PANTHER

Faces Controversy
Cover Story

Panther Faces off with Controversy

Mario Van Peebles’ Gramercy Pictures release Panther may have to strive in the face of diversity as did the seminal African American activist group the Black Panther Party, whose late ’60s birth and the first two years of its movement are depicted in the film. Plagued by controversy, box office competition for black audience dollars, the film is not faring as well as the Mercury Records soundtrack, which debuted this week at #6 bullet on the Cash Box Top 75 R&B Albums chart and #33 on the the magazine’s top 100 pop list. M.R. Martinez examines film and soundtrack.

—see page 5

Reba McEntire Get Top ACM Award

Versatile country music performer Reba McEntire earned the Academy Of Country Music’s Entertainer of the Year Award during the 30th staging of the event last week at the Universal Amphitheatre in Los Angeles. Cash Box writer Karen Sidlow reports on the event, which was telecast worldwide through NBC-TV.

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The 5th Dimension have recorded their first new album in over a decade, *The 5th Dimension In The House*, which will be released June 20 and marks the debut of Dick Clark's new CLICK label, distributed by Columbia. Pictured (l-r) are Ron Townsend, Phyllis Battle, Sony vp & A&R special projects Mike Burnick, Florence LaRue, Lamont Mclemore, producer Ollie E. Brown, and Greg Walker.

**THE 5TH DIMENSION**, whose numerous hits pioneered the blend of pop and soul in the 60s & 70s, is back with their first new album in twelve years. *The 5th Dimension In The House* also marks the bow of CLICK Records, a new imprint founded by Dick Clark and distributed by Columbia Records.

The group, comprised of Lamont Mclemore, Florence LaRue, Ron Townson, Greg Walker and Phyllis Battle has remained intact for the past twenty years. The new album is made up of the group's classic hits, R&B standards and a new song co-written by lead singer LaRue.

Four performers on the album include vocals by *The Temptations* late member Melvin Franklin, Smokey Robinson, Philip Bailey, Brenda Russell, Howard Hewett, Ollie "Ali" Woodson and Wanda Vaughn as well as instrumentalists Billy Preston, Gerald Albright and Paul Jackson, Jr.

**IT'S A BOSS WEEK ON VH-1:** Starting May 15 VH1 began airing *Brace TV*, a week-long tribute to *Bruce Springsteen* featuring nightly "Boss" specials and concerts throughout May.

Scheduled for the week was a new, 30-minute VH1 original special, *Greetings From Bruce Springsteen*, featuring an all-new, exclusive interview with the singer in which he reflects on such topics as his successes, hard times, the split and reunion with the E Street Band and how he sees his role in the present. Scheduled to be followed throughout the week were *Runnie: Bruce Springsteen & The E Street Band Live*, a 30-minute special filmed during a show before a private audience at New York's Sony Studios earlier this year; *Born In The USA: Bruce Springsteen*, the hour documentary from 1984; and *Tunnel Of Love: Bruce Springsteen's first-ever televised concert performance* from 1982 on MTV.

In addition to the Springsteen project VH1 aired a pair of concert specials featuring Bob Dylan, scheduled for May 13 as support of the forthcoming *Bob Dylan Unplugged* album on Columbia Records and the current CD-ROM *Highway 61* Interactive project. The concerts will be comprised of Bob Dylan's 30th Anniversary Concert Celebration, 90 minutes featuring Dylan and his guests John Mellencamp, Neil Young, Roger McGuinn, Tom Petty, Eric Clapton and George Harrison. Following that will be *Bob Dylan Unplugged*, taped in New York in November of 1994 with Dylan performing material from the span of his career.

**ASCAP'S 10TH ANNUAL FILM & TV AWARDS:** ASCAP held its tenth annual Film and Television Music Awards May 3 at the Beverly Hilton Hotel in Beverly Hills, CA where it honored the composers, lyricists and publishers of the most performed TV themes and underscores from the top 10 TV series and boxoffice films. The event was hosted by ASCAP president/board chairman Marilyn Bergman.

The highlight of the evening was the presentation of ASCAP's Gold Soundtrack Award to composer Bill Conti in recognition of his lifetime achievement in film and television music.

**ASCAP winners included:**


**ON THE MOVE**

- **Rick Shoemaker** has been named president of Warner/Chappell Music, the music publishing company. In his new job he will assume an expanded role in the company's global operation, including guiding its growth into new media, while overseeing the U.S. creative team. Shoemaker had been executive vp at Warner/Chappell since 1993 and is a 20-year music veteran.

- **Stephen Shrimpton** has been named president Warner Music International, where he will continue to be responsible for the company's activities in the Asia Pacific region in addition to assuming responsibility for Time Warner Enterprises, Warner Music International direct marketing, Warner Interactive Entertainment and other aspects of the new media and music video divisions. He was previously sr. vp Warner Music Asia Pacific since 1992, and has held a number of executive positions for Warner Music.

- **Warner/Reprise** recently announced several promotions. Jeff Gold was named exec vp/gm for Warner Bros. Records. Rich Fitzgerald was named exec vp/gm at Reprise Records, and Barney Kilpatrick has been named vp of promotion for Warner Bros. Records. Gold was previous WB's sr. vp of creative services, a post he held since arriving at the company in 1990; he has a varied background, including retail experience with Rhino Records. Prior to his post, Fitzgerald was sr. vp/director of promotion for reprise, a post he held since 1991. He has held similar posts at labels such as RSO, Geffen and sister label Warner Bros. Having a variety of promotion and radio positions, Kilpatrick was national singles promotion director, a post he held for five years prior to his current job.

- **MCA Records** has named Hank Shocklee and David Harleston to the positions of sr. vp and co-heads of the company's black music division. Shocklee, who will be based in New York, was previously head of SOUL Records and helped create the group Public Enemy. He is known for his production work with a number of top name acts including LL Cool J and Bell Biv DeVoe. Based in Los Angeles will be Harleston, who comes to MCA from Flavor Unit Records where as president and worked with rapper/actress Queen Latifah in establishing the label. He was also president of Def Jam Recordings, Inc./Rush Associated Labels.

- **Atlantic Records** has named Karen Colamussi to the post of sr. vp. Based in the company's New York offices, in her new post she will oversee Atlantic's marketing, merchandising and tour development departments in addition to supervising the label's multi-media activities. She was previously vp of marketing.

- **Nancy Berry**, executive vp of Virgin Music Group Worldwide, has assumed new duties as part of Virgin Music Group's reorganization. Berry's additional responsibilities will include origination, development and implementation of global marketing strategies for Virgin artists.

**Mوش twe songs from motion pictures**


**Backstage at ASCAP awards (l-r):** Ollie Cates, dean of UCLA School of Theatre, Film and Television; actress Talia Shire; composer Bill Conti and Award; and ASCAP president/board chairman Marilyn Bergman.
By Steve Balltin

NEWS FROM PHOENIX: Radio station KEDJ, 106.3 threw an all-day party, known as “Edgefest 3,” that featured ten bands for ten bucks. The show, which was held at Compton Terrace, featured an impressive diverse array of alternative/college artists, ranging from headliners Veruca Salt to local band Dead Hot Workshop.

However, it was a Seattle band who owned the day. Introduced as “a different kind of sound from Seattle,” Sky Cries Mary tore through a dominating forty-minute set that proved there is no substitute for experience when it comes to playing live. Put near the end of a fine-up filled with bands that haven’t been on stage much, Sky Cries Mary used the added bonus of playing against the backdrop of the setting Phoenix sun to match the mood of their latest World Domination Records release, This Timeless Turning. While their most recent album was one of last year’s best, watching them on stage still bordered on revelation status as the group displayed stunning energy and dazzling musicianship that electrified the audience.

While Sky Cries Mary were clearly the class of the day, many of the other acts gave impressive showings. Perhaps none more so than Atlantic’s Jill Sobule. The singer/songwriter, who’s enjoying surprising “Bizz Biz” status on MTV with her current single “I Kissed A Girl,” made up for the cavernous size of the venue with a delightful stage presence that included covers of “All The Young Dudes” and “I Will Survive,” which Sobule introduced as “my favorite disco song.”

However, the day’s award had to go to San Jose punk band, No Use For A Name. The Bad Religion knock-offs nearly incited a riot by repeatedly asking the throngs of moshing youngsters near the stage to bring them “that Barney guy.” Don’t ask. The crowd ignored them until near the end of their set, when at once they rushed the back of the field mass exodus. While the band deserved the day’s award, the power they demonstrated over the largely adolescent crowd is to either be commended or feared, depending on one’s age. When they took to the stage they asked for a “pit.” The onslaught of the “Stepford” fans forced one audience member to say, “Moses didn’t have this much power.”

Another band who gave a strong accounting of themselves were Reprise recording artists The Muffs. The Kim Schuttluck-fronted band rocked through material from their excellent new Blonder and Blonder album.

CLUB NEWS FROM PHOENIX: While asking people on the street for good places to go, we were directed to Mill St., where we banded back and forth between Gibsons and Balboa Cafe, where two of Phoenix’s hottest club bands were playing for Cinco De Mayo. The Refreshments obviously have a huge following in the area, but there was little that distinguished their alternative sound. However, The Pollwogs nearly tore Balboa down with their highly energized brand of funk-jamming. With their exciting stage presence and charged music, The Pollwogs were everything The Spin Doctors were supposed to be when I saw them at a New York club prior to their breaking big. In other words, keep an eye out for this Phoenix band.

The red-hot Detroit band Sponge recently performed a sold-out show at the Roxy in L.A. in support of their WORK debut album, Rotting Pinata. The hard-driving pop band is already on their second single and receiving massive radio support. The group is currently wrapping up dates with live before resuming their headlining tour. No word yet on whether Molly Ringwald has put in an appearance at any of the gigs. Pictured front row (l-r): Geordie Gillespie, National Director, Alternative Promotion, WORK; Parrent, V.P. Rock Promotion, WORK; Tom Cross and Vinnie, Spoon manager; Stuart Griffen, Spoon manager, Innovative Management. Back row (l-r): Kurt Baumgartner, Senior V.P. Promotion, WORK; Charlie Grover & Joey Mazzola, Sponge; Barbara Bauman, Director, Marketing, WORK; Mike Cross, Sponge; and Michael Besler, Local Promotion Manager, WORK.

ANDY AWARDS NAMED: Rock The Vote was presented with the Richard T. O’Reilly Award for Outstanding Service to the Community at the 1985 International ANDY Awards ceremony at Town Hall in New York May 9. Rock The Vote is a non-partisan, non-profit organization dedicated to bringing young people together through the power of music to make a major impact on the American political process.

The Richard T. O’Reilly Award was established by the ANDY Awards in 1988 in memory of Richard T. O’Reilly, founder of the Media Advertising Partnership for a Drug-Free America which received the inaugural award. The award honors “those volunteer efforts undertaken with the same spirit of public service and industry-wide cooperation as the Partnership and demonstrating creative excellence and an outstanding level of support and commitment.”

PYTKA of Los Angeles was presented with the GRANDY Award and the first ever $50,000 prize, honoring 1994’s best ads. The GRANDY is the highest honor bestowed by the ANDYs for creative excellence.

Nike’s The Wall campaign featuring animated soccer players on billboards around the world kicking a soccer ball to each other, created by Wieden & Kennedy’s creative directors Bob Moore and Warren Eakins won three ANDYs. PYTKA also won for Nike’s Jordan? Part 2 and Frito Lay’s Chevy II from BBDO New York.

Other agencies collecting multiple honors were CBBF Freeman & Partners; Goldsmith/Jeffrey, and Wells Rich Greene BBDP.

WHAT IS JAZZ?: Well, in NYC June 19-27 it will be a What Is Jazz? Festival that will showcase jazz from classical to acid, young lions to avant-garde masters; world renowned artists to unknowns.

Each night 8 groups will perform on 4 stages, all for $15 and $22 per night. Three stages at the new Knitting Factory facility at 74 Leonard Street in Tribeca and one stage at the old Knit, 47 E. Houston Street will be used. In addition, free concerts will also take place at the Whitney Museum and Central Park Summerstage.

Some of the headliners will be Roy Haynes Quartet, Henry Threadgill Band, Archie Shepp Quartet, Lester Bowie’s Brass Fantasy, Jacky Terrason, Ed Wilkerson’s 8 Bold Souls, Don Byron Quintet, Dewey Redman meets the Holmes Brothers, Cecil Taylor solo, David Murray Big Band, Joe Lovano, Greg Osby, James Blood Ulmer and many others.
TIMING IS EVERYTHING. It seemed like a ripe time to release a film that depicts the steps and pitfalls toward community empowerment, especially when chronic social ills are spreading like a deadly virus and faith in the government to effectively address these ills is anemic. A movie whose marketing them is “Power To The People” would seem to be a sure bet to earn some grassroots support at the box office and solid if not enthusiastic critical review.

So along comes Panther, the movie directed by Mario Van Peebles from a script written by his legendary father Melvin and released by Gramercy Pictures.

But nobody could have anticipated the tragedy in Oklahoma City, the nation’s freshly honed paranoia over domestic terrorism and citizens’ militia movements connected with the bomb blast there, or the swiftly renewed media backlash against “irresponsible” civil disobedience. And then there was the pre-premiere posse of naysayers who challenged the accuracy of the events depicted in this film, which is about the birth of the Black Panther Party For Self-Defense, with its message of self-empowerment and the impact it had on the entire nation’s perception of the black community in the wake of several civil uprisings in major cities during the mid-60s.

The movie’s opening weekend earnings were $2.3 million on 713 screens for a respectable per screen average of $3,303, earning the film top five status, just ahead of the opening My Family and just behind Bad Boys, the Martin Lawrence/Will Smith buddy cop/comedy that had been out four weeks at the time and had earned $28.9 million. Panther’s total gross sales at press time were just over $3 million. The talent-laden soundtrack to the album, released by Mercury Records, so far has done better, debuting at #6 bullet this week on the Cash Box Top 75 Albums list, and being the album To Watch at #33 bullet on the Cash Box Top 100 Albums chart.

The soundtrack album’s success thus far as been fueled by the successful single “Freedom,” the single featuring a who’s who of women in contemporary African-American music. It reached #14 bullet this week on the magazine’s Top 100 R&B singles chart, and is also bulleted at #49 on the Cash Box Top 100 Pop Albums chart.

