Manuel Family Band: Keepin' It Country

GOSPEL MUSIC ASSOCIATION
twenty-sixth annual

DOVE AWARDS

Dove Awards Highlight GMA Week
Cover Story

Dove Awards Highlight GMA Week

The crowning moment, as it were, of GMA Week—the Gospel Music Association’s annual celebration of Christian music—is the Dove Awards, with this year’s nominees including Steven Curtis Chapman, Twila Paris (both among the co-hosts of the program on the Family Channel), Amy Grant and Kathy Troccoli. The five-day event (GMA Week, not the awards show) features various seminars, exhibits and a multitude of concerts/showcases.

—see page 26

Faith No More: No One’s Fools

With the 1989 release of The Real Thing, Faith No More became “the next big thing”...but their 1992 follow-up Angel Dust didn’t necessarily help seal the deal. It’s now 1995, and the Slash/Reprise album King For A Day, Fool For A Lifetime finds the group with a slightly reworked line-up and a lot learned along the way.

—see page 5

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JACKSON'S HISTORY TO JUNE 20: Michael Jackson's latest release, a two-CD set entitled History: Past, Present & Future — Book I, is set to be released by Epic Records and Sony Music June 20.

The project is divided into two segments: History Begins and History Continues. History Begins is a collection of 15 of Jackson's greatest hits and History Continues is 15 new recordings.

David Glew, Epic Records Group chairman, announced the release and commented, "In reality, this should have been a three-disc set, but Michael was committed to keeping the price down. He worked night and day, editing and revising our vision to fit the material into the 150 minutes two CDs will allow." All configurations will include a 52-page, four-color booklet. The project will carry suggested list prices of $32.98 for the CDs and $23.98 for the cassettes.

WB PACTS WITH NPG: "The Artist Formerly Known As Prince" has entered into a licensing agreement with the newly re-organized black music division at Warner Bros. Records for the distribution of Exodus, the debut album on his independent NPG Records label, announced Denise J. Brown sr. v.p. of the division. Exodus is due to hit the street at the end of June.

Exodus was composed, arranged, performed and produced by The New Power Generation: Sonny T., Michael B., Mayte, Tommy Barbarella, Mr. Hayes and Tora Tora. The first single, "Good Life," will be released at the end of May.

TEETH CD-ROM FROM LOLLAPOOZAA: When worlds collide, one in a while something magical happens. That's the spirit behind Teeth, an interactive CD-ROM melding the music and visuals of Lollapalooza '95, avant-garde arts and sciences and the latest boundary-busting cyber-technology. Conceived by Lollapalooza founder and Porno For Pyros vocalist Perry Farrell, Teeth is expected to be available late this year.

Said Farrell of Teeth, "Last year we introduced Teeth on paper, as a magazine that was made available at each concert site. This year, as a natural evolution, we're doing it on CD-ROM. We're going to attempt to unite the musician, the cinematographer, the fine artist, the poet and have them work together with sound, vision, ideas and computer technology to make a brand new kind of art." Teeth will be sold exclusively via the Lollapalooza Internet Site.

BLAIR DISTRIBUTING JOY'S JIMI: Jimi, a feature-length drama designed as an historical fantasy inspired by Jimi Hendrix, has completed production and will be distributed by Blair Releasing, announced Wayne Reece and Daniel Rivera, Joy Entertainment producers. Rivera also directed.

Privately funded at $12 million tune, the film features Anthony Aquarius in the title role and also stars Albert Hall and Kimberly Russell. A release of 1200 prints, backed with a large advertising and marketing campaign has been set for this fall. The music soundrack CD featuring Jefferson Starship, Los Europeans, Edward Albert, Jr. and others, is planned for August to precede theatrical release. The film features such Hendrix hits as "All Along The Watchtower," "Hey Joe," "Johnny Be Good" and "The Star Spangled Banner," with the film's producers licensing every song made famous by the performer but not written by him.

HANDBY BLUES HOSTS SET: Blues and soul singer Ruth Brown and recording artist and producer Dr. John have been set to host the 16th annual "W.C. Handy Awards" for The Blues Foundation May 4th at the Orpheum Theater in Memphis, TN. The show will kick off four days of celebrations, concerts and blues seminars.

Among those scheduled to appear at the awards ceremony are multi-nominee Charlie Musselwhite, Solomon Burke, Junior Kimbrough, Debbie Davies and John Hammond. In addition to the awards there will be a world premiere of Nothing But The Blues, a feature-length documentary produced by director Martin Scorsese about the making of Eric Clapton's Grammy-winning From The Cradle album and the ensuing tour, on May 6 also at the Orpheum Theater.

Ardenia Brown has been named vice president of promotion for Warner Bros. Records' newly-organized black music division. Brown joins Warner Bros. from Giant Records, where she served in a variety of capacities including, most recently, vice president of black music promotion. Also, Alison Hall-Gabriel and Joy Bailey have been named, respectively, vice president of A&R, West Coast and vice president of A&R, East Coast for the black music department. Hall-Gabriel was previously senior director of A&R, West Coast for RCA Records; Bailey joins Warner Bros. from Arista Records, where she held the position of senior director of A&R.

David Linton has been named vice president of black music promotion for Arista Records. He joins the label after serving at Island Records since 1992 as vice president of black music promotion.

Dave Darus has been appointed vice president, promotion/artist development for Polydor/Atlantic Records. His career path includes stints as national director of promotion for Rhino, Island and most recently Interscope. Tony Collins has been promoted to head of urban promotion for Giant Records. He was most recently Giant's Southwestern regional promotion manager, urban music.

BMG Entertainment North America has appointed Kevin Conway vice president, marketing. He joins BMG from CBS/Fox Video, where he held a similar position.

Manfred Zunkeller has been named president of Warner Music Europe. He has held the position of senior vice president Warner Music Europe since 1991, having joined the company in 1983 as managing director WEA Music Germany.

MCA Music Entertainment Group has promoted Larry Kenswil to executive vice president, business and legal affairs. He was previously senior vice president, business and legal affairs, and has been with MCA since 1983.

EMI Records has appointed Maureen Coakley senior director, national publicity. Prior to joining the company, Coakley spent two years as the publicity director for Rolling Stone.

Ray Gonzalez has been named director of business and legal affairs for Warner Bros. Records. He joined the label as an attorney in 1990 and in 1994 was named senior attorney, business affairs.

Tom Cunningham has been appointed national singles promotion manager for Reprise Records. Prior to his appointment, Cunningham was a local promotion representative for Reprise in Philadelphia.

Monte Bailey has joined Capitol Records as director, Northeast regional promotion & marketing, urban music.

Bailey was most recently executive assistant to the CEO at Elektra Entertainment.

Grace Mauerci has been appointed director of copyright and creative administration for Rondor Music New York. Mauerci was formerly Rondor New York's copyright manager and began her career in the music industry in 1989 at MCA Music Publishing.

Judy Holm has been named director, theatrical marketing for PolyGram Fluted Entertainment (PFE), Canada. She was most recently director of marketing and communications for CFP Distribution Inc.

Handelman Company has appointed Thomas R. Tortorici vice president—organizational development. He was previously senior vice president, human resources and administrative services for OfficeMax.

MIX 96.5 (KHMX-FM Houston) has hired radio personality Schelly Sweeney as the new female co-host for "MIX 96.5 Morning Show," which airs from 5:30-9:00 a.m., CST. With 10 years of radio experience beneath her belt, Sweeney will also serve as the station's news director.
Real McCoy celebrated the Platinum certification of their first U.S. single “Another Night” by making a special surprise appearance at a recent Arista sales and radio convention in New York City. The group brought all to their feet with a spectacular performance of “Another Night” and “Ooh Boy.” Their debut album Another Night was released on March 28 and jumped to #3 on last week’s Top 100 Pop Albums chart.

“JOE FRANKLIN PRESENTS...” — Legacy Recordings, Sony Music’s Grammy Award-winning catalog music division, has announced the collaborative creation of a new product line of nostalgic music with New York area radio and TV great Joe Franklin. The line, dubbed “Joe Franklin, The King Of Nostalgia,” “Present...”, will be launched with four titles the first week in June: Growing Up With Radio, The Roaring Twenties Roar Again, Hoo-Ray For Hollywood and The Great Vaudeville Show In The Sky.

The various titles will feature classic recordings from legendary entertainers like Eddie Cantor, Al Jolson, Bessie Smith, Louis Armstrong, Bing Crosby, Doris Day, Judy Garland and many more. Franklin has personally selected the repertoire, recorded personal reflections and anecdotes about many of the artists on each compilation and written liner notes for every title.

NEW WAX FROM BEARTRACKS: BearTracks, a popular world-class recording facility located a half-hour outside of Manhattan in wooded Suffern, New York, has several projects in the works.

Producer Jason Miles has been in the studio working on The People Project, a collection of children’s songs which will accompany an animated film scheduled for release in the fall. Grover Washington Jr., Joannie Bartels, Shari Lewis, Vanessa Williams and Chaka Khan are just some of the artists who have contributed to the album. Miles is also working on a tribute album to Elvis Presley, entitled Blue Suede Sneakers, boasting the talents of Ann Wilson, Brian Setzer, Suzy Bogguss, Ronnie Milsap, Shawn Colvin and Steve Cropper, among others.

Producer/songwriter Barry Eastmond was also in the studio this month, mixing two projects for the Columbia and GRP/Blue Thumb labels. Rising R&B star Kenny Lattimore is working on his debut album for Columbia, while Eastmond is also mixing tracks for Maysa Leak’s forthcoming album.

GRP recording artist Phil Perry recently appeared at New York’s Manhattan Center starring with George Duke & Friends, Shawn (Le) greeting him backstage are: Howard Hewitt (also starring in the show); Sandra Trim DaCosta, director of marketing, GRP Records; Jim Cawley, senior vice president, marketing and sales, GRP; Kent Anderson, director of sales, GRP; Perry; Valerie Lynn Marable, Northeast regional promotion manager, GRP; Carl Griffin, vice president, A&R, GRP; and Johnna Johnson, urban promotion coordinator, GRP.

By Steve Ballin

ONE OF LAST YEAR’S MOST INTRIGUING debuts came from the British band Portishead. The group’s ambient Dummy album mixed alternative sensibilities with the passion of 1920s and 1930s torch songs. But the amount of electronic programming involved with the record lent to questions about how the band would translate on stage. One band member said after the group’s sold-out show at L.A.’s American Legion Hall that even they weren’t sure about playing live, but they had no choice because of the way the record has taken off in the States.

It turned out that both fans and band had nothing to worry about, as the six bandmates on stage turned in a shockingly strong performance that stayed true to the programming of the CD but avoided sounding too much like the record, thanks to vocalist Beth Gibbons and record “scratching.”

The evening started with a 10-minute film the band directed and scored themselves that was every bit as artistic as the record. A silent work, it focused dramatically on a woman’s emotional breakdown after watching a close friend be murdered by an assassin’s bullet. When the audience turned from the concluded film they were greeted by the group, two Gibbons, who strolled out to a large ovation a moment later. Clearly the focal point of the group, the lanky blonde kept silent between songs but managed to control the crowd with her fluid body movement, cool attitude and a few selected passionate outbursts that showcased an ability to wail with the best of them.

In fact, Gibbons’ vocals were so strong that the only complaint was they shouldn’t have been drowned out so much. Perhaps unsure of how she would respond to having to perform live, Portishead incorporated a DJ whose volume rose in sync with hers. However, it was a minor point in what was a triumphant evening, particularly during the closing “Sour Times (Nobody Loves Me),” which saw the band and Gibbons come together for a fiery ending.

Proving how the record has taken off, milling about the downstairs area after the show were Mazzy Star’s Hope Sandoval and the ubiquitous Perry Farrell.

DURAN DURAN & KROQ teamed up to give L.A. fans of the group a free acoustic performance at the House Of Blues recently. Over 1000 fans of the group turned out at 7:30 in the a.m. to see vocalist Simon LeBon and guitarist Warren Cuccurullo perform a 40-minute set that saw the duo (no word on where Nick Rhodes and John Taylor were) perform four songs from their new Capricorn Records album of covers entitled Thank You as well as the hit singles “Come Undone” and “Ordinary World.”

Though the album has been greeted with lukewarm response from critics, the fans made it clear that the once kings of teen-age pop have held out on the magic that saw them reach near-godlike status in the mid-’80s. In fact, one devoted fan held up a handwritten sign that read “LeBon is a poetic demi-god” “pretty heady words for 8:00 in the morning. Given the ridiculously early hour (the show was put on by KROQ’s morning team of Kevin & Bean and broadcast live on the air), LeBon demonstrated an admirable amount of zeal.

In addition, he reached some impressive vocal moments on Led Zeppelin’s “Thank You” and The Doors’ “Crystal Ship.” Another highlight was Public Enemy’s “911 Is A Joke,” which featured support from The Meriden Brass Band. All told, it was actually a great way to start off the day.

One, I need the space this week, and two, if you can’t grasp the humor of Pauly Shore and Engelbert Humperdinck together on an MTV Spring Break special then you’re hopeless anyway. That’s Humperdinck in the suit and Shore’s the other guy. AAHHHHH!
Faith No More: No One's Fools

By Steve Baltin

ALL TEENAGERS HAVE A DREAM when they set out to start or join a rock ‘n’ roll band. Bay Area-based Faith No More have not only seen the mountain top, they’ve been to the mountain top with their Platinum-selling 1989 release The Real Thing. Buoyed by the hit single “Epic” and its now-classic video, The Real Thing launched the band to the stature of rock ‘n’ roll saviors, earned the group a Grammy nomination and probably got them lots of chicks and free beer. In other words, they were rock stars.

