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Elvis Costello Offers 'Kojak Variety'

SEE PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 15, 1995

ADVERTISEMENTS

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 DOVE AUDIO

The Bristol Sound Grows 'Massive'

Trip-Hop Steps Out

The days of Bristol's dingy Dug-Out club may be over, but the Wild Bunch, whose performances electrified the semilegendary venue here in the '80s, was at the forefront of the wave of



TRICKY

lazy, dub-infused British hip-hop that has attracted the name "trip-hop."

Tricky is the latest artist to carry the torch for a musical scene with its roots in

(Continued on page 80)

Prolific Scene Profits From Diversity

BY DOMINIC PRIDE

BRISTOL, England—Forgive the good citizens of this town—or "The Massive" in local parlance—if they



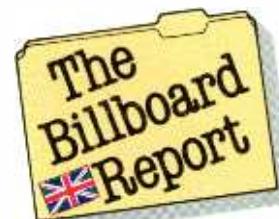
WAY OUT WEST

might seem a little jaundiced when asked about the "Bristol Sound."

Acts such as Portishead, Tricky, and Massive Attack may have hit the headlines with their blend of dub, hip-hop, and dance (see story, page 1), but when the glare of the media spotlight falls on some other town, this capital of England's West Country will carry on as

the country's most prolific provincial city in terms of producing music.

From the enduring, thoughtful rock of the Blue Aeroplanes to the surging house of Way Out West to the deep,



deep drum and bass jungle of Roni Size and DJ Krust, Bristol provides a feast for the ears of those wishing to stray beyond the clichés. And for every local hero, there are a hundred aspiring youngsters strumming guitars or mixing in the city's pubs, clubs, and bedrooms, hoping to emulate the success

(Continued on page 79)

Jungle: The Beat Goes On

The jungle beat was undeniably a London-based 'ting when it first came up from the streets, but Bristol was the first city outside the capital to embrace this furious combination of



DJ DAZEE

breakbeats, bass, and drums.

Names such as Roni Size, DJ Krust, Flynn and Flora, Donovan, and DJ Dazee are being tipped as the ones to keep an eye on for this summer's

(Continued on page 80)

Discounters Hike Record Prices

BY ED CHRISTMAN

NEW YORK—For the first time in over a year, there appears to be a slight uptick in hit pricing at retail.

The increases are too small yet to be called a truce in the ongoing price war, but label sales and distribution executives as well as music merchants say they hope that the movement becomes a trend.

Until now, discounters have sold

(Continued on page 72)

Berklee
 COLLEGE OF MUSIC
 50th ANNIVERSARY

FOLLOWS PAGE 42

CONCERT CROSSROADS: PEARL JAM MAPS TOUR MINUS TICKETMASTER

Will Risk Pay Off?

BY ERIC BOEHLERT

NEW YORK—Pearl Jam's made its bed, now the band has to lie in it.

By taking the bold step of booking a summer swing through the U.S. without the benefit of established ticket distributor Ticketmaster, Pearl Jam finds itself poised to emerge either as champions of change in the tour business or martyrs of a failed grass-roots rebellion.

(Continued on page 70)

ETM's Big 1st Job

NEW YORK—Baptism by fire. That is what ETM Entertainment Network can expect when it begins selling and distributing tickets for Pearl Jam's 1995 U.S. tour, its first account.

The company, which hopes to "bring the next revolution of technology to the live-entertainment business," according to one co-founder, was launched last fall when ticketing pioneer Peter

(Continued on page 71)



PEARL JAM

EMI Set Honors Selena's Memory

BY RAMIRO BURR

CORPUS CHRISTI, Texas—As the music industry mourns the loss of Tejano superstar Selena, EMI is preparing to pay tribute to the artist with a retrospective package that also will include previously unreleased English- and Spanish-language material.

(Continued on page 72)



SELENA

IN THE NEWS

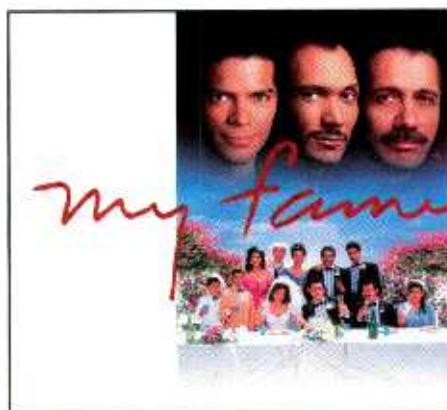
Melissa Etheridge Teams With VH1 For Tix Campaign

SEE PAGE 8

THE MODERN AGE

The Goo Goo Dolls Come Out Swinging

SEE PAGE 67



The original motion picture soundtrack from the New Line Cinema film featuring new music from

Maña • Juan Luis Guerra y 4:40 • All-4-One • Banda Machos
 Also featuring **Los Lobos • Perez Prado • Los Folkloristas**
James and Bobby Purify • Pedro Infante • Jeanette Jurardo
Pepe Avila and Mark McKenzie

Music Supervised by Kevin Benson

FRANCIS FORD COPPOLA Presents A NEW LINE CINEMA Release In Association With MAJESTIC FILMS
 An AMERICAN ZOETROPE-ANNA THOMAS-NEWCOM Production A GREGORY NAVA Film "MY FAMILY, MI FAMILIA"
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 MARK MCKENZIE ... KEVIN BENSON ... NANCY DE LOS SANTOS ... EDWARD LACHMAN, INC.
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 ANNA THOMAS ... GREGORY NAVA
 NEW LINE CINEMA

61748-2/4 On EastWest Records America compact discs and cassettes. © 1995 Elektra Entertainment Group, a division of Warner Communications Inc. A Time Warner Company.

After Topping The Charts They Continue To Pour It On...

Soul *For* Real

Candy Rain

UPTC/D-11125

The Debut Album From Uptown's Next Generation

Featuring The Platinum No. 1 R&B Single

For 3 Consecutive Weeks

And No. 2 Pop Smash

"Candy Rain"

UPTCS-54906

And The Next Hit

"Every Little Thing I Do"

UPTCS-55032



Album Shipped Gold

Billboard Album Debut #27*

Soundscan: 37,489

Look For The New Video
On MTV, BET And The Box

 Spring Break

ABC In Concert April 7

"Candy Rain" Sweepstakes
On The Box

On Tour With
Mary J. Blige Starting June 15

"Every Little Thing I Do"

Produced By Heavy D, Poke & Red Hot Lover For TrakMasterz Productions, Inc.

Management: Floyd Myers For Hitt-Side Management

David Turner and Rip Robinson For Positive Tip Entertainment

Daniel Pearson For Dan 4 Management



MCA

Tune In To AMP — MCA On-Line: http://www.mca.com/mca_records

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HOT SINGLES

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Online Innovation Promises Instant Audio

New Technology Would Eliminate Download Time

BY MARILYN A. GILLEN

NEW YORK—A new company aims to eliminate the words "download time" from the online vocabulary through a new audio-on-demand system it will unveil Monday (10) at the National Assn. of Broadcasters convention in Las Vegas.

Progressive Networks, a Seattle startup headed by former Microsoft Multimedia and Consumer Systems VP Rob Glaser, also will announce its first content partners for the new "RealAudio" system at the show: Capital Cities/ABC and National Public Radio. Both plan to offer on-demand news and entertainment programming over the Internet.

Other companies that have already made plans to begin using RealAudio technology include Santa Cruz, Calif., online radio station RadioNet and New York's On Ramp Inc., which will use RealAudio in the launch of several new Internet-based "radio" programs (see story, this page).

"We saw an immediate opportunity for content providers to develop and offer on-demand services today—years ahead of the infrastructure investment needed for video on demand," Glaser says. "We are bringing one of the oldest and most popular forms of electronically transmitted entertainment, sports, music, and news programming—called radio—into the next century."

Home PC users currently can use "radio cards" to access conventional broadcasts; these cards, added into computers much like soundboards, basically turn computers into radio tuners that pick up whatever is being broadcast at the time. Other add-on cards allow users to record radio broadcasts for playback at their leisure (Billboard, March 11).

The RealAudio system, however, is designed to serve as a central storehouse of programming that users can access instantly at any time.

RealAudio allows anyone with a multimedia PC and a standard 14.4 modem to browse, select, and play back audio (or still video) on demand. "Basically on a 14.4 modem, it takes about five times as long as the real-time length to download a program," Glaser says. "So a 30-minute radio show could take you more than two hours. With RealAudio, you hear it within seconds."

The 30-minute show used as an example is not actually downloaded, but rather is sent out from the server (a storage medium) and received by the user in real time.

Audio is well below CD quality, Glaser allows, pegging it at about 8-bit, with an inter-

nal sampling rate of 8 kilohertz (CDs are 16 bit, 44 kHz).

For that reason, Glaser says he expects initial uses to focus on "voice-driven content," such as radio interviews and news and sports broadcasts that users can access at times convenient to them.

"We'd love to work with the record industry, but we want to make sure they understand that we're not saying that this genera-

tion of technology is going to open up the world of direct delivery of albums—it won't," Glaser says. "But if they have an interview with an artist, fantastic. If they want to offer samples of music or a song to preview, that's great, too."

On Ramp head Adam Curry, who will use RealAudio as the basis for his Internet music programming, adds, "It gives the low-end
(Continued on page 66)

Precedent Set With Grant Of Blanket Online License By BMI

NEW YORK—BMI has granted what is believed to be the first Internet music license to On Ramp Inc., which will put it to use almost immediately with the expected launch Monday (10) of several new music-based Internet programs.

The pact between the music performing right organization and the New York-based company headed by Adam Curry is described as a music performance license covering the transmission of BMI music contained in On Ramp's programming over the Internet. "We believe this is the first to cover musical performing rights on the Internet and recognizes that the online transmission of musical compositions constitutes a public performance under the U.S. Copyright Law," says BMI president/CEO Frances Preston.

The question of rights incurred in using music in the fledgling online domain has been a heated one. Still pending in federal court is an action by music publisher members of the Harry Fox Agency, the mechanical collection arm of the National Music Publishers' Assn., against CompuServe for unauthorized use of their music on a CompuServe service called MIDI/Music Forum (Billboard, Dec. 11, 1993). There appears to be movement toward a settlement of the dispute among the parties involved.

The blanket license granted to On Ramp by BMI covers unlimited access to BMI compositions, as well as a variety of planned uses, including browsing, listening, and transmission to consumers in the home, according to BMI.

In other licensing news, fellow rights organization ASCAP is expected to announce next week the formation of a new department called New Media And Technology Strategy.

According to a spokesman for the performing right society, one of the department's first tasks will be to create an ASCAP site on the World Wide Web area of the Internet.

BMI currently has an Internet Web site (<http://bmi.com>), which was developed by On Ramp.

For Curry, the BMI license pact dovetails with the official launch of a real-time music-delivery system (see story, this page); together, the two allow for the kickoff of new programming initiatives online, he says. "It means we will finally be able to offer real-time audio, including music, and *legally*," he says. "We've got a couple pieces of the pie."

Those pieces will come together initially in the form of three new "radio shows" set to debut in Curry's Internet domain (<http://meta-verse.com>) on Monday: "Rave Radio," which will be hosted by Curry and will feature house, techno, and trance music; "American Blues"; and "Up Close," a music/interview program. The shows will have "sponsorship, ads," Curry says.

Curry also plans to debut something called "Browse, Listen, And Buy," he says, which will allow users to listen to 30-second music clips in real time. "If you like what you hear, you can purchase it and download the whole file in CD quality," he says.

The browse-and-buy feature will also be an adjunct of an Internet-based label Curry is planning, called the Internet Entertainment Network. Curry says IEN will "sign talent from the Internet and release their music both conventionally on CDs and also for download." A May launch is planned.

This story was prepared by Marilyn A. Gillen with assistance from Irv Lichtman.

THIS WEEK IN BILLBOARD

THE BOY IS BACK

George O'Dowd, better known as Boy George, is on the comeback trail with a British single release, an album due this summer in the U.S., and an autobiography coming in September. Larry Flick interviews the Boy in his Dance Trax column. **Page 23**

A MULTIFACETED MUSICAL CAREER

Suzanne Ciani can be called many things: electronic music pioneer, label entrepreneur, new age synthesist, and sound effects wizard, among others. Pro Audio editor Paul Verna profiles this unusual producer and musician. **Page 59**

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Christian Albums Chart Gets SoundScan, Bookstores Data

This issue marks the introduction of point-of-sale data in the compilation of Billboard's Top Contemporary Christian albums chart. In addition to utilizing data from all stores that report to SoundScan, the chart also reflects music sales rung in Christian bookstores.

With this change, all of Billboard's music sales charts are now based on POS data.

Additionally, Billboard's weekly editorial feature on Christian music has been renamed Higher Ground, to better reflect the industry's new, broader marketing goals for the music. The column is written by Nashville-based correspondent Deborah Evans Price.

The new contemporary Christian chart methodology is a joint effort of Billboard, SoundScan, and the Nashville-based Christian Music Trade Assn.

The pool of Christian bookstores, which was coordinated by the CMTA, numbers some 100 locations. More than 70 of those are independent stores. The CMTA pool also includes the 18-location Berean Christian Stores chain, and within the next month should be expanded to include data from the Family Bookstores chain, which has more than 100 outlets.

Over time, the CMTA hopes to further enlarge its pool of stores. The trade group estimates that 1,000 Christian bookstores have POS systems in place. CMTA also reaches an additional 3,000 stores that do not yet have POS systems.

Sales data from the CMTA stores also will be used in the compilation of The Billboard 200, Top Pop Catalog Albums, Top Country Albums, Heatseekers, and any other SoundScan-based chart that utilizes all reporting stores.

The new chart methodology will "help us see what is really selling, vs. what we're told by word-of-mouth," says Bruce Koblish, president of the Gospel Music Assn., which oversees the CMTA. "We'll be able to make sound buying decisions by recognizing national music trends, and I think it will certainly help professionalize the retail industry."

"The inclusion of data from Christian bookstores is a welcome addition," says Geoff Mayfield, Billboard's director of charts. "Although we do not yet know how much the Christian bookstores' sales will influence overall totals, this innovation will make it easier for contemporary Christian albums (Continued on page 72)

Music Chains Drawn To CD-ROM Prices Drop; Mass Merchants Tempted Too

■ BY EILEEN FITZPATRICK

LOS ANGELES—Falling CD-ROM prices and increasing numbers of households with multimedia computers have broken the barrier keeping multimedia products out of music and mass merchant chains, say suppliers who have seen CD-ROM sales skyrocket in recent months.

Overall, suppliers say the average CD-ROM price has dropped from \$80 to between \$30 and \$60, while the growing consumer base, now estimated at 30 million households, has encouraged many previously reluctant retailers to begin pilot tests or expand multimedia sections.

Wal-Mart is aggressively attacking the category, says GT Interactive Software VP of merchandising Tom Gross. GT Interactive Software is the exclusive distributor for Wal-Mart's 2,300 outlets.

"They're about to increase their computer software departments by about 80%," says Gross, "and a majority of that will be CD-ROM product."

Gross says about 1,800 Wal-Marts carry computer software products, and soon all 2,300 locations will have multimedia product.

Wal-Mart representatives did not return calls about their multimedia plans.

Musicland, which has segregated multimedia product to its Media Play

superstores, has begun to test it in about 50 Sam Goody locations, according to a software publisher source. "It's guaranteed that by the end of 1995 they'll have it in all their stores," the source says.

The 861-store chain has recently hired a CD-ROM buyer, according to Musicland spokeswoman Marcia Appel. However, Appel says Sam Goody is carrying CD-ROM product only in "a few locations."

Albany, N.Y.-based Trans World Entertainment is in the process of "mapping out" how it will incorporate multimedia in its 680 locations, says chief administrative officer Bob Helpert.

In January, Tower Video began testing CD-ROM product in 25 of its 109 stores and has since expanded to about 60 stores, says video VP John Thrasher. By this summer, CD-ROM product should be in all Tower stores, he says.

Target and Kmart are also expected to increase their multimedia presence, sources say.

Portland, Ore.-based Creative MultiMedia has increased its distribution base from 1,000 stores a year ago to 8,000 stores, says Creative MultiMedia VP of marketing Len Jordan. Most of that increase has been in mass merchant outlets.

"For us it's branded product and pricing," says Jordan. "Our titles

street for about \$30, and that's about \$10 to \$20 less than most multimedia products. That's a big part of it."

Another company, Scottsdale, Ariz.-based Sirius Publishing, has seen its revenue jump from \$1 million in 1993 to \$40 million in 1994, mainly due to the success of its "5-Ft. 10 Pak," which includes 10 different CD-ROMs and is priced at \$39.95. A children's pack of six hit the market last November, priced at \$29.95. The company will release the "5-Ft. 10-Pak Special Edition" April 10, priced at \$39.95.

"What's happened is the sales velocity now exists to allow lower price points for mass merchants," says Sirius Publishing president Richard Grant.

In order to keep retailers interested, some publishers are introducing new pricing policies.

The Discovery Channel will begin pricing catalog titles at a \$39.95 suggested retail price, which can be discounted to \$29.95, says director of sales and distribution Steven Nurme. New titles will be priced at a suggested retail price of \$49.95, which could be discounted to as low as \$37.

Wholesale prices on all titles that have been on the market for a least a year will be lowered by \$5, Nurme says.

Discovery debuted three CD-ROM (Continued on page 72)

Alpert, Moss Expand Label To Nashville

■ BY EDWARD MORRIS

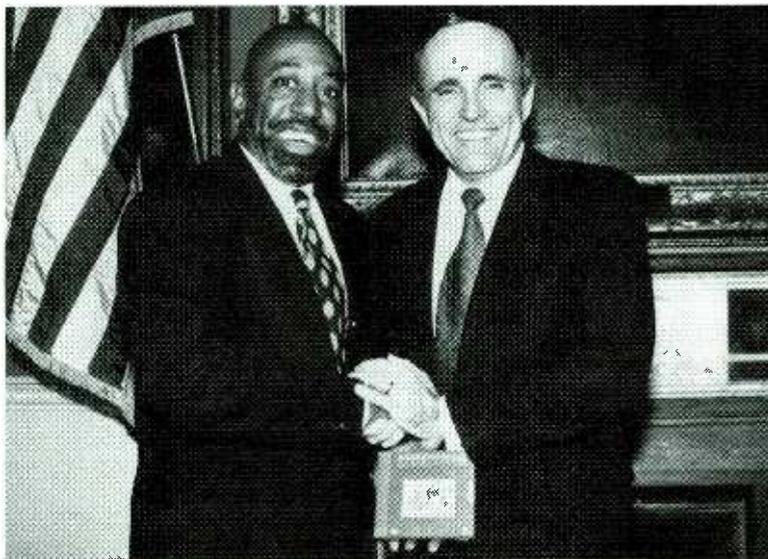
NASHVILLE—Almo Sounds, the new label formed last year by A&M Records co-founders Herb Alpert and Jerry Moss, will open a Nashville division May 1 under the direction of producer Garth Fundis. Although his focus will be on developing country artists, Fundis is also empowered to sign acts in other formats.

Fundis, who exited his post as VP of A&R for RCA Records a few weeks ago, says he has "a couple of things in the works" but has yet to sign his first act.

He will officially assume the post of director of Nashville operations May 1 and will have offices in the newly expanded Almo/Irving building at 1904 Adelicia Ave.

Plans call for the Nashville division to have its first albums out by early next year. As to roster size during the near future, Fundis says, "We're going to take it slow and build slowly and really concentrate on the things we believe in—probably two to three acts."

Fundis, who will continue to produce Trisha Yearwood for MCA, intends to produce for Almo Sounds as well. In staffing the Nashville operation, Fundis says, "My intention is to have marketing and promotion on site. Publicity and creative services will probably be on a contract basis outside the office. By the end of the (Continued on page 72)



Mayoral Meeting. Carl Griffin, VP of A&R for GRP Records, left, greets New York Mayor Rudolph Giuliani at a reception hosted by the mayor in celebration of African-American history. Griffin presented the mayor with the label's two-CD "Black Legends Of Jazz" from its Legendary Masters Of Jazz Series. In addition, guests at the reception received copies of saxophonist Teodross Avery's GRP CD "In Other Words."

WarnerVision Nabs Olsen Twins Vid Titles From BMG

■ BY SETH GOLDSTEIN

NEW YORK—The combined weight of three Time Warner companies has separated BMG Video from distribution of the Olsen Twins line. BMG recently picked up several children's titles (Billboard, April 8), but television stars Mary-Kate and Ashley Olsen were considered the keystone of its kid-vid business.

As of April 14, WarnerVision takes control of the five prerecorded cassette titles on the market while proceeding with the production of up to 10 additional releases over the next two years. On tap are four to eight entries in the twins' "Adventures" series, a dance-exercise tape, and one on slumber parties.

BMG has delivered an estimated 1.3 million-1.5 million copies of the tapes featuring the Olsens, who de-



MARY-KATE & ASHLEY OLSEN

veloped a huge preteen following during their years on ABC's recently canceled prime-time hit "Full House." But the ties started to loosen when Warner Bros. took on distribution of the twins' first movie and when Warner Television acquired the first 13 episodes of their new TV series from ABC.

According to Robert Thorne, attorney for the twins, BMG agreed WarnerVision had become the obvious home for video. "They knew in their hearts" that the switch would be made, he says. "We made it very clear to them where we wanted to be." To close out the contract, which had a year to run, Thorne says the twins' Dualstar Entertainment Group paid a "nominal" fee toward BMG's \$1.3 million production budget for the two newest "Adventures" tapes.

BMG Video GM Joe Shults wasn't available for comment at press time—Shults, previously with PolyGram, arrived well after Thorne had negotiated a multiyear agreement reportedly worth \$8 million to Dualstar.

The current nine-year deal, Thorne tells Billboard, is a significant financial improvement. Warner (Continued on page 75)

Tower Opens Second Store In Israel

■ BY JEFF CLARK-MEADS

LONDON—Tower Records' international expansion is gathering pace.

The chain opened its second Israeli store March 26—six days ahead of schedule—and also says that growth from Africa to the Middle East is in the cards.

Having first ventured from its U.S. power base into the U.K. market in 1986, Tower also has stores in the Republic of Ireland and Japan. Its new store in Haifa, Israel, joins its existing one in Tel Aviv.

European operations general manager Andy Lown says the success of

Tower in Tel Aviv convinced the company of the potential in the Israeli market. He adds that Tower has agents in "a number of different territories, including Turkey and South Africa," and when the right premises become available at the right price, the company will move in.

In Haifa, Tower has 8,500 square feet, which accommodates 75,000 titles, says Lown. "Israeli music is only about 10% of the market there," he says. "The bands we've seen do really well in Tower are the Boo Radleys, Elastica, Freakpower, and even the more obvious ones like Elton John. It's an amazing thing when you go

out there and you're surrounded by this entirely different culture, and then the first person through the doors in Haifa wants the Freakpower single."

Lown says the Israeli market is heavily influenced by what it sees on MTV, with the singles market being particularly susceptible.

Of Tower's competition in Israel, Lown says there are some "very good" independents, but in general he regards the market as underserved. As a result, Tower is planning a store in Jerusalem in July or August, with possibly a fourth and fifth Israeli outlet to follow.



IN FOND MEMORY OF

*Melvin
Franklin*

*We miss you,
but we know that heaven
now has the greatest
bass singer in the world.*

– The Motown Family



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Commentary

Chipping Away At The Relevance Of Labels

BY JON TIVEN

In the past few years, we have seen not only an evolution in musical styles, but a revolution in radio formatting. We now have adult album alternative, alternative, and Americana, although it was not that long ago that a "rock" talent scout was primarily concerned with album rock, a format that is for all intents and purposes struggling to redefine itself (Billboard, April 8).

Who would have thought even five years ago that hard rock/heavy metal would be supplanted by bands in flannel shirts? Yet there is a short window for each genre, and no one knows how long it will be before what is "commercial alternative" is considered passé. The formats for artists who would have been considered marginal only a few years ago are the breeding grounds for the mainstream of tomorrow.

The A&R executive continues to go out to find a band that can fit in that commercial alternative slot—the next Pearl Jam, Stone Temple Pilots, or (gasp!) Nirvana. While this has always occurred in pop music, the alternative market is different; the quality that gives a group alternative appeal can be easily destroyed by attempting to fit them into that very slot. It may be time for a new category for these major-label would-bes: corporate alternative rock.

Record companies have tried to immunize themselves against failure by signing bands either formerly or currently affiliated with indies—witness the rise of Minty Fresh, Mammoth, and Matador—but at some point these beards will fall off, and the

public will realize that there is essentially little difference between an artist who chooses to deal with the record company politics of a satellite label and the little band that opts for the flash and pomp of being signed directly to the major. Soon, any artist signed to a label—be it big or small—will potentially have the stigma of being perceived as a "sellout."

I know some of you are sick of the



'A record company's usefulness may be thrown into question.'

Jon Tiven is a New York-based record producer.

A&R feeding frenzy for acts that inspire six-figure advances and zero sales. Part of the problem is that record companies prefer to sign an act with no history at all than to sign an older artist with credentials, even if that artist's past efforts might endear him or her not only to the public but, perhaps, to one of the new radio formats.

With younger audiences taking a second look at people like Dan Penn, Johnny Cash, and John Prine, it's not out of the question that one or more of these artists could find a significantly larger audience the second time around. And as the computer revolution becomes more wide-

spread, an artist's computer accessibility may have more relevance to his or her success than radio. At that point, the record company's usefulness may be thrown into question.

There is always a trade-off between what the record company wants and what the artist wants, and once distribution of music becomes more accessible to the artist without the intermediary, the artist can make the judgment as to whether the record company is assisting his or her career or arresting his or her development. We may see major artists leaving major distribution systems in order to gain more control of their careers.

The computer generation will be able to find what they want in the music they can get directly from their online services, and the middleman—the record company—will be left out in the cold, selling CD reissues of its Journey and Carly Simon libraries. Live performances as a vehicle for attracting a record company will eventually be deemed too costly, and A&R executives will spend their days and nights channel-surfing on their modems, looking for the next home recordist to exploit.

This scenario raises a number of questions: What can a record company do once artists are equipped to distribute themselves? Does the function an A&R executive perform something most artists can live without? And most importantly, what can an A&R executive do to prevent himself or herself from becoming a car repairman in a world of mass transit?

LETTERS

THE IMPORTANCE OF RAVI SHANKAR

Timothy White's piece on Ravi Shankar (The White Paper, Billboard, March 18) was absolutely the best about this monumental musician, both as an artist and human being. White caught the importance of Ravi's contributions and gave a compelling account of his formative years, his youthful flirtation with "Western values," and, finally, his return to India, where he reacquainted himself so vigorously with his own culture. This is the kind of article that honors White and Billboard.

Jac Holzman
 Discovery Records
 Santa Monica, Calif.

THERE IS HOPE FOR BLACK MUSIC

I always find Havelock Nelson's column insightful and nothing short of brilliant, but he has outdone himself with his column regarding the stalemate in creativity and originality in black music (Billboard, March 11). I just hope people in positions of power digested all he said, because it is tremendously important.

We need to hold responsible not only those who decide which artists get signed and which artists get promoted, but ourselves—each of us in the industry who accepts this as status quo. Consumers won't buy the best music; they will buy the best of what's available, which often means what's rammed down their throats by radio. I still believe there is hope for black music. I am fortunate

in that I can continually surround myself with the true innovators, the positive-minded and socially responsible, conscious people. They do exist.

Wendy Day
 Rap Coalition
 Brooklyn, N.Y.

TREACHEROUS BUSINESS

I applaud Havelock Nelson's courage and commend the depth of his insight into the music business and the climate that exists today. He captured the treacherousness of this business where we African-Americans are concerned.

Jaye Howard
 Mid-Atlantic Music Group
 Memphis

ARE ARTISTS RESPONSIBLE?

I agree with Havelock Nelson's stance that black music executives should work to maintain the integrity and beauty of black music. The music of the '90s basically focuses on sexual innuendoes and gender bashing (primarily female bashing). The so-called love songs are no longer about falling in love but about having sex; this gives children and teenagers the false impression that love is synonymous with sex.

There are several questions I feel must be addressed. Are the executives solely to blame? What responsibilities do artists have regarding their musical integrity? And what do the charts say about the public's demand?

James Marienthal
 President
 Silver Wave Records
 Boulder, Colo.

Tiffany Summerville
 Bronx, N.Y.

NAIRD SETS AWARD EXAMPLE

Though Grammy bashing is no secret in the music industry, I appreciated the commentary by Thomas O'Neil in that it offered some insight to the problem, as well as a solution. I would like to point out that the National Assn. Of Independent Record Distributors (NAIRD) has already taken similar steps for its own Indie Awards. This year, all phases of Indie voting will be done by various panels of judges who will listen to all the music submitted. Even though our label has previously been honored by the Indies, we were one of a majority of NAIRD members who supported this change. Quality should always prevail over popularity. We are proud to have been recognized in the past, but will be even more proud when we win our next Indie. Hopefully, we will have reason to be equally as proud when we win our first Grammy.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036.

LEFT BRAIN

RIGHT BRAIN

Open briefcase

Stow briefcase

Call voice mail

Nibble on caviar

Modem office

Select an entree

Return E-mail

Contemplate the color blue

Call voice mail, again

Ponder voice mail, briefly

Plan the week

Watch a movie

Plan the year

Listen to Bach on CD

Plan the fax

Balance silverware on nose

Fax the plan

Sip Dom Perignon

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WB Takes The Lid Off Costello's Covers Album

■ BY MELINDA NEWMAN

NEW YORK—Several years after its creation, Elvis Costello's album of cover tunes is finally about to emerge. "Kojak Variety," a collection of 15 songs, will be released worldwide by Warner Bros. May 9.

"I made this record five years ago, and it always got taken over by more urgent things," says Costello. "When you have new songs, you always want to get them out. There was just never time to release this, but I thought if I've loved some of these songs for 30 years, I can certainly love them for 35 or 40."



COSTELLO

Costello approached Warner Bros. about putting out the record this spring, and it quickly agreed the time was right. "Elvis fans have been curious about these songs for a long time," says WB product manager Peter Rauh. "They've surfaced in various formats. This recording session was one of those secrets that was always discussed, and people were wondering if this record would ever come out."

Costello says it is a "complete coincidence" that the album is coming at a time when several top artists, including Gloria Estefan, Luther Vandross, Annie Lennox, and Duran Duran, have just released collections of cover songs. "I think mine differs in that some of these songs haven't cast such a long shadow. If you choose songs that are too familiar, it will only remind people of the original."

Indeed, many of Costello's selections—all written between 1930 and 1970—are unfamiliar, if not downright obscure.

The track listing and the songwriters are "Strange," Jay Hawkins; "Hidden Charms," Willie Dixon; "Remove This Doubt," Hol-

land/Dozier/Holland; "I Threw It All Away," Bob Dylan; "Leave My Kitten Alone," John/Turner/McDougal; "Everybody's Crying Mercy," Mose Allison/Audre Mae; "I've Been Wrong Before," Randy Newman; "Bama Lama Bama Loo," Richard Penniman; "Must You Throw Dirt In My Face," Bill Anderson; "Pouring Water On A Drowning Man," D. Baker/D. McCormick; "The Very Thought Of You," Ray Noble; "Payday," Jesse Winchester; "Please Stay," Burt Bacharach/Hal David; "Running Out Of Fools," K. Rogers/E. Ahlert; and "Days," Ray Davies. Costello's version of the Davies tune was previously released on the "Until The End Of The World" soundtrack.

Discovering the songs was a process that covers Costello's entire life. He first got into music through his father, who, as a singer, would bring home all kinds of songs to learn. "I also had my own pocket money that I used to buy records, so in between those two things, I got to hear more things than other people," Costello says. "When I became a musician, I started tracing back stuff. I'd know one song that had filtered back to England, and I'd want to hear more. When I came to America, I went to all these thrift stores and got another layer of music."

Recording the project took much less time than discovering the material. "Kojak Variety" was made over a two-week period in Barbados. "It's all basically live," Costello says. "We did it pretty much in the fashion that they cut the originals, although we said we don't want to tie our hands by doing it exactly the same. We had 24-track, so obviously we used that. We spent the morning in the ocean and the afternoon in the studio. We'd cut the stuff and go off and have some beer."

Part of the recording process included listening to the original versions and deciding what to "steal."

(Continued on page 75)

VH1, Etheridge Link For Tix Sales Ticketmaster To Oversee 800-Line Orders

■ BY DEBORAH RUSSELL

LOS ANGELES—VH1 unveils the most comprehensive tour sponsorship, promotional campaign, and direct-marketing effort in its history Wednesday (12), as the network aligns with Melissa Etheridge and Ticketmaster



ETHERIDGE

to sell concert tickets and exclusive tour merchandise to viewers live on the air.

VH1 is the official media sponsor of the Etheridge tour, which kicks off May 6 in Spokane, Wash. To that end, the network will present the four-hour "VH1 Tickets First: Melissa Etheridge" special Wednesday in which VH1 viewers can purchase top-quality concert tickets to the artist's dates in 40 cities. Viewers have access to the tickets prior to their release to the general public.

Beginning at 9 p.m. EST, VH1 will make available 40,000 concert tickets via a toll-free phone line overseen by Ticketmaster. Ticket service charges



will be consistent with general Ticketmaster policies, and no extra premiums will be attached to tickets purchased from VH1.

The Etheridge campaign marks the second Tickets First promotion launched by VH1 this year (Billboard, Jan. 21). In January, the network sold 20,000 Tom Petty concert tickets, and the one-hour live stunt reportedly generated 500,000 calls in 20 minutes. Based on the response, VH1 decided to up the ante with its follow-up campaign, says network president John Sykes.

"We have very active viewers," he says, "and we're trying to generate some good, old-fashioned excitement while we keep our audience involved

in major music events."

The Etheridge promotion is far more elaborate than the initial Petty campaign, says Sykes. In addition to doubling the number of tickets made available for venues across the country, VH1 will sell exclusive tour merchandise, including T-shirts and baseball caps, over the air.

All viewers who make a purchase of tickets or merchandise will receive a free three-song cassette, manufactured exclusively for the promotion, that features live versions of the Etheridge tunes "Come To My Window," "Bring Me Some Water," and "Ain't It Heavy." The cassette will include a coupon offering consumers a discount on Etheridge product sold in Blockbuster Music outlets.

VH1 viewers can gain access to the toll-free phone number needed to purchase tickets and merchandise only by watching the network's live special. Programming will feature the 1994 VH1 concert special "The Roots, Rock & Roll Of Melissa Etheridge," as well as various news and documentary packages, music videos, and a historic retrospective on her career.

Etheridge and her bandmates also will appear live via satellite from a location in Los Angeles. Updated information regarding real-time ticket sales in various markets and venues will be provided by VH1 personalities throughout the night.

Etheridge publicist Elaine Schock
(Continued on page 69)



"House" Music. A&M president/CEO Al Cafaro, left, presents Amy Grant with a plaque commemorating double-platinum sales of her album "House Of Love." At right is Richie Gallo, A&M senior VP of sales and distribution. The presentation took place at Radio City Music Hall in New York, where Grant performed.

Paul Rothchild, Producer Of '60s Icons, Dies At 59

■ BY PAUL VERNA

Producer Paul A. Rothchild, renowned for his groundbreaking work for the Doors, Janis Joplin, and other '60s icons, died March 30 in Hollywood, Calif. He was 59.

Rothchild, who had fought a five-year battle with lung cancer, leaves a legacy that includes the Doors' six studio albums, Joplin's "Pearl," and breakthrough recordings by the Paul Butterfield Blues Band and Love.

Rothchild's friends and associates remember him as a meticulous craftsman who lent order to otherwise chaotic recording sessions.

Elektra founder Jac Holzman, who hired Rothchild as the label's senior staff producer in 1963, says, "Paul was an extraordinarily fastidious producer. He took a long time with his albums, but he was able to immerse himself in the detail of fine production without having the album lose heart or cohesion." Holzman says he and Roth-

(Continued on page 32)

Pioneering Jazz Musician Julius Hemphill Dies

■ BY JIM MACNIE

NEW YORK—In late March, an audience at the Knitting Factory here was treated to a rare occasion. The Julius Hemphill Sextet—a thrilling all-reeds ensemble that teams several of the era's most impressive jazz saxophonists—momentarily became a septet when its namesake lent some trademark piquancy to the music from an offstage wheelchair. It was his last appearance.

Hemphill, a Manhattan-based composer who wrote eloquently for the horn, died April 2 of complications stemming from a longstanding diabetic condition. He was 57.

The sound of Hemphill's sax and the scope of his ideas were emblematic of the adventurous loft jazz that flourished in New York from the mid-'70s to the early '80s. It was during this time that Hemphill joined with three other improvisers—Hamiet Bluiett, Oliver Lake, and David Murray—to form the World Saxophone Quartet. The band became the chief outlet for Hemphill's innovative charts and quixotic melodies.



HEMPHILL

The WSQ, in part due to the quality of Hemphill's tunes, were heralded by many as the most innovative outfit of the time. Blending harmonic latitude with superb execution, they operated sans rhythm section, sounding like no previous jazz group.

"I don't have many particular preconceptions about anything," Hemphill explained in a 1988 interview, "and that kind of makes me eligible to do something a little different, a little more personalized."

The WSQ made an initial record for the Moers label and then recorded for the respected indie Black Saint until 1986, when Elektra Nonesuch released "The World Saxophone Quar-

tet Plays Duke Ellington." It substantially furthered the group's profile. Other key WSQ titles with Hemphill for the label include "Dances And Ballads" and "Rhythm And Blues." Hemphill left the quartet after the latter recording.

Hemphill's recorded output under his own name is as important as it is gorgeous. Two seminal records on Arista's Freedom imprint (currently out of print domestically) were released in 1972. "Dogon A.D." and "Coon Bid'ness" are recognized as confluences of forward thinking and old-school honking. Parts of each evoked African myth; Hemphill's music was

(Continued on page 63)

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Hip Jazz Boosts Adult Alternative Radio

■ BY PHYLLIS STARK

NEW YORK—There's not a blue note in sight for the jazz-based adult alternative format, which is suddenly experiencing a radio explosion thanks to more mass-appeal programming and an infusion of pop artists.

The 8-year-old format's resurgence got its most visible boost in the past month with the debut of four major-market sign-ons in Minneapolis, Kansas City, Mo., Norfolk, Va., and Buffalo, N.Y. Those newcomers join another recent jazz convert—KCJZ San Antonio, Texas—plus two affiliates in Houston and Albany, N.Y., for SW Networks' new "Smooth FM" jazz format, and stations in Washington, D.C., Portland, Ore., and New

Orleans that began programming jazz locally last year.

who are discovering jazz. Artists like Fourplay, which blends jazz with pop, also have helped the format, and some label reps say they are increasingly looking to sign this type of act. On its first album, Warner Bros. act Fourplay brought in R&B artist El DeBarge to sing the album's only vocal, "After The Dance," ensuring crossover airplay while helping the group establish itself at jazz radio.

At MoJazz, director of promotion and marketing Doc Remer says, "We try to be based in more than one format with all of our artists. We're trying to make the records, the artists, and the music mass appeal without losing the texture, core, and feel of jazz."

NEW AGE TAKES A BACK SEAT

Adult alternative's first boom came in its early days after the successful 1987 launch of KTWV (the Wave) Los Angeles sparked imitators across the country. In those days, the adult alternative format was heavy on new age music, flavored with jazz, and primarily positioned as a background music choice.

Today, the format is jazz-based, light on the new age, and spiced with pop crossovers from artists like Anita Baker, Luther Vandross, and Michael Bolton. It also is being aggressively marketed as the foreground music choice of an active, musically aware, record-buying audience.

"In the past people have looked at adult alternative as more like boutique music or background music," says Beth Lewis, senior director of promotions at GRP Records. "Now, a lot of GMs are seeing that it can be forefront music and it can also make money for them."

Like it or not, most agree the inclusion of pop crossover artists and a tightening of playlists have been format saviors. "A year and a half or two years ago [the format] looked like it was going to go away because it niched itself into the corner," says Larry Douglas, VP AC/NAC/Jazz at Epic Records. "Now, they've taken two steps toward the middle playing

Luther Vandross [and] Anita Baker . . . They're playing [fewer records] than they used to play, [but] if this format had failed, where would all these instrumental artists have gone?"

Douglas says radio consultants are "responsible for some of this pop stuff



and some of this tightening, and a lot of people don't like it, but if the format doesn't have success it's no good to anyone."

GAINS ACROSS THE BOARD

In recent months adult alternative has been making gains not only in

numbers of outlets, but also in ratings, audience shares, and advertising sales. In the last Arbitron book, several jazz stations placed in the top five in their markets in the 25-54 demographic, including KKSF San Francisco (No. 2), KOAI Dallas (No. 3), WQCD New York (No. 4), and WNUA Chicago (No. 4).

During that same ratings period, the format also enjoyed its best-ever national audience shares according to the Billboard/Arbitron national format ratings (Billboard, March 25). In addition, adult alternative was the biggest gainer in the "power ratios" study, which measures the sales strength of individual formats (Billboard, April 1).

The format has been helped both by the success of format veterans like WQCD and KKSF and by several of (Continued on page 66)

Smooth Jazz
WJCD 105.3 FM

Orleans that began programming jazz locally last year.

Label executives and broadcasters say the format's shift toward a more mass-appeal sound and the inclusion of young, hip, instrumental pop artists like Dave Koz, Fourplay, Paul Hardcastle, Warren Hill, and Kenny G, who appeal to the format's baby boomer audience, have been the primary factors in adult alternative's newfound success.

While those artists are primarily responsible for boosting the format's fortunes, a number of veteran jazz artists, like Earl Klugh, Joe Sample, David Sanborn, and George Benson, remain format cornerstones. Unlike country radio, which shuns its heritage artists, adult alternative continues to embrace its older stars.

Chris Jonz, senior director of jazz and progressive music at Warner Bros., says that is because artists like Klugh and Sample have "been able to make the transition with their music to the lifestyle" of the baby boomers



Divine Intervention? John R. Gonta of Farmingdale, N.Y., is told by Angel Records executives that he is the grand prize winner of Angel's "Chant Escape" sweepstakes. Coincidentally, Gonta is an employee of Catholic Charities, Diocese of Rockville Center, N.Y. He entered the contest at Tower Records in Carle Place, N.Y., and his name was drawn out of 35,000 nationwide entries. He wins a trip for two to Spain to visit the Monastery of Santo Domingo de Silos, home of the Benedictine Monks who recorded "Chant," which has sold 6 million units worldwide and reached No. 3 on The Billboard 200. The trip includes round-trip plane tickets and six nights at a hotel. Shown, from left, are Angel publicist Randal Haecker; Gonta; Angel national sales manager Mark Forlow; and Angel publicist Jennifer Perciballi.

GN'R Must Repay Advance From Canceled Show

■ BY ROGER PEARSON

LONDON—Guns N' Roses have failed in their bid to retain part of a \$412,000 advance paid to them by a Spanish promoter for a planned concert in Madrid that was canceled by authorities at the eleventh hour.

A U.K. High Court judge, Mr. Justice Garland, says the cancellation was not the fault of Barcelona-based promoter Gamera SA and that the advance should be returned in full.

The concert was canceled at the last minute after the discovery that the stadium might not be safe for the expected crowd of 44,000. Madrid authorities called off the show.

The action for repayment of the money was brought by Gamera against Guns N' Roses' Los Angeles-based service company, Missouri Storm Inc. (Billboard, April 8).

The case centered on a show scheduled to take place at Madrid's Vicente Calderon soccer stadium July 4, 1992, at the end of Guns N' Roses European tour. The dispute came to the High Court in London because the contract was governed by English law.

The judge rejected a claim by counsel for Guns N' Roses that if the money was returned, costs incurred by the band should be deducted from it.

The judge said that the band's expenses, totaling just under \$182,000, took into account labor costs and included salaries of "the more exotic members of the retinue, the Witch Doctor and Masseuse."

The judge said Gamera had originally agreed to pay the band a total of \$1.1 million or 90% of the net revenues, whichever was higher. However, because of the late cancellation of the concert by the authorities and the failure to find an alternative venue in time, the judge ruled the contract had been "frustrated."

Roger Pearson is a reporter with the U.K. Law news agency.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ron Shapiro is promoted to senior VP/GM of Atlantic Records in New York. He was senior VP/West Coast GM.

Warner Bros. Records appoints Richard Streicker senior VP of legal and business affairs, East Coast, in New York; Colin Hodgson executive VP and chief financial officer in Los Angeles; and Karen Lee VP of media relations, black music, in Los Angeles. They were, respectively, VP of legal and business affairs at Warner Bros., executive VP at Warner Bros., and VP of media communications and publicity at Paisley Park.

Andre Midani is named president of Warner Music Latin America in New York. He was VP and regional director, Latin America, for Warner Music International.

Tracy Nicholas Bledsoe is promoted to VP of artist services for Warner Music International in New York. She was VP of press and public



SHAPIRO



STREICKER



HODGSON



COPPOLA



COSTELLO



FAGOT



BOSSO



WALKER

relations.

Carmine Coppola is promoted to VP and controller of Sony Music in New York. He was director of venture accounting.

George Lopez is named director of finance and controls for Sony Music International in New York. He was a manager in the Financial Services Group of Ernst & Young.

Phil Costello is named senior VP of promotion for Capitol Records in Los Angeles. He was VP of promotion.

John Fagot is named senior VP of

promotion at Hollywood Records in Los Angeles. He was senior VP of promotion at Capitol.

Joe Bosso is promoted to VP of A&R at Island Records in New York. He was director of A&R.

Lionel Ridenour is promoted to senior national director of black music promotion at Arista Records in New York. He was national director of black music promotion.

Gillian Kellie is appointed senior director of finance and label administration for London Records in New York. She was senior director

of label administration at EMI Records.

Ken Krasner is promoted to director of artist development at the RCA Records Label in Los Angeles. He was manager of artist development.

LaFace Records in Atlanta names "Eddie F." Ferrell VP of A&R and Dorsey James chief financial officer. Ferrell retains his title as CEO of Untouchables Records. James was associate director of new business development at MCA Music and Entertainment Group.

PUBLISHING. Danny Benair is promoted to VP of film and television at PolyGram Music Publishing Group in New York. He was senior creative director.

Mike Porter is promoted to VP of publishing at Benson Music Group in Nashville. He was GM of Benson's publishing division.

RELATED FIELDS. Mark Walker is promoted to VP of legal affairs for PolyGram Holding Inc. in New York. He was attorney for legal affairs.

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CANADA

The Killer's Got 'Young Blood'

Jerry Lee Returns With Sire/Elektra Set

BY CHRIS MORRIS

LOS ANGELES—The Killer is back.

On May 23, Sire/Elektra will release "Young Blood," the first full studio album by Rock and Roll Hall of Famer Jerry Lee Lewis in 12 years. To promote the piano-pumping wild man's new opus, the label has enlisted punk icon Henry Rollins to record a head-to-head interview for an electronic press kit that will serve as a kickoff for the set.

Elektra president Seymour Stein, who was heavily involved in the album in an A&R capacity, is extravagant in his praise of Lewis.

Stein says, "Someone said you should never meet your idols, because you'll always wind up being disappointed. That was certainly not the case with Jerry Lee. He lived up to all my expectations.

"I think he's one of the great singers of all time, certainly one of the great rock singers of all times," Stein adds. "Everyone focuses on his piano playing... but he's also a great singer, and he can sing anything. His idols, or the people he really drew influences from, are Jimmie Rodgers, 'the Singing Brake-

man"; Hank Williams; and Al Jolson."

On "Young Blood," which was produced by Andy Paley, Lewis pays homage to two of those influences with versions of Williams' "I'll Never Get Out Of This World Alive" and Rodgers' "Miss The Mississippi (And You)."



LEWIS

But, as Paley notes, "He can take a song that was recorded by Hank Williams and all of a sudden it's a Jerry Lee Lewis thing. He kind of makes everything his own."

The Killer—who has adapted a variety of rock'n'roll, R&B, blues, country, and pop material into his own distinctive style through 40 years in the business—cleaves to that individualistic approach.

"I just do it my way," says Lewis. "I have to do it my way. I've had Andy, or even Seymour himself, say, 'Do this yodelin' part the way Jimmie Rodgers does it on his record'... I said, 'I don't do it like that.' I do it *my* way. I have to yodel it with *my* yodel."

It's 'Blue' Highways For Isaak On New Reprise Set

BY CRAIG ROSEN

LOS ANGELES—"Chris Isaak is the best salesman of Chris Isaak," says Reprise Records president Howie Klein. "If Chris paid a visit to every home in America, he would be the biggest star in America."

Unfortunately for Reprise and those who haven't discovered Isaak's retro-rockabilly and Orbison-esque balladry, such a marketing plan isn't feasible. So the label will attempt to spread the word about Isaak's "Forever Blue," due May 23, the usual way.

The album's first single, the jangly, winsome "Somebody's Cryin'," will go to album alternative, modern rock, and adult contemporary radio on May 2. A week later, it will be delivered to album rock and top 40.



ISAAK

Klein is confident that the track can become a hit at top 40. "Top 40 caters to young women," says Klein. "And what young woman would not like a song like 'Somebody's Cryin'?"

Radio programmers and retailers are eager for the single and the album. Album alternative KFOG San Francisco music director Bill Evans says, "He's a hometown boy, and he's huge with our listeners."

While Roy Burkert, senior buyer for the 37-store, Troy, Mich.-based Harmony House chain admits that he was a little disappointed with the sales of Isaak's 1993 effort, "San Francisco Days," he's optimistic that "Forever Blue" will be a strong seller. "He's got a great following from his core audience," he says. "If it's radio friendly, [the album] will do well."

A videoclip for "Somebody's Cryin'" is in the works, and plans are for Isaak to hit the road and play "loads and loads of shows," Klein says.

(Continued on page 14)

Paley says that the 14 tracks on the album were selected from a mountain of material. "I had two beds at the Peabody [Hotel in Memphis], and one of them was covered with cassettes. Every day, I would get cassettes from people who were suggesting songs."

"Young Blood" ended up including a cornucopia of tunes suggesting the breadth of Lewis' interpretive abilities. Songs associated with Bobby Darin, the Coasters, Huey "Piano" Smith, the Weavers, Johnnie & Jack, and Ella Mae Morse are featured. Three originals, all of them co-authored by Paley,

(Continued on page 15)



Tonight's The Night. The members of Foreigner hang with Jay Leno after performing their new single, "Until The End Of Time," on "The Tonight Show." From left are Lisa Barbaris, VP, So What Media and Management; "Tonight Show" music coordinator Barbera Libis; Foreigner's Jeff Jacobs and Mick Jones; Leno; and band members Lou Gramm, Bruce Turgon, and Scott Gilman.

Husband/Wife Team Tuck & Patti Unfurl Their Beautiful Wings Of Pop On Epic

LEARN TO BE STILL: "In times like these we all need a sanctuary," sings Patti Cathcart on Tuck & Patti's new CD, "Learning How To Fly." In this hyperkinetic world, music that soothes the soul is rare indeed. But for 16 years, vocalist Cathcart and husband/guitarist Tuck Andress have provided such a refuge.

The record is the duo's first for Epic Records, following its departure from Windham Hill Jazz. "When it's time to go, it's time to go," says Cathcart.

"And we'd been feeling that increasingly. Epic was one of the few labels I knew of that was still working a record a year after it came out. We knew we needed that kind of commitment to help us try to move to a next step, especially doing what we're doing."

And what is that exactly? A gorgeous, elegant blend of pop and jazz that's all about Andress' precise, staccato plucking and Cathcart's rangy, dusky voice, which can sound as soothing as a loving mother's embrace or as lonely and haunting as an abandoned carousel. The pairing has been compared to Joe Pass and Ella Fitzgerald and at certain moments, like when they riff on Georgie Fame's "Yeah, Yeah," the comparison seems altogether appropriate. Other times, their instruments weave together to form something completely new.

Utilizing only a voice and guitar, Tuck & Patti's music has an airiness, an unhurried feel where the notes can breathe. "In a way, our whole thing is about music minus a whole lot of things," says Andress. "We don't put up a wall of sound. It's like watching someone on a tightrope; you're right on edge with them. Not that we want people to be tense, but we want them to feel that they can come inside the music."

Long before the current trend of jazz artists incorporating contemporary songs into their repertoire, Tuck & Patti were recasting tunes like Cyndi Lauper's "Time After Time" or Jimi Hendrix's "Castles Made Of Sand" with jazz sensibilities. On this album, the duo turns Joni Mitchell's "Woodstock" into a free-form piece combining traditional singing and vocalise. "I think 'Time After Time' is just as much a standard as 'My Romance' is," says Cathcart. "We need to get out of this mentality [that] you have to wait 29 or whatever years and then maybe you can do it and somebody won't think you're trying to copy someone else."

The most breathtaking song on the album is the Cathcart-penned "Strength," an unsentimental portrait of a woman whose inner voice keeps her from slipping over the edge. Although Cathcart admits

that everyone she's played the song for "bursts into tears," she finds the tune ultimately "cathartic. Sometimes people are devastated and then there's a feeling in your spirit and if you're quiet, you can hear it and it gives you strength and courage. To me, that's the part about all women that's just stunning because women have done that since the beginning of time."

To anyone familiar with Tuck & Patti's music, it almost comes as a shock that they exist in the commercial world; that they care about sales figures or marketing plans. But they do. And the feeling comes out of a sense of responsibility to the music they create.

"To me that's where the business thing comes in," says Andress. "I don't really want to analyze all the deals, and in some ways I'd just as soon not bother. But we feel a responsibility. We've been trusted with this thing, loaned this thing for our lifetime that we do this. It's like somebody said, 'Here, take care of this for me. You're going to sing, play together, and go out and try to make people happy with it, and do the best you can with it.' We're the curators of this gift."

That humility also extends to giving each other total freedom to experiment musically. "We knew in the first 30 seconds after we'd laid eyes on each other that we were going to play music together for a long time," says Cathcart. "So early on we decided if somebody blows it or makes a mistake, there's not going to be a value judgment because if you're not free to jump off the cliff and crash and burn, then you're not free to soar. I don't care if it's on the biggest show in the whole world, and you decide to improvise. If the muse takes you there, we're going. I'll meet you at the end."

THIS & THAT: D Generation, who parted ways with EMI Records earlier this year, has signed with Columbia Records... Frank Black and 4AD have parted ways... RCA's current ray of sunshine, the Dave Matthews Band, will appear on "Saturday Night Live" April 15... Bonnie Raitt and Capitol Records have reached a settlement with Stone Mountain (Ga.) Ford for unauthorized use of "Something To Talk About" in a radio advertising campaign... Zero Hour Records has signed North Carolina's Grover, the band led by former Let's Active member Angie Carlson... Alternative Tentacles has signed Ultra Bide... Michael Bloom has left GRP Jazz to become director of media relations at Windham Hill/High Street. Marshall Lamm has taken his place at GRP.

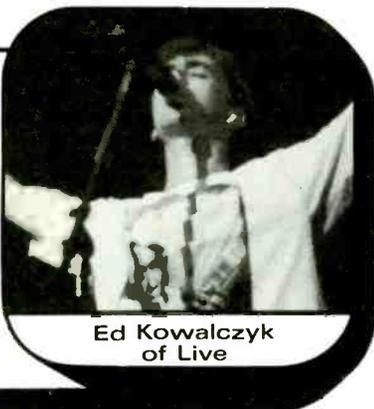


by Melinda Newman

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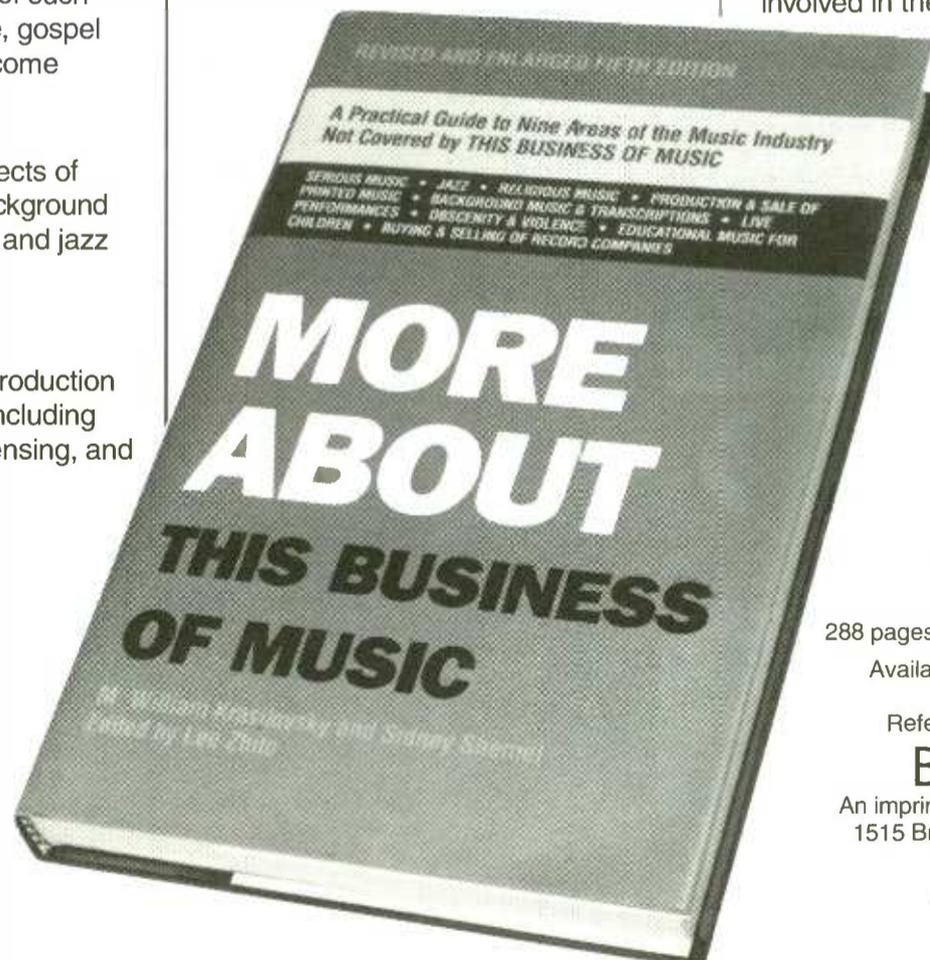
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Dishwalla Makes A&M Debut Following Carpenters Tribute

BY DAVID SPRAGUE

NEW YORK—When A&M released its Carpenters tribute album, "If I Were A Carpenter," the lineup of alternative rock heavies was punctuated by the left-field appearance of Dishwalla, a band without so much as a single to its name. Even more surprising, Dishwalla's version of "It's Going To Take Some Time" became one of the salute's more popular songs at radio.

"We were signed to A&M already, but we didn't know about ['If I Were A Carpenter'] until we read about it in the L.A. Times," says bassist Scot Alexander. "We rushed out and recorded an 8-track demo and took it to [producer] Matt Wallace and kind of forced our way in."

The Santa Barbara, Calif.-based quartet hopes to make a similarly forceful impact on the public consciousness with its debut album, "Pet Your Friends," which is set



DISHWALLA: George Pendergast, Scot Alexander, J.R. Richards, and Rodney Browning.

for a May 23 release on A&M. The 11-song set—produced by Philly mainstays the Butcher Brothers—interweaves power chords, delicate folk structures, and heady use of sampling, but the tone is hardly one of studio slickness.

"We're fortunate that this is a

band that's [even] better live than on record," says Kelly Mills, A&M director of product development. "That's why we're getting them out on the road as quickly as we can. They're so exciting live that we can build a base even before there's a record out."

Dishwalla will be taking to the road this week—a full six weeks before the release of "Pet Your Friends"—as part of a package that includes breaking alternative act Better Than Ezra. Mills says that A&M will distribute promotional flexi-discs featuring album selections at these dates.

"We're looking at these shows as a great launching pad," she says. "The band will have a chance to meet retail and radio, so when we go back in May [to push the first single, "Haze"], the consciousness will be there."

The members of Dishwalla are certainly no strangers to the work ethic. Singer J.R. Richards recalls

that for the early part of the band's existence, "we literally locked ourselves in a 10-by-10 cubicle for three years straight" before venturing down to try their luck on L.A.'s club scene.

Initially known as Dish (until an East Coast band bared its prior claim to the name), the group took its new moniker from a magazine article about satellite-dish pirates in rural India. "Dishwallas are these people who brought this advanced technology into a place where people have dirt floors and outside plumbing," says front man Richards. "It fits, since we have a lot of those kinds of contrasts in what we do."

"Pet Your Friends" seems to back up that assessment. "Haze" (which will ship to college radio the first week of May) segues from funk to Deep Purplish riffing in its four-minute span, while "Explode"

recalls the gloom-pop of bands like the Cure, which was an early influence on the group.

"Each person has really strong input, so you'll hear a lot of things going on at once," says drummer George Pendergast. "There's a healthy sense of... I don't want to call it competition, but of everyone wanting his stamp on every song."

That extends to the songwriting, where Richards writes the pop-culture-infused lyrics, but all contribute musically and to the sampling technology, which all the group's members have learned to manipulate. "It's still developing, but I think sampling has so much potential—as long as you don't use it as a crutch," says Richards. "We try to use it in different ways. To me, there's no point in using a sample of something you could just as easily play yourself."

CROONER CHRIS ISAAK SINGS 'FOREVER BLUES' ON REPRISE

(Continued from page 12)

Warner Bros. senior VP of artist relations Carl Scott adds that IsaaK also will hit the road for a promotional tour with stops at various radio stations and TV shows.

For IsaaK, it's business as usual. In 1990, IsaaK's "Wicked Game" became a belated top 10 hit following its inclusion in the David Lynch movie "Wild At Heart." As a result, IsaaK's 1989 album, "Heart Shaped World," ultimately was certified platinum for sales of more than 1 million units.

Although IsaaK's gold-certified "San Francisco Days" failed to match the sales of "Heart Shaped World," IsaaK says he's still happy about the "Wicked Game" experience.

"Success is always good," IsaaK

says. "I didn't have any kind of down side. I didn't go through some kind of rehab. I don't think I went off the deep end. We kind of did the same thing we've always been doing. We just kept playing. Maybe there were bigger halls and some more TV shows, but it was basically the same thing. And when we got done, we came back to the same houses."

IsaaK and his band, which includes bassist Rowland Salley and drummer Kenney Dale Johnson, however, were slightly disappointed with their stint supporting Tina Turner in the summer of 1993.

"It was an odd experience," he says. "In the two or three months of being out on the road, I don't think I

ever met Tina Turner, but that was OK, because I had my own friends, my band. The guys wanted to meet Tina, but she was always with her security guard or something. For those of us that don't have security guards, we just have to hang out with each other."

Despite that experience, IsaaK is anxious to tour in support of "Forever Blue" this summer. "We'll do a handful of gigs before that, because I got to be playing," IsaaK says. "I'd much rather play with my band than do all those other things. All this next week, my bass player and drummer and I are going to play at my house, so we are in shape and ready to play."

And IsaaK isn't too particular about the size of the venue. "However many people want to come see us is fine," he says. "It might be a stadium or a phone booth."

IsaaK calls "Forever Blue" more focused than his previous efforts. "It's not necessarily a better thing, but it's a different thing. The other albums have been a series of shots of different things. This album is a series of shots about one thing," he says. "It's all about one relationship."

To record "Forever Blue," IsaaK called on a number of noted players, including guitarists Mark Goldenberg from the '80s new wave act the Cretones, Jeff Watson of Night Ranger, mandolin player David Grisman, and pedal-steel guitarist Bruce Kaphan from American Music Club.

However, IsaaK also turned to some new talents. The song "Graduation Day" features guitarist John Morgan. "He's 19 years old, and he was in the Navy when we were doing the album," says IsaaK. "We had to work with him on weekend passes. That was the first time he was ever in a studio. When we found him, he was in a guitar shop noodling."

"He's a good player, but I outweigh him," quips IsaaK. "You gotta find something you can hold onto. He might be better looking than me, he might be smarter, but I outweigh him."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES	Cricket Ground Melbourne, Australia	March 27-28	\$3,879,693 (\$8,106,319 Australian) \$69.65/\$43.58	87,809 two sets sellouts	BCL Group Paul Dainty Corp.
THE ROLLING STONES	Cricket Ground Sydney, Australia	April 1-2	\$4,237,710 (\$7,236,420 Australian) \$69.65/\$43.58	78,187 two sets sellouts	BCL Group Paul Dainty Corp.
ELTON JOHN/BILLY JOEL	MGM Grand Garden Las Vegas	March 24-25	\$2,783,825 \$200/\$100	28,613 two sets sellouts	Fey Concert Co.
ELTON JOHN/BILLY JOEL	San Diego Jack Murphy Stadium San Diego	March 22	\$2,350,025 \$50/\$25	52,665 sellout	Bill Silva Presents Andrew Hewitt
ELTON JOHN/BILLY JOEL	RCA Dome Indianapolis	March 31	\$1,967,750 \$50/\$25	41,452 sellout	Sunshine Promotions
ELTON JOHN/BILLY JOEL	SkyDome Toronto	March 29	\$1,905,286 (\$2,737,400 Canadian) \$60/\$30	53,985 sellout	Concert Prods International
EAGLES	Olympic Saddledome Calgary, Alberta, Canada	March 31-April 1	\$1,715,467 (\$2,398,294 Canadian) \$67.95/\$53.11/ \$38.45	29,808 two sets sellouts	MCA Concerts Canada
EAGLES	Pacific Coliseum Pacific National Exhibition Grounds Vancouver	March 27-28	\$1,668,439 (\$2,334,634 Canadian) \$65.39/\$51.10/ \$36.80	28,036 two sets sellouts	MCA Concerts Canada
EAGLES	Fargodome Fargo, N.D.	April 3	\$1,144,722 \$77.25/\$52.25/ \$37.25	18,223 sellout	Contemporary Prods.
EAGLES	Coliseum Edmonton Northlands Edmonton, Alberta, Canada	March 30	\$934,896 (\$1,306,985 Canadian) \$67.95/\$53.11/ \$38.45	15,068 sellout	MCA Concerts Canada

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THE KILLER'S GOT 'YOUNG BLOOD'

(Continued from page 12)

were also cut for the set.

Lewis admits that, after some initial skepticism, he came around to Paley and Stein's opinion of the material.

"They snuck a couple in on it. I said, 'That's no good, it'll never make it, it's a waste of time.' And it really come off good! There was kind of a silly thing called 'Goosebumps' [penned by Paley and ex-NRBQ guitarist Al Anderson]. I said, 'That's a waste of time,' and it come off pretty good; it got to soundin' pretty good."

While some of Lewis' regular sidemen, including longtime bandleader Kenny Lovelace and guitarist James Burton, play on "Young Blood," Paley also enlisted some personnel unknown to Lewis, like Anderson and his former NRBQ mates Tom Ardolino and Joey Spampinato and Elliot Easton of the Cars.

"I wasn't familiar with these people that much, and I really didn't know whether they could cut it or not," Lewis says. "These guys, I got to listenin' to them and said, 'Jeez, you're not gonna beat these guys. I mean they know what they're doin'. Great God-given talents, they come across.'"

After a prolonged period of what Lewis calls "semi-retirement," it took

a while to adjust to some new wrinkles in the studio.

"It was completely different," he says of the recording sessions. "I was thinkin' it should be like it used to be. We kinda had a little run-in on that, and I just had to yield over and do it the way they do it now. I mean, it's a different ballgame. It's a lot easier. The technology that they have, it's gotten to where you can't even hit a flat or a sharp note anymore. I mean, they got the electronic deal to pull up the voice. That's somethin', innit?"

He adds quickly, "Not that I hit flat notes."

Elektra is convinced that Jerry Lee Lewis can be sold to a new generation of listeners.

Elektra VP of alternative promotion Matt Pollack says his mission is to bring "the most irreverent name in rock'n'roll history" to a younger audience that had already shown acceptance for such fatherly figures as Tony Bennett and Tom Jones. To launch "Young Blood," he decided to pair the Killer with a suitable modern rock figure on an electronic press kit.

"There was only one name that came to mind," Pollack says of Rollins. "Both these guys are cut from the same stone. They're charismatic, they're outspoken, and they're out of their minds, in a way."

The EPK, recorded in Memphis in March, will be serviced to mass media and print outlets, and Elektra will also approach MTV for an airing.

Pollack says the label also plans to "align Jerry Lee this summer on all the major alternative stage events," including the plethora of seasonal radio-related outdoor concerts.

"If you don't know about Jerry Lee Lewis, you've got to respect the energy

coming off the stage," Pollack says of Lewis' turbulent live shows. "Everything right now is based on energy and credibility, and this guy is the godfather of all that."

"Goosebumps," the first track, will be serviced in late April to commercial alternative and album alternative radio.

While Lewis will certainly get a fair shot at radio, success will have to come from listener response to the music rather than any kind of calculated push to the same modern rockers who embraced Bennett and Jones, says Gene Sandbloom, assistant PD of Los Angeles modern rock outlet KROQ.

"We never say 'never' to playing an artist. We want to hear the music," Sandbloom says, "But Tony Bennett's appearance on our acoustic Christmas show was totally magical, and it snowballed into this massive campaign. These things have to happen totally naturally. If you try to orchestrate something spontaneous, it doesn't work."

But Lewis himself believes that Elektra's strategy just might work.

"I think there's a whole new generation of kids out there that's just chafing at the bit to buy this record," he says. "I mean, they're buyin' truckloads of these old Sun records. They're sellin' millions of my albums on Mercury and Sun all over the world. You can imagine they're waitin' on a brand-new one."

"I believe, by the grace of the Almighty, it's gonna be one of the biggest records I've ever had in my life... We'll just have to wait and see what the people think about it. If they like it, they'll buy it; if they don't, maybe they'll buy it anyway and help me pay off my income taxes."

Heatseekers Album Chart Correction

Due to a production error, the incorrect Heatseekers Album Chart was published in last week's issue of Billboard. The correct chart for the week ending April 8 appears below; this week's chart appears on the next page.

Billboard

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- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
- 6. NEW! The Power Book Directory of Music Radio & Record Promotion:** The ultimate guide to radio and record promotion. Lists Radio Stations, Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75
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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	—	1	*** No. 1 ***	YES
2	1	9	MORPHINE RYKODISC 10320* (11.98/17.98)	GOOD TIMES
3	4	7	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	THE WOMAN IN ME
4	5	5	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98)	ALL IN THE GAME
5	6	26	CRIME BOSS SUAVE 3* (9.98/15.98)	DELIVERANCE
6	9	8	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
7	12	36	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98)	WISHES
8	3	2	LARI WHITE RCA 66395 (9.98/15.98)	ELASTICA
9	18	6	ELASTICA DGC 24728*/Geffen (10.98/16.98)	AURORA GORY ALICE
10	7	2	LETTERS TO CLEO CHERRY DISCO/GIANT 24598 (9.98/15.98)	SURRENDER
11	11	10	KUT KLOSE KE1A/ELEKTRA 61668/EEG (10.98/15.98)	DO YOU WANT MORE?!?!?!?
12	10	4	THE ROOTS DGC 24708*/Geffen (10.98/15.98)	BALL-HOG OR TUGBOAT?
13	15	37	MIKE WATT COLUMBIA 67086* (10.98 EQ/15.98)	BLOODY KISSES
14	—	1	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	ROTTIN TA DA CORE
15	17	15	ROTTIN RAZKALS ILLTOWN/MAD SOUNDS 0461*/MOTOWN (9.98/15.98)	TRANSMISSIONS FROM THE...
16	19	75	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	THEY'RE ALL GONNA LAUGH AT YOU
17	13	15	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98)	IN THE VICINITY OF THE HEART
18	14	16	SHENANDOAH LIBERTY 31109 (10.98/15.98)	NOW'S THE TIME
19	16	6	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	MURDER SQUAD NATIONWIDE
20	23	17	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	WHEN I WOKE

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1995, Billboard/BPI Communications.

21	20	24	USHER LAFACE 2600B/ARISTA (9.98/15.98)	USHER
22	8	2	KAM EASTWEST 61754/EEG (10.98/15.98)	MADE IN AMERICA
23	—	1	JOHNNY CLEGG & SAVUKA RHYTHM SAFARI 53912/PRIORITY (10.98/17.98)	IN MY AFRICAN DREAM
24	29	2	BROTHER PHELPS ASYLUM 61724/EEG (10.98/15.98)	ANY WAY THE WIND BLOWS
25	35	3	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/17.98)	DELUXE
26	25	9	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
27	—	1	CHRIS WHITLEY WORK 52970/COLUMBIA (10.98 EQ/15.98)	DIN OF ECSTASY
28	34	27	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
29	—	1	MONSTER MAGNET A&M 540315 (9.98/15.98)	DOPES TO INFINITY
30	—	1	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98)	HOME
31	26	21	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
32	24	4	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNES
33	27	11	GILLETTE S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
34	31	10	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
35	21	2	MOBY ELEKTRA 61701/EEG (10.98/15.98)	EVERYTHING IS WRONG
36	30	80	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
37	—	1	JOE HENDERSON VERVE 527222 (9.98/15.98)	DOUBLE RAINBOW
38	36	3	GEORGE DUCAS LIBERTY 28329 (9.98/13.98)	GEORGE DUCAS
39	—	3	MARILYN MANSON INTERSCOPE 92344/AG (10.98/15.98)	PORTRAIT OF AN AMERICAN FAMILY
40	32	29	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS

BILLBOARD'S HEATSEEKERS™ ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	2	10	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
2	3	8	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98)	THE WOMAN IN ME
3	1	2	MORPHINE RYKODISC 10320* (11.98/17.98)	YES
4	—	1	BIG L COLUMBIA 53795* (10.98 EQ/15.98)	LIFESTYLEZ OV DA POOR & DANGEROUS
5	10	3	KUT KLOSE KEJA/ELEKTRA 61668/EEG (10.98/15.98)	SURRENDER
6	4	6	CRIME BOSS SUAVE 3* (9.98/15.98)	ALL IN THE GAME
7	5	27	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
8	9	7	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/15.98)	AURORA GORY ALICE
9	7	37	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
10	—	1	KING TEE MCA 11146* (9.98/15.98)	IV LIFE
11	8	3	ELASTICA OGC 24728*/Geffen (10.98/16.98)	ELASTICA
12	33	12	GILLETTE S.O.S. 11102/200 (11.98/15.98)	ON THE ATTACK
13	6	9	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
14	25	4	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/17.98)	DELUXE
15	11	11	THE ROOTS DGC 24708*/Geffen (10.98/15.98)	DO YOU WANT MORE?!?!?!?
16	13	38	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
17	30	2	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98)	HOME
18	16	76	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
19	15	16	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
20	23	2	JOHNNY CLEGG & SAVUKA RHYTHM SAFARI 53912/PRIORITY (10.98/17.98)	IN MY AFRICAN DREAM

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21	—	1	MUDHONEY REPRISE 45840*/WARNER BROS. (10.98/15.98)	MY BROTHER THE COW
22	20	18	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
23	—	1	SONS OF ELVIS PRIORITY 53896 (9.98/13.98)	GLODEAN
24	17	16	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
25	21	25	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
26	12	5	MIKE WATT COLUMBIA 67086* (10.98 EQ/15.98)	BALL-HOG OR TUGBOAT?
27	—	1	WILCO SIRE/REPRISE 45857*/WARNER BROS. (10.98/15.98)	A.M.
28	19	7	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
29	28	28	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
30	14	2	ROTTIN RAZKALS ILLTOWN/MAD SOUNDS 530461*/MOTOWN (9.98/15.98)	ROTTIN TA DA CORE
31	24	3	BROTHER PHELPS ASYLUM 61724/EEG (10.98/15.98)	ANY WAY THE WIND BLOWS
32	32	5	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNES
33	31	22	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
34	26	10	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
35	36	81	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
36	22	3	KAM EASTWEST 61754/EEG (10.98/15.98)	MADE IN AMERICA
37	38	4	GEORGE DUCAS LIBERTY 28329 (9.98/13.98)	GEORGE DUCAS
38	37	2	JOE HENDERSON VERVE 527222 (9.98/15.98)	DOUBLE RAINBOW
39	18	17	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
40	40	30	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS

POPULAR • UP RISING S™

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

STRANGERS NO MORE: Nashville-based Pacific Records is doing what most independent country labels can't: landing significant country radio airplay. After the label's East Texas-based **Perfect Stranger** gained some airplay back in December with its first single, "Riding The Rodeo," more major-market country outlets have jumped on the second

"You Have The Right . . .," which was written by Vince Gill and Kostas, enters the Hot Country Singles & Tracks chart this week at No. 75 with a bullet, due to strong airplay on such major-market stations as KKBQ Houston, KIKK Houston, and KYGO Denver.

"I think it's a hit record," says **Dene Hallam**, PD at KKBQ, where "You Have The Right . . ." is the No. 1 requested song. "It's real. It's very honest, and listeners are responding big time."

TNN viewers are apparently responding as well. On April 4, the band taped its *second* appearance on the network's "Wild Horse Saloon." (The first appearance was Dec. 13, 1994.)

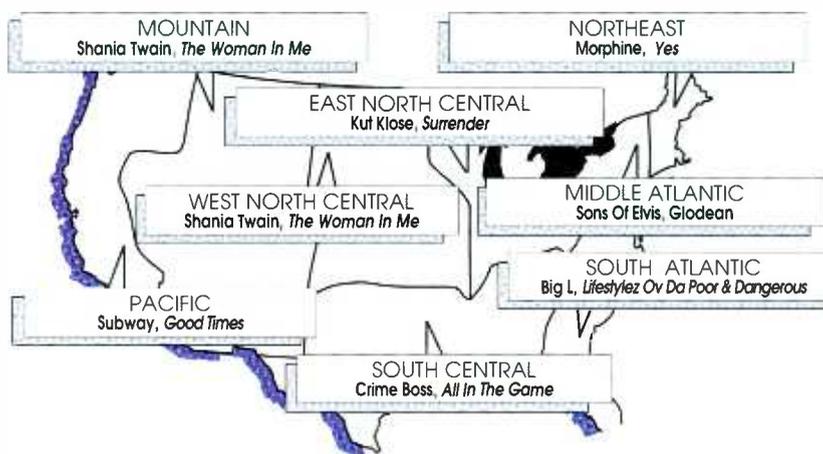
K.C. Austin, who co-manages the band with **Tony Tuthill**, says it is very difficult for an indie release to get country radio airplay, "but there's a lot of [stations] right now looking past [the fact that it's on an independent label]. We can't thank radio enough. It's given us a real boost."

Austin says the label plans to "move the project to a major label." Right now, the album is available through Southwest Wholesale.



