, Manalbelo

U.K. RAP SINGLES CHART:
1. "Gangsta Ice" .......................................................... Raekwon
2. "All I Need" ............................................................. Method Man
3. "Survival Of The Fittest" ............................................ Mobb Deep
4. "Who Shot Ya" ........................................................ Notorious B.I.G.
5. "Can't You See" ........................................................ Total (featuring Notorious B.I.G.)
6. "The Inc Ride" .......................................................... Masta Ace Inc
7. "Get The Truth The Large Professor" ......................... DJ D'All Stars
8. "1, 2, Pass It" .......................................................... Frankie Cutlass
9. "Boriquas On Da Set" ............................................... Cutlass
10. "Ol Dirty Bastard" .................................................... Brooklyn Zoo

U.K. MUSIC VIDEO CHART:
1. Songs That Won The War ........................................ Various
2. Street Party ............................................................. Chas & Dave
3. Singalonga War Years ............................................... Max Byrgraves
4. Terrorism ............................................................... Fired Up & Lairy
5. No Quarter Unleashed ............................................ Jimmy Page & Robert Plant
6. No War No Case ...................................................... Snopp Dogg
7. Always & Forever (An Evening Of Songs) ..................... Luther Vandross
8. Janet ................................................................. Janet Jackson
9. His Of The War Years ............................................... Various Artists
10. Show Time ............................................................ Blur

THE U.K. TOP 10 RENTAL VIDEOS:
1. Pulp Fiction ............................................................ BV
2. Speed ................................................................. Fox Video
3. Blown Away ........................................................... Warner
4. The Mask ............................................................... E.W.
5. True Lies ............................................................... CIC Video
6. Clear And Present Danger ........................................ CIC Video
7. The Flintstones ........................................................ CIC Video
8. Highlander II .......................................................... E.W.
9. Four Weddings & A Funeral ...................................... Columbia TriStar
10. When A Man Loves A Woman .................................... Touchstone
TEXAN / TEJANO

MAY 13, 1995

1 TOMA MI AMOR (Sony) ................. La Mafia 1 9
2 LAGRIMAS (Manry) ..................... La Tropa F 2 9
3 DONDE ANDARAS (EMI Latin) ........ Emiliano Navaira 3 9
4 FOTOS Y RECUELDOS (EMI Latin) ... Selena 8 8
5 POR FAVOR CORAZON (EMI Latin) ... Gary Hobbs 5 7
6 AMOR PERDONAME (EMI Latin) ...... Grupo Fama 9 8
7 CRUZ DE MADERA (Sony) ............. Michael Salgado 6 7
8 DIEZ (EMI Latin) ....................... Elsa Garcia 11 5
9 AMARRADITA (EMI Latin) ............. Stephanie Lynn 7 7
10 ANOCE SONE CONTIGO (Arista) ..... La Diferencia 21 3
11 UNA NOCHE MAS (EMI Latin) ....... David Lee Garza 4 9
12 LLORADORAS (Fonovisa) .......... Divino 18 7
13 VUELA PALOMITA (EMI Latin) ...... Grupo Rodeo 17 2
14 AY CARINITO (Fonovisa) ................ Eddie Gonzalez 15 3
15 LUNA LLENA (Sony) .................. Elida Y Avante 12 9
16 TE EXTRAÑO (Fonovisa) ................ Gavino 20 8
17 NO ME QUEDA MAS (EMI Latin) ..... Selena 10 9
18 CARINITO DE ML... (Sony) .......... Jay Perez DEBUT
19 AMOR A LA DERIVA (EMI Latin) .... Grupo Aguilas 19 4
20 LINDA CHAPARRITA (Arista) ......... La Diferencia 13 9
21 TU SOLO TU (Tejano Pro.) ......... Bob Gallarza 23 3
22 HERIDAS (VEA Latin) ................. Innocencia 24 2
23 TE JURO (VEA Latin) ................. Patsy Torres DEBUT
24 EL PINTOR (EMI Latin) ............... Hometown Boys DEBUT
25 FELICIDAD (EMI Latin) .............. La Fierobe 25 9

MEXICAN REGIONAL

MAY 13, 1995

1 EL TAXISTA (Fonovisa) .................. Los Dinamos 1 8
2 FOTOS Y RECUELDOS (EMI Latin) ..... Selena 4 8
3 A ESA (Fonovisa) ....................... Libertacion 3 6
4 MTD T U Y MTD YO (Luna) ............ Banda Pachucos 5 9
5 QUE NO ME OLVIDA (Fonovisa) ..... Bronco 2 9
6 LA FAMA DE LA... (Fonovisa) ..... Los Tigres Del Nrt. 6 4
7 MI CORAZON LLORO (Fonovaca) .... Ritmo Rojo 10 5
8 SE TE VAS (Rodven) ................... Los Fugitivos 9 5
9 ESA MUJER (EMI Latin) .............. Bronco 25 3
10 TESOROS (EMI Latin) ................. Graciela Beltran 8 9
11 BORDADA A MANO (Fonovisa) ...... Los Miler 11 9
12 TU CASTIGO (Fonovisa) .............. Ezequiel Pena 7 9
13 SIEMPRE TE VOY A QUERER (Unico) Industria Del Amor 14 2
14 TOMA MI AMOR (Sony) ............... La Mafia 21 5
15 QUERERTE ASI (Luna) ............... Los Caminantes 16 3
16 YO SE QUE NO ES (Sony) ............ Ramon Ayala Jr. 16 7
17 EVA MARIA (Fonovisa) ................ Banda Maguey 12 8
18 POBRE DE LOS DOS (Fonovisa) .... Jose Javier Sells DEBUT
19 QUE POCA SUERTE (AFG SIGMA) .... Los Tarerarios 18 9
20 MUSICA ROMANTICA (Balboa) ..... Jorge L. Cabrera 17 9
21 CORAZON DE OTRO (AFG/Sigma) ... Los Caminantes 28 2
22 COMO AGUA PARA CHOCOLATE (Sony) Ana Gabriel 20 8
23 SIN UN AMOR (Sony) ................. Vincente Fernandez 26 8
24 CIELO CORAZON (Disa) ................ Grupo Ladrón 24 5
25 CUPIDO BANDIDO (Fonovisa) ....... Filo Olivarres 23 6
26 NO (Sony) ................................ Alejandro Fernandez 19 9
27 TE AMO MAMA (Fonovisa) .......... M.A. Solis Y Los Bukis DEBUT
28 QUE DEBO HACER? (Sony) .......... Sparx DEBUT
29 EL ANILLO (Fonovisa) .................. Grupo Mojado DEBUT
30 SE REMATA EL JACALITO (Fonovisa) Jose Javier Solis 22 7

News From U.S. & Latin America

BY HÉCTOR RESÉ Diedez

SONY DISCOs’ GEORGE ZAMORA SPEAKS OUT: George Zamora, Vice-President and General Manager of Sony Discos, was recently interviewed by Cash Box via telephone at his headquarters in Miami. At the division’s helm for the past eight years, Zamora has been widely acknowledged as the “godfather” of the Latin music industry due to his background and expertise. Beginning in the American music industry in 1968 at age 17, Zamora worked 7 years for Henry Stone who was then president-owner of TK Productions in Miami. “When he started,” Zamora says, “he had his own sales rep and then onto promotions as a sales rep for RCA in the southeast.” Zamora recalls. He moved to Orlando in 1982 for a position with New York-based A International. Zamora left there as director of sales when he came to Sony Discos as its director of sales and marketing.

Zamora was asked about his label’s present role in the Latin music market. “We are very content with our overall success in the market,” he remarks. “Sony Discos is the number one label in the market. We have 32 to 38% of total market share. It’s been this way for the past 6 years. As long as you have a balance of roster and aggressiveness in your A&R, you will be successful. We also thrive on competition.” One true measure of a label’s success is the fact that Sony Discos has experienced a steady increase in sales with every year of Zamora’s tenure. “But one needs to understand that Fonovisa has also done very well,” he adds emphatically. “Our sister label, RMM Records has done very well too. The present condition of the Latin music industry is at an all-time high. And it will continue to grow in an upward fashion. Why? It’s because of many factors such as the stability of the dollar, the increase in population, the growth in distribution which equals greater sales.”