While the soundtrack to Bad Boys enjoyed some time near the top of the charts, the soundtrack to rapper Ice Cube’s urban comedy Friday rests at the top of both Cash Box pop and urban album lists. The movie at press time had earned $13.9 million after a week’s release (good enough for third place), and on 881 screens was drawing a healthy screen average of $4,526.

In a conversation with Cash Box, Panther director Van Peebles, who also co-produced the film with his father and Preston Holmes, managed to debunk his detractors and dismiss the notion the film and soundtrack are connected with either the Ice Cube or Lawrence/Smith entries. Van Peebles freely admits that his movie mixes fact and fiction (a bone of contention with former Panther Party chairman Bobby Seale and major grievance right winger David Horowitz, president of the Center for the Study Of Popular Culture in Los Angeles), but he says that “We wanted to stay tuned to the message. We didn’t want to do a film that was dominated by the movement itself, or the people that started or were in the movement. That would have distracted from the message.”

On the subject of how his film will compete with recent entries aimed at attracting African American audiences—such as Friday and Bad Boy Van Peebles nearly scoffed. “The studios will buy two types of movies: action-comedies that make the dominate culture laugh, and the New Jack City’s (which he directed and starred in) that portray people in the black community killing each other over a slamming soundtrack.

“If you come to the movie studies with a literate story about self-empowerment, they aren’t interested in supporting it the same way,” Van Peebles continues. He also noted that he considered marketing for Panther to be anemic, that reviews were all over the place and that, “most reviewers were talking bullshit and had no concept” of what the film was trying to accomplish.

“This film was about the first couple of years of the Panther Party,” Van Peebles adds. “We couldn’t do the whole story, but felt the early years represented the more positive aspects and the message of the movement. He comes by his perspective honestly, recalling that he was in his teens when he had the opportunity to spend time around the pioneers of the movement because of the party members (particularly Minister of Defense Huey Newton’s) fondness for Melvin Van Peebles pioneering black cinema Sweet, Sweetback’s Badass Song.” The movie like the Panther movement was an example of self-determination in the turbulent times of the late ’60s and early ’70s.

Mercury Records president Ed Eckstine agrees that the Panther story offered an opportunity to explore a time of cultural change in the African-American spirit, both in the socio-political sense and musically. “During that period, not only was the community waking up, but the community’s music was waking up,” Eckstine told Cash Box.

“I know it enriched my life.”

The Mercury president, who with Mario Van Peebles served as executive producers on the soundtrack album, met several times with the director and other significant contributors to the construction of the album to define the music’s goals in the context of what the film would strive to do.

Eckstine said that the decision to do remixes of classic songs from the era with contemporary artists was a concession to “balancing musical purity with commercial viability.”

Soundtrack songs like “Express Yourself,” “Stand,” and “If I Were Your Woman” were performed respectively by Jey, Tony Toni Tone and Shaniee featuring Female. Mercury vp of black music promotion Michael Johnson said that black radio has taken a liking to several tracks from the album, including Aaron Hall’s “Stand (You Got To),” “We’ll Meet Again” by Blackstreet and Monica and Usher’s “Let’s Straighten It Out.”

As both Eckstine and Van Peebles put it, the track “Freedom” featuring the young women of the movement, perhaps best symbolized the message the movie and soundtrack hope to reach out with. “Women were a big part of the Panther movement, which really symbolized that the movement’s message was about empowerment for anybody who could raise their consciousness.” Van Peebles says.
REVIEWs by M.R. Martínez

**JOYA: Here I Am**
(Private Music 0105082123-2) Producer: John Porter.
This is spoken word/rap with a rock-hard attitude. The combination of Thomas' salty protestations and the bluesy rock musical sensibilities make for some intoxicating moments. This is not your typical rap and urban stations may balk at it all together, but those stations that ventured to play Ice T's Body Count, might find a track or two here that will raise an eyebrow. Tracks like "Kickin' True Blue," "Blues From Da Hood," "Time Bomb," and "Pain, My Pleasure" are all fun listening.

**SONNY ROHDES: Just Blues**
(Evidence ECD 26068-2) Producers: S. Rhodes & Steve Gannon.
This is a raw slice of seminal blues. Like the title says, "Just Blues." Rhodes and his band play direct, without all the studio tricks that slicken some roots music. You can almost imagine standing in the back of a club and hearing this music. You're able to conjure up that sense of the late blues poet Percy Mayfield. Rhodes pays tribute to his mentor with a cover of Mayfield's "Strange Things Happening." But there's nothing strange about this music.

**E.C. SCOTT: Come Get Your Love**
(Blind Pig BPCD 5019) Producers: Various.
From the opening title track, "Come Get Your Love," you realize that Scott is a unique rhythm & blues singer. Her style melds easily with the textured and varied production and the stockpile of session players that contribute to each track. "Take The Garbage Out," "Something Wrong Going On," "Before Quick Get Ready," and the cheeky "I've Got Love On The Line." While the music is blues, Scott deals with modern topics like cyberspace and today's morality.

**PICK OF THE WEEK**

**SOUNDTRACK: Tales From The Hood**
(40 Four Acres & A Mule Musicworks/ICAC MCAD 11243) Producers:
This is the latest entry in the urban soundtrack derby that was surely sparked by the remarkable success of the soundtrack to that ill-fated movie about basketball. But what could set this soundtrack apart is that each of the artists assembled here provides a cut that’s in the pocket for the forthcoming anthology film by Rusty Cundieff. The eerie R&B riffs on the title track by Domino with Chill, "Face Mob," featuring Scarface, Spice 1's primo "Born II Out," "The Think of 'I'm Talkin' To Myself'" (NME & Grench, The Mean 1) and the Gravediggaz' "From The Dark Side" all provide a facet of inner city horror.
DIVAS AT WILSHIRE ERELL: It was a touchy feel-good night, complete with some fine and varied vocal performances, some provocative humor, a boisterous audience and a sufficient outpouring of compassion for those affected by AIDS. It was the fifth annual staging of Divas: Simply Singing the benefit concert launched by singer/actress Sheryl Lee Ralph who hosted the evening and emotionally performed songs at various of the entertainment was really about. The show raised more than $50,000 to benefit the AIDS-support agencies Project Angel Food and Baby Buddies.

The staging of this event was simple. Each performer delivering one song, and most adroitly accompanied by the show's musical director Diane Louie, who managed to bring the proper energy, color and shifting texture to the songs offered by each of the singers she backed. Several of the female vocalists (all referred to as “Divas”) are known for work in various hues of contemporary R&B. But three of the most well-received acts could not claim R&B as their primary idiom.

The only “classical” diva on stage was the young Anita Johnson, the 1993 winner of the Metropolitan Opera National Auditions, who brought the audience to its feet in enthusiastic applause with a near technically flawless soprano delivery. Her balance of traditional interpretation was a stylistic pause in the parade of soulful, sometimes sexy, sometimes cheeky performances.

The two most diverse music performances of the evening were delivered by blues belter Linda Hopkins (in her fifth Divas performance) and singer/actress/comedian Liz Torres. Hopkins opened with a piano interlude before handing the Ivory back to Louie and then went into the comedically urgent “Meet Me With Your Black Drawers On.”

However, Hopkins comic relief paled in comparison to Torres’ audience interactive parody song on how “There Are No Chicanos On TV.” She punctuated each stanza of the song by tossing tortillas from a basket into the audience. As the song progressed, the audience’s physical reflection of their vocal interaction with the performers throughout the night—threw the tortillas back to Torres, with one particularly hitting her in the chest as she delivered the crescendo of this hilarious segment.

Perhaps the most eagerly received performances came during the closing set by the trio Brownstone, who are on Michael Jackson’s MJJ label distributed by Sony, and Young Diva protege Jessica James. Brownstone, backed by collaborator Gordon Chambers performed a rousing, churchy, medley that ended with riffs from their breakthrough if “If You Love Me,” which brought the house to its feet. The 13-year-old James’ Ain No Way stole the audience’s emotions after a musically aural offering by Jody Watley.

Others supporting highlights included soulful Fox-TV star Tichina Arnold, the churlie Ann Bennett-Nesbit, hearty CeCe Peniston, suavely Chante Moore and the provocative Shalae Garrett who, save for Marsha Warfield’s comedic riffs, offered the best line of the night. Coming out in a sharp black pleated skirt with a purple jacket over an orange day-glo vest, Garrett removed the jacket revealing the backless vest. The audience reacted and she said, “I could have come out without it, but I wanted you to see it.”

Then she launched into a song that summed up what the benefit was really about: “Man In The Mirror.”
P-Street/Perspective artist Arrogant (left) was recently in a Los Angeles recording studio where he was working with L.A. underground MC Voodoo. Voodoo produced and performed on the track "The Truth," from Arrogant's album Death By Voice, which is due out in the summer. Rappers that will guest on other tracks from the Arrogant's album include Saffir and Ras Kas.

SOUND NIBBLES: Long-time industry veteran Ernie Singleton, recently president of Ruthless Records’ black music division, was appointed to run Ruthless Records by Los Angeles Superior Court Judge Robert Leteteau, who is presiding over deliberations to sort out a feud over the estate of rapper Eric “Eazy-E” Wright, who died of AIDS complications in March. Singleton was named by the court to handle daily operation of the company, which had been shut down since early April. Court proceedings were continued until May 23 in the legal wrangling surrounding the estate of Wright. The court is trying to sort out trusteeship of the estate, ownership of its Ruthless Records and also several questions concerning child support for his seven children, including his son by Tomica Woods, who married the rap artist a few days before he publicly announced that the estate was at stake on the Rock and Roll Hall Fame opens over the Labor Day Weekend, some seminal rap artists will be represented in the house. Set to donate various artifacts and mementos of the genre are Run D.M.C., Public Enemy, Queen Latifah, Grandmaster Flash, Kurtis Blow and the Fat Boys. The exhibit, titled "The Message: New York 1976-1986," will examine the evolution of rap from its South Bronx roots to its current role as an integral part of the popular culture landscape. The exhibit will be at the Ahmet Ertegun Exhibit Hall. Rap pioneers Kool DJ Herc and Afrika Bambaataa have contributed clothing; Grandmaster Flash has donated his trademark Kangol hat and key pieces of equipment from his early DJ scratching era; the original Lyric manuscript to Blondie’s number one crossover hit “Rapture” will be on exhibit, early posters and flyers from rap shows and trademark clothing from the Fat Boys will also be part of the exhibit… Hip hop artists Prodigy and Havoc of Mobb Deep recently inked a world-wide exclusive co-publishing agreement with BMG Songs. The duo’s Shook Ones Pt. II has been a multi-radio hit format hit. Mobb Deep’s second album, The Infamous on Loud/RCA Records, which is distributed by BMG Music, was released in June. The album… The Twinz and Dove Shack will soon be dropping album flava on platinum rapper Warren G’s G-Funk label, which will be distributed through Def Jam Recordings. The Twinz, Dion (Trip Loc) and Dewayne (Waynone), accompanied Warren G to the recent Soul Train Music Awards presentation. The Twinz first single is “Round & Round” from their forthcoming Conversation album. This Is The Stack is the title of the forthcoming album by Dove Shack.

Milkbone, the New Jersey hip-hop artist that recently debuted on Capitol Records recently hung out with Big Lez of BET’s Rap City at a party in New York. Mentor's Treach, Vinny and Kay Gee of Naughty By Nature were on hand for the festivities. Milkbone's debut album, Da Milkrate, is set for release May 23. The video for the debut single, "Keep It Real", is currently in rotation on BET and The Box. Pictured are (l-r): Treach & Kay Gee of Naughty By Nature; Big Lez of BET's Rap City; Vinny of Naughty; and Milkbone.

Big Beat/Atlantic recording group Junior M.A.F.I.A. recently taped the shoot for the video to their upcoming "Player's Anthem," single from their debut album, due out this summer. The nine-member group was joined on location on Long Island, N.Y. by mentor and platinum recording artist Notorious B.I.G. and video director Lance Un Rivera. Shown at the shoot are (left) Chiclo: Larceny (upper left with cap); Little Ceaser; and Little Kim (aka Big Momma) of Junior M.A.F.I.A.; Notorious B.I.G. (aka Big Poppa, top); Bugs, Klepto (glasses with backward cap); Capone; and Nino Brown of the group.
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<td>(MCA) 853400</td>
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<td>14</td>
<td>CAN'T STOP LOVIN' YOU</td>
<td>(Warner Bros. 17009)</td>
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<td>(A&amp;M 83511)</td>
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<td>NO MORE I LOVE YOU</td>
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REVIEWS By Steve Balin

MARY J. BLIGE: "You Bring Me Joy" (Uptown/MCA 3349)

Without achieving the notoriety of a Boyz II Men or Whitney Houston, Blige has quickly become one of the rarest hits on both the pop and R&B singles charts, currently appearing twice on each chart. The latest single from her My Life album is sure to follow suit rapidly. Featuring a solid beat to accompany Blige's sweet vocals, the track is a natural at a plethora of forms.

BRET REILLY & THE SONS: "Too Much Of A Good Thing" (RCA 64326-2)

A slow and grinding tune, the first single from Jodeci's forthcoming The Show: The After-Party. The Hotel is a guaranteed hit, given the group's past success (lead singer K-Ci Haile currently has a song on the chart) and the song's play it safe attitude.

THE STONE ROSES: "Ten Story Love Song" (Geffen 4734)

The second single from the band's Second Coming album is classic British sounding pop. Light and airy grooves fused together with high octave vocals make this a walk in the park to listen to. With the recent resurgence of British music, look for this to be a major player at Modern Rock outlets. And with the band's first ever tour of the states coming up this could cross over to top 40.

PICK OF THE WEEK

TERENCE TRENT D'ARBY: "Vibrato" (Work 6965)

Few artists have ever baffled fans and industry alike the way Terence Trent D'Arby has. Following his 1987 debut, Introducing The Hardline According To TI... D'Arby seemed poised to inherit the mantle from Prince as the most exciting and one of the most successful male solo singers on the pop scene. But something has always gone wrong, and D'Arby has never reached the level anticipated of him. Because of the prior disappointments, it may be hard for people to embrace him, but D'Arby has lived up to his part with a soulful R&B number that includes serious rock cross over and brims with a highly contagious energy. A gem.
### REVIEWs By Steve Batin

*TRICKY: Maxinquaye (Island 524089)*

Tricky delivers the next offering from the Bristol trip-hop scene with *Maxinquaye.* Rather than wallowing in the dark mire of despair like neighbors Portishead, he injects an urban-influenced groove and rap-flavored vocals. "Hell Is Around The Corner" even borrows directly from a Portishead song, but his stream-of-consciousness/spoken-word delivery is evidence that the obvious comparisons will only go so far. This stands to be embraced closest by community and college radio (KCRW is an early believer), the aggressive funk of "Brand New, You’re Retro" and somber torment of "Suffocated Love."-deserve their 15 minutes at commercial formats. (K.A.)