However, the quintet tumbled from the mountain with their 1992 follow-up Angel Dust. The CD went Gold in the States, as well as continuing the international success The Real Thing started, but let’s be real—when you’re a part of rock ‘n’ roll’s future, a Gold album means about as much as a nickel means to a Republican (oops, bad example…but you get the point). Although, descent is not always a bad thing. The group—who now consist of Mike Patton on vocals, original members Billy Gould on bass, Mike Bordin on drums and Roddy Bottum on keyboards, along with the newest member, guitarist Dean Menta—look from the combined experiences the wisdom that rock ‘n’ roll is a field game and you can only please yourself in the end. The result is King For A Day, Fool For A Lifetime (Slash/Reprise), an album that blends soul stylings with hard rock, alternative and the kitchen sink. I spoke with Gould recently by phone from their hometown of San Francisco about the changes in the group, their up-and-down history and the new album.

Cash Box: This record seemed to have a reckless abandon to it, as if “this is the record we’re making and that’s all there is to it”!

Gould: To tell you the truth, all of our records have kind of been like that. If anything I think Angel Dust was the least compromising record. I don’t want to say this one is compromising, because we’ve kind of become comfortable with doing whatever we want, and it’s worked in our favor in a lot of ways. We have our own identity, we are who we are. The best thing we can really do is make ourselves excited about the music we make.

Following Angel Dust, was there less pressure involved in making this record?

There was really no pressure. If there was ever any pressure on the band it was during the making of Angel Dust and its following up the success of The Real Thing. What we basically did was we stood in the face of pressure, and we took a lot of flack for it, but I think we came out okay. And I think going into this record our attitude was we know whatever we do things will be okay. I think we learned to trust our instincts.

As a musician, when did the time come to you that you learned to trust yourself?

Well, it happened during the Real Thing. The band had been together for a long time, but success came fairly quickly. So, a lot of things and a lot of the things happened on the band practically overnight. Our way of reacting to that was to not just get swept up in the momentum, but to hold back and evaluate where we were at. That was the time, I think, when we decided to trust our instincts and not take the easy way out. And I think in the long run it’s been the best thing we could’ve done.

What kind of response did you get from the people around you for that decision?

This was a time, when The Real Thing happened, which was probably about ‘90 or ‘91; we were one of the first bands to crossover into mainstream from an independent scene. So, we really didn’t have a lot of peers; there wasn’t a Nirvana, there wasn’t a Pearl Jam, there wasn’t an alternative type of scene that had crossed over into major radio or into MTV in a big way. So, we were on our own. Any action we did was in terms of following our own aesthetics, because you’ve gotta think, the commercial aesthetic at that time was, like, Whitesnake or Guns N’ Roses. That was the prevailing commercial aesthetic; our aesthetic was probably a little more in tune with Soundgarden or Nirvana. The thing is we were out there on our own. So, if we used our own instincts, we were met with a lot of negative reaction because it was different than what was prevailing at the time. The difference is now we can still be who we are and keep our instincts, but it’s more acceptable now.

During the making of this album, did you follow a lot of what was happening in the current scene?

I definitely listen to the radio, so I know what’s going on. As far as analyzing it and trying to figure out where I fit into it, I think our saving grace as a band is that we haven’t really paid much attention to what’s happening and what isn’t happening, and we’ve kind of put our faith into the music and our product. As far as analyzing trends, that hasn’t done us any good in the past, I don’t see why it would do us any good in the future.

The really ironic thing is that five years ago, when Whitesnake and Guns N’ Roses were the happening bands, you guys were called hard rock.

There was nothing else you could call it.

But now that bands like Soundgarden and Stone Temple Pilots have bridged the gap between the two, you’ll probably be accepted very quickly as an alternative band.

That’s kind of what we were always were. It’s just kind of like trying to find a label so you can work it. Hard rock was the closest thing anybody could come up with. And to tell you the truth, we didn’t come up with it. It was something that was given to us, just like a funk metal band. And there’s this whole style of music there that they were trying to work. The fact is, the way people—in especially in the industry—are looking at music now is changing drastically and I think it’s for the better. And the fact that there’s a re-evaluation on what defines “rock” and what defines “alternative” is a really healthy thing. I think we can only benefit from that, because from the very beginning we’ve tried to maintain our own identity, and I think that the important thing is to have a group that has its identity.

Have you found it difficult to maintain that identity with the rotating personnel?

No, actually. The rotating personnel has been an attempt to make the identity stronger. When I say “identity,” I’m talking about a packaged identity. I’m thinking of my identity to my group. What my group means to me. As far as the guitar player goes, he wasn’t working out; he wasn’t into the music, and we had personal problems, and that affects the group from functioning like a singular entity. So really the changes we’ve made have been to strengthen the unit. And I think that the strength of the unit is the strength of the identity, ultimately.

When you bring someone new in, are they coming in as “the new person” or are they coming in as much say as anyone else in the band?

We have songs that we’ve written in the past that he’s gotta play obviously, but we’re getting another person in to have as much say as anyone else. We want to find somebody we can communicate with on a musical level. That’s the idea.

People must have preconceived notions of your music, though.

That’s right, and those are the people we don’t want to play with. And we’ve had a hard time, ’cause I think we have tried out a lot of people. We tried out a lot of guitar players, and a lot of them were doing what they thought we wanted to hear, which is totally the wrong way to go. We were looking for someone we could communicate with so we could grow as musicians. And whatever way that goes, who knows? There’s a million different ways you can go. The point is to always improve.
TOP 
100 POP 
SINGLES

APRIL 29, 1995

#1 SINGLE: Dionne Farris

TO WATCH: Bryan Adams

HIGH DEBUT: Vanessa Williams

CASH BOX 
CHARTS
REVIEWs by Steve Balin

PETER MURPHY: Cascade (Beggars Banquet 92541)
As the former lead singer of Bauhaus, the influential gothic rock band that went on to spawn Love & Rockets, Murphy is a hero to the hip and the dark. As soon as the vocals kick in on "Mirror To My Woman's Mind," the reason for the reverence comes into focus. Despite the basic pop grooves, Murphy still has that mystical eeriness and eerie voice anyone in music today. And while many bands (Sepultura, Acid Bath) attempt to force that dark sound, Murphy's style comes au naturel from his deep tones. Unfortunately, Murphy and producer Pascal Gabriel have retreated from the eerie for a complacency that masks Murphy's most recognizable quality, his vocals. Cascade has its moments, especially "I'll Fall With Your Knife," but it's not the CD one would hope for from Murphy.

MELISSA FERRICK: Waiting To Wait (Atlantic 82747)
At this point, one wants to be able to make fun of Atlantic for the sheer volume of female singer/songwriters they are releasing—only they're all so damn good. Ferrick maintains the high standards that Jewel and Mary Kayte Larson established with earlier releases. However, Ferrick stands apart from her labelmates for two reasons: the first being her tender vocals ("Cracker Jack Kid") will move fans to the point of tears) and the second is her very adult lyrics. "Faking" and "When You Left" are superior examples of Ferrick's ability to capture the heartfelt of unfilled promises. Other standout selections include "' Til You're Dead," the title track and "Somehow We Get There." Worthy of any success it receives, Waiting To Wait is a superb AAA CD full of radio cuts.

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THE SMITHEREENS: Blown To Smithereens: The Best Of (Capitol 31481)
The best of the Smithereens includes some of the finest moments in rock music in the '80s, namely "Blood & Roses" and "Behind The Wall Of Sleep." However, their "greatest hits" also shows how lost the group got. On their first two albums, Especially For You and Green Thoughts, the Smithereens literally looked to be the future of rock 'n roll. They were that strong, but when lead vocalist and lyricist Pat DiNizio got happy, the band lost their edge. The result was toothless pop like "Blues Before & After" and "Top Of The Pops." All the highlights of this record ("In A Lonely Place," "Only A Memory") can be found on the band's first two albums. In honor of DiNizio, pick those up and reflect on what could have been. It'll more than depress you.

WILCO: A.M. (Sire/Reprise 45587)
Born from the ashes of the popular St. Louis band Uncle Tupelo, this quartet have crafted a delectable feast of folk and pop stylings on their debut album. Led by vocalist/guitarist/lyricist Jeff Tweedy, Wilco's sound is deceptively simple. With a slight country twinge thrown in sporadically, like on "I Thought I Held You" or "That's Not The Issue," Wilco are acoustic guitar-dominated for the most part. However, on the opening two tracks, "I Must Be High," and "Cassino Queen," the group show a flare for pop hooks as well. There's nothing ground-breaking about Wilco or any great hook to lure fans in, but there are very strong songs. Hopefully that will be enough to get A.M. heard.

THE MUFFS: Blonder & Blonder (Reprise 44582)
The Muffs have been one of the name bands around the L.A. club circuit for some time. After they were signed by Warner Bros., many thought the trio were on their way. Up to this point though, they have not broken beyond the college circuit. However, the Muffs, who are fronted by Kim Shattuck, could benefit from the female vocalist craze that's dominated alternative music as of late. With Blonder & Blonder, the group have crafted a sound that blends the anger of Hole with the pop stylings of Belly. The amazing thing is, it works. A wonderfully infectious and unpretentious CD, Blonder & Blonder's high-energy vocals and tight grooves will get your blood pumping the same way old Cramps albums did.

PICK OF THE WEEK

CHARLIE SEXTON

Sextet: Under The Wishing Tree (MCA 11208)
The former teen phenom/Spin Magazine cover boy is back with his first album since the Arc Angels, the band he fronted for a short time a few years back. A noted player by the age of 17, the Austin based vocalist and guitarist has continued to receive attention but has never crossed over the threshold to stardom. Whether Under The Wishing Tree is finally the record to carry him to chart-topping status is debatable, but the album's brilliance is not, as Sexton has put together all the pieces to deliver the CD everyone knew he was capable of. Sounding vocally similar to Simple Minds' Jim Kerr at times, Sexton uses his exceptional band to complement him perfectly. Sexton introduces the opening "Neighborhood," maybe the most Simple Minds sounding tune, with a swirling subsection of Indian music. Throughout the 12 songs, Sexton shows a daring tendency for experimentation, constantly mixing the pace to change the CD's mood. On an album filled with them, other standout tracks include the ironically lovely "Ugly All Day," the Spanish sounding "Wishing Tree" and the closing "Broken Dream." Under The Wishing Tree gets better with each listen, the mark of an exceptional record.
TOP 75 R&B ALBUMS

CASH BOX • APRIL 29, 1995

1. ME AGAINST THE WORLD (Interscope 92399) - 2Pac 1 5
2. FRIDAY (Priority 53956) - This is How We Do It
   (Def Jam/RAL 52717) - Montell Jordan 5 2
3. NEW JERSEY DRIVE VOL. I (Tromby Boy 1114) - Soundtrack 4 3
4. D.R.C. (IDEA RECORDS) - The 36 Chambers
   (Elektra/EGG 61659) - O' Dirty Bastard 13 3
5. 6 MY LIFE (MC/A/Upworld 11150) - Mary J. Blige 1 2
6. DO YOU WANNA MARRY ME? (Def Jam/EastWest/EGG 61757) - Adina Howard 8 8
7. CRAZY SEXY COOL (LaFace/Arista 26009) - TLC 3 20
8. IT'S GONE THAT WAY (O.C.D./Interscope 4173) - Channell Live 22 6
9. CANDY RAIN (Upworld/MCA 11125) - Soul For Real 7 3
10. CONVERSATION PEACE (Motown 53023) - Stevie Wonder 12 14
11. FROM THE BOTTOM UP (Maj/Epic 57297) - Brownstone 11 14
12. READY TO DIE (Bad Boy/EAST 3) - The Notorious B.I.G. 9 28
13. SAFE + SOUND (Profile Records 1462) - D.J. Quik 10 8
14. TOAST TO THE LADIES (Capitol 30270) - The Whispers 15 3
15. BRANDY (Atlantic/AG 52810) - Brandy 17 26
16. T.M.O.N. (Motown 53022) - Boyz II Men 21 31
17. BAD BOYS (Work/Columbia 67009) - Soundtrack 20 4
18. NEW JERSEY DRIVE VOL. II (Tromby Boy 1130) - Soundtrack 1 2
19. THE INCONCEIVABLE LOVE (Abbey 34) - Barry White 14 26
20. GROOVES (EastWest 92416) - Gerald Levert 18 12
21. COCKTAILS (Dangerous/ATV 11553) - Various Artists 21 12
22. KIRK FRANKLIN & FAMILY (RPM 2119) - Kirk Franklin & Family 24 17
23. SURRENDER (Def Jam/EastWest/EGG 61660) - Kut Klose 22 4
24. ALL IN THE GAME (Ganue 0003) - Crime Boss 23 8
25. PATRICK - IDENTICAL LIVE (Def Jam/EastWest/EGG 53945) - Various Artists 25 2
26. BLACK STREET (Interscope 93251) - Blackstreet 30 41
27. JUST FOR YOU - MCA 10946 - Gladys Knight 39 29
28. VOLUME I (Interscope 32960) - Thug Life 31 25
29. ALL THAT MATTERS (Capitol 23709) - Method Men 45 77
30. PRIVATE PARTY (Street Life/Scoops Bros. 75457) - Freddie Jackson 37 6
31. THE MESSAGE OF LOVE - A&M 15555 - Anita Baker 34 5
32. GROOVES (EastWest 92416) - Gerald Levert 18 12
33. BIG L (M.I.T.) - Various Artists 21 31
34. GOOD TIMES (Bon/EvMotown 530354) - Subway 28 11
35. IV LIFE (MCA 11146) - King Tee 27 22
36. SEASON OF DA SICKNESS (Black Mask/Priority 53976) - Brotha Lynch Hung 61 16
37. PULL MY FIST HIP HOP (Avant/Afta/Pic 124 048) - Various Artists 25 2
38. NOT A PERFECT MAN (Giant/Warner Bros. 2E14) - Christopher Williams 43 6
39. I DON'T WANT TO JANET (Jive 39948) - S Club 19 38
40. BOOTS & LEGS (Priority 53801) - Ice Cube 36 19
41. MURDER WAS THE CASE (Interscope 92454) - Various Artists 51 24
42. THE STEETE DEEZ (Interscope 93789) - Vanessa Williams 40 16
43. DIVA OF SOUL (Malo/Mondial 7476) - Shirley Brown 45 5
44. MADE IN AMERICA (EastWest/EGG 61754) - Kam 50 5
45. DON'T GIVE UP YOUR RIGHT (Warner Bros. 45400) - Karyn White 55 24
46. USHER (LaFace/Arista 25060) - Various Artists 64 8
47. NEVER LET YOU GO (Undersized/Capitol 29476) - Jesse DEBUT 51 28
48. CREEPIN ON AH COME UP (Ruthless/Kelativity 5526) - Bone Thugs N Harmony 42 28
49. NINETEEN NINETY QUAD (RCA/EV 9001) - 69 Boyz 44 22
50. ROLLIN' WITH DANA DANE (Lifestyles/Maverick/Warner Bros. 45770) - Dana Dane 41 21
51. AMERIKAAK'S NIGHTMARE (Axe 4157) - Various Artists 68 18
52. STAR MAN (Interscope 66694) - Soundtrack 49 14
53. THE MOST BEAUTIFUL THING IN THIS WORLD (Ace 41665) - Various Artists 58 12
54. ILLUSIONS (Warner Bros. 528172) - Various Artists 58 12
55. JASON'S LRYC (Mercury 522915) - Soundtrack 62 26
56. DANCE WITH DA CORP (Blown/Mad Sounds/Motown 530451) - Various Artists 42 28
57. COAST 2 COAST (Loud RCA 6646) - Rottin' Razkals 43 6
58. DO YOU WANT MORE?! (Interscope/Def Jam 6700) - Various Artists 42 28
59. S.C. PRESENTS MURDER SQUAD NATIONAL (G-Viki-JO West/RAL 12404) - Murder Squad 63 8
60. DARE I A DARKSIDE (Interscope/Def Jam 823484) - Various Artists 47 9
61. PHILIPPINES (Def Jam/EastWest 92797) - Various Artists 53 8
62. SMITH SHWIN (Work/Vegas 2000) - Various Artists 62 10
63. SONGS (Vibe 52779) - Various Artists 66 8
64. SMOOTH GROOVE: A SPECIAL COLLECTION VOLUME 1 (RPM/EastWest 7190) - Various Artists 67 6
65. ONE MO'GEN (RCA/EV 9051) - Various Artists 59 13
66. FIRST INSTRUMENT (Manhattan/Capitol 272802) - Various Artists 60 2
67. PROJECT FUNK DA WORLD (Bad Boy/EAST 3) - Various Artists 69 22
68. RUTHLESS BY LAW (Arm-A-Hunkie 6700) - Various Artists 71 7
69. PLAYTIME IS OVER (MCA 11068) - Various Artists 74 12