What about the obstacles? Zamora expressed his frustration as to how new hits, specifically tropical and pop, are hard to break on the charts due to the conservative attitude by radio stations. Sony Discos was referring to the 142 Latin radio stations being monitored by BDS (Broadcast Data System) out of which 94 affect the charts. Out of those 94, there are 68-75 stations which have primarily Mexican regional and Tejano formats. This leaves about 18 tropical and 28 pop stations (with six as dual) reporters. As a result, tropical artists receive less detections and opportunities to "crash" billboard charts. Consequently, it also signifies a tremendous limitation of international exposure for these artists. Foreign markets like Colombia, Venezuela, Mexico, and Argentina look at these charts as not being of much value.

Soundscan is another area of controversy with Sony Discos. This system affects record sales in the sense that it reflects how a record is being sold. Because of the tremendous proliferation of Soundscan west of the Mississippi, the number one genre is Mexican regional. Zamora describes how markets like Puerto Rico are terribly neglected. “If you are selling 400,000 units of Jerry Rivera or 263,000 units of India and Soundscan either doesn’t register it or barely makes it a hit, you can understand our frustration,” Zamora says. “For a company like ours, who is involved in so many things like pop, tropical, tejano, and regional, it doesn’t affect us as much as it does. Louis like RMM, MP, Rodven, or Karen. Are you going to say that Juan Luis Guerra is less popular than the Gipsy Kings? BDS charts don’t reflect the true weight of Soundscan. As a result, it doesn’t show the credibility or reality of the marketplace. Before committing to a chart, you must show a true balance of the marketplace.”

How is Sony dealing with such obstacles like the Mexican economy? “The last four months have been horrendous,” Zamora states. “We need to increase paralel imports. Nobody wins, neither America nor Mexico. Piracy is another heavy burden for Latin businesses, especially on the East Coast and Puerto Rico. The RIAA (Recording Industry Association of America) is working very strong against piracy,” Zamora says.

What will be Sony’s main focus for this coming year? “Being well balanced is the key to success,” Zamora says. “Keeping aggressive in the areas of promotions, sales, marketing, and A&R. We have new artists like Rey Ruiz whose new album, En Cuerpo Y Alma, had 150,000 units shipped the first week. Its #1 on the charts today,” proudly beams Zamora. “We expect big things for this young man.” On the Mexican regional front, Sony Discos plans to blitz the market with such artists as La Mafia, Fama, Vicente Fernandez, Alejandro Fernandez, Ramon Ayala, Jr., and Grupo Copinchar. Zamora will continue to break new artists while maintaining established artists.

Sony Discos' George Zamora.

George Zamora.

CASH BOX MAY 13, 1995 16

Courtesy of Latin \& Tejano
REVIEWS By Hector Resendez

CASH BOX MAY 13, 1995

CONTREPOP

<table>
<thead>
<tr>
<th>May 13, 1995</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> TODO O NADA (V/A Latina)</td>
</tr>
<tr>
<td><strong>2</strong> TOMA TU TIEMPO Y SUENA (Sony)</td>
</tr>
<tr>
<td><strong>3</strong> FOTOS Y RECuerDOS (EMI Latin)</td>
</tr>
<tr>
<td><strong>4</strong> REENCUENTRO (EMI Latin)</td>
</tr>
<tr>
<td><strong>5</strong> QUIEN SOY YO (Melyd)</td>
</tr>
<tr>
<td><strong>6</strong> SI DIOS ME QUITA... (Fonovisa)</td>
</tr>
<tr>
<td><strong>7</strong> ESTARé (Rodven)</td>
</tr>
<tr>
<td><strong>8</strong> QUE NO ME OLVIDe (Fonovisa)</td>
</tr>
<tr>
<td><strong>9</strong> AZUL GRIS (Melyd)</td>
</tr>
<tr>
<td><strong>10</strong> ENTRE ELLA Y YO (Rodven)</td>
</tr>
<tr>
<td><strong>11</strong> EL MUNDO GIRA (EMI Latina)</td>
</tr>
<tr>
<td><strong>12</strong> SE FUE (V/A Latina)</td>
</tr>
<tr>
<td><strong>13</strong> MI FORMA DE SENTIR (Polygram)</td>
</tr>
<tr>
<td><strong>14</strong> VESTIDA DE BLANCO (BMG)</td>
</tr>
<tr>
<td><strong>15</strong> UNA VEZ MAS (EMI Latin)</td>
</tr>
<tr>
<td><strong>16</strong> ESTOY AQUI (Sony)</td>
</tr>
<tr>
<td><strong>17</strong> ESE HOMBRE (V/A Latina)</td>
</tr>
<tr>
<td><strong>18</strong> GUAPA (Polygram)</td>
</tr>
<tr>
<td><strong>19</strong> AMANECIENDO (Polygram)</td>
</tr>
<tr>
<td><strong>20</strong> VEN JUNTO A MI (Rodven)</td>
</tr>
<tr>
<td><strong>21</strong> VESTIDA DE BLANCO (BMG)</td>
</tr>
<tr>
<td><strong>22</strong> AMORES ETRUSCOS (V/A Latina)</td>
</tr>
<tr>
<td><strong>23</strong> AMANECIENDO (Polygram)</td>
</tr>
<tr>
<td><strong>24</strong> COMO ANTES (EMI Latin)</td>
</tr>
<tr>
<td><strong>25</strong> TOMA MI AMOR (Sony)</td>
</tr>
<tr>
<td><strong>26</strong> FORMAS DE AMOR (Polygram)</td>
</tr>
</tbody>
</table>

TROPICAL

<table>
<thead>
<tr>
<th>May 13, 1995</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> EL PASAJERO (SA)</td>
</tr>
<tr>
<td><strong>2</strong> UNO SE CURA (Latin M.)</td>
</tr>
<tr>
<td><strong>3</strong> CUANDO NOS... (Sony)</td>
</tr>
<tr>
<td><strong>4</strong> LO BONITO Y LO PEOR (SDI)</td>
</tr>
<tr>
<td><strong>5</strong> LA ESCENA (Sony)</td>
</tr>
<tr>
<td><strong>6</strong> MIRANDOTE (Rodven)</td>
</tr>
<tr>
<td><strong>7</strong> SE PARECIA TANTO... (Sonoro)</td>
</tr>
<tr>
<td><strong>8</strong> AMOR FINJIDO (SDI)</td>
</tr>
<tr>
<td><strong>9</strong> ENTRE LA NOCHE Y EL DIA (V/A Latina)</td>
</tr>
<tr>
<td><strong>10</strong> PIANO (Sony)</td>
</tr>
<tr>
<td><strong>11</strong> SUEÑOS SOR (Sony)</td>
</tr>
<tr>
<td><strong>12</strong> DIRE QUE TE AMO (Venecia)</td>
</tr>
<tr>
<td><strong>13</strong> PARA TI (Sony)</td>
</tr>
<tr>
<td><strong>14</strong> DICON QUE SOY (So/SaRM)</td>
</tr>
<tr>
<td><strong>15</strong> QUE GANAS DE NO... (So/SaRM)</td>
</tr>
<tr>
<td><strong>16</strong> OJALA QUE LLUEVA CAFE (Polygram)</td>
</tr>
<tr>
<td><strong>17</strong> PAN DE AZUCAR (Max)</td>
</tr>
<tr>
<td><strong>18</strong> TE QUIERO TAL COMO ERES (Dur Music)</td>
</tr>
<tr>
<td><strong>19</strong> VENENó (BMG)</td>
</tr>
<tr>
<td><strong>20</strong> TE NECESITO AMOR (NM)</td>
</tr>
<tr>
<td><strong>21</strong> MI PROBLEMA (RMM)</td>
</tr>
<tr>
<td><strong>22</strong> LA GUARIDA (Sonero)</td>
</tr>
<tr>
<td><strong>23</strong> CUENTA CONMIGO (RMM)</td>
</tr>
<tr>
<td><strong>24</strong> ME OLVIDO DE VIVIR (Karem)</td>
</tr>
<tr>
<td><strong>25</strong> CON AGUA DE SAL (Karem)</td>
</tr>
</tbody>
</table>

RICK TREVINO: **De Luz** (Sony Discos, 81522) Producer: Steve Buckingham, Blake Chancey & Manny Benito. TEJANO.

The true magic about Rick Trevino is that he inspires the same emotional response in either Spanish or English. That is the true acid test of any performer. Just ask Julio Iglesias. Rick Trevino is the premiere country star of bilingual America. He is already a celebrity on the American scene. His first foray into the Spanish language market is just a small sampling of much bigger things to come.

RANTONIO JOBIM: **Brasileiro** (Sony Latin Jazz, 81514) Producer: Paulo Jobim & Daniel Jobim. LATIN JAZZ.