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### PICK OF THE WEEK

**THURSTON MOORE: Psychic Hearts (DCG 24810)**

As a member of Sonic Youth, Moore has been a major trendsetter in the alternative scene for over a decade. However, the level of variety that comes across in his solo album is still revelatory, as the 13-song CD rocks with an abundance not associated with the seminul punk/collagboard. On "Ono Soul," for example, Moore uses a combination of detached whispers and a repetitious chant to create a chilling mood. The record's crux, though, is the title track, a driving love song with a reckless abandon that features the lines, "Your mother was a piece of shit and your father, he faked around a little too much for his own good. I'd kill the bastard if I could." At the end of the song, Moore sings with as much desperation as his distant vocals will allow. "My prayer to you is that you do all the things you set out to do and live your life the way you love. But will you remember one thing for me? That I will always love you." In its own way it's every bit as beautiful a love song as John Lennon's "Jealous Guy," and could stand as one of the top alternative love songs ever recorded.

### Soundtracks

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<td>Don Juan DeMarco (70)</td>
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<td>Forrest Gump (54)</td>
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<td>Friday (8)</td>
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<td>King Kong (75)</td>
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<td>New Jersey Drive (1995)</td>
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<td>Pulp Fiction (53)</td>
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<td>Stone Temple Pilots (78)</td>
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<td>Van Halen (25)</td>
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<td>Yanni (96)</td>
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</table>

Moore's best track, "Elegy For All The Dead Rock Stars" help make it a must hear CD. (S.B.)
Spotlight

WAX ON, WAX OFF

By Karen Sidlow

WAX: (noun) the substance used to make candles, etc... any substance like it, in some respect, as that in the ear.

(verb) to increase in strength, size, etc... to become gradually full. (Webster's Dictionary - 1990)

Wax: (band) Musical quartet, made up of Joe Sib (lead vocals), Soda (guitar, vocals), Loomis (drums, vocals) and Burdie Cullass (bass, vocals), who create great noise that flows into your ears and explodes in your brain, enhancing your intelligence substantially.

The Los Angeles-based quartet, Wax, released their Interscope Records debut, 13 Unlucky Numbers, early in 1995 (the record was initially released by Side-One, through Cargo, at the end of 1994). The album is made up of almost 13 tracks, with each clocking in at under 3 minutes in length. The CD player will indeed say 13 tunes are on the disc, but between 11 and 13 not much sound comes out of the speakers. And just why are their songs so short, "Cause good songs are always short. It's good to get in there and get it over with," declares Soda.

This record was actually recorded over two years ago, with Paul Q. Kolderie and Sean Slade (known for their work with Dinosaur Jr. and Hole) producing. "because they're the best." But for reasons beyond the band's control, it took a little longer to get their art to the people. But don't worry, Soda isn't about to go back to his old jobs of being a janitor or dress maker.

Wax are currently best known for the video of their song, "California," featuring a common occurrence in the City of Angels—a man running down the street on fire. The clip was directed by Spike Jonze, who prior to that, directed the video for the song "Hush," off the group's 1992 Caroline Records release, What Else Can We Do?. Nevertheless, it's "California" that has received high rotation on MTV, giving the band more attention then they usually get just hanging around L.A. In maintaining their newly found status, and just to keep them a bit busier than they already are, Wax just finished a video for "Who Is Next?" the opening track on 13... This time they relied on 16-year-old entrepreneur, Jake, of "Spirt TV," for direction. Though Jonze was there overseeing the new masterpiece. But, without the album, there wouldn't be any Spike Jonze directed videos.

When asked about the collection's title, Soda remarked, "In four years we've made two records and been on seven labels," Understood. What made them think singing with Interscope would be any different though? "Because they're really cool. There's good people that we deal with there," explains Soda. And is Soda pleased with his career at the moment? "I'm enjoying myself," he states.

In support of the record, the band is currently on tour with label-mates Bush, as well as headlining small clubs. One odd request the band has, which is actually stated in their rider, which reads: "Wax insist that the security treats all audience members with respect." In addition to the songs on their releases, the group may just throw out a cover of anything from the Doobie Brothers to new diva Sheryl Crow. "We've been together forever, we know all the songs," Soda justifies.

So what exactly is Wax? One could say Wax is four guys making hyperactive noise with melodic lyrics. Or, Wax is mellow music with sour-sounding vocals. Wax is whatever you think you hear, whatever you think they are trying to get across to whoever wants to listen. Or, as Soda describes it, "It's kick-ass rock 'n' roll." Basically, a little bit of everything for everybody who has the nerve to sit through it. You have to think, it's their art and they think it's worth their time. So, if you don't have anything better to do, except to take out the trash or mow the lawn, slip 13 Unlucky Numbers into the CD player and enlarge your vocabulary. And simply offend all our elderly neighbors conveniently at the same time. Who can resist such fun?

REVIEWS

By Steve Baltin & Delbert Johnson

CHAZ MCAULEY: Tales From The Jordan Valley Jail (Southwest Records; For more information call 1-800-983-8700)

Mcauley shows off his all-around skills on his debut album. In addition to providing the vocals and writing all the lyrics, Mcauley produced the record himself. While wearing that many hats on a debut album is relatively unheard of, Mcauley is not your average entertainer. He's appeared in musicals ("Damn Yankees" and "Carousel") and had his paintings exhibited at the Palace Gallery in Portland. No one can accuse him of being one-dimensional. As for the record, Mcauley is a born story-teller along the lines of a Jimmy Buffett with a similar down-home style that will make fans feel warm inside. (D.J.)

WEEDS PETERSON: Weeds Peterson (Knapsak Records)

For an unheard of label, Knapsak has spared no expense in the packaging and promotion of this record. The free t-shirt worked, as the record did get listened to. The band came through on their end, delivering an album of gritty college tunes, and they show an ability to write strong pop hooks. Standout tracks include "Fall In Line," "Turn You Away" and "No Surprise." (S.B.)

NATASHA'S GHOST: Everything Under The Moon (FUA Records 21222)

Hailing from San Diego, Natasha's Ghost must be given credit for two things right off the bat. Their cool naming ability, both on the band's moniker and the album title. The quartet have their moments on the CD, especially on "Catch My Breath," where vocalist Kelly Neil delivers the perfect mix of cool and emotional flurrry. Another highlight is the acoustic flavored "Loaded." Natasha's Ghost have developed a winning sound. (S.B.)

THE SKYLARKS: The Best Of (Nashboro Records 40052)

And now for something completely different. Burnt out by the same alternative or r&b tunes pummeling out of your speakers or on the airwaves everyday? Then this compilation featuring the gospel-flavored group from Nashville might be just the ticket. There's not a lot of variety on the 21 songs found here, but there's more than enough heart and soul to compensate. (S.B.)
Jazz Notes & Reviews
By M.R. Martinez

Capitol and Blue Note Records recently celebrated their landmark partnership with Starbucks Coffee Company during a caffeine-filled reception at Starbucks' new Astor Place location in New York City. The record company put out a compilation of 13 of the label's most enduring jazz hits, which inspired the Blue Note Blend custom coffee blend by Starbucks. Both coffee and CD have been on sale through the coffee company's retail outlets and through mail order. The partnership is expected to facilitate release of the entire catalog of Capitol/Blue Note jazz artists over the next five years. Pictured at the gathering are (l-r): Bruce Lundvall, Blue Note president; Ralph Simon, exec vp, Capitol; Gary Gersh, Capitol President/CEO; Howard Shultz, chairman/CEO, Starbucks; and Larry Roberts, creative counsel, Starbucks.

RIM SHOTS: Herbie Hancock, never one to shy away from entertainment applications for new technology, last week at press time was set to introduce the House of Blues in Los Angeles an interactive vision of his forthcoming Mercury Records debut Dis Is Da Drum, which is set for May 23 release. Hancock was scheduled to make a multi-media presentation, which included a three-dimensional virtual environment as a companion to the album's music. Hancock was to be joined by House of Blues New media vp Marc Shiller and discuss the role of technology in the future and how computer resources can be made more accessible to a broader segment of the population. House of Blues new media was formed in June, 1994 to spearhead the company's thrust into interactive entertainment and electronic publishing driven by new technologies. In a statement, Shiller says of Hancock's involvement. "Herbie's infusion of technology with his music and visual content is breaking new ground. House of Blues New Media supports his work not only in terms of the technology, but also for his humanistic values and support of multiculturalism."


Kenny Barron's marvelously percussive and lyrical piano attack fits well with the skills of the formidable sidemen he chose for this album. The pianist, joined by drummer Roy Haynes and bassist Charlie Haden, demonstrates that he can be both as lyrical but that it is his attention to the rhythm and tempo of a song that breathes life into his melodic and tonal sensibilities. The qualities described are exhibited in a variety of ways on this album. But they are most evident on tracks like the rollicking "Take The Coltrane," the soothing ballad "Sail Away," the retro "Bebop" and the gliding "Passion Flower." Haden and Haynes find each other deftly in the shifting rhythms and breaks on nearly each track, but seem to make it sound easy on "Nightlake."


McDuff's curiously sound and the swingin' arrangements make this as soulful a jazz record as any to be released this year. But this album also has a number of playful strokes, including the light, airy version of "Put On A Happy Face" and the "The Theme From The Pink Panther." Another measure of McDuff and company's versatility is evident on tracks such as "Sundown." "601 1/2 North Poplar St.," "The Heatin' System" and the cover of Duke Ellington's "In A Sentimental Mood," where alto saxist Andrew Beals with McDuff deftly using the bass pedals evoke an emotional response.

Los Angeles Musicians Union Local 47 president Bill Peter son (left) recently presented a commendation to actor/director/jazz buff Clint Eastwood (center) for his ongoing support and employment of American musicians in scoring his many motion pictures and for his frequent use of jazz in soundtracks or as a subject matter for film. Also honored during the event, held at Warner Bros. studios, was Lennie Niehaus (right), who is currently at the studio scoring Eastwood's upcoming directorial effort, The Bridges of Madison County.

TOP 25 JAZZ ALBUMS

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<th>Label</th>
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<td>1</td>
<td>BREATHLESS (Anita 10646)</td>
<td>Kenny G</td>
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<td>2</td>
<td>ILLUSIONS (Vander Bros 45755)</td>
<td>George Duke</td>
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<td>WE LIVE HERE (Getfein 24729)</td>
<td>Pat Metheny Group</td>
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<td>4</td>
<td>SHARE MY WORLD (BM 78929)</td>
<td>Najee</td>
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<td>PEARLS (Beia 61759)</td>
<td>David Sanborn</td>
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<td>DEBUT</td>
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<td>6</td>
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<td>NIGHT CREATURES (GRP 9803)</td>
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<td>LOVE &amp; OTHER OBSESSIONS (GRP 9808)</td>
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<td>THE BEST OF DAVID SANBORN</td>
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<td>A HOME FAR AWAY (GRP 9780)</td>
<td>George Howard</td>
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<td>GOODBYE MANHATTAN (Blue Note/Capitol 25352)</td>
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<td>ALL BLUES (GRP 9800)</td>
<td>GRP All Star Band</td>
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<td>TALES FROM THE ACOUSTIC PLANET (Vander Bros 45854)</td>
<td>Bela Fleck</td>
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<td>DEBUT</td>
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<tr>
<td>25</td>
<td>I'LL BE OVER YOU (CTI 67230)</td>
<td>Larry Coryell</td>
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</table>
TEXAN / TEJANO
MAY 20, 1995

1 Toma Mi Amor (Sony) . . La Mafia 1 10
2 Fotos Y Recuerdos (EMI Latin) . Selena 4 9
3 Lagrimas (Mercury) . . . La Tropa F 2 10
4 Por Favor Corazon (EMI Latin) . Gary Hobbs 5 8
5 Donde Andaras (EMI Latin) . Emilio Navaira 3 10
6 Cruz De Madera (Sony) . Michael Salgado 7 8
7 Dize (EMI) . Elsa Garcia 8 6
8 Amor Perdoname (EMI Latin) . Grupo Fama 6 9
9 AmarRaddita (EMI Latin) . Stephanie Lynn 9 8
12 Vuela Paloma (EMI Latin) . Grupo Rodeo 13 3
11 Anoche Sone Contigo (Arista) . La Diferencia 10 4
12 Carinato de M (EMI Latin) . Jay Perez 18 2
13 Una Noche Mas (EMI Latin) . David Lee Garza 11 10
14 Luna Llena (Sony) . Elida Y Avante 15 10
15 Ay Carinato (Fonovisa) . Eddie Gonzalez 14 4
16 Lloronas (Fonovisa) . Divino 12 8
17 Tu Solo Tu (Tejano Pro.) . Bob Galitarza 21 4
18 Amor A La Deriva (EMI Latin) . Grupo Aguila 19 5
19 Linda Chaparrita (Arista) . La Diferencia 20 10
20 Te Extrao (Fonovisa) . Gavino 16 9
21 Prisionero De Amor (EMI Latin) . Imagen Latina DEBUT
22 Herida (VEA Latina) . Innocencia 22 3
23 Te Juro (VEA Latina) . Patsy Torres 23 2
24 No Me Queda Mas (EMI Latin) . Selena 17 10
25 Carta De Amor (Sony) . Anna Roman DEBUT
26 Felicidad (EMI Latin) . La Fiere 25 10