By M.R. Martinez

Somewhere in Hollywood (it doesn’t matter where), the Epic Records hierarchy, led by the new chief of its black music division Lamont Boles (far left), and the comedy trio of Brownstone were hanging out with Grammy Award-winning and Soul Train Music Award host "Babyface" Edmonds. They had fun.

HOLDING FORTH UPRIGHT: When you marry elements, you get real weather. Heat with rain and wind can turn into a typhoon, tornado, hurricane...it’s the very least a thunder storm. A&M Records act Vertical Hold seemingly has accomplished this elemental task with their second album Head First. "We focused on real songs, with a contemporary groove, real subjects with a real eye on endurance," the trio’s womanly presence, singer Angie Stone, told Cash Box. Along with partners David Bright and Willie Bruce, with whom she’s been honing the Vertical Hold sound for the last 10 years, their first major release was 1993’s A Matter of Time on A&M. This time out, Stone says, the group took more time developing the sound and lyrical fury that resulted in Head First and the current single from that collection, “Love Today.” While Kyle West co-produced many of the tracks on the new album, the group pulled together its own image.

It has worked to the advantage of Stone, who participated in the “Freedom” track that has become the first single from the soundtrack to the much-anticipated Mario Van Peebles film Panther. The Columbia, South Carolina native has parlayed her contacts into a number of songwriting opportunities for the likes of Usher Raymond, Soul II Soul’s Caron Wheeler and Blackstreet.

This makes easy acceptance of Vertical Hold’s wider perspective evident in their own work. “We knew the beat would attract a younger crowd, but that lyrically we would work the heads of an older audience,” Stone explains. She added that it “seemed like starting over again,” and that A&M’s concerns had to be addressed, but that they knew they had built a cornerstone with the first track written for the album, the title song “Head First,” an AIDS awareness song that challenges unsafe sex.

The group strutted its wares at the recent Impact Music conference, will be making an appearance on BET on April 24th and recently taped a segment of the ageless dance show “Soul Train.” Stone, at press time, said that the group was in the midst of working out a deal for agency representation, with ICM in the running. Planned are a number of opening gigs for acts in New York. “This is like a reawakening for Vertical Hold fans, and a chance to attract some new fans,” Stone says. “This album can definitely do it.”

SAMPLES: Here they go. Street Level Records has the label’s first breakout hit. It will be put out by Sin-Drome Records, and it’s called “What You Won’t Do,” already an urban radio savvai. Yes. Bobby Caldwell’s ode to love is the conduit for this rap single’s hit off the label’s Street Rap Volume One release of South Central LA’s Frecky Fel-Ons. The single drops April 25th...Sexy singer Adina Howard is the vanguard artist for Mecca Don Records, which is run by industry veteran and Mecca Don CEO Gerry Griffith, former A&R honcho at Arista Records, Co-presidents Max Gousse (formerly A&R director at Giant Records) and Roget Romain (formerly programming executive at The Box) back his play. Next up on the label, is housed under the Mecca Entertainment Group, is a single by New York City subway discovery Michael Speaks. It’s due in May 22 with a July album release date for Mecca Don/EastWest/EGG.
ADMINISTRATOR ASSIGNED TO RUTHLESS: A Los Angeles Superior Court judge on April 17 assigned an administrator to operate the beleaguered rap label Ruthless Records and adhered to the recommendation by a bench colleague who suggested that the control and operation of assets attendant to the label be adjudicated in the probate section of the court. Superior Court Judge Robert M. Lettuce has assigned the Glendale-based Chemical Trust Company to reopen the doors to the late rapper Eazy-E's label in the wake of a court filing by Mike Klein, who contested that he owns 50% of the company and that defendants in the action Tomica Woods (who married Eazy two days before his announcement that he was dying of AIDS) and attorney Ron Sweeney (who claims to be a trustee of Eazy's estate and family resources) should not control operation of the company. Ernie "Eazy-E" Wright died March 26 at Cedars-Sinai Medical Center due to AIDS complications.

Klein's March 27 filing resulted in the company being closed for more than two weeks pending an April 14 hearing on a temporary restraining order that was heard before Superior Court Judge Robert H. O'Brien, who focused on the issue of jurisdiction during his deliberation during the Good Friday session. Attorneys representing both Klein and the Woods/Sweeney side claimed that the TRO was interfering with operation of the company. While acknowledging that possibility, Judge O'Brien said that he had seen several viable companies "destroyed by these kind of disputes," and that contestants can often "tear down" what has taken so long to build. He urged both sides to "cool out, chill out" in their presentation of arguments or they might prejudice their respective positions.

Apparent Judge Lettuce agreed he when appointed the administrator, who is charged with not only reopening the company but also to get a grip on company assets and those assets currently under the control of Woods and Tomica. A spokeswoman for the trust company would not confirm or deny the company's involvement in the Ruthless affairs. A May 8 hearing is scheduled in Dept. 11 of the Los Angeles Superior Court to review the assessment by the administrator and to hear discussion on the hiring of staff and operations that the administrator will recommend.

SOUND NIBBLES: In a Jersey City, NJ Municipal Court, rap diva/Fox-TV star Queen Latifah was charged with video piracy after some illegally copied tapes were discovered at a video store she once owned. The store's new owner claims that more than 240 illegally copied tapes were discovered during a check of inventory. Through her attorney, Latifah denied the charges. The case has been bound over for Superior Court and will be referred to a grand jury for indictment. Video piracy carries a maximum sentence of five years in prison and $250,000 in fines. An appeal was sent out to radio programmers to ignore attacks on rap by Speaker of the U.S. House of Representatives Newt Gingrich. L.A.-based rapper Rodney O of Rodney O & Joe Cooley challenged comments quoted in a recent issue of trade publication Broadcasting And Cable Magazine that in part said: "I think that rap music that think that music and the raping and mutilation of women is sick and should not be on the air, but every time I talk to lawyers and try to find a clever way to stop it, I'm told unequivocally that the courts will never tolerate it..."

Radio and video outlets, according to Rodney O, do not promote rap music of this ilk. "I don't believe he knows who he's talking about. We know there's not rap on the air anywhere talking about what he's claiming. But he's not going to talk about movies or TV of any of that; instead he focuses on rap. As usual, we're an easy target."

Sony Music Publishing recently signed the production team of E-A-Ski & CMT to a worldwide co-publishing deal. The duo has produced gems such as "Raggas Got No Heart" from the Menace II Society soundtrack, "Keep It Real" by Chimp MC and various tracks for Spice One, Rality RaL and KAM. E-A-SKI currently is on the soundtrack to the Ice Cube film Friday, and both artists are currently working on their own album. Pictured here are E-A-SKI: Jon Krishna, manager for the duo; Erica Grayson, creative manager, Sony Music Publishing; E-A-SKI; Rodney O & Joe Cooley challenged comments quoted in a recent issue of trade publication Broadcasting And Cable Magazine that in part said: "I think that rap music that think that music and the raping and mutilation of women is sick and should not be on the air, but every time I talk to lawyers and try to find a clever way to stop it, I'm told unequivocally that the courts will never tolerate it..."
LATIN

TEXAN / TEJANO

APRIL 29, 1995

1. LAGRIMAS (Manry) .......................... La Tropa F 1 7
2. TOMA MI AMOR (Sony) ...................... La Mafia 3 7
3. DONDE ANDARAS (EMI Latin) .......... Emilio Naivar 2 7
4. UNA NOCHE MAS (EMI Latin) ......... David Lee Garza 4 7
5. AMARRADITA (EMI Latin) .................. Stephanie Lynn 6 5
6. CRUZ DE MADERA (Sony) ................. Michael Salgado 7 5
7. POR FAVOR CORAZON (EMI Latin) ...... Gary Hobs 10 5
8. AMOR PERDONAME (EMI Latin) ......... Grupo Fama 9 6
9. FOTOS Y RECUPEROS (EMI Latin) ...... Selena 8 6
10. LINDA CHAPARRA (Arista) ............. La Diferencia 5 7
11. NO ME QUEDA MAS (EMI Latin) ...... Selena 13 7
12. CARTA DE AMOR (Sony) ................. Anna Roman 12 7
13. LUNA LLENA (Sony) ...................... Elida Y Avante 11 7
14. TE EXTRANO (Fonovisa) ................. Gavino 16 7
15. AY CARINITO (Fonovisa) .................. Eddie Gonzalez DEBUT
16. LLORASAS (Fonovisa) .................... Divino 21 5
17. FELICIDAD (EMI Latin) ................... La Fiereb 14 7
18. VEN A MI (Sony) .......................... Jay Perez 15 7
19. DIEZ (EMI Latin) ........................... Elsa Garcia 20 3
20. DIABLO (Sony) ............................. Cali Carranza 19 6
21. TU SOLO TU (Tejano Pr) .................. Bob Gallarza DEBUT
22. AMOR A LA DERIVA (EMI Latin) ...... Grupo Aguila 23 2
23. ME DUELE ESTAR SOLO (Sony) ......... La Mafia 25 3
24. AMOche sone CONTIGO (Arista) ........ La Diferencia DEBUT
25. ME ESTA DIOLIENDO (VEX Latin) ..... Innocencia DEBUT

MEXICAN REGIONAL

APRIL 29, 1995

1. QUE NO ME OLVIDA (Fonovisa) ......... Bronco 1 7
2. QUE NO ME OLVIDA (Fonovisa) .......... Bronco 1 7
3. MI MAD Y MI MAD YO (Lun) .......... Banda Pachuc 3 7
4. FOTOS Y RECUPEROS (EMI Latin) ...... Selena 8 7
5. A ESA (Fonovisa) ........................... Liberacion 6 4
6. TU CASTIGO (Fonovisa) .................... Ezquezuel Pena 5 7
7. BORDADA A MANO (Fonovisa) .......... Los Mier 4 7
8. EVA MARIA (Fonovisa) ..................... Banda Maguey 9 6
9. SE TE VAS (Rovden) ........................ Los Fugitivos 17 3
10. TESORO (EMI Latin) ....................... Graciela Beltran 10 7
11. QUE POCA SUERTE (AEG Sigma) ...... Los Temerarios 7 7
12. LA FAMA DE DE LA... (Fonovisa) ..... Los Tigres Del Nrt. 26 2
13. MI CORAZON LLORO (Fonovara) ...... Rito Rojo 22 3
14. YO SE QUE NO ES (Sony) .................. Ramon Ayala Jr. 21 5
15. MUSICA ROMANTICA (Bibalo) ......... Jorge L. Cabrera 12 7
16. NO (Sony) ................................. Alejandro Fernandez 13 7
17. TOMA MI AMOR (Sony) .................... La Mafia 27 3
18. PREGUNTA A ME (Fonovisa) .......... Los Rehenes 11 7
19. SIEMPRE TE VOY A QUERER (Unico) . Industria Del Amor DEBUT
20. HO Y SE CASA MI (Fonovisa) .......... Group Zarko 16 6
21. CUPIDO BANDIDO (Fonovisa) .......... Fito Olivares 15 4
22. CIelo CARAZON (Disa) .................... Grupo Ladr 25 7
23. QUE DEBO HACER? (Fonovisa) ......... Sparx 23 7
24. COMO AGUA PARA CHOCOLATE (Son) .. Ana Gabriel 19 7
25. QUIERES ASI (EMI Latin) ............... Los Caminantes DEBUT
26. UN AMOR (Sony) .......................... Vincente Fernandez 24 6
27. SE REMATA EL JACALITO (Fonovisa) .. Jose J. Solis 20 5
28. VIDA (Jupiter) ............................ Tentacion 14 7
29. ESE MUJER (Fonovisa) .................... Bronco DEBUT
30. ESPERO TU LLAMADA (Fonovara) ... Grupo Secreto 19 3

