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Country Labels, Radio Adjust To Reality Of Boom

BY PETER CRONIN

NASHVILLE—Working in an in-



MURPHY

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creasingly crowded and competitive environment, Nashville's major-label promotion departments are adjusting to a whole new set of

(Continued on page 101)

ROOTS ROCK RELOADS WITH NEW RELEASES

BY ERIC BOEHLERT

NEW YORK—Roots rock is on a roll.

Thanks to a current embarrassment of musical riches, the emergence of a friendly commercial radio



WILCO



JAYHAWKS

format, and an itch among curious consumers, the roots rock movement is building off gains forged two years ago (Billboard, Nov. 20, 1993).

New, back-roads rock releases by the Jayhawks, the Bottle Rockets,

Wilco, Martin Zellar, and others, featuring welcome harmonies and smart storytelling wrapped around brash guitars, has formed the foundation for the current interest.

"Something's definitely happen-

ing," says Leigh Lust, director of A&R at the Atlantic-affiliated TAG Records. Lust is focusing on a pair of roots rock bands—Dead Hot Workshop and the Bottle Rockets—as two

(Continued on page 94)

'Snow White' Hits The Spot At Billie Awards

NEW YORK—A 60-second TV commercial showing fans of all ages praising Buena Vista Home Video's "Snow White" earned the Best Of Show hon-



SNOW WHITE



YOUNG

or in Billboard's third annual International Billie Awards competition.

Buena Vista captured two other awards at the April 20 ceremony. Sony Music, the evening's other big

(Continued on page 105)

WARNER BROS. RECORDS: THE FUTURE BEGINS

'Leaner And Meaner' Bunny Hops To Goldberg's Tune

This story was prepared by Craig Rosen, Chris Morris, J.R. Reynolds, and Bret Atwood.

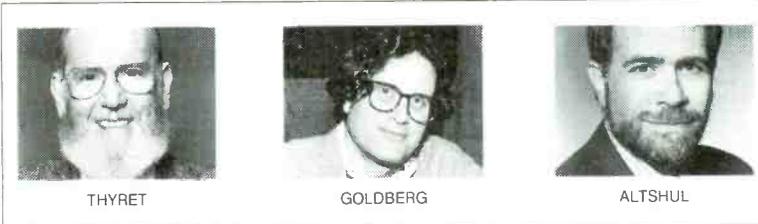
LOS ANGELES—When Lenny Waronker declined to succeed Mo Os-



NORMAN

BROWN

tin at Warner Bros. Records (Billboard, Nov. 5, 1994), the company was thrown into a state of flux. There was talk of many of the label's big stars and senior executives jumping ship, and fear that its family-like atmosphere



THYRET

GOLDBERG

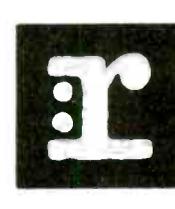
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KLEIN



PIERSON



JOSEPH

As the appointments of Steven Baker as president of Warner Bros. and Howie Klein as president of Reprise are officially announced, and Reprise becomes a full-service label, the Warner Bros. Records companies are

primed to move into the future. Indeed, Goldberg sees the overall organization as uniquely poised to draw from its past traditions and current strengths, noting, "I want our ap-

(Continued on page 96)

CONTEMPORARY CHRISTIAN
 A BILLBOARD SPOTLIGHT

SEE PAGE 33

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INTERSCOPE

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MTV - Stress
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BUSH

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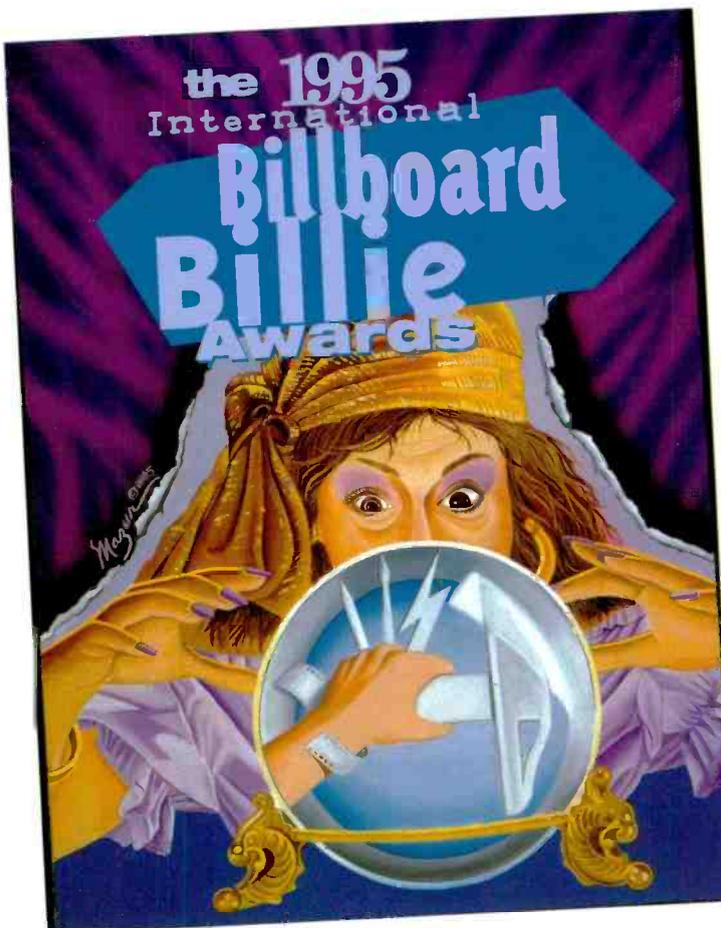


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PolyGram NV Buys 50% Of MTV Asia 2nd Asian Music Channel's Position Secured

BY MIKE LEVIN

HONG KONG—On the eve of its return to Asia, MTV has stunned the local industry by selling 50% of its Asian operations to PolyGram NV.

The deal secures MTV Asia's financial health as it re-enters the market in head-to-head competition with Channel V, a music-based station run by satellite broadcaster STAR TV. Until April 1994, STAR was MTV's business partner, but the two went separate ways after conflicts over programming and licensing income (Billboard, May 14, 1994).

MTV launched its Mandarin-language signal April 21 from Taipei, Taiwan, and will add an English channel May 5. MTV, with a projected launch penetration of 2.5 million homes, and V, received in 45 million homes, are the only two pan-regional music broadcasters.

Financial details were not released, but PolyGram's investment likely is to be in the ballpark of the \$30 million-\$40 million paid in January by Warner, Sony Pictures Entertainment, EMI, and BMG for a 50% stake in Channel V.

The partnership could not have come at a better time for MTV. The channel uses Singapore as an administrative base but must expand its localized production dramatically to be competitive, not only with V but with the increasing number of domestic music channels in the region.

"The MTV brand is very well known, but we have to deliver quality to have an impact once we are back on the air," says MTV Asia president Peter Jamieson. "The costs will be quite high."

Some of the expense will be defrayed by existing deals with heavyweight advertisers, such as UIP, Coca-Cola, Reebok, Swatch, Levi's, Budweiser, and Tower Records.

MTV will benefit from PolyGram's market share, which is Asia's biggest on account of its strength in Chinese repertoire. PolyGram also has a growing presence in local movie production.

"Their incredible wealth of knowledge and experience in the region will tremendously enhance our business. There is no question that our partnership will make MTV's Asian networks stronger and more compelling," says Tom Freston, chairman/CEO of MTV Networks.

Executives in the new partnership say PolyGram's involvement is purely financial. "We invested in a music channel because of the potential we see in Asian music as a whole, not just record sales," says Norman Cheng, Poly-

Gram's Far East president.

Jamieson says PolyGram's heavy dependence on Chinese repertoire in Asia will not influence programming. "There is an agreement for absolutely no interference. We will play the music that youth want us to play," he says.

Yet the news shocked local music executives who watched PolyGram refuse to join the four other international labels in Channel V.

"I think they finally realized that with the [poor] shape of Chinese music sales, something had to be done," says one director. "This is a business, and there is no way a 50% partner is going to sit back and watch quietly," adds the source, pointing at PolyGram artist Bon Jovi's Asian tour in April and May for which MTV is the exclusive producer.

"At that time [of the V deal] satellite broadcasting was still in its infancy. We understand the situation better now," says Cheng. "This

proposal was more attractive because MTV's culture is similar to our's."

MTV also has programming deals with state-run Doordarshan in India, M-Net in South Korea, and cable operator Videoland in Taiwan. A deal in Hong Kong, with terrestrial leader TVB or cable network Wharf, is expected soon.

PolyGram's interests also coincide with MTV's in Russia, where both companies have a joint venture with local entertainment giant Biz Enterprises.

PolyGram's partnership with MTV in Asia contrasts with their rivalry in Europe, where PolyGram has a 19.8% stake in German broadcaster Viva!, in which Sony Music, EMI, and Warner Music also have a stake. Viva! and its sister channel Viva2 compete with MTV Europe and the German VH-1 for a similar demographic.

10-Year Dispute Over Japanese Record Rental Business Settled

LONDON—The 10-year-old dispute between the international record industry and the Japanese record rental business has been settled in principle.

The record industry, as represented by the Recording Industry Assn. of America, international labels body IFPI, and the Recording Industry Assn. of Japan, have reached agreement with the rental stores over the royalty to be paid for hiring out CDs.

The deal has two main elements:

- A one-off payment of \$6.24 million (568 million yen) to record companies with respect to rentals of non-Japanese recordings between Jan. 1, 1992, and Dec. 31, 1994.

- A royalty of 264 yen (\$3.18) on each unit of non-Japanese recordings delivered to a rental outlet after Jan. 1 this year.

The agreement also allows for the creation of a committee to examine ways in which the agreement can be enhanced to take into account how many times a disc is rented out. According to Neil Turkewitz, senior VP of international at the RIAA, no one has any idea at this time how the dollars will be divided.

The committee will start work this month with a view to introducing a new system in January 1997.

IFPI director general Nic Garnett says, "I think we can be satisfied with the level of com-

pensation we have negotiated with the rental association in the circumstances. But, it is important to see these terms in context.

"We have traveled a very long way in the last few years, when the rental industry threatened to swamp sales of foreign recordings in Japan."

The international record industry's dispute with the Japanese rental business dates back to 1985, when the Japanese government introduced a law that allowed Japanese companies to be remunerated for record rental. The law, though, did not grant the same right to non-Japanese corporations.

At that time, there were about 6,000 rental outlets in Japan capitalizing on the quality and durability of the then newly introduced CD. The record industry believes the amount of rental at that time had a significant impact on CD sales in the country.

However, at the beginning of 1992, the Japanese government altered the law to give non-Japanese companies the right to remuneration after one year of an album's release.

Garnett says, "Our agreement reflects the record industry's response to the reality of the Japanese law and the Japanese market. But our basic view of rental remains unchanged; it is not the way forward for the industry."

JEFF CLARK-MEADS

THIS WEEK IN BILLBOARD

SOUNDTRACKS: A BILLBOARD SPOTLIGHT

Soundtrack albums are enjoying a retail renaissance. From the classical strains of "Immortal Beloved" to the high-flying rap of "Above The Rim," soundtracks have succeeded commercially by focusing on specific market niches. Gerrie Lim reports.

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HOW DOES MONTELL DO IT?

With a hit single and album, both titled "This Is How We Do It," Montell Jordan joins the growing ranks of performers fusing hip-hop with R&B. Jordan talks about this winning combination with R&B music editor J.R. Reynolds.

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Warner Music Group Has A Record First Quarter

■ BY DON JEFFREY

NEW YORK—Warner Music Group reports its best first quarter ever, with revenues climbing toward the \$1 billion mark and profit rising nearly 18%.

For the three months that ended March 31, revenues from Time Warner Inc.'s music division rose 22% to \$991 million from \$812 million in the same period last year. Operating cash flow (defined as profit before interest, taxes, depreciation, and amortization) increased to \$173 million from \$147 million.

Jerry Gold, executive VP/CFO of Warner Music, says, "The principal reason for the increase in operating earnings was double-digit increases in music units sold worldwide."

In the U.S., Warner's distribution

company WEA ranked first in quarterly market share, with 22%, according to market researcher SoundScan. The next highest-ranking distributor was PolyGram Group Distribution at 14.2%. WEA was first in country music share at 20.2% and second in R&B share with 21.5%.

The biggest hit albums in the U.S. were "Cracked Rear View," Hootie & the Blowfish (Atlantic); "Dookie," Green Day (Reprise); "Balance," Van Halen (Warner Bros.); and "Me Against The World," 2Pac (Interscope).

Among catalog titles, the biggest sellers were by the Eagles, Enya, and James Taylor. But Gold notes that catalog sales were "about the same" as last year.

(Continued on page 104)

U.S. Is No. 1 Record Market Again IFPI Stats Show World Sales Up 16.5%

■ BY JEFF CLARK-MEADS

LONDON—The value of world record sales grew by 16.5% last year, and the U.S. has regained its place as the planet's largest record market, according to figures just released by international label group IFPI.

The statistics show that world sales at retail in 1994 were worth \$35.5 billion, of which the U.S. accounted for \$11.8 billion, one-third of the total. The former largest market, the European Union, last year sold \$10.6 billion in records—30% of world sales.

The outstripping of the EU is underscored by the fact that the EU's total sales figure includes records sold in the three nations that did not join the now 15-nation union until Jan. 1 this year.

Japan remains the world's third-largest market with 17%—\$5.9 billion worth—of all sales. The five largest

national markets—the U.S., Japan, Germany, the U.K., and France—together account for 70% of all sales.

The IFPI surveyed 64 countries and says the major trends in the global market were the 25% rise in numbers of CDs sold, a rise in cassette volume of 2.6%, a fall for vinyl albums of 53.1%, and a decline in the singles market of 3.6%.

The figures, which include estimates for Russia, Bulgaria, and Pakistan for the first time, show that with 1.7 billion units, CD is the highest-selling format ever. Cassettes peaked in 1992 with 1.5 billion units, and the IFPI notes that CD has achieved in 10 years levels that cassettes did not reach for 30 years.

CDs now account for 55% of all albums sold, 350 million units ahead of cassette. CD also dominates the singles market with more than 60% of all singles sales.

Singles remain concentrated in four countries, though—Japan, the U.S., the U.K., and Germany—which between them account for 85% of the market.

The IFPI says the worldwide growth in the value of music sales is "largely attributable to the unequalled success of the CD format."

Economic research manager Tina Poyser adds, "It has been a phenomenal year in the legitimate market, and the figures clearly show there is still much potential for the CD format in established markets."

"There has been strong growth in the medium-sized markets as well, and a number of developing countries appear to be moving to the CD format sooner than we would have anticipated. These facts coupled with the progress being made against CD piracy, in China for example, means

(Continued on page 95)

Matsushita Has Its Own 2-Layer Digital Videodisc

■ BY SETH GOLDSTEIN

NEW YORK—Japanese consumer electronics giant Matsushita has opened another front in the format war enveloping the digital videodisc.

On April 19, Matsushita, which had earlier aligned itself with the bonded-disc system espoused by Toshiba and Time Warner, announced a variation that can have two layers of digital information embedded on either side.

It's similar in concept to the Sony/Philips dual-layer technique, says Sony spokesman Rick Clancy. "This is more along the lines of what we've been talking about. We're very interested in their approach."

But Warner Home Video president Warren Lieberfarb, point man for Toshiba and Time Warner, counters that the Matsushita development is really "an extension of our system" and that the dual layer is constructed differently from the Sony/Philips disc. "It's an advanced model of the system announced earlier," says Matsushita spokesman Justin Camerlengo—and, he adds, it's incompatible with Sony/Philips.

The third format further muddies the waters for DVD, which is scheduled to make its commercial debut one way or another late next year. Matsushita says its 5-inch diameter, dual-layer laminate is capable of holding 9 gigabytes of data, the equivalent of more than two two-hour movies.

But sources close to Sony and Philips argue that the adoption of dual layer by a member of the Toshiba/Time Warner camp signals doubts that the bonded disc will work properly. Since the rival formats locked horns earlier this year, Sony and Philips have said in various forums that bonding of two discs was technically awkward, labeling would be a problem, and users—especially those employing DVD to retrieve computer data—want everything in one place.

Going to the flip side—as required by Toshiba/Time Warner and now, Matsushita—was old-fashioned, they maintain.

(Continued on page 95)



Happy Birthday, Mr. Rostropovich. Cellist Mstislav Rostropovich, third from left, celebrates his birthday with executives from his label. The party, at New York's Russian Tea Room, also feted the upcoming release of Rostropovich's recording of Bach's Cello Suites June 13 on EMI Classics. Shown, from left, are Paul Lanning, Cema sales representative; Galina Vishnevskaya; Rostropovich; Kathy Aderman; Cema regional director; Joe Pszonek, Cema regional sales manager; and Mark Forlow, Angel/EMI national accounts manager.

'Jurassic Park' Rumbles To Prime Time NBC Telecast Expected To Revitalize Video Sales

■ BY EILEEN FITZPATRICK

LOS ANGELES—The May 7 network television premiere of "Jurassic Park" may get big ratings for NBC, but retailers say it is unlikely to infringe on future sales of the title, which came to video just seven months ago. In fact, some see the exposure as a boon for the cassette.

"When a movie like 'The Sound Of Music' is on television, the effect on sales is positive," says National Record Mart home video buyer Sean Rutkowski. "A number of people will tape 'Jurassic Park,' but so much of the movie will be edited out [for television] that they'll want it new."

It is estimated that 4 million-5 million copies of "Jurassic Park," or 25% of the total amount shipped, are unsold (Billboard, Feb. 11). The tape was released by MCA/Universal Home Video on Oct. 4, 1994.

Typically, there is as much as a two-year wait before a theatrical film is shown on television. For example, ABC has scheduled "The Bodyguard" and "Unforgiven" for sweeps week. Both are catalog titles in video stores.

The seven-month turnaround of "Jurassic Park" from video to network TV is also unusual in that it will bypass cable. Although "Jurassic Park" has

aired on pay-per-view, there is no cable date scheduled for this year, says MCA senior VP of sales and marketing Andrew Kailey.

"I'm a little surprised it came to television so fast," says Tower Video VP of video John Thrasher. "But I much prefer this strategy as opposed to giving it to HBO, where it would be commercial-free and uninterrupted."

The fact that the TV broadcast will be chock-full of commercials and edited will help stimulate video sales, but NBC's promotional blitz will be the biggest factor contributing to increased sales, retailers predict.

"We sell thousands of videos that are on television all the time," says Best Buy VP of merchandise Jeff Abrams. Throughout this month the network has bombarded its prime-time schedule with teaser ads for "Jurassic Park" and made it the top incentive for viewers to tune into NBC for May sweeps week.

"We expect to see a 10%-20% increase in sales leading up to the television airing," says Kmart spokesman Dennis Wigent. "We think kids will see the NBC ads and want it before it airs."

As further incentive, NBC will air "The Making Of Jurassic Park," a behind-the-scenes look at the blockbuster, on April 26. The special will be available in stores on May 9, priced at \$9.98.

3 U.K. Groups May Vie To Distrib Broadcast Royalties

■ BY JEFF CLARK-MEADS

LONDON—The cloud of confusion surrounding proposed changes to the U.K.'s copyright law is growing thicker. Not only is the draft legislation somewhat confusing in its own right, but it may spawn three separate agencies vying with each other to distribute broadcast royalties to artists.

The U.K. government has produced its version of a new copyright provision for public consultation. Titled the Copyright and Rights of Performers Regulations 1995, it would for the first time give artists a legal right to income from broadcast and

other public performances of their work (Billboard, April 7).

Currently, the record companies' royalty collection agency, Phonographic Performance Limited, voluntarily hands over to performers 32.5% of its net distributable income. Of this, 20% goes to named performers and 12.5% is sent to the Musicians' Union for distribution to session players.

However, the government's draft copyright regulations, which will be under public discussion until the end of the month, are intended to enshrine this right into the body of written law.

With that prospect in sight, one organization has already been set up to handle the distribution of those royalties, and there is a chance another may be initiated this week.

The one now in place is the Performing Artists Media Rights Assn. Meanwhile, the fledgling Assn. of United Recording Artists was scheduled to meet Monday (24) to define its political direction. One of the many options open to it is to take the route to becoming a distribution agency.

PAMRA's member organizations are the British Assn. of Concert Agents, actors' union Equity, Incorporated Society of Musicians, the MU, Northern Ireland Musicians' Assn., and producers and engineers body Re-Pro.

Dominic McGonigle, performers and composers administrator of the 113-year-old ISM, says that while PAMRA's founding was driven by the MU, the organization has been incorporated so that artists will decide its policies. He says that PAMRA's board will consist of performers, with the member organizations acting in an advisory capacity. McGonigle adds that the board will represent fairly both star performers and session players.

Asked why he believes PAMRA will be attractive to musicians, he says that they will prefer to take their royalty cut via a body set up specifically to look after their interests rather than from a record company

(Continued on page 95)

THE ID

Crave Dom Perignon

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Commentary

Snapshot Of The New Orleans Jazzfest A Warm, Sunny Retreat This Side Of Heaven

BY ED BRADLEY

There's one place I go every year. Imagine 10 stages hosting some of the best musicians in the world, dozens of booths with mouth-watering food, tables covered with local art and crafts, and a tent where you can drop in on a conversation about music, heritage, and culture.

Imagine all of that under warm, sunny skies so that you know you're not in heaven. If you get the picture, you've just had a snapshot of what it's like at the New Orleans Jazz and Heritage Festival.

On Friday (28), the 26th Jazzfest opens at the Fair Grounds. With more than 400,000 people and 600 acts expected over 10 days at all of the venues—the night shows, the fairgrounds, and the workshops—it will be a far cry from the first New Orleans festival, which was held in Congo Square. I have a poster from that event. It was a gift from festival producer George Wein and his wife, Joyce, who told me that the first gathering was so small she shook hands with everyone who came to Congo Square. In fact, there were more musicians at that festival than fans.

The first year I went, I had no idea what to expect. I thought I'd go to New Orleans, hear some music, eat some good food, have a nice time, and come home. I went down totally unprepared to be swept away by what is the best music festival in the world. Unfortunately, I had booked a flight back on Sunday night, which meant I had to leave for the airport before the day's music ended. In fact, I had to leave just as the Neville Brothers started to crank it up as only they can in their hometown. With a sinking heart, I headed for the airport with "Iko Iko" in the air. I vowed to never again leave before Jazzfest was over.

What makes the festival special is the combination of music, food, and people. There is nothing else like it in the world. This year, at the night shows you can hear

acts such as Ray Charles, Gladys Knight, Nancy Wilson, Dr. John, Celia Cruz, James Taylor, and the Subdudes. On one stage on one night, there is a show that I know will be one of the best ever: B.B. King, Al Green, and the Dirty Dozen Brass Band. You also will find old favorites like Lillian Boutte, Allen Toussaint, Earl King,



Ed Bradley, center, surveys the scene at a past New Orleans Jazz & Heritage Festival with musician/engineer Reggie Toussaint (left) and actor/festival fan John Goodman. (Photo: Melody Mineo)

Johnny Adams, Buckwheat Zydeco, the Meters, and dozens more.

But what makes Jazzfest extra special are the surprises, the unexpected, the people you are seeing or hearing for the first time. Last year, for me it was Ali Farka Toure from Mali with Ry Cooder backing him on guitar. It was a wondrous performance. There is at least one like that every day on every stage. One Saturday afternoon, I saw Davell Crawford, the 19-year-old grandson of Sugarboy Crawford, lead-

ing his choir and band in one of the greatest mixtures of gospel and R&B that I've ever seen.

The big problem at Jazzfest is choosing which acts to see. There are so many good ones that you just can't see them all. Many people camp out where their favorite acts are playing and make a day of it at one location. Others like to move around. The only commandment: See as much as you want or can, but know you're going to miss something. I make a schedule every day, knowing that at some point during that day the schedule goes out the window.

There's one place I can always go and know that I will be entertained and uplifted: the Gospel Tent. Whether it is featuring a choir you've never heard of, a new trio, old favorites like the Five Blind Boys or evangelist Shirley Caesar, the Gospel Tent has a spirit that captures the essence of Jazzfest. And don't overlook the Zion Harmonizers on the afternoon of the last day. Aaron Neville often sings with them, and it's not to be missed.

The food vies with the music for best of Fest. And these aren't just some vendors who paid a fee for their booths. There is a tasting board that samples every dish from an array of Louisiana chefs before a vendor is allowed to set up shop. It is always fun finding your favorites. Last year, I loved the pheasant, quail, and andouille gumbo from Prejean of Lafayette, La. The crawfish bread is always good. And then there is the fried chicken from the 2nd True Love Baptist Church. The Colonel has nothing on the good ladies from the church.

Go for both weekends if you can. If you can't, choose the one that works for you. Buy a T-shirt, a poster, eat some great food, hear the best music in the world, and you'll know why I go every year.

Ed Bradley is a CBS News correspondent and co-editor of "60 Minutes."

LETTERS

AN ALBUM ROCK FAN SPEAKS

I read with interest the article "Wayward Album Radio Turns To Modern Rock" (Billboard, April 8).

First, as a longtime listener to album rock, I do not feel the format is "dead," as some say. The guitar-driven alternative sound is a natural '90s progression for a format that had its history etched by the axes of Hendrix, Clapton, Van Halen, etc. Many of the bands on album radio today (Soundgarden, Pearl Jam, Alice In Chains) would have sounded fine on the legendary album rocker KMET. Just because the line between "mainstream album rock" and alternative is currently hazy is no reason to slam the format.

Yes, many album rock stations went to the classic rock well until it went dry; however, artists such as the Dave Matthews Band, Corrosion Of Conformity and stalwarts like Tesla, Van Halen, and

Tom Petty (to name a few), prove album rock can still be a force.

Your article mentioned KLOS and KTXQ updating their sounds—it's about time! It was frustrating listening to Q102 (Dallas) and hearing "Peaceful Easy Feeling," "It's Still Rock And Roll To Me," and "Lowdown" while waiting for Soundgarden.

I'll close with simple advice to album rock stations: Break new album rock bands and educate your listeners as to who they are. Remember your heritage, but don't live in it. Those of us in the 18-34 age group like our rock'n'roll on the radio; it doesn't matter if it is Bush, Corrosion Of Conformity, and Pearl Jam, or Guns N' Roses, Van Halen, and Ozzy Osbourne; an album generation has changed hands and a new generation of rockers awaits.

David L. Fogel
West Chester, Ohio

RETAIL WILL SURVIVE

In response to Jon Tiven's recent commentary (Billboard, April 15), in which he echoes the common conception that cyber communications will make record stores and distributors (and even reluctant record labels) obsolete, I think this is wishful thinking. It won't happen for the following obvious reasons: 1.) People shop to get out of the house. 2.) People would rather buy products from real human beings. Good service never goes out of style. 3.) Not everyone will have personal computers.

I cite as examples these analogies: Home-shopping availability has not put retail out of business in any field, E-mail and faxes have not made the post office obsolete, and videos have not destroyed the movie business.

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Urban Dance Squad Hits U.S. With Virgin Debut

■ BY WILLEM HOOS

AMSTERDAM—Fresh from a European comeback, angry and aggressive Dutch act Urban Dance Squad is attempting to take North America by storm with its blend of rap, hardcore, and metal.

The quartet from the central Dutch city of Utrecht, is on a 20-date club tour of the U.S. and Canada to promote its latest album, "Persona Non Grata," released by Virgin March 7 in the U.S. and March 21 in Canada.

According to Virgin Benelux marketing manager Dick Stolk, "Persona Non Grata" has sold more than 200,000 copies in Europe since its launch there April 24, 1994, with notable sales in Holland, Belgium, France, Germany, and Switzerland.

Since last May, Urban Dance Squad



URBAN DANCE SQUAD

has done more than 100 concert dates in Europe, including large festivals. The band finished at the Staten Hall in the Hague, Netherlands, as support for the Beastie Boys. Concert dates have been handled by Mojo Concerts, which also manages the group.

After the departure of scratcher
(Continued on page 21)

Janis Ian Wreaks Her Own 'Revenge' Album Is Debut For L.A. Label Beacon

■ BY JIM BESSMAN

NEW YORK—Music business survivor Janis Ian's new album, "Revenge," isn't entirely as bitter as the title connotes.

"What do they say? 'The best revenge is living well'? I'm *working* well!" says Ian. "What a great revenge—to be in your 40s and still be making great music."

The Navarre-distributed album, which streets May 16, is the first release from Los Angeles-based Beacon Records. It is also Ian's first record since 1993's "Breaking Silence," which earned a Grammy nomination, but went down with the sinking Morgan Creek label.

"It's next to impossible these days for someone over 40 to get signed to a major label," says Ian. "We ran into the age problem, and one [label] even said, 'We have too many lesbians on



cause of its financial and promotional commitment. The label has already serviced radio with a three-song promotional CD featuring emphasis track "Stolen Fire," "Ready For The War," and "Take Me Walking In The Rain."

"We're using it to reintroduce radio programmers to Janis," says Beacon president/CEO Len Fico, who's targeting the promotional CD to triple-A and progressive country stations. "Morgan Creek was dissolving at the time 'Breaking Silence' was released, so I'm not sure they did the best job possible in promoting it," says Fico. "But even with the Grammy nomination, people in radio didn't know where she'd been all these years" since the release of 1981's "Restless Eyes" album on Columbia.

After the release of that album, Ian moved to Nashville and dedicated herself to songwriting, getting cuts
(Continued on page 14)

the label already.' I'd never heard that one before! I still have this nagging thought that we've become—or maybe always were—a business where it doesn't matter how good you are or even how salable, but how easily you can be manipulated." Ian went with Beacon, she says, be-

BMG Classics Chases Its Jazz Muse Major Push Planned For New Laine, Jarrett Releases

■ BY BRADLEY BAMBARGER

NEW YORK—BMG Classics asks the musical question "What Is Jazz?" with a three-pronged promotional campaign, kicking off May 23, that figures to be the biggest jazz push in BMG history.



LAINE

BMG Classics—which, as its name implies, concentrates on classical music from its RCA Victor, RCA Red Seal, RCA Gold Seal, ECM, Catalyst, Conifer, and Deutsche Harmonia Mundi labels—has been inspired to pursue the jazz muse after scoring hits with non-classical material.

The Chieftains' album "The Long Black Veil" on RCA Victor was certified gold after less than three months on The Billboard 200. BMG Classics also has profited from recordings on the ECM label, which include various strains of avant-garde and traditional jazz as well as contemporary classical music. A recent ECM success story is the classical-jazz union "Officium," featuring saxophonist Jan Garbarek and early-music vocal group the Hilliard Ensemble. The 1994 release has shipped more than 150,000 copies in North America alone, according to ECM.

"BMG Classics is dedicated to exploring the fringes of classical music," says Guenter Hensler, president of BMG Classics. "The new campaign will help us refine and expand our ap-



proach with music like 'Officium' and the Chieftains that has elements in common with, but isn't strictly, classical music."

Having a triple-threat artist like pianist Keith Jarrett—who records jazz for ECM, has recorded Bach and Shostakovich for ECM and RCA Red Seal, and combines both idioms in his solo improvisation concerts—"makes this effort easier," Hensler says. "Keith Jarrett is very special."

The What Is Jazz? campaign will promote three sets of releases. ECM will issue a new album from Jarrett's trio as well as new records from saxophonist Charles Lloyd and bandleader Carla Bley. RCA Victor will offer a new Cleo Laine album with the Duke Ellington Orchestra. And the reacti-

vated Disques Vogue label will return with a series of live albums documenting American jazz legends performing in France in the '40s and '50s.

According to Steve Vining, director of sales and marketing for RCA Victor, "This campaign is really the first time the RCA Victor marketing team has merged with the ECM team on a concerted effort for an extended period of time—about 90 days in this case. But this is the model of the future, and it tells people we're in the jazz business."

The new Jarrett album, "Standards In Norway," features the pianist's long-standing trio—with Jack DeJohnette on drums and Gary Peacock on bass—interpreting such evergreens as "Love Is A Many Splendored Thing" live in concert. In addition to "Standards In Norway" on ECM, RCA Victor will release five Jarrett performance videos. They in-
(Continued on page 101)



Double The Pleasure. Bonnie Raitt receives a plaque commemorating sales of 2 million units for her latest album, "Longing In Their Hearts." At the party, Raitt was also presented an award to celebrate sales of more than 12 million worldwide for her last three albums, "Longing In Their Hearts," "Luck Of The Draw," and "Nick Of Time." Shown in the first row, from left, are Tim Devine, Capitol Records VP of A&R; Jim Fifield, president/CEO, EMI Music; Ron Stone, Gold Mountain Entertainment; Raitt; and Jeffrey Hersh, Gold Mountain Entertainment. In the back row, from left, are engineer Ed Cherney; Charles Koppelman, chairman/CEO EMI Records Group North America; Terri Santisi, executive VP/GM EMI Records Group North America; Gary Gersh, president/CEO, Capitol Records; and producer Don Was.

Radio Series To Reveal Behind-Scenes McCartney

■ BY CARRIE BORZILLO

LOS ANGELES—"Oobu Joobu." While these words may seem like nonsense to most, to Paul McCartney they represent the fruition of 20 years of work on what has become the most fascinating and intimate radio series ever created.

On Memorial Day, the former Beatle's 13-part multigenre, nationally syndicated series, "Oobu Joobu," kicks off with a two-hour program via Westwood One Entertainment.

This first-of-its-kind series, which is only being distributed domestically at this point, wraps up with a three-hour Labor Day special. Over the summer, 11 hourlong shows will air



WILSON



McCARTNEY



and even recipes from Linda McCartney.

While WW1 has not begun signing up affiliates because the series is still being completed, the network anticipates inking more than 20 stations in all radio formats, according to Norm Pattiz, chairman of WW1.

So far, it's a hit with advertisers; Pattiz says it's already "sold-out."

"This is the kind of thing that we had to be involved with because it's a history-making series," says Pattiz. "I love it because it's wildly creative

and breaks lots of rules. To me, it's the height of creativity."

The series slightly resembles WW1's famed "The Lost Lennon Tapes," but with the addition of the artist himself talking about the music.

"It's like being a fly on the wall in the private life of Paul McCartney," says Pumer. "People never hear the *makings* of final product, only the final product. On 'Oobu Joobu,' you hear it as he was making it."

'UBU COCU' TO 'OObU JOObU'

The title, "Oobu Joobu," was inspired by a production of Alfred Jarry's "Ubu Cocu" on BBC Radio in London almost 30 years ago.

(Continued on page 104)

Canada's Leonard Rambeau Dead At 49

Led Murray Management Team; Co-Founded CARAS

BY LARRY LeBLANC

TORONTO—As one of Canada's top managers for the past two decades, Leonard Rambeau adhered to the rule of not forgetting the artist is the star.

genteel, quietly effective, and widely lauded here for being dedicated to both the careers and the personal lives of his clients, Rambeau died at Sunnybrook Hospital here April 12 after a long fight against cancer. He was 49.

Rambeau was Anne Murray's personal manager for 20 years. He was also president of the singer's management firm, Balmur Ltd., which currently manages the Canadian artists Rita MacNeil (Virgin Records) and George Fox (WEA). The company has offices in Toronto and Nashville.

While Rambeau continually downplayed his own role, Murray credits him as the guiding light of her career. "I've always said that Leonard was the only indispensable person in my career," she says. "It is hard to imagine my life or career without him."

Only last month, Murray made a rare

Juno Award appearance in Hamilton, Ontario, to pick up a special global Achievement Award for Rambeau. "He's one of the good guys, and he's been instrumental in building the Canadian music industry to where it is today," she told the audience.

"Leonard's one of handful of [Canadian] managers who have established themselves as world-class," says Brian Robertson, president of the Canadian Recording Industry Assn. "He was fully committed to the Canadian industry and representing his clients in the best possible way. He was a class act."

It was in 1968 that Rambeau met Murray in Halifax, Nova Scotia, through TV producer Bill Langstroth (now her husband). A singer on CBC-TV's "Singalong Jubilee" program, Murray had just recorded her debut album, "What About Me." Rambeau hired

her for a fund-raising benefit he was producing for his youth club in nearby Dartmouth for \$125 (Canadian).

The following year, approached by the alumni association of Saint Mary's University in Halifax to produce a show, Rambeau asked Murray to perform. It was her first major solo concert, and the night before the Canadian release of her debut Capitol album, "This Way Is My Way"—later renamed "Snowbird" in the U.S. She earned a whopping \$900 for the show.

At a reception following the concert, Murray came up to Rambeau and said if she decided to stay in the music business, she'd hire him as a road manager. Six months later, Murray's single "Snowbird" was soaring up Billboard's Hot 100 Singles chart, eventually peaking at No. 8. Rambeau convinced Murray to let him set up an office in Halifax to oversee her business affairs.

In January 1971, to further her career, Murray moved from Halifax to Toronto and urged Rambeau to join her. Content with his own plans for a

(Continued on page 105)



RAMBEAU

Producer/Songster Morris Files Suit Against Motown

BY BRETT ATWOOD

LOS ANGELES—Motown and its founder, Berry Gordy Jr., are being sued for copyright infringement and fraud by former Motown producer and songwriter Richard Morris.

In the lawsuit, filed April 13 in U.S. District Court here, Morris claims that he has yet to receive substantial royalties for his body of over 50 Motown songs.

Morris is asking for compensatory damages of at least \$2 million and \$1 million in punitive damages. The suit also names Jobete/Stone Agate Publishing and PolyGram Music Publishing.

"We don't believe that Motown has a legal interest in the publishing

royalties," says Morris' attorney, Edgar B. Pease III, who is representing the plaintiff with attorney Peter D. Gordon.

At press time, Gordy and his representatives were not available for comment.

The plaintiff also says that he was coerced into signing a producer's agreement with Motown that bound him exclusively to work with the label's artists from 1964-71.

"Many of the pioneers of the R&B era are facing this same situation," says Pease. "Morris was taken advantage of by Mr. Gordy, whom he considered to be a friend. He was told that he would be compensated for his work, but that never happened."

(Continued on page 14)



Universal Gladys. Gladys Knight greets executives at her concert at Los Angeles' Universal Amphitheatre. Knight was also presented with a gold plaque commemorating sales of more than 500,000 units on her MCA album "Just For You." Shown, from left, are Knight's manager Jimmy Newman; MCA Concerts president Jay Marciano; Knight; MCA Entertainment Services senior VP Larry Vallon; and Ben Bernstein, senior VP, William Morris Agency.

Black Uhuru Members Tangle With Label And Each Other

BY CARRIE BORZILLO

LOS ANGELES—The members of the Jamaican reggae act Black Uhuru are in a legal battle with each other and with Mesa/Blue Moon Recordings over the use of the band's name and allegations of fraud and breach of contract.

In early April, band members Euvyn Spencer (Don Carlos) and Rudolph Dennis (Garth Dennis) filed suit against Mesa/Blue Moon Recordings, Mesa/Blue Moon Inc., and label president Jim Snowden in Los Angeles Superior Court for breach of written and oral contract, fraud, and deceit.

The suit claims that Snowden failed to promote the group's Grammy-nominated album "Strongg" before its release and failed to provide the plaintiffs an accounting of sales and pay them royalties. The suit also accuses Snowden of telling promoters not to book the version of Black Uhuru without founding

member Derrick "Duckie" Simpson. It further claims that Snowden plans to release an album by Simpson under the Black Uhuru name.

The plaintiffs are seeking damages of more than \$50,000, the use of the Black Uhuru name, and the rights to its recordings.

In March, Simpson filed a suit against Spencer, Dennis, and promoter Terry Rindal and his company, Performers of the World, in U.S. District Court of California for trademark infringement over the use of the Black Uhuru name and for unfair competition.

Simpson is seeking a jury trial. A spokeswoman from Mesa/Blue Moon says, "The real battle here is between the parties within the group. The record company's involvement is frivolous. The real decision will be made based on the outcome of [Simpson's] lawsuit, which involved copyright infringement, and if Duckie wins, then the second suit will be thrown away anyway."

The spokeswoman confirms that a Black Uhuru album is scheduled for release in September. However, she says the label won't know which members of the group will be recording that album until the courts decide who rightfully owns the name.

Michael Machat, the attorney representing Spencer and Dennis, says he plans to file a counterclaim to Simpson's suit for trademark infringement and unfair competition.

Machat says Spencer and Dennis also will claim that Simpson has received advance monies that they did not share in.

At press time, Rindal hadn't seen the Simpson lawsuit and declined to comment.

Chase Mellen III, the attorney representing Simpson, says his client has used the name Black Uhuru for nearly 20 years and is the only founding member who has continually performed with the group.

"This is a terribly simple case," (Continued on page 14)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Manfred Zunkeller is appointed president of Warner Music Europe in London. He was senior vice president.

Dave Darus is named VP of promotion/artist development at Polydor/Atlas in Los Angeles. He was national director of promotion at Interscope.

David Linton is named VP of black music promotion for Arista Records in New York. He was VP of black music promotion at Island Records.

MCA Music Entertainment Group in Los Angeles promotes Larry Kenswil to executive VP of business and legal affairs and names Craig Bamsey associate director of business development. They were, respectively, senior VP of business and legal affairs and engagement manager with McKinsey & Co.

Barry Hafft is promoted to VP of sales at Walt Disney Records in Burbank, Calif. He was director of sales.

BMG International promotes Christoph Rucker to VP international



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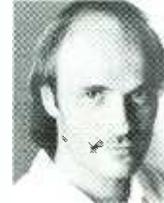
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marketing in New York and Nancy Farbman to VP international, RCA, in London. Rucker was VP for the MCA/Geffen/GRP labels distributed by BMG International outside the U.S. Farbman was VP of marketing and promotion for BMG International.

Ken Robold is promoted to director of finance and accounting at Mercury Nashville. He was manager of finance and accounting.

Brian Southall is named senior corporate communications director of Warner Music International in London. He was a public relations consul-

tant for the company.

Tony Collins is promoted to head of urban promotion for Giant Records in Los Angeles. He was Southwestern regional promotion manager for urban music.

Hans Wendl is appointed label director for Gramavision in Salem, Mass. He was an artist manager.

Andrea Kinloch is promoted to senior product manager at Rhino Records in Los Angeles. She was product manager.

PUBLISHING. Grace Maueri is pro-

moted to director of copyright and creative administration at Rondor Music in New York. She was copyright manager.

Marc Kleiner is named associate director of writer/publisher relations at BMI in New York.

RELATED FIELDS. The Recording Industry Assn. of America in Washington, D.C., names John H. Ganoe VP of member services and Joel L. Flatow director of government affairs. They were, respectively, director of member services and legislative director for the

Congressional Arts Caucus.

Jerry E. Stone is appointed senior VP/COO of Allied Technologies Corp. He held the same position at Perry Drug Stores.

Steve Pickle is promoted to director of creative services for TNN: The Nashville Network, in Nashville. He was manager of daytime programming.

Mark De Vitre is named director of business affairs for Philips Interactive Media in Los Angeles. He was director of business and legal affairs for Multimedia Motion Pictures Inc.

Primus Spikes Its 'Punchbowl'

Interscope Set's A Newly Democratic Affair

BY CARRIE BORZILLO

LOS ANGELES—Primus' trademark twisted lyrical style and strange sonic undertakings prove even more frenetic than usual on the trio's new self-produced album, "Tales From The Punchbowl," due June 6 on Interscope.

The music on the band's fifth full-length album—and third for Interscope—ranges from funky, bass-driven ditties, such as the infectious "Mrs. Blaileen," to the country-influenced single contender, "Wynona's Big Brown Beaver."

"Wynona" is a smash," says Rob Weldon, music coordinator at modern rock outlet WHYYT Detroit. "Primus is Rush on crack. And they haven't changed and haven't sold out."

"This is the most comfortable Primus album we've ever done," says singer/bassist Les Claypool. "All three of us wrote together." Although guitarist Larry "Ler" Lalonde and drummer Tim "Herb" Alexander joined the band in 1989, this is the first album that features their songwriting contributions.

Unlike previous albums in which old material was often revamped for inclusion, "On this one, there's none of that," says Claypool. "We had no songs when we started this record. That's why it



PRIMUS. Tim 'Herb' Alexander, Les Claypool and Larry 'Ler' Lalonde.

took us five months to do, which is more than twice as long as the last."

Claypool says he hasn't given much thought to whether "Tales From The Punchbowl" will top the band's last album, 1993's "Pork Soda."

Powered by the modern rock success of the track "My Name Is Mud," "Pork Soda" went on to sell 763,000 units, according to SoundScan. It debuted at a surprisingly high No. 7 on The Billboard 200 in May 1993.

"Sailing The Seas Of Cheese," released in 1991, has been certified gold.

Its first two albums ("Frizzle Fry" released on Caroline in 1991 and "Suck On This" released on Claypool's Prawn

Song label in 1989) didn't chart on The Billboard 200.

"When doing a record, we really don't think so much about what's hip and happening at the time or about our past material," says Claypool. "We were just concerned about coming up with material we'd enjoy playing five nights a week."

Interscope A&R executive Tom Whalley has similar feelings. "It's not an issue of how we go from 700,000 [units sold] to 2 million," says Whalley. "I'd like to continue to increase their audience and possibly do a million or more. But, it's more about Primus being Primus and what it is that sustains a long career."

Whalley says the music on "Tales From The Punchbowl" will appeal pri-

(Continued on next page)



Piece Of Cake. The members of Cake celebrate the release of their "Motorcade Of Generosity" album, which has spawned the hit single "Rock'n'Roll Lifestyle," with Capricorn Record execs. Standing, from left, are Capricorn's G. Scott Walden, Michelle Meisner, and Bryan Thompson; Cake's Greg Brown and Todd Roper; Capricorn's Roger Mayer, RED's John Strickland; Cake's Vince DiFiore; Capricorn's Michael Ehrenberg, and Cake's manager Bonnie Simmons. Sitting, from left, are Cake's John McCrea; Capricorn artist Ian Moore; Cake's Victor Damiani; and Ian Moore Band's Chris White.