Sonny Days. After his tour with Buddy Guy wraps up on April 15, Zoo/Praxis artist **Sonny Landreth** continues his road work through June in support of "South Of 10." Shows include solo dates and opening slots for Little Feat's May 4-5 House of Blues gigs in New Orleans.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Shania Twain, <i>The Woman In Me</i>	1. Sons Of Elvis, <i>Glodean</i>
2. Wilco, <i>A.M.</i>	2. Big L, <i>Lifestylez Ov Da Poor & Dangerous</i>
3. Morphine, <i>Yes</i>	3. Rusted Root, <i>When I Woke</i>
4. Subway, <i>Good Times</i>	4. Martin Page, <i>In The House Of Stone & Light</i>
5. Lari White, <i>Wishes</i>	5. India, <i>Dicen Que Soy</i>
6. Gillette, <i>On The Attack</i>	6. Mike Watt, <i>Ball-Hog Or Tugboat</i>
7. Johnny Clegg/Savuka, <i>In My African Dream</i>	7. Corrosion Of Conformity, <i>Deliverance</i>
8. Blessid Union Of Souls, <i>Home</i>	8. Morphine, <i>Yes</i>
9. Letters To Cleo, <i>Aurora Gory Alice</i>	9. Type O Negative, <i>Bloody Kisses</i>
10. Matraca Berg, <i>Speed Of Grace</i>	10. Goo Goo Dolls, <i>A Boy Named Goo</i>



Essra's Return. After a long absence, **Essra Mohawk** is back with a new album, "Raundance," due Tuesday (11) on Ann Arbor, Mich.-based Schoolkids Records. In the '70s, Mohawk recorded for Warner Bros. and Asylum and was a member of Frank Zappa's Mothers Of Invention. Later, he wrote the Cyndi Lauper hit "Change Of Heart." The country-leaning album is being worked to album alternative radio.

single, the campy "You Have The Right To Remain Silent." The singles are from the band's debut, "It's Up To You."

HUMMING ALONG: Long after speculation that RCA would snatch up San Diego-based indie Cargo Records, the two labels are teaming, in

a way, for a vinyl release of Champaign, Ill.-based **Hum's** debut, "You'd Prefer An Astronaut." The vinyl version of the al-

bum will be a 12-Inch Records release, distributed by Cargo, to maintain the indie credibility garnered from the band's two releases on 12-Inch.

The vinyl release is due weeks after RCA releases the album on CD and cassette on Tuesday (11), according to **Tom Derr**, director of artist development at RCA.

With the excitement about Hum stemming from its 1991 debut, "Fillet Show," and 1993 follow-up, "Electra 2000," the band is up for a spot on the second stage at this year's Lollapalooza. At press time, the tour's organizers hadn't confirmed the lineup.

The first single from the album, "Stars," goes to college radio this week, with modern rock radio getting it in late May or early June.

"They have a huge support base at college with the last records, so we expect to do well there," says Derr. "Their real strength is their live show."

RCA put Hum on the road when **Bruce Flohr**, senior director of artist development and A&R at RCA, signed the band eight months ago. Upcoming dates include several radio station-sponsored shows by such modern rock stations as KTOZ-FM Springfield, Mo., WWDX Lansing, Mich., and CIMX (89X) Detroit.

TID BITS: Interest in the **Rake's Progress** is heating up as KROQ Los Angeles began playing "I'll Talk My Way Out

Of This One" from its hifi recordings "Cheese Food Prostitute" EP. After playing a few Northeast dates with Mojo Nixon April 13-15, the band headlines Irving Plaza in its home base of New York April 21 and starts a U.K. tour May 9. The EP will be released in the U.K. on May 2 . . . Wax Trax!/TVT Records has shipped more units of **KMFDM's** latest album, "Nihil," than it has of any other



Here's The Dirt. Boston-based dual gender band **Dirt Merchants** mix up seductive melodies with aggressive guitar stylings on their full-length debut, "Scarified," released April 4 on Zero Hour. Atlanta college powerhouse WRAS is among the early believers. A vinyl 5-inch of "Bullfight" and "Trip Trip" was serviced to college, press, and at conventions.

release in its history. "Juke Joint Jezebel," the first single from the set, released April 4, has received an early start at modern rock WDRB Long Island, N.Y. . . . Virgin's **Royal Trux** hit the road April 2 for a cross-country trek through May 6.

Garth Collects More Platinum; Van Halen Preserves Streak

■ BY CHRIS MORRIS

LOS ANGELES—McDonald's can post a new sign: "Garth Brooks—Over 3 Million Sold."

The country megastar's Liberty compilation, "The Garth Brooks Collection," sold as part of an exclusive 1994 promotion by the fast food chain, was certified gold, platinum, and multiplatinum in March by the Recording Industry Assn. of America.

"Collection" topped the triple-platinum plateau last month. Brooks' current "The Hits," which is being sold by conventional music retailers, was certified for sales of 5 million units in February.

This latest certification lifts Brooks' cumulative sales total over the 51 million unit mark.

Van Halen's latest Warner Bros. entry, "Balance," was certified double-platinum and became the hard rock act's 11th multiplatinum disc. This achievement preserves a unique accomplishment: Van Halen is the only band whose entire output has sold more than 2 million units apiece.

Madonna's 1990 Sire hits set, "The Immaculate Collection," notched sales of 6 million, becoming the best-selling hits album of the '90s; it also ties country singer Patsy Cline's "Greatest Hits," recently certified sextuple-platinum, as the best-selling hits collection by a female artist.

First-time platinum award recipients included Live (whose Radioactive/MCA album "Throwing Copper" also roared to double-platinum), Aaron Hall (MCA/Silas), BlackHawk (Arista), the Notorious B.I.G. (Arista), and David Ball (Warner Bros.).

Veteran Irish folk act the Chieftains nailed their first gold album with the star-studded "The Long Black Veil" (RCA). Joining the group in the first-time gold circle were Brownstone (Epic) and the Dave Matthews Band (RCA).

Teen R&B prodigy Brandy grabbed her first platinum and gold singles in March with "Baby" (Atlantic).

First-time gold singles artists also included 4 P.M. (for its remake of "Sukiyaki," on Next Plateau), Deadeye Dick (for its Ichiban modern rock hit, "New Age Girl"), and Bone Thugs N Harmony (for Ruthless rap hit "Thuggish Ruggish Bone").

A complete list of March RIAA certifications follows.

MULTIPLATINUM ALBUMS

R.E.O. Speedwagon, "Hi Infidelity," Epic, 9 million.
 Madonna, "The Immaculate Collection," Sire, 6 million.
 Pearl Jam, "Vs.," Epic, 6 million.
 Melissa Etheridge, "Yes I Am," Island, 4 million.
 Sheryl Crow, "Tuesday Night Music Club," A&M, 4 million.
 Offspring, "Smash," Epitaph, 4 million.
 Various Artists, "The Little Mermaid," Walt Disney, 3 million.
 Original Cast, "Highlights From Phantom Of The Opera," A&M, 3 million.
 Sheryl Crow, "Tuesday Night Music Club," A&M, 3 million.
 Enya, "Watermark," Reprise, 3 million.
 Garth Brooks, "The Garth Brooks Collection," Liberty, 3 million.
 R.E.M., "Monster," Warner Bros., 3 million.
 The Cranberries, "Everybody Else Is Doing It, So Why Can't We," Island, 3 million.
 The Cranberries, "No Need To Argue," Island, 3 million.
 Yanni, "Live At The Acropolis," Private, 3 million.
 Eric Clapton, "From The Cradle," Reprise, 3 million.
 Live, "Throwing Copper," Radioactive/MCA, 2 million.
 Hootie & the Blowfish, "Cracked Rear View," Atlantic, 2 million.
 Amy Grant, "House of Love," A&M, 2 million.
 Mary J. Blige, "My Life," Uptown, 2 million.

Van Halen, "Balance," Warner Bros., 2 million.

MULTIPLATINUM SHORT-FORM ALBUMS

Bone Thugs N Harmony, "Creepin' On Ah Come Up," Ruthless, 1.5 million.
 Various Artists, "Lion King Sing-Along," Walt Disney, 1 million.

PLATINUM ALBUMS

Nine Inch Nails, "Pretty Hate Machine,"TVT, their third.
 Randy Travis, "Greatest Hits, Volume I," Warner Bros., his sixth.
 Randy Travis, "Greatest Hits, Volume II," Warner Bros., his seventh.
 Garth Brooks, "The Garth Brooks Collection," Liberty, his eighth.
 Various Artists, "Honeymoon In Vegas," Epic.

BlackHawk, "BlackHawk," Arista, its first.

Aaron Hall, "The Truth," Silas/MCA, his first.
 Live, "Throwing Copper," Radioactive/MCA, its first.

The Notorious B.I.G., "Ready To Die," Arista, his first.

David Ball, "Thinkin' Problem," Warner Bros., his first.

Spin Doctors, "Turn It Upside Down," Epic, their second.

Dwight Yoakam, "Buenas Noches From A Lonely Room," Reprise, his sixth.

Van Halen, "Balance," Warner Bros., its 11th.

Various Artists, "Disney's Silly Songs," Walt Disney.

Various Artists, "A Music Of Disney: A Legacy In Song," four-CD boxed set, Walt Disney.

GOLD ALBUMS

Take 6, "Join The Band," Reprise, its second.
 Brownstone, "From The Bottom Up," Epic, its first.

Dave Matthews Band, "Under The Table And Dreaming," RCA, its first.

Garth Brooks, "The Garth Brooks Collection," Liberty, his eighth.

Various Artists, "Christmas Comedy Classics," Priority.

Aaron Tippin, "You've Got To Stand For Something," RCA, his third.

Mark Chesnutt, "What A Way To Live," Decca/MCA, his fourth.

Tesla, "Bust A Nut," Geffen, its fifth.

Des'ree, "I Ain't Movin'," 550 Music, her first.
 Jade, "Mind, Body & Song," Giant, its second.
 The Chieftains, "The Long Black Veil," RCA, their first.

Too Short, "Cocktails," Jive, his sixth.
 Various Artists, "A Low Down Dirty Shame," Jive.

Van Halen, "Balance," Warner Bros., its 11th.
 Jerry Clower, "From Yazoo City (Mississippi Talkin')," Decca/MCA, his third.

PLATINUM SINGLES

Brandy, "Baby," Atlantic, her first.

GOLD SINGLES

The Notorious B.I.G., "Big Poppa," Arista, his second.

4 P.M., "Sukiyaki," Next Plateau, its first.

Brandy, "Baby," Atlantic, her second.

Deadeye Dick, "New Age Girl," Ichiban, its first.
 Innature, "Constantly," MCA, its second.
 Bone Thugs N Harmony, "Thuggish, Ruggish Bone," Ruthless, its first.

BROADWAY RHYTHMS ... A Billboard Spotlight

All eyes will be on Billboard's June 24th issue, highlighting Broadway's biggest album sellers, newest cast recordings and latest revivals.

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Herbie Hancock Beats A New 'Drum' Jazz Returns With Funky Mercury Debut

BY J.R. REYNOLDS

LOS ANGELES—Mercury Records hopes "Dis Is Da Drum" will re-establish Herbie Hancock as an innovative musical force, building on the percussive style the jazz keyboardist introduced with 1974's platinum-certified "Headhunters" and amplified with 1983's "Future Shock."



HANCOCK

Due May 23, Hancock's "Dis Is Da Drum"—his Mercury debut—fuses African rhythms and hip-hop grooves within traditional jazz arrangements.

"I didn't want to limit myself," Hancock says, "so I did a project that encompassed my whole music experience—but also included elements of street-based music."

Hancock says his last album, "Perfect Machine" on Columbia, was limited in creative scope because of the label's desire for a commercial set. The album, released in 1988, only managed to reach No. 65 on the Top R&B Albums chart.

Says Hancock: "On my new album,

I wanted to examine everything from my past solo projects and allow for breakage of rules that I had adhered to in the past. I also wanted to utilize the acoustic piano because that's what I do best."

Hancock's efforts resulted in numerous elements uncommon for a tenured jazz artist. The 32-year music veteran points to his remake of the 1974 favorite "Butterfly" as an example of his bolder approach.

"On 'Butterfly,' the rhythm is broken and then restarted in several places—that's not normally done," he says. "Most of the tracks on the album start off pretty conventionally, then I incorporated various dance elements."

Other studio enhancements on "Dis Is Da Drum" include backward sounds, swirling effects, and thunder. Hancock also intersperses spoken vocals amid the tracks.

"I hand-picked a lot of jazz rhythms and fused them with non-traditional jazz sounds along with orchestral arrangements," Hancock says. "The hard part was figuring out how to make them fit on top of the main rhythms."

Because the album is so difficult to classify, Mercury's challenge will be to reach beyond Hancock's core audi-

ence and create demand among passive consumers.

According to Mercury VP of marketing John Mazzocco, "We expect TV and press opportunities right out of the box because Herbie has a musical legacy and hasn't had a solo project in seven years."

Mazzocco says Hancock's demographic core includes jazz fans, R&B adult listeners, and adult alternative consumers. "We think this album will garner a younger following," he says. "He should get big props from the hip-hop community because of the grooves this album has. Plus, Herbie's the one who brought the art of [record] scratching to prominence with his Grammy-winning song 'Rockit.'"

Additionally, the current wave of
(Continued on next page)



Head Gear. Havoc, a member of Def Jam rap act South Central Cartel, meets with Tommy Boy artist Treach of Naughty By Nature, who was a guest rapper on South Central's "Murder Squad" album. A portion of the proceeds from "Murder Squad" is being donated to the South Central Los Angeles Education Fund.

EMI's D'Angelo Taps Into Classic Soul Music Vein With 'Brown Sugar'

BY MARLYNN SNYDER

EMI is taking the long view with D'Angelo, an artist whose retro-styled R&B is different from the typical sounds heard on today's R&B-related radio formats.

D'Angelo's debut album, "Brown Sugar," which streets June 20, is paced by cool hip-hop beats that are spiced with moody keyboard play, rumbling bass licks, and poetic lyrics delivered through haunting vocals.

Says EMI president/CEO Davitt Sigerson, "If you buy into the record based on any of the tracks [you hear], you're gonna love the whole album. It's our job to put his music out there [and maintain our] focus and patience."

Drawing on creative influences that include Curtis Mayfield, Marvin Gaye, and the artist formerly known as Prince, D'Angelo has created an album composed of midtempo tracks and ballads crafted in a classic soul music vein.

Although D'Angelo's music has strong back-in-the-day, funk-oriented energy, Sigerson says the album's retro nature is no gimmick. "He's making contemporary music that's very much of the times; it's not just a genre exercise."

The 21-year-old, who wrote most of the songs when he was 17 and 18, describes his music as being from the hip-hop generation, yet not a hip-hop album.

Says D'Angelo, who sang, wrote, and produced the album, "My music is left of mainstream, but not too abstract. If you make good black music, you'll reach every aspect of black consumer taste, both hip-hop and R&B."

Among the artist's collaborators were A Tribe Called Quest's Ali Shaheed Muhammad, Tony Toni Toné's Raphael Saadiq, and Vertical Hold's Angie Stone.



D'ANGELO

D'Angelo is a Richmond, Va., native who taught himself to play the piano at age 3. He also plays drums, bass, and vibes and played most of the instruments on "Brown Sugar."

One of his first projects was as producer on "Overjoyed," the debut single by Boys Choir Of Harlem, released last fall.

D'Angelo's breakthrough came as co-writer of the hit single "U Will Know" by Black Men United, from the "Jason's Lyric" soundtrack.

EMI plans to combine aggressive street promotion with multifaceted airplay to break D'Angelo.

His first single, the album's title track, will arrive at retail April 25 and hit radio May 8.

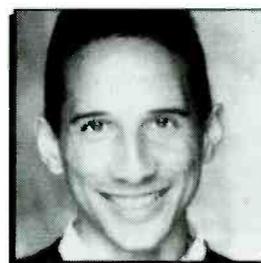
A cassette sampler featuring the first single, "Alright," and "Shit,"
(Continued on next page)

Women Execs At WB: More's The Better; 'Eddie F.' Does A&R At LaFace Records

CHANGE CAN BE GOOD: The "feminization" of the black music division at Warner Bros. has turned more than a few heads in recent weeks. We already have reported the black music division appointments of senior VP Denise Brown, promotion and marketing senior VP Greg Peck, media relations VP Karen Lee, West Coast A&R VP Alison Ball-Gabriel, and promotion VP Ardenia Brown, and the promotion of publicity VP Gene Shelton, who will relocate to Los Angeles (Billboard, April 8). In further moves, Joy Bailey comes aboard as East Coast A&R VP, Pat Shields receives her artist relations VP stripes, and manager Ron Carter segues from publicity to artist relations. Publicists Juanita Stephens and Pepper Williams enter as senior national director and national director, respectively.



by J. R. Reynolds



While most industry observers regard the recent appointments at the Bunny as a fresh start, others (read conservative males) find the moves somewhat unsettling.

But the paranoid belief that black men are being pushed out is unfounded. While there is a large contingent of females holding down Warner Bros. management posts, it can hardly be said that women are taking over the entire industry. Most R&B music management posts are held by black men.

The much-discussed, recent female-only reception held for Denise Brown at the St. James Club in Los Angeles drew a capacity contingent of businesswomen from around the country. Such support should be viewed with pride, not suspicion. According to attendees, the agenda of the luncheon was merely celebration, not male-bashing.

During a time when R&B departments and divisions are experiencing significant changes, it's natural for people to engage in second-guessing and perhaps entertain conspiracy theories. But divisiveness among fellow black executives is counterproductive.

Critical examination of black music management situations at labels should bear out legitimate reasons for most of the changes we're seeing.

ONE OF THE BOYZ: "Eddie F." Ferrell, former

member of Heavy D. & the Boyz, recently joined LaFace Records as A&R VP. The producer/songwriter is responsible for signing new artists and maintaining creative control over projects for such acts as Toni Braxton, OutKast, TLC, Usher, A Few Good Men, Tony Rich, Chico DeBarge, Goodie Mob, and Society Of Soul.

Ferrell continues to serve as CEO of his LaFace-distributed Untouchable Records. The first Untouchable releases will come this spring from writer/producer/songwriter Donell Jones and rapper Mad Drama. Both acts appeared on Ferrell's 1994 multi-artist compilation album "Untouchable."

New York-based Ferrell will continue writing and producing under his Untouchables Production banner.

GAYE TRIBUTE: Motown is recording "Inner City Blues—The Music Of Marvin Gaye," a tribute album consisting of artists such as U2's Bono, who performs a "duet" with Gaye (à la Natalie and Nat); Neneh Cherry, Dignable Planets, Rosie Gaines, Nona Gaye, Sounds Of Blackness, Arrested Development's Speech, Lisa Stansfield, and Stevie Wonder. The set is scheduled for release Sept. 12.

Because of the broad range of featured talent, the label predicts across-the-board appeal. Says Motown VP of catalog development Candace Bond, "The artists have been turning in their projects, and every time we get one it's like, 'Yeah, that's the first single'—until the next one comes in and then it's, 'That's the first single.' So now we're taking a wait-and-see posture."

LINER NOTES: BMG Songs recently entered an exclusive co-publishing agreement with Gravediggaz member and Wu-Tang Clan producer Prince Rakeem (Rza). The move is part of BMG Songs' increasing commitment to working with hip-hop artists... Mercury recording artist Vanessa Williams is recording "Colors Of The Wind," the first single from the Disney Records soundtrack to "Pocahontas," scheduled to street May 30. The animated film hits theaters June 23.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 80 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	16	BABY	BRANDY (ATLANTIC)	38	44	4	EMOTIONS	H-TOWN (LUKE)
2	4	11	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)	39	37	11	LET'S DO IT AGAIN	BLACKGIRL (KAPER/RCA)
3	5	10	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)	40	45	7	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
4	6	11	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)	41	35	30	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
5	2	19	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	42	42	16	MARY JANE (ALL NIGHT LONG)	MARY J. BLIGE (UPTOWN/MCA)
6	3	18	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)	43	36	22	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
7	10	8	DEAR MAMA	2 PAC (INTERSCOPE)	44	43	6	WHEN U CRY I CRY	JESSE (UNDERWORLD/CAPITOL)
8	7	24	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	45	56	3	I'LL BE THERE... YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
9	11	8	COME ON	BARRY WHITE (A&M/PERSPECTIVE)	46	46	4	CRAZIEST	NAUGHTY BY NATURE (TOMMY BOY)
10	12	24	I APOLOGIZE	ANITA BAKER (ELEKTRA/EEG)	47	39	21	CONSTANTLY	IMMATURE (MCA)
11	9	11	GRAPEVINE	BROWNSTONE (MJJ/EPIC)	48	41	22	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)
12	8	9	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)	49	52	3	SHY GUY	DIANA KING (WORK/COLUMBIA)
13	15	12	THINK OF YOU	USHER (LAFACE/ARISTA)	50	65	3	BEST FRIEND	BRANDY (ATLANTIC)
14	18	25	CREEP	TLC (LAFACE/ARISTA)	51	50	5	TAKE IT TO THE FRONT	VYBE (ISLAND)
15	13	17	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)	52	—	1	THE WAY THAT YOU LOVE	VANESSA WILLIAMS (WING/MERCURY)
16	19	18	MY LIFE	MARY J. BLIGE (UPTOWN/MCA)	53	48	9	IF ONLY YOU KNEW	PHIL PERRY (GRP/MCA)
17	14	18	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)	54	72	2	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)
18	16	18	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)	55	51	7	MAKE SWEET LOVE TO ME	THE WHISPERS (CAPITOL)
19	17	26	JOY	BLACKSTREET (INTERSCOPE)	56	61	9	SOUL SEARCHIN'	ME SHELL NDEGECELLO (EPIC SOUNDTRAX)
20	21	10	THANK YOU	BOYZ II MEN (MOTOWN)	57	53	5	GET LIFTED	KEITH MURRAY (JIVE)
21	20	31	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)	58	—	1	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
22	22	18	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	59	57	27	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)
23	23	9	JUST ROLL	FABU (BIG BEAT/ATLANTIC)	60	—	1	FREEDOM	VARIOUS ARTISTS (MERCURY)
24	24	32	I WANNA BE DOWN	BRANDY (ATLANTIC)	61	64	3	NEVER FIND SOMEONE LIKE YOU	KEITH MARTIN (RUFFHOUSE/COLUMBIA)
25	29	9	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)	62	68	2	KEEP IT RIGHT THERE	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
26	26	9	I CAN CALL YOU	PORTRAIT (CAPITOL)	63	58	13	LET'S GET IT ON	SHABBA RANKS (EPIC STREET/EPIC)
27	27	8	I LIKE	KUT KLOSE (KEJA/ELEKTRA/EEG)	64	62	13	I'M GOING ALL THE WAY	SOUND OF BLACKNESS (PERSPECTIVE)
28	30	17	WHY WE SING	K. FRANKLIN AND THE FAMILY (GOSPO-CENTRIC)	65	66	5	SAFE + SOUND	DJ QUIK (PROFILE)
29	28	5	NEXT TIME	GLADYS KNIGHT (MCA)	66	—	1	GOOD OLE FASHION LOVE	LO-KEY? (PERSPECTIVE)
30	33	28	GOING IN CIRCLES	LUTHER VANDROSS (LV/EPIC)	67	54	16	GET DOWN	CRAIG MACK (BAD BOY/ARISTA)
31	31	8	RUB UP AGAINST YOU	FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)	68	75	8	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
32	32	6	YOU'RE SORRY NOW	ZHANE (ILLTOWN/MOTOWN)	69	69	3	DA B SIDE	DA BRAT & THE NOTORIOUS B.I.G. (SO SO DEF)
33	49	2	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	70	—	1	I LIKE WHAT YOU'RE DOING TO ME	JOYA (ATLAS/PERSPECTIVE)
34	38	4	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)	71	70	2	HOLIDAY	MEN AT LARGE (EASTWEST/EEG)
35	34	5	IT'S BEEN YOU	ANITA BAKER (ELEKTRA/EEG)	72	67	4	I'LL BE AROUND	RAPPIN' 4-TAY (CHRYSALIS/EMI)
36	25	30	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	73	59	3	I'D RATHER BE ALONE	IV XAMPLE (MCA)
37	40	10	SO FINE	MINT CONDITION (PERSPECTIVE)	74	60	18	WHERE I WANNA BE BOY	MISSJONES (STEP SUN)
					75	—	1	SOMEONE TO LOVE	JOHN B. FEAT. BABYFACE (Y&B YUM/550 MUSIC/EPIC)

Records with the greatest gain. © 1995 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	1	3	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)	14	10	5	THIS LOVE IS FOREVER	HOWARD HEWETT (CALIBER)
2	3	3	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)	15	18	30	ANYTHING	SWV (RCA)
3	5	7	HERE COMES THE HOTSTEPPER	INI KAMOEZE (COLUMBIA)	16	16	15	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST/EEG)
4	2	2	I MISS YOU	N'I U (ARISTA)	17	—	25	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)
5	4	24	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	18	19	24	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
6	8	8	BODY & SOUL	ANITA BAKER (ELEKTRA/EEG)	19	14	3	WITH OPEN ARMS	RACHELLE FERRÉLLI (MANHATTAN/CAPITOL)
7	6	3	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	20	22	26	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
8	7	9	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)	21	21	14	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
9	9	18	WHEN CAN I SEE YOU	BABYFACE (EPIC)	22	13	13	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
10	15	23	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)	23	17	7	YOU WANT THIS	JANET JACKSON (VIRGIN)
11	11	9	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)	24	25	8	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
12	12	5	OLD SCHOOL LOVIN'	CHANTÉ MOORE (ISLAS/MCA)	25	—	14	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
13	—	1	EVERY DAY OF THE WEEK	JADE (GIANT)					

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

58	1-LUV	Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royalnd Cash, ASCAP) WBM
17	ANSWERING SERVICE	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
95	ANY EMCEE	(Protons, ASCAP/Lickshot Lyrics, ASCAP/Pretty Helen, ASCAP/Warner-Tamerlane, BMI)
6	ASK OF YOU (FROM HIGHER LEARNING)	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL
5	BABY	(Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
27	BEFORE I LET YOU GO	(Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
8	BIG POPPA	(Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovina, ASCAP) HL
59	BROOKLYN ZOO	(Wu-Tang, BMI)
7	CANDY RAIN	(EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, BMI/Thelma And Under, ASCAP/Slam U Well, BMI) WBM/HL
33	CAN I STAY WITH YOU	(Ecaf, BMI/Sony, BMI) HL
93	CAN'T WAIT	(Stone City, ASCAP/National League, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/Funky Noble, ASCAP/Erick Sermon, ASCAP) WBM
22	CAN'T YOU SEE (FROM NEW JERSEY DRIVE)	(Evelle, BMI/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/Big Herb's, BMI/EMI Blackwood, BMI/Janice Combs, BMI) WBM
90	CAN WE START ALL OVER AGAIN	(Zomba, ASCAP/Jo King, ASCAP/WB, ASCAP/Heritage Hill, ASCAP) WBM
14	COME ON	(Flyte Tyme, ASCAP/New Perspective, ASCAP/Seven Songs, BMI/Super, BMI/EMI April, ASCAP) WBM
44	CONSTANTLY	(EMI April, ASCAP/Millhill, BMI/Jesse Powell, BMI/Teron Beal, BMI) HL
46	CRAZIEST	(Naughty, ASCAP/WB, ASCAP)
24	CRAZY LOVE (FROM JASON'S LYRIC)	(Warner Bros., ASCAP/Caledonian, ASCAP) WBM
18	CREEP	(D.A.R.P., ASCAP) HL
75	DANCE 4 ME	(Sony, ASCAP/Babydon, ASCAP/Mad Macklin, ASCAP/Polygram Int'l, ASCAP/Back 2 Da Getto, ASCAP/Big Herb's, BMI/Warner-Tamerlane, BMI) WBM
3	DEAR MAMA	(Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP) WBM
98	DEVOTE ALL MY TIME	(Yelrahc, BMI/Rondor, BMI)
97	DIAL 7 (AXIOMS OF CREAMY SPIES)	(Wide Grooves, BMI/Glrio, BMI/EMI Blackwood, BMI/That's Amazin', ASCAP/Macalley, BMI/Ripparthur, ASCAP/OPC, BMI/Polygram, ASCAP)
81	DO WHAT U WANT (FROM NEW JERSEY DRIVE)	(Brandon B, BMI/Kenix, BMI/Longitude, BMI/Songs Of All Nations, BMI/Sugar Biscuit, ASCAP/P.L.C., ASCAP) WBM
30	EMOTIONS	(Bishstick, BMI/Pac Jam, BMI)
61	FOE THA LOVE OF \$	(Dollarz-N-Sense, BMI/D.J. Yella, BMI/Ruthless Attack, ASCAP)
1	FOR YOUR LOVE	(Stevland, ASCAP) WBM
2	FREAK LIKE ME	(Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/Polygram Int'l, BMI)
84	FREAK ME BABY	(Puttsburg, BMI/Ujima, BMI/Hey Skimo, BMI)
76	FREEDOM (FROM PANTHER)	(EMI April, ASCAP/D.A.R.P., ASCAP/Patrick Moxey, ASCAP/Diggin In The Crates, ASCAP/Enjoy, BMI/Butter Jinx, BMI)
37	GET DOWN	(For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
36	GET LIFTED	(Zomba, ASCAP/Illiot, ASCAP/Enck Sermon, ASCAP/Windswep Pacific, ASCAP/Longitude, BMI) WBM
41	GIVE IT 2 YOU	(So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP)
28	GOING IN CIRCLES	(Porpete, BMI)
67	GOOD OLE FASHION LOVE	(Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
86	HEART OF A MAN	(Lynne Peterson, ASCAP/Ken Cummings, ASCAP/Sun Face, ASCAP/EMI April, ASCAP)
71	HOLIDAY	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
78	HOOK ME UP	(Booty Ooty, BMI)
19	I APOLOGIZE	(All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Onisha, ASCAP/Parsley Park, ASCAP) WBM
48	I BELONG TO YOU/HOW MANY WAYS	(Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI/MCA, ASCAP) WBM
26	I CAN CALL YOU	(Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP) WBM
53	I'D RATHER BE ALONE	(MCA, ASCAP/Family Tree, ASCAP/Mofter, BMI) HL
91	IF IT'S ALRIGHT WITH YOU	(Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Deep Sound, ASCAP)
60	IF ONLY YOU KNEW	(Warner-Tamerlane, BMI) WBM
13	IF YOU LOVE ME	(Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Onisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP) WBM
47	IF YOU THINK YOU'RE LONELY NOW	(Abkco, BMI/Moreil, BMI)
68	I LIKE WHAT YOU'RE DOING TO ME	(Globe Art, BMI/that's Right, BMI)
23	I LIKE	(Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI/Irving, ASCAP) WBM
45	I'LL BE AROUND	(Rag Top, BMI/Bellboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
15	I'M GOIN' DOWN	(Duchess, BMI)
80	I'M GOING ALL THE WAY	(New Perspective, ASCAP/EMI April, ASCAP)
94	I NEVER STOPPED LOVING YOU	(Whole Nine Yards, ASCAP/Avid One, ASCAP/Fingertips, BMI/Li Marna, BMI/MCA, BMI)
32	IS IT ME?	(Zomba, ASCAP/Hookman, ASCAP/Halle Berry, BMI) WBM
40	IT'S BEEN YOU	(Whole Nine Yards, ASCAP/Avid One, ASCAP/Unobsky, BMI/Music Corp. Of America, BMI/O'Hara, BMI)
34	I WANNA BE DOWN	(Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
16	JOY	(Donni, ASCAP/Zomba, ASCAP/T.Lucas, ASCAP/Mr.Peanut Butter, ASCAP/Mjac, BMI/Warner-Tamerlane, BMI) WBM
20	JUST ROLL	(Little Los, BMI)
12	KEEP IT RIGHT THERE	(DeSwing, ASCAP/EMI April, ASCAP)
57	KEEP THEIR HEADS RINGIN' (FROM FRIDAY)	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
35	LET'S DO IT AGAIN	(Warner Chappell, BMI)
52	LET'S GET IT ON	(Second Generation Rooney Tunes, BMI/Sony Tunes, ASCAP) WBM/HL
87	LOVE CAN BE SO COLD	(Mycenae, ASCAP)
73	LOVE OF MY LIFE	(EMI Blackwood, BMI/Benny's Music, BMI/Sony Tunes, ASCAP/Yellow Elephant, ASCAP)
56	MAD IZM	(Channel Live, ASCAP/American, ASCAP/Zomba, ASCAP)
50	MAKE SWEET LOVE TO ME	(BackHead, BMI/Magic Eye, BMI/Ray-Jay, ASCAP/Whisper, BMI/Yours, Mine & Ours, ASCAP)
43	NEVER FIND SOMEONE LIKE YOU	(Farnolds, ASCAP/No Pain No Gain, ASCAP/Spinning Platinum, ASCAP) HL
31	NEXT TIME	(MCA, ASCAP/Shakeji, ASCAP/EMI April,

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	9	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL) 3 wks at No. 1	38	22	8	SHOOK ONES PART II	MOBB DEEP (LOUD/RCA)
2	5	10	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)	39	57	2	EMOTIONS	H-TOWN (LUKE)
3	3	6	DEAR MAMA	2 PAC (INTERSCOPE)	40	37	7	SITTIN' IN MY CAR	SITTIN' IN MY CAR (DEF JAM/RAL/ISLAND)
4	2	13	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	41	34	11	OH YEAH!	ROTTIN RAZKALS (ILLTOWN/MAD SOUNDS)
5	4	5	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)	42	36	28	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
6	7	6	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)	43	35	6	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
7	6	17	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	44	46	7	THANK YOU	BOYZ II MEN (MOTOWN)
8	9	3	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)	45	41	21	CONSTANTLY	IMMATURE (MCA)
9	8	11	BABY	BRANDY (ATLANTIC)	46	47	7	COME ON	BARRY WHITE (A&M/PERSPECTIVE)
10	10	17	THIS LIL' GAME WE PLAY	SUBWAY (FEATURING TO2) (BIV 10)	47	43	46	TOOTSEE ROLL	69 BOYZ (RIP-IT)
11	15	2	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	48	50	22	I MISS YOU	N I U (ARISTA)
12	14	11	THINK OF YOU	USHER (LAFACE/ARISTA)	49	63	4	NEVER FIND SOMEONE LIKE YOU	KEITH MARTIN (RUFFHOUSE/COLUMBIA)
13	—	1	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)	50	40	3	I'D RATHER BE ALONE	IV XAMPLE (MCA)
14	12	21	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	51	59	2	FREAK ME BABY	69 BOYZ (RIP-IT)
15	11	16	GET DOWN	CRAIG MACK (BAD BOY/ARISTA)	52	53	22	KITTY-KITTY	69 BOYZ (RIP-IT)
16	32	6	JUST ROLL	FABU (BIG BEAT/ATLANTIC)	53	52	8	OOH LAWD (PARTY PEOPLE)	D.J. SMURF AND P.M.H.I. (WRAP/ICHBAN)
17	25	8	I LIKE	KUT KLOSE (KEJA/ELEKTRA/EEG)	54	54	6	RUB UP AGAINST YOU	FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)
18	18	7	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)	55	48	5	LET'S DO IT AGAIN	BLACKGIRL (KAPER/RCA)
19	13	9	BROOKLYN ZOO	OL' DIRTY BASTARD (ELEKTRA/EEG)	56	—</			

Billboard TOP R&B ALBUMS

FOR WEEK ENDING APR. 15, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES* REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	1	1	3	2PAC INTERSCOPE 92399*AG (10.98/16.98)	ME AGAINST THE WORLD	1
HOT SHOT DEBUT						
2	NEW	1	1	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
3	NEW	1	1	SOUNDTRACK TOMMY BOY 1114* (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
4	4	3	18	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
5	NEW	1	1	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
6	2	—	2	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
7	3	2	3	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
8	6	5	20	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	2
9	5	4	6	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
10	10	8	5	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
11	7	6	29	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
12	11	11	12	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
13	13	9	17	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
14	12	7	27	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
15	8	—	2	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
16	14	10	31	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
17	16	14	20	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
18	15	12	26	BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
19	9	—	2	CHANNEL LIVE CAPITOL 28968 (9.98/13.98)	STATION IDENTIFICATION	9
20	19	17	30	GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
GREATEST GAINER						
21	33	—	2	SOUNDTRACK WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	21
22	NEW	1	1	BIG L COLUMBIA 53795 (10.98 EQ/15.98) HS	LIFESTYLEZ OV DA POOR & DANGEROUS	22
23	NEW	1	1	KING TEE MCA 11146* (9.98/15.98) HS	IV LIFE	23
24	17	13	10	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
25	23	26	3	KUT KLOSE KE1A/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	23
26	20	18	6	CRIME BOSS SUAVE 0003* (9.98/15.98) HS	ALL IN THE GAME	11
27	31	37	21	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
28	18	16	41	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
29	22	19	4	NINE PROFILE 1460* (10.98/15.98)	NINE LIVEZ	16
30	27	27	41	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
31	24	21	29	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
32	34	30	10	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
33	21	15	24	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
34	32	28	24	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
35	29	22	25	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
36	26	24	19	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
37	30	29	4	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
38	25	23	5	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
39	39	32	44	69 BOYZ ● RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
40	35	25	12	SOUNDTRACK EPIC SOUNDTRAX/550 MUSIC 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
41	NEW	1	1	VARIOUS ARTISTS AVATAR 124 048/ATLAS (9.98/15.98)	PUMP YA FIST HIP HOP INSPIRED BY THE BLACK PANTHERS	41
42	NEW	1	1	DANA DANE LIFESTYLES/MAVERICK 45770/WARNER BROS. (9.98/15.98)	ROLLIN' WIT DANA DANE	42
43	38	33	21	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
44	40	31	21	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLD	5
45	48	42	29	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
46	43	35	27	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1

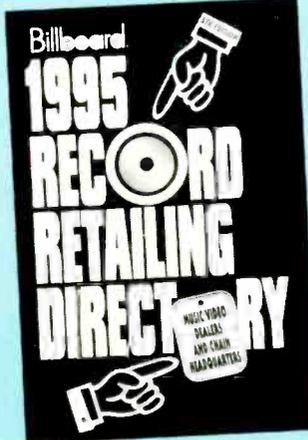
47	28	—	2	ROTTIN RAZKALS ILLTOWN/MAD SOUNDS 530461*/MOTOWN (9.98/15.98) HS	ROTTIN TA DA CORE	28
48	49	40	5	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26
49	36	38	5	FREDDIE JACKSON STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
50	41	43	10	GEORGE DUKE WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
51	37	20	3	KAM EASTWEST 61754/EEG (10.98/15.98) HS	MADE IN AMERICA	20
52	42	39	11	THE ROOTS DGC 24708* GEFEN (10.98/15.98) HS	DO YOU WANT MORE?!!!!	22
53	46	50	7	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
54	60	47	30	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
55	47	45	19	REDMAN ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
56	50	51	28	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
57	51	36	7	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12
58	52	52	7	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
59	45	44	20	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
60	54	46	20	HOWARD HEWETT CALIBER 1008 (9.98/14.98)	IT'S TIME	29
61	63	58	27	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
62	44	34	5	THA ALKAHOLIKS LOUD 66466*/RCA (9.98/15.98)	COAST II COAST	12
PACESETTER						
63	77	67	40	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
64	62	56	22	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
65	59	59	7	VARIOUS ARTISTS RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
66	53	49	28	CRAIG MACK ● BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
67	61	61	7	VARIOUS ARTISTS RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
68	64	63	12	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
69	73	71	17	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	65
70	56	68	17	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
71	58	54	35	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
72	55	48	12	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
73	57	41	4	MASTER P NO LIMIT 9901 (8.98/11.98) HS	99 WAYS TO DIE	41
74	71	87	7	MYSTIKAL BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
75	66	57	20	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
76	RE-ENTRY	38	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	1	
77	72	66	114	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
78	65	55	19	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
79	78	69	73	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
80	68	60	71	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
81	79	74	124	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
82	69	65	27	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
83	82	88	32	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
84	67	72	90	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
85	74	70	18	THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
86	84	83	9	VARIOUS ARTISTS THUMP 4710 (10.98/15.98)	OLD SCHOOL LOVE SONGS	52
87	81	73	50	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
88	85	77	27	JADE ● GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
89	83	75	85	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
90	90	80	39	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
91	76	64	40	BIG MIKE ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
92	80	84	35	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
93	RE-ENTRY	66	ZAPP & ROGER ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9	
94	92	86	49	OUTKAST ▲ LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYLISTICADILLACMUZIK	3
95	89	79	28	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
96	RE-ENTRY	25	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52	
97	99	95	31	U.G.K. JIVE 41524 (8.98/11.98) HS	SUPERTIGHT	9
98	RE-ENTRY	21	MEN AT LARGE EASTWEST 92459/EEG (10.98/15.98)	ONE SIZE FITS ALL	17	
99	87	96	63	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
100	88	78	22	K-DEE LENCH MOB 1002 (10.98/15.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	33

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

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Boy George Has His Eye On The Comeback Trail

BOY GEORGE wickedly giggles as he recounts hearing a recent U.K. radio quiz in which listeners were challenged to identify the snarling and masculine voice belting a new grunge-pop version of the Stooges' punk-era chestnut "Funtown."

"Honey, you could almost hear a collective gasp around the city when the DJ said it was *me*," he says. "No one believed it. It was like, 'That drag queen? No way!' I *loved* it."

The British single release of "Funtown," masterfully mixed for dancefloors with a rebellious trance hand by **Ramp**, is the first step in what will be the singer's roaring return to mainstream public consciousness over the next three months—and it is a comeback with several tasty twists. His long-in-progress autobiography, "Take It Like A Man," which offers a frank account of his rise to international stardom and his highly publicized recovery from heroin addiction, will be published in September by HarperCollins. The tome will be preceded by "Cheapness & Beauty," a daring collection of tunes that casts the man born **George O'Dowd** in an equally revealing new light. His image as the cuddly, sexually ambiguous boy who gleefully wooed teenagers as the leader of **Culture Club** during the '80s has been replaced by a publicly defined gay man who now readily comments in his lyrics on sex roles and the pain of coming out.



BOY GEORGE

Musically, "Cheapness & Beauty," due next month on Virgin abroad and EMI in the States this summer, is also a radical departure from O'Dowd's previous efforts. Though there are flashes of sweet soul akin to Culture Club hits like "Time," hip-grinding rhythm-rockers that can easily be linked to early **David Bowie** and **Marc Bolan** dominate the set—save for the several lush, pop-symphonic tunes recorded with the London Chamber Orchestra. In all, this set is a dream for DJs who regularly season their dancefloors with alternative flavors.

Back in his plush London home, O'Dowd is in a typical flurry of activity, wherein he juggles his solo recording career with operating his small but acclaimed 5-year-old indie dance label, More Protein Records. Packing for a three-week jaunt to Australia that will include spurts of holiday relaxation and promotional appearances in support of the book and album, O'Dowd reflects on how his brash new musical persona is actually a return to his roots.

"When I first came out at the age of 16, I was a punk who was thoroughly obsessed with David Bowie," he says. "That was the kind of music that moved me. It was so powerful and primal. Contrary to popular belief, I hated disco for years, and I was completely uncomfortable with everything connected to it—espe-



by Larry Flick

cially camp gay men, if you can believe that."

Then one day O'Dowd recalls being in a nightclub and hearing **Donna Summer's** timeless "Love To Love You Baby." As he absorbed the enveloping, erotic energy in the room, something clicked in his brain and a lifelong affinity for disco was formed. "At that moment, it was like shedding skin and getting closer to deep fears about my sexuality," he says.

Evolving into his Boy George alter ego for Culture Club, he boldly set forth to christen the act with material like "The Eyes Of Medusa," a never-heard jam that was riddled with male profouns. "It was the first song I ever wrote with the band, and, honey, was it dramatic," he recalls with a nostalgic laugh. "It had lines like 'He loves me, he hates me, he knows me too well.' I remember being told while we were recording the song that being so direct was a mistake. The rest of the band agreed, and opted for a somewhat more vague approach. It put me in a lyrical box that I was not sure I would ever break out of."

O'Dowd's feelings of creative confinement were forever dissolved last year, when he started to assemble "Cheapness & Beauty," his fourth post-Culture Club album. Taking stock of his personal life and the world around him in song, he discovered the pronoun "he" kept popping up naturally and frequently. Mentally unlocked, he gave birth to such

revelatory jams as the buoyant "The Same Way In Reverse," which earnestly attempts to explain the delicate balance of gay relationships; the stark "Unfinished Business," which bitterly addresses a lover lost to a heterosexual marriage; and the unapologetic "God, Don't Hold A Grudge," which takes a white-knuckled stab at parents who reject their kids.

"On some level, these songs are autobiographical, but I think they are also applicable to a whole lot of other people," he says. "As a community, I think we share a lot of common experiences and emotions. Many of us live in fear of being treated with shame by our families, and I think we all want to make the world understand that we're not aliens."

O'Dowd says completing a considerable length of his own journey toward self-acceptance was necessary before he could be fully direct in his lyrics. "For years, I walked around unknowingly with a huge chip on my shoulder, which I think came from realizing that I was born into a society that does not accommodate me the way it does everyone else. I thought I was inferior, even though I walked around with camp and arrogance. It's been as if I was fighting a one-man battle against the world. As I've gotten older and more at ease with my life, I've gotten far less uptight."

Fortified for the battle that promotion can be, O'Dowd is approaching the next few busy months with good-natured, sage philosophy. Although many will wonder where he has been since the 1993 success of his theme to the movie "The Crying Game," his die-hard fans know that he has emerged as one of the leading club DJs in England over the past year and has contributed a 75-minute program of underground beat-mixed dance jams to a triple-CD set on U.K.-based Fantasia Records. He has also been penning and producing "Woman Can Have It," the debut album by **Eve Gallagher**, his longtime More Protein protégé, that is slated for release this spring in the States on Radikal Records. He says such a full plate of unique and creatively satisfying projects has quelled any anxiety he might normally feel at the launch of a new album.

"Over the past few years, my perspective on my career has completely changed," he says. "I find all of the fame stuff so superficial. Right now, my definition of doing well is getting up in the morning and wanting to be alive. Everything else feels like a miracle—and I'm going to bathe in it."

CHAMPION'S FUTURE: The U.K.'s influential Champion Records has severed its distribution agreement with EastWest/Elektra Records in the States. According to **Joey Carvello**, Champion's VP of U.S. operations, the split is amicable. "It was time for us to have more control over the direction and



Everything Is Moby. Elektra artist Moby cools down after a New York soiree celebrating his full-length debut, "Everything Is Wrong," which was capped by a rare acoustic performance. The set has already spawned a club smash with "Feeling So Real" and is quickly gathering attention for the recently issued "Everytime You Touch Me." An international promotional jaunt is in the works. Pictured, from left, are Marcy Weber, MCT Management; Moby; Nancy Jefferies, VP of A&R, Elektra; Barry Taylor, MCT Management.

future of our projects," he says. "Quite frankly, we're looking forward to being part of the success that dance indies have begun to enjoy at pop radio."

Champion has already set up independent distribution deals with Downtown 161 for singles and Liaison for albums.

The break between the labels is effective immediately, and **Kristine W.'s** "One More Try," which was to be released by EastWest/Elektra in early May, will instead be commercially available via Downtown 161 later this month. Champion apparently tested the waters for this new route of distribution last month when it issued "What Hope Have I" by **Sphinx** independently. The single is a Power Pick on Billboard's Club Play chart this week at No. 29 and has begun getting test spins on pop/crossover radio stations around the country.

Carvello says Champion is planning an active summer of releases, including Kristine W.'s long-awaited full-length debut, as well as a new single and album by **3rd Nation** and an album by **Sphinx** that will feature vocals by **Sabrina Johnston** and **Sandy B.**, among others.

Champion's shift in distribution does not affect the act **Staxx**, which will continue to go through Columbia in the States. No one from EastWest/Elektra could be reached for comment at press time.

SINGLES GOIN' STEADY: New York's young and increasingly strong Waako Records is sure to quench many a thirst for R&B-spiked house music with "Everything's Gonna Be Alright (Let's Celebrate)" by **Lords Of Rhythm Featuring Reggie Hall**. The arrangement is kept spare, smartly placing primary focus on the track's taut bassline and Hall's delicious performance, which has a lovely, spiritual edge without being unnecessarily overwrought. He goes a long way toward proving that drama can be created in varying

keys and volume decibels.

Waako proves its versatility with "Ribbed Ticklers," a harder, more tribal/trance-oriented dub EP by producer/DJ **Marcus Schulz**. His talent for melody construction is visibly growing—and is most noticeable on "Never Let You Go," which has a hook that sticks to the brain for hours after initial impact. We hope we are not alone in monitoring Schulz's progression.

Taking a left turn into Detroit, **Groovestyle** is starting to work more than a few underground nerves with the double A-sided "Love"/"Freedom Train." And rightly so. Both tracks are plushly designed atmospheric anthems, combining old-school disco/funk tones with a rugged '90s-fashioned house bassline. We have not been able to learn the identity of the act's charming male singer, but we sure would like to hear more. You are advised to rush to your local-mom-and-pop shop for this gem on the Sound Of Detroit indie label.

Finally, the **Pasadenas** have resurfaced with a can't-miss 12-inch package to support "Round & Round," its first single for England's Solor Records. "Little" **Louie Vega**, **Kenny "Dope" Gonzalez**, the **Fall Guys**, **Farley Jackmaster Funk**, and **Femi Femi of Young Disciples** each weigh in with fine interpretations of a sweeping retro-soul song that actually stands tall on its own original merit. Still, different DJs want different flavors, and they get their wish here. Vega and Gonzalez's Vertigo mix is surprisingly lush and pretty, while Funk's Rotary version pumps with classic Chicago drama—and what a thrill it is to have him back in action! On the other side of the coin, there is the Fall Guys' skittling acid-jazz Old-School mix, and Femi's seductive funk/hip-hop journey on the Dark Rotation mix. Heavy props to all involved for not obliterating the song in the post-production process. If only more studio minds would follow the same line of thought.

Billboard. HOT Dance Breakouts FOR WEEK ENDING APRIL 15, 1995 CLUB PLAY

1. THIS TIME CHANTE MOORE SILAS
2. CONWAY REEL 2 REAL STRICTLY RHYTHM
3. TONIGHT IS THE NIGHT LE CLICK LOGIC
4. MENTAL PICTURE JON SECADA SBK
5. I'M READY SIZE 9 VIRGIN UNDERGROUND

MAXI-SINGLES SALES

1. 10,000 SCREAMING FAGGOTS THE MOONWALKERS FEAT. ULTRA NATE STRICTLY RHYTHM
2. LET THE BEAT GO ON DR. ALBAN LOGIC
3. BOO-TEE BOUNCE H.M.H. PHAT HOUSE
4. TONIGHT IS THE NIGHT LE CLICK LOGIC
5. I LIKE WHAT YOU'RE DOING TO ME JOYA ATLAS

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	6	7	HEARTBEAT LONDON 850 051 1 week at No. 1	JIMMY SOMERVILLE
2	5	7	7	THESE SOUNDS FALL INTO MY MIND HENRY STREET 166	THE BUCKETHEADS
3	3	2	9	JUMP FOR JOI EIGHT BALL 051	JOI CARDWELL
4	1	3	8	ATOMIC BRILLIANT!/CHRYSLIS 58340/EMI	BLONDIE
5	8	11	7	COTTON EYE JOE BATTERY 46500/JIVE	REDNEX
6	6	9	9	PAUL'S PAIN STRICTLY RHYTHM 12315 T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN	
7	10	15	6	BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS.	MADONNA
8	4	1	9	NEVER GET ENOUGH KINETIC/REPRISE 41879/WARNER BROS.	WATERLILLIES
9	7	4	9	YOUR LOVING ARMS SIRE 66150/EEG	BILLIE RAY MARTIN
10	13	21	5	RUN AWAY ARISTA 1-2809	REAL MCCOY
11	11	16	6	MY LOVE IS DEEP VESTRY 004/STRICTLY RHYTHM	SARA PARKER
12	12	17	8	WHEN DO I GET TO SING "MY WAY" LOGIC 59007	SPARKS
13	23	31	4	RESPECT BRILLIANT! 58341/EMI	JUDY CHEEKS
14	18	27	19	BODY TO BODY (KEEP IN TOUCH) VICIOUS MUZIK 1276	SHADES OF LOVE
15	15	18	8	HOW I LOVE HIM TIMBER! 656/TOMMY BOY	CYNTHIA
16	19	20	7	KEY OF LIFE WAAKO 1232	MICHELLE WILSON
17	24	29	5	I GOT LOVE DYNASTY 1210/RAGING BULL	KLEO
18	9	5	10	WHITE LINES CAPITOL PROMO	DURAN DURAN
19	21	24	6	SATURDAY NIGHT CURB 77080	WHIGFIELD
20	27	32	4	HIGHER STATE OF CONSCIOUSNESS STRICTLY RHYTHM 12321	WINK
21	25	26	5	EVERYTIME YOU TOUCH ME ELEKTRA 66154/EEG	MOBY
22	17	8	12	HANDS UP LOGIC 59006	CLUBZONE
23	16	10	10	I MUST BE FREE PULSE-8 802/RADIKAL	KYM SIMS
24	20	19	7	ANOTHER WORRY FREEZE 50071 HOUSE OF GYPSIES FEATURING AL WISE	
25	22	14	10	PROMISE ME NOTHING WARNER BROS. 41974	REPERCUSSIONS
26	31	38	4	TEMPLEHEAD EPIC 77682	TRANSGLOBAL UNDERGROUND
27	32	39	4	HIGHER (FEEL IT) STRICTLY RHYTHM 12310	R.A.W.
28	14	12	12	COME BACK RADIOACTIVE 54957/MCA	LONDONBEAT
*** POWER PICK ***					
29	42	—	2	WHAT HOPE HAVE I CHAMPION U.S.	SPHINX
30	34	44	3	TELL ME WHEN EASTWEST 66147/EEG	THE HUMAN LEAGUE
31	33	40	4	DROP A HOUSE DIG IT 012 URBAN DISCHARGE FEATURING SHE	
32	28	28	8	DON'T LAUGH SORTED 20130/NERVOUS	WINX
33	44	—	2	MOVE IT TO THE RHYTHM SBK 58359/EMI	TECHNOTRONIC FEATURING YA KID K
34	38	43	4	HAPPY MAN EASTWEST 66151/EEG	MICHAEL WATFORD
35	40	48	3	LET'S START OVER CUTTING 334	PAMELA FERNANDEZ
36	26	13	11	KEEP GIVIN' ME YOUR LOVE COLUMBIA 77794	CE CE PENISTON
37	35	37	5	I SHOW YOU SECRETS COLUMBIA 77774	PHARAO
38	45	50	3	GOTTA NEW LOVE UNDERGROUND CONSTRUCTION 128 R. ROSARIO & M. GRANT FEAT. DONNA BLAKELY	
*** HOT SHOT DEBUT ***					
39	NEW	—	1	MY LOVE MOONSHINE MUSIC 88414	KELLEE
40	NEW	—	1	LET THE BEAT GO ON LOGIC 59010	DR. ALBAN
41	30	30	11	KEEP ON LUVIN' K4B 010	MAYDIE MYLES
42	29	23	13	COLOR OF MY SKIN CUTTING 317	SWING 52
43	NEW	—	1	OPEN YOUR HEART EPIC PROMO	M PEOPLE
44	NEW	—	1	I FOUND LOVE COLUMBIA LP CUT	C+C MUSIC FACTORY
45	NEW	—	1	IF GUT 1071	THE HUNGER
46	NEW	—	1	NADIE ENTIENDE (NOBODY UNDERSTANDS) ATLANTIC 85592	B-TRIBE
47	49	—	2	I CAN DO IT BETTER MYSELF WT 002	PORNO
48	46	46	4	SKY HIGH CRITIQUE 15536	NEWTON
49	43	41	5	GUCCI DANCE RELATIVITY 1241	SAM "THE BEAST"
50	36	35	9	SITUATION INTERSCOPE 98182/ATLANTIC	TOM JONES

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	16	4	RUN AWAY (M) (T) ARISTA 1-2809 2 weeks at No. 1	REAL MCCOY
2	2	3	9	THIS IS HOW WE DO IT (M) (T) PMP/RAL 851 469/ISLAND	MONTELL JORDAN
3	3	2	13	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9016/ARISTA	THE NOTORIOUS B.I.G.
*** GREATEST GAINER ***					
4	10	—	2	GIVE IT 2 YOU (M) (T) SO SO DEF/WORK 77835/COLUMBIA	DA BRAT
5	5	5	6	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	BILLIE RAY MARTIN
6	4	4	5	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	DR. DRE
7	7	7	10	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	ADINA HOWARD
*** HOT SHOT DEBUT ***					
8	NEW	—	1	CAN'T YOU SEE (T) TOMMY BOY 676	TOTAL FEAT. THE NOTORIOUS B.I.G.
9	6	1	6	DEAR MAMA (M) (T) (X) INTERSCOPE 95774/AG	2PAC
10	9	31	3	NEXT LEVEL (T) PAYDAY 120 038/FFRR	SHOW AND A.G.
11	NEW	—	1	ANY EMCEE (T) PROFILE 7435	NINE
12	11	9	11	BABY (T) (X) ATLANTIC 85593/AG	BRANDY
13	16	—	2	JOY (M) (T) (X) INTERSCOPE 95769/AG	BLACKSTREET
14	12	8	16	GET DOWN (M) (T) BAD BOY 7-9013/ARISTA	CRAIG MACK
15	18	15	5	SHOOK ONES PART II (T) (X) LOUD 64315/RCA	MOBB DEEP
16	8	6	17	CANDY RAIN (T) (X) UPTOWN 54905/MCA	SOUL FOR REAL
17	13	18	8	IF YOU LOVE ME (M) (T) (X) MJJ 77733/EPIC	BROWNSTONE
18	23	25	7	PUT IT ON (M) (T) COLUMBIA 77728	BIG L
19	19	14	9	GET LIFTED (T) (X) JIVE 42281	KEITH MURRAY
20	NEW	—	1	HEARTBEAT (T) (X) LONDON 850 051	JIMMY SOMERVILLE
21	14	10	10	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	OL' DIRTY BASTARD
22	22	22	7	COTTON EYE JOE (T) (X) BATTERY 46500/JIVE	REDNEX
23	17	13	5	RED LIGHT SPECIAL (M) (T) (X) LAFACE 2-4099/ARISTA	TLC
24	33	24	8	SKY HIGH (T) (X) CRITIQUE 15536	NEWTON
25	26	12	6	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	NICKI FRENCH
26	28	19	4	SITTIN' IN MY CAR (M) (T) DEF JAM/RAL 853 993/ISLAND	SLICK RICK FEATURING DOUG E. FRESH
27	32	23	17	WHAT I NEED (M) (T) MERCURY 856 617	CRYSTAL WATERS
28	31	35	12	TOUR (T) SIGNET 162/RAL	CAPLETON
29	21	20	18	MAD IZM (T) CAPITOL 58313	CHANNEL LIVE
30	46	49	3	MOVE IT TO THE RHYTHM (M) (T) (X) SBK 58359/EMI	TECHNOTRONIC FEATURING YA KID K
31	34	33	6	CLOSE TO YOU (T) (X) CURB-EDEL 77077	FUN FACTORY
32	30	29	38	ANOTHER NIGHT (M) (T) ARISTA 1-2725	REAL MCCOY
33	15	17	3	PURPLE MEDLEY (T) (X) WARNER BROS. 43503	PRINCE
34	48	28	7	LET'S GET IT ON (T) (X) EPIC STREET 77819/EPIC	SHABBA RANKS
35	NEW	—	1	CRAZIEST (M) (T) (X) TOMMY BOY 670	NAUGHTY BY NATURE
36	40	11	5	BORIQUAS ON DA SET (T) VIOLATOR 1247/RELATIVITY	FRANKIE CUTLASS
37	35	21	9	RELEASE YO' DELF (T) DEF JAM/RAL 854 185/ISLAND	METHOD MAN
38	27	44	26	DREAMER (M) (T) (X) MCA 54922	LIVIN' JOY
39	29	34	4	RESPECT (T) (X) BRILLIANT! 58341/EMI	JUDY CHEEKS
40	20	—	2	NORTH SOUTH EAST WEST (T) MERCURY 856 631	BLACK SHEEP
41	41	40	10	OH YEAH! (T) ILLTOWN/MAD SOUNDS 0261/MOTOWN	ROTTIN RAZKALS
42	37	30	12	LICK IT (M) (T) (X) S.O.S. 1008/ZOO	ROULA
43	45	48	9	CAN'T WAIT (T) RAL 851 467/ISLAND	REDMAN
44	25	38	22	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/EEG	CORONA
45	NEW	—	1	TELL ME WHEN (T) EASTWEST 66147/EEG	THE HUMAN LEAGUE
46	43	43	3	NADIE ENTIENDE (NOBODY UNDERSTANDS) (T) (X) ATLANTIC 85592/AG	B-TRIBE
47	44	32	3	I'LL BE AROUND (T) (X) CHRYSLIS 58331/EMI	RAPPIN' 4-TAY FEAT. THE SPINNERS
48	RE-ENTRY	15	SUPA STAR (T) (X) PAYDAY 120 053/FFRR	GROUP HOME	
49	24	26	20	CREEP (M) (T) (X) LAFACE 2-4093/ARISTA	TLC
50	NEW	—	1	I'LL BE RIGHT THERE (T) STRICTLY RHYTHM 12336	BROTHERHOOD OF SOUL

Titles with the greatest sales or club play increases this week. ♦ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

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"LOOK AHEAD" featuring CAROLE SYLVAN.

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Choir Trip. A choir of country music's most revered stylists raises its voice at the Music City News Country Songwriter Awards show. Pictured, from left, are Waylon Jennings, Mary Miller (widow of honored singer/songwriter Roger Miller), Kris Kristofferson, Willie Nelson, Shelby Lynne, Tanya Tucker, and Ray Price.

ACM To Sponsor Fanfest Thru 1999 L.A. Festival To Change Name Next Year

■ BY EDWARD MORRIS

NASHVILLE—The Los Angeles-based Academy of Country Music has agreed to continue its sponsorship of Fanfest through 1999. In addition, a spokesman says that Fanfest, which is staged annually at the Los Angeles County Fairgrounds, has agreed to change its name after this year "to avoid confusion with other such festivals."

Started last year, Fanfest resembles Nashville's much-older Fan Fair, an annual event held during the first week of June. Fanfest is a private undertaking, while Fan Fair is owned

jointly by the Country Music Assn., a not-for-profit organization, and the Grand Ole Opry.

Like Fan Fair, Fanfest aims to bring country stars and their fans together via a series of shows and exhibit booths. This year's Fanfest will be held May 5-7.

Under the new agreement, Fanfest will donate 80% of its profits to the non-profit ACM in return for its endorsement and assistance. The ACM will be guaranteed at least \$100,000 a year from the event.

Fanfest and ACM have established a committee to oversee the festival. Its members are Bob Romeo, ACM board chairman; Zachary Taylor, Fanfest board chairman; Bob Alexander, Fanfest president; Herb Gronauer, Fanfest senior VP; Fran Boyd, ACM executive administrator; and Ken Kragen, ACM president.

Also on the committee are Scott Si-

man, senior VP, Sony Music; Bob Heatherly, VP of marketing and sales, Atlantic Records; Bill Catino, senior VP of promotion, Liberty Records; Steve Miller, VP/GM, Polydor Records; Gil Cunningham, VP, the Don Romeo Agency; and Ken Mueller, owner of the Grizzly Rose nightclub in Denver.

Besides performances by nationally known country acts, the 1995 Fanfest will feature "new country" showcases; arts, crafts, and fashion displays; artist, fan club, record company, and vendor booths; a chili cook-off; a custom-auto show, a karaoke stage; and a songwriting contest.

Event-long and single-day tickets are being sold through the Fanfest headquarters by mail and directly through 305 Warehouse Entertainment stores in California, Nevada, and Arizona.

For Aaron Neville, It's Just Good Music Also, Rhino's Comedy Set Has A Little Rustic Wit

THE AMBASSADOR: Aaron Neville was back in Nashville recently to donate a pair of well-worn boots to the Country Music Hall of Fame. Music City is becoming a regular stop for the New Orleans-based crooner. After enjoying a sizable hit with his version of **George Jones'** "The Grand Tour" and participating in last year's "Rhythm, Country & Blues" project, Neville returned to town in February to record a stunning version of the **Ray Price** hit "For The Good Times" for his upcoming "Tattooed Heart" album.

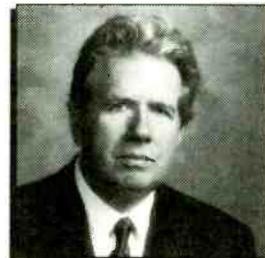
After a brief ceremony at the Hall of Fame, with boots in hand, Neville talked about the cowboy movies he loved as a kid and expressed his continuing desire to knock down musical boundaries wherever possible. "Me and **Trisha Yearwood** just won a Grammy for 'I Fall To Pieces,'" Neville said. "That was so cool. We both just came into the studio and started singing, and it was like we'd been singing together for a long time. People have got to realize that people are just people and good music is good music. It's really like **Bob Marley** said, 'One love, one heart.'"

MAKING THE ROUNDS: Former MTM Music Group chairman **Alan C. Bernard** has opened a new management firm in Nashville, the Bernard Co. Bernard will share office space with **David Skepner's** Buckskin Co. at 1 Music Circle, South, and the two companies will work together on some projects. Before helping to establish MTM Music, Bernard was a partner in Los Angeles-based BNB Management, whose clients included **Ray Stevens**, **Roger Miller**, the **Carpenters**, **Captain & Tennille**, **Neil Diamond**, and **Jim Croce**. . . **Lane Cross** has joined Gehr Force Management as an artist manager. He brings **Loretta Lynn** to the Gehr roster.

Rhino Records' "But Seriously: The American Comedy Box (1915-1994)" spotlights routines by more than 50 acts—ranging from such ancients as **Cal Stewart** and **Barney Bernard** to the more current **Steve Martin** and **Robin Williams**. Although country music might have hoped for a better representation of its rustic wits than it gets here, it still manages to show the flag via **Homer & Jethro**, who sing "Pal-Yat-Chee" to the accompaniment of **Spike Jones & His City Slickers**; **Andy Griffith** and his rube classic, "What It Was, Was Football"; and **Jerry Clower's** "The Chauffeur And The Professor". . . And since we've mentioned Homer & Jethro, we'll use that opening to announce that Acoustic Disc has just released "Swing Low, Sweet Mandolin," the final re-

cordings of the late **Kenneth "Jethro" Burns**. Rhythm guitarist **Don Stiernberg** accompanied Burns on this collection of pop standards and set pieces.

Patriot Records' John Berry was a late addition to the Country Music Assn.'s "Nashville Comes To Ireland" program held in Dublin the first week of April (Billboard, April 1). . . **Royalty Records** is distributing **Western Flyers'** self-titled Step One Records debut album in Canada. The company is also promoting and distributing the act's current single, "Cherokee Highway". . . The music business program at Nashville's Belmont University has released "Moving On," a CD album of alternative, contemporary Christian, country, and instrumental music. On the in-house Acklen Records label, the album was created, performed, recorded, produced, and engineered by current and former music business students. Copies of the album are for sale at \$10.99 each at the local Tower Records store, with profits earmarked for the music business scholarship fund.



by Edward Morris

MARK YOUR CALENDAR: Leadership Music is sponsoring a daylong "Let's Talk About Radio" discussion April 21 at Loews Vanderbilt Plaza. Topics to be discussed include the current realities of radio, research, the ef-

fects of the increase of country labels and artists, the tug of war over concerts, and the future of radio. Tickets are \$35 each if bought on or before April 12, or \$45 afterward. . . **Tracy Lawrence**, **Toby Keith**, **Little Texas**, **David Ball**, **Bryan White**, **Woody Lee**, **Zaca Creek**, and **Doo-Wah Riders** will perform a benefit concert May 8 at the Los Angeles House of Blues to benefit the Cystic Fibrosis Foundation. Tickets are available through the foundation's L.A. office. . . **ASCAP**, **Liberty Records**, and **TNN** will host the eighth annual Music Row Ladies Golf Tournament and Tupperware Party on May 23 at the Woodmont Country Club in Nashville. Proceeds go to United Cerebral Palsy of Middle Tennessee.

SIGNINGS: **Baillie & the Boys** to Cross Three Management and to Entertainment Artists for booking. . . Singer **Brick Alan** to Graton Stephens Entertainment, Nashville, for management. . . **Phantom Hills** recording artist **Maureen McCormick** to Walrus Management, Stamford, Conn. She is best known for playing the role of Marcia on "The Brady Bunch."

Peter Cronin provided the Aaron Neville lead piece.

British Country Music Awards Honor Brooks, Cash, Pride

NASHVILLE—**Garth Brooks** won honors for top international album ("In Pieces"), top international male vocalist, and best touring act at the first Great British Country Music Awards, held March 23 in Birmingham, England (Billboard, March 25).

Johnny Cash won the all-time favorite artist trophy. **Charley Pride**, who was on hand for the ceremonies and who also performed on the 90-minute radio show, earned a special achievement award.

The other American winners were **Mary Chapin Carpenter**, international female vocalist; **Brooks & Dunn**, international group or duo; "Chattahoochee," written by **Alan Jackson** and **Jim McBride**, international song; and "Independence Day," performed by **Martina McBride** and

produced by **Deaton Flanigen**, best video.

The U.K. winners were **Raymond Froggatt**, British male vocalist; **Sarah Jory**, British female vocalist; **West Virginia**, British group or duo; "What Color Is The Wind," written by **Charlie Landsborough**, best British song; **Young Country**, British rising star; "What Colour Is The Wind," by **Charlie Landsborough**, best British album; **Daniel O'Donnell**, best Irish act; and **Down County Boys**, best British bluegrass band.

MCA Records' Marty Stuart co-hosted the show with **David Allan**. Stuart also performed on the show, as did **Pride**, **Jory**, the **Stu Page Band**, the **Down County Boys**, and **Hogan's Heroes**.

EDWARD MORRIS



The Homecoming. Nashville music leaders party at **Joe Galante's** new home to celebrate his return to Nashville as chairman of the **RCA Label Group**. The partygoers, from left, are **Thom Schuyler**, senior VP of A&R/RLG; **Connie Bradley**, southern regional director of ASCAP; **Randy Owen**, lead singer of **Alabama**; **Roger Sovine**, VP of **BMI/Nashville**; **Ed Benson**, executive director of the **Country Music Assn.**; **Strauss Zelnick**, president/CEO of **BMG Music Group/North America**; talent manager **Stan Mores** of **Mores, Nanas, Shea**; and **Galante**.