By Hector Resendez
MAZZ IN NATIONAL AD CAMPAIGN:
One of Tex-Mex’s most popular musical groups, MAZZ, was featured in Miller Lite’s 1995 national TV advertising that kicked off the week of March 27th. The commercials contained live concert footage shot this past November in Houston.
Four other groups are participating in the promotional campaign. They were selected to represent a wide range of Latino music styles, such as Banda Machos (Neo-Mexican), Rey Ruiz (Salsa), Traillero del Norte (Norito) and Giro (Salsa).
According to Noel Hankin, director of ethnic marketing for Miller Brewing Company, “Our 1995 advertising showcases the talent and diversity of the Hispanic population in the United States. Miller has a long history of supporting a wide range of top musical acts. In association with MAZZ, we are excited to be with one of the top Tejano acts in the country.”
The national Hispanic campaign includes TV and radio spots with both Spanish and English executions. In addition to a a 30: and 60: version of a live concert commercial, the band appears in a Texas-only commercial that teams with former Dallas Cowboy Randy White. Miller Lite first signed with the band in 1993, sponsoring tours and featuring them in advertising campaigns.
The current advertising campaign was created by Marti-Flores-Prieta & Watchel, Puerto Rico. The Randy White spot was created by Bates, USA, New York.
NEW RELEASE UPDATES: BMG U.S. Latin announced in its Release #8 (street date: April 25th) the following new product: De Menor a Menor with Princesa (27500), La Castaneda with Globe Negro (26508), Mayra Mayra con Con El Primero (27455), Miguel Mateos with Grandes Exitos (26668), and Rocio Durcal’s Hay Amores Y Amores (27228). Release #9 (street date: May 9th) offers Oswaldo De Leon with El Sentido (25026), Carlos Varela with Como Los Peces (25754), Sexual Democracia with Sudamerica Suda (17591), and Eduardo Capetillo with Aion (27230). All due end Friday after the Street Date unless otherwise noted... Bulalo Records recently released their April product catalogue/newsletter “Discografia.” To obtain it, contact Erfrain Bonsantia at (310) 204-3792/93/94 or fax at (310) 204-0886.
NEW LATIN JAZZ ARTIST SIGNED: Percussionist and timbale player Ricardo Estrada describes himself as “one of the well-known unknowns” in the Latin music business. A native Angeleno, Estrada’s debut solo jazz album Tierra del Sol was recently picked up by City Hall Records in San Francisco. The company is a large distributor of jazz in the West Coast. Estrada’s album will be handled by the Latin jazz division.
But exactly who is this stranger among us? The Crusaders know of him. So does actor Carl Anderson (who worked with him at the Inner City Theatre in L.A., as well as in New York). You can include among his friends: Los Lobos, Bobby Montes, El Chicoan, Steve Lusa’s UCLATINO and Bobby Rodriguez’s HMA Orchestra. The list is a partial one, of course. Joining them on the album is David Torres (keyboards), Alex Acuña (drums), Carlos de la Paz (electric guitar), Ciro Hurtado (acoustic guitar), Alfonso Smith (vocals), Kevin Ricardo (bongos, chequeré percussion). Daniello Lozano (flute), Pete Varel (bass) and Ricardo Lemmers (Brazilian percussion).
Estrada has toured the U.S., Mexico and New Zealand. Add several TV show appearances and various videos on Latin Music education. Estrada’s music is also being played on local and major jazz and Latin radio stations here in L.A., Seattle, West Colorado, Nevada, Utah, Washington, Oregon and Hawaii. Not bad for a local musician. Did we mention that he also composes and records his own material? Estrada describes his style as representing the “West Coast urban Latin sound... with a Latin, hip hop feel. This I feel, that will one day help identify Latin musicians as Estrada in a more favorable and respectful light.” "We’re getting there, slowly, but surely."
**REVIEWS**

**CHAMIN CORREA Y LOS TRES CABALLEROS: Tribute a Los Panchos** (PolyGram/Mercury 526 409) Producer: Juan Mardi. Genre: Regional Mexican.

Master guitarist Chamin Correa is joined on this excellent tribute to the legendary Mexican tropical ballad trio Los Panchos. Based on Correa’s concept, this extraordinary production of classic ballads is enhanced by the string arrangements as conducted by concertmaster Pavel Farkas. The opening number is a lengthy yet beautiful medley. The remaining seven selections will surely enchant any true lover of this romantic genre of regional Mexican music.


Alex D’Castro has always managed to bring together some of Puerto Rico’s finest musicians and producers into the recording studio. His latest album is no exception. With some of the island’s best directors like “Vinnie” Urrutia and Cuto Soto by his musical producing side, D’Castro unleashes the raw talent of the likes of Ralfi Torres, Eliis Lopez, Luis Marin and Domingo Quintana, just to mention a few. The end result is an album jam-packed with solid hit-bound Salsa material.


Los Bonchones is a high-energy mix of youth and spirited voices to the tune of the cumbia beat. Under the musical direction and production of Carlos Maita and Nelson Machado, there’s added chorus of Maria Fernandez Gomez de Maita, Maria Lila Cruz and Hortencia Gomez. What you have here is a non-stop compilation of 20 hot tropical cumbia tans. The execution is well-polished and just as finely packaged.

**PICK OF THE WEEK**


The most successful recording artist in Brazil’s history is actually a singer whose fame and fortune rests in the production of children’s television programming. Xuxa is the sweetheart of every child’s dream—that is, if you live south of the border. Her latest album, and best to date, can easily be added to the millions sold worldwide. Why? Because she appeals to the child in all of us, regardless of nationality, color or creed. On this fantastic production, Spanish, Japanese, Italian, French and even the Hebrew language are echoed by Xuxa. After all, it is a small world...isn’t it?

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**CONTEMPORARY POP**

**APRIL 29, 1995**

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<th>ARTIST</th>
<th>LABEL</th>
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<td>Luis Miguel</td>
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<td>TOMA TU TIEMPO Y SUENA (Sony)</td>
<td>Marcelo Cezan</td>
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<td>Bronco</td>
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<td>Pedro Fernandez</td>
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<td>QUIEN SOY YO (Melody)</td>
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**TROPICAL**

**APRIL 29, 1995**

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<td>EL PASAJERO (SDI)</td>
<td>Giro</td>
<td></td>
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<td>3</td>
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<td>ENTRE LA NOCHE Y EL DIA (Vea Latina)</td>
<td>Olga Tanon</td>
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<tr>
<td>MIRANDOTE (Romani)</td>
<td>Frankie Ruiz</td>
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<td>7</td>
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<td>UNO SE CURA (Latin M)</td>
<td>Raulin</td>
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<td>PIANO (Sony)</td>
<td>Paquito Hechevarria</td>
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<td>CUANDO NOS... (Sony)</td>
<td>Luis Enrique</td>
<td></td>
<td>12</td>
<td>3</td>
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<td>LOS PAJARITOS (Karen)</td>
<td>Juan Luis Guerra</td>
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<td>22</td>
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<td>PAN DE AZUCAR (Max)</td>
<td>Zona Roja</td>
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<td>4</td>
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<td>SE PARECIA TANTO... (General)</td>
<td>Johnny Rivera</td>
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<td>10</td>
<td>4</td>
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<td>LA ESCENA (Sony)</td>
<td>Victor Manuelle</td>
<td></td>
<td>23</td>
<td>2</td>
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<td>PARA TI (Sony)</td>
<td>Jerry Rivera</td>
<td></td>
<td>6</td>
<td>5</td>
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<tr>
<td>TE QUIERO TAL COMO ERES (Dur Music)</td>
<td>Angel</td>
<td></td>
<td>21</td>
<td>3</td>
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<tr>
<td>QUE GANAS DE NO... (Soho/RMM)</td>
<td>India</td>
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<td>5</td>
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<td>OJAL A QUE LLUEVA CAFE (Polygram)</td>
<td>Eureka</td>
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<td>LA GRUA (JAN)</td>
<td>Kinito</td>
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<tr>
<td>REY DE CORAZONES (RMM)</td>
<td>Manny Manuel</td>
<td></td>
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<td>ME OLVIDE DE VIVIR (Karen)</td>
<td>Tono Rosario</td>
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<td>DIRE QUE TE AMO (Vedisco)</td>
<td>Los Titanes</td>
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<td>MI PROBLEMA (RMM)</td>
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<td>O LO MATAS TU LO MATA YO (TH)</td>
<td>Josse Esteban</td>
<td></td>
<td>25</td>
<td>6</td>
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<tr>
<td>TU ERES LO MAXIMO (Gros)</td>
<td>Jerry Galante</td>
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20th & Shroeder’s Kiss Of Death Dead-On Title

By J.G.

THIS THING IS BACK-END PLOTTED AS THICK as yesterday's conceived oatmeal. It's so idiotic you'd think it was written for Jim Carrey—barring Carrey, Jerry Lewis. I would ask who thought this up, but there's so little of that (thought) included here it'd be a waste of same, and if anybody connected with Kiss Of Death did any thinking their heads would probably explode.

For the record, the screenplay is credited to Richard Price from a story by Eleazar Lipsky, based on the 1947 motion picture screenplay by Ben Hecht and Charles Lederer. Condolences to the writers—Hecht and Lederer.

It's all done under the precious Auteurship title "A Barbet Shroeder Film." Auteur, possessory credit meaning, we assume, this ego calls the shots head-to-tail. O.K., you call the shots, you take 'em too. "You fuck with the bull, you get the horn!" (one of the scintillating, ground-breaking lines), because "Shit happens" (another). Get the idea? If you don't get it, we'll beat you over the head with it until the punches sound like hitting a smeared melon—but we won't offend anyone by showing you the pounding. We'll just slosh some blood in the on-camera characters' faces and against the wall. That way no one can say we pondered to violence. Satisfy both sides of the issue. Too violent? Hey, pal, did you see the nose get spread like a penny under an Amtrak wheel? Did you see that blood stream out from its point of origin? Hell no! No reality here—Ahh, the magic of moviemaking.

Shroeder's given Republican presidential candidate Senator Robert Dole a terrific campaign tool for further haranguing on Hollywood's morals and anti-brain usage — "A Mind Is A Terrible Thing To Use!" "A Brain? Just Say No!"—Whatta ya think, Bob? Will it fly, or will it Fly?

The currently L.A. Court-performing Dream Team must have gotten an advance look at the Federal and State authorities (?) in this exercise and based their ignorance, incompetence, plotting-against theories on it. These cinema Officials make The Little Rascals and Larry, Moe and Curly look like MENSAs candidates. But Shroeder and team are even-handed. If there are any more mud-dumb and stump-stupid characters than the officials, they're the hero and villain.

Here you go: David Caruso's an on-parole car booster (and he speaks pridefully and lovingly about that noble profession because it's something he really was good at) trying to go straight with a lovely child and loving alcoholic wife (Helen Hunt in a bit part). He's talked into one more job to protect stupid cousin Michael Rapaport from pumped-up dum-dum Nicholas Cage, is caught, jailed, wife is killed, turns informant, is double-crossed by the officials he's working for, double-crosses the officials, and walks with kid and babysitter/nexx-wife with incriminating tape in pocket. There's more, but why bother?

Caruso (Victor Mature in the original) facially ticks his way through this and generally gives the lie to fact there's more "art" in features than TV—bottom line: there's simply a more relaxed shooting schedule, bigger bucks and more time off in between episodes (films). Cage (Richard Widmark in his breakthrough role in the first Kiss) is pumped up for the brain-dead muscle known as "Little Junior"—and "Hey, great idea! Let's call his dad, the big boss, 'Big Junior!' Yo! High-fives (if anyone can count that high) all around for that inspiration!" Samuel L. Jackson better put in a call to Tarantino for another role to keep inspira-

Joseph Mazello (top) and Brad Renfro form a touching alliance in search of AIDS cure.
tion and interest going. Stanley Tucci as an ambitious member of the D.A.'s office seems to know he's wandering around in a kennel but relaxes because, what the hell, it's a good payday. Hunt's wasted. Kathryn Erbe plays sweet nicely.


Gramercy's New Jersey Drive Is A Slow Journey

By J.G.

Heroes look for respect by stealing a cop car. Guys (+) Sharron Corder, Andre Moore, Gabe Casseus just want to have fun till the sun comes up over New Jersey Drive.

WHAT ARE THE ODDS of seeing two movies in two days with boosting cars and ignorance as central elements? I shoulda bought a lottery ticket this week with luck like that!

New Jersey Drive's got a lot of car theft only, unlike Kiss Of Death, money isn't these thieves central issue here. These guys just like to have fun and get their props by stealing. They want respect!? from cops by overwhelming them with car theft...? The logic misses. What are the cops supposed to do, smile and say, "Good job! Have fun, guys!?"? Well, here the courts can't deter the activity; neither do threats, head-knocking or even gunfire and death.

What's the solution? According to the latest auteurs-credited writer/director Nick Gomez: beautifully graffiti a wall in tribute to the dead and continue on. He does a closing voice over with a central character questioning his life and style. Lip service.

Ostensibly, but loosely and subjectively, based on true incidents in New Jersey, the lines are so simplistically drawn as to be cartoonish: cops are gum-snapping, trigger-happy, sadistic oafs and the teenage car thieves are accorded something akin to hero status, at least amongst their own. That they have guts there's no question: one, knowing the cops are looking for him, rides around the streets in a stolen top-down convertible in broad daylight! Now that's guts and other anatomy, swinging and clanking, pal—if you want a hero, that is. Basically, it's really stupid filmmaking, with no thought to character, continuity or...story? We don't need no stickin' story!? (Oops, sorry, that's from a story.)