A&M Shines The Light On Innocence Mission's 'Glow'

BY BRIAN Q. NEWCOMB

Karen Peris, the voice of Innocence Mission and its creative guiding light, asserts that the four years since the release of the band's last A&M album, "Umbrella," was anything but a hiatus. "I was writing songs the whole time," she says, "and we would just set aside the songs that we felt a strong attachment to, and I guess it just took awhile

until we felt happy with the whole collection of songs."

But that time has come with "Glow," which A&M will release on June 6.

A&M director of product development Brad Pollak says that the label intends to be just as industrious about bringing "Glow" to the public.

"With Karen Peris and Innocence Mission, we're going down a very focused, extremely patient, and driven road," he says.

"We want to get the record into the marketplace slowly," he continues. "[Innocence Mission's] A&R person, Teresa Ensenat, came up with the idea of releasing a commercial [EP] to use as a setup tool, which would remind the marketplace that the band still exists without having to use the whole album."

To prep Mission-aries for the Lancaster, Pa., band's return, the label put out the four-song EP on Feb. 14. The release contained two songs on the new

(Continued on next page)



INNOCENCE MISSION. Mike Bitts, Karen Peris, Don Peris, and Steve Brown.

Doors Record For Reissue Of 'Prayer'; R.E.M. Tour To Start After Short Delay

REOPENING THE DOORS: Once again, Jim Morrison is being brought back to life via the May 23 reissue of his 1978 spoken-word album, "An American Prayer." The Elektra project, which features Morrison reading poetry with musical backing by the Doors, will be made available for the first time on CD. Additionally, surviving Doors Ray Manzarek, Robbie Krieger, and John Densmore reunited to record backing tracks for three bonus cuts: a reworking of album track "Ghost Song" featuring new piano and guitar overdubs by Manzarek and Krieger, respectively; "Babylon Fading," a Morrison poem to which the Doors have added sound effects; and "Bird Of Prey," which Manzarek says the band had always intended to record but never did—until now.

Manzarek says the new version of the ironically titled "Ghost Song" is substantially different from the original, incorporating not only the new overdubs, but also outtakes from Morrison's reading of the title-track poem. The disparate elements were digitally edited together by the Doors, original producer John Haeny, and Pablo Manzarek, Ray's son.

A video for "Ghost Song" is almost finished, according to Manzarek. He says it will combine new images of the surviving Doors in the studio with archival footage of Morrison and of early 20th century Native Americans.

Commenting on the recent spate of spoken-word projects, Manzarek says, "It's time for spoken word. People didn't know what spoken word was when this came out. They said, 'Poetry? Spoken word? What's that?' So I think we're ready now, with the coffeehouses and the beatnik revivals and everything."

Although "An American Prayer" is credited to Morrison (the album was nominated for a spoken-word Grammy in 1979), Manzarek perceives it as a Doors project. "It's Jim's poetry album, but if it's not a Doors album, I don't know what the hell to call it," he says.

He and the other Doors will promote the re-release in a live, online video news conference—the first of its kind, according to a spokesman for Krieger. Set for May 17 at 1 p.m. (PDT), the conference will allow Internet subscribers with CUSeeMee software to participate.

ON THE ROAD: R.E.M., which cut short a European tour following drummer Bill Berry's emergency aneurysm surgery in March, will kick off its U.S. tour only 10 days later than expected. The outing will now start May 15 at Shoreline Amphitheater, Mountainview, Calif., and last through June 24. Postponed dates originally slated for the

first 10 days, including stops in Phoenix, Las Vegas, San Diego, and Los Angeles, will be added onto the second leg of the U.S. tour, which will resume in the fall... You know it's summer when Jimmy Buffett kicks off his annual amphitheater tour. Buffett hits the road May 27 in Cincinnati.

NICE GUYS: Green Day will play two benefit concerts May 27 and 28 at the Henry J. Kaiser Auditorium in Oakland, Calif. Proceeds from the shows will go to four organizations, all of whose services the members of Green Day have utilized. Beneficiaries are the Berkeley Free Clinic, Haight-Ashbury Free Clinic, Food Not Bombs, and San Francisco Coalition on Homelessness... Chuck Leavell, the Rolling Stones' keyboardist and musical director, will receive the National Arbor Day Foundation's Good Steward award April 29. When he's not on the road, Leavell manages a 1,500-acre tree farm. The award goes to an individual who has made a contribution to tree planting, conservation, stewardship, or education.

CHANGES: Justine Chiara has joined Gold Mountain Entertainment. She brings the Afghan Whigs and Loud Lucy to the management company. The New York-based Chiara replaces Janet Billig, who is now a senior VP at Atlantic Records... Managers Melissa Allen (the Dambuilders, Suddenly, Tammy!) and Pati de Vries (the Rake's Progress, Band de Soleil) have joined forces to form Snappy Productions, a N.Y.-based company. In addition to keeping their own management rosters, they will jointly manage several clients, including Lotion and Lori Carson... Kathy Gillis has left her post as senior publicity director at Virgin Records. She can be reached at 718-832-3849.

THIS AND THAT: Bassist Rob Wasserman has filed a \$10 million suit against PolyGram Diversified Ventures and Woodstock Ventures for injuries suffered while at Woodstock '94 in August. After playing a set with Bob Weir, Wasserman tripped on tent ropes and fractured his left arm and tore his triceps muscle. In a negligence suit filed April 5 in New York Supreme Court, Wasserman alleges that the injuries caused him to cancel a national tour and therefore, sales of his new album, "Trios," declined. PolyGram's policy forbids comment on pending litigation; Woodstock Ventures could not comment by press time.

The lead item in this week's column was written by Paul Verna.

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Mark Chesnutt

PRIMUS SPIKES ITS 'PUNCHBOWL'

(Continued from preceding page)

marily to hardcore Primus fans but has the potential to gather new converts as well.

"A song like 'Wynona' is a song that I think can bring in a new audience," says Whalley. "That's something that they just continue to do and build upon. When I look back at the first [Interscope] record, 'Sailing The Seas Of Cheese,' I started out hoping that it would sell 50,000-75,000 and that record right now is approaching 700,000."

Interscope plans to service the album to college radio in mid-May. A few weeks after the album's official June release, the label will hit modern rock and album rock programmers with the first single.

The video for the single will be directed by Mark Kohr, who has directed all of Primus' clips.

On the touring front, Primus just returned from a week of playing festivals in Australia and will tour Europe for three weeks in June before coming to the U.S. in early July.

With modern rock radio playing more melodic and pop-oriented songs these days, garnering airplay for Primus may not be an easy task.

"Primus is at the forefront of whatever you want to call this music, but they've still been left-of-center," adds Whalley. "In certain places, it will take some convincing for [radio] to play it, but in other markets, people are ready and willing."

A few of the "ready and willing" include Sean Ziebarth, music director at modern rock KXRR (X96) Salt Lake City, and Weldon at WHYT.

Weldon describes the band's sound

as being the truest definition of alternative music.

"It's funny, because alternative is guitar-driven," says Weldon. "This is percussion driven. I can hear some PDs saying there isn't a hook. But there are lots of hooks—they're in a couple of notes here and there or in a lyric—they're everywhere."

While Ziebarth hasn't heard the album yet, he's eagerly awaiting its arrival. "I'm dying for it," he says. "Salt Lake has always gone nuts for Primus."

In addition to Primus' trademark sound, the band throws in a few more curveballs on tracks like the instrumental "Space Farm," which features farm-animal noises.

The closing track, "Captain Shiner," features such instruments as a homemade long-necked banjo with bass strings and an ocarina, an oval-shaped instrument played like a harmonica and known as a "sweet potato."

As evident in the band's song titles, such as "Glass Sandwich," which conjure up vivid mental pictures, songwriting for Claypool is often inspired by visual images.

"It's always something different," he says. "Sometimes a vocal melody or a mood invokes some sort of visual image that becomes a story or a song. Other times it's something that I planned or plotted out. I get my lyrics from my notebooks lying around. But since I moved, a lot of those notebooks were packed up so I didn't use them that much on this album."

Although a release date has not been set, the album will also be made available as a CD Plus, which means the CD can play in either a stereo or CD-ROM drive.

According to Claypool, the trio is also working on a CD-ROM, due out later this year, that will probably be a documentary-style retrospective.

A&M SHINES A LIGHT ON INNOCENCE MISSION

(Continued from preceding page)

album, as well as two previously unreleased tunes that are not on "Glow."

A&M will work the EP to college and album alternative radio throughout May, until the release of "Glow."

Peris, whose gentle voice suggests that of the Cranberries' Dolores O'Riordan, without the accent, is cautiously optimistic about the commercial response to "Glow." "It does seem that right now there is an appreciation for a lot of different kinds of music, and that's really nice for people who are writing music for people who love to listen to music. They're able to hear a greater number of bands and songwriters than they were able to a couple of years ago."

Pollak looks to the growth of album alternative radio as an opportunity for bands like Innocence Mission. "You have some sort of identifiable way of measuring how these great songs are doing," he says. "With Innocence Mission, we've always had that album alter-

native audience because they have gotten commercial alternative play; they certainly have had the college radio audience, and we believe they're positioned for top 40, if the crossover is right."

The key, says Pollak, is a slower approach: "What we're doing differently is focusing in stages, rather than focusing on what we can get simultaneously. This way, we'll have the proof to move from one step to the next. 'Bright As Yellow' is the song best equipped to do that three-hurdle jump from college to [album alternative] to alternative, but we're going to need a base, some good sales, and feedback from radio to take it to the next level."

Preparing for "Glow," Peris wrote on guitar as well as her trademark keyboards, and the band worked with a new producer, Dennis Herring. Pollak says, "They're not as slick as they might have been in the past. There's a

(Continued on page 42)

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN/BILLY JOEL	Joe Robbie Stadium Miami	April 13-14	\$4,385,725 Gross Record \$50/\$25	103,694 two sellouts	Cellar Door Concerts
THE ROLLING STONES	Western Springs Stadium Auckland, New Zealand	April 16-17	\$3,277,067 (\$4,858,580) New Zealand \$70.77/\$40.97	70,533 two sellouts	BCL Group Paul Dainty Corp.
THE ROLLING STONES	ANZ Stadium Brisbane, Australia	April 12	\$2,335,541 (\$3,142,470) Australian \$67.05/\$40.97	36,388 sellout	BCL Group Paul Dainty Corp.
GRATEFUL DEAD	Charlotte Coliseum Charlotte, N.C.	March 22-24	\$1,746,695 Gross Record \$26.50	85,913 three sellouts	Metropolitan Entertainment Cellar Door
GRATEFUL DEAD	Arena, The Omni Atlanta	March 26-27, 29-30	\$1,705,660 \$27.50	62,024 four sellouts	Metropolitan Entertainment Alex Cooley Peter Conlon
ELTON JOHN/BILLY JOEL	War Memorial Stadium Little Rock, Ark.	April 7	\$1,616,025 \$51/\$26	41,274 sellout	Cellar Door
ELTON JOHN/BILLY JOEL	Rice Stadium, Rice University Houston	April 5	\$1,559,875 \$50/\$25/\$20	45,960 sellout	PACE Concerts
ELTON JOHN/BILLY JOEL	Tampa Stadium Tampa, Fla.	April 11	\$1,526,850 \$50/\$25	51,736 sellout	Cellar Door Concerts
JIMMY PAGE & ROBERT PLANT RUSTED ROOT	Byrne Meadowlands Arena East Rutherford, N.J.	April 6-7	\$1,469,670 \$50/\$35/\$22.50	38,324 two sellouts	Metropolitan Entertainment
EAGLES	Gund Arena Cleveland	April 11	\$1,318,884 Gross Record \$87/\$52	18,347 sellout	Belkin Prods Terry Bassett Presents

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Artists & Music

JANIS IAN WREAKS HER OWN 'REVENGE'

(Continued from page 10)

on albums by John Mellencamp, Bette Midler, Nancy Griffith, Amy Grant, Kathy Mattea, Michelle Wright, Shawn Colvin, and others.

Recording "Revenge" took Ian back to her early days as a recording artist.

"I wanted to make it like my first couple albums with Shadow Morton when I was a kid," says Ian, who cut "Revenge" mostly live, co-producing with Mary Chapin Carpenter's guitarist and producer, John Jennings. "John said it shouldn't take more than four weeks to do, and we cut it in five days and on the sixth added little 'doo-da-das.' Most of the songs are first or second takes."

Besides Jennings on electric guitar and Ian on acoustic, her "dream band" includes drummer Steve Gadd, bassist Willie Weeks, pianist Matt Rollings, and percussionists Cyro Baptista and Jim Brock. "I've worked with most of them in one capacity or another before, but to be able to call and have them juggle all their schedules was in itself a kind of revenge," Ian says.

The end result is a harder-edged album than the acoustic "Breaking Silence." "It seemed like we had a bunch of musicians who were thrilled to be playing live and with each other, as opposed to overdubbing," says Ian.

"Melissa Etheridge interviewed me for The Advocate and said that 'Breaking Silence' was a good album because it got to your head, but this one's good because it gets to your nether parts," says Ian.

The song "Take No Prisoners," she says, represents the attitude of the album. "I've hit a point in my career where I don't have anything to lose, because no one wants you anyway—so why bother playing the game?" Another standout, she feels, is "Stolen Fire," "as nasty a song to an ex-lover as you've ever heard—right up there with Marianne Faithfull's 'Why'd You Do It.'"

Ian is set to go to Europe at the end of April for two weeks of TV promotion before returning to Nashville to rehearse a four-piece road band. She then plans a 10-week U.S. tour, followed by dates in Europe, Australia, and Japan.

Fico, meanwhile, says he is not expecting an out-of-the-box hit single. "With Janis, it's not about releasing singles and getting hit records, but

letting her following know she has a new record."

After the promotional CD has its chance, Beacon will release the single "Tenderness," servicing it to triple-A and adult contemporary radio. There will not be a video until the single after "Tenderness," says Fico, who says a yearlong campaign has been planned that is "aggressive, but not so much that we burn out the record after the first months."

'EXCELLENT' FOR TRIPLE-A

To market the promotional CD, which includes an Ian interview, Fico has hired three indie promoters, McKeon Music Marketing, AIM Marketing, and Michele Clark Promotion.

Abby Goldstein, music director at triple-A station KERA Dallas, has just received the disc. "I'm sure I'm going to like it," she says. "I thought 'Breaking Silence' was a wonderful record and played several tracks from it. Janis is excellent for the format. [She's] such an incredibly honest songwriter—maybe even more powerful now than she was way back [in 1975], when she did 'At Seventeen.'"

AIM is also calling retailers, says

Fico. "We have a panel of 1,500 stores, which we felt had especially good potential for a Janis Ian record. They're called in a two-week cycle to alert them about the project and give distribution information and tour dates."

Mark Hudson, product manager for the Cambridge, Mass.-based Lechmere chain, says he "highly anticipates" the new Ian title. "It's the return of a quality artist who's popular in this area," he says, looking at possible inclusion of "Revenge" in the 25-store web's listening post program. "We do real well with folk-based, acoustic artists like Shawn Colvin and the Indigo Girls, and it's just the kind of music that fits our fairly upscale demographic."

Looking back at the genesis of "Revenge"—as well as a career going back to the controversial 1967 hit "Society's Child (Baby I've Been Thinking)"—Ian says, "John [Jennings] said that the goal was to make a great record, and secondarily to sell a lot of records. But he said that realistically the goal is to make another record after this one, and I think that's true. I don't know how many major-label presidents I've seen come and go while I'm still making records."

More Information Sources Added To Billboard Online

NEW YORK—Users of Billboard Online now have access to news and features from three more Billboard Music Group publications: R&B Airplay Monitor, Country Airplay Monitor, and the London-based Music Monitor, which serves the U.K.'s music and broadcast industries.

Billboard Online was launched last spring to provide access to each week's issue of Billboard. The service also offers access to 10 years of Billboard charts and four years of Billboard articles in full text form. European airplay charts from Music & Media and the Music Monitor are also available.

The extensive research archive

also includes databases from the All Music Guide, Amusement Business magazine, the Record Industry Assn. of America (gold and platinum certifications), and the Music Video Source.

Billboard Online, a co-venture with Houston-based Telescan Inc., requires a personal computer and a modem to gain access. Users pay a one-time charge for the software and usage fees based on connect time. Software is available in Windows, DOS, and Macintosh versions.

For further information and details on Billboard Online's revised price plan, contact Vince Beese at 212-536-1402 or 800-449-1402.

MORRIS FILES SUIT AGAINST MOTOWN

(Continued from page 11)

According to the suit, Morris was told that he "would be excluded from doing business with [the] defendants, and from the industry at large," unless he signed the contract. Morris says he signed the release without an attorney, "without fully understanding the right which he was purportedly giving up and without any meaningful payment of benefit, save \$1."

However, Morris says he did not knowingly sign any agreement that pertained to anything other than his production duties.

In the suit, Morris claims that the defendants have used the contract to illegally transfer his songwriting and publishing rights to over 50

songs.

The plaintiff also says that he never got credit or financial acknowledgment for his role in bringing the Supremes to the Motown empire. The legendary group was signed as the Primettes to Motown's Tamla label in 1960 before Gordy changed the group's name a year later.

Morris contends that he delayed filing the suit until now because of his personal friendship with Gordy, who allegedly told Morris that he would be compensated and credited in the future.

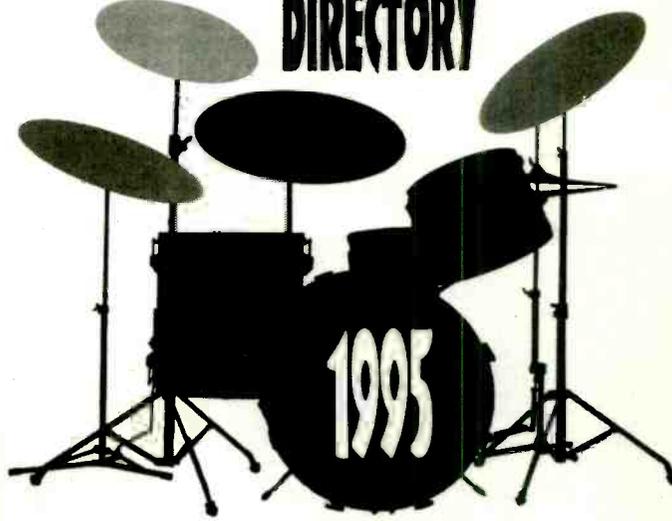
Pease acknowledged that a small settlement offer was made a few months ago, but that Morris refused to accept it.

"This is the kind of information that venues such as the Miami Orange Bowl Stadium look to for future 'knock-out' events." Monique R. Perez, Events Coordinator, City of Miami.

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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
			*** No. 1 ***	
1	1	12	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
2	—	1	PAVEMENT MATADOR 45898/WARNER BROS. (10.98/15.98)	WOWEE ZOWEE
3	7	9	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/15.98)	AURORA GORY ALICE
4	3	5	ELASTICA DGC 24728*/Geffen (10.98/16.98)	ELASTICA
5	4	5	KUT KLOSE KEI/AELEKTRA 61668/EEG (10.98/15.98)	SURRENDER
6	11	6	BETTER THAN EZRA ELEKTRA 61784*/EEG (10.98/15.98)	DELUXE
7	8	39	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
8	13	4	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98)	HOME
9	6	2	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
10	10	29	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
11	5	4	MORPHINE RYKODISC 10320* (11.98/17.98)	YES
12	15	11	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
13	9	8	CRIME BOSS SUAVE 3* (9.98/15.98)	ALL IN THE GAME
14	14	14	GILLETTE S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
15	20	20	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
16	18	30	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
17	17	40	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
18	22	2	KMFDM WAX TRAX 7199*/TVT (10.98/16.98)	NIHIL
19	23	78	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
20	24	27	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER

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	16	13	THE ROOTS DGC 24708*/Geffen (10.98/15.98)	DO YOU WANT MORE?!?!?!?
22	28	19	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
23	27	18	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
24	12	3	BIG L COLUMBIA 53795* (10.98 EQ/15.98)	LIFESTYLEZ OV DA POOR & DANGEROUS
25	—	1	JEFF BUCKLEY COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
26	26	9	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
27	34	12	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
28	33	18	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
29	31	5	BROTHER PHELPS ASYLUM 61724/EEG (10.98/15.98)	ANY WAY THE WIND BLOWS
30	36	83	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
31	29	7	MIKE WATT COLUMBIA 67085* (10.98 EQ/15.98)	BALL-HOG OR TUGBOAT?
32	37	3	SONS OF ELVIS PRIORITY 53896 (9.98/13.98)	GLODEAN
33	35	32	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
34	25	2	THE ORB ISLAND 524099 (10.98/15.98)	ORBUS TERRARUM
35	—	1	BELA FLECK WARNER BROS. 45854 (10.98/15.98)	TALES FROM THE ACOUSTIC PLANET
36	—	1	RADNEY FOSTER ARISTA 18757 (9.98/15.98)	LABOR OF LOVE
37	19	3	KING TEE MCA 11146* (9.98/15.98)	IV LIFE
38	39	6	RICHARD CLAYDERMAN RODVEN 3139 (10.98/16.98)	ONE MUSICAL WORLD
39	30	7	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
40	38	4	ROTTIN RAZKALS ILLTOWN/MAD SOUNDS 530461*/MOTOWN (9.98/15.98)	ROTTIN TA DA CORE

POPULAR UPRIISINGS

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

SOUTHERN CHARM: Los Angeles-via-Birmingham, Ala.-based **Terrell** turns in his straight-ahead rock inklings for a bluesier, roots rock feel on his sophomore effort, "Angry Southern Gentleman," released April 4 on Pointblank/Virgin.

In addition to selling the album at traditional retail outlets, the label is selling the title at Terrell's shows as well as



Dreamy Debut. Coming off two hot 7-inch singles on Chapel Hill, N.C.-based Jettison Records and a spot on last year's Lollapalooza second stage, Crowdsell made its full-length debut April 4 with "Dreamette" on Big Cat Records. The trio originally hails from Jacksonville, Fla.

through an 800 number.

"Since it won't be stocked in all national accounts right away, we wanted to make sure that the product is out there," says Marji Cheske, product manager at Virgin. "We don't want to piss off retailers, so we won't sell it for under \$12. And whenever we can, we'll get a re-

tailer at the gig to sell the records. If we can't do that, we'll sell it ourselves."

In addition, 10,000 old-fashioned, Southern-styled "calling cards" have been printed up that include the artist's name, album title, and the toll-free number. The cards were passed out at shows.

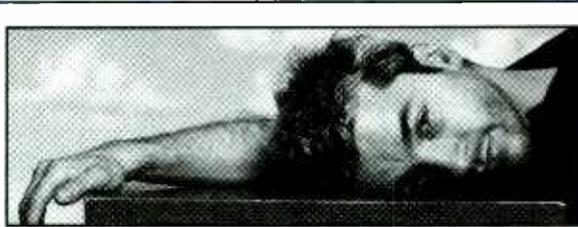
"One of the beauties of this project is that he's so versatile," adds Cheske. "He can open for Soul Asylum, John Lee Hooker, or Sheryl Crow. He can do a much stronger, edgier rock show or an acoustic blues thing."

What he will be doing for now is a series of residency tours, in which he plays a certain city on a certain day of the week for a month.

In April and part of May, some of Terrell's dates include the Tin Angel in Philadelphia on Wednesdays, various venues in Northampton, Mass., on Thursdays, Fez in New York on Fridays, and Club Metronome in Burlington, Vt., on Saturdays.

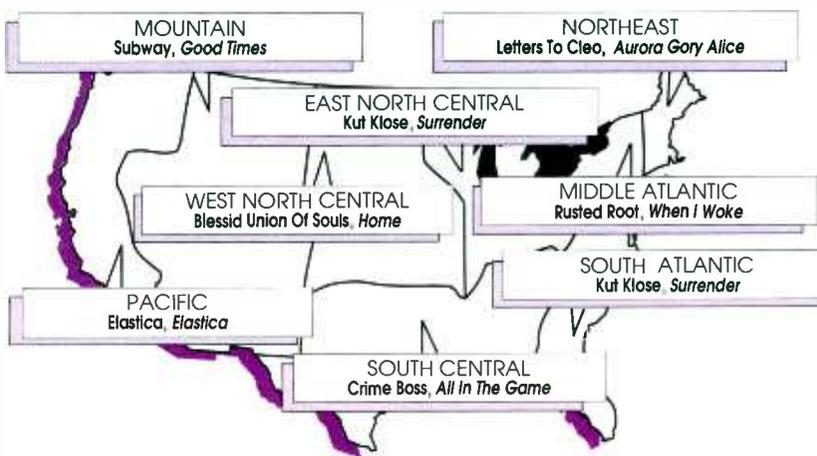
Virgin is also working on landing as many key opening spots for Terrell as possible. On April 27, Terrell will perform with Jeffrey Gaines at the triple-A WDST Poughkeepsie, N.Y., show and on May 4 he will play with G. Love & Special Sauce in Northampton.

Terrell will also head out for some Midwest dates with



Listener Response. PRA is reissuing Kevin Gilbert's "Thud" May 5, shrink-wrapped with a CD single of his version of Led Zep's "Kashmir," which didn't make the Zeppelin tribute, but pleased listeners of KLOS L.A. enough to incite the label to release it.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. Elastica, Elastica	1. Crime Boss, All In The Game
2. Subway, Good Times	2. Subway, Good Times
3. Pavement, Wowee Zowee	3. La Mafia, Exitos En Vivo
4. Rappin' 4-Tay, Don't Fight The Feelin'	4. Better Than Ezra, Deluxe
5. Better Than Ezra, Deluxe	5. Kut Klose, Surrender
6. R.B.L. Posse, Ruthless By Law	6. Lari White, Wishes
7. Dre Dog, I Hate You With A Passion	7. Mystikal, Mystikal
8. Corrosion Of Conformity, Deliverance	8. Letters To Cleo, Aurora Gory Alice
9. Letters To Cleo, Aurora Gory Alice	9. Gillette, On The Attack
10. Morphine, Yes	10. La Diferenzia, La Diferenzia

Sonny Landreth in May.

Cheske says the label's college department is also working on booking gigs at fraternity parties and college

campus and coffeehouse events.

On the radio front, Virgin serviced triple-A radio with a promotional single of

"Dreamed I Was The Devil" on April 14. KSPN Aspen, Colo., KRCC Colorado Springs, Colo., WCBR-FM Chicago, and KPFT Houston are among the early believers.

DONE DEAL: Perfect Stranger, the country act on independent Pacific Records featured in Popular Uprisings April 15, has signed with Curb Records.

Curb is reseriving the band's album track, "You Have The Right To Remain Silent," written by Calvin & Brenda Sweat, to country radio and is making a video for the song. The clip is in the midst of being shot and is directed by Jim Shea.

The East Texas-based band is also wrapping up its recording sessions for two new songs to be added to the band's debut, "It's Up To You," which Curb is re-releasing on a date to be determined.

"You Have The Right To Remain Silent" is No. 69 with a bullet this week on the Hot Country Singles & Tracks chart.

PUCKERING UP: Singer/songwriter and music critic **Stewart Franke** is garnering some serious attention with his Schoolkids Records debut, "Where The River Meets The

Bay," released March 1.

The emphasis track from the album, "Kiss Kiss Bang Bang," will be heard in the May 8 episode of Fox-TV's "Melrose Place."

The song is also receiving airplay on such triple-A outlets as WDET Detroit, KXCI Tucson, Ariz., and WMKY Morehead, Ky.

Franke, who has opened for **Sheryl Crow, the Cowboy**



No Tears Here. "Never Let You Go," the debut album from Underworld/Capitol R&B artist Jesse, is No. 20 in the East North Central Regional Roundup this week. "When U Cry, I Cry," the first single from the Chicago-based singer, is No. 38 this week on the Hot R&B Singles chart.

Junkies, Sam Phillips, the BoDeans, and Warren Zevon, will play with **Todd Snider** Friday (28) at the Majestic Theater in Detroit and at Taste Of Detroit on June 8.

When not touring or recording, Franke's byline can be seen in Detroit Metro Times, CD Review, the Boston Phoenix, the Detroit News, and the Minneapolis City Pages.

An Early 'Summertime' From Shaggy Label Ships 2 Singles From Dancehall DJ

BY HAVELOCK NELSON

NEW YORK—Because of the diverse reggae sounds of "Boombastic," the second set from dancehall stylist Shaggy, Virgin Records has fashioned a layered, reaction-oriented campaign to support the album.

The label's two-pronged strategy involves initially releasing two tracks—the promotional cut "Boombastic" to garner street appeal, and the first single, "Summertime," which Virgin will promote to several radio formats.

In keeping with its flexible approach, Virgin plans to drop the album "sometime this summer."

Virgin VP of urban promotion Waymon Jones says, "We have a good feel for where we want to go with this record, but we're gonna let the streets kinda tell us where we have to go. [The project] is gonna be driven by the people who are going to be fans of Shaggy for a long time."

Although Shaggy scored crossover success with "Oh Carolina," from his 1993 album, "Pure Pleasure," the label intends to establish a core audience for the artist—something absent for the first project.

"Oh Carolina" sold 152,000 copies, according to SoundScan, and peaked at No. 59 on the Hot 100 Singles chart. However, it failed to enter the Hot R&B Singles chart.

The single was originally issued on Signet Records and was licensed to Greensleeves Records before catch-

ing the attention of Virgin in Europe.

The record came on the heels of singles, "Big Up," "Mampe," and "All Virgins," released through Signet. The selections were all well received in New York's reggae community.

Says Jones, "By the time we got the record over here, it had blown up on all the [domestic] reggae shows already. It did a little at pop/crossover radio in San Francisco, Washington, D.C., San Francisco, and Los Angeles, but not much [elsewhere] in America."

The second single from "Pure Pleasure," "Nice & Lovely," did not do as well as its predecessor. The album sold 81,000 units, according to SoundScan.

Virgin received the "Boombastic" album early, giving the label a chance to develop a proper marketing plan. Initially the label is using Van Gibbs' reggae/street marketing company, Palm Tree, to mine the underground with the album's title cut.

"He's making sure we get it to the right retail accounts, clubs, and radio stations," Jones says. Virgin is also carrying out an in-house college promotion campaign.

Virgin's director of product management Julie Bruzzone hopes all the efforts establish Shaggy's street credibility.



SHAGGY

There's Another 'Side' To Levert Atlantic Set Aims For Young People

BY TRACY HOPKINS

NEW YORK—Sean Levert hopes his debut Atlantic set, "The Other Side," will create an identity beyond that of merely being the son of the O'Jays' Eddie Levert and



SEAN LEVERT

younger brother of Gerald Levert when it's released June 20.

Sean Levert has been in the music business for nearly 10 years as a member of the R&B trio Levert, which includes brother Gerald Levert and Marc Gordon. But the 26-year-old says it's time to step out of the background.

"Following my brother and my father is going to be a tough task, but I think I'll be able to pull it off," says Sean Levert. "But it's going to be strange because every time I go somewhere, I'm always Eddie's son or Gerald's brother. I'm never Sean, so maybe now I'll get a chance to be Sean."

Levert, who is two years younger than Gerald, says when growing up, the two used to pretend to be the O'Jays and it was just for fun, initially.

"Gerald would pretend to be my father, and I'd be [O'Jay] Walter Williams," he says. "Getting into the music business happened so fast. I was only 16 when [the group] Levert started, and I didn't really know what I wanted to do. I still wanted to play football or be a fireman."

Vocally, there's no mistaking what clan he's from; Sean shares the same husky chops his sibling and father enjoy. But unlike his brother, who's known for sensuous adult ballads, Sean plans to reach a younger audience with the album's uptempo tracks.

(Continued on page 20)

Bruzzone says, "If 'Boombastic' does get [crossover] airplay to where urban radio comes to us screaming, 'We have to have it!', we're gonna service it. But the first radio single we're gonna aggressively go after is 'Summertime.'"

So far, "Boombastic" has received airplay on reggae shows at such stations as WQHT (Hot 97) New York and KMEL San Francisco.

Currently, there is no set release date for "Summertime." Executives plan to wait until the promotion track and videos create enough interest in Shaggy.

When "Summertime" is released, it will be initially serviced to alternative stations. Once it begins building, then the single will be introduced to top 40 formats, then R&B.

(Continued on page 21)



Glittering Presentation. LaFace co-president Antonio "L.A." Reid and TLC's Chilli and T-Boz present Arista president Clive Davis and BMG Distribution president Pete Jones with plaques commemorating the success of LaFace acts Toni Braxton, Outkast, and TLC. Pictured, from left, are Arista GM Roy Lott, Chilli, Davis, Reid, LaFace executive VP/GM Scott Folks, T-Boz, and Jones.

Montell Jordan's 'Takin' It To The Street; Hip-Hop Indie Acts Set To Hit The Road

PHAT FLAVA: PMP/RAL artist Montell Jordan leads the charge of current artists successfully fusing hip-hop with R&B. Jordan's gold-certified single "This Is How We Do It" has spent four weeks atop the Hot R&B Singles chart and two weeks at No. 1 on the Hot 100. (It is the first No. 1 on the latter chart for RAL/Def Jam.)

Last week, Jordan's similarly titled long-player debuted at No. 4 on the Top R&B Albums chart and No. 20 on The Billboard 200. This week, it stands at No. 5 on the R&B chart and No. 20 on The Billboard 200.

The artist says his music is popular because it's youthful, has meaningful lyrics, and combines two of America's most popular musical genres.

Says Jordan, "Track-wise, it hits with the hip-hop beats; lyrically, it's sung in the tradition of classic R&B. I'm actually telling stories—not just dabbling in scattered thoughts."

Of the singing to rap-beats concept, the South Central Los Angeles native says it was a blending of several interests.

"I always hear people say they love hip-hop but hate R&B, or they're with R&B but can't get with rap," he says. "I love both, so I combined the two in a way that would please both camps."

Jordan, who wrote and produced most of the album's tracks, says his genre-fusing style is an attempt to move R&B toward what he describes as the "ghetto vibe," citing the work of the Spinners and Marvin Gaye.

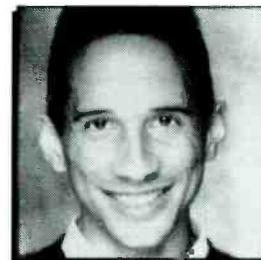
"I'm trying to take R&B back to the street with romance stories told the way they did it back in the day," says Jordan. "But this isn't just a South Central [L.A.], West Coast album. I feature live music, and use samples from Slick Rick [on the single], who definitely has East Coast flavor."

"I didn't make a black album. It's a street album, and my songs all tell stories intelligently that almost anybody can understand—from here, all the way to—say, Germany."

The 6-foot-8-inch Jordan says his prodigious stature is a marketing plus.



by J. R. Reynolds



"We're using life-size cut-outs at retail to attract attention," he quips.

The second single, due shortly, will be the summer-oriented "Somethin' 4 Da Honeyz."

ARE YOU AWARE? Be on the lookout for Conscious Tour '95, touted by organizers as one of the largest hip-hop tours to feature only indie-label acts.

The planned 42-city, 18-state tour, which will be sponsored in part by the Coca-Cola Bottling Co. and MCI Communications, is the brainchild of Ruff Neck/FBI Entertainment CEO Shakiji Abdul. It kicks off June 30 at the Austin City Coliseum in Austin, Texas.

So far, artists slated for the tour include the entire Flavor Unit roster:

Naughty By Nature, Coolio, Ice Cube, the Lynch Mob, Afrika Bambaata, and Rodney O. & Joe Cooley.

Security for shows will be provided by the Nation of Islam.

Says concert coordinator Debra Hughes, Genia Entertainment Group president/CEO, "Concurrent with the rap tour will be an R&B tour, and both will crisscross the country, occasionally joining up for dates. By the time the tour reaches New York City, there should be enough awareness of what's happening that we may approach MTV or HBO to do a special."

BIG DRAW: The Soul Train Music Awards' growing importance was demonstrated in the form of retail sales of Motown acts appearing on the March 13 telecast.

MoJAZZ artist Norman Brown's album "After The Storm"—which was named best jazz album—sold 1,800 units the week prior to the awards telecast, then sold 2,900 copies the week (ending March 19) after it aired, according to SoundScan.

Says Billboard jazz chart manager Datu Faison, "That represents a significant jump for a jazz album, especially in view of the fact that the album came out last May."

Motown informs us that Diana Ross, Boyz II Men, Queen Latifah, and Zhane—who were all on the show—also experienced increases in album sales.

Billboard TOP R&B ALBUMS

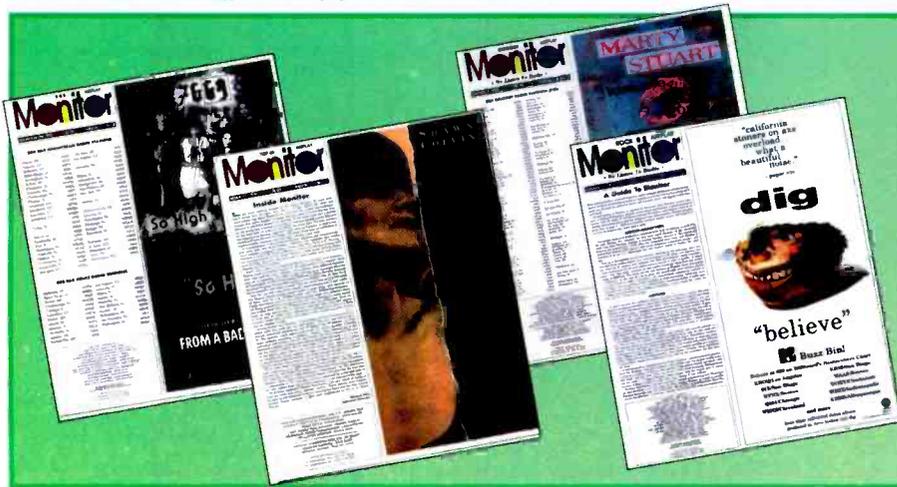
FOR WEEK ENDING APR. 29, 1995

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 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Hot Shot Debut ***						
1	NEW	1	1	SOUNDTRACK PRIORITY 53959* (10.98/15.98) 1 week at No. 1	FRIDAY	1
2	1	1	5	2PAC INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
3	3	3	3	SOUNDTRACK TOMMY BOY 1114* (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
4	2	2	3	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
5	4	—	2	MONTELL JORDAN PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
6	5	4	20	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
7	6	5	3	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
8	8	8	22	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	2
9	NEW	1	1	SOUNDTRACK TOMMY BOY 1130 (8.98/12.98)	NEW JERSEY DRIVE VOL. 2	9
10	9	10	7	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
11	11	11	31	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
12	7	7	5	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
*** Greatest Gainer ***						
13	17	16	33	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
14	16	21	4	SOUNDTRACK WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	14
15	10	6	4	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
16	13	13	19	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
17	14	12	14	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
18	NEW	1	1	VARIOUS ARTISTS SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	18
19	15	14	29	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
20	12	9	8	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
21	18	15	4	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
22	19	17	22	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
23	20	18	28	BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
24	24	27	23	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
25	21	20	32	GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
26	25	25	5	KUT KLOSE KEIA/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	23
27	30	29	6	NINE PROFILE 1460* (10.98/15.98)	NINE LIVEZ	16
28	22	19	4	CHANNEL LIVE CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	9
29	26	26	8	CRIME BOSS SUAVE 0003* (9.98/15.98) HS	ALL IN THE GAME	11
30	23	24	12	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
31	27	30	43	BLACKSTREET ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
32	33	28	43	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
33	28	33	26	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
34	32	31	31	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
35	34	35	27	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
36	44	39	46	69 BOYZ ● RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
37	41	40	14	SOUNDTRACK EPIC SOUNDTRAX/550 MUSIC 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
38	37	32	12	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
39	31	34	26	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
40	45	43	23	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
41	38	45	31	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
42	39	36	21	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
43	43	41	3	VARIOUS ARTISTS AVATAR 124 048/ATLAS (9.98/15.98)	PUMP YA FIST HIP HOP INSPIRED BY THE BLACK PANTHERS	41
44	40	38	7	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
45	36	37	6	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
46	35	22	3	BIG L COLUMBIA 53795* (10.98 EQ/15.98) HS	LIFESTYLEZ OV DA POOR & DANGEROUS	22
47	42	49	7	FREDDIE JACKSON STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
48	56	63	42	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1

49	46	46	29	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
50	48	44	23	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	5
51	29	23	3	KING TEE MCA 11146* (9.98/15.98) HS	IV LIFE	23
52	50	54	32	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
53	53	53	9	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
54	49	50	12	GEORGE DUKE WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
55	54	52	13	THE ROOTS DGC 24708*/Geffen (10.98/15.98) HS	DO YOU WANT MORE?!?!?!?	22
56	60	72	14	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
57	52	60	22	HOWARD HEWETT CALIBER 1008 (9.98/14.98)	IT'S TIME	29
58	67	56	30	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
59	47	48	7	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26
60	78	68	14	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
61	58	58	9	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
62	68	75	22	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
63	61	61	29	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
64	63	55	21	REDMAN ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
65	70	65	9	VARIOUS ARTISTS RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
66	69	70	19	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
67	66	47	4	ROTTIN RAZKALS ILLTOWN/MAD SOUNDS 530461*/MOTOWN (9.98/15.98) HS	ROTTIN TA DA CORE	28
68	64	69	19	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	64
69	71	71	37	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
70	51	59	22	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
71	72	67	9	VARIOUS ARTISTS RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
72	73	—	2	JESSE UNDERWOOD 29476/CAPITOL (9.98/13.98)	NEVER LET YOU GO	72
73	55	57	9	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12
74	65	62	7	THA ALKAHOLIKS LOUD 66466*/RCA (9.98/15.98)	COAST II COAST	12
75	57	51	5	KAM EASTWEST 61754/EEG (10.98/15.98) HS	MADE IN AMERICA	20
76	59	42	3	DANA DANE LIFESTYLES/MAVERICK 45770/WARNER BROS. (9.98/15.98)	ROLLIN' WIT DANA DANE	42
77	81	80	73	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
78	NEW	1	1	SHIRLEY BROWN MALACO 7476 (9.98/15.98)	DIVA OF SOUL	78
79	NEW	1	1	DRE DOG IN-A-MINUTE 8800 (9.98/15.98)	I HATE YOU WITH A PASSION	79
80	82	81	126	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
81	NEW	1	1	VARIOUS ARTISTS MOTOWN 530400 (9.98/13.98)	MOTOWN COMES HOME	81
82	76	78	21	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
83	74	66	30	CRAIG MACK ● BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
84	62	64	24	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
85	77	84	92	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
86	84	79	75	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
87	94	85	20	THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98)	WHAT'S ON MY MIND?	42
88	92	87	52	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
89	90	82	29	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
90	83	77	116	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
91	88	86	11	VARIOUS ARTISTS T-HUMP 4710 (10.98/15.98)	OLD SCHOOL LOVE SONGS	52
92	RE-ENTRY	37	37	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
93	86	90	41	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
94	89	96	27	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52
95	93	—	6	RARE ESSENCE SOUNDS OF THE CAPITOL 315* (9.98/14.98)	GET YOUR FREAK ON	53
96	85	93	68	ZAPP & ROGER ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
97	80	83	34	CHANGING FACES ● SPOILED ROTTEN/8IG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
98	95	99	65	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
99	96	76	40	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	1
100	RE-ENTRY	22	22	MEN AT LARGE EASTWEST 92459/EEG (10.98/15.98)	ONE SIZE FITS ALL	17

○ 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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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)
			★ ★ NO. 1 ★ ★	
1	1	13	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAX) 2 wks at No. 1
2	4	13	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
3	2	12	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
4	7	13	GRAPEVYNE	BROWNSTONE (MJJ/EPIC)
5	3	18	BABY	BRANDY (ATLANTIC)
6	5	20	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
7	6	21	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
8	10	11	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
9	8	10	DEAR MAMA	2 PAC (INTERSCOPE)
10	9	10	COME ON	BARRY WHITE (A&M/PERSPECTIVE)
11	11	14	THINK OF YOU	USHER (LAFACE/ARISTA)
12	12	26	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
13	15	28	JOY	BLACKSTREET (INTERSCOPE)
14	14	20	MY LIFE	MARY J. BLIGE (UPTOWN/MCA)
15	13	26	I APOLOGIZE	ANITA BAKER (ELEKTRA/EEG)
16	38	10	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
17	24	4	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
18	23	11	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
19	27	10	I LIKE	KUT KLOSE (KEIA/ELEKTRA/EEG)
20	18	27	CREEP	TLC (LAFACE/ARISTA)
21	19	20	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)
22	21	11	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
23	16	19	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)
24	17	20	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)
25	25	20	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
26	30	6	EMOTIONS	H-TOWN (LUKE)
27	29	30	GOING IN CIRCLES	LUTHER VANDROSS (LVI/EPIC)
28	26	33	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
29	35	4	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)
30	37	7	IT'S BEEN YOU	ANITA BAKER (ELEKTRA/EEG)
31	22	7	NEXT TIME	GLADYS KNIGHT (MCA)
32	47	3	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
33	32	6	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)
34	36	5	I'LL BE THERE... YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
35	28	34	I WANNA BE DOWN	BRANDY (ATLANTIC)
36	49	5	BEST FRIEND	BRANDY (ATLANTIC)
37	42	3	FREEDOM	VARIOUS ARTISTS (MERCURY)