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 143 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				*** No. 1 ***	
1	3	7	9	THE HEART IS A LONELY HUNTER T.BROWN,R.MCINTIRE (M.D. SANDERS,E.HILL,K.WILLIAMS)	REBA MCENTIRE (V) MCA 54987
2	2	5	11	SO HELP ME GIRL J.SLATE,J.DIFFIE (H.PERDEW,A.SPOONER)	JOE DIFFIE (C) (V) EPIC 77808
3	5	9	10	GIVE ME ONE MORE SHOT G.FUNDIS,ALABAMA (T.GENTRY,R.OWEN,R.ROGERS)	ALABAMA (V) RCA 64273
4	7	13	7	I CAN LOVE YOU LIKE THAT S.HENDRICKS (S.DIAMOND,M.DERRY,J.KIMBALL)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 82728
5	4	6	11	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T.BROWN (V.GILL,B.ANDERSON)	VINCE GILL (C) (V) MCA 54976
6	9	15	9	LITTLE MISS HONKY TONK S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN (C) (V) ARISTA 1-2790
7	1	1	14	THINKIN' ABOUT YOU G.FUNDIS (B.REGAN,T.SHAPIO)	TRISHA YEARWOOD (C) (V) MCA 54973
8	11	18	13	THE KEEPER OF THE STARS T.BROWN (D.LEE,D.MAYO,K.STALEY)	TRACY BYRD (C) (V) MCA 54988
9	10	10	19	LIPSTICK PROMISES R.BENNETT (G.DUCAS,T.SILLERS)	GEORGE DUCAS (V) LIBERTY 18306
10	14	19	8	REFRIED DREAMS J.STROUD,B.GALLIMORE (J.FOSTER,M.PETERSON)	TIM MCGRAW (C) (V) CURB 76931
11	13	14	14	LOOK WHAT FOLLOWED ME HOME B.CHANCEY (D.BALL,T.POLK)	DAVID BALL (C) (V) WARNER BROS. 17977
12	15	17	10	THE BOX K.LEHNING (R.TRAVIS,B.MOORE)	RANDY TRAVIS (V) WARNER BROS. 17970
13	17	22	10	SONG FOR THE LIFE K.STEGALL (R.CROWELL)	ALAN JACKSON (V) ARISTA 1-2792
				*** AIRPOWER ***	
14	19	24	8	GONNA GET A LIFE M.WRIGHT (F.DYCUS,J.LAUNDERDALE)	MARK CHESNUTT (C) (V) DECCA 54978
15	6	2	14	THIS WOMAN AND THIS MAN J.STROUD (J.PENNIG,M.LUHN)	CLAY WALKER (V) GIANT 17995
16	18	21	13	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G.FUNDIS (L.WHITE,C.CANNON)	LARI WHITE (V) RCA 64233
				*** AIRPOWER ***	
17	21	25	14	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (V) MERCURY 856 448
18	16	20	11	BUBBA HYDE M.POWELL,T.DUBOIS (C.WISEMAN,G.NELSON)	DIAMOND RIO (C) (V) ARISTA 1-2787
				*** AIRPOWER ***	
19	22	27	8	WHAT MATTERED MOST D.JOHNSON (G.BURR,V.MELAMED)	TY HERNDON (C) (V) EPIC 77843
20	24	31	6	I WAS BLOWN AWAY P.TILLIS,S.FISHELL (L.MARTINE,JR.)	PAM TILLIS (V) ARISTA 1-2802
21	25	36	7	STANDING ON THE EDGE OF GOODBYE J.BOWEN,C.HOWARD (J.BERRY,S.HARRIS)	JOHN BERRY (V) PATRIOT 18401
22	12	3	18	FOR A CHANGE B.BECKETT (S.SESKIN,J.S.SHERRILL)	NEAL MCCOY (C) (V) ATLANTIC 87176
23	29	37	7	FAITH IN ME, FAITH IN YOU J.STROUD,D.STONE (D.LOGGINS,T.BRUCE)	DOUG STONE (C) (V) COLUMBIA 77837
24	8	4	17	AMY'S BACK IN AUSTIN C.DINAPOLI,D.GRAU,LITTLE TEXAS (B.SEALS,S.A.DAVIS)	LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
25	33	56	4	ADALIDA T.BROWN,G.STRAIT (M.GEIGER,W.MULLIS,M.HUFFMAN)	GEORGE STRAIT (C) (V) MCA 55019
26	27	35	10	STAY FOREVER A.REYNOLDS,J.ROONEY (B.TENCH,H.KETCHUM)	HAL KETCHUM (C) (V) MCG CURB 76929
27	32	40	5	I DON'T BELIEVE IN GOODBYE M.A.MILLER,M.MCANALLY (M.MILLER,S.EMERICK,B.WHITE)	SAWYER BROWN (C) (V) CURB 76936
28	20	11	16	AS ANY FOOL CAN SEE T.LAWRENCE,F.ANDERSON (P.NELSON,K.BEARD)	TRACY LAWRENCE (C) (V) ATLANTIC 87180
29	28	34	10	BETWEEN THE TWO OF THEM J.CRUTCHFIELD (M.CATES)	TANYA TUCKER LIBERTY ALBUM CUT
30	23	8	16	WHEREVER YOU GO J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64267
31	36	49	4	YOU AIN'T MUCH FUN N.LARKIN,H.SHEDD (T.KEITH,C.GOGG,JR.)	TOBY KEITH (C) (V) POLYDOR 851 728
32	35	46	5	I'M STILL DANCIN' WITH YOU D.COOK (C.RAINS,W.HAYES)	WADE HAYES (C) (V) COLUMBIA 77842
33	39	47	5	YOU DON'T EVEN KNOW WHO I AM E.GORDY,JR. (G.PETERS)	PATTY LOVELESS (C) (V) EPIC 77856
34	51	—	2	SUMMER'S COMIN' J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64281
35	26	16	20	SOMEWHERE IN THE VICINITY OF THE HEART D.COOK (B.LABOUNTY,R.CHUDACOFF)	SHENANDOAH/ALISON KRAUSS LIBERTY ALBUM CUT
36	41	54	4	HOUSE OF CARDS J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
37	30	23	17	YOU CAN'T MAKE A HEART LOVE SOMEBODY T.BROWN,G.STRAIT (S.CLARK,J.MACRAE)	GEORGE STRAIT (C) (V) MCA 54964

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	34	32	20	MY KIND OF GIRL J.HOBBS,E.SEAY,P.WORLEY (D.COCHRAN,J.JARRARD,M.POWELL)	COLLIN RAYE (C) (V) EPIC 77773
39	42	43	8	SHE FEELS LIKE A BRAND NEW MAN TONIGHT S.GIBSON (A.TIPPIN,M.P.HEENEY)	AARON TIPPIN (V) RCA 64272
40	44	51	5	IF YOU'RE GONNA WALK, I'M GONNA CRAWL B.CANNON,N.WILSON (B.CANNON,L.BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686
41	37	29	19	BEND IT UNTIL IT BREAKS J.STROUD,J.ANDERSON (J.ANDERSON,L.DELMORE)	JOHN ANDERSON (V) BNA 62460
42	46	50	8	WHEN YOU SAY NOTHING AT ALL R.SCRUGGS (D.SCHLITZ,P.OVERSTREET)	ALISON KRAUSS & UNION STATION (V) BNA 64277
43	31	12	18	DOWN IN FLAMES M.BRIGHT,T.DUBOIS (M.CLARK,J.STEVENS)	BLACKHAWK (C) (V) ARISTA 1-2769
44	43	45	10	LOOKING FOR THE LIGHT S.BUCKINGHAM,B.CHANCEY (L.HENGBERT,T.MENSY)	RICK TREVINO (C) (V) COLUMBIA 77820
45	50	61	5	CAIN'S BLOOD B.CANNON,N.SHELL (J.SUNDRUD,M.JOHNSON)	4 RUNNER (C) (V) POLYDOR 851 622
46	47	39	20	UPSTAIRS DOWNTOWN N.LARKIN,H.SHEDD (T.KEITH,C.GOGG,JR.)	TOBY KEITH (C) (V) POLYDOR 851 136
47	49	53	8	I DON'T KNOW (BUT I'VE BEEN TOLD) K.STEGALL,KELTON (W.DENNIS)	WESLEY DENNIS (C) (V) MERCURY 856 486
48	54	60	4	WORKIN' FOR THE WEEKEND J.CUPIT (J.CUPIT,J.HONEYCUTT,K.MELLONS)	KEN MELLONS (C) (V) EPIC 77861
49	55	66	3	FALL IN LOVE B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	KENNY CHESNEY (C) (V) BNA 64306
50	38	30	12	I SHOULD HAVE BEEN TRUE D.COOK (R.MALO,S.LYNCH)	THE MAVERICKS (C) (V) MCA 54975
51	52	59	6	WHERE I USED TO HAVE A HEART P.WORLEY,E.SEAY,M.MCBRIDE (C.BICKHARDT)	MARTINA MCBRIDE (C) RCA 62948
52	40	26	17	LOOK AT ME NOW B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO)	BRYAN WHITE (C) (V) ASYLUM 64489
53	57	71	3	CLOWN IN YOUR RODEO J.LEO (W.KIRKPATRICK)	KATHY MATTEA (V) MERCURY 856 484
54	45	33	14	WHAT'LL YOU DO ABOUT ME R.LANDIS (D.LINDE)	DOUG SUPERNAW (C) BNA 64214
55	62	—	2	IF I WERE YOU J.HOBBS,E.SEAY,P.WORLEY (J.HOBBS,C.FARREN)	COLLIN RAYE (V) EPIC 77859
56	53	52	19	TENDER WHEN I WANT TO BE J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
57	58	62	5	PARTY CROWD T.BROWN (D.L.MURPHY,J.HINSON)	DAVID LEE MURPHY (C) (V) MCA 54977
58	60	63	4	GET OVER IT B.BECKETT (K.FOLLESE,S.BENTLEY,A.FOLLESE)	WOODY LEE ATLANTIC ALBUM CUT
59	63	—	2	BIGGER FISH TO FRY C.FARREN (J.STEELE)	BOY HOWDY (C) (V) CURB 76940
60	74	—	2	I'M LIVING UP TO HER LOW EXPECTATIONS J.STROUD,R.TRAVIS,D.MALLOY (B.MCDILL,T.ROCCO)	DARYLE SINGLETARY (C) (V) GIANT 17902
61	61	72	3	ONE AND ONLY LOVE R.SCRUGGS (S.D.JONES,B.TOMBERLIN)	RUSS TAFF (C) (V) REPRISE 17918/WARNER BROS.
62	67	67	3	WILLIN' TO WALK S.FISHELL,R.FOSTER (R.FOSTER)	RADNEY FOSTER (C) (V) ARISTA 1-2752
63	66	68	3	THE LIKES OF ME D.COOK (L.BOONE,R.BOWLES)	MARTY STUART (V) MCA 55010
				*** Hot Shot Debut ***	
64	NEW	1	1	TEXAS TORNADO T.LAWRENCE,F.ANDERSON (B.BRADDOCK)	TRACY LAWRENCE ATLANTIC ALBUM CUT
65	59	58	9	ANYWAY THE WIND BLOWS R.L.PHELPS,D.PHELPS,K.LEHNING (J.J.CALE)	BROTHER PHELPS (C) (V) ASYLUM 64461
66	56	44	19	TRUE TO HIS WORD C.FARREN (J.STEELE,C.FARREN,G.HARRISON)	BOY HOWDY (C) (V) CURB 76934
67	70	—	2	I AM WHO I AM J.THOMAS,H.DUNN (H.DUNN,T.SHAPIO,C.WATERS)	HOLLY DUNN (C) RIVER NORTH 3003
68	71	—	2	DIDN'T HAVE YOU B.MONTANA,J.MCKELL,D.FLINT (B.MONTANA,J.K.WATSON)	BILLY MONTANA (C) MAGNATONE 1101
69	72	—	2	ROCKIN' THE ROCK S.HENDRICKS (G.BURR)	LARRY STEWART (C) (V) COLUMBIA 77857
70	NEW	1	1	THAT'S JUST ABOUT RIGHT M.WRIGHT,T.DUBOIS (J.BLACK)	BLACKHAWK (V) ARISTA 1-2813
71	69	—	2	EASY AS ONE, TWO, THREE P.ANDERSON (J.BUNZOW)	JOHN BUNZOW LIBERTY ALBUM CUT
72	NEW	1	1	ONE OF THOSE NIGHTS J.CRUTCHFIELD (C.TWITTY,T.SEALS)	LISA BROKOP PATRIOT ALBUM CUT
73	NEW	1	1	TELL ME I WAS DREAMING G.BROWN (T.TRITT,B.R.BROWN)	TRAVIS TRITT WARNER BROS. ALBUM CUT
74	64	55	13	I BRAKE FOR BRUNETTES M.WRIGHT (S.RAMOS,R.AKINS)	RHETT AKINS (C) (V) DECCA 54974
75	NEW	1	1	YOU HAVE THE RIGHT TO REMAIN SILENT C.BROOKS (B.SWEAT,C.SWEAT)	PERFECT STRANGER PACIFIC ALBUM CUT

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

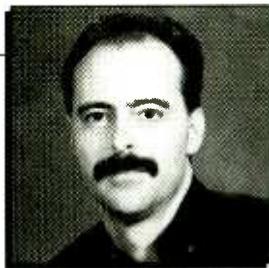
HOT COUNTRY RECURRENTS

1	1	—	2	OLD ENOUGH TO KNOW BETTER D.COOK (C.RAINS,W.HAYES)	WADE HAYES COLUMBIA
2	2	1	8	GONE COUNTRY K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA
3	3	—	2	THIS TIME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	SAWYER BROWN CURB
4	5	3	6	PICKUP MAN J.SLATE,J.DIFFIE (H.PERDEW,K.K.PHILLIPS)	JOE DIFFIE EPIC
5	4	2	5	NOT A MOMENT TOO SOON J.STROUD,B.GALLIMORE (W.PERRY,J.BARNHILL)	TIM MCGRAW CURB
6	6	4	5	GOIN' THROUGH THE BIG D M.WRIGHT (R.RODGERS,J.WRIGHT,M.WRIGHT)	MARK CHESNUTT DECCA
7	7	6	10	TAKE ME AS I AM S.HENDRICKS (B.DIPIERO,K.STALEY)	FAITH HILL WARNER BROS.
8	8	7	10	IF I COULD MAKE A LIVING J.STROUD (K.STEGALL,R.MURRAH,A.JACKSON)	CLAY WALKER GIANT
9	11	8	28	BE MY BABY TONIGHT S.HENDRICKS (E.HILL,R.FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC
10	14	12	14	KICK A LITTLE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS WARNER BROS.
11	13	10	13	LIVIN' ON LOVE K.STEGALL (A.JACKSON)	ALAN JACKSON ARISTA
12	10	—	2	MI VIDA LOCA (MY CRAZY LIFE) P.TILLIS,S.FISHELL (P.TILLIS,J.LEARY)	PAM TILLIS ARISTA
13	16	14	10	IF YOU'VE GOT LOVE S.HENDRICKS (S.SESKIN,M.D.SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC

14	—	24	29	WINK B.BECKETT (B.DIPIERO,T.SHAPIO)	NEAL MCCOY ATLANTIC
15	20	16	8	DOCTOR TIME S.BUCKINGHAM (S.LONGACRE,L.WILSON)	RICK TREVINO COLUMBIA
16	21	15	14	SHE'S NOT THE CHEATIN' KIND D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN ARISTA
17	9	5	3	HERE I AM E.GORDY,JR. (J.ARATA)	PATTY LOVELESS EPIC
18	15	13	21	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD MCA
19	—	—	1	BETWEEN AN OLD MEMORY AND ME G.BROWN (K.STEGALL,C.CRAIG)	TRAVIS TRITT WARNER BROS.
20	12	9	4	TILL YOU LOVE ME T.BROWN,R.MCINTIRE (B.DIPIERO,G.BURR)	REBA MCENTIRE MCA
21	18	11	13	NOW I KNOW G.FUNDIS (C.RAINS,C.GREENE,D.COOK)	LARI WHITE RCA
22	23	—	13	THIRD RATE ROMANCE B.CANNON,N.WILSON (R.SMITH)	SAMMY KERSHAW MERCURY
23	22	17	20	DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	TIM MCGRAW CURB
24	19	19	14	BABY LIKES TO ROCK IT S.RIPLEY,W.RICHMOND (S.RIPLEY,W.RICHMOND)	THE TRACTORS ARISTA
25	—	22	19	THIRD ROCK FROM THE SUN J.SLATE,J.DIFFIE (J.GREENEBAUM,S.WHIPPLE,T.MARTIN)	JOE DIFFIE EPIC

Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

COUNTRY CORNER



by Wade Jessen

NONSTOP FLIGHT: In the early stages of his first headlining concert tour, **John Michael Montgomery** debuts at No. 1 on Billboard's Top Country Albums chart with his third project for Atlantic. The self-titled album replaces "The Hits" by **Garth Brooks** (Liberty), who held that spot for a whopping 15 consecutive weeks. "I Can Love You Like That," the lead single from the Montgomery album, is the youngest release in the top 10, moving 7-4 in just eight weeks. After musing that "Santa will definitely come this year," Atlantic president **Rick Blackburn** was quick to give the lion's share of credit for the top-spot album debut to his staff.

Blackburn says that while every component at the label level fell into place, there's no denying that Montgomery simply cut a great record. Blackburn also cited good luck and hard work in the song selection process, noting that Montgomery depends almost entirely on outside material. Montgomery's album debuts at No. 10 on The Billboard 200. **Doug Stone** captures the only other debut on Top Country Albums, with "Faith In Me, Faith In You" at No. 58, his first for Columbia. Stone co-produced the project with **James Stroud**.

OPEN SEASON: **Reba McEntire's** "The Heart Is A Lonely Hunter," from the MCA album "Read My Mind," takes the top spot on Billboard's Hot Country Singles & Tracks (3-1). McEntire's current release was written by **Mark Sanders**, **Ed Hill**, and **Kim Williams**.

STARDUST MELODY: **Tracy Byrd's** "No Ordinary Man" (MCA) is the Greatest Gainer of the week, increasing more than 3,700 units despite a small downward move (3-4). The album's lead single, "The Keeper Of The Stars," continues to spur retail activity and moves 11-8. The song's videoclip remains in heavy rotation at cable outlet CMT while the album approaches platinum status. Our Pacesetter award belongs to **Shania Twain's** "The Woman In Me" (Mercury), which moves 24-23 with a 15% sales bump. The album's lead single, "Whose Bed Have Your Boots Been Under," jumps 21-17, getting the checkered flag for Airpower status as well. **Carson James**, PD at WLWI Montgomery, Ala., notes the success of Twain's breakthrough single, saying the song is receiving top 10 scores among respondents in audience call-out research. James says Twain's single is second only to **John Michael Montgomery's** new release in request tabulations. Twain is also No. 2 on Billboard's Heatseekers chart.

TEXAS TWO-STEP: The Texas flag waves over our remaining two Airpower recipients on Hot Country Singles & Tracks. **Beaumont's Mark Chesnutt** (Decca) leads the Airpower category, jumping 19-14 with the Cajun-flavored "Gonna Get A Life," while **Ty Herndon**, a Dallas-area native, rounds out the weekly Airpower group with "What Mattered Most" (Epic) at No. 19. **Tracy Lawrence** chalks up a Hot Shot Debut with "Texas Tornado" at No. 64; it's the latest release from his Atlantic album "I See It Now." **BlackHawk** (Arista), **Lisa Brokop** (Patriot), **Travis Tritt** (Warner Bros.), and **Perfect Stranger** (Pacific) also post new entries on our singles chart this week.

Indie Origins Pay Off For BNA's Lonestar

Popular Live EP Gets Contract, Meets Fan Demand

BY JIM BESSMAN

NASHVILLE—Budding rock acts step up from indie labels to majors all the time, but few country acts take the indie route that already has paid comparable dividends for Lonestar.

The Nashville-based band of Texans cut a self-titled indie-label EP and has now signed to BNA, with a debut album, co-produced by **Don Cook** and **Wally Wilson**, possibly out by the fourth quarter of this year. Meanwhile, the heavily touring unit—consisting of vocalist/bassist **John Rich**, vocalist/guitarist **Richey McDonald**, keyboardist **Dean Sams**, guitarist **Michael Britt**, and former Canyon drummer **Keech Rainwater**—is selling "Lonestar" at gigs and via indie distribution.

The first band to play Nashville's Wildhorse Saloon, Lonestar recorded its six-song set live there in January. Under the Lonestar Records handle, manager **Bill Carter** released the package in March, both to satisfy fan demand and to seek attention from major labels.

Carter learned of the band via **Cook**, who was impressed enough by the band's live show and crowd response to want to get them in the studio.

"We started looking for a record deal, but every time I went to see them live, people were just begging for a record," says Carter. "Getting a record deal takes months and sometimes years, but people wanted anything. We could sell a ton of albums if we had one."

Carter then enlisted **Wilson** to record Lonestar live at the Wildhorse on a DAT machine.

"I heard it and just flipped," Carter says. "It was low budget, but the energy and sound were as good as anything we put out. I started handing it around to people, and the response was unanimous: It was great stuff."

Lonestar immediately began selling the album on the road, as intended. Carter, by then negotiating with the RCA Labels Group, among others, was assisted by RLG's VP of sales, **Ron Howie**, in obtaining distri-

bution.

"I knew the major distributors, but not the indies," says Carter, whose clients also include **Shenandoah** and **Lari White**. "I got a list of the [concert] markets where Lonestar was strong, and **Ron** offered to help get [the album] to the stores through indie distribution—with **Randy Goodman's** blessing."

Goodman, RLG's senior VP/GM, also recalls that the indie product route contemplated by Lonestar occurred in the midst of the eventually successful BNA contract negotiation. "We were pretty much hands off," he says. "We didn't want them to stop on our account, and at the end of the day, I think it will be a real good artist development tool for us. With as many dates as they play, I think we'll see a nice sales pattern, not unlike [what] you find with alternative rock bands or our experience with the **Dave Matthews Band**, for example."

Lonestar's live chops, which first hooked **Cook** and **Carter** and then **RLG**, is also cited by **Mark Gammon**, director of distribution at **Southwest Wholesale** in Houston, one of the indie distributors suggested by **Howie** and now moving Lonestar product.

"I was a musician for 15 years and know how it is to go out and work and get really tight on the road, so I'm looking for big things with them," says **Gammon**. His company, a major rap one-stop that services the Southwest, had scored last year with the **Smoking Armadillos**, a **Curb/Atlantic** country group, which had a similar initial indie EP outing. **Southwest** is also working the **Pacific Records** album by the **Tyler, Texas**, country group **Perfect Stranger**.

"There might be some trouble with radio because ['Lonestar' is] a live record," **Gammon** says, "but whenever they put out a studio album, it should be pretty damn big, because they're very talented."

Southwest has had the Lonestar title only a few weeks and hasn't been able to monitor sales yet. The band's **McDonald** says the EP—a mix of originals and covers—sold perhaps 100 CDs and cassettes during a recent **Richmond, Va./**

Greenville, S.C./Kennesaw, Ga., swing.

Lonestar's tour itinerary, **Carter** says, provides the foundation for sales efforts. Other Lonestar fan strongholds, he adds, are **Nashville; Roanoke, Va.; Reno, Nev.; St. Louis; Dallas; Fort Myers, Fla.; Tulsa, Okla.; Fort Smith, Ark.; and Columbus, Mo.**

"We're pulling ourselves up by our bootstraps," says **Carter**, who is reluctant to call himself Lonestar Records president because "I don't want calls about signing artists!" But he has signed on indie promoters on behalf of "Lonestar" and has created a retail poster campaign to cross-promote local club gigs. He is also inviting retailers to the shows and servicing some stores directly from his office.

"The quality's so good I may sell it to BNA as a BNA/Lonestar EP," **Carter** adds. "If it does well in the stores and gets a little regional airplay, who knows? At least we have something out there we're really proud of that represents the band very well."

"They're a real touring band—not contrived," adds **Goodman**. "We walk into this project with **Bill Carter** managing, **William Morris** booking, and **Don Cook** producing—three of the strongest entities in Nashville right there at our disposal. Then we hear them play live and the new studio track they've put down, and we're over the top."

But Lonestar's new label isn't alone in sensing excitement over the signing. **Liberty's** senior VP of promotion, **Bill Catino**, who worked at **Cleveland International Records** when its **CBS/Epic**-distributed **Meatloaf** debut album hit big, recalls well how major labels' success can start with small indie labels.

"In the pop world, radio pays little attention to singles charts," **Catino** says. "They watch for breakout action and sales activity. So I think it's very healthy to see some of the small independent labels having success at country, even on a regional basis. It helps to get us out of the chart mentality that country programmers seem so driven by."

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 25 **ADALIDA** (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
 24 **AMY'S BACK IN AUSTIN** (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM
 65 **ANYWAY THE WIND BLOWS** (Audigram, BMI)
 28 **AS ANY FOOL CAN SEE** (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL/WBM
 41 **BEND IT UNTIL IT BREAKS** (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM
 29 **BETWEEN THE TWO OF THEM** (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM
 59 **BIGGER FISH TO FRY** (Farren Curtis, BMI/Longitude, BMI/Mike Curb, BMI) WBM
 12 **THE BOX** (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL
 18 **BUBBA HYDE** (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM
 45 **CAIN'S BLOOD** (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
 53 **CLOWN IN YOUR RODEO** (Emily Boothe, BMI/Careers-BMG, BMI) HL
 68 **DIDN'T HAVE YOU** (Magnasong, BMI/Fed Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)
 43 **DOWN IN FLAMES** (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM
 71 **EASY AS ONE, TWO, THREE** (EMI Blackwood, BMI)
- 23 **FAITH IN ME, FAITH IN YOU** (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM
 49 **FALL IN LOVE** (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acutt-Rose, BMI) WBM/HL
 22 **FOR A CHANGE** (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL
 58 **GET OVER IT** (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL
 3 **GIVE ME ONE MORE SHOT** (Maypop, BMI/Wildcountry, BMI) WBM
 14 **GONNA GET A LIFE** (Warner Source, SESAC/Dynda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM
 1 **THE HEART IS A LONELY HUNTER** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL
 36 **HOUSE OF CARDS** (Why Walk, ASCAP)
 67 **I AM WHO I AM** (Great Cumberland, BMI/Diamond Struck, BMI) WBM
 74 **I BRAKE FOR BRUNETTES** (Reynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, BMI) HL
 4 **I CAN LOVE YOU LIKE THAT** (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) WBM/HL
 27 **I DON'T BELIEVE IN GOODBYE** (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM
 47 **I DON'T KNOW (BUT I'VE BEEN TOLD)** (Warner-Tamerlane, BMI/JenErLin, BMI) WBM
 55 **IF I WERE YOU** (Soundbeam, BMI/Full Keel, ASCAP/

Farrenuff, ASCAP) WBM

- 40 **IF YOU'RE GONNA WALK, I'M GONNA CRAWL** (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI) HL
 60 **I'M LIVING UP TO HER LOW EXPECTATIONS** (Polygram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin' But Net, SESAC/EMI, SESAC)
 32 **I'M STILL DANCIN' WITH YOU** (Sony Tree, BMI) HL
 50 **I SHOULD HAVE BEEN TRUE** (Sony Tree, BMI/Raul Malo, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM
 20 **I WAS BLOWN AWAY** (Careers-BMG, BMI/Doo Layng, BMI) HL
 8 **THE KEEPER OF THE STARS** (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM
 63 **THE LIKES OF ME** (Maypop, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) WBM/HL
 9 **LIPSTICK PROMISES** (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
 6 **LITTLE MISS HONKY TONK** (Sony Tree, BMI/Showbilly, BMI) HL
 52 **LOOK AT ME NOW** (Seventh Son, ASCAP/New Court, BMI) WBM
 44 **LOOKING FOR THE LIGHT** (Starstruck Writers Group, ASCAP/WB, ASCAP/Patix Janus, ASCAP/Heart Of A Child, ASCAP) WBM
 11 **LOOK WHAT FOLLOWED ME HOME** (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL
 38 **MY KIND OF GIRL** (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
 61 **ONE AND ONLY LOVE** (BMG, ASCAP/Careers-BMG, BMI) HL

- 72 **ONE OF THOSE NIGHTS** (Warner-Tamerlane, BMI/Sony Tree, BMI)
 57 **PARTY CROWD** (N2D, ASCAP/American Romance, ASCAP)
 10 **REFRIED DREAMS** (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL
 69 **ROCKIN' THE ROCK** (MCA, ASCAP/Gary Burr, ASCAP)
 39 **SHE FEELS LIKE A BRAND NEW MAN TONIGHT** (Acuff-Rose, BMI) WBM
 2 **SO HELP ME GIRL** (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
 35 **SOMEWHERE IN THE VICINITY OF THE HEART** (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL
 13 **SONG FOR THE LIFE** (Tessa, BMI) WBM
 21 **STANDING ON THE EDGE OF GOODBYE** (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL
 26 **STAY FOREVER** (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Heckstone, BMI/Foreshadow, BMI) WBM
 34 **SUMMER'S COMIN'** (Blackened, BMI/Irving, BMI) WBM
 73 **TELL ME I WAS DREAMING** (Post Oak, BMI/Brass Crab, BMI)
 56 **TENDER WHEN I WANT TO BE** (Why Walk, ASCAP) CLM
 64 **TEXAS TORNAO** (Sony Tree, BMI)
 16 **THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)** (Almo, ASCAP/LaSongs, Ascip/Taste Auction, BMI/Waccisa River, BMI) WBM
 70 **THAT'S JUST ABOUT RIGHT** (Warner-Tamerlane, BMI)
 7 **THINKIN' ABOUT YOU** (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM
 15 **THIS WOMAN AND THIS MAN** (Almo, ASCAP/Bamatuck,

- ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM
 66 **TRUE TO HIS WORD** (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM
 46 **UPSTAIRS DOWNTOWN** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
 54 **WHAT'LL YOU DO ABOUT ME** (Combine, ASCAP/EMI Blackwood, BMI) HL
 19 **WHAT MATTERED MOST** (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL
 42 **WHEN YOU SAY NOTHING AT ALL** (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL
 51 **WHERE I USED TO HAVE A HEART** (Hayes Street, ASCAP/Craig Bickhardt, ASCAP) WBM
 30 **WHEREVER YOU GO** (Blackened, BMI/Irving, BMI) WBM
 5 **WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)** (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL
 17 **WHOSE BED HAVE YOUR ROOTS BEEN UNDER** (Shania Twain, BMI/Zomba, ASCAP) WBM
 62 **WILLIN' TO WALK** (Polygram Int'l, ASCAP/St. Julien, ASCAP) HL
 48 **WORKIN' FOR THE WEEKEND** (Cupit, BMI/Cupit Memories, ASCAP)
 31 **YOU AIN'T MUCH FUN** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
 37 **YOU CAN'T MAKE A HEART LOVE SOMEBODY** (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL
 33 **YOU DON'T EVEN KNOW WHO I AM** (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
 75 **YOU HAVE THE RIGHT TO REMAIN SILENT** (Co-Heart, BMI)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1/SHOT DEBUT ★★★						
1	NEW		1	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98) 1 weeks at No. 1	JOHN MICHAEL MONTGOMERY	1
2	1	1	16	GARTH BROOKS ▲ LIBERTY 29689 (10.98/15.98)	THE HITS	1
3	2	2	54	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
★★★ GREATEST GAINER ★★★						
4	3	5	43	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
5	6	9	8	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	5
6	4	4	27	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
7	5	3	64	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
8	8	7	10	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
9	7	6	7	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
10	10	12	61	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
11	12	14	36	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
12	9	8	33	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
13	11	15	43	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
14	17	16	21	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
15	16	20	27	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	12
16	15	10	10	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
17	13	11	26	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
18	14	13	40	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
19	21	19	13	WADE HAYES COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19
20	19	17	42	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
21	18	18	49	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
22	20	21	27	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
★★★ PACESETTER ★★★						
23	24	26	8	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	23
24	22	23	62	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
25	23	22	4	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	22
26	25	25	37	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
27	26	30	41	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	24
28	29	—	2	TANYA TUCKER LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	28
29	27	28	10	HANK WILLIAMS, JR. MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
30	31	33	32	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
31	30	27	28	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
32	28	24	4	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
33	33	32	79	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
34	34	36	49	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
35	39	34	27	TOBY KEITH ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
36	32	29	61	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	38	50	3	MARTY STUART MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	37
38	37	39	133	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
39	35	31	13	SHENANDOAH LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	31
40	36	37	144	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
41	42	41	130	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
42	45	44	24	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	42
43	40	35	56	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
44	43	53	3	BROTHER PHELPS ASYLUM 61724/EEG (10.98/15.98) HS	ANY WAY THE WIND BLOWS	43
45	41	40	73	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
46	44	38	26	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
47	48	48	110	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
48	46	42	27	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
49	47	46	190	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
50	50	51	29	MARK CHESNUTT ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
51	56	71	19	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
52	54	54	81	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
53	52	45	11	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	45
54	58	62	125	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
55	51	49	21	DOUG STONE EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
56	59	60	62	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
57	60	61	6	GEORGE DUCAS LIBERTY 28329 (9.98/13.98) HS	GEORGE DUCAS	57
58	NEW		1	DOUG STONE COLUMBIA 64330/SONY (9.98 EQ/15.98)	FAITH IN ME FAITH IN YOU	58
59	53	43	21	BILLY RAY CYRUS ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
60	55	55	135	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
61	61	58	32	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
62	57	52	83	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
63	62	66	49	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
64	70	70	99	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
65	49	57	11	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	49
66	65	72	106	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
67	66	56	41	SAMMY KERSHAW ● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
68	73	67	3	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	67
69	72	63	47	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
70	71	59	21	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
71	67	64	29	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
72	RE-ENTRY		2	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	72
73	64	74	37	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
74	74	75	77	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
75	68	68	60	NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	13

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING APRIL 15, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ MCA 12* (7.98/12.98) 174 weeks at No. 1	GREATEST HITS	204
2	2	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	18
3	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	202
4	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	204
5	5	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	56
6	6	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	204
7	7	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	9
8	8	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	202
9	9	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	189
10	12	WAYLON JENNINGS ▲ RCA 8506* (8.98)	GREATEST HITS	80
11	10	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	14
12	14	ANNE MURRAY ▲ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	138
13	11	HANK WILLIAMS MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	10

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	28
15	16	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	38
16	18	KENNY ROGERS ▲ LIBERTY 46106/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	97
17	20	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	5
18	19	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	75
19	—	ALABAMA ▲ RCA 7170* (9.98/13.98)	GREATEST HITS	193
20	15	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	47
21	17	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	4
22	25	REBA MCENTIRE ▲ MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	6
23	22	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	41
24	—	TRAVIS TRITT WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	4
25	24	WYNONNA ▲ CURB 10529/MCA (10.98/15.98)	WYNONNA	5

Catalog albums are older titles which are registering significant sales. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Hot Latin Tracks™

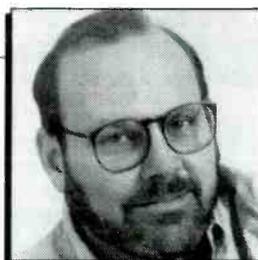


THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE SONGWRITER
*** No. 1 ***					
1	4	4	11	SELENA EMI LATIN	FOTOS Y RECUERDOS (C.HYNDE)
2	1	2	7	LA MAFIA SONY	TOMA MI AMOR (A.LARRINAGA)
3	3	3	5	LOS DINNOS UNICO/FONOVISIA	EL TAXISTA (J.SEBASTIAN)
4	2	1	11	BRONCO FONOVISIA	QUE NO ME OLVIDE (J.G.ESPARZA)
5	RE-ENTRY		22	SELENA EMI LATIN	◆ NO ME QUEDA MAS (R.VELA)
6	RE-ENTRY		23	SELENA EMI LATIN	◆ BIDI BIDI BOM BOM (S.QUINTANILLA,P.ASTUDILLO)
7	13	—	2	LOS TIGRES DEL NORTE FONOVISIA	LA FAMA DE LA PAREJA (T.BELLO)
8	6	9	4	LIBERACION FONOVISIA	A ESA (R.DAMIAN)
9	7	10	6	LAURA PAUSINI WEA LATINA	◆ AMORES EXTRANOS (A.VALSIGLIO,R.BUTI,CHEOPE,M.MARATI)
10	10	12	3	CRISTIAN MELODY/FONOVISIA	AZUL GRIS (A.MANZANERO,R.CANTORAL)
11	9	6	10	MYRIAM HERNANDEZ WEA LATINA	◆ ESE HOMBRE (M.A.RAMIREZ)
12	15	—	2	BANDA RITMO ROJO FONORAMA/FONOVISIA	MI CORAZON LLORO (F.BURAYRE)
13	5	7	8	FAMA SONY	◆ AMOR PERDONAME (J.GALVAN,J.ROSARIO)
14	26	37	3	ALVARO TORRES EMI LATIN	◆ REENCUENTRO (A.TORRES)
15	19	—	2	LOS FUGITIVOS RODVEN	SI TE VAS (M.A.GALARZA)
16	8	5	10	LUIS MIGUEL WEA LATINA	TODO Y NADA (V.GARRIDO)
17	17	22	3	JOHNNY RIVERA SONERO/SONY	SE PARECIA TANTO A TI (R.VIZUETE)
18	NEW ▶		1	THE BARRIO BOYZZ SBK/EMI LATIN	UNA VEZ MAS (K.C.PORTER,M.FLORES)
19	14	17	9	SPARX FONOVISIA	◆ QUE DEBO HACER (L.ANTONIO,T.MORRIE)
20	11	11	8	RICARDO ARJONA SONY	◆ REALMENTE NO ESTOY TAN SOLO (R.ARJONA)
21	18	25	8	GRACIELA BELTRAN EMI LATIN	◆ TESORO (M.E.CASTRO)
22	24	16	6	BANDA MAGUEY FONOVISIA	EVA MARIA (P.HERRERO,J.L.ARMENTEROS)
23	20	15	8	FITO OLIVARES FONOVISIA	CUPIDO BANDIDO (R.OLIVARES)
24	16	18	21	PEDRO FERNANDEZ POLYGRAM LATINO	MI FORMA DE SENTIR (J.M.DEL CAMPO)
25	22	31	24	SPARX FONOVISIA	◆ TE AMO, TE AMO, TE AMO (L.ANTONIO,T.MORRIE)
26	21	14	11	BANDA PACHUCO LUNA/FONOVISIA	MITAD TU, MITAD YO (M.M.MONTES)
27	36	29	4	MARCELO CEZAN SONY	◆ TOMA TU TIEMPO Y SUENA (F.SALGADO)
28	NEW ▶		1	MIMI IBARRA M.P.	NO PUEDE SER (M.IBARRA)
29	NEW ▶		1	INDUSTRIA DEL AMOR FONOVISIA	SIEMPRE TE VOY A QUERER (A.SOLIS)
30	27	13	9	LOS MIER FONOVISIA	◆ BORDADA A MANO (Z.LUIS)
31	29	33	7	JOSE JAVIER SOLIS FONOVISIA	SE REMATA EL JACALITO (B.BERMUDEZ)
32	23	27	3	ALEJANDRA GUZMAN RCA/BMG	◆ DESPERTAR (C.SANCHEZ,C.VALLE,C.SANCHEZ)
33	30	24	11	LOS REHENES FONOVISIA	PREGUNTAME A MI (J.TORRES)
34	37	—	19	LA DIFERENZIA ARISTA-TEXAS/BMG	◆ LINDA CHAPARRITA (M.C.SPINDOLA)
35	NEW ▶		1	RAMON AYALA JR. SONY	YO SE QUE NO ES FELIZ (L.DAN)
36	31	19	4	CHARLIE MASSO SONY	AUN ME GUSTAS TU (P.GORDON)
37	35	40	3	LUCERO MELODY/FONOVISIA	QUIEN SOY YO (R.PEREZ BOTIJA)
38	NEW ▶		1	LOS CAMINANTES LUNA/FONOVISIA	QUERERTE ASI (A.DEHARO)
39	28	21	7	EZEQUIEL PENA FONOVISIA	TU CASTIGO (M.A.SOLIS)
40	34	20	11	DIVINO FONOVISIA	LLORARAS (R.RAMIREZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	18 STATIONS	54 STATIONS
1 LAURA PAUSINI WEA LATINA AMORES EXTRANOS	1 JOHNNY RIVERA SONERO/SONY SE PARECIA...	1 SELENA EMI LATIN FOTOS Y RECUERDOS
2 MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	2 MIMI IBARRA M.P. NO PUEDE SER	2 LA MAFIA SONY TOMA MI AMOR
3 CRISTIAN MELODY/FONOVISIA AZUL GRIS	3 ALEX D'CASTRO RODVEN MI AMIGO RAUL	3 LOS DINNOS UNICO/FONOVISIA EL TAXISTA
4 ALVARO TORRES EMI LATIN REENCUENTRO	4 PAQUITO HECHAVARRIA SONY PIANO	4 BRONCO FONOVISIA QUE NO ME OLVIDE
5 RICARDO ARJONA SONY REALMENTE NO ESTOY...	5 TONY VEGA RMM/SONY SI YO VUELVO A...	5 SELENA EMI LATIN AMOR PROHIBIDO
6 MARCELO CEZAN SONY TOMA TU TIEMPO Y SUENA	6 RIKARENA J&N/EMI LATIN TE DEJE DE QUERER	6 LOS TIGRES DEL NORTE LA FAMA DE...
7 ALEJANDRA GUZMAN RCA/BMG DESPERTAR	7 FRANKIE RUIZ RODVEN MI FORMULA DE AMOR	7 SELENA EMI LATIN BIDI BIDI BOM BOM
8 CHARLIE MASSO SONY AUN ME GUSTAS TU	8 GILBERTO SANTA ROSA SONY SUEÑOS SON	8 SELENA EMI LATIN NO ME QUEDA MAS
9 LUIS MIGUEL WEA LATINA TODO Y NADA	9 KAOS SD/SONY AMOR FINGIDO	9 SELENA EMI LATIN COMO LA FLOR
10 THE BARRIO BOYZZ SBK/EMI LATINA UNA VEZ MAS	10 LAURA PAUSINI WEA LATINA AMORES EXTRANOS	10 LIBERACION FONOVISIA A ESA
11 MONICA NARANJO SONY LLORANDO BAJO LA LLUVIA	11 GUIANKO SOHO LATINO/SONY TEMES	11 BANDA RITMO ROJO FONORAMA/FONOVISIA MI...
12 JULIAN WEA LATINA ENTRE ELLA Y YO	12 LUIS ENRIQUE SONY CUANDO NOS TIENTA...	12 FAMA SONY AMOR PERDONAME
13 LUCERO MELODY/FONOVISIA QUIEN SOY YO	13 GIRO SD/SONY EL PASAJERO	13 LOS FUGITIVOS RODVEN SI TE VAS
14 CLAUDIO RODVEN VEN JUNTO A MI	14 LALO RODRIGUEZ EMI LATIN VIVAMOS ESTE AMOR	14 SPARX FONOVISIA QUE DEBO HACER
15 ROSARIO SD/SONY ESTOY AQUI	15 TITO ROJAS M.P. TAMBIEN NOS DUELE	15 GRACIELA BELTRAN EMI LATIN TESORO

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc.

Latin Notas



by John Lannert

"FOTOS Y RECUERDOS" (Photographs And Memories): That is the title of Selena's current hit on the Hot Latin Tracks singles chart. I have safeguarded a few mental images and recollections of Selena. All of them are upbeat, joyous frames that rotate through my mind like cards being flipped on a Rolodex. The best—and clearest—of these cerebral flashbacks takes me to when I saw Selena spontaneously dedicate a ranchera ballad to her father, Abraham, in a restaurant in San Antonio, Texas.

Selena then burst into song, belting out the ode to her father with the unabashed love and affection of a daughter singing to her father in the family living room. Warm applause ringed the restaurant when Selena finished the tune. She hugged him, saying, "I love you, Dad" without pomp or pretense.

It would be easy to go on and on about Selena's musical achievements, but anyone remotely monitoring the U.S. Latino music scene in the past three years knows that this alluring, husky-voiced siren has been the hottest Latina in the biz since 1993 (see story, page 1). Perhaps the most memorable aspect of her career was her incendiary live performances.

Newspaper accounts following Selena's death on March 31 annoyingly compared her shows to Madonna's performances, perhaps for the benefit of the uninformed. Nothing could be more remote from the truth. While each wore revealing attire on stage, Selena sported a sincere, soulful persona far removed from any one of the assorted vainglorious characteriza-

tions known as Madonna.

In Selena, Latinas in Texas, California, and Mexico found a stageside role model who seemed to say to them, "If you have the talent, take center stage, regardless of who you are." Selena unhesitatingly did so, exhibiting a playful sensuality and proud feminine independence that attracted both male and female fans.

The musical gap Selena unwillingly left in the Latino market is broad and deep, not so much for what she already recorded, but for what she might have recorded after working with Anglo producers on her English-language projects. Her first Anglo release was due out later this year on SBK. Selena's creative interchange with Anglo producers would have provided a different musical perspective for her Latino productions. Those albums could have greatly influenced the Latino music scene.

Selena's successful transition to the English-language market was by no means assured. But if Selena did hit pay dirt in the Anglo market, it would have marked one of the few times a Latina of Mexican descent would have triumphed in the English-language arena. As it now stands, Selena's profound impact in the Latino market will require that the next female Tejana star sound radically different from Selena or risk the unmerciful wrath of being compared to the incomparable.

In the coming weeks, Anglo papers will continue to portray Selena as some type of Latin Madonna, just as they did with Gloria Trevi when she caught fire two years ago. Meanwhile, the Latino papers are pondering what might have been for Selena. I prefer to mull over what she accomplished by paging through stories, looking at photos, and remembering the beaming smile on Abraham Quintanilla's face during that special serenade in San Antonio.

CONCERT SERIES BOWS: Chicago-based entertainment company Bacchus Group Productions Ltd. is set to launch its
(Continued on next page)

Enrique Chia

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ARTISTS & MUSIC

German Publishers Make Strides Firms Break Artists At Home, Abroad

BY WOLFGANG SPAHR

FRANKFURT—The long endeavors by German music publishers to establish writers and artists internationally are paying off, according to Dr. Hans-Henning Wittgen, managing director of the German Music Publishers' Assn.

Speaking at the Frankfurt Music Fair, he said that the 400-member association's sales increased to more than \$420 million, 3% ahead of 1993's figures.

Wittgen said, "The search for talent by German music publishers on the international pop music market was particularly successful with dance and techno. Considerable financial risks were required to establish many new names on the pop market as best sellers."

Not only are German acts found on the charts away from home, the publishers' efforts also are paying off in Germany, where more than 40% of the charts consist of domestic repertoire. "Compared with the past 20 years, this

is a new record," said Wittgen.

In the rock and pop field, German publishers have attained new standards of achievement, Wittgen claimed, arguing that international audiences are now more receptive to German music than ever before.

"The trigger was the decision by German publishers, accepting the greatest financial risk, to publish CDs themselves, to present their authors to a wide public. This made exposure possible in the U.S., Australia, Asia,

and the whole of Europe," said Wittgen. Further boosts for German music are expected this year with centennial celebrations for composers Carl Orff (1895-1982) and Paul Hindemith (1895-1963).

Another important vehicle for musical creativity is sheet music. Figures presented at the fair state that the sheet music market is now worth \$120 million a year.

More than 100 publishers presented their sheet music to delegates at the fair.

Fetes To Mark Hart's 100th

BY IRV LICHTMAN

NEW YORK—The merry lyrics of Lorenz Hart will receive added exposure in the weeks and months ahead as the worlds of theater, recordings, cabaret, and broadcasting help celebrate the 100th anniversary of his

birth May 2.

Hart, whose words were almost exclusively wedded to the music of Richard Rodgers for almost a quarter of a century before the lyricist's death in 1943, will be the subject of a tribute April 30 at the Players, New York's venerable theatrical club. There, Dorothy Hart, the lyricist's sister-in-law, Lorenz Hart Jr., his nephew, and Mary Rodgers, daughter of Richard Rodgers, will appear along with Broadway and cabaret performers.

On Hart's birthday, Mary Cleere Haran opens an act at Rainbow And Stars called "This Funny World: Mary Cleere Haran Sings Lyrics By Hart," which is also the title of a new Varese Sarabande Records album due for release May 9. The Rainbow Room itself will offer Hart songs throughout the month.

The City Center's "Encore!" series completes its spring run with a concertized version of the Rodgers & Hart classic "Pal Joey."

In the months after May, National Public Radio and New York venues will address the Hart legacy. At the latter, some of the presentations will include revivals of rarely mounted Rodgers & Hart shows such as "I Married An Angel," "America's Sweetheart," "Too Many Girls," "Higher And Higher," and "Peggy-Ann."



The Sweetest Sounds. EMI Music Publishing writers J. Dibbs and Abenaa teamed to write Vanessa Williams' current R&B single, "The Way That You Love," one of the tracks on her latest album, "The Sweetest Days." Shown putting the finishing touches on the song are, from left, writer/producer Dibbs, EMI Music creative manager Brian Jackson, engineer/producer Gerry Brown, Williams, and writer/artist/producer Abenaa.

THEY'RE PLAYING MY SONG

WRITTEN BY PETER CRONIN

LET'S DO IT AGAIN
Published by Warner/Chappell
Music (BMI)

With their debut album just hitting the streets, *Blackgirl* (aka Rochelle Stuart, Pamela Copeland, and Nycolia "Tye V" Turman) are new kids on the R&B block. But they go straight to the "old school" with their version of "Let's Do It Again."

Written by Curtis Mayfield, the Staple Singers' version of the song went to No. 1 on Billboard's Hot 100 back in 1975.

Solid fans of both Curtis Mayfield and the Staple Singers, the members of Blackgirl found a way to pay tribute to both on their debut album, "Treat U Right," with a '90s hip-hop-flavored version of "Let's Do It Again." "We were talking with our producer, Derek Allen, about doing a remake, and Tye-V suggested 'Let's Do It Again' because it brought back memories for her of when she was a little girl," says Rochelle Stuart. "Her father used to have her stand on the piano in the juke joints and sing it. I do recall the song, but I was just a little kid, so I don't remember it all that well from back then. But we love it when we



hear those old songs. It's nice to do some of the older stuff and give it a new flavor but still let it keep some of the sound of the old song. We tried to do 'Let's Do It Again' our own way, but we wanted to keep that old, churchy sound, like Mavis and the whole Staple family, that down-home sound, you know? I don't know all of Curtis Mayfield's stuff, but from what I do know, he is a great writer. I'm glad he's finally really being recognized. Everywhere we go, and no matter what we sing, everybody always loves 'Let's Do It Again.' They're liking our other songs, but that is always the show-stopper.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT R&B SINGLES		
THIS IS HOW WE DO IT	Montell Jordan, Oji Pierce, R. Walters	Mo' Swang/ASCAP, Oji's/BMI, Def American/BMI
HOT COUNTRY SINGLES & TRACKS		
THE HEART IS A LONLEY HUNTER	Reba McEntire, Mark D. Sanders, Ed Hill, Kim Williams	Starstruck Writers Group/ASCAP, Mark D./ASCAP, Sony Cross Keys/ASCAP, New Haven/BMI
HOT R&B SINGLES		
THIS IS HOW WE DO IT	Montell Jordan, Oji Pierce, R. Walters	Mo' Swang/ASCAP, Oji's/BMI, Def American/BMI
HOT RAP SINGLES		
DEAR MAMA	2Pac, Tupac Shakur, Tony Pizarro	Joshua's Dream/BMI, Interscope Pearl/BMI, Warner-Tamerlane/BMI, The Underground Connection/ASCAP
LATIN 50		
FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG)	Selena, Chrissie Hynde	EMI April/ASCAP

Interscope Stretches Out; Porter's 'Out' Concertized

THE YEARS ROLL (& RAP) BY: Interscope Music has just started its third year with a bevy of new developments, as the company basks in the sunlight of a recent No. 1 rap record, 2Pac's "Dear Mama," reports Ronny Vance, who runs things over at the publishing wing of the music complex. In fact, he leads the roll call with 2Pac himself with songs on the Columbia soundtrack of "Bad Boys," as well as the "Pump Ya Fist—Hip-Hop Music Inspired By The Black Panthers" soundtrack spinoff.

Interscope also recently signed EMI Records Rappin' 4-Tay, who has a song in the upcoming film "Dangerous Minds." Vance also

notes busy activity for staff writer Matthew Wilder, who is writing and producing for No Doubt, a band with sister company Interscope

Records, and who has been hired by Walt Disney to write the music for a 1996 animated feature "Legend Of Mulan." And Wilder has a song on the new Aaron Neville album and is co-producing a side with Ron Fair for RCA Records' Wild Orchid.

Vance also notes that Brenda Russell has just returned from the U.K., where she was writing with Epic artist Des'ree, and stopped in Connecticut to produce a song she wrote for Diana Ross. She also has songs on new releases from Chaka Kahn and Oleta Adams. Russell herself is working on a label deal, says Vance.

OUT OF THIS UNIVERSE: Cole Porter's best-known song from his 1950 show "Out Of This World" never made it to Broadway. That song, "From This Moment On," became a standard when inserted into the 1953 film version of Porter's "Kiss Me, Kate." As fate would have it, the giant shadow of "Kate's" 1948 stage version, which preceded "Out Of This World," hung over the latter show—not to mention "World's" libretto about Greek gods who lust after lovely mortals, which bothered the sensi-

bilities of critics of the day. All this led to a limited run of 157 performances.

In offering a four-performance concertized version March 30-April 1 at New York's City Center, the folks who put on the annual "Encores!" series did it again. As with the season's fresh-as-a-daisy opener, Irving Berlin's "Call Me Madam," more serious attention now can be paid to the score, with as rich a "bevy of beauties," to quote a Porter lyric, as those found in "Kate." Of course, those who cherish the Columbia original cast album of "Out Of This World" know that for themselves. The cast making a brief visit to the City Center

stage would be perfect for a full-scale revival. Time has brought good cheer to the proceedings. And cheers for stars Andrea Martin, Gregg

Edeman, La Chanze, Marin Mazzie, Ken Page, and Peter Scolaria. And another round for Cole Porter—"Where, Oh, Where," to turn to the master again in one of the show's delightful songs, is "there a combination so rare."

LONDON KNOWS The Scores, Too: As readers of Words & Music know, concertized versions of great, old Broadway shows are annual treats in New York. But tributes have been paid in London, where Ian Marshall Fisher has restaged 24 Broadway shows over the past seven years. From May through November, he'll be putting on Cole Porter's "Something For The Boys," Albert Hague & Arnold Horwitt's "Plain & Fancy," Bob Merrill's "Take Me Along," Porter's "Leave It To Me," and Kurt Weill & Alan Jay Lerner's "Love Life."

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:
1. Soundgarden, "Superunknown."
2. Mary Chapin Carpenter, "Stones In The Road."
3. Slayer, "Divine Intervention."
4. Sepultura, "Schizophrenia."
5. Van Halen, "Riff By Riff."



by Irv Lichtman

Music Video

ARTISTS & MUSIC

Christian Video Outlets On A Roll But Study Calls Country Vid's Growth 'Variable'

BY DEBORAH RUSSELL

LOS ANGELES—While growth experienced by country video programmers was marginal during the last year, action on the contemporary Christian front accelerated industrywide.

Such is the conclusion of the "Annual Report On The Status Of Country And Christian Video Outlets," released by Nashville-based independent promoter Aristomedia.

The report indicates that while total country outlets increased to 159 in 1995 from 123 in December 1993, overall growth in country video last year was "variable," as some outlets expanded, others disappeared, and still others experienced only minor development due to restrictive rate regulations imposed on the cable industry by the FCC. For example, domestic distribution of CMT and TNN remained relatively static in 1994 as few cable networks saw the advantage of adding new channels to their services.

The industry also faced the elimination of CMT from the Canadian airwaves, the disappearance of Americana Television from the U.S. cable airwaves, and the deletion of country-specific programs on VH1 and Canada's MuchMusic.

In addition, the syndicated country concert/documentary series "The Road" took over a number of broadcast slots once filled by several syndicated videoclip shows.

Of the 129 regional country outlets that do exist, 50 appear in P1 markets with a viewership potential that exceeds 250,000 households. The most active regions for country video nationwide include Atlanta, Indianapolis, Minneapolis, Oklahoma City, San Francisco, and Birmingham, Ala., among others.

The best news in country circles of late comes from overseas, according to the Aristomedia report, as several multinational and local video shows recently have emerged in Europe and

Australia. In addition, opportunities for international exposure of country video continues to improve, as CMT mines openings in Europe, Latin America, and Asia. In addition, Canada's New Country Network debuted Jan. 1 in 6 million Canadian households, replacing CMT there.

"This is certainly an exciting potential growth area as we head into the next century," says the Aristomedia report.

At this point, technology holds the key to the continued growth of country music video, and label executives should increasingly turn to interactive technology to further market their artists, the study concludes.

At the same time, Aristomedia reports that contemporary Christian video experienced a surge in activity in 1994, as marketing departments at labels capitalized on new broadcast and cable opportunities cropping up on the television landscape.

Total contemporary Christian outlets number 158, according to Aristomedia. In December 1993, the firm counted 112 outlets; in 1989, it reported the existence of 78 programmers.

Perhaps the most significant news on the Christian front is the May 1994

acquisition of 24-hour Z Music Television by the Gaylord Entertainment Co., which is the parent of CMT and TNN. Since June alone, the contemporary Christian video outlet increased its distribution by 50%.

Z Music Television is one of 15 national, syndicated, or satellite outlets in the contemporary Christian realm that Aristomedia counts today.

Regional outlets, at 119, comprise the bulk of programmers in contemporary Christian circles. That number is up from 95 outlets in 1993 and 62 in 1989. Geographically, the South and Midwest dominate the programming slate, and some 44 outlets appear in P1 markets with viewership exceeding 150,000 households. The remaining chunk of contemporary Christian programmers comprises seven international outlets, eight multimeter outlets, five specialized-use programs, and four closed-circuit programmers.

"At the moment, the Christian music video industry is going through a very healthy stage," concludes the Aristomedia survey. "Given its recent growth, its impact on product sales should continue to increase over the upcoming months."

PRODUCTION NOTES

LOS ANGELES

• **Air Supply** recently reeled two new videos with Picture Vision director **Jon Small**. **Jamie Thompson** directed photography on "Always," as well as the band's remake of the **Righteous Brothers'** "Unchained Melody." **Tima Surmelioglu** produced the shoots; **Susan Silverman** executive-produced.

• **F.M. Rocks** director **F. Gary Gray** lensed **Dr. Dre's** new video "Keep Their Heads Ringin'," which comes from the movie soundtrack to "Friday" on Priority. **Aaron Schnieder** directed

photography; **Craig Fanning** executive-produced.

NEW YORK

• Director **Musa "Choice" Moore** is the eye behind **Mobb Deep's** Loud/RCA video "Survival Of The Fittest." **L.D. Willis** produced the shoot for **Digital Frames**. **Ludger K. Balan** directed photography. **Krystol Cameron** executive-produced.

OTHER CITIES

• **Adam Ant's** "Wonderful" video is a One World production lensed in London by director **Tony Kunewalder**. **Tim Maurice Jones** directed photography; **Joseph Uliano** produced.

In addition, One World's **Richard Murray** directed **Jeff Healey's** Arista video "Stuck In The Middle With You" on location in Toronto. **Shawn Valentini** directed photography; **Mike Rosen** of **HooDoo Productions** produced.

• **The Gigolo Aunts'** Fire Records video "Where I Find My Heaven" is a Smash! Films/Squirrel Productions clip directed by **Tryan George**. **Jonathan Bekemeier** directed photography on the Boston-based shoot; **Mark Mower** produced.

• Atlanta set the stage for **Society Of Soul's** LaFace video "Pushin'," directed by the Chelsea Pictures team **Max & Dania**. **Simon Archer** directed photography on the shoot; **Steve Willis** produced.

• **Tom Surgal** directed **Pavement's** new video, "Rustled By The Rush," for **Matador Records**. **Dan Ehrenbard** directed photography on the New Jersey-based shoot; **Tom Case** produced for **Automatic Productions**.

Portland's 'Bohemia' Show Wants To Take Manhattan

CROSS-COUNTRY VIDEO: Portland, Ore.'s alternative/rap show "Bohemia After Dark" has descended upon the Manhattan Neighborhood Network. A 30-minute version of the Billboard award-winning program unspooled on the Big Apple's public access airwaves April 1.

"Bohemia" producer **Siouxsie Crawford** says her crew decided to head east after promotions and marketing staffer **Beth Federici** relocated to New York.

"You just cannot make it in regional video by being in one market," says Crawford. "It's impossible, no matter what."

With Federici in Manhattan, "Bohemia" set about establishing a base of local support for the program, inking a beer sponsorship and linking with a local nightclub to host weekly listening parties under the "Bohemia" banner. Every Tuesday, the "Bohemia" team creates an event at the Cafe-A-Go-Go, which serves free Warsteiner beer from 7-9 p.m. Bohemia collects proceeds at the door and uses the funds to further finance its own promotional efforts.

"It's a way to make sure we have a smooth transition into the marketplace," says Crawford, who notes she is working to establish tie-ins at radio and retail, as well.

In addition, Crawford is negotiating to take "Bohemia After Dark" to broadcast in New York once 13 episodes of the show have aired on public access. The customized East Coast version of the video show airs late-night Saturdays at 12:30 a.m.

Meanwhile, "Bohemia After Dark" continues to air in its original 60-minute form on the Portland Fox affiliate KPDX every Friday and Saturday night. Crawford says she has set her sights on Philadelphia and Phoenix next, with hopes to crack those markets by November.

MORE FUN IN MANHATTAN: "Groove TV" is yet another show to recently bow on the Manhattan Neighborhood Network. The multi-format clip show features videos by gay and lesbian artists ranging from such mainstream acts as **Elton John**, **Boy George**, **Melissa Etheridge**, and **Jimmy Somerville** to such rising stars as **Pansy Division**, **Team Dresch**, **Extra Fancy**, and **Pussy Tourette**.

Brad Lamm, onetime host of "Party Talk," hosts the 30-minute video showcase, which airs every Tuesday at midnight. Executive producer **Michael Muffoletto** says his biggest challenge has been to fill the programming pipeline with quality clips by gay artists. In many cases, artists without clips have submitted raw footage to Muffoletto,

and he creates his own video montages.

Musically, a program may run the gamut from homoerotic dance music to sedate folk tunes, and Muffoletto says he's planned several thematic programs to address everything from glam rock to women in rock.

Interviews, record reviews, and social vignettes regarding the arts and music scene will be interspersed with at least five videos per show, he says. A "vintage video of the week" feature will highlight clips by **Queen**, **the New York Dolls**, and others.

"Our mission is to get people to tune in to see some excellent, highly produced music," says Muffoletto, who doubles as a TV producer for a major syndicator.

The program should not be confused with the dance music video show "Groove TV" that just debuted in Los Angeles (Billboard, Feb. 25).

THE EYE



by Deborah Russell

PAYING TRIBUTE: Requests at The Box for the late **Eazy-E's** video "Eazy-E Said Than Dunn" multiplied in the weeks following the artist's untimely death, reports the network's music director, **Eric Martinez**. In addition, the **Bone Thugs N Harmony** clip

"Foe The Love Of \$," in which **Eazy-E** contributes a cameo, also heated up the request lines.

"Eazy-E was such a big artist on our channel," says Martinez, who notes the network is preparing a retrospective memorial on the artist. "He had a very special grip on our audience."

The Box staff is now working with the folks at **Relativity Records** to best utilize footage recently taped for an **Eazy-E "Box Talk"** segment, which never aired on the channel.

REEL NEWS: **Wayne Isham** is now directing for **Santa Monica, Calif.-based Industrial Artists**... Independent directors' representative **K.D. Sadler** recently added directors **Alex Winter**, **Mark Humphrey**, and **Penny Mack** to her roster.

SHOWDOWN: The East Coast chapter of the **Music Video Production Assn.** is sponsoring an April 25 seminar titled "Everything You Always Wanted To Know About Music Video Commissioners (But Thought It Was Politically Incorrect To Ask)." Commissioners who plan to participate come from such labels as **Columbia**, **Elektra**, **Jive**, **Mercury**, and **Tommy Boy**.

The panel will be held from 7-9 p.m. at the **Eastman Kodak** building in Manhattan. For information, call **Martin Stone Hennessee** at 212-532-6000.



Gone Gotham. The **Boogie Monsters'** video "Honeydips In Gotham" is a Pop/Art Film Factory production directed by **Marty Thomas**. Pictured on location in Atlanta are, from left in the back row, **Shaun** and **Vex** of the **Boogie Monsters**, executive producer **Daniel Zirilli**, **Thomas**, producer **William Boyd**, the **Boogie Monsters' Mondo**, director of photography **Kim Haun**, and the group's manager, **Derek Jackson**. **Boogie Monster Yoda** is on the left in front with the group's road manager **Onaji**.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily
 1899 9th Stree NE,
 Washington, D.C. 20018

- 1 Montell Jordan, This Is How We Do It
- 2 Adina Howard, Freak Like Me
- 3 Brandy, Baby
- 4 Various Artists, Freedom
- 5 Barry White, Come On
- 6 Da Brat, Give It 2 You
- 7 Shabba Ranks, Let's Get It On
- 8 Portrait, I Can Call You
- 9 Boyz II Men, Thank You
- 10 Usher, Think Of You
- 11 TLC, Red Light Special
- 12 2Pac, Dear Mama
- 13 The Notorious B.I.G., Big Poppa
- 14 Zhane, You're Sorry Now
- 15 Stevie Wonder, For Your Love
- 16 Vybe, Take It To The Front
- 17 Keith Martin, Never Find Someone Like You
- 18 Christopher Williams, Dance 4 Me
- 19 Soul For Real, Candy Rain
- 20 Vanessa Williams, The Way That You Love
- 21 Blackstreet, Joy
- 22 Raphael Saadiq, Ask Of You
- 23 Mint Condition, So Fine
- 24 Craig Mack, Get Down
- 25 Luther Vandross, Love The One You're With
- 26 Kut Kloze, I Like
- 27 Patti LaBelle, I Never Stopped Loving You
- 28 Missions, Where I Wanna Be Boy
- 29 Raja-Nee, Walking Away With It
- 30 Subway, This Lil' Game We Play

★ ★ NEW ADDS ★ ★

- John Lee Hooker, Chill Out
 Tom Scott/Maysa Leak, Don't Get Any Better
 Boyz II Men, Water Runs Dry
 Gerald LeVert, How Many Times?
 Nine, Any M.C.



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Garth Brooks, Ain't Going Down
- 2 Tim McGraw, Refried Dreams 1
- 3 The Mavericks, I Should Have Been True
- 4 George Duca, Lipstick Promises
- 5 Tracy Byrd, The Keeper Of The Stars
- 6 David Ball, Look What Followed Me Home
- 7 Trisha Yearwood, Thinkin' About You
- 8 Diamond Rio, Bubba Hyde
- 9 Randy Travis, The Box
- 10 Joe Diffie, So Help Me Girl
- 11 Lari White, That's How You Know

- 12 John Anderson, Mississippi Moon
- 13 Brooks & Dunn, Little Miss Honky Tonk 1
- 14 John Michael Montgomery, I Can Love You... 1
- 15 Alan Jackson, Song For The Life 1
- 16 Travis Tritt, Tell Me I Was Dreaming
- 17 Little Texas, Amy's Back In Austin
- 18 Russ Taff, One And Only Love 1
- 19 Clint Black, Summer's Comin' 1
- 20 John Berry, Standing On The Edge Of... 1
- 21 Kenny Chesney, Fall In Love 1
- 22 Mary Chapin Carpenter, House Of Cards 1
- 23 Kathy Mattea, Clown In Your Rodeo 1
- 24 Ricky Lynn Gregg, To Find Where I Belong
- 25 Tracy Lawrence, As Any Fool Can See
- 26 Bryan White, Look At Me Now
- 27 Noah Gordon, I Need A Break 1
- 28 Hank Williams, Jr., Hog Wild
- 29 Wesley Dennis, I Don't Know
- 30 Steve Kolander, Black Dresses
- 31 Doug Stone, Faith In Me, Faith In You
- 32 Sawyer Brown, I Don't Believe In Goodbye
- 33 Patty Loveless, You Don't Even Know Who I
- 34 Billy Montana, Didn't Have You
- 35 Marty Stuart, The Likes Of Me
- 36 Holly Dunn, I Am Who I Am
- 37 Terry Radigan, Half A Million Teardrops 1
- 38 Waylon Jennings, Wild Ones
- 39 Aaron Tippin, She Feels Like A Brand... 1
- 40 Wade Hayes, I'm Still Dancin' With You
- 41 Tanya Tucker, Between The Two Of Them
- 42 David Lee Murphy, Party Crowd
- 43 Mark Chesnut, Gonna Get A Life
- 44 Wylie & The Wild West Show, Hey Maria
- 45 4 Runners, Cain's Blood
- 46 John Bunzow, Easy As One, Two, Three
- 47 Lisa Brokop, One Of Those Nights
- 48 Shenandoah, Darned If I Don't
- 49 Hal Ketchum, Stay Forever
- 50 Daryle Singletary, I'm Living Up To...

★ ★ NEW ADDS ★ ★

- Billy Ray Cyrus, One Last Thrill
 Blackhawk, That's Just About Right
 Tracy Lawrence, Texas Tornado



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 TLC, Red Light Special
- 2 Live, Lightning Crashes
- 3 The Notorious B.I.G., Big Poppa
- 4 Mary J. Blige, I'm Goin' Down
- 5 Soul For Real, Candy Rain
- 6 Sheryl Crow, Strong Enough
- 7 The Cranberries, Ode To My Family
- 8 Brandy, Baby
- 9 Madonna, Bedtime Story
- 10 Bush, Everything Zen
- 11 Tom Petty, It's Good To Be King
- 12 Dave Matthews Band, What Would You Say
- 13 Van Halen, Can't Stop Lovin' You
- 14 Bruce Springsteen, Thunder Road

- 15 Bruce Springsteen, Murder Incorporated
- 16 Offspring, Gotta Get Away
- 17 Nine Inch Nails, Hurt
- 18 Brownstone, If You Love Me
- 19 Dionne Farris, I Know
- 20 Oasis, Live Forever
- 21 Melissa Etheridge, If I Wanted To
- 22 Wax, California
- 23 Green Day, When I Come Around
- 24 Sponge, Plowed
- 25 Jeff Buckley, Last Goodbye
- 26 Hole, Violet
- 27 Letters To Cleo, Here & Now
- 28 Bad Religion, Infected
- 29 Boyz II Men, Thank You
- 30 Collective Soul, Gel
- 31 Rappin' 4-Tay, I'll Be Around
- 32 Subway, This Lil' Game We Play
- 33 Duran Duran, White Lines
- 34 Da Brat, Give It 2 You
- 35 Montell Jordan, This Is How We Do It
- 36 Rolling Stones, I Go Wild
- 37 P.J. Harvey, Down By The Water
- 38 Matthew Sweet, Sick Of Myself
- 39 Elastica, Connection
- 40 Juliana Hatfield, Universal Heart-Beat
- 41 Adina Howard, Freak Like Me
- 42 Green Day, Basket Case
- 43 Stone Temple Pilots, Interstate Love Song
- 44 Phunk Junkiez, I Love It Loud
- 45 Weezer, Buddy Holly
- 46 Jamie Walters, Hold On
- 47 Stone Temple Pilots, Plush
- 48 Aerosmith, Cryin'
- 49 Salt-N-Pepa, Shoop
- 50 Snoop Doggy Dogg, Gin And Juice

★ ★ NEW ADDS ★ ★

- Various Artists, Freedom
 Better Than Ezra, Good
 Collective Soul, December
 Monster Magnet, Negasonic Teenage Warhead
 Radiohead, Fake Plastic Trees



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Garth Brooks, Ain't Going Down
- 2 Tim McGraw, Refried Dreams
- 3 Clint Black, Summer's Comin'
- 4 Marty Stuart, The Likes Of Me
- 5 Russ Taff, One And Only Love
- 6 Lari White, That's How You Know
- 7 Tracy Lawrence, As Any Fool Can See
- 8 George Duca, Lipstick Promises
- 9 Little Texas, Amy's Back In Austin
- 10 John Anderson, This Woman And This Man
- 11 David Ball, Look What Followed Me Home
- 12 Dave Matthews Band, Thinkin' About You
- 13 Diamond Rio, Bubba Hyde
- 14 Randy Travis, The Box

- 15 Billy Ray Cyrus, Deja Blue
- 16 Joe Diffie, So Help Me Girl
- 17 Brooks & Dunn, Little Miss Honky Tonk
- 18 Alan Jackson, Song For The Life
- 19 Doug Stone, Faith In Me, Faith In You
- 20 John Michael Montgomery, I Can Love You...
- 21 Kenny Chesney, Fall In Love
- 22 Mary Chapin Carpenter, House Of Cards
- 23 John Anderson, Mississippi Moon
- 24 Martina McBride, Where I Used To Have...
- 25 Wade Hayes, I'm Still Dancin' With You
- 26 Tanya Tucker, Between The Two Of Them
- 27 Mark Chesnut, Gonna Get A Life
- 28 John Berry, Standing On The Edge Of Good
- 29 Sawyer Brown, I Don't Believe In Goodbye
- 30 Patty Loveless, You Don't Even Know Who...

★ ★ NEW ADDS ★ ★

- Ricky Lynn Gregg, To Find Where I Belong
 Kyle Petty, Oh King Richard
 Terry Radigan, Half A Million Teardrops
 Daryle Singletary, I'm Living Up To Her Low...
 Travis Tritt, Tell Me I Was Dreaming



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Sheryl Crow, Strong Enough
- 2 Melissa Etheridge, If I Wanted To
- 3 Hootie & The Blowfish, Hold My Hand
- 4 Eagles, Love Will Keep Us Alive
- 5 Madonna, Bedtime Story
- 6 Elton John, Believe
- 7 Bonnie Raitt, You Got It
- 8 Boyz II Men, On Bended Knee
- 9 Dionne Farris, I Know
- 10 Madonna, Take A Bow
- 11 Des'ree, You Gotta Be
- 12 Tom Petty, It's Good To Be King
- 13 Martin Page, In The House Of Stone And...
- 14 Annie Lennox, No More "I Love You's"
- 15 R.E.M., Bang And Blame
- 16 John Mellencamp, Wild Night
- 17 Gloria Estefan, Turn The Beat Around
- 18 Des'ree, Feel So High
- 19 Bruce Springsteen, Streets Of Philadelphia
- 20 Foreigner, Until The End Of Time
- 21 Melissa Etheridge, I'm The Only One
- 22 Melissa Etheridge, Come To My Window
- 23 Hootie & The Blowfish, Let Her Cry
- 24 Tom Petty, You Don't Know How It Feels
- 25 Jon Secada, If You Go
- 26 Blues Traveler, Run Around
- 27 Blessid Union Of Souls, I Believe
- 28 Abba, Dancing Queen
- 29 Sheryl Crow, All I Wanna Do
- 30 Counting Crows, Mr. Jones

★ ★ NEW ADDS ★ ★

- Boyz II Men, Water Runs Dry
 Diana King, Shy Guy
 Jill Sobule, I Kissed A Girl

Artists & Music



by Heidi Waleson

BACK TO BAROQUE: The end of March saw William Christie and Les Arts Florissants' week in New York starting with a whimper (an uninspired film about the conductor and his ensemble) and ending with a bang (the town's first big Purcell 300th anniversary event, a semistaged performance of the composer's semi-opera, "King Arthur," at the Brooklyn Academy of Music). In between, there were three other Les Arts concerts at BAM, plus the opening of the Merchant-Ivory film "Jefferson In Paris," for which Christie provided the period music and even made a screen appearance. Erato, Christie's new record company, added to the frenzy by releasing the group's new "Dido and Aeneas" with Veronique Gens, and its second recording of Charpentier's "Médée," a superb, complete (three-plus hours) rendition with Lorraine Hunt and Mark Padmore.

"King Arthur," recorded after the February performances in Paris of the fully and spectacularly staged version of the piece, will be out in June. If the orchestra and chorus were as extraordinary in those sessions as they were in Brooklyn, it should be quite a disc: The large (34-piece) band turned in some of the best period-instrument playing I've ever heard, especially the trumpeters, Per Olov Lindeke and Gilles Rapin, who played their many exposed and virtuosic anthems spectacularly. The 25-member chorus provided some of the liveliest moments of the evening (one standout was "Hither, this way," in which a good spirit and a wicked spirit compete for Arthur's trust).

Still, it's hard to make theatrical sense of "King Arthur," which is actually a hybrid with plot-advancing text (by John Dryden) for the characters, played by actors, and music for expansion and *divertissement*. So let's encourage Erato (or someone) to start releasing Christie's opera productions on commercial video. The full shows are too expensive to tour widely, and more people should get a chance to see as well as hear how exciting these 17th- and 18th-century pieces are in the postmodern stagings that Christie's producers give them. They certainly draw crowds: Even semistaged, with the text abbreviated and spoken by two actors instead of nine, the two BAM performances of "Arthur" sold out.

Angel, which has an exclusive on the Merchant-Ivory films, put out the "Jefferson" soundtrack, which featured a tantalizing snippet of Sacchini's opera "Dardanus." (This is the second film to feature staged Baroque opera this year—remember "Farinelli"?) More old music will hit the screen when Tony Palmer finishes his tercentenary salute, "Purcell," a 90-minute film, slated for international TV and video distribution by National Video Corp. in the fall. This one will have music performed by John Eliot Gardiner and the Monteverdi Choir and Orchestra, borrowed for the occasion by Erato from PolyGram.

AND MORE FROM FRANCE: Didier Durand-Bancel, general director of Erato Disques since January, was also in town to look in on his prize artist and to pass on news of some recent label signings: The young pianist Helene Grimaud and conductor Kent Nagano have both joined up. Nagano, who has posts with the Lyon Opera, the Hallé Orchestra, and the London Symphony Orchestra, will be contributing work with all three, and Durand-Bancel is especially happy that Nagano will be doing some French repertoire (first up: Berlioz's "Damnation of Faust," out in June) for the label. Erato is also pleased to report that organist Marie-Claire Alain, a label stalwart for 40 years, has signed her first exclusive contract with Erato. And William Christie will be getting a chance to expand his horizons beyond the obscure Baroque with Erato: Future plans include Mozart's "Requiem" and "The Magic Flute."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 15, 1995



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Total/The Notorious B.I.G., Can't You See

BOX TOPS

- 2Pac, Dear Mama
 Adina Howard, Freak Like Me
 Smooth, Mind Blowing
 Ol' Dirty Bastard, Brooklyn Zoo
 Dis-N-Dat, Freak Me Baby
 Tha Dogg Pound, What Would U Do
 Brian McKnight, Crazy Love
 Raphael Saadiq, Ask Of You
 Mary J. Blige, I'm Goin' Down
 Various Artists, Freedom (Rap Version)
 Bone Thugs N Harmony, Foe Tha Love Of \$
 Soul For Real, Candy Rain
 Naughty By Nature, Craziest
 Snow, Anything For You

ADDS

- Boogiemonsters, Honeydips In Gotham
 Boyz II Men, Water Runs Dry
 Bush, Little Things
 DJ Quik, Safe & Sound
 Doctor Dre & Ed Lover, For The Love Of You
 Double X, Money Talks
 IV Xample, I'd Rather Be Alone
 Faith No More, Digging The Grave
 Frankie Cutlass, Boriquas On The Set
 Green Jelly, Jump
 H-Town, Emotions
 Ill Al Skratz, Chill With That
 Joya, I Like What You're Doing To Me
 Mic Geronimo, Masta I.C.
 Monster Magnet, Negasonic Teenage Warhead
 Nine Inch Nails, Hurt
 N-Tyce, Sure Ya Right
 Po' Broke N' Lonely, Wusties
 Quo, Quo Funk
 R.E.M., Strange Circumstances
 Sir Mix A Lot, Steppin' Wit My Fokk
 69 Boyz, Five O, Five O
 Subway, Fire



Continuous programming
 11500 9th St N
 St Petersburg, FL 33716

- Abba, Dancing Queen
 Blessid Union Of Souls, I Believe
 Kitaro, Dance Of Sarasvati
 Martin Page, In The House...
 Manhattan Transfer, Let's Hang On
 Al Green/Lyle Lovett, Ain't It Funny...
 Elton John, Believe
 Barry Manilow, I Can't Get Started
 Mavericks, I Should Have Been True
 Mary Chapin Carpenter, House Of Cards
 Foreigner, Until The End...
 Bob Seger, Night Moves
 The Tractors, Baby Likes To Rock It
 Melissa Etheridge, If I Wanted To
 Immortal Beloved, Ode To Joy
 Tom Jones/Tori Amos, I Wanna Get...
 Nick Lowe, True Love Travels...
 Bruce Springsteen, Murder Inc.
 John Tesh, Bastille Day
 Trisha Yearwood, Thinkin' About You



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Crash Vegas, On And On (ADD)
 Jeff Buckley, Last Goodbye (ADD)
 Suede, We Are The Pigs (ADD)
 Vida Hille, Precious Heart (ADD)
 Tragically Hip, Nautical Disaster
 Offspring, Gotta Get Away
 Portishead, Sour Times
 Bon Jovi, Someday I'll Be Saturday Night
 Live, Lightning Crashes
 Dionne Farris, I Know
 Odds, Truth Untold
 Collective Soul, Gel
 TLC, Red Light Special
 Cranberries, Ode To My Family



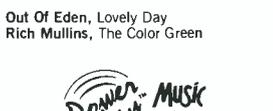
Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- The Stone Roses, Love Spreads
 Sheryl Crow, Strong Enough
 Siouxsie And The Banshees, O Baby
 Elton John, Believe
 Los Pericos, Parate Y...
 Simple Minds, She's A River
 Annie Lennox, No More "I Love You's"
 Sting/Pato Banton, The Cowboy Song
 Green Day, When I Come Around
 Mad Season, River Of Deceit
 Cafe Tacuba, Las Flores
 Dionne Farris, I Know
 Duran Duran, White Lines
 Soundgarden, Day I Tried To Live
 Slash's Snake Pit, Beggars And Hangers On
 Bon Jovi, Someday I'll Be Saturday Night
 Collective Soul, Gel
 Roxette, Run To You
 Boyz II Men, On Bended Knee
 EMF, Perfect Day



Five 1/2-hour shows weekly
 Signal Hill Dr
 Wall, PA 15148

- Gaurdian, Way Back Home
 PFR, Wonder Why
 King James, Hard Road
 Young Disciples, Apparently Nothing
 Newsboys, Shine
 M. W. Smith, Love One Another
 Sophie B. Hawkins, As I Lay Me Down
 Mylon LeFevre, Stranger To Danger
 Randy Stonehill, Still Small Voice
 Steve Taylor, Meitdown
 Sheila Walsh, Mystery
 Margaret Becker, Deep Calling Deep
 Christafari, Listening



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Elastica, Connection
 The Human League, Tell Me When
 Duran Duran, White Lines
 Juliana Hatfield, Universal Heartbeat
 Shudder To Think, X-French Tee Shirt
 Goo Goo Dolls, Only One
 Ned's Atomic Dustbin, All I Ask...
 Wax, California
 Quicksand, Delusiona
 Urban Dance Squad, Demagogue
 Slick Rick, Sitting In My Car
 Ahmad/Ras Kass/Saafir, Only One
 Bruce Springsteen, Murder Inc.
 Bon Jovi, Welcome To Tomorrow
 Letters To Cleo, Here And Now
 Boyz II Men, Thank You
 Monster Magnet, Negasonic Teenage...
 Fossil, Moon
 The Primitives, Crash
 Marcia Ball, Down The Road



CALIFORNIA MUSIC CHANNEL

15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Soul For Real, Candy Rain
 Mary J. Blige, I'm Goin' Down
 Brandy, Baby
 TLC, Red Light Special
 Subway, This Lil' Game We Play
 Montell Jordan, This Is How We Do It
 E-40, I Love
 Rappin' 4-Tay, I'll Be Around
 Da Brat, Give It 2 You
 The Notorious B.I.G., Big Poppa

LATIN NOTAS

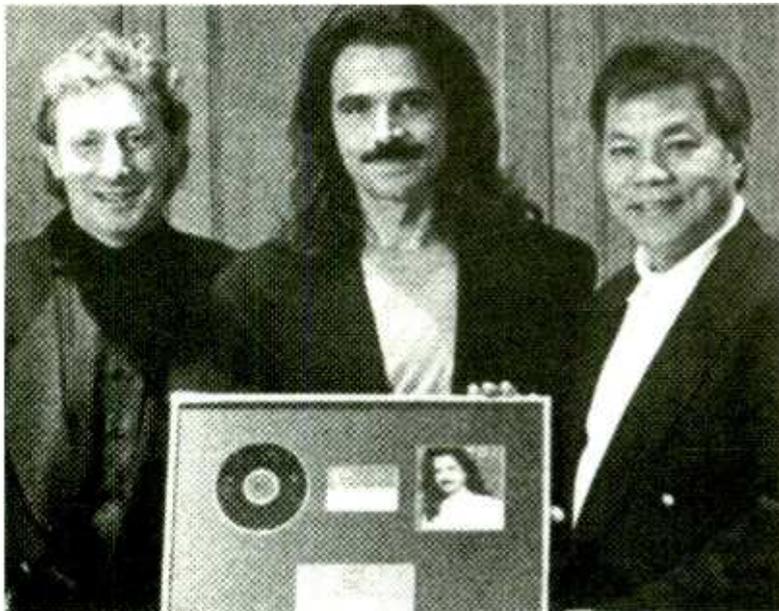
(Continued from page 30)

Mariachi La Reyna de Los Angeles, Mariachi Campanas de America, Mariachi Cobre, and 4-year-old singer Nydia Gracia. This year's edition of the festival marks the sixth consecutive time the show will be held at the Bowl... A new record label, Radio Vox, has been formed in Miami by four industry veterans: Rodolfo Castillo (producer/A&R), Danny Barrocas (video director, graphic designer), Gustavo Menéndez (director of marketing and promotions), and Anthony Gonzalez (sales director). The label recently issued its first release, a maxi-single by Fulano de Tal titled "Revolución."

EMI Latin superstar Selena propelled her to the top of Billboard's radio and retail charts. Selena's latest single, "Fotos Y Recuerdos," sailed to No. 1 on the Hot Latin Tracks chart, making it her sixth chart-topping single. Two former No. 1 hits re-entering the top 10 this week were "No Me Queda Más" (5) and "Bidi Bidi Bom Bom" (6).

All three songs are contained on Selena's Grammy-nominated album "Amor Prohibido," which topped The Billboard Latin 50 this week, followed closely by three titles that re-entered the top 10: the Grammy-winning "Live!" (3), "Entre A Mi Mundo" (4), and "12 Super Exitos" (6).

CHART NOTES: The stunning death of



Dream Come True. Yanni receives his gold disc from BMG in Singapore for 10,000 sales of his album "Dare To Dream." Pictured, from left, are Stuart Rubin, BMG VP of A&R and marketing; Yanni; and Frankie Cheah, BMG Singapore managing director.