MEXICAN REGIONAL
MAY 20, 1995

1 El Taxista (Fonovisa) . Los Dinos 1 8
2 La Fama de la (Fonovisa) . Los Tigres Del Nrt. 6 4
3 Fotos Y Recuerdos (EMI Latin) . Selena 2 9
4 A Esa (Fonovisa) . Liberacion 3 6
5 Mi Corazon Lloro (Fonovista) . Ritmo Rojo 7 5
6 Se Te Vas (Roden) . Los Fugitivos 8 5
7 Esa Mujer (Fonovisa) . Bronco 9 3
8 Mtad Tu Y Mtad Yo (La Pachucos 4 9
9 Quererete Asi (La Pachucos 15 3
10 Siempre Te Voy a Querer (Unico) . Industria Del Amor 13 2
11 Corazon De Otro (AG/Sgma) . Los Temperamientos 21 1
12 Obre De Los Dos (Fonovista) . Jose Javier Solis 18 1
13 Tesor (EMI Latin) . Graciela Beltran 10 9
14 Que No Me Olvides (Fonovisa) . Bronco 5 9
15 Bordada A Mano (Fonovista) . Los Millones 11 5
16 Toma Mi Amor (Sony) . La Mafia 14 5
17 Te Amo Mama (Fonovisa) . M.A. Solis Y Los Bukis 27 1
18 Eva Maria (Fonovisa) . Banda Magey 17 8
19 Tus Castigo (Fonovisa) . Ezequiel Pena 12 9
20 Vesta De Blanco (BMG) . Rocio Durcal DEBUT
21 Sin un Amor (Sony) . Vincente Fernandez 23 8
22 Cupido Bandido (Fonovisa) . Fito Olivares 25 6
23 El Diario De Un Boracho (Dis) . El Kirita DEBUT
24 Quiero Que Me Cier (Fonovisa) . Sparx DEBUT
25 Lagrimas (Fonovisa) . Ramon Ayala Jr. DEBUT
26 Que Poca Suerte (AG/Sgma) . Los Temporals 19 9
27 Dame La Mano (Fonovisa) . Los Humildes DEBUT
28 Yo Que No Se Es (Sony) . Ramon Ayala Jr. 17 6
29 Cielo Corazon (Dis) . Grupo Ladrón 24 5
30 Ya Volvi a Llorar (Fonovista) . Los Freddys DEBUT

News From U.S. & Latin America

THE LATIN LOWDOWN

By Hector Resendez

CINCO DE MAYO IN THE PARK: Los Angeles’ number one rated radio station, KLVE, along with its most popular personalities, were on hand to entertain enthusiastic spectators for “Cinco de Mayo in the Park” on Sunday, May 7th, from 11 a.m. to 6 p.m. The park was L.A. County’s largest recreational area—Willitier Naries—which was transformed into a California version of Woodstock. Featured were a host of top Latin entertainers including: Jose Jose, Camilo Sesto, Banda La Mafia, Edith Gonzalez, Poa Rubia, Jorge Luis Cabrera, Los Carlos, Los Fantasmas del Caribe, and Banda 30-30. The KLVE deejays gave the successful musical celebration a definite edge. Present were Pepe Barroto, Martha Shaloub, and program director Pio Ferro. Sister AM station TentQ presented its personalities that included the successful musical Mason, Humberto Luna, along with Amalia Gonzalez and Salvador Gomez.

“This is the seventh free fest thrown annually by TentQ and KLVE,” said Oralia Michel, president of Oralia Michel Marketing and Public Relations. “It’s a hot mix of contemporary and traditional Latinos sights and sounds done in a California style. Cinco de Mayo is a time to party for Latinos and non-Latinos alike. Celebrations across the country commemorate May 5, 1862, when Mexican forces vanquished the French army at a battle in Puebla, Mexico. More importantly in today’s climate aiming for cultural diversity, this event invites Angelenos to experience the best of Mexican culture first-hand.” The event was produced jointly by TentQ AM 1020 and KLVE FM 107.5.

Mexican pop icon Jose Jose was presented with the inaugural CQVE Ovation Award on May 8th at La Maia Restaurant in West Hollywood. The international singer’s career spans over 31 years. The Prince of Song, “El Principe de la Cancion,” was acknowledged for his unparalleled musical success: nine-time Grammy Award nominee in the Pop category, 14 gold albums, 12 of which have gone platinum, while one alone became an 8x platinum seller. KLVE created the Ovation Award to recognize outstanding Latino artists for their career achievements and contributions to the community.

ON OTHER FRONTS: Executives at BMG U.S. Latin are giving their full vote of confidence to Spanish vocalist Rocio Durcal’s latest album Hay Amores y Amores (27228-2/4) released April 25th. As visible proof, a national television campaign was kicked off this past May 8th on the Temudnos network to tune in to 150 spots per day for 5 consecutive weeks. The first single release entered at #1 on the charts and is rising. Durcal begins her U.S. tour in El Paso on May 14, San Francisco on the 18, San Diego on the 19, L.A.’s Universal Amphitheatre on the 20 and 21, New York’s Lincoln Center on May 26, the Ritz Theatre in New Jersey on the 27, and ending in Chicago on May 30.

Fellow label-mate Juan Gabriel’s Gracias Por Esperar (21898-2/4) has been nominated for 5 Premio Lo Nuestro Awards including: Album of the Year, Artist of the Year, Song of the Year—“Pero Que Necesidad.” Composer of the Year for “Manana” interpreted by Christian, and Composer of the Year for “Desesperado” as interpreted by Ana Gabriel. Meanwhile Alejandra Guzman of the album Enemoe (23095-2/4) has been nominated for the Lo Nuestro a la Musica Latina award in the “Music Video of the Year” category for “Desespero.”

Final BMG note, the group Guardianes de Amor’s single “Corazon Romantico” has been receiving fairly strong airplay. Already involved in a major U.S. tour, their new release “CanciÃa Al Cielo” (27221-2/4) was released this past week on May 9.

Three SDF artists were nominated for the Lo Nuestro a la Musica Latina award. For “Group of the Year” in the Tropical Music category, the Colombian group El Grupo Niche was nominated for its immensely popular album Huelas del Pasado. This album has been a top seller and has gotten heavy airplay in the U.S. Puerto Rican singer Giro has also been nominated in the Tropical Music category. The Mexican group Kairo was nominated in the pop/ballad category.

SDF representative Carmen Cervantes announced that SDF has signed new talent in the tropical music category, They are Puerto Rican singer Di Carlo, who lives in New York City, and Venezuelan Trina Medina, whose vocal style has already been compared to Celia Cruz.

PEOPLE ON THE MOVE: EMI Latin recently announced the designation of Anna Lorenza Ramirez as national assistant in the Department of Promotions. She went to Los Angeles, Ramirez will work reporting to Jorge B. Arregu, EMI’s national manager of promotions. Another executive move in Chicago, Illinois, was the EMI assignment of promotion chief to be spearheaded by Rigoberto Arias. In Miami, a similar move was made by Jorge A. Machado.

Meanwhile, EMI Latin continues to mourn the death of Tejano singer Selena. Out of respect, the label had decided to cancel the release of the full vocalist’s last album until sometime later this month.
pata negra: como una vara verde (u.s. mg, 24922) producer: jose maria ortega. world music.

hailing from southern seville, pata negra's latest album is the first to be released directly in the united states. this group is like no other flamenco group, however. it infuses pop, country, jazz, blues, rock, and reggae melodies into the musical "roots" that characterize contemporary spain. pata negra has seven previous albums to its credit. the first critical success was the 1987 release of blues de la frontera (border blues). it received accolades as best album of the year by the spanish media.

steve turre: rhythm within (antilles, 314527159) producer: billy banks. latin jazz.

the promo material for steve turre's latest album, "rhythm within," is probably one of the most eclectic ever written. turre's own liner notes are definitely some of the most detailed to date. the master trombonist returns after a two-year lull. his trademark sanctified shells recording for the antilles label continues to reverberate throughout the jazz community. turre continues to use his handcrafted seashells as the focal point in his music. guests of the highest caliber like herbie hancock and pharoah sanders, to mention just two, are, in turre's word, really "icing on the cake."

pick of the week

emiliano salvador: nueva vision (qb disc, 9018) producer: emiliano salvador. latin jazz.

qb disc calls it the greatest jazz album to come out of modern cuba. definitely no arguement here. originally recorded in havana in 1979, this was the first album by cuba's late great pianist emiliano salvador (1951-1992). the original vinyl edition on the cuban aristo label is a highly sought-after collector's item. up to now, it has never been released on cd. an entire generation of cuban master musicians (17 in total) are showcased on nueva vision. horn players like the then-friend of emiliano salvador: nueva vision (qb disc, 9018) producer: emiliano salvador. latin jazz.

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It's Low Tide At Hollywood's Crimson

By John Goff

The cerebral career captain-to-be, Denzel Washington, and these-are-the-orders old salt in charge now, Gene Hackman, face off under the sea.

IF CRIMSON TIDE IS A FLAGSHIP for the approaching summer Blockbuster fleet preparing to be launched into the world's Boxoffice Sea, Hollywood better appeal for a bigger assault budget.

Bigger budget? The film reportedly cost $53 million! Where'd it go? Are both Denzel Washington and Gene Hackman in the Biz's current 8-figure dollar decimation? The color of this one's title looks to be prophetic for the tidal wave its account books are likely to be awash in when the tide ebbs and goes out once more. Oh, it'll make an initial splash but its sea legs for longevity are about as watery as its setting.

At any rate, Crimson Tide isn't all bad; but it isn't all good either. At least it certainly isn't $53 million good. Basically it's a submarine flick, albeit a Nuclear—or as one admiral-type character briefs his men “nuclear,”' jeez—submarine flick, and within it screenwriter Michael Schiffer, from a story by himself and Richard P. Henrick, references several other submarine films. He, however, doesn't reference its spiritual surface model The Caine Mutiny—director Tony Scott admits that one freely enough in his hype—or its more recent hit one-sheet ad wannabe The Hunt For Red October. It has the feel of something completed before the old Soviet Union "Red Threat" lost its teeth and resurrected now that rebel forces "over there" appear to be attempting to grow a second set. Its title is given an ambiguity as to whether it's referencing the Red threat of a returning communism or cheering for the Alabama Crimson Tide school football team or the ship (action takes place on the USS Alabama). It could be Schiffer's way of saying “this is a self contained character piece, don't take it as a slap at Russia”—which, apparently, was politically correct enough to garner whatever governmental blessing and support was needed for the making of the film. Whatever the intent, it's soft, and ultimately the success of Crimson Tide will rely on the reputations and draw of action director Tony Scott and stars Denzel Washington and Gene Hackman.

Submarine stories are by nature, claustrophobic as the host setting is totally enclosed and wandering around in another world, as it were. Scott lets his audience breathe in only a single scene at sea throughout the entire film, just before diving. Prior to that, a before-boarding sequence takes place in a pouring, enveloping rain—ashore and on the men, that is; beyond the ship no rain strikes the surface of the sea—that pretty much keeping the entire movie, literally, underwater.

Once undersea and the threat of nuclear holocaust above surface appears to be a reality, whether the USS Alabama will become a part of the destruction is the focal point between the two top exes, Hackman and Washington. Tension via their different lifestyles, background and education is added overtly and the subject of race is there as a sub-tension, unspoken but there in visual implication only, to be read by the audience's collective subconscious. In the end the two men, having fought for their beliefs, respect one another enough that Hackman's character retires and passes the mantel of command to the character played by Washington. It makes for a pretty soft, although admiral ending to an action-type feature but it keeps both stars heroic.

Hackman and Washington have some strong moments between the two of them. Both are capable of sparking electricity and work hard at maintaining energy. George Dzundza, always totally convincing, adds an impressive strength to his chief role. Also impressive is Viggo Mortensen as a spiritual and serviceman's bridge between the two factions. Danny Nucci and Lillo Brancato Jr. as regular sailors add some excitement while Rieck Schroeder takes on a total character role, pretty much set apart from the main action but is impressive in a single dramatic sequence.

DP Dariusz Wolski moves his camera fluidly around the tight space, utilizing excellent lighting for mood and subconscious thought expression. Hans Zimmer's music leans to a heavy, Heavenly choir in an attempt to raise this into some ethereal event but it becomes simply too much, and a bit pretentious, for what's happening.

Executive producers are Bill Unger, Lucas Foster and Mike Moder. Film is produced by Don Simpson and Jerry Bruckheimer.

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>
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<tbody>
<tr>
<td>1. French Kiss</td>
<td>Twentieth Century Fox</td>
<td>1</td>
<td>1,721</td>
<td>$9,018,022</td>
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<td>2. While You Were Sleeping</td>
<td>Buena Vista</td>
<td>3</td>
<td>2,066</td>
<td>$8,885,668</td>
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<td>3. Friday</td>
<td>New Line</td>
<td>2</td>
<td>881</td>
<td>$3,987,460</td>
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<td>4. Bad Boys</td>
<td>Columbia</td>
<td>5</td>
<td>2,103</td>
<td>$2,914,912</td>
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<td>5. Panther</td>
<td>Gramercy</td>
<td>1</td>
<td>713</td>
<td>$2,354,847</td>
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<td>6. My Family</td>
<td>New Line</td>
<td>1</td>
<td>413</td>
<td>$2,164,540</td>
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<td>7. Rob Roy</td>
<td>MGM/UA</td>
<td>5</td>
<td>1,821</td>
<td>$2,133,655</td>
<td>$1,166</td>
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<td>8. A Goofy Movie</td>
<td>Buena Vista</td>
<td>5</td>
<td>1,994</td>
<td>$2,057,052</td>
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<td>9. Village Of The Damned</td>
<td>Universal</td>
<td>2</td>
<td>1,191</td>
<td>$1,928,595</td>
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<td>10. Kiss Of Death</td>
<td>Twentieth Century Fox</td>
<td>3</td>
<td>1,567</td>
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<td>11. Don Juan De Marco</td>
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<td>12. Top Dog</td>
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<td>13. Tommy Boy</td>
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<td>14. Circle Of Friends</td>
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<td>15. Jury Duty</td>
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Domestic box-office, which includes USA and Canada for the weekend of May 5-7, totaled $41,324,793, breaking down to a $1,923 per-screen average off a total of 21,489 screens, thus giving a combined total of $276,796,865. (Courtesy Entertainment Data, Inc.)
Video Reviews

By John Goff

The History Of Rock 'n' Roll

ALMOST EVERYTHING YOU EVER WANTED to know and hear about Rock 'n' Roll and then some. This ten-volume ten-hour set is jammed with jams, riffs, and classic footage of your favorite class and/or classic act, tracing the evolution of the genre of music known as Rock 'n' Roll through its fusion from blues, gospel, jazz and everything else that went into making it up roots, right up into the present morphosis of explorational videos, alternative and rap.