Records with the greatest airplay gains. © 1995 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	2	2	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
2	1	5	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)
3	—	1	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
4	4	5	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
5	3	2	CONSTANTLY	IMMATURE (MCA)
6	5	2	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)
7	8	26	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
8	6	9	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
9	7	11	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
10	10	10	BODY & SOUL	ANITA BAKER (ELEKTRA/EEG)
11	9	5	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
12	21	11	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
13	12	2	WHERE I WANNA BE BOY	MISSJONES (STEP SUN)
14	—	6	THIS LOVE IS FOREVER	HOWARD HEWETT (CALIBER)
15	16	25	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
16	11	20	WHEN CAN I SEE YOU	BABYFACE (EPIC)
17	14	5	WITH OPEN ARMS	RACHELLE FERRELL (MANHATTAN/CAPITOL)
18	13	4	I MISS YOU	N II U (ARISTA)
19	17	3	EVERY DAY OF THE WEEK	JADE (GIANT)
20	25	26	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
21	15	16	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
22	—	20	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
23	20	64	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
24	22	27	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)
25	18	16	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)

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

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 1-LUV (Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royaland Cash, ASCAP) WBM
- 24 ANSWERING SERVICE (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
- 85 ANY EMCEE (Protoons, ASCAP/Lickshot Lyrics, ASCAP/Pretty Helen, ASCAP/Warner-Tamerlane, BMI)
- 3 ASK OF YOU (FROM HIGHER LEARNING) (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL
- 7 BABY (Human Rhythm, BMI/Young Legend, ASCAP/Ectasoul, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
- 36 BEFORE I LET YOU GO (Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadje, ASCAP/Davey Poo, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
- 11 BIG POPPA/WARNING (Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovina, ASCAP) HL
- 57 BROOKLYN ZOO (Wu-Tang, BMI)
- 6 CANDY RAIN (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Siam U Well, BMI) WBM/HL
- 10 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/HL
- 89 CAN U SHOW ME (Quijano Street, BMI)
- 15 COME ON (Flyte Tyme, ASCAP/New Perspective, ASCAP/Seven Songs, BMI/Supa, BMI/EMI April, ASCAP) WBM
- 27 CRAZIEST (Naughty, ASCAP/WB, ASCAP) WBM
- 20 CRAZY LOVE (FROM JASON'S LYRIC) (Warner Bros., ASCAP/Caledonian, ASCAP) WBM
- 29 CREEP (D.A.R.P., ASCAP) HL
- 97 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
- 4 DEAR MAMA (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP) WBM
- 81 DEVOTE ALL MY TIME (Yelrahc, BMI/Rondor, BMI) WBM
- 40 DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI)
- 78 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
- 92 ELEVATION (FREE MY MIND) (Burrin Ave., BMI/O/B/O Itself, BMI)
- 23 EMOTIONS (Bishstick, BMI/Pac Jam, BMI) WBM
- 70 FIRE (Dinky B, ASCAP/BMD, ASCAP)
- 91 FOE THA LOVE OF \$ (Dollarz-N-Sense, BMI/D.J. Yella, BMI/Ruthless Attack, ASCAP)
- 93 FOR THE LOVE OF YOU (4 The Dough, ASCAP/EMI April, ASCAP/Bovina, ASCAP/Terrell Hilton, BMI)
- 13 FOR YOUR LOVE (Stevland, ASCAP) WBM
- 2 FREAK LIKE ME (Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/Polygram Int'l, BMI)
- 75 FREAK ME BABY (Pottsburg, BMI/Ujma, BMI/Hey Skmo, BMI)
- 26 FREEDOM (FROM PANTHER) (EMI April, ASCAP/D.A.R.P., ASCAP/Patrick Moxey, ASCAP/Diggin In The Crates, ASCAP/Enjo, BMI/Butter Jinx, BMI) HL
- 55 GET DOWN (For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
- 53 GET LIFTED (Zomba, ASCAP/Illotic, ASCAP/Enick Sermon, ASCAP/Windswep Pacific, BMI/Longitude, BMI) WBM
- 17 GIVE IT 2 YOU (So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
- 28 GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH (Porpete, BMI/Goldhill, ASCAP/Almo, ASCAP) WBM
- 60 GOOD OLE FASHION LOVE (Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
- 9 GRAPEVYNE (Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP)
- 95 HEART OF A MAN (Lynne Peterson, ASCAP/Ken Cummings, ASCAP/Sun Face, ASCAP/EMI April, ASCAP)
- 67 HOLIDAY (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
- 84 HOOK ME UP (Booty Ooty, BMI)
- 25 I APOLOGIZE (All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Orisha, ASCAP/Paisley Park, ASCAP) WBM
- 31 I CAN CALL YOU (Hee Bee Doomit, ASCAP/Unit 4, ASCAP/WB, ASCAP) WBM
- 96 I DON'T MIND (Fat Hat, BMI/EMI Virgin, BMI/T-Porsa, ASCAP)
- 93 I'D RATHER BE ALONE (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP/New Perspective, ASCAP)
- 46 I'D RATHER BE ALONE (MCA, ASCAP/Family Tree, ASCAP/Moorer, BMI) HL
- 71 IF IT'S ALRIGHT WITH YOU (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Deep Sound, ASCAP/Zomba, ASCAP)
- 74 IF ONLY YOU KNEW (Warner-Tamerlane, BMI) WBM
- 16 IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP) WBM
- 56 IF YOU THINK YOU'RE LONELY NOW (Abkco, BMI/Morell, BMI)
- 58 I LIKE WHAT YOU'RE DOING TO ME (Globe Art, BMI/That's Right, BMI)
- 18 I LIKE (Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI/Inving, ASCAP) WBM
- 37 I'LL BE AROUND (Rag Top, BMI/Bellboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
- 19 I'M GOIN' DOWN (Duchess, BMI) HL
- 99 I'M GOING ALL THE WAY (New Perspective, ASCAP/EMI April, ASCAP)
- 66 THE I.N.C. RIDE (DAMASTA, ASCAP/Varry White, ASCAP)
- 34 IS IT ME? (Zomba, ASCAP/Hookman, ASCAP/Halle Berry, BMI) WBM
- 33 IT'S BEEN YOU (Whole Nine Yards, ASCAP/Avid One, ASCAP/Unobsky, BMI/Music Corp. Of America, BMI/Hara, BMI)
- 49 I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
- 83 I WANNA KNOW YOU (Dacara, ASCAP)
- 14 JOY (Donni, ASCAP/Zomba, ASCAP/T.Lucas, ASCAP/Mr Peanut Butter, ASCAP/Mjac, BMI/Warner-Tamerlane, BMI) WBM
- 22 JUST ROLL (Little Los, BMI)
- 52 KEEP IT RIGHT THERE (DeSwing, ASCAP/EMI April, ASCAP)
- 12 KEEP THEIR HEADS RINGIN' (FROM FRIDAY) (Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
- 62 LET'S DO IT AGAIN (Warner Chappell, BMI)
- 69 LET'S GET IT ON (Second Generation Rooney Tunes, BMI/Sony Tunes, ASCAP) WBM/HL
- 100 LOVE OF MY LIFE (EMI Blackwood, BMI/Benny's Music, BMI/Sony Tunes, ASCAP/Yellow Elephant, ASCAP)
- 64 MAD IZM (Channel Live, ASCAP/American, ASCAP/Zomba, ASCAP)
- 45 MAKE SWEET LOVE TO ME (Bachfeed, BMI/Magic Eye, BMI/Ray-Jay, ASCAP/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)

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)
			★ ★ NO. 1 ★ ★	
1	1	11	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL) 5 wks at No. 1
2	2	12	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
3	4	8	DEAR MAMA	2 PAC (INTERSCOPE)
4	3	7	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)
5	7	5	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
6	5	15	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	9	4	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
8	6	8	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
9	8	19	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
10	12	4	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)
11	10	3	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)
12	11	13	BABY	BRANDY (ATLANTIC)
13	13	19	THIS LIL' GAME WE PLAY	SUBWAY (FEATURING 702) (BIV 10/MOTOWN)
14	15	13	THINK OF YOU	USHER (LAFACE/ARISTA)
15	14	3	CRAZIEST	NAUGHTY BY NATURE (TOMMY BOY)
16	16	10	I LIKE	KUT KLOSE (KEIA/ELEKTRA/EEG)
17	27	2	FREEDOM	VARIOUS ARTISTS (MERCURY)
18	21	4	EMOTIONS	H-TOWN (LUKE)
19	18	6	I'LL BE AROUND	RAPPIN' 4-TAY (CHRYSLIS/EMI)
20	26	5	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
21	—	1	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
22	17	23	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
23	22	4	JOY	BLACKSTREET (INTERSCOPE)
24	24	11	BROOKLYN ZOO	OL' DIRTY BASTARD (ELEKTRA/EEG)
25	23	9	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
26	20	18	GET DOWN	CRAIG MACK (BAD BOY/ARISTA)
27	19	8	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
28	25	11	GET LIFTED	KEITH MURRAY (JIVE)
29	—	1	GRAPEVYNE	BROWNSTONE (MJJ/EPIC)
30	37	14	TOUR	CAPLETOWN (SIGNET/RAL)
31	29	17	MAD IZM	CHANNEL LIVE (CAPITOL)
32	44	8	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
33	31	24	CREEP	TLC (LAFACE/ARISTA)
34	30	9	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)
35	58	2	THE I.N.C. RIDE	MASTA ACE INCORPORATED (DELICIOUS VINYL)
36	28	10	FOE THA LOVE OF \$	BONE THUGS N HARMONY (RUTHLESS)
37	50	5	I'D RATHER BE ALONE	IV XAMPLE (MCA)

Records with the greatest sales gains. © 1995 Billboard/BPI Communications and SoundScan, Inc.

- 42 NEVER FIND SOMEONE LIKE YOU (Famous, ASCAP/No Pain No Gain, ASCAP/Spinning Platinum, ASCAP) HL
- 32 NEXT TIME (MCA, ASCAP/Shakeji, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP) WBM
- 63 OH YEAH! (Naughty, ASCAP/Warner Chappell, ASCAP/F.C.D., ASCAP/Jobete, ASCAP/Cambrae, ASCAP/Librian, ASCAP) WBM
- 50 ON BENDED KNEE (Flyte Tyme, ASCAP/EMI April, ASCAP) WBM
- 86 OOH LAWD (PARTY PEOPLE) (Bronx Riv, BMI)
- 68 PEOPLE DON'T BELIEVE (N-The Water, ASCAP/EMI Blackwood, BMI/WB, ASCAP/Gangsta Boogie, ASCAP/Straight Cash, BMI) WBM/HL
- 94 PUT IT ON (Big L, ASCAP/Still Diggin', ASCAP)
- 5 RED LIGHT SPECIAL (Ecaf, BMI/Sony, BMI) HL
- 88 RESURRECTION (An Nonom, BMI/EMI Blackwood, BMI/Nomad-Noman, BMI) WBM
- 21 THIS LIL' GAME WE PLAY (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
- 65 THIS TIME (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP/Lee Hamblin, ASCAP)
- 61 TOUR (Def American Songs, ASCAP)
- 82 WALKING AWAY WITH IT (Ten-Eight Tunes, BMI/Help The Bear, BMI/Kealand, ASCAP)
- 30 WATER RUNS DRY (Sony, BMI/Ecaf, BMI)
- 44 THE WAY THAT YOU LOVE (EMI Blackwood, BMI/J. Dibbs, BMI/EMI April, ASCAP/Nkum, ASCAP)
- 38 WHEN U CRY I CRY (Lil' Ed, ASCAP/Trinity Campbell, ASCAP/Warner Chappell, ASCAP/Sonic Sheet, BMI)
- 79 YOU GOTTA BE (Sony, BMI)
- 47 YOU'RE SORRY NOW (9th Tonne, ASCAP/Naughty, ASCAP)
- 80 BML/Def Jam, ASCAP/Vance Wright, ASCAP)
- 98 THE SLIDE (IMG, BMI/JALACA, ASCAP/UBU, ASCAP)
- 51 SO FINE (New Perspective, ASCAP/EMI April, ASCAP)
- 51 SOMEONE TO LOVE (Sony, BMI/Ecaf, BMI)
- 76 TAKE A BOW (Ecaf, BMI/Sony, ASCAP/Webo Girl, ASCAP) WBM/HL
- 48 TAKE IT TO THE FRONT (Junkie Funk, BMI)
- 43 THANK YOU (Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/EMI April, ASCAP/D.A.R.P., ASCAP) HL
- 8 THINK OF YOU (Chuck Life, ASCAP/Starvin, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/UR-IV, ASCAP/Check Man, ASCAP/WB, ASCAP) HL/WBM
- 1 THIS IS HOW WE DO IT (Mo' Swang, ASCAP/Oj's, BMI/Def American, BMI/Warner-Tamerlane, BMI) WBM
- 21 THIS LIL' GAME WE PLAY (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
- 65 THIS TIME (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP/Lee Hamblin, ASCAP)
- 61 TOUR (Def American Songs, ASCAP)
- 82 WALKING AWAY WITH IT (Ten-Eight Tunes, BMI/Help The Bear, BMI/Kealand, ASCAP)
- 30 WATER RUNS DRY (Sony, BMI/Ecaf, BMI)
- 44 THE WAY THAT YOU LOVE (EMI Blackwood, BMI/J. Dibbs, BMI/EMI April, ASCAP/Nkum, ASCAP)
- 38 WHEN U CRY I CRY (Lil' Ed, ASCAP/Trinity Campbell, ASCAP/Warner Chappell, ASCAP/Sonic Sheet, BMI)
- 79 YOU GOTTA BE (Sony, BMI)
- 47 YOU'RE SORRY NOW (9th Tonne, ASCAP/Naughty, ASCAP)

URBAN DANCE SQUAD ON COMEBACK TRAIL WITH VIRGIN DEBUT SET

(Continued from page 10)

Arjan de Vreede (aka DJ DNA) on last year's French tour, UDS became a foursome, consisting of rapper and front man Patrick "Rude Boy" Tilon, guitarist Rene "Tres Manos" van Barneveld, bassist Silvano "Sil" Matadin, and drummer Michel "Magic Stick" Schoots.

Virgin's Stolk says the band is "much tighter now as a four-piece. It's very important that people see them on tour to understand them, to see the energy they've got."

The group began its U.S. tour March 31 with a pair of intimate club dates in New York. The minitour will end in Los Angeles in late April.

"It's a whirlwind visit for them," says Julie Bruzzone, Virgin's U.S. director of product management in Los Angeles. "They've got a show booked just about every night of their stay here in the States."

No commercial single is on tap from the album, but the song "Demagogue" was serviced to college, metal, and modern rock radio stations March 21.

The song "Demagogue" has had two main remixes—one in a metal style, one hip-hop—by the U.S. Dust Brothers. A video for the song will air on MTV's "120 Minutes" this month.

To re-establish the group in the U.S., Virgin is providing free UDS stickers to skateboard shops. The band has had a core following in the skating community since its 1990 breakthrough single and video, "Deeper Shade Of Soul," which contained extensive skateboarding footage.

"Persona Non Grata" is UDS's third album and its first for Virgin. The band had been without a contract for 400 days after BMG Ariola Benelux severed ties in late 1992, around the same time that its contract with Arista in the U.S. ended.

UDS then signed to Virgin Benelux after an impressive performance at the new festival A Campingflight to Lowlands Paradise, where they played on the same bill as Smashing Pumpkins, Iggy Pop, and the Breeders.

The new album was recorded at

Ridge Farm Studios in Sussex, England, and also at Studio 4 in Philadelphia. At the controls were Phil Nicolo and "Stiff" Johnson. Nicolo is one of the Butcher Brothers and has previously worked with the Goats, Cypress Hill, Aerosmith, and Fishbone. Johnson has worked with Wailing Souls, Dandelion, and G. Love & Special Sauce.

Says Stolk, "The album's had a real influence from Phil Nicolo, and

it's benefited from that."

Virgin's plan always was to go for the U.S. market if the response in Europe proved positive.

Urban Dance Squad already have a track record in the U.S. In 1990 it reached No. 21 on Billboard's Hot 100 Singles chart with "Deeper Shade Of Soul" from its debut album, "Mental Floss For The Globe," which sold 250,000 copies for Arista in the U.S. The same year it toured

the country as support to the now defunct Living Colour.

In 1991 BMG Ariola released the band's second album, "Life 'N' Perspectives Of A Genuine Crossover."

Both albums were given an Edison Award by the Dutch record industry.

Unfortunately, the lack of a single on the album did not endear it to Arista president Clive Davis. When the album was not marketed to the

satisfaction of the band, it parted company with Arista and BMG Ariola Benelux.

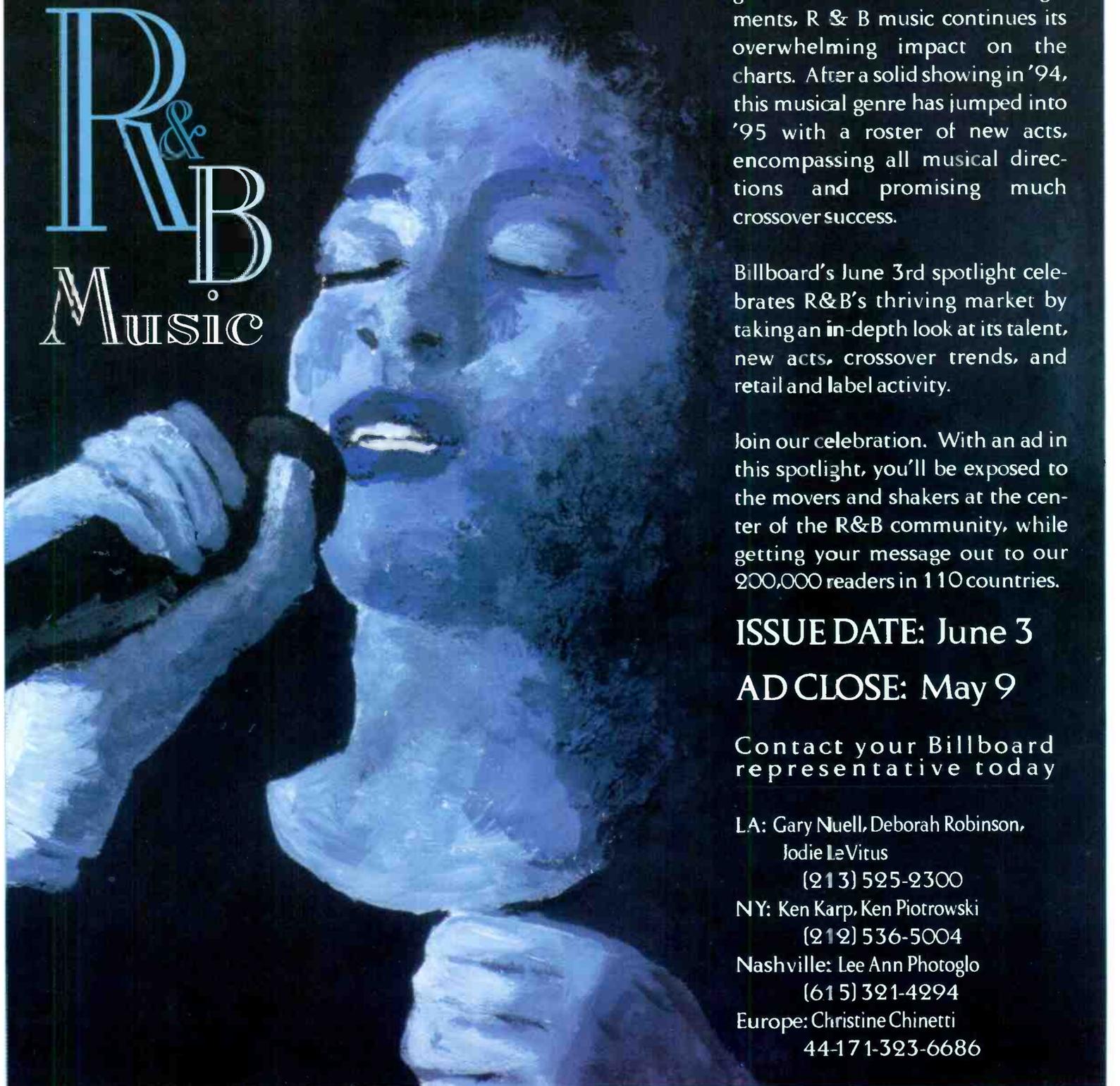
Virgin is convinced that, despite its experiences, the band will get a good response in the U.S. "They've still got an audience," says Stolk.

Assistance in preparing this story was provided by Dominic Pride in London.

COMPLETELY SOULED OUT

Billboard Spotlights

R&B
MUSIC



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SHAGGY'S 2ND SET

(Continued from page 16)

"In a perfect world," says Bruzzone, "you would have a station like Power 106 in Los Angeles on 'Boombastic.' Then you'll have outlets like [Los Angeles'] KISS and KROQ on 'Summertime.' Those two records serve two different groups of listeners."

To improve Shaggy's visibility, the label shot two clips: one for "Boombastic," lensed by director Josh Tash, and one for "Summertime," which will premiere at a later date.

A picture of Shaggy appears on the cover of "Boombastic," instead of the blank white sleeve traditionally used on promotional 12-inch discs.

Virgin plans to use Shaggy extensively in its promotional efforts. "He's such a charming guy," says Bruzzone.

Shaggy will go out on a promotional tour in June after the album drops.

Hälsa Gets Into Our Hair With 'Number One'

WATCH THIS WOMAN: When you are an incurable music junkie with the good fortune of listening to records for a living, it is relatively easy to find elements of a track to embrace—if only for a few moments. Needless to say, wading through countless jams that are cute, but ultimately miss the bull's-eye, can dull the senses over time. But every 100 singles or so, you discover a gem that makes you tingle from head to toe. New York club ingenue Hälsa accomplishes exactly that with "Number One."

Produced by **Dee Roberts** and **Peter Monk**, the groove glides at an insinuating, chilled pace, blending current house rhythms with plush retro-soul flavors. Hälsa's performance belies her youth, bending her alto vocal range to soar to rich peak notes and sultry lower keys—which she deftly weaves around her own pillowy harmonies. Her background as a classical singer adds a stately tone to her delivery, which sets her miles apart from the field of iron-lunged competitors.

In its current form, enhanced by several steamy mixes by **Judge-ment**, "Number One" is ready for immediate use during early a.m. club excursions and on pop/crossover radio playlists. Its seductive midtempo pace may block play during mainstream club programs, though that is easily remedied with a faster remix. Actually, we are wild with visions of what this track would become in the post-production hands of **David Morales**. But we do not want to diminish the track's strength as it stands—because it is considerable. And Hälsa has star power to spare. The next step is for a smart major label to pick up this jewel and turn it into the hit it deserves to be.

SINGLES GOIN' STEADY: The folks at London Records are headed straight to the bank with "I Saw You Dancing," a sunny li'l confection by **Yaki-Da**, a Swedish female act masterminded by **Ace Of Base** member **Jonas Berggren**. Approaching the single with that knowledge, expect lots of sugar on the bassline and relentlessly chirpy vocals. However, you can also expect a contagious hook and melody that will render the single an instant guilty pleasure. **Lenny Bertoldo's** post-production toes the line of froth and glee with NRGetic house rhythms, while **Armand Van Helden** pleases his fans by throwing a tribalistic affair that is heavy on forceful beats and yelping vocal samples.

We must confess that we were beginning to think that news of a comeback single by **Liz Torres** was a figment of someone's active imagination at her label, **Radikal Records**—that is how long it has been in the works. Well, as they say, the wait is over, and **Miss Thing** serves up enough sex and sass to silence even the loudest detractor for more than a hot second. On "Set Urself Free," she works under the sharp guidance of omnipresent producer



by Larry Flick

Junior Vasquez, whose own flair for tribal/house drama proves to be the second half of a positively electric musical marriage. With each snarling line or percussion break, we can almost envision the arched eyebrows and runway swaggering that must have gone down during the track's recording sessions! The result is a record that kicks with all the muscle that underground movers require, while keeping the hook nice and prominent.

Also on the **Radikal** tip, do not miss the **Unreleased Mix** pressing of "I Must Be Free" by **Kym Sims**. Sims' exceptional performance is complemented by the studio tweaking of **Love To Infinity** (we are still awaiting a major to sign this team to a recording contract!), **DJ Pierre**, **Doc Baron**, and **Band Of Gypsies**.

Speaking of returning divas, former **First Choice** front woman **Rochelle Fleming** emerges with the cheeky "Suffer! (The Consequences)," a **Paul Simpson** production that is riddled with retro-disco nuances. Fleming is in solid voice, and she makes the most of the song's finger-wavin' tirade on a tired lover. Programming potential for the **Cutting Records** single is aided by a nicely structured double-pack of mixes by **Kenny Simpson** and **Jay "Mixin'" Nixon** that dabbles in darker house moods more than the amusing original version.

COMPILATIONS TO BURN: Digging through the ever-abundant pile of multi-act albums currently

crowding our desk, we are pleased at the high levels of quality and imagination coming from this often dodgy corner of clubland.

The underground sound of **Cologne, Germany**, is explored to educational and revelatory effect on "Acid Resistant," a continuous blend of 20 acid-dance tracks mined and mixed by **DJ db**—who has been the creative energy behind a number of experimental and highly memorable compilations in recent years. Among the highlights of the **Sm:e/Profile** release are "Primitive Love, Part One" by **Ultrahigh** and "I'm Coming Out Of Your Speakers" by **Bizz O.D.**, which has also been offered as a stateside single (on novel 10-inch vinyl, no less!).

Traveling into another fertile area of Germany, **NovaMute's** "Tresor Club" series continues with "New Directions In Global Techno," a set showcasing the cream of Berlin's crop of groove renegades. The wares of familiar faces **Blake Baxter**, **DJ Hell**, and **Jeff Mills** are smartly placed alongside lesser-knowns like **Dan Bell**. Scholarly clubheads should enjoy contrasting and comparing this and the "Acid Resistance" sets—it is a fun lesson in the differences and commonalities in geographical tastes in dance music. Regardless of your preference, you will find both are treats to savor repeatedly.

Look for the fairly new **L.A.-based City Of Angels Records** to bring increased interest to the West Coast with its two releases, "The American Dream" and "The Jazz-Head Trip," both of which reveal a wealth of untapped talent. Both provide a vibrant palette of trip-hop, hardcore-trance, and ambient/funk jams that aims to raise the creative standard of electronic dance music. Get past your knee-jerk need for familiar names and try the musings of **Frankie "O"** (our pick for future leader of the "Left Coast"), the **Onester**, **Steve McLure**, and **Ian Rich**. You may never be willing to settle for the same old thing again.

Kimball Collins, who currently rules as the top DJ in Orlando, Fla., continues his bid for national props with "PositiVibes I," a beat-blended collection Italo-trance/disco anthems. He has an aggressive mixing style that frames the brightest moments of hot import items like "Cosmonautica" by **Virtual Missmo**, "Love Me, Leave Me" by **Armante**, and "Nightwalk" by **Kama Sutra**, while discarding filler. Find this on **Stress America Records** in New York.

NEWSLINE: Can it be true that **Epic Records** is finally going to issue **Rozalla's** lovely—and long-completed—sophomore collection, "Look No Further"? It is on the label's release schedule for June, and an armful of appetizing new mixes of the fab single, "You Never Love The Same Way Twice," has been mastered for delivery to club DJs next month. We are guardedly optimistic... **Sister Sony** label 550 Mu-

sic is about to assault DJs with a whopping 10 mixes of **Deep Forest's** "Marta's Song." Contributors to this potential smash are **Pete Arden & Vinnie Vero**, **Armand Van Helden**, **Greg Padula & Joey Malzone**, **Joe Giucastro & Shaolin Monk**, **DJ Casanova**, **Marc "DJ Stew" Pirrone**, and **Lenny Bertoldo & Larry Dawson**. Clearly, just about every base is covered—stylistically speaking—and there is not a weak mix in the bunch. But there sure are a lot of 'em there. It is worth the time and energy to find a fave.

On a bummin' note, **Janice Robinson** has confirmed her departure from **MCA** act **Livin' Joy**, citing a shift in creative and business focus. She will pursue solo recording options (which have reportedly been piling up since the massive success of the **LJ** hit "Dreamer"), and the act will announce the addition of a new vocalist shortly...

New York's Nervous Records is sitting pretty as it prepares to enter a busy summer season. **Byron Stingily's** hotly anticipated collaboration with **David Morales** is near completion, and veteran belter **Jay Williams** has just been added to the label's roster. Williams' single, "Look Me Up," which he produced with **Satoshi Tomiie**, should hit turntables toward the end of next month. Also, **Josh Wink** is knee-deep in cutting his first full-length album for **Nervous's** newest subsidiary, **Sorted Records**. The set should benefit from the international success of his current **Winx** hit, "Don't Laugh"... In industry executive news, we are happy to report that the talented (if sometimes underappreciated) **John Trienis** has joined **Big Beat Records** in New York as national director of top 40 promotion. He was most recently national promotion director at **Next Plateau Records**.

Fla. DJ Bobby Stoner Spins With The Times

NOTHING raises the ire of DJ **Bobby Stoner** faster than the sound of fellow turntable veterans bemoaning how current dance music cannot match the "good ol' days" of disco.

"It just proves how stunted they are in their growth as DJs," he says, pointing to his own playlist, which includes current hits by **Moby**, **Real McKoy**, and **Madonna**. "I hear these complaints, and I see people who are trying to hang on to their youth. The truth is that music is far better now—creatively and technically. And keeping in touch with the constant changes in dance music actually makes me feel younger than if I was only wrapped up in retro stuff."

Playing to a largely twentysomething gay audience at the popular **Howard Avenue Station** in Tampa, Fla., for the last seven years, Stoner's musical agility can be credited to a passion for dancing dating back to '72. He recalls his recruitment into the army of clubland pioneers, when he replaced the jukebox at another Tampa venue, the **Carousel**.

"It all started because I just loved to dance, and the club manager thought that was an important quality in a DJ," he says with a nostalgic laugh. "I was exclusively playing 45-rpm records back then. It was tough moving back and forth on those singles that were divided into two halves over both sides of the record."

Stoner now enjoys the advances in

technology that allow him to easily program from 12-inch vinyl into CDs for the roughly 1,000 punters who pack **Howard Avenue Station** during each of his four weekly spinning stints. "I've always thought it was wise to adapt to new or foreign shifts as quickly as possible," he says. "It has taken some time to master, but I

now know that it is entirely possible to blend and mix CDs—you just need to be patient and willing to experiment." Unlike most DJs who ride their club turntables into production studios, Stoner is content to continue programming music in a manner that keeps him in direct contact with people. He also operates a self-named independent light and sound company that provides dance-intensive energy to an assortment of events that often includes fashion shows.

In fact, he recently completed designing a special program to complement **Ralph Lauren's** runway spree in **Palm Beach**. And if that is not enough, Stoner is now venturing into spinning pure Latin music for a new specialty night at **Howard Avenue Station**.

"The main challenge for me has always been to find the song—and I do play a lot of vocals—that connects with a crowd," he says. "I love nothing more than looking out at a room full of people and watch them smile, dance, and sing along."

LARRY FLICK



Billboard. Dance HOT Breakouts

FOR WEEK ENDING APRIL 29, 1995 CLUB PLAY

1. TOO MANY FISH FRANKIE KNUCKLES FEATURING ADEVA VIRGIN
2. YOU HEAR ME GIRL TRIBORO BITCH EMOTIVE
3. CRAZIEST NAUGHTY BY NATURE TOMMY BOY
4. TAKE IT TO THE FRONT VYBE ISLAND
5. MAKE THAT MOVE G-SPOT MAYDAY

MAXI-SINGLES SALES

1. ALL GLOCK DOWN HEATHER B. PENDULUM
2. MESSAGE OF LOVE LOVE HAPPY MCA
3. COME ON BARRY WHITE A&M
4. TAKE ME IN YOUR ARMS AGAIN LIL' JOHANNNA WARLOCK
5. WHAT HOPE HAVE I SPHINX U.S CHAMPION

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	1	2	9	THESE SOUNDS FALL INTO MY MIND HENRY STREET 166 2 weeks at No. 1	THE BUCKETHEADS
2	5	13	6	RESPECT BRILLIANT! 58341/EMI	JUDY CHEEKS
3	3	7	8	BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS.	◆ MADONNA
4	4	10	7	RUN AWAY ARISTA 1-2809	REAL MCCOY
5	8	14	21	BODY TO BODY (KEEP IN TOUCH) VICIOUS MUZIK 1276	SHADES OF LOVE
6	7	11	8	MY LOVE IS DEEP VESTRY 004/STRICTLY RHYTHM	SARA PARKER
7	2	1	9	HEARTBEAT LONDON 850 051	◆ JIMMY SOMERVILLE
8	10	17	7	I GOT LOVE DYNASTY 1210/RAGING BULL	KLEO
9	9	12	10	WHEN DO I GET TO SING "MY WAY" LOGIC 59007	◆ SPARKS
10	15	20	6	HIGHER STATE OF CONSCIOUSNESS STRICTLY RHYTHM 12321	WINK
11	20	29	4	WHAT HOPE HAVE I U.S. CHAMPION 318	SPHINX
12	13	4	10	ATOMIC BRILLIANT!/CHRYSALIS 58340/EMI	◆ BLONDIE
13	12	3	11	JUMP FOR JOI EIGHT BALL 051	JOI CARDWELL
14	25	33	4	MOVE IT TO THE RHYTHM SBK 58359/EMI	◆ TECHNOTRONIC FEATURING YA KID K
15	6	5	9	COTTON EYE JOE BATTERY 46500/JIVE	◆ REDNEX
16	28	43	3	OPEN YOUR HEART EPIC 77867	◆ M PEOPLE
17	22	26	6	TEMPLEHEAD EPIC 77682	TRANSGLOBAL UNDERGROUND
18	31	39	3	MY LOVE MOONSHINE MUSIC 88414	KELLEE
19	26	30	5	TELL ME WHEN EASTWEST 66147/EEG	◆ THE HUMAN LEAGUE
20	14	6	11	PAUL'S PAIN STRICTLY RHYTHM 12315 T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN	
21	27	31	6	DROP A HOUSE DIG IT 012 URBAN DISCHARGE FEATURING SHE	
22	17	21	7	EVERYTIME YOU TOUCH ME ELEKTRA 66154/EEG	◆ MOBY
23	23	27	6	HIGHER (FEEL IT) STRICTLY RHYTHM 12310	R.A.W.
24	11	8	11	NEVER GET ENOUGH KINETIC/REPRISE 41879/WARNER BROS.	WATERLILLIES
25	16	16	9	KEY OF LIFE WAAKO 1232	MICHELLE WILSON
26	36	40	3	LET THE BEAT GO ON LOGIC 59010	◆ DR. ALBAN
27	34	44	3	I FOUND LOVE COLUMBIA LP CUT	C+C MUSIC FACTORY
28	19	19	8	SATURDAY NIGHT CURB 77080	◆ WHIGFIELD
29	33	35	5	LET'S START OVER CUTTING 334	PAMELA FERNANDEZ
30	24	15	10	HOW I LOVE HIM TIMBER! 656/TOMMY BOY	CYNTHIA
★★★ Hot Shot Debut ★★★					
31	NEW ▶	1	1	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN SIZE 9	
32	35	38	5	GOTTA NEW LOVE UNDERGROUND CONSTRUCTION 128 R. ROSARIO & M. GRANT/DONNA BLAKELY	
33	18	9	11	YOUR LOVING ARMS SIRE 66150/EEG	◆ BILLIE RAY MARTIN
34	21	18	12	WHITE LINES CAPITOL PROMO	◆ DURAN DURAN
35	39	46	3	NADIE ENTIENDE (NOBODY UNDERSTANDS) ATLANTIC 85592	B-TRIBE
★★★ Power Pick ★★★					
36	45	—	2	THIS TIME SILAS PROMO/MCA	◆ CHANTE MOORE
37	29	24	9	ANOTHER WORRY FREEZE 50071	HOUSE OF GYPSIES FEATURING AL WISE
38	43	—	2	THAT AIN'T RIGHT MAXI 2023	JUDY ALBANESE
39	NEW ▶	1	1	WELCOME TO THE FACTORY HOT N' SPICY 1271	ANGEL MORAES FEAT. SALLY CORTEZ
40	44	—	2	WHERE DID LOVE GO AVENUE FOCH 15537/CRITIQUE	FEM 2 FEM
41	47	—	2	LET US PRAY BOLD! SOUL 2007	EDDIE "FLASHIN'" FOWLKES FEAT. MAURISSA ROSE
42	NEW ▶	1	1	MESSAGE OF LOVE MCA 55020	LOVE HAPPY
43	42	45	3	IF GUT 1071	THE HUNGER
44	NEW ▶	1	1	CONWAY STRICTLY RHYTHM 12337	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
45	37	34	6	HAPPY MAN EASTWEST 66151/EEG	MICHAEL WATFORD
46	32	22	14	HANDS UP LOGIC 59006	◆ CLUBZONE
47	46	47	4	I CAN DO IT BETTER MYSELF WT 002	PORNO
48	NEW ▶	1	1	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
49	30	23	12	I MUST BE FREE PULSE-8 802/RADIKAL	KYM SIMS
50	40	32	10	DON'T LAUGH SORTED 20130/NERVOUS	WINK

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	35	3	CRAZIEST (M) (T) (X) TOMMY BOY 670 2 weeks at No. 1	◆ NAUGHTY BY NATURE
2	2	3	15	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
3	4	2	11	THIS IS HOW WE DO IT (M) (T) PMP/RAL 851 469/ISLAND	◆ MONTELL JORDAN
4	5	4	4	GIVE IT 2 YOU (M) (T) SO SO DEF/WORK 77835/COLUMBIA	◆ DA BRAT
5	8	8	3	CAN'T YOU SEE (T) TOMMY BOY 676	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
6	6	6	7	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	◆ DR. DRE
7	3	1	6	RUN AWAY (M) (T) ARISTA 1-2809	REAL MCCOY
8	9	7	12	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
★★★ Hot Shot Debut ★★★					
9	NEW ▶	1	1	BEDTIME STORY (T) (X) MAVERICK/SIRE 41895/WARNER BROS.	◆ MADONNA
★★★ Greatest Gainer ★★★					
10	41	—	2	THE I.N.C. RIDE (M) (T) DELICIOUS VINYL 58346/CAPITOL	◆ MASTA ACE INCORPORATED
11	7	5	8	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
12	11	11	3	ANY EMCEE (T) PROFILE 7435	◆ NINE
13	13	—	2	RESURRECTION (T) (X) RELATIVITY 1250	◆ COMMON SENSE
14	20	16	19	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
15	19	21	12	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	◆ OL' DIRTY BASTARD
16	10	9	8	DEAR MAMA (M) (T) (X) INTERSCOPE 95774/AG	◆ 2PAC
17	16	14	18	GET DOWN (M) (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
18	17	10	5	NEXT LEVEL (T) PAYDAY 120 038/FFRR	◆ SHOW AND A.G.
19	14	13	4	JOY (M) (T) (X) INTERSCOPE 95769/AG	◆ BLACKSTREET
20	18	22	9	COTTON EYE JOE (T) (X) BATTERY 46500/JIVE	◆ REDNEX
21	25	29	20	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
22	NEW ▶	1	1	WONTIME (T) WRECK 10110/NERVOUS	◆ SMIF-N-WESSUN
23	24	15	7	SHOOK ONES PART II (T) (X) LOUD 64315/RCA	◆ MOBB DEEP
24	12	12	13	BABY (T) (X) ATLANTIC 85593/AG	◆ BRANDY
25	15	20	3	HEARTBEAT (T) (X) LONDON 850 051	◆ JIMMY SOMERVILLE
26	26	17	10	IF YOU LOVE ME (M) (T) (X) MJJ 77733/EPIC	◆ BROWNSTONE
27	NEW ▶	1	1	KEEP IT REAL (M) (T) (X) CAPITOL 58355	◆ MILKBONE
28	28	19	11	GET LIFTED (T) (X) JIVE 42281	◆ KEITH MURRAY
29	21	23	7	RED LIGHT SPECIAL (M) (T) (X) LAFACE 2-4099/ARISTA	◆ TLC
30	22	—	2	LET THE BEAT GO ON (T) (X) LOGIC 59010	◆ DR. ALBAN
31	38	31	8	CLOSE TO YOU (T) (X) CURB-EDEL 77077	FUN FACTORY
32	NEW ▶	1	1	I CAN CALL YOU (T) (X) CAPITOL 58264	◆ PORTRAIT
33	NEW ▶	1	1	ALL I WANNA DO (T) (X) BIG BEAT 95766/AG	JOANNE FARRELL
34	45	28	14	TOUR (T) SIGNED 162/RAL	CAPLETON
35	23	18	9	PUT IT ON (M) (T) (X) COLUMBIA 77728	◆ BIG L
36	RE-ENTRY	6	6	BORIQANS ON DA SET (T) VIOLATOR 1247/RELATIVITY	◆ FRANKIE CUTLASS
37	29	37	11	RELEASE YO' DELF (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
38	37	—	2	HEY LOOKAWAY (T) KAPER 64302/RCA	◆ QUESTIONMARK ASYLUM
39	RE-ENTRY	21	21	CREEP (M) (T) (X) LAFACE 2-4093/ARISTA	◆ TLC
40	27	25	8	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
41	30	44	24	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/EEG	CORONA
42	RE-ENTRY	5	5	WHAT I'M AFTER (T) PENDULUM 58321/EMI	◆ LORDS OF THE UNDERGROUND
43	NEW ▶	1	1	DON'T TAKE JT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	◆ MONICA
44	40	—	3	BODY TO BODY (KEEP IN TOUCH) (T) VICIOUS MUZIK 1276	SHADES OF LOVE
45	36	33	5	PURPLE MEDLEY (T) (X) WARNER BROS. 43503	PRINCE
46	NEW ▶	1	1	TONIGHT IS THE NIGHT (T) (X) LOGIC 59011	◆ LE CLICK
47	NEW ▶	1	1	TOO MANY FISH (T) VIRGIN 38477	◆ FRANKIE KNUCKLES FEATURING ADEVA
48	RE-ENTRY	10	10	THINK OF YOU (M) (T) (X) LAFACE 2-4095/ARISTA	◆ USHER
49	39	24	10	SKY HIGH (T) (X) CRITIQUE 15536	◆ NEWTON
50	47	41	12	OH YEAH! (T) ILLTOWN/MAD SOUNDS 0261/MOTOWN	◆ ROTTIN RAZKALS

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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Country Music Biz Revenues Up CMA Economic Index Sees 13% Hike In '94

BY EDWARD MORRIS

NASHVILLE—Country music business revenues for 1994 were up 13% from the year before, according to the Country Music Assn.'s just-released index of economic indicators.

The index is based on reports of revenues from country record sales, radio advertising, cable television (net revenues), concerts, and magazine circulation.

CMA established the index in 1990, assigning it 100 points as a baseline. Since then the index has risen

steadily to 129 (1991), 176 (1992), 206 (1993), and 232 (1994).

The largest areas of growth in the latest sample were cable TV net revenues, which escalated from \$208 million in 1993 to \$243 million in 1994, and magazine circulation revenues, which jumped from \$32 million to \$55 million within the same period. Boosting the magazine figures was the launching of two publications, *Country Weekly* and *New Country*.

Of the five indicators, only concert sales showed a dip: from \$123 million in 1993 to \$121.8 million in

1994.

The total of the five sampled revenues for this period rose from \$2.9 billion to \$3.2 billion. The CMA cautions that the revenue figures quoted "represent significant samplings, but not the total volume of revenue in any category."

Sources of the CMA figures are the Recording Industry Assn. of America (record sales), Duncan's Radio Market Guide (radio advertising sales), Gaylord Entertainment (cable television), Amusement Business (concerts), and the Audit Bureau of Circulation and individual publishers (magazines).



High Steppers. Both new and veteran country artists volunteered their voices for the "Country Steps in For First Steps" benefit concert. Held at the Grand Ole Opry House, the show raised nearly \$30,000 for First Steps, a school for children with special needs. Looking over their concert programs here are, first row, left to right, Bruce Carroll, Joe Diffie, and Billy Dean; and, second row, Ty Herndon, Tracy Byrd, and Russ Taff.

Davies On Little Chickadee For Her 1st Set In 4 Years

NASHVILLE—With the release of her new album, "Eclectic," Gail Davies reclaims her ranking as one of the most creative figures on the Nashville music scene. And—since she wrote all the songs on the album, produced it, and issued it on her own Little Chickadee label—she's clearly one of the most industrious figures as well.

This is Davies' first album since Liberty released "The Best Of Gail Davies" in 1991. The Oklahoma-born singer/songwriter made her country debut on CBS/Lifesong in 1978 with "No Love Have I" and turned out chart singles on Warner Bros., RCA, and MCA through 1989.

During this period, Davies penned and recorded such classics as "Someone Is Looking For Someone Like You" and "Grandma's Song." In 1979, she began producing her own records—then a rarity for country acts. And she was at the forefront of young artists—along with Emmylou Harris and Ricky Skaggs—who were involved in reviving and updating some of the great country hits of the '50s; her contributions included hit covers of Johnnie & Jack's "Poison Love," Ray Price's "I'll Be There (If

You Ever Want Me)," and Carl Smith's "It's A Lovely, Lovely World."

After opting out of recording in the early '90s, Davies worked as a staff producer at Liberty for three years.

Davies says a trip abroad last November convinced her to record again: "I made this record because I went over to sing in Europe with this little group called Nashville Unplugged—a songwriter thing. I didn't know that anybody in Europe even knew me. But all the CDs I took over [of 'The Best Of Gail Davies'] sold out in the first 30 minutes. Everywhere I went, people in the audience not only knew me, but they also knew the words to all my songs."