Gomez has most of his sto...action take place during what appears to be winter but drops in a summer make-out attempt between a male character in tank top and female in short shorts on a summer sun-drenched stoop which goes nowhere, means nothing, stems from nowhere else. Why? In addition, he's encouraged his youthful, mostly and obviously novice actors to improvise so there are long, interminable sequences which are nothing more than overlapping, indistinguishable babble. And if he were to excise just the words "Yo, Man, fuck, motha-fucka, y'know what I mean?" from the piece he'd have at least 45 minutes of time he could devote to a story (that pesky word again, dammit). But then, to include something like that means the writer must deal with thought, logic, character, theme, actions-reactions, consequences... Nah, much easier to simply deal with the visceral.

Maybe that's all they deal with in the filmed milieu we're shown. If the answer is "That's real, pal. We show reality." Well, so does the 4, 5, 6, 10 and 11 o'clock news and newspapers. That action can be seen simply by stepping outdoors in any city. Who needs to pay to go see it on a movie screen?

And what about those poor schlbs who've worked 40-80 hours a week to make the payments on those cars these heroes steal and crash to get their respect? Are they not accorded any respect? Not here anyway. Sorry, can't work up a lot of respect or sympathy. Sort of like Donald Trump saying, "I'm down to my last $50 million, I'm going to have to move from the 75-room mansion to the 65-roomer.

Performances are spotty with Gwen McGee comming off best as a mother trying to keep her kids in school, caring, worrying, but forging on with life in the face of the offspring's me-only-me attitudes. She manages to rise above the material and make you care for the character.

Larry Meisterlich and Bob Gosse produced. Spike Lee executive produced and Rudd Simmons co-produced.

Top 15 Weekly Film Grosses

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bad Boys</td>
<td>Columbia</td>
<td>2</td>
<td>2,132</td>
<td>$11,016,040</td>
<td>$5,167</td>
<td>$32,503,442</td>
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<tr>
<td>2. Rob Roy</td>
<td>MGM/UA</td>
<td>2</td>
<td>1,521</td>
<td>$7,190,047</td>
<td>$4,727</td>
<td>$11,193,191</td>
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<tr>
<td>3. A Goofy Movie</td>
<td>Buena Vista</td>
<td>2</td>
<td>2,176</td>
<td>$5,264,979</td>
<td>$2,420</td>
<td>$14,024,923</td>
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<td>4. Jury Duty</td>
<td>TriStar</td>
<td>1</td>
<td>2,169</td>
<td>$4,831,622</td>
<td>$2,228</td>
<td>$6,308,667</td>
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<tr>
<td>5. Tommy Boy</td>
<td>Paramount</td>
<td>3</td>
<td>2,186</td>
<td>$4,205,846</td>
<td>$1,924</td>
<td>$12,426,480</td>
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<tr>
<td>6. Don Juan De Marco</td>
<td>New Line</td>
<td>2</td>
<td>1,211</td>
<td>$3,704,804</td>
<td>$3,059</td>
<td>$9,785,985</td>
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<td>7. Outbreak</td>
<td>Warner Bros.</td>
<td>6</td>
<td>1,825</td>
<td>$2,863,295</td>
<td>$1,569</td>
<td>$15,878,414</td>
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<tr>
<td>9. Dolores Claiborne</td>
<td>Columbia</td>
<td>4</td>
<td>1,251</td>
<td>$2,099,299</td>
<td>$1,000</td>
<td>$9,280,147</td>
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<tr>
<td>10. Major Payne</td>
<td>Universal</td>
<td>4</td>
<td>1,803</td>
<td>$1,947,240</td>
<td>$1,080</td>
<td>$21,137,435</td>
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<td>11. Forrest Gump</td>
<td>Paramount</td>
<td>41</td>
<td>1,047</td>
<td>$1,301,852</td>
<td>$1,243</td>
<td>$32,573,841</td>
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<td>12. Marley's Wedding</td>
<td>Miramax</td>
<td>6</td>
<td>660</td>
<td>$1,140,728</td>
<td>$1,728</td>
<td>$11,493,623</td>
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<tr>
<td>13. The Pledge And The Penguin</td>
<td>MGM/UA</td>
<td>1</td>
<td>1,315</td>
<td>$1,123,041</td>
<td>$854</td>
<td>$1,547,395</td>
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<td>14. Pulp Fiction</td>
<td>Miramax</td>
<td>27</td>
<td>751</td>
<td>$978,690</td>
<td>$1,303</td>
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<td>15. Dumb And Dumber</td>
<td>New Line</td>
<td>18</td>
<td>774</td>
<td>$723,800</td>
<td>$395</td>
<td>$12,099,830</td>
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Domestic box-office, which includes USA and Canada for the weekend of April 14-16, totaled $51,021,890, breaking down to a $2,349 per screen average off a total of 21,717 screens, thus giving a combined yearly total of $772,367,048. (Courtesy Entertainment Data, Inc.)
Third Stone From The Sun

THAT’S US. Third from the sun. “Rock,” “Planet,” “Stone.” Call it what you like, but there’s no getting away from the orbital position, commonly called Earth. Could call it “the rapidly declining or disassembling” third rock/stone/planet from the sun. Maybe, in another hundred years, “third apartment building” from the sun. By then Earth, used to denote the topsoil of the planet’s crust, could be just another extinct specie like trees and wildlife and any number of things Man continues to run roughshod over. Earth as “land,” that which God’s not making any more of these days, will be just another term on some ignored computer chip.

But in the meantime, Miramar’s Third Stone From The Sun celebrates what’s left of the rapidly declining wilderness of our tenuous habitat with some marvelous photography to remind anyone who cares that there is tremendous beauty still out there. Alaska here, captured by producer-photographer-director Jan C. Nickman, who also did Miramar’s The Mind’s Eye. Some of his time-lapse photography is simply stunning, especially a night sequence which gives the impression this third stone from the sun swims through the blackness of space. Clouds boil and sead between the sun and cause tenuous shadows to float over mountainsides. Nickman’s camera inside a forest with the sun moving over the face of the earth cause the trees to shift in shadow and magical moments to embrace the eye.

Nickman’s work with his camera is magical oftentimes. Not only does he take us inside the forests and undersea but he allows us to feel suspended over ice packs, frozen rivers, above and then down waterfalls.

It’s all tied together with a slight story of a young boy sent here by “the elders” to find something lost. He traverses the waters on a sailing vessel guided only by the voice of the Guardian Venus (spoken by Linda Hunt). Explorations and observations are made of the seas, birds, fish, lands, forests and frozen and falling ice mountains. What the boy appears to find that the Elders have lost is Nature, which contains the warning to those of us about to lose it now, once our natural habitat is gone, there is no more. A warning? No. A reality.

The music by David Lantz, Paul Speer, John Serrie, James Reynolds, David Arkenstone and Steven Ray Allen moves compassionately with the camera.

The piece is a thought-provoking look at wildernesses we’re allowing to be destroyed in the name of “progress,” a literal term which translates into “putting some bucks in the pockets of someone who already has too much.”

Miramar Productions. BMG Distribution. 35 minutes.

News From Japan And The Orient

By Sachio Sato

THE TOTAL REVENUES OF SONY MUSIC ENTERTAINMENT for the first six months of fiscal 1994 (April 1 to September 30, 1994) were, according to a survey conducted by Cash Box-Tokyo, $498.38 million, up 46.4% over the prior six months while down 1.1% from the comparable months of the prior year. Net income after tax was $51.28 million, down 15.1% from the comparable period the year before.

Breaking down the total: audio were $279.62 million, 76.2% of the total, up 5.47% over the prior six months while up 0.4% over the comparable period of fiscal '93. Of the total audio, local repertoire represented $269.73 million, 71.1% of the audio total, up 2.11% over the prior six months while down 10.2% from the comparable '93 period; international repertoire were $109.89 million, 28.9% of the total audios, up 14.7% and 38.9% over each above-mentioned period.

The increased sales of international repertoire were attributed to smash hits in which Music Box by Mariah Carey, Greatest Hits by WhiteSnake, True To Life by Lisette Menderes, and Dance Pool Vol. 1, A Super Hits Collective were included.

THE FIRST RELEASE from the new VAP Record Company label Eyear. “Missing” by Media Youth. hits the market April 26, while the album Spirit will debut July 1.

MTV & POLYGRAM IN ASIA: MTV Networks, a division of Viacom, Inc., and PolyGram N.V., announced they have agreed to co-own and operate two MTV channels for Asia. MTV Mandarin will launch April 21 and MTV Asia. May 5. MTV Networks and PolyGram each own 50% of the companies that will develop and operate the MTV channels. MTV retains principal creative responsibility for the channels which are run by Peter Jamieson, MTV Asia president.

MTV Mandarin originates from Singapore and will be delivered via satellite on Apstar 1 and PanAmSat 2 to more than 20 countries throughout Asia. At launch MTV Mandarin will be distributed in approximately 2.5 million homes, predominantly in Taiwan. MTV Asia launches May 5. originates from Singapore and will be delivered via satellite on Palapa B2P (moving to Palapa C1) and PanAmSat 4 to more than 39 countries throughout Asia.

Alain Levy, president and CEO of PolyGram N.V., commented, “We believe Asia and especially the youth market in Asia offers tremendous opportunities...we believe that by linking our very strong presence in local artistry with a franchise name such as MTV and the proven expertise offered by MTV, we will create a very successful partnership serving the tastes of youth in the whole of Asia....

LOCAL 45s TOP 10

LOCAL CDs TOP 10
News From The Commonwealth & Europe

By David Courtney

Piracy on the Internet: The threat of piracy on the information superhighway has promoted the BPI to take action. The governing body is already having discussions with various consultants in a bid to defend the music industry against piracy. The BPI predict that, as technology improves, piracy on the Internet will become a serious problem. A spokesperson for the BPI says, "Downloading music from the Internet takes forever and the quality is pretty poor right now, but we know it is going to improve. It will be working well within a few years and we want to make sure we are ready for it."

MTV Awards '95: MTV Europe are to stage its second "European Music Awards" at the 1,000-capacity Le Zenith in Paris on November 23. The show will be hosted by Jean Paul Gaultier, the fashion designer and presenter of Channel Four's "Eurotrash." Sara Martin will be executive producer of the awards show for the second year.

Million-Selling Beatles Live: The Beatles' Live At The BBC album has racked up 5.5 million sales worldwide since its release last November. The album has achieved more than one million sales in the U.K. alone.

warners move to top slot: Warners market share was boosted by its recent cut-price retailer promotion, which has reflected in the new quarterly figures published by CIN yesterday. The new report shows WEA as the biggest albums company with 7.2%, in the first quarter of the year, ahead of Virgin on 6.1%. WEA's lead is largely due to the promotion offering the entire Smiths back catalogue and albums by Madonna, Eric Clapton and Simply Red for £5.99 in chain stores, including Woolworths and Our Price. The campaign boosts Warners to the position of biggest mid-price company by far with 35.6% of the market. EMI is second on 14.2%.

Corporate Moves: Gordon moves to Chrysalis: Lisa Gordon, formerly director of communications at IFPI, has taken the position of director of corporate development at Chrysalis Music. She will report directly to chairman Chris Wright.

PWL: PWL managing director Peter Price has made his first major appointment by poaching Tim Tuer from PolyGram. Tuer, formerly head of sales for Mercury, takes up the new position of sales and marketing director. Price has also appointed Sam Tomlin, former pop journalist and PR for Blitz, as press officer.

warners split senior roles: Warner Music International has split the functions of corporate communications and artist development. Brian Southall, who has been responsible for public relations, has been appointed senior corporate communications director and Tracy Nicholas Bledsoe becomes vice president, artist services to concentrate full time on the development of the company's artists.

Polygram: Matthieu Lauriot-Prevost, former managing director of Paris-based Remark Records, is to succeed Chris Griffin as director of catalogue marketing at PolyGram International. Lauriot-Prevost will report directly to the group's vice president of catalogue and marketing development, Dieter Radecki.

Sony: Sony Music has appointed Adam Steff as jazz marketing manager, reporting to director of catalogue marketing Chris Black. Steff was previously manager of the jazz department at Tower Records. London Piccadilly Circus. Steff's arrival coincides with the appointment of Sharon Kelly to the position of jazz coordinator for the label. Kelly was formerly with publishers Campbell Connolly.

Pickwick MD exit stage left: Garry Le Count, MD at Pickwick, is to leave after 15 years with the company. Le Count, who has been MD for two years, is to be replaced by Gerry Donohoe, currently the managing director of sister company DHE (Direct Home Entertainment). No explanation of Le Count's departure was given.

UK Singles Chart:

1. "Back For Good!".......................... Take That
2. "Don't Stop (Wiggle, Wiggle)".......................... The Outthere Brothers
3. "Two Can Play That Game".......................... Bobby Brown
4. "Have You Ever Really Loved A Woman"...................... Bryan Adams
5. "Baby, Baby".......................... Corona
6. "U Sure Do".......................... Strike
7. "Chains".......................... Tina Arena
8. "If You Love Me".......................... Brownstone
9. "Not Over Yet".......................... Grace
10. "I Need You".......................... Deuce

Highest climber of the week at #17 is "Love City Groove" by Love City Groove; highest entry at #4, Bryan Adams' "Have You Ever Really Loved A Woman"

UK Album Chart:

1. Picture This.......................... Wet Wet Wet
2. Greatest Hits.......................... Bruce Springsteen
3. The Choir—Music From The BBC-TV Series.......................... Anthony Way
4. The Colour Of My Love.......................... Celine Dion
5. No Need To Argue.......................... Cranberries
6. Medusa.......................... Annie Lennox
7. Parklife.......................... Blur
8. Dummy.......................... Portishead
9. Wake Up.......................... The Boo Radleys
10. Elastica.......................... Elastica

Highest climber of the week at #26 is Automatic For The People by R.E.M.; highest entry at #1, Picture This by Wet Wet Wet.