The brainchild of executive producers Quincy Jones, Bob Meyrowitz and David Saltzman, with various writer-producer-directors heading up the segments, the project comes together through vintage footage of the movers, shakers, pickers, and singer/shouters and interviews of those still around interspersed throughout. Some have come and gone and some have remained to keep on rocking.

An attempt to sit down and watch the ten hours straight through would be tough for all but the most obsessive and/or dedicated rock enthusiast because after a while the format becomes repetitious and predictable, but one every few days becomes a treat.

The black and white kinescopes, vintage footage, and even some early color home movies of Chuck Berry, Fats Domino, Little Richard, Elvis, Beatles, Buddy Holly, James Joplin, Jimi Hendrix, Ray Charles, The Doors, and on and on and on, alone make these worth watching. Interesting too, in the interview segments, listening to the various and diverse takes on the evolution of the music as movement and social conscience and seeing the delight and joy of R'n'R beginnings move from what at times could only be called a celebration of life into the dark, violent, angry and alienated crazes of Eighties Punk and the current Nineties Underground Gangsta Rap and Alternative representatives which come off, depending on who’s talking, as praise, apolgia or downright derogatory dismissal. But of course, even from the beginning, each new direction caused friction not only between generations, but between even the practitioners, a fact which crosses across throughout the segments.

Still, it’s all come and gone and keeps on coming and rocking and rolling and it ain’t gonna go away. Enjoy.

Raining Stones

IT’S BILLED AS A COMEDY, and there are some humorous moments in Ken Loach’s Raining Stones, but the struggle of an English working class husband and father attempting to eke out a living in hard times and forced to go to a skylock for money enough for his daughter’s communion dress is more painful and anger inducing than funny. Bruce Jones as the father has a rougher go than Biblical Job and ultimately causes the truly nasty and cruel shylock’s death—and gets away with it! Not only gets away with it but is blessed by the local priest and told to keep his mouth shut. It’s an edgy piece and after the shock of the ending wears off, you want to cheer (sign of the times?). The heavy working class English accents are often difficult to follow, but there’s never a question as to what’s happening—the universal struggle for survival by the many being pushed around by the powerful, moneymed few. (Orion Home Video)

Book Reviews

By John Goff

Liz: An Intimate Biography of Elizabeth Taylor

By C. David Heymann (Birch Lane Press Book, Carol Publishing, $24.95)

YEP, THIS IS THE ONE THE UPCOMING TV Flick’s based on and its subject has made a big flap about, attempting to call “wrap” before it goes out over the airwaves.

Why?

Well, maybe there’s some credence to what author C. David Heymann writes about Elizabeth Taylor; that she’s a creature of prodigious appetites—and perhaps she has a percentage deal on this book and wants to hype it—AND perhaps she really believes it’s slanderous. Obviously she hasn’t read the slash and cut biographer sleaze merchants have written about other celebs.

There’s really little in these 438 pages (it swells to 526 with Chapter notes, filmography, bibliography, movies for TV-ography, acknowledgments and index) of text that anyone doesn’t already know about her since she’s literally lived her life in public. Well, there may be a few people who don’t know that Mike Todd made an audio tape of them making love and gave out copies. But the fact that Taylor has always been a person of lusty appetites, in any and every thing, and that when she sees something she wants she goes after it is well chronicled. And through it all her adoring public has loved her, berated her, forgiven her. Few other performers walking around can boasts of surviving all that Elizabeth Taylor has survived and still have paparazzi after her wherever she goes. It’s that Magic that some figures have which separates them from mere mortals, and some don’t. Taylor has had it in spades all her life.

Heymann never captures that magic, and actually doesn’t attempt to. He’s a breezy chronicler/writer and when he even attempts to get inside Elizabeth Taylor he seems to realize he’s lost, and if he ever thought of going in search of what has made her such an icon for these decades he wisely abandoned it.

In his defense I have to say it’s doubtful any writer could fathom what makes her what she is, or anyone in the public eye who generates such intense interest, if they could do that, they’d have the secret everyone has sought since the beginning of time.

Heymann deals in those appetites of his subject that he knows the audience wants to hear about: her men, her mouth, jewels, food and always over excesses. None of this will make anyone love her more than they already do and none of this will make anyone dislike her anymore than they already do. Some of it still make you groan under the weight of such excesses as she puts some of her husbands under—and to what ends those men would go to to keep her happy, or at least, quiet. He’s not above taking a shot here and there, using a very brief and early Frank Sinatra/Liz possible liaison to illustrate a bit of Kitty Kelley’s (Sinatra My Way unauthorized bio author) questionable research as opposed to his own—and who’s to say he didn’t get hold of someone grinding their own axe?

Ultimately, the book itself is just like its subject: prone to overexcess, a bit catty, chatty and entertaining. The interior artwork offers a pictorial history of Taylor from her beginning as a beautiful child through her various incarnations to beautiful older woman who has come to signify Star and has also attempted to do some good with her life and power.
U.K. SINGLES CHART:
1. "Dreamer" (MCA) ........................................... Livin' Joy
2. "Some Might Say" (Creation) ................................. Oasis
3. "Guaglione" (RCA) ........................................... Perez 'Prez' Prado & His Orchestra
4. "Back For Good" (RCA) ....................................... Take That
5. "Key To My Life" (Polydor) ................................... Boyzone
6. "Scatman (Sk-Ba-Bop-Ba-Dop-Bop)" (RCA) ................. Scatman John
7. "Chains" (Columbia) .......................................... Tina Arena
8. "Two Can Play That Game" (MCA) ......................... Bobby Brown
9. "Don't Stop (Wiggle, Wiggle)" (Stip/Eternal/WEA) ... The Outthere Brothers
10. "Lenny" (Parlophone) ......................................... Supergrass

Highest climber of the week at #3 is "Guaglione" by Perez Prado; highest entry at #1, Livin' Joy's "Dreamer."

U.K. ALBUM CHART:
1. Nobody Else (RCA) ........................................... Take That
2. Picture This (Precious Organisation) .......................... Wet Wet Wet
3. Street Party (Telstar) ........................................ Chas 'n' Dave
4. Greatest Hits (Columbia) ..................................... Bruce Springsteen
5. Definitely Maybe (Creation) ................................... Oasis
6. Dummy (Go Beat) ............................................. Portishead
7. No Need To Argue (Island) ................................... Cranberries
8. The Colour Of My Love (Epic) ............................... Celine Dion
9. Park Life (Food/Parlophone) ................................... Blur
10. Medina (RCA) ................................................... Annie Lennox

Highest climber of the week at #32 is Weezer by Weezer; highest entry at #1, Nobody Else by Take That.

U.K. TOP DANCE SINGLES:
1. "Dreamer" ..................................................... Livin' Joy
2. "Work It Out" ................................................ Shiva
3. "High As A Kite" ............................................ One Tribe (featuring) Roger
4. "This Is How We Do It" ....................................... Montell Jordan
5. "Lifting Me Higher" .......................................... Gems For Jim
6. "Bumper" ...................................................... Chrome
7. "Born Slippy" ................................................ Underworld
8. "My Children" ................................................ Joseph Cat
9. "Scatman (Sk-Ba-Bop-Ba-Dop-Bop)" ....................... Scatman John
10. "Tow Truck" .................................................. Sabres Of Paradise

U.K. RAP SINGLES CHART:
1. "Glazers Of Ice" .............................................. Raekwon
2. "Survival Of The Fittest" ..................................... Mobb Deep
3. "All I Need" ................................................... Method Man
4. "Can't You See" ............................................... Total (featuring) Notorious B.I.G.
5. "Who Shot Ya" ................................................ Notorious B.I.G.
6. "Bumber" ...................................................... Chrome
7. "Shimmy Shimmy Y'all" ....................................... Ol' Dirty Bastard
8. "Get Off The B.S." ........................................... Large Professor
10. "Dynamite Soul (Re-Mix)" ................................... The Artifacts featuring Mad Skillz

(courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:
1. Songs That Won The War .................................... Various
2. Singalonga War Years ....................................... Max Bygraves
3. Street Party .................................................. Chas 'n' Dave
4. Hits Of The War Years ....................................... Various Artists
5. Terrorism ...................................................... Fired Up & Lairy
6. No Quarter Unleashed ........................................ Jimmy Page & Robert Plant
7. Murder Was The Case ........................................ Snoop Doggy Dogg
8. Everything Changes ......................................... Take That
9. Berlin .......................................................... Take That
10. Show Time ................................................... Blur

News From The Commonwealth & Europe
By David Courtney

TAKE THAT STORM ALBUM CHART: The Manchester-based band, Take That stormed in at the #1 slot in the UK album chart this week, reaching double platinum sales after just three days. The album Nobody Else outsold its nearest rival, Picture This from Wet Wet Wet by 10-1, and is expected to top 250,000 album sales in its first week. Their back catalogue has been boosted by the success of their single "Back For Good" and the album.

EMI MUSIC BACK ON TOP: EMI Music regained its crown as top music publisher. EMI recaptures the top spot with a 22.2% share of the market, ahead of Warner Chappell, which scored 14.7%. This follows EMI's Queen's Award For Export which was announced last month.

CASH PULLS OUT OF UK TOUR: Legendary country music star Johnny Cash had to postpone the rest of his twelve-date UK tour after leaving the stage in discomfort last Wednesday's concert at the Royal Albert Hall. Cash underwent two operations earlier this year to remove a nerve in his mouth. Joe O'Neil, a spokesman for American Recordings, said, "Cash went back to singing too soon." He has since flown to California to a pain management clinic. The tour has been rescheduled for September.

NASHVILLE IN CAMDEN: ASCAP is staging its first Nashville songwriters evening at Dingwells in Camden, London, on May 22, featuring performances by songwriters Richard Leigh, Pat Alger, Waylon Holyfield, and Ralph Murphy. The show will be followed two days later (May 24) by a seminar discussing the role of the writer in Nashville, which takes place at the Big Country Club in London.

VIDEO RETAIL SALES BOOSTED: According to the British Video Association year 1995 book, retail video sales grew by 10% last year with sales valued at £599 million. Although retail market shares show Woolworth to be the biggest video seller on 19.5% followed by WH Smith on 14.5%, and HMV at 7.0%, the report attributes much of the sector's growth to the increasing number of supermarkets selling videos. The year book also shows a 4% rise for rental videos in the first quarter of 1995 compared with the same quarter in 1994.

ISLAND WINS STEVENS CASE: Island Records has won undisclosed damages from Tring International for infringing copyright on its Cat Stevens recordings. Last week's ruling by Justice Lightman at the High Court also granted Island an injunction restraining Tring from further infringing Island's copyright.

EXECUTIVE MOVES: MCA Records head of press Ted Cummings has been promoted to a new position as director of press.

Telstar Electronic Studios has appointed former Warner Bros. Studio Stores marketing manager Karen Ross as marketing manager. Virgin has appointed senior product manager Mark Anderson to the newly created role of sales and marketing manager for national accounts.

Virgin executive vice president Nancy Berry is taking over management of Virgin Records international operations following a restructuring of the company. The move, which was introduced by EMI president and Virgin chairman Ken Berry, sees Berry take charge of originisation, development and implementation of global marketing strategies for all Virgin artists.

Sony Music Entertainment UK have just announced that Brian Yates has been promoted to vice president international and will report directly to Paul BurgerM, chairman/CEO, Sony Music Entertainment UK.

Sony also announced that Jochen Leuschner has been appointed senior vice president for the Germany, Switzerland and Austria region, effective April 1, 1995.

THE U.K. TOP 10 RENTAL VIDEOS
1. Forrest Gump ................................................. CIC
2. Pulp Fiction .................................................. BV
3. Highlander III ............................................... Fox Video
4. Highlander IV ............................................... ETV
5. Blown Away .................................................. Warner
6. The Mask ..................................................... CIC Video
7. Clear And Present Danger ................................ CIC Video
8. True Lies ..................................................... CIC Video
9. The Flintstones ............................................... CIC Video
10. When A Man Loves A Woman ............................. Touchstone

(courtesy of Blockbuster UK Group)
News From Japan And The Orient

By Sachio Saito

POLYGRAM JAPAN REPORTS a total revenue for the fiscal year of 1994 (December 21, 1993 to December 20, 1994) to be $850 million, up 7% over the prior fiscal year. Polydor Japan includes many subsidiary companies in which Polydor Japan, Mercury, Kitty Enterprises, Taurus Records, Polystar and Fun House are parts. Breaking down the total revenue: Audio Softwares were $730 million, 86.6% of the total, up 10.3% over the prior year while video and miscellaneous items were $120 million, 13.4% of the total, down 10% for the period; Local Repertoires were $445 million, 61% of the total, while International Repertoires were $285 million, 39% of the total.

KING RECORDS HAS SET a 4 month summer campaign beginning April 21 with a sales target of 3,000 million yen ($60 million). This campaign, titled 95 King Summer Jungle, is looking toward $50 million in audio software sales and $10 million in video. Expected hot titles for the campaign in Audio Software are Cheers For You by Miho Nakayama and Only You by Yukio Uchida. These two works, according to the company, carry the projected targets of million sellers each. Following them are Takanosuke by Kaho Shimada, Aiya by Miyako Otsuki, Sawafune by Yuri Harada and Only Hanabi by Kumi Iwamoto.

RECORD INDUSTRIES ASSOCIATION OF JAPAN (RIAJ) has submitted petitions to The Culture Agency and The Ministry of Trade and Industries asking protection and continuation of "The Resale System" in the music industries in Japan. The Resale System has a long history here and has been acknowledged as a reasonable system to keep an orderly price mechanism in the distribution field, said a spokesperson. The Association also pointed out as the most important reason to keep the system that it has contributed to guard interests of record buyers by setting reasonable retail prices. By this function, the system has received wide support from not only consumers but also record manufacturers and distributors. Together with The Resale System protection by RIAJ mentioned above, ARMJ (All Record Merchandisers of Japan) has filed the same petition with the Liberal-Democratic, Frontier and Social-Democratic political parties.

WITH THE AMBITIOUS PURPOSE of spreading Asian music widely throughout the world, Victor Entertainment has instituted a new label, Rolling Sounds, from which the first release will hit the market June 21. Considering the rapidly changing pop scene in Asian countries, this label is a special one for rock and pop music and is expected to lead new music into the new generations in Asia. Through cooperation with several record manufacturers in Asian countries the releases from Rolling Sounds will be on the markets in these countries simultaneously, said the company.