She says a record store owner in Amsterdam told her that her albums sold for up to \$50 U.S. at auction.

Once Davies decided to record again, she says she knew her age would work against her. "I think the fact that I'm over 25 eliminated me from a major-label deal," she says. "I'm 47 years old now, and for some reason [the majors] just don't want to sign older people. I really didn't even try. I didn't even ask around."

Instead, she decided to set up her own label, to which she gave the same name as that of her publishing company—Little Chickadee. Then, donning

(Continued on page 26)



DAVIES



Birds Of A Feather. Among the top winners of the recent Nashville Songwriters Assn. International's achievement awards were Gary Burr, left, named songwriter of the year, and Frank J. Myers and Gary Baker, third and fourth from left, respectively, whose "I Swear" was proclaimed song of the year. With them are NSAI executive director Pat Rogers and retiring NSAI president Richard Leigh.

Even Garth Brooks Started Low-Key No Vanity, No Politics, Just Powerful Songs

HISTORY LESSON: Six years ago this month, the most momentous event in modern country music occurred—and nobody knew it. On April 12, 1989, Capitol released the self-titled debut album by Garth Brooks. It got good, but not ecstatic, reviews at the time. The label sensed it had a promising act on its hands, and to demonstrate that point it rented a rehearsal hall near Music Row and invited a few dozen industryites to watch the new kid perform. The audience liked what it saw and heard. Brooks was not flamboyant, but he worked the stage with exquisite confidence and ease.

When it came time for introductions, producer Allen Reynolds expressed his pleasure with the album and cracked a joke about how strong-minded Brooks had been in the studio. Then everybody applauded and went home.

The thing that kept Brooks afloat until he caught fire—beyond his own determination—was the across-the-board strength of that first album. It simply had no throwaway songs or lackluster performances. The lyrics were vivid, the stories intriguing, the melodies memorable, the wit restrained, and the emotions believably woven in.

If Brooks is ever to be equalled or matched in artistic and commercial impact, it will take another such powerful collection, one free of vanity, filler, and publishing politics. Looking back at what Brooks has achieved for himself, his associates, his industry, and his fans, it would seem to be a gamble worth taking.

MAKING THE ROUNDS: Tracy Byrd has won two Country Dance Music Awards for his "Watermelon Crawl"—favorite new country dance step choreography and favorite extended country dance remix. The awards were presented April 5 as part of the Country Dance Music Seminar. Other winners were Tim McGraw, whose "Not A Moment Too Soon" was named favorite dance album, and the Tractors, whose "Baby Likes To Rock It" earned the favorite country dance song trophy.

Nashville's Ryman Auditorium will again host the gospel music concert series "Sam's Place—Music For The Spirit." Last year, the series ran six weeks; this year, it will consist of 14 shows between May 7 and Nov. 19. Gary Chapman will host the series. Among the guest stars already scheduled are Collin Raye,

Kathy Troccoli, 4Him, Hal Ketchum, Mac McAnally, Clay Crosse, John Berry, Wes King, Susan Ashton, and Billy Dean... Darrell McCall, whose records have enriched country music for more than 30 years, has a new album, "A Way To Survive," on Brentwood, Tenn.-based Artap Records... Boy Howdy producer and contributing songwriter Chris Farren performed some of his hits and potential hits April 12 at Nashville's Bluebird Cafe. Joining him on stage at various points were co-writers Vince Melamed, Gary Harrison, Marc Beeson, and John Hobbs. Two acts Farren produces also sang with him: Liberty's Bryan Austin and MCA/Canada's Joel Feeney.

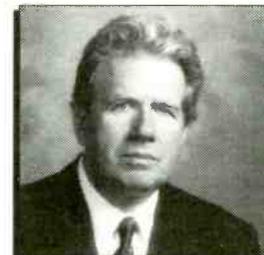
Warner/Chappell is releasing a CD collection of songs Gretchen Peters wrote for the company between 1988 and 1990. Called "Buried Treasures," the album contains 14 cuts. Peters' more recent hits include "You Don't Even Know Who I Am" (for Patty Loveless), "Independence Day" and "My Baby Loves Me" (Martina McBride), "Let That Pony Run" (Pam Tillis), and "The Chill Of An Early Fall" (George Strait). The collection is available on request to A&R reps, producers,

and managers. Earlier, Warner/Chappell did a similar compilation of its Steve Earle catalog, "Uncut Gems."

MARK YOUR CALENDAR: The legendary Johnny Paycheck will appear on TNN's "Music City Tonight" April 27... John Anderson headlines "A Tribute To Fred Carter," April 30 at Shreveport (La.) Municipal Auditorium. The show will benefit guitarist Carter's medical fund. Also scheduled to perform: Tony Joe White, Levon Helm & the Band, Deana Carter, Ronnie Hawkins, Dale Hawkins, and several members of the original Louisiana Hayride... Songwriter and publisher Phil Swann will lead an eight-week country songwriting seminar at the Songwriters Guild of America's Hollywood office, starting May 1... Michael Martin Murphey will stage his annual WestFest Sept. 2-4 at Copper Mountain Resort in Colorado. Main-stage performers scheduled for the art and culture festival include Murphey, Mary Chapin Carpenter, the Tractors, Don Edwards, Red Steagall, Bill Miller, Billy Montana, La Diferenzia, Rick Trevino, David Ball, Sons Of The San Joaquin, Colorado Springs Symphony Orchestra, Shelby Lynne, and J.W. Stoker.



by Edward Morris



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 ***						
1	1	1	3	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/15.98) 3 weeks at No. 1	JOHN MICHAEL MONTGOMERY	1
2	2	2	18	GARTH BROOKS ▲ LIBERTY 29689 (10.98/15.98)	THE HITS	1
*** Greatest Gainer ***						
3	3	4	45	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
4	4	3	56	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
5	5	5	10	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	5
6	6	7	66	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
7	9	11	38	JOE DUFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
8	10	9	9	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
9	11	14	23	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
10	7	6	29	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
11	8	8	12	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
12	14	10	63	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
*** Heatseeker Impact ***						
13	21	23	10	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	13
14	16	15	29	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	12
15	12	12	35	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
16	18	21	51	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
*** Hot Shot Debut ***						
17	NEW		1	VARIOUS ARTISTS COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	17
18	15	13	45	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
19	13	—	2	VARIOUS ARTISTS LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
20	20	18	42	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
21	23	17	28	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
22	24	22	29	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
23	17	20	44	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
24	22	19	15	WADE HAYES DKC/COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19
25	27	25	6	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	22
26	25	24	64	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
*** Pacesetter ***						
27	32	31	30	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
28	19	16	12	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
29	26	26	39	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
30	28	27	43	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	24
31	29	30	34	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
32	30	29	12	HANK WILLIAMS, JR. MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
33	31	28	4	TANYA TUCKER LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	28
34	34	35	29	TOBY KEITH ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
35	33	33	81	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
36	35	34	51	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
37	45	69	49	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
38	39	42	26	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	38
39	37	36	63	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
40	36	32	6	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
41	38	38	135	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
42	40	40	146	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
43	44	41	132	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
44	54	56	64	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
45	49	58	3	DOUG STONE COLUMBIA 64330/SONY (9.98 EQ/15.98)	FAITH IN ME FAITH IN YOU	45
46	41	37	5	MARTY STUART MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	37
47	43	49	192	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
48	46	47	112	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
49	51	46	28	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
50	42	—	2	HIGHWAYMEN LIBERTY 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
51	53	45	75	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
52	48	43	58	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
53	52	39	15	SHENANDOAH LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	31
54	56	51	21	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
55	47	44	5	BROTHER PHELPS ASYLUM 61724/EEG (10.98/15.98) HS	ANY WAY THE WIND BLOWS	43
56	50	50	31	MARK CHESNUTT ● DECCA 11094 MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
57	57	48	29	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
58	59	52	83	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
59	55	61	34	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
60	62	54	127	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
61	NEW		1	RADNEY FOSTER ARISTA 18757 (9.98/15.98) HS	LABOR OF LOVE	61
62	58	53	13	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43*	45
63	60	59	23	BILLY RAY CYRUS ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
64	63	63	51	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
65	61	71	31	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
66	64	55	23	DOUG STONE EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
67	66	62	85	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
68	71	64	101	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
69	65	57	8	GEORGE DUCAS LIBERTY 28329 (9.98/13.98) HS	GEORGE DUCAS	57
70	67	60	137	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
71	69	68	5	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	67
72	68	73	39	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
73	RE-ENTRY		78	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
74	70	66	108	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
75	75	67	43	SAMMY KERSHAW ● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9

○ 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 29, 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) 176 weeks at No. 1	GREATEST HITS	206
2	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	204
3	2	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	20
4	4	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	58
5	6	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	206
6	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	206
7	8	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	204
8	7	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	11
9	11	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	30
10	9	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	191
11	10	HANK WILLIAMS MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	12
12	12	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	40
13	13	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	16

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	49
15	14	WAYLON JENNINGS ▲ RCA 8506* (8.98)	GREATEST HITS	82
16	23	REBA MCENTIRE ▲ MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	8
17	17	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
18	16	ANNE MURRAY ▲ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	140
19	19	KENNY ROGERS ▲ LIBERTY 46106/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	99
20	18	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	77
21	20	TRAVIS TRITT WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	6
22	24	ALABAMA ▲ RCA 7170* (9.98/13.98)	GREATEST HITS	195
23	21	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	7
24	—	REBA MCENTIRE ● MCA 8034 (10.98/15.98)	REBA LIVE	2
25	25	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	43

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



by Wade Jessen

HELLO, DARLIN': "Nice to see you. It's been a long time." Those aren't just lines from a **Conway Twitty** classic, they're a welcome back to Billboard's Hot Country Singles & Tracks chart for **Linda Ronstadt**, who debuts at No. 66 with "Walk On." Ronstadt has an extensive country chart history dating back to 1974, when her "Silver Threads And Golden Needles" peaked at No. 20. Ronstadt has since charted 23 country singles, including two No. 1 and eight top 10 hits. "Wildflowers," from "Trio" (with **Dolly Parton** and **Emmylou Harris**), yielded her last chart appearance, peaking at No. 6 in 1988. Ronstadt's current Elektra album, "Feels Like Home," features instrumental or vocal contributions by such bluegrass and acoustic luminaries as **Alison Krauss**, **Carl Jackson**, **Roy Huskey Jr.**, and **Harris**. "Walk On" appeared on Hot Country Singles & Tracks in 1990 for **Matraca Berg**, peaking at No. 36. Meanwhile, **Neal McCoy** (Atlantic) is the Hot Shot Debut at No. 63 with "They're Playin' Our Song." Other debuts: "Southern Grace" by **Little Texas** (Warner Bros.) at No. 64, "You Can Sleep While I Drive" by **Trisha Yearwood** (MCA) at No. 68, "This Is Me Missing You" by **James House** (Epic) at No. 70, and "Please Remember Me" by **Rodney Crowell** (MCA) at No. 75.

OUT ON THE FLOOR: **Brooks & Dunn** (Arista) top Hot Country Singles & Tracks with "Little Miss Honky Tonk." Airpower awards go to "I Was Blown Away" by **Pam Tillis** (Arista) at No. 16 and "Summer's Comin'" by **Clint Black** (RCA) at No. 17. The criterion for Airpower was raised from 2,500 to 3,000 detections with the first phase of additions to our radio reporting panel (Billboard, April 8). Beginning next week, **KASY** Albuquerque, N.M., **KYCY** San Francisco, **KZDG** Denver, **KXKC** Lafayette, La., **KXKT** Omaha, Neb., and **WBOB** Minneapolis will be included in chart tabulation. With this second phase of panel additions, the number of records that qualify for Airpower status each week will return to normal.

STRANGER THINGS: With the surprise news that Pacific's **Perfect Stranger** has signed to **Curb**, its debut single, "You Have The Right To Remain Silent," moves 73-69 on Hot Country Singles & Tracks. **Curb** takes over promotion duties for the single, which is enjoying an impressive initial response at radio. **Larry Pareigis**, PD at **KYCY** San Francisco, says the band is tied for No. 1 on his request tabulations. Interestingly, the other top request-getter at **KYCY** is an in-house version of "When You Say Nothing At All" by **Alison Krauss**. **Pareigis** says **Eddie Haskell**, MD at sister station **WYCD** Detroit, combined **Krauss'** vocals with **Keith Whitley's** version of the song. **Dene Hallam**, PD at **KKBQ** Houston, reports equally strong results from a similar mix created at his station.

TRACK RECORD: Columbia's new compilation, "NASCAR: Runnin' Wide Open," is the Hot Shot Debut on the Top Country Albums chart at No. 17. **Mike Kraski**, VP of sales at Sony Music's Nashville division, says that the popularity of NASCAR auto racing made this project a natural and that the label will issue at least three singles from the album. The first single is **Kyle Petty's** tribute to his dad, **Richard Petty**; the video is in heavy rotation at **TNN**. Others appearing on the project are **Joe Diffie**, **T. Graham Brown**, and **Jeff Foxworthy**. **Radney Foster** (Arista) has the only other album debut, at No. 61 with "Labor Of Love."

Rebates Offered On Garth Brooks Albums New Liberty Records Promotion Heavily Advertised

BY EDWARD MORRIS

NASHVILLE—A new Garth Brooks promotion from Liberty Records should be a boon to both retailers and consumers. Heavily advertised on cable TV and in major newspapers, it offers rebates of \$3 on CDs and \$2 on cassettes for all but two of Brooks' albums.

According to **Bill Kennedy**, Liberty's director of national sales, the promotion runs April 10-30. Only albums purchased during this period are eligible for rebate. However, consumers have until May 30 to submit

proof-of-purchase data.

The eligible albums are "Garth Brooks," "No Fences," "Ropin' The Wind," "The Chase," and "In Pieces." Not covered are Brooks' recently released "The Hits" and his Christmas album, "Beyond The Season."

To qualify for the rebates, consumers must submit a register receipt and bar code to the fulfillment center specified in the ads.

"The retailer doesn't have to mess with anything, so it's easy for him," **Kennedy** says.

Kennedy says the promotion involves "a pretty heavy TV blitz" that

includes a total of 476 spots—315 on **CMT**, 147 on **TNN**, and 14 on **TNT**.

The newspaper ads are scheduled for Sunday (23) issues of the **Los Angeles Times**, **Dallas Morning News**, **Fort Worth (Texas) Star-Telegram**, **Minneapolis Star-Tribune**, **St. Paul (Minn.) Pioneer Press**, **Detroit Free Press News**, **Seattle Times Post-Intelligencer**, **Atlanta Constitution Journal**, **Chicago Tribune**, **San Francisco Chronicle Examiner**, **San Jose (Calif.) Mercury News**, **Houston Chronicle**, **Denver Post**, and **Denver Rocky Mountain News**.

Mattea Ties In With Lipton, Kellogg

NASHVILLE—**Kathy Mattea** will be smiling out from supermarket shelves this spring and summer thanks to cross-promotions with **Kellogg** and **Lipton**. Both promotions enable consumers to buy **Mattea's** music at a discount when they also purchase the sponsors' products.



MATTEA

The **Lipton Sun Tea** tie-in was unveiled via approximately 20 million newspaper inserts April 9. The inserts offer a cassette copy of **Mattea's** current album, "Walking Away A Winner," plus an 8-inch-by-10-inch photo of the artist for \$4.25 and two proofs of purchase.

Mattea will spotlight the **Lipton** tie-in on a radio spot that will run on country stations in selected markets through May 31. And there will be point-of-purchase materials on the promotion displayed through July 31.

The **Kellogg** connection involves the cereal manufacturer's **Low Fat Granola** and **Crispix** brands, with **Mattea's** picture and details of the offer appearing on 6 million boxes of the former and 9 million boxes of the latter.

In addition to these on-product notices, **Kellogg** will also advertise the promotion through approximately 50 million newspaper inserts to be distributed during the last three weeks of

May.

Consumers will be offered a specially compiled cassette or CD of **Mattea's** songs for \$3.99 and \$4.99, respectively, plus two proofs of purchase.

The albums contain eight cuts: "Walking Away A Winner," "Grand Canyon," "Whole Lot Of Holes," "Lonely At The Bottom," "You I Love," "Mary, Did You Know," "Time Passes By," and "Lonesome Standard

Time."

The offer will be in force May 1 through Sept. 30.

Mattea was twice voted the **Country Music Assn.'s** female vocalist of the year and has more recently been involved in raising awareness about **AIDS** and raising funds to combat the disease. She has also won two **Grammys**, the most recent one in 1993 for her "Good News" gospel album.

DAVIES ON LITTLE CHICKADEE

(Continued from page 24)

her producer's hat, she put together a sessions band that featured such standouts as **Sam Bush**, **Jerry Douglas**, **Willie Weeks**, and **Richard Bennett**.

"I wrote 50% of 'Eclectic' in two weeks," says **Davies**. "I recorded it in December and pressed it in January." As the title suggests, the album is a mixture of musical styles. But whether the music is rock or R&B, **Davies'** intense, vibrant vocals are etched with a forlorn country soulfulness.

Without the services of a label staff to rely on, **Davies** has had to handle her own promotion and sales. To date, she has offered the album by direct mail through an advertisement in a country music fan magazine. And she says she has just reached an agreement with **D.N.A.**, of **Cambridge, Mass.**, to distribute the album to retailers.

Davies has chosen the bluesy "Your

Mamma Works So Hard" as the first single. And while the lyrics are the very essence of country music, **Davies** says she doubts that she will attempt to get the song played on country radio. "Without a major-label deal behind me," she says, "I don't think they'd even listen."

Davies hopes to draw further attention to the album through appearances on **TNN**. And she's going back to Europe. She will tour in England May 23-June 14, backed by that country's **Stu Page Band**.

In her liner notes, **Davies** is precise about the audience she aspires to reach with her songs: "you who dream without sleeping, cry when you watch the news, are walking wounded but with dignity, and still believe that love can make a difference."

EDWARD MORRIS

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
13 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	ASCAP/Avalon Way, ASCAP) WBM
42 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM	39 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acuff-Rose, BMI) WBM/HL
74 ANYWAY THE WIND BLOWS (Audigram, BMI)	36 FOR A CHANGE (Love This Town, ASCAP/All Dver Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL
30 AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL/WBM	49 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL
34 BETWEEN THE TWO OF THEM (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM	4 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) WBM
57 BIGGER FISH TO FRY (Farren Curtis, BMI/Longitude, BMI/Mike Curb, BMI) WBM	9 GONNA GET A LIFE (Warner Source, SESAC/Dyinda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM/HL
7 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL	5 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL
33 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM	25 HOUSE OF CARDS (Why Walk, ASCAP)
35 CAHNS' BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM	59 I AM WHO I AM (Great Cumberland, BMI/Diamond Struck, BMI) WBM
40 CLOWN IN YOUR RODEO (Emily Boothe, BMI/Careers-BMG, BMI) HL	2 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
53 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI)	19 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM
65 DIDN'T HAVE YOU (Magnasong, BMI/Fed Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)	52 I DON'T KNOW (BUT I'VE BEEN TOLD) (Warner-Tamerlane, BMI/JenEriLin, BMI) WBM
50 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM	37 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenuff, ASCAP) WBM
71 EASY AS ONE, TWO, THREE (EMI Blackwood, BMI) HL	31 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs
21 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors,	

Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI) HL	61 RIDER (BMI)	28 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM
46 I'M LIVING UP TO HER LOW EXPECTATIONS (Polygram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin' But Net, SESAC/EMI, SESAC) HL	61 ROCKIN' THE ROCK (MCA, ASCAP/Gary Burr, ASCAP) HL	66 WALK ON (Patrick Joseph, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Samosman, ASCAP)
22 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL	51 SHE FEELS LIKE A BRAND NEW MAN TONIGHT (Acuff-Rose, BMI) WBM	58 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI) HL
72 I SHOULD HAVE BEEN TRUE (Sony Tree, BMI/Raul Malo, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM	14 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL	10 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL
16 I WAS BLOWN AWAY (Careers-BMG, BMI/Doo, Layng, BMI) HL	8 SONG FOR THE LIFE (Tessa, BMI) WBM	29 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL
3 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM	64 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI)	54 WHERE I USED TO HAVE A HEART (Hayes Street, ASCAP/Craig Bickhardt, ASCAP) WBM
62 THE LINES OF ME (Maypop, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) WBM/HL	15 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL	27 WHEREVER YOU GO (Blackened, BMI/Irving, BMI) WBM
1 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL	20 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WBM	38 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL
60 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM	17 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM	11 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shania Twain, BMI/Zomba, ASCAP) WBM
73 LOOKING FOR THE LIGHT (Starstruck Writers Group, ASCAP/WB, ASCAP/Patrick Janus, ASCAP/Heart Of A Child, ASCAP) WBM	47 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL	56 WILLIN' TO WALK (Polygram Int'l, ASCAP/St. Julien, ASCAP) HL
26 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL	63 THEY'RE PLAYIN' OUR SONG (Alabama Band, ASCAP/Wildcountry, ASCAP/Mark D., ASCAP/Little Big Town, BMI/American Made, BMI)	43 WORKIN' FOR THE WEEKEND (Cupit, BMI/Cupit Memories, ASCAP)
48 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI)	23 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM	18 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
55 ONE AND ONLY LOVE (BMG, ASCAP/Careers-BMG, BMI) HL	70 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI)	68 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP)
67 ONE OF THOSE NIGHTS (Warner-Tamerlane, BMI/Sony Tree, BMI) HL		41 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL
44 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)		24 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
75 PLEASE REMEMBER ME (Sony Tunes, ASCAP/Blue Sky		69 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING APR. 29, 1995

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	6	11	LITTLE MISS HONKY TONK S.HENDRICKS,D.COOK (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790 1 week at No. 1
2	1	4	9	I CAN LOVE YOU LIKE THAT S.HENDRICKS (S.DIAMOND,M.DERRY,J.KIMBALL)	◆ JOHN MICHAEL MONTGOMERY (V) ATLANTIC 82728
3	5	8	15	THE KEEPER OF THE STARS T.BROWN (D.LEE,D.MAYO,K.STALEY)	◆ TRACY BYRD (C) (V) MCA 54988
4	4	3	12	GIVE ME ONE MORE SHOT G.FUNDIS,ALABAMA (T.GENTRY,R.OWEN,R.ROGERS)	ALABAMA (V) RCA 64273
5	2	1	11	THE HEART IS A LONELY HUNTER T.BROWN,R.MCENTIRE (M.D.SANDERS,E.HILL,K.WILLIAMS)	REBA MCENTIRE (V) MCA 54987
6	7	10	10	REFRIED DREAMS J.STROUD,B.GALLIMORE (J.FOSTER,M.PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
7	9	12	12	THE BOX K.LEHNING (R.TRAVIS,B.MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
8	8	13	12	SONG FOR THE LIFE K.STEGALL (R.CROWELL)	◆ ALAN JACKSON (V) ARISTA 1-2792
9	11	14	10	GONNA GET A LIFE M.WRIGHT (F.DYCUS,J.LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
10	15	19	10	WHAT MATTERED MOST D.JOHNSON (G.BURR,V.MELAMED)	◆ TY HERNDON (C) (V) EPIC 77843
11	13	17	16	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) WARNER 856 448
12	12	16	15	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G.FUNDIS (L.WHITE,C.CANNON)	◆ LARI WHITE (V) RCA 64233
13	16	25	6	ADALIDA T.BROWN,G.STRAIT (M.GEIGER,W.MULLIS,M.HUFFMAN)	GEORGE STRAIT (C) (V) MCA 55019
14	6	2	13	SO HELP ME GIRL J.SLATE,J.DIFFIE (H.PERDUE,A.SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
15	18	21	9	STANDING ON THE EDGE OF GOODBYE J.BOWEN,C.HOWARD (J.BERRY,S.HARRIS)	◆ JOHN BERRY (V) PATRIOT 18401
				★ ★ ★ AIRPOWER ★ ★ ★	
16	20	20	8	I WAS BLOWN AWAY P.TILLIS,S.FISHELL (L.MARTINE,JR.)	PAM TILLIS (V) ARISTA 1-2802
				★ ★ ★ AIRPOWER ★ ★ ★	
17	28	34	4	SUMMER'S COMIN' J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64281
18	21	31	6	YOU AIN'T MUCH FUN N.LARKIN,H.SHEDD (T.KEITH,C.GOFF,JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 728
19	23	27	7	I DON'T BELIEVE IN GOODBYE M.A.MILLER,M.MCANALLY (M.MILLER,S.EMERICK,B.WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936
20	24	26	12	STAY FOREVER A.REYNOLDS,J.ROONEY (B.TENCH,H.KETCHUM)	◆ HAL KETCHUM (C) (V) MCG CURB 76929
21	22	23	9	FAITH IN ME, FAITH IN YOU J.STROUD,D.STONE (D.LOGGINS,T.BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837
22	29	32	7	I'M STILL DANCIN' WITH YOU D.COOK (C.RAHS,W.HAYES)	◆ WADE HAYES (C) (V) DKC 77842/COLUMBIA
23	17	7	16	THINKIN' ABOUT YOU G.FUNDIS (B.REGAN,T.SHAPIRO)	◆ TRISHA YEARWOOD (C) (V) MCA 54973
24	30	33	7	YOU DON'T EVEN KNOW WHO I AM E.GORDY,JR. (G.PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856
25	33	36	6	HOUSE OF CARDS J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
26	14	11	16	LOOK WHAT FOLLOWED ME HOME B.CHANCEY (D.BALL,T.POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
27	10	5	13	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T.BROWN (V.GILL,B.ANDERSON)	VINCE GILL (C) (V) MCA 54976
28	26	15	16	THIS WOMAN AND THIS MAN J.STROUD (J.PENNING,M.LUNN)	◆ CLAY WALKER (V) GIANT 17995
29	34	42	10	WHEN YOU SAY NOTHING AT ALL R.SCRUGGS (D.SCHLITZ,P.OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (C) (V) BNA 64277
30	31	28	18	AS ANY FOOL CAN SEE T.LAWRENCE,F.ANDERSON (P.NELSON,K.BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87180
31	37	40	7	IF YOU'RE GONNA WALK, I'M GONNA CRAWL B.CANNON,N.WILSON (B.CANNON,L.BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686
32	45	64	3	TEXAS TORNADO T.LAWRENCE,F.ANDERSON (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
33	19	18	13	BUBBA HYDE M.POWELL,T.DUBOIS (C.WISEMAN,G.NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
34	27	29	12	BETWEEN THE TWO OF THEM J.CRUTCHFIELD (M.CATES)	◆ TANYA TUCKER (V) LIBERTY 18485
35	40	45	7	CAIN'S BLOOD B.CANNON,L.SHELL (J.SUNDRUD,M.JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR 851 622
36	32	22	20	FOR A CHANGE B.BECKETT (S.SESKIN,J.S.SHERILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87176
37	41	55	4	IF I WERE YOU J.HOBBS,E.SEAY,P.WORLEY (J.HOBBS,C.FARREN)	COLLIN RAYE (V) EPIC 77859
38	36	30	18	WHEREVER YOU GO J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64267

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	43	49	5	FALL IN LOVE B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306
40	47	53	5	CLOWN IN YOUR RODEO J.LEO (W.KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY 856 484
41	38	37	19	YOU CAN'T MAKE A HEART LOVE SOMEBODY T.BROWN,G.STRAIT (S.CLARK,J.MACRAE)	GEORGE STRAIT (C) (V) MCA 54964
42	35	24	19	AMY'S BACK IN AUSTIN C.DINAPOLI,D.GRAU,LITTLE TEXAS (B.SEALS,S.A.DAVIS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
43	44	48	6	WORKIN' FOR THE WEEKEND J.CUPIT (J.CUPIT,J.HONEYCUTT,K.MELLONS)	KEN MELLONS (C) (V) EPIC 77861
44	50	57	7	PARTY CROWD T.BROWN (D.L.MURPHY,J.HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977
45	52	73	3	TELL ME I WAS DREAMING G.BROWN (T.TRITT,B.R.BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
46	51	60	4	I'M LIVING UP TO HER LOW EXPECTATIONS J.STROUD,R.TRAVIS,D.MALLOY (B.MCDILL,T.ROCCO)	◆ DARYLE SINGLETARY (C) (V) GIANT 17902
47	57	70	3	THAT'S JUST ABOUT RIGHT M.WRIGHT,T.DUBOIS (J.BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813
48	65	—	2	MISSISSIPPI MOON J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274
49	54	58	6	GET OVER IT B.BECKETT (K.FOLLESE,S.BENTLEY,A.FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT
50	48	43	20	DOWN IN FLAMES M.BRIGHT,T.DUBOIS (M.CLARK,J.STEVENS)	BLACKHAWK (C) (V) ARISTA 1-2769
51	39	39	10	SHE FEELS LIKE A BRAND NEW MAN TONIGHT S.GIBSON (A.TIPPIN,M.P.HEENEY)	◆ AARON TIPPIN (V) RCA 64272
52	46	47	10	I DON'T KNOW (BUT I'VE BEEN TOLD) K.STEGALL,J.KELTON (W.DENNIS)	◆ WESLEY DENNIS (C) (V) MERCURY 856 486
53	68	—	2	DARNED IF I DON'T (DANGED IF I DO) D.COOK (R.DUNN,D.DILLON)	◆ SHENANDOAH (V) LIBERTY 18484
54	49	51	8	WHERE I USED TO HAVE A HEART P.WORLEY,E.SEAY,M.MCBRIDE (C.BICKHARDT)	◆ MARTINA MCBRIDE (C) (V) RCA 62948
55	58	61	5	ONE AND ONLY LOVE R.SCRUGGS (S.D.JONES,B.TOMBERLIN)	◆ RUSS TAFF (C) (V) REPRISE 17918/WARNER BROS.
56	60	62	5	WILLIN' TO WALK S.FISHELL,R.FOSTER (R.FOSTER)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2752
57	61	59	4	BIGGER FISH TO FRY C.FARREN (J.STEELE)	◆ BOY HOWDY (C) (V) CURB 76940
58	55	54	16	WHAT'LL YOU DO ABOUT ME R.LANDIS (D.LINDE)	DOUG SUPERNAW (C) BNA 64214
59	66	67	4	I AM WHO I AM J.THOMAS,H.DUNN (H.DUNN,T.SHAPIRO,C.WATERS)	◆ HOLLY DUNN (C) RIVER NORTH 3003
60	53	52	19	LOOK AT ME NOW J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64489
61	64	69	4	ROCKIN' THE ROCK S.HENDRICKS (G.BURR)	LARRY STEWART (C) (V) COLUMBIA 77857
62	62	63	5	THE LIKES OF ME D.COOK (I.ROONE,R.BOWLES)	◆ MARTY STUART (V) MCA 55010
				★ ★ ★ Hot Shot Debut ★ ★ ★	
63	NEW ▶		1	THEY'RE PLAYIN' OUR SONG B.BECKETT (J.JARRARD,M.D.SANDERS,B.DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
64	NEW ▶		1	SOUTHERN GRACE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,B.SEALS,S.HARRIS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT
65	67	68	4	DIDN'T HAVE YOU B.MONTANA,J.MCKELL,D.FUNT (B.MONTANA,J.K.WATSON)	◆ BILLY MONTANA (C) MAGNATONE 1101
66	NEW ▶		1	WALK ON G.MASSENBURG,L.RONSTADT (M.BERG,R.SAMOSEY)	LINDA RONSTADT (C) (V) ELEKTRA 64427/EEG
67	69	72	3	ONE OF THOSE NIGHTS J.CRUTCHFIELD (C.TWITY,T.SEALS)	◆ LISA BROKOP PATRIOT ALBUM CUT
68	NEW ▶		1	YOU CAN SLEEP WHILE I DRIVE G.FUNDIS (M.ETHERIDGE)	◆ TRISHA YEARWOOD (C) (V) MCA 55025
69	73	75	3	YOU HAVE THE RIGHT TO REMAIN SILENT C.BROOKS (B.SWEAT,C.SWEAT)	PERFECT STRANGER CURB ALBUM CUT
70	NEW ▶		1	THIS IS ME MISSING YOU D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870
71	72	71	4	EASY AS ONE, TWO, THREE P.ANDERSON (J.BUNZOW)	◆ JOHN BUNZOW LIBERTY ALBUM CUT
72	63	50	14	I SHOULD HAVE BEEN TRUE D.COOK (R.MALQ,S.LYNCH)	◆ THE MAVERICKS (C) (V) MCA 54975
73	59	44	12	LOOKING FOR THE LIGHT S.BUCKINGHAM,B.CHANCEY (L.HENGBERT,T.MENSY)	◆ RICK TREVINO (C) (V) COLUMBIA 77820
74	71	65	11	ANYWAY THE WIND BLOWS R.L.PHELPS,D.PHELPS,K.LEHNING (J.J.CALE)	◆ BROTHER PHELPS (C) (V) ASYLUM 64461
75	NEW ▶		1	PLEASE REMEMBER ME R.CROWELL,T.BROWN (R.CROWELL,W.JENNINGS)	◆ RODNEY CROWELL (C) (V) MCA 55024

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	LIPSTICK PROMISES R.BENNETT (G.DUCAS,T.SILLERS)	◆ GEORGE DUCAS LIBERTY
2	1	1	4	OLD ENOUGH TO KNOW BETTER D.COOK (C.RAHS,W.HAYES)	◆ WADE HAYES COLUMBIA
3	2	—	2	MY KIND OF GIRL J.HOBBS,E.SEAY,P.WORLEY (D.COCHRAN,J.JARRARD,M.POWELL)	◆ COLLIN RAYE EPIC
4	3	2	10	GONE COUNTRY K.STEGALL (B.MCDILL)	◆ ALAN JACKSON ARISTA
5	5	4	8	PICKUP MAN J.SLATE,J.DIFFIE (H.PERDUE,K.K.PHILLIPS)	◆ JOE DIFFIE EPIC
6	6	7	12	TAKE ME AS I AM S.HENDRICKS (B.DIPIERO,K.STALEY)	◆ FAITH HILL WARNER BROS.
7	4	3	4	THIS TIME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB
8	10	5	7	NOT A MOMENT TOO SOON J.STROUD,B.GALLIMORE (W.PERRY,J.BARNHILL)	◆ TIM MCGRAW CURB
9	7	6	7	GOIN' THROUGH THE BIG D M.WRIGHT (R.ROGERS,J.WRIGHT,M.WRIGHT)	MARK CHESNUTT DECCA
10	8	8	12	IF I COULD MAKE A LIVING J.STROUD (K.STEGALL,R.MURRAY,A.JACKSON)	◆ CLAY WALKER GIANT
11	9	—	2	SOMEWHERE IN THE VICINITY OF THE HEART D.COOK (B.LABOUNTY,R.CHUDACOFF)	◆ SHENANDOAH/ALISON KRAUSS LIBERTY
12	14	18	23	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD MCA
13	—	—	1	BEND IT UNTIL IT BREAKS J.STROUD,J.ANDERSON (J.ANDERSON,L.DELMORE)	JOHN ANDERSON BNA

14	11	9	30	BE MY BABY TONIGHT S.HENDRICKS (E.HILL,R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
15	12	11	15	LIVIN' ON LOVE K.STEGALL (A.JACKSON)	◆ ALAN JACKSON ARISTA
16	13	10	16	KICK A LITTLE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
17	15	13	12	IF YOU'VE GOT LOVE S.HENDRICKS (S.SESKIN,M.D.SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC
18	16	12	4	MI VIDA LOCA (MY CRAZY LIFE) P.TILLIS,S.FISHELL (P.TILLIS,J.LEARY)	◆ PAM TILLIS ARISTA
19	23	24	16	BABY LIKES TO ROCK IT S.RIPLEY,W.RICHMOND (S.RIPLEY,W.RICHMOND)	◆ THE TRACTORS ARISTA
20	19	23	22	DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	◆ TIM MCGRAW CURB
21	17	14	31	WINK B.BECKETT (B.DIPIERO,T.SHAPIRO)	◆ NEAL MCCOY ATLANTIC
22	18	15	10	DOCTOR TIME S.BUCKINGHAM (S.LONGACRE,L.WILSON)	◆ RICK TREVINO COLUMBIA
23	24	—	20	DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA)	◆ CLAY WALKER GIANT
24	21	16	16	SHE'S NOT THE CHEATIN' KIND D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN ARISTA
25	22	20	6	TILL YOU LOVE ME T.BROWN,R.MCENTIRE (B.DIPIERO,G.BURR)	◆ REBA MCENTIRE MCA

◆ Videoclip availability. Recurrents are titles which have a ready 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.

Latin Notas



by John Lannert

SELENA LEGEND GROWS: Commercial after-shocks caused by Selena's death March 31 continue to emanate. Five of her titles simultaneously charted on The Billboard 200 last week, an unprecedented feat achieved by a Latino artist. Four of these albums—"Amor Prohibido" (36-43), "12 Super Exitos" (167-131), "Live!" (146-138), "Entre A Mi Mundo" (179-170)—remain on The Billboard 200, with each title posting sales increases from the previous week. (Note: The downward chart move of "Amor Prohibido" this week was due to greater sales gains by other albums.)

In addition, People magazine's April 10 split-cover issue, which featured Selena on the cover, was a virtual sellout according to the magazine's public affairs department. About 442,000 copies were shipped throughout the Southwest, with the rest of the country receiving a cover story on the NBC program "Friends." The April 10 issue was People's first split-cover edition in its 21-year history.

People has also printed 600,000 copies of a tribute issue on Selena, which goes on sale Monday (24) at selected newsstands, 80% of which are located in the Southwest. The tribute issue also is available by mail order from the magazine's Tampa, Fla., office. And finally there is "Selena: The Phenomenal

Life And Tragic Death Of The Tejano Music Queen," an unauthorized, bilingual biography by Clint Richmond due out May 1 on Pocket Books. Can a movie be far behind?

CONFERENCE UPDATE: Panelists confirmed to participate in Billboard's Sixth Annual Latin Music Conference, June 5-7, in Miami are as follows: "Latin Rock," producer/artist **Gustavo Santaolalla** and **Bruno Del Granado**, VP of talent and music relations, MTV Latino. "Latin Music Market 101: Everything You've Ever Wanted To Know About The U.S. Latin Market," **Henry Cárdenas**, president, Cárdenas, Fernández & Associates; **Bill Marín**, president, San Marino Entertainment; **Rigo Olariaga**, sales director, PolyGram Latino; **Enrique Reyes**, president, Reyes Records; and this columnist. "Latin Music Goes To The Movies," **Jellybean Benítez**, president Jellybean Productions and **Toby Emmerich**, senior VP, music, New Line Cinema.

In addition, two acts have been confirmed to perform at the conference: Rodven's **Claudio** and BMG's **Corazón Gitano**. By the way, several songs on Corazón Gitano's label debut, "Paseo Latino" were co-published by BMG Publishing and Eleven East Corp., the latter of which is owned by veteran music publishing exec **Ivan Mogull**.

ESTEFAN KEEPS ROLLING: Emilio Estefan is assembling a Spanish-language Christmas album for superstar wife, **Gloria**. The Yuletide record, says Estefan, will be an upbeat album "combining merengue with Colombian and Cuban music." Also, Estefan is preparing **Jon Secada's** next Spanish-language set, which will be recorded with the Lon-

(Continued on page 30)

Rocío Durcal

Hay amores y amores



USA TOUR

- MAY 14 EL PASO
- 18 SAN FRANCISCO
- 19 SAN DIEGO
- 20 LOS ANGELES
- 21 LOS ANGELES
- 27 NEW JERSEY
- 28 CHICAGO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE SONGWRITER	
				*** No. 1 ***		
1	1	1	13	SELENA EMI LATIN 3 weeks at No. 1	FOTOS Y RECUERDOS (C. HYNDE)	
2	2	2	9	LA MAFIA SONY	TOMA MI AMOR (A. LARR NAGA)	
3	3	3	7	LOS DINNOS UNICO/FONOVISIA	EL TAXISTA (J. SEBASTIAN)	
4	4	5	24	SELENA EMI LATIN	◆ NO ME QUEDA MAS (P. VELA)	
5	6	7	4	LOS TIGRES DEL NORTE FONOVISIA	LA FAMA DE LA PAREJA (T. BELLO)	
6	5	4	13	BRONCO FONOVISIA	QUE NO ME OLVIDE (J.G. ESPARZA)	
				*** AIRPOWER ***		
7	14	29	3	INDUSTRIA DEL AMOR UNICO/FONOVISIA	SIEMPRE TE VOY A QUERER (A. SOS)	
8	9	12	4	BANDA RITMO ROJO FONORAMA/FONOVISIA	MI CORAZON LLORO (F. BURAYRE)	
9	8	8	6	LIBERACION FONOVISIA	A ESA (R. DAMIAN)	
10	12	10	5	CRISTIAN MELODY/FONOVISIA	AZUL GRIS (A. MANZANERO, R. CANTORAL)	
				*** AIRPOWER ***		
11	17	18	3	THE BARRIO BOYZZ SBK/EMI LATIN	◆ UNA VEZ MAS (K.C. PORTER, M. FLORES)	
12	7	9	8	LAURA PAUSINI WEA LATINA	◆ AMORES EXTRANOS (A. YALSIGLIO, R. BUTI, CHEOPE, M. MARATI)	
13	11	14	5	ALVARO TORRES EMI LATIN	◆ REENCUENTRO (A. TORRES)	
14	10	15	4	LOS FUGITIVOS RODVEN	SI TE VAS (M.A. GALARZA)	
15	15	13	10	FAMA SONY	◆ AMOR PERDONAME (J. GALVAN, J. ROSARIO)	
16	13	6	25	SELENA EMI LATIN	◆ BIDI BIDI BOM BOM (S. QUINTANILLA, P. ASTUJILLO)	
17	22	—	2	CLAUDIO RODVEN	VEN JUNTO A MI (C. BERMUDEZ)	
18	26	—	2	BRONCO FONOVISIA	ESA MUJER (J.G. ESPARZA)	
19	16	17	5	JOHNNY RIVERA SONERO/SONY	SE PARECIA TANTO A TI (R. VIZUETE)	
20	NEW ▶		1	SAYLOR & FULTZ RODVEN	ESTARE (H. DAVIS, B. WEST, W. HUTCH, B. GORDY)	
21	NEW ▶		1	ROCIO DURCAL ARIO/BMG	VESTIDA DE BLANCO (R. LIVI)	
22	27	24	23	PEDRO FERNANDEZ POLYGRAM LATINO	MI FORMA DE SENTIR (J. M. DEL CAMPO)	
23	24	21	10	GRACIELA BELTRAN EMI LATIN	◆ TESORO (M.F. CASTRO)	
24	30	37	5	LUCERO MELODY/FONOVISIA	QUIEN SOY YO (R. PEREZ BOTIJA)	
25	NEW ▶		1	WILKINS RCA/BMG	QUE ME PASA CONTIGO (R. OSORIO)	
26	25	25	26	SPARX FONOVISIA	◆ TE AMO, TE AMO, TE AMO (L. ANTONIO, T. MORRIE)	
27	35	—	10	LA TROPA F MANNY/WEA LATINA	LAGRIMAS (J.B. FARIAS)	
28	19	20	10	RICARDO ARJONA SONY	◆ REALMENTE NO ESTOY TAN SOLO (R. ARJONA)	
29	18	11	12	MYRIAM HERNANDEZ WEA LATINA	◆ ESE HOMBRE (M.A. RAMIREZ)	
30	NEW ▶		1	REY RUIZ SONY	ESTAMOS SOLOS (J.L. PRATO)	
31	20	23	10	FITO OLIVARES FONOVISIA	CUPIDO BANDIDO (R. OLIVARES)	
32	NEW ▶		1	JULIAN WEA LATINA	ENTRE ELLA Y YO (G. MARQUEZ)	
33	31	40	13	DIV NO FONOVISIA	LLORARAS (R. RAMIREZ)	
34	29	—	3	MONICA NARANJO SONY	LLORANDO BAJO LA LLUVIA (C. NAVARRO)	
35	28	36	6	CHARLIE MASSO SONY	AUN ME GUSTAS TU (P. GORDON)	
36	21	27	6	MARCELO CEZAN SONY	◆ TOMA TU TIEMPO Y SUENA (F. SALGADO)	
37	RE-ENTRY		11	EMILIO EMI LATIN	DONDE ANDARA (P. YBARRA)	
38	38	30	11	LOS MIER FONOVISIA	◆ BORDADA A MANO (Z. LUIS)	
39	NEW ▶		1	LOS HUMILDES FONOVISIA	DAME LA MANO (J.G. ESPARZA)	
40	NEW ▶		1	ROSARIO SDI/SONY	ESTOY AQUI (F.G. FLORES, A.G. FLORES, L.A. SORIANO)	
				POP	TROPICAL/SALSA	REGIONAL MEXICAN
				28 STATIONS	18 STATIONS	54 STATIONS
1	CRISTIAN	MELODY/FONOVISIA	AZUL GRIS	1	JOHNNY RIVERA	SONERO/SONY SE PARECIA...
2	LAURA PAUSINI	WEA LATINA	AMORES EXTRANOS	2	REY RUIZ	SONY ESTAMOS SOLOS
3	THE BARRIO BOYZZ	SBK/EMI	LATINA UNA VEZ MAS	3	GILBERTO SANTA ROSA	SONY SUENOS SON
4	CLAUDIO	RODVEN	VEN JUNTO A MI	4	MIMI IBARRA	M.P. NO PUEDE SER
5	ALVARO TORRES	EMI LATIN	REENCUENTRO	5	JAILENE	EMI LATIN MIO
6	SAYLOR & FULTZ	RODVEN	ESTARE	6	RIKARENA	J&N/EMI LATIN TE DEJE DE QUERER
7	MYRIAM HERNANDEZ	WEA	LATINA ESE HOMBRE	7	PUERTO RICAN POWER	M.P. SOLO CONMIGO
8	WILKINS	RCA/BMG	QUE ME PASA CONTIGO	8	FRANKIE RUIZ	RODVEN MI FORMULA DE AMOR
9	MARCELO CEZAN	SONY	TOMA TU TIEMPO Y SUENA	9	LUIS ENRIQUE	SONY CUANDO NOS TIENTA...
10	JULIAN	WEA LATINA	ENTRE ELLA Y YO	10	LAURA PAUSINI	WEA LATINA AMORES EXTRANOS
11	CHARLIE MASSO	SONY	AUN ME GUSTAS TU	11	GIRO	SDI/SONY EL PASAJERO
12	MONICA NARANJO	SONY	LLORANDO BAJO LA LLUVIA	12	TONY VEGA	RMM/SONY SI YO VUELVO A...
13	EDNITA NAZARIO	EMI LATIN	NO PUEDO OLVIDARTE	13	TITO ROJAS	M.P. TAMBIEN NOS DUELE
14	RICARDO ARJONA	SONY	REALMENTE NO ESTOY...	14	ROSARIO	SDI/SONY ESTOY AQUI
15	LUCERO	MELODY/FONOVISIA	QUIEN SOY YO	15	THE BARRIO BOYZZ	SBK/EMI LATIN UNA VEZ MAS
1	LA MAFIA	SONY	TOMA MI AMOR	1	LA MAFIA	SONY TOMA MI AMOR
2	SELENA	EMI LATIN	FOTOS Y RECUERDOS	2	SELENA	EMI LATIN FOTOS Y RECUERDOS
3	LOS DINNOS	UNICO/FONOVISIA	EL TAXISTA	3	LOS DINNOS	UNICO/FONOVISIA EL TAXISTA
4	LOS TIGRES DEL NORTE	FONOVISIA	LA FAMA DE...	4	LOS TIGRES DEL NORTE	FONOVISIA LA FAMA DE...
5	BRONCO	FONOVISIA	QUE NO ME OLVIDE	5	BRONCO	FONOVISIA QUE NO ME OLVIDE
6	BANDA RITMO ROJO	FONORAMA/FONOVISIA	MI...	6	BANDA RITMO ROJO	FONORAMA/FONOVISIA MI...
7	SELENA	EMI LATIN	NO ME QUEDA MAS	7	SELENA	EMI LATIN NO ME QUEDA MAS
8	INDUSTRIA DEL AMOR	UNICO/FONOVISIA	SIEMPRE...	8	INDUSTRIA DEL AMOR	UNICO/FONOVISIA SIEMPRE...
9	LIBERACION	FONOVISIA	A ESA	9	LIBERACION	FONOVISIA A ESA
10	FAMA	SONY	AMOR PERDONAME	10	FAMA	SONY AMOR PERDONAME
11	LOS FUGITIVOS	RODVEN	SI TE VAS	11	LOS FUGITIVOS	RODVEN SI TE VAS
12	BRONCO	FONOVISIA	ESA MUJER	12	BRONCO	FONOVISIA ESA MUJER
13	SELENA	EMI LATIN	BIDI BIDI BOM BOM	13	SELENA	EMI LATIN BIDI BIDI BOM BOM
14	GRACIELA BELTRAN	EMI LATIN	TESORO	14	GRACIELA BELTRAN	EMI LATIN TESORO
15	SELENA	EMI LATIN	AMOR PROHIBIDO	15	SELENA	EMI LATIN AMOR PROHIBIDO

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 500 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.

THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★				
1	1	56	SELENA ● EMI LATIN 28803HS 7 weeks at No. 1	AMOR PROHIBIDO
★ ★ ★ GREATEST GAINER ★ ★ ★				
2	3	16	SELENA EMI LATIN 30907	12 SUPER EXITOS
3	2	74	SELENA EMI LATIN 42770	LIVE!
4	4	69	SELENA EMI LATIN 42635	ENTRE A MI MUNDO
5	5	3	GIPSY KINGS NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
6	6	3	SELENA/GRACIELA BELTRAN EMI LATIN 32639	LAS REINAS DEL PUEBLO
7	7	34	LUIS MIGUEL ● WEA LATINA 97234	SEGUNDO ROMANCE
8	8	7	LA MAFIA SONY 81520HS	EXITOS EN VIVO
9	10	95	GLORIA ESTEFAN ▲ EPIC 53807/SONY	MI TIERRA
10	9	29	INDIA SOHO LATINO 81373/SONY	DICEN QUE SOY
11	15	3	VARIOUS ARTISTS RODVEN 3182	MERENGUE EN LA CALLE 8 '95
12	13	4	THE BARRIO BOYZZ SBK 32492/EMI LATIN	UNA VEZ MAS
13	14	2	LITTLE JOE RODVEN 4306	REUNION '95
14	12	10	BRONCO FONOVISA 6029	ROMPIENDO BARRERAS
15	11	31	LA DIFERENZIA ARISTA-TEXAS 18786/BMG	LA DIFERENZIA
16	19	50	CARLOS VIVES POLYGRAM LATINO 518 884HS	CLASICOS DE LA PROVINCIA
17	23	95	LINDA RONSTADT ▲ ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
18	18	7	VARIOUS ARTISTS RODVEN 3182	SALSA EN LA CALLE OCHO '95
19	20	95	LUIS MIGUEL ▲ WEA LATINA 75805	ROMANCE
20	17	6	GARY HOBBS EMI LATIN 29794	SOY EL MISMO
21	37	18	MANA WEA LATINA 98722	EN VIVO
22	24	95	MANA WEA LATINA 90818	DONDE JUGARAN LOS NINOS
23	16	20	EMILIO EMI LATIN 29116	SOUNDLIFE
24	21	23	BANDA MACHOS FONOVISA 6022	GRACIAS MUJER
25	35	31	PLACIDO DOMINGO ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
26	27	11	WILLIE COLON & RUBEN BLADES SONY 81498	TRAS LA TORMENTA
27	25	44	RAUL DI BLASIO ARIOLA 20238/BMGHS	PIANO DE AMERICA 2
28	22	5	RICK TREVINO SONY 81522	UN RAYO DE LUZ
29	32	24	JERRY RIVERA SONY 81426	LO NUEVO Y LO MEJOR
30	31	48	LOS TIGRES DEL NORTE FONOVISA 6017	LOS DOS PLEBES
31	34	19	LA TROPA F MANNY 13049/WEA LATINA	HERMANOS HASTA EL FIN
32	44	75	GIPSY KINGS ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
33	28	15	LIBERACION FONOVISA 6027	PARA ESTAR CONTIGO
34	46	32	ANA GABRIEL SONY 81401	AYER Y HOY
35	42	95	SOUNDTRACK ELEKTRA 961240/EEG	THE MAMBO KINGS
36	36	95	GIPSY KINGS ● ELEKTRA 60845/EEG	GIPSY KINGS
37	40	26	OLGA TANON WEA LATINA 97881	SIENTE EL AMOR
38	30	6	GRACIELA BELTRAN EMI LATIN 29343	TESORO
39	38	3	VARIOUS ARTISTS FONOVISA 9247	FURIA MUSICAL
40	45	8	PEDRO FERNANDEZ POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
41	43	15	EZEQUIEL PENA FONOVISA 6024	YO VENDO UNOS OJOS VERDES
42	29	8	ELIDA Y AVANTE SDI 81250/SONY	ATREVETE
43	26	26	THE BARRIO BOYZZ SBK 27344/EMI LATIN	DONDEQUIERA QUE ESTES
44	49	5	LOS TIGRES DEL NORTE FONOVISA 9191	16 KILATES MUSICALES
45	RE-ENTRY		EL GENERAL RCA 21090/BMG	ES MUNDIAL
★ ★ ★ HOT SHOT DEBUT ★ ★ ★				
46	NEW ▶		BANDA MAGUEY FONOVISA 9266	LA ESTRELLA DE LOS BAILES
47	39	26	JAIME Y LOS CHAMACOS FREDDIE x	COMO TE LLAMAS PALOMA?
48	41	9	LOS TIRANOS DEL NORTE FONOVISA 9231	INOLVIDABLES
49	RE-ENTRY		LOS TEMERARIOS AFG SIGMA 3006	TU ULTIMA CANCION
50	33	23	FAMA SONY 81546	ENAMORATE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	2 INDIA SOHO LATINO/SONY DICEN QUE SOY	2 SELENA EMI LATIN 12 SUPER EXITOS
3 THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	3 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '95	3 SELENA EMI LATIN LIVE!
4 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	4 VARIOUS ARTISTS RODVEN SALSA EN LA CALLE OCHO '95	4 SELENA EMI LATIN ENTRE A MI MUNDO
5 LUIS MIGUEL WEA LATINA ROMANCE	5 WILLIE COLON & RUBEN BLADES SONY TRAS LA TORMENTA	5 SELENA/GRACIELA BELTRAN EMI LATIN LAS REINAS DEL PUEBLO
6 MANA WEA LATINA EN VIVO	6 JERRY RIVERA SONY LO NUEVO Y LO MEJOR	6 LA MAFIA SONY EXITOS EN VIVO
7 MANA WEA LATINA DONDE JUGARAN LOS NINOS	7 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	7 LITTLE JOE RODVEN REUNION '95
8 PLACIDO DOMINGO DE MI ALMA LATINA	8 OLGA TANON WEA LATINA SIENTE EL AMOR	8 BRONCO FONOVISA ROMPIENDO BARRERAS
9 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	9 EL GENERAL RCA/BMG ES MUNDIAL	9 LA DIFERENZIA ARISTA-TEXAS/BMG LA DIFERENZIA
10 GIPSY KINGS ELEKTRA MUSICIAN/EEG LOVE & LIBERTE	10 JUAN LUIS GUERRA 440 KAREN/BMG FOGARATE	10 LINDA RONSTADT ELEKTRA/EEG CANCIONES DE MI PADRE
11 GIPSY KINGS ELEKTRA/EEG GIPSY KINGS	11 GRUPO NICHE SONY HUELLAS DEL PASADO	11 GARY HOBBS EMI LATIN SOY EL MISMO
12 THE BARRIO BOYZZ SBK/EMI LATIN DONDEQUIERA QUE ESTES	12 FRANKIE RUIZ RODVEN MIRANDOTE	12 EMILIO EMI LATIN SOUNDLIFE
13 JULIO IGLESIAS SONY JULIO	13 VARIOUS ARTISTS MAX/SONY SALSA MIX	13 BANDA MACHOS FONOVISA GRACIAS MUJER
14 RAUL DI BLASIO EMI LATIN GREATEST HITS	14 GILBERTO SANTA ROSA SONY DE CARA AL VIENTO	14 RICK TREVINO SONY UN RAYO DE LUZ
15 LAURA PAUSINI WEA LATINA LAURA PAUSINI	15 LA SONORA DINAMITA VEDISCO SUPER EXITOS	15 LOS TIGRES DEL NORTE FONOVISA LOS DOS PLEBES

○ 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. Greatest Gainer shows chart's largest unit increase. © 1995, Billboard/BPI Communications and SoundScan, Inc. HS indicates past and present Heatseeker title.



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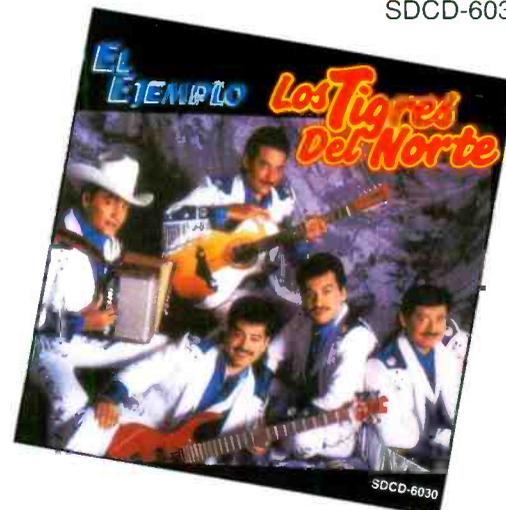
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LATIN NOTAS

(Continued from page 28)

don Symphony.

EMILIO GOES COUNTRY: Tejano star Emilio Navaira, now known as Emilio, is due to make his debut in the country market on June 15 when Liberty Nashville issues the single "Even If I Tried." Emilio's label premiere, "Honky Tonk Habit," is slated to hit retail on Aug. 3. The album was produced by famed helmsman Barry Beckett.

P.R. JAZZFEST FETES TITO: RMM's master timbalero Tito Puente will be honored by the Berklee College of Music during the Puerto Rico Heineken JazzFest '95, set to be staged May 25-28 at the Luis Muñoz Marín Amphitheater in San Juan, Puerto Rico. A concert commemorating

Berklee's 50th anniversary will star Berklee alumni Danilo Pérez, John Scofield, and the Puerto Rico Heineken JazzFest Big Band, which is composed of Berklee alumni. Also booked to appear are Cuban pianist Gonzalo Rubalcaba, Puente's Golden Latin Jazz All-Stars, plus Luis "Perico" Ortiz & the Newport Jazz Legends. In collaboration with the local Conservatory of Music and through funding from the Puerto Rico Tourism Co., 80 local students will attend jazz workshops hosted by five Berklee guest professors during the festival with a maximum of \$30,000 in scholarships to be awarded to outstanding performers.

BRAZIL'S GREAT NAMES:

Brazil's reissues king, PolyGram, has put out yet another smashing set of compilation packages comprising "Série Grandes Nomes." Among the 15 highly acclaimed artists whose recordings will be released in groups of five over the next several months are Gal Costa, Caetano Veloso, Elis Regina, Chico Buarque, Jorge Ben Jor, Marina Lima, Antônio Carlos Jobim, Milton Nascimento, and Maria Bethânia.

Already released in Brazil are titles by Costa, Veloso, Regina, Buarque, and Raúl Seixas. Several of the sets are planned to be released in the U.S. and elsewhere, but no shipping dates have been established.

GETTING CAUGHT UP: RMM's redoubtable salsa queen Celia Cruz is booked to headline L.A. Fiesta Broadway, a 36-block fiesta scheduled to be held April 30 in downtown Los Angeles. Also due to appear are Sony stars La Mafia and Rey Ruiz, singer/soap actor Eduardo Capetillo, and Anglo reggae crew Big Mountain. All Access Entertainment is producing the happening... SBK/EMI Latin star Jon Secada is set to perform at the 1995 Miss Universe Pageant, slated to be held May 12 at Windhoek, Namibia. MTV VJ Daisy Fuentes will co-host the event, along with Bob Goen, weekend host and correspondent for "Entertainment Tonight." The program will be

broadcast live at 8 p.m. on CBS... PolyGram reportedly is edging closer to a distribution deal with Dominican indie Karen Records, home of merengue titans Juan Luis Guerra 440 and Los Hermanos Rosarios... U.S.-based Spanish TV net Telemundo has launched a newly owned and operated station, W32AY, which will cover the Boston market... Country Music Television has expanded its coverage into Latin America via PanAmSat's PAS-1 satellite. CMT's international networks are already available in Europe and the Asia-Pacific region... WEA Latina's merengue diva

Olga Tañón is currently in the studio cutting a pop disc with gifted songsmith Marco Antonio Solís, leader of Fonovisa's venerable grupo Los Bukis. WEA Latina GM Sergio Rozenblat is still mulling over a release date for the album... WSKQ-AM New York has switched from pop to regional Mexican. The station's new call letters are WXLX-AM.

ROADWORK: Phil Collins, who added a third show in Santiago, Chile, April 20, is slated to perform Thursday (27) at the La Rinconada Stadium in Caracas, Venezuela. (Continued on page 32)

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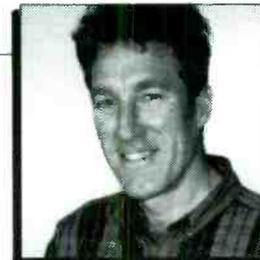
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by Jim Macnie

NASHVILLE IS A GROOVY LITTLE TOWN: Musical intricacies are where you find them, and some of the most formidable improvising and relentless ragtime I've heard of late bursts from "Guitar Rags And A Too Fast Past," the Merle Travis box set issued at the close of 1994 by the esteemed German label Bear Family. When virtuosity is in the foreground, bridges between country picking and swing soloing become quite sturdy. So scheduled events in Music City U.S.A. might be of interest to jazz fans. At the Ryman Auditorium, May 23, Chick Corea will share the stage with Béla Fleck, whose new Warner Bros. disc, "Tales From The Acoustic Planet," is contemporaneous enough to be considered jazzery of some sort.

Banjoist Fleck has long made a point of traversing stylistic lines. The "Tales" guest list tells part of the story: Mandolin wizard Sam Bush and dobro master Jerry Douglas are in cahoots with Corea and Branford Marsalis. Fleck's "Arkansas Traveler" was inspired by Oscar Peterson's classic "We Get Requests," and the piano/banjo duet called "Bicyclops" is Chopin bop. As for sundry moves by Corea, he's booked a few days later on the West Coast, playing the Mozart "D Minor Piano Concerto" with the San Francisco Symphony. Bobby McFerrin conducts.

In kindred news, guitarist Bill Frisell has been trying to follow through on a notion of recording with open-minded bluegrassers. A Nashville session with members of Union Station, the band led by extraordinary fiddler Alison Krauss, was recently postponed because of scheduling bugaboos, but producer/engineer Roger Moutenot believes that a recommencement is forthcoming. There's also speculation that dobroist Douglas and a pal or two might be involved.

While we're on the subject, one more formally bluegrass disc brimming with compelling swing and soloing is fiddler Richard Greene's "The Grass Is Greener" on the Rebel label. I'd be shocked if jazz fans couldn't dig the chops and attitude at work here.

COMMITMENT: Retailers should be aware that "Last Night When We Were Young: The Ballad Album," the various-artists disc produced by pianist Fred Hersch, is available for rack space. Previously, it was a mail-order-only piece. Now distributed by Twinbrook, it's out on the Sunnyside label. A portion of the revenues go to Classical Action: Performing Arts Against AIDS. Over 5,000 copies have been sold since "Last Night's" release last summer.

Hersch, too, has been on the move. He has two discrete duets with vocalists available. "Slow Hot Wind" (Voyeurs Sarabande) pairs the pianist with Manhattan Transfer singer Janis Siegel. It's a luxurious sound they make together, Siegel being just as much Barbra Streisand as she is Sarah Vaughan. At times she sounds like a cheerleader for a song's particular emotions; other moments find her ruminating over romance with a near devotional depth. "Beautiful Love" (Sunnyside) teams the pianist with an even deeper improviser, Jay Clayton. The result is enthralling; Hersch and Clayton continuously wind around each other, adjusting the melodic flow like longtime collaborators. Clayton's career has shown her to be an abstractionist of sorts. But the standards on "Beautiful Love" never lose their narrative sense. Hersch, a pianist whose finesse consistently enhances his work, recently was signed by Nonesuch.

FINALE: Can't mention vocalists this week without giving 16 thumbs up to Carmen McRae's "For Lady Day Volume 1," newly released on RCA/Novus. It's a 12-year-old date recorded live at the Blue Note club in New York, originally broadcast on WBGU Newark, N.J. It's also an apex of interpretation. Carmen renders Billie Holiday's book with consummate authority. Many tunes, especially "Good Morning Heartache," have the sway of a bone-rattling theater piece.

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 12 AMORES EXTRANOS (Copyright Control)
 - 15 AMOR PERDONAME (Pig Haus, BMI)
 - 35 AUN ME GUSTAS TU (WATCHING OVER YOU) (Chappell & Co., ASCAP)
 - 10 AZUL GRIS (Fonovisa, SESAC)
 - 16 BIDI BIDI BOM BOM (Moonchild, BMI/Peace Rock, BMI)
 - 38 BORDADA A MANO (Vander, ASCAP)
 - 31 CUPIDO BANDIDO (Copyright Control)
 - 39 DAME LA MANO (Copyright Control)
 - 37 DONDE ANDARA (Zomba Golden Sands, ASCAP)
 - 3 EL TAXISTA (Vander, ASCAP)
 - 32 ENTRE ELLA Y YO (Sony, ASCAP)
 - 18 ESA MUJER (Vander, ASCAP)
 - 9 A ESA (Vander, ASCAP)
 - 29 ESE HOMBRE (Copyright Control)
 - 30 ESTAMOS SOLOS (Lanfranco, ASCAP)
 - 20 ESTARE (I'LL BE THERE) (Jobete, ASCAP/Stone Diamond, ASCAP)
 - 40 ESTOY AQUI (Copyright Control)
 - 1 FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG) (EMI April, ASCAP)
 - 5 LA FAMA DE LA PAREJA (Jam, BMI)
 - 27 LAGRIMAS (Manny, BMI)
 - 34 LLORANDO BAJO LA LLUVIA (Copyright Control)
 - 33 LLORARAS (Vander, ASCAP)
 - 8 MI CORAZON LLORO (Copyright Control)
 - 22 MI FORMA DE SENTIR (Fonovisa, SESAC)
 - 4 NO ME QUEDA MAS (Lone Iguana, BMI)
 - 25 QUE ME PASA CONTIGO (M.A.M.P., BMI)
 - 6 QUE NO ME OLVIDE (El Conquistador, BMI)
 - 24 QUIEN SOY YO (Copyright Control)
 - 28 REALMENTE NO ESTOY TAN SOLO (Sony Discos, ASCAP)
 - 13 REENCUENTRO (A.T. Romantic, BMI)
 - 19 SE PARECIA TANTO A TI (Lanfranco, ASCAP)
 - 7 SIEMPRE TE VOY A QUERER (A.Solis, BMI)
 - 14 SI TE VAS (Musica Unica, BMI)
 - 26 TE AMO, TE AMO, TE AMO (Striking, BMI)
 - 23 TESORO (Copyright Control)
 - 2 TOMA MI AMOR (Larrinaga, ASCAP/Mafiola, ASCAP)
 - 36 TOMA TU TIEMPO Y SUENA (Foreign Import, BMI)
 - 11 UNA VEZ MAS (Mundo Nuevo, SESAC/Insignia, ASCAP)
 - 17 VEN JUNTO A MI (Unimusic, ASCAP)
 - 21 VESTIDA DE BLANCO (Live Music, ASCAP)

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HIGHER GROUND



by Deborah Evans Price

UNDER THE WATERFALL: When artists record their third album, the word "maturity" is often used to describe what happens after they've had time to deal with initial success, settle into their career, and find the musical direction they really want to pursue. In that sense, **Cindy Morgan's** latest effort can indeed be described as mature, but somehow that description just doesn't seem to do justice to the artistic growth and depth Morgan displays on her third Word album, "Under The Waterfall."

Her 1992 debut, "Real Life," painted Morgan as a contemporary Christian dance diva with a vocal style comparable to **Anita Baker**. Morgan's career got off to a good start, and she took home the Gospel Music Assn.'s 1993 new artist of the year accolade. Her sophomore effort, "A Reason To Live," was well received.

On "Under The Waterfall," however, Morgan feels she has recorded a project that more accurately reflects what she's all about. "My obligation is to be true to what I am," she says. "That's not a dance/pop diva. I'm a songwriter. On this record, I know people are [saying] it's really different, but it's the closest to me."

Morgan has made her songwriting a priority, and it's paid off. In addition to writing more for her own albums, she has written songs recorded by artists such as **Sandi Patty** and **Michael English**. "I grew up writing songs and singing them," the East Tennessee native says. "I didn't grow up singing and then writing songs. Writing was always first and foremost to me. That was really my way of communicating. Songwriting is more a part of me than singing is. I may not sing forever, but I'll write forever."

One of the major differences of "Waterfall" is Morgan's vocals. Though she has always gotten praise for her soulful voice, her enunciation wasn't always clear. "We decided if we had one more person come up and say, 'Well it sounds good, but I can't understand what she's saying,' we'd shoot each other," Morgan says. "So I started working with vocal coach **Gerald Arthur**, and he taught me that words are the most important thing. If you can't understand them, then what does any of it mean? I felt like style would win over, and sometimes it should . . . but working with him helped so much. I was focusing a lot more on the words."

Morgan recently finished shooting a video for "I'll Stand" with director **Jeffrey Edwards**. She also wrote and contributed a song to Word's "My Utmost For His Highest" project. Recently, she and manager **Mike Atkins** parted company amiably. In the meantime, she's promoting her new album, which will also be distributed by Epic through Word's distribution agreement with that label. Though Morgan's previous efforts were impressive, "Under The Waterfall" shows this talented young singer/songwriter is just hitting her artistic stride, and the best is yet to come.

TRAPPED: If you were detained in a foreign country, how would you spend your time? Well, **Chris Eaton** says the six days he spent in Toronto gave him some much needed R&R and a chance to see "The Shawshank Redemption." Unlike **Tim Robbins**, Eaton wasn't incarcerated. He was merely detained when border guards refused to let him back in the U.S. after Canadian performances on his tour with **Phil Keaggy** and **Twila Paris**. Seems Eaton's management company was mistakenly told he wouldn't need a visa because it was a promotional tour. When the troupe entered Canada, the road manager took everyone's visas to show the guards, but on the return trip a zealous guard wanted everyone out of the bus in the middle of the night to check the visas for himself. When Eaton, a British citizen, didn't have a visa, he had to remain behind. He stayed at the Sheraton in Toronto until matters were cleared up, then rejoined the tour in Boston.

Classical KEEPING SCORE



by Heidi Waleson

CHANT IT AIN'T: Both Deutsche Grammophon and Argo are targeting releases at that hypothetical and much-coveted classical youth market this month. This is not, apparently, a market that wants to sit back and experience new age contentment—they want to boogie and get mad.

DG's "Todd Levin: Deluxe," a disc that proclaims rebellion, is all wrapped up in a slick and splashy promotional package featuring screaming graphics and a mug shot photo of the composer. Levin, who is 33, writes loud, galloping orchestral ostinatos (performed by **David Alan Miller** conducting the **London Symphony Orchestra**) that supposedly "reflect a broad spectrum of musical and cultural influences, both classical and popular." In the album's central cut, a 34-minute assault titled "Todd Levin," this musical language is combined with Levin delivering an only occasionally comprehensible screed lambasting everything from the history of contemporary classical music (and solemn reports proclaiming the need for orchestras to embrace cultural diversity) to critics, the sorry state of the world, and people who libel his generation. Plus a vocal obligato, sung by mezzo-soprano **Mary Nessinger**.

Argo, London's new-music label, has taken a more conservative tack with "Dance Mix," which features dances by contemporary composers. This group is also influenced by popular music and contemporary culture, and though most of them are over 40 (we even get **Leonard Bernstein's** "Mambo" from "West Side Story"), they are a lively and diverse lot, from the venerable (**Dominick Argento**) to the young (**Aaron Jay Kernis**

and **Michael Torke**). Torke, by the way, makes a rather sullen appearance on **Todd Levin's** promotional video, allowing as how Levin's music "might connect with some new audiences."

David Zinman recorded the CD with the **Baltimore Symphony**; the orchestra threw a dance party concert before the recording sessions last year. They installed a dancefloor in the lobby and invited a popular local radio station DJ to do a remote during the concert and spin records for dancing during intermission and afterward. That pulled in the much-desired young crowd for the concert. Argo says that even though retailers "didn't know what to do with the CD at first," it exceeded its quota for initial solicitation. But will they cross over to **Schubert** later? Maybe **Bruckner**?

OLDER AMERICANA: Pianist **Alan Feinberg** is previewing his fourth "Discover America" CD (out on Argo in May) with a concert and talk April 28 at the Metropolitan Museum in New York. The new disc is called "Fascinatin' Rhythm: American Syncopation" and features pieces by **Gershwin**, **Cowell**, and **Jelly Roll Morton**, among others. I was especially taken with a relaxed and playful rendition of **Fats Waller's** "Ain't Misbehavin'." Two of the CDs in the series have been nominated for Grammy Awards . . . And speaking of classics, check out **Patti Lupone** singing **Irving Berlin** with the **Hollywood Bowl Orchestra** under **John Mauceri** on "Heatwave" (Philips).

AND EVEN OLDER: This time, **John Eliot Gardiner** is reinventing the **Verdi** "Requiem," which gets its first outing on period instruments with the **Monteverdi Choir** and the **Orchestre Révolutionnaire et Romantique** (Philips). Not quite the revelation that Gardiner's **Beethoven** symphonies were, but a vital, exciting reading, with a "Dies irae" to knock your socks off, Gardiner's characteristically splendid choral sound, and an especially fine bass soloist, **Alastair Miles**.

Top Contemporary Christian

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★ ★ NO. 1 ★ ★				
1	1	48	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/CHORDANT HS 3 week at No. 1	KIRK FRANKLIN AND THE FAMILY
2	2	33	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE
3	4	6	POINT OF GRACE WORD 5608	THE WHOLE TRUTH
4	3	10	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 4301Q/VERITY	SHOW UP!
5	12	39	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
6	10	4	ANOINTED WORD 67051	CALL
7	13	37	NEWSBOYS STARSONG 8814/CHORDANT	GOING PUBLIC
8	7	23	SANDI PATTI WORD 9443 HS	FIND IT ON THE WINGS
9	14	79	CARMAN ● SPARROW 1387/CHORDANT HS	THE STANDARD
10	9	125	DC TALK ● FOREFRONT 3002/CHORDANT	FREE AT LAST
11	6	8	HELEN BAYLOR WORD 66443 HS	THE LIVE EXPERIENCE
12	8	79	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
13	5	28	BEBE & CECE WINANS SPARROW 1417/CHORDANT	RELATIONSHIPS
14	25	7	MARGARET BECKER SPARROW 51424/CHORDANT	GRACE
15	26	27	4 HIM BENSON 4046	THE RIDE
16	RE-ENTRY		PFR SPARROW 1452/CHORDANT	GREAT LENGTHS
17	15	6	JOHN SCHLITT WORD 4620	SHAKE
18	RE-ENTRY		STEVE GREEN SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD
19	21	152	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
20	16	53	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
21	39	19	MICHAEL CARD SPARROW 1421/CHORDANT	POIEMA
22	17	30	TAKE 6 WARNER ALLIANCE 4150/CHORDANT	JOIN THE BAND
23	RE-ENTRY		ASHTON/BECKER/DENTE SPARROW 1389/CHORDANT	ALONG THE ROAD
24	18	63	POINT OF GRACE WORD 26014	POINT OF GRACE
25	NEW▶		CINDY MORGAN WORD 9444	UNDER THE WATERFALL
26	24	4	STEPHANIE MILLS SPARROW 72123/CHORDANT	PERSONAL INSPIRATIONS
27	19	67	TWILA PARIS STARSONG 8805/CHORDANT	BEYOND A DREAM
28	RE-ENTRY		MICHAEL CARD SPARROW 1435/CHORDANT	JOY IN THE JOURNEY
29	22	4	MICHAEL ENGLISH CURB 77694	HEALING
30	20	39	GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
31	28	45	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
32	23	17	KATHY TROCCOLI REUNION 66367/RCA	KATHY TROCCOLI
33	RE-ENTRY		NEW SONG BENSON 2261	PEOPLE GET READY
34	36	65	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
35	34	43	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
36	27	90	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
37	NEW▶		VARIOUS ARTISTS BENSON 4116	SOUND CHECK
38	40	3	TWILA PARIS STARSONG 0078/CHORDANT	TIME IS NOW
39	38	47	RON KENOLY INTEGRITY 055	GOD IS ABLE
40	RE-ENTRY		AARON JEOFFREY STARSONG 8819/CHORDANT	AARON JEOFFREY

○ Records 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 or present Heatseeker title. © 1995, Billboard/BPI Communications.

LATIN NOTAS

(Continued from page 30)

zuela. Miami-based promotion company Water Brother Productions is putting together the concert . . . Three BMG Latino artists are due to hit the Stateside road in the coming weeks. Fast-rising regional Mexican outfit **Los Guardianes Del Amor** are supporting their new release, "Camino Al Cielo," with a 43-date U.S. tour beginning Saturday (29) in New York. Elegant siren **Rocio Dúrcal**, who has just released a ranchera-glazed pop record, "Hay

Amores Y Amores," is launching a seven-city U.S. jaunt May 14 in El Paso, Texas. Lastly, Mexico's superstar rockers **Caifanes** are booked to kick off a five-city mini-trek June 2 in Chicago . . . PolyGram Brazil's effervescent thrush **Elba Ramalho** is in the middle of two-week swing in the U.S. that began April 15 in Miami . . . **Timbalada**, PolyGram Brasil's innovative Bahian group, launches a monthlong European tour June 24 in Hanover, Germany.

CONTEMPORARY CHRISTIAN

THE BILLBOARD SPOTLIGHT

"It's Not Just For Sundays Anymore"

Artistic growth and renewed faith in the bottom line are taking the music over the top and into the mainstream.

BY DEBORAH EVANS PRICE

Capital, talent, exposure and all the key elements necessary to move an industry forward in terms of sales and visibility seem to be coming together in Christian music this year. With mainstream corporations such as EMI and Music Entertainment Group (MEG) investing heavily in the Christian industry, and general-market retailers such as Target finding it a profitable genre, the catch phrase "It's Not Just For Sundays Anymore" seems increasingly appropriate.

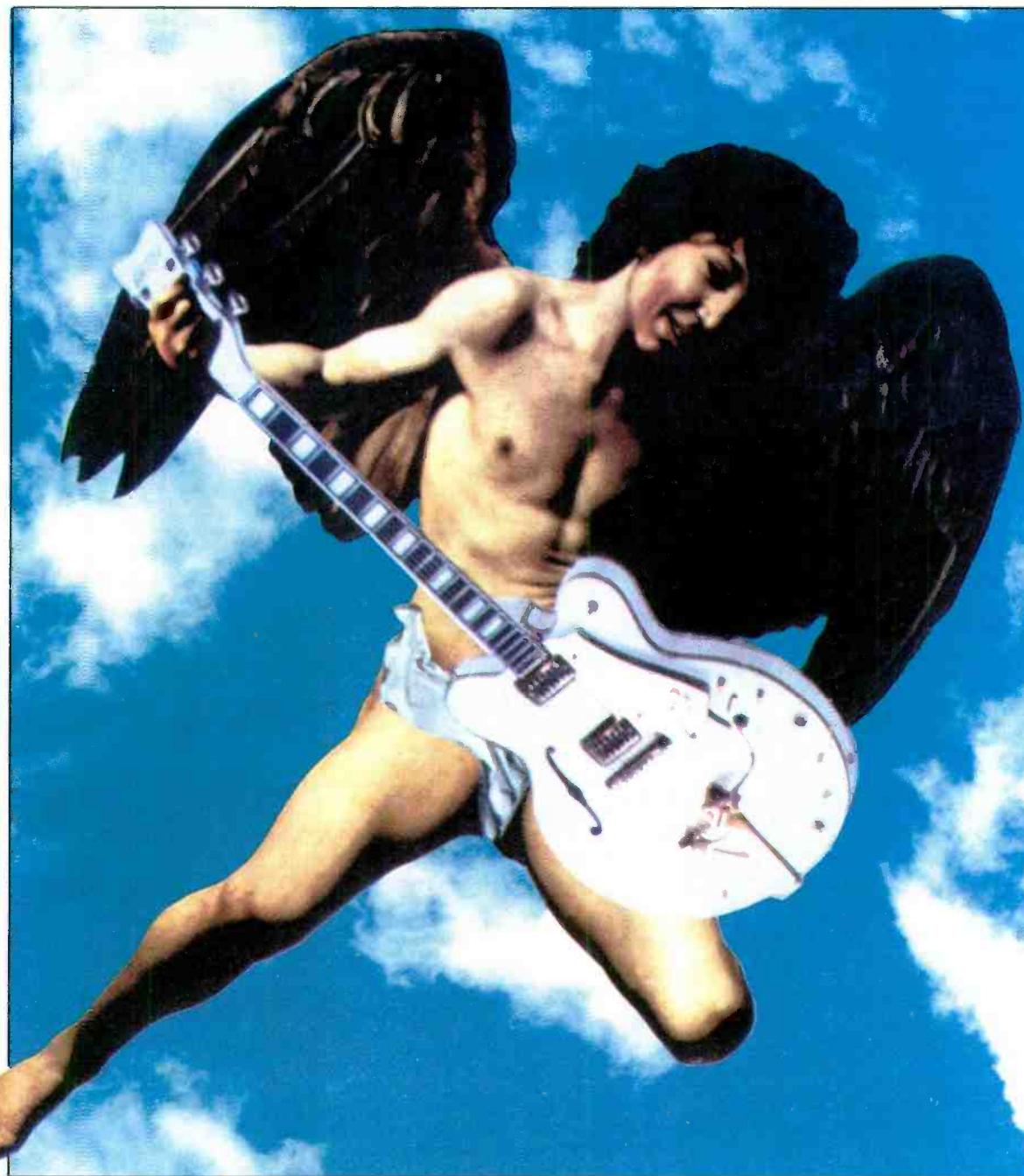
Christian music seems poised on the brink of a sales and popularity explosion that people in the industry hope will be comparable to the broad-based acceptance country music has experienced in the last few years. All indicators seem to point to exceptionally healthy times ahead. Christian music now has its own video channel, Z Music, which is fueling interest in Christian music in much the same way MTV and CMT have done in the rock and country markets. Mainstream media interest is at an all-time high, with the *New York Times*, *Forbes*, the *Wall Street Journal*, *Chicago Tribune*, CNN and other mainstream media outlets recently devoting extensive coverage to the music and its artists.

Perhaps the most healthy indication of the growth potential in Christian music is the increased faith which many now have in its bottom line. EMI first entered the Christian-music arena in 1992 when they purchased Sparrow Records. Last fall, the company acquired Star Song and formed the EMI Christian Music Group, which includes the two labels and EMI's Christian distribution company, Chordant. In January 1993, BMG purchased 50% of Reunion Records. MEG's investment in Christian music came with the purchase of the Benson Company in 1993 and continued with the acquisition of Diadem earlier this year.

ONE DREAM AT A TIME

Wes Farrell, president and CEO of MEG, says that when he formed the company his original intent was to focus on developing music-publishing companies. He admits he "didn't hold a tremendous amount of high hopes for finding an opportunity that was big enough to buy something and grow it immediately," he says. "Then people started sending me opportunities in Christian music and it completely turned me around...Now I don't think there's ever been a time that I've experienced in our business where there's greater opportunity for growth. We find that it's one dream at a time, and we're watching a lot of them come true as we move forward."

When mainstream music companies aren't purchasing Christian



record labels, they are establishing their own divisions. Warner Bros. has a Nashville-based Christian arm, Warner Alliance. Arista Nashville's president, Tim DuBois, has announced that he intends to start a Christian music division. Curb Records began a Christian music division last year and plans a major push this summer with Whiteheart's label debut.

MARKETING CHALLENGES

"Everybody is waking up to a change in Christian music," Ken Yates, president of Z Music Television, says. "There's major investment money in the market, and that places the industry in an ideal position...but it also poses a challenge to retailers and others in the industry to place an emphasis on marketing."

Retailers are rising to the chal-

lenge. Growth in the industry is forcing Christian retail outlets to become more competitive with their general-market counterparts. "I see retailers increasing their efforts to reach younger consumers," Word president Roland Lundy says. "Christian bookstores are doing a good job of marketing, and they are going to get their share of new consumers that we're trying to generate."

General-market retailers are also increasing their commitment to Christian music. The Family Channel and Target Stores recently joined forces with Christian music's major labels to launch a \$500,000 promotional campaign to increase viewership of the Dove Awards and make consumers aware of a 12-song cassette sampler available in Target Stores. Last year, Target was lead sponsor for the Doves, and without such an extensive campaign, saw a 333% increase in sales of Christian product in the chain's stores.

"It's a win-win situation," says Melinda Scruggs-Gales, executive VP of general-market development for Reunion Records and chairman of the General-Market Development Group of the Christian Music Trade Association (CMTA). "When you look at Target's campaign last year and the new level we've moved to, it reflects the growth of the industry and retail awareness of Christian music."

ARTISTRY AND AWARENESS

Among the reasons for increased retail awareness of Christian music is the high level of artistry and record company plans for marketing their product. Steven Curtis Chapman, Amy Grant, Sandi Patti, Michael W. Smith, BeBe and CeCe Winans, Twila Paris, Margaret Becker and Carman continue to be some of the genre's most successful artists. However, newer acts have also garnered their share of the market. The Newsboys' "Going Public" Star Song album has been one of the year's most successful releases, and their '95 tour has been selling out shows in numerous venues. Point Of Grace, who received the Gospel Music Association's New Artist Of The Year accolade at last year's Dove Awards, racked up an unprecedented six No. 1 songs off their Word debut album. Their sophomore effort, "The Whole Truth," debuted at No. 8 on Billboard's Top Contemporary Christian album chart. Clay Crosse has had such a successful year that he's nominated in both the Best New Artist and Male Vocalist categories at this year's Dove Awards.

Record labels have seen their marketing efforts yield successful results in breaking new acts. Star Song's "Catch A Rising Star" campaign—a marketing-and-retail promotion utilizing shelf talkers, counter displays, coupons and special maxi-cassettes featuring music and interviews—has helped launch acts like father-and-son duo Aaron & Jeffrey, and Sierra, whose debut album hit Billboard's Top 10 (Nov. 12) after only 45 days on the market. Mobile, Ala.-based Integrity Music has launched several new acts via their Music 4 U campaign which uses brightly colored pre-release cassettes, promotional pencils and other items to draw attention to acts like Karen Leigh

Continued on page 36



Contemporary Christian

GOSPEL GRUNGE & RIGHTEOUS RAP: Christian Music Alternatives Make Waves

There's always been a left-of-center fringe using pop-music forms to preach. But recently, that cutting edge has emerged as one of the more viable, and profitable, facets of Christian music.

BY DAVIN SEAY

“Why should the devil have all the good music?” asked Martin Luther. It’s a question increasingly taken to heart by a cadre of young Christian-music upstarts ready to lay claim to a wide spectrum of sounds and styles previously reserved solely for secular audiences. Rap, punk, grunge, metal and even dance-music artists are aggressively elbowing their way onto gospel playlists and sales charts with a combination of dogged determination, savvy marketing and a challenging mix of message and medium.

The notion of alternatives to established gospel formats is hardly new. From the trailblazing efforts of such '60s pioneers as Larry Norman, to the New Wave ministry of Steve Taylor, there has always been a left-of-center fringe using popular musical forms to preach and proclaim. But in recent years, that cutting edge has emerged as one of the more viable and potentially profitable facets of modern Christian music. At a time when Christian pop and mainstream rock—from Amy Grant to Dakota Motor Company and beyond—have found widespread acceptance, a GenX-for-Jesus groundswell underscores the continued creative vitality of today’s Christian music scene.

A SHOT AT MAINSTREAM CROSSOVER

“We don’t try to duplicate mainstream genres just to stay trendy,” says Brian Smith, spokesperson for the EMI-distributed Sparrow Records. “We’re about reaching out, and that means signing good artists

regardless of the musical category.” Smith’s assertion is characteristic of established Christian labels, where authentic alternative credentials are often conspicuous by their absence. The emphasis, instead, is on finding and promoting artists with potential

Limit X: Afro-soul sounds from NSoul



Maniacal openers: R.E.X.'s *Sixpence None The Richer*

appeal for established Christian audiences as well as a shot at coveted mainstream crossover. Smith points to the growing success of PFR (formerly Pray For Rain) as the best example of the label’s game plan. “PFR’s current album is No.1 on [many] Christian charts,” he explains, “but we’ve also worked hard to spread the word to the general market with the help of EMI and Cema.”

“We don’t have what you’d call real

alternative artists on our roster,” concurs Melissa Hambrick, senior publicist for the Benson Company. “What we’re looking for is music that can transcend categories and reach the widest audience. At the same time, however, we like to have our ear to the ground.” It’s with that strategy in mind that Benson recently inked a distribution deal with Rev Run Records, founded by Run of Run DMC, with plans to release albums by three Christian rap and urban artists—Soul Tempo, Sin Assassins and the Zoe Brothers—in the near future.

But the real rewards—creative, commercial and spiritual—of alternative Christian music are being mined by small, independent companies that closely mirror, in A&R and marketing approaches, their secular counterparts. And while Christian music has yet to yield the over-the-top alternative success of a Slash or Sub Pop, there are plenty of contenders establishing a foothold in this rapidly expanding niche.

Foremost among them is Diamante Music Group, located in the alternative Christian-music bastion of Orange County, Calif. Founded in 1993 by gospel-music veteran Bill Conine, Diamante’s distribution arm has since grown to encompass 11 independent labels, representing a dazzling array of alternative sounds.

“We’re here to provide an outlet for underground Christian music,” asserts Scott Shuford, Diamante’s director of sales and marketing. “In the process, we’ve put together a collection of labels and artists that really represents a history of the genre.”

A look at Diamante’s clients bears out the contention. From the pure praise-and-worship of the Vineyard Music Group to the gospel grindcore of

Continued on page 40

Digging A Niche

Country, Kids And Spanish-Language Styles Spread The Word And Music

BY DEBORAH EVANS PRICE

One of the strengths of Christian music is the wide diversity of musical styles available to consumers. From the Christian reggae of Christafari to the praise-and-worship style of Ron Kenoly to the country sounds of Susie Luchsinger and MidSouth, the Christian industry has something to offer fans of every musical taste. Though the pop/AC acts garner the widest share of the market, there are several other genres that are becoming increasingly popular (see the accompanying article on alternative-Christian styles).

One of those is Christian country music. There’s always been a strong tie between country and Christian music. Country artists used to frequently include gospel songs on their albums, and some

House to near capacity. Word Records has also started Word Nashville, a label devoted strictly to country acts.