French Charts Going Back On Air Deal Reached With TV, Radio Broadcasters

■ BY EMMANUEL LEGRAND

PARIS—After almost two years without media exposure, the French charts will be heard and seen again on French radio and TV.

Following long and delicate negotiations, French record industry organization SNEP, which owns and operates the charts, and its indie counterpart, UPFI, have finally reached a one-year agreement with state broadcaster France Television and radio group Europe 1 Communications.

An alternative option considered by the record industry was to forge a deal with a combination of the NRJ radio network and the M6 commercial television station. But it has been suggested that this

route was not taken because the industry is eager to rebuild relationships with state television.

At press time, SNEP president Patrick Zelnik, UPFI VP Charles Talar, France Television president Jean-Pierre Elkabbach, and Jacques Lehn, president of Europe 1 Communications, were to hold a joint press conference April 7 in Paris to announce the agreement.

The deal means that the singles and albums charts will be broadcast on TV channel France 2—on a weekly late-night show Fridays, with an edited version Saturdays—and on France 3, which will carry a 30-minute chart rundown. Radio Europe 1 will present an overview of the singles and albums charts on Saturdays (the show is tentatively called "Le Top"), with mentions during the week in its general music shows. The albums chart will be featured Sundays on Europe 2.

In addition, the weekly TV guides *Tele 7 Jours* and *Journal du Dimanche* will also publish the charts. The TV shows should be on the air in May, and the radio shows could start earlier.

The decision ends the long absence of the charts from the broadcast media. The void followed the announcement two years ago that Europe 1 and cable TV station Canal+, which jointly operated the charts from the creation of the listings in 1984, decided to move out of chart production. SNEP then took over and produced the new computerized sales charts but

without getting any media exposure.

Sources suggest that SNEP president Zelnik preferred to go with France Television under the new arrangement rather than the privately owned M6—which already has strong musical content—in an attempt to rebuild bridges with the main TV channels, which now carry virtually no music.

In addition, having two TV and two radio outlets broadcasting the charts adds to their impact. Record companies have complained that since Europe 1 and Canal+ stopped airing the charts in 1993, the lack of media exposure was hurting sales, especially in the fast-moving singles market.

Herve Rony, GM of SNEP, called the deal "good news," adding, "We are getting out from the tunnel after a difficult period. I think it is a good deal that will increase music exposure at a time when record producers are really concerned about the status of music on TV."

An irony is that indie organization UPFI, which has criticized the charts since their implementation, has joined SNEP in the deal, thus opening the door to a more concrete agreement with SNEP on the charts.

French charts are based on sales data compiled from a representative sample of stores. The new point-of-sale system is operated by IFOP (for hypermarkets) and Tite-Live (for specialized stores) and is rumored to cost the industry about 10 million francs (\$2 million) a year to operate.

MTV Plans Italian-Language Programming Locally Produced Shows To Cover Domestic Artists

■ BY MARK DEZANNI

MILAN—MTV Europe is planning locally produced programming in Italian to fill the void anticipated when the country's existing national music TV network, Videomusic, makes its widely expected shift to generalist broadcasting in the near future (*Billboard*, March 18).

Videomusic, which officially changed hands April 1, is now owned 100% by Italian film producer Vittorio Cecchi Gori, and while it is continuing to program music videos and youth shows, Cecchi Gori has expressed his intention to introduce a films and sport format soon.

Sebastiano Mussini, responsible for MTV Europe's Italian operations, confirms that local productions are on the agenda. "With Videomusic on the road to extinction, there will no longer be a [TV] outlet dedicated to Italian music, and we are looking into the possibility of taking their place in the domestic market."

With the lack of satellite and cable development in Italy, Mussini explains that the main barrier is technical. Currently MTV Europe is relayed for six hours every afternoon on a string of local TV stations in the north and center regions of the country. Six hours is the maximum allowed for syndicated rebroadcasts under Italian law.

"With imminent changes in Italy's TV regulation, there are many possibilities opening to us, although none of them are straightforward at the moment," says Mussini. "We are looking into purchasing a network such as Telemontecarlo; however, we will also consider splitting the existing six hours available to us on local rebroadcasters between the best of MTV Europe and locally produced programs in Italian featuring Italian artists."

Franco Donato, president of Italy's independent record company association AFI, says negotiations are under way with MTV to encourage local program production. "We have met in the

past week to discuss the possibility of MTV producing six hours daily of Italian-language output in collaboration with AFI producers," Donato says.

Mussini adds that Videomusic's previous owners also could collaborate with MTV in Italy. He says, "Although we are sad at Videomusic's imminent demise, it does mean that our main competitor in the market has gone, and we are also exploring the possibility of a collaboration with Videomusic's ex-president, Marialina Marcucci."

Marcucci, who resigned from Videomusic last month, was against the channel's sale to Cecchi Gori, but was outvoted by her family partners. Last week, Marcucci said she had wanted to

maintain the music profile for the network and commented to the Italian press that she was just two weeks away from selling a minority stake in the channel to MTV owner Viacom or a consortium of record companies including BMG, PolyGram, and Warner Music, when the Cecchi Gori deal was pushed through.

Mussini says, "As the only remaining music TV outlet in the country, we have a responsibility to the consumer, independent producers, and the record industry in Italy to promote domestic productions."

Last year, MTV announced plans to produce programs specifically targeted to different territories in Europe.

German Record Piracy Cut Polish Law, Collins Ruling Credited

■ BY WOLFGANG SPAHR

HAMBURG—Record piracy in Germany fell by one-third last year, according to figures just released by record industry association BPW, the result of new copyright law in Poland and the implementation of landmark pan-European legislation.

BPW says the value of unlicensed record sales fell from \$150 million in 1993 to \$96 million last year.

It attributes part of the drop to the effect of the so-called Phil Collins ruling by the European Court. This stated for the first time that artists should receive the same copyright protections throughout the 15-nation European Union as they do in their home country. The ruling put an end to the trade in concert recordings made at shows in Germany. Until that time, German copyright law allowed anyone to record and sell concert material from non-

German artists, provided that appropriate mechanical royalties were paid.

The ruling has resulted in the withdrawal of these unlicensed records from stores, leaving the bootleg industry to return to dedicated collectors, its original target market.

New copyright law passed in Poland last May has also helped in Germany. The law was the first protection introduced in post-communist Poland.

Before the law went into effect there, piracy of international product was running at about 90% of the market, and the most popular destination for export of the illicit records was neighboring Germany. BPW estimates that about 1 million Polish pirate records were being sold annually in Germany.

BPW chairman Thomas Stein says police and customs made some impact on the flow of imports, but he notes that the copyright law has greatly helped stem the flow at its source.

Irish Music Awards Honor Garth Brooks, Cranberries

■ BY KEN STEWART

DUBLIN—Garth Brooks, R.E.M., the Cranberries, Sheryl Crow, Eric Clapton, Frances Black, Boyzone, Bill Whelan, and Christy Moore were among the winners at the 10th Irish Recorded Music Awards held March 31 at the Burlington Hotel here.

An edited, hourlong version of the show, presented by singer/songwriter Eleanor McEvoy and RTE Television's Ray D'Arcy, was simulcast April 1 on Network 2 Television and 2FM Radio.

Brooks, whose Irish album sales have topped 500,000 units, picked up his best country act award in person. R.E.M., voted best international group for the third successive year, was represented by the band's Peter Buck and Mike Mills.

R.E.M. is slated to play Slane Castle July 22 if drummer Bill Berry's health permits.

The Cranberries, who were seen on videotape, were named best Irish act. Whelan's "River-

dance" was single of the year, and Boyzone was dubbed best new Irish act.

Moore and Black took the leading Irish male and female performer awards, with Moore's "Live At The Point" voted album of the year.

Clapton and Crow led the field as most popular international artists. Sharon Shannon was named best folk/traditional act.

The industry award, which recognizes an outstanding contribution to the music business, acknowledged the Chieftains' 33-year career.

Black, Brooks, the Chieftains, Sinead O'Connor, Van Morrison, Paul Brady, Arty McGlynn, Boyzone, Blur, Human League, and Let Loose all performed live.

The IRMA ceremony and dinner, at \$160 a ticket, benefited the Irish Society for the Prevention of Cruelty to Children. A check for the equivalent of \$48,000, the proceeds of the evening, was presented by Brooks.

Two Australian Indie Festivals Face Off Chili Peppers' Cancellation Sparks Promoters' Row

BY CHRISTIE ELIEZER

MELBOURNE, Australia—A heated public exchange of words has broken out between two Australian promoters after the Red Hot Chili Peppers canceled as headliners for the inaugural Alternative Nation indie festival to be held later this month.

The Peppers withdrew a day after tickets went on sale, citing singer Anthony Kiedis' illness that has reportedly delayed recording of their new album. They were replaced on the bill by Lou Reed and Nine Inch Nails. According to co-promoter Michael Gudinski of Frontier Touring Co., there have been only 50 refunds; more than 50,000 tickets were sold before TV advertising began.

However, rival promoter Ken West, who has presented the similar Big Day Out shows for the last four summers, contends that the organizers of Alternative Nation were aware of the Peppers' no-show before ticket release and has reported the matter to the local con-

sumer affairs authorities.

Gudinski has released a letter from Peppers' manager Lindy Goetz that confirms permission had been granted Feb. 14 to announce the band's headline status and that the subsequent cancellation was due to "an illness in the band."

Describing West's accusations as "in poor taste," Gudinski adds, "The people who run Big Day Out think they own alternative music in Australia. That's not the case. Alternative Nation has a wider appeal, and I intend to present it for the next five, 10 years as a two-day festival."

To be held in three Australian cities over the Easter weekend, Alternative Nation is a first collaboration between major players Frontier Touring and Michael Coppel Presents. Frontier's tours this year include R.E.M., Kiss, and Pearl Jam, while Coppel brought out Janet Jackson, the Cranberries, and Pet Shop Boys.

Originally to be the Australian leg of Lollapalooza until negotiations fell through, Alternative Nation also in-

cludes side attractions such as poetry, comedy, body art, interactive media, a free-speech area, and a love-match tent.

The bill also lists Violent Femmes, Faith No More, Primus, Ice-T & Body Count, Tool, L7, Live, Flaming Lips, Ween, Therapy?, Pop Will Eat Itself, Tea Party, and Pennywise. Australian acts include Cosmic Psychos, Insurge, Regurgitator, Horsehead, Supergroove, Peyote, Nitoeris, Custard, Skunkhour, Powderfinger, Suicidy, and Dof FX. The acts will play over four stages.

Among the other issues, Gudinski and West are also at odds over whether the Australian bands appearing at Alternative Nation will be blacklisted from Big Day Out.

West states there is no blacklist, but concedes he has approached acts such as Silverchair and TISM to offer them places on next January's Big Day Out to pre-empt offers from Alternative Nation. "We rarely repeat acts on the Big Day Out," he says, "so I don't see why we should put on the same acts as Alternative Nation."

Sony France Restructures Its A&R

BY EMMANUEL LEGRAND

PARIS—Sony Music France president Paul-Rene Albertini is moving forward in the restructuring of the company's A&R by creating a new division that will regroup several in-house and outside labels.

To manage this new division, Albertini has appointed London-based Philippe Desindes, who is currently vice-president of marketing, continental Europe, for PolyGram International. He will relocate to Paris by Wednesday (12).

Albertini says that Desindes' skills in marketing and A&R—associated with "a passion for music"—make him "one of the best professionals in our business."

The new department—for which a

name has yet to be approved by Sony headquarters in New York—will be an umbrella for several labels, with the in-house Squatt imprint being the first brick of this new house. Other labels will be added, either through acquisition or licensing, to create what Albertini calls "a federation of labels." Desindes also will be signing acts directly.

The aim of the structure is to serve as an A&R source as well as a marketing and promotion arm.

Squatt—set up by former Sony France president Henri de Bodinat—focuses on artist development. The label has been reasonably successful in breaking new Anglo-American acts—including British bands Jamiroquai and Oasis—but it has not been as successful with local acts.

Squatt did, though, score two of

1994's best-selling singles: Jimmy Cliff's "I Can See Clearly Now" and Youssou N'Dour and Neneh Cherry's "Seven Seconds."

Desindes, 37, and Albertini both graduated from the same business school and worked together at PolyGram in the early '80s. Desindes started in 1983 at Polydor. In 1986, Desindes joined BMG France as international manager and then moved to marketing manager. He was promoted in 1991 to general manager of Ariola France when RCA and Ariola were separated into two different structures.

At BMG, Desindes has been closely associated with the development of the Silencers, Native, the Sugar-cubes, and Zouk Machine. He moved to PolyGram in London in 1993.

Orita Named President Of Polydor K.K.

BY STEVE McCLURE

TOKYO—Ikuzo Orita has been named president of Polydor K.K., one of PolyGram's two Japanese affiliates, just three weeks after resigning as president of WEA Japan.

Orita, 53, replaces Takeo Kasahara, who will now serve as chairman of Polydor K.K. Both men will report to Keiichi Ishizaka, who late last year left as general manager of Toshiba-EMI to become president of PolyGram K.K., which oversees all of PolyGram's Japanese operations. Orita's appointment took effect March 21.

"My first priority is to make Polydor's domestic division strong," says Orita, noting that while Polydor is doing well on a worldwide basis, it is comparatively weak in the Japanese and American markets.

Orita's move to Polydor brings his

career full circle, since he worked for Polydor here from 1965 until 1970. He joined the then Warner-Pioneer in 1970 when that company took over from Polydor K.K. as the Japanese licensee for Atlantic, for which Orita had been label manager.

"Orita's case, in which he's going back to the record company he started his career with, is very rare," notes one industry source, explaining that in Japan's corporate culture of lifetime employment, leaving a company means you have burned your bridges.

But like other Japanese industries, the record business here appears to be abandoning that system.

"It's going to be very, very interesting to watch the Japanese record industry this year," says the source. "There will be a lot of reshuffling of personnel and mergers of companies."

Orita declines to comment on indus-

try rumors that Warner Music Japan artist Noriyuki Makihara may follow him to Polydor. The same rumors say that some Toshiba-EMI A&R staffers may make a move to the PolyGram group in the wake of Ishizaka's move to PolyGram.

In related news, PolyGram's other Japanese affiliate, Nippon Phonogram, has changed its name to Mercury Music Entertainment Co. Ltd.

"This comes from the worldwide policy of PolyGram where each company is supposed to have a label identity," says company president Alex Abramoff, noting that this year is the 25th anniversary of Nippon Phonogram's founding.

Together, the two PolyGram affiliates, including consignment sales of independent Kitty Records' product, account for roughly 10% of Japan's 519.25 billion yen (\$5.9 billion) prerecorded music market (at wholesale values).

How U.K.'s Too Pure Label Struck An American Deal

WHEN PJ HARVEY LANDED on American shores in the spring of 1992, the trio's debut album "Dry" served as an introduction to both group leader Polly Harvey and Too Pure Records, the independent U.K. label that had signed the singer a year earlier.

Founded in 1990 by Richard Roberts and Paul Cox, Too Pure made its mark in Britain early on, before Harvey's arrival, with singles by Th' Faith Healers and Stereolab.

While Harvey is now signed directly to Island Records, the creative edge of Too Pure has remained sharp, with a roster of compelling yet unconventional British acts such as Moonshake, Laika, Minxus, Seefeel, Pram, and Germany's Mouse On Mars.

Among the early followers of Too Pure in the States was Marc Geiger, A&R executive with Rick Rubin's American Recordings, which recently announced a long-term licensing deal for the release and distribution of Too Pure albums in the U.S.

"Being somewhat of an Anglophile, I had a really high awareness of independent labels," says Geiger. "And when a label is putting out as many consistently strong records as Too Pure, they seemed to be going down a path of credibility and importance."

The agreement, like many such deals, grew out of a circle of relationships. Geiger, since his days booking tours by alternative British bands at Triad Artists, had a strong association with Ivo Watts-Russell of 4AD and Martin Mills of Beggar's Banquet Records. Both Mills and Watts-Russell, in turn, are financial backers of Too Pure.

The deal is also an example of the difficult path that British indies must sometimes follow to find a suitable partner in the U.S. Too Pure previously had struck licensing agreements for individual artists with different labels—Seefeel through Caroline, Moonshake with Matador, and Th' Faith Healers with Elektra. The hazards of that oft-chosen approach were clear when Elektra closed its London office, and the A&R VP who championed the band left the company.

So when Roberts traveled to Los Angeles last summer to discuss new opportunities for his acts, he had reservations about striking a deal for the Too Pure roster with any single company.

He was won over, he says, by Geiger's enthusiasm for Too Pure, the maverick reputation of Rick Rubin and American Recordings, and the strong recommendation of mutual friends such as Robin Hurley in the L.A. office of 4AD.

"Robin said, 'If Marc Geiger wants to do the deal, do the deal,'" Roberts recalls.

Geiger acknowledges that even at a time of strength in the market for music labeled alternative rock, Too Pure's artists remain solidly outside the mainstream. The first step for American Recordings was to distribute 4,000 imported copies of a Too Pure sampler album to col-

lege radio in the U.S. The Laika album "Silver Apples Of The Moon" was released in late March, to be followed by Minxus' "Pabulum" on Tuesday (11). Releases by Moonshake, Mouse On Mars, Pram, Stereolab, and Th' Faith Healers are on tap through June.

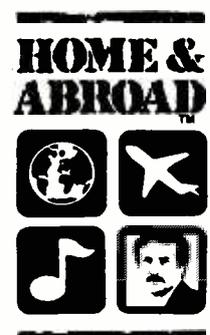
"American is a big believer in artist development through touring," says Geiger, predicting that Too Pure acts will be staging live dates in the U.S. in the months ahead.

Roberts adds: "Marc still has very good contacts in the live area." Cox and Roberts note that an important consideration for any indie label striking a deal with a U.S. partner is to have a liaison, based in America, representing the indie's interests. Too Pure has tapped Nick West, who has previously worked with Fiction and Radioactive Records, as senior marketing and promotion executive for Too Pure, based in the office of American Recordings in L.A.

Any other advice for indie labels venturing into the world of U.S. licensing deals? Roberts says, "No matter how strong the enthusiasm of people appears to be, you can't just leave [the music] with them. You really do have to make them work for you." And American Recordings appears ready to do just that.

BORDER CROSSING: Pearl Jam was recently joined onstage at a live date in Sydney by Flea of Red Hot Chili Peppers (who is reportedly building a house in the countryside of New South Wales) and in Melbourne by Dave Grohl of Nirvana, reports Billboard Australia correspondent Christie Eliezer. Pearl Jam tipped its hat down under to New Zealand's Split Enz with a version of "I Got You" at the Melbourne show... On a tour swing through Sweden promoted by EMA Telstar, Eric Clapton plays the Globe in Stockholm April 8.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH, or faxed to 44-171-323-2316.



by Thom Duffy

Europe's Song Contest Sounds Out Talent

23 Nations' Best Songs Compete For Annual Honor

■ BY FRED BRONSON

LONDON—Twenty-three countries will send their finest songwriters and artists to the Point Theatre in Dublin May 13 to compete in the 40th annual Eurovision Song Contest.

Originally conceived as a way of bringing the countries of Europe closer together a decade after the end of World War II, the competition is responsible for springing at least one act to the international scene.

In 1974, Swedes Benny Andersson and Bjorn Ulvaeus knew the only way for a band from Sweden to be taken seriously internationally would be to win Eurovision. They entered with "Waterloo," and to date Abba is the most successful group to have won the contest.

Eurovision is being held in Ireland for the third consecutive year because the winning country plays host country for the following year. The three consecutive wins for Ireland have not gone unnoticed by the other countries; this year, Norway had five juries select its Eurovision entry, and one of the five was an Irish jury that included former Irish winner Johnny Logan.

While other countries take the competition seriously, Britain has had a laugh or two at Eurovision's expense over the past few years. The BBC, which broadcast the British heat March 31 and will televise Eurovision live May 13, worked this year to change how the industry and the public view the contest.

David Liddiment, head of the entertainment group, network television, for the BBC, hired well-known personality Jonathan King to oversee Britain's participation. King rang song publishers, asked artists to participate, and urged the industry to use Eurovision as a "shop window" for British talent.

Through his efforts, RCA entered Londonbeat with the R&B-flavored "I'm Just Your Puppet On A... (String!)," and London Records submitted its hot new pop quartet Deuce with "I Need You," a follow-up to their top 20 hit "Call It Love." King also heard a British hip-hop track called "Love City Groove" by a group of the same name and strongly suggested to former EMI and MCA label executive Dave Ambrose, founder of Planet 3 Records, to enter it in competition. "I said this is not the right sort of record," says Ambrose. "He explained at length what he was doing and totally impressed me with his argument."

"Love City Groove" made quite an impression on the British public. The BBC received more than 475,000 phone calls March 31 during the one hour that the lines were open. The vote went so heavily in favor of the rap song that 45 seconds

after voting began, BBC executive producer Kevin Bishop informed King and Liddiment that "Love City Groove" had built up a large enough lead that none of the other seven songs would be able to pass it.

"Love City Groove" received 140,174 votes, while second-place "One Gift of Love" by Dear Jon collected 81,359.

The cheerful, summery rap song will

be going up against entries like "Alone" by Justyna from Poland, "The World Turns Upside Down" by Stella Jones from Austria, and "Keep Me In Mind" by Mike Spiteri from Malta. And after three victories in the past three years, all eyes and ears will be on the Irish entry, "Dreamin'," written by Richard Abbott and Barry Woods and performed by Eddie Friel.

newsline...

ELECTRONIC KEYBOARD company Roland (UK) Ltd. has assured the U.K. government's Office of Fair Trading it will not attempt to maintain minimum retail prices on products. OFT's inquiry into Roland began after reports that it had advised dealers that discounting would lead to the termination of dealerships.

URIAH HEEP guitarist John Wetton has launched legal action against accountants Casson Beckman and John Goldring, a former partner in the firm. The writ alleges Goldring made unauthorized loans from Wetton's pension fund to a property development company where Goldring was a director. Wetton says he lost over \$609,000.

The Dynamics of Asia Pacific A Billboard Spotlight

It takes a real pro to keep up with one of the music industry's fastest growing regions.

In our May 20th issue, Billboard's international editors and correspondents throughout Asia will examine the mechanisms for marketing local and international talent in the region, with emphasis on multinational major record companies and local independent labels.

This spotlight will include comprehensive coverage of:

- What media are important in the artist's marketing process
- What trends are apparent in local and regional promotion
- How marketing styles are affecting musical genres
- The role that Asian based music retailers play
- The leading music executives in the region

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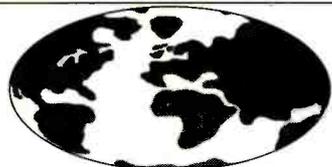
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Major participation and distribution of issues at the first MIDEM ASIA!

FOR THE RECORD

Included in the 1994 data for shipments by Japanese record companies (410.5 million units, worth 519.25 billion yen or \$5.9 billion)—reported in the story on Japanese imports of foreign product in last week's Billboard—is product distributed by Japanese record companies' in-house import divisions, which comprises 30%-40% of all imports into Japan.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 4/10/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WOW WAR TONIGHT H JUNGLE WITH T AVEV TRAX
2	3	RA-RA-RA MAKI OOGURO B-GLAM
3	NEW	TEENAGE DREAM DEEN B-GLAM
4	2	OVERNIGHT SENSATION TRF AVEV TRAX
5	7	DREAMS CAN COME TRUE THANK YOU EPIC/SONY
6	4	MAICCA EAST END X YURI EPIC/SONY
7	8	KISEKI NO HOSHI KEIUSKE KEIUSKE KUWATA & MR. CHILDREN VICTOR/TOY'S FACTORY
8	8	TRY ME WATASHI WO SHINJITE NAOMI AMURO WITH SUPER MONKIES TOSHIBA/EMI
9	5	UTA BUCK-TICK VICTOR
10	NEW	DOA WO KNOCK SURUNOWA DAREDA KENJI OZAWA TOSHIBA/EMI
ALBUMS		
1	3	TRF DANCE TO POSITIVE AVEV TRAX
2	1	DREAMS COME TRUE DELICIOUS EPIC/SONY
3	5	CHISATO MORITAKA DO THE BEST ONE UP MUSIC
4	2	ZARD FOREVER YOU B-GLAM
5	4	TAMIO OKUDA 29 SONY
6	7	SKID ROW SUBHUMAN RACE WEA JAPAN
7	6	KOME KOME CLUB DECADE SONY
8	NEW	TOSHI GRACE BMG/VICTOR
9	NEW	BRUCE SPRINGSTEEN GREATEST HITS SONY
10	8	MIHO NAKAYAMA COLLECTION III KING

NETHERLANDS (Stichting Mega Top 50) 4/8/95

THIS WEEK	LAST WEEK	SINGLES
1	2	THINK TWICE CELINE DION SONY
2	1	ALICE, WHO THE X IS ALICE GOMPIE RPD/DURECO
3	3	ETERNITY SNAP! ARIOLA
4	7	LAAT ME AU TOCH NIET AILEEN CLOUSEAU EMI
5	8	SELF ESTEEM OFFSPRING PIAS
6	6	SO IN LOVE WITH YOU DUKE VIRGIN
7	NEW	PLAY MY GAME/LIFE IS LIKE A DANCE DJ PAUL ELSTAK MIDTOWN
8	4	HERE I GO 2 UNLIMITED BYTE
9	5	MOVE YOUR ASS SCOOTER EDEL
10	NEW	TOTAL ECLIPSE OF THE HEART NICKI FRENCH DURECO
ALBUMS		
1	1	ANDRE RIEU STRAUZ & CO MERCURY
2	2	CRANBERRIES NO NEED TO ARGUE MERCURY
3	5	CELINE DION THE COLOUR OF MY LOVE SONY
4	4	IRENE MOORS & DE SMURFEN GA JA MEE NAAR SMURFEN EMI
5	3	BRUCE SPRINGSTEEN GREATEST HITS SONY
6	6	OFFSPRING SMASH PIAS
7	7	ANNIE LENNOX MEDUSA RCA
8	8	BON JOVI CROSS ROAD JAMBCO/MERCURY
9	10	ANDRE RIEU STRAUZ GALA MULTIOISK
10	NEW	ELTON JOHN MADE IN ENGLAND MERCURY

AUSTRALIA (Australian Record Industry Assn.) 4/9/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HERE'S JOHNNY HOCUS POCUS SHOCK
2	2	TOTAL ECLIPSE OF THE HEART NICKI FRENCH SHOCK
3	3	ANOTHER NIGHT M.C. SAR & REAL MCCOY BMG
4	4	THINK TWICE CELINE DION EPIC
5	NEW	BEDTIME STORY MADONNA WARNER
6	5	ODE TO MY FAMILY CRANBERRIES ISLAND
7	9	WHEN I COME AROUND GREEN DAY WARNER
8	7	SORRENTO MOON (I REMEMBER) TINA ARENA COLUMBIA
9	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
10	8	SKY HIGH NEWTON FESTIVAL
11	10	A GIRL LIKE YOU EDWYN COLLINS MDS
12	14	DIGGING THE GRAVE FAITH NO MORE LIBERATION/FESTIVAL
13	NEW	SUKIYAKI 4 P.M. POLYGRAM
14	11	HOT HOT HOT ARROW FESTIVAL
15	NEW	I'M JEALOUS DIVINYLS BMG
16	16	SELF ESTEEM OFFSPRING SHOCK
17	17	NO MORE "I LOVE YOU'S" ANNIE LENNOX ARISTA
18	19	COTTON EYE JOE REDNEX BMG
19	18	COME BACK LONDONBEAT BMG
20	13	BEAUTIFUL IN MY EYES JOSHUA KADISON EMI
ALBUMS		
1	NEW	SILVERCHAIR FROGSTOMP MURMUR/SONY
2	NEW	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LIBERTY/FESTIVAL
3	1	GREEN DAY DOOKIE WARNER
4	2	CRANBERRIES NO NEED TO ARGUE ISLAND
5	4	CELINE DION THE COLOUR OF MY LOVE EPIC
6	12	ROLLING STONES WOODOO LOUNGE VIRGIN/EMI
7	3	PEARL JAM VITALOGY EPIC
8	5	OFFSPRING SMASH SHOCK
9	6	ELTON JOHN MADE IN ENGLAND MERCURY/POLYGRAM
10	10	SOUNDTRACK PULP FICTION MCA
11	18	ROLLING STONES JUMP JACK—THE BEST OF VIRGIN/EMI
12	7	ANNIE LENNOX MEDUSA ARISTA
13	8	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
14	9	ENYA THE CELTS WARNER
15	14	TINA ARENA DON'T ASK COLUMBIA
16	19	SOUNDTRACK FORREST GUMP EPIC
17	NEW	MADONNA BEDTIME STORIES WARNER
18	13	YANNI LIVE AT THE ACROPOLIS BMG
19	NEW	ROACHFORD PERMANENT SHADE OF BLUE SONY
20	NEW	M PEOPLE BIZARRE FRUIT BMG

CANADA (The Record) 4/3/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
2	2	ALWAYS BON JOVI MERCURY/PGD
3	3	SECRET MADONNA MAVERICK/WEA
4	4	ANOTHER DAY WHIGFIELD QUALITY/SONY
5	5	TAKE A BOW MADONNA MAVERICK/WEA
6	6	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
7	7	SHORT DICK MAN 20 FINGERS ZOO/BMG
8	10	SOMEDAY I'LL BE... BON JOVI MERCURY/PGD
9	8	LOVE IS ALL AROUND WET WET WET LONDON/PGD
10	9	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
11	13	SYMPATHY FOR THE... GUNS N' ROSES GEFEN/UNI
12	12	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
13	11	SATURDAY NIGHT WHIGFIELD QUALITY/PGD
14	14	GO ON MOVE REEL II REEL QUALITY/PGD
15	15	ENDLESS LOVE LUTHER VANDROSS EPIC/SONY
16	16	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN HOLLYWOOD/WEA
17	18	TURN THE BEAT AROUND G. ESTEFAN EPIC/SONY
18	17	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA
19	19	ALL I WANNA DO SHERYL CROW A&M/PGD
20	20	CREEP TLC LAFACE/BMG
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA/SONY
2	4	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
3	2	ANNIE LENNOX MEDUSA RCA/BMG
4	3	GREEN DAY DOOKIE REPRISE/WEA
5	5	S. CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
6	6	EAGLES HELL FREEZES OVER GEFEN/UNI
7	NEW	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND
8	8	OFFSPRING SMASH EPITAPH
9	9	VAN HALEN BALANCE WARNER BROS./WEA
10	10	COLLECTIVE SOUL COLLECTIVE 4 ATLANTIC/WEA
11	7	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
12	13	JANN ARDEN LIVING UNDER JUNE A&M/PGD
13	12	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
14	16	LIVE THROWING COPPER MCA/UNI
15	11	BOYZ II MEN II MOTOWN/PGD
16	18	VARIOUS ARTISTS DANCE MIX USA 95 QUALITY/SONY
17	NEW	SOUNDTRACK THE LION KING HOLLYWOOD/WEA
18	19	GARTH BROOKS THE HITS CAPITOL/CEMA
19	NEW	THE TRAGICALLY HIP DAY FOR NIGHT MCA/UNI
20	20	SOUNDTRACK PULP FICTION MCA/UNI

HITS OF THE U.K.™

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THIS WEEK	LAST WEEK	SINGLES
1	NEW	BACK FOR GOOD TAKE THAT RCA
2	1	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS STRIP/WEA
3	5	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
4	6	U SURE DO STRIKE FRFISH
5	3	JULIA SAYS WET WET WET PRECIOUS ORGANISATION
6	2	LOVE CAN BUILD A BRIDGE CHER, C. HYNDE & N. CHERRY WITH E. CLAPTON LONDON
7	NEW	BABY BABY CORONA ETERNAL
8	NEW	NOT OVER YET GRACE PERFECTO/EASTWEST
9	7	BABY IT'S YOU BEATLES APPLE
10	8	DON'T GIVE ME YOUR LIFE ALEX PARTY SYSTEMATIC
11	11	THE BOMB! BUCKETHEADS POSITIVA
12	4	THINK TWICE CELINE DION EPIC
13	10	LET IT RAIN EAST 17 LONDON
14	9	TURN ON, TUNE IN, COP OUT FREAK POWER 4TH+BWAY
15	13	PUSH THE FEELING ON NIGHTCRAWLERS FRFR
16	12	WHOOOPS NOW/WHAT'LL I DO JANET JACKSON VIRGIN
17	21	IF YOU LOVE ME BROWNSTONE MJ/EPIC
18	NEW	HYPNOTISED SIMPLE MINDS VIRGIN
19	20	THE FIRST THE LAST ETERNITY SNAP! ARISTA
20	14	ONE MAN IN MY HEART HUMAN LEAGUE EASTWEST
21	17	YOU BELONG TO ME JX FRFREEDOM
22	NEW	HOLDING ON TO YOU TERENCE TRENT D'ARBY COLUMBIA
23	24	SHOW A LITTLE LOVE ULTIMATE KAOS WILD GARD
24	15	AXEL F/KEEP PUSHIN' CLOCK MEDIA/MCA
25	NEW	BUBBLING HOT PATO BANTON WITH RANKING ROGER VIRGIN
26	16	OLD POP IN AN OAK REDNEX INTERNAL AFFAIRS
27	NEW	OVER THE RIVER BITTY MCLEAN BRILLIANT!
28	29	KARMACOMA MASSIVE ATTACK VIRGIN
29	NEW	ONE MICA PARIS COOLTEMPO
30	26	WAKE UP BOO! BOO RADLEYS CREATION
31	27	CONWAY REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA
32	23	YOU GOTTA BE DES'REE DUSTED SOUND/SONY S2
33	NEW	VEGAS SLEPPER INDOLENT
34	NEW	MELLOW DOUBT TEENAGE FANCLUB CREATION
35	18	SUDDENLY SEAN MAGUIRE PARLOPHONE
36	NEW	I ONLY WANT TO BE WITH YOU BARRY WHITE A&M
37	25	SAVE IT 'TIL THE MORNING AFTER SHUT UP AND DANCE PULSE-B
38	22	ALWAYS SOMETHING THERE TO REMIND ME TIN TIN OUT FEATURING ESPIRITU WEA
39	NEW	SPIRIT INSIDE SPIRITS MCA
40	19	GET WILD NEW POWER GENERATION NPG

GERMANY compiled by Media Control 4/4/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS EASTWEST
2	2	SCATMAN JOHN SCATMAN BMG/ARIOLA
3	3	COMPUTERLIEBE DAS MODUL URBAN/MOTOR
4	4	FRED COME TO BED E-ROTIC INTERCORD
5	12	HARDCORE VIBES DUNE URBAN/MOTOR
6	7	ADIEMUS ADIEMUS ELECTROLA
7	8	'74-'75 CONNELLS INTERCORD
8	11	THE FIRST THE LAST ETERNITY SNAP! BMG/ARIOLA
9	6	SHORT DICK MAN 20 FINGERS ZYX
10	5	OLD POP IN AN OAK REDNEX ZYX
11	10	DISCO FANS STAR WASH DANCE POOL
12	9	MOVE YOUR ASS SCOOTER CLUB TOOLS/EDEL
13	13	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
14	NEW	BACK FOR GOOD TAKE THAT RCA
15	16	JA KLAR SCHWESTER S BMG/ARIOLA
16	14	WHEN DO I GET TO SING "MY WAY" SPARKS BMG/ARIOLA
17	15	ZOMBIE CRANBERRIES ISLAND/MERCURY
18	NEW	BE MY LOVER LA BOUCHE ARIOLA
19	17	LOVE IS EVERYWHERE CAUGHT IN THE ACT ZYX
20	19	BABYLON PRINCE ITAL JOE/MAR EASTWEST
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	2	VANGELIS 1492—CONQUEST OF PARADISE EASTWEST
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
4	4	ANNIE LENNOX MEDUSA ARISTA
5	5	REDNEX SEX & VIOLINS ZYX
6	7	GREEN DAY DOOKIE REPRISE
7	6	MADONNA BEDTIME STORIES SIRE
8	NEW	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME METRONOME
9	8	KELLY FAMILY OVER THE HUMP KEL-LIFE/EDEL
10	9	OFFSPRING SMASH EPITAPH
11	NEW	CLAWFINGER USE YOUR BRAIN WEA
12	11	ELTON JOHN MADE IN ENGLAND MERCURY
13	10	FURY IN THE SLAUGHTERHOUSE THE HEARING OF THE SENSE OF B SPV
14	12	WESTERNHAGEN AFFENTHEATER WEA
15	14	BON JOVI CROSS ROAD JAMBCO/MERCURY
16	15	H-BLOCKX TIME TO MOVE ARIOLA
17	17	CONNELLS RING INTERCORD
18	16	SCHWESTER S IST SOWEIT MCA
19	13	NIEDECKEN LEOPARDEFFEL EMI
20	NEW	RUDIGER HOFFMANN DER HAUPTGEWINNER ARIOLA

HITS OF THE U.K.™

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THIS WEEK	LAST WEEK	ALBUMS
1	NEW	BOO RADLEYS WAKE UP! CREATION
2	1	CELINE DION THE COLOUR OF MY LOVE EPIC
3	4	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	2	ANNIE LENNOX MEDUSA RCA
5	3	ELTON JOHN MADE IN ENGLAND ROCKET
6	5	ELASTICA ELASTICA DECEPTIVE
7	9	CRANBERRIES NO NEED TO ARGUE ISLAND
8	NEW	SKID ROW SUBHUMAN RACE ATLANTIC
9	6	FREE THE SPIRIT PAN PIPE MOODS POLYGRAM/TV
10	11	BLUR PARKLIFE FOOD/PARLOPHONE
11	NEW	NEW POWER GENERATION EXODUS NPG
12	NEW	DURAN DURAN THANK YOU PARLOPHONE
13	10	KIRSTY MACCOLL GALORE VIRGIN
14	12	BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
15	13	RADIOHEAD THE BENDS PARLOPHONE
16	24	PORTISHEAD DUMMY GO! BEAT
17	7	JIMMY NAIL CROCODILE SHOES EASTWEST
18	26	GREEN DAY DOOKIE REPRISE
19	15	M PEOPLE BIZARRE FRUIT DECONSTRUCTION/RCA
20	23	OASIS DEFINITELY MAYBE CREATION
21	17	BON JOVI CROSS ROAD JAMBCO/MERCURY
22	14	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME SLASH
23	8	GENE OLYMPIAN COSTERMONGER
24	38	R.E.M. MONSTER WARNER BROS.
25	31	LEFTFIELD LEFTISM HARD HANDS/COLUMBIA
26	28	EAST 17 STEAM LONDON
27	30	DEL AMITRI TWISTED A&M
28	35	S. CROW TUESDAY NIGHT MUSIC CLUB A&M
29	32	JANET JACKSON JANET/JANET REMIXED VIRGIN
30	25	STING FIELDS OF GOLD A&M
31	NEW	DRUGSTORE DRUGSTORE HONEYGO! DISCS
32	21	SYMPHONIQUE MOODS SYMPHONIQUE 95 VISION
33	19	MIKE & THE MECHANICS BEGGAR ON A BEACH OF GOLD VIRGIN
34	16	DUSTY SPRINGFIELD GOIN' BACK-THE VERY BEST OF PHILIPS
35	NEW	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
36	20	ORB ORBUS TERRARUM ISLAND
37	37	MASSIVE ATTACK PROTECTION/NO PROTECTION VIRGIN
38	27	ETERNAL ALWAYS & FOREVER 1ST AVENUE/EMI
39	22	GARTH BROOKS THE HITS LIBERTY
40	29	SMITHS SINGLES WEA

FRANCE (SNEP/IFOP/Tite-Live) 3/25/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ZOMBIE CRANBERRIES ISLAND
2	2	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
3	3	RESPECT ELLIANCE ETHNIK VIRGIN
4	4	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
5	6	ALWAYS BON JOVI JAMBCO/MERCURY
6	5	SHORT DICK MAN 20 FINGERS EMI
7	8	YOUR SONG BILLY PAUL VERSAILL
8	7	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN
9	19	POUR QUE TU U'AIMES ENCORE CELINE DION SONY
10	NEW	WHOOOPS NOW JANET JACKSON VIRGIN
11	10	STAY ANOTHER DAY EAST 17 LONDON
12	11	COTTON EYE JOE REDNEX JIVE
13	13	MEGAMIX ICE MC POLYGRAM
14	14	BELIEVE ELTON JOHN POLYGRAM
15	9	CAN YOU FEEL THE LOVE... E. JOHN WALT DISNEY
16	12	ALL I WANNA DO SHERYL CROW A&M
17	16	REGULATE WARREN G & NATE DOGG ISLAND
18	NEW	GIRL YOU'LL BE A WOMAN SOON URGE OVERKILL MCA
19	NEW	KNIFFE IN ME KYLIE MINOGUE DECONSTRUCTION
20	NEW	MAX DON'T HAVE SEX WITH YOUR EX E-ROTIC EMI
ALBUMS		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	13	ELTON JOHN MADE IN ENGLAND POLYGRAM
3	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
4	6	EDWYN COLLINS GORGEOUS GEORGE VIRGIN
5	3	STEVIE WONDER CONVERSATION PEACE MOTOWN
6	4	SOUNDTRACK THE LION KING WALT DISNEY
7	7	DALIDA COMME SI J'ETAIS LA CARRERE
8	14	OFFSPRING SMASH PIAS
9	9	SOUNDTRACK IMMORTAL BELOVED SONY
10	NEW	TRIO ESPERANCA SEGUNDO TRIO ESPERANCA POLYGRAM
11	5	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME POLYGRAM
12	10	WILLIAM SELLER OLYMPIADE (POP UP) POLYGRAM
13	15	ALAIN SOUCHON C'EST DEJA CA VIRGIN
14	8	ANNIE LENNOX MEDUSA ARISTA
15	NEW	ELLIANCE ETHNIK SIMPLE ET FUNKY VIRGIN
16	11	JOHN LEE HOOKER CHILL OUT VIRGIN
17	12	CESARIA EVORA CESARIA BMG
18	16	SOUNDTRACK PRET-A-PORTER SONY
19	28	SOUNDTRACK PULP FICTION MCA
20	19	M.C. SOLAAR PROSE COMBAT POLYGRAM

ITALY (Musica e Dischi) 4/3/95 (FIMI) 3/29/95

THIS WEEK	LAST WEEK	SINGLES
1	2	BABY BABY CORONA DWA
2	1	YOUR LOVING ARMS BILLIE RAY MARTIN EASTWEST
3	3	BE MY LOVER LA BOUCHE ARIOLA
4	7	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
5	9	NOWHERE LAND CLUBHOUSE FEATURING CARL MEDIA
6	5	BELIEVE ELTON JOHN ROCKET
7	NEW	WONDER DJ CERLA & MORATTO DROHM
8	NEW	ORIGINALE RADICALE MUSICALE MOLELLA TIME
9	NEW	MOVIN' ON DA BLITZ BLISS CO./INPROGRESS
10	4	LICK IT 20 FINGERS TIME/DOWNTOWN
ALBUMS		
1	NEW	DANIELE PINO NON CALPESTARE IL FIORE NEL DESERTO C.G.B.
2	1	LE REGAZZE NERI PER CASO EASY
3	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	NEW	BATTIATO FRANCO L'OMBRELLO E LA MACCHINA DA CUCIRE EMI
5	4	ANNIE LENNOX MEDUSA ARISTA
6	5	CRANBERRIES NO NEED TO ARGUE ISLAND
7	2	FIORELLO FINALMENTE TU RTI/MUSIC
8	6	GIANLUCA GRIGNANI DESTINAZIONE PARADISO MERCURY
9	NEW	ELTON JOHN MADE IN ENGLAND MERCURY
10	8	ANDREA BOCELLI BOCELLI SUGAR/RTI MUSIC

SPAIN (TVE/AFYVE) 3/25/95

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 4/8/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
2	4	ZOMBIE CRANBERRIES ISLAND
3	3	THINK TWICE CELINE DION EPIC
4	8	DON'T STOP OUTHERE BROTHERS HOTSOUND
5	2	OLD POP IN AN OAK REDNEX JIVE
6	6	SCATMAN JOHN SCATMAN ICEBERG
7	5	MOVE YOUR ASS SCOOTER CLUB TOOLS
8	7	LOVE CAN BUILD A BRIDGE CHER, C. HYNDE & N. CHERRY W/ E. CLAPTON LONDON
9	NEW	CONQUEST OF PARADISE VANGELIS EASTWEST
10	NEW	U SURE DO STRIKE FRESH
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	ANNIE LENNOX MEDUSA RCA
4	NEW	ELTON JOHN MADE IN ENGLAND ROCKET
5	10	CELINE DION THE COLOUR OF MY LOVE EPIC
6	6	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME SLASH/LONDON
7	4	REDNEX SEX & VIOLINS JIVE
8	8	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
9	5	GREEN DAY DOOKIE REPRISE
10	7	OFFSPRING SMASH EPITAPH

AUSTRIA (Austrian IFPI/Austrian Top 30) 4/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	OLD POP IN AN OAK REDNEX ECHO
2	2	ZOMBIE CRANBERRIES ISLAND
3	3	MOVE YOUR ASS SCOOTER EMI
4	4	STAY ANOTHER DAY EAST 17 LONDON
5	5	TEARS DON'T LIE MARK' OH POLYGRAM
6	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
7	NEW	SCATMAN JOHN SCATMAN BMG
8	10	SHORT DICK MAN 20 FINGERS ECHO
9	10	COTTON EYE JOE REDNEX ECHO
10	8	AN ANGEL KELLY FAMILY EMI
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	6	ANNIE LENNOX MEDUSA ARISTA
3	3	RAINHARD FENDRICH RECYCLED BMG
4	5	KELLY FAMILY OVER THE HUMP EMI
5	5	CRANBERRIES NO NEED TO ARGUE ISLAND
6	10	OFFSPRING SMASH EMI
7	2	REDNEX SEX & VIOLINS ECHO
8	7	GREEN DAY DOOKIE WARNER
9	8	BON JOVI CROSS ROAD JAMBCO/MERCURY
10	NEW	E.A.V. NIE WIEDER KUNST EMI

SWEDEN (GLF) 3/31/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION COLUMBIA
2	3	HUBBUBUBBA JUST D TELEGRAM
3	2	SELF ESTEEM OFFSPRING BORDERLINE
4	8	SCATMAN JOHN SCATMAN GRAMMOPHONE
5	7	THE FIDDLE BASIC ELEMENT INHOUSE
6	5	SHOTGUN ARDIS STOCKHOLM
7	9	ANYONE OUT THERE MELODIE MC SIDELAKE
8	10	CRY CLUBLAND FEATURING ZEMMY HAMILTON EASTWEST
9	6	TEARS DON'T LIE MARK' OH POLYDOR
10	4	MITT EGDE BLUE HAWAII BLACK INGVARSSON
ALBUMS		
1	1	GLENMARK/ERIKSSON/STROMSTEDT METRONOME
2	NEW	PETER LEMARC BOK MED BLANKA SIDOR MNW
3	3	JUST D PLAST TELEGRAM
4	6	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
5	NEW	BLACK INGVARSSON EARCANDY SIX SDM
6	2	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
7	NEW	CRAWFINGER USE YOUR BRAIN MVG
8	NEW	ELTON JOHN MADE IN ENGLAND ROCKET
9	5	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LONDON
10	7	OFFSPRING SMASH EPITAPH

PORTUGAL (Portugal/AFP) 4/4/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	MADREDEUS AINDA EMI
2	3	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
3	5	VARIOUS '95 GRAMMY NOMINEES COLUMBIA
4	2	VARIOUS RAVE PARTY—VOL. 1 VIDISCO
5	8	LAURA PAUSINI LAURA PAUSINI WARNER
6	10	ELTON JOHN MADE IN ENGLAND MERCURY
7	NEW	HERBERT VON KARAJAN ADAGIO KARAJAN POLYGRAM
8	6	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
9	9	CRANBERRIES NO NEED TO ARGUE ISLAND
10	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN

NEW ZEALAND (RIANZ) 4/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX BMG
2	2	PURE MASSACRE SILVERCHAIR SONY
3	NEW	IF YOU LOVE ME BROWNSTONE SONY
4	3	TOMORROW SILVERCHAIR SONY
5	NEW	SHE'S GOT SKILLZ ALL 4 ONE WARNER
6	5	SUKIYAKI 4 P.M. POLYGRAM
7	NEW	MISHALE ANDRU DONALDS EMI
8	4	U WILL KNOW BMU POLYGRAM
9	7	HERE COMES THE HOTSTEPPER INI KAMOZE SONY
10	6	ZOMBIE CRANBERRIES ISLAND
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS SONY
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	SOUNDTRACK PULP FICTION BMG
4	7	PEARL JAM VITALOGY SONY
5	4	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYGRAM
6	6	M PEOPLE BIZARRE FRUIT BMG
7	8	GREEN DAY DOOKIE WARNER
8	5	SEAL SEAL II WARNER
9	NEW	DOORS THE BEST OF WARNER
10	9	SOUNDTRACK FORREST GUMP SONY

SWITZERLAND (Media Control Switzerland) 4/8/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS WARNER
2	2	COTTON EYE JOE REDNEX JIVE
3	4	ZOMBIE CRANBERRIES ISLAND
4	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
5	3	OLD POP IN AN OAK REDNEX JIVE
6	NEW	STAY ANOTHER DAY EAST 17 LONDON
7	7	IT'S COOL MAN XXL/PETER "COOL MAN" STEINER PHONOGRAM
8	5	MOVE YOUR ASS SCOOTER PHONOGRAM
9	NEW	'74-'75 CONNELLS INTERCORD
10	NEW	ADIEMUS ADIEMUS EMI
ALBUMS		
1	4	REDNEX SEX & VIOLINS JIVE
2	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
3	2	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER
4	NEW	ELTON JOHN MADE IN ENGLAND MERCURY
5	3	CRANBERRIES NO NEED TO ARGUE ISLAND
6	NEW	ANNIE LENNOX MEDUSA ARISTA
7	6	OFFSPRING SMASH PHONOGRAM
8	5	KELLY FAMILY OVER THE HUMP DINO
9	NEW	KROKUS TO ROCK OR NOT TO BE PHONOGRAM
10	7	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN

FINLAND (Seura/IFPI Finland) 4/4/95

THIS WEEK	LAST WEEK	SINGLES
1	1	POISON PRODIGY XL
2	6	SCATMAN JOHN SCATMAN ICEBERG
3	NEW	BACK FOR GOOD TAKE THAT LONDON
4	4	EVERYTIME YOU TOUCH ME MOBY MUTE
5	NEW	HURAA HURAA SIKADUO COLUMBIA
6	NEW	THE FIDDLE BASIC ELEMENT EMI
7	7	ROMEO & JULIA MOVETRON POLYDOR
8	2	CLUB BIZARRE U96 URBANMOTOR
9	3	PELASSA MAAILMA CMX HERODES
10	NEW	SELF ESTEEM OFFSPRING SPINEFARM
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	3	REDNEX SEX & VIOLINS JIVE
3	2	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LONDON/POLYGRAM
4	4	OFFSPRING SMASH EPITAPH/SPINEFARM
5	5	PANDORA TELL THE WORLD STOCKHOUSE/VIRGIN
6	6	KALJA KOO TUULIKELLO WEA
7	NEW	CMX RAUTAKANTELE HERODES/EMI
8	NEW	KARITA MATTILA A WONDERFUL ONDINE
9	7	CRANBERRIES NO NEED TO ARGUE ISLAND
10	9	PHARAO PHARAO DANCE POOL/SONY

CHILE (APF Chile) 3/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	RICARDO ARJONA HISTORIAS SONY
2	3	KING AFRICA AL PALO BMG
3	6	RICARDO ARJONA ANIMAL NOCTURNO SONY
4	8	KING AFRICA EL AFRICANO BMG
5	NEW	ROLLING STONES VOODOO LOUNGE VIRGIN
6	NEW	ANA GABRIEL AYER Y HOY SONY
7	7	LUIS MIGUEL SEGUNDO ROMANCE WARNER
8	2	LAURA PAUSINI LAURA PAUSINI WARNER
9	NEW	MANA EN VIVO WARNER
10	4	PIMPINELA NUESTRAS 12 CANCIONES FAVORITAS POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

AUSTRALIA: The five-star reviews that greeted Sydney power trio **You Am I's** second album, "Hi Fi Way" (Ra/Warner)—"the most important Australian rock album to be released in recent years," read one—were vindicated when the record became the first domestic release of the 1990s to debut at No. 1 on the national chart. Combining classic rock elements with dazzling creativity, "Hi Fi Way" was written during a U.S. tour with **Soundgarden**—where You Am I played to audiences exceeding 25,000 at some shows—and was recorded in a week in New York with **Sonic Youth's** **Lee Renaldo**. "We were all match-lit when we made it," says bassist **Andy Kent**. "We'd been touring so much, and our creative juices were flowing." But if unanimous critical acclaim and industry awards have left the 4-year-old outfit catching its breath, its situation abroad hasn't helped. This year, You Am I had to rehearse two live sets. One, for Australian audiences, is based on the new album. The other is a set of older material that the trio will feature during a two-month tour of America (the band's third) starting in June. In the U.S., You Am I's 2-year-old debut album, "Sound As Ever," has just been issued on Restless, the label that signed them on a one-off deal after a New Music Seminar showcase. "Hi Fi Way" is set for release in the U.S. and Europe later in the year through Warner Bros. As for whether the band is riding the crest of a wave, "That's for someone else to decide," says guitarist **Tim Rogers**. "We're just three little drinking fellas."



LEBANON: The late **Philimone Wahbeh** is now acknowledged to have been the most original and outstandingly talented composer Lebanon has produced. So the inclusion of two of his previously unrecorded compositions on the album "Ya Raieh" (on the Voice de L'Orient label) has a special significance. The album is a compilation of Wahbeh's songs as performed by Lebanese diva **Fairouz**. Wahbeh's natural songwriting style continues to be greatly revered, and admirers of Fairouz will be familiar with most of the songs on the album. The two new numbers—"Ya Raieh" and "El Bawab"—have a recognizable warmth and lyrics that reflect with typical honesty the details of rural Arabic life. The alliance between Wahbeh and Fairouz produced a uniquely distinguished body of work, and he was the only composer able to give her music an Arabic-Lebanese character without borrowing ideas from outside the region (which composers of her other songs invariably did). As Fairouz's popularity continues to grow, Wahbeh's contribution to modern music is becoming increasingly recognized throughout the Arabic world.

NETHERLANDS: Working under the joint pseudonym **the Frits**, pop superstars **the Nits** and cabaret artist **Freek de Jonge** have released a live album called "Dankzij De Dijken" (Thanks To The Dykes) on Sony Music. The title song refers to the flooding last year in the southern and central regions of the country, which caused 250,000 people to be evacuated and would have resulted in a national catastrophe but for the dykes. The album was recorded in the last week of December 1994 at the start of a series of eight Dutch-language concerts by the Nits and de Jonge in two Amsterdam theaters. It features 14 Dutch-language numbers, including "The Bible Song," which is a remake of "In The Dutch Mountains," one of many internationally known, English-language songs by the Nits. There were also many lighthearted moments in the show, including parodies of well-known local acts and international stars such as **the Shadows** and **the Rolling Stones**. A special TV recording of the performance was screened March 26 by Dutch national public broadcaster VPRO, and three additional shows are scheduled for June in the Belgian cities of Brussels, Antwerp, and Ghent.

FRANCE: At age 54, **Cesaria Evora** is enjoying superstar status. The singer from Cape Verde, who rose to fame here in the early 1990s singing "mornas," the soulful music of those small islands in the Atlantic Ocean, attracted more than 12,000 people to a series of concerts during March and April at the Bataclan, a venue in Paris. Initially, only five shows were planned, but promoter **Azimuth/Programme** added another four dates because of the demand. Evora is also booked to tour other cities in France, and her new album "Evora" (RCA/BMG), which has already charted, is steadily heading for gold status (100,000-units). Amid this success, Evora has suffered problems with the French immigration authorities, whose failure to issue her a temporary work permit meant that during the first leg of her tour she was classified a "clandestine worker." "The administration was a little slow to react, but now all the working problems are solved," said **Geneviève Girard**, GM of **Azimuth/Programme**.

U.K.: The first conference and showcase by the U.K. branch of the U.S.-based **Reggae Ambassadors Worldwide** took place March 24-26 in London. The 10-year-old organization provides a networking and information service and an annual conference in America for artists and professionals involved in promoting reggae music, mainly in the independent sector. The London event's participants included broadcasters, retailers, and promoters from across the U.K., Spain, and Israel. Two of the motions put forward called for a campaign to establish a reggae radio station and a nationally distributed reggae magazine in the U.K. The showcase included performances by new British singer **Naomi Rose**, Irish Celtic-reggae fusion group **Middle Ground**, and singer **Sister Rasheda**, who guested with **Black Survivors**, one of Britain's leading roots-reggae groups. The program ended with a visit to **Jetstar Records**, Europe's biggest reggae distributor.



Rare Material, Altered Tracks Mark MCA's New Hendrix Set

BY PAUL SEXTON

LONDON—A "new" Jimi Hendrix album will be released April 10, as the 25th anniversary of his death approaches. Two tracks will court controversy by the addition of new drum parts.

"Voodoo Soup," a 57-minute, 14-track set from Polydor, is—in the broadest terms—the album Hendrix was working on at the time of his death in September 1970, although most of the songs have been available before, albeit sometimes in alternative versions. The album will be released April 11 in the U.S. on MCA Records (Billboard, April 8).

Hendrix thus continues to be more productive in death than he was during his all-too-short active career. The Hendrix estate, administered by Alan Douglas of Are You Experienced? Inc., hit paydirt in 1993 with the "definitive" compilation, "The Ultimate Experience," and followed this with two 1994 albums, "blues" and "Woodstock."

Reception to this brace of posthumous releases was mixed, but Guitar Player magazine chose "blues" as its best historic/reissue recording of the year, while Rolling Stone heaped best reissue album honors on "Woodstock."

With "Voodoo Soup," co-produced by Bruce Gary, onetime drummer of late '70s power-popsters the Knack, Douglas' goal was to complete what would have been the follow-up to 1968's "Electric Ladyland"—in other words, Hendrix's fourth studio album, tentatively titled "First Ray Of The New Rising Sun."

Douglas says, "I had in mind to try and fulfill 'First Ray' in a way that was Jimi's, but as I went through it, I decided that some of the music didn't stand up to contemporary standards. So it was a question of choosing songs that relate. I don't feel that it was true fulfillment of the concept."

Seven of the 14 ingredients of "Voodoo Soup" have been reheated from 1971's "Cry Of Love"; two more are culled from the further early '70s collections, "Rainbow Bridge" and "War Heroes." The spice in the recipe comes in the opening track, "The New Rising Sun," sure to excite Hendrix collectors as it is truly "unreleased"—not just on officially sanctioned albums but even as a bootleg.

Hendrix completists will also note

the inclusion of "Message To Love" and "Peace In Mississippi," two songs that first appeared on the 1975 release "Crash Landing" but that now feature the original musicians (Buddy Miles and Billy Cox on the former, Mitch Mitchell and Noel Redding on the latter).

Where the album may court controversy is with "Stepping Stone" and "Roomful Of Mirrors," to which Douglas has added new drum tracks by Gary.

"With the new technology, we were able to do some things we couldn't do before," says Douglas. "They're just more efficient drum tracks. The [previous] tracks were just uneven. Kids today are too hip to try and slide by them with stuff like that." He has no compunction about tinkering with material that some Hendrix fans regard as sacrosanct. "That's old business by now, everybody does it. Clint Eastwood [added new musicians] for the Charlie Parker score [for 'Bird'], and nobody said a word.

"It's always surprised me how young the audience has got," Douglas adds. "It's just amazing. We direct everything toward them. There's plenty of old fans as well, but they're the ones that bitch and moan all the time about this 'sacred' music. Jimi never considered it to be sacred."

"Voodoo Soup" will feature a 24-page booklet with liner notes by Michael Fairchild and 20 images of Hendrix, many of them previously unseen. The cover art is a 1976 image of the guitarist by French designer Moebius.

With his Are You Experienced? team of up to 20 people working full time on myriad projects, Douglas is far from finished in his reappraisal of the Hendrix oeuvre. His next album release will be an in-concert collection, provisionally titled "The Ultimate Live Experience," which is penciled-in for autumn release.

"We've been on a complete course of removing material, putting material out, and trying to get a balance in the marketplace," says Douglas. "There's much more to do with Jimi the composer, there's a documentary film to be released with a new soundtrack album, and a CD-ROM in the future. There's all kinds of things to do.

"There are people writing books, researching photographs, it goes on and on. Jimi would be smiling at the fact that he's a business."

German Vid Industry Grows, Expects More

HAMBURG—The German video industry reports that it is expecting further growth this year following 1994's rise in sell-through sales of 22.8% to 35 million units. The value of the market was up 14.5% to the equivalent of \$650 million.

The figures released by the federal video industry association for last year are, the organization says, grounds for believing the retail market can be further exploited through expansion of sales structures and improved marketing. The association adds that the rental sector should continue to be con-

solidated.

Nevertheless, within the general expansion, music video sales fell last year because of the effect of music TV in Germany. Music's share of the total video market dropped from 7% in 1993 to 5% in 1994.

The video rental sector declined by 2.7% to just under \$495 million. Video rental outlets have fallen from a total of 9,500 four years ago to 6,400 by the end of 1994. Of the present total, 4,900 are in western Germany and 1,500 in the former communist eastern part of the country. WOLFGANG SPAHR

Montreal Turns Out For Marjo's Return Disques Musi-Art Set Her First In Five Years

BY LARRY LeBLANC

TORONTO—Widely hailed as one of the greatest Quebec rock stars of her generation, Marjo celebrated the release of her third album "Bohémienne" March 21 with an hectic five-city promotional swing through the mostly French-speaking Canadian province.

So celebrated is the Francophone singer that invitations for the Montreal kickoff party for the album, attended by more than 600 people, contained only her photo and a phone number to call for the party's location.

"For the Montreal launch, we had requests for over 1,500 tickets," says Rubin Fogel of Fogel-Sabourin Productions, which manages Marjo through its Musi-Art management division. "Many people who received invites telephoned, asking to bring eight and 10 people."



MARJO

Released on the independent, Montreal-based label Disques Musi-Art, "Bohémienne" is a triumphant return to the fiery standard of her two earlier solo albums, which broke ground in Quebec rock by blending over-the-edge sensuality with emotion and intelligence.

To date, Marjo's 1986 debut album, "Celle qui va," on the Kébec-Disc label, has sold 226,000 units, and "Tant qu'il y aura des enfants" from 1990, also on Kébec-Disc, has sold 223,000, according to her co-manager, Michel Sabourin.

Sabourin, who also oversees the Disques Musi-Art, says the label's initial shipment of "Bohémienne" was 70,000 units. The recording is selling briskly, according to several Quebec music retailers.

"People who follow Marjo probably marked off the [release] date on their calendars waiting for this album," says Shelley Stein-Sacks, VP of the Quebec division of Roblan Distributors, which operates the national Sam the Record Man chain.

"Bohémienne," however, was slated to be issued a full year ago. A perfectionist, Marjo was unhappy 18 months ago with the material she'd written and decided to start over.

Sabourin admits that waiting for the album was frustrating but says he has few regrets. "With Marjo, never as a manager would I put pressure on her. She wouldn't respond to that kind of pressure. Five years is too long! But she'd tell you, 'What about six years?'"

Says Marjo, "Listening to the album now, I can say I've been true to what I've done [previously], true to myself, and to the people I've worked with. I'm very, very happy with it. The more the years come, the more you understand about life, and it becomes easier to explain [in songs] what you're living and why you're living that."

The Montreal-based singer/songwriter says that marathon-like touring commitments in Quebec on behalf of her second album extended into mid-1993, leaving her exhausted and

unprepared to quickly start another album.

"I took a full year off for me to do my thing," she says. "Coming out of a tornado, you have to settle down because you're so tired and so empty. Also, I don't write songs because I have an album to do. I write because I need to tell you what I've been through or what I think."

She says preparing songs for the album was tough in the early stages. "The first song is always the hardest to get because you don't know if you're [working toward an] album or just writing. When you have one completed, you then know a bit where you're heading. The very first song written for the album was "Ton nom." After I wrote eight songs I was really empty, so I went to see [songwriter] Pierre Harel and told him I needed another song. He gave me three songs, and I chose "La cruauté d'aimer."

Marjo credits guitarist/producer Jean Millaire, her songwriting collaborator and longtime partner off-stage, for the high caliber of the new album's songs. The pair co-wrote eight of the nine tracks.

"His music makes me sing," she says. "He gives me courage to [perform]. He tells me that each time I arrive with new music he sees me moving with the song and singing the song."

Finally satisfied with rough outlines of her songs, Marjo and co-producers Bill Szawlowski and Millaire were in Montreal's Studio Star from last November until early March. There they polished and recorded the material in more than 500 hours of recording time.

"Being in a studio is like doing homework," says Marjo, sighing. "It's never quick for me because it's hard for me to find the right emotions singing in front of a big microphone with headphones. You have nobody in front of you to capture the right feeling."

"The work becomes real when we get into the studio," she continues. "That's when we deal with arrangements and with musicians. Then comes the real song. I rarely have lyrics on paper. On this album, I only had 'Si c'est ça la vie' and 'Sadie' written down. The way I learned to [write] songs was to jam and see what comes. Then I try to find out what the music is trying to tell me."

Born Marjolène Morin in Montreal in 1953, the singer/songwriter was a model, a magazine fashion editor, and manager of a Montreal jazz bar before joining the celebrated Quebec pop-rock group Corbeau in 1979.

"[As a model] I had attention focused on me," Marjo says. "I was already working with cameras and also working with agents. [On] the first day with Corbeau, the band gave me lyrics [on paper], and members said, 'Feel what you have in your hands now and go with it.' In those early days I didn't know I was doing melodies. I was mostly yelling instead of singing, because Corbeau played very loud. But the group was my school."

After a debut album, "Corbeau," for London Records, the group recorded the albums "Fou," "Illégal," "Vission-aire," and "Dernier cri" for Kébec-

Disc between 1981 and 1984. Two years ago, Music-Art reissued some of the band's music on the double-CD compilation "L'Intégrale."

When Harel, Corbeau's principal songwriter, left soon after she joined, Marjo took over the main songwriting chores. "I still listen to Corbeau's music and see if I was still the lady I am today, if I didn't lie through my lyrics," she says. "It's all me and the way I was living at that time."

Laughing, Marjo admits to toning down her raucous performance style from that time. "I'm still rocking today but not as far as I went with Corbeau," she says. "With the group I had to be crazy because it was so loud. I had to do something to make my place."

After Corbeau disbanded in 1984, Marjo began her solo career slowly. In 1985, she composed and performed "Touch Me," the theme song to the film "La Femme de l'hôtel," which won a Genie Award in Canada.

Although both "Celle qui va" and "Tant qu'il y aura des enfants" were released in Europe by MusiDisc France, there are no plans yet to release "Bohémienne" there.

"Marjo isn't looking at breaking the European market," says Sabourin. "In the French market, you have to take your turn in line and do all those dumb TV shows while not getting any radio airplay. It's tough to make it there with just songs."

Marjo is scheduled to start touring at the start of May with a string of 16 dates in Quebec. "I'm in a hurry to do these songs onstage," she says. "While writing and recording the album, I didn't miss performing, but then when you have the nine songs [for an album], you start missing the people."

MAPLE BRIEFS

APPOINTMENTS: Several appointments have been made at A&M/Island/Motown Records of Canada. Steve Kane has been named marketing director, Dave Porter director of artist development, and Stephanie Robertson director of publicity.

At Mercury/Polydor, Ken Ashdown has been appointed director of national promotion.

TORONTO-BASED independent Raw Energy Records has a signed a licensing pact with Black Mark productions, covering manufacturing and distribution in Europe, Asia, Australia, and the U.S. The first albums to be released under the agreement are Trigger Happy's "Killatron 2000," Mundane's "Seed," Throbbin' Hoods' "Ambush," and Random Killing's "Thought Of Aggression."

BRYAN ADAMS will be the inaugural act at the 16,000-capacity Molson Amphitheatre May 18 in Toronto. Upcoming headline acts for the new venue include Alan Jackson, Blue Rodeo, Jimmy Buffett, the Rankin Family, R.E.M., Sarah McLachlan, and Vince Gill.

Berklee

COLLEGE OF MUSIC

50 Years

Of Advancing

Careers In Music



A B I L L B O A R D A D V E R T I S I N G S U P P L E M E N T



COOL SCHOOL

The world's largest independent music college may not look or act its age, but for 50 years it's been filling the ranks of the American music business in front of the microphones as well as behind the consoles.

BY GLENN RIFKIN

In the course of 50 years, Boston's Berklee College of Music has launched thousands of careers in the world of contemporary music.

Back in 1956, for example, Arif Mardin was an aspiring young jazz musician and big-band arranger in Istanbul, Turkey. After years of listening to American music on Voice Of America radio broadcasts, Mardin was hooked. Talented and aggressive, Mardin longed for the opportunity to come to America, where his beloved jazz was king.

When a State Department goodwill tour brought Dizzy Gillespie's renowned orchestra to Istanbul, Mardin made a point to find and meet Gillespie and members of his band. In particular, Mardin befriended another talented young arranger in Gillespie's troupe by the name of Quincy Jones.

Jones liked Mardin's compositions, eventually using one in a special jazz session for the Voice Of America. Mardin was thrilled beyond words. But the best was yet to come.

Jones, a 1951 Berklee alumnus, sent a tape of Mardin's work to Berklee with a note of recommendation. Lawrence Berk, the school's founder and driving force, was always on the lookout for talented foreign students and he wrote to Mardin offering him a scholarship.

"I was newly married with a child on the way, and I was expected to go into my father's business," Mardin recalls. "For my father, this was like me going to the moon. But I went anyway."

Mardin arrived in Boston and was awarded Berklee's new Quincy Jones Scholarship. Mardin immersed himself in Berklee. He wrote arrangements for the school library, became housemaster at one of the dorms and studied under Herb Pomeroy, the legendary bandleader, who also taught at Berklee.

Writing for Pomeroy's band, Mardin learned the nuances of arranging, producing, coaching an orchestra and feeling at ease with musicians in a studio.

For Mardin, the Berklee experience laid the foundation for his career as one of contemporary music's premier producers, bringing to the pop scene the likes of Aretha Franklin, Phil Collins, Judy Collins, the Bee Gees and Chaka Khan. "What I learned there, I took to the pop field," Mardin says. "Berklee is much bigger today, but it has the same spirit." One of Mardin's proudest moments came when, as commencement speaker, he handed his son Joe a Berklee diploma in 1985.

Though Mardin and Jones are among Berklee's most illustrious and visible alumni, the story is like a thread
Continued on page B-6

Berklee Today

Since Lawrence Berk founded the school in 1945, more than 30,000 students from all over the world have come to Boston to study contemporary music at Berklee College of Music.

Berklee today, the college's alumni-oriented music industry magazine, was launched in 1989, featuring honorary degree recipient George Martin. Today, the magazine has become an important source of commentary in contemporary music worldwide.

Berklee alumni are active in all aspects of the international music industry, from performing artists to composers—from producers to music industry executives—from legendary figures to up and coming stars.

- Greg Abate '68 John Abercrombie '67 **Toshiko Akiyoshi '59** Justo Almaraz '71 Gary Anderson '69 Wayne Andre '50 Les Arbuckle '77 Yoko Asano '83 Teodross Avery '85 Pat Badger '86 Victor Bailey '79 Walter Beasley '84 Richard Beirach '67 Peter Bell '81 Jeff Berlin '74 Mili Bermejo '84 Bill Berry '58 Lin Biviano '67 Thomas Blachman '85 Cindy Blackman '80 Jane Ira Bloom '77 Bobby Borg '88 Nick Brignola '58 Alan Broadbent '69 Christopher Brooks '80 Danny Brubeck '71 Dave Burrell '65 James Burt '74 Gary Burton '62 Will Calhoun '86 Tommy Campbell '79 **Ter**
Lyne Carrington '83 Philip Catherine '72 Gene Cherico '59 Cyrus Chestnut '85 Alf Clausen '66 Bruce Cockburn '65 Vince Colajuta '67 Kermit Driscoll '78 Jimmy Earl '76 Elliot Easton '73 Kai Eckhardt-Karpeh '87 Edward Ellington III '62 Eric Essix '93 Melissa Etheridge '80 Kevin Eubanks '79 Bill Evans '86 Donald Fagen '66 Robert Fair '73 Rachelle Ferrell '80 Melissa Ferrick '90 Jim Fiamberg '75 Bob Freedman '78 Bill Frisell '77 Reeves Gabrels '81 Hal Galper '57 Laszlo Gardony '87 George Garzone '72 Bruce Gertz '76 Michael Gibbs '63 Rich Gibbs '77 Dave Goldblatt '78 Jeff Gohub '78 Leroy Gomez '69 Mick Goodrick '67 Phil Griffin '76 Stu Hamm '80 **Jan Hammer '69** John (Jake) Hann
'68 Roy Hargrove '89 Donald Harrison '83 Antonio Hart '91 Juliana Hatfield '90 Lalah Hathaway '90 Greg Hawkes '72 Warren Hill '88 **Quincy Jones '51** Julian Joseph '89 Geoff Keezer '89 Tony Klatka '77 Jan Konopasek '78 Joey Kramer '78 Joe LaBarbera '69 John LaBarbera '67 Pat LaBarbera '61 **Abe Laboriel '72** Tom
Lada '72 Rick Laird '68 Nick Lane '76 Patty Larkin '81 John Lockwood '77 Jeff Lorber '71 **Joe Lovano '72** Yoshiaki Maika '76 Aimee Mann '80 Hummie Mann '76 Michael Manning '79 Michael
Mantler '64 Steve Marcus '53 **Arif Mardin '61** Charlie Mariano '51 Eric Marienthal '79 **Brantford Marsalis '80** Delfeayo Marsalis '89 Harvey Mason '68 Keith Maynard '81 Donny McCaslin '8
Peter Melnick '88 Larry Monroe '70 Rob Mounsey '75 George Mraz '70 Wolfgang Muthspiel '80 Wayne Naus '76 Eye Nelson '88
Danilo Perez '88 Gene Perla '65 Charles Pettigrew '84 Bill Pierce '73 Herb Pomeroy '52 Eric Reasoner '82 **Emily Remler '76** J.R. Robinson '75 Claudio Roditi '70 Wallace Roney '7
David Rosenthal '81 Curtis Roush '80 Gray Sargent '73 Heikki Sarmanto '74 Carl Schroeder '65 **John Scofield '73** Sonny Sharrock '62 Lawrence Shragge '77 Sue Siebrecht '8
Ricardo Silveira '77 **Alan Silvestri '70** Marvin "Smitty" Smith '81 Steve Smith '78 Tom Snow '69 Curt Sobel '78 Sal Spicola '71 Leni Stern '80 **Mike Stern '75** James Stewart '80 Je
Stout '68 Harvie Swartz '70 Gabor Szabo '59 Antonio (Tony) Teixeira '60 Jacky Terrasson '86 Mike Thompson '75 Brian Torff '73 Eduardo Uribe '82 **Steve Vai '79** Victor Vanacore '7
Thomas VanDerGeld '73 Carl Verheyen '75 Miroslav Vitous '67 Jack Walrath '68 **Sadao Watanabe '65** Ernie Watts '66 Jeff (Tain) Watts '81 Franki Wessler '84 Mark Whitfield '8
Brad Whitford '71 Dennis Wilson '74 Terry Wollman '80 Marshall Wood '83 Tsuomu "Stomu" Yamashita '68 Mickie Yoshino '74 Alan Zevod '73 **Joe Zawinul '59** MingYing Zhu '81

CONGRATULATIONS ON BERKLEE'S 50 YEARS

I'm really happy the way I am at this moment and for me I'm really happy to say "Thank you very much, Berklee" It has always been in the back of my mind, that is how to, what to, and when to express my appreciation to Berklee and America. For you've saved me and raised the love of music in me.

I've learned a lot of the American and Western cultures from my Berklee days in Boston. Things like the way you care about love, life, living, people, race, religion, and many more beautiful things.

I think it was in 1972, my 2nd year at Berklee that I was a little bit confused in music life. So I came home to Japan, to ask to myself what an artist is in my mother's tea ceremony house, where I can set a peaceful mind in vision. That was the time when I took off gloriously to the top of the highest spiritual mountain.

Back to Berklee and I started working with the local bands in the New England area until I finished the last semester at Berklee, and which led into my 20 years of music mission in the Far East.

In 1976, I formed the band called "GODiEGO" in Japan. The band was successful with many gold discs and awards. The best artist in sales, the best arranger in sales, the best composer for TV jingles, film scores and many more awards. Earned a few top 40 single hits in England. The first rock band played in China and Kathmando. The band ended in 1985. And yet the CDs are still making good sales.

"You've visited a strange world, and left your life behind" That's how I feel about those days.

In 1986, I opened a music school in Tokyo and a recording studio in Yokohama where I was born, so I could create a music environment for the music lovers here. I put all my energy in making my first solo album called "Longway From Home" — for people who lost their sense of feeling. That's because I've always had a hard time in working with people who couldn't appreciate new born musician-ship. It seemed to me that they didn't know how to accept or express their feelings of love. Something did damage or wound their sensibilities here in Japan. According to my synthesis that is what the harmful aftereffects from the war. What I wanted to say is how hard it was to open up the heart of Japan including myself.

Generally, speaking as a heartist, the territory of music is for the heart in human body. In another words "Music is a sweet home in your heart"

In 1991, the world was getting colder which I felt from watching the world news on TV. It reminded me of the time I used to sing and play music for American servicemen in many of the U.S. naval bases, back in the late 60's. I said to myself "Why not try again?" It's about time. So I've started working on my voice and writing style as the heartiest who have wondered about numbers and letters. I would like to share with you of my finding to better understand the difference between the West and the East, America and Japan, or you and me on the word "Tolerance."

Some of the basic idea of my findings are;

EARTH for example: EAR-Teach The teaching of ear.
Giving your ear (Time) to listen to what he is trying to say. This is a gentle feeling from your H-EAR-T.

EAR TO EARS
If your ears are smart enough, mother nature will show you the keys of life.

STANDARD for example: 1. 2. 3. IS A 1st-A-2nd-A-3rd.
S. O. S. IS yeS. nOr. yeS.
A. B. C. IS A AS Allah
B AS Buddha
C AS Christ

The most important element in human nature is to keep in order.

然

ZEN or NEN, 自然 = Shizen = The nature inside of you.
天然 = Tennen = The nature outside of you.

In 1993, "Art! Art! Art! For the Earth, From My Heart" which I named my song book containing 29 songs that I sent to the United States President Bill Clinton and Mr. Stix Hooper of Grammy was warmly supported and their love kept me going in music life.