LOCAL 45s TOP 10

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>&quot;Wow War Tonight&quot;</td>
<td>H Jungle With T</td>
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<td>2</td>
<td>&quot;Overnight Sensation&quot;</td>
<td>Tokio</td>
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<td>3</td>
<td>&quot;Uwasa No Kiss&quot; (Son)</td>
<td>Dreams Come True</td>
<td>Deen</td>
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<td>4</td>
<td>&quot;Try Me&quot; (Bigram)</td>
<td>Sha Ra Q</td>
<td>Bigram</td>
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<td>5</td>
<td>&quot;Jealousy&quot; (Tokuma Jpana)</td>
<td>Ziggz</td>
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<td>10</td>
<td>&quot;Kiseki No Chikyu&quot; (Victor)</td>
<td>Keisuke Kuwata &amp; Mr. Children</td>
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LOCAL CDs TOP 10

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<td>Dance To Positive (AveX)</td>
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<td>Do The Best (One Up)</td>
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<td>Forever You (Bigram)</td>
<td>Miki Inui</td>
<td>Bigram</td>
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<td>Decade (Sony)</td>
<td>Kome Kome Club</td>
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<td>A Place In The Sun Life</td>
<td>Miki Inui</td>
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<td>7</td>
<td>29 (Sony)</td>
<td>Tamio Okuda</td>
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<td>8</td>
<td>- Rihmakor (WEA)</td>
<td>Fair Warning</td>
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<td>- Yutaka Ozaki 4.25 Requiem (Voice)</td>
<td>Instrumental</td>
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<td>10</td>
<td>Atomic Heart (Toys Factory)</td>
<td>Mr. Children</td>
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Talent

Gipsy Kings Serve up Tried and Proven Formula at the Greek Theatre

By M. R. Martinez

Gipsy Kings

GREEK THEATRE, LOS ANGELES—By definition, tours to support greatest hits record releases are powered by tried and proven musical formulas designed to please the fans that have supported an act through record sales. And that's exactly what global flamenco bent ensemble the Gipsy Kings accomplished during their two-part set. The band of French Basque gypsies served up tried and proven hits from the albums they released during their years on the Elektra label, a collection released by Nonesuch Records. And ultimately they heated up the sold-out audience on a chilly night in the outdoor venue on this Cinco De Mayo night.

Arguably the most successful group lumped into the wildly eclectic world beat genre, the Gipsy Kings condenses the compendium of Latin sound into the timeless spirit of flamenco. The seven guitarists in the band are the muscle and ligaments in this physical fretboard sonic attack.

Seven players, 70 fingers, synchronous yet providing individual texture on each song. But frequently the music blended into a spicy, albeit flat, roux of hits that were occasionally broken up by professional, yet somehow unimpressed solos, and as a whole failing to reach into new musical possibilities. Also, the metronomic drum kit play did not help elevate the music beyond sophisticated disco.

But after all, this music is like a box of reggae: you almost always know what you're going to get. If there were moments where the music seemed to suggest different textures, it was in the Intro to many songs, which varied between traditional Spanish guitar sensibilities to bluesy riffs. But that guitar-driven groove only changed enough to give the flying fingers of the seven guitarists, bass player, keyboard player and two percussionists a chance to stave off carpal tunnel syndrome. But for the audience, the only thing that mattered was El bailo, El Baile Y mas del Baile.
<table>
<thead>
<tr>
<th>Number</th>
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<td>Double Vision</td>
<td>Alabama</td>
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<td>Standin' on the Edge of Goodbye</td>
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<td>Clint Black</td>
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<td>Don't Believe in Goodbye</td>
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<td>Gonna Get a Life</td>
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<td>Song for the Life</td>
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<td>Faith in Me, Faith in You</td>
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<td>I'm Still Dancin' With You</td>
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<td>Tim McGraw</td>
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<td>You Don't Even Know Who I Am</td>
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<td>When You Say Nothing at All</td>
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<td>The Box (Vander Bros.)</td>
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<td>Texas Tornado (Atlantic)</td>
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<td>If You're Gonna Walk, I'm Gonna Crawl</td>
<td>(Mercury 314522)</td>
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<td>Whose Bed Have Your Boots Been Under</td>
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<td>Finish What We Started (Atlantic)</td>
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<td>Confederate Railroad (Atlantic)</td>
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<td>Hello Cruel World</td>
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<td>Rockin' the Rock</td>
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<td>The Likes of Me (MCA 11204)</td>
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<td>You Win Again (Neely)</td>
<td>Daniel Ray Edwards</td>
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<td>Big City Girl (Starcourt)</td>
<td>Jamie Harper</td>
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<td>You Want the Right to Remain Silent (Atlantic)</td>
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<td>Never Thought I'd See That Day (Atlantic)</td>
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<td>Dancin' Shoes (Eversgreen)</td>
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<td>62</td>
<td>Easy As One, Two, Three (Liberty)</td>
<td>John Bunzow</td>
<td>66</td>
<td>4</td>
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<td>63</td>
<td>Goodbye Heartache (Atlantic)</td>
<td>Gerald Curly</td>
<td>75</td>
<td>4</td>
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<td>64</td>
<td>Cost of Living (Frosted)</td>
<td>Elaine Diehl</td>
<td>65</td>
<td>10</td>
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<td>65</td>
<td>Sleepin' Like a Baby (Atlantic)</td>
<td>Dave Clark</td>
<td>74</td>
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<td>66</td>
<td>Right Out of the Storm (Time-Chari)</td>
<td>Don Richmond</td>
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<td>67</td>
<td>When Am I Fooling (Atlantic)</td>
<td>Tim White</td>
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<td>68</td>
<td>Bigger Fish to Fry (Curt)</td>
<td>Boy Howdy</td>
<td>66</td>
<td>7</td>
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<td>69</td>
<td>It's Rainin' in Heaven (Atlantic)</td>
<td>Todd Perez</td>
<td>84</td>
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<td>70</td>
<td>You're in the Track (Atlantic)</td>
<td>Nikki Rose</td>
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<td>71</td>
<td>Mama's Love (Atlantic)</td>
<td>Christy Lynn</td>
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<td>72</td>
<td>Cold Turkey (Atlantic)</td>
<td>Chris Wright</td>
<td>85</td>
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<td>73</td>
<td>Daddy Finally Made it to Church (Atlantic)</td>
<td>Jim Fulle</td>
<td>67</td>
<td>18</td>
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<td>74</td>
<td>Which Bridge to Cross (Atlantic)</td>
<td>Vince Gill</td>
<td>68</td>
<td>15</td>
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<td>75</td>
<td>The Government Dance (Atlantic)</td>
<td>Al Petty</td>
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<td>76</td>
<td>Ugly (Atlantic)</td>
<td>Captain Sam Crutfchell</td>
<td>89</td>
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<td>77</td>
<td>Will You Stay With Me Forever (Atlantic)</td>
<td>Dean Chance</td>
<td>70</td>
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<td>A Man's Gotta Do (Atlantic)</td>
<td>Lesa Zeman</td>
<td>90</td>
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<tr>
<td>79</td>
<td>Amy's Back in Austin (Atlantic)</td>
<td>Little Texas</td>
<td>71</td>
<td>19</td>
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<td>80</td>
<td>Thinkin' About You (Atlantic)</td>
<td>Trisha Yearwood</td>
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<td>81</td>
<td>Don't Change (Atlantic)</td>
<td>Neal McCoy</td>
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<td>Down in Flames (Atlantic)</td>
<td>Blackhawk</td>
<td>78</td>
<td>20</td>
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<td>I Don't Know But I've Been Told</td>
<td>Wesley Dennis</td>
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<td>84</td>
<td>The Naked Civil War (Atlantic)</td>
<td>The Mavericks</td>
<td>86</td>
<td>17</td>
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<td>85</td>
<td>Hog Wild (Atlantic)</td>
<td>Hank Williams, Jr.</td>
<td>88</td>
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<td>86</td>
<td>Mike's Bike (Atlantic)</td>
<td>Michael Gray</td>
<td>91</td>
<td>9</td>
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<td>87</td>
<td>This Woman and This Man (Atlantic)</td>
<td>Clay Walker</td>
<td>92</td>
<td>18</td>
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<td>88</td>
<td>Wherever You Go (Atlantic)</td>
<td>Clint Black</td>
<td>93</td>
<td>17</td>
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<td>89</td>
<td>Looking for the Light (Atlantic)</td>
<td>Rick Trevino</td>
<td>94</td>
<td>14</td>
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<tr>
<td>90</td>
<td>She Feels Like a Brand New Man (Atlantic)</td>
<td>Aaron Tippin</td>
<td>95</td>
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Ralph Emery To Host TNN Daytime Talk/Variety Series

By Wendy Newcomer

VETERAN BROADCASTER RALPH EMERY, who hosted TNN: The Nashville Network’s live primetime entertainment program “Nashville Now” for ten years until October 1993, returns to the network to host TNN’s first live daytime talk/variety program. Presently by American General Life and Accident Insurance Company. “The Ralph Emery Show” will premiere Monday, July 10, at 9 a.m. (EST).

The one-hour weekly program will originate from the gardens of Rhett’s Courtyard in the Opryland Hotel in Nashville, and will feature celebrity guests, musical performances, news features, and interviews with radio disk jockeys from around the country. Hotel guests will have the opportunity to interact with Emery and his guests, as will TNN viewers by phone.

“lt will be great to be back visiting daily with the fans of TNN,” says Emery, who will continue to produce and host The Nashville Network’s series of Ralph Emery “On The Record” interview specials. “We’ll have a close, intimate setting similar to that of a breakfast club where our audience will get a sense of the fun that comes with mixing celebrities, viewers, and audience guests together on live television.”

CMA Expands Categories For Radio, Broadcast Awards

IN RECOGNITION of the growth of country music as America’s radio format of choice, the Country Music Association (CMA) has restructured the categories for Station of the Year and Broadcast Personality of the Year Awards. Major Market has been added to the three market categories—small, medium and large—which have been the basis for the awards since 1973.

The four categories are established by market size based on Arbitron rankings, with the Large Market category including stations with an Arbitron ranking of 1 to 5. Medium Market stations will be those with Arbitron rankings of 6 to 25, Medium Market includes an Arbitron ranking of 51 to 100 and Small Market includes all other markets. Arbitron rankings are determined by the population of a radio station’s hometown.

“We are excited to be able to expand the boundaries for CMA’s Broadcast Awards,” said CMA Executive Director Ed Benson. “The awards are highly respected because of the unique and comprehensive judging process by which they are selected. This realignment will provide for more equitable competition among other market sizes.”

Winners will be recognized during the three-hour telecast of “The 29th Annual CMA Awards” scheduled for October 4 on CBS Television. The awards will be presented during CMA’s annual membership meeting on October 5 at the Nashville Convention Center.

Veteran TV Producer Owens, Crook & Chase Leave TNN

JIM OWENS, PRESIDENT of Jim Owens & Associates, Inc., along with television personalities Lorrie Crook and Charlie Chase, will be dissolving their 10 year association with TNN: The Nashville Network, effective December 29, 1995. After that date, Owens will no longer produce Music City Tonight with Crook & Chase,” now TNN Country News.

Owens, Crook and Chase cited significant creative and philosophical differences with TNN’s newly appointed network management as their reason for this decision.

“...We acknowledge that any network has the right to redirect their efforts as they feel necessary. However, we are not comfortable with this continuing series of changes...” Owens said.

TNN: The Nashville Network issued the following response: “The contract between TNN and Jim Owens & Associates for production of Music City Tonight expires December 29, 1995. TNN feels that this is a natural time to evaluate the program and look for new ideas that could make Music City Tonight even more appealing to TNN viewers.

Owens currently is producing over 600 hours of original television programming each year. His projects include Music City Tonight With Crook & Chase, TNN Country News, TNN Music City News Country Awards Yesteryear, Celebrities Offsetage with Lorrie Crook, Funny Business with Charlie Chase, CMA Preview, Music City News Songwriters Awards, This Year In Country Music, and The Statler Brothers Show.

“Exciting opportunities are opening up in our business, and we plan to announce a new major association in the near future,” Owens added. “We extend our deepest thanks to those at TNN who, in the past, have encouraged us and supported our contributions to the success of The Nashville Network.”

In Other News...

BILLY RAY CYRUS WAS HONORED by the University of California Cultural Society at their third annual banquet on May 5 at the Pacific Hotel in San Francisco. Cyrus received the Berkley Popular Cultural Society Innovator Award for his musical achievements, and was in company of other honorees such as Woody Allen, Brian Wilson, Liza Minnelli, John Lee Hooker, Peter Frampton and Maya Angelou. According to Michael Kaye, Chairman of the Berkley Society, the main purpose of the awards is to bring popular art and academia together.

COLUMBIA RECORDING ARTIST DOUG STONE will postpone his 1995 concert appearances for an indefinite time because of a severe chronic sinus infection. Stone is currently hot on the charts with his “Faith In Me, Faith In You” single from his debut Columbia Records album of the same title. “I have been fighting this sinus infection for awhile now, so I think it is really best for me to pull off the road and take care of it,” said Stone. Doctors expect a full and complete recovery for Stone.

DIAMOND RIO’S MARTY ROE WALKED AWAY from the Vince Gill $30,000 Pro-Celebrity Skins Game with another platinum album. Competitor and host of the event, Vince Gill, presented Roe with a platinum Gill album as Roe’s reward for winning the event. “Thank you very much, but I’ve got one of my own,” Roe quipped good naturedly as he accepted his prize. Roe’s partner, professional golfer Tammi Green, pocketed a $26,000 cash prize.

MICHAEL WEINSTOCK HAS BEEN APPOINTED to the newly created position of Director, Marketing Services, Nashville for Group W Satellite Communications (GWSC). Based in Nashville, Weinstock will be responsible for marketing activities for TNN. The Nashville Network and CMT: Country Music Television and will work with Nashville record labels to develop TNN and CMT promotions.

COUNTRY ENTERTAINER CLINT BLACK has entered into a management agreement with Allen Kovac and his Left Bank Organization team. The Left Bank Organization is a full service management company with offices in Nashville, Los Angeles, New York and London.