UK Rap Singles Chart:

1. "Only The Strong Survive".......................... Mobb Deep
2. "I'll Be There For You".......................... Method Man
3. "Who Shot Yer?".......................... The Notorious B.I.G.
4. "Ah Yeah".......................... K.R.S. One
5. "OI Dirty Bastard".......................... Brooklyn Zoo
6. "Mad Izm".......................... Channel Live
7. "Keep Their Heads Ringin'".......................... Dr Dre
8. "Bring It On (R-E-M-I-O)".......................... Organised Konfusion
9. "I Can't Wait".......................... Redman
10. "Gettin' No Airplay".......................... I.L. Cool J

courtesy of Sam Schneider U.K.

UK Music Video Chart:

1. No Quarter Unleashed.......................... Jimmy Page & Robert Plant
2. Always & Forever (An Evening of Songs).......................... Luther Vandross
3. Show Time.......................... Blur
4. Murder Was The Case.......................... Snoop Doggy Dogg
5. Songs That Won The War.......................... Various
6. The Seekers 25-Year Reunion.......................... Judith Durham
7. Janet.......................... Janet Jackson
8. Live! Tonight! Sold Out!.......................... Nirvana
9. Cross Road (Best Of).......................... Bon Jovi
10. Monks Chorus Sälen.......................... Canto Gregoriano

The U.K. Top 10 Rental Videos:

1. Forrest Gump
2. The Client
3. Mary Shelley's Frankenstein
4. Trial By Jury
5. Killing Zoe
6. I Love Trouble
7. It Could Happen To You
8. Wes Craven's New Nightmare
9. Airheads
10. The Shadow

courtesy of Blockbuster U.K. Group, for the week ending April 21, 1995
Indie News: On The Cutting Edge
By Steve Baltin

BRUUEEG! Bruce Springsteen, who’s back at top of the charts with his current Greatest Hits album, joined some fellow New Jersey singer/songwriters onstage recently for a late-night jam session of Buddy Holly and Elvis tunes. Taped Greg Kihn, who has returned to his acoustic roots with his Mutiny album, “It’s always been a mutual admiration society between the five of us. When one of us performs, if one of the other guys is nearby, he’s always sure to drop in.” Pictured backstage [l-t]: John Eddie; Kihn; Springsteen; Elliot Murphy; and Marshall Crenshaw.

DISC MAKERS, the leading cassette and CD manufacturer for the independent music industry, recently opened a full-service duplication office in Fremont, CA. The facility was purchased from Music Annex, which now means that the company is bi-coastal, with their other plant based in Pennsauken, NJ. Disc Makers specializes in high-quality audio packages that include graphic design and insert printing.

“We are very excited to become an integral part of the West Coast independent music scene,” relates Disc Makers president Larry Baltes. “Manufacturing in California allows us to become a true local vendor to independent bands and labels up and down the West Coast. As a matter of fact, California is already our second largest state in terms of dollar sales, and these purchases will allow us to increase our service to these clients. It is part of a larger vision of excellent product quality and customer service for bands and labels across the country.”

Music Annex president David Porter adds, “We have decided to focus on our core business—providing premium recording and post-production services to the entertainment, broadcast and advertising communities. Disc Makers will provide an extensive range of services for our clientele, so I believe there will be a good fit. We intend to continue working closely with Disc Makers.”

The Fremont facilities name was changed to Disc Makers/Music Annex when the two companies’ agreement went into effect March 13.

RYKODISC SIGNS ALEJANDRO ESCOVEDO: Rykodisc recently announced the signing of Alejandro Escovedo, the former frontman of True Believers and a legendary Austin-based singer/songwriter. The multi-album deal was finalized at this year’s South By Southwest Music Conference.

Escovedo made his mark as member of the early ‘80s L.A. band Rank and File before moving on to True Believers. Since that time he has released two critically-acclaimed solo albums, Gravity and 13 Years. Escovedo is expected to record his first solo album for Rykodisc this summer (the label previously released the two True Believers albums on one disc).

REVIEWS
By Steve Baltin and M.R. Martinez

LISA CERBONE: Close Your Eyes (Ichiban International 24853)
A pop singer/songwriter, Cerbone’s debut is dazzling at times (“Blue Frog,” “Manic Depressive Jubilation”) and well above average the rest of the time. Cerbone, who plays guitar, keyboards and percussion in addition to her aforementioned duties, carries listeners into a dream state with her little-girl singing. As a writer, Cerbone shows a knack for both catchiness and drama on the ten-song collection. A winner all the way. (S.B.)

SONIA DADA: A Day At The Beach (Capricorn 42037)
Sonia Dada are huge in Australia...I mean really huge. It’s unlikely they will ever achieve the same level of success here, but they are already picking up support from AAA for this new effort and have established a solid fan base from their previous domestic releases. The unusual thing about A Day At The Beach is the lack of a musical base. On the CD’s first three tracks, the band go through soul, jazz, gospel and world-beat. There’s nothing wrong with diversity, but there’s no clear foundation, so it becomes hard to get a handle on who Sonia Dada really are. But if that doesn’t bother you, then you’ll dig this. (S.B.)

TRILOK GURTU: Crazy Saints (CMP 75)
Gurtu proves on this rhythmically rich collection of neo-fusion-esque excursions that he earned his #1 percussionist billing in the 1994 Downbeat critic’s poll. With tasty contributions from guitarist David Gilmore, keyboardist Daniel Guyone and bassist Chris Minh Dicky, Gurtu and company create polyrhythmic sonic tapestry that suggest vivid images yet leave the edges fuzzy enough for the imagination. The odd measures of the rocky title track, the swooning “Vak” and the playful “The Western Front” are among the unique offerings on this adventurous album. (M.R.M.)

BOX THE WALLS: Stuff (Countdown Records 77722)
Happy and jovial pop music that would make a depressed person want to strangle someone. Box The Walls are a quintet who do straight alternative music. You may pine for the punk undertones, grunge overtones or folk middle tones. This is alternative music with guitar-based pop hooks. A pleasant enough diversion, but little more. (S.B.)

PICK OF THE WEEK

ARCHERS OF LOAF: Vee Vee (Alias 00642)
Coming from the fertile scene of Chapel Hill, NC, the Archers just held an opening spot for Weequie and are now on the road with Flaming Lips. In other words, this is a band being groomed for success. Anticipated since their 1993 release Icky Mettle, Vee Vee is both a worthy successor and a growth experience. The Archers’ college sound is laced, at times, with genteel pop melodies (“Nevermind The Enemy”) and fiery vocals (“Greatest Of All Time”)! A dazzlingly tight quartet, Archers have all the ingredients for a run at big-time stardom. Among the highlights are “Underdogs Of Nipomo,” “Nostalgia” and “Death In The Park.” (S.B.)
Country's Growth Continues
By Richard McVey

COUNTRY MUSIC IS CONTINUING its steady upward pace, according to the latest CMA Index, which measures country music's expansion. The 1994 CMA Index displays that country music business revenues for 1994 increased by 13 percent from 1993. Revenues have more than doubled since the base year—from 100 points in 1990 to 232 points in 1994.

"We are pleased with the obvious trend of continued overall growth and demand," says CMA executive director Ed Benson. "These numbers continue to reflect the entrenchment of country music as a mainstream entertainment medium." The CMA Index compares a cumulative sampling of country music record sales, radio advertising revenue, cable television revenues, concert revenues and magazine circulation revenues. However, the index is not intended to be a measurement of the total dollar revenues within the industry.

The largest area of growth sampled was in cable TV net revenues, which grew from $208 million in 1993 to $243 million in 1994, and magazine circulation revenues, which saw a 73 percent increase from $32 million in 1993 to $55 million in 1994. New publications such as Country Weekly and New Country Magazine are cited as the primary factor for the huge increase.

Brooks Opens GB Management

GARTH BROOKS has opened his own management company, GB Management Inc. The company will be staffed by three of Brooks' longtime associates: his brother Kelly Brooks, who has served as his tour manager for the past five years, and Scott Stem and Karen Macauley, who handled his publicity in his previous relationship with Doyle/Lewis Management.

"With the dissolution of Doyle/Lewis Management, I'm in the position where I need a staff to handle the day-to-day business of my career," says Brooks. "Now I can get back to what I do—writing, recording and performing."

The new office will be located at 1111 17th Ave. S. in Nashville.

Performers Set For ACM Awards

PERFORMERS ARE SET FOR the 30th annual "Academy of Country Music Awards" special, which airs live on NBC-TV, May 10 from the Universal Amphitheatre in California.

The three-hour show will see performances by Alabama, John Anderson, Garth Brooks, Brooks & Dunn, Vince Gill, Alan Jackson, Tracy Lawrence, Barbara Mandrell, Reba McEntire, Willie Nelson and Pam Tillis, along with hosts Clint Black, Tanya Tucker and Jeff Foxworthy.

Also performing will be Joe Diffie, Faith Hill, Little Texas, Patty Loveless, Kathy Mattea and Doug Stone, who will perform many of the winners in the Single Record of the Year category from the past 30 years.

Additionally, newcomer nominees David Ball, John Berry, Lisa Brokop, Tim McGraw, Victoria Shaw, The Tractors, John & Audrey Wiggins and Chely Wright will perform on location at Universal Studios Hollywood and Florida.

In Other News...

RCA RECORDS HAS MARKED AN INDUSTRY "first" by releasing Jon Randall's debut album What You Don't Know in the United Kingdom one full month before its domestic street date. Randall will be touring the U.K. with Mary Chapin Carpenter through much of May in support of the release.

YOU'LL BE SEEING A LOT OF RADNEY FOSTER. He's been chosen as CMT's May Showcase Artist. His upcoming album, Labor Of Love, is scheduled for release this month.

SEVERAL ARTISTS WERE HONORED WITH a "Star Booth" at Country Star Hollywood. The list includes The Mavericks, Billy Dean, Randy Travis, Sammy Kershaw and Kenny Chesney.

IN AN EFFORT TO FURTHER MUSIC education and availability, the Nashville Chapter of NARAS announced an expansive music initiative designed to provide over 60 free, in-school concerts during April. The schedule of concerts is being co-produced by The Leonard Bernstein Center.

LEONARD T. RAMBEAU, president of Balmur Ltd. and personal manager to Anne Murray, George Fox and Rita MacNeil, died April 13 of cancer at the age of 49.

Stacy Dean Campbell performed songs from his upcoming Columbia Records release Hurt City in front of a crowd of industry VIPs at the Captain's Table restaurant in Nashville. The album's debut single, "Eight Feet High," is looking to hit the chart soon. Pictured (l-r): Scott Siman, v.p./Sony Music Nashville; Tom Gibson, v.p. marketing and artist development/Columbia Records Nashville; Allen Butler, executive v.p./g.m./Sony Music Nashville; Campbell; Mike Kraak, v.p. sales/Sony Music Nashville; Debi Fleischer, sr. director national promotion/Columbia Records Nashville; Blake Chancey, sr. director A&R/Columbia Records Nashville; Bob Mitchell, director national promotion/Columbia Records Nashville; Anita Hogan, International Artist Management; and Ted Hacker, International Artist Management.

RCA artist Jon Randall visits with showcase attendees following his performance at Nashville's Javelina Recording Studio. Randall's single, "I Came Straight To You," hit airwaves April 17. Pictured (front row, l-r): Scott Hoffman, Southeast regional promotion manager, RCA Records and Suzette Tucker, Southwest regional promotion manager, RCA Records; (second row): Mike Blakeney, PD, KILO/Monroe, LA; Thea Sandford, MD, WMYV/New York; John Hart, consultant; Randall; and Keith Gale, Northeast regional promotion manager, RCA Records; (third row): Jay Phillips, consultant; Patti Olsen, national director, promotion, RCA Records; and Moon Mullins, consultant, Pollack-Mullins; (fourth row): Randy Goodman, sr. v.p./g.m., RLG; and Mike Wilson, v.p., national promotion, RCA Records.
<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
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<th>Peak Position</th>
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<tr>
<td>1</td>
<td>GIVE ME ONE MORE SHOT (RCA 64110)</td>
<td>Alabama</td>
<td>2</td>
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<tr>
<td>2</td>
<td>I CAN LOVE YOU LIKE THAT (Atlantic)</td>
<td>John Michael Montgomery</td>
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<td>LITTLE MISS HONKY TONK (Atlantic 27398)</td>
<td>Brooks &amp; Dunn</td>
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<td>THE BOX (Warner Bros)</td>
<td>Randy Travis</td>
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<td>THE KEEPER OF THE STARS (MCA 10991)</td>
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<td>Shania Twain</td>
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<td>ONE OF THOSE NIGHTS (Polydor 59252)</td>
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<td>YOU WIN AGAIN (NFR/Ph)</td>
<td>Daniel Ray Edwards</td>
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<td>I SHOULD HAVE BEEN TRUE (MCA)</td>
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<td>HOO HOO (MC&amp;G/Curb)</td>
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<td>THIS WOMAN AND THIS MAN (Giant 24582)</td>
<td>Clay Walker</td>
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<td>WHEREVER YOU GO (RCA 66419)</td>
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<td>Gary Lee Kirkpatrick</td>
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<td>I NEVER THOUGHT I'D SEE THE DAY (Platinum Plus)</td>
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<td>AS ANY FOOL CAN SEE (Atlantic 28256)</td>
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<td>FRIENDS BEHIND BARS (Platinum Plus)</td>
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<td>WHO AM I FOOLING (Polydor)</td>
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<td>TIED TO THE TRACK (Platinum Plus)</td>
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<td>BLACK DRESSES (River North)</td>
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<td>BEND IT UNTIL IT BREAKS (BNA)</td>
<td>John Anderson</td>
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<td>BETWEEN AN OLD MEMORY AND ME (Warner Bros 455603)</td>
<td>Travis Tritt</td>
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<td>GET IT OVER IT (Atlantic)</td>
<td>Woody Lee</td>
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<td>ONE AND ONLY YOU (Reprise 45676)</td>
<td>Russ Taff</td>
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<td>LOOK WHAT FOLLOWED ME HOME (Warner Bros)</td>
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<td>DARNED IF I DON'T (DANGED IF I DO)</td>
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<td>I AM WHO I AM (River North 51416)</td>
<td>Holly Dunn</td>
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<td>66</td>
<td>BIGGER FISH TO FRY (Curb)</td>
<td>Boy Howdy</td>
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## COUNTRY MUSIC