MILLIONS OF KIDS

Another genre that continually sells in the Christian industry is children’s music. “It’s a staple of the industry because Christian parents feel a need to share Christian music with their children at an early age,” says Mike Gay, Benson’s director of sales for national accounts, says. Gay and his wife, Sue, co-produced the 10-title “Cedarment Kids” cassette series, a collection of children’s music that has sold more than 2 million units in 20 months. On the Billboard Top Contemporary Christian album chart of Feb.5, “Cedarment Kids”



From left: Pam Thum, Christafari, Guardian

country artists, such as the Oak Ridge Boys, got their start in the Southern gospel field. In recent years, there have been country artists like Ricky Skaggs, The Whites and Paul Overstreet, whose music and images have been embraced by Christian music fans. These days, however, there’s a whole new breed of Christian country artists—like Bruce Haynes, Susie Luchsinger and Ken Holloway—whose songs are country music with overtly Christian lyrical content.

There are also a number of country artists who are recording Christian albums. Charlie Daniels recorded “The Door” last year for Sparrow, and Liberty labelmate Marty Raybon, lead singer for country group Shenandoah, is set to release a Christian album. Marty Stuart, Glen Campbell, Sawyer Brown’s Mark Miller and Hobie Hubbard, Tammy Wynette and Ricky Skaggs are among the artists who participated in the “Silent Witness” album and video that spotlighted country artists sharing their faith and singing Christian music.

Several other factors point to a healthy growth spurt for Christian country. In December 1994, Morningstar Radio debuted its “High Country” format, offering syndicated Christian country (also sometimes called positive country music) to radio stations nationwide, and the format is receiving good response. The two-year-old Christian Country Music Association has grown to more than 700 members, and their fall awards show packed the Grand Ole Opry

held four of the top five positions on the chart, following Amy Grant’s “House Of Love” in the No. 1 slot.

Integrity Music, Everland (the children’s division of Word) and other labels are also finding successful sales figures in providing Christian music for the youngest demographic. Focused marketing efforts add to the growth in this genre. In March, Everland received the Point of Purchase Advertising Institute’s (POPPI) award for display of the year for their “Kid City” display.

CRISTIANA EN ESPAÑOL

Spanish-language music is another area of Christian music that is garnering attention. In addition to Spanish artists like Marcos Witt, Juan Carlos Alvarado and Miguel Cassina, such Christian acts as Margaret Becker, Carman, Pam Thum and Guardian are recording albums for the Latin market. Even the “Cedarment Kids” series is being recorded in Spanish. According to Arturo Allen, president of Piedra Angular, 83% of the top 100 Christian retail accounts have sections for Spanish music. Last year, Allen coordinated Musica “Cristiana En Español,” a campaign that all the major Christian record labels participated in to promote Christian music in the Spanish market.

Whether it’s Southern gospel, Spanish, children’s, country, heavy metal or reggae, there’s a genre of Christian music to appeal to every type of music fan, and as the whole industry grows, each niche market continues to attract and develop its own audience. ■



THREE CROSSES
New Rock Release
Coming in May Produced
by Barry Beckett (Bob
Dylan, Bob Seger)



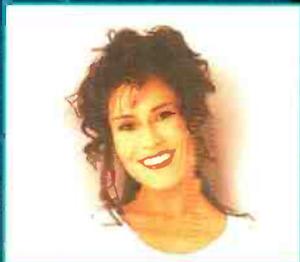
FRED HAMMOND & RFC
Formerly of Commissioned
New Release, "Inner Court" at
the Top of the Gospel Charts



ALBERTINA WALKER
1995 Grammy Award Winner
Latest release—"Songs of the
Church"



4HIM
Two Time Consecutive
Group of the Year Winners
Current Release "The Ride"
over 300,000 Units Sold



PAM THUM
Three hit singles
from her Album
"Faithful"
Touring with Newsong April & May



MICHAEL SWEET
1995 Dove Nominations-New
Artist, Rock Album & Rock Single
New Release Coming in September



AL DENSON
New Release
Scheduled for
June

DINO
Christian
Music's
Premiere
Pianist
1995 Dove
Nomination-
Instrumental
Album of
the Year



ANGELO & VERONICA
1995 Dove Nomination-Contemporary
Black Gospel Song of the Year
New Album just released



COMMISSIONED
Gospel U-ban Super Group
New release coming in September

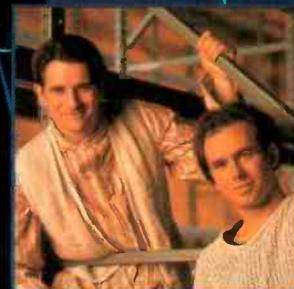


LARNELLE HARRIS
1995 Dove Nominee-Male
Vocalist of the Year
New Release Coming in August



MICHAEL O'BRIEN
1995's Most Exciting
New Artist
Debut Single,
"Nothin's Gonna Turn
Me Around" hit #1

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A DIFFERENCE MAKING



EAST TO WEST
1995 Dove Nomination-
New Artist of the Year
New Release Coming in June



HEZEKIAH WALKER
1995 Grammy Award Winner
Appeared on The Today Show, at Radio
City Music Hall and Carnegie Hall



NEWSONG
Christian Music's Newest Pop Super Group
Three #1 Singles from Latest Album, "People Get Ready"



FOR ORDERS CALL 1-800-688-2505

Contemporary Christian

NOT JUST FOR SUNDAYS

Continued from page 33

[sic], Keith Staten, Justo Almario • Abraham Laboriel and Alicia.

With the influx of corporate dollars via ownership by mainstream companies, Christian labels are enjoying greater resources to break new acts. Sparrow founder Billy Ray Hearn, who currently co-chairs EMI Christian Music Group with EMI Music president Jim Fifield, see this as a tremendous plus. "It gives us the resources to develop our new artists and take our established artists to the next level. That benefits everybody—the artists, the stores, the record company and EMI," Hearn says. "We have more resources and a bigger distribution system."

INDIE BIZ UP

Just how are the independent labels faring in the shadows of the big boys? Very, very well, thank you. Gavin Morkel, CEO of R.E.X. Music, says that firm experienced a 69% increase in growth last year based on the success of acts like Sixpence None The Richer, The Choir and Whitecross. This year appears to be



'94 success story: Newsboys

another banner year for the indie as their spring marketing campaign, "Rev It Up With R.E.X.," has spurred sales for the aforementioned acts as well as such new ones as Julie Miller and Bliss Bliss.

Newport Beach, California-based Diamante Music Group celebrates its

second anniversary in April. Among its distributed labels are Brainstorm, Vineyard, Metro One, Frontline and Malaco. Statistics indicate a 46% increase in sales in 1994, and Diamante representatives project even stronger numbers for 1995, propelled by releases from Crystal Lewis, Jon Gibson, The Kry, Mortal

Crystal Lewis



Sandi Patti

and the Gospel Gangstas.

ARTIST START-UPS

An interesting trend in the Christian independent world has been artists starting their own labels. Randy Stonehill, a 25-year veteran of the Christian industry, who is considered one of the genre's pioneers,

Out of Eden



Started by D.C. Talk's Toby McKeehan and business partners Joey Elwood and Todd Collins, Gotee Records is gaining a foothold in the market with innovative acts like Out of Eden and Christafari. Steve Griffith, former lead singer for Vector, has also started his own label called Liquid Disc.



MUSIC TELEVISION

founded Street Level Records last year, and his Street Level album has already spawned two No. 1 sin-

All things considered, with increased mainstream media exposure, the continuing growth of Z Music and its ability to break acts through video, the addition of mainstream corporate capital (which allows bigger budgets for recording and marketing Christian acts), and the fact that Christian music is now available in general-market retail outlets as well as the Christian, bookstore market, the future for Christian music looks bright. As this article went to press, people were anticipating SoundScan's start-up in the market and hoping it would reveal impressive sales figures.

Continued on page 38

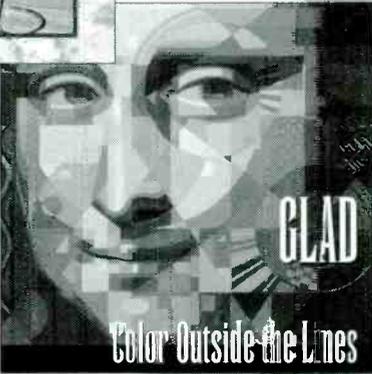
LET THERE BE LIGHT

LIGHT DISTRIBUTION
Brings You Music
that **INSPIRES...**
music for the **HEART...**
music for the **SOUL.**

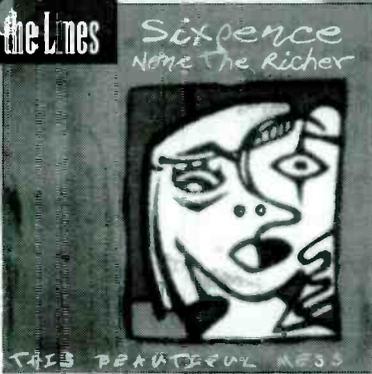




Allen & Allen
"A-Blazing Grace"
CCH RECORDS



GLAD
"Color Outside the Lines"
Light RECORDS



Sixpence None The Richer
"This Beautiful Mess"
R.E.X. RECORDS

ONE MILLION UNITS SOLD WORLDWIDE!

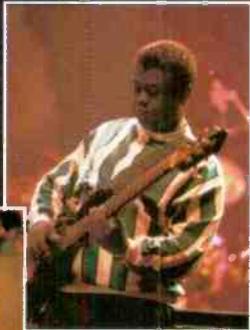
RON KENOLY

ACCOLADES

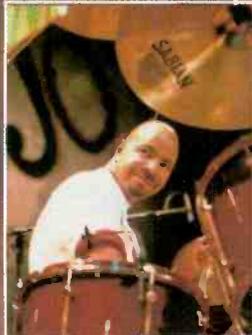
- One of *Billboard's* 1994 Top Contemporary Christian Artists of the Year
- Two releases in *Billboard's* 1994 Top Contemporary Christian Albums of the Year - #9 "God Is Able" and #29 "Lift Him Up With Ron Kenoly"
- First Praise & Worship Artist to attain #1 on *CCM Magazine's* Top Album and Video Charts concurrently



Coming August
"SING OUT"



Abraham Laboriel



Chester Thompson



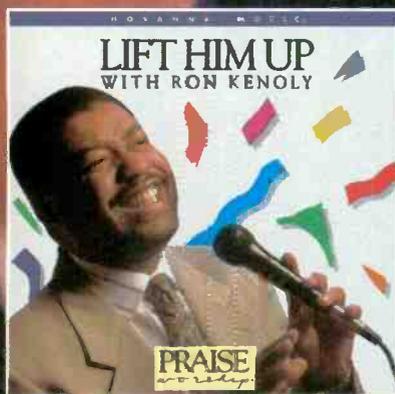
Tom Brooks



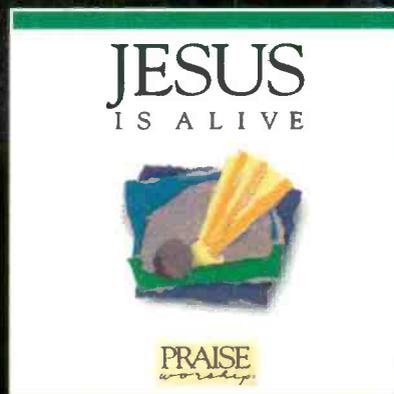
Alex Acuña



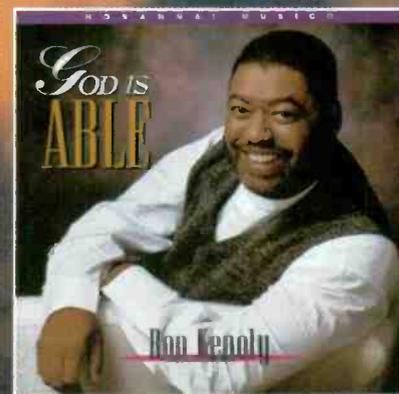
Justo Almarino



**CERTIFIED GOLD
VIDEO AWARD**



Member of
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**INTEGRITY
MUSIC**

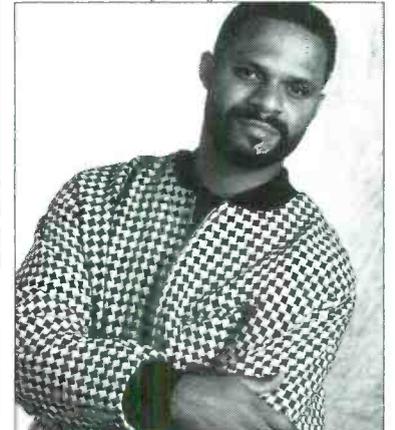


NOT JUST FOR SUNDAYS

Continued from page 36

Everything points toward positive growth, but people in the industry admit predicting the future isn't easy. "None of us can really predict this," Benson president Jerry Park says, referring to the possibility of a boom in Christian music. "There's a lot more interest in Christian music right now, interest from secular companies, and because they believe that,

Music 4U beneficiary: Keith Staten



Justo Almarino • Abraham Laboriel

there's more money in it, better promotion and a broader field to play on—because secular companies are involved. So we should be doing a better job of getting in touch with the potential consumer. And that alone will create more sales."

CHANGING CULTURAL CLIMATES

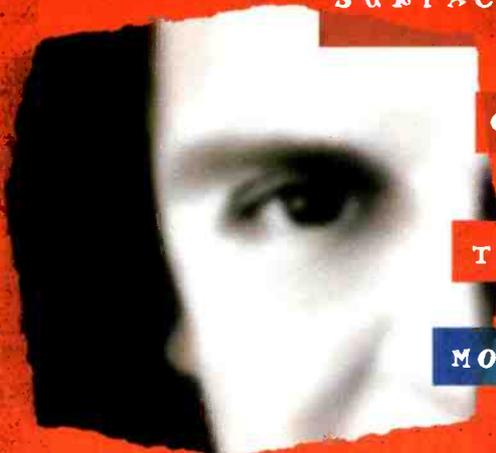
One of the main factors that may contribute greatly to the growth of Christian music is the current cultural climate. "Another thing that increases the likelihood that it will really happen is the country's aversion to crime and a valueless society, to loss of the basics of life that made this a good country," Park says.

Many in the industry share that view. It's obvious the pieces of the puzzle are coming together to create and market Christian music, but it's all in vain if the music isn't what consumers want. However, in a world permeated with negativity, many are banking on the fact that people want something positive, and the Christian music industry is ready to deliver.

"People are looking to different things and different values to try to gain some stability in their personal lives," Bruce Koblisch, president of the Gospel Music Association, says, "and we believe our music is a prime vehicle for meeting some of those needs." ■

Tom Shumate

LIVING ON THE SURFACE



OF

THE

MOON

TOM SHUMATE'S premier release is an honest and compassionate recording that speaks to real life...songs of everyday triumph and tragedy, love and forgiveness... a unique fusion of acoustic pop/rock music and unwavering commitment.

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WAYS
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MARTY GOETZ delivers an inspiring, contemporary interpretation of the Psalms of David... original lyrics and moving piano instrumentals breathe new life into traditional messages of faith.

OH LORD
OUR LORD

*Beautiful Songs That Sing His Praises
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P o s i t i v e l y R a d i c a l .

A GAYLORD ENTERTAINMENT COMPANY

"Heaven In The Real World" by Steven Curtis Chapman © 1994 Sparrow Song/Peach Hill Songs (BMI). Admin. by EMI Christian Music Publishing. All rights reserved. Used by permission.

Contemporary Christian

ALTERNATIVES

Continued from page 34

Brainstorm Artists International, Diamante's offers a full-service alternative smorgasbord.

HARD-ROCK AND RAP HAVENS

What's hot in alternative Christian music can usually be found at such Diamante-distributed companies as Frontline Music Group, home for small but thriving labels like Intense Records, with an emphasis on hard rock and heavy metal, and Myx

Records, a rap haven. "When people think of Christian rap, it's usually a group like DC Talk," says Shuford. "We're into artists with a much harder edge, like Gospel Gangstas, who sold over 75,000 of their last album through us." Diamante also handles Tooth & Nail Records, with a grunge and punk roster that includes Wish For Eden, MXPX, Plank Eye and the Seattle-spawned Blenderhead.

Another promising Diamante label is NSoul Records, with music ranging from ambient and "Afro soul" to dance. "Dance music is the last holdout for many Christians," explains Scott

Blackwell, a former DJ who founded NSoul and stages monthly Christian raves throughout Southern California. "Our approach is simple: we'll use very tool we have to reach kids for Christ." Diamante's reach also extends to the distribution of such alternative Christian fanzines as *Heaven's Hip-Hop* and *True Tunes News* as well as representing traditional black gospel releases for Malaco, Savoy and Blackberry Records within the Christian market.

EXPRESSION AT R.E.X.

Diamante's stated purpose of providing alternative opportunities closely parallels that of R.E.X. Music, an independent Nashville-based label that has been championing the cause since 1987, seeking, according to the company's "mission statement," "to provide Christian artists the vehicle to express their art...and to take that expression into the world at large." Founded by Gavin Morkel and producer Doug Mann, R.E.X. has done just that, with deals through Light Distribution for the Christian market and RED. Distribution for secular outlets. At the same time, R.E.X. serves



Gospel Gangstas: 75,000 units

as an outlet for smaller indies, including Street Level, Grrr and the acoustic-oriented Storyville.

"R.E.X. built its reputation with Christian heavy-metal groups like Trytan and Rage Of Angels," explains company spokesperson Jay Swart-

is reaching people who would otherwise miss the message, and while R.E.X. is not about evangelism, the integrity of our music counts for a lot within the Christian community."

While finding a place in the record racks of Bible bookstores may be easier than expected, the emphasis for most alternative Christian indies lies elsewhere. "We try not to have our product racked in the Christian bins," asserts Jeff Hooten, Diamante's general market director of sales. "We want to be right in there with the other mainstream alternative acts, and we've been very successful in making the transition." Hooten goes on to list Wal-mart, Camelot and Blockbuster as among the retail chains that carry Diamante product among their mainstream selections.

ALTERNATIVE TOURING

As with their secular counterparts, alternative Christian acts depend heavily on touring and live perfor-



Tooth & Nail's Plankeye

zendruber. "Since then, we've sought out artists we feel can make an impact on both sides of the Christian and mainstream markets." R.E.X.'s approach can be seen in the growing success of the industrial-rock ensemble Circle Of Dust, which, while Christian in content, is marketed exclusively to the mainstream.

Other standouts on the R.E.X. roster include the Austin-based Sixpence None The Richer, whose debut album, "The Fatherless And The Widow," was one of last year's critical Christian hits and earned the band an opening slot on a 10,000 Maniacs tour. Atlanta's The Waiting and the progressive-Christian music veterans The Choir are two more R.E.X. mainstays. "While a lot of our bands are way outside the Christian music norm, we've found surprising acceptance in the church and the marketplace," asserts Swartzendruber. "There's a general feeling, I think, that what we're doing

mance to build a following. According to Dave Bahnson, head of D.L.B. management, a Christian booking agency, a nationwide network of venues has emerged to meet the need. "These groups are used to playing anywhere and everywhere," Bahnson explains. "Church halls, colleges and high-school gyms are common venues, booked by everyone from youth pastors to local independent promoters. There is also a growing number of full-time alternative Christian clubs, but the widest exposure is still the big Christian festivals, such as Inner Seeds in Atlanta and Cornerstone outside Chicago, which draws up to 15,000 every summer."

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FOREFRONT



Chordant and EMI Christian Music would like to thank Liberty Records, especially
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for their invaluable contribution to the development and growth of Christian Music.

In the
SPiRiT



by Lisa Collins

STAGING A COMEBACK Ain't Always Easy: **Vanessa Bell-Armstrong** is working so hard on her upcoming album that she's about to quit. But her hard-nosed producer, **John P. Kee**, won't hear of it. He reports that the project—her fifth for Jive/Verity Records and slated for summer release—is destined to be her best yet.

"I used to go in the studio, lay down some runs, they'd say how great it was, and we'd all go home," Bell-Armstrong says. "But not John." And while Kee calls Bell-Armstrong every producer's dream, he says that "for years I'd hear her and think, Why didn't the producer do this or that, or how I'd have done it another way."

To his credit, Bell-Armstrong reports that the still-untitled album, currently being recorded in Kee's Charlotte, N.C.-based facilities, is a showpiece. "It's traditional and churchy, but also hip-hop. There's the blues... classical... He's just exploring my talent and challenging me all the way."

However, she is not convinced that a lot is riding on the project, which marks her return to recording after a 2½-year absence. She maintains that she's been working steadily without recording. She is more thrilled by the fact that artists like **Mariah Carey** study her style and that some of gospel's top producers—**Andrae Crouch**, **Walter Hawkins**, **Mervyn Warren**, **Fred Hammond** and **BeBe Winans**—bid for the chance to work with her.

She surmises that the reason past albums haven't gotten the attention is because her label, Jive Records (with whom she signed in 1989), didn't know what to do with them. "They were trying to direct me into the secular market, and they just lost me. Fans were wondering, 'What's up, you're going secular.' But I never left. I'm gospel and I'm not going anywhere."

At 41, Bell-Armstrong feels she's right where she should be. "I have not reached my peak," she says, "but I'm still climbing." Ironically, she's preparing for the fallout from a forthcoming duet with Kee (from the album) that she says could go mainstream. "But," she proclaims, "I'm rooted and grounded with God now, so I'm not scared of what people say anymore about me."

BRIEFLY: **Kirk Franklin**, whose album sales are nearing the platinum point, kicked off his first national tour April 13 in New Orleans. Coupled with the **Kurt Carr Singers**, gospel's high-flying superstar will do 30 dates before winding down May 29 in Toronto... Gospel Music Workshop of America chairman **Al Hobbs** says that while no official theme has been set for the group's 28th annual confab (Aug. 12-19) in Los Angeles, conservative attendance projections are between 15,000 and 18,000. Two new tracks are being emphasized—a minister's fellowship and quartet track. On the personal side, Hobbs is excited about the debut of Aleho International Records' latest act, the Miami-based **Ingram Gospel Singers**. After signing them at last year's GMWA convention in Atlanta, he teamed the 35-member ensemble with producer **Sanchez Harley**. The project, which was completed the last week of January, is titled "Make My Heart Your Home" and recently debuted at No. 14 on the Top Gospel Albums chart. Hobbs credits this to "great songs, high production values, and solid traditional gospel coming straight up the pike in line with our credo: Where praises go up."

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★★ NO. 1 ★★				
1	1	93	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 72119 [RS]	19 weeks at No. 1 KIRK FRANKLIN AND THE FAMILY
2	2	11	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 43010/VERITY [RS]	SHOW UP!
3	3	33	HELEN BAYLOR WORD 66443/EPIC [RS]	THE LIVE EXPERIENCE
4	32	6	VARIOUS ARTISTS MOTOWN 30400	MOTOWN COMES HOME
5	5	43	SOUNDS OF BLACKNESS PERSPECTIVE 549 006 [RS]	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
6	6	45	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
7	4	49	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
8	7	21	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
9	9	27	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
10	8	7	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
11	13	29	STEPHANIE MILLS GOSPO-CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
12	11	101	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
13	12	73	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
14	10	97	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
15	18	9	GOSPEL MUSIC WORSHOP OF AMERICA-NATIONAL MASS CHOIR BENSON 4067	THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA
16	14	11	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
17	35	6	ANOINTED WORD 67051/EPIC	THE CALL
18	15	25	JENNIFER HOLLIDAY INTERSOUND 9113	ON & ON
19	22	25	JAMES HALL & WORSHIP & PRAISE TEHILLAH 9131/INTERSOUND	GOD IS IN CONTROL
20	23	23	TRAMAINE HAWKINS COLUMBIA 57876	TO A HIGHER PLACE
21	27	6	THE ANOINTED PACE SISTERS SAVOY 14822	MY PURPOSE
22	34	17	TAKE 6 WARNER ALLIANCE 4150	JOIN THE BAND
23	17	2	SLIM & SUPREME ANGELS INTERSOUND 9144	STAY UNDER THE BLOOD
24	19	35	JOHN P. KEE TYSCOT 43009/VERITY	COLORBLIND
25	24	22	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD...TAKE US THROUGH
26	21	17	MISSISSIPPI CHILDREN'S CHOIR MALACO 4-469	A NEW CREATION
27	25	6	DARYL COLEY SPARROW 51446	THE COLLECTION
28	26	3	INGRAM GOSPEL SINGERS TYSCOT 3004/ATLANTA INT'L	MAKE MY HEART YOUR HOME
29	RE-ENTRY		ALBERTINA WALKER BENSON 1130	SONGS OF THE CHURCH-LIVE IN MEMPHIS
30	20	39	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
31	37	56	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
32	38	56	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
33	33	6	VARIOUS ARTISTS CGI 1125	GOSPEL'S GREATEST HITS VOLUME II
34	RE-ENTRY		VARIOUS ARTISTS CGI 1090	GOSPEL'S GREATEST HITS
35	RE-ENTRY		THE CLARK SISTERS SPARROW 51368	MIRACLE
36	16	6	O'LANDA DRAPER & THE ASSOCIATES WORD 66556/EPIC	CELEBRATION OF PRAISE
37	RE-ENTRY		WITNESS CGI 1101	HE CAN DO THE IMPOSSIBLE
38	39	6	TRAMAINE HAWKINS SPARROW 1429/CHORDANT	ALL MY BEST TO YOU
39	RE-ENTRY		SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
40	RE-ENTRY		ALLEN & ALLEN CGI 51416	A-BLAZING GRACE

○ Records 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. [RS] Indicates past or present Heatseeker titles. © 1995, Billboard/BPI Communications.

A&M SHINES A LIGHT ON INNOCENCE MISSION

(Continued from page 13)

much rawer feel to what they're doing. There are obvious signs of a songwriter who has developed, and it's more approachable in that it's been produced with more warmth."

For A&M, says Pollak, Innocence Mission is a vehicle for Peris. "We know that Karen Peris is as talented as talent gets," he says. "She's not pretending to be hip; she's an artist who believes strongly in her own vision of what a singer is, of what a writer is, or of what a lyricist is... There's something there, and we have to be patient about getting

people to see that. We have to approach this as if it is a new band."

For Peris, who's joined in Innocence Mission by her guitar-playing husband, Don, and longtime friends bassist Mike Bitts and drummer Steve Brown, the goal is to keep writing and recording music. "The four of us enjoy playing and singing more than we ever did," says Peris.

The band will play select dates until the release of the album, which will be followed by an extended domestic tour.

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Songwriters & Publishers

ARTISTS & MUSIC

Roger Murrah Makes It In Music City Songwriting Vet Continues Hit Streak With Own Co.

BY EDWARD MORRIS

NASHVILLE—Roger Murrah spent nearly 20 years as a staff songwriter for various publishers before circumstances prompted him to establish his own company—Murrah Music Corp.—in 1990.

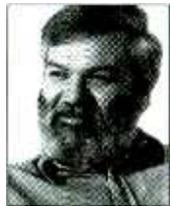
During his staff-writing period, the Alabamian wrote or co-wrote such hits as “Southern Rain” (Mel Tillis), “A Bridge That Just Won’t Burn” (Conway Twitty), “We’re In This Love Together” (Al Jarreau), “Ozark Mountain Jubilee” (the Oak Ridge Boys), and “Southern Star” and “High Cotton” (Alabama). Murrah also co-wrote Waylon Jennings’ 1987 autobiographical album, “A Man Called Hoss.”

Murrah’s last shop before setting up his own was Tom Collins Music, where he labored from 1984 to 1990.

When his contract there ended and it came time to renegotiate a new one, “Tom says I made him an offer he could

refuse,” Murrah recalls. Thus was born Murrah Music.

“I had been thinking about doing my own thing,” Murrah says. “So it was kind of a mixture of wanting to do it and then kind of being forced to do it. I’m so glad I did. It’s worked out great.”



MURRAH

Murrah has five writers besides himself on his roster: Pat Terry, John Schweers, Steve Azar, Neal Coty, and Scott Anders. Azar is also signed to a recording deal with River North

Records, and Coty is being shopped for one. In addition to his writers, Murrah employs a support staff of three.

The time spent forming the new company did not slow down its output of hits. Within two years of starting, it had

achieved enough prominence to earn Billboard’s independent publisher of the year citation.

Jewels in the Murrah catalog (and the artists who made them jewels) include “Don’t Rock The Jukebox” (Alan Jackson), “Only Love” (Wynonna), “I’m In A Hurry (And Don’t Know Why)” (Alabama), “Two Sparrows In A Hurricane” and “It’s A Little Too Late” (Tanya Tucker),

“National Working Woman’s Holiday” (Sammy Kershaw), “If I Could Make A Living” (Clay Walker), “When I Could Come Home To You” (Steve Wariner), and “Stranger Things Have Happened” (Ronnie Milsap).

Murrah Music songs now grace a total of 11 platinum or multiplatinum albums, and one of its songs—“Can’t Keep Going On And On”—was included on Take 6’s recent Grammy-winning album “Join The Band.”

Besides Murrah Music Corp., which is a BMI affiliate, Murrah’s holdings include Castle Street Music (ASCAP) and Murrah Castle Music (SESAC). International Music Network administers the company’s songs abroad.

Murrah says he has had no particular difficulty in competing with major publishers. “Everybody still needs a hit song. So if we can come up with it—and some major company is not giving them what they need—then a lot of times we can win out just because of the song.”

His publishing duties have cut back “some” on his own songwriting time, says Murrah. But, he adds, “one [side] gives the other some relief.”

There are about 1,200 songs in his catalog, says Murrah. He says this rather modest size ultimately works to his advantage. He illustrates the point by quoting an ad he wrote for his company that said, “Large enough to serve you and small enough to know where our hits are.”

“A&R people,” Murrah explains, “often like to work with small companies [because they] know what they’ve got. Big companies have got a lot of great songs, but they’re not as aware of them as I can be with a small catalog.”



Big Hit Batting Average. Crystal Waters has signed a global co-publishing agreement with Famous Music covering her current Mercury album, “Storyteller,” which includes her giant hit “100% Pure Love.” ABC-TV has chosen the song to be its sweeps theme as “100% Pure Fun.” At her signing are, from left, Vito Bruno, Waters’ manager; Ira Jaffe, president of Famous Music; and Irwin Robinson, chairman/CEO of Famous Music.

‘THEY’RE PLAYING MY SONG’

MAN IN THE LONG BLACK COAT
Published by Special Rider Music (SESAC)

With her stunning debut album, “Relish,” just hitting the streets, Joan Osborne is already turning heads with her strikingly original material and soulful delivery. But the biggest surprise on the album may be her cover of Bob Dylan’s “Man In The Long Black Coat.”

Covering Bob Dylan’s “Man In A Long Black Coat” wasn’t her idea, but when Joan Osborne finally got inside the lyric, she found herself in there. “Actually, it was my producer’s idea to cover ‘Man In The Long Black Coat,’ and I was a little resistant to it at first,” she says. “It just seemed like the most obvious thing in the world for a chick singer to cover a Bob Dylan song, and I felt I should maybe do something a little more unusual. But I figured we might as well give it a try. So I learned the song and we did it, and in the middle of the first take, it suddenly dawned on me that it really was about some-



body that I know and a relationship that I have with someone that’s important to me. All the little tumbler in my brain fell into place. It was kind of scary, actually. It gave me chills. So from then on, it was like, ‘We’ve got to do this.’ For me, that’s the hallmark of a great song: if you can find something of your own story or your own life in it, so that listening becomes part of the creative process as well. You leave room for somebody to put themselves in that song. That’s what I strive to do in my own writing, and Dylan is the master of it.”

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		
LITTLE MISS HONKY TONK	Ronnie Dunn	Sony Tree/BMI, Showbilly/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

Rhino Goes To The Vault To Unearth Vintage MGM Scores

BACK & THEN SOME: The old MGM label started the ball rolling on movie musical soundtracks with the late-’40s release of “Till The Clouds Roll By,” from the 1946 Jerome Kern film biography, and kept the releases flowing for decades ahead. But no one ever bothered, at least with legitimate releases, to make an archival trip back to pre-1946 MGM soundtrack scores.

That is until Rhino Records’ Movie Music label recently struck a deal with Turner Entertainment Co., which owns the MGM film catalog as well as that of RKO and early Warner Bros. productions. This deal will bring back the familiar scores,

most recently offered by Sony Special Products in well-done transfers and with scholarly dedication, but the big news is the planned CD debuts of the neglected gems.

From April 25 through the final phase of the schedule in 1997, look for three Fred Astaire-starring releases: RKO’s “Gay Divorcée” (Cole Porter), “Top Hat” (Irving Berlin), and “Swing Time” (Jerome Kern & Dorothy Fields), plus MGM’s “Ziegfeld Follies,” “Cabin In The Sky,” “For Me And My Gal,” “Meet Me In St. Louis” (Hugh Martin & Ralph Blane), and “The Harvey Girls” (Harry Warren & Johnny Mercer).

The Rhino/Turner promise is that the vaults will be scoured to unearth material that landed on the cutting-room floor. It should be noted that in recent years, laserdisc fans of the movie musical have been getting first-rate digital transfers of most of these scores from MGM/UA Home Video and Image, which releases the RKO goodies.

NO. 1, GOING ON 3: Maverick Music president Lionel Conway reports his first No. 1 single on both the top pop and R&B singles charts since he launched the Madonna-owned company almost three years ago. The song, co-published by Maverick’s BMI affiliates, is “This Is How We Do It,” performed by

Montell Jordan, also a co-writer and co-producer along with Oil Pierce, a new signing to the company.

Conway also points to charting by other staff writers such as Dana Dane, Benmont Tench, and Brent Bourgeois. Four other signings—Victoria Shaw, Anne Preven’s band Edna Swap, and Bad Brains—are due for releases in May.

AFFAIRS FROM THE HEART: Followers of TV news interview shows are more likely to see the talking head of William G. Hyland discuss foreign policy than the golden age of musical theater. A former editor of Foreign Affairs and now research professor at Georgetown University, he’s had a 50-year-plus love affair with the musical theater since he was a

sideman in a swing band. While Hyland draws from many sources in “The Song Is Ended—Songwriters And American Music, 1900-1950” (Oxford University Press, 336 pages, \$25), he offers a wonderfully clear narrative, as well as an obvious enthusiasm for the subject.

There is an occasional misstatement—“The Last Time I Saw Paris” was not the last collaboration of Jerome Kern & Oscar Hammerstein, and the Rodgers & Hart masterpiece “It Never Entered My Mind” was not cut from their Broadway failure “Higher & Higher.” But Hyland offers his well-placed insights and, clearly, that enduring love for the musical—at least of the vintage suggested by the book’s title.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Garth Brooks, “The Hits” (guitar tablature).
2. Green Day, “Dookie” (guitar tablature).
3. Led Zeppelin, “Acoustic Classics, Vol. 1.”
4. Led Zeppelin, “Acoustic Classics, Vol. 2.”
5. The Eagles, “Hell Freezes Over.”

Music Video

ARTISTS & MUSIC

Director Turns Videos Into Serial McKnight Clips Linked To Build Identity

BY DEBORAH RUSSELL

LOS ANGELES—Fans of Brian McKnight may recognize a few characters in the artist's forthcoming Mercury video, "(Keep It On The) Down Low," directed by Classic Concept's Lionel Martin.

The elaborate, action-adventure clip, inspired by the Luc Besson thriller "The Professional," actually is a prequel to McKnight's current video outing, "Crazy Love."

The companion clips, both directed by Martin, cast the R&B singer in the recurring role of a slick secret agent, whose relationship to his beautiful female apprentice/assassin is laced with undeniable sexual tension. "Crazy Love" actually features a riff from "(Keep It On The) Down Low" and closes with a shot of the McKnight character's license plate, which bears the acronym "OTDL," an allusion to the forthcoming video.

"When Brian and I first got together to talk about 'Crazy Love,' I told him my favorite movie of all time was 'The Professional,'" Martin says, "and he said it was his favorite, too. That was kind of scary. Brian really wanted to do a concept where he would be a low-key, deep, dark, and secret guy. He didn't want to come out shooting people and being violent. He wanted to be on the 'down low.'"

To lens "(Keep It On The) Down Low," Martin's crew descended on L.A.'s famous Ambassador Hotel April 12 and transformed the historic site into a cabaret-style club. Some 30-40 extras were cast in the piece, which required about 15 setups.

"I do a lot of preproduction with storyboards and rehearsals," says Martin about his heavily conceptual catalog of hit R&B and hip-hop videos. He patterns his own production style after filmmaking idol Alfred Hitchcock.

"Every scene is carefully planned so you can just walk in with a camera and shoot," he says. And fortunately,

McKnight is one artist capable of walking into a shoot ready to act, he notes.

Marty Maidenberg, senior director of marketing at Mercury, says the serialized concept of back-to-back clips is a unique method to solidify the artist's identity amidst a crowded video landscape.

"Brian is a bit different than your average R&B artist, and he's already proven himself performance-wise," Maidenberg says, "Now he's stretching himself a bit."

The hope is that the ongoing story concept, a recent trend in advertising, will inspire viewers to watch the videos more closely, Maidenberg says. The clips come from the July 18 album release, "I Remember You," while "Crazy Love" also is featured on the Mercury film soundtrack to "Jason's Lyric."

"Viewers will be in a cliffhanger mode from one video to the other," Maidenberg says, noting that "(Keep It On The) Down Low" is set for release in mid-May. "It all fits... when you see the videos together. Maybe when fans see one of the videos, like on The Box, they can go back and order the other one so they can see what happened again. It'll be fun if it works."

For his part, Martin is enthusiastic



MARTIN

about the future potential that such serialized videos could have on his own career. He recently wrapped a two-video shoot for Motown's Jason Weaver.

"What I've been trying to do with my videos over the years is a series of mini-movies," the director says. "It's almost like I can use the clips to set up a pilot or a video treatment for a feature film. This is a way for me to express my ideas for the basis of a movie."

Though films may be in his future, the director is indeed content with his busy schedule as a music video maven helming his own New York-based production company. He claims to have no knowledge of the number of clips he's reeled ("once I start counting I'll feel like I'm doing something wrong"), but his output reads like a who's who in R&B and rap circles.

Since debuting with the 1986 M.C. Shan video "Left Me Lonely," the director's credit list has grown to include clips for Boyz II Men, Bell Biv DeVoe, Bobby Brown, Whitney Houston, Jodeci, Keith Sweat, Public Enemy, Shaggy, TLC, 2Pac, Karyn White, SWV, Stevie Wonder, and Toni Braxton, to name just a few.

Meanwhile, Martin is beginning to branch out into commercial production, having recently signed with the advertising agency DVLA, which has offices in Miami, Chicago, and Toronto. One of his most recent productions is a campaign for the soft drink Mountain Dew.

PRODUCTION NOTES

LOS ANGELES

• Megadeth's "A Tout Le Monde" video was directed by Justin Keith. Joseph Plewa produced the Capitol clip.

• Dr. Dre's new video "Keep Their Heads Ringin'" is the first single and video from the Priority Records' film soundtrack to "Friday." F.M. Rocks di-

rector F. Gary Gray directed the movie and the clip.

• The Underground's Dean Karr directed Danzig's new American video "I Don't Mind The Pain." Karr directed photography on the shoot with Ramsey Nickel. James Pluta produced. In addition, the Underground's Hunter Senftner recently reeled Morbid Angel's video "Where The Slime Live" for Giant/Warner Bros. Tony Molina directed photography; Steve Strachan produced. Cordelia Plunket executive-produced both shoots.

• Ice Cube directed Mack 10's debut Priority clip "Foe Life."

• Power Films director Okuwah lensed Tony Terry's latest Virgin video "Heart Of A Man" with DP Bernard Auroux. Gary Rapp produced.

NEW YORK

• Director Alex Winter recently wrapped Foetus' Columbia clip "Verklemt." Joe DeSalvo directed photography, and Samantha Riba produced.

OTHER CITIES

• Atlanta is the site of Da Brat's new So So Def/Work video "Give It 2 Ya." The clip features cameos by MC Lyte, Bill Bellamy, the Notorious B.I.G., Mary J. Blige, Keith Murray, Usher, Too Short, Kris Kross, and more. David Nelson directed the shoot with co-director Jermaine Dupri. Jason Taragan produced the house party clip; Neil Shapiro directed photogra-

Who Wants Interactive TV? A New Study Tells

MEDIA ALERT: Future watchers eager to discern the viability of highly touted interactive television services, such as entertainment on demand, electronic mail, and direct merchandising, may want to check into "The Interactive Study: The Demand For Interactive TV Services" produced by the consultancy firm Interactive Media Associates.

According to an executive summary of the study's findings, Interactive Media Associates estimates that if all American TV households were now connected to interactive television, consumers would spend about \$33 billion annually on the services, but no single source would generate more than \$4 billion in revenues.

The study notes the highest-rated service available today—movies-on-demand—appeals to less than 25% of American households. The summary also reports that most of the 24 services examined would appeal to less than 10% of households. And the crucial factor determining consumer interest in a service was price, the study found.

Interactive Media Associates drew upon telephone interviews with adults and children in 2,100 U.S. households to compile the data. The group explored consumer reaction to entertainment, education, and shopping services.

The 800-page report is the first to include an analysis of demand for interactive TV services and can be purchased from the Washington, D.C.-based Interactive Television Assn. The nonprofit trade association is promoting the study in conjunction with Interactive Media Associates.

MORE FUTURE WATCHING: Technology trends in the cable industry will be the focus of the National Cable TV Assn.'s 44th annual convention and exposition set for May 7-10 at the Dallas Convention Center.

Themed "The Future Is On Cable," the 1995 meeting already has attracted more than 300 exhibitors, including such music outlets as the MTV Networks, the Box, BET, CMT, TNN, MOR Music TV, MuchMusic, and Z Music TV, to name just a few.

The 1995 agenda will address such intriguing issues as the mergers and partnerships that will reshape the way consumers relate to television. Of particular interest is the October 1994 announcement of an alliance between Sprint, TCI, Cox, and Comcast.

FAMILY AFFAIR: Michael Jackson and sister Janet Jackson are to appear together in a new video duet, "Scream," which will lead off the promotional campaign for Michael's double-CD set titled "History." The clip marks the first music video collabora-

tion between the chart-topping siblings.

DANCE FEVER: Seems not a week goes by of late that we don't receive a press release announcing the production of a new dance music video show. The newest series on the scene is a 60-minute pilot called "Metro Motion Video," which plans to showcase DJs and dance artists who appeal to an 18- to 30-year-old demographic. Those seeking exposure should contact producer Chris Sullivan at Metro Motion Video Inc. in New York.

The new show joins the ranks of another fresh dance show in Los Angeles called "Groove TV," hosted by radio personality Egil Aalvik. The program debuted Feb. 4. Other long-running dance shows on the horizon include the ambient/house show "Flux" in San Francisco and the pop-oriented "Dance Music Network" in San Antonio, Texas.

LO-FI ROCKER: Claudia Gonson trades in her cap as member of the band Magnetic Fields to sit in the director's chair for Kittywinder's new video "Wishing Well" for Zero Hour Records. Up-and-coming cartoonist Dame

Darcy, who animated the artwork on the band's "Scream Of The Week" album, contributes her vision to the video as well.

LOOKING OUT FOR NO. 1: Mike Pachelli, whose Tampa, Fla.-based "Mike Pachelli Show" airs from midnight to 6 a.m. each Friday and Saturday, is preparing to release his third CD as leader of the Mike Pachelli Group. Viewers of the program will likely hear a hearty sampling of music from the power rock trio's 14-song title, "In The Now," as producer/host Pachelli pads his video playlist with four new clips from his own band's album.

"I can sell about 5,000 [albums] just through the show," he says.

"The Mike Pachelli Show," which reaches about 2.5 million households via the Warner Bros. broadcast affiliate WTVM-TV in Tampa, mixes jazz, heavy metal, soul, R&B, and rock clips with an eye toward "quality controlled" programming.

"I think that since I program the show from a musician's point of view, I'm more willing to play a lot of different kinds of music, as long as it has integrity," says Pachelli.

Each installment is designed like a concert, with local musicians and celebrities stopping by to jam.

The show, which features 8-10 videos per hour, has sponsors such as Sony hardware, as well as several Tampa-area restaurants, nightclubs, music retailers, clothing stores, attorneys, and carwashes, says Pachelli.

THE EYE



by Deborah Russell



Shooting Zombies. Rob Zombie directed the Geffen video "More Human Than Human" for his own band White Zombie. The clip comes from the rockers' new release, "Astro Creep: 2000." Zombie's production crew included assistant director Dean Mauro, director of photography Martin Coppen, and producer Lawrence Novitch.

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 Various Artists, Freedom
- 2 Boyz II Men, Water Runs Dry
- 3 Da Brat, Give It 2 You
- 4 Montell Jordan, This Is How We Do It
- 5 2 Pac, Dear Mama
- 6 Brandy, Baby
- 7 Total, Can't You See
- 8 Blackstreet, Joy
- 9 Adina Howard, Freak Like Me
- 10 Vanessa Williams, The Way That You Love
- 11 Raphael Saadiq, Ask Of You
- 12 Dr. Dre, Keep Their Heads Ringin'
- 13 Mary J. Blige, I'm Goin' Down
- 14 Naughty By Nature, Craziest
- 15 Barry White, Come On
- 16 TLC, Red Light Special
- 17 Portrait, I Can Call You
- 18 Diana King, Shy Guy
- 19 Soul For Real, Candy Rain
- 20 Usher, Think Of You
- 21 Soul For Real, Every Little Thing I Do
- 22 Zhane, You're Sorry Now
- 23 Luther Vandross, Love The One You're With
- 24 Chante Moore, This Time
- 25 Stevie Wonder, For Your Love
- 26 Rappin' 4-Tay, I'll Be Around
- 27 Shabba Ranks, Let's Get It On
- 28 Vybe, Take It To The Front
- 29 Monteco, Is It Me
- 30 Vertical Hold, Love Today

★ ★ NEW ADDS ★ ★

- Brownstone, Grapevyne
 Hami, Good Thangz
 Tony Terry, Heart Of A Man
 Immatire, I Don't Mind
 Method Man/Mary J. Blige, I'll Be There...