RCA recording artist Aaron Tippin celebrates the gold certification of You’ve Got a Way at a recent dinner held in Nashville. Pictured (l-r): Tommy Daniel, Vice President, RCA; Mike Wilson, Vice President, National Promotion, RCA; Billy Graven, Tippin’s Manager; Tippin; Ron Howie, Vice President, Sales, RCA/Nashville; Joe Galante, Chairman, RCA/Nashville; and Randy Goodman, Senior Vice President & General Manager, RCA/Nashville.

Some of country’s hottest artists gathered for a special taping of TNN’s ‘Music City Tonight’ to kick off the release of the Columbia Records album, NASCAR Runnin’ Wide Open. Pictured (front row, l-r): Ricky Van Shelton and Billy Ray Cyrus; (back row, l-r): Lorrie Crook, Music City Tonight; L. Graham Brown; Charlie Chase, Music City Tonight; Ken Mellons; and Rick Trevino.
Brooks & Dunn Involved In A Shootout

Multi-platinum country duo Brooks & Dunn announce “The Brooks & Dunn/Sport Design Summer Legends Shootout” — a fully sanctioned racing series that will fire up the Nashville Motor Speedway every second and fourth Tuesday of the month. The series began on May 16 and will continue until the checkered flag falls on August 22.

Brooks & Dunn, who have been involved in racing Legends cars since the inception of the cars, have negotiated with 600 Racing Inc. to bring the 5/8 scale fiberglass replicas of the famed NASCAR modifieds to Nashville. The races will include Pro, Semi-Pro, Chargers and Masters divisions.

Artists Gear Up For Fifth Annual City Of Hope Challenge

The Fifth Annual City of Hope Celebrity Softball Challenge and Concert is just around the corner for Nashville’s country music community. The event, which traditionally kicks off Fan Fair week, will take place at 1 p.m. on Sunday, June 4 at Greer Stadium.

Several country stars have already thrown their cowboy hats into the ring to help raise money for the City of Hope National Medical Center and Beckman Research Institute in their efforts to combat life-threatening illnesses such as cancer, diabetes, metabolic and hereditary disorders and AIDS. Vince Gill, Neal McCoy, Joe Diffie, Shelby Lynne, Rick Trevino, Billy Montana, Michelle Wright, Doug Stone, Tanya Tucker, Diamond Rio and John and Andrey Wiggins are just a few of the artists who will be taking part in this year’s event.

Naomi Judd to Host Fan Fair Multi-Label Show

Superstar Naomi Judd will return to the Fan Fair stage to host a new multi-label show featuring talent signed to River North Nashville, Step One Records, Sugar Hill Records and Rounder Records, regarded by many as the major independent labels involved in Country Music. The multi-label show has been added to the Fan Fair lineup on Friday, June 9 beginning at 1 p.m.

“We are obviously quite thrilled that Naomi will be returning to the Fan Fair stage this year,” said Ed Benson, CMA executive director. “Although she has continued to sign autographs from her booth in recent years, Naomi’s appearance on stage has been greatly missed. The dynamic rapport she has established with the fans makes her a wonderful choice to host this new multi-label show.”

Bryndle, O’Connor Set For Music School Benefit

The Tenth Annual Master Series Concert to benefit the W. O. Smith-Nashville Community Music School will reunite four artists who helped form the foundation of the Southern California country rock movement and present one of the world’s premiere musicians in a special performance with the children of the W. O. Smith School on May 30 at the Ryman Auditorium.

Headlining the evening is Bryndle, comprised of four stellar performers: Karla Bonoff, Andrew Gold, Wendy Waldman and Kenny Edwards — who first gathered more than twenty years ago in Los Angeles. During those early years, Bryndle recorded an album that was never released, and subsequently the four went their separate ways, each achieving success with their individual careers. Karla Bonoff scored hits including “Personally,” as a solo artist, and Linda Ronstadt began recording Bonoff-penned songs. Andrew Gold went on to success with the hits “Lonely Boy” and “Thank You For Being A Friend,” the theme song from the “Golden Girls” television show. Kenny Edwards, a founding member of the Stone Ponys, worked with Linda Ronstadt on her ground-breaking album Heart Like A Wheel, as well as producing Karla Bonoff’s albums and writing screenplays.

McEntire Named ACM Entertainer Of The Year

Karen Sidlow

THREE DECADES AGO, the first Academy of Country Music Awards show took place in front of less than 200 people. For this year’s extravaganza, the 30th year of the Annual Academy of Country Music Awards, more than 6,000 people were in attendance at the Universal Amphitheatre in Los Angeles, in addition to the millions of people watching it on television worldwide on NBC-TV.

Top Male Vocalist Nominee, Vince Gill (MCA), opened the Dick Clark Prods. show with Top New Vocal Group Nominees, The Tractors bucking him up. Despite the fact Gill was nominated four times, he went home empty handed.

One artist that did go home with his hands full was last year’s Top New Male Vocalist, John Michael Montgomery (Atlantic) winning both of the awards he was nominated for this year: Single Record Of The Year and Song Of The Year.

This year’s Top New Male Vocalist went to Tim Mcgraw (Carby) who also walked away with the surprising Album of the Year honors, beating out Country’s recent favorite Garth Brooks (Liberty).

Brooks, who was nominated five times this year, ended up leaving with the Video Of The Year award, as well as, a special honor, the Jim Reeves Memorial Award, which hasn’t been handed out since 1982. Brooks, a one-time Oklahoma resident, brought attention to the recent tragedy with some words of encouragement, “Oklahoma we love you. We are proud of you. Keep it up.” Brooks hasn’t lost his sense of loyalty to his fans or friends, and most people on the verge of selling 50 million records may not be so centered.

Alan Jackson (Arista), the most nominated of all the artists this year, with a total of six, left the stage with the Top Male Vocalist award. To introduce the nominees of all the Top Vocalist’s, Male and Female, the video monitors were filled with the artists’ parents speaking about their offspring. Needless to say, they were all proud of their children, for the nomination alone.

Longtime country diva, Loretta Lynn, was given the Pioneer Award for her years of contribution to Country Music. Lynn had this to say upon receiving the award, “I have to thank my husband for me being in the business.” Lynn also mentioned her husband was ill and she only left his hospital bedside because he insisted she attend the show. Several of the female faces in Country Music presented her with the award, including Faith Hill, Pam Tillis and Entertainer of the Year and Top Female Vocalist, Reba McEntire.

In addition to the awards being presented, there were several performances that filled the evening, such as a medley paying respect to 30 years of Country Music.

This year’s hosts, Clint Black, Tanya Tucker and Jeff Foxworthy, also performed individually throughout the evening.

A list of the winners for the 30th Annual Academy of Country Music Awards are listed below.

Entertainer of the Year - Reba McEntire
Top Male Vocalist - Alan Jackson
Top Female Vocalist - Reba McEntire
Top Vocal Group - The Mavericks
Top Vocal Duet - Brooks & Dunn
Top New Male Vocalist - Tim Mcgraw
Top New Female Vocalist - Chely Wright
Top New Vocal Group or Duet - The Mavericks
Single Record of the Year - “I Swear” Artist: John Michael Montgomery, Producer: Scott Hendrick, Label: Atlantic
Song of the Year - “I Swear” Artist: John Michael Montgomery, Composers: Frank J. Myers and Gary Baker, Publishers: Morgan Active, Rick Hall (ASCAP)

Album of the Year - Not A Moment Too Soon Artist: Tim Mcgraw, Producers: James Stroud and Byron Gillimore, Label: Curb

Video of the Year - “The Red Strokes” Artist: Garth Brooks, Producers: Jon Small and Mike Riffle, Director: Jon Small
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

MARCH 20, 1995

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

1. GEORGE NANCY
2. THE CAST
3. VINCE RICK
4. LORRIE SAMMY
5. GARTH GARTH
6. BLACKHAWK DOUG
7. THE HIGHWAYMEN
8. THE HIGHWAYMEN
9. THE HIGHWAYMEN
10. THE HIGHWAYMEN

11. THE HIGHWAYMEN
12. THE HIGHWAYMEN
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21. GEORGE DUNCAN
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35. GEORGE DUNCAN

CASH BOX MAY 20, 1995 26

High Debuts

1. VINCE GILL — "You Better Think Twice" — (MCA) — #42
2. RICK TREVINO — "Bobbie Ann Mason" — (Columbia) — #45
3. DIAMOND RIO — "Finish What We Started" — (Arista) — #13
4. CONFEDERATE RAILROAD — "When And Where" — (Atlantic) — #48
5. GEORGE DUNCAN — "Hello Cruel World" — (Liberty) — #50

Most Active

1. CLAY WALKER — "My Heart Will Never Know" — (Giant) — #35
2. LORRIE MORGAN — "I Didn't Know My Own Strength" — (BNA) — #40
3. CLINT BLACK — "Summer's Comin'" — (RCA) — #5
4. SAWYER BROWN — "I Don't Believe In Goodbye" — (Curb) — #6
5. TOBY KEITH — "You Ain't Much Fun" — (Polydor) — #8
6. TRACY LAWRENCE — "Texas Tornado" — (Atlantic) — #16
7. COLLIN RAYE — "If I Were You" — (Epic) — #18
8. NEAL MCCOY — "Their Playing Our Song" — (Atlantic) — #23

ON THE PLAYLIST — The Cash Box Top 100 Country Singles' chart is led by the Ty Herndon single "What Makes This World Go 'Round". This week's chart displays a lot of movement with five debuts breaking into the Top 50. Moving up a big eight spots, Clay Walker with "My Heart Will Never Know" at #35, and Lorrie Morgan's "I Didn't Know My Own Strength" at #40, tied for leading the most movement category. For the rest of the big movers, six singles jumped seven spots this week: Clint Black's "Summer's Comin'" at #5, Sawyerr Brown's "I Don't Believe In Goodbye" at #6, "You Ain't Much Fun" by Toby Keith at #8, Tracy Lawrence with "Texas Tornado" at #16, Collin Raye's "If I Were You" at #18, and Neal McCoy with "They're Playing Our Song" at #23. As for debuts, five acts hit the this week's Top 50. Leading the way for the highest debut position with "You Better Think Twice" is Vince Gill at #42. Rick Trevino comes in at #45 with "Bobbie Ann Mason." Diamond Rio hits the chart at #47 with "Finish What We Started," followed by Confederate Railroad at #48 with "When And Where." George Ducas enters the chart at #50 with "Hello Cruel World" to finish out the debuts.

Songwriters Of The Week: Congratulations go out to Vince Melamed and Gary Burr, writers of the Ty Herndon #1 hit, "What Made That Mistake."
INDIE CHART ACTION—A total of 17 independent artists are currently finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for the third week is Billy Montana on the Magnatone label with “Didn’t Have You.” The single moved six spots this week to #44 on the chart. In the second highest spot for the independents is Daniel Ray Edwards, at #57 with “You Win Again.” To finish out the movers, Perfect Stranger with “You Have The Right To Remain Silent,” moves to #59, W.C. Taylor moves to #66 with “The Carpenter Man,” John Wesley Carpenter moves to #70 with “I Never Thought I’d See The Day.” Jason Young’s “Dancin’ Shoes” moves to #71, Gerald Curry’s “Good-Bye Heartache” moves to #73, David Clark moves to #75 with “Sleepin’ Like A Baby,” Don Richard’s “Ridin’ Out The Storm” moves to #76, Tim White with “Who Am I Fooling” moves to #77, Todd Pulse with “It’s Raining In Heaven” moves to #79, Nikki Rose moves to #80 with “Tied To The Track,” Christy Lynn moves to #81 with “Mama’s Love,” Al Petty’s “The Government Dance” moves to #85, Capt. Sam Crutchfield follows at #86 with “Ugly,” and Lesa Zeman’s “A Man’s Gotta Do” moves to #88. No independents debuted on this week’s chart.

Top Ten Rising Independents
1. BILLY MONTANA—“Didn’t Have You”
2. DANIEL RAY EDWARDS—“You Win Again”
3. PERFECT STRANGER—“You Have The Right To Remain Silent”
4. W.C. TAYLOR—“The Carpenter Man”
5. JOHN WESLEY CARPENTER—“I Never Thought I’d See The Day”
6. JASON YOUNG—“Dancin’ Shoes”
7. GERALD CURRY—“Good-Bye Heartache”
8. DAVID CLARK—“Sleepin’ Like A Baby”
9. DON RICHARD—“Ridin’ Out The Storm”
10. TIM WHITE—“Who Am I Fooling”

Indie Spotlight

John Wesley Carpenter: Telling Life’s Stories Through Song

SONGWRITERS GET INSPIRATION from many sources. Sometimes it comes from personal experience, sometimes simply from a need to tell a story. For John Wesley Carpenter, his inspiration originates from a desire to relate to people through music.

This singer/songwriter from Southwestern Virginia has been creating music for several years. At the young age of 12, he taught himself to play the guitar and was impressed by the sounds of John Denver, James Taylor and John Prine. He counts Alan Jackson and David Ball as two present-day influences. Carpenter has been compared to some of those musical influences, but takes pride in the fact that no two people have compared him to the same artist. “I think that’s one of the strong points of my music,” he says. “Different can be positive or negative, and in this case, I think it’s positive. I don’t try to copy anybody’s style.”

Carpenter’s first opportunity to record his songs came in July of 1994, when he caught the attention of producer Robert Metzgar, with Capital Management/Platinum Plus Records. His debut single, “I Never Thought I’d See The Day,” is currently at number 70 on the Cash Box Country Singles chart. He wrote the song as a tribute to his father, who has since passed away. “My father was a farmer and a sawmill man, a tough kind of person,” says Carpenter. “The song talks about the kind of things families have to deal with from generation to generation, and grew out of my frustration with his illness.” As a junior high school teacher, he also gets his songwriting ideas from teaching. The second Platinum Plus single is “If Flowers Could Grow,” which deals with the subject of loneliness. “I wrote that song about one of my students,” Carpenter says.

With so many new artists on the country music scene, Carpenter believes his songs offer something that’s in short supply in today’s music. “The strength that my songs have is that you can hear the words,” he says. “Country music needs the type of artist who has songs with a lot to say. My songs deal with more serious subjects -- I don’t have many novelty songs,” says Carpenter.