After all these years, I was just waiting for the right moment to say these words;

"Yes, I am in deep appreciation of you, Mr. and Mrs. Berk"
And I thank you! to Berklee.
Yes, I thank you! to American Music Industry.
Yes, I thank you! to the United States of America.

MICKEY YOSHINO
(class of 1974)



THE PRESENTATION
For the Bright 2000 Years and 1

OF THE REINTELLIGENCE
From the Land of the Rising Sun

GODiEGO LIGHT HOUSE

(Japanese-Eastern Cultural Entrance)

1. THE GATEWAY FOR THE NEWER ARTISTS.

The 9-day seminar is open to producers, lyricists, arrangers, and composers etc. . .
The newer artist means — re-intelligenced human power.
I will give you the key or show you the way for you to find yourself in the unified point of view.

2. THE GATEWAY TO THE JAPANESE LIVING ARTS

We are planning to have 10 to 14 days in this program. Open to anyone who would like to feel the living arts in Japan. Such as — tea ceremony, flower arranging, Asian cuisines, haiku, uta, taiko, koto, shamisen, and other Japanese instruments. And also the architectures in Japanese style.
At the tea ceremony house and at the old temples. We plan to have the lectures given by experienced elder man and woman to talk about constancies and manners.

3. THE GATEWAY TO THE ASIAN MUSIC INDUSTRY

We are available to introduce or promote your project to the 2nd largest music market in this world.

If you are in need of a songwriter in Japanese, Chinese, or mixed English. We are available to help you.

THE EARTHMATICS

(Music Mission Big Band)

The earthmatics means: You know the 3R's in english.
Reading.
W-Riting.
A-Rithmetic.

WA = 和 It means a harmoniousness in Japanese.
and this is the 3L's in English from the East.

THE LIFE IS FOR LOVE TO LIVE.

Organize the 101 music program by the earthmatics.
To give our children the right information
as the light in the human space which is music voice.

The band is open to old boys who want to play music.
Open to young boys to try out your charts.
Open to anybody who is tired of playing music
for living only. You are welcome.

The band is available for music festivals, concerts,
music camps and many other events.

(The earthmatics needs your financial support)

LISTEN TO YOUR HEART,
WONDER, UNDERSTAND
LISTEN TO THE EARTH
UNDER, WONDER WHY

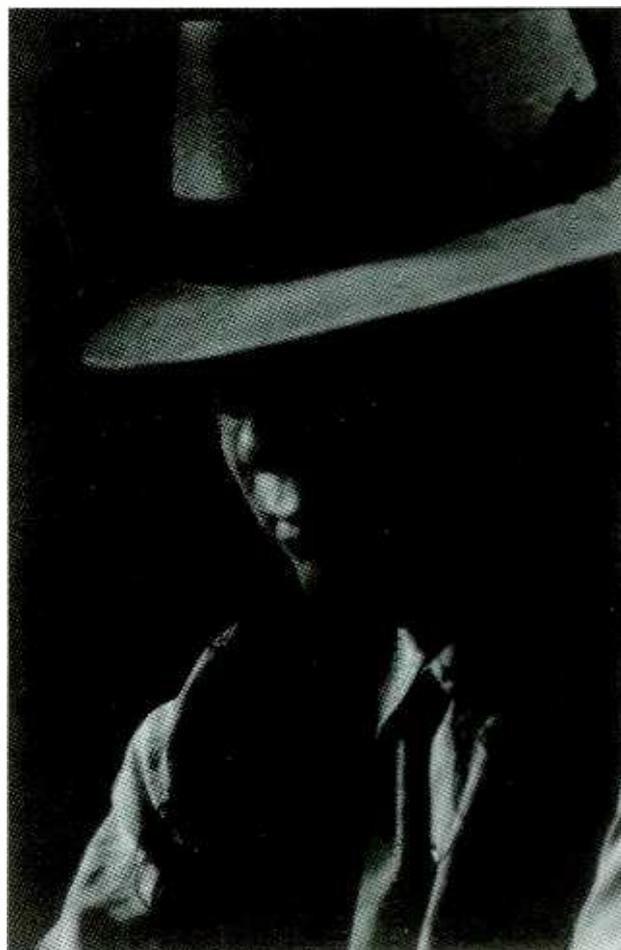
The 1st earthmatic's concert will be in NAGASAKI
on the 8th and 9th AUGUST, 1995
at the GLOVER'S GARDEN

The name of the concert will be

“WE ARE THE YEARS OF THE EARTH”

We care about the United Nation's 50 years and the future.

Mr. Stix Hooper is joining us and playing in the band



MICKEY YOSHINO

(A Performer, A Song Writer)

AFTER I TURNED 40,

I started writing lyrics and singing.

Also, I have a lot of songs and music which were never released in the world market yet.

I would like to try myself as A SONG WRITER
and as A PERFORMER
in the WORLD CLASS.

THE CONTRACT IS OPEN FOR DISCUSSION SO PLEASE CONTACT ME.

I need THE WORLD WIDE MA NAGEMENT

If you are interested or need more information

ABOUT GODiEGO LIGHT HOUSE,
THE EARTHMATICS
AND MICKEY YOSHINO

Please, give me a call or telfax.

You can reach me at: A LA MODE CO, LTD.
3-11-13 Isogo, Isogo-ku,
Yokohama, Japan 235
TEL. 81-45-761-0331~2.
FAX. 81-45-753-2192

Special Thanks to: Asahi Garage Ltd.
House Bill Co Ltd.
Nippon-Columbia Co Ltd.
Osaka School of Music
Sogo-Butai Co Ltd.
Solid State Logic Japan
Tokyo Communication Art School
Tokyo Eizo-Sha Co Ltd.
and my friend John Aguinaldo



COOL SCHOOL
Continued from page B-2

woven into the fabric of Berklee lore over the past five decades. Bucking tradition, flying in the face of acceptable music-education, Berklee has, for 50 years, been out on the edge, taking risks and offering sanctuary to aspiring young musicians like Mardin who simply had no place else to go to learn their craft.

BACK BAY AFTERNOONS

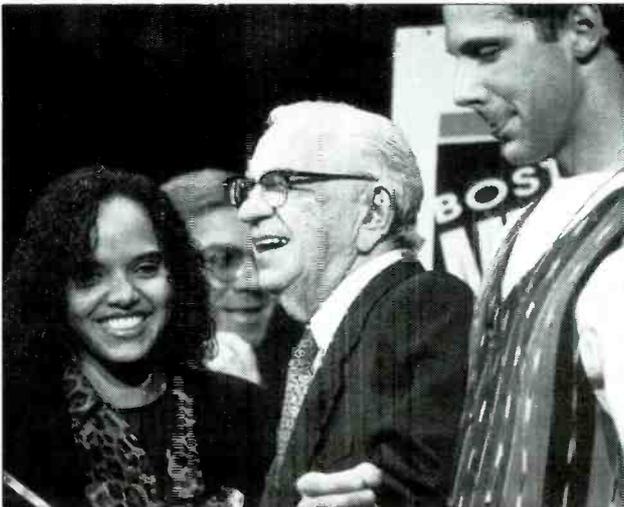
Much has changed since Lawrence Berk, a jazz pianist, composer and arranger, set up the Shillinger House Of Music in Boston's Back Bay in 1945. From the small space on Newbury Street, where three students studied music theory on Saturday afternoons, Berklee has grown into the world's largest independent music college, with 2,650 students, 300 faculty, 11 buildings in Boston's Back Bay and a growing reputation as the leading source of music-technology education in the world.

Fast forward to 1995. In Professor Kurt Biederwolf's "Advanced Production For Synthesis" class, the students listen intently as Biederwolf, seated at an Apple Macintosh, shows them how to move digital files from the computer to a digital audiotape. Biederwolf talks about real-time processing, backup files and hard drives, the whole scene more resembling a computer-science course than music class.

Berklee has become the "MIT of music education," integrating computers into the curriculum a full decade before any other music program in the nation woke up to the changing environment. Over the past 10 years, Berklee has pumped more than \$10 million into computers and digital technology. The school maintains six music-synthesis laboratories and now boasts the nation's largest and most sophisticated multimedia-technology lab, with 40 integrated workstations featuring Macintoshes, Korg synthesizers and the latest in music and graphics software.



The original school: 284 Newbury St.



Founder/chancellor Lawrence Berk, 1993, with drummer Terri Lyne Carrington (Class of '83, left) and Boston mayor Thomas Menino (background)

Every freshman must take an "Introduction To Music Technology" course and become familiar with digital equipment. More than 600 students are majoring in an electronic-music discipline.

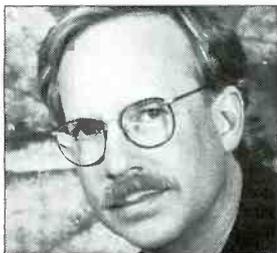
Despite this startling metamorphosis, one thing has never changed: Berklee remains committed to the study of contemporary music and jazz, just as it was from that first day. "That has always set us apart," says current Berklee president Lee Eliot Berk, the founder's son.

Despite—or maybe because of—the scorn of the nation's elite conservatories, Berklee has long appealed to young musicians who have gone on to exert a major influence on the contemporary music scene in America. Berklee is synonymous with an impressive list of firsts in musical education.

It was the first school to teach jazz and take that musical form and later, pop and rock music, seriously. It was first to accept guitar as an instrument of choice, as it did later with the synthesizer and other forms of electronic music. And it was first to recognize music produc-

Continued on page B-14

Some Alums



Gary Burton, dean of curriculum, 1962



Aimee Mann, '80



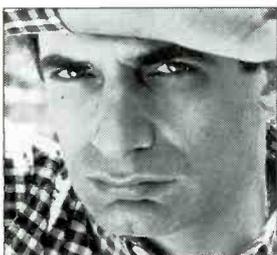
Quincy Jones, '51



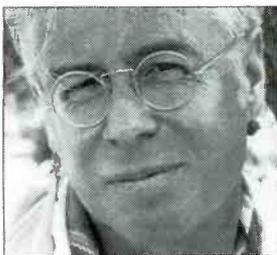
Melissa Etheridge, '80



Branford Marsalis, '80



Donald Fagen, '66



Bruce Cockburn, '65



Arif Mardin, '61, and son Joe, '85, at console

One of Berklee's most notable achievements is the great number and variety of students who've gone on to make significant marks in the world of music.

In Praise Of Technology

One distinguished Berklee alum puts teaching and tools to use by "marrying the skills and grace of a traditional composer with the power of the computer."

Jan Hammer, Berklee Class of '69, has had nothing to do with his alma mater's immersion in technology. But he thinks his college is right on target.

Hammer, an original member of John McLaughlin's Mahavishnu Orchestra, composer of the award-winning theme to "Miami Vice" and now a highly sought-after composer for film and television, is a zealous devotee of music technology. "The modern studio is now one instrument," he says. "If you want to play an old-fashioned orchestral instrument, a french horn, oboe or violin, you should. But if you want to be a contemporary composer, creating new music instead of interpreting older music, then you really should direct yourself to a synthesizer keyboard and a computer."

Hammer's studio, in a converted barn on his farm an hour's drive north of New York City, is crammed with Apple



Jan Hammer at work

Macintoshes, Korg O1Ws and every conceivable variety of synthesizer, music software and sound-generation tools. "Basically, that's where I live," he says.

Hammer, 46, is the '90s version of a one-man band. He earned two Emmy nominations for his soundtracks for 90 episodes of "Miami Vice," and his theme for the popular series hit No. 1 on the charts and won two Grammys. All of his music has been composed, arranged, performed, recorded and mixed in this state-of-the-art studio—including his latest work, the score for "Beyond The Mind's Eye," a best-selling video made up of Hammer's music and a dozen computer-generated animation segments.

Berklee honored Hammer in 1993 with a distinguished-alumni award and held a special viewing of "Beyond The Mind's Eye" for a standing-room-only Berklee Performance Center audience. Berklee students, especially those in the electronic-music program, consider Hammer an icon in the world of digital sound. To them, he marries the skills and grace of a traditional composer with the power of the computer.

NOT "MUSICAL SPAM"

Hammer, who came from a musical household in his native Prague, Czechoslovakia, has long been fascinated with synthesized sound. He scoffs at cynics who believe technology creates a shortcut to false virtuosity. "If it can take you from point A to point B much quicker with no drudgery, it's wonderful," he says. "We don't walk from town to town, we take a car." He bristles at the suggestion that computers will break down the barrier between the time-honored practice of musicianship and the technology-empowered charlatan. "I play every note you hear," Hammer states. "All I'm doing is playing those parts separately, and the computer helps me combine them. There is a human being performing each part and a tremendous amount of study and technique involved. This is not musical Spam."

Continued on page B-15

Congratulations
Berklee College of Music
on your
50th
Anniversary

BMI

We're proud to represent
these talented composers who are among
the many members of the BMI family
who have been graduated from Berklee
over the last 50 years.



Berklee: The Learning Center



Digital. Sequence. Byte. Quantize.

These are words that are part of the musician's vocabulary today. Even harmony, intonation, and rhythm take on new meanings when programmed or analyzed at MIDI workstations. In the 1990s and beyond, music and technology are integrally linked in the creative life of every contemporary musician.

At Berklee College of Music, students majoring in Commercial Arranging use sequencing programs to realize their arrangements prior to actual performance;

Performance majors use MIDI controllers to access new sounds and textures for expression; Film Scoring majors integrate acoustic instruments and synthesized programs in real-time recordings synchronized to picture; Music Business/Management majors explore music industry databases for the latest trend information; Music Production and Engineering majors employ computer automated mixing tools to control racks of sound processing gear. Students in every major use technology to make music. Not in an abstract way, but as a pencil and scorepad, as a microphone and 4-track.

There are a multitude of specialized facilities at Berklee where students have access to these tools: three music synthesis laboratories, including hard disk recording; eight recording studios, from 16-track analog to completely digital environments; and dedicated facilities for writing, performance, and education majors. All Berklee students take the course "Introduction to Music Technology" in their first semester, in order to familiarize themselves with the language and hardware of music technology.

There are many applications of technology for personal study as well, including ear training and harmony tutorials, and programs for practicing improvisation. All students have access to the Berklee Learning Center for these applications. Opened in 1992 with sponsorship from Korg, digidesign, and Opcode, this facility is the largest of its kind in the world, with over 40 fully equipped music workstations.

The musician's vocabulary: it reflects the reality of advancing careers in music. And so does Berklee.

Commercial Arranging

Composition

Film Scoring

Jazz Composition

Music Business/Management

Music Education

Music Production and Engineering

Music Synthesis

Music Therapy*

Performance

Professional Music

Songwriting

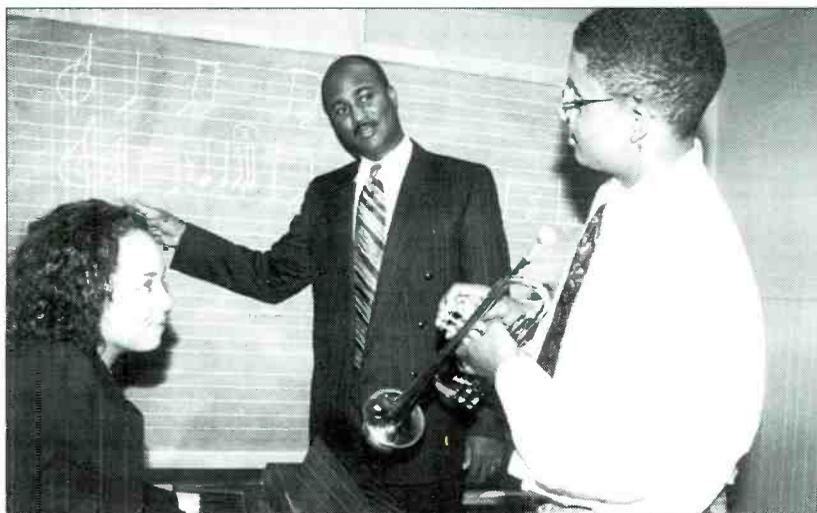
*Begins Fall 1995



Berklee International Network

A small but growing system of foreign charter-campus puts students on the road to Boston.

BY RICHARD HENDERSON



J. Curtis Warner Jr., Berklee International Network supervisor, with students

No campus in the U.S. has a higher enrollment of foreign students than Berklee College of Music: some 37% of the student body has traveled from any one of 75 countries to study in the country where jazz and rock 'n' roll (among other uniquely American contributions to music) were born. Students have migrated to Berklee from all points of the compass to enroll in what was, for many years, the only four-year degree program with a principal focus on jazz. Spurred by requests from its international graduates, the college has implemented a network of satellite campuses in several European and Asian cities. These foreign outposts are designed to export Berklee's unique musical philosophy and to provide a first step for overseas musicians aspiring to study at the college's Boston facility.

According to Berklee's president, Lee Eliot Berk, "The Berklee International Network provides a means of associating ourselves with established schools of contemporary music around the world who share our mission and purposes, who want to improve educational opportunities at their schools, and who want their schools to be a stepping stone for their students to come to Berklee to complete their studies."

The supervision of the Berklee International Network (BIN) is in the hands of J. Curtis Warner Jr., whose official title is Assistant to the President For Education and Community Partnerships. Warner's original ties to Berklee date from his student days as a drummer, followed by 17 years' experience as a teacher and administrator in the Boston

school system. In addition to the Network campuses overseas, Warner coordinates the Education & Community Partnerships program, which focuses on music training in Boston's neighborhoods and schools.

Since joining Berklee's administration in the summer of 1993, Warner has seen charter Berklee campuses established at L'Aula De Musica in Barcelona; The Rimon School Of Jazz And Contemporary Music in Tel Aviv; The Phillipos Nakas Centre of Music in Athens; and most recently (autumn, '94) The Pop Jazz Conservatory in Helsinki, Finland, and The American School of Modern Music in Paris. Two schools in Japan are currently in line for membership within the Network, with their admission slated for October of this year. The school foresees additions to the Network of two to three new schools every few years.

STAFFED BY ALUMNI

The locations of the first Network schools reflect the demographics of the current student body at the Boston campus, with the majority of foreign enrollment coming from Europe and Japan, as has been the case throughout the college's history. "Many of these schools," says Berk, "have been started or are staffed by our alums. Our full-time enrollment [of foreign students at Berklee] is almost 37%. This means we maintain stronger ties with our international alumni." Berk cites the integrity of this link to other countries as critical to Berklee's success in establishing Network schools, noting failed attempts by other American schools "to transplant a whole different mentality into a foreign culture."

"Our relationship involves regular visits to present clinics and workshops to the students, faculty and staff of those schools, so they can present what they're doing more effectively, and improve [international students'] reception at Berklee. We present special scholarship opportunities on the Network campuses, so [their students] can study on our home campus. Gradually, these relationships are deepening, with increased faculty exchange and student-exchange opportunities."

'2 + 2' ARTICULATION AGREEMENT

Visiting Berklee staff (a team of which, described by Warner, comprises three faculty musicians and an administrator) offer performance workshops and evaluate both students auditioning for admission to Berklee and teaching methods within the host school. Based on their observations, they can then help the school with specialized education requests: How best to teach music production and engineering? What kind of music technology should be represented? This scrutiny and attention to detail embraces administrative practices—such as an appropriate college registration system—as well.

Among Network members, the Tel Aviv school benefits from the '2 + 2' articulation agreement, long established between Berklee and other U.S. schools (such as Miami Dade Community College in Florida), where two years' study is evaluated and applied toward a degree earned with an additional two years' work at the Boston campus.

"In most cases, the [schools] work closely with us to achieve a curriculum that resembles ours," comments Berk, "so that when their students do enter the college, they can receive credit for what they've learned prior to reaching Berklee."

REQUESTS FROM BANGKOK

Peter Gordon, director, Berklee Center in Los Angeles, who originally emigrated to Berklee from Sydney, Australia, in 1975 to study woodwinds, describes the musical and cultural symbiosis: "Everyone benefits from the interaction. If you're going to Berklee to study reggae or calypso or African drumming, chances are there will be someone in your ensemble who comes from wherever the music originated. It adds to the legitimacy of what we offer. As for how strong Berklee's reputation is overseas, I recently received a request for BIN membership from a school in Bangkok. From their standpoint, in attracting students and investment, it would be a coup to have the school associated with Berklee, not to mention Berklee clinicians coming their way."

Berk describes the schools within the Network as "different in terms of their strengths. What they have in common is that they are well-established, they all have quality faculty, they all have a reputation for educational integrity, and they've been offering their course work for a while." The facilities of a given campus are not the deciding factor in its admission to the Network; as Berk notes, "It would be impossible for any of the schools to duplicate Berklee's facility. Our vision is that we want to improve education in all the schools, and improve access for students from other countries who want to attend Berklee." ■



Peter Gordon, director of the Berklee Center, Los Angeles

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and
Arif Mardin**



COOL SCHOOL

Continued from page B-6

tion, songwriting and the business of music as important areas of study.

"When I started in 1969, I was a guitar player," says Alan Silvestri, one of Hollywood's leading film composers, who was recently nominated for an Oscar for the score for "Forrest Gump." "I had searched for another program, and there was just nothing out there. It was a godsend. The fact that many of us had no place else to go made us aware that this was a special place. A kind of bond occurs in the face of that."

As the school has grown and evolved, Berklee has retained a bit of its renegade image, even as it has earned a stellar reputation for filling the ranks of the American music business, in front of the microphones as well as behind the consoles.

DISCIPLINE AND COMPOSITION

Berklee's alumni list is staggering, with the likes of Marlin, Jones, Gary Burton, Jan Hammer, Donald Fagen, Branford Marsalis, Bruce



Berklee president Lee Berk with students



Teaching and technology: David Mash in class

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Cockburn, Aimee Mann, Melissa Etheridge and Paula Cole counted among it.

The school changed its name to Berklee (a flip-flop of the founder's son's name) in 1954 and granted its first bachelor's degree in 1966. It earned full accreditation as a college in 1973 and now boasts both undergraduate and graduate degrees in 11 major disciplines, from jazz composition, songwriting, commercial arranging and film scoring to production and engineering and music synthesis.

The facilities continue to expand, now totaling 490,000 square feet of space, including the 1,200-seat Berklee Performance Center, one of the East Coast's finest concert halls, where more than 130 student and faculty concerts are held each year.

Students find similar camaraderie as in the past, but on an unprecedented level. There are more than 200 ensembles each semester, offering a range of musical styles in everything from gospel to Thelonus Monk.

FOREIGN BODY

With 37% of its students (representing 75 countries) coming from abroad, Berklee has the highest percentage of international undergrads of any college in the U.S. Gary Burton, the Grammy-winning vibraphonist and currently Berklee's dean of curriculum, is constantly meeting Berklee alumni in the far corners of the globe as he tours with his band.

"I've done a lot of touring in what was the old Communist world, and we always had students from there," he says. "They'd get permission to study here, go home and become the preeminent players in their countries. They'd be the first to come find me."

Burton was instrumental in focusing Berklee's curriculum in the 1970s and '80s, finding the right balance between jazz and pop and expanding the majors into a host of new areas. And he also entrusted another Berklee grad named David Mash with spearheading a massive initiative in electronic music and computer technology.

Under Mash, an accomplished jazz guitarist and synthesist, Berklee has emerged as the leading music-technology college in the world. Mash is now leading a massive effort to build a high-speed broadband network that will carry multimedia capabilities to every classroom, lab, dorm room and library on campus. He is working with the library and faculty to digitize the library catalog and all teaching material so that sound, scores, graphics, video and notation files can be instantly accessible to students and faculty regardless of where they are located.

"From its inception, Berklee has always looked at the contemporary music industry and synthesized the skills necessary to be successful in that industry," Mash says. "By taking a leadership position, we ensure that students are always prepared for careers in the music field."

According to Berk, the college is taking another step out toward the edge of music education, adding a new major in music therapy—the use of music to alleviate pain and suffering—starting next year.

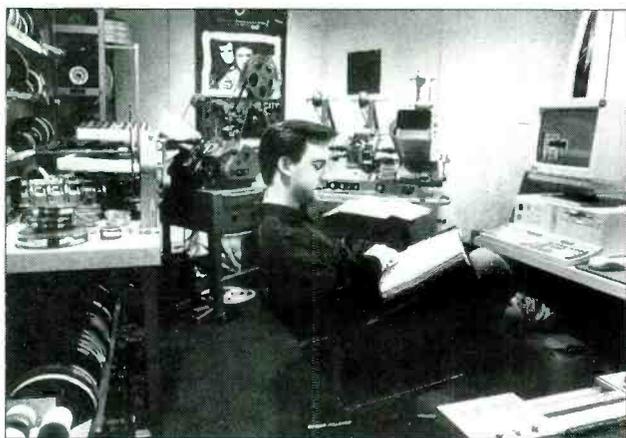
GETTING THE GIGS

And Berklee students do get the jobs. A recent alumni survey of those who graduated in the past 10 years showed that 86% are working in the music field.

March 21, 1995

**Berklee College of Music, the most unique school
 for musicians of the world, congratulations on
 your 50th birthday and Thank You.**

Jan Hammer



A student works inside a campus recording studio.

Perhaps the greatest tribute is that successful alumni, as well as non-alumni, send their children to Berklee. Mardin's son Joe, now a successful pop producer in his own right, is a graduate. Abe Laboriel, one of L.A.'s hottest studio bass-players, sent his son Abe Jr. to Berklee, where the young drummer earned his degree. Sting's son has been a student, as has Paul Simon's son, Harper, and Harry Chapin's daughter is enrolled now. One of the late Donny Hathaway's daughters graduated, and another is still in school. And Tony Bennett's daughter is currently a voice major at Berklee.

As Berklee gears up for its next 50 years, the college has begun to expand its facilities, recently adding another 40,000-square-foot building, and continues the struggle to embrace a broad-based music education program within the curriculum. Teaching contemporary music, when those musical trends shift constantly and quickly, is a challenge. "We struggle very hard not to base curriculum on trends in music," Berk says. "We look for what has enduring value."

And what endures is an image recalled by Alan Silvestri, of whom he first came to Berklee. "I remember being 16, and I was playing and practicing and working hard," Silvestri says. "I remember walking into the basement of the building on Boylston Street and hearing Michael Brecker practicing, and my heart stopped. I had this incredible impression of how wonderful and talented this young man already was, even though he was unknown at the time. It set off mixed emotions, between tremendous elation and overwhelming contact with the reality of where I was and how far I had to go.

"That was the kind of exposure and experience you could have at Berklee." ■

TECHNOLOGY

Continued from page B-6

The rash of mediocre radio fare these days, Hammer explains, has nothing to do with synthesized sound, but is the effect of the giant entertainment conglomerates looking "to maximize profits by insisting [musicians] stay within a very narrow range. The stranglehold of accountants has to wear itself out. It is strangling creativity."

Berklee, he says, is on the right track. "I don't know how a school can really do much more, other than counseling its students not to get heartbroken," concludes Hammer. "You'll need the skills they are teaching, and you'll need luck, perseverance. And you'd better love it, because you'll get hurt, slammed down a lot. I don't know how a school can teach you to deal with that."—G.R.

COMMUNITY PARTNERSHIPS

Continued from page B-13

Partnership Advisory Council, Committee and Collaborative (BPAC3), a visiting committee comprising members of Boston's music education, broadcast media and business communities. This body advises the college on how it can best function in the community at large, strengthening ties with the private sector in the area while furthering the school's objective of career-oriented music education. The products of this collaboration between the college and its neighbors are contained within the Community Outreach agenda as helmed by Curtis Warner: a community grant program, improvement of music facilities associated with community organizations, and a community concert series, which provides free passes to concerts given by the school's faculty and students. In addition, there is the BID/BED Program, which endows instruments and equipment, respectively, to the music programs of financially strapped high schools, and the Public Service Through Music Club (PSTMC), itself the brainchild of Berk.

The club is designed to encourage Berklee students to make positive contributions to the community, with music used as a means to bridge cultural differences and provide performance opportunities outside the classroom. Upon his arrival at the college, Warner "took [Berk's] idea, and ran with it," rekindling enthusiasm for the already-established club in the process. Warner, who graduated from Berklee in 1976, reasoned that any music professional aspires to a gold record, so he rewarded outreach performers and mentors from the college's faculty and student body with certificates featuring gold seals. Second-year participants in the club of special merit receive actual gold records.—R.H. ■

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Newman At NARM. During the presentation by Walt Disney Records at the recent National Assn. of Recording Merchandisers convention in San Diego, Randy Newman performed "You Got A Friend" from the upcoming Walt Disney Pictures release "Toy Story." Backstage, from left, are Pamela Horovitz, executive VP, NARM; John Salstone, NARM convention chairman and executive VP, MS Distributing; Barry Hafft, director of sales, Walt Disney Records; Newman; Carolyn Mayer Beug, senior vice president, Walt Disney Records; and Mike Bessolo, director of marketing, Walt Disney Records.

N.J. Chain Offers Discount Program Compact Disc World Prepares For Best Buy

■ BY SARI BOTTON

COMPACT DISC WORLD

SOUTH PLAINFIELD, N.J.—Compact Disc World has instituted a new discount-pricing structure this year based on paid memberships. The move is an attempt to boost profit margins and compete amid New Jersey's crowded music-retail arena of superstores, mass merchants, and electronics/appliance giants like Best Buy, which will enter the state this summer.

Called Club CD, the program has enlisted about 23,000 members so far, according to the company, which says it

aims to reach frequent CD purchasers accustomed to often paying full list price for music. The nine-store chain says the \$12 membership fee will help strengthen margins squeezed by price wars with chains like Nobody Beats The Wiz. But David Lang, president of Compact Disc World, says it remains to be seen whether that is enough of a cushion.

"We're very concerned about the oversaturation of music retail stores in New Jersey and nationally, and about the erosion of price points and margin because of the introductions of more mass merchants and electronics chains," Lang says. "All of this is happening while the customer base is not increasing."

Since the program began in January, some of Compact Disc World's regular, bargain-hunting customers have been leaving the chain's nine units empty-handed, vowing never to return. But alienating the cherry-pickers was a risk the retailer was willing to take in the hope of fostering loyalty among a broader base of consumers.

"There is a downside to this," says Lang, who started Compact Disc World nine years ago when CDs were still a novelty, with \$80,000 worth of merchandise in a 2,000-square-foot store. "Not everybody joins the club. People who've been cherry-picking, going from store to store buying only sale merchandise, feel they don't want to now pay \$12 to get prices like \$10.99 and \$11.99, when they were paying that before."

Lang, 45, and his partner, VP Jerry Solomon, 39, say the jury is still out on the merits and effectiveness of Club CD. But they have high hopes for the program—widely advertised in print and on the radio—for which enrollment rates are said to be ahead of plan.

"Our original projection was 50,000 members after 12 months, but we've revised that to 50,000 by Sept. 30," Lang says. "By April 30, we should have 30,000 members."

Lang admits the idea for Club CD was borrowed from Planet Music, the Memphis-based superstore that launched the \$12 Star Club program last fall, and from the Price/Costco multicategory membership warehouse club.

In addition to offering prices that are consistently \$1-\$4 below non-member prices, Club CD gives members an opportunity to preview entire records inside the store and to obtain full refunds on undamaged—but opened—CDs within 30 days. Membership carries over from store to store, through bar-code computerization, which is not yet being used to track sales. "We'll begin tracking member purchases in a month or so, once we've enhanced our computer system," Lang says, adding that the information members provide about their demographics and their musical tastes will be tracked and used for future marketing pursuits.

The Club CD program was also designed to help the company forge a

new, more clear-cut identity to differentiate it from competitors. "In many of our markets, there's a Tower Records down the block from us, with maybe 65,000 titles in 20,000 square feet but prices a little higher than ours," Lang says. "And then on our other side, we have a Wiz store with maybe only 10,000 titles but lower prices. Here we are, in these 5,000-square-foot boxes with 17,000 to 18,000 titles, and how do we identify ourselves to our customers? Do we say, 'Our selection is not as good as Tower's, and we charge more than the Wiz?'"

Lang and Solomon devised Club CD in the fall, not expecting to implement it as soon as they did. But word of Best Buy's imminent arrival inspired them to move quickly. "They're planning to open three stores in New Jersey, two of which will definitely directly affect our business," Lang says. "They're planning to open one in Lawrenceville this summer, just two-tenths of a mile from one of our stores. And they're going to open one in Morristown, which is two or three miles from our store in Cherry Hill. As soon as we heard they



David Lang is president of Compact Disc World. (Photo: Sari Botton)

were coming in, we knew we had to start the club immediately to try and build loyalty among consumers before they got here."

While he is satisfied with the initial enrollment in the program, Lang says he is eager to build the legion of Club CD members as rapidly as possible. "It's not easy to enroll people. A lot of people don't really understand it. There are members who don't understand it. But we've placed a lot of emphasis on greeting every customer who enters the store and explaining it to them. We've even started an incentive contest, where the employees in the store that has the highest enrollment after the first full three months will receive a cash bonus."

The company is banking on Club CD's success and hopes it will help the store evolve to the next level: the superstore. Lang says Compact Disc World is negotiating with real estate agents over a number of prospective properties for its first superstore, projected to open by the end of this year or the beginning of 1996.

"That store will be our new prototype for all the other stores we'll open in the future," Lang says, adding that he is looking at spaces ranging in size from 12,500-15,000 square feet. The average square footage for Compact Disc World's current units is 4,800. "If the

Murray's Focuses On Service, Deep Catalog Listening Bar Allows People To Preview 12,000 CDs

■ BY FRANK DICOSTANZO

FAIRFIELD, Conn.—Most customers entering Murray's Compact Disc store head straight for the bar.

The listening bar, that is. There, patrons can sit on bar stools, relax, and listen to any of the store's nearly 12,000 CDs on four Sony five-disc players.

Since 1987, when owner Kevin Murray began his operation (and before the longbox's fate had been sealed), Murray's was opening jewel boxes and modifying racks and displays to allow customers to preview any CDs in stock before making their selections.

Although he concedes listening stations are now the rage among music retailers, Murray says, "I like to feel that I'm a pioneer in that area."

Indeed, the entrepreneur has always espoused the need for customers to hear before they buy, especially given the higher cost of CDs over other configurations.

Except for a section of fast-moving CDs on the Billboard 200, which remain unopened and sealed, the majority of recordings are kept behind the counter with only empty jewel boxes prominently displayed on Lift systems.

Murray's, originally located in Wilton, Conn., is now situated in a strip center in the Black Rock section of Fairfield, Conn. The 1,200-square-foot Fairfield shop was opened three years ago. Because of a hefty rent increase, coupled with limited customer traffic at the Wilton site, the retailer was forced to consolidate his two stores last year—a move that he feels worked out for the better. Indeed, he says sales since have increased 30%, bringing gross revenues close to the \$500,000 mark.

"I wasn't able to service my customers in the personal manner that they'd come to expect, because I was

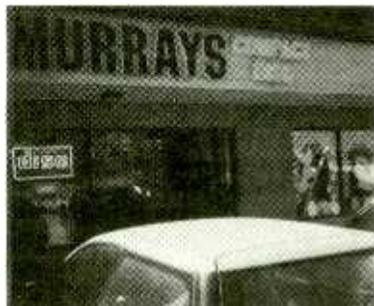


always running between both stores," says Murray.

The store's product selection, which is 95% CDs, is a testament to the varied demographics and eclectic tastes of the community and the market that Murray serves. Customers range from teenagers to senior citizens, he says. The town includes two universities (Fairfield and Sacred Heart), General Electric's corporate headquarters, and a variety of light manufacturing industries.

"My core customers shop here because I carry a deep catalog of pop/rock [60%], catalog [15%], jazz [15%], and a varied mix of country, ska, new age, and rap [10%]," says Murray. "It's the kind of place you walk into and find products you wouldn't expect, like Crosby, Stills and Nash's third album instead of 30 copies of their latest release." At present, the store's biggest-selling albums are by Annie Lennox, Sheryl Crow, the Chieftains, Hootie & the Blowfish, and Des'ree.

Imports, which account for 15% of total sales—and growing—remain a key part of Murray's competitive edge and his ability to maintain price integrity. For example, he explains that the European release of Sting's "Fields Of Gold," which he



Murray's Compact Disc is located in a strip center in Fairfield, Conn. (Photo: Frank DiCostanzo)

sells for \$30, has special appeal to customers because it has a different track listing than that of its domestic counterpart. Likewise, albums by Queensryche and Robert Plant & Jimmy Page command higher prices because the foreign versions contain extra tracks. Some fans, he notes, will purchase both the import and the domestic albums, so it's important to properly position them in the store.

Of course, he stresses, the personal relationship he's developed with his customers is ultimately what closes the sale. "Personal service is more important than product, because ultimately the customer can go somewhere else and buy the CD cheaper," he says.

Still, the retailer remains vigilant in his pursuit of service because he knows even the most loyal customer can be tempted by the big discounters.

Ironically, competition from chains like Hear Music (which recently opened in neighboring Westport and emphasizes listening stations) along with large discounters like Nobody Beats The Wiz and Coconuts, all a short drive from Murray's, have not forced him to slash prices. His average CD price remains \$15.99, and the only price incentive he gives is a wallet-sized punch card that says, "Buy 13 CDs, get one free."

Also, given the slim margins on CDs, higher prices are essential for small independents to survive, insists Murray, adding that his store doesn't hold sales. "Do I lose customers because of that? Maybe, but I know the majority of my customers who seek a particular recording end up making a purchase."

He adds that higher prices can be more than justified by knowledgeable service, filling special orders, and offering a large selection of quality used CDs, which make up 30% of his sales. Used CD prices average \$8.99. "I'm very selective in what I'll carry and pay top dollar for used discs, because I sure can't pay the rent selling them for \$1.99," he says.

(Continued on page 47)

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Label Executives Should Re-Examine Record Clubs

FOR YEARS, record store owners have been complaining about the "eight CDs for a penny" come-ons that record clubs trumpet in huge headlines in all their advertising. Music merchants say that the ads "devalue" music.

Columbia House finally decided to do something about it. Unfortunately, what they did will only enrage merchants further. On the back page of the magazine section in Retail Track's Sunday newspaper, their ad featured a new hook line, touting "10 CDs for a penny." In other words, club members can now get, say, 10 \$16.98 CDs for one penny, while record store owners will have to pay about \$106.50 for them.

Retail Track can understand why merchants complain that the playing field just isn't level. The only reason record clubs can give away music is because they license albums from labels at a much cheaper price than the retailers pay.

With that in mind, I went searching for the record club study presented at the National Assn. of Recording Merchandisers annual convention. That study, titled "Music Purchasing From Record Club And Retail Outlets," was conducted by Princeton, N.J.-based Response Analysis Corp.

Now, granted that any study can be interpreted six ways to Thursday. But if Retail Track was the president or the CFO of a major label, I would give that study a good read.

Interesting facts are that 74% of club members also buy pretty heavily from retail—to the tune of purchasing five or more CDs a year from a store. Another interesting item is that for those who tend to buy at record clubs, price was the No. 1 reason for doing so. It seems that club members believe, and rightly so, that they can get CDs for cheaper through clubs than through retail.

With those factors in mind, if I am the CFO of a major label in one of the three companies—EMI, PolyGram, and MCA—unaffiliated with the record clubs, I would ask myself why I routinely license albums to record clubs when even more revenue and profits can be generated by selling those albums through retail.

Of course, record clubs do some incremental business, so it wouldn't make sense to stop supplying them. Indeed, the labels under the umbrella of Cema Distribution tried that a few years back and found that retail didn't make up all the revenue generated from record clubs.

But in light of the fact that most club members also buy from retail, it seems logical that savvy CFOs should start experimenting with how sales flow through record clubs versus retail in an attempt to see if they can shift sales toward the latter distribution channel, which would maximize profits and revenues for their labels.

IN THE March 4 Billboard, we reported that the Virgin Retail and Blockbuster Alliance is "no more" and

that the two companies were working on ways to unravel the deal. At the time, Virgin executives declined to comment while Blockbuster executives didn't return phone calls seeking comment.

Nearly a month later, Steve Berrard, CEO of Blockbuster Entertainment, denied that the deal is being dissolved, according to the Reuters news service.

According to a story from the news service, Berrard said Blockbuster is still working with Virgin on their partnership plan to open superstores in the U.S., Europe, and Australia.

Wally Knief, Blockbuster spokesman, declined to comment further, as did Ian Duffell, who heads up Virgin Retail's effort in the U.S. and Australia.

But Track stands by its story. Sources familiar with the inner workings of the relationship continue to say that the deal is over, and discussions are under

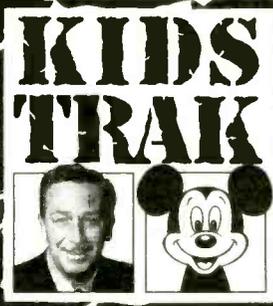
way to unlink the two companies—at least in the U.S. A Blockbuster source indicates that the company may retain its position in Virgin's European operations.

HANGING A SHINGLE: Bernie Horowitz, formerly with BMG Kidz, and Ira Leslie, formerly with PPI Entertainment Group, have teamed to form the In-Tune Music Group, an independent sales consultant firm, based in Maplewood, N.J. In-Tune is positioning itself to independent and major labels as an alternative to hiring a sales staff.

Among the services In-Tune can offer labels, according to the duo, include evaluating and interacting with a label's distribution network as well as creating and implementing targeted sales, advertising, promotion, and marketing campaigns. Leslie and Horowitz, each of whom claim 25 years in the record business, say the company's services are available on a per-project and/or a full-line basis. So far, the company has signed deals with Miami-based PanDisc; Germany's Inak and its imprint R&R; and Miami-based Max Music.

MAKING TRACKS: Jim Genova, national director of national sales and marketing with New York-based Mechanic/Futurist, has left the label to join Caroline Distribution as national director of sales and marketing... John Whitehead, senior VP of merchandising at Trans World Entertainment, has left the chain... Julian Van Erlich, VP of operations, has left the National Record Mart... Renni Martini, director of sales at Allegro Distribution, has left the company... Dorothy Thurman, PGD's regional director of credit, handling the Midwest and Southeast, has retired. Her responsibilities are being split among two other PGD credit directors, Archie Lovell, who will handle Southeast, and Lisa Montgomery, who will get the Midwest.

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The new *Pocahontas Sing-Along* is the perfect musical format just for kids, and a great complement to the soundtrack. Its activity-based design features the original songs from the film (no score) on cassette and a deluxe 20-page songbook filled with wonderful, full-color movie scenes and large lyrics. It's everything moms and kids said they wanted, and based on the Platinum performance (and still going) of *The Lion King Sing-Along*, it's everything you want, too!

Pocahontas, the next audio retail event, is coming. Make sure you're ready with plenty of Walt Disney Records' new *Pocahontas Sing-Along*.



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Chicago's Back, With Its Own Indie Imprint

WINDY CITY WORDS: We received a call out of the blue last week from former MCA and Paisley Park executive **Harold Sulman**, who rang to let us know that he is now serving as GM of the new Beverly Hills, Calif.-based indie Chicago Records.

As you may have guessed, the label is owned and operated by members of the band **Chicago**, the horn-driven pop act that has racked up countless hits since its advent in 1969 as **Chicago Transit Authority**.

Chicago churned out a string of best sellers during its days on Columbia and Warner Bros. Now, the group has acquired the masters to its first 16 Columbia albums and has just re-released them on the Chicago imprint.

"It just keeps selling," Sulman says of the Chicago catalog; he notes that the Columbia titles cumulatively sold 600,000 units in 1994, according to SoundScan. Overall sales on the Columbia titles total more than 20 million units.

Sulman's call was prompted in part by our item here March 18 about certain indie labels that are selling direct to major accounts. While Chicago Records uses M.S. Distributing in Hanover Park, Ill., Bayside Distribution in Sacramento, Calif., and Alliance Entertainment in New York, Sulman says the company deals direct with the majority of large national accounts.

As far as future projects go, Sulman says that Chicago is investigating the possibility of acquiring its Warner Bros. masters. As far as new recordings go, the group will soon be releasing a big band album on Giant, but other new studio releases could go through Chicago.

As a fellow son of the Windy City, we wish the homeboys well in their new label endeavor.

OUT & ABOUT: We escaped the bunker last week for a couple of outstanding live appearances by indie acts at West Hollywood's Roxy Theatre.

On March 28, Rykodisc's **Morphine** hit town on its promotional road swing for its new album "yes." If anything, the trio's Roxy set was even more ex-



by Chris Morris

citng and ambitious than its '94 show at the Troubadour. The group—singer/two-string bassist **Mark Sandman**, baritone saxman **Dana Colley**, and drummer **Billy Conway**—funked its way through an hour-and-a-half set comprising songs from the new album, numbers from its previous releases, "Cure For Pain" and "Good," a couple of new tunes, and even some spoken-word material ingratiatingly delivered by Sandman. In an universe where the term "alternative" is loosely used, Morphine is truly an imaginative alternative to run-of-the-mill rock.

Two nights later, ex-MC5 guitarist **Wayne Kramer** weighed in with an ear-shattering power-trio performance. The chrome-domed guitarist and former Flag Waving rave blazed through selections from his new Epitaph album "The Hard Stuff"; his smeared, often freewheeling improvisations sounded like a holy mating of Hendrix and Coltrane. Kramer also rewarded the crowd with the 5's fabled "Kick Out The Jams," which sported a surprise interpolation of **James Brown's** "There Was A Time" that showed off the old Detroit group's soulful roots.

Also on hand was another Epitaph act, the **Joykiller**. The five-piece group, which spewed out a sturdy stream of often pop-conscious punkola, is fronted by **Jack Grisham**, former lead vocalist for the trail-blazing early-'80s L.A. hardcore band **TSOL**. Looking trim as he relentlessly prowled the stage and in exceptionally strong voice, Grisham looks like he has a lively new unit on his hands. The self-titled album lands April 23.

FLAG WAVING: **Ben Vaughn** doesn't appear on every current indie

release on the market. It just seems that way.

Philadelphia native Vaughn, who now resides in Los Angeles, has two new albums on the market: "Instrumental Stylings," on Hoboken, N.J.'s Bar/None, and "Kings Of Saturday Night," a collaboration with L.A. music maestro and longtime scenester **Kim Fowley**, on Austin, Texas-based Sector II.

Vaughn is also a producer of some repute (his best-known, and best, projects are albums by **Charlie Feathers** and the late **Arthur Alexander** for Elektra's American Explorer Series), and he did the knob work on a new Upstart release by Nashville instro band **Los Straitjackets**.

"Instrumental Stylings," which whips through a variety of genres from surf and rockabilly to lounge and **Ennio Morricone**-style mood music, might serve as a nifty demo for the film music work that Vaughn is seeking in Hollywood.

"I actually write everything cinematically," he says. "When I write lyrics, I'm doing cuts from one scene to another."

Like his previous Bar/None set, "Mono U.S.A.," Vaughn cut "Stylings" at home, after his previous record label said no to an all-instrumental set. "I started recording the stuff anyway."

"Saturday Night" grew out of a long-standing correspondence with Fowley. "He always printed his address on his albums and said, 'Write to me,' so I did," Vaughn says.

Vaughn actually got together with Fowley when he was seeking songs for a band he was producing. "He held me hostage in his apartment from 10 at night until 8 in the morning," Vaughn recalls. "He wouldn't let me leave until he played a hundred songs. It was an unbelievable performance."

Vaughn wrote and recorded a group of backing tracks over a two-week period and sent them to Fowley, who wrote lyrics and laid down the vocal performances. "Most of the album is about how L.A. is an evil place," Vaughn says. "A nonmusical Ausch-

witz' is what he called it." (Fowley has relocated to Vienna.)

Vaughn's involvement with Los Straitjackets may have been prompted not just by his love for surfy instro work ("I've been an instrumental fan all my life," he says) but also his fondness for pre-WWF professional wrestling, for the Nashville quartet performs on stage in colorful masks like those worn by Mexico's *lucha libre* grapplers.

There may be yet more Vaughn in the record stores soon: He has also completed "Cubist Blues," an improvised collaboration with ex-Suicide vocalist **Alan Vega** and Memphis legend **Alex Chilton**, and "Rambler," a set recorded, if you can believe it, in the musician's vintage Dodge automobile.



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COMPACT DISC WORLD OFFERS CLUB CD

(Continued from page 43)

Club CD concept develops the way we'd like it to, it would work really well within the superstore format. If it's successful, we might make an initial public offering to help fund more stores like that and expand the chain."

Compact Disc World's sales were \$18 million last year; its projected volume this year is \$20 million. The chain was the National Assn. of Recording Merchandisers' Small Retailer of the Year in 1992 and 1993.

Lang says he hopes to broaden the stores' horizons beyond New Jersey with superstores in the Philadelphia and the New York metropolitan areas. The store is gearing up for that growth in other ways as well. It is developing an inventory-tracking computer program that will make it easier for the corporate headquarters to order appropriately for each individual store, and to fulfill more orders directly from its warehouse.

"Right now, we ship about 50% of

the merchandise in the stores from here, but we want to get that up to 75% or 80% soon and 100% eventually," Lang says. "We want to gain better control of our inventories. At this point,

the stores themselves are ordering a lot of the merchandise. But we want to take that function away from them, so that we can allow the staff to be managers not buyers."

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Compact Disc World's Club CD offers discounts on product to members. (Photo: Sari Botton)

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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		*** NO. 1 ***		
1	1	NINE INCH NAILS TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE (4 weeks at No. 1)	82
2	2	BOYZ II MEN [▲] MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	19
3	3	BOB MARLEY AND THE WAILERS [▲] TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	193
4	4	PINK FLOYD [▲] CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	204
5	8	ELTON JOHN [▲] ROCKET 512532*/ISLAND (7.98/11.98)	GREATEST HITS	192
6	7	PINK FLOYD [▲] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	204
7	5	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	24
8	9	JIMMY BUFFETT [▲] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	201
9	6	JOURNEY [▲] COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	204
10	11	STEVE MILLER BAND [▲] CAPITOL 46101 (7.98/11.98)	GREATEST HITS	199
11	10	EAGLES [▲] ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	204
12	17	SOUNDTRACK [▲] POLYDOR 825095/A&M (9.98/15.98)	GREASE	20
13	19	METALLICA [▲] ELEKTRA 60812*/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	190
14	12	ENYA [▲] REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	180
15	15	ERIC CLAPTON [▲] POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	201
16	14	JANIS JOPLIN [▲] COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	153
17	16	JAMES TAYLOR [▲] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	202
18	22	EAGLES [▲] ELEKTRA 103*/EEG (7.98/11.98)	HOTEL CALIFORNIA	107
19	20	MADONNA [▲] SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	4
20	13	JIMI HENDRIX [▲] CAPITOL 96414 (10.98/16.98)	BAND OF GYPSYS	2
21	18	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	51
22	—	EAZY-E RUTHLESS 57100*/PRIORITY (10.98/17.98)	EAZY-DUZ-IT	1
23	25	THE DOORS [▲] ELEKTRA 60345*/EEG (12.98/19.98)	BEST OF THE DOORS	187
24	24	CREEDENCE CLEARWATER REVIVAL [▲] FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	109
25	21	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	21
26	26	YANNI PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	54
27	23	MELISSA ETHERIDGE [▲] ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	26
28	28	LED ZEPPELIN [▲] ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	172
29	—	ALICE IN CHAINS COLUMBIA 67059 (4.98 EQ/6.98)	SAP (EP)	1
30	29	METALLICA [▲] MEGAFORCE 60396*/EEG (9.98/13.98)	RIDE THE LIGHTNING	181
31	27	THE BEATLES [▲] CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	63
32	30	AEROSMITH [▲] COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	201
33	36	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	12
34	35	AC/DC [▲] ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	104
35	38	THE BEATLES [▲] CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	89
36	40	METALLICA [▲] ELEKTRA 60439*/EEG (9.98/15.98)	MASTER OF PUPPETS	180
37	46	GRATEFUL DEAD [▲] WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	99
38	41	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	6
39	—	BEASTIE BOYS [▲] DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	124
40	34	U2 [▲] ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	158
41	37	GLORIA ESTEFAN [▲] EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	2
42	—	N.W.A [▲] PRIORITY 57102* (10.98/17.98)	STRAIGHT OUTTA COMPTON	6
43	33	EAGLES [▲] ELEKTRA 60205*/EEG (10.98/15.98)	GREATEST HITS VOL. 2	199
44	42	FLEETWOOD MAC [▲] WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	171
45	32	YANNI PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	43
46	44	NINE INCH NAILS [▲] NOTHING/TVT-INTERSCOPE 92213/AG (7.98/11.98)	BROKEN	4
47	31	THE WHO [▲] MCA 11215 (10.98/15.98)	LIVE AT LEEDS	5
48	43	ZZ TOP WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	4
49	—	BILLY JOEL [▲] COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	201
50	—	VAN HALEN [▲] WARNER BROS. 3075 (7.98/11.98)	VAN HALEN	1

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

Retail

Majors' Exodus From Kids' Audio Continues; Remaining Labels Must Boost Product Profile

END OF AN ERA: Now that stalwart A&M is out of the kids' audio picture—although A&M's parent, PolyGram, reportedly will retain and continue to sell the catalog—only three major-label imprints are now involved in the field: Sony Music's Sony Wonder, Time Warner's TW Kids (affiliated with Atlantic Records), and Kid Rhino (distributed by WEA).

Major-label attrition had been predicted by many on the independent side ever since the big companies made a play for the kids' business three years ago.

Indeed, the nature of this industry runs counter to that of the pop business. The occasional Disney soundtrack or Barney album notwithstanding, it is not a hit-driven industry. It runs primarily on evergreen catalog titles, which over time accrue modest sales. Even so, the majors' ongoing exodus (BMG, for example, has cut back marketing efforts for its kids' label recently) does not signify that the kids' audio business is on the wane. It simply means that the remaining majors, along with the indies that are the lifeblood of the children's business, now more than ever need to devise methods for increasing their products' visibility.

As the big labels have discovered, nontraditional retail outlets sell the lion's share of children's audio, and the conventional wisdom is that record stores are all but a waste of time. But there are those in the industry who are working with major national chains to promote children's product, believing that there is yet a way to make kids' audio profitable both for record stores and suppliers.

Prominent among the proponents of traditional retail is Video Treasures VP of audio programming Mitch Perliss. He has devised retail promotions with Musicland and Trans World Music for Sharon, Lois & Bram, whose Los Angeles-based label, Drive Entertainment, is distributed by Handleman-owned Video Treasures. A promotion also is planned for "Sesame Street" veteran Bob McGrath, whose new album, "Sing Me A Story," was released on Video Treasures' Teal label. For venerable Canadian trio Sharon, Lois & Bram, Video Treasures is mounting a postcard campaign, which will be tested in four different markets—Albany, N.Y., Hartford, Conn., and Wilkes-Barre and Easton, Pa.—to coincide with the trio's concert appearances there in May. According to Perliss, "A minimum of 10,000 people in each market—parents with kids seven and under whose income is \$35,000 and up—will receive the postcards. The cards will let them know about the concert and also that Sharon, Lois & Bram product is available at their local Coconuts or Record Town."

Also in May, Drive Entertainment and Musicland will collaborate on a campaign called "I Want My Elephant," in which they will run quarter-page ads in regional parenting publications in 16 markets. A minimum of six ads will run in each market, alerting readers that Sharon, Lois & Bram's product is available at

their local Musicland or Sam Goody outlet.

"Instead of spending a lot of money to be in Musicland's circular [and be overlooked amid the pop listings]," says Perliss, "we're targeting the parenting magazines to keep up awareness of the group and draw people into the stores. We're hoping the ads' repetition will say, 'This is something good, and it can be gotten at Musicland.'"

Some of the 16 markets—which according to SoundScan are the country's top Sharon, Lois & Bram markets—are Phoenix, Los Angeles, Chicago, Philadelphia, Denver, Cincinnati, Baltimore, San Antonio, Texas, Grand Rapids, Mich., Seattle,



by Moira McCormick

and Kansas City, Mo.

Perliss says the goal for McGrath is "to get stores to order more than one or two pieces at a time." Thus, with distributor Rounder Kids as "facilitator—we're advertising in their newsletter and at their booth at the American Booksellers Assn. convention [in June]—Video Treasures has set up an incentive program. Every time an account places an order for five or more pieces, it gets a chit in a ballot box. The more the account buys and merchandises over the month of May, the more chits it gets. Then we'll have a drawing for cash prizes. Top prize is \$250, says Perliss. Plus, he says, McGrath will autograph merchandise for each store.

In addition, Video Treasures is working on a postcard campaign to coincide with a summertime mall tour of "Shining Time Station," the popular PBS preschool show whose audio product, on the Strand Music label, is

distributed by Video Treasures.

"We think there's a market for kids' audio," says Perliss. "We know we can concentrate on long-term marketing with each of our products. It's not the pop mentality of 'put it out today 'cause there're 20 more coming tomorrow.' We know we don't have to sell major-label tonnage to make a profit because we don't have major-label overhead."

KIDBITS: Craig Taubman and Tom Chapin are among the children's acts at this year's White House Easter Egg Roll, to be held April 17... A lovely folkie lullaby collection, "All Through The Night," by Mae Robertson and Don Jackson, features contemporary and traditional songs (Lyric Partners, Larchmont, N.Y.)... One of the most delightful, original kids' albums Child's Play has come across in recent times is Chicagoan Joel Frankel's "I Can't Sit Still" (Crunchy Records, Evanston, Ill.)... Latest from Rock'N Learn (Conroe, Texas), which combines top 40-style music in four genres (pop, rock, rap, country) with educational lyrics, is "State Capitals Rap" and "Multiplication Rock"... Speaking of educational kids' audio, "Lyric Language," the bilingual music and video series from Penton Kids/Penton Overseas (Carlsbad, Calif.), has released a Japanese program on audio and video. Like the Spanish, French, Italian, and German volumes, it features the Family Circus comic characters... Safe-T-Child of Austin, Texas, is making waves with its "Yellow Dinos Can't Fool Me!," which aims to teach kids how to protect themselves from would-be abductors via fun, nonthreatening music. Also available are a companion book and child ID kit... New from Running Press Book Publishers (Philadelphia) is a pair of Tell-Tale Theater cassette/pop-up books, "The Best Of Mother Goose" and "African Folk Tales," and Brad Ross's "Sing-Along Poems," described as "a car-song book and cassette."



Baby Strikes Out On His Own. Retail executives congratulate Jonathan Cain, formerly of the Babys, on his debut solo album, "Back To The Innocence" on Intersound. Shown, from left, at the album release party at the Blue Point Restaurant in Wayzata, Minn., are Mary Jane Nagel, VP of inventory and operations, Media Play; Carol Boothby and her fiancé, Gary Arnold, merchandise manager for music, Best Buy; Bryan Hadley, VP, Intersound; Jena Finley, national sales director, Intersound; Cain; Theresa Bressi, wife of Joe Bressi; Mark Fields, music buyer, Target; and Joe Bressi, senior VP of marketing, Camelot.

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	NEW		MURDER LOVE EASTWEST 61737/EEG	SNOW
2	2	63	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
3	1	22	DESTINATION BROOKLYN EPIC STREET 57857*/EPIC HS	VICIOUS
4	3	63	PROMISES & LIES VIRGIN 88229	UB40
5	5	2	A TRIBUTE TO BOB MARLEY... THE RIDDIM OF A LEGEND RELATIVITY 1234	VARIOUS ARTISTS
6	4	2	TRINITY TABU 530479/MOTOWN	LUCKY DUBE
7	7	63	QUEEN OF THE PACK ● EPIC 53763*/HS	PATRA
8	10	43	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/EEG HS	BORN JAMERICANS
9	6	63	SONGS OF FREEDOM ▲ ² TUFF GONG 512 280/ISLAND	BOB MARLEY
10	8	63	COOL RUNNINGS WORK 57553*/COLUMBIA	SOUNDTRACK
11	11	11	STRICTLY THE BEST. VOL. 13 VP 1393*	VARIOUS ARTISTS
12	9	31	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
13	RE-ENTRY		YAGA YAGA EASTWEST 92327*/EEG HS	TERROR FABULOUS
14	12	25	STIR IT UP COLUMBIA 57511	VARIOUS ARTISTS
15	15	41	BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	6	THE LION KING: RHYTHM OF THE PRIDE LANDS WALT DISNEY 60871	LEBO M
2	2	10	THE LONG BLACK VEIL ● RCA 62702	THE CHIEFTAINS
3	NEW		BEST OF NONESUCH/ELEKTRA 79358/EEG	GIPSY KINGS
4	3	7	IN MY AFRICAN DREAM RHYTHM SAFARI 53912/PRIORITY HS	JOHNNY CLEGG & SAVUKA
5	4	7	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
6	5	5	CELTIC HEARTBEAT COLLECTION CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
7	7	20	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENITT
8	6	5	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
9	8	3	LOOKING BACK CURB 77718	MARY BLACK
10	9	20	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
11	10	70	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
12	11	71	BANBA ATLANTIC 82503/AG	CLANNAD
13	13	7	PAPA'S DREAM MUSIC FOR LITTLE PEOPLE 42562/WARNER BROS.	LOS LOBOS WITH LALO GUERRERO
14	12	51	TALKING TIMBUKTU HANNIBAL 1381/RKODISC	ALI FARKA TOURE WITH RY COODER
15	RE-ENTRY		SHORELIFE RYKODISC 10309	MOUTH MUSIC

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	2	5	LIVE AT RED ROCKS GTS 4579	JOHN TESH
2	1	55	LIVE AT THE ACROPOLIS ▲ ³ PRIVATE MUSIC 82116	YANNI
3	3	175	SHEPHERD MOONS ▲ ⁴ REPRISE 26775/WARNER BROS.	ENYA
4	4	103	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
5	5	23	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
6	6	25	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS	CRAIG CHAQUICO
7	NEW		TYRANNY OF BEAUTY MIRAMAR 23046	TANGERINE DREAM
8	7	9	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
9	8	253	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	9	49	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
11	18	3	PATH AN AMBIENT JOURNEY FROM WINDHAM HILL WINDHAM HILL 11163	VARIOUS ARTISTS
12	11	83	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
13	15	11	APPLAUSE! MOULIN D'OR 951	DANNY WRIGHT
14	10	45	MONTEREY NIGHTS GTS 4570	JOHN TESH
15	12	27	MANDALA DOMO 71001	KITARO

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles © 1995, Billboard/BPI Communications and SoundScan, Inc.

MURRAY'S FOCUSES ON SERVICE, DEEP CATALOG

(Continued from page 43)

One investment that Murray claims has really paid off is the Muze cross-reference system, which he recently implemented. "It's increased my special orders by 30%," says Murray, adding that he doesn't need a system that offers music sampling because his entire store's inventory is essentially a listening station.

One casualty of the consolidation, however, is that Murray refused to carry over prerecorded cassettes and accessories to the Fairfield store. At present, sales in that area are limited to blank tapes and a magazine rack. "My Wilton store carried a full assortment of T-shirts, posters, hats, buttons, you name it, but I quickly learned that unless you focus on what you do best, you'll spread yourself too thin," says Murray. "There are only so many places to invest your resources."

The bulk of Murray's buying is through Alliance Entertainment's CD One Stop in Bethel, Conn. His store's proximity to the one-stop allows him to personally stop by the supplier at least once a month. "Visiting allows me to establish a better relationship with them, deliver my returns, talk face to face, and basically know that it's not just a place where I can get stuff."

According to Murray, the relationship with CD One Stop has been very positive. "The fill is excellent, and I receive orders promptly," he says. Buying from a one-stop as opposed to going direct, he says, provides the flexibility and variety that his customers require.

Choosing the right music to carry isn't a problem "because in this business people will tell you what they want and what's out there," says Murray. In addition, he points to radio's role in sparking interest in new releases, because many stations now will air a single a month in advance.

Radio advertising and print ads also present their own dilemma in terms of cost-benefit with a single store location. For instance, Murray feels radio doesn't really make sense for him because his exposure range is limited to one store and most of the market listens to an olio of 50,000-watt stations. Coupons work, he admits, but his experience is that they draw mostly itinerant shoppers who are only interested in a discount—precisely the market he wants to avoid.

Murray says his most effective promotional vehicle has been an in-house newsletter that informs cus-



The listening bar, which features four five-disc CD players, is an important marketing tool at Murray's Compact Disc. (Photo: Frank DiCostanzo)

tomers of new releases, in-store news, and CD reviews. He's also in the process of establishing a joint-venture CD mail-order service with an established accessory mail-order firm that is targeted to colleges.

Nevertheless, Murray's short-term goal is to reduce costs wherever possible and keep a tighter lid on expenses. Currently, he employs one full-time manager and one part-time employee. "It's essential to have quality help; even if it costs more, it will pay in the long run."

Murray, 30, graduated from the University of Hartford, where he majored in political science. So why the music business? "I've been around music all my life," he says without hesitation. "My mother is a music teacher, my dad sings in the church choir, my brother attended Berklee School of Music, and my sister, a vocalist and flutist, is about to release her third album for Koch International." He pauses and adds, "It's unusual for me not to be around music."

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LARGEST DISTRIBUTOR

TOP NEW AGE ALBUMS (CONTINUED)	
TITLE/ARTIST LABEL	
16. IN SEARCH OF ANGELS VARIOUS WINDHAM HILL	
17. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE	
18. GLOBAL HOUSE OYSTEIN SEVAG WINDHAM HILL	
19. PRECIOUS WATERS RIVER OF LIFE VARIOUS NARADA	
20. NARADA DECADE VARIOUS NARADA	
21. WINTER SONG JOHN TESH GTS	
22. TO RUSSIA WITH LOVE MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE	
23. WINDHAM HILL SAMPLER '94 VARIOUS WINDHAM HILL	
24. CLOSE TO THE HEART VARIOUS NARADA	
25. APURIMAC II CUSCO HIGHER OCTAVE	

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► **JANN ARDEN**
Living Under June
PRODUCER: Ed Cherney
A&M 31454 0336

♪ *Featured in Music To My Ears,*
Aug. 13, 1994

► **GOO GOO DOLLS**
A Boy Named Goo
PRODUCER: Lou Giordano
Warner Bros./Metal Blade 45750

♪ *Featured in Music To My Ears,*
Feb. 25

► **FAITH NO MORE**
King For A Day, Fool For A Lifetime
PRODUCERS: Andy Wallace & Faith No More
Slash/Reprise 45723

Even without guitarist Jim Martin, San Francisco hard rock band shows it can still deliver the goods to an eager fan base. And it does so with characteristic diversity, showing its mastery of speed metal ("Cuckoo For Caca"), power pop ("Digging The Grave"), grungy hard rock ("Ricochet"), and even jazzy, Steely Dan-inspired pop ("Evidence"). Scope of album is broad enough to interest album rock, hard rock, and modern rock programmers. Fans have already responded, catapulting "King For A Day" to the top 30 of The Billboard 200.

► **SKID ROW**
Subhuman Race
PRODUCER: Bob Rock
Atlantic 82730

Well-traveled New York-area band's third studio album is as hard-edged and turbo-charged as its late '80s pop/metal predecessors, but updated to '90s standards, as an awareness of grunge and punk permeates tracks like "My Enemy," "Firesign," "Bonehead," and the title cut. Any of the above are apt choices for hard rock radio, and some could filter to album rock. Even without substantial airplay, however, the album has made a strong showing out of the box. In all, a work that shows renewed vitality.

★ **FROM GOOD HOMES**
Open Up The Sky
PRODUCERS: Various
RCA 66438

Inventive quintet that released swell "Hick Pop—Comin' At Ya!" last year on indie GRRRRrrrr follows with a striking major-label debut that goes it even better. Band colors its lively, tuneful fare with generous shadings of country, jazz, and roots touches but stays within the lines of wider pop/rock accessibility. "Radio On," a bittersweet, exuberant road song that demands to be played loud, and harmonica-tinged "If The Wind Blows" lead the country-flavored contingent, while knockout "I Only Want" and slowed-down pleaser "Walk On By" are straight-on stunners. Rockin' Dopsie lends a hand (on the rub-board) on can't-miss closer "Fruitful Acre."

KITTYWINDER
Scream Of The Week
PRODUCER: Kittywinder
Zero Hour 1040

Female five-piece turns out a blissfully schizophrenic brand of pop-rock, capable of quickslipping between smooth melodies and crunchy soundscapes, sweet vocals and a powerful lyrical voice. Band's fine first single, "Wishing Well," is emblematic of approach, swinging between tempos—and moods—with dizzying, delightful abandon. Sturdy bass that underpins entire album positively nails "Serious," while mix of solid drums and breezy vocals makes "Unexplainable" unavoidable.

SPOTLIGHT



ELTON JOHN
Made In England
PRODUCERS: Greg Penny & Elton John
Rocket/Island 314 526 185

Oscar winner, Grammy winner, and VH1 artist of the month Elton John has found time between acceptance speeches to make a great record. The British megastar continues to demonstrate his absolute mastery of pop, be it ballads (the smash single "Believe") or uptempo tunes (the title track). Beyond that, the album is loaded with other hit candidates, including "House," "Cold," and "Blessed"—all of which reflect a stripped-down and effective lyrical approach by Taupin. Album's early vital signs suggest Elton's already lofty star is rising to new heights.

ETHEL MERMAN
I Get A Kick Out Of You
PRODUCERS: Colin Brown, Tony Watts
Past 7056

Ethel Merman's cheerful earful pierced the air in many a musical production by the great writers of the '30s and '40s, as these 22 tracks attest. Besides the best-remembered tunes, there are a few neglected gems such as Harold Arlen, E.Y. Harburg, and Ira Gershwin's "You're A Builder-Upper" and Arthur Schwartz & Dorothy Fields' "A Lady Needs A Change." In a warm, sentimental mode there are Irving Berlin's "How Deep Is The Ocean?" and Arlen & Ted Koehler's "I've Got A Right To Sing The Blues." A dazzling display of pre-"Annie Get Your Gun/Call Me Madam" Merman. Distributed by Koch International.

RAP

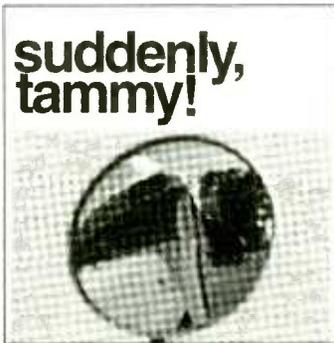
► **ROTTIN RAZKALS**
Rottin Ta Da Core
PRODUCERS: Naughty By Nature, Double I
iV/Mad Sounds 31450461

From frothy, catchy choruses to streetwise verses—delivered with drunken flows over brutal beats spiced with thick grooves and buried soul samples that drift like friendly ghosts—the keen pop-vision of Naughty By Nature can be heard throughout this album. First single "Oh Yeah!" is already a bona fide radio and street smash. And it surely ain't the last thing you'll be hearing from these rap raggamuffins.

► **THA ALKAHOLIKS**
Coast II Coast
PRODUCERS: Various
Loud 66446

Group flows like draft beer at an open bar, spewing natural freestyle lyrics with fuzzy, rugged rhythms overlaying haunting music that cuts like a catchy chaser. They're from Los Angeles, but their rap style sounds distinctly East Coast with crafty metaphors and lots of B-boy bounce. Their music is what underground hip-hop aficionados refer to as "real." Distributed by RCA.

SPOTLIGHT



SUDDENLY, TAMMY!
(We Get There When We Do)
PRODUCER: Warne Livesey
Warner Bros. 45831

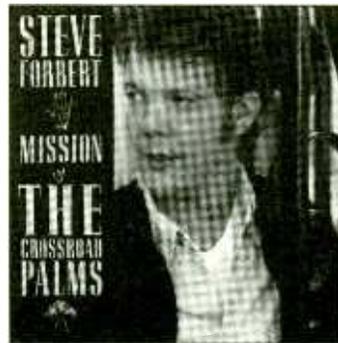
Given the recent poverty of fresh approaches in the sphere of so-called alternative music, the acoustic piano-paced *Suddenly, Tammy!* is disarming enough to deserve a plateau all to itself. This exceptionally produced new record by the trio (drummer Jay Sorrentino, bassist Ken Heitmueller, and Beth Sorrentino on piano and vocals) boasts a ringing tonality all its own. Within the lilting economy of Tammy's unique modus, they manage to combine a powerful rhythmic pulse and melody to burn, while still allowing the eccentric peal of Beth's exquisitely bent narrative singing to shine through. There are no weak tracks here, but the bounding "Hard Lesson," moving "Mark Of Man," and starkly ravishing "Beautiful Dream" and "Supersonic" all deserve to be radio hits. "(We Get There When We Do)" is an album to play all day, any day. Modern and album rock programmers who dare ignore this are instantly behind the times.

JAZZ

► **CHARLIE HADEN/HANK JONES**
Steal Away—Spirituals, Hymns And Folk Songs
PRODUCER: Charlie Haden
Verve 527249

Modern jazz sophisticates Charlie Haden and Hank Jones excavate the ancient history of American music to explore the sweet, homely melodies that are part of our collective musical subconscious. In a democratic pairing that often passes the melody line to Haden, their repertoire includes such classics as "Nobody Knows The Trouble I've Seen," "Swing Low, Sweet Chariot," and even "Amazing Grace" in their "Hymn Medley." Tunes that bear the folk era's stamp of civil-rights-

SPOTLIGHT



STEVE FORBERT
Mission Of The Crossroad Palms
PRODUCER: Gary Tallent
Giant/Paladin

On his seventh album, the songsmith who radiated youthful exuberance as Little Stevie Orbit completes his metamorphosis into a sagacious observer of midlife angst. Songs like "It Is What It Is And That's All," "It Sure Was Better Back Then," and "The Trouble With Angels" chronicle the human condition with the same accuracy, irony, and humor Forbert mastered on the sorely overlooked "The American In Me." But while that album fell through the cracks, this one has a potential audience in the vibrant album alternative format. Project reunites artist with producer (and former E Street bassist) Gary Tallent and launches attorney Gary Zumwalt's Paladin label. A gem.

consciousness, like "We Shall Overcome" and "Sometime I Feel Like A Motherless Child," are joined by fondly remembered ditties like "Danny Boy."

NEW AGE

NEAL SCHON
Beyond The Thunder
PRODUCERS: Neal Schon & Jonathan Cain
Higher Octave 7073

Ex-Journey/Santana guitarist Neal Schon leaves arena rock hooks behind in this change-of-pace instrumental outing. Even with appearances from Journey mates Jonathan Cain and Steve Smith and Santana percussion alumni Chepito Areas and Michael Carabello, this shares little with Schon's heavy guitar licks of the past. Co-writing most of the material with Cain, Schon hews toward breezy melodies and buoyant, tropical rhythms

VITAL REISSUES™

DUKE ELLINGTON
The Far East Suite—Special Mix
REISSUE PRODUCER: Orrin Koppewes
Bluebird 66551

Among Duke Ellington and Billy Strayhorn's most highly regarded suites, "Far East" was recorded in 1966 after their State Department tour of the Middle East. This worthwhile reissue—which includes four previously unreleased alternate takes—corrects mixing errors from the initial release, earning the "Special Mix" tag. Highlights include Jimmy Hamilton's evocative clarinet-calls on "Bluebird Of Delphi," Johnny Hodges' dreamy, downtempo alto tones on "Isfahan," Ellington's percussive piano on the driving "Amad," and the panchromatic extended piece "Ad Lib On Nippon," which was written after

some Japanese dates and rescues the suite's title from fraudulence.

THE BEACH BOYS
20 Good Vibrations
PRODUCER: none listed
Capitol 29418

Of the many Beach Boys collections issued by Capitol over the years, this is the first one to include all of the legendary Southern California vocal group's No. 1 and top 10 hits, from breakthrough single "Surfin' Safari" to 1988 chart-topper "Kokomo." In between are such classics as "Surfin' U.S.A.," "Fun, Fun, Fun," "I Get Around," "California Girls," "Help Me, Rhonda," "Good Vibrations," "Wouldn't It Be Nice," and lots more. It's an instant party, and a worthy tribute to an American musical institution.

on "Big Moon" and "Caribbean Blue" (no relation to the Enya tune). Ballads like "Send Me An Angel" and textural works like "Deep Forest" round out this workmanlike effort.

REGGAE

VARIOUS ARTISTS
A Tribute To Bob Marley
PRODUCER: Alan Becker
Relativity 88561

VARIOUS ARTISTS
The Marley Family Album
PRODUCERS: Rita Marley/Chris Wilson
Heartbeat 160

★ **BOB MARLEY & THE WAILERS**
Exodus
PRODUCERS: Bob Marley & the Wailers
Island/Tuff Gong/Mobile Fidelity Sound Lab 628

As souvenirs of Bob Marley's 50th birthday year, both of these compilation albums are intriguing, but only the well-chosen Relativity CD is deserving of repeated play, since it encompasses Diana King's thrilling "Stir It Up," Ziggy Marley & the Melody Makers' cool cover of "African Herbsman" (arguably their best interpretation of a Marley classic), Peter Tosh's blistering 1984 solo turn on "Get Up, Stand Up," Grover Washington Jr.'s sensuous "Jammin'," and Johnny Nash's engaging pop treatment of "Comma Comma." The Heartbeat sampler is far weaker because it mixes vintage tribute-oriented tracks with an attempt at showcasing Tuff Gong's rather weak artists' stable via tepid new material. It's charming to again hear the Melody Makers' early "Trodding" and "Sugar Pie," but Dhaima is unable to stay on key throughout ("Looking For) New Ways Of Loving," while Julian Marley's "Lion In The Jungle" is a lame recasting of "Soul Rebel" by a mediocre singer. Only "I Know," by Bob Marley & the Wailers is stellar, but then you knew that. Meanwhile, hardcore fans and reggae audiophiles should not miss the remarkable new original-master Ultradisc release of Bob's 1977 "Exodus" masterpiece. Half a century since his birth, nothing's close to the real thing.

LATIN

★ **VARIOUS ARTISTS**
Cuban Gold 2: Bajo Con Tumbao
PRODUCERS: Various
Qbadisc 9016

Label comes up with another fine assortment of Cuban roots music that boasts tasty tracks by Orquesta Aragón, Los Van Van, Orquesta Original de Manzanillo, and Orquesta Revé, as well as delectable cameo appearances by Arturo Sandoval, Miguelito Cuni, Gilberto "Papi" Oviedo, and Rubén González. Album's most riveting cut is Estrellas de Chocolate's 1962 son montuno entry "Púntame Bien El Tres," featuring a snarling, distorted tres solo by Oviedo that foreshadows electronic Latin rock sounds of late '60s and early '70s.