Brazilian, What a simple, yet elegant homage to one of the great musical minds of that wonderful, mysterious city known as Rio de Janeiro. The word itself evokes images of a tropical oasis unmatched by no other. The late Antonio Carlos Jobim’s music is embodied in this eclectic collection of songs produced by a host of the incredibly talented Jobim clan. The participation of Sting, Ron Carter, Marcio Monteayos, and Ruol de Souza is delightfully pleasing. Latin jazz buffs as well as lovers of authentic Brazilian music will find this album truly enchanting as well as mystically haunting.

RAMON AYALA, JR.: **El Principio** (Sony Discos, 81441) Producer: Ramon Ayala Garza & Ramon Ayala, Jr. REGIONAL MEXICAN.

While princes may come and go, this royal member of the regional Mexican generation holds on steady to his crown. Ramon Ayala, Jr.’s brand of music is certain to hold a stronghold in a genre fraught with the stiffest of competition. Ayala evokes a real affiliation with his fans primarily because of the sincerity of his musical style. It’s a real homegrown feel which Ayala certainly reflects in this chartbustin’ bound album.

LA MAFIA: **EXITOS EN VIVO** (Sony Discos, 81520) Producer: Hermes. REGIONAL MEXICAN.

One of the mainstays of contemporary regional Mexican music, La Mafia’s live concert album is certainly hip and slick. The foldout album jacket (or CD in this case) was definitely intended for in-home display. Undoubtedly, an ingenious marketing tool. The one notable lacking virtue missing was a characteristic called spontaneity. La Mafia, in spite of its immense popularity, should infuse more effective abandon on the stage. Nevertheless, a very pleasing performance for hard-core fans everywhere.

PICK OF THE WEEK

**RICK TREVINO: UN RAYO DE LUZ**

Rick Trevino is that he inspires the same emotional response in either Spanish or English. That is the true acid test of any performer. Just ask Julio Iglesias. Rick Trevino is the premiere country star of bilingual America. He is already a celebrity on the American scene. His first foray into the Spanish language market is just a small sampling of much bigger things to come.
Film Reviews

Universal’s Village Of The Damned Is The Original Enhanced

By John Goff

The bright-eyed new kids on the block.

AND THE RE-MAKES JUST KEEP ON A’COMIN’. First TV remakes, last month the Forties, now we skip the Fifties—somebody got something against The Girl Can’t Help It?—and into the Sixties. 1960. Top of the decade, Mal... No, that’s the 30s?... Getting my decades mixed up. That’s what happens when you re-view history too often.

At any rate this Village Of The Damned is John Carpenter’s take on those nobody-knows-where-they-came-from kids, and it’s a colorful one, voiding humanity and emotion for FX and DIGITAL SOUND!!1! And, in truth, it’s not so much a “relevant” re-tooling (as some of these other pretentious re-makes purport to be) of a classic sci-fi than it is an enhanced homage. The screenplay, credited to David Himmelstein (auteur Carpenter incognito?), brings the setting from Midwich village in merry old England’s countryside to Midwich village on the much more scenic coastline of kookie California, gives a visiting UFO shadow for 90s sensibilities to run with and then alters a few of the central characters’ relationships to one another. But it’s basically the 1960 Stirling Silliphant and Wolf Rilla (original director) and George Bercley credited script—all based on the book The Midwich Cuckoos by John Wyndham—overlaid with color and FX. Curiously, however, the Carpenter version has less emotional connection between the humans than the original while giving the alien children an emotional benefit of doubt through one surviving child and therefore, hope or foreshadowing, at fade out.

The color, FX and visual scope Carpenter and DP Gary B. Kibbe open this Damned version up with is fun and unpretentious. A few continuity problems—how can a woman burn to a charred crisp (man in the original) but her purse, containing keys for another character’s escape, be not even singed?—only momentarily distract. Carpenter adds a few special touches aimed at making the audience jump, which he’s so good at doing, and succeeds at grabbing the collective attention.

The nod to the Nineties shows up mostly in the casting of more feminine characters with two, Kirstie Alley and Linda Koslowski, being central. Alley takes on the role of a Government agent/scientist and keeps it business-like. Christopher Reeve replaces George Sanders’ cerebral pursuit of the role with more physicality and detachment, albeit the latter brought on by the loss of wife, and is solid in the role. Koslowski becomes the emotional link to her child’s bridge from coldness—mother love in lieu of father- bonding from the first one—to feeling and is touching in necessary moments. Thomas Dekker as her child walks the tightest rope for a performer in the cast, as emotional explorer and realizing the power he possesses at the same time and he pulls it off nicely. Lindsey Haun as the leader gives her character a hard coldness, also believable.

Meredith Salenger touches in her few moments while Mark Hamill dips a bit too far into dementia rather than tormentia as the local priest. Peter Jason broods well as a man thinking his wife’s been unfaithful. And the always reliable character actor Buck Flower is solid as a school handyman and expertly bridges the serious with some laughter just prior to being bunsom- driven to his death by the kids. You have to see Flower high-stepping backward up a ladder to believe it.

Special visual effects by Industrial Light & Magic, combined with the power of digital sound push the energy force of the children’s eyes and bring an audience up in their seats in a far superior manner than the original, which was, in its day, revolutionary. Case in point: the climactic ending, repeated almost shot for shot, with the mental destruction of Reeve’s brick wall thought-protection is highly enhanced here. Ultimately Carpenter pays tribute to the original material rather than make an attempt at laying claim to it as his own. Interestingly in credits, the director fades his own possessory above-the-title declaration prior to the Village Of The Damned, allowing it to stand alone and unchallenged before its own fade out.


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. While You Were Sleeping</td>
<td>Buena Vista</td>
<td>2</td>
<td>1,907</td>
<td>$10,491,714</td>
<td>$5,502</td>
<td>$22,797,727</td>
</tr>
<tr>
<td>2. Friday</td>
<td>New Line</td>
<td>1</td>
<td>865</td>
<td>$6,589,341</td>
<td>$7,618</td>
<td>$8,111,479</td>
</tr>
<tr>
<td>3. Bad Boys</td>
<td>Columbia</td>
<td>4</td>
<td>2,132</td>
<td>$4,314,088</td>
<td>$2,023</td>
<td>$50,216,792</td>
</tr>
<tr>
<td>4. Rob Roy</td>
<td>MGM/UA</td>
<td>4</td>
<td>1,805</td>
<td>$3,363,737</td>
<td>$1,784</td>
<td>$23,596,208</td>
</tr>
<tr>
<td>5. Village Of The Damned</td>
<td>Universal</td>
<td>1</td>
<td>1,890</td>
<td>$3,222,450</td>
<td>$1,705</td>
<td>$3,222,450</td>
</tr>
<tr>
<td>6. A Goofy Movie</td>
<td>Buena Vista</td>
<td>4</td>
<td>2,022</td>
<td>$3,218,097</td>
<td>$1,592</td>
<td>$26,020,712</td>
</tr>
<tr>
<td>7. Kiss Of Death</td>
<td>Twentieth Century Fox</td>
<td>2</td>
<td>1,627</td>
<td>$3,029,184</td>
<td>$1,862</td>
<td>$9,991,680</td>
</tr>
<tr>
<td>8. Top Dog</td>
<td>MGM/UA</td>
<td>1</td>
<td>1,911</td>
<td>$2,164,381</td>
<td>$1,133</td>
<td>$2,164,381</td>
</tr>
<tr>
<td>9. Don Juan De Marco</td>
<td>New Line</td>
<td>4</td>
<td>1,102</td>
<td>$1,729,748</td>
<td>$1,570</td>
<td>$16,160,778</td>
</tr>
<tr>
<td>10. Circle Of Friends</td>
<td>Savoy</td>
<td>7</td>
<td>877</td>
<td>$1,343,039</td>
<td>$1,531</td>
<td>$18,488,047</td>
</tr>
<tr>
<td>11. Jury Duty</td>
<td>TriStar</td>
<td>3</td>
<td>1,806</td>
<td>$1,341,709</td>
<td>$743</td>
<td>$13,127,558</td>
</tr>
<tr>
<td>12. Tommy Boy</td>
<td>Paramount</td>
<td>5</td>
<td>1,641</td>
<td>$1,329,571</td>
<td>$810</td>
<td>$26,433,200</td>
</tr>
<tr>
<td>13. Outbreak</td>
<td>Warner Bros.</td>
<td>8</td>
<td>1,129</td>
<td>$804,908</td>
<td>$784</td>
<td>$62,930,473</td>
</tr>
<tr>
<td>14. Forrest Gump</td>
<td>Paramount</td>
<td>47</td>
<td>774</td>
<td>$729,224</td>
<td>$942</td>
<td>$328,567,932</td>
</tr>
<tr>
<td>15. Destiny Turns On The Radio</td>
<td>Savoy</td>
<td>1</td>
<td>1,126</td>
<td>$676,659</td>
<td>$601</td>
<td>$676,659</td>
</tr>
</tbody>
</table>

Domestic box-office, which includes USA and Canada for the weekend of April 28-30, totaled $44,426,486, breaking down to a $1,957 per-screen average off a total of 22,694 screens, thus giving a combined total of $614,506,076. (Courtesy Entertainment Data, Inc.)
20th & PolyGram’s French Kiss, Not Just A Kiss, It’s Love!