Carpenter has a simple goal for the future. “The ultimate goal of any writer is to write a song that’s going to touch a lot of people,” he says. Carpenter also hopes to draw a lot of people from the folk music world into his hybrid breed of country music. “My music is a marriage of folk and traditional country. I’ve just always loved the folk sound, and the strength of the words. I think that’s what country music is doing now.”

He is an artist who truly performs for the sake of the song. “Usually in a live performance, you can tell whether or not you’re connecting with people. After many of my performances I have had people express how my songs relate to their lives. This has been and will continue to be my inspiration.”
Sparrow recording artist Margaret Becker was named SESAC Christian Songwriter of the Year for the second consecutive year in ceremonies held April 24 at the Cumberland Club. Along with the Writer of the Year honor, Becker was recognized with other SESAC affiliates who were given commemorative medals in recognition of their Dove Award nominations. Later in the week, Becker won a Dove Award for Praise and Worship Album for her artist contribution on "Come Deo.

ASCAP recently held their annual Gospel Awards in the Societies Nashville offices honoring the Dove nominees for Songwriter of the Year and Song of the Year categories. Pictured from left to right during the reception are all of the OMA nominees who attended: (back row) Kirk Sullivan and Andy Chrisman of 4HIM; Word’s Valerie Jansen; Marty Magee and Mark Harris of 4HIM; Don Koch; Word artist/writer Ray Boltz; First Verse Music’s Dave Moffitt; writer Dave Clark; Mike Porter of Benson Publishing; Word writer Robert Sterling and Word Publishing’s Debbie Atkins. (front row) ASCAP’s Dan Keen; producer Brown Bannister; Reunion writer/artist Gary Chapman; Myrth artist Amy Grant; ASCAP’s Connie Bradley; Benson Music’s Cindy Wilt; Kid Brothers of St. Frank’s Linda Bourne and Edward Grant; and Incorporated’s Richard Headden.

ALBUM REVIEW

By Wendy Newcomer

DINO: Classical Peace (Benson 84418)

With his sixth album in the “Peace Series,” Classical Peace, world-renowned pianist Dino joins the soothing sounds of nature and the piano, and the coupling is a match made in heaven. Divided into five categories beginning with Dawn and ending with Evening, Dino takes the classical compositions of Bach, Mozart and Beethoven, among others, and interprets them with his signature style. Although this album is best appreciated as a whole, outstanding cuts include “The Swan,” “Solfeggietto/Prelude In C,” and “Nocturne In E Flat.”

RADIO PLAYLISTS

Some Of What’s Playing In Heavy Rotation

WKGF: Arcadia, FL
TERRI LYNN—“Fearless”
CHARLIE DANIELS—“Jesus Died For You”
BRENT LAMB—“Monkey See, Monkey Do”
SOUTHERN CHAPEL—“He No Longer Signs My Paycheck”
FOUR RUNNER—“Cain’s Blood”

WRJH: Brandon, MS
DEL WAY—“He Is Mine”
MARK HAMPTON—“White Haired Preacher Man”
MITCHELL FERRER—“Jesus Wins Out Everyday”
HERMAN TRUELOVE—“Point Of Rescue”
DAYS—“I Went Back”

HIGH COUNTRY: Nashville, TN
BRUSH ARBOR—“Doing What We Said We’d Do”
TERRI LYNN—“Fearless”
SOUTHERN CHAPEL—“He No Longer Signs My Paycheck”
MICHAEL JAMES—“In The Midst Of Your Love”
LISA DAGGS—“I Want To Thank You”

KJOJ: Spring, TX
COUNTRY—“By Way Of The Son”
TERRI LYNN—“Fearless”
DEL WAY—“He Is Mine”
SOUTHERN CHAPEL—“He No Longer Signs My Paycheck”
LISA DAGGS—“I Wanna Thank You”

WBFX: Broadway, VA
DAYS—“I Went Back”
KEN HOLLOWAY—“Trailer Hitch”
SUSIE LUCHSINGER—“Take It To The Rock”
LISA DAGGS—“I Wanna Thank You”
JEFF AND SHERI EASTER—“Speak To The Mountain”

CHRISTIAN COUNTRY REVIEW: Broken Bow, OK
MANUEL FAMILY—“Gonna Find Me A Doctor”
CHARLIE SHEARER—“Retirement Plan”
CARL THURLO—“Cowboy And The Lord”
VAN TATE—“Off The Deep End”
DAVID PATILLO—“Mercy Is The Reason”
POSITIVE COUNTRY

This Week's Debuts
BRUCE HAYNES—“My Old World”—(Cheyenne)—#25
RANDY COWARD—“Whether Good Or Bad”—(Ropeburn)—#27
BRUSH ARBOR—“Doing What He Said We’d Do”—(Benson)—#30
MARVEL—“Peace & Love”—(Circuit Rider)—#34

Most Active
CHUCK MAXWELL—“There Is Love”—(My Music)—#19
ANDY LANDIS—“The Measure Of A Man”—(Star Song)—#23

Powerful On The Playlist
Susie Luchsinger continues her hold on the Cash Box Positive Country singles chart #1 position with “Take It To The Rock.” Terry Lynn’s “Fearless” jumps five spots to #2, followed by Southern Chapel with “He No Longer Signs My Paycheck” at #3. “I Went Back” by The Days, still looking strong, hangs in at #4, while “I Wanna Thank You” by Lisa Dagg holds onto the #5 position. Brent Lamb also holds onto his position at #6 with “Monkey See Monkey Do.” Taking a big six spot leap into the Top 10 this week is Steven Curtis Chapman’s “The Mountain” at #7. “Jesus Died For You” by Charlie Daniels drops to #8, while David Patillo’s “Mercy Is The Reason” moves up 5 spots to #9. Jeff & Sheri Easter’s “Speak To The Mountain” finishes off the Top 10 this week.

LOOKING AHEAD
Ashton, Becker and Dente’s “Walk On,” Jeff Mckee’s “Faith Holds On” and Deborah Kay with “New Day At The Door” are all beginning to pick up a considerable amount of airplay this week.

POSITIVE COUNTRY

<table>
<thead>
<tr>
<th>MAY 20, 1995</th>
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<tbody>
<tr>
<td>1 TAKE IT TO THE ROCK (Integrity) Susie Luchsinger 1 7</td>
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<tr>
<td>2 FEARLESS (Brentwood) Terri Lynn 7 7</td>
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<tr>
<td>3 HE NO LONGER SIGNS MY PAYCHECK (Vandall) Southern Chapel 4 11</td>
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<tr>
<td>4 I WENT BACK (Cheyenne) The Days 3 11</td>
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<tr>
<td>5 I WANNA THANK YOU (Pakadem) Lisa Dagg 5 10</td>
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<td>6 MONKEY SEE, MONKEY DO (Genesis) Brent Lamb 6 8</td>
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<tr>
<td>7 THE MOUNTAIN (Sparrow) Steven Curtis Chapman 13 6</td>
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<td>8 JESUS DIED FOR YOU (Sparrow) Charlie Daniels 2 8</td>
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<td>9 MERCY IS THE REASON (Heartwate) David Patillo 14 7</td>
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<td>10 SPEAK TO THE MOUNTAIN (Chapel) Jeff &amp; Sheri Easter 11 7</td>
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<td>11 THE NIGHT OLE JACK DANIELS MET JOHN3:16 (Daywind) James Payne 17 4</td>
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<td>12 NO ONE KNOWS MY HEART (Starsong) Brian Barrett 10 13</td>
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<td>13 WITHOUT YOU (HAVEN'T GOT A PRAYER) (Warner Alliance) Mid South 12 14</td>
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<td>14 OVER THE EDGE (Mark Five) Rivers &amp; Owens 8 12</td>
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<td>15 HE IS MINE (Gospel Choice) Del Way 15 11</td>
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<td>16 TRAILER HITCH (Ransom/Brentwood) Ken Holloway 9 14</td>
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<td>17 BY WAY OF THE SON (Ransom) Seneca 16 11</td>
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<td>18 JESUS IS A COWBOY (Heavenlygrn) Ted White 19 6</td>
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<td>19 THERE IS LOVE (My Music) Chuck Maxwell 29 4</td>
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<td>20 GOD CAN BREAK ALL THE CHAINS (PCC) Harvey Perdue 20 6</td>
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<td>21 OUT OF THE WILDERNESS (Gateway) Dinah &amp; the Desert Crusaders 25 5</td>
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<td>22 CARPENTER MAN (Circuit Rider) W. C. Taylor 24 4</td>
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<td>23 THE MEASURE OF A MAN (Star Song) Andy Landis 30 2</td>
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<td>24 GIVE ME ONE MORE SHOT (RCA) Alabama 26 3</td>
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<td>25 MY OLD WORLD (Cheyenne) Bruce Haynes DEBUT</td>
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<tr>
<td>26 WHOLE LOT OF PEOPLE DOING RIGHT (Cheyenne) Paula McCulla 23 14</td>
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<td>27 WHETHER GOOD OR BAD (Ropeburn) Randy Coward DEBUT</td>
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<td>28 LOVE THAT ALWAYS WILL (Morgan) Lynne Drysdale 28 4</td>
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<td>29 WHITE HAIED PREACHER MAN (Hilltop) Mark Hampton 18 8</td>
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<tr>
<td>30 DOING WHAT HE SAID HE WOULD (Benson) Brush Arbor DEBUT</td>
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<td>31 SAY IT NOW (Time) Judy Deramus 32 2</td>
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<tr>
<td>32 DOUBLE YELLOW LINES (Cheyenne) Ronny McKinley 21 13</td>
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<td>33 MAKE A DANCE (Lonesome) Kendalls 34 3</td>
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<td>34 PEACE AND LOVE (Circuit Rider) Marvell DEBUT</td>
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<td>35 JESUS &amp; JOHN (Cheyenne) Bruce Haynes 22 18</td>
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<td>36 WHAT THEN (Warner Alliance) Ron David Moore 27 17</td>
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<td>37 WRITING ON THE WALL (Throushbred) The Clarks 31 9</td>
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<tr>
<td>38 A LOVE LIKE THIS (Liberty) Cleve Francis 33 9</td>
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<tr>
<td>39 I WANNA TAKE THE LIGHT OF JESUS (C&amp;MA) Clifton Jansky 35 8</td>
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<tr>
<td>40 I'M GONNA HAVE A LITTLE TALK (Warner Bros) Randy Travis 36 17</td>
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Star Song recording artist Brian Barrett (right) joined Dawn Wells (Mary Ann from Gilligan’s Island) on Nashville’s CBS show, Talk of the Town. Pictured with Barrett and Wells is the show’s host, Harry Chapman.
A Worthy Cause

CHICAGO—The Starlight Foundation Charity responds to the wishes of terminally ill children. For a number of years, Sega Pinball, Inc., (formerly Data East) and the firm's executive vice president of engineering and design, Joe Kaminkow, have been actively involved in the charity's Chicago Chapter.

Among the fundraisers being held this year is a charity auction, scheduled for this coming June. As a member of the auction committee, Kaminkow is seeking funds and support for this very worthy cause.

Persons interested in participating may send donations to either Joe Kaminkow or Doreen Clarke at Sega Pinball, Inc., 1990 Janice Ave., Melrose Park, IL 60160, for forwarding to The Starlight Foundation.

New Orleans To Host AMOA Expo '95

CHICAGO—The New Orleans Convention Center will once again be the site for this year's AMOA Exposition. Dates are Thursday, Friday and Saturday, September 21-23. Show was last held here in 1990.

All pertinent Expo data has already been mailed to members and exhibitors.

AMOA Expo '95 will be housed in more than 1,000 booths, which will showcase the full gamut of coin-op amusement, music, entertainment and vending equipment. The lineup will include pinball games, video games, CD jukeboxes, electronic darts, pool tables, sports games, soft play equipment, cranes, computer technologies, redemption equipment, kiddie rides, pinball and supplies, coin counters and validators, monitors/power supplies and cigarette machines.

Attendance is expected to surpass the 8,000 mark.

While the exhibit floor is the main attraction at this noted trade event, the annual educational seminar program is also a major inducement. The subject matter will address a variety of management, technical and marketing issues, customized for the operator community.

For further information contact AMOA headquarters, 401 N. Michigan Ave., Chicago, IL 60611-4267 or phone 312-245-1021.

American Laser Games' Gallagher's Shooting Gallery

CHICAGO—Gallagher's Shooting Gallery, the live-action, non-violent game which focuses on fun and unusual objects, is now available as a laser disc conversion kit from American Laser Games.

The game theme has stand-up comedian, Gallagher, hosting a trip through a shooting gallery of objects seldom seen in carnivals or amusement parks. Players have the opportunity to explore a range of foods, shoot gadgets like alarm clocks and model airplanes, shatter light bulbs and gunball machines, to name a few of the fun objects featured.

Blockbuster's first Block Party venue in Albuquerque was the site for testing a 50" version of Gallagher's Shooting Gallery using the laser disc conversion kit. Weekly reports indicated heavy play and strong earnings.

Observers noted that women were especially attracted to the game.

"It seems that the market is ready for a non-violent shooting game," commented Jim Jarocki, ALG director of sales. "Players are having a blast shooting everyday objects, and the high quality laser disc graphics give the game a great look and feel."

The Gallagher's Shooting Gallery conversion kit comes with a program card and laser disc, lightweight plastic guns and cabinet decals. It works with the 50" and 33" large-screen ALG laser disc units currently in use.

Further information may be obtained through factory distributors or by contacting American Laser Games, 4801 Lincoln Road NE, Albuquerque, New Mexico 87109.

American Laser Games' Gallagher's Shooting Gallery

CHICAGO—CONGRATS, WILLIAMS! Officials of American Vending Sales recently honored Williams Electronics Games with its first-ever "Manufacturer of the Year" award. Pictured at the presentation (l-r) are: Ron Bolger of American Vending Sales; Williams' Ken Fedesna; Frank Gumma, Jr. of American Vending Sales; Williams' Neil Nicastro; Frank Gumma, Jr. of American Vending Sales, and Williams' Joe Dillon.
CLASSIFIEDS

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

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

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.

FOR SALE
1972 Silver Eagle with Model 10 conversion, new paint, customized exterior ready for conversion inside. New tires, runs great, 318 Detroit, 4 speed transmission, $25,000. For information, call, (409) 344-8711.

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☐ Agent/Manager ☐ Publisher ☐ Broadcast Media ☐ Other ________
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Thanks for supporting the Academy of Positive Country Music!

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

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