CORNELIO REYNA
Para Mi Pueblo
PRODUCER: Jesús Chávez
RCA/BMG 27063

Latest offering by gruff-voiced norteño star features robust banda-flavored entries such as "Pajarillo Cartero" and "Campana De Amor," which could reignite interest in Reyna among regional Mexican fans in California and Chicago. Shuffling, slower-paced numbers "La Esperanza De Los Pobres" and "Semillita De Amor" might nab strong radio airplay as well.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► **BRUCE SPRINGSTEEN** *Secret Garden* (4:27)
PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin
WRITER: B. Springsteen
PUBLISHER: Bruce Springsteen, ASCAP
Columbia 6942 (c/o Sony) (cassette single)

Pop radio-directed new tune from the Boss's greatest-hits album is a quiet ballad that wafts along with a simple, winding synth line and even-handed guitar strumming. Springsteen is one of those rare singers who can pack pounds of pure emotion in a few hushed notes, which he does here to tingling effect. Even Clarence Clemons' typically blasting sax style is honed down to a soft, fluid solo that nicely echoes the pensive quality of the song's lyric. Artful and accessible, who needs anything more?

► **CORONA** *Baby Baby* (5:39)

PRODUCERS: Checco, Soul Train
WRITERS: F. Bontempi, A. Bottari
PUBLISHER: not listed
REMIXERS: Robyx, Dancing Divas, Lee Marrow
EastWest 5737 (c/o Elektra) (12-inch single)

Follow-up to "Rhythm Of The Night" steamrolls down a similar Euro-NRG dance/pop path. Although the airwaves are now flooded with similarly giddy fare, this jumpacks a chorus that is insistently contagious—and it is voiced with a full-throttle diva energy. To that end, both radio and club tastemakers should climb aboard early.

★ **TOM PETTY** *It's Good To Be King* (4:09)

PRODUCERS: Rick Rubin, Tom Petty, Mike Campbell
WRITER: T. Petty
PUBLISHER: Gator, ASCAP
Warner Bros. 7426 (cassette single)

Pop petal plucked from Petty's current "Wildflowers" opus builds from a familiar, laid-back base into a coyly Beatles-esque, string-paved chorus that is thickly layered without being excessive. As always, Petty's lyrical narration deftly manages to be reflective and active at virtually the same time. Not your typical top 40 fodder, but rather a refreshing cool breeze over a format that could benefit from a single so masterfully constructed.

★ **PRETENDERS** *Everyday Is Like Sunday* (3:42)

PRODUCERS: Chris Thomas, Ian Stanley
WRITERS: Morrissey, S. Street
PUBLISHERS: Linger/Warner Bros./SBS Productions
Arista 2821 (c/o BMG) (cassette single)

Latest single from the "Boys On The Side" soundtrack is a sharp reading of a vintage Morrissey chestnut. Chrissie Hynde is at her most relaxed and effective, donning the melancholy color of the words without wallowing in melodrama. She is swathed in a ringing lead guitar line, sweeping acoustic strumming, and subtle string/synth flourishes.

★ **SHAGGY** *Boombastic* (4:08)

PRODUCERS: Robert Livingston, Shaun "Sting" Pizzonia
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Firefox, 4-Tree
Virgin 12724 (c/o Cema) (12-inch single)

Title track to reggae artist's imminent second collection jerks about with a hypnotic groove that owes as much to hip-hop and rave/pop as it does to traditional island music. Shaggy's toasting is quite friendly to mainstream pop ears, and he masterfully twists and bends the chorus. Primed for immediate picking by jeep listeners, smoking track comes in two radical versions that are designed to lure both street kids and their more mature counterparts.

69 BOYZ FEATURING K-NOCK *Five-O, Five-O (Here They Come)* (3:19)

PRODUCERS: Bass Mechanics
WRITERS: Da S.W.A.T. Team
PUBLISHERS: Down Low Quad/Shu-Nut, BMI
Work 6943 (c/o Sony) (cassette single)

The bad boys of bass are back. 69 Boyz integrate police sirens and an ample amount of "whoops" into a steadfast bass track. Arresting music from the

soundtrack to "Bad Boys." Top 40 and crossover radio programmers should take note.

RADIOHEAD *Fake Plastic Trees* (4:11)

PRODUCER: John Leckie
WRITERS: Radiohead
PUBLISHER: not listed
Capitol 79567 (c/o Cema) (CD single)

The U.K. rock band with classic U.S. rock sensibilities tries its hand at the power ballad. The result is a moody excursion into light rock for heavy-minded popsters. First single from the outfit's sophomore release, "The Bends."

HARRY CONNICK JR. *She* (3:22)

PRODUCER: Tracey Freeman
WRITERS: H. Connick Jr., R. McLean
PUBLISHERS: Papa's June/Clean Con, BMI
Columbia 6518 (c/o Sony) (cassette single)

Interest in Connick's late-1994 collection of the same name could be deservedly revived with the onset of this swinging slab o' pop/funk. He has rarely sounded so loose, and he is backed by a live-sounding band that smokes with a lip-smacking bassline and rousing organ grinding. A must for the intelligent pop mind.

DR. DIDG *Devon* (7:18)

PRODUCER: not listed
WRITERS: G. Wiggins, M. Revell, I. Campbell
PUBLISHER: not listed
Rykodisc 1043 (CD single)

Fresh out from Down Under, this dance/pop ditty introduces the aboriginal instrument didgeridoo to a hyper-trance beat. Made from hollowed bark from Australian trees, the didgeridoo sound is a jittery and hypnotic tone formed by human breath. Deep Forest fans—not to mention adventurous crossover radio programmers—will want to hunt this one out.

ARLANDA KEALOHA *I'll Be Missing You* (4:23)

PRODUCERS: Reggae Brown, Moon Brown
WRITERS: A. Kealoha, M. Brown
PUBLISHERS: Pyrosonic/Golden Hits, ASCAP
Explosive 77 (CD single)

After successful limited release in Kealoha's native Hawaii, this breezy pop shuffler is being offered to national top 40 stations. Although its new-jill-styled beat is a tad light to compete against the more weighty jeep-beat sound that is filling radio airwaves, Kealoha has a delightful delivery, and the tune sports a melody and chorus that is quite memorable. A thicker, more bass-heavy remix could probably do the trick in enticing a broad audience. Contact: 818-831-3426.

R & B

★ **HALSA** *Number One* (3:59)

PRODUCERS: Dee Roberts, Peter Monk
WRITERS: D. Roberts, P. Monk
PUBLISHERS: Quiescent, BMI; Soleilmoon/Moonfleet, ASCAP
REMIXER: Judgement
Balance 2780 (CD single)

R&B radio had better make room for a special new diva. Halska is a 23-year-old newcomer with a smooth style and a comfortably broad range that belies her youth. She has a field day with an easy-paced, retro-soul song that jams with a bassline, which could also prove useful to club DJs. Producers Dee Roberts and Peter Monk give Halska plenty of room to work her program, while enhancing her performance with instrumentation that is quite pleasing to the ear.

★ **D.E.E.P.** *Lockdown* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Scarface 50859 (c/o Priority) (CD single)

Crew of rappers and singers from Carson, Calif.—home of the red-hot Brandy—makes a solid first impression with a head-bobbin' funk affair that simmers with a sweet-as-candy hook and wise lyrics that deglamorize gang-bangin' and the jail time that often follows. Rightly aimed directly at kids,

well-crafted single demands immediate multiformat airplay.

ROHN LAWRENCE *Hanging On A String* (6:18)

PRODUCERS: Bread & Butter
WRITERS: McIntosh, Eugene, Nichol
PUBLISHERS: Virgin/Brampton, ASCAP
REMIXERS: John Robinson, Bread & Butter, DJ Smash, Chris Parks
Atlantic 2214 (12-inch single)

The lines dividing retro-funk and hip-hop blur on this slinky, sophisticated shuffler. The song's instantly familiar chorus stokes with enticing energy atop a blend of percolating beats, limber turntable scratching, and loose-wristed guitar jangling. A package of mixes that ranges from downtempo grit to lush house should be of interest to both urbanites and club-heads.

DAVID ALSTROM *Lies* (no timing listed)

PRODUCER: David Alstrom
WRITER: D. Alstrom
PUBLISHER: not listed
E-lec-tric 77001 (cassette single)

This Bay Area funkster lays down a sparse bassline, then fills it with a bevy of strange sounds and hyperactive beats. Probing lyrics form a gossip-hating rap that recalls the '80s classic "Rumors" by Timex Social Club. The flipside, "KDAV," is a chaotic blend of musical styles ranging from '70s retro-funk to modern rock.

THE CONTENDERS *The Power Of Love* (4:46)

PRODUCER: Dunn Pearson Jr.
WRITERS: D. Pearson, J. Taylor, J. Porrello
PUBLISHER: not listed
Casino 4691 (CD single)

Male quartet reaches back to the good ol' days of doo-wop R&B with this finger-poppin' ditty that has a decidedly more mature, nostalgic sound than more street-rooted harmonizers like Boyz II Men. In fact, by the time you get to the bass-voiced spoken break, you may find yourself checking the calendar.

COUNTRY

► **JOHN ANDERSON** *Mississippi Moon* (3:44)

PRODUCERS: James Stroud, John Anderson
WRITERS: T.J. White, C. Whitsett
PUBLISHERS: Tony Joe White/Screen Gems-EMV/Horse, BMI
BNA 64274 (c/o BMG) (7-inch single)

With a solid string of hit singles under his belt, Anderson's "comeback" seems to be taking hold permanently. This midtempo Dixie meditation does an excellent job of showcasing the breathy delivery and vocal swoops that instantly distinguish Anderson from the truckload of country hopefuls currently clinging to country radio playlists.

★ **JON RANDALL** *I Came Straight To You* (2:41)

PRODUCERS: Garth Fundis, Sam Bush
WRITERS: K. Welsh, J. Jarvis
PUBLISHERS: Sony Cross Keys, ASCAP; Sony Tree, BMI
RCA 64307 (c/o BMG) (7-inch single)

It fell victim to a few delays on its way to the marketplace, but this fiddle-and-slide-guitar-driven debut from Randall was well worth the wait. His soaring vocals and multi-instrumental chops have long been a highlight of Emmylou Harris' live shows, and, if there is anybody listening at radio, this will be the start of a bright career for this former Nash Rambler.

DANCE

► **SPIRITS** *Spirit Inside* (1:43)

PRODUCERS: Serious Rope
WRITERS: A. Friedman, D. Rochefort
PUBLISHERS: Chrysalis/Skratch/BMG Songs, BMI/ASCAP
REMIXERS: C.J. Mackintosh, Marc Auerbach, Steve Travell
MCA 3359 (c/o Uni) (12-inch single)

British duo's flawless second single has the elements and passion of a cathartic church sermon with its soulful chants, heartwarming lyrics, and roof-raising pop/house rhythms. Once again, the act's male/female vocal exchange is positively electric, and it's supported by a soaring

choir. In all, an effort that is sure to leave punters breathless—and grinning in contentment.

THE PRODIGY *Poison* (no timing listed)

PRODUCER: not listed
WRITERS: L. Howlett, H. Palmer
PUBLISHER: EMI-Virgin, ASCAP
XL/Mute 2 (CD single)

Single from the touted "Music For The Jilted Generation" album marks the rave outfit's first foray into hip-hop. It's an inspired move. The act's penchant for quirky loops and industrial sound effects melds perfectly with the track's approachable downtempo groove. Voiced by new band member Maxim Reality, juicy jam could easily glide from alternative dancefloors onto radio airwaves.

KELLEE *My Love* (no timing listed)

PRODUCER: Johnny Fiasco
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Dave Rude, Stephen Levy, Ralph Rosario
Moonshine 88414 (12-inch single)

Club ingenue works overtime to give her more seasoned competition a run for the cash with this lively, Chicago-juiced houser. She hits most of the right marks, scoring largely on her ability to stir up playful drama that matches the vigor of the rhythm track. A bevy of festive mixes adds to the track's potential. Have an extra close listen to Dave Rude and Stephen Levy's racing D'Still'd mix—it slams. Contact: 310-246-0091.

CECIL PARKER *All My Love* (5:43)

PRODUCER: Major Healy
WRITER: C. Parker
PUBLISHER: Disc-Tinct
Music USA 704 (12-inch single)

Parker dons the character of clubland Romeo on this skittling, R&B-inflected house mover. He does a fine job, flexing his limited, but sweet tenor range to maximum effect. The track could use a fleshier remix to make the national grade, though East Coast underground action seems more than likely. Contact: 201-568-7066.

A C

JACKSON BROWNE & TIMOTHY B. SCHMIT

Let It Be Me (3:08)
PRODUCER: John Boylan
WRITERS: M. Curtis, P. Delano, G. Begaud
PUBLISHER: MCA, ASCAP
Giant 7469 (c/o Warner Bros.) (CD promo)

Browne and Schmit do a fine imitation of the Everly Brothers on this soothing rendition of the pop classic. Lifted from the soundtrack to the movie "Bye Bye, Love," single leaves you wondering why the two have not previously found themselves in the studio dueting together. This will warm the hearts of AC radio listeners.

ROCK TRACKS

► **WHITE ZOMBIE** *More Human Than Human*

(3:59)
PRODUCERS: Terry Date, White Zombie
WRITERS: White Zombie, R. Zombie
PUBLISHERS: WB/Psychohead, ASCAP
Geffen 4727 (CD single)

White Zombie is as down and dirty as ever on its long-awaited sophomore Geffen effort. The first track from the forthcoming "Astro 2000" begins with a synthesized beat that oscillates wildly out of control. Then, a gritty guitar kicks in, and a loud roar builds into a wall of white noise. Static-filled vocals, which are both annoying and addictive, ramble on and on in an incoherent rap. Brilliant, mind-bending rock.

TED NUGENT *Kiss My Ass* (3:20)

PRODUCERS: Ted Nugent, Mike Lutz
WRITER: not listed
PUBLISHER: not listed
Atlantic 6170 (cassette single)

Nugent momentarily steps solo from Damn Yankees with raucous, adolescent pop/metal that flips the bird to the

establishment and an assortment of headline figures in a blaze of acrobatic guitar riffs. First single from "Spirit Of The Wild" is good for a couple of giggles at album rock radio—though you are more likely to hear teenage boys on street corners chanting the lyrics.

L.A. GUNS *Face Down* (4:10)

PRODUCER: Jim Witt
WRITERS: M. Cripps, T. Guns, P. Lewis, K. Nickels, M. Gershima
PUBLISHERS: AI Snug/Songs Of PolyGram International, BMI
Polydor 8431 (CD single)

After a brief foray into rhythm-rooted pop/rock, the Guns return to more familiar heavy metal ground with this caustic anthem from its "Vicious Circle" set. There is an ample dose of violent imagery to match the track's whipping drums patterns and relentless solos. In all, a typically theatrical headbanger that is aimed directly at primal tastes. Die-hard fans will need the CD single for two nonalbum tracks.

ZERO *Chance In A Million* (4:38)

PRODUCER: Greg Anton
WRITERS: G. Anton, S. Kimrock, R. Hunter
PUBLISHER: Ice Nine, ASCAP
Horizon 8416 (CD single)

This accomplished rock fling seems hopelessly dated in today's more edgy rock environment. A raspy blue collar vocal recalls the barroom charms of early Springsteen, while the simplistic melody should appeal to those who like their rock on the straightforward side.

RAP

N-TYCE *Sure Ya Right* (4:21)

PRODUCER: Father
WRITERS: A. Brown, T. Brown, R. Calhoun
PUBLISHERS: Frozen Soap/Kai, ASCAP; Taking Care Of Business, BMI
Wild Pitch 58345 (c/o Cema) (CD single)

Produced by fellow rapper Father, this cheeky female-voiced jam bumps and grinds at a relentless pace. A sultry hook is woven around a sample of the Gap Band's "Outstanding," while a sexy vocal boxes with a bouncy beat. From the album "Single File."

JEMINI THE GIFTED ONE *Funk Soul Sensation*

(3:59)
PRODUCERS: Organized Konfusion
WRITER: Jemini The Gifted One
PUBLISHER: not listed
Mercury 1377 (c/o PolyGram) (CD single)

It is not difficult to sort out the jazzy influences abounding in this snappy soul spinner. This Organized Konfusion-produced debut will click with fans of the Afrocentric hip-hop style. A wavering beat and select horn samples are tightly wrapped over an anxious vocal rant, forming a cool, clever melody. Sensational, smart soul.

MIC GERONIMO *Masta I.C.* (4:20)

PRODUCER: Buck Wild
WRITERS: M. McDermont, B. Wild
PUBLISHER: not listed
Blunt 4914 (c/oTVT) (CD single)

On his second single, Mic Geronimo is still looking for a sonic contact high in the lowest of places. Street-tough lyrics clash with the smooth flow, as a lazy beat stumbles soberly through it all. Mad music for high minds.

M.DOC WIT' STEVIO *Like 'Em Like That (Guess I'm Just A Freak)* (4:29)

PRODUCER: M.Doc
WRITERS: K. Scott, M.Doc, S. Carter
PUBLISHERS: Note By Note/Third Coast
REMIXERS: Kenyon Scott, M.Doc
InDaSoul 1002 (12-inch single)

The Doc is back in action with rhyme extolling the virtues of the gilies that rock his world. No new ground mined here, but he does have a clever way with a word. Smartly, the groove is spare, with only the occasional flutter of a horn sample or a keyboard loop. Could be of interest to adolescent males who fritter away hours on street corners watching the world go by. Contact: 312-280-8449.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

CD-ROMs Join The Mail-Order Clubs

BY MARILYN A. GILLEN

NEW YORK—It's not quite 10 for a penny, but Columbia House is making an offer it hopes CD-ROM lovers will nonetheless find too good to refuse. As part of its newest club, dubbed CD-ROM Direct, Columbia House is offering two top-name CD-ROMs for \$9.95 each—with membership terms calling for the purchase of four more titles over two years.

The venture, which launched earlier this year and is being advertised in select computer magazines as well as in mainstream press, is being positioned as an open-ended test of the viability of the category, says Brian Wood, executive VP of

Columbia House Video.

"CD-ROM has some unusual problems that we don't experience in our VHS club or our CD music club, which is of course our main business," he says. "There is a big customer-service issue that we haven't had to deal with before, and there is also the basic question still of how many CD-ROMs people are really going to buy. We know through experience that people are avid buyers of music and videos, and we know how to sell them, but this is still an unknown."

To address the customer-support area, Columbia House has instituted a rigorous screening process to ensure titles are "user friendly."

"That's one of the screens," Wood says. "Is the product good? Is it interesting? And will it load?"

Time-Life's Book Of The Month Club is also gently feeling its way into the new entertainment-software arena. The pre-eminent direct-mail book club began including a few CD-ROMs in its mailings in late 1994 and since has begun offering the computer discs regularly in a special "Mixed Media" catalog included in its monthly mailing to members.

The catalog includes videocassettes, audiocassettes, CDs, and CD-ROMs.

"This is a media culture, and our customers are very highly educated, affluent, curious people who want product across all media—from CD-ROMs right on through films and music," says Cathy Lobal, GM of the audio/video group of the BOMC. "The response has been terrific—it seems that our audience has a surprisingly high penetration of CD-ROM players in their homes."

As for whether a CD-ROM will ever rise to the coveted "featured selection" spot dominated by books, Lobal considers and says, "Never say never."

BOMC "is sensitive" to customer-support issues, Lobal says, "but we haven't been overly preoccupied with it because the kinds of titles that we offer are pretty standard fare." When both are available, customers are given the choice of Macintosh or PC versions.

While the BOMC's success with CD-ROMs like "The American Heritage Dictionary" and other reference titles might not be surprising, the club also has done well

Announcing
Columbia House
CD-ROM Direct



Take
2 CD-ROMs
for \$9.95 each.
Plus one more at great savings!
(See special offers.)

Musical Instruments

with games like "Myst" and "Doom II," Lobal says, as well as with children's titles like "Where In The World Is Carmen Sandiego?" and "The Magic Schoolbus." "It's a pretty broad spectrum," she says. An average of four to six titles are featured monthly.

For its part, Columbia House is offering members some 200-300 titles in a wide range of categories—encompassing everything from Broderbund's "Myst" and Interplay's "Peter Gabriel: Xplora 1" to Discovery's "In The Company Of Whales" and GoodTimes Interactive's "Doom II"—and 50-100 different software publishers.

"Right now, we're basically offering a sampling of everything, and hopefully our customers will tell us through their orders where the focus should be—whether that is education, entertainment, or reference," Wood says.

Philips Media Details CD-i Penetration Rate

BY WILLEM HOOS

AMSTERDAM—For the first time, a key Philips executive has made public a CD-i penetration rate in a specific country. John Hawkins, executive VP of Philips Media, said at the biannual Philips Media Benelux CD-i briefing that as of early March a CD-i penetration of 1.2% had been reached in the Netherlands. Martien Verdeuzeldonk, marketing manager of the CD-i consumers market of Philips Media Benelux, expects the Dutch CD-i penetration to have grown to 1.5% in October. "When a penetration grade of 1.5% has been reached in the Dutch households, then CD-i becomes really interesting," said Hawkins, who declined to reveal penetration rates in other European countries.

On the same day as the briefing, Philips also kicked off a major new Dutch marketing campaign and revealed that for the second time in six months the company had decided to reduce the price of one of its CD-i models, the CD-i 450, from 799 to 599 Dutch guilders (\$532-\$399). In September 1994, the price went from 999 to 799 guilders (\$666-\$532). The retail prices of the two other models, at 999 guilders (\$666) and 1,299 guilders (\$866), have not changed. (Using an exchange rate of 1.5 guilders to \$1.)

By the end of December 1994, Philips had sold about 60,000 CD-i players in the Dutch market, or a 1% penetration. So far the CD-i hardware business in Holland, and most other European countries, is almost completely controlled by Philips, the developer of the format, but it is expected that a number of South Korean electronics companies will begin selling CD-i players in Europe this year.

According to Hawkins, "early this year" Philips sold its millionth CD-i player worldwide. Of that

million, Hawkins said, some 40% were purchased by consumers in the U.S. and the remainder by European consumers.

Benelux, the U.K., France, and Germany are the first European territories in which CD-i was launched in late 1992, following its initial rollout in 1991 in the U.S. Philips CD-i players will be for sale in most Western European countries before the end of the year, Hawkins said.

Hawkins told Billboard that in the coming months Philips will launch CD-i in Brazil, India, and Australia. "A launch in South Africa in the near future is also possible," said Hawkins, who added that an introduction in China is being prepared. "Furthermore," he said, "we're also thinking of launching CD-i in some other Asian countries, such as Indonesia and the Philippines." CD-i is already available in Japan, Singapore, and Hong Kong.

Hawkins said a Philips survey has shown that CD-i hardware owners buy an average of 12 CD-i discs in the first 12 months of ownership and an average of 8.7 discs in the second year.

At the moment, some 500 CD-i and Video CD titles are available in Holland, and Philips predicts that number will grow to some 1,500 by year's end. Philips affiliate PolyGram plans to release 40-50 titles this year, and EMI Music recently released its first Video CD titles, featuring such acts as Tina Turner, Queen, Pink Floyd, and Dutch singer Andre Hazes. A large number of games and children's titles also are available, with more on the way.

Perhaps more significant, though, in signaling the strength of the Dutch CD-i market, is that the first Dutch-language interactive encyclopedia is being planned for release late this year or in early 1996.

NEW RELEASES

RADIO ACTIVE: THE MUSIC TRIVIA GAME SHOW

Sanctuary Woods

Separate MPC, Macintosh versions

Can you reassemble a song from its scattered notes, recall snippets of a '60s Cowsills tune, and recognize friends of famous faces? If so, come on down: This amusing music trivia game is right up your alley.

Set up for play by one to 16 contestants (each represented by a true "character" and called upon by their own name), the game features all the swell daytime clichés, save Vanna and a barco-lounger: the English-accented offstage announcer, the host with the mostest bad jokes, and a schizophrenic audience capable of eye-blink mood swings from cheers to jeers. Quirky patter can become quickly tiresome, though, so a built-in mute feature is welcome.

The gameplay itself is fairly straightforward, but with numer-

ous difficulty levels and endless permutations. Each contestant gets a chance to "spin," which turns up one of three competition categories: time periods and songs (trivia questions and songs from particular periods), video (showing a person who was associated with a particular artist), and song puzzle (disassembled notes). Points are racked up for correct answers and levels of difficulty, as well as speed. Bonus rounds add new types of puzzlers, and additional trivia facts are peppered throughout.

The MPC version proved highly sluggish when run on a double-speed CD-ROM drive—cheers came well after correct answers, for instance—which would likely be even more bothersome when played in a group situation. Still, the title, packaged in a cardboard box resembling a vintage portable radio, is a winner—if not quite up to bonus-round status.

MARILYN A. GILLEN

Intersection '95 Tour Starts In Fall

DOUBLE BILL: Multimedia and music are teaming up for a seven-city road trip this fall that promises to showcase the cutting edge in both camps. Intersection '95, due to kick off in late September or early October, is being staged by some of the same people responsible for the alternative music roadshow Lollapalooza. But where that tour, which includes the multimedia-skewed Electric Carnival tent, is "80% music, 20% hi-tech," Intersection '95 will reverse the emphasis, according to Lollapalooza booker and Intersection '95 co-producer Marc Geiger.

Other Intersection '95 creator/producers include the William Morris Agency and trade show management firm Kathleen Kaiser & Associates.

In addition to displaying the latest in games, CD-ROMs, VR, and online innovations, Intersection '95 promises to offer on-site sale of products, according to tour organizers. Interspersed through it all will be performances by alternative artists, none of whom had been booked as of press time.

Cities to be hit include Minneapolis, Chicago, Detroit, Toronto, New York, Philadelphia, and Washington, D.C. Ticket price will be \$15.

'NUTS NOTE: Virgin Sound and Vision, a multimedia unit of the Virgin Group, has sewn up global interactive rights to one of the hottest licensed properties—the Peanuts characters. Under terms of the just-inked multititle agreement with licensor United Media, VSV will release its first CD-ROM Peanuts title in October and will continue development and release through 1997. Titles will encompass a number of areas and styles of development, according to VSV CEO Tom Turpin, including animated story-based programs, children's reference, and creativity and activity programs. VSV plans to develop and distribute English- and other-language versions of each title on multiple platforms.

First up in October, to coincide with Peanuts' 45th anniversary, is an interactive picture dictionary tentatively titled "You're Late For School, Charlie Brown." The disc will feature original animation, according to VSV.

ZEP ALERT: Lonestar Technologies' The Key, an interactive musical instrument that allows users to "play along" with well-known prerecorded music, has added Jimmy Page & Robert Plant's "No Quarter" to its list of offerings. WarnerVision Entertainment releases the Key-encoded, 17-song "No Quarter (Unledded)" videotape this month.

THE RESIDENTS' latest interactive album, "The Gingerbread Man," is now out for the MPC platform at a suggested retail of \$39.95. The disc, developed by San Francisco-based Ion, features 10 new songs from the eclectic Bay area band that are playable on regular CD players. Pop it into the CD-ROM drive, however, and it kicks into multimedia overdrive—taking users on a surreal journey through an animated world created by Jim Ludtke, who also designed the Residents' acclaimed "Freak Show" for Voyager.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Video Previews: Antonio Carlos Jobim 52 Video People: Uni, Time-Life Promotions 56
Shelf Talk: Blockbuster's In-Store Show 54 Newline: Playboy's 'Couples' Search 57

PICTURE THIS

By Seth Goldstein



WILL THE TWAIN MEET? The Video Software Dealers Assn. hopes to pull off the impossible by getting the cable industry to participate in the May 21-24 convention in Dallas. But gaining agreement on issues may not be quite so easy.

Both sides want to wipe out signal piracy, which diminishes rentals and sales. But cabling might want a quid pro quo in return for their help, such as support for returning pay-per-view windows to 30-45 days. In the past year, the studios have moved to 60-90 days for many titles. VSDA promises to fight a return to past practices, which one cable trade publication says will happen over the next few months.

For now, VSDA is focusing on a May 22 session titled "Black Box Piracy: What's Happening Next." Panelists include James Allen, head of the National Cable Television Assn.'s signal theft office; Bo Anderson of the Motion Picture Assn. of America's anti-piracy unit; New York-area video retailer Harold Rosenbaum, who has tried to survey piracy in his market; and, perhaps, a cable operator or two. The moderator hadn't been chosen as of press time.

VSDA meanwhile is mulling an update of the 1993 PPV impact study performed by Cambridge Associates but won't decide until after Dallas.

PERILS OF SUCCESS: Infotainment World and Knowledge Industry Publications Inc. may soon suffer the pain of success. The two are partners in Electronic Entertainment Expo—May 11-13 in Los Angeles—but probably not for much longer.

Washington, D.C.-based Interactive Digital Software Assn., which has given its imprimatur to E3, is evaluating seven responses to its request for someone to run the show in 1996 and beyond. That many came forward because this first E3 is already bursting at the seams with exhibitors, and whoever takes over management when the one-year IW-KIPI contract expires stands to turn a nifty profit.

IW and KIPI aren't out of the running, but observers doubt the partners can afford the fee IDSA is asking—15% of the gross, says one source. Breaking up won't be easy: If they're dropped, IDSA must negotiate use of their show name, which could be employed elsewhere.

(Continued on page 56)

Philips To Issue 'Gump' On Video CD Release Is New Format's First Big Promotion

BY STEVE TRAIMAN

NEW YORK—Video retailers will have an omen of things to come when Philips Media releases the Video CD version of Oscar winner "Forrest Gump" at a \$29.98 suggested list.

Its arrival coincides day and date with Paramount Home Video's \$22.98 tape, due April 28. And the VCD package has a bonus not found on the cassette: a 39-minute "The Making Of Forrest Gump" disc.

Philips has had other day-and-date VCD releases in the "White Book" format—compatible with various set-top and computer platforms—most recently Paramount's "Clear And Present Danger." But "Gump" represents the first major promotion for the new format.

"We had enough lead time for solicitation of the several thousand retail outlets for Philips CD-i players as well as those dealers carrying dedicated VCD players," explains Steve Kleckner, Philips Media VP of sales. "With special [point-of-purchase] and our own 'box of chocolates' consumer tie-in promotion, as well as targeted retailer promos, we're creating more awareness that indeed movies have come home to the 5-inch disc."

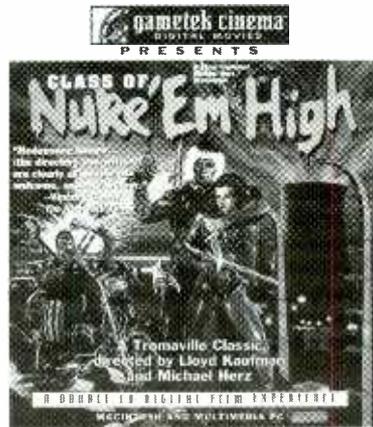
Big-name movies are providing extra oomph elsewhere. MGM/UA Home Entertainment released a CD-ROM titled "Rob Roy: Legend Of The Mist" the day the studio's "Rob Roy," starring Liam Neeson and Academy Award winner Jessica Lange, opened (April 7).

"With this interactive release, we're targeting both film and history buffs, looking to broaden the appeal from just computer and consumer electronics stores," explains MGM/UA executive VP David Bishop, who hopes to benefit from the ad campaign backing the movie. "The program combines a 'you are there,' behind-the-scenes experience with the history and events surrounding these very real characters."

At \$44.99 suggested retail for both IBM-compatible PC and Macintosh versions, Bishop hopes "Legend" will do far better than the CD-ROM linked to the release of "Blown Away" last October.

"When the VHS version comes out, we'll have a 'second spike' to do some more exciting tie-in promotions," he says, "and we see more of these dual releases in the future."

At the other end of the movies-on-CD spectrum, GameTek, the Aventura, Fla.-based interactive games developer, launched its GameTek Cinema "collectible cult classic films" program in January. The first six titles in the



Gametek has "Class Of Nuke 'Em High" in a six-title Video CD package.

VCD format for PC and Mac CD-ROM playback shipped at \$19.99 suggested list in an attention-getting 18-unit floor or countertop prepack. Included were Fritz Lang's silent classic "Metropolis" and "Toxic Avenger" and "Class Of Nuke 'Em High" from Troma.

As GameTek marketing director Jeff Sass notes, "Instead of mainstream movies, we felt that the exploding number of multimedia computer owners would go for cult films with repeatability, at an affordable price. Initial response to our 'Now Playing: Movies For Your Computer' program has been excellent from both video and computer retailers, and we've got more on the way later this year."

Kleckner, who moved to Philips Media from Philips Consumer Electronics, says the VCD playback format is based on the MPEG 1 international standard for video compression, making it possible to store up to 74 minutes of VHS-quality video and CD-quality audio on a standard CD. While most VCD movie releases now take two discs, he points to the evolving digital videodisc formats from Sony/Philips and Toshiba/Time Warner that will offer a single-disc movie sometime in the next two years.

Now VCD is compatible with dedicated players from Technics, Sony, and Marantz, among others; Philips' Magnavox 550 CD-i player with its digital video cartridge module; and 3DO players with digital video modules already available from LG Electronics' GoldStar and coming from Panasonic later this year.

Philips also has introduced a CD-i/PC playback board, which combined with Philips LMS CD-ROM drives turns any PC or Mac into a fully featured CD-i player.

GoldStar launched its DVM at the

January Winter Consumer Electronics Show in Las Vegas, bundled with the Arnold Schwarzenegger megahit "Total Recall."

"Response has been fabulous to GoldStar's leading-edge technology, and 'beta testing' of our first DVM units has been very positive," says Jim Iretton, LG Electronics 3DO VP of sales and marketing.

"We'll be offering more VCD movies from Philips Media's catalog and already are looking to the next generation of DVD software, although we're not taking sides between Toshiba or Sony at this time."

3DO marketing senior VP Bob Lindsey says, "The addition of a VCD adapter to the 3DO system is giving our consumers the opportunity to increase their library and genre of titles with the growing number of movies on CD."

The arrival of the Panasonic EMPG 3DO module, popular in Japan for its interactive use with karaoke CDs, is expected to boost sales.

The Philips Media Video CD 1994 catalog had almost three dozen movies, mostly from Paramount, MGM, and Orion. More than three dozen will be added through June, and it should have more than 100 major titles by year end, Kleckner says.

All the James Bond and "Star Trek" titles will be on VCD by June, he adds, and PolyGram's sleeper hit "Four Weddings And A Funeral" was released just before the Academy Awards.

Other major releases set for VCD during the second quarter include Paramount's "Star Trek: Generations" and the Paul Newman-Jessica Tandy hit "Nobody's Fool," with several other top family-appeal hits also in final negotia-

(Continued on page 55)

Blockbuster Bolsters U.K., European Push

BY PETER DEAN

LONDON—Blockbuster has announced a 10 million pound (\$16 million) advertising campaign to help draw customers into U.K. stores. Overall, the chain intends to invest 62 million pounds (\$100 million) in Great Britain throughout the rest of the year.

The ad push kicked off April 4 with the first in a series of TV spots featuring four comic actors, collectively known as the Entertainment Team—"zany characters in the Jim Carrey mold," according to Blockbuster. Blockbuster VP of Europe Nigel Travis, for example, expects to take a shot at satellite TV by pointing out the lengthy wait between cassette release and over-the-air transmission, among other points.

Forthcoming commercials will be aimed at video game sales, hardware rental, and the range of in-store merchandise. Blockbuster, however, is emphasizing video rental and the standards it's trying to set in terms of copy depth and customer service.

The campaign underlines Blockbuster's commitment to rental at a time when independent outlets are vanishing in the face of sluggish predicted growth. "We felt the reason for the decline was... there wasn't a strong, branded video retailer out there conveying the significant benefits of video rental," says Travis.

That is set to change, he believes, especially given Blockbuster's con-

(Continued on page 55)



Kiss My What? Legendary rockers Paul Stanley and Gene Simmons were on hand to receive an RIAA gold award for their "KISS My A**" album on Mercury Records and the prerecorded cassette distributed by PolyGram Video. Showing off their trophies are, from left, Drew Murray, senior director of rock promotions, Mercury; David Leach, senior VP of promotions, Mercury; Stanley; Ed Eckstine, president of Mercury; and Simmons.

Blockbuster Plans In-Store Preview Show With 'ET'

ON THE AIR: Paramount Television and Blockbuster Video, two Viacom divisions, are teaming up to produce an in-store preview show hosted by "Entertainment Tonight" co-host **Leeza Gibbons**. "ET" movie correspondent and avid video fan **Leonard Maltin** also will be featured.

The two-hour monthly program highlights new cassette releases, celebrity interviews, and behind-the-scenes features. It's being taped on the "ET" set to give it a familiar look, but will be customized for Blockbuster, says marketing VP **Brian Woods**. "Even though it looks like 'ET,' we script the show ourselves," Woods says. "And it's

more compelling for customers to watch than just running trailers."

If this Blockbuster in-store preview show sounds familiar, you're right.

In 1993, Blockbuster briefly distributed a free 10-minute monthly preview tape called "Hot Pix," produced by New York-based Good News Video in association with CBS Television. The cassette was offered as a free rental, and more than 400,000 units were distributed from July to October, when the relationship, which had gone through years of testing, was ended.

Blockbuster shelved Hot Pix and approached Paramount about producing its own in-store program based on the "ET" model. Good News entered Chapter 11 bankruptcy in January 1994, blaming Blockbuster for its financial woes in a lawsuit filed four months later (Billboard, April 30, 1994). Founder **Basil Hero**, who anticipated that he was being dumped in favor of Gibbons, did not return calls about the latest development.

The new promotion, debuting in stores this month, will replace all other trailer loops the chain normally runs. Only Blockbuster Video stores will have the "ET" show, which includes a commercial for Blockbuster Music.

Woods says about six outside advertisers will probably produce 15-second spots for future installments. The big selling point for advertisers, Woods believes, is that the otherwise-engaged Blockbuster renters won't be watching much television that evening and that the in-store program may be the last opportunity to reach them with an ad.

Blockbuster's other promotions are proceeding smoothly.

Visa, which recently announced a co-branded credit card with the chain, says it has received "thousands of calls" on the 800 number mentioned at the end of the televi-

sion spots that ran during the Academy Awards telecast.

"For an initial launch, Visa tells us they received more calls than for any other card they've introduced," Woods says.

Blockbuster, meanwhile, has selected Hollywood's Pantages Theater as the site for its awards show. The program will be taped on June 3, and aired on CBS June 6.

LIFE'S A BOX OF OSCARS: Bolstered by six Oscars, "Forrest Gump" continues to roll

along to an estimated 10 million cassette rollout. Paramount Home Video will conduct a \$1 million radio cam-

paign for the best-picture winner in 50 U.S. and eight Canadian markets. The video arrives in stores April 28, priced at \$22.95.

Participating stations will receive 25 prize packages consisting of the video and assorted "Gump" merchandise. Listeners who correctly answer questions about the movie will win a prize package, whose contents depend on merchandise availability. For example, in markets where Bubba Gump Shrimp is stocked in groceries, the package will contain discount coupons for it.

Radio outlets in New York, Los Angeles, and Chicago will conduct additional sweepstakes awarding one winner in each city a trip to New Orleans.

ONE STEP CLOSER: Random House Home Video titles will now be distributed by Sony Wonder under a new licensing agreement.

Never fully committed to the business, Random House does have a healthy catalog, including "Sesame Street," "The Berenstain Bears," "Richard Scarry," "Dr. Seuss," and the HBO series "Happily Ever After." The duration of the deal wasn't disclosed, but Sony will get only "Sesame Street" titles for the remainder of the year.

However, sources say "the implication is clear" Sony will finally pick up "Sesame Street" from originator Children's Television Workshop. More than a year ago, Shelf Talk reported Sony was the front-runner for CTW's titles. It's also the only supplier willing to meet CTW's \$20 million price. Random House's original agreement for "Sesame Street" expires this year (Billboard, March 12, 1994).

PET PROJECT: Rebate coupons for National Geographic Video releases, "Cats: Caressing The Tiger" and "Those Wonderful Dogs," will be included in jams' dry dog and cat food as part of a promotion

(Continued on page 56)

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	5	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
2	2	10	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
3	NEW ▶		ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
4	3	6	THE LITTLE RASCALS ◊	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Bug Hall	1994	PG	24.98
5	4	6	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
6	6	8	FOUR WEDDINGS AND A FUNERAL ◊	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
7	7	7	BEAVIS & BUTT-HEAD: WORK SUCKS! ◊	MTV Music Television Sony Music Video 49615	Animated	1995	NR	14.98
8	9	9	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
9	5	7	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◊	MTV Music Television Sony Music Video 49616	Animated	1995	NR	14.98
10	12	7	LITTLE GIANTS	Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
11	13	7	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
12	21	26	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
13	14	6	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	19.95
14	10	20	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
15	18	31	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
16	8	23	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
17	11	14	THE LAND BEFORE TIME II ◊	MCA/Universal Home Video Uni Dist. Corp. 82142	Animated	1994	G	19.98
18	16	55	YANNI: LIVE AT THE ACROPOLIS ▲³	BMG Video 82163	Yanni	1994	NR	19.98
19	19	73	AMADEUS ◆	Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
20	15	8	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
21	27	15	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.95
22	28	20	TOMBSTONE	Hollywood Pictures Home Video Buena Vista Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
23	17	18	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video Uni Dist. Corp. 39548	Eagles	1994	NR	24.98
24	32	11	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
25	33	68	ALADDIN	Walt Disney Home Video Buena Vista Home Video 1662	Animated	1992	G	24.99
26	RE-ENTRY		MTV'S THE BEST OF LIQUID TV	MTV Music Television Sony Music Video 49645	Animated	1995	NR	12.98
27	23	20	NIRVANA: LIVE! TONIGHT! SOLD OUT!! ▲	Geffen Home Video Uni Dist. Corp. 39541	Nirvana	1994	NR	24.98
28	20	7	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
29	24	14	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video Buena Vista Home Video 3491	Animated	1994	NR	12.99
30	RE-ENTRY		THE 3 TENORS IN CONCERT 1994 ▲⁴	WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
31	RE-ENTRY		DONNA SUMMER: ENDLESS SUMMER	PolyGram Video 8006323533	Donna Summer	1995	NR	19.95
32	38	10	PENTHOUSE: PET OF THE YEAR PLAYOFF '94	Penthouse Video WarnerVision Entertainment 50778-3	Various Artists	1994	NR	19.95
33	RE-ENTRY		PENTHOUSE: PARTY WITH THE PETS	Penthouse Video WarnerVision Entertainment 50568-3	Various Artists	1994	NR	19.95
34	35	14	GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
35	29	19	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
36	26	2	JOHN TESH: LIVE AT RED ROCKS	Video Treasures 33003	John Tesh	1995	NR	19.98
37	22	10	DAZED AND CONFUSED	MCA/Universal Home Video Uni Dist. Corp. 81495	Jason London Rory Cochrane	1993	R	19.98
38	39	18	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video Sony Music Video 19V50114	Sade	1994	NR	19.98
39	34	5	PENTHOUSE: KAMA SUTRA II	Penthouse Video WarnerVision Entertainment 50786-3	Various Artists	1995	NR	29.95
40	31	21	THE FLINTSTONES	MCA/Universal Home Video Uni Dist. Corp. 42150	John Goodman Rick Moranis	1994	PG	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

BLOCKBUSTER

(Continued from page 51)

tinued interest in helping fund an all-industry generic advertising campaign that is expected to cost 10 million pounds (\$16 million). It has been in development for a year.

Blockbuster's all-media Entertainment Team effort has been timed to coincide with the completion of Blockbuster's conversion of 585 Ritz stores into Blockbuster Express stores at the end of April. The conversion gives the company a single brand name in the U.K. for the first time. Blockbuster, which now has 670 locations, plans to open 28 new outlets through 1995 and 1996. Twenty-five will be superstores, bringing that total to 105.

"We've got 670 stores called Blockbuster, and we feel now we can go out and advertise with significant weight the message all about Blockbuster," says Travis.

Despite the chain's growing dominance, Travis believes the entire industry will benefit. "What we're trying to do is set the standards," he says. "We've now got our stores in shape."

The Ritz changeover, three years after the 1992 purchase, also saw the largest mass closure of stores in the U.K. when Blockbuster recently shut down 132 locations and laid off 240 employees.

As Travis explains, the stores "didn't fit the standards necessary for conversion. It was a case of whether capital invested would be returned and how they were impacted by other stores. There was also no point in advertising a brand that couldn't deliver."

The new Express outlets—"light, bright stores for the '90s," he says—have a realigned management structure. Before, Blockbuster district managers oversaw as many as 30 stores. "We didn't feel that encouraged the quality customer service we're trying to achieve in our stores," Travis says, "so we now have one business manager running six."

Reporting to each business manager are three assistant managers, each assigned two stores. Their responsibilities include the recent launch of a "previously viewed collection," old rental tapes, shrink-wrapped for sale with a quality guarantee.

Blockbuster hopes to have 1,000 stores in Europe by year's end. This figure will be made more likely by the inking of a long-anticipated deal in Germany, where the chain intends to open 10 stores this year.

Travis reports success in Spain and Italy, the latter viewed with particular pride since the joint venture wasn't thought to have much of a chance, according to locals. Now he wants to open another 15-20 locations this year with their Italian partner Standa.

Elsewhere, the future of Blockbuster's 19 Ritz stores in Austria is "currently being evaluated," he says.

'GUMP' VIDEO CD

(Continued from page 51)

tion.

"CD-i is focused on family entertainment built around the TV set," Kleckner emphasizes. "More and more video retailers are starting to see the appeal of VCD, and they can't afford to sit around while the computer and consumer electronics stores take the lead in a rapidly expanding movie format."

Disney's Newest "Mickey's Fun Songs" Video Heats Up Sales On All Mickey Merchandise!



\$25 On-Pack Coupon Book*



Good On "Mickey's Stuff For Kids"—PLUS All 6 Eligible Mickey Videos!

Up To \$9.50 Savings With Instant Coupons!

- Hanes Showtoons®
- Crayola®
- Mattel® (2 Coupons)
- Johnson & Johnson®
- Milton-Bradley®

Up To \$10.50 In Mail-In Rebates!

- On Participating Mickey Videos!*
- Buddy L
- Zebco
- Colorforms
- Zak Designs
- Accessories Associates, Inc.

FREE \$5 Value Mickey Mini-Bag!†

Prebook: 5/23 Will Call: 6/27 NAAD: 6/30

\$12.99
SRP



- Purchase Intent Equal To Sing-Along Songs — Disney's Top-Selling Collection!
 - The Favorite Live-Format Sing-Along Line For Preschoolers — Video's Fastest Growing New Market!
- Coupon Book Attached To All 6 Mickey Videos!**



Prepacks Promote \$25 Savings!

48-Unit Combo
Stock #4928

24-Unit Combo
Stock #4926

12-Unit Counter Combo
Stock #4925

*All coupon book offers good from 6/27/95 through 9/30/95. Details in coupon book packed on eligible Mickey videos. Offer good in U.S. only. Void where prohibited.

** With purchase of new Mickey's Fun Songs "Beach Party At Walt Disney World" — plus any other eligible Mickey video (shown)!

† By mail with purchase of \$10 or more of Mickey or Minnie Backpacks or Handbags.

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PICTURE THIS

(Continued from page 51)

IDSA president Douglas Lowenstein says the year-old, 26-member organization is "moving expeditiously to make a decision" regarding the next partner. "Time is of the essence," he adds, noting that he expects the new agreement to be multiyear with the fee "one of many factors."

The association likely will have more of a role to play than in 1995, when "our involvement has been passive," Lowenstein says. Without IDSA support, a much smaller E3 in Atlanta would not

have knocked off its biggest competitor, the Electronics Industry Assn.'s Summer Consumer Electronics Show in Philadelphia.

EIA reportedly is among the bidders for E3, which this year will occupy the entire L.A. Convention Center. "We have consumed every square inch," says Lowenstein (375,000 square feet, to be exact). He has a waiting list of exhibitors begging to reach "virtually every major buyer and distributor" expected to attend.

DUMBEST: Trade sources say we were too quick to assign sell-through status to New Line Home Video's "Dumb And Dumber" (Billboard, April 8). In fact, it's rental bound, the first Jim Carrey title to go that route despite a \$120 million box office. New Line reportedly expects to move 500,000 tapes as of the June 20 street date and several million more when the title is repriced. What the correction does validate is the trend toward rental outlined last week and the paucity of sell-through theatrical hits.

VIDEO PEOPLE

Dan Gant has been promoted to video distribution senior VP, Uni Distribution.

Beth Bornhurst, formerly with LIVE Home Video, joins MGM/UA/UA Home Entertainment as market development VP.

Madeleine Boyer is promoted to VP of brand development, Time-Life Video & Television.

Debra McClister has been appointed to the newly created post of senior VP/chief financial officer, Philips Media.

Tina Killoran, formerly a video buyer for Publishers Clearing House, joins ABC Video as special markets account executive.

John Patton and **Robert Stubenrauch** advance to the newly created posts of sales director, Eastern and Western regions, respectively, for Republic Pictures Home Video.



BORNHURST



REMLEY

Robert Remley is promoted to international marketing director, Columbia TriStar Home Video.

Catherine Branscome is named to the new post of international distribution VP, GoodTimes Entertainment International.

Nancy Jones is appointed business development VP at Orion Home Entertainment. She had been sales and marketing VP for Saban and Lire Home Entertainment.

Thomas Heymann advances to new media VP, A&E Television Networks. He will continue as head of A&E's home video activities.

Ronald Brumback is appointed to the newly created post of senior VP of new technologies and services, Philips Media. (Continued on next page)

SHELF TALK

(Continued from page 54)

aimed at the more than 110 million pet owners in the U.S.

The titles, released by Columbia TriStar Video, have been available since March 21.

Consumers who purchase either tape, priced at \$19.95 each, will receive a \$3 rebate from Iams. If they buy both, they can get \$8 back. The offer expires on March 21, 1996.

In addition, coupons for Iams pet food will be inserted in each cassette box. Iams has committed to placing point-of-purchase materials at 20,000 retail locations.

The joint promotion, a first for Iams, also marks the first time National Geographic has signed with a packaged goods company to help sell videos.

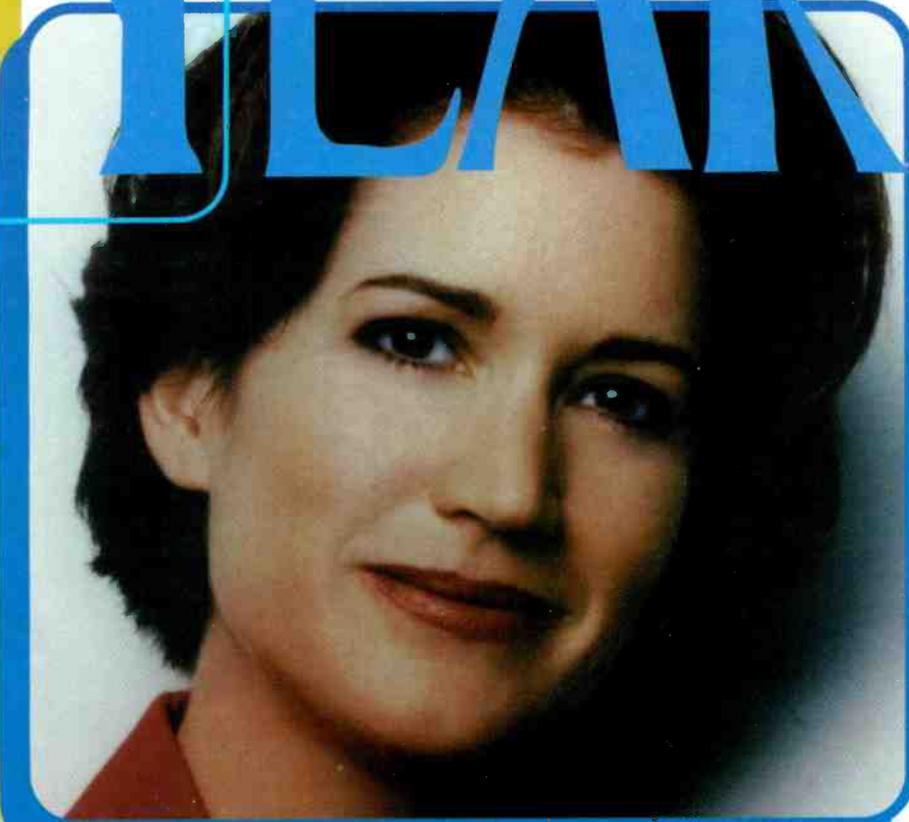
FOR THE RECORD

MCA/Universal Home Video says "The Adventures Of Timmy The Tooth" is a children's adventure series that has nothing to do with dental hygiene (Billboard, April 1).

VIDEO

person of the

YEAR



In our May 20th issue, **Billboard** pays tribute to **Ann Daly**, a pioneering executive who orchestrated many breakthroughs for Disney and the video industry worldwide. Her accomplishments run the gamut, from

- championing video sell-through
- via ongoing product releases to
- innovative year-round promotional
- campaigns. As President of
- Buena Vista Home Video North
- America, she presides over the
- single largest video company in
- the world.

Billboard's pre-VSDA issue is anchored around an exclusive profile of **Ann Daly**, emphasizing her past achievements and future goals. The remainder of this spotlight will address the marketing of children's video product-from strategies designed to reach moms to the use of demographic information in determining consumer buying-habits.

Count on **Billboard** to help you get your product to our more than 200,000 readers in 110 countries. Our power to reach decision-makers at retail is unparalleled. Contact your representative today.

AD CLOSE: April 25
ISSUE DATE: May 20

Call: NY: Norm Berkowitz
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213 - 525 - 2304

A Billboard Tribute!

sponsored by
FUJITAPE

VIDEO PEOPLE

(Continued from preceding page)

Tom Szwak, formerly with Blockbuster, joins Republic Entertainment as senior VP of acquisitions and development.

Promotions at Concorde-New Horizons: **Pamela Abraham** to senior VP of worldwide distribution, **Tony Pines** to director of distribution and administration, and **Theodore Schipper** to director of international distribution.

Ronald Cushey is named executive VP/CFO of LIVE Entertainment.

Robin Smith joins Children's Circle Home Video as promotions coordinator.

Michael Polis, formerly with Kraft General Foods, joins MCA/Universal Home Video as marketing director for family products.

Ron Greenfield advances to creative services VP at Republic Entertainment. **Robyn Tsuboi** is appointed Republic Pictures Home Video product manager.

Michele Jehle joins Columbia Home Video as VP of video sales promotion.

Mervyn Benjet is named chief financial officer of Rentrak.

David Tithof, formerly with Rank Video Services America, joins FoxVideo as manager of manufacturing services.

Sharri Davis joins the Video Software Dealers Assn. as membership director. **Cynthia Citron** joins as PR manager.

Home entertainment veteran **Seymour "Cy" Leslie**, chairman of the Leslie Group in New York, joins the board of Central Park Media, which distributes Japanese animation. Leslie created MGM Home Entertainment in 1982, after heading CBS Video Enterprises.

Michelle Russo has been appointed marketing manager for WarnerVision Entertainment.

Billy Northup advances to director of national accounts for PolyGram Video. **Tom Gallagher** becomes Northeast region area director.

Richard Mendelsohn is named Midwest regional sales director for PM Entertainment.

newsline...

PLAYBOY HOME VIDEO won't be casting Playmates for its next "Couples" video. The company is conducting a national search for real couples who are willing to act out their favorite fantasies for the yet-to-be-titled video, which will be available at retail in August.

"SATURDAY NIGHT LIVE" cast member-turned-movie actor **David Spade** will be the featured entertainment at the Video Software Dealers Assn. Homer Awards banquet May 24 in Dallas. VSDA has nominated "Four Weddings And A Funeral," "Jurassic Park," "The Lion King," "Schindler's List," and "Speed" as Video Of The Year and will hand out trophies in 11 other categories.

THIRTEEN TRADE organizations, including the National Assn. of Recording Merchandisers, the Recording Industry Assn. of America, and VSDA, are suing a Cincinnati prosecutor and sheriff. The action, filed March 20 in U.S. District Court for Southern Ohio, claims a Barnes & Noble Bookstore in Cincinnati was "unconstitutionally threatened" by both officials for selling and displaying Playboy Magazine. The prosecutor claims the store is violating several of Ohio's harmful-to-minors statutes.

BUENA VISTA Home Video is extending pay-per-view windows for three Miramax titles. "Heavenly Creatures," due in stores May 23, won't have a PPV slot for 101 days following cassette release; "Camilla," scheduled for a summer release, for 120 days; and "Ready To Wear," also a summer release, for 60 days.

Billboard®

FOR WEEK ENDING APRIL 15, 1995

Top Kid Video™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Suggested List Price
*** No. 1 ***				
1	1	5	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994 26.99
2	4	13	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE Walt Disney Home Video/Buena Vista Home Video 3491	1994 12.99
3	2	23	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937 26.99
4	6	13	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142	1994 19.98
5	5	7	BEAVIS & BUTT-HEAD: WORK SUCKS! ◊ MTV Music Television/Sony Music Video 49615	1995 14.98
6	3	7	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◊ MTV Music Television/Sony Music Video 49616	1995 14.98
7	8	11	A TROLL IN CENTRAL PARK Warner Home Video 16100	1994 19.99
8	7	7	GARGOYLES, THE MOVIE Walt Disney Home Video/Buena Vista Home Video 3936	1994 19.99
9	10	7	BARNEY: FAMILIES ARE SPECIAL Barney Home Video/The Lyons Group 2004	1995 14.95
10	9	79	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992 24.99
11	17	53	THE FOX AND THE HOUND Walt Disney Home Video/Buena Vista Home Video 2141	1981 24.99
12	11	11	THE BRAVE FROG Hemdale Home Video 7098	1989 14.95
13	24	438	DUMBO ♦ Walt Disney Home Video/Buena Vista Home Video 24	1941 24.99
14	14	27	MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH ▲ ³ Dualstar Video/BMG Kidz 30051-3	1994 12.98
15	RE-ENTRY		PINOCCHIO ♦ Walt Disney Home Video/Buena Vista Home Video 239	1940 24.99
16	16	113	FANTASIA Walt Disney Home Video/Buena Vista Home Video 1132	1940 24.99
17	13	45	THE RETURN OF JAFAR Walt Disney Home Video/Buena Vista Home Video 2237	1994 22.99
18	RE-ENTRY		THUMBELINA Warner Home Video 24000	1994 24.96
19	12	5	MR. BUMPY'S KARAOKE CAFE ABC Video 42081	1995 12.95
20	15	33	BARNEY: LIVE IN NEW YORK CITY Barney Home Video/The Lyons Group 2002	1994 19.99
21	NEW ▶		KEROPPI: ROBIN HOOD Family Home Entertainment/Live Home Video 27575	1995 12.98
22	NEW ▶		HELLO KITTY: CINDERELLA Family Home Entertainment/Live Home Video 27573	1995 12.98
23	23	27	MARY-KATE & ASHLEY OLSEN: THORN MANSION ▲ ³ Dualstar Video/BMG Kidz 30050-3	1994 12.98
24	NEW ▶		HELLO KITTY: SNOW WHITE Family Home Entertainment/Live Home Video 27574	1995 12.98
25	NEW ▶		REN & STIMPY: INCREDIBLY STUPID STORIES Nickelodeon Video/Sony Wonder 49251	1995 14.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Billboard®

FOR WEEK ENDING APRIL 15, 1995

Top Special Interest Video Sales™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
** NO. 1 **				
1	1	9	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
2	2	5	SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS PolyGram Video 8006368953	19.95
3	5	95	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
4	6	5	NBA BELOW THE RIM FoxVideo (CBS/Fox) 8188	14.98
5	8	11	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
6	3	9	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98
7	12	45	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
8	4	25	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL ♦ PolyGram Video 8006319053	19.95
9	9	19	LESLIE NIELSEN'S BAD GOLF MY WAY ♦ PolyGram Video 8006331153	19.95
10	10	17	NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158	14.98
11	19	63	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95
12	7	47	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
13	14	264	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
14	RE-ENTRY		MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
15	16	69	BAD GOLF MADE EASIER ABC Video 45003	19.98
16	13	45	WHEN IT WAS A GAME 2 HBO Home Video 90843	14.98
17	15	23	BEST OF ABC'S MONDAY NIGHT FOOTBALL PolyGram Video 8006319073	19.95
18	RE-ENTRY		NBA SUPERSTARS 3 FoxVideo (CBS/Fox) 5996	14.98
19	17	71	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
20	RE-ENTRY		THE NFL'S 15 GREATEST COMEBACKS PolyGram Video 4400876873	14.95
HEALTH AND FITNESS™				
** NO. 1 **				
1	1	11	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
2	9	3	KATHY SMITH: POWER STEP WORKOUT WarnerVision Entertainment 50902-3	19.95
3	4	27	KATHY SMITH'S NEW YOGA WarnerVision Entertainment 50570-3	19.95
4	3	19	KATHY IRELAND: TOTAL FITNESS VIDEO UAV Entertainment 1994	19.99
5	2	19	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
6	10	51	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
7	8	7	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
8	11	139	ABS OF STEEL 2 WITH TAMILEE WEBB WarnerVision Entertainment 133	9.95
9	6	155	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
10	RE-ENTRY		JANE FONDA'S COMPLETE WORKOUT WarnerVision Entertainment 55006-3	19.98
11	15	17	REEBOK WINNING BODY WORKOUT PolyGram Video 8006330553	19.95
12	RE-ENTRY		BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131	9.95
13	5	65	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
14	13	17	MEN OF STEEL: ABS OF STEEL WarnerVision Entertainment 185	14.95
15	12	119	STEP REEBOK: THE VIDEO PolyGram Video 4400847853	29.95
16	NEW ▶		ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
17	7	13	LUCKY VANOUS: ULTIMATE FAT-BURNING WORKOUT FoxVideo (CBS/Fox) 8208	14.98
18	14	7	BUNS & ABS OF STEEL 2000 WarnerVision Entertainment 51309-3	14.95
19	20	3	DIXIE CARTER'S YOGA FOR YOU Uni Dist. Corp. 82096	19.98
20	18	5	MARY TYLER MOORE: BODY SCULPTING GoodTimes Home Video	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.



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Bogged Down At The Plant. Noted producer Jerry Harrison got Bogmania recently when he holed up at the Plant in Sausalito, Calif., with Arista's Bogmen. Shown standing, from left, are band member Billy Ryan; engineer Carl Derfler; band members Mark Wike and P.J. O'Connor; engineer Dan Chase. Seated, from left, are band member Brendon Ryan; Harrison; Arista A&R VP Lonny Friend; band member Bill Campion; and Shannon Munson, BMG college marketing rep.

AUDIO TRACK

NEW YORK

ZERO HOUR recording act **Shallow** was at Red House Recording Studios co-producing its upcoming project with **E.J. Rose** behind the board . . . Producer **John Agnello** was at the Magic Shop working with Revolution recording artists **Truly**. Agnello engineered, and band member **Robert Roth** co-produced. Tracks were recorded through the Tascam M3700 console and onto a 24-track ADAT setup . . . Producer **Mary Jane Leach** was at Baby Monster Studios finishing work on an upcoming release by **Mary Allen Childs**. The project, which will be released on XI Records, was engineered by **Tom Lester** . . . Producer/engineer **Cynthia Daniels** was at Mastersound Studios recording and mixing the special-edition cast album for "Call Me Madam" with **Tyne Daly**, which will be released on DRG Records.

LOS ANGELES

STUDIO 56 hosted **Johnny Gill**, who was tracking his upcoming release with producer **Dinky Bingham**. **Tom Herzer** engineered the sessions behind the Neve VR60 with Flying Faders. **Gene Lo** assisted . . . EastWest recording artist **For Love Not Lisa** was at Sound Chamber Recorders mixing its upcoming album with producer/engineer **Steven Haigler** . . . Rio recording artists the **Hellecasters** were at Trax Recording Studios working on their sophomore release. Label head **Michael "Wool Hat" Nesmith** produced the sessions, while **Michael McDonald** engineered . . . Elektra recording group **Kyuss** was at Studio City Recording Studios tracking its upcoming release. **Chris Goss** produced the sessions, and **Joe Barresi** engineered behind the Neve 8028. **Billy Bowers** assisted . . . Walden II Recording played host to Coyote recording artist **Arnold McCullers**, who was mixing his upcoming single, "Soul Searchin'," which features **Bonnie Raitt** on background vocals. **Dana Walden** produced the sessions, while **Frank Roszak** and **Justin Walden** engineered.

NASHVILLE

GRAMMY-WINNING producer **Jerry Douglas** has been busy at the Sound Emporium overseeing the upcoming release from Sugar Hill's the **Nashville Bluegrass Band** . . . BNA recording artist **Lorrie Morgan** was at Sound Stage Studios working with producer **James Stroud** on her upcoming release. **John Guess** engineered the sessions behind the 56-input SSL G Series console, with **Derek Bason** assisting.

OTHER LOCATIONS

TOMMY BOY recording group **Naughty By Nature** was at Marion Recording Studios in Fairview, N.J., putting finishing touches on its new release, "Poverty's Parade." Sessions were produced by **David Bellochio** . . . Maverick recording act **Def Tone** was at Bad Animals in Seattle working on its upcoming release with producer **Terry Date**. **Urich Wild** engineered with the assistance of **Tom Smurdon** . . . MCA recording artists **4.0** were at Doppler Recording Studios in Atlanta tracking vocals for an upcoming project. **Alex Richbourg** and **Gerald Levart** produced the sessions, with **Blake Eisman** engineering. Assisting was **Alex Lowe**.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

Ciani Composes A Life Around Music Keyboardist Forges A Multifaceted Career

■ BY PAUL VERNA

Suzanne Ciani is a music producer in the total sense of the term.

Since age 7, she has immersed herself in virtually every facet of music making, from composition to sound design to film scoring to studio production and engineering. If one had to summarize her career in a few words, electronic music pioneer, label entrepreneur, new age synthesist, and sound-effects wizard are a few of the descriptions that would apply.

Such is Ciani's devotion to her craft that, when she decided to get married last year, she made sure the recording sessions for her latest album took precedence over the wedding. In fact, the ceremony took

place at Capri Digital Studios in Capri, Italy, where Ciani had just finished her latest album.

"Joe and I would have been married earlier, but I just couldn't," says Ciani, referring to her husband, entertainment attorney Joe Anderson. "He finally realized that until the album was done there wouldn't be any marriage. The album was finished at midnight Saturday, and we were married Sunday morning."

It is appropriate that the wedding occurred in Italy, a land Ciani considers her spiritual home ("That's where I want to live, eventually," she says). But for now, Ciani dwells in a Bay area cabin overlooking the Pacific Ocean—a far cry from the bustle of New York, where Ciani thrived for 18 years.

"It's a wonderful change for me because I've always enjoyed working at home, but in New York I had an outside studio. Now I've traded all of that for this wonderful environment," Ciani says of her home studio. "I have a picture window that looks out over the ocean. It's just the best. I sit here and I play the piano and I watch the waves coming in, and there's a certain musicality of nature—the birds flying, the trees bending. It's an inspiration, and it's peaceful, and I enjoy being here alone, so I get a lot of work done."

Ciani's studio gear—some of which also goes on the road with her—includes a Yamaha Disclavier grand piano; a Yamaha Clavinova CLP-760; Korg, Roland, E-mu, Alesis, and Yamaha synthesizers; Macintosh computers, external hard drives, and Syquest storage units; Opcode, Mark of the Unicorn, Digi-design, and Encore Music Printing software; Opcode and Mark of the

(Continued on next page)

PRO FILE



CIANI

Merger Gives Allied Digital A Boost CD, Cassette Replicator Gains New Profits

■ BY DON JEFFREY

NEW YORK—Allied Digital Technologies Corp., a replicator of CDs, CD-ROMs, and audio- and videocassettes, has issued a pro-forma financial report showing significant gains in sales and profits from the merger of HMG Digital Technologies and Allied Film & Video.

For the six months that ended Jan. 31, Detroit-based Allied reports that sales jumped 19% to \$86.9 million from \$72.9 million in the same period the year before. Net income rose 144% to \$1.93 million from \$788,000. Earnings per share climbed to 14 cents from 6 cents.

These figures were computed on a pro-forma basis, which assumes that the two companies had been fully merged for both of those financial peri-

ods. Actually, the merger, which involved a cash-free exchange of stock, did not take effect until Jan. 11.

A spokesman says Allied is adding 55,000 square feet to its CD- and audio-replication facility in Hauppauge, N.Y., and expects to expand CD and CD-ROM capacity to 50 million optical discs per year from 32 million now. It also plans to increase its audiocassette capacity by 10%.

As part of its consolidation, Allied has relocated most of its videocassette manufacturing capability from Hauppauge to a larger plant near Knoxville, Tenn.

In a prepared statement, James A. Merkle, Allied president/CEO, says,

"We have been successful in combining our national sales forces under Don Olesen, formerly president of HMG and now president of the national sales division of Allied . . . into a unified group that provides us with greater efficiency and economy."

Two of Allied's major clients are PolyGram and Bertelsmann Music Group.

In addition to providing manufacturing and fulfillment services to replication clients, Allied has contracts with advertising agencies, processing and duplicating film and offering post-production services.

At press time, the company's stock was trading at \$5.25 a share on the American Stock Exchange.

FOR THE RECORD

A story in the March 18 issue incorrectly stated that the Sony Super Bit Mapping system demonstrated at the Paris Audio Engineering Society Convention was a brand-new formulation. It was actually Version 2.2, which has been in use for some time.

Further, the story erroneously noted that mastering engineer Bob Ludwig of Gateway Mastering Studios endorsed Super Bit Mapping. Although Ludwig attended AES as Sony's guest, he did not endorse SBM or any other bit-reduction system. Ludwig uses SBM among several other rediting/noise-shaping schemes to convert 20-bit masters to the current 16-bit playback standard.



Bad Brain Storm. Maverick recording artists the Bad Brains cut their most recent project with producer Ric Ocasek (of Cars fame) at Maverick's studios in Los Angeles. Shown, from left, are Bad Brains bassist Darryl Jenifer, Ocasek, Maverick director of A&R Guy Oseary, Bad Brains vocalist HR, guitarist Dr. Know, Maverick VP Abbey Konowitch, and Bad Brains drummer Earl Hudson.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 8, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	CLUB PLAY	RAP
TITLE Artist/ Producer (Label)	TAKE A BOW Madonna/ Babyface Madonna (Maverick/Sire/ Warner Bros.)	THIS IS HOW WE DO IT Montell Jordan/ O. Pierce, M. Jordan (PMP/RAL)	THINKIN' ABOUT YOU Trisha Yearwood/ G. Fundis (MCA)	ATOMIC Blondie/ M. Chapman (Brilliant/Chrysalis)	DEAR MAMA 2 Pac/ T. Pizarro (Interscope)
RECORDING STUDIO(S) Engineer(s)	MUSIC GRINDER (Los Angeles) Brad Gilderman Eric Fisher	ECHO SOUND (Los Angeles) Bob Morse	SOUND EMPORIUM (Nashville) Dave Sinko	POWER STATION (New York) David Tickle	ENCORE (Burbank, CA) Tony Pizarro
RECORDING CONSOLE(S)	SSL 6072E/G	Trident Vector MKII	Neve 8128	Neve 8068	SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A800 MK III	Sony/MCI JH 24	Mitsubishi X-850	Studer 800	Studer A827
STUDIO MONITOR(S)	Custom Bi-Amps Yamaha NS10	Custom Echo Sound	Westlake BBSM 5	Big Red	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE ENTERPRISE (Los Angeles) Jon Gass	ECHO SOUND (Los Angeles) Bob Morse	WOODLAND DIGITAL (Nashville) Chuck Ainlay	YA MOTHER'S HOUSE (New York) Armand Van Helden	ENTERPRISE (Los Angeles) Paul Arnold
CONSOLE(S)	SSL 8000 with Ultimotion	Trident Vector MK II	Neve VR60 with Flying Faders	Makie 32	SSL 8000G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A820	Sony/MCI JH 24	Mitsubishi X-880	Macintosh Computer with Sample Cell and Studio Vision	Studer A827
STUDIO MONITOR(S)	Augsperger	Custom Echo Sound	Westlake	Tannoy PBM 8	Augsperger
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	DAT	Ampex 499
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Chris Bellman	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY Chris Gehringer	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	PMDC	Uni Manufacturing	EMI Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	PDO	Uni Manufacturing	EMI Manufacturing	WEA Manufacturing

© 1995, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

FINLAND

MONITOR MANUFACTURER Genelec has won the president's award for excellent export achievements. The award was presented to Genelec managing director **Ilpo Martikainen**, technical director **Topi Partanen**, and financial director **Ritva Leinonen** by Finnish president **Martti Ahtisaari** in recognition of the company's increase in exports during the last five years, its commitment to research and development, and its distinctive marketing methods. Genelec exports 95% of its production to 50 countries.

SWEDEN

INDEPENDENT TELEVISION company TV4 has ordered three Calrec T Series digitally controlled analog desks for its new Broadcast Centre in Stockholm.

"It's a slow process of educating users," says Calrec sales manager **Kevin Jeffkyns** of the adoption of digitally controlled analog in broadcast circles. "The fact that we now have T Series desks installed for potential customers to actually see working" has benefited business, he adds.

SUZANNE CIANI COMPOSES A LIFE AROUND MUSIC

(Continued from preceding page)

Unicorn MIDI interfaces; four Yamaha DMP-7 mixers and a Mackie 16-8 board; Lexicon, Yamaha, Eventide, dBX, and Drawmer signal processors; Sony Pro-DAT, Alesis ADAT, Nakamichi audiocassette, and hard-disc recorders; Yamaha monitors; a Sony video projector and JVC VHS and 1/4-inch video decks; a Neumann U-87 microphone; and the Time Stream Visual Conductor, which emits an LED pattern similar to a conductor's wand based on a MIDI signal, facilitating overdubs in material with shifting tempi.

Ciani says she has "a big pile of gear that needs to be recycled, which I usually send to my high school." That pile does not include the Buchla synthesizer and the Prophet 5, the only pieces of "obsolete" equipment Ciani has decided to keep.

The Buchla is especially dear to Ciani. She happened upon the peculiar, keyboardless synthesizer while studying for her master's degree in music composition at University of California at Berkeley. Invented by electronic music pioneer Don Buchla, the instrument worked on the principle of controlled voltage—the basis for the early analog synthesizer.

After graduating from Berkeley in 1968, Ciani went to work for Buchla and "became completely taken over by the possibility of this new instrument," she says. "Unlike other perceptions of this type of music, Don and I saw it as a performance instrument. It was a modular system, very compact, unlike the Moog, which was kind of huge. And to perform, you would prepare this choreography of sliding and repatching and turning knobs and dials. There was no conventional keyboard associated with it."

"For the 10 years that I devoted myself to that instrument," continues Ciani, "I did not play conventional keyboards. When I finally moved to New York, the instrument was so delicate, and it was so much a part of me, that when it broke down and I couldn't get it fixed, I would have nearly a nervous breakdown. I mean, I lived with this thing, it was always on. It was like another person."

Once in New York, Ciani used the Buchla as the centerpiece of a production company, Ciani/Musica, that specialized in music and sound effects for advertising. Working at a pace of 50 sessions per week, Ciani designed sound for such major clients as Lincoln/Mercury, American Express, General Electric, Atari, General Motors, Columbia Pictures, and Coca-Cola. In fact, one of her most famous audio creations was the sound of a Coke bottle popping and pouring, which she simulated on the Buchla.

Despite her busy schedule, Ciani found time to score such acclaimed films as "The Incredible Shrinking Woman" (starring Lily Tomlin) and the Petrie sisters' "Mother Teresa." Ciani also created a sound library for the ABC-TV soap opera "One Life To Live."

She also made room in her life for a recording career. She cut her first album in the early '80s and searched in vain for a U.S. label deal. Fortunately, the Victor Co. of Japan was more receptive and issued the record, "Seven Waves," in Japan only (it was later picked up by Private Music in the U.S.).

In 1986, Ciani landed a contract in the States with RCA. Her first and only release for the label was "The Velocity Of Love" album, the title track of which remains her most requested composition.

The following year, Ciani began a recording association with Private Music that would yield five albums in as many years and establish her as a leading new age keyboardist.

After leaving Private Music in 1992, Ciani established her own label, Seventh Wave, which she now operates with Anderson. The debut release on Seventh Wave was Ciani's "Dream Suite" album, issued last fall.

With her home studio as the nucleus for her creative endeavors, Ciani plans to continue recording, touring, and scoring films. "Now that I've extricated myself from New York and I have more control over my time, I can take on a bigger project with a bigger span," she says.

It's hard to imagine a bigger span than the arc of Ciani's career so far.

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(Continued on page 62)

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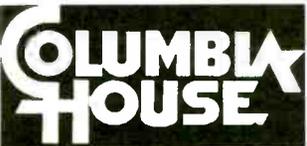
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JULIUS HEMPHILL DIES

(Continued from page 8)

rich in historical perspective.

A native of Fort Worth, Texas, Hemphill used the piercing tone of R&B as a crucial part of his sound. From a sultry tone poem like "Cool Red" on "Dances And Ballads" to a stomping ditty like "Messing With The Kid" on "Rhythm And Blues," Hemphill was able to perforate any sense of musical dreariness with his tart sound and keen ideas. By keeping the blues integral to his compositional pallet, a sensuousness became part of his signature sound.

Following a move to St. Louis in 1966, Hemphill met like-minded colleagues, such as trumpeter Lester Bowie and Charles "Bobo" Shaw, as well as future WSQ mate Lake. With others, they helped develop the Black Artists Group, a collective that integrated jazz with theater and poetry.

Experimentation was an aesthetic that he reveled in, with his performance contexts embracing a variety of situations. Hemphill often played solo, made records in tandem with cellist Abdul Wadud, and intermittently led a big band (which recorded for Elektra/Musician). The expressiveness of each was unmistakable.

Hemphill was known as a mentor for several saxists of a younger generation, including Marty Ehrlich and Tim Berne. Ehrlich, a current member of the Sextet, was a high school student in St. Louis when he met Hemphill. "Extending sound is what was going on," Ehrlich confirms, "and Julius was very easy to talk to. That's key to opening up new ideas."

Berne honored the composer on the 1992 jmt release "Diminutive Mysteries (Mostly Hemphill)," which also was significant for bringing saxist David Sanborn into Hemphill's world. It was a reuniting of sorts; Sanborn and Hemphill played together during the Black Artists Group days.

After leaving the World Saxophone Quartet, Hemphill founded the Julius Hemphill Sextet in 1991 and recorded "Fat Man And The Hard Blues" for Black Saint. Hemphill does not appear on the second Sextet album for Black Saint, "Five Chord Stud," but the Hemphill pieces on both sessions are similar to the meaty fare he provided WSQ. His arrangements were always intricate, belying the natural earthiness that they often conjure. Sometimes stereotyped as a radical, Hemphill's tunes nonetheless could contain outright beauty.

"Someone once asked him, 'Why did you get into music?'" recalls Ehrlich, "and he said, 'I like making things; noise is one of them.' It's rather striking how different each of his pieces is from another. They don't follow a formula, much the way that Monk's music didn't follow a formula. There's no such thing as a generic Hemphill tune. He built these very interesting compositional edifices."