By John Gaff

Meg Ryan and Kevin Kline strike sparks to a Parisian backdrop.

THIS ONE’S A BEAUTIFUL WINNER! If you don’t feel like dancing and romancing after French Kiss there’s no amour in your soul, mes amis, just pull the grass up over yourself and zip it up.

Maybe you thought Lawrence Kasdan had been crushed to death after Ryan and all that horse...marky toppled back on him as he attempted to push that bloated carcass up the hill. No. He went to Paris and found happiness in an Adam Brooks script with an absolutely super cast headed by Meg Ryan at her absolute best and Kevin Kline following Ryan’s lead.

Every once in a while a movie comes along that, while watching it you have the great, joyful feeling that “these people had fun making this,” and it comes across so vividly that you have fun watching it. French Kiss is one of those. The impression that Brooks even had fun while he was writing jumps off the screen. This is the most solid, all-around script thus far in ’93. He cared about these characters and their situation and so we care. Now, I realize that may be a put off for some. More and more it seems audiences don’t want to care; they simply want to sit in the darkness, away from feeling and watch dispassionate, self-obsessed characters self-obsess even more and think that’s fine movie making. Not so. French Kiss is fine movie making.

Meg Ryan’s a U.S. citizen engaged to marry Canadian Timothy Hutton. She’s hilariously afraid to fly and doesn’t accompany him on a trip to Paris where he falls in love with curvy croissant Renee Humphrey. A determined-to-get-him-back Ryan gets on a plane, is adversarially aided in getting off the ground by jeweler smuggler Kevin Kline and they begin their love story without knowing it. There’s a sub-plot involving friendly French policeman Jean Reno chasing Kline which is wonderfully interwoven.

Kasdan and his DP, Owen Roizman incorporate the city of Paris and South of France locales lovingly, beautifully, and not simply as a travelogue. The terrain becomes as integral a part, a character, of Brooks’ story and the film, as Ryan and Kline.

With her performance as Kate, Meg Ryan displays a physical comedy aspect to her talent that would give Lucille Ball at her peak a run for her money. Ryan shows she’s got it all, drama to slapstick, she can ride the rainbow of emotional colors from dark to brilliant light. She’s going to be around for a long, long time. Kline gets into the French manner terrifically, working that air-of-superiority with a wistful backbeat to his performance which keeps him likeable, even when his character’s being perfectly obnoxious French.

Jean Reno, so impressive as the simple-minded killer in last year’s darker The Professional, makes a total turnaround as the French cop/friend of Kline’s, and he’s just as solid. Timothy Hutton as Ryan’s scatttered, needy boyfriend brings an airheadedness, sort of a male blonde-joke touch to his character which allows us to like him even when he’s turning Ryan’s world upside down. It’s just a super mix of script, direction and performing talent all together at the right time and right place.

James Newton Howard does with the music what James Newton Howard usually does with music for a film: integrate, supplement and move your emotions, wonderfully whispering in your ear even when you’re not aware of it.

The Twentieth Century Fox and PolyGram filmed Entertainment presentation of a Working Title production and Prufrock Pictures was produced by Tim Bevan, Eric Fellner, Meg Ryan and Kathryn F. Galan and executive produced by Charles Okun.

Panther Opens Old Wounds

By M.R. Martinez


FILMS THAT DEPICT VOLATILE PERIODS OF HISTORY more often than not accomplish a few things. They can awaken and refresh old sentiments in those who experienced the energy of those times, and they can also spark debate over the accuracy of the events, people, places and things depicted in the film. And then sometimes they can entertain. In the case of director Mario Van Peebles’ film Panther, culled from a script penned by his father Melvin from a book he wrote about the legendary activist group, all three are accomplished.

It’s hard for you not to admire, as the film story goes, the original intent of the Oakland, CA-borne black community activist group, or to even feel as though (whether you lived through those times or not) that many of the inequities, racial strife, rampant police brutality and societal ills are being revisited right now. And while some have challenged in the press the factually tenacity of Van Peebles’ filmic account, there’s little doubt that what he puts on the screen ultimately manipulates as it entertains.

This Black Panther story is told from the perspective of fictional character Judge, who seems to be a composite of many of the young black men in the Oakland community that were attracted to the Panther movement. Played with simmering insight by Kadeem Hardison (TV’s A Different World), Judge is the connective tissue in this saga, which follows the formation of the party in late 1966 by his chairman Bobby Scale (Courtesy B. Vance) and minister of defense Huey P. Newton (Marcus Chong), through its recruitment campaign, negative press attacks, and the concentrated government-backed, often violent war to bring the group down.

While the subject matter remains treacherously serious (and sometimes graphically violent), there are moments that evoke laughter as well as moments that African-American audiences will surely react with pride.

There are fine performances throughout, including Hardison’s ex-Viet Nam soldier, Chong’s dichotomous Newton, Bokan Woodbine as Panther soldier Tyrone, rapper Nefertiri as Panther female foot soldier Alma and Anthony Jones as treacherous drug dealer Saba. There are a number of other cameos performed by familiar actors and music artists, which the younger Van Peebles assembles, and from whom he mostly with skill extracts the proper screen contributions. Eddie Pedi’s cinematography is unobtrusive and captures the various moods of the film with the proper visual attitude.

Depending on where you were during this period of change and awakening, Panther will open old wounds or intrigue and entertain.

The Working Title Films, MVP Films and Tribeca Prods. production was co-produced by the Van Peebles with Preston Holmes. Executive producers are Eric Fellner and Tim Bevan. Gramercy Pictures released the film.
Springsteen, Bodyguard Join RIAA Best Sellers Lists

BRUCE "THE BOSS" SPRINGSTEEN'S 1984 rock heavyweight Born In The USA last month reached the 15 million sales plateau, and the soundtrack to The Bodyguard, which featured Whitney Houston, reached the 14 million unit sales mark in April, making it the top selling soundtrack of all time, according to figures released last week by the Recording Industry Assn. of America (RIAA).

Additionally, the RIAA reported certification of 22 gold, 17 platinum and 34-multi-platinum album, in addition to six gold and one platinum single. The year's first video single was awarded platinum sales certification, and one platinum longform video was certified.

The Boss' new sales figures put him third on the list of all time best selling albums, behind only Michael Jackson's Thriller (24 million) and Fleetwood Mac's Rumours (17 million). In addition to rising to number four on the all time overall best selling list in the April tally, The Bodyguard soundtrack became the top selling soundtrack of all time, cresting a list that includes Saturday Night Fever, Purple Rain and Dirty Dancing (each at 11 million), and Grease, Footloose and The Lion King (each at 8 million).

AARC Gets Universal Settlement For Recordings Fund Distrib

THE ALLIANCE OF ARTISTS AND RECORDING COMPANIES (AARC), a not-for-profit organization representing artists and record companies with regard to Audio Home Recording Act (AHRA) royalties, announced it has reached a universal settlement of the 1994 Sound Recordings Fund proceedings. Once those moneys, which total approximately $350,000, are transferred to AARC by the U.S. Copyright Office, AARC will distribute them to its participants and the settling parties.

"I'm happy to report that the 1994 settlement took just under six weeks to negotiate," said Linda Bocchi, AARC's executive director. "Not only is this a tribute to all parties involved, but the successful completion of the 1994 proceedings means that the funds will go directly to the artist and record company claimants."

AARC was formed two years ago in response to passage of the Audio Home Recording Act of 1992, which requires that manufacturers and importers of digital audio recorders and blank digital audio recording media pay royalties into the U.S. Copyright Office. Two-thirds of these royalties are placed into a Sound Recordings Fund for distribution to featured artists and sound recording copyright owners.