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Trisha Yearwood, Thinkin' About You
- 2 Alan Jackson, Song For The Life
- 3 Rodney Crowell, Please Remember Me
- 4 Brooks & Dunn, Little Miss Honky Tonk
- 5 Ty Herndon, What Mattered Most
- 6 Tim McGraw, Refried Dreams
- 7 Lari White, That's How You Know
- 8 Tracy Byrd, The Keeper Of The Stars
- 9 The Mavericks, I Should Have Been True
- 10 Randy Travis, The Box
- 11 Joe Diffie, So Help Me Girl
- 12 John Michael Montgomery, I Can Love You...
- 13 Blackhawk, That's Just About Right
- 14 Mark Chesnutt, Gonna Get A Life

- 15 Shania Twain, Whose Bed Have Your Boots
- 16 Highwaymen, It Is What It Is
- 17 Shenandoah, Damed If I Don't... †
- 18 Clint Black, Summer's Comin' †
- 19 George Duca, Lipstick Promises
- 20 Stacy Dean Campbell, Eight Feet High †
- 21 Travis Tritt, Tell Me I Was Dreaming †
- 22 Billy Ray Cyrus, One Last Thrill †
- 23 Jon Randall, I Came Straight To You †
- 24 James House, This Is Me Missing You †
- 25 Diamond Rio, Bubba Hyde
- 26 Doug Stone, Faith In Me, Faith In You
- 27 The Tractors, Badly Bent †
- 28 Tracy Lawrence, Texas Tomado
- 29 John Berry, Standing On The Edge Of Goodbye †
- 30 David Ball, Look What Followed Me Home
- 31 Woody Lee, Get Over It
- 32 Kenny Chesney, Fall In Love
- 33 Russ Taff, One And Only Love
- 34 Rodney Foster, Willin' To Walk
- 35 4 Runner, Cain's Blood
- 36 Mary Chapin Carpenter, House Of Cards †
- 37 Noah Gordon, I Need A Break
- 38 Ricky Lynn Gregg, To Find Where I Belong †
- 39 John Anderson, Mississippi Moon †
- 40 Hal Ketchum, Stay Forever
- 41 Alison Krauss & Union Station, When You...
- 42 Aaron Tippin, She Feels Like A Brand...
- 43 David Lee Murphy, Party Crowd
- 44 Sawyer Brown, I Don't Believe In Goodbye
- 45 John Burzow, Easy As One, Two, Three
- 46 Patty Loveless, You Don't Even Know Who...
- 47 Daryle Singletary, I'm Living Up To Her
- 48 Kathy Mattea, Clown In Your Rodeo
- 49 Dallas County Line, Honk If You Love To...
- 50 Rhett Atkins, That Ain't My Truck

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Clay Walker, My Heart Will Never Know
 David Ball, What Do You Want With...
 Delbert McClinton, Come Together
 Kyle Petty, Oh King Richard
 Rick Trevino, Bobbie Ann Mason



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 The Notorious B.I.G., Big Poppa
- 2 Dr. Dre, Keep Their Heads Ringin'
- 3 Live, Lightning Crashes
- 4 Boyz II Men, Water Runs Dry
- 5 Sheryl Crow, Strong Enough
- 6 Dave Matthews Band, What Would You Say
- 7 The Cranberries, Ode To My Family
- 8 Soul For Real, Candy Rain
- 9 Madonna, Bedtime Story
- 10 TLC, Red Light Special
- 11 Van Halen, Can't Stop Lovin' You
- 12 Brandy, Baby
- 13 Melissa Etheridge, If I Wanted To
- 14 Nine Inch Nails, Hurt
- 15 Hootie & The Blowfish, Let Her Cry
- 16 Montell Jordan, This Is How We Do It
- 17 Sponge, Plowed
- 18 Dionne Farris, I Know

- 19 Tom Petty, It's Good To Be King
- 20 Letters To Cleo, Here & Now
- 21 Bruce Springsteen, Murder Incorporated
- 22 Wax, California
- 23 Jeff Buckley, Last Goodbye
- 24 Elastica, Connection
- 25 Mary J. Blige, I'm Goin' Down
- 26 Green Day, When I Come Around
- 27 Hole, Violet
- 28 Stone Temple Pilots, Interstate Love Song
- 29 Duran Duran, White Lines
- 30 2 Pac, Dear Mama
- 31 Green Day, Basket Case
- 32 Rolling Stones, I Go Wild
- 33 R.E.M., Strange Currencies
- 34 Adina Howard, Freak Like Me
- 35 Bush, Little Things
- 36 Monstermagnet, Negasonic Teenage Warhead
- 37 Better Than Ezra, Good
- 38 Soundgarden, Black Hole Sun
- 39 Rappin' 4-Tay, I'll Be Around
- 40 Matthew Sweet, Sick Of Myself
- 41 Offspring, Self Esteem
- 42 The Cranberries, Zombie
- 43 Red Hot Chili Peppers, Give It Away
- 44 Coolio, Fantastic Voyage
- 45 Da Brat, Give It 2 You
- 46 TLC, Creep
- 47 Juliana Hatfield, Universal Heart-Beat
- 48 Aerosmith, Janie's Got A Gun
- 49 Jamie Walters, Hold On
- 50 Madonna, Take A Bow

** Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

- Bjork, Army Of Me
 Blues Traveller, Run-Around
 Terence Trent D'Arby, Vibrator
 Filter, Hey Man, Nice Shot
 Shudder To Think, X-French Tee Shirt
 White Zombie, More Human Than Human



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

- 1 David Ball, Look What Followed Me Home
- 2 Garth Brooks, Ain't Going Down
- 3 Tim McGraw, Refried Dreams
- 4 Lari White, That's How You Know
- 5 George Duca, Lipstick Promises
- 6 Tracy Byrd, The Keeper Of The Stars
- 7 Diamond Rio, Bubba Hyde
- 8 Randy Travis, The Box
- 9 Billy Ray Cyrus, Deja Blue
- 10 Joe Diffie, So Help Me Girl
- 11 Brooks & Dunn, Little Miss Honky Tonk
- 12 Alan Jackson, Song For The Life
- 13 Tanya Tucker, Between The Two Of Them
- 14 Ty Herndon, What Mattered Most
- 15 Mark Chesnutt, Gonna Get A Life
- 16 John Berry, Standing On The Edge Of Goodbye
- 17 John Michael Montgomery, I Can Love You...
- 18 Marty Stuart, The Likes Of Me
- 19 Mary Chapin Carpenter, House Of Cards
- 20 Kathy Mattea, Clown In Your Rodeo

- 21 Travis Tritt, Tell Me I Was Dreaming
- 22 Shenandoah, Darned If I Don't...
- 23 James House, This Is Me Missing You
- 24 Trisha Yearwood, Thinkin' About You
- 25 Clint Black, Summer's Comin'
- 26 Doug Stone, Faith In Me, Faith In You
- 27 Sawyer Brown, I Don't Believe In Goodbye
- 28 Patty Loveless, You Don't Even Know Who...
- 29 Stacy Dean Campbell, Eight Feet High
- 30 John Anderson, Mississippi Moon

★ ★ NEW ADDS ★ ★

- Rodney Crowell, Please Remember Me
 Eddie Adcock Band, Dog
 Highwaymen, It Is What It Is
 Julio Iglesias/Dolly Parton, When You ...
 Neal McCoy, They're Playin' Our Song
 Jon Randall, I Came Straight To You
 The Tractors, Badly Bent
 Trisha Yearwood, You Can Sleep While I Drive



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Dionne Farris, I Know
- 2 Hootie & The Blowfish, Hold My Hand
- 3 Melissa Etheridge, If I Wanted To
- 4 Sheryl Crow, Strong Enough
- 5 Madonna, Bedtime Story
- 6 Elton John, Believe
- 7 Eagles, Love Will Keep Us Alive
- 8 Bonnie Raitt, You Got It
- 9 Martin Page, In The House Of Stone And Light
- 10 Madonna, Take A Bow
- 11 Bruce Springsteen, Murder Incorporated
- 12 Annie Lennox, No More "I Love You's"
- 13 Tom Petty, It's Good To Be King
- 14 Hootie & The Blowfish, Let Her Cry
- 15 Des'ree, You Gotta Be
- 16 John Mellencamp, Wild Night
- 17 Blues Traveler, Run Around
- 18 Melissa Etheridge, I'm The Only One
- 19 Abba, Dancing Queen
- 20 Jon Secada, If You Go
- 21 Gloria Estefan, Tum The Beat Around
- 22 Melissa Etheridge, Come To My Window
- 23 Boyz II Men, Water Runs Dry
- 24 Adam Ant, Wonderful
- 25 Counting Crows, Mr. Jones
- 26 Bonnie Raitt, Love Sneakin' Up On You
- 27 Foreigner, Until The End Of Time
- 28 Sheryl Crow, All I Wanna Do
- 29 Boyz II Men, On Bended Knee
- 30 Eagles, Hotel California

★ ★ NEW ADDS ★ ★

- Brownstone, Grapevyne

Artists & Music



A DAY IN THE LIFE: THE MUSIC AND ARTISTRY OF THE BEATLES

By Mark Hertsgaard
 (Delacorte Press; 23.95)

Mark Hertsgaard prefaces this engaging new book with an anecdote from an interview with Beatles producer George Martin that puts the task of in-depth musical research into perspective. Regarding a "trivial fact," Martin recalls a conversation with Paul McCartney in which "we looked at each other and Paul said, 'I know it was George.' I said, 'Paul, I know it was Ringo,' and we grinned at one another, and Paul said, 'You know now why history is bunk. If we can't get it right, who can?'"

Hertsgaard concedes that no one can get every last historical detail correct, but with a boatload of interviews and unique access to unreleased raw sessions of the band, he masterfully takes fans on

cret" as he heads to the bathroom. Hertsgaard readily acknowledges Mark Lewisohn's earlier Beatles document, "Recording Sessions," as a resource for his accounts of the Beatles' recording sessions. But "Day In The Life" goes beyond the studio passages to offer a sensible, often intriguing analysis of the songwriting process. The book succinctly paints a picture of the most important part of the Beatles' mystique: their music.

MARK MARONE

CLASSICAL MUSIC TOP 40

By Anthony J. Rudel
 (Fireside/Simon & Schuster; \$12)

Good intentions pave the way to hell, or so they say. Turning people on to the wealth of great music in the Western classical tradition is an honorable thing, for instance. But going about it in a superficial fashion can backfire.

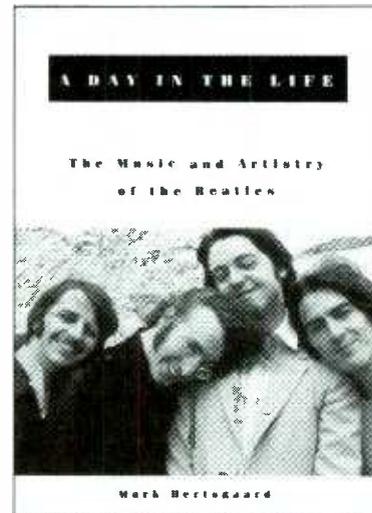
"Classical Music Top 40" takes a sort of hyper-organized, brief-is-better USA Today approach to what it designates as the most "popular and important" pieces of classical music, offering background and surveys of each of the works. The descriptions are nice for the targeted absolute beginners, with the text provided by Anthony J. Rudel, former publisher of Classical CD magazine, author of "Tales From The Opera," and current VP of classical programming with Sony Warner Networks.

But the hit-parade approach of "Classical Music Top 40" not only smacks of demographic studies and target marketing, it also disregards what has revitalized the audience for classical music. The "Chant" and "3 Tenors" phenomena excepted, the biggest boost for classical music lately has come from contemporary composers. People all over the world have snatched up Henryck Gorecki's Symphony No. 3, Arvo Part's "Te Deum," John Tavener's "The Protecting Veil," and Philip Glass' "Low" symphony by the millions. But there is not even a mention of these living composers nor of a dead composer as recent as Shostakovich.

One reason why this new music has sold so well is precisely because it is new—fresh compositions functioning within a familiar tradition. The surest way to inoculate consumers against loving classical music is to try to sell them on compositions they've heard a zillion times as themes to cartoons and commercials ("The 1812 Overture," "The Planets").

There's no denying that much of Rudel's "Classical Music Top 40" is essential listening. But he misses the beat on how to cultivate new listeners to great music. Ironically, the avid preface by Billy Joel goes further to instill enthusiasm for the music of composers like Debussy and Mozart than any other part of the book.

BRADLEY BAMBARGER



an enchanting tour.

The author was the first outside journalist to listen to some 50 hours of archival Beatles tapes stored inside Abbey Road's unmarked, triple-locked, police-alarmed studios. Fueled by his desire to present only firsthand material, he combines his findings with interviews with Beatles associates and experts to create a compelling portrait of the dynamics of the band.

Not surprisingly, Hertsgaard uncovered scores of fresh information from the raw studio tapes—clearly the book's hook. Early versions of Lennon's still-evolving "She Said, She Said" reveal an up-tempo, acoustic song consisting of just one line: "He said, I know what it's like to be dead, I said." "Can't Buy Me Love" originally started with the verse—until Martin suggested that it open with the catchy chorus. During overdubs for "Think For Yourself," harmony vocals kept breaking down with adolescent giggling. Then there is all the kidding around, such as Lennon's singing "do you want to hold a penis" to the tune of "Do You Want To Know A Se-

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 29, 1994.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

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

BOX TOPS

- 2Pac, Dear Mama
 Adina Howard, Freak Like Me
 Smooth, Mind Blowin' O!
 Dirty Bastard, Brooklyn Zoo
 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
 95 South, Rodeo

ADDS

- ABBA, Dancing Queen
 Better Than Ezra, Good
 Brownstone, Grapevyne
 C-Funk, Lime In Ya Coconut
 Cash Money Click, Get Tha Fortune
 Collective Soul, December
 E-40, Sprinkle Me
 Havoc & Prodeje, Dat's Da Way It's
 Jill Sobule, I Kissed A Girl
 Keith Marlin, Never Find Someone Like You
 KRS-ONE, Ah Yeah
 Mack 10, Foe Life
 Method Man, I'll Be There For You
 Murrums, All I Need To Know
 Paris, Outta My Life
 Sam Sneed, U Better Recognize
 Sick Of It All, Step Down
 Skeeta Ranx, I Like
 Soul For Real, Every Little Thing I Do
 Thug Life, It Don't Stop
 22 Brides, Will In My Arms
 Vanessa Williams, The Way That You Love



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

- Harry Connick Jr., She
 John Lee Hooker, Chill Out
 Al Green/Lyle Lovett, Ain't It Funny...
 Elton John, Believe
 Barry Manilow, I Can't Get Started
 Mavis Staples, I Should Have Been True
 John Tesh, Bastille Day
 ABBA, Dancing Queen
 Mary Chapin Carpenter, House Of Cards
 Bob Seger, Night Moves
 Gil Shaham, Winter
 Bruce Springsteen, Murder Inc.
 The Tractors, Baby Likes To Rock It
 Clint Black, Summer's Comin'
 Peter Buffett, No Turning Back
 Brownstone, If You Love Me
 Boyz II Men, Water Runs Dry
 Shenandoah/Alison Krauss, Somewhere In The...
 Melissa Etheridge, If I Wanted To
 Jamie Walters, Hold On



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- The Black Crowes, Wiser Time (ADD)
 KOS, Musical Essence (ADD)
 Collective Soul, December (ADD)
 Boogie Monsters, Honeydips In Gotham (ADD)
 Montell Jordan, This Is How We Do It
 Live, Lightning Crashes
 TLC, Red Light Special
 Offspring, Gotta Get Away
 Tragically Hip, Nautical Disaster
 Bon Jovi, Someday I'll Be Saturday Night
 Van Halen, Can't Stop Lovin' You
 Age Of Electric, Ugly
 Portishead, Sour Times
 Duran Duran, White Lines
 Dionne Farris, I Know



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Elton John, Believe
 Los Pericos, Parate Y...
 Sheryl Crow, Strong Enough
 Annie Lennox, No More I Love You's
 Cafe Tacuba, Las Flores
 Duran Duran, White Lines
 The Stone Roses, Love Spreads
 Dionne Farris, I Know
 Soundgarden, Day I Tried To Live
 Mad Season, River Of Deceit
 Madonna, Bedtime Story
 Siouxsie And The Banshees, O Baby
 Rolling Stones, I Go Wild
 Bon Jovi, Someday I'll Be Saturday Night
 Brownstone, High & Dry
 EMF, Perfect Day
 Live, Lightning Crashes
 Elastica, Connection
 Collective Soul, Gel
 Diego Torres, Deja De...



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

- Joe Cocker, Simple Things
 Dionne Farris, I Know
 Donnie Iris, Love Is Like A Rock
 Charlie Peacock, Message Boy
 Enya, Carribean Blue
 Twila Paris, What Am I?
 Rich Mullins, Creed
 Michael W. Smith, Secret Ambition
 Carmen, America Again



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

- White Zombie, More Human Than Human
 Human League, Tell Me When
 Everette Harp, Jeri's Song
 Juliana Hatfield, Universal Heart-Beat
 Shudder To Think, X-French Tee Shirt
 Goo Goo Dolls, Only One
 Ned's Atomic Dustbin, All I Ask...
 Wax, California
 Quicksand, Delusional
 Royal Trux, You're Gonna Lose
 Slick Rick, Sitting In My Car
 Tom Scott, Don't Get Any Better
 Bruce Springsteen, Murder Inc.
 Snap, Welcome To Tomorrow
 Letters To Cleo, Here And Now
 Subway, Fire
 Monster Magnet, Negasonic Teenage...
 Fossil, Moon
 The Primitives, Crash
 hHead, Answers



CALIFORNIA MUSIC CHANNEL

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

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

PULP FICTION

AND COMING SOON

CASPER

APOLLO 13

WATERWORLD

DANGEROUS MINDS

One
Sound
Performance

MAC/D-11203

1.5 Million Sold
And Still Soaring

MCA SOUNDTRACKS

Tales from the Hood

MCA/C/D-11243

new music from

DOMINO

WU-TANG CLAN

SCARFACE

SPICE 1

N.G.M.

BOKIE LOC

THE CLICK

HAVOC & PRODEJE

MC EHT

GRAVEDIGGAZ

OL' DIRTY BASTARD

NME & GRENC THE MEAN 1

After
Another

MALLRATS

VIRTUOSITY



TO WONG FOO

CLOCKERS

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THE BILLBOARD SPOTLIGHT SOUND TRACKS

Film Soundtracks Focus On Specific Audiences, Succeed In Varied Genres

BY GERRIE LIM

The soundtrack album is currently enjoying an impressive renaissance, its popularity being strong evidence of a retail phenomenon spurred by shrewd marketing. Since 1984, when 10 soundtrack albums astonished the industry by going platinum, the strategies involved in selling music made for films have been propelled to new heights.

The watchword is "genre." With rare exception, the past year's best-sellers have been those with identifiable market niches. They include Walt Disney's "The Lion King" (pop/children's), Epic Soundtrax's "Forrest Gump" (classic rock), Atlantic's "The Crow" (hard rock), Death Row/Interscope's "Murder Was The Case" and "Above The Rim" (rap) and RCA's "Reality Bites" (alternative). Even making the picture, so to speak, were less-predictable hits like MCA's "Pure Country" (country), Columbia's "Immortal Beloved" (classical) and Island's "The Adventures Of Priscilla: Queen Of The Desert" (disco). More eclectic compilations like MCA's "Pulp Fiction" and Mercury's "Jason's Lyric" successfully spoke to those attuned to the hip, stylized nature of those particular films.

"The most successful soundtracks have a focus," says Dick Wingate, senior VP of marketing at Arista, "and to be fully focused you must have a genre of music that's the center of the album." Arista's current soundtrack success is "Boys On The Side," which features hit singles from Bonnie Raitt ("You Got It") and the Pretenders ("Everyday Is Like Sunday") and unapologetically targets album-alternative listeners with songs from Melissa Etheridge, Sheryl Crow, Stevie Nicks, Sarah McLachlan, Joan Armatrading, Annie Lennox and the

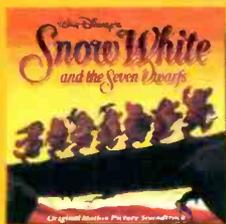
Continued on page 49

Soundtracks represent a range of talent. From top: Hole ("Tank Girl"), Elton John ("The Lion King"), Scarface ("Tales From The Hood"), Michael Nyman ("The Piano"), Bonnie Raitt ("Boys On The Side"), more Hole

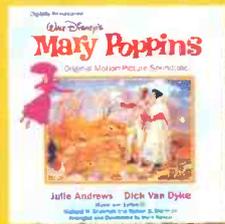
We look good in platinum.



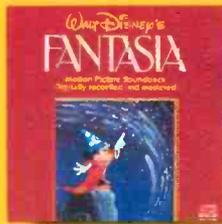
Original **WALT DISNEY** Records Soundtracks



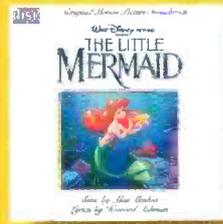
GOLD



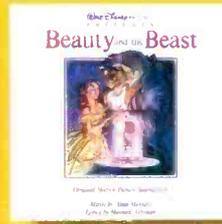
GOLD



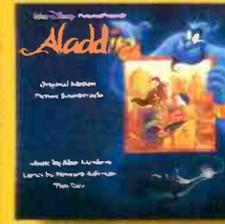
PLATINUM



DOUBLE
PLATINUM



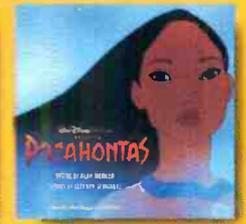
TRIPLE
PLATINUM



TRIPLE
PLATINUM



SEPTUPLE
PLATINUM



POCAHONTAS
COMING SUMMER 1995



SOUND TRACKS

SPECIFIC AUDIENCES

Continued from page 47

Cranberries. Several songs were recorded specially for it and are unavailable elsewhere.

Rick Bisceglia, senior VP at Arista, notes that "the cumulative airplay on all the tracks compiled for this soundtrack is the highest ever in the history of 'AAA' radio."

Soundtrack King

The full-frontal assault approach sees its fullest expression in Walt Disney Records' massive winner "The Lion King." No less than three related albums are still charting: "The Lion King" original motion-picture



The Pretenders contribute to "Boys On The Side."

soundtrack (which spent nine weeks at No. 1), the "Rhythm Of The Pride Lands" companion album and "The Lion King Sing-Along" soundtrack cast EP.

The soundtrack gained considerable attention though the Grammys and the Academy Awards, with the Oscar for Best Song going to the Elton John single "Can You Feel The Love Tonight?" (The week preceding the Oscars, the album shot up from No. 14 to No. 2 on the Billboard 200.)

"What's interesting is that the soundtrack is being purchased by everybody, not just families," observes Michael Bessolo, director of marketing at Walt Disney Records. "With children's product, you usually sell more cassettes. Our research shows our sales percentages on CDs are very high."

Disney hopes to more than match this success with this summer's expected monster, "Pocahontas." The soundtrack, to be released May 30, will feature a single by Vanessa Williams, "Colors Of The Wind." Disney's multi-faceted marketing plans will include multiple product rebates through numerous partner-based promotions (with Mattel, Nestle, Delta Air Lines and Burger King).

Summer Superheroes

The summer's other prime contender will be Atlantic's alternative-oriented soundtrack for Joel Schumacher's film "Batman Forever," which the company hopes will repeat last year's success of "The Crow" soundtrack. The "Batman Forever" album will be "a bit left-of-center," reveals Jolene Cherry, a music supervisor and indepen-

dent producer, who is also readying a "metal-alternative" soundtrack for the sequel to "The Crow."

"The Crow" was about a moment in time, in which the project had a life of its own," Cherry says. "It was the first time such cutting-edge bands were used in a feature film, making for a unique cross-marketing of music and film." She adds that she was "completely surprised" by its success. "I knew it would have cult-acceptability, so I positioned it as a 'Rocky Horror' type of thing, and it actually went beyond that."

The consensus is that market positioning always hinges upon the core entertainment event—the film itself. "If you have a great movie, there's no better vehicle," says



Vanessa Williams sings "Pocahontas."



Andrew Leary, VP of A&R and multimedia at Atlantic, whose current accomplishments include the alternative-skewed soundtracks for "The Jerky Boys" and "Tank Girl." For the latter, Leary hired Courtney Love as executive soundtrack-coordinator to aurally mirror the movie's "future punk" look. The album includes tracks by Hole, Björk, Devo, Belly, Portishead, Veruca Salt and a duet by Joan Jett and Paul Westerberg.

But, Leary cautions, "There's no point in using alternative music just to sell a soundtrack. And if you're too eclectic, then you risk losing the consumer who might only want one or two songs and not the whole CD." Leary's upcoming projects include the soundtracks for "The Mighty Morphin

Continued on page 52

Top Soundtracks Represent Range And Sell Singles

BY FRED BRONSON



"The Lion King" rules the soundtracks chart.

The Top 30 soundtracks of the last 12 months have a little something for everybody. Taking a look at the many genre-specific albums that have charted on The Billboard 200 proves that movie melodies appeal to fans of all types of music. That includes alternative ("The Crow"), rap ("Murder Was The Case"), country ("Maverick"), oldies ("Forrest Gump"), R&B ("Jason's Lyric"), dance ("The Adventures Of Priscilla: Queen Of The Desert"), classical ("Immortal Beloved") and classic rock ("Dazed And Confused"). There are soundtracks for different generations, too, including baby boomers ("Sleepless In Seattle"), Generation Xers ("Reality Bites") and children ("The Lion King").

It isn't only kids enjoying "The Lion King," as its septuple-platinum status proves. Walt Disney Records' most successful chart album since 1965's "Mary Poppins" is showing the same kind of across-the-board, long-lasting appeal of the '90s other biggest soundtrack album, "The Bodyguard." Even though it was released in 1992, that 13-times platinum album is still among the Top 10 soundtracks of the last 12 months.

"The Bodyguard" is in its 126th week on The Billboard 200, while "The Lion King" is just six weeks away from completing its first year on the chart. "The Lion King" album, which includes the Oscar-winning Best Song, "Can You Feel The Love Tonight?" by Elton John and Tim Rice, is proving to be even more popular than the soundtrack for the studio's most recent animated feature. "Aladdin" peaked at No. 6 in February 1993. That album, in turn, was more successful than the one that preceded it, "Beauty And The Beast," which peaked at No. 19 in April 1992. It's no wonder that anticipation runs high for the next soundtrack to an animated Disney film, "Pocahontas."

Singular Success

Soundtracks also continue to be a valuable source for hit singles, and for breaking new artists. Just as Toni Braxton first attracted attention on the soundtrack of "Boomerang," Lisa Loeb & Nine Stones was the breakout story of RCA's "Reality Bites." Although it wasn't the first single released from the album, "Stay (I Missed You)" proved to be an international hit, one of RCA's most successful singles and a vehicle for the band to be signed to Geffen.

"Jason's Lyric" yielded a Top 10 R&B single with the positive anthem "U Will Know" by B.M.U. (Black Men United). "Can You Feel The Love Tonight?" from "The Lion King" was a Top 5 hit for Elton John. And Bruce Springsteen's moving "Streets Of Philadelphia" gave him a Top 10 hit and a well-deserved Oscar.

Two soundtracks included in the past year's Top 30 made excellent use of dialogue from their respective films. The albums "Pulp Fiction" and "Natural Born Killers" were acclaimed for cleverly interweaving sound bites that added extra depth and texture.

As long as people keep going to the movies, soundtracks will continue to have their special appeal. For many, it's a way to remember a film and enjoy a part of it over and over again at home. For others,

it's a way to be introduced to new artists and collect rare recordings from favorite performers. Still others like to collect all the music composed by a master like Jerry Goldsmith or Ennio Morricone. For all those reasons and more, it's been a great 12 months for soundtracks, with nothing but bright prospects ahead for another great year of movie music—and for the next album to assume the throne occupied by "The Bodyguard" and "The Lion King." ■

Top Soundtracks

The following chart covers the period from last year's May 7 issue of Billboard to this year's April 1 issue.

1. The Lion King	Walt Disney Records
2. Forrest Gump	Epic Soundtrax
3. Murder Was The Case	Death Row
4. The Crow	Interscope
5. Above The Rim	Death Row
6. Reality Bites	RCA
7. Pulp Fiction	MCA
8. Jason's Lyric	Mercury
9. The Bodyguard	Arista
10. The Lion King Sing-Along EP	Walt Disney Records
11. Dazed And Confused	Medicine/WB
12. Natural Born Killers	Nothing/Atlantic
13. Pure Country	MCA
14. Sleepless In Seattle	Epic
15. Ready To Wear (Pret-A-Porter)	Columbia
16. Boys On The Side	Arista
17. Maverick	Atlantic
18. Philadelphia	Epic Soundtrax
19. A Low Down Dirty Shame	Hollywood/Jive
20. Dumb And Dumber	RCA
21. Higher Learning	550 Music/Epic
22. The Piano	Virgin
23. Immortal Beloved	Sony Classical
24. The Mask	Work/Columbia
25. Threesome	Epic Soundtrax
26. The Adventures of Priscilla: Queen Of The Desert	Mother/Island
27. Crooklyn	MCA
28. Interview With A Vampire	Geffen
29. The Jerky Boys	Select/Atlantic
30. The Flintstones	MCA

SOUND TRACKS

Abroad Perspective

A Selective Sample Of Soundtrack News From Around The World

Play It Again, Sam

Classic Film Soundtrack Reissues Attract Collectors And Fans Alike

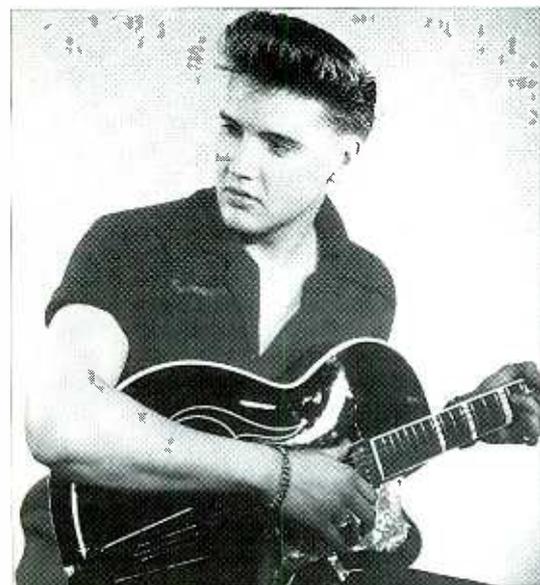
BY KASTY THOMAS

With the release of more classic films on video and the popularity of CD reissues, it makes sense that vintage film soundtracks are emerging as a new marketing niche. And these soundtracks are not just for collectors of obscure music. "We are selling beyond the collector, and familiarity is the key to the soundtrack niche," says Michael Caprio, director of publicity and marketing for Varese Sarabande Records. "People buy soundtracks because they are

with a score by Dimitri Tiomkin; "The Blue Max," scored by Jerry Goldsmith; "M*A*S*H," by Johnny Mandel; "The Lion In Winter" and "King Rat," both by John Barry; "The Bridge On The River Kwai," with an Academy Award-winning score by Malcolm Arnold; "The Reivers," which was John Williams' first film score; and a compilation of rare live recordings of famous film themes from Alfred Newman, Miklos Rozsa, Bernard Herman and others, entitled "Music From Hollywood."

DCC Compact Classics has a June release date scheduled for "Raiders Of The Lost Ark." The John Williams score will be a gold audiophile CD with 35 extra minutes of previously unavailable music.

Hollywood Soundstage, whose catalog of more than 50 classic LP soundtracks will ultimately be converted to CD, has released the following titles, among others: "This Is The Army," with music by Irving Berlin; "Ship Ahoy"/"Las Vegas Night," featuring Tommy Dorsey's Orchestra with Buddy Rich on drums and vocals by Frank Sinatra and the



The soundtracks of the other King are being released by RCA.

slightly familiar with the music—and definitely familiar with the movie."

Varese Sarabande Records has an active release schedule of classic soundtrack reissues, including the never-before-released John Wayne movie "The Cowboy," scored by John Williams. Also available are "The War Lord," composed by Jerome Moss, and Henry Mancini's "Touch Of Evil."

RCA has released an Elvis Presley soundtrack series entitled "Elvis Double Features," which includes "Harum Scarum"/"Girl Happy," with two songs not in the films; "Viva Las Vegas"/"Roustabout," with a bonus ad-lib at the end of "Carny Town"; and "Spinout"/"Double Trouble." This is the first time some of the soundtracks have been available in stereo.

Sony Legacy Recordings is releasing eight classic movie soundtracks, many containing previously unreleased tracks and all featuring original artwork: "The Alamo,"

Pied Pipers; and "Jam Session"/"Reveille With Beverly," with orchestras of Duke Ellington, Count Basie, Louis Armstrong and others. ("Reveille With Beverly" also contains Frank Sinatra singing "Night & Day.")

Capitol Records has five new soundtrack reissues: "Giant," "True Grit," "St. Louis Blues," "High Society" and the Marlon Brando classic "Street Car Named Desire."

Rhino Records and Turner Classic Movies Channel have joined forces to compile soundtracks from dozens of classic MGM, RKO and early Warner Bros. films. The newly created Rhino Movie Music labels will debut with a trio of soundtracks: "Ziegfeld Follies" and "Meet Me In St. Louis," both of which have never been commercially released, and "Doctor Zhivago," the 1965 Academy Award-winning film whose Best Original Score was composed by Maurice Jarre. ■

LONDON—While "Four Weddings And A Funeral" has become one of the most successful British films in history, the soundtrack, compiled by Mercury Records U.K., has topped sales of 1 million units worldwide, reports Mercury international marketing director Bernadette Coyle. Song selection was coordinated by Alan Pell, deputy head of A&R at Mercury in London, and was highlighted by Wet Wet Wet's remake of "Love Is All Around," which hit No. 1 in 14 countries. The film was nominated for 11 British Academy Awards and two Oscars. Upcoming from Mercury U.K.: the soundtrack for the Meg Ryan-Kevin Kline film "French Kiss." —Thom Duffy



Wet Wet Wet

MILAN—Italy's two top films of the past year are both domestic productions with scores by established soundtrack maestros, released by CAM. Argentine pianist Luis Bacalov, who previously scored Fellini's "Citta Della Donne," composed the atmospheric, tango-tinged soundtrack for "Il Postino." The film stars the late Italian comic actor Massimo Troisi, who died of a heart attack three days after shooting ended last fall. One of Troisi's partners, Roberto Benigni, commissioned U.S. composer



Luis Bacalov with Fellini

Evan Lurie to score his farce "Il Mostro (The Monster)." Lurie, who scored two previous Benigni films, says "Il Mostro" was the trickiest. In order to juxtapose tragic music against hysterical images, he says, "The music was required to be constantly at cross-purposes to the scene."

—Mark Dezzani

MUNICH—When boxing champion Henry Maske was denied use of the operatic theme "O Fortuna" by the estate of composer Carl Orff, he instead chose music from the film "1492—Conquest Of Paradise" by Vangelis to accompany a title fight last fall. More than 8 million viewers saw that contest in October, and 12 million saw a second Maske match in February—both fea-



Vangelis

turing "Conquest Of Paradise" as the fighter's theme. The three-year-old soundtrack, licensed from EastWest Records U.K., subsequently re-entered and topped the German album chart, while the "Conquest Of Paradise" theme spent four weeks atop the German singles chart. Videos featuring Maske have fueled sales. EastWest Germany marketing chief Boris Loehe says the company quickly signed a deal with Maske for a compilation of works by the boxer's favorite composers, including Aaron Copeland, Ennio Morricone and Mike Oldfield. This time, Carl Orff's heirs have granted permission for use of "O Fortuna."

—Ellie Weinert

PARIS—"Farinelli," the Belgium movie about the 18th-century castrato, has spun off one of the best-selling soundtracks in France and one of the market's top-selling classical albums, with sales surpassing 230,000 units in four months. Produced by French indie Auvidis on its Travelling imprint, the soundtrack also had sold 120,000 units outside France as of mid-March. For the film's U.S. release, the album is being marketed by Auvidis' U.S. distributor, Harmonia Mundi. Auvidis president Louis Bricard says the success of the "Farinelli" album—which comes after the company's "Tous Les Matins Du Monde" soundtrack sold more than 600,000 units worldwide—confirms his soundtrack strategy of offering film producers a strong artistic collaboration. Says Bricard, "It shows there is a possibility, through movies, to reach a public who has little knowledge of this sort of music."

—Emmanuel Legrand

SYDNEY—"The Adventures Of Priscilla: Queen Of The Desert," the tale of three theatrical drag queens crossing the Australian outback, was aptly set to '70s pop by the likes of the Village People, Gloria Gaynor and Alicia Bridges. For the PolyGram film, PolyGram Records Australia was involved early on through its publishing and licensing departments. The soundtrack was released in September on Polydor Australia and has sold more than 280,000 units (quadruple-platinum) Down Under. It has been licensed to affiliates worldwide, including Island Records



"Farinelli"



The "Priscilla" team

in the U.S., where sales are close to 300,000 units. PolyGram's Tim Prescott says the company has strengthened its ties to the Australian film industry and also has released songs from the film "Muriel's Wedding," assembled by soundtrack coordinator Mana Music. That album, highlighted by Abba hits, is on Polydor Records in the U.S. —T.D.

DUBLIN—Bill Whelan topped the Irish singles chart for 18 weeks last year with his song "Riverdance," but within the film industry Whelan is already well-known for his work with the Irish Film Orchestra. IFO is one of Europe's leading orchestral contracting companies, with some 35 scores to its credit, including such American films as "The Grifters," and "A Rage In Harlem." Repeat business has come from the likes of Merchant Ivory, whose five IFO-scored films include "A Room With A View." Recent projects include "The Mask" score by Randy Edelman and "Run Of The Country," by young composer Cynthia Miller. Whelan expects IFO to work on eight of the more than 20 films scheduled for production in Ireland this year. "People are now thinking about Ireland in the same way they have thought of London, Rome or Munich as potential scoring venues," he says.



Bill Whelan

—Ken Stewart

TOKYO—"The Bodyguard" was Japan's top-selling soundtrack in 1994—even though it was originally released in December 1992. With cumulative sales of 2.3 million through BMG Victor, it is also the best-selling foreign album in Japan to date. "The Lion King," released last summer by Pony Canyon, was the second-most popular soundtrack in Japan last year, with sales of 150,000 units—much less than Disney's summer 1993 release, "Aladdin" (also on Pony Canyon), which moved 350,000 units. A possible reason for the different sales performance is that two Elton John singles were culled from "The Lion King" soundtrack and released separately by Nippon Phonogram. "Can You Feel The Love Tonight?" and "Circle Of Life" each sold about 50,000 units, far more than most foreign singles sell in Japan.

—Steve McClure

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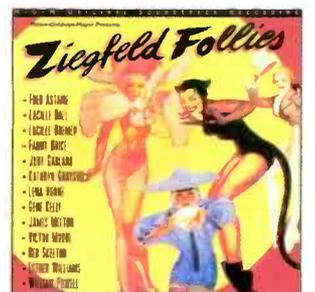
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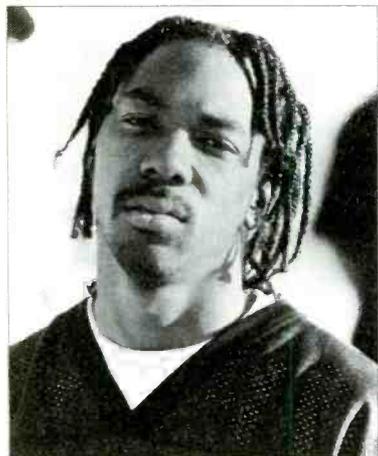
SOUND TRACKS

SPECIFIC AUDIENCES

Continued from page 49

Power Rangers," to be released June 6 ("classic rock songs and some new songs, with an overall guitar-driven sound geared toward parents"), and "White Man's Burden" (a John Travolta vehicle, with music from Hootie & The Blowfish, Cracker and others).

However eclectic, or eccentric, the popularity of Sony Classical's soundtrack for the Beethoven bio-pic "Immortal Beloved" shows a growing acceptance of the instrumental soundtrack album (proven by the enormous success of last year's Michael Nyman-scored "The Piano"). "Immortal Beloved" has so far sold close to 350,000 copies, moving 8,000 to 10,000 units a week, notes David Weyner, VP of marketing and product management at Sony Classical. "I think there was an intrinsic interest in the Beethoven story, and we had



Tales' MC Eiht

a general sense of the audience out there," says Weyner. "We believe that with a great deal of selectivity and a good instinct for good opportunities, you can appeal to a greater mass-market audience and create the energy that targets a broad base for a hit."

Focus On Film

Being eclectic, however, can work if the soundtrack's mix-and-match strategy artistically parallels the hit film. Artists on the "Pulp Fiction" soundtrack, for instance, range from Dick Dale & His Del-Tones to Urge Overkill to the Statler Brothers. "In some cases, like 'Pulp Fiction' and 'Reservoir Dogs,' which were not geared toward any specific demographic, the soundtracks were still very focused albums," says Kathy Nelson, senior VP/general manager at MCA Soundtracks. "In both cases, the body of work—both the music and the film—has a specific personality."

Nelson hopes to match the platinum-plus success of "Pulp Fiction" with "Tales From The Hood," to be released May 23. Music supervisor Lary Robinson compiled the rap soundtrack—featuring Wu-Tang Clan, Scarface, MC Eiht, Domino, Spice-1, Havoc & Prodeje, Ol' Dirty Bastard and others—and tailored it to specifically fit the film, a supernatural thriller directed by Rusty Cundieff and executive produced by Spike Lee. "All the tracks have a 'horror' sound to them, and, while there is violence in the lyrics, it's designed for the movie," says Nelson.

Continued on page 53



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THE SICILIAN CLAN
ENNIO MORRICONE

THE CLOWNS
NINO ROTA

BEBO'S GIRL
CARLO RUSTICHELLI

CASANOVA
NINO ROTA

PROVIDENCE
MIKLOS ROZSA

LA FÊTE SAUVAGE
VANGELIS

EVERYBODY'S FINE
ENNIO MORRICONE

THE COMFORT OF STRANGERS
ANGELO BADALAMENTI

THE FLIGHT OF THE INNOCENT
CARLO SILIOTTO

THE POSTMAN
LUIS BACALOV

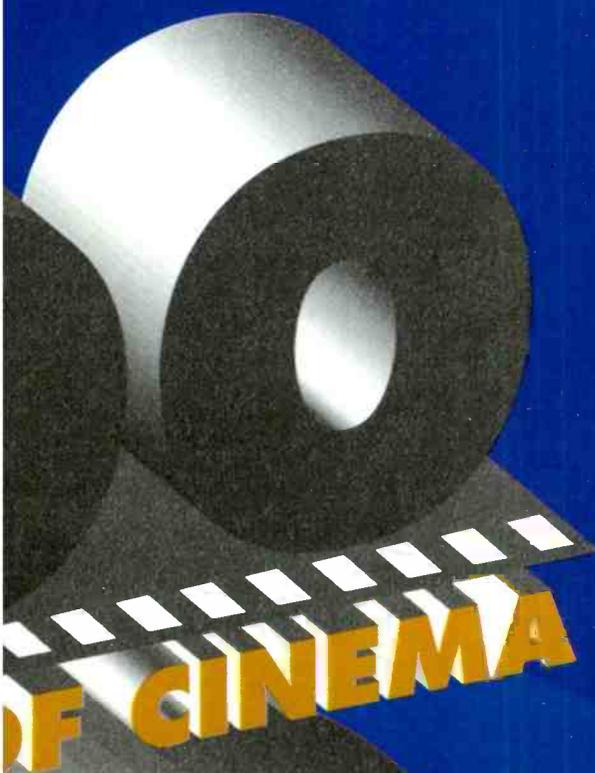
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SOUND TRACKS

SPECIFIC AUDIENCES
Continued from page 52

Another soundtrack that will attract the rap audience is Tommy Boy's "New Jersey Drive." The label's first-ever soundtrack was released this month in two separate volumes two weeks apart and includes tracks by such rap artists as Coolio, Queen Latifah and Naughty By Nature.

A defined target audience can indeed tilt a soundtrack's success quotient. The "Reality Bites" album was skewed toward



Fiction's Urge Overkill



Tank's Portishead

the Generation X audience addressed in the film, a story of modern love amid slack-erhood. The soundtrack achieved its double-platinum status with no small help from its No. 1 hit single, "Stay" by Lisa Loeb & Nine Stones.

RCA's more recent soundtrack foray "Dumb And Dumber," however, didn't fare as well. Hugh Surratt, VP of artist development at RCA, says, "We learned something. 'Reality Bites' was a love story, and a lot of successful movies and their soundtracks were love stories—like 'Dirty Dancing' and 'Pretty Woman.' Those seem to strike a responsive chord in movie audiences."

Soundtracks seem to be the very consumer-friendly music item of the moment, and gone are the days when most soundtracks existed as peripheral adjuncts of their movies, barely charting at all. The onslaught of such hit product is projected to continue unabated.