### TOP 75 COUNTRY ALBUMS

**APRIL 29, 1995**

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<tr>
<th>#</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
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<td>1</td>
<td>John Michael Montgomery</td>
<td>There's a Tall Tall Hill</td>
<td>Liberty (Liberty)</td>
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<td>2</td>
<td>Tracy Byrd</td>
<td>I'm Telling You</td>
<td>MCA (MCA)</td>
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<tr>
<td>3</td>
<td>John Michael Montgomery</td>
<td>Montgomery Burn</td>
<td>Liberty (Liberty)</td>
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<td>Alan Jackson</td>
<td>Dreamin'</td>
<td>MCA (MCA)</td>
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<td>5</td>
<td>Travis Tritt</td>
<td>Greatest Hits Vol. 1</td>
<td>MCA (MCA)</td>
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<td>John Michael Montgomery</td>
<td>Debut</td>
<td>Liberty (Liberty)</td>
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<td>Alan Jackson</td>
<td>Dreamin'</td>
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<td>Travis Tritt</td>
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<td>10</td>
<td>John Michael Montgomery</td>
<td>Montgomery Burn</td>
<td>Liberty (Liberty)</td>
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### High Debuts

1. **Shenandoah** — "Dared If I Don’t (Dared If I Do)" — (Liberty) — #46

### Most Active

1. **John Anderson** — "Mississippi Moon" — (RCA) — #50
2. **Tracy Lawrence** — "Texas Torpedo" — (Atlantic) — #29
3. **Travis Tritt** — "Tell Me I Was Dreaming" — (Warner Bros.) — #33
4. **Blackhawk** — "That’s Just About Right" — (Arista) — #40

### Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is led by the Alabama single "Give Me One More Shot." The chart displays several big movers with only one debut breaking into the Top 50. John Anderson leads with his move into the most-played category, up a lofty 14 spots to #50 with "Mississippi Moon." Tracy Lawrence follows, jumping 12 spots to #29 with "Texas Torpedo." Travis Tritt with "Tell Me I Was Dreaming" moves 10 positions to #33. Finally, Blackhawk continues their rise, jumping seven places to #40 with "That’s Just About Right" to finish out the big movers this week.

As for debuts, Shenandoah at #46 with "Dared If I Don’t (Dared If I Do)" is the only act to hit this week’s Top 50.

**Songwriters Of The Week:** Congratulations go out to Todd Gentry, Randy Owen and Ronnie Rogers, who penned Alabama’s #1 hit "Give Me One More Shot."

## CMT Top 12 Countdown

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<tr>
<th>#1</th>
<th>John Michael Montgomery</th>
<th>&quot;I Can Love You Like That&quot;</th>
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<td>Travis Byrd</td>
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<td>Brooks &amp; Dunn</td>
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<td>Tim McGraw</td>
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<td>Ty Herndon</td>
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<td>#12</td>
<td>Shania Twain</td>
<td>&quot;Whose Bed Have Your Boots Been Under&quot;</td>
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**Compliments of CMT video countdown, week ending April 19, 1995.**
Cash Box April 29, 1995

Indie Chart Action

This was another busy week for the independents. A total of 13 independent artists are currently finding their way up the Top 100 Cash Box chart. Leading the independents for their third week is Western Flyer on the Step One label with "Cherokee Highway." The single currently resides at #34 on the chart. In the second highest spot for the indies is Jamie Harper, who moves to #53 with "Big City Girl." To finish out the movers, Billy Montana moves to #56 with "Didn't Have You," P.J. LaDoir with "Somebody Loves Me," moves to #58, Daniel Ray Edwards moves to #65 with "You Win Again," Elaine Diehl moves to #68 with "Cost Of Lovin'," and finally, W.C. Taylor moves to #75 with "The Carpenter Man" to finish out the movers.

Six independent acts debuted on this week's chart. Leading the indie debuts was John Wesley Carpenter with "I Never Thought I'd See The Day" at #79. Gerald Curry follows at #81 with "Good-Bye Heartache." Dave Clark hits the chart at #83 with "Sleepin' Like A Baby." Coming in at #85 is Tim White with "Who Am I Fooling." Nikki Rose comes in at #87 with "Tied To The Track," while Christy Lynn hits the chart at #89 with "Mama's Love" to finish out the debuts this week.

Top Ten Rising Independents

1. WESTERN FLYER—"Cherokee Highway"
2. JAMIE HARPER—"Big City Girl"
3. BILLY MONTANA—"Didn't Have You"
4. P.J. LADOIR—"Somebody Loves Me"
5. DANIEL RAY EDWARDS—"You Win Again"
6. ELAINE DIEHL—"Cost Of Lovin'"
7. W.C. TAYLOR—"The Carpenter Man"
8. JOHN WESLEY CARPENTER—"I Never Thought I'd See The Day"
9. GERALD CURRY—"Good-Bye Heartache"
10. DAVE CLARK—"Sleepin' Like A Baby"

Out-Of-The-Box Independent Releases

CHRIS WRIGHT—"Cold Turkey"
JASON YOUNG—"Dancin' Shoes"
DON RICHMOND—"Ridin' Out The Storm"
AL PETTY—"The Government Dance"

Single Reviews

WILLIE NELSON & CURTIS POTTIER: "Turn Me Loose & Let Me Swing" (SOR 492)
Written and produced by Ray Pennington, this is anything but your average, same-old, same-old country song. Off Nelson's Six Hours At Pedernales, this song is exactly as the title implies—a little country, a little big-band and a little swing. As usual, Nelson's vocals are outstanding.

DON RICHMOND: "Ridin' Out The Storm" (TIMA)
Don Richmond, who's also looking to land this single on the Positive Country chart, is sure to hit with this one. The single is an upbeat guitar- and piano-licked tune that is led by Richmond's strong vocals.

Indie Spotlight

Gerald Curry: Country's In His Blood

FOR SINGER/SONGWRITER Gerald Curry, country music runs in the family. "My dad used to sing on the radio," says Curry. "He used to sing with Eddy Arnold way back when Eddy Arnold was just Eddy Arnold." Unfortunately, Curry's father didn't pursue a career in the music business. Adds Curry, "My dad didn't think that Eddy Arnold or himself would amount to anything if they didn't get a real job. He didn't think there was any money in music. I guess Eddy proved him wrong."

With influences that range from Willie Nelson and Waylon Jennings to Hank Williams and Marty Robbins, Curry's love for country music first blossomed at the age of 14 when his father bought him his first guitar. According to Curry, it wasn't much longer before he started performing. "I started playing around the house when I was 15. Then I started playing around other people's houses from the ages of 15 to 20. From there I started playing in churches, and when I was about 25, I started playing in clubs."

His love for performing other people's music soon gave way to performing his own songs. In all, it's difficult for Curry to say just how many songs he's written over the years, but one thing that he does acknowledge is that his love for songwriting has never wavered. His debut album, Reflections, which contains four Curry-penned songs, is a testament to just that fact. "One song's about my mother titled, "She's The One (Mother)." It's kind of my reflection. I also wrote 'Sharp Bottom Boogie,' which is about a place where I live called Sharp Bottom. I also wrote 'More And More' about my wife. I really just love writing songs."

It was Curry's songwriting that, in a roundabout way, led to the recording of Reflections. "My son, Greg Curry, liked my songwriting," says Curry. "So for my birthday, he had a friend of mine record eight of my songs. When I got the tape, I liked it, but I wasn't crazy about the music. So I went and made my own album."

The album, which contains many of Nashville's seasoned studio musicians, is comprised of 10 cuts and is driven by Curry's distinctive vocal styles. "To me, I don't sound like anybody," admits Curry. "But some people say I sound like Willie Nelson or 'Boxcar' Willie and even Hank Williams. So, as a joke, they decided to call me 'Willie 'Boxcar' Williams.'

Curry, who likes to perform primarily at benefit concerts, says that he enjoys performing. "I'd like to perform all the time," says Curry. "I like people and I love to perform for them. People mean more to me than anything."

Born with country music in his blood and lyrics in his heart, this singer-songwriter seems not only able to summon his musical roots, but his life in general. "I'd like to play at the Grand Ole Opry. I'd like to be a member of the Grand Ole Opry. As far as being famous, I really don't care about that being what you call 'famous.' I just want to make a living and be happy."
POSITIVE COUNTRY

Manuel Family Band: Keepin’ It Country

By Wendy Newcomer

POP IN THE LATEST CD or cassette of the Manuel Family Band and you’ll hear lots of fiddle, steel guitar and country harmony. What you won’t hear, however, are lyrics that speak of cheating or drinking or any of the other “traditional” themes long associated with country music. This group, like many other new artists in the Positive Country format, gives their music and message a positive focus.

That focus has paid off in recent years, resulting in three #1s for the family band from New Waverly, Texas. After debuting at #8 on the Cash Box Positive Country chart, “Pardon Me I’ve Been Pardoned” went to #1 in October 1993 and “The Pen Remains In The Author’s Hand” reached #1 in February 1994. A year later, the band topped the chart again with their latest, “Gloryland Hold On.”

“Country was always just our music. It’s not what we’ve adapted to or what we’ve decided to do, it’s what we are. It’s always been country,” says Mike Manuel, lead vocalist for the Manuel Family Band. The family was raised with country music beginning with Mike’s father, who sang regionally around Texas with a country band. Naturally, when Mike and his two brothers came of age, they, too, became musicians. “As we got older, we all started out together as a group. All of us played instruments and just picked it up on the way,” he says.

The band has been playing Positive Country since they cut their first album in 1990. With the exception of two traditional Christmas songs on a Christmas album, the Manuels write their own material. Their latest CD, Keepin’ It Country, contains songs that speak of unity and family values. Of his songwriting, Mike Manuel says he gets his inspiration from real-life, everyday situations. “Of course, I believe it’s a gift from above. Nearly all of my songs come to me with music. I’ve never been able to sit down and write lyrics, for instance, and then put music with it. It’s always come together, the music and the words,” he says. “Somewhere in my subconscious there’s a real-life situation that this thing stems from, even though I can’t say it was close and I remember patterning it after something. Most of my songs just come out country—beans and cornbread country.”

Many artists find labeling to be a hindrance to their music. But Manuel is satisfied to be labeled Positive Country. “Everybody wants to put a label on what it is. I say play the song. If people like it, play it. If they don’t like it, put it up. We’ll do another one. That’s kind of my idea,” he says.

“Gonna Find Me A Doctor” is the first single to be released from Keepin’ It Country. The ballad tells a story of the typical man/woman break-up and make-up scenario, but with a positive twist. “In the first verse, the man’s leaving...and he makes the statement that he’s going to find a new doctor and let him work on this heart,” says Manuel. “Then in the second verse, while he’s leaving, he’s driving down the road, turns the radio on and hears ‘Amazing Grace.’ He finds out that it’s not a doctor he’s looking for, but the Lord.”

Manuel adds that this single contains a hidden salute to radio within the lyrics. “In the song, it talks about this guy turning on the radio...he heard a song that touched him and got his life straightened out. Not only does it promote family values, but it kind of gives the radio deejay...a shot in the arm,” he says. “It’s our way of complimenting the tremendous asset that radio is to a Positive Country song.”

Radio support of the group has been a key factor in the Manuel Family Band’s success thus far. “Radio has overwhelmingly, from the very start, accepted us. When we released our first single...we probably visited between 50 and 75 of the stations that we had sent out to. It would be incomplete for me to tell you that we just stuck it out there and it did something. We promoted it from Day One. We went on tours, doing nothing but visiting radio stations,” he says. “I’ve always believed a song should travel on its own merit, and I think our songs have done that. People have recognized what we have to offer. The people like it, so radio’s playing it.”

To support and promote their latest project, the Manuels plan to continue visiting radio stations and touring throughout 1995. For a Positive Country band, this includes performing in various auditoriums and churches. “We love the churches, and we’ll probably always do churches as long as we can. But we also want to get out of the church,” Manuel says. “And I mean that in the right way—to get out of the church and into another crowd You’ve got somebody on one hand who’s hell-bending ‘compromise,’ saying, ‘Well, you’re compromising and you shouldn’t do this.’ We are focusing on outside the church—to reach out to people who need a positive influence in their lives. That’s where I’m coming from.”

Over the years, members of the family band have changed. The trio now consists of Mike, his daughter Shellie and Brandon Loman, who is not related to the Manuels. “I have a statement that I always make about Brandon,” says Manuel, laughing. “I say he wanted to be a part of the family, but it just didn’t work out.” Loman, in addition to singing, is also the group’s drummer. “He does a great job, and I think we have a good blend,” Manuel says of Loman.

Manuel’s daughter is fairly new to performing and surprised her father with her abilities. “She was sitting there many times in concerts, and unaware to me, she was learning harmony. I actually never taught her harmony,” he says. “She just came up listening to her dad and uncles sing, and it was just there. Two times, she had been in front of people. We put her in and she never missed a lick.” True to the saying that nothing is closer than blood, harmonies, Manuel says that Shellie is an asset to the band’s sound. “It’s amazing how much the characteristics of a child follow that of the parent. It carries through in vocal abilities, because she knows what I’m going to do. She knows how to follow me and how to make me sound good, as well as make the group blend together.”