Capitol And Yoko Ono's Rock Raise Money For AmFAR

THE HARD ROCK CAFE in New York City was the site of a special breakfast event celebrating Yoko Ono's new Capitol Records release, New York Rock. Ono was joined by Mathilde Krum, Ph.D., founding co-chair and board chairman of the American Foundation for AIDS Research (AmFAR) and Charles Koppelman, EMI Records Group NA chairman/CEO to announce a $100,000 donation from sales of New York Rock.

The album is the original cast recording from Ono's off-Broadway musical that ran at NY's WPA Theatre in March and April of last year. Featuring more than 30 numbers, the show's plot centers around the universal concerns of love, relationships, violence, survival and life in NYC and the contemporary world. Capitol's recording on New York Rock was released May 2 with, in addition to the music from the show, a bonus track which is an alternate version of the ballad "Never Say Goodbye," a poignant duet sung in the show by the male/female lovers and done here as a male/male duet.

In donating the check, Ono commented, "The AIDS epidemic is affecting the lives of all of us and therefore, it is in our interest to participate as much as we can in the battle against this disease. What AmFAR is doing through research may one day bring us the cure, which is what we are all praying for. I am very glad to help focus the attention on AmFAR's efforts through the release of this album."

Ricky Nelson Spotted On Hollywood's Rock Walk

RICKY NELSON will be inducted into Hollywood's Rock Walk May 8, the day that would have marked the performer's 55th birthday. The ceremony will take place at noon at the Guitar Center on Sunset Boulevard.

Nelson's children, Matthew and Gunnar Nelson, also Geffen recording artists, and actress Tracy Nelson will be among the celebrity guests attending to see their father posthumously honored with a special commemorative plaque recognizing his significant contribution to the evolution of Rock 'n' Roll.

It’s outrageous! It’s fun! It’s Chaz McAuley’s “Tales from the Jordan Valley Jail”

Meet cellmate Bubba, Ginger the Fortune Teller, Video Joe and Donna the Donut Shoppe Queen as Chaz gets in and out of jail, in and out of love.

DIAL-A-TUNE
(503) 343-1890
TOLL-FREE FOR ORDER
1-800-983-8700
E-MAIL SUNWEST@AOL.COM
CDs $15, TAPES $10
SUNWEST PRODUCTIONS
swnwsw
CASEY & CODY PUBLISHING
John McKellen, the former president of MCA Music Publishing and a 31-year veteran of the music business, recently retired and was feted by several top executives at MCA. McKellen, who will retire to his homes in New York City and Cold Spring (On Hudson), was honored during a dinner at Tatou in NYC. Pictured are (standing, l-r): Zack Horowitz, COO, MCA Music Entertainment Group; Jay Bobik, president, MCA Music Publishing; McKellen; Al Teller, chairman/CEO, MCA Music Entertainment Group; Jerry Crutchfield, president, MCA Music Publishing, Nashville; and (seated) Lou Levy, founder of Leeds Music.

In Washington D.C. for their recent sold-out show, Arista recording act The Tractors met with reps from the RIAA to discuss performance rights, an issue that increasingly is bringing artists to the nation’s Capitol Hill. Before the meeting RIAA honcho Hilary Rosen presented the band with a special plaque recognizing the group’s self-titled debut album as the fastest rising debut release to go platinum by a country group. Pictured are (l-r): Jamie Oldaker, Ron Getman and Steve Ripley of the group; Rosen; and Casey Van Beek and Walter Richmond of the group.

Top artists from several genres of music all came out to a recent MusiCares event honoring Tony Bennett as Person of the Year. Pictured during the event are (l-r): rocker David Crosby; Marty Stuart, two-time Grammy winner; record company entrepreneur Carl Martin; and three-time Grammy Award winning Christian artist Steve Curtis Chapman, who recently one six Dove Awards.

Mike Pinder, original and former keyboardist of the Moody Blues, recently met up with the band’s John Lodge and Justin Hayward to celebrate the success of the group’s new box set collection on A&M Records, titled Time Traveller. The reunion, the trio’s first in 18 years, came during a recent Northern California performance. The Moody Blues are currently working for a new album and also plan a summer tour of South Africa in June. Pictured are Pinder, Lodge and Hayward.

Seven time Grammy-winner Anita Baker recently was presented double platinum plaques for sale of her Elektra Entertainment album Rhythm Of Love She is currently on tour in support of the album. Pictured at the presentation are (l-r): Doug Daniel, sr vp, black music promotion, Elektra Entertainment Group; Greg Thompson, sr vp, promotion, EEG; Steve Steltl, vp, sales, EEG; Alan Voss, sr vp, sales, EEG; Baker; Gary Casson, exec vp, administration, EEG; Aaron Levy, vice chairman/COO, EEG; Sylvia Rhone, chairman/CEO, EEG; and Steve Kleinberg, sr vp, marketing, EEG.

Tommy Shaw and Jacks Blades, aka Shaw-Blades, were recently in Indianapolis as a part of 40-city promotional tour on behalf of their debut Warner Bros. Records album, Hallucination, featuring the single “My Hallucination.” The duo stopped in at radio station WFBQ for an on-air chatfest with morning men Bob Kevian and Tom Griswold. Pictured are (l-r): WFBQ’s Ace Crosby; Craig Diabile, WB local sales rep; Blades, Griswold; Shaw; and Kevian.
COUNTRY SINGLES INDEX

A MAN'S GOTTA DO (SAC) 90
ALABAMA (Data Creations) 10
ARIANNA (Magnetic South Music/ASCAP) 90
ASHLEY IN AUGUST (BM/WMN) 10
AS YOU CAN'T SEE (SAC) 90
BILLY CREED (BMG) 10
BONEY BROTHERS (BMG) 90
BRENT BECKO (BMG) 10
BRENDA LEE (BMG) 90
BRENDA LEE (BMG/ASCAP) 10
BRUCE SPRINGSTEEN (BMG) 90
BRUCE SPRINGSTEEN (BMG/ASCAP) 10
BURMA BEATS (BMG/ASCAP) 90
BURT BACHARACH (BMG) 10
CARRIE UNDERWOOD (BMG) 90
CARRIE UNDERWOOD (BMG/ASCAP) 10
CARRY ON (BMG) 90
CASH BOX MAY 13, 1995 23
COUNTRY MUSIC

COUNTRY MUSIC

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WIXI/New Richmond, WI

ALABAMA—"Give Me One More Shot"

JOHN MICHAIL MONTGOMERY—"I Can Love You Like That"

BROOKS & DUNN—"Little Miss Honky Tonk"

TRACY BYRD—"The Keeper Of The Stars"

RANDY TRAVIS—"The Box"

KEL/Powell, MT

REBA MCBRIDE—"The Heart Is A Lonely Hunter"

JOE DIFFIE—"So Help Me Girl"

ALABAMA—"Give Me One More Shot"

BROOKS & DUNN—"Little Miss Honky Tonk"

GEORGE DUCAS—"Lipstick Promises"

KNJ/Sacramento, CA

IHL KETCHUM—"Stay Forever"

JOHN BERRY—"Standing On The Edge Of Goodbye"

TY HERNDON—"What Matters Most"

BROOKS & DUNN—"Little Miss Honky Tonk"

TIM MCGRAW—"Rusty Rivets"

KULP/Celina, TX

REBA MCBRIDE—"The Heart Is A Lonely Hunter"

JOE DIFFIE—"So Help Me Girl"

ALABAMA—"Give Me One More Shot"

JOHN MICHAIL MONTGOMERY—"I Can Love You Like That"

VANCE GILL—"Bridge To Cross"

WMDH/New Castle, IN

ALABAMA—"Give Me One More Shot"

JOHN MICHAIL MONTGOMERY—"I Can Love You Like That"

BROOKS & DUNN—"Little Miss Honky Tonk"

TY HERNDON—"What Matters Most"

RANDY TRAVIS—"The Box"

KLMX/Clayton, NM

WILLIAM MEADE, JR—"I'd Be Like You"

SHANIA TWAIN—"Who's Bed Have Your Boots Been Under"

DIAMOND ROYO—"Bubba Hyde"

IHL KETCHUM—"Stay Forever"

REBA MCBRIDE—"The Heart Is A Lonely Hunter"

WLS/Chicago, IL

RANDY TRAVIS—"The Box"

ALAN JACOBS—"Song For The Life"