Parts of "Fat Man" are from "Long Tongues: A Saxophone Opera," which premiered in New York at the Apollo Theater in 1990. "I was interested in the theatrical realm for years, but my forte was music," Hemphill noted in 1989.

The creation of "Long Tongues" underscored the overall point of Hemphill's fertile oeuvre. "It's a chance," he said in 1989, "to show how the sax is a versatile tool for expressing various denominations of American music."

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 17-22, **Tin Pan South '95**, presented by the Nashville Songwriters Assn. International, various locations, Nashville. 615-259-3472.

April 18, **"Music Business 101 For Songwriters,"** presented by ASCAP, ASCAP Building, New York. 212-621-6241.

April 18-21, **Conference on Interactive Marketing**, Hyatt Regency New Orleans, New Orleans. Lauri Gavel, 310-798-0433.

April 19, **"Special Markets = Pots Of Gold,"** panel on exploitation of copyrights in ancillary market channels including TV-advertised compilations, budget packages, and premiums, presented by the Assn. of Independent Music Publishers, BMI office. New York. 212-758-6157.

April 19-22, **Impact Conference**, featuring the third annual **Impact/Billboard Networking Fair** on April 21, Bally's Park Place, Atlantic City, N.J. 215-646-8001 (convention information); 212-536-5053 (networking fair information).

April 20, **Billie Awards**, Supper Club, New York. 212-536-5002.

April 20, **"Going Global: Charting On Both Sides Of The Atlantic,"** presented by the New York chapter of NARAS and the Lena Horne Educational Program, Alliance Francaise, New York. Jon Marcus, 212-245-5440.

April 21, **Afropop Dance Party/Fundraiser**, benefiting Afropop Worldwide from National Public Radio, the Puck Building, New York. 718-398-2733.

April 22, **Musicians Ball**, celebrating the 10th anniversary of the Portland Music Assn., Portland Memorial Coliseum Complex, Portland, Ore. 503-223-9681.

April 26, **Women In Music Business Assn. New York Branch Kickoff Luncheon**, Gramercy Park Hotel, New York. 615-251-3101.

April 26-28, **Fifth Australian Regional AES Convention**, Sydney Exhibition Centre, Sydney. 011-613-885-5088.

April 27, **Gospel Music Assn. Dove Awards**, Grand Ole Opry, Nashville. 615-242-0303.

MAY

May 3, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 011-33-93-25-43-69.

May 5-9, **International Council Of Shopping Centers Conference**, Las Vegas Hilton and Convention Center, Las Vegas. 212-421-8181.

May 8-9, **The Multimedia Law Institute**, conference presented by Business Development Associates Inc., the American Bar Assn. Section of Science and Technology, and the Federal Bar Assn. Intellectual Property and Communications Law Section, Grand Hyatt, New York. 800-394-9390.

May 10, **Academy Of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 10-14, **NAIRD Convention**, Hyatt Regency,

San Francisco. 606-633-0946.

May 11-13, **E3—Electronic Entertainment Expo**, conference on interactive entertainment, Los Angeles Convention Center, Los Angeles. 800-660-3976.

May 11-13, **Canadian Assn. For Music Therapy Conference**, Wilfred Laurier University, Waterloo, Ontario. 519-884-0710 x2631.

May 17-20, **Third Annual International Music Market**, Hyatt Regency Hotel, Singapore. 011-44-71-723-2277.

May 21-24, **VSDA Convention**, Dallas Convention Center, Dallas. 818-385-1500.

May 23-25, **MIDEM Asia**, Hong Kong Convention & Exhibition Centre, Hong Kong. 011-331-4434-4493.

JUNE

June 5-7, **Sixth Annual Billboard Latin Music Conference**, Hotel Inter-continental, Miami. 212-536-5018.

June 14-18, **Black Radio Exclusive Convention**, Sheraton Hotel, New Orleans. 213-469-7262.



Do The Write Thing. Elektra/EEG rap artists Pete Rock & C.L. Smooth congratulate 10th grader Deborah Jones, winner of the Write Peace Contest, held by the Center To Prevent Handgun Violence. Rock and Smooth chose Jones' lyrics from hundreds of entries nationwide and performed a concert for her and her entire school, Walter Hines Page High School in Greensboro, N.C. Shown, from left, are Sarah Brady, chairman of the Center To Prevent Handgun Violence; Rock; Jones; and Smooth.

LIFELINES

BIRTHS

Girl, Hayley Frances, to **Lee and Robin Silva**, Feb. 25 in Concord, Calif. She is local promotion manager for Epic Records in San Francisco.

Girl, Zoe Willette, to **Don and Cindy Spielvogel**, March 13 in Long Island, N.Y. He is VP of sales and marketing for Lightyear Entertainment.

DEATHS

Alfred "Al" LeDoux, 72, of heart failure, March 25 in Nashville. In 1972, LeDoux and his family formed American Cowboy Songs, a record label and publishing company to record and promote his son Chris LeDoux's songs. Al LeDoux was president/CEO of the company, which recorded 22 albums from 1972 to 1991. In 1991, Chris signed with Liberty Records, which licensed all of American Cowboy Songs' product. In addition to Chris, Al LeDoux is survived by his wife, Bonnie.

Carl Jefferson, 75, March 29 in St. Helena, Calif. Jefferson was the founder of Concord Jazz Records, for which he produced over 600 recordings for more than 200 jazz artists. The label, which Jefferson formed in 1972 and sold late last

year to Alliance Entertainment, garnered 40 Grammy nominations and eight Grammy Awards. Jefferson, who owned car dealerships, founded the Concord Jazz Festival in Concord, Calif., in 1969, which led to the formation of his label three years later. He also established affiliated labels such as Concord Picante (Latin jazz), Concord Concerto (classical), Crossover (contemporary jazz), and The Jazz Alliance. Among the artists he recorded were Dave Brubeck, Ray Brown, Rosemary Clooney, Stan Getz, Scott Hamilton, Gene Harris, Woody Herman, Tania Maria, Marian McPartland, Tito Puente, Poncho Sanchez, George Shearing, Cal Tjader, and Mel Torme. Jefferson is survived by his wife, Nancy, four sons, two daughters, and five grandchildren. Contributions can be made to St. Helena Hospital, 650 Sanitarium Road, Deer Park, Calif., Attn: Foundation, or to the Pulmonary Education and Research Fund, c/o St. Helena Hospital.

Paul Rothchild, 59, of lung cancer, March 30 in Los Angeles. Over the course of his career, Rothchild produced more than 150 albums by a wide range of artists, including Janis Joplin's "Pearl" and records by Bonnie Raitt. He is survived by

his son Dan, a producer and member of the band Tonic on Atlas Records; his daughter Lise Osborne; two grandchildren, Jessica and Jordan; and his ex-wife, Terry Rose. (See story, page 8.)

Selena Quintanilla-Perez, 23, of gunshot wounds, March 31 in Corpus Christi, Texas. Recording under her first name, Selena was a major Tejano recording star and was nominated for two Grammy Awards. (See story, page 1.)

Julius Hemphill, 57, of complications stemming from a long-standing diabetic condition, April 2 in New York. Hemphill was a jazz saxophonist and composer. (See story, page 8.)

Kenny Everett, 50, of AIDS-related illness April 4. Everett, who was latterly with London commercial station Capital Radio, was one of the voices of legendary pirate station Radio Caroline in the late '60s and went on to become prominent in shaping the sound of the BBC's ground-breaking pop station, Radio 1.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

In the New Age Spotlight in the April 1 issue, "The Music Of Yosemite," by pianist Rick Erlien, was attributed to an incorrect label. The album was released by Real Music, which is donating 10% of the proceeds to the Yosemite Assn. Real Music also contributed artists to and produced the "Polar Shift" compilation.

In the April 8 issue, a headline on a story about a canceled Guns N' Roses concert in Spain was misleading. The headline should have stated that the concert was canceled by authorities in Madrid and not by the rock group.

A production error in the April 8 issue resulted in illustrator Russ Jones' credit being left off the cover of the Vital Reissues Spotlight.

GOOD WORKS

DONATIONS TO HEART ASSN.: The family of the late **Joseph Strassberg** has requested that donations be made to local chapters of the American Heart Assn. Strassberg, the father of **Ira Howard**, executive music editor of Reader's Digest, died April 2 at New Rochelle Hospital in New York at age 88. He is also survived by another son, four grandchildren, and one great-grandchild.

HITMAKER HONOREE: **Jeff McClusky**, a Chicago independent marketing executive, will be the honoree May 4 for the Hitmakers Chicago Seminar Dinner of the T.J. Martell Foundation, at the Ritz Carlton Hotel. McClusky has helped raise funds for the leukemia, cancer, and AIDS research foundation, including two golf tournaments and the Howard Bedno Roast. Contact **Muriel Max**, 212-245-1818, or fax 212-489-1196.



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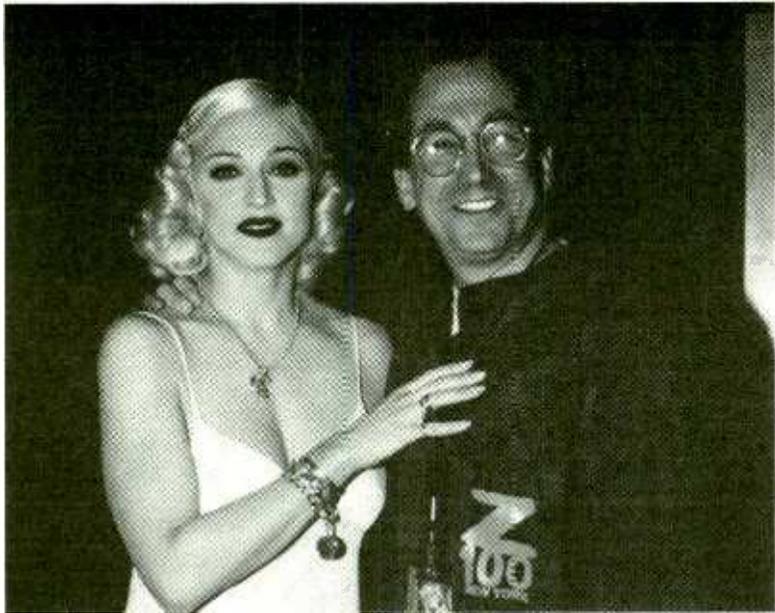
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Take A Bow. Madonna and Steve Kingston, VP of programming at WHTZ (Z100) New York, don their pajamas for a backstage pic at Z100's Madonna Pajama Party at Webster Hall.

Album Alternative Dons Mortarboard Format Is A Natural For College Towns

■ BY ERIC BOEHLERT

NEW YORK—Album alternative radio is heading back to school.

The format's adult-friendly rock continues to make gains on the dial with 40 new stations on the air in the last 12 months, according to the *M Street Journal*. Interestingly, few of the new players are found in bustling metropolises. Instead, they're popping up in sleepy, out-of-the-way places, such as Ithaca, N.Y., Stillwater, Okla., Hanover, N.H., and Wilmington, Ill. Many of the remote communities do share a common trait: They are home to a major college or university.

The small-town trend is notable since it runs counter to two long-standing programming assumptions:

that very few niche formats, such as album alternative, perform well in minor markets, where it's best to cover as much territory as possible (i.e., broad-based top 40, AC, country); and that new music-intensive formats are more successful in cosmopolitan areas where listeners are thought to be more sophisticated and open-minded to lesser-known bands. Album alternative is proving to be the exception to both those rules, and it may have higher education to thank.

In January, WNBX Hanover, N.H., flipped from N/T to album alternative WUVR, becoming the second piece in the Upper Valley Radio Network, which also broadcasts album alternative in WBFL Brattleboro, Vt. Network OM Tim Tobin acknowledges that Brattleboro and Hanover, home to 10 and eight FMs, respectively, might seem odd choices for the musically adventurous approach. But he notes that Hanover had an album alternative station through much of the '80s and early '90s in WKXE (now soft AC) and that the community would embrace its replacement. More important, he says, "I've always considered this format a lifestyle one, and people who live in small markets have a different lifestyle. It's less fast-paced, and they're open to different types of music. They don't expect formula from their radio."

Dave Ashton, OM/PD at new album alternative WIII Ithaca (formerly top 40 WYYS), agrees and sees the rise of the format, even in small burghs, as a backlash against AC radio. Ashton stresses targeted 25-54 listeners "are still of the rock'n'roll generation, and they're not going to segue easily into Madonna and Whitney Houston. They're looking for something new and fresh on the radio. That's what [album alternative] is." (In an interesting programming note, Ashton believes his station is the only album alternative outlet picking up the syndicated Don Imus morning show;

"It seems to work," he insists.)

Economically, the format makes sense in small markets, giving managers yet another entry into the coveted 25-54 demo without mining the saturated AC field. Because small-market stations rely less on Arbitron numbers to judge success, prosperity is determined almost exclusively by the number of advertisers that come aboard.

Before WDND Wilmington flipped from an automated AC format to album alternative last month, the station considered other options, such as mainstream album rock. But according to PD Bob MacKay, "Businesspeople in this area were not really ready to advertise with a rock station. They're trying to get adults into their stores."

"People aren't out to make huge money with this format," adds Tobin at WUVR. "They want a quality, upscale, educated audience with buying power." That's where the college connection comes into play.

Boasting a vast pool of graduate students, professors, administrators, deans, and in many cases law students, doctors, nurses, and other hospital staffers, universities offer album alternative what WIII's Ashton calls "a perfect match" in terms of potential format supporters.

Thanks to nearby Ithaca College and Cornell University, Ashton says Ithaca (population 40,000) "is a very dynamic marketplace" filled with well-educated consumers, "the kind of people advertisers are trying to reach," and the kind of people who traditionally embrace album alternative's new sounds. Ashton doubts the format would work in a similarly sized market, such as upstate New York neighbor Utica, that doesn't have a large college community to draw upon.

Tobin agrees: "Having Dartmouth College [in Hanover] attracts a certain type of person to the area. It's a rural, beautiful setting, but at the same time it has the wonderful culture impact of a major city." It's debatable whether album alternative stars John Gorka, Big Head Todd & the Monsters, and the Dave Matthews Band would have recently played in town if it weren't for nearby Dartmouth, but Tobin is certainly grateful they did. Without the Ivy League school, complete with its first-rate medical facility drawing "professionals from all over New England," Hanover, Tobin says, "would be just another milk town."

Paul Zirrax, MD at KSPI-FM (the Spy) Stillwater, Okla., echoes that thought. "The fact that [Oklahoma State University] is right down the street from us makes this format viable," he says. "Without it, [album alternative] wouldn't fly."

Album alternative's growth is by no means restricted to college towns. MacKay at WDND describes the surrounding area of Joliet, Ill., as basically "blue collar." But, like bars, fulton stores, and pizza parlors, the format has found a comfortable home in college towns.

The House (Of Radio) That Befera Built Couple Runs, Programs Three Minnesota Stations

■ BY BRETT ATWOOD

Mary and Frank Befera obtained their family of radio stations the old-fashioned way. They built them from scratch.

Starting with nothing but land and hard labor, the couple constructed the very building that houses the studios of their three stations, KUSZ Duluth, Minn., and WHLB and WUSZ Hibbing, Minn.

"We just went to the bank and asked for the money, and they were crazy enough to let us do this," jokes GM Frank Befera, who co-owns the station and parent company, Befera Broadcasting, with his wife, Mary. They also run the company's management subsidiary, Virginia Broadcasting.

The process of nurturing a successful radio station is not always smooth, according to Frank Befera. "I've made a lot of mistakes," he says. "I spent hundreds of thousands of dollars on the broadcast building, but it doesn't matter what kind of building you use in radio. You can operate out of a motel room if you want to. That money could have been spent on programming and local charity events."

Befera says he was inspired to build his own radio stations in 1988 after observing the entrepreneurial efforts of his father, who has the same name. The senior Befera is a communications pioneer and has built a handful of his own radio, television, and cable broadcast stations since 1954.

"It's in the blood," says the younger Befera. "I've always aspired to be like my father. I guess it's been my dream to build a group of radio stations that are able to do something for the communities [served]."

Mary Befera agrees that the motivation must come from a positive place. "After years of working hard, it's only recently that we've been able to step



MARY AND FRANK BEFERA

back and appreciate what we have built," she says. "Our goal has always been to use radio in a productive way. If we don't make a show that educates or humors someone, then there really is no point to any of this."

The WUSZ signal in Hibbing is simulcast on sister station KUSZ Duluth, Minn. Both stations are known on-air as "USA Radio."

Mary Befera, who is MD for the stations, describes the music on KUSZ/WUSZ as a mixture of contemporary country music and American rock. The music format, which some call "Americana," also includes album cuts. KUSZ competes with crosstown country stations WAVC and KTCO.

"Our philosophy has always been to play the hits, but to dig deeper into the albums they come from for additional cuts," says her husband. "The same song is played eight times a day, when it really only needs to be played three or four times. Why not play something else from that artist in the place of that repetition?"

Befera says radio consultants are to blame for what he perceives as the carbon-copy sound of many country radio stations.

"I'll hire a consultant when pigs fly or hell freezes over, which ever comes first," he quips.

When PD Tom Baldrice departed two years ago for promotion duties at coun-

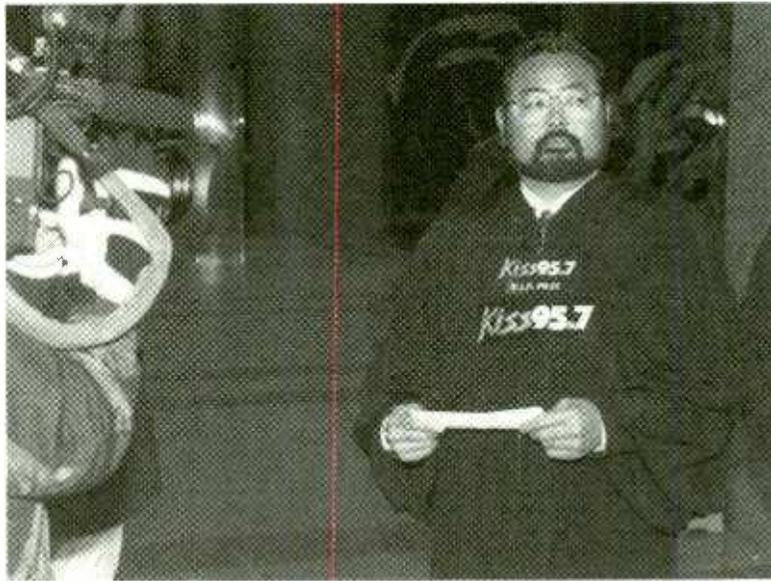
try label BNA, the couple took all programming duties into their own hands. They also co-host a four-hour morning show on KUSZ/WUSZ each weekday.

Mary Befera, 32, avoids using her married name on the air, instead adopting her maiden name, Grillo.

"I get away with more on the air that way," she says, adding that she frequently teases her husband on the air.

Programming on the 1,000 watt adult standards sister station WHLB is mostly satellite-driven, with the occasional live remote broadcast of a community event. The station broadcasts ABC/Satellite Music Network's Stardust format.

All three stations sponsor several local events, including the forthcoming Lake Superior Festival of Foods and Main Street Arts and Crafts Fair, which boasts more than 100 different food and crafts booths.



Judge And Jury. WKSS (Kiss 95.7) Hartford, Conn., borrowed the country's most famous look-alike, Judge Lance Ito impersonator Randall Tamayei of Los Angeles, to hand out "sentences" telling listeners to tune in Gary Craig's morning show.

HIP JAZZ BOOSTS ADULT ALTERNATIVE FORMAT

(Continued from page 10)

last year's converts that immediately made impressive gains in the Arbitron ratings, including WJZW Washington, D.C., KKJZ Portland, Ore., and KLJZ New Orleans.

The success of those stations, coupled with the fact that the format is squarely targeted at the advertiser-coveted 25-54 demographic, has convinced many station owners and GMs to give it a try.

In the crowded radio marketplace, broadcasters also are discovering that adult alternative is often the only format hole left in their markets. Based on a perceptual study commissioned by WJCD Norfolk, the station's OM/director of programming Steve Crumbley discovered "the hole was as big as the Lincoln Tunnel. There was nothing else for us to do but take it."

"We did a strategic study to find out what format could be most successful, and there was only one real clear choice and it was smooth jazz," echoes Bill Newman, president/GM of KKCJ Kansas City

(which has applied for the calls KCIY to go with its new moniker, "the City"). "In a very crowded market we found essentially an exclusive format."

(In Norfolk and Kansas City, owners also were looking for a format that would not cannibalize the audience of a duopoly sister station. In both cases, they found that format in adult alternative.)

In addition to format exclusivity, adult alternative promises the lure of an advertiser-friendly demo. Crumbley says a format that appealed to "the money demographic was definitely the format I was after."

Richard Balsbaugh, CEO of the 12-station Pyramid Broadcasting chain, owns and operates three stations in the format: WNUA, WJZZ Philadelphia, and new sign-on WSJZ Buffalo. His company also owns the pioneering research/consultant firm Broadcast Architecture, which specializes in this format and works with more than 20 outlets across the country.

Balsbaugh explains why he has made such an investment in adult

alternative: "Because the music is so hip, melodic, and sexual, the format appeals to a younger demographic."

As for the recent converts, Balsbaugh says, "Other people weren't believers, but they kept looking at the continuously successful ratings" of stations in the format. "In this business, there are very few innovators and a lot of followers."

In just the last year, the Princeton, N.J.-based Broadcast Architecture has put seven stations on the air with the format, including KNJZ St. Louis, KLJZ, WJZW, and KUCD Honolulu.

Although the company has been involved in the format from the beginning, director of programming Allen Kepler says that only recently has there been "an explosion in ratings... That's been a helpful selling point to broadcasters that are interested in making money."

TRIAL AND ERROR

Programmers say they've learned through a process of trial and error that lasted several years what works for the format.

"I think the void has been there for a long time, it's just that now PDs are figuring out how to program to it," says KJJO Minneapolis PD Tom Sleeker, who previously programmed the format at KKVU Omaha, Neb., in the early '90s. "In the late '80s to early '90s, our playlists were too broad, and we did a lot of experimenting. That's good for record companies, but doesn't bring in listeners."

One reason many of the new sign-ons have quickly made Arbitron gains is they don't have to erase the old image of an earthy new age station that some outlets like KTWV have had to contend with. They have "no baggage from the past," Kepler says. "We started those stations with a clean slate, a very focused playlist, and really made it easy for listeners. We didn't appeal to some hip inner circle of people, which is how this format started. It painted us into a corner. We tried to make this format appealing to a broad demographic."

MORE WORK, BIGGER LABEL PAYOFF

Predictably, labels are thrilled to have so many new outlets where they can work their artists. "It will mean more calls, more work, but greater rewards as well, because it will allow a greater mass audience than was previously accessible to us," says Remer at MoJazz.

"The bottom line is record sales, and the more places we have to expose our artists the more records we're going to sell," says Lewis at GRP. "It also helps to get artists on tour. It makes a lot more sense to put an artist in a market where there is a radio station playing their music."

At least one label, Warner Bros., already has reconfigured its jazz department, in part, because of the growth of the radio format (Billboard, March 18). Jonz says the size of that label's jazz department staff has doubled in the past year.

ONLINE INNOVATION PROMISES INSTANT AUDIO

(Continued from page 3)

user a great way to access this material, so that you don't need to have a [high-end] T1 line just to take part."

Moving video is not part of the Progressive Networks equation.

THE REALAUDIO SYSTEM

The RealAudio process encompasses three distinct steps at the creative, server, and user ends.

Companies that want to use RealAudio must employ the "RealAudio Studio"—Progressive's proprietary encoding algorithm. Glaser says this will be made available free on a trial basis.

The companies also must employ RealAudio's server software—the mechanism for disseminating the information. Those who already have

servers can simply buy the software. Those "who are content-rich, but computer savvy-poor" can work with Progressive to develop sites and handle distribution for them, Glaser says; this is the relationship Progressive has with ABC. No price has been set yet for the server software.

Home users, finally, will need decoder software that Progressive calls the RealAudio Player. Users will be able to download the software for free.

RealAudio will be in the testing phase until midyear, Glaser says. Early versions of the encoding algorithm and decoding software are available for download on a trial basis (<http://www.RealAudio.com>). Production versions of all products are expected by midyear.

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BDDR3015

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 45 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	16	TAKE A BOW MAVERICK/SIRE 1800Q/WARNER BROS.	◆ MADONNA 9 weeks at No. 1
2	2	3	20	IN THE HOUSE OF STONE AND LIGHT MERCURY 858 940	◆ MARTIN PAGE
3	3	4	24	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
4	5	9	6	BELIEVE ROCKET 856 014/ISLAND	◆ ELTON JOHN
5	4	2	18	LOVE WILL KEEP US ALIVE Geffen Album Cut	◆ EAGLES
6	6	7	17	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
7	8	5	21	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
8	7	6	9	YOU GOT IT ARISTA 1-2795	◆ BONNIE RAITT
9	9	8	11	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN
10	11	15	8	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	◆ FOREIGNER
11	13	14	30	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
12	16	22	8	STRONG ENOUGH A&M 0798	◆ SHERYL CROW
13	12	11	21	THE SWEETEST DAYS WING 851 110/MERCURY	◆ VANESSA WILLIAMS
14	18	19	10	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
15	15	12	20	MENTAL PICTURE SBK 58272/EMI	◆ JON SECADA
16	10	10	18	ON BENDED KNEE MOTOWN 860 244	◆ BOYZ II MEN
17	14	13	27	ALWAYS MERCURY 856 227	◆ BON JOVI
18	17	17	9	IF I WANTED TO ISLAND 854 238	◆ MELISSA ETHERIDGE
19	19	16	50	IF YOU GO SBK 58165/EMI	◆ JON SECADA
20	20	21	10	HOW DID I GET BY WITHOUT YOU IMAGO 25091	JOHN WAITE
21	22	25	7	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
22	21	20	17	SUKIYAKI NEXT PLATEAU/LONDON 857 736/ISLAND	◆ 4 P.M.
23	24	26	7	HOLD ON ATLANTIC 87240	◆ JAMIE WALTERS
24	26	28	5	NO MORE "I LOVE YOU'S" ARISTA 1-2804	◆ ANNIE LENNOX
25	27	27	8	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
26	23	23	12	YOU DON'T KNOW HOW IT FEELS WARNER BROS. 18030	◆ TOM PETTY
27	37	—	2	HAVE YOU EVER REALLY LOVED A WOMAN A&M 1028	BRYAN ADAMS
28	28	29	7	COME BACK RADIOACTIVE 54956/MCA	◆ LONDONBEAT
29	25	24	21	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
30	30	34	5	TOO BUSY THINKING... ATLANTIC ALBUM CUT	THE MANHATTAN TRANSFER
31	29	30	14	ALWAYS AND FOREVER LV 77735/EPIC	◆ LUTHER VANDROSS
32	31	35	4	HAKUNA MATATA WALT DISNEY 60341	◆ JIMMY CLIFF FEATURING LEBO M
33	33	37	6	FOR YOUR LOVE MOTOWN 860 290	◆ STEVIE WONDER
34	32	32	16	LITTLE BITTY PRETTY ONE ELEKTRA ALBUM CUT/EEG	◆ HUEY LEWIS & THE NEWS
35	36	40	3	THE BLUE TRAIN ELEKTRA ALBUM CUT/EEG	LINDA RONSTADT
				★★★ HOT SHOT DEBUT ★★★	
36	NEW ▶	1	1	LOVE THE ONE YOU'RE WITH LV 77754/EPIC	◆ LUTHER VANDROSS
37	34	33	13	LOOK WHAT LOVE HAS DONE MCA 54971	PATTY SMYTH
38	NEW ▶	1	1	CAN'T STOP MY HEART FROM LOVING YOU A&M ALBUM CUT	AARON NEVILLE
39	NEW ▶	1	1	COULD I BE YOUR GIRL A&M ALBUM CUT	◆ JANN ARDEN
40	35	36	11	MISHALE METRO BLUE 58256/CAPITOL	◆ ANDRU DONALDS

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	—	2	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
2	6	1	6	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
3	2	5	3	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
4	3	4	11	BUT IT'S ALRIGHT ELEKTRA 64524/EEG	◆ HUEY LEWIS & THE NEWS
5	5	2	10	LUCKY ONE A&M 0724	◆ AMY GRANT
6	9	8	22	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
7	4	3	15	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
8	7	6	5	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
9	8	7	17	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
10	10	9	13	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

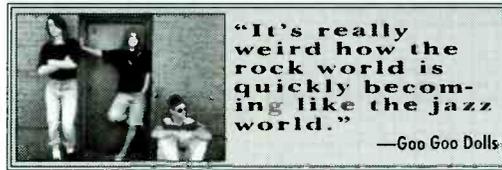
I WANTED TO COME out swinging this time," says John Rzeznik of Buffalo, N.Y.'s Goo Goo Dolls, referring to the band's current single, "Only One," No. 36 on the Modern Rock Tracks chart.

"I wrote it in May or June of '94. I had the music written, and then I was sort of writing lyrics and nothing seemed to jell for a long time. But then I just kind of put it together, like puzzle pieces, and there it was one morning. We went in the studio to record the words, which we weren't too sure about. We were going to scrap the song. And [producer Lou Giordano] said go in and try it.

"I don't really consider myself a good writer. Like you know some guys say, 'Well, I'm a writer.' I'm like, 'Well, I'm not.' It's just kind of weird; it's a little more foreign to me. Music I can just sit and do and do and do. It just comes."

Rzeznik has caught flak for one line from "Only

One": "Antihero idol with a suicide excuse." "Everyone seems to think that that's some sort of jab at Kurt Cobain," he says. "And all I can say is, I didn't know the guy so how could I write anything about him? Basically, I was thinking about someone I knew here in town . . .



"It's really weird how the rock world is quickly becoming like the jazz world." —Goo Goo Dolls

no one will ever know who it is."

Lyricaly, Rzeznik was prodded by the fact he was "ready for a change, because I felt like my mind had

been closed. I was just kind of pissed off at all the music scene politics . . . We still have to deal with it on a local level. It's really weird how the rock world is quickly becoming like the jazz world. How if you do OK or get a tiny bit of success, that's considered a sellout, whether you did anything different or not.

"I think people get a little resentful when they were there at the beginning, when they supported you when you played in front of nobody—which we still do. They get a little resentful when they have to share you with new people. That's why I want to really look out for the people who've been with us from the beginning. I don't want to alienate anybody."

Not that Rzeznik is against widening his fan base. "I certainly would like to pick up three or four million new folks."

Billboard® FOR WEEK ENDING APRIL 15, 1995

Album Rock Tracks™

F. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	10	LIGHTNING CRASHES THROWING COPPER	4 weeks at No. 1 ◆ LIVE RADIOACTIVE/MCA
2	3	3	9	CAN'T STOP LOVIN' YOU BALANCE	◆ VAN HALEN WARNER BROS.
3	2	2	12	GEL "THE JERKY BOYS" SOUNDTRACK	◆ COLLECTIVE SOUL ATLANTIC
4	5	7	10	LOVE SPREADS SECOND COMING	◆ THE STONE ROSES GEFFEN
5	6	8	10	EVERYTHING ZEN SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
6	4	4	19	WHEN I COME AROUND DOOKIE	◆ GREEN DAY REPRISE
7	7	5	19	YOU WRECK ME WILDFLOWERS	◆ TOM PETTY WARNER BROS.
8	12	17	8	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
9	14	26	4	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
10	11	13	8	LIVE FOREVER DEFINITELY MAYBE	◆ OASIS EPIC
11	8	6	19	BETTER MAN VITALOGY	PEARL JAM EPIC
12	9	10	22	PLOWED ROTTING PINATA	◆ SPONGE WORK
13	20	29	3	RIVER OF DECEIT ABOVE	◆ MAD SEASON COLUMBIA
14	13	15	5	PRETTY PENNY PURPLE	STONE TEMPLE PILOTS ATLANTIC
15	10	9	17	LET HER CRY CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
16	16	21	6	STAR 69 MONSTER	◆ R.E.M. WARNER BROS.
17	15	16	12	GOTTA GET AWAY SMASH	◆ OFFSPRING EPITAPH
★★★ AIRPOWER ★★★					
18	23	28	4	STARSEED NAVEED	◆ OUR LADY PEACE RELATIVITY
19	21	24	8	CLEAN MY WOUNDS DELIVERANCE	◆ CORROSION OF CONFORMITY COLUMBIA
20	18	12	16	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
21	28	40	3	NOT FOR YOU VITALOGY	PEARL JAM EPIC
22	29	30	3	I GO WILD VOODOO LOUNGE	◆ ROLLING STONES VIRGIN
23	30	—	2	IT'S GOOD TO BE KING WILDFLOWERS	◆ TOM PETTY WARNER BROS.
24	19	14	7	MURDER INCORPORATED GREATEST HITS	◆ BRUCE SPRINGSTEEN COLUMBIA
25	24	22	13	CORDUROY VITALOGY	PEARL JAM EPIC
26	26	27	6	MY HALLUCINATION HALLUCINATION	SHAW/BLADES WARNER BROS.
27	31	31	4	THE DAY I TRIED TO LIVE SUPERUNKNOWN	◆ SOUNDGARDEN A&M
28	NEW ▶	1	1	GOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
29	25	19	14	DON'T TELL ME (WHAT LOVE CAN DO) BALANCE	◆ VAN HALEN WARNER BROS.
30	34	—	2	SICK OF MYSELF 100% FUN	◆ MATTHEW SWEET ZOO
31	33	33	5	A TOUT LE MONDE YOUTHANASIA	◆ MEGADETH CAPITOL
32	17	11	12	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	◆ SIMPLE MINDS VIRGIN
33	35	38	4	INFECTED STRANGER THAN FICTION	◆ BAD RELIGION ATLANTIC
34	27	20	12	HIGH HEAD BLUES AMERICA	◆ THE BLACK CROWES AMERICAN/REPRISE
35	37	—	2	ONLY ONE A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
36	22	23	9	BEGGARS & HANGERS-ON IT'S FIVE O'CLOCK SOMEWHERE	◆ SLASH'S SNAKEPIT GEFFEN
37	40	—	2	HEY HEY WHAT CAN I DO ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	HOOTIE & THE BLOWFISH ATLANTIC
38	36	35	5	ALOT TO LOSE BUST A NUT	TESLA GEFFEN
39	RE-ENTRY	23	23	YOU DON'T KNOW HOW IT FEELS WILDFLOWERS	◆ TOM PETTY WARNER BROS.
40	32	25	12	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	◆ NIRVANA DGC/GEFFEN

Billboard® FOR WEEK ENDING APRIL 15, 1995

Modern Rock Tracks™

F. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	12	LIGHTNING CRASHES THROWING COPPER	8 weeks at No. 1 ◆ LIVE RADIOACTIVE/MCA
2	3	4	7	GOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
3	2	2	8	DOWN BY THE WATER TO BRING YOU MY LOVE	◆ PJ HARVEY ISLAND
4	4	7	7	CONNECTION ELASTICA	◆ ELASTICA DGC/GEFFEN
5	6	5	11	PLOWED ROTTING PINATA	◆ SPONGE WORK
6	5	3	15	LIVE FOREVER DEFINITELY MAYBE	◆ OASIS EPIC
7	8	12	4	UNIVERSAL HEART-BEAT ONLY EVERYTHING	◆ JULIANA HATFIELD MAMMOTH/ATLANTIC
8	7	6	19	EVERYTHING ZEN SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
9	11	14	6	SICK OF MYSELF 100% FUN	◆ MATTHEW SWEET ZOO
10	10	11	15	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	◆ NIRVANA DGC/GEFFEN
11	14	16	9	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
12	16	22	5	STARSEED NAVEED	◆ OUR LADY PEACE RELATIVITY
13	12	10	13	HERE & NOW MELROSE PLACE - THE MUSIC	◆ LETTERS TO CLEO GIANT
14	17	18	8	WONDERFUL WONDERFUL	◆ ADAM ANT CAPITOL
15	13	9	20	WHEN I COME AROUND DOOKIE	◆ GREEN DAY REPRISE
16	9	8	9	STAR 69 MONSTER	◆ R.E.M. WARNER BROS.
17	23	33	3	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
18	15	13	17	LOVE SPREADS SECOND COMING	◆ THE STONE ROSES GEFFEN
★★★ AIRPOWER ★★★					
19	27	34	3	RIVER OF DECEIT ABOVE	◆ MAD SEASON COLUMBIA
20	18	19	19	CORDUROY VITALOGY	PEARL JAM EPIC
21	21	24	6	AGAINST THE 70'S BALL-HOG OR TUG BOAT?	MIKE WATT COLUMBIA
22	20	17	10	NOW THEY'LL SLEEP KING	◆ BELLY SIRE/REPRISE
23	28	28	4	LAST GOODBYE GRACE	◆ JEFF BUCKLEY COLUMBIA
24	25	23	15	ODE TO MY FAMILY NO NEED TO ARGUE	◆ THE CRANBERRIES ISLAND
25	29	32	3	THE DAY I TRIED TO LIVE SUPERUNKNOWN	◆ SOUNDGARDEN A&M
26	19	15	20	BETTER MAN VITALOGY	PEARL JAM EPIC
27	31	37	3	RUN-AROUND FOUR	◆ BLUES TRAVELER A&M
28	22	20	13	STRONG ENOUGH TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
29	24	25	14	SALVATION LET'S GO	◆ RANCID EPITAPH
30	30	31	7	VIOLET LIVE THROUGH THIS	◆ HOLE DGC/GEFFEN
31	37	—	2	LITTLE THINGS SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
32	26	21	11	GEL "THE JERKY BOYS" SOUNDTRACK	◆ COLLECTIVE SOUL ATLANTIC
33	35	39	4	CALIFORNIA 13 UNLUCKY NUMBERS	◆ WAX SIDE 1/INTERSCOPE
34	NEW ▶	1	1	ARMY OF ME TANK GIRL SOUNDTRACK	BJORK ELEKTRA/EEG
35	NEW ▶	1	1	SHE DOOKIE	GREEN DAY REPRISE
36	NEW ▶	1	1	ONLY ONE A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
37	NEW ▶	1	1	KICK HIM WHEN HE'S DOWN IGNITION	OFFSPRING EPITAPH
38	33	30	11	HOLD ON FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN ARISTA
39	34	27	8	INFECTED STRANGER THAN FICTION	◆ BAD RELIGION ATLANTIC
40	38	—	2	NOT FOR YOU VITALOGY	PEARL JAM EPIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 44 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 500 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.



HITS! IN TOKIO

Week of March 26, 1995

- ① Sexy Girl / Snow
- ② No More "I Love You's" / Annie Lennox
- ③ Murder Incorporated / Bruce Springsteen
- ④ Sending Love To Everyone / Narada Michael Walden
- ⑤ Change Of Heart / Wendy Moten
- ⑥ For Your Love / Stevie Wonder
- ⑦ Million Miles From Home / Keziah Jones
- ⑧ High And Dry / Radiohead
- ⑨ My Cherie / Sheena Easton
- ⑩ White Lines / Duran Duran
- ⑪ Promise Me Nothing / Repercussions
- ⑫ Can't Stop Lovin' You / Van Halen
- ⑬ Mishale / Andru Donalds
- ⑭ I Know / Dionne Farris
- ⑮ Could It Be Forever / The Jazzmasters
- ⑯ Technova / Tei Towa
- ⑰ The Sacrifice / Michael Nyman
- ⑱ Sabor Latino / 3-2 Get Funky
- ⑲ Dancing In The Moonlight / Baha Men
- ⑳ I'm Not In Love / 10CC
- ㉑ Love Will Keep Us Together / The James Taylor Quartet
- ㉒ Sweetness / Michelle Gayle
- ㉓ Something Sweeter / Workshy
- ㉔ Purple Medley / ♯
- ㉕ All I Wanna Do / Sheryl Crow
- ㉖ Raggamuffin Girl / Apache Indian
- ㉗ You Got It / Bonnie Raitt
- ㉘ Creep / TLC
- ㉙ Musuko / Tamio Okuda
- ㉚ Good Time Here / Gota And The Low Dog
- ㉛ Toneradas De Desejo / Timbalada
- ㉜ Another Star / Kathy Sledge
- ㉝ Take A Bow / Madonna
- ㉞ Half The Man / Jamiroquai
- ㉟ It's Too Late / Amar
- ㊱ Here To Stay / Pat Metheny Group
- ㊲ Over My Shoulder / Mike And The Mechanics
- ㊳ Come Out And Play / Offspring
- ㊴ How Insensitive (Insensatez) / Antonio Carlos Jobim
- ㊵ Let's Hang On / Manhattan Transfer
- ㊶ Turn The Beat Around / Gloria Estefan
- ㊷ A Whiter Shade Of Pale / Annie Lennox
- ㊸ Here Comes The Hotstepper / Ini Kamoze
- ㊹ Delicious / Shampoo
- ㊺ You're Losing Me / Izit
- ㊻ Strong Enough / Sheryl Crow
- ㊼ Believe / Elton John
- ㊽ Espresso (All Jacked Up) / Todd Rundgren
- ㊾ Don't Get Any Better / Tom Scott
- ㊿ Just Quelqu'un De Bien / Enzo Enzo

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



81.3FM J-WAVE

Stern Causes Stir In Texas Over Selena; Evergreen Gets FCC Waiver For 6 Stations

HOWARD STERN STUNNED and angered some listeners in Dallas when he mocked slain Tejano singing star Selena.

Among other things, Stern played the sounds of gunshots over one of Selena's songs. The singer was shot and killed March 31 (see story, page 1).

The Dallas Morning News reports some advertisers are considering boycotting KEGL, the Dallas affiliate for the New York-based morning show. Although station GM Donna Fadal issued an apology, one local activist told the paper members of the Hispanic community will "protest, write letters, and demand that the show be taken off."

"He made some sick comments," Selena's father told the Morning News.

The FCC has given Evergreen Media a 12-month waiver to own six stations, including four FMs, in the Chicago area. Because it owns two FM stations in Chicago, WLUP and WRGX, as well as AM station WMVP, Evergreen needed the FCC waiver for its merger with Broadcasting Partners, which owns local stations WVAZ and WEJM-AM-FM.

Evergreen said it would seek a minority buyer for one of its FMs.

The Electronic Industries Assn. has announced a \$3.5 million campaign to equip 500 FM stations in the top 25 markets with Radio Broadcast Data Systems encoders by the first quarter of 1996. The EIA plans to provide hardware, software, and training to radio stations at no out-of-pocket cost to them. Plans also call for educating broadcasters, retailers, advertisers, and consumers about RBDS.

Philadelphia is the first city targeted for the EIA campaign.

PROGRAMMING: MCCOY EXITS WBL

WBL New York PD Quincy McCoy exits over philosophical differences, as the mainstream R&B station heads in a more adult direction. Research director John Mullen is acting PD.

Vince Cannova has been upped from MD to PD at CIMX (89X) Detroit. Murray Brookshaw remains program manager and continues to program sis-

ter CIDR (the River).

WRMF West Palm Beach, Fla., PD Russ Morley joins KDMX Dallas for the same duties. That job had been vacant since Rob Roberts' departure.

Dave Douglas has been named PD at WAAF Boston/Worcester, Mass., succeeding Ron Valeri, now PD at WAXQ New York. Douglas previously pro-



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

grammed KKNB/KIBZ Lincoln, Neb.

Kris McClendon is upped from PD to OM at WALR Atlanta.

Mainstream top 40 KKFR (Power 92) Phoenix heads in a decidedly dance-leaning direction.

Former KNAC Los Angeles PD Bryan Schock has been named PD at KYBG-FM (92X) Denver, which recently flipped from talk to a rock-based top 40 format.

WYSR Hartford, Conn., changes calls to WMRQ.

WRRW (Arrow 93) Memphis flips from its classic rock-leaning '70s oldies format to album rock with the new calls WMFS and the handle "Solid Rock." Jim Fox remains PD.

WEEP Pittsburgh, which had been an affiliate of ABC Radio Networks' Real Country format, changes calls to WDSY-AM and begins simulcasting country sister station WDSY-FM.

KKCJ Kansas City, Mo., has applied for the calls KCIY for its new adult alternative format. The station is now known on-air as "the City."

Former KYNN Omaha, Neb., PD Michael Moore joins WWKA Orlando, Fla., as PD, assuming duties that had

been handled by OM Steve Holbrook. At sister station WCFB Orlando, PD "Big" Steve Kelly exits for the PD job at KVRI Salt Lake City.

WRQI Rochester, N.Y., flips from classic rock to modern rock as "the Nerve" and picks up the new calls WNVE. The old staff is out. Erick Anderson, former APD/MD/afternoon jock at WJMN Boston, is the station's new PD/MD/afternoon jock.

WHRL Albany, N.Y., picks up SW Networks' Smooth FM jazz format.

KDEO (102.7 FM Radio Free Hawaii) Honolulu is on the air again after a six-month absence, during which the station programmed the Blaze, a classic rock format. Much of the original staff returns to Radio Free Hawaii's all-request format, including former station sales manager Cary Haya-shikawa, who is now station manager, PD Norm Winter, and MD Don Fujiyama. Exiting are PD/morning man Brock Whaley and MD Chris Chang. Warlock Records owner Adam Levy is now a capital investor in the station.

NETWORK NEWS

Ron Davis has been upped from afternoon host to PD at ABC Radio Networks' Urban Gold format. That position had been vacant for 10 months.

Also at ABC, "American Country Countdown" producer/host Bob Kingsley has inked a new, multiyear deal with the network.

The syndicated overnight show "After MidNite With Blair Garner" adds five new affiliates: KZLA (Z93.9) Los Angeles, KATM Modesto, Calif., KDQN De Queen, Ark., KHAY Ventura, Calif., and WPSK Pulaski, Va. KZLA already had been carrying the weekend version of the show.

Jamie Foster Brown continues to produce and distribute her program "Sister 2 Sister," which was dropped by Westwood One a few weeks ago (Billboard, April 1). Brown's D.C.-based company, also called Sister 2 Sister, is handling syndication.

PEOPLE: DOWNEY TO STAR 97

Anne Downey joins WYST (Star 97) Detroit as MD. She previously was PD/MD/midday host at WKMF (K101) Flint, Mich.

Gwen Foster has been upped from night jock to MD at KMLE Phoenix, replacing former APD/MD Jeff Baird, now PD at sister KZDG Denver.

KHQT (Hot 97.7) San Jose, Calif., MD Pete Manriquez exits for RCA.

WDJB Fort Wayne, Ind., MD Laura Robinson exits and is replaced by KLYV Dubuque, Iowa, MD Scott Thomas.

Spud is upped from promotions/programming coordinator to assistant operations director at KITS (Live 105) San Francisco.

WYLD-FM New Orleans overnight host Angela Harrison has been named MD at local sister station WQUE-FM. She replaces former APD LeBron Joseph, now at WYLD-FM.

WHTZ (Z100) New York afternoon host Elvis Duran exits for the same shift at KYSR Los Angeles.

Assistance in preparing this column was provided by Bill Holland in Washington, D.C.

'Shakin' Street' Strays Beyond Format Borders

IT'S HARD TO FIND anything on the dial these days that sounds like the free-form radio of the '60s, when DJs played songs simply because they dug them. One exception is Peter Jespersen's "Shakin' Street" on adventurous modern rock stations KREV/WREV-FM (Rev 105) Minneapolis.

The Monday night show, which airs from 10 p.m.-midnight (Central time) and debuted when the station signed on March 2, 1994, is certainly not what one would expect to hear on a modern rock station.

Jespersen, who discovered and managed the Replacements and co-founded Twin/Tone Records, the first home of the Replacements and Soul Asylum, doesn't spin Green Day or Nine Inch Nails records. Instead, he introduces people to undiscovered talent, such as the demo tapes of Bainbridge, Ga.-based band Possibilities. He also plays rock and country artists not always heard on radio today, such as Steve Forbert and Blue Mountain, along with album cuts from alternative rock pioneers R.E.M. and Big Star.

"Ever since I was a kid, I just loved to share music with people," says Jespersen, who now runs Medium Cool Records, which is marketed and distributed by Twin/Tone/Restless and is home to such acts as Jack Logan, the Dashboard Saviors, Duane Jarvis, and Jayhawks drummer Tim O'Reagan.

Jespersen says the freewheeling style of "Shakin' Street" was partly influenced by Tony Glover of Koerner, Ray, and Glover, who recorded for Elektra in the '60s and hosted a left-of-center radio program on top 40 KDWB Minneapolis.

"The first time I listened to him, I realized that anything goes," recalls Jespersen. "It's how music should be—no boundaries, no rules. If it's a good song, that's what's important—not if it's in fashion or not."

Jespersen also likens "Shakin' Street" to the heyday of the Minneapolis record store Oar Folkjokeopus, which he managed from 1972-83.

"It always had that 'no rules' philosophy, too, where we'd play anything we liked," he says. "I remember Dave Pirner [of Soul Asylum] skipping out of high school to listen to records there."

Fortunately, Jespersen's vision is shared by Rev 105 PD/MD Kevin Cole, who has set no guidelines or restrictions on "Shakin' Street."

"He said, 'If you're on a Percy Sledge binge and want to play that for two hours, that's great,'" says Jespersen, who named the show after an MC5 song of the same name.

Jespersen previously worked with Cole and Roy Freedom on a radio program called "Real Rock 'N' Roll Radio" on the University of Minnesota's KUOM from 1982-83. The music veteran's other experience includes occasional fill-in DJ work at local public radio station KFAI and DJ work from 1977-80 at the infamous club the Longhorn, where he'd play Bob Dylan over requests for Devo.

On "Shakin' Street," Jespersen opts for long music blocks and minimal yet interesting talk about the artists in lieu of on-air requests and in-studio interviews. The latter is something he says he'd like to include on the show if he weren't so "busy and skittish about having someone in the studio."

Here's a taste of what a recent hour of "Shakin' Street" sounded like: the Jayhawks, "Two Angels,"

"Up Above My Head," and "Keith & Quentin"; Ian Matthews, "Tribute To Hank Williams"; Matthews' Southern Comfort, "And When She Smiles"; Ian & Sylvia, "You Were On My Mind"; the Dashboard Saviors, "Training Wheels"; Steve Forbert, "Tonight I Feel So Far Away From Home"; the Kinks, "Complicated Life"; Lucinda Williams, "Sidewalks Of The City"; Uncle Tupelo, "Black Eye"; Wilco, "Blue Eyed Soul"; Big Star, "Nighttime"; Alex Chilton, "Don't Stop"; Carla Thomas, "B.A.B.Y."; Martha & the Vandellas, "Heat Wave"; and Possibilities, "Yeah!"

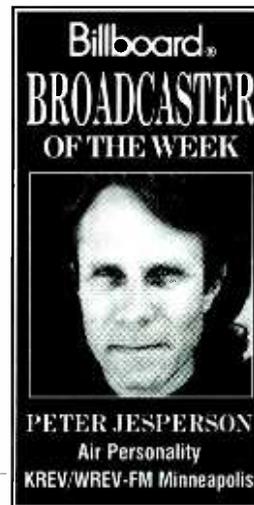
Some of the rare recordings heard on the show include unreleased material, such as a recording Jespersen made of Vic Chesnutt playing Jack Logan's "Town Crier."

The show also serves as a bit of a history lesson in rock'n'roll. For instance, in the above sample hour Jespersen played Big Star into Alex Chilton into Carla Thomas doing "B.A.B.Y." The connection is that Chilton was a member of Big Star and has performed Thomas' "B.A.B.Y." in his live shows.

"The Minneapolis music community is more intelligent than a lot of [places]," says Jespersen. "Our intention was to reflect that knowledge."

But he admits that some listeners don't always quite get what he's up to. "I was playing Judy Collins' 'Send In The Clowns' because it's a really good song, and this guy calls us and says, 'When you're done playing Anne Murray can you play Nick Cave?' If he can't tell the difference between Judy Collins and Anne Murray... I just bit my tongue and went about my business."

CARRIE BORZILLO



newsline...

CHESTER SCHOFIELD has been upped from station manager to VP/GM at WUSL (Power 99) Philadelphia. Gil Rozzo remains VP/GM of sister station WIOQ (Q102).

BOB WOODWARD has been named VP/GM of WCAO/WXYV Baltimore, replacing Roy Deutschman, who exits. Woodward previously was VP of sales and marketing at U.S. Radio Inc.

PAM LEE, GSM at KRRK Omaha, Neb., adds GM duties. That job previously was handled by owner/PD Matt Markel.

STATION SALES: Crescent Communications has acquired a controlling interest in KMZQ Las Vegas and KRZY/KRST Albuquerque, N.M., from Commonwealth Broadcasting for \$26.5 million. SFX Broadcasting has acquired WTDR/WEZC Charlotte, N.C., from Trumper Communications Inc. for \$23.5 million. SFX has entered into an immediate local marketing agreement with both stations. Also, KISN-AM-FM Salt Lake City is reportedly being sold from Sun Mountain Broadcasting to Trumper for an undisclosed price.



SCHOFIELD

VH1, ETHERIDGE LINK

(Continued from page 8)

of Shock Inc. says it's "an honor" to be given so much attention by VH1. And she projects the network's affiliation with Etheridge could be a wise strategic move in VH1's ongoing quest to redefine itself as a network for active, adult music consumers.

"Creating a new network is tough," Schock says. "[The people at VH1] have a big task ahead of them. But this promotion will be a big hook for them, and I'm sure it will draw a lot of people to the station."

Meanwhile, those viewers who prefer the computer monitor to the TV screen can access further information regarding the Etheridge promotion on the Internet. On Tuesday (11), the computer information service known as the World Wide Web will put up the "VH1 Tickets First" home page. The site will provide exclusive, up-to-the-minute news on the Etheridge tour and the VH1 ticket sales.

The page also will include sound and video images of Etheridge as well as a daily quiz, E-mail connection, and diagrams of tour venues. The information is scheduled to remain on the Internet for at least two weeks after the Wednesday programming stunt on VH1.

Once the live TV program wraps, VH1 will continue to support the Etheridge tour with such on-air spots as "video postcards" submitted from the road by the artist.

As official media sponsor of the Etheridge tour, VH1's name will appear on all concert tickets and will be featured in tour advertising, says Sykes. In addition, Etheridge will program a VH1 music video reel that will play on monitors in concert venues during intermissions at her performances.

VH1 also is using the tour sponsorship to strengthen its ties to local cable affiliates and advertisers, says Sykes. The network's sales staff is linking with local cable operators to create market-specific promotions tied to the tour in various cities. In other local developments, Ticketmaster is working with venues to make skybox seating available to VH1's cable affiliates and sponsors across the nation.

Sykes says VH1 likely will unspool a select number of additional Tickets First promotions throughout 1995. The new campaign is part of the MTV Networks home-shopping venture "The Goods" and serves as an umbrella to determine how VH1 viewers react to certain direct-marketing efforts, Sykes says.

But direct marketing will never be a core business for the music video network, he emphasizes.

"This kind of [promotion] will throw off some income as we build it," he says, "but we are in the business of selling advertising and getting affiliate subscriber fees for our revenue."

The real benefit to a promotion like Tickets First, Sykes adds, is conveying to viewers that VH1 can provide a valuable service, while boosting its own ratings in the process.

"The cable TV environment, and the media in general, is so competitive today that you have to constantly find ways to superserve your viewers," Sykes says. "This is more than just a great marketing alliance, which is very important . . . it also helps us create some very interesting programming to take viewers inside the life of Melissa Etheridge on the road."

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WILL RISK PAY OFF?

(Continued from page 1)

"Obviously, what we're doing is risky," says band manager Kelly Curtis. "And I'm sure [some] people are really hoping that it fails. But I feel like we're doing the right thing."

The band does have its industry supporters. "My hat's off to them," says Stone Temple Pilots manager Steve Stewart, busy eyeing his own ticketing alternative (Billboard, March 4). "I know the tour they are planning, and it is a major, major undertaking. I hope they come through it with flying colors."

Pearl Jam took the first step by announcing that California start-up company ETM Entertainment Network would distribute tickets for the band's tour, perhaps the most anticipated road show of the year. The band is the company's first client (see story, page 1). The tour begins June 16 at Boise, Idaho's Boise State University Pavilion, with tickets going on sale within weeks. Thirteen dates in total, slated mostly for Western cities, have been announced (see box, page 71), with more Eastern shows expected to be scheduled for late July and August.

The slow rollout reflects the band's jitters. "We really don't want to plan out 60 shows and then have it fall to shit," says Curtis, adding that the band will "breathe a lot easier" once the first wave of fans have tickets in their hands.

The jump to ETM follows Pearl Jam's declaration last summer that Ticketmaster enjoys unfair control over the touring business and passes along unreasonably high service

fees to fans, and that in 1995 the band would hit the road without the ticketing giant. Ticketmaster executives denied the band's charges and welcomed its attempt at diversity.

However, the disagreement soon escalated into a full-scale feud, with the U.S. Justice Department's antitrust division stepping in to investigate possible monopolies within the ticketing business (Billboard, June 11, 1994), and consumer groups joining the fray to demand more fairness in purchasing entertainment tickets (Billboard, April 1).

"No matter what happens, everyone is better off," says Curtis. "People are more conscious of what they're paying for, and I think Ticketmaster is more accountable to the public than they were a year ago."

"Ticketmaster has always been accountable," says Alan Citron, senior VP of the company's new media ventures. "And we don't need a band manager to tell us how to run our business."

WORKING OUT THE LOGISTICS

The problem for the band in planning its truly alternative tour was not only finding a company with enough firepower to handle the enormous, pent-up demand for Pearl Jam tickets (the multiplatinum band has not toured in America since early 1994), but locating venues and promoters that did not already have exclusive contracts with Ticketmaster. Those contracts allow some promoters, venues, and artists, to share in service-fee revenues collected by Ticketmaster. (Recently Ticketmaster let some

venue managers know they could exercise an option in their contract and book Pearl Jam while remaining loyal to Ticketmaster. To date, no deals with those venues have been worked out with the act.)

Early on, Pearl Jam toyed with the idea of securing open fields in remote districts and transforming them into festival sites. But a litany of potential problems, most notably the specter of endless traffic jams in and out of shows, convinced the band to abandon that approach and seek less radical locations. A handful of nontraditional outdoor shows where basic structures will have to be built from the ground up do remain on the band's itinerary, but they are locations familiar with large crowds. Tickets for outdoor shows will be \$21; \$18 for indoor.

Some familiar facilities, such as Red Rocks Amphitheater in Denver, did make the band's final cut. Others, like the Del Mar Fairgrounds in San Diego and Boreal Ridge in Tahoe, Calif., are not often used by superstar rock acts. The events range in size from the 12,000-seat Boise State University Pavilion to Polo Park in San Francisco's Golden State Park, which is expected to draw 45,000 people.

One glaring West Coast omission from the band's lineup is Los Angeles. The band passed on playing the city's Coliseum because it's too large, and the nearby Sports Arena because "nobody likes it," says Curtis. "The worst gig they ever had there was there."

As the band heads toward un-

(Continued on next page)

Figuring Ticketmaster's Service-Fee Profits

■ ERIC BOEHLERT

NEW YORK—While Pearl Jam has effectively divorced itself from Ticketmaster, the band's actions and the questions it has raised about the ticketing company are still being addressed.

Last summer, appearing before a congressional subcommittee investigating the ticketing business, Ticketmaster president/CEO Fred Rosen responded to critics who claimed the ticketing company is a monopoly. He testified that average Ticketmaster service fees were \$3.15 per ticket, that the company was "modestly profitable," and that it made just 10 cents on every ticket sold.

The assertions, particularly the 10 cent figure, raised eyebrows inside the ticketing industry.

In recent months, questions have risen anew thanks to an internal Ticketmaster financial document making the industry rounds.

In 1993, searching for a new owner, Ticketmaster hired Lazard Frères, a leading New York investment firm. It created a Ticketmaster prospectus showing the company projected making 70 cents on every ticket sold for fiscal year 1993. Although not detailed in the prospectus, Ticketmaster executives claim that deductions for capi-

tal expenditures, appreciation, debt service, amortization, and taxes in the end cut the 70 cents per-ticket earning down to a dime profit.

But to other industry observers, the numbers do not add up. "Nobody would be in the [ticketing] game if they were making 10 cents a ticket," says a manager familiar with the workings of both Ticketmaster and Ticketron. A Ticketmaster representative declined comment on the prospectus.

Another competitor, who oversees a small, regional ticketing company, agrees. "I know we can easily make 50 cents a ticket after taxes, at current service-charge levels, and we stay below Ticketmaster's [service fees]. To be honest with you, their business is much more lucrative than ours because in the ticketing business, the absolute cream of the crop are the concerts where you advertise in the media that [a show's] coming, then your phones light up and the tickets are gone in a few hours or a day. That's a low-service, high-margin type of business." Ticketmaster is the biggest seller of concert tickets in America.

According to the document, in 1993 Ticketmaster projected taking in an average \$3.85 in revenues per ticket (\$3.85 multiplied by the 52 million tickets the prospectus

(Continued on next page)



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TICKET COMPANY ETM'S BIG FIRST ACCOUNT

(Continued from page 1)

Schniedermeier teamed up with concert touring vet David Cooper.

Schniedermeier says ETM, which along with investors is "prepared to spend into the eight zero category," boasts three distinct characteristics:

- Fully automated, operator-free phone systems that can handle 5,000 calls simultaneously and cut down on the number of busy signals anx-

ious fans get.

- Free-standing, 7-foot kiosks scheduled to roll out this summer at undisclosed retailers, where fans can buy tickets, watch promotional clips on attached digital televisions, listen to CDs, and receive cross-promotional coupons for records. (A total of 500 kiosks costing \$20,000 each is slated.)

- A permanent site on the Inter-

net's World Wide Web, allowing fans to obtain concert information as well as make ticket requests.

"You're actually going to be getting a good service for what you're paying for," says Pearl Jam manager Kelly Curtis, praising the ticketing newcomer. Curtis adds that ETM:

- Gives fans the option of paying by check or money order, along with credit cards.

- Charges 45 cents handling charges.
- Charges \$2 service fees. (Last year, Pearl Jam demanded a service fee of no higher than \$1.80 from Ticketmaster, which eventually countered with an offer of \$2.50, plus handling.)

• Spells out in detail on the ticket all fees, such as service, parking, and venue restoration.

- Deletes corporate advertisements on tickets, if requested.

- Personalizes each ticket with ID bar codes, which Curtis says renders tickets "a little bit more scalper unfriendly."

If all goes according to plan—and Curtis does expect "some hiccups"—hours or days before Pearl Jam tickets are set to go on sale in each market, an ETM 800 number will be announced on local radio stations and through press releases. Each market will have different ETM numbers. Because Pearl Jam tickets will be the lone option, ETM executives expect most transactions to take just three minutes to complete.

Once the system is activated on the morning of the on-sale date, "literally one second later we're going to be processing 5,000 phone calls," says Cooper. "And three minutes later we're going to be processing

the second wave of 5,000 phone calls. So we have the ability to sell out most of the venues by the second phone [wave]."

Cooper stresses that even though ETM boasts 5,000 phone lines, because of the unusually high demand for Pearl Jam tickets, plenty of fans will be greeted by busy signals. (The only people guaranteed tickets are Pearl Jam fan club members; they can buy two tickets to any one summer show of their choice.)

Once connected to the ETM system, via touch-tone phone, fans will enter, among other things, their phone numbers and select their



method of payment—credit card, personal check, or money order. At the end of the call, customers receive a personal ID code or reservation number that guarantees them the "best available ticket." If fans pay by check, they write that number on the check when they send it in. Tickets are then either mailed out or printed out at a nearby ETM kiosk.

If people pay by credit card, they enter their card number while on the phone and later receive a call from an ETM employee confirming that number as well as the reservation number.

When the actual tickets—much larger than traditional American concert stubs—are issued, the ID code will be printed on each one. At the concerts, ticket takers will use hand-held bar-code scanners to determine if all tickets are valid for that day.

As for the Internet's World Wide Web, although nothing is final, Cooper suggests that a certain number of tickets for each Pearl Jam

show could be set aside for Internet customers. During the week prior to the on-sale date, fans could make requests via E-mail to ETM's Web address. Those messages would be gathered, a lottery computer program run, and the "winners" contacted and asked to send in a check or give a credit card number.

When it comes to the hot-button issue of service fees, as ETM grows it plans to initiate flat fees that are "significantly lower than what's out there now," says Schniedermeier. Cooper suggests ETM fees could be \$1 for inexpensive tickets, \$2.50 for midpriced events, and \$3.50 for anything over \$35.

Even with its potentially impressive technology, ETM still faces the hurdle of landing venues that aren't aligned with Ticketmaster. Cooper insists, "There are a lot of venues that every year get off of [Ticketmaster]. Their contract runs out, and we're saying, 'Look, we're doing a rollout, we have deep pockets, and we'll offer you an alternative.'" He says the company has its eye on more than the concert business: "We're going into the sporting events, into the family events, into movies."

Ticket companies sharing service-fee revenues with major venues have become an industry standard. But ETM's going to "try to address the industry differently," says Schniedermeier. "We're saying we can put more people in seats; that is our premise. We're going to make these people [in the business] more money the old-fashioned way; we're going to lower the prices on the events that don't sell out and more tickets are going to sell. That's how [venues] will make more money."

ERIC BOEHLERT

Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor, 78 top 40/mainstream and 33 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1995, Billboard/BPI communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover		
TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON CHART
*** NO. 1 ***			*** NO. 1 ***		
1	I KNOW DIONNE FARRIS (COLUMBIA) 3 wks. at No. 1	12	1	RED LIGHT SPECIAL TLC (LAFACE/ARISTA) 2 wks. at No. 1	16
2	WHEN I COME AROUND GREEN DAY (REPRISE)	16	2	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)	13
3	STRONG ENOUGH SHERYL CROW (A&M)	12	3	THIS IS HOW WE DO IT MONTELL JORDAN (FMP/RAL/ISLAND)	7
4	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	18	4	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)	10
5	RUN AWAY REAL MCCOY (ARISTA)	9	5	THIS LIL' GAME WE PLAY SUBWAY (FEATURING 702) (BIV 10/MOTOWN)	9
6	I BELIEVE BLESSID UNION OF SOULS (EMI)	8	6	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)	16
7	HOLD ON JAMIE WALTERS (ATLANTIC)	11	7	BABY BRANDY (ATLANTIC)	14
8	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	25	8	RUN AWAY REAL MCCOY (ARISTA)	13
9	ANOTHER NIGHT REAL MCCOY (ARISTA)	32	9	I'M GOIN' DOWN MARY J. BLIGE (UPTOWN/MCA)	15
10	YOU GOTTA BE DES'REE (550 MUSIC)	31	10	CREEP TLC (LAFACE/ARISTA)	24
11	CREEP TLC (LAFACE/ARISTA)	17	11	WATER RUNS DRY BOYZ II MEN (MOTOWN)	13
12	TELL ME WHEN THE HUMAN LEAGUE (EASTWEST/EEG)	4	12	BIG POPPA THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	13
13	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)	10	13	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	18
14	I LIVE MY LIFE FOR YOU FIREHOUSE (EPIC)	7	14	ON BENDED KNEE BOYZ II MEN (MOTOWN)	27
15	IF I WANTED TO MELISSA ETHERIDGE (ISLAND)	11	15	I'D RATHER BE ALONE IV XAMPLE (MCA)	5
16	BETTER MAN PEARL JAM (EPIC)	12	16	MOVE IT LIKE THIS K7 (TOMMY BOY)	11
17	THANK YOU BOYZ II MEN (MOTOWN)	6	17	I WANNA BE DOWN BRANDY (ATLANTIC)	27
18	CAN'T STOP LOVIN' YOU VAN HALEN (WARNER BROS.)	4	18	DREAM ABOUT YOU STEVIE NICK (EMPORIA WEST/THUMP)	7
19	LIGHTNING CRASHES LIVE (RADIOACTIVE/MCA)	5	19	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)	21
20	GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)	19	20	NEVER FIND SOMEONE LIKE YOU KEITH MARTIN (RUFFHOUSE/COLUMBIA)	8
21	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)	9	21	DEAR MAMA 2PAC (INTERSCOPE)	5
22	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)	21	22	THANK YOU BOYZ II MEN (MOTOWN)	8
23	BELIEVE ELTON JOHN (ROCKET/ISLAND)	5	23	ASK OF YOU RAPHAEL SAAIDIG (EPIC SOUNDTRAX/550 MUSIC)	8
24	ON BENDED KNEE BOYZ II MEN (MOTOWN)	23	24	WATERFALLS TLC (LAFACE/ARISTA)	8
25	EVERY DAY OF THE WEEK JADE (GIANT)	22	25	I'LL BE AROUND RAPPIN' 4-TAY FEATURING THE SPINNERS (CHRYSALIS)	5
26	LET HER CRY HOOTIE & THE BLOWFISH (ATLANTIC)	2	26	SHY GUY DIANA KING (WORK)	3
27	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)	3	27	JOY BLACKSTREET (INTERSCOPE)	3
28	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	23	28	DADDY'S HOME SPANISH FLY (UPSTAIRS/WARNER BROS.)	9
29	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BROS.)	19	29	KEEP THEIR HEADS RINGIN' DR. DRE (PRIORITY)	4
30	COME BACK LONDONBEAT (RADIOACTIVE/MCA)	8	30	YOU WANT THIS JANET JACKSON (VIRGIN)	26
31	COTTON EYE JOE REDNEX (BATTERY/JIVE)	4	31	IF YOU THINK YOU'RE LONELY NOW K-CI HAILEY OF JODECI (MERCURY)	21
32	NO MORE "I LOVE YOU'S" ANNIE LENNOX (ARISTA)	2	32	CLOSE TO YOU FUN FACTORY (CURB-EDEL)	3
33	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)	23	33	I MISS YOU N II U (ARISTA)	20
34	WHAT WOULD YOU SAY DAVE MATTHEWS BAND (RCA)	2	34	YOU GOTTA BE DES'REE (550 MUSIC)	13
35	LOVE WILL KEEP US ALIVE EAGLES (GEPFEN)	10	35	CONSTANTLY IMMATURE (MCA)	17
36	ODE TO MY FAMILY THE GRANBERRIES (ISLAND)	6	36	NEW ► SOMEONE TO LOVE JON B. FEATURING BABYFACE (VAB YUM/550 MUSIC)	
37	EVERLASTING LOVE GLORIA ESTEFAN (EPIC)	8	37	NEW ► I KNOW DIONNE FARRIS (COLUMBIA)	
38	RUN-AROUND BLUES TRAVELER (A&M)	2	38	FAT BOY MAX-A-MILLION (S.O.S./ZOO)	12
39	NEW ► CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)		39	EVERY DAY OF THE WEEK JADE (GIANT)	24
40	NEW ► BABY BRANDY (ATLANTIC)		40	LET'S DO IT AGAIN BLACKGIRL (KAPER/RCA)	2

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

FIGURING TICKETMASTER'S SERVICE-FEE PROFITS

(Continued from preceding page)

claimed the company would sell in 1993 equals \$200 million, or Ticketmaster's projected revenues for that year. After splitting portions of that \$3.85 with venues, promoters, phone companies, credit card companies, and artists, Ticketmaster was left with 70 cents per ticket, according to the document.

Soon after the prospectus was shown to investors, billionaire and Microsoft co-founder Paul Allen paid \$300 million for control of Ticketmaster in late '93.

Throughout, the prospectus is markedly more bullish on Ticketmaster's marketplace dominance and potential earnings than was Rosen's testimony before Congress in mid-1994. The document stresses more than once that Ticketmaster "has never lost a significant client," partly due to "the costs and risks associated with switching ticketing systems."

Noting that "[t]he automated ticketing business is a high margin,

high cash flow business . . . and capital expenditures are low," the prospectus spells out Ticketmaster's enviable financial performance under the heading "Remarkable Growth History."

Much of the 26 pages outline Ticketmaster's business operations, revealing the company's strong showing is partly "attributable to . . . increased revenues per ticket resulting from higher service charges."

Rosen testified before Congress that both before and after the company acquired some contracts from Ticketron in 1991, its onetime rival, Ticketmaster's service-fee increases have remained modest, at a rate of approximately 5% a year.

That figure is based on all types of tickets sold, whereas much of the current debate surrounding service fees centers around rock and pop concerts, which historically have been costlier. That much is acknowledged in the prospectus: "Company

PEARL JAM

(Continued from preceding page)

charted waters, planning a mainstream tour suddenly seems so simple. "When you go to [play] a shed, everything's there: The water's there, the bathroom's there, the electricity's there. We've got to create that all now," says Curtis, who remains optimistic. "We'll be OK, I think."

revenues are driven largely by demand for tickets to concerts and, to a lesser extent, sporting and family entertainment events . . . Popular music concerts account for approximately 55% of the Company's ticket sales, and a higher proportion of revenues."

Pearl Jam's '95 Summer Itinerary

Below is a list of confirmed dates for Pearl Jam's summer tour:

- June 16: Boise State University Pavilion, Boise, Idaho.
- June 17: Wolf Mountain, Salt Lake City.
- June 19-20: Red Rocks Amphitheater, Denver.
- June 22: Boreal Ridge, Tahoe, Calif.
- June 24: Polo Field, San Francisco.
- June 26: Del Mar Fairgrounds, San Diego.
- June 29: The Coliseum, Phoenix.
- June 30: Pan American Center, Las Cruces, N.M.
- July 2: South Park Meadows, Austin, Texas.
- July 4: Tad Gormley Stadium, New Orleans.
- July 8-9: Summerfest, Milwaukee.

EMI SET HONORS SELENA'S MEMORY

(Continued from page 1)

Among the previously unreleased tracks are four songs slated to have appeared on her English-language SBK debut; three Spanish-language songs recorded for EMI Latin; a track from the upcoming "West Side Story" compilation; a bilingual duet with David Byrne from the film "Don Juan De Marco"; and four Spanish-language cuts with Mariachi Sol de Mexico.

Selena, whose full name was Selena Quintanilla Perez, was fatally shot here March 31. Almost immediately after the singer's death was announced, Tejano radio stations across the Southwest began playing a marathon of her music that continued through her burial four days later at the Seaside Memorial Cemetery here.

Record stores on both sides of the Mexican-American border emptied of her music within hours, with distributors still struggling to fill orders at press time.

Jose Behar, president of EMI Latin, says the retrospective, which will include Selena's many Latino hits, will honor the artist's career and document her achievements. "There are a lot of people who never bought a Selena record, and we want them to know what made her big," says Behar.

Meanwhile, as the industry grapples with the loss of its Tejano diva, it is uncertain which act may step in to become the genre's new superstar. Contenders include Anna Roman, Stefani, Elida Reyna, Shelly Lares, and Stephanie Lynn.

The jump in sales of Selena's records was reflected on The Billboard Latin 50 chart this week, as Selena's Grammy-nominated album, "Amor Prohibido," regained the top slot with sales soaring 580% over the previous week to 12,040 units. The album has sold a total of approximately 184,000 units, according to SoundScan.

In addition, "Amor Prohibido" became a Heatseeker Impact album on The Billboard 200, re-entering the chart at No. 92.

Three other catalog records by Selena entered The Billboard Latin 50: the Grammy-winning "Live!" (No. 3), a former No. 1 regional Mexican album; 1991 regional Mexican album chart-topper "Entre A Mi Mundo"

CD-ROM

(Continued from page 4)

titles on the market in November and three additional titles this year. Nurme says the supplier has been reluctant to drop its prices, but mass merchants have demanded it. "We now have a stronger catalog and a larger distribution base. And we wanted to make sure we launched into the mass market at the proper price."

Another 13 titles will be released this year under the new pricing structure.

As mass merchants begin to increase their CD-ROM selection, consumers appear to be moving away from shopping at computer superstores, traditionally the primary stop for multimedia product.

"The computer consumer is now more casual and has the latest multimedia system," says Gross. "And that means they're buying software at mainstream stores, which in many cases is a Wal-Mart."

Gross adds that while Wal-Mart has always carried computer software in the floppy-disc format, it is now switching to the CD-ROM format.

(No. 4); and a greatest-hits package, "12 Super Exitos" (No. 6).

In addition to notching four top 10 albums on The Billboard Latin 50, Selena previously had three top 10 albums on the regional Mexican charts.

Selena's "Fotos Y Recuerdos," a Spanish-language cover of the Pretenders' 1982 hit "Back On The Chain Gang," hit No. 1 on the Hot Latin Tracks chart, becoming her sixth chart-topping single. Selena's other former chart-toppers "Bidi Bidi Bom Bom" and "No Me Queda Más" re-entered the chart this week at No. 5 and No. 6, respectively. All three tracks are contained on "Amor Prohibido."

In her career, Selena charted 12 top 40 singles, including two top 5 entries, "No Debes Jugar" and "La Llamada."

Dozens of Tejano artists canceled their weekend shows after the singer's death. "I was barely able to go on stage Friday. We dedicated the entire night to her," says Tejano star Ramiro Herrera. "But I canceled Saturday and Sunday [shows]. I couldn't do it. I knew her since she was 10 years old."

Selena recorded five albums for EMI Latin. She had been working on her first English-language pop set for SBK Records and had recorded four tracks in Nashville and Los Angeles studios.

Selena's father, Abraham Quintanilla Jr., adds that Selena and her band were scheduled to begin recording their sixth Tejano album for EMI Latin this month with a tentative late May release. "We had the songs ready. [Selena's brother and bandmate] A.B. III had collected the songs, and we were just about to go into the studio and begin recording," he says.

Behar says, "She was a great artist,

but the most important thing was how wonderful she was as a human being. We'll miss her greatly. Words can't describe how much we'll miss her."

In Houston, Aaron Streigel, regional sales representative for Capitol/EMI Records, said the label was increasing production of albums at plants in Los Angeles and Greensboro, N.C. "We're trying to press up enough product to handle the situation as well as we can," he told the Houston Chronicle.

Gloria Ballesteros, a sales representative for Southwest Wholesalers distributors in San Antonio, Texas, says their stock of about 5,000 pieces was gone by the afternoon of March 31.

"We put in orders for 3,000 pieces on Monday [April 3]. We were told it might be more than a few days," she says.

IS THERE A SUCCESSOR?

The future of Selena's band, which includes brother/bassist Abraham Quintanilla III, sister/drummer Suzette, and husband/guitarist Chris Perez, is in limbo. "We really haven't had time to even think about [the future]," says Selena's father. "The band could go on, but it wouldn't be the same. You can't take Madonna or Michael Jackson away from their band and have it remain the same."

Jesse Rodriguez, marketing director for Houston's Voltage Discos, agrees. "There is nobody that can really replace her as far as her charisma, her style. There are a lot of artists: Shelly Lares, Elida Reyna, and Stefani are probably the hottest female artists. But it will take another five or 10 years [for them] to even come close to the status that Selena attained."

Adds singer Robert Pulido, "There will always only be one Selena. She

was a role model for a lot of the singers. She was on a rocket and somebody just pushed the ignition button and she took off."