With the development of Positive Country as a new format, many critics have wondered aloud why there is a need for yet another division of country music. But Manuel thinks that the country is looking for a different means of musical expression. “I think with all the religious breakups and problems that we’ve had in the last 10 years, people are looking for something real. I think that’s why secular country music has always been a very hot format, because it deals with real-life issues. Even if it’s negative, it’s real-life issues. So I think there is a wave and a trend going through the industry now to create a real-life, but a good, positive format,” he says.

“I’d like to be the first Positive Country artist—someone coming from the Christian market into a Positive Country market—to sell a million

(Continued on page 28)

(Left to right) Mike Manuel, Brandon Loman and Shellie Manuel.
Ken Holloway recently finished recording his as-yet-untitled sophomore release for Ransom Records/Brentwood Music. Holloway’s debut release garnered him three #1 singles. His follow-up release is slated to hit stores in July and features appearances by RCA recording artist Lari White and Sparrow Records artist Charlie Daniels. Pictured here are Holloway and Lari White recording the cut “Fall To Pieces.”

Ken Holloway

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**Positive Country**

**April 29, 1995**

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<td>Ken Holloway</td>
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<td>2</td>
<td>HE IS MINE (Gospel Choice)</td>
<td>Del Way</td>
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<td>I WANNA THANK YOU (Pakademii)</td>
<td>Lisa Daggs</td>
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<td>TAKE IT TO THE ROCK (Integrity)</td>
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<td>JESUS DIED FOR YOU (Sparrow)</td>
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<td>MONKEY SEE, MONKEY DO (Genesis)</td>
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<td>NO ONE KNOWS MY HEART (Stansong)</td>
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<td>JESUS &amp; JOHN (Cheyenne)</td>
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<td>WHOLE LOT OF PEOPLE DOING RIGHT (Cheyenne)</td>
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<td>JESUS IS A COWBOY (HeavenSpun)</td>
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<td>WHAT THEN (Warner Alliance)</td>
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<td>WATCH ME RUN (Star Song)</td>
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<td>GOD CAN BREAK ALL THE CHAINS (PCC)</td>
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<td>SWINGIN’ BRIDGE (Benson)</td>
<td>Brush Arbor</td>
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<td>DON’T KILL THE WOUNDED (Homeland)</td>
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<td>OUT OF THE WILDERNESS</td>
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<td>A LOVE LIKE THIS (Liberty)</td>
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<td>I WANNA TAKE THE LIGHT OF JESUS (CJM)</td>
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<td>THE NIGHT OLE JACK DANIELS MET JOHN3:16 (Daywind)</td>
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<td>GRANDPA WAS A FARMER (Circuit Rider)</td>
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<td>LOVE THAT ALWAYS WILL (Morgan)</td>
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<td>THERE IS LOVE (my Music)</td>
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<td>THE BOY IN ME (New Haven)</td>
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<td>THE NARROW PATH (MBS)</td>
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<td>I’LL TRUST A MIGHTY GOD (Rising Star)</td>
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<td>ONLY CHRISTIAN COUNTRY (Circuit Rider)</td>
<td>Marvell</td>
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Dove Awards Highlight GMA Week

By Richard McVey

GMA WEEK, the Gospel Music Association’s annual celebration of Christian music in its many forms, gets underway Sunday, April 23 at the Stouffer Hotel and Nashville Convention Center. The five-day event will feature various seminars, exhibits, a multitude of concerts/showcases and will once again be punctuated by the 26th annual Dove Awards.

Some of the events that will no doubt stand out during the week begin with the Sunday Evening Worship Service hosted by Steve Camp at the Ryman Auditorium. The event will also feature such acts as Amy Grant, Michael W. Smith, 4HIM, Gary Chapman, Point of Grace, Cindy Morgan and many others. The worship service will be followed by a Songwriters Showcase hosted by Harry Chapman at the Stouffer Hotel.

The following Monday morning, Josh McDowell will present the keynote address for the GMA’s annual membership meeting. During this “Monday Morning Live!” meeting, awards will be handed out in the following categories: “Impact Award,” “Lifetime Achievement Award” and the “International Award.”

Later that evening, Word Records will showcase its artists in the Monday Evening Spectacular. Other Monday night showcases include Myrrh Records, Ransom Records and Benson Music Group.

Tuesday night will see even more showcases as Diamante Music Group, Building Bridges and Ruggs Records/Salt, Inc. all showcase their artists at various clubs around Nashville.

Those at the Ryman Auditorium Wednesday night will be treated to the Wednesday Evening Spectacular presented by Benson Music Group, featuring 4HIM, Newsong and Michael O’Brien, among others. Other Wednesday night showcases include Grrr Records and Cheyenne Records, as well as a talent competition at 328 Performance Hall for new acts.

Last, but certainly not least, is the presentation of the 26th Annual Dove Awards on Thursday night at the Grand Ole Opry. Hosted by Steven Curtis Chapman, CeCe Winans, Twila Paris and Gary Chapman, the two-hour show will be broadcast live on The Family Channel.

Of the 33 awards to be given out during the 1995 Dove Awards, the following is a partial list of key category winners:

—ARTIST OF THE YEAR: 4HIM; Amy Grant; Point of Grace; Steven Curtis Chapman; and Twila Paris
—MALE VOCALIST OF THE YEAR: Bryan Duncan; Clay Crosse; Gary Chapman; Larnelle Harris; and Steven Curtis Chapman
—FEMALE VOCALIST OF THE YEAR: Amy Grant; Christine Dente; Kathy Troccoli; Sandi Patty; Susan Ashton; and Twila Paris
—GROUP OF THE YEAR: 4HIM; Ashton, Becker & Dente; DC Talk; Newsboys; and Point of Grace
—NEW ARTIST OF THE YEAR: Cheri Keggie; Clay Crosse; East to West; Michael Sweet; and Rebecca St. James
—SONGWRITER OF THE YEAR: Charlie Peacock; Ray Boltz; Steven Curtis Chapman; Twila Paris; and Wayne Kirkpatrick


copies of an album,” Manuel says. According to him, one goal the group has is “to get our music to the person that listens to country music...to at least give them the opportunity to say whether they like our music or not...It seems that there’s an overwhelming majority of country radio listeners who are Christian. They profess Christianity, and so I guess that pushes them to want something positive.”

While Manuel is thankful for the success his group has had on the Positive Country charts, he maintains that an ultimate goal of his is to crossover to the secular country charts. “I’m finding out that there is a big market for Positive Country music in secular, mainstream country. There’s so many songs with lyrical content that would not have been accepted a few years back. But because of the Positive Country folks like Paul Overstreet and (Ricky) Skaggs, who have put things out that are promoting family values and have hit it so big, it’s just opened the door. So this is definitely where we’ve always been headed. We’ve been trying to get there ever since we started. I can tell you that you won’t hear from us a negative song. It will be positive, even though it could crossover.”

“We’re trying to live an upstanding life—not a better-than-anybody-else life—a good, clean life," he says. “Country music has always tried to relate to people, and it often relates to them under the banner of ‘misery loves company.’ I think our music relates and then gives hope that there is a better lifestyle to live and to promote.”

Whenever the Manuel Family Band tours, Mike Manuel always shares this philosophy about positive country music with his audience: “When we were saved, when we came into the church and altered our lifestyle, God did not take away the desire for country music. I always like to add that. It gave us hope, it gave us new songs in the same style of music, yet the lyrics have changed. Rather than negative, now it’s positive. Everybody wants to throw out the baby with the bathwater. He didn’t take away the style of country music. From a Christian perspective, I kind of think God’s country.”
This Week's Debuts

W.C. TAYLOR—"Carpenter Man"—(Circuit Rider)—#29
JAMES PAYNE—"The Night Ole Jack Daniels Met John 3:16"—(Daywind)—#32
LYNN DRYSDALE—"Love That Always Will"—(Morgan)—#35
CHUCK MAXWELL—"There Is Love"—(My Music)—#36

Most Active

BRENT LAMB—"Monkey See Monkey Do"—(Genesis)—#7
MARK HAMPTON—"White Haired Preacher Man"—(Hilltop)—#15
JEFF & SHERI EASTER—"Speak To The Mountain"—(Chapel)—#16
TED WHITE—"Jesus Is A Cowboy"—(Heaven/Sun)—#22

Powerful On The Playlist

The #1 spot on this week's Cash Box Positive Country Singles chart is held by Ken Holloway's "Trailer Hitch." Del Way and "He Is Mine" drops to #2 and Lisa Daggs' "I Wanna Thank You" jumps two to the #3 position. "Over The Edge" by Rivers & Owens, still strong on airplay, holds at #4. Moving up to the #6 spot is Susie Luchsinger's "Take It To The Rock," while Charlie Daniels' latest, "Jesus Died For You," follows at #7. Holding at the #8 position this week is Southern Chapel's "He No Longer Signs My Paycheck," and in the same tradition The Days hold #9 with "I Went Back." "Without You (I Haven't Got A Prayer)" by MidSouth drops off to #10.

Looking Ahead

"Retirement Plan" by Charlie Shearer, "Say It Now" by Judy DeRamus, Randy Travis with "The Box" and the Kendalls with "Make A Dance" are all seeing a sizable amount of spins this week.

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WBIU—Denham Springs, LA  
KEN HOLLOWAY—"Trailer Hitch"  
BRUCE HAYNES—"Jesus And John"  
MID SOUTH—"Without You"  
RANDY TRAVIS—"I'm Gonna Have A Little Talk"  
MARGO SMITH & HOLLY—"Don't Kill The Wounded"

KEXS—Excelsior Springs, MO  
LISA DAGGS—"I Wanna Thank You"  
DEL WAY—"He Is Mine"  
SUSIE LUCHSINGER—"Take It To The Rock"  
SOUTHERN CHAPEL—"He No Longer Signs My Paycheck"  
CHARLIE DANIELS—"Jesus Died For You"

WPVU—Pulaski, VA  
RONNY MCKINLEY—"Double Yellow Lines"  
RIVERS & OWEN'S—"Over The Edge"  
ANDY LANDIS—"Watch Me Run"  
DEL WAY—"He Is Mine"  
PAULA MCCULLA—"Whole Lot Of People Doing Right"
ACME Show Honors Six Firms For “Product Excellence”

CHICAGO—Among the many highlights of the annual ACME trade convention is the presentation of the Sales Achievement Awards. This year’s presentation ceremony took place on Thursday, March 23, at the All-Show Cocktail Party on opening day.

These awards, which recognize companies for sales excellence, are presented at four different levels—Silver, Gold, Platinum, and the ultimate honor, the Diamond award. This year, the six companies singled out took home a total of 20 awards.

In the video category, Silver awards went to Capcom USA, Inc. for Super Street Fighter II Turbo, Alien vs. Predator and Dungeons And Dragons—Tower of Doom. The Gold-level award went to Revolution X by Midway Manufacturing, Capcom’s Darkstalkers and Rat-Den II by Fatback. On the Platinum level, the award went to NBA Jam Tournament Edition—Kit by Midway Manufacturing. The top award, Diamond, was presented to Midway Manufacturing for Mortal Kombat II—Kit, Cruis’n USA and Killer Instinct. Also receiving Diamond awards were Sega Enterprises for Daytona Twin and SNK Corporation for the NEO-GEO System.

In the pinball category, two companies were honored at the top three levels. Gold awards were presented to Williams Electronics Games for The Flintstones and Midway Manufacturing for Popeye and Corvette. On the Platinum level, awards went to Midway for World Cup Soccer and Williams for Road Show and Demolition Man. Williams also took a top award for its Star Trek, The Next Generation pinball machine.

In the redemption category, Lazer-Tron Corporation received a Gold award for Aftershock.

Rowe’s LaserStar Ruby

CHICAGO—The latest in the outstanding line of Rowe/AMI jukeboxes was introduced by the factory at the recently-held ACME convention in Reno, Nevada. It is called LaserStar Ruby, and as the name implies, the new model is encased in a stunning red cabinet.

The new machine was produced in response to worldwide operator requests for another red AMI jukebox to follow-up the success of last year’s Lady In Red, according to the factory.

The predominant red color, along with the detailing of diamond chase lights, animated display and theatrical halo lighting, reflect the brilliance of a ruby.

Rowe/AMI began shipping the LaserStar Ruby in April and will continue shipment of the Diamante model.

Rowe’s LaserStar Ruby

AAMA Presents ’94 Manufacturer/Distributor Awards

CHICAGO—The American Amusement Machine Association AAMY Awards were established in 1990 to honor manufacturers and distributors for outstanding achievement in the coin-op industry. One firm from each category is selected each year.

The Manufacturer of the Year prize for 1994 went to Valley Recreation Products of Bay City, Michigan. Elected by AAMA distributor members, the factory was singled out for excellence in the areas of design, product quality and customer satisfaction.

Taking home top honors in the Distributor category was American Vending Sales of Elk Grove Village, Illinois. As the 1994 Distributor of the Year, this company received high marks from AAMA manufacturer members in the areas of sales, product enthusiasm, marketing support, and parts and service.

The AAMYs are presented each year in conjunction with the American Coin Machine Exposition, which was held March 23-25 in Reno, Nevada. AAMA president Steve Koeningberg served as emcee at the March 24 awards presentation, which took place during the American Amusement Machine Charitable Foundation Annual Appreciation Dinner in honor of Jerry Gordon.

New “Thrust Cut” Dart From Bottelsen

CHICAGO—Since the introduction of its revolutionary GT dart design in 1985, Bottelsen Dart Co. of Santa Maria, CA has continued to improve and perfect the concept. Over the years, the GT has often been referred to as the “ultimate dart,” according to the company.

The latest manifestation, the “Thrust Cut” dart, is designed to boost the dart player’s throwing power by giving added finger registration and greater forward thrust without sacrificing accuracy.

Further information may be obtained by contacting Bottelsen Dart Co., Inc., 945 West McCoy Lane, Santa Maria, CA 93455.
INFORMATION

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

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