BROOKS & DUNN—"Little Miss Honky Tonk"

TRACY BYRD—"The Keeper Of The Stars"

TIM MCGRAW—"Rusty Rivets"
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS
MARCH 13, 1995

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

1. **JOHN MICHAEL**
   - (Atlantic 52728)
   - Last Week: 1
   - Total Weeks: 4

2. **THEX (Liberty 26059P)**
   - Garth Brooks
   - Last Week: 3
   - Total Weeks: 17

3. **YOU MIGHT BE A REDNECK IF...**
   - Warner Bros.
   - Last Week: 4
   - Total Weeks: 3

4. **NOT A MOMENT TOO SOON**
   - Fergie Krauss
   - Last Week: 5
   - Total Weeks: 10

5. **REBA**
   - Reba McEntire
   - Last Week: 6
   - Total Weeks: 5

6. **THE WAY I AM**
   - (Atlantic 52350P)
   - Last Week: 7
   - Total Weeks: 12

7. **THE HUNTSMAN**
   - Randy Travis
   - Last Week: 8
   - Total Weeks: 9

8. **FLYER**
   - (Atlantic 53567P)
   - Last Week: 9
   - Total Weeks: 6

9. **FAITH HILL**
   - (Atlantic 52519P)
   - Last Week: 10
   - Total Weeks: 8

10. **THE UNIVERSITY OF NASHVILLE**
    - Various Artists
    - Last Week: 11
    - Total Weeks: 5

11. **THE WHISKEY RIVER**
    - (Atlantic 52556P)
    - Last Week: 12
    - Total Weeks: 4

12. **THE SUNDOWN**
    - (Atlantic 51993P)
    - Last Week: 13
    - Total Weeks: 3

13. **THE ULTIMATE PAUL SIMON**
    - (Columbia 51567P)
    - Last Week: 14
    - Total Weeks: 2

14. **THE ULTIMATE RAY MILLAND**
    - Various Artists
    - Last Week: 15
    - Total Weeks: 1

15. **THE ULTIMATE JOHNNY CASH**
    - Various Artists
    - Last Week: 16
    - Total Weeks: 1

16. **THE ULTIMATE CONNIE FRANCIS**
    - Various Artists
    - Last Week: 17
    - Total Weeks: 1

17. **THE ULTIMATE JOHN DENVER**
    - Various Artists
    - Last Week: 18
    - Total Weeks: 1

18. **THE ULTIMATE LEE GREENWOOD**
    - Various Artists
    - Last Week: 19
    - Total Weeks: 1

19. **THE ULTIMATE WILLIAM MIDDLETON**
    - Various Artists
    - Last Week: 20
    - Total Weeks: 1

20. **THE ULTIMATE ANDY GIBB**
    - Various Artists
    - Last Week: 21
    - Total Weeks: 1

Cash Box COUNTRY RADIO

High Debuts

1. **CLAY WALKER** — "My Heart Will Never Know" (Atlantic) — #43
2. **LORRIE MORGAN** — "I Didn't Know My Own Strength" (BNA) — #48

Most Active

1. **NEAL MCCOY** — "They're Playing Our Song" (Atlantic) — #30
2. **GEORGE STRAIT** — "Adalida" (MCA) — #6
3. **JOHN BERRY** — "Standing On The Edge Of Goodbye" (Patriot) — #7
4. **HAL KETCHUM** — "Stay Forever" (Curb) — #8

POWERFUL ON THE PLAYLIST—Mark Chesnutt takes a big six spot jump to lead the Cash Box Top 100 Country Singles' chart this week with "Gonna Get A Life." This week's chart displays moderate movement with two debuts breaking into the Top 50. Neal McCoy leads the way in the most movement category, up nine spots to #10 with "They're Playing Our Song." George Strait's "Adalida" follows, jumping six spots to #6. John Berry with "Standing On The Edge Of Goodbye" also moves six positions to #7. Finally, Hal Ketchum continues his rise, likewise jumping six places to #8 with "Stay Forever" to finish out the big movers this week.

As for debuts, two acts hit the Top 50 this week. Clay Walker at #43 leads the way for the highest debut position with "My Heart Will Never Know." Coming in to the Top 50 at #48 with "I Didn't Know My Own Strength" is Lorrie Morgan to finish out the debuts.

Songwriters Of The Week: Congratulations go out to Frank Dycus and Jim Lauderdale, who penned Mark Chesnutt's #1 hit, "Gonna Get A Life."

CMT Top Twelve Video Countdown

1. **THE MAVERICKS**
   - "I Should Have Been True" (MCA)

2. **JOHN MICHAEL MONTGOMERY**
   - "Can I Love You Like That" (Atlantic)

3. **TIM MCGRAW**
   - "Refried Dreams" (Curb)

4. **TY HERNDON**
   - "That's What Made Most" (Epic)

5. **MARK CHESNUTT**
   - "Gonna Get A Life" (Decca)

6. **ALAN JACKSON**
   - "Song For The Life" (Arista)

7. **SAWYER BROWN**
   - "Don't Believe In Goodbye" (Curb)

8. **TRACY BYRD**
   - "The Keeper Of The Stars" (MCA)

9. **JOHN BERRY**
   - "Standing On The Edge Of Goodbye" (Patriot)

10. **CLINT BLACK**
    - "Summer's Comin'" (RCA)

11. **HAL KETCHUM**
    - "Stay Forever" (MCG/Curb)

12. **ALISON KRAUSS & UNION STATION**
    - "When You Say Nothing At All" (BNA/Rounder)

COUNTRY MUSIC

The CMA's reigning female vocalist, Pam Tillis (center), meets with TNN: The Nashville Network's Director of Programming, Brian Hughes (left), and High Five Entertainment's President/CEO Bud Schaezle (right) backstage during a taping of TNN's new series, "At The Ryman," produced by High Five for TNN. Ricky Skaggs and Steve Wariner will also host episodes of "At The Ryman."

Arista/Nashville recording group Blackhawk recently shot the video for their current single, "That's Just About Right," the fifth single from their self-titled platinum debut album. The video was shot at the home of renowned folk artist Rev. Howard Finster, who is featured in the video. Pictured (l-r): Van Stephenson, Director Jim Shea of Planet Pictures, Henry Paul, and Dave Robbins.

Tammy Wynette and George Jones are together again - in the recording studio. The duet team has reunited to record the album, One, marking the first time they have sung together in 17 years. Pictured following the press conference announcing their upcoming single and album on MCA Records are (l-r): Tony Brown, President, MCA/Nashville and Co-Producer; Jones; Norro Wilson, Co-Producer; Wynette; and Bruce Hinton, Chairman, MCA/Nashville.

CHUCK DIXON'S
promoting another WINNER!

A HILARIOUS
AND FACTUAL
NOVELTY!

"The Government Dance"
From the Album
AL PETTY sings Hal Dixon Hatcher with Special Guest, Mozelle Moore - on Love Records

Written by: Hal Dixon Hatcher
Arranged, Produced, and all Music Played by: Al Petty

CONTACT:
Hal Dixon Hatcher • 20 Cumberland Estates • Conroe, TX 77384

RIDIN' UP THE CHARTS !!!
"RIDIN' OUT THE STORM"
BY
DON RICHMOND
WITH THE HOLDOUTS

Written by Marty Mouton & Don Richmond
Don Richmond Music (BMI) / WME Publishing (BMI)

National Promotion by Chuck Dixon (615) 754-7492

DORIS AGENCY
NASHVILLE OFFICE
(615) 383-9008
FAX (615) 298-9405

DON RICHMOND
Goodwill Ambassador for
TIMA TEXAS INTERNATIONAL MUSIC ASSOCIATION

ENTERTAINER OF THE YEAR

Tammy Wynette and George Jones are together again - in the recording studio. The duet team has reunited to record the album, One, marking the first time they have sung together in 17 years. Pictured following the press conference announcing their upcoming single and album on MCA Records are (l-r): Tony Brown, President, MCA/Nashville and Co-Producer; Jones; Norro Wilson, Co-Producer; Wynette; and Bruce Hinton, Chairman, MCA/Nashville.