Since 1990, Tejano music has experienced explosive growth, and Selena had been at its forefront. In addition to substantial record sales, she set an attendance record of more than 61,000 at the Houston Astrodome in February with label mate Emilio Navaira.

She also won five honors at the 1995 Tejano Music Awards held Feb. 11 in San Antonio's Alamodome.

Since 1991, Selena has signed a number of promotional contracts with, among others, Coca-Cola, AT&T, and Southwestern Bell.

"She was beautiful. She was the greatest ambassador for the music we've ever had," says Albert Esquivel, owner of Tejano Talent booking agency in San Antonio. "I've been in the business some 30 years. I don't think I will ever see someone like her again in my lifetime."

Selena began her career at age 10 when her father assembled the band that included her brother and sister.

The group struggled for years playing backyard parties and weddings. The first recording attempts by the group, released on a series of independent labels, resulted in nominal sales.

In 1989, Behar recognized potential in the then 18-year-old Selena, in whom he saw "a cross between Janet Jackson and Whitney Houston in style, feel, and vocal range." At the time, EMI Latin was a new label looking to make an impact.

In a few years, Selena went from an opening act to headlining status throughout Texas. With each album outselling the previous one, Selena and her band matured, becoming adept at churning out new "pop

cumbias" that fused the percolating rhythms of old Mexican cumbias with a modern pop/dance techno beat.

Songs like "Baila Esta Cumbia," "La Carcacha," "Colo La Flor," and "Amor Prohibido" all had memorable melodic hooks.

Selena and her band, alongside Navaira, La Mafia, La Tropa F, and Culturas, represented the leading edge of a movement that injected pop, dance, and country influences into traditional Tejano, reinventing the music for a new generation.

She signed her pop recording contract with SBK Records in December 1993, becoming the third crossover Latin artist signed by that label, following pop/ballad singer Jon Secada in 1992 and the dance/vocal harmony quintet Barrio Boyzz in 1994. (Billboard, Nov. 20, 1993).

A DEADLY MEETING

Selena was fatally shot at approximately 11:50 a.m. CDT after a confrontation with a disgruntled employee of the singer at a Days Inn motel in an industrial part of this port city on the Gulf of Mexico. She would have been 24 on April 16.

On April 4, officials charged Yolanda Saldivar, 34, of San Antonio—a former president of Selena's fan club and employee at the singer's boutique—with first degree murder in 214th District Court in Nueces County, Texas, and obtained a signed statement from her confessing to the shooting. Saldivar was held at the Nueces County Jail in lieu of \$100,000 bond.

Ramiro Burr is a music reporter for the San Antonio Express-News and a regular Billboard contributor. Assistance in preparing this story was provided by John Lannert.

DISCOUNTERS HIKE RECORD PRICES

(Continued from page 1)

their top 10 titles at around \$9.99, forcing record store chains to sell hits at about \$11.99. But recent in-store circulars from some leading discounters show that chains are moving to a two-tier hit level, selling some hits at \$9.99 and others at \$10.99.

Jim Caparro, president of PGD, says, "The number of titles advertised below cost is dropping dramatically, while the number of titles advertised at \$10.99 and \$11.99 are being pushed up as well."

In some cases, the difference may reflect only a change in advertising policy, while accounts may maintain loss leader pricing in-store. But besides that strategy, Caparro says, "on average we have seen some price-creep upward."

Fueling the belief that there might be some relief from the price war, reports are circulating through the industry that Best Buy, one of the leading discounters, is studying how it can increase profit margins without sacrificing market share. Over the last few years, the Minneapolis-based chain, which has about 200 stores, has emerged as one of the five largest music accounts through an aggressive pricing strategy, coupled with a good selection. Best Buy executives were unavailable for comment.

But even as some discounters ease up on using a loss-leader strategy, Wal-Mart, the giant discount chain, is clouding the issue by bringing its hit pricing down a dollar. According to label and distribution executives, Wal-Mart has rolled out an \$8.88 hit price-

ing strategy, which it experimented with during the Christmas holiday selling period, to about 450 of its 2,300 stores.

Says one distribution executive, "Wal-Mart executives made the decision themselves and have lowered prices in stores that go head-to-head with Best Buy and some of the other discounters." Executives at Wal-Mart and its two rackjobbers, Anderson Merchandisers and the Handelman Co., were unavailable for comment.

Another senior distribution executive observes, "Wal-Mart is way out there with low pricing, and they don't need to be that far out there now."

For over a year, a price war has ravaged the music retail business. The first strike came in the early 1990s when Best Buy began irritating traditional music accounts with its loss-leader strategy of selling its top 10 hits on CD below cost at \$9.99.

But a full-scale price war didn't erupt until Circuit City, another electronics chain, began adding music. When Musicland started rolling out its Media Play concept, low CD pricing escalated. Nobody Beats The Wiz, Lechmere, Wal-Mart, and Target climbed aboard, giving traditional music merchants a rough time.

In the second half of 1994, a number of record store chains lowered their prices to meet the competition. But after a profitless holiday selling season, those chains began searching for other competitive advantages.

In January, Tower Records raised

its prices by \$1 (Billboard, Jan. 28). At the time, Tower president Russ Solomon said that regardless of competition, "there has to be reality in the way you price your store."

Other chains, like Musicland, Camelot, and Trans World Entertainment, quietly nudged up pricing as well. Musicland doesn't comment on pricing, but one competitor who watches the company closely says Media Play has increased pricing in markets where it doesn't compete with Best Buy.

But the price war still depends on what the discounters do.

An analyst who follows Best Buy says, "Management has become very concerned about the margin issue. Richard Schulze [the company's chairman] is convinced that he left a lot of margin on the table, and now the company is scrutinizing all of its product lines to see where it can improve margin."

Another source familiar with the chain says, "Best Buy has taken a hard look at itself and its competition, and it realizes its stores have very good selection and merchandising" and probably could afford to raise prices.

Although Circuit City is making more of an effort to comply with minimum-advertised-pricing policies, it still sells hits at \$9.88, according to distribution executives familiar with the account. But those executives add that they detect a shift in the company's advertising strategy. According to one source, the 205-store, Richmond, Va.-based chain focuses its advertising more on discounts for mid-

line titles. Another executive points out that Circuit City used to advertise hits at \$9.88 and all other CDs at \$11.88, but in some markets the company has subtly altered the copy to read "most" CDs at \$11.88.

"In print it seems like Circuit City's pricing has softened a bit," notes one observer. "On the other hand, the Circuit City executives deny that their strategy has softened at all. It seems to me that Circuit City doesn't care what Best Buy does; they have their own philosophy. But I hope I am wrong."

CHRISTIAN CHART

(Continued from page 4)

to reach The Billboard 200."

The transition was orchestrated by Billboard chart manager Datu Faison, CMTA marketing director Loren Hall, SoundScan systems director Joe Sinko, and Ches Systems consultant Bill Schulz. Faison also helped implement the Top Gospel Albums chart's recent switch to POS data (Billboard, April 1).

Although Faison will continue working on the Top Contemporary Christian chart for the near term, Nashville-based Wade Jessen, who oversees Billboard's country charts, has been named manager of the Christian chart. The chart is moving to Jessen's desk because so many of the contemporary Christian labels and the GMA are based in Nashville, Mayfield explains.

HOT 100 SINGLES SPOTLIGHT™

by Michael Ellis

AFTER SEVEN WEEKS, Madonna yields the No. 1 spot to new artist **Montell Jordan** with "This Is How We Do It" on new label PMP, distributed by RAL/Island. As was the case on last week's chart, the top titles are all close together, so the large sales lead enjoyed by Jordan's single gives it a slight lead in total points. "Red Light Special" by **TLC** (LaFace/Arista) is so close behind that it could easily jump to No. 1 if "This" slows in point growth. However, since Jordan's single is only No. 19 in airplay, it has a great deal of room to grow in points, and could stay at the top for several weeks. So with "Run Away" by **Real McCoy** (Arista) slipping backward 3-5 on a sales dip, unless it turns around sharply, there will be a two-way battle for the top next week. One complicating factor is that "Freak Like Me" by **Adina Howard** (Mecca Don/EastWest/EEG) came roaring to life this week with the largest point gain on the entire chart, good for a six-place jump to No. 6. If these gains continue, "Freak" will be a contender for No. 1, too.

IT MAY SEEM STRANGE that **Jordan's** single, at No. 1 in sales but No. 19 in airplay, can beat "Take A Bow" by **Madonna** on the Hot 100 when the latter seems to have better statistics: No. 1 in airplay for the ninth week and No. 13 in sales. But the final positions on the Hot 100 are determined by point totals, not by averaging sales and airplay rankings. While in most weeks, No. 1 airplay/No. 13 sales would beat No. 1 sales/No. 19 airplay in total points, it's not the case this week. Similarly, although **TLC's** single is right behind Jordan's at No. 2 in sales and appears well ahead in airplay (No. 8 vs. No. 19), Jordan's actual point lead in sales is so great—more than 20% over **TLC**—that there is a bigger point difference between Nos. 1 and 2 in sales than between Nos. 8 and 19 in airplay. Result: Jordan beats **TLC** overall, by a small margin, and **Madonna** winds up at No. 4.

THE WINNERS OF THE Greatest Gainer awards this week were last week's top two debuts. "I'm Goin' Down" by **Mary J. Blige** (Uptown/MCA) is the sales gainer, jumping 18 places to No. 24 on an impressive No. 17 debut on the sales chart. "Can't You See" by **Total Featuring the Notorious B.I.G.** (Tommy Boy) zooms 22 places to No. 44, winning the airplay award. It's boosted by No. 1 airplay at WQHT New York.

QUICK CUTS: Many records go sideways this week in crowded parts of the chart, while gaining enough points to bullet. Among the unfortunate titles: "I Know" by new artist **Dionne Farris** (Columbia), which holds at No. 9 while moving up to No. 2 in airplay; "I Live My Life For You" by **Firehouse** (Epic), which stays at No. 27 while showing No. 1 airplay at WFLY Albany, N.Y., WIXX Green Bay, Wis., and WTWR Toledo, Ohio; and "Dream About You/Funky Melody" by **Stevie B** (Emporia West/Thump), which holds at No. 35. "Dream" is already No. 1 at KJIS-FM Los Angeles... Atlanta-based female trio **Kut Kloose**, with "I Like" (Keia/Elektra/EEG), is the one artist new to the Hot 100 this week. The track debuts at No. 85, almost entirely from strong sales generated by R&B airplay—it's No. 23 with a bullet on the Hot R&B Singles chart... This week's Hot Shot Debut, "Come Back" by **Londonbeat** (Radioactive/MCA), is already in its eighth week on the airplay chart, but enters the Hot 100 now because the cassette single has just been released.

ELVIS COSTELLO RELEASES COVERS SET AFTER FIVE YEARS

(Continued from page 8)

as Costello puts it, or what to rearrange. For example, "Must You Throw Dirt On My Face," recorded by the Louvin Brothers, was revamped with a soulful R&B feel.

"I was trying to tip the hat to the kind of arrangement that Percy Sledge might do. Make the song more tragic," says Costello. "The beauty of the Louvins' voices was that they made it sound like they could just stand the pain."

Costello's version of the Kinks' "Days" "is very different than Kirsty MacColl's take on it. Hers is a very bright version. Ours is a bit more druggy. That was the day the air conditioning broke down in the studio. There were no drugs involved."

"Leave My Kitten Alone" limns territory between Little Willie John's original and a never released but much talked about version by the Beatles. "We recorded that with Pete Thomas and Jim Keltner each playing half of a drum kit. It's slightly kind of disjointed," says Costello. "A little bit of inven-

tion helps keep you fresh."

Other musicians on the sessions are guitarists Marc Ribot and James Burton; keyboardist Larry Knechtel; and bassist Jerry Scheff.

The liner notes for the album, written by Costello, lovingly detail how he first became acquainted with each song and who originally recorded the tune. "Some of the songs that have gotten lost along the way are worth hearing again. I don't think we want to lose sight of some good things. So I've done everything but include catalog numbers and where [listeners] can hear the artists."

Although Costello worries slightly that some of his fans might be disappointed to discover that he's releasing an album of tunes he didn't write, he's confident they'll enjoy the music journey. "I feel a lot of affection for these songs because I've lived with them so long. But it's like up until now, they were just something I shared with the person who recorded them originally."

"Some of these songs, like 'Strange,'

have the silliest lyrics imaginable. I left in where I cracked up on the entrance. It's a song I never would have written myself. People imagine the songs I'd write would be more serious, and some of these are quite the opposite of songs I'd write myself. But it's nice to take a rest from the writing. There's the perception that I'm a cracked egghead. If this record doesn't break that, I'm headed to Las Vegas."

The album's first single, "Pouring Water On A Drowning Man," will go to album rock, modern rock, and album alternative stations. "But we're serving the whole record to those formats," Rauh says. "Our focus is on the record as a whole, and people should come to their own conclusion."

Costello will promote the album through a radio satellite broadcast on May 17 emanating from London's Shepherd's Bush Empire club. The hourlong concert will be available in more than 15 countries.

"The show will go out to North America that night live and to the other territories on a delayed basis because of the time difference," says Rauh. "It's available to any and all radio stations who want it." Rauh estimates that more than 200 stations in the U.S. will carry the performance. The concert will be tied in with local retailers.

Immediately following the concert, Costello will do a one-hour conference via the Internet.

Television plans include an appearance May 16 on "Late Show With David Letterman"; the show will be broadcast live from London that week.

Although besieged with cover albums, retailers say they are looking forward to a new Costello offering.

"We always do well with Elvis Costello records," says David Lang, president of Compact Disc World, a nine-store New Jersey chain. "We think 'Kojak Variety' will appeal to the core Elvis Costello fan, of which we have many. However, we are concerned that it might not break out much beyond his base, because they're obscure songs and there's no underlying theme."

Lang says the album will "probably find its way onto our listening posts and will receive in-store play. Like with every Elvis Costello record, we'll do everything we can with it."

Roy Burkert, senior buyer for the 37-store, Troy, Mich.-based Harmony House chain, agrees. "His core audience will gobble up the record. How far it goes after that will depend upon radio play and other media exposure that it gets," he says.

The one thing about the album Costello won't explain is its somewhat odd title. "That will remain an enigma," he says with a laugh. "The only thing I'm ever going to contribute to the Rock and Roll Hall of Fame is what it means. They can put it in a time capsule and open it up in the year 2050."

ALPERT, MOSS EXPAND TO NASHVILLE

(Continued from page 4)

year, we will probably have five or six staff members."

The local division of the label, Fundis says, will not restrict itself to country music. "Certainly our thrust is going to be toward this market here, but the door is open to look at other types of acts as well. This is not the country division of Almo Sounds."

Although major country labels have been opening in Nashville at an unprecedented rate, Fundis dismisses the notion of overload. "There is always a place on the market for a great record and a great talent," he asserts. "We're just going to try to slice off a little portion of that for ourselves. I don't think there's anything new act-wise to come up with."

Fundis first distinguished himself by producing Don Williams and then went on to oversee the late Keith Whitley's breakthrough projects. He has produced all of Yearwood's albums, and during his two years at RCA he produced Jamie O'Hara, Jon Randall, Lari White, and Ty England, among others.

"I've been doing this for a long time," he says. "If I can keep up the momentum of being able to discover new talent and bring new records to radio that they appreciate, then we'll find our place."

OLSEN TWINS MOVE

(Continued from page 4)

erVision has guaranteed sales levels two to three times "from where we are now, and then some," he says. "[President] Stuart Hersch has an air of confidence." Much of the increase will be generated by various movie and TV cross-promotions and what Thorne calls the "maturity" of WarnerVision's sales and marketing force. Hersch agrees, saying, "We expect big things out of it."

Harold Weitzberg, formerly of Wood Knapp Video, who joins Dualstar as executive VP, anticipates a smooth transition from BMG to WarnerVision. Cassettes, including the "Adventures" pair, which shipped the week of the announcement, likely will get WarnerVision stickers. Suggested list remains at \$12.95.

"All marketing programs going on now will continue to be supported," Weitzberg says.

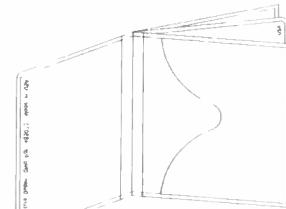
BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	9	3	LOVE THE ONE YOU'RE WITH	LUTHER VANDROSS (LV/EPIC)
2	21	2	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
3	4	2	NOT FOR YOU	PEARL JAM (EPIC)
4	2	7	COME ON	BARRY WHITE (A&M)
5	13	6	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)
6	12	5	BUBBA HYDE	DIAMOND RIO (ARISTA)
7	20	9	HOW I LOVE HIM	CYNTHIA (TOMMY BOY)
8	6	10	DADDY'S HOME	SPANISH FLY (UPSTAIRS/WARNER BROS.)
9	3	10	OHH YEAH	ROTTIN' RAZKALS (ILLTOWN/MAD SOUNDS)
10	11	7	SITTIN' IN MY CAR	SLICK RICK (DEF JAM/RAL/ISLAND)
11	17	4	WHAT I'M AFTER	LORDS OF THE UNDERGROUND (PENDULUM)
12	18	4	REFRIED DREAMS	TIM MCGRAW (CURB)
13	14	9	FOR A CHANGE	NEAL MCCOY (ATLANTIC)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
APRIL 15, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	3	2PAC INTERSCOPE 92399*/AG (9.98/16.98) 3 weeks at No. 1	ME AGAINST THE WORLD	1
*** No. 1 ***						
2	5	5	44	SOUNDTRACK ▲ ⁷ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
*** GREATEST GAINER ***						
3	3	4	38	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	3
4	2	2	5	BRUCE SPRINGSTEEN COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
5	6	9	49	LIVE ▲ ² RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	5
6	4	3	21	EAGLES ▲ ³ GEFLEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
*** Hot Shot Debut ***						
7	NEW		1	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
8	7	7	57	SHERYL CROW ▲ ⁸ A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	3
9	8	6	31	BOYZ II MEN ▲ ² MOTOWN 0323 (10.98/16.98)	II	1
10	NEW		1	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	10
11	9	10	60	GREEN DAY ▲ ⁶ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
12	10	8	16	GARTH BROOKS ▲ ⁵ LIBERTY 29689 (10.98/15.98)	THE HITS	1
13	11	12	20	TLC ▲ ² LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	5
14	NEW		1	REAL MCCOY ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	14
15	13	—	2	ELTON JOHN ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
16	15	15	10	VAN HALEN ▲ ⁴ WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
17	12	11	3	ANNIE LENNOX ARISTA 25717 (10.98/16.98)	MEDUSA	11
18	14	14	26	THE CRANBERRIES ▲ ³ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
19	17	—	2	VARIOUS ARTISTS ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
20	18	16	46	OFFSPRING ▲ ³ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
21	25	30	25	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
22	NEW		1	SOUNDTRACK TOMMY BOY 1114* (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22
23	19	19	80	MELISSA ETHERIDGE ▲ ⁴ ISLAND 848660 (10.98/15.98)	YES I AM	15
24	30	37	5	VARIOUS ARTISTS FEAT. LEBO M WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
25	16	—	2	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
26	20	17	18	MARY J. BLIGE ▲ ⁴ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
27	NEW		1	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	27
28	22	18	19	PEARL JAM ▲ ⁴ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
29	23	20	27	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
30	21	21	23	MADONNA ▲ ⁴ MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
31	NEW		1	FAITH NO MORE SLASH/REPRISE 45723*/WARNER BROS. (10.98/15.98)	KING FOR A DAY/FOOL FOR A LIFETIME	31
32	32	32	26	DAVE MATTHEWS BAND ● RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	31
33	29	31	12	BUSH ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	24
34	27	23	22	TOM PETTY ▲ ² WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
35	NEW		1	SKID ROW ATLANTIC 82730/AG (10.98/16.98)	SUBHUMAN RACE	35
36	28	27	22	DES'REE ● 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	27
37	31	25	22	NIRVANA ▲ ³ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
38	33	33	23	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
39	24	13	3	E-40 SICK WID IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
40	37	29	54	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
41	36	35	29	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
42	26	26	9	SOUNDTRACK ● ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
43	45	47	43	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	43
44	35	34	38	BONE THUGS N HARMONY ▲ ² RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
45	38	36	12	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
46	52	56	39	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
47	39	39	3	COLLECTIVE SOUL ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	39
48	34	28	6	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	14
49	40	24	3	MAD SEASON COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
50	50	52	5	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	49
51	43	38	22	AEROSMITH ▲ ² GEFLEN 24716 (12.98/17.98)	BIG ONES	6
52	42	46	24	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	57	57	8	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	53
54	46	40	26	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
55	48	42	27	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
56	47	45	34	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
57	51	53	21	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
58	49	44	71	ACE OF BASE ▲ ⁸ ARISTA 18740 (9.98/15.98)	THE SIGN	1
59	54	54	4	JOHN TESH GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
60	55	41	34	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
61	41	22	10	THE CHIEFTAINS ● RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	22
62	44	50	57	YANNI ▲ ¹ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
63	53	43	24	BON JOVI ▲ ² MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
64	64	51	10	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
*** Pacesetter ***						
65	137	—	2	SOUNDTRACK WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	65
66	65	71	56	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
67	74	113	18	BLUES TRAVELER ▲ A&M 540265 (9.98/15.98)	FOUR	54
68	76	88	40	HOLE ● DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
69	60	66	43	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
70	61	58	10	OASIS EPIC 66431 (9.98 EQ/15.98) HS	DEFINITELY MAYBE	58
71	66	59	40	69 BOYZ ● RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	59
72	62	49	7	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
73	63	60	68	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
74	67	61	73	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
75	56	48	10	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
76	59	82	9	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98) HS	ROTTING PINATA	59
77	82	128	3	LINDA RONSTADT ELEKTRA 61703/EEG (10.98/16.98)	FEELS LIKE HOME	77
78	NEW		1	SARAH MCLACHLAN NETTWERK 19784/ARISTA (7.98/15.98)	THE FREEDOM SESSIONS	78
79	75	75	56	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	4
80	71	74	20	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	54
81	72	64	27	R.E.M. ▲ ¹ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
82	88	78	36	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
83	73	55	31	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19
84	86	77	18	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 2119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	71
85	70	69	56	SOUNDGARDEN ▲ ² A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
86	85	81	124	KENNY G ▲ ⁸ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
87	77	86	43	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
88	68	67	5	PJ HARVEY ISLAND 524085 (10.98/15.98)	TO BRING YOU MY LOVE	40
89	89	79	24	SOUNDTRACK ▲ ² DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
90	69	63	29	ANITA BAKER ▲ ² ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3
91	83	91	72	TOM PETTY & THE HEARTBREAKERS ▲ ³ MCA 10813 (10.98/17.98)	GREATEST HITS	5
*** Heatseeker Impact ***						
92	RE-ENTRY		2	SELENA EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO	92
93	103	87	21	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
94	96	101	27	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	84
95	91	84	7	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98) HS	WILD SEED-WILD FLOWER	84
96	NEW		1	JULIANA HATFIELD MAMMOTH/ATLANTIC 92540/AG (10.98/15.98)	ONLY EVERYTHING	96
97	98	95	41	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
98	80	70	40	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
99	81	68	24	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
100	NEW		1	SOUNDTRACK ELEKTRA 61760/EEG (10.98/15.98)	TANK GIRL	100
101	87	90	59	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
102	116	109	10	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	101
103	58	—	2	CHANNEL LIVE CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	58
104	94	72	10	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
105	102	97	190	METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

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PROGRESS GRAPHICS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
106	104	94	73	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
107	90	73	26	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
108	108	103	6	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98) HS	JAMIE WALTERS	89
109	93	76	40	ALAN JACKSON ▲ ² ARISTA 18759 (10.98/15.98)	WHO I AM	5
110	84	65	3	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
111	112	99	12	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	99
112	110	92	42	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
113	106	89	51	ALL-4-ONE ▲ ² BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
114	107	98	49	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
115	79	123	17	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
116	123	116	4	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	100
117	111	104	27	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
118	99	83	29	ERIC CLAPTON ▲ ² DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
119	113	102	77	SALT-N-PEPA ▲ ³ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
120	138	141	5	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	120
121	117	105	43	WARREN G ▲ ² VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
122	151	—	29	ABBA ● POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
123	100	80	19	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
124	NEW	1	1	DAVID SANBORN ELEKTRA 61759/EEG (10.98/16.98)	PEARLS	124
125	105	100	21	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
126	109	96	28	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
127	95	62	8	VARIOUS ARTISTS GRAMMY 67043/COLUMBIA (10.98 EQ/17.98)	1995 GRAMMY NOMINEES	26
128	78	85	3	NEW ORDER QWEST 45794/WARNER BROS. (10.98/15.98)	(THE BEST) OF NEW ORDER	78
129	92	—	2	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	92
130	97	112	9	RANCID EPITAPH 86434* (9.98/15.98) HS	LET'S GO	97
131	122	110	27	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
132	101	—	2	MORPHINE RYKODISC 10320* (11.98/17.98) HS	YES	101
133	114	93	4	NINE PROFILE 1460* (10.98/15.98)	NINE LIVEZ	90
134	115	127	32	AMY GRANT ▲ ² A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
135	127	131	172	PEARL JAM ▲ ³ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
136	121	108	19	VARIOUS ARTISTS TOMMY BOY 1109 (11.98/15.98)	MTV PARTY TO GO VOLUME 6	54
137	118	118	92	THE CRANBERRIES ▲ ³ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
138	120	122	17	THE BEATLES ▲ ⁴ APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
139	132	119	30	GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON	18
140	128	117	62	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
141	139	132	178	NIRVANA ▲ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
142	124	107	16	SOUNDTRACK ● COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER)	29
143	130	129	83	MARIAH CAREY ▲ ³ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
144	131	111	13	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	39
145	129	106	4	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	106
146	144	139	24	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
147	119	115	11	THE STONE ROSES GEFEN 24503 (10.98/16.98)	SECOND COMING	47
148	143	145	215	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
149	NEW	1	1	BIG L COLUMBIA 53795* (10.98 EQ/15.98) HS	LIFESTYLEZ OV DA POOR & DANGEROUS	149
150	140	114	23	TONY BENNETT ● COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	48
151	134	125	21	JIMMY PAGE & ROBERT PLANT ▲ ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4
152	177	—	9	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	152

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
153	172	156	3	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	153
154	142	138	34	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	88
155	133	126	15	SOUNDTRACK RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
156	135	124	90	TONI BRAXTON ▲ ² LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
157	148	153	133	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
158	126	120	12	PORTISHEAD GO! DISCS/LONDON 528553/ISLAND (10.98/15.98) HS	DUMMY	79
159	152	160	267	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
160	149	161	26	SOUNDTRACK ● NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
161	154	142	6	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	113
162	156	151	124	SOUNDTRACK ▲ ²⁴ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
163	155	155	8	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98) HS	DELIVERANCE	155
164	157	146	98	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
165	170	—	2	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/15.98) HS	AURORA GORY ALICE	165
166	178	149	4	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	131
167	165	172	13	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	125
168	159	157	22	MEGADETH ▲ CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
169	176	—	2	TANYA TUCKER LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	169
170	153	190	45	JON SECADA ▲ SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
171	NEW	1	1	KING TEE MCA 11146* (9.98/15.98) HS	IV LIFE	171
172	146	130	44	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
173	166	147	10	HANK WILLIAMS, JR. MCG CURB 77690/CURB (10.98/17.98)	HOG WILD	91
174	162	140	25	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
175	RE-ENTRY	32	32	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKAFIED	11
176	136	134	13	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED	63
177	163	148	33	THE JERKY BOYS ▲ SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
178	164	171	7	THE JAYHAWKS AMERICAN 43006*/WARNER BROS. (10.98/15.98)	TOMORROW THE GREEN GRASS	92
179	173	177	52	SOUNDTRACK ● MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
180	186	197	31	PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
181	145	135	5	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	104
182	168	133	3	ELASTICA DGC 24728*/Geffen (10.98/16.98) HS	ELASTICA	133
183	125	—	2	STEVE VAI RELATIVITY 1245 (7.98/12.98)	ALIEN LOVE SECRETS	125
184	NEW	1	1	GILLETTE S O S 11102/ZOO (11.98/15.98)	ON THE ATTACK	184
185	160	144	23	VARIOUS ARTISTS ● TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	79
186	150	136	6	FOREIGNER GENERAMA/RHYTHM SAFARI 53961/PRIORITY (10.98/17.98)	MR. MOONLIGHT	136
187	158	152	71	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
188	161	164	3	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98) HS	IN THE HOUSE OF STONE AND LIGHT	161
189	147	166	31	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
190	179	143	28	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
191	167	168	88	SMASHING PUMPKINS ▲ ³ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
192	182	192	44	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
193	183	175	80	NIRVANA ▲ ⁴ DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
194	171	179	176	ENYA ▲ ² REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
195	174	121	4	RICK TREVINO COLUMBIA 66771 (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	121
196	193	188	80	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
197	181	189	59	ENIGMA ▲ CHARISMA 39235/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
198	175	150	38	ROLLING STONES ▲ ² VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2
199	199	187	79	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
200	200	162	6	JOHN LEE HOOKER POINTBLANK 40107/VIRGIN (9.98/15.98)	CHILL OUT	136

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 1	Tracy Byrd 43	Enigma 148, 197	Janet Jackson 164	Morphine 132	Real McCoy 14	Immortal Beloved 176	Tanya Tucker 169
69 Boyz 71	Candlebox 74	Enya 194	The Jayhawks 178	New Order 128	Rolling Stones 198	Jason's Lyric 131	Shania Twain 120
Abba 122	Mariah Carey 143	Gloria Estefan 52	The Jerky Boys 177	Nine 133	Linda Ronstadt 77	The Lion King 2	Steve Vai 183
Ace Of Base 58	Mary Chapin Carpenter 107	Melissa Etheridge 23	Eiton John 15	Nine Inch Nails 66	Sade 57	Murder Was The Case 89	Van Halen 16
Aerosmith 51	Carreras, Domingo, Pavarotti (Mehta) 189	Faith No More 31	King Tee 171	Nirvana 37, 141, 193	Salt-N-Pepa 119	Natural Born Killers 160	Luther Vandross 126
Alabama 94	Channel Live 103	Dionne Farris 95	Kirk Franklin And The Family 84	The Notorious B.I.G. 41	David Sanborn 124	New Jersey Drive Vol. 1 22	VARIOUS ARTISTS
All-4-One 113	The Chieftains 61	Foreigner 186	Alison Krauss 53	Oasis 70	Sawyer Brown 64	Pulp Fiction 21	Various Artists Featuring Lebo M. 24
Anita Baker 90	Eric Clapton 116, 118	Jeff Foxworthy 60	Kut Klose 153	Offspring 20	Scarface 99	Ready To Wear (Pret-A-Porter) 142	1995 Grammy Nominees 127
David Ball 112	Collective Soul 47	Kenny G 86	Tracy Lawrence 190	Ol' Dirty Bastard 7	Seal 172	Tank Girl 100	Encomium: A Tribute To Led Zepplin 19
Beastie Boys 192	Corrosion Of Conformity 163	Annie Lennox 17	Letters To Cleo 165	ORIGINAL LONDON CAST Phantom Of The Opera Highlights 159	Jon Secada 170	Jock Rock Volume 1 185	Jock Rock Volume 1 185
The Beatles 138	Counting Crows 73	Vince Gill 87	Gerald Levert 139	Paty Loveless 180	Bob Seger & The Silver Bullet Band 38	MTV Party To Go Volume 6 136	Sponge 76
Tony Bennett 150	The Cranberries 18, 137	Amy Grant 134	Live 5	Madonna 30	Selena 92	Bruce Springsteen 4	Clay Walker 55
John Berry 145	Crime Boss 161	Green Day 11	Juliana Hatfield 96	Mad Season 49	Skid Row 35	Sting 125	Jamie Walters 108
Big L 149	Sheryl Crow 8	Da Brat 175	Wade Hayes 111	The Mavericks 79	Smashing Pumpkins 191	The Stone Roses 147	Weezer 56
Blackstreet 97	Dave Matthews Band 32	Dave Matthews Band 32	Hole 68	Neal McCoy 104	Snoop Doggy Dogg 187	Stone Temple Pilots 69	The Whispers 129
Mary J. Blige 26	Des'ree 36	Diamond Rio 146	John Lee Hooker 200	Reba McEntire 114, 199	Soul For Real 27	George Strait 93	Barry White 54
Blues Traveler 67	DJ Quik 48	Joe Diffie 82	Hootie & The Blowfish 3	Tim McGraw 40	Soundgarden 85	Subway 102	Lari White 167
Bon Jovi 63	E-40 39	Celine Dion 106	Adina Howard 50	Sarah McLachlan 78, 101	SOUNDTRACK	Matthew Sweet 110	Christopher Williams 181
Bone Thugs N Harmony 44	Eagles 6	DJ Quik 48	H-Town 152	Megadeth 168	Bad Boys 65	John Tesh 59	Hank Williams, Jr. 173
Boyz II Men 9	Elastic 182	Ice Cube 123	Ice Cube 123	Metallica 105	The Bodyguard 162	Thug Life 174	Vanessa Williams 115
Brandy 29	Enigma 148, 197	Immature 154	Immature 154	Method Man 80	Boys On The Side 42	TLC 13	Stevie Wonder 25
Toni Braxton 156	Alan Jackson 109	Alan Jackson 109	Alan Jackson 109	John Michael Montgomery 10, 140	Dazed And Confused 179	Too Short 75	Yanni 62
Brooks & Dunn 117	Garth Brooks 12	Brownstone 45	Bush 33	R.E.M. 81	Dumb And Dumber 155	The Tractors 83	Trisha Yearwood 72
Garth Brooks 12	Brownstone 45	Bush 33		Rage Against The Machine 196	Forrest Gump 46	Rick Trevino 195	
Brownstone 45	Bush 33			Rancid 130	Higher Learning 144		

PROLIFIC SCENE PROFITS FROM DIVERSITY

(Continued from page 1)

of Bristol's famous names.

Musical influences also pour into the city from the Caribbean and the U.S. through record stores and radio stations. A youthful student population from the University of Bristol and the University of Western England ensures a healthy interest in music as well as a laid-back feel.

The truth is that there is no "Bristol Sound." The acts that have recently secured deals are as alike as chalk and cheese, as are acts just breaking through on the local scene. Strangelove, signed to the EMI/Parlophone boutique label Food, is introspective rock in the vein of early New Model Army with touches of Radiohead and early Joy Division, while Earthling fuses hip-hop and rap in diverse styles that neatly



STRANGELOVE

sidestep the "trip-hop" tag.

Acts generating local interest also have little in common: Doyenne makes tuneful, passionate melodies, while Crank and Secret Shine are in the vein of traditional indie pop. The Mighty Tojaks have their own blend of country, while the F-Word does its thing with a mix of hip-hop and clear vocals. Revelation III is unashamed dance pop, and 3 p.m. Experience, long a part of the scene, is a group of wonderfully lazy rappers.

The city also is home to one of the country's largest independent distributors, Vital, which adds weight to its music and business credentials, and the different scenes happening in the city ensure a surfeit of labels dealing in dance, jungle, indie rock, and pop.

A COSMOPOLITAN AIR

The port city of Bristol grew prosperous in the 17th and 18th centuries on trade with America, Africa, and the Caribbean. Tobacco processing became a key industry in the 19th and 20th centuries, although one major employer, the Wills cigarette company, has recently closed.

Until lately, Bristol, in the thriving southwest of England, fared better than other parts of the U.K. Nevertheless, stringent cuts in the government's defense spending have hit the region's economy hard.

Today, the town is mostly service-based, with financial services and information technology beginning to create new jobs. Avon county, which includes Bristol and the nearby spa town of Bath, also hopes for a new lease on life when the Second Severn Crossing bridge is completed next year, making travel easier between Bristol and the heavily populated South Wales and Cardiff on the other side of the channel (the original bridge, built in the early '70s, is insufficient for today's volume of travel and is frequently closed due to high winds).

The local council's strategy for the '90s is to build up Bristol's media infrastructure and attempt to attract more communications-based companies to the region.

Perhaps as legacy of its status as a port, Bristol has a cosmopolitan air for a provincial British city. It also has one of the largest black populations outside London, with an estimated 2.3% of the Bristol district population describing it-

self as Afro-Caribbean.

The area is marketing itself as a tourist destination, mainly with attractions such as the Clifton Bridge, the first suspension bridge built by famous engineer Isambard Kingdom Brunel, and the historic ship SS Great Britain. The harbor area is undergoing a rejuvenation, with shops, cafes, clubs such as Thekla and Mud Dock, and the Arnunfini complex, an art gallery in a disused warehouse.

With a population of just over 500,000, Bristol has all the advantages of a metropolis—such as the diversity of ages, ethnic origins, and tastes—as well as the openness to foreign ideas that comes from being a port. At the same time, it is not so large and sprawling as to lose its intimacy, and the musical community here is small enough to ensure that making many enemies is difficult.

Nick Warren, half of house production/mixing team Way Out West, sums up the place: "Bristol's a very supportive town. All the people involved in music are supporters of each other. If you drive to one of the big free parties in the Forest Of Dean, you'll find all the different people there hanging out together."

Adds Mikey B, manager of WOW: "People bump into each other on the street and ask what they're doing. There's not the same kind of backbiting as there is in London. At the same time, you can get on with your own thing, and no one will bother you about it."

SUPPORTIVE ATMOSPHERE

The story of Way Out West is fairly typical of how the Bristol spirit can help foster acts. Warren was DJ-ing on the local scene back in 1988-89, playing to the Balearic and acid-house raves of the time.

Meanwhile Mikey B's son Jody Wisternoff was bashing out productions on his father's converted hi-fi and an old four-track machine at the tender age of 12. As Wisternoff's tapes began circulating, they attracted the attention of local reggae duo Smith & Mighty, who let him use the studio. Local store Replay started the Earth label with Wisternoff's productions, which included ver-



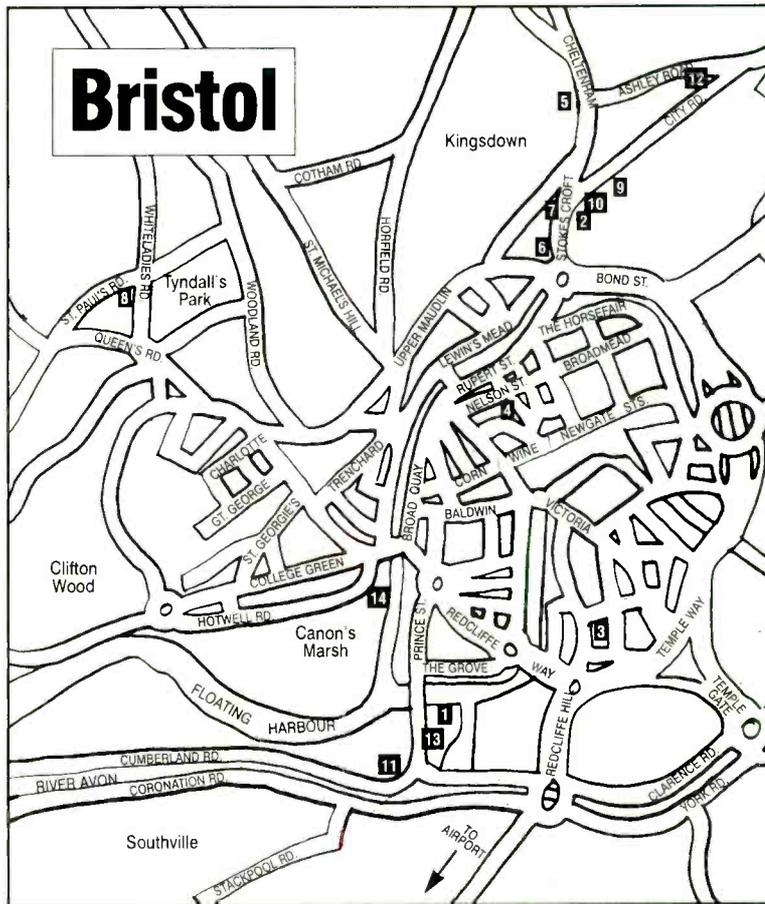
MOONFLOWERS

sions of Burt Bacharach's "Walk On By" and "Anyone."

The combination of Wisternoff's studio technique and Warren's skills at the decks led to them forming an act, Sublove, which got a publishing deal with 3-Stripe/BMG. "It started to look and feel like a band," Warren says. "We wanted to be more of a production team instead."

After the success of its club smash "Montana" on Terra Firma Records and playing support on Massive Attack's U.S. tour, Way Out West signed a five-album deal with deConstruction Records late last year. As well as its own single "Ajare," the pair's remixes are piling up for acts such as Reel 2 Real and Planet Clare.

Bristol's vibrant club scene also is helping to bring music to new audiences. A surprising number of clubbers take an active interest in what's on the decks. This leads to the inevitable DJ-mix tapes from clubs such as Revolution



- 1) Thekla, Moored in The Grove
- 2) Lakota, 6 Upper York St.
- 3) Fleece & Firkin, St. Thomas St.
- 4) Bierkeller, All Saints St.
- 5) Malaap, 140-142 Cheltenham Rd.
- 6) Blue Mountain, 2A Stokes Croft
- 7) Brewhouse, 119 Stokes Croft
- 8) Bristol Music Club, St. Pauls Rd., Clifton
- 9) Inkworks, 20-22 Hepburn Rd., St. Pauls
- 10) Club Loco, Hepburn Rd., St. Pauls
- 11) Lightship, Welsh Back
- 12) Malcolm X Centre, Ashley Rd.
- 13) Louisiana, Wapping Rd.
- 14) Watershed, Waterfront

at the Lakota, which are sold through clothes and record outlets locally.

Lakota (whose name derives from Sioux Indian for "people of the Earth") has been going three years and attracts name DJs such as Carl Cox and Laurent Garnier. Solid State night on Fridays supplies hard, techno-edged house, while Saturday's Revolution is a warmer blend of house with Warren among the resident DJs.

"It's quite a British sound to what goes on down here, not American," says Marty Burgess, manager and booker at Lakota. "Lakota's quite a middle-class club, with a lot of white, middle-class students. It's also one of the few clubs with that kind of clientele run by black people in England."

HAVE ANOTHER CUP

Local dance promoter Clive Diaz, better known as Pip, runs the Cup Of Tea Club at the Blue Mountain club every other week, a night that has gained a reputation for mixing jazz, jungle, funk, techno, and hip-hop. He also started his own label, Cup Of Tea Records, which grew from the mix of music played at the club, says Pip. "The crowd in Bristol likes a very eclectic mix," he says. "As long as the beat's pumping, they're up for it."

The label is not just about Bristol acts, says Pip. "I try to keep the diversity I get with the club." The first three releases have been a Portishead remix (licensed to indie label Ultimate), a hip-hop track from Crustacean, and a track by Purple Penguin (aka Ben Dubuison, a local store owner). Sales of each have been about 2,000, says Pip, who plans to release two 12-inch records per month and an album this summer.

IN THE GALAXY

Local broadcaster Galaxy 101 FM provides one of the best examples of the

city's musical tastes. Since last September, the station has been run by the Chiltern Radio Group, but it started in the early '90s as community-based broadcaster For The People.

Under its commercial ownership, the daytime playlist blends the likes of Stax and Motown with contemporary dance-based pop such as Rozalla. By day, Galaxy is engaged in a battle for ratings, but in the evenings the station is trans-



ECSTATIC ORANGE

formed into an unashamedly cutting-edge dance station with an adventurous specialty program.

Weekday evenings are hosted by DJ Miranda, who gives one hour a day to specialist DJs such as junglists Roni Size & DJ Krust or Way Out West. Recently, Grant and Mushroom from Massive Attack were guest DJs in the session, and Galaxy is one of the few studios equipped with club-style decks for DJs.

After dark, the station is more interested in credibility than audience share, says Galaxy's head of music Tristan Bolitho. He believes in getting the right environment for the music being played. "House music was developed to be mixed, and we want to keep that element," he says. "Many of our shows are just mix sessions, with no adverts or breaks."

The Saturday night preclub build-up between 8-10 p.m. is hosted by local DJ Delly G., one of many DJs who bring

outside influences to the "Bristol massive." Born in Bristol, Delly G. spent his teenage years in Jamaica, being influenced by the likes of Francois on the Jamaican Broadcasting Co. He is a fan of the more uplifting elements of American house and modern soul.

In addition to sourcing records from the U.S., Delly G. also helps recruit for the shows such as name DJs as Jackmaster Funk and Frankie Knuckles, who are drawn to the town for evening stints at the Lakota.

"I try to get an element of surprise in my show," says Delly G. "I get things pressed up from DATs and try to bring something different. A lot of people are into compartmentalizing the music they listen to, they've lost the interest in the diversity. I see a direct connection between Motown- and Stax-type soul and today's house."

Delly G.'s first radio show was sponsored by the Thekla night club and Replay Records—another example of how local interests help each other out in Bristol.

FUEL FOR THE 'MASSIVE'

Bristol is well served with indie record stores, which help provide the raw fuel for the city's nightlife. Among the most interesting are Fat Rat, Time Is Right, Rival, and Replay.

Replay has two stores in Bristol and one in Bath. While the original store serves rock and indie customers, Replay Dance keeps the city's professional and amateur DJs supplied with techno, hip-hop, house, and trance.

"All the DJs who play in town come here," says Replay's Darrell Meikle-Janney. "There are hundreds of bedroom DJs, and it seems like every next kid who comes in is a DJ. Not all of them have the ability to approach it properly though, and there are a lot of bad ones."

Store manager Mark Lewis says Replay keeps up to date with most releases, and Bristol is by no means a backwater. "We're only a day behind London, that's not a problem," he says. "Underground stuff sells a lot better here than mainstream. A Carl Cox album will sell more than an M People CD. The only thing we don't sell well here is ragga. If we got the 10 best ragga tunes in, we'd still be left with 10 of them."

Local airplay is a big factor in selling records, Lewis says. "Sometimes, we get people coming in with tapes of Delly's show and asking us what it is. Most of the time, we've sold it to him so we know."

Galaxy also has ties with another key local store. Time Is Right, which provides the weekly chart for DJ Miranda's show. Store assistant Ian Wilkie—also an occasional DJ at Lakota—says, "We often get people asking for things they've heard on the chart."

Time Is Right stocks house, garage techno, Euro, jazz, and "dance music, including anything right across the board, except for reggae," says Wilkie. "We also have quite a lot of deleted stuff from the '70s and '80s, which we've shipped over from the States."

At Purple Penguin Records, Ben Dubuison brings in a slightly different mix of records. "We usually get the left-field dance, but mostly slower stuff, as well as the blues. Roni Size comes in for all his jungle breaks. We're bringing in stuff from Studio One in Jamaica, lots of old-school material."

The interest in such music helps to mold the style of local DJs and producers, Dubuison says. "All this goes out to people who suck it up. It's not just the reggae people and the ragga fans; we sell a lot to white kids, on 12-inch and al-

(Continued on page 81)

TRIP-HOP STEPS OUT

(Continued from page 1)

Bristol. Among those who emerged from it are Massive Attack, Shara Nelson, Portishead, and Soul II Soul, as well as producer Nellee Hooper, whose credits also include Madonna's "Bedtime Stories" and Bjork's "Debut."

Born of an eclectic mix of dub, house, reggae, soul, jazz, and even ska, the Wild Bunch was among the first to help make Bristol a melting pot of diverse influences. The group's weekly appearances at the Dug-Out were a cross between a sound system and a band, with dub plates, rapping, singing, and live playing all forming part of the mix. The club closed in 1986, and the team carried on in the Moon Club, now the Lakota (see story, page 1).

Massive Attack's 3-D (aka Robert Del Naja) says the early Wild Bunch days involved a complete mix of styles. "It was much more varied in those days. We started doing parties in 1983, when it was just me and Nellee, Miles, and G. In those days, the dance thing was relatively new. People were into soul, others were into reggae. The hip-hop thing was only just beginning to happen, and not much was coming over here. The Wild Bunch tried to play as much different stuff as possible."

The Wild Bunch's nights at the Dug-Out are now famous for their boundary-breaking music, with reggae from local sound systems fusing with whatever musical developments were afoot at the time.

Still based in Bristol, 3-D sees a different scene now: "It's mainly about international name DJs coming down to play at the club. None of that happened then. It's all got a bit separate these days, unadventurous. The crowd has themselves to blame in a way. The DJs are so scared of clearing the floor if they don't play what [the clubbers] want."

Julian Palmer signed the Wild Bunch to 4th & Broadway in 1986. "What they were doing was ahead of its time," says Palmer, the label's director. "We could not get arrested with what they were doing, it just seemed too experimental. Everyone said it was cut at the wrong speed because it sounded so slow in comparison."

What changed in the intervening nine years was that Soul II Soul, the combination of local sound system operator Jazzy B. and producer Hooper, became successful with 1989's "Club Classics Volume 1."

"They succeeded with an album that slowed down the roots of this kind of music," Palmer says.

The Wild Bunch split in 1989, after 4th & Broadway released only two singles: "Friends And Countrymen" and the Burt Bacharach/Hal David song "The Look Of Love."

Most of the Wild Bunch mutated into Massive Attack, whose 1991 album "Blue Lines" launched Nelson's career; her vocals on such tracks as "Unfinished Sympathy" were the high point of the album. Signed to Chrysalis as a solo artist, Nelson achieved modest success with her debut album, "What Silence Knows." Chrysalis in the U.S. is re-promoting that album with the single "Down That Road," and Nelson is in the studio recording the follow-up, due in late summer.

Working in the same studio while Massive Attack recorded "Blue Lines" was Geoff Barrow, who formed Portishead with Beth Gibbons (Billboard, Oct. 8, 1994).

Massive Attack's second album, "Protection," and its dub remix version, "No Protection," did brisk business worldwide. Massive Attack also has recorded Marvin Gaye's "I Want You" for an upcoming tribute album.



MASSIVE ATTACK

A WELL-PAVED ROAD

The success of these understated, trippy albums paved the way for artists such as Tricky to go directly to an audience who understands where the music is coming from. Tricky's debut album, "Maxinquaye," on 4th & Broadway, was released Feb. 20 to huge critical acclaim and almost instant success. It entered the Music Monitor album chart at No. 6 for the week of Feb. 20-26 and has sold more than 100,000 copies, over half of that in the first week of release. It is scheduled for a U.S. release April 18 via 4th & Broadway.

With introspective, often confessional lyrics, "Maxinquaye" is a dark, moody album that overlaps with Massive Attack and Portishead's work, occasionally borrowing the same samples as Portishead and reworking Massive Attack's single "Karmacoma." Tricky's music has its roots in the hip-hop of Public Enemy, whom Tricky name checks. But instead of that group's uptempo aggression, he introduces haunting melodies and the dubby Bristol feel, set off by the ethereal voice of singer Martina Topley-Bird.

Bristol-born Tricky's links with the Wild Bunch and Massive Attack date back to the formation of rap act Fresh Four in the late '80s; he performed and co-wrote on "Blue Lines."

Tricky's first single, "Aftermath," was self-released through local dealers, and he was signed by 4th & Broadway in September 1993. "Aftermath" was re-released by the label five months later, and "Ponderosa" came out last year.

Palmer says that in the U.K. the label made little of Tricky's connections with the Wild Bunch: "It wasn't important for

us, but the media used it."

Palmer felt confident enough to go straight to the indie circuit without getting involved with the dance-based dealers and media that would normally deal in hip-hop. Tricky is on tour with PJ Harvey and was featured on the cover of the New Musical Express.

"The creativity in dance music, such as in the Stereo MCs and the Prodigy, is getting more exposure through the likes of NME, which used to preoccupy themselves with rock," Palmer says. "What we've seen with our experience with the Stereo MCs is there's a market, especially among younger buyers and students, where the barriers are breaking down."

Taking Tricky to the U.S. will require a different approach, Palmer says: "When people listen to him, they'll probably think he sounds college or alternative, because that's where Portishead got played. Some people I've met were confused because he's black, and it's not as easy to break through those barriers there."

Meanwhile, Bristolians such as Ecstatic Orange and Earthling are getting into a similar mix of sampling, dub, ambience, and slow hip-hop.

Pop God act Ecstatic Orange has found itself hailed as the new Portishead by French media. Earthling is signed to Chrysalis imprint Cooltempo and is about to release its first album, "Radar."

But with media interest in Bristol high, many acts are keen to shy away from the regional tag. Says Tim Saul, the producer-half of Earthling, "People will try to put us into a Bristol scene, but listen to our album and you'll hear levels of irony and humor that aren't in some of those other peoples' music."

In another development, Mo'Wax—the London-based label regarded as having pioneered the cause of trip-hop—may be eyeing the U.S. Founder James Lavelle, hotly pursued by Virgin, signed a deal with A&M earlier this year and is reportedly setting up an alternative distribution system for Mo'Wax and other releases within the framework of London Records in the U.S.

DOMINIC PRIDE

JUNGLE'S BEAT GROWS ON

(Continued from page 1)

tunes. While these producers and DJs have the limelight, the scene in Bristol boasts dozens more who are looking for a break. In true Bristol fashion, jungle audiences are open to most styles, although rough cuts and deep bass are surefire favorites among clubbers here.

Size has become the de facto spokesman for Bristol junglists, and he sees less of the mutual support that his counterparts in other musical areas are getting (see story, page 1). "Sure people do bits for each other, but no one's really helping each other," says Size. "We need a place where we can put everything together under one roof and give other people a chance."

Entertaining bids by several labels, Size looks to use the money for local projects. "We need to get a distribution company set up for a start, to get the artists from the streets," he says.

Cooperation with the leading lights of jungle, such as Goldie, has established Size. Before turning to jungle, he was into various strains of reggae, ragga, and lovers' rock.

Size co-owns the Full Cycle label with Krust—previously a member of Fresh Four, which had a hit in 1990 with "Wishing On A Star." Krust has

worked with Size on key remixes, including Metalheads' "Inner City Life," Leviticus' "Burial," and More Rockers' "You're Gonna," and is now gaining recognition in his own right as a producer with a more experimental sound.

While Full Cycle provides Size and Krust with an outlet for their own tunes—and they also release material on the local V Records—the pair faces a 240-mile round trip to London when they want to get a dub plate cut for mixing. But that doesn't dim Size's enthusiasm: "It's the best feeling in the world—it's just so fresh when you put something down in the morning, get it cut in the afternoon, and that night you can be playing it out and the massive's going wild for it," he says.

Size was inspired by a jungle tune called "Music" by LTD Bukem, as well as by music played at London clubs like Universe. A determined junglist for about a year now, Size says he started off by "messing around in a studio. People would say, 'What are you making that devil music for?'"

Other local jungle fans encountered a similar response before jungle became huge last year (Billboard, Oct. 29,

(Continued on next page)



by Geoff Mayfield

STILL THE ONE: Jailed rapper 2Pac sees a 14% decline, but his sales are still large enough to lock a third week at No. 1 on The Billboard 200. That reign is one week longer than the 1995 run logged by Bruce Springsteen's "Greatest Hits," but falls short of the eight weeks posted at No. 1 this year by Garth Brooks' limited edition "The Hits." With more than 117,500 units, 2Pac leads the No. 2 slot by a 15% gap. This, by the way, marks the first of five chart weeks that the Springsteen set has fallen short of the 100,000-unit mark (No. 4, 90,000 units).

OSCAR'S HALO: As predicted here last week, the soundtrack from "The Lion King" has an explosive rise in the wake of Oscar telecast exposure, and the sequel, "Rhythm Of The Pride Lands," also posts a decent increase. With three songs performed during the March 27 Oscarcast—including one sung by co-composer and Oscar winner Elton John—the original "Lion King" easily wins the Greatest Gainer nod with an increase of almost 17,000 units. That 18.5% push propels a 5-2 jump and marks the second 1995 week that the former No. 1 album has reached the runner-up position. The release of "The Lion King" video moved the soundtrack to No. 2 in the March 25 issue. Meanwhile, "Rhythm Of The Pride Lands," which won Greatest Gainer last week, retains its bullet with a unit gain of more than 16% (30-24). Give the Oscars at least partial credit, too, for the bullets held by the "Pulp Fiction" (25-21) and "Forrest Gump" (52-46) soundtracks. Each posts gains exceeding 25%.

INTERACTIVE: The bow at No. 78 by Sarah McLachlan is notable from both technological and career-growth perspectives. The CD carries eight songs performed live, but the first track is a "CD-ROM Multimedia Presentation," which, if you want to split hairs, makes this the first CD-ROM product to reach The Billboard 200. In terms of the development of McLachlan's fan base, this is by far her highest debut. Her last album, which charted as high as No. 50, entered at No. 101—which, by coincidence, is where that set resides this week. Her 1992 title, "Solace," debuted at No. 167, its peak position, while 1989's "Touch" entered at No. 188. The latter stalled at No. 132. First-week sales on the new "The Freedom Sessions" stand at almost 14,000 units, compared to the sum of roughly 11,000 units that her "Fumbling Towards Ecstasy" rang in its first week some 13 months ago.

HOLLYWOOD SHUFFLE: As expected, the marriage of hip-hop and Hollywood makes major tracks on this week's charts. The first volume of the "New Jersey Drive" soundtrack zooms into Top R&B Albums at No. 3, while entering The Billboard 200 at No. 22. Opening-week sales projected from all SoundScan stores exceed 40,000 units; 35% of those were sold at the R&B core stores that inform Billboard's Top R&B Albums, Hot R&B Singles Sales' Hot Rap Singles, and Top Gospel Albums charts. Meanwhile, the percentage-based Pacesetter award on The Billboard 200 goes to the "Bad Boys" soundtrack, which climbs 137-65 with a gain of almost 85%. The publicity machine for the film, which stars Will Smith and Martin Lawrence, is in high gear. On the R&B list, "Bad Boys" rumbles 33-21, winning that chart's Greatest Gainer.

TRIBUTES: The murder of Latin star Selena sent droves of her fans to music stores (see story, page 1). Five of her albums bullet this week on The Billboard Latin 50, a slate that includes three re-entries in the top 10. The hottest seller of them all is her latest, "Amor Prohibido," which moves to the top of the Latin list and re-enters The Billboard 200 at No. 92. The title had spent only one other week on the big chart when it entered in June at No. 183. Fans of trailblazing rapper Eazy-E are responding to his AIDS-related death (Billboard, April 8): "Eazy-Duz-It" debuts on Top Pop Catalog Albums (No. 22) while the first N.W.A. set re-enters (No. 42). His latest title re-enters Top R&B Albums with a 95% gain (No. 76).

THE STREAK: After 39 straight weeks at No. 1 on Top Jazz Albums, Tony Bennett's "MTV Unplugged" has been unseated. The new David Sanborn rules this week's unpublished chart; it also enters The Billboard 200 at No. 124.

MARKET WATCH						
A WEEKLY NATIONAL MUSIC SALES REPORT						
WEEKLY UNIT SALES						
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE		
11,838,000	11,603,000	UP 2%	13,350,000	DOWN 11.3%		
YEAR-TO-DATE UNIT SALES						
YTD (1995)	YTD (1994)	CHANGE				
156,957,000	155,843,000	UP 0.01%				
FOCUS ON SALES BY:						
DISTRIBUTORS' TOTAL MARKET SHARE (2/27/95-4/2/95)						
WEA	INDIES	PGD	SONY	BMG	UNI	CEMA
22.2%	19.6%	14.1%	13.5%	12.5%	10.2%	7.8%
ROUNDED FIGURES						
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY						

PROLIFIC SCENE PROFITS FROM DIVERSITY

(Continued from page 79)

bums."

While Dubuisson talks on this balmy Friday evening, a young crowd upstairs at Thekla chats away to his mix of heady acid jazz and free-form. Thekla has been one of the city's nightlife landmarks, based in a boat moored in the harbor, and is becoming the center of Bristol's clubland.

Downstairs in what was the lofty hold of the boat, John Stapleton and his partner Ian Dark (collectively known as Def Con) are banging out some laid-back hip-hop. Stapleton and Dark pride themselves on the absence of jungle in their lineup. "We're a jungle-free zone," Dark says, as the evening's live rapper, Baby D., limbers up backstage.

By day, Stapleton works in the tele-sales department of Vital, one of the country's largest independent distributors, based in Bristol. A member of the Blue Aeroplanes for five years, he has seen most of Bristol's music scene and sums up the reason why Bristol should be a creative center: "You can get most things in Bristol; people are very open here to different influences."

The Blue Aeroplanes are a Bristol institution; 29 members have passed through the band's ranks from the original lineup to present day. In 1991, guitarist Alex Lee split to form Strangelove, whose 1994 Food album, "Time For The Rest Of Your Life," is a shining example of contemporary British rock.

THE BRISTOL MAGNET

"Bristol acts like a magnet for the places around it," says Dark. "It's not like Manchester or Birmingham, where there are other major towns around it. Here there's Bristol and Bath, and that's it. You have to come here to play and be noticed."

Case in point is Airbus, who hails from the nearby town of Portishead but gained a reputation by playing Bristol venues.

Dark is cynical about the relaxed nature of Bristol's scene. "A lot of people come here to go on the dole," he says. "It's easier than in a lot of other places. Also people just come down here to hang out and not do very much."

Lakota's Burgess disagrees, calling Bristol a "together" town. "People expect us to be all stoned and mellow. We're not at all."

Bristol's laid-back, youthful feel is generated largely by the presence of some 28,000 students, which allows a lot of music to come to the fore.

"The bands and the whole scene can't exist without the students," says Mikey B. "It's the lifeblood of the town. Bristol's not big enough to support a population like that itself."

'QUITE LIKE OASIS'

Dave Brayley, booker for one of the city's main music pubs, the Fleece & Firkin, says students generate interest in music. "Bristol has literally thousands of bands. There are local bands and college bands. As a rule, the out-of-town bands tend to have the edge on the local stuff, but no one will really turn up to see them. With student bands, you know they'll bring a crowd and all their friends with them."

While the number of bands is legion, few have potential, Brayley says. "A lot of them are trying to develop. Unfortunately, they're developing in the same direction. A lot of them are hooked on the three-part harmonies with both front men singing all the words, quite like Oasis."

One factor keeping the pub and club circuit healthy is the lack of larger venues. The Fleece & Firkin has a capacity of 400, and venues such as the Bierkeller and the Brewhouse are smaller. This means that larger names are less likely to siphon off some of the cash that is spent on seeing smaller acts.

"Bristol's got good small to mid-sized venues," says Conell Dodds of promoter MCP. "The university holds 920, Calston Hall 1,800. That means that only smaller acts will play there. The arena acts will play Cardiff International Arena across the Bristol channel, and it's more of an effort to

get there."

UNIVERSITY LINK

The University of Bristol brought Matt Haynes to the city, where he founded Sarah Records along with Clare Wadd seven years ago. The first single was "Pristine Christine" by the Sea Urchins, and the roster is indie pop oriented.

"We used to run a local fanzine and we put out flexidiscs, and the label grew from there," Haynes says. "We saw lots of things which we did not like; for example, 12-inch was becoming the dominant format, or you had to put out three mixes, two of which were crap. All that marketing side of things we've always hated."

Haynes says the label has always made "a big thing" about being in Bristol. But, he adds, "I don't think the scene in Bristol is up to much. The point is that we're completely apart from the whole London scene."

In true Bristol style, some of the acts wait years between putting out records. "Not all of them are full-time acts," says Haynes. Sarah Records' roster boasts Secret Shine and Heavenly. The latter has sold approximately 25,000 copies of its last album, according to the label. National release is through Vital, and Sarah licenses its product internationally.

The three-year-old Pop God Records is another label started by ex-students: Nial Joyce and Robert Huskisson. Their best-selling act is the Moonflowers, whose first release, "Whales To Jupiter," has sold 10,000 units internationally. The band's second studio album, "Colours And Sounds," is due in May. Other Pop God artists are electro-chill act Ecstatic Orange, ethno-techno act Mammal (which revolves around a troupe of performance artists), Praise Space

Electric, and Me. Ecstatic Orange's latest single, "World Keeps Spinning," has sold 3,000 copies, according to the label.

Not all the acts on the label are from Bristol, says Joyce, "but they all came down here for one reason or another."

Joyce prefers to do business in Bristol because "it's nice to have that little bit of space. If we were in London, we would have either closed down or got bigger and changed. People have got more time here to follow whatever musical direction they want to take. If you look at the Wild Bunch and what they mutated into, they were all doing their own thing for ages before that."

When not putting out records, the people at Pop God can be found writing and publishing local writers' material or organizing events such as all-day festivals.

"There are so many people here with so much good material that it's difficult to be idle," Joyce says.

From April 17-22, Bristol will host Sound City, a weeklong celebration of music sponsored by the British Phonographic Industry, BBC Radio 1, the Musicians Union, and the Bristol City Council.

Held in a different provincial city each year, the affair's choice of Bristol is apt given the city's musical life. It will showcase many new acts that could get deals as a result of the exposure.

For a week, the city will be besieged by those in search of the Bristol Sound, and some will likely find an act or two to match their preconceptions. Afterward, they'll head back east along the M4 to London. Once they're gone, different sounds will emanate from Bristol's clubs, pubs, and bedrooms, just as they always do.

JUNGLE'S BEAT GROWS ON

(Continued from preceding page)

1994).

DJ Dazee would hawk her collection of jungle 12-inches round the massive raves and free parties back in 1992-93. "These were really laid-back free sessions," she says. "At first, people said we were hardcore techno mutants and told us to go away." For a real jungle fix, they had to go to London clubs such as A Way Of Life (AWOL) or Sunday Roast.

Along with Colin Steven, Rachel Patey, and Mark Morrison, Dazee set up a club, Roar, that catered to the small but determined band of jungle fans in the area. Steven also edits a surprisingly glossy jungle and rave fanzine, "The Knowledge," now on its second issue. Roar is still going every Saturday at the Club Loco. Regular DJs include Size and Krust, DJ Di, and Donovan.

Larger events, such as the January show at the 1,100-person capacity Lakota, are promoted as Ruffneck 'Ting, tending to attract students and out-of-towners. The next night will be held April 20. Bristol has several other regular clubs, including Jungle Rock, Bristol Exposure, and House of Sutra.

Shops such as the Rave Den and Jungle Magic sell the records, while mix tapes of the club nights go through clubs, as well as clothing stores and record outlets.

"In jungle, there's a mix-tape culture," says Darrell Meikle-Janney, store assistant at Replay Dance, one of Replay Records' three stores. "What's on tape is six months ahead of a release.

We're hearing things on tapes and waiting half a year to have records. The cost of releasing it is a big barrier."

Among other junglists dropping tunes in Bristol are Flynn and Flora. Flynn is Krust's brother and was also in Fresh Four. With tunes more harmonious and chilly than most jungle, the duo are famous for "Jungle Love" (V Records) and "Dream Of You."

In the beginning, Roar had to import London DJs. "If we'd stuck to local DJs, we wouldn't have stood a chance," Steven says. "London can be a bit standoffish. Bristol people go wherever the party is; they're more willing to go for it."

Adds Patey: "For a year, we were the only people around doing it. Suddenly, it went from one club to four in a week last summer."

The word was spread by two things: Pirate stations such as Ragga FM and Passion were starting to play jungle; and at carnival time in summer, the sound systems played jungle tunes, mainly as a result of M-Beat and General Levy's "Incredible," a top 10 hit on the U.K. top 40 singles chart.

The radio stations have been instrumental in spreading the word. Unlike in London, where scores of pirates crowd the FM dial, choice is limited in Bristol. "When Ragga FM's on, the whole city knows about it," says Size.

Commercial station Galaxy FM also hosts a weekly evening with Size and Krust. "We don't water it down for Galaxy. The only difference is that at a

pirate station, I'm looking out to see whether I'll get caught. At Galaxy, I'm looking to see when I'll get paid!"

The jungle scene has reinvigorated the local reggae scene, which was mainly involved with ragga and dub. Despite Bristol's large, concentrated Afro-Caribbean population, little recent material has emerged from the dub and reggae side.

Smith & Mighty, also involved with initiating the jungle sound, were signed to London in the U.K. but parted company with the label last year. Rob Smith has his own label, More Rockers, while local label Nubian Records has a steady output of dub and issued the album "Dub Factor 3."

Jungle is emerging from the shadows, and sound systems are pumping out the jungle beat where once ragga and dub ruled. At the same time, labels with major connections, such as Mo' Wax and Talkin' Loud, are looking at Bristol junglists.

While wanting to further the ambitions of others who have not been as successful, Size is also cautious. "This is a music that you can't say, 'This sounds like... It's unique. Junglists built this up themselves, and now major companies want a bite of it. Clubs had the balls to book them, and DJs had the balls to play jungle. You won't take that away so easy."

This story was prepared by Dominic Pride with assistance from Kwaku in London.



CONTEMPORARY CHRISTIAN

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CLOSED

SOUNDTRACKS

ISSUE DATE: APRIL 29
CLOSED

HAWAII

ISSUE DATE: MAY 6
AD CLOSE: APRIL 4

ROUNDER RECORDS

ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

WORLD MUSIC/NAIRD

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

ENTER*ACTIVE Files II

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

STEVIE WONDER

35th Anniversary Salute
ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

ASIA PACIFIC

Music & Markets
ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

PRE-VSDA

ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

TAPE DUPLICATION

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VSDA

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AD CLOSE: MAY 9

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AD CLOSE: MAY 16

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The Billboard Bulletin...

EDITED BY IRV LICHTMAN

GARTH: NO NEW ALBUM IN '95

Garth Brooks, who has not released a studio album of new material since August 1993, says there will be no new Liberty Records album in 1995 as originally planned. Citing complications since the dissolution of his management company, Doyle/Lewis Management, at the end of 1994, Brooks says, "I've spent the first months of 1995 going through paperwork. We aren't going to have an album out in 1995. It would take a miracle to pull it off." Brooks adds that he's formed GBM, a new management company run by former Doyle/Lewis staffers **Scott Stem** and **Karen Macauley Byrd** and Brooks' tour manager, **Kelly Brooks**.



BROOKS

STICK TO 1ST SALE ON DIGITAL VIDS? The Video Software Dealers Assn. thinks it has convinced **Bruce Lehman**, assistant U.S. secretary of commerce and commissioner of patents and trademarks, to sidestep rewriting the first-sale doctrine for digital home-entertainment products. Video retailers fought and won the battle on the issue to rent cassettes in the early '80s. "At least at this stage, Commerce will not aggressively pursue" first-sale revisions, says VSDA president **Jeffrey Eves** after talks with

Lehman, principal author of the administration's intellectual-property white paper, due May 1.

WARNER WON'T SUE ON CD FLAK

Billboard Bulletin hears that Warner Music Group will take no legal action against 10 employees fired in connection with an internal investigation into the unauthorized private sale of CDs to wholesalers and retailers (Billboard, Feb. 11). A source says that the staffers, who worked for Atlantic, Elektra, Warner Bros., and WEA, were not accused of theft but that "these things happened on their watch." The source adds that no other firings are expected and that the investigation will end soon. Estimates are that the CDs in question, known as "cleans" or "free goods" in relation to their use in bartering with accounts, could have been worth as much as \$1 million over four years.

HOUSE TO GET PERFORMANCE BILL

Rep. **Carlos Moorhead**, R-Calif., chairman of the House Intellectual Property Subcommittee, will introduce a House version of the record industry's performance right bill this month. Co-sponsors may include Reps. **John Conyers**, D-Mich., **Howard Berman**, D-Calif., **Pat Schroeder**, D-Colo., and others. The bill would give labels and performers royalties for sound-recording use in digital performances and transmissions. Moorhead's bill, according to sources, will also attempt to deal with concerns songwriters and music publishers have with the Senate version.

BMG ENT. REVENUES SHOW GAINS

Revenues for BMG Entertainment—which includes Bertelsmann Music Group, parent of Arista Records, RCA Records, and the BMG Music Club—rose 13.6% over the previous year to 3.4 billion deutsche marks (\$2.16 billion) for the first six months of the fiscal year ending Dec. 31. Music accounts for 72% of the unit's business, or about \$1.5 billion.

YEUNG TO ASCAP ASIA-PACIFIC POST

Willie C.W. Yeung is joining ASCAP May 1 as its Asia-Pacific director, a newly created post. He has served as GM of CASH, the Hong Kong right society, since 1983. Based in Australia, he'll oversee ASCAP relations with authors' organizations in Asia and the Pacific Rim and represent the U.S. performance right group in the CISAC Asia Pacific Committee, of which he is a former chairman.

GURALNICK TOPS GLEASONS

Peter Guralnick's "Last Train To Memphis: The Rise Of Elvis Presley" has won the first prize in the 1994 Ralph J. Gleason Music Book Awards, sponsored by BMI, Rolling Stone magazine, and New York University. Second- and third-place winners are **Marianne Faithfull & David Dalton's** "Faithfull: An Autobiography" and **Colin Escott's** "Hank Williams: The Biography," respectively.



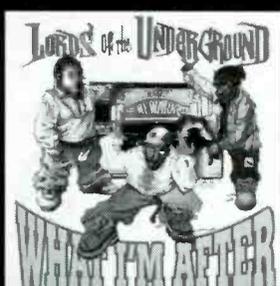
DIGABLE PLANETS "DIAL 7"

Produced by Doodlebug for Seven and a Crescent Productions
From the album **BLOWOUT COMB** (E1/E2/E4-30654)
Management: Brenda Dash for Pipeline Management



LORDS OF THE UNDERGROUND "WHAT I'M AFTER"

Produced by Kevin "K-Def" Hansford for House of Uitz. From the album **KEEPERS OF THE FUNK** (E1/E2/E4-30710)
Management: Hafiz Farid for Foremost Management



BOOGIEMONSTERS "HONEYDIPS IN GOTHAM"

In Stores April 25
Produced and Remixed by Derek "D!" Jackson
From the **RIDERS OF THE STORM: THE UNDERWATER ALBUM** (E1/E2/E4-29607)
Management: Francesca Spero and Derek "D!" Jackson for Dystunktional Family Entertainment

Just Added To:

DREAM WARRIORS "CALIFORNIA DREAMIN'"

Produced by Dream Warriors. From the album **SUBLIMINAL SIMULATION** (E2/E4-30345)
In Stores April 25
Management: Ivan Berry and Rupert Gayle for Beat Factory Productions



Just Added To:



HEATHER B. "ALL GLOCKS DOWN"

In Stores Now
Produced by Kenny Parker
Available on 12 Inch and Cassette Single
(Y-58367/4KM-58367) Management: Gail D. Butler for The Firm

Just Added To:



EMI Records

Selena's Tragedy Echoed On Charts

THE MURDER OF LATIN pop star **Selena** reverberates on three separate charts, including The Billboard 200, where "Amor Prohibido" re-enters at No. 92. It's only the second week on the chart for this album, which debuted June 18, 1994 at No. 183 and fell off the following week. Selena was undoubtedly due for breakthrough success with her first album recorded in English; it's little comfort to her family, friends, and fans that she has finally reached the upper half of The Billboard 200 posthumously. On Hot Latin Tracks, Selena's Spanish version of the **Pre-tenders'** "Back On The Chain Gang" reaches No. 1 in its 11th chart week. "Fotos Y Recuerdos" was already moving down after spending four weeks at No. 2 from mid-February to mid-March. "No Me Queda Más" and "Bidi Bidi Bom Bom" return to Hot Latin Tracks at No. 5 and No. 6, respectively. The former was No. 1 for seven weeks from December 1994 to February of this year and had fallen off the chart only one week ago. The latter was No. 1 for four weeks in October and November 1994 and was last on the chart in January. On The Billboard Latin 50, "Amor Prohibido" returns to No. 1, a position it previously occupied for four weeks. The album debuted one year and one week ago and has never been out of the top 5. Three other albums re-enter the top 10: "Live!," "12 Super Exitos," and "Entre A Mi Mundo." That last title was ranked second on the Latin: Regional Mexican all-time chart that was published in Billboard's 100th anniversary issue. On paper, all these statistics look impressive, but there's absolutely no joy in reporting them.

the Hot Adult Contemporary chart, where "Bow" is No. 1 for the ninth week. If she resists challenges from **Martin Page** and **Elton John**, with "In The House Of Stone And Light" at No. 2 and "Believe" at No. 4 (both bulleted), respectively, **Madonna** could tie the record for staying at No. 1 on this chart. "The River Of Dreams" by **Billy Joel** and "Said I Loved You... But I Lied" by **Michael Bolton** were No. 1 for 12 weeks.



by Fred Bronson

HE SWEARS: **John Michael Montgomery's** third Atlantic release returns him to the pole position on Top Country Albums. The self-titled disc enters at No. 1, just like its predecessor, "Kickin' It Up." Montgomery's first album, "Life's A Dance," peaked at No. 4. On The Billboard 200, this latest album debuts at No. 10. "Kickin' It Up" also topped this chart, while "Life's A Dance" reached No. 27.

BLAST FROM THE PAST: Even though **Blondie's** "Atomic" falls 1-4 on Hot Dance Music: Club Play, it's not too late to acknowledge **Ashley Rhinehart** of Toronto for registering his amazement that the track hit No. 1 16 years after its original release. Like "Rapture," which recently was No. 8 on Club Play, "Atomic" and upcoming single "Heart Of Glass" are from Blondie's "Remixed Remade Remodeled" album, produced by **Vincent Vero** of EMI and due in July. "Atomic" peaked at No. 39 on the Hot 100 when first released in 1980; in the U.K., it was No. 1 for two weeks.

THIS AND THAT: **Slade** and the **Jam** have both had three singles enter the U.K. chart at No. 1. That was a record until **Take That** came along. The RCA act's sixth single to debut at the top is "Back For Good," which has the highest one-week sales total of any single in the last 10 years. Now the question is, when will America Take That?

BOWING DOWN: After seven weeks, **Madonna's** "Take A Bow" is replaced atop the Hot 100 by **Montell Jordan's** first chart entry, "This Is How We Do It," which is also No. 1 on Hot R&B Singles. **Madonna** continues to reign over

CAUGHT BETWEEN
UNBEARABLE GRIEF
AND INSURMOUNTABLE RAGE,
IT IS ALL WE CAN DO TO HOPE...
HOPE THAT THE MAGICAL HEALING OF MUSIC
BEGINS TO CAST ITS SPELL SOON,
AND THAT FOR A FEW MOMENTS AT LEAST,
THE PAIN WILL EBB AWAY.

WE WILL MISS YOU, SELENA,
OUR BRIGHT YOUNG STAR.



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88 & M8

(LifeLines)

Peter, Paul & Mary ...with Judy Collins, Ramblin' Jack Elliott, Ronnie Gilbert, John Gorka, Emmylou Harris, Richie Havens, Fred Hellerman, B.B. King, Holly Near, John Sebastian, Pete Seeger, Carly Simon, Lucy Simon, Davo Van Ronk

Peter, Paul & Mary (LifeLines) (24-45851)
Direction: Ken Fritz Management: Ken Fritz/Heather Ryan

Produced by Phil Ramone



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