Tammy Wynette and George Jones are together again - in the recording studio. The duet team has reunited to record the album, One, marking the first time they have sung together in 17 years. Pictured following the press conference announcing their upcoming single and album on MCA Records are (l-r): Tony Brown, President, MCA/Nashville and Co-Producer; Jones; Norro Wilson, Co-Producer; Wynette; and Bruce Hinton, Chairman, MCA/Nashville.
Chapman Sweeps 1995 Dove Awards

By Wendy Newcomer

STEVEN CURTIS CHAPMAN DOMINATED this year’s Dove Awards, taking home six trophies out of the eight categories in which he was nominated. In addition to his awards for Artist and Songwriter of the Year, Chapman won Male Vocalist, Contemporary Album for *Heaven In The Real World*, Contemporary Recorded Song for “Heaven In The Real World,” and Praise and Worship Album for his performance on *Coram Deo II*. Since receiving his first Dove Award in 1989, Chapman has won a total of 27 Doves. *Heaven In The Real World* also won a Dove for Record Music Packaging.

Winners in key categories were:
Steven Curtis Chapman, Artist of the Year;
Clay Crosse, New Artist of the Year;
Steven Curtis Chapman, Male Vocalist of the Year;
Twila Paris, Female Vocalist of the Year, for the third consecutive year;
4HIM, Group of the Year, for the third consecutive year;
Steven Curtis Chapman, Songwriter of the Year, for the seventh consecutive year.

In Other News...

BNA RECORDS WILL SHIP an edited CD promo to radio of Keith Whitley and Alison Krauss singing, “When You Say Nothing At All” as a duet. “We received such great response from radio regarding local edits they were airing that we thought it would be great to service a CD promo to the radio panel. We hope they will begin to play the duet in addition to the current Alison Krauss single,” states Dale Turner, Vice President, BNA Records.

THE CHIEF TALENT BOOKING AGENCY has signed Decca recording artist Helen Darling to an exclusive worldwide agency agreement. Established in 1992, Chief Talent also represents Alan Jackson, Merle Haggard, The Bellamy Brothers, George Ducas, Wesley Dennis, Charlie Major and Greg Holland.

GRAMMY AWARD WINNER KATHY MATTEA is teaming up with Kellogg’s “Low-Fat Granola” and “Crispix” cereals, as well as Lipton Sun Tea, for their Spring/Summer promotional campaigns. This particular campaign is Kellogg’s first promotional tie-in with a country music artist.

LORRIE MORGAN RECENTLY VISITED the Dallas-based *Country Coast-To-Coast* studios to promote her new single, “I Didn’t Know My Own Strength,” and upcoming album, *Lorrie Morgan’s Greatest Hits*. During her visit, Morgan treated the staff to a private acoustic performance of some of her new material.

WESTWOOD ONE HAS NAMED WUSN/Chicago morning air personality and general program manager J.D. Spangler to host “Country’s Cutting Edge,” the only network or syndicated program to preview future country hits. The show is produced and distributed by Westwood One Entertainment, a division of Westwood One Inc.

Hendricks Named President/CEO Of Liberty Records

CHARLES KOPPLEMAN, Chairman and Chief Executive Officer of EMI Records Group North America, announced that Scott Hendricks has been named President and Chief Executive Officer of Liberty Records. Liberty’s roster includes such artists as Garth Brooks, John Berry, Tanya Tucker, Lisa Brokop, Asleep at the Wheel, George Ducas, The Highwaymen, Billy Dean and Suzy Bogguss.

Hendricks has been a Nashville-based record producer for more than 10 years. In that time, he has produced over 40 No. 1 songs, including John Michael Montgomery’s “I Swear,” Restless Heart’s crossover hit, “I’ll Still Be Loving You,” and Brooks and Dunn’s “Boot Scootin’ Boogie.” With numerous multi-platinum albums to his credit, Hendricks has worked with other artists such as Alan Jackson, Faith Hill, Steve Wariner and Lee Roy Parnell.

“I am very excited to have this incredible opportunity,” said Hendricks. “I plan to give 100 percent of my heart and soul to parlay what I have accomplished as a producer into the success of this company.”

BMG Entertainment, Music Publishing Acquire Reunion Label, Publishing

BMG ENTERTAINMENT, the parent company of Arista/Nashville, announced last week it has acquired the remaining 50 percent of Reunion Records and BMG Music Publishing has acquired the remaining 50 percent of publishing company Reunion Music. Reunion Records and its sister label, Rode Dog Records, will come under the direction of Tim DuBois, who heads Arista/Nashville and its affiliated labels, Career Records and Arista/Texas. Distribution of Reunion record product will continue to be through BMG Distribution and Word Distribution. Terry Hemmings will continue as President/CEO of Reunion Records and Music, and will report directly to DuBois.

“I’m tremendously excited about this opportunity to continue the tradition of musical excellence established by Mike (Blanton), Dan (Harrell), and Terry at Reunion,” says DuBois. “Their dedication to artist development fits perfectly with Arista/Nashville’s mission. We are very proud and happy to welcome the artists, Terry, and his great staff into our family.”

Grammy Award-winning country singer Trisha Yearwood celebrates her No. 1 single “Thinkin’ About You” at a party held recently at ASCAP’s Music Row offices. Pictured (l-r): Garth Fundis, Yearwood’s Producer; Scott Borohetta, Vice President of National Promotions, MCA; Yearwood; Bruce Hinton, Chairman, MCA Nashville; and Tony Brown, President, MCA Nashville.
Indie Spotlight

Nikki Rose: Country's In Her Heart

SOONER OR LATER is more than just the title of Nikki Rose's debut album on Platinum Plus Records. It could easily stand as Rose's credo when it comes to the music she loves—country music.

"We chose that name because I always said that it would happen sooner or later," Rose says of her musical career. As a self-professed lover of singing, Rose's vocal talents first presented themselves while still in high school. "I performed a lot in school as part of the choir," Rose says. "I've always loved to sing."

That love of singing and performing first led Rose to front a band some seven years ago. "The first five years I performed in a rock band, mainly because I like the challenge and competitiveness of it," Rose says. Ultimately, she returned to her first and one true love—country music.

"Country is in my heart," Rose says. "My family listened to country music a lot while I was growing up. It was something I was raised on." Boosting such musical influences as Tammy Wynette, Loretta Lynn, Tanya Tucker and Reba McEntire, Rose's first steps toward her debut country album began by entering local talent contests. Those performances then led Rose to appear on a national talent contest, where she was approached by a talent scout.

From there, Rose headed into the studio to cut an album that contains three heartfelt ballads, along with some dynamic, upbeat singles that incorporate her country roots along with her energetic persona. "I was able to choose songs that suited me best," says Rose. "I spent about three months preparing and practicing before we went into the recording studio for two days."

With a passion for performing, Rose says she is currently searching for a band so that she can hit the road in support of Sooner Or Later, which includes her latest single "Tied To The Track," currently at #82 on the Cash Box Top 100 Country Singles chart. "We need a dedicated band that's willing to work with a Nashville recording artist," adds Rose.

In the end, Rose says that with the support of her family, to which this talented artist dedicated the album, it comes down to one basic thing—"I love music and sharing it with others."
Marty Raybon, lead singer for the award-winning country group Shenandoah, will record his solo debut on the Sparrow label. Pictured celebrating the new relationship are (l-r): Bill Carter, Bill Carter Management; Peter York, senior vice president, Sparrow Communications Group; Raybon; and Bill Hearn, president, Sparrow Communications Group. Raybon's self-titled debut, co-produced by Raybon and John Guess, will ship July 6.

Country music artist Paul Overstreet recently signed an exclusive three-year recording contract with Integrity Music. Overstreet's Integrity Music debut is slated for a Fall, 1996 release. His album will be produced by Jerry Crutchfield. Pictured at Overstreet's contract signing are (l-r): Don Moen, Integrity Music senior vice president of creative; Overstreet; and Mike Coleman, president of Integrity Music.

Liberty/Sparrow recording artist Charlie Daniels recently received his first Dove Award from the Gospel Music Association in the category of Country Album of the Year for The Door, his first gospel recording. The Grammy, CMA and ACM Award-winner will soon begin writing songs for his second gospel recording, scheduled to release at the end of the year on the Sparrow label.

RADIO PLAYLISTS
Some Of What's Playing In Heavy Rotation

WKID: Vevay, IN
BRAIN BARRETT—"No One Knows My Heart"
TRACY BYRD—"The Keeper Of The Stars"
RANDY TRAVIS—"The Box"
BRENT LAMB—"Monkey See, Monkey Do"
SUSIE LUCHSINGER—"Take It To The Rock"

WDLJ: Indianapolis, MS
CLEVE FRANCIS—"A Love Like This"
SENeca—"By Way Of The Son"
DEL WAY—"He Is Mine"
CLIFTON JANSKEY—"I Wanna Take The Light Of Jesus"
LISA DAGGS—"I Wanna Thank You"

WQSV: Ashland City, TN
SENeca—"By Way Of The Son"
KEN HOLLOWAY—"Trailer Hitch"
RONNIE MCKINLEY—"Double Yellow Lines"
TED WHITE—"Jesus Is A Cowboy"
JUDY DERAMUS—"Say It Now"

KPBC: Dallas, TX
LYNNE DRYSDALE—"Love That Always Will"
BILLY MONTANA—"Didn't Have You"
ASHTON, BECKER, DENTE—"Walk On"
MICHAEL JAMES—"In The Midst Of Your Love"
STEVEN CURTIS CHAPMAN—"The Mountain"

KKLR: Poplar Bluff, MO
BRENT LAMB—"Monkey See, Monkey Do"
LISA DAGGS—"I Wanna Thank You"
LISA & SHERI EASTER—"Speak To The Mountain"
SUSIE LUCHSINGER—"Take It To The Rock"
BRAIN BARRETT—"No One Knows My Heart"

WPUV: Pulaski, VA
RIVERS & OWENS—"Over The Edge"
DEL WAY—"He Is Mine"
ANDY LANDIS—"Watch Me Run"
PAULA MCCULLA—"Whole Lot Of People"
MIDSOUTH—"With Out You (I Haven't Got A Prayer)"

KEXS: Excelsior Springs, MO
LISA DAGGS—"I Wanna Thank You"
TOM DEVOURSNEY—"Sound Of The Son"
PAULA MCCULLA—"Whole Lot Of People"
CLARKS—"Writing On The Wall"
BRENT LAMB—"Monkey See, Monkey Do"
This Week's Debuts

**ANDY LANDES**—“The Measure Of A Man”—(Star Song)—#30

**JUDY DERAMUS**—“Say It Now”—(Tina) —#32

**Most Active**

**HARVEY PERDUE**—“God Can Break All The Chains”—(PCC) —#20

**W.C. TAYLOR**—“The Carpenter Man”—(Rider)—#24

**Powerful On The Playlist**

Not a lot of movement in the Top 10 this week. **Susie Luchsinger** holds on to the #1 spot on the *Cash Box* Positive Country singles chart with “Take It To The Rock.” **Charlie Daniels** likewise, hangs on to his position at #2 with “Jesus Died For You.” Moving up three more spots to #3 is “I Went Back” by **The Days**, while **Southern Chapel**’s “He No Longer Signs My Paycheck” stays at the #4 position. “I Wanna Thank You” by **Lisa Dagg** drops off to #5, but still looking strong after seven weeks. **Brent Lamb** moves up one to #6 with “Monkey See Monkey Do.” Up one more to #7 this week is **Terry Lynn**’s “Fearless.” “Over The Edge” by **Rivers & Owens** falls to #8, followed by **Ken Holloway**’s “Trailer Hitch,” which holds this week at #9. Finishing off the Top 10 is **Brian Barrett** and “No One Knows My Heart” holding at #10.

**LOOKING AHEAD**

“**My Old World**” by **Bruce Haynes, Ashton, Becker and Dente**’s “Walk On” and **Randy Coward** with “Whether Good Or Bad” are all beginning to pick up a considerable amount of airplay this week.

**ALBUM REVIEW**

By Wendy Newcomer

**COUNTRY PRAISE: With You In Mind** (**Skyline**)

This debut project is christian country at its purest. **Joanne and Bree Carraway**, a mother/daughter duet, have created an album full of testimonies and tight harmonies. Songs such as “Lord Of The Valleys,” “He’s Making A Way” and “I Can’t Picture Myself Without Jesus,” take messages straight from the Bible and bring forth modern-day inspiration via fiddle and steel guitar. With all songs on the album written by Joanne, Country Praise delivers just what their name promises.
ICMOA Annual Meeting

CHICAGO—The Lodge of Four Seasons in Lake of the Ozarks, Missouri is the convention site for this year's Illinois Coin Machine Operators Association annual meeting. Dates are Friday, June 9 through Sunday, June 11.

The agenda will include the popular Guys & Gals Golf tournament on opening day, followed by meetings of the board, convention planning committee and PAC.

Saturday's schedule of events will begin with an early morning general membership meeting, during which an election of officers and directors will take place. Other highlights will include an address on the "State of the Industry" by AMOA president Tami Norberg-Paulson, an "Insurance Pool for ICMOA" presentation by a representative of Arthur J. Gallagher & Company, and an address by noted NFL referee Jerry Markbreit. The annual ICMOA banquet, PAC Auction and Video Gaming Committee Auction is on the agenda for Saturday evening.

Climaxing event will be the annual golf tournament on Sunday morning. Special travel arrangements can be made through Harris Travel by calling 800-382-7722.

Asian Amusement Expo

CHICAGO—Asian Amusement Expo, co-sponsored by AAMA and IAAPA (International Association of Amusement Parks & Attractions), will be coming up June 7-8. Show will be held at the Hong Kong Convention & Exhibition Centre in Hong Kong.

At this point in time, 93 booths have already been sold, however, a few are still available.

If you are interested in exhibiting or require further information, contact Bill Glasgow, Sr., William T. Glasgow, Inc., 16066 South Park Avenue, South Holland, IL 60473. The number to call is 708-333-9292.

Jukebox Postage Stamp Issued

CHICAGO—A new postage stamp featuring a four-color reproduction of the historic Wurlitzer 1015 Bubbler jukebox, was issued by the U.S. Postal Service this past March 17.

The stamp is being sold to U.S. businesses and at most post offices in quantities of 500, 3,000 and 10,000.

For years, the AMOA jukebox promotion committee has been lobbying for such a stamp to commemorate the Bubbler's 50th anniversary in 1996-97. However, Joe Pankus, president of Wurlitzer Jukebox Company, is credited for his successful efforts in getting the stamp issued.

TENTH AND COUNTING! This was no run of the mill post-ACME showing—not by a long shot! The recently held event, hosted by Atlas Distributing, Inc., at its Chicago headquarters, marked the distro's tenth anniversary celebration—post-ACME show gala! Attendance exceeded expectations, despite complaints about "industry dol- drums." The showroom housed a splendid array of equipment which operators were anxious to see, evaluate and BUY! Much business was written! What a great way to celebrate an anniversary while offering some really tempting deals to kick-off the spring buying season. As usual, there was plenty to eat and drink and a full line-up of factory representatives in attendance. Pictured here are (lr) Tom Stewart of Atlas-Detroit and Antique Apparatus proxy Glen Streeter talkin' some shop!
PRODUCTION
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.

* * *

POSITIVE COUNTRY
W.C. TAYLOR JR.: Top 30 Cash Box Positive 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.

* * *

DINAH & THE DESERT CRUSADERS
Cash Box magazine’s Independent Group of The Year for Positive Christian Country 1994. For product and concert bookings, call (817) 246-8468, 529 park Side Drive, Fort Worth, TX 76108.

INFORMATION
"HOW TO MAKE MONEY WITH YOUR CAMERA." For info, send $10 to: Tom Gray, 245 S. San Pedro St., Los Angeles, CA 90012.

* * *

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

It's the talk of the town!

Join Today!

APCM Membership Form

Name ____________________________
Group/Company ________________________
Address ____________________________ State ______ Zip ______
Phone ( ) ______ Fax ( ) ______

Please check all applicable boxes below: Enclose check or money order (payable to APCM) and mail to the Academy of Positive Country Music

APCM MEMBERSHIP OPTIONS

[ ] Professional Members who are entitled to voting privileges in the annual APCM awards
[ ] Artist [ ] Group [ ] Organization [ ] Association [ ] Record Company [ ] Songwriter
[ ] Agent/Manager [ ] Publisher [ ] Broadcast Media [ ] Other

Annual Membership $50.00

[ ] Academic Members who support the artist & industry, and are committed to the advancement of positive country music. Friends & Fans rather than professionals

Annual Membership $25.00

[ ] Honorary Members who APCM chooses to honor for their extraordinary accomplishments in the development of positive country music.

Thanks for supporting the Academy of Positive Country Music!

For information about the APCM contact Darroll Alexander at Cash Box Magazine. 615-329-2898
Inside

CASH BOX

Each Week

Pop features Rap album reviews Urban interviews

Country charts Latin spotlights Coin

Indie news Positive Country single reviews

Publishing photos Jazz playlists Radio

profiles Media columns International