"I think the soundtrack album is here to stay," says MCA's Nelson. "Marrying music with visuals is more important than it's ever been, partly because of multimedia and today's technology. I do think there are too many soundtracks, but we have to remember that this is a business. If we make smart business decisions, we get to indulge ourselves creatively." ■

SOUND TRACKS

Supervisory Positions

Some Notes On The Making Of Movie Music

BY ED DWYER

Radio Airs The Sound Of Movies

Syndicated Shows And Special Programs Expose Film Scores, Provide Promo Opportunities

BY CARRIE BORZILLO

While hit songs from movies found their way onto Top 40, rock, adult contemporary and R&B radio stations, the less-mainstream music from films—the instrumental scores—also have plenty of opportunity for exposure via the dozens of national and local programs that cater to film-score buffs.

Even so, many hosts, PDs and producers involved with these shows, say support from record labels isn't as strong as they'd like.

record labels, aside from special soundtrack labels, don't have soundtrack departments."

"[Labels] have sporadically bought time in the past," says Peter Newman, PD of KING-FM, which airs "Soundtracks Cinema," "but they could buy more. It's a good buy for them." The station also programs film music sporadically through regular day parts. "Soundtracks Cinema," which airs for an hour on Saturday nights, plays a 50-50 mix of new and old film music.

Lance Billow, host of "Soundtrax," a two-hour weekly show airing on AC WTGV Sandusky, Mich., and college station WSGR Port Huron, Mich., says his relationship with major labels has improved

since the show's debut four years ago. "But I still have problems reaching someone at some of the major labels who can help pro-

duce soundtrack music," says Billow. "When I call to get information about a new soundtrack that doesn't feature any major pop song, I'm asked what department I'm looking for. The closest would be classical, but even classical departments say they don't handle it."

"Soundtrax" is one of the few film-music shows that actually airs hit songs from movies, though only 10% of the show consists of this, the rest being instrumental scores.

Specialty film-music shows actually may be a way for classical-music stations to attract a younger audience. KING-FM's Newman says that when host Ford Thaxton brought the idea of "Soundtracks Cinema" to him, he thought it would be a great way to attract a younger audience to the station. "Classical-music radio is always seeking a younger audience," says Newman, "and for most people in the younger end of the demo, their entry into symphonic music is through film music. This is a way of reaching this audience with material that's familiar." ■

It sounds like a music-lover's fantasy: You work alongside Hollywood's top directors and choose the music to accompany their movies—and if one of your soundtracks takes off commercially, you become a hot commodity and command big money. But what's it really like to sit in the music supervisor's seat? What are the special demands, pressures and rewards of the job?



Jolene Cherry

"There's no easy part," says Jolene Cherry, whose soundtrack for "The Crow" soared to the top of the charts. "But the fun part is starting with an entirely different medium, the script, visualizing the tone that should be taken—whether that means finding songs, having them written or finding an artist to do a cover—and creating a perfect marriage of audio and visual."

Practicing Diplomacy

The most difficult part of the job usually involves people, not music. "I look at my job as being like a music therapist to a lot of these directors," says Karyn Rachtman, who assembled the wildly successful "Pulp Fiction" and "Reality Bites" soundtracks. "Sometimes I have to butt heads when I think that what they want isn't the song that should be in the movie."

Bud Carr, whose numerous supervisory credits include the still-charting "Natural Born Killers" as well as "JFK" and "The Doors," says satisfying all the parties involved is the toughest task. "It would be great if it were just the director, because most of them have a musical mission in mind for their movie. But there's the studio and their agenda, the record label with theirs, the producers with theirs, etc. And the director looks to you to go to these people and make them understand his initial vision."

Indeed, diplomacy seems part of the music supervisor's job description. "There's a lot of politics involved in supervision," says Barkley Griggs, who has worked on "A Boy Called Hate," "Terminal Velocity" and "The Air Up There." "You have to make sure that you

hold all the hands, that each party is represented in the film without sacrificing its integrity."

Griggs also notes that corporate synergy between studio and record label sometimes complicates matters: "The label often feels they should have more power or influence on the director, that he should play ball with them because they're playing ball with him, so to speak."

According to "Judgment Night" and "Pret A Porter" soundtrack team Pilar McCurry and Happy Walters, it's always smart to play ball with the label. "It gives them more motivation to promote the soundtrack when their artists are on it," says Walters. On the other hand, says McCurry, "You try to get your soundtrack on a label where the act they're going to try to influence you to use is somebody you'd want anyway."

Occasionally, the artists themselves need to be sold on participation in a soundtrack. "Even when you have a film like 'Pulp Fiction,' you have artists who are scared it might ruin them," says Rachtman. "You have to convince them and their management that it will help their career."

Even the promise of a surefire blockbuster doesn't necessarily ensure artist cooperation. "It hasn't been easy on 'Batman Forever,'" says Cherry. "This is a very commercial property, and some of the acts I've approached are concerned about prostituting themselves."

Pressure To Release

Not surprisingly, there's always pressure to create a commercial hit. "The soundtrack business goes in cycles," says Carr, who also acknowledges feeling the pressure. "Right now, everybody has got to have a soundtrack on their movie, whether it needs it or not, and every label wants to have a soundtrack. As a result, you have a hundred soundtracks coming out in a year—and you can't have a hundred successes. There aren't enough artists to go around."

Which means finding just the right sounds takes increasing savvy. "You have to have an edge and know what's breaking," says Griggs, who keeps lists of bands and songs he thinks will work in films. "It's an endless search for unmined nuggets that would make a good soundtrack."

Carol Sue Baker, whose self-described "left-of-center" soundtrack style is featured on "Hideaway," keeps a close eye on the college charts. "I listen religiously to the 'Certain Damage' compilation CD from *College Media Journal*," Baker says.

"What's up-and-coming on campuses and the indie labels is very important for the type of sound I do."

"Music is music," says Walters, whose soundtracks, with McCurry, run the gamut from a metal vibe in "Airheads" to urban rap in "Bad Boys." "You don't have to be, say, a country-music expert to do a country soundtrack."

The Extra Mile

But a director's vision sometimes requires a music supervisor to search extra hard for a certain sound. Steven Seagal, for instance, wanted Eskimo throat singers for "On Deadly Ground." Recalls Carr, "It took some doing, but we finally found three women on an island and flew them

"You try to get your soundtrack on a label where the act they're going to try to influence you to use is somebody you'd want anyway."

—Pilar McCurry

down to do the recording. Three weeks ago, I got a call from the Smithsonian asking for the recording. What we did turned out to be a historical treasure!"

Searches notwithstanding, devising unique collaborations and cover versions often provides the most rewards for a music supervisor. For example, Rachtman predicts her work on director Allison Anders' upcoming "Grace Of My Heart," a fictional love story that takes place around the famed Brill Building in the '50s and '60s, could be her most memorable effort.

"Allison came up with the idea of putting all these songwriters and performers together, and I love her for it," says Rachtman. "Right now, we're trying to team up Burt Bacharach with Kim Deal of the Breeders, and Shawn Colvin will be singing a song written by Gerry and Louise Goffin and David Barewold."

Likewise, Baker counts getting Anis Eraser to cover Perry Como's "Magic Moments" for Clive Barker's upcoming "Lord Of Illusions" as something of a coup. And Carr is stoked about getting Green Jelly to cover Steppenwolf's "Born To Be Wild" for Bobby Newmeyer and Jeff Silver's film of the same name.

Shifting Compositions

Although soundtracks currently are

Continued on page 56

Classic
KING FM 98.1

The syndicated shows in this arena include "Soundtrax," which is offered by Marlette, Mich.-based Doc-Lynne Productions and airs on two stations, and New York-based Concert Music Network's "Film Notes...The Music Of The Movies," a weekly hour-long show airing on 36 commercial stations and 100 public outlets.

Additionally, such major-market classical-music stations as KING-FM Seattle, KKGQ-FM Los Angeles, KFSD San Diego, KKHI

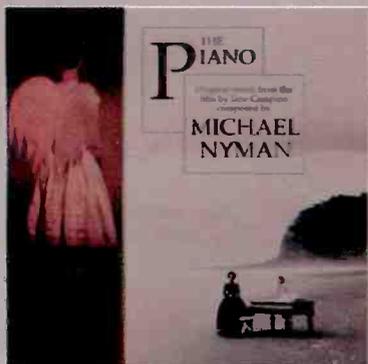
96.3 WQXR
the classical station

San Francisco and WQXR New York—and such public or college stations as WBAI New York and KXLU Los Angeles—either carry a syndicated film-music show or produce a show of their own.

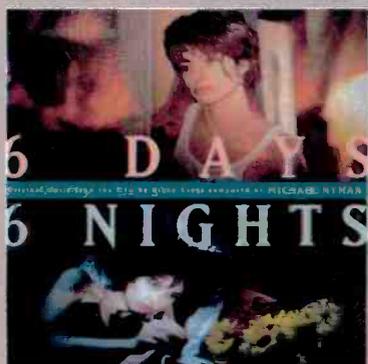
Peter Kelly, host of the hour-long "SilverScore," which airs on KXLU on Wednesday nights, says he usually needs to call record labels to request material instead of automatically receiving it like other DJs do with popular hit music.

"I think [the show] is a good tool for labels," says Kelly. "I have in-studio guests and give away promo copies. But I'm serviced by only a few, because most major

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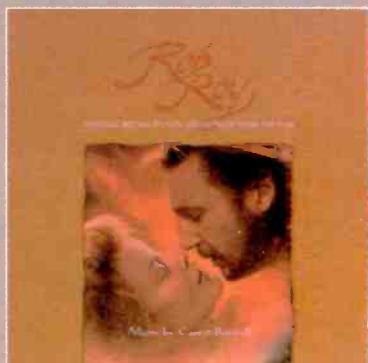


The Piano
Original music from the film by Jane Campion composed by Michael Nyman
700,000 units sold in the United States alone—two million worldwide

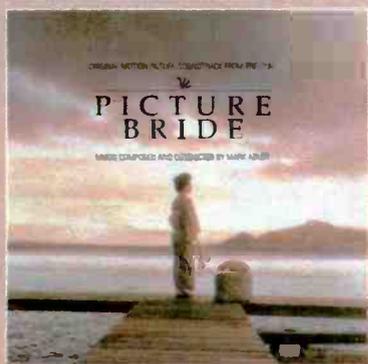


6 Days 6 Nights
Original music from the film by Diane Kurys composed by Michael Nyman
From the composer named *Billboard's* #1 Classical Crossover Artist of 1994

OUT MAY 2



Rob Roy
Original score composed by Carter Burwell with four songs by Capercaillie
Starring Academy Award™ nominee Liam Neeson and Oscar™-winner Jessica Lange



Picture Bride
Music composed, orchestrated and conducted by Mark Adler
Audience Award, Sundance Film Festival

Krzysztof Kieslowski's award-winning *Trois Couleurs* trilogy
Original soundtracks composed by Zbigniew Preisner*

Blue
Best Film, Venice International Film Festival



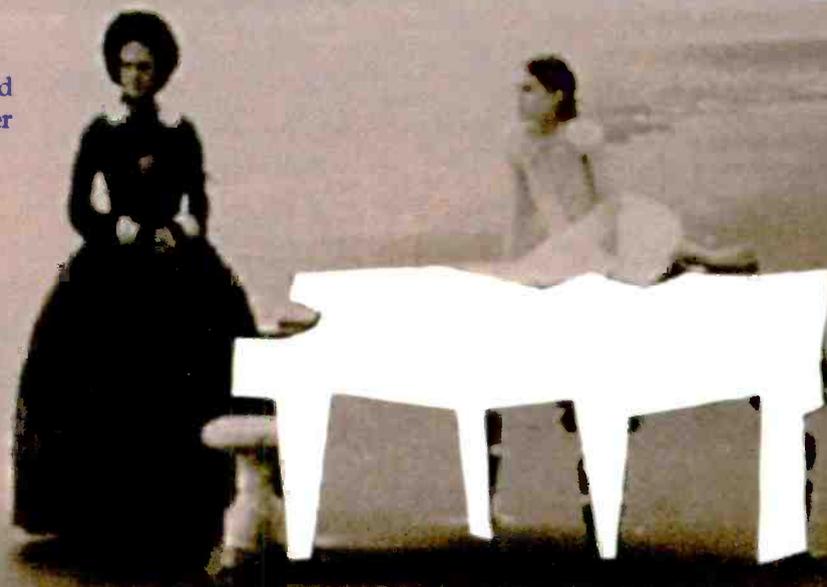
White
Best Director, Berlin Film Festival



Red
Best Foreign Film, Independent Spirit Awards
Academy Award™ nominee, Best Director, Best Screenplay, Best Cinematography



*One song composed by Van Den Bubenmayer



SUPERVISORY POSITIONS
Continued from page 54

leaning toward genre-specific song compilations and away from instrumental scores, composers and compositions remain vital elements that must be addressed by music supervisors, who usually step aside once a composer comes on board.

"The directors we've worked with have been very specific about what they wanted in a composer, so we've just helped them make the deal," says McCurry. Adds Rachtman, "Once the director and I figure out where the score is needed and who'd

"Right now, everybody has got to have a soundtrack for their movie, whether it needs it or not, and every label wants to have a soundtrack."

—Bud Carr

be the right person to compose it, my job is done."

Breaking an act on a soundtrack—à la the Proclaimers on "Benny And Joon"—can be a music supervisor's perk. It can also be the result of total serendipity. Rachtman recalls that Lisa Loeb's smash "Stay" came to be in "Reality Bites" because actor Ethan Hawke wanted her to write one of the songs he had to sing in the movie. "The song wasn't right, but it got us excited about her as an artist," says Rachtman. "At the last minute, we're in the cutting room going, 'We've got to use Lisa Loeb,' and suddenly she said, 'Hey, how about Lisa Loeb for the end title?'"

And sometimes the music choices can be a bit ahead of the curve. "We used two Sheryl Crow songs in 'Kalifornia,'" says Griggs. "She didn't have a hit from the movie, but we're proud to have been on to her before her album came out."

Budgetary Concerns

Mustering great music on a tight budget also has its payoffs. "We've worked on a lot of independent films, where you creatively find the money to subsidize the soundtrack," says Baker, a shock-flick veteran. "Sometimes it takes a lot of negotiation, but it is really satisfying walking away knowing that we have some really interesting music that the film could afford."

Similarly, Carr describes his work on the low-budget "The Sadness Of Sex," which will premiere at Cannes. "There are 17 composers on the picture, everyone from Ann Dudley to Danny Lenoire to Basil Polidoris to Anton Fiere," says Carr. "We went to our friends with a great project, and everyone said, 'We want to do this.' With a lot of money, we wouldn't have been able to handle the egos, but with a little money, everybody handled their own ego. That's the sort of thing that's becoming more gratifying to me." ■

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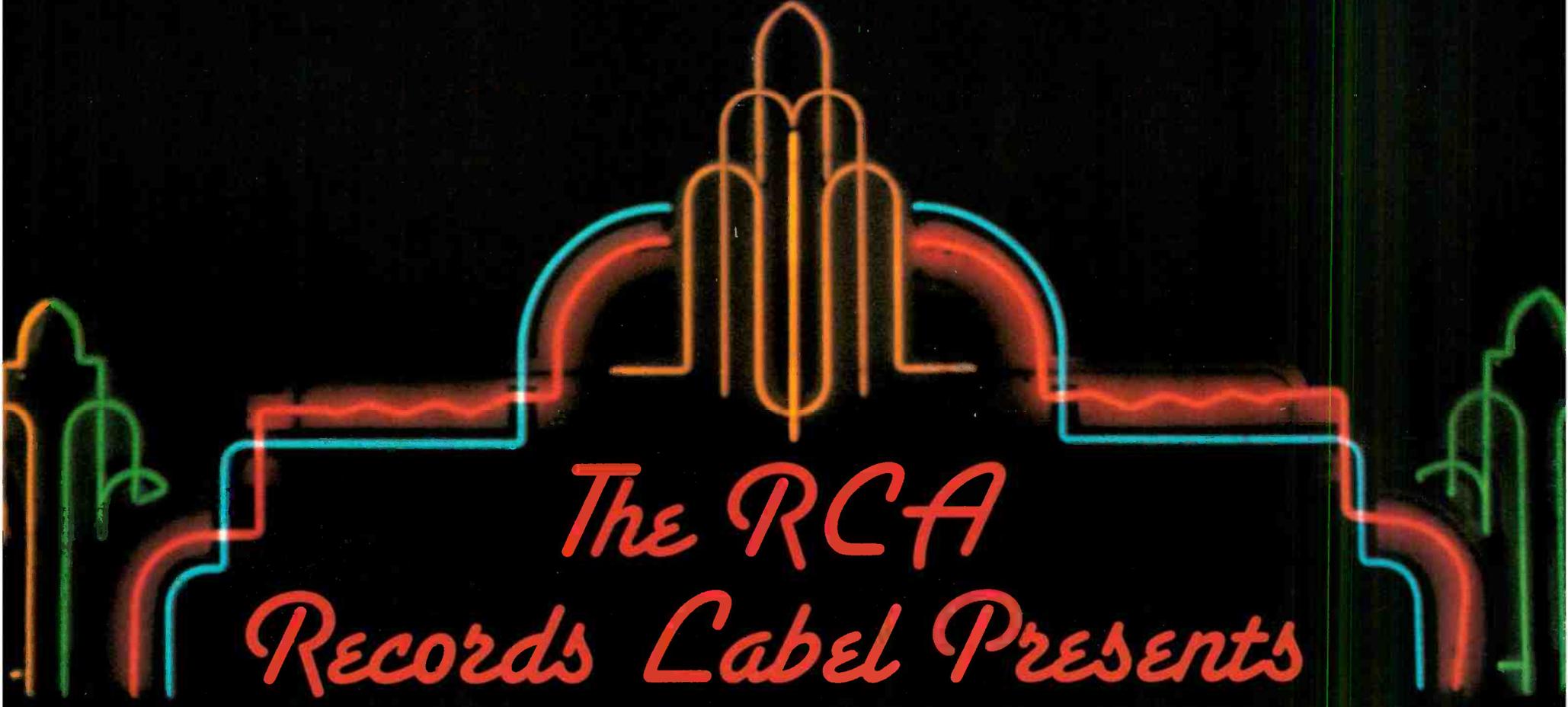
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Algerian Fundamentalism Shadows Tour Cancellation

MADRID—Khaled, the principal exponent of Algerian rai music, has denied a report that he canceled a brief tour of Spain because of events in his home country, Algeria.

Through his manager, Mark Cedad, the singer said the decision not to travel to Spain was due to a financial disagreement with the tour promoters.

The singer, formerly Cheb Khaled, was due to play April 4-6 in Madrid, Zaragoza, and Barcelona, but the promoter, Bizz Producciones, issued a statement two days before Khaled was due to arrive, which said, "The tour has

been momentarily postponed due to the sociopolitical situation in Algeria, which is worsening day by day and which advises the organizers of the concerts, in accordance with the desires of the artist, to postpone the tour until things improve."

Cedad said from his home in Paris, where Khaled has lived for the past 10 years, that he had received neither the contracts nor an advance payment that had been agreed upon. "There is no fear of going to Spain," he added, "On the contrary, we want to go there."

Moslem fundamentalists waging war with the Algerian government have killed two rai singers since last September. Rai music is a mixture of Western rock and Algerian folklore, but its lyrics deal with sex and other pursuits considered to be unhealthy by fundamentalists.

In an interview with the Spanish press shortly before he was due to play the concerts, Khaled said, "I have received no threats, but in Algeria we are all condemned, and I am on the first list."

Algeria is southeast of Spain across the Mediterranean, and there is a ferry service between the two countries.

HOWELL LLEWELLYN

Labels Anticipate Higher Profile For German Releases

BY WOLFGANG SPAHR

HAMBURG—The German record industry is anticipating growth of 3%-4% this year, led by the single with a 10% increase and the CD with an expected increase of about 5%. On a negative note, the industry sees very little room for any price increases because of competition from imports from the European Union, notably the U.K. and Scandinavia.

The views of the year's trends were established by informal research conducted for Thomas Stein, president of BMG Ariola in the GSA region, in his capacity as chairman of record industry association BPW.

BPW's key members remain optimistic, however, about the profile of domestic product. Whereas 2,100 nationally produced albums were released in 1993, the figure rose last year to 2,700. International releases on CD rose from 2,600 to 3,300.

EMI Electrola CEO Helmut Fest says that the status of German music has risen consistently, although it is still far from enjoying an importance equal with Germany's position as the world's third largest music market.

He says, "Over the last five years, local repertoires have accounted for 28% of the singles charts and 20% of the album charts. With singles, this is roughly the same as the average 10 years ago, while the share of albums has, in fact, declined.

"Extraordinary local chart shares were only recorded in 1982 (48% singles and 38% albums) and in 1994 (38% singles)," Fest says, adding that it is likely that 1994's figures could be the start of a stable trend.

Wolf D. Gramatke, president of PolyGram in Germany, says, "Last year, the German record companies were able to establish over 40 new names in the music market." But there is still much to be done, especially for the German-language song, according to Gramatke. Most of the 40 new German stars on the best-seller lists sing in English, although there are exceptions such as Lucielectric and Schwester S.

Seminar Heralds Spanish Indie Fest Festimad At Same Time As Dos De Mayos

BY HOWELL LLEWELLYN

MADRID—Spain's blossoming independent sector went back to college for a two-day crash course in the business side of music here March 31-April 1, as a prelude to what looks certain to be the biggest-ever indie festival in Spain in May.

The 18 hours of seminars by people active in the music business were arranged by the Madrid Independent Festival (Festimad) and the Institutes of Musical Sciences (Iccmu) as part of Iccmu's postgraduate master's degree in cultural management.

Iccmu was created in 1991 by Madrid's Complutense University, the Ministry of Culture, and Spain's performing rights society SGAE. The two-day event marked the first time the indie and academic musical worlds had met to debate business aspects of the industry, and the seminar was hailed as a success.

Festimad, which despite its name covers all of Spain, was born just six months ago, when a weeklong indie festival was held in the Spanish capital. Its instant success, with more than 100 concerts in 36 venues attracting 50,000 people, persuaded organizers to hold Festimad twice a year.

With more than 250 concerts in 40 venues already planned for the May 1-7 festival—which will also include book and fanzine launches, photographic exhibitions, and a music market where artists, labels, and other industry representatives will meet—organizers are already talking about making Festimad a permanent institution with events running through the year.

Festimad's seminar coordinator Marisa Perez says, "Iccmu asked us for help in staging the two-day seminar by selecting the 20-odd speakers who represented every aspect of the industry. Iccmu has the academic muscle, and we have the contacts."

Festimad director Julio Munoz adds, "It is ironic, but for indie labels and groups to retain their independent philosophy, they must have a solid economic structure and business training. The better informed the indie movement is, the stronger it can be in order to survive. It is evident that some participation in the capitalist system is necessary if the independents want the option to stay independent."

Areas covered in the seminar included intellectual property, music publishing, promotion, management,

production, the retail market, concerts, marketing, and sponsorship. Among the speakers were SGAE leaders, publishers, music directors from majors and indie labels, a music megastore director, managers, venue owners, concert promoters, and the music director of a national music radio network.

Festimad has already emerged as the backbone of this year's Dos de Mayo fiestas April 21-May 20, organized annually by the Madrid regional government to celebrate the May 2, 1606, uprising by Madrid citizens against French forces occupying Spain.

The Dos de Mayo program was announced April 7, and among artists appearing in Madrid will be Christopher Cross, Ugly Kid Joe, Pat Metheny, the Stone Roses, Tony Bennett, and Sheryl Crow. There will also be flamenco, jazz, blues, new age, and Spanish pop/rock.

Festimad's decision to choose the first week of May is symbolic. The May 2 uprising, which was crushed, took place during what in English is called the Peninsula War, in which the Duke of Wellington eventually drove Napoleon's troops out of Spain in 1815 with the help of Spanish and Portuguese irregular forces. In Spain, the war is known as the War of Independence.

Italy's Eros And BMG Aim For The Stars

BY MARK DEZZANI

MILAN—Italy's international star, the melodic rock balladeer Eros Ramazzotti, is entering a new professional phase of his career, according to BMG Ricordi vice president Franco Reali, who succeeded in February in signing the country's biggest musical export to a contract reported to cover five albums over an indefinite period.

Describing Ramazzotti's career until now as his "artisan" phase, Reali says that the full weight of BMG's international infrastructure will be utilized to consolidate the singer/songwriter's success, which has so far seen him sell 10 million albums in Europe, Latin America, and the Hispanic communities of North America, and a total of 20 million albums worldwide since his first big hit, "Adesso Tu," which won him the Sanremo Festival in 1986 and was his platform for superstardom.

Ramazzotti's career until now has been nurtured by Roberto Galanti, whose independent DDD record label was bought outright by BMG Ricordi at the beginning of the year.

"DDD did an excellent job developing Ramazzotti's early career, but the big change came in 1989, when BMG acquired 50% of the DDD label. It was then that we were able to realize Eros' international potential," says Reali.

Disillusioned with the loss of his discovery, Galanti quit the music business in December. Upon retiring, he criticized what he saw as the transformation of record labels from creative centers to marketing machines. "Artists these days want to do everything themselves, from writing and performing to produc-



Pictured, from left, are Eros Ramazzotti and Franco Reali.

ing and self-management," he said.

The new phase of Ramazzotti's career with BMG will be managed by his own company, Radiorama, which pulls together a team that has worked closely with the artist for most of his career.

Ramazzotti's brother, Marco, will handle promotions and Italian affairs; Ricardo Benini joins from the Trident Agency, where he has organized Ramazzotti's concert tours since 1987, to take responsibility for international development, and Ramazzotti's longtime lawyer, Ugo Cerruti, will handle the artist's legal affairs. Radiorama will control Ramazzotti's production, publishing, and concert management, with BMG handling distribution and international promotion.

Reali says of the relationship between Radiorama and BMG, "We are very satisfied with the arrangement. Eros has surrounded himself with professional people with whom he has a long-standing professional rapport."

Ramazzotti is working on an album due for release early next year, to be followed by an Italian and international tour. Meanwhile, his only concerts this

year will be summer dates in July as part of the Rock Over Germany and Rock Over Europe events, where he will headline with Elton John, Jimmy Page & Robert Plant, Rod Stewart, Joe Cocker, and Sheryl Crow in Germany, Austria, Switzerland, the Czech Republic, Slovakia, and Romania.

Benini says Ramazzotti also will be collaborating on a series of projects with other artists. He recently co-wrote the ballad "Come Saprei" for labelmate Giorgia, which won this year's Sanremo festival.

Benini says an indication of Ramazzotti's new musical maturity is given by his latest project. "He is in Miami at the moment producing an instrumental record for saxophonist Amadeo, who is best described as the Italian Kenny G."

Reali says BMG's priority is to consolidate Ramazzotti's international career. His last three albums, "Tutte Storie," "In Ogni Senso," and "Eros In Concert," sold 10 million copies in Europe and Latin America.

"We believe that with his charisma and personality, Eros can also conquer the U.S. and U.K. markets," says Reali. "However, it is vital to preserve his Italo-Latin roots, and no English-language versions are planned.

"All future versions will be released in Italian with Spanish versions for Latin America and Hispanic North America, which is our next priority for consolidating his international success, along with Eastern Europe.

"He has already sold over 100,000 albums in the Czech Republic, Romania, and Hungary, which are very respectable sales for those developing markets."

Zumkeller New Warner Music Europe President

LONDON—Manfred Zumkeller has been appointed president of Warner Music Europe. He was previously the company's senior vice president.

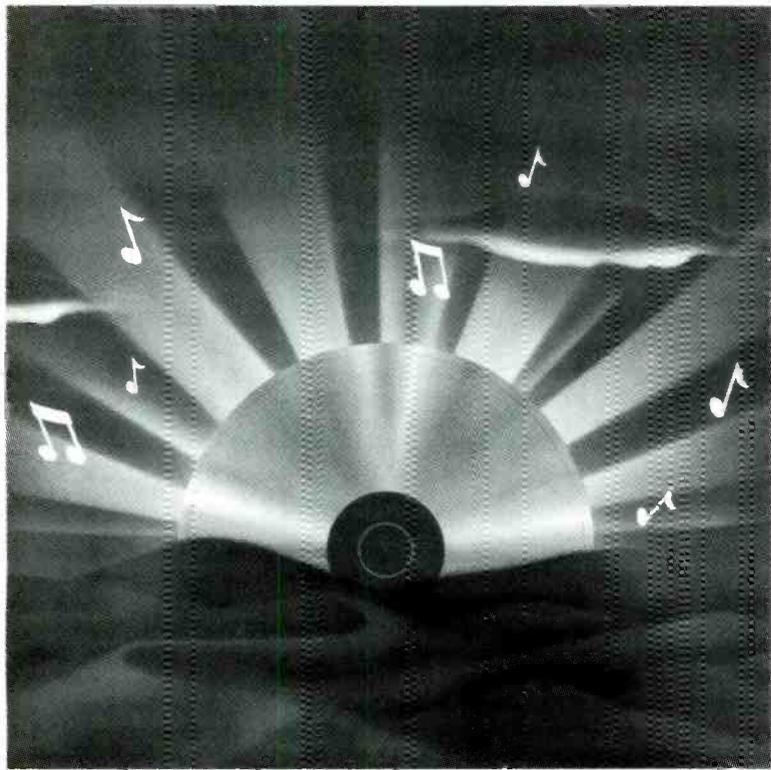
In the new post, Zumkeller will oversee the activities of Warner Music Europe's 23 affiliate companies in 18 territories, along with its manufacturing plant in Alsdorf, Germany.

Warner Music International chairman/CEO Ramon Lopez says the appointment is a recognition of Zumkeller's contribution to the performance of Warner's European companies and his role in the success of domestic and international artists.

Zumkeller will also continue to supervise Warner's entry into Europe's developing markets and the regional and international development of the companies' rosters.

Zumkeller was appointed managing director of WEA Music Germany in 1983, joining from EMI Electrola. He became president of Warner Music International Central Europe in 1990 and was appointed Warner Music Europe's senior vice president in 1991. Between 1987 and '91, he was president of BPW, the German record industry association.

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International

New Awards Created For Russian Music Biz Revamped Ovations Now Have Some Competition

BY ERKIN TOUZMUHAMMAD

MOSCOW—With a fourth ceremony on the horizon for next year, Russia's music industry is going from famine to feast in the awards department.

Until recently, the former Soviet Union could boast of only one state-sponsored music award. This year at least three award ceremonies, instead of one, have been competing for prestige and attention among the local labels. Next year, another ceremony—possibly with the involvement of the newly formed Russian Phonographic Assn.—is to be added to the crowded calendar.

The fourth ceremony for the Ovation Awards (somewhat sarcastically dubbed the Russian Grammys here) was held March 1 in the Kremlin Palace. Next year, the Ovations will face competition from a new ceremony, Bronze Spinning Top, which will be organized by a consortium of local entertainment companies. Its organizers are billing it as the "first Russian record industry award."

The Ovations, the oldest awards, started four years ago with lots of pomp, heavy promotion, and substantial sponsorship. They were originally organized as a public poll by means of voting cards, which were purchased by ordinary citizens at inflated prices at undisclosed locations.

The aim was to imitate luxurious events like the Grammys and Oscars by creating a spectacle, and to attract money from a new class of Russian entrepreneurs and government and economy bosses.

The Ovations had problems early on, as the results of the poll were drawn from a ridiculously small number of returned cards (less than 200,000 cards for what was then the U.S.S.R., a country with 270 million people). At one point, the organizers announced that they had spotted about 1,000 cards that were filled in with the same handwriting and sent in envelopes of one brand, all voting for one song.

As a reaction to a wave of justifiable criticism in the press, and to imitate the Grammys in more detail, the Ovation nominations this year have been increased and diversified, from 21 last year to 49. Also, the Highest Attestation Commission was selected. More than a hundred known and influential personalities were on the commission, including performers, actors, record-label executives, music journalists, managers, politicians, businessmen, stylists, and fashion designers.

The HAC had to fill in the voting papers to determine the best in 49 categories, including best sponsor in show business, best musical journalist, top model (male/female), top stylist, best advertisement, best TV producer, best manager, and many more strange and ambiguous categories.

Only one-quarter of the HAC members bothered to fill in voting papers, and even fewer attended the ceremony. Half of the awards did not reach recipients, because they, too, did not attend.

Among the winners were:
Best venue in Russia: Kremlin

Palace.

Best company in show business: ARS (management, promotion, TV production).

Best folk performer: Nadezhda Babkina.

Best lyricist: Leonid Derbenev.

Best composer: Igor Krutoi.

Best jazz performer: Sergei Manukian.

Best rock performer: Andrei Makarevich of Time Machine.

Best rock band: Nautilus-Pomilius.

Best pop band: Na-Na.

Best female singer: Anzhelika Varum.

Best male singer: Phillip Kirkorov.

The prize intended as album of the year was enigmatically subdivided into cassette of the year and CD of the year.

The former went to Anzhelika Varum's "A/A/F" album, and the latter prize was not announced at all.

Although the initial Ovation ceremonies got a skeptical welcome from major figures in Russian show business, they were at least acknowledged by them.

This year, ARS, LIS'S, UNIKS, and MUZOBOZ—all major management/promotion/TV production companies that together control most music programming on leading TV channels and big venue shows—ignored the Ovations. Instead, they announced their own National Show-Business Award, to be launched this year.

In a separate development, the Governmental Commission on State Prizes, which existed during the Soviet era, has been revived for the Russian territory and has announced a National Award In The Field Of Entertainment And Circus Art, to be started next year. This will be nominated by a committee, which will include Time Machine's Makarevich and rock and opera singer Alexander Gradsky.

A third set of awards, called Russian Rock Magazine/The Door Newspaper Awards, are a low-profile, non-tuxedo, relaxed affair and only apply to music. This year, they were held April 2 at the Don't Strike A Horseshoe club. Moscow-based rock band Time Out reaped seven of 21 awards, including best show, best drummer, album of the year, best vocalist, best rhythm section, and best

guitarist. Last year, Time Out had only four awards.

Russian Rock Magazine and its sister publication, the Door, are the only regular rock publications with a heavy patriotic bent. The awards come from a professional poll among rock-club owners, managers, and rock journalists. Traditionally, the ceremony took place in the oldest Moscow rock club, Sexton Fo.Z.D., whose atmosphere and diverse repertoire is similar to New York's CBGB. This venue burned down March 5 (the reasons cited vary from a stray cigarette butt to political terrorism and extortion).

These awards seem to be the most professional, even if they are the preserve of a very narrow stratum of Moscow rock clubs and insiders.

Another attempt at a record industry-backed award was also made this year. Triari, a major record label by local standards, has initiated an award with only three nominations and 45 labels (those who heard of it through the grapevine) taking part.

Methods of selection remain a mystery to most of the record labels. The categories were not particularly sophisticated: best sound (probably an appreciation of a producer or sound engineer), best sleeve design, and top commercial success.

At the ceremony held Feb. 26 at the hotel Radisson Slavyanskaya, best sound went to producer Igor Matvienko for the album "Zona Lube" by pop band LUBE. The commercial success award went to the Russian Supply label for the album "Strange Meeting" by Tanya Bulanova & Summer Garden. The sleeve design award winner was Ygor Opizdenevskie (whose name translates into a serious Russian insult) for the album "100 Years Of Solitude."

This award has drawn even more surprised reactions than the Ovations, both from insiders and the press.

A more professional, balanced alternative for record industry awards is being discussed by members of the Russian Phonographic Assn. The ceremony, which does not have a name yet, will take place in March 1996 and will follow the methodology of major Western record industry awards.



Eaton's Rifles. Rondor Music's new Benelux offices in Amsterdam were the scene of celebrations for the signing of Eaton Music to a subpublishing deal for the region. Shown, from left, toasting the deal are Terry Oates, Eaton Music; Yvonne Ellenbaas, GM of Rondor Music Holland; and Mandy Oates of Eaton Music.

EMA Telstar Books Roxette Into Moscow To Close Tour

MAY DAY in Moscow has never been celebrated quite like this before.

The popular Swedish act **Roxette**, which staged the first pop concert in Beijing in a decade earlier this year, concludes its current world tour in the Russian capital with a performance on the traditional socialist holiday of May 1. In this case, however, the concert is a sign of the former Soviet Union opening its doors further to the international music business.

"This is the first time they have allowed a concert in Moscow on that day since 1917," says **Thomas Johansson**, managing director of EMA Telstar, Sweden's major management firm, concert promotion company, and booking agency, which represents Roxette.

On a tour that opened last September in Helsinki, following the release of the group's latest EMI album, "Crash! Boom! Bang!," Roxette has played to nearly a million fans in more than 80 dates in Europe, Africa, South America, Australia, and Japan, says Johansson. With a touring window of less than a year, the group opted not to play the U.S. or Canada on this global swing.

Along with visits to China and Russia, Roxette made a successful foray into the newly democratic South Africa, playing to tens of thousands of fans in Durban, Port Elizabeth, Cape Town, and Johannesburg. Those shows have been filmed for a longform video.

"We know we have an enormous number of fans everywhere in the world," says Johansson of Roxette's extensive touring. "We also love the sense of adventure," he adds. "We hate to get bored."

Back home in Sweden, meanwhile, EMA Telstar is on a roll as the summer concert season approaches. The company is promoting major shows in the weeks ahead by the **Rolling Stones**, **Rod Stewart**, and **Elton John**, among others. The company will also make its mark on the rockfest front July 28-29, when the Lollipop Festival bows in Stockholm with a lineup yet to be confirmed.

THE COUNTRY MUSIC Assn.'s arrival in Dublin earlier this month for its spring board meeting (Billboard, April 22) came amid a flurry of activity abroad by American country acts, ranging from the New American Music tour of Europe by the triple bill of **Emmylou Harris**, **Trisha Yearwood**, and **Marty Stuart** to a U.K. buildup for the marvelous **Mavericks**.

However, among the most notable Nashville acts on the international scene at the moment is a U.S. artist whose debut album has been released first, not in America, but

in Europe. Striking and talented singer/songwriter **Deanna Carter**, signed to Patriot Records in Nashville, has bowed abroad with the wryly titled "Did I Shave My Legs For This?" released by EMI affiliates in Europe. Carter may well prove to be the first country artist to break through in international markets before America catches on. For the past month, Carter has been on tour in the U.K. as the opening act for Britain's **Jimmy Nail**. The daughter of renowned session guitarist **Fred Carter Jr.**, the singer conveys a compelling balance of strength and vulnerabil-

ity in such songs as "Are You Coming Home Today." Coinciding with the release of that song as her new U.K. single, Carter and her band play a headlining date on Monday (24) at the Jazz Cafe in London.

MTV ASIA, which relaunched its Mandarin-language channel April 21, has struck a deal to

present **Bon Jovi's** upcoming *Cross Roads To The East* tour, according to **Peter Jamieson**, president of MTV Networks Asia. The band is due to perform live from the Hard Rock Cafe in Taipei, Singapore, for the MTV Asia party and will also take part in the launch of MTV's 24-hour, English-language network in Jakarta, Indonesia, on May 5. Bon Jovi's upcoming tour opens Wednesday (26) at the Andheri Sports Stadium in Bombay and swings through stadiums in Taiwan, the Philippines, Thailand, Malaysia, Indonesia, Singapore, and South Korea in the month ahead.

BORDER CROSSINGS: The MJJ/Epic act **Brownstone** has reached No. 1 in New Zealand with its debut album "From the Bottom Up" . . . **Steve Forbert's** new Giant/Paladin Records album "Mission of the Crossroad Palms" is a superb follow-up to his critically acclaimed 1992 set "The American in Me." Forbert plays the *Borderline* in London Thursday (27) . . . A host of international soundtrack composers are featured on the new Virgin Records U.K. collection "Cinema Moods," which includes music by **Michael Nyman** from "The Piano," **Ryuichi Sakamoto** from "The Sheltering Sky," **Ennio Morricone** from "The Mission," **David Byrne** from "The Last Emperor," and **Mike Oldfield** from "The Killing Fields."

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.

HOME & ABROAD



by Thom Duffy

MPAJ President Sues Magazine For Libel Action Latest Part Of JASRAC, Koga Controversy

■ BY STEVE McCLURE

TOKYO—Music Publishers Assn. of Japan president Misa Watanabe is suing major publishing house Kodansha for libel regarding an article in its *Gekkan Gendai* magazine accusing her of corruption in a controversial deal between the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) and the Koga Music Foundation.

The suit, filed with the Tokyo District Court March 17 on behalf of Watanabe, Watanabe Music Publishing, and Watanabe Productions, seeks a court decision ordering the defendants—Kodansha, *Gekkan Gendai* editor Shunkichi Yabuki, and writer Hiroto Ito—to pay 30 million yen (\$361,445) in damages, run an apology in the magazine, and take out advertisements in three major national newspapers retracting the alleged libel.

The story, in the magazine's February issue, suggested that Watanabe, who is chairman of the two Watanabe group companies as well as a JASRAC director, accepted a kickback from Shimizu Construction in the form of concessions on construction of her private home in exchange for helping to set up the JASRAC/

Koga deal.

JASRAC, the mechanical/performance right society, agreed in 1992 to lend a total of 7.77 billion yen (\$94.7 million, at 83 yen to \$1) to the foundation interest-free over 30 years. In return, JASRAC was to occupy eight floors of Koga's new 11-story headquarters and pay rents lower than those prevailing in the late '80s and early '90s.

The deal caused widespread dissent among society members, led by well-known songwriter Asei Kobayashi, and eventually led to the resignations of JASRAC chairman Tadashi Yoshida, president Miyuki Ishimoto, and other executives in February 1994.

At that time JASRAC had transferred 2.3 billion yen (\$27.7 million) to Koga before the new executives froze payments, which led Koga to file a breach of trust suit against JASRAC.

The society in turn filed suit against Koga in an effort to get back the 2.3 billion yen it had already paid out. In January of this year, JASRAC made an application for criminal charges to be filed against Ishimoto and three other executives for their role in the deal.

"The *Gekkan Gendai* article on the construction of the Koga building was

completely false regarding my association with this matter," said Watanabe in a statement.

She added that she is launching the libel action "to clarify any doubt concerning me as well as to avoid any further misunderstanding. I sincerely hope that the peace we used to know will return to JASRAC's writers and publishers."

Kodansha, meanwhile, is sticking to its guns.

"The article, which reported the actual situation concerning JASRAC's internal problems, is fully researched and totally objective," the publishing company said in a statement.

In addition to the civil suit, the plaintiffs filed an action on April 10 with the Tokyo Public Prosecutors Office, requesting that criminal libel charges be filed against the defendants.

"The civil suit is aimed at getting an apology and damages from Kodansha," says Shigetuna Sasaki, senior managing director of Watanabe Music Publishing, explaining that the purpose of the criminal action is to clarify individual points raised in the article.

"We want to make it publicly clear that she didn't do these things," says Sasaki.

Authors, Cafe Society Clash Over Levy

■ BY HOWELL LLEWELYN

MADRID—A bitter row has resurfaced between Spain's performing right society, SGAE, and the country's federation of restaurants, cafes, and bars, FER, over the payment of an authors' levy by any establishment that has a television or radio to entertain the public.

The 200,000-strong FER is collecting signatures from its mem-

bers because it argues that the law is unclear on the matter, despite a 1993 Supreme Court ruling and a 1994 vote in the Congress (parliament's lower house) that ratified the 1987 Law of Intellectual Property. Congress' vote confirmed that the law means that establishments using televisions or radios for public consumption must pay a levy to SGAE.

FER argues that TVs and radios

are receivers of transmissions or broadcasts and are not in themselves broadcasters. Therefore, FER insists, the 200,000 bars and cafes should not pay the tariff.

SGAE, whose levy is just \$13 (600 pesetas) a month per establishment—which brings in about \$31.2 million a year—dismissed the new FER campaign as a "demagogic manipulation." The 1987 law, says SGAE, makes it clear that any establishment where there is "public communication in which a plurality of people can have access to [an artistic] work . . . includes both the original transmissions as well as reception."

FER, which plans to hand the signatures to parliamentary parties in a bid to get the legislation clarified or changed, if necessary, considers the levy "unjust and illegal." SGAE states that the same authors' right "is consecrated in the legislation of all European countries" and claims that FER "wants to confuse bar and cafe owners by engaging them in a crusade of obscure interests and dubious legality."

FER secretary Jose Luis Guerra says, "We possess legal opinions which signal that [the levy] could be unconstitutional. The law indicates that there has to be a transmission or broadcast, and in a bar, radios and televisions do not broadcast—they only receive the signal."

Guerra adds, "We recognize the justice of paying authors' rights, and we totally agree in paying when a bar or cafe uses musical equipment. We are referring only to tele-

(Continued on next page)



Jumpin' Joe. On his way through Germany to promote his new album, "Double Rainbow—A Tribute to Antonio Carlos Jobim," Joe Henderson stopped off at the offices of PolyGram's German label Motor Music, which markets the major's jazz repertoire in the territory. Managing director Tim Renner, right, and jazz product manager Christian Kellersmann, left, presented the saxophonist with two of the company's jazz awards for sales of more than 10,000 copies in Germany.

SGAE, FER CLASH ON BROADCAST LEVY

(Continued from preceding page)

visions and radios."

In a statement, SGAE says, "The levy is not a tax. It is the salary of authors who live from the exploitation of their works. Some 90% of authors do not even earn the legal minimum wage."

The arguments in Spain parallel current debate in the U.K.

To comply with a European Union directive on copyright harmonization, the British government issued draft legislation titled the

Copyright and Rights of Performers Regulations 1995 (Billboard, April 8). Although the document divided the music industry over its contents, all sides are in agreement that what it is missing is a provision that obliges public establishments to pay a levy for playing TVs and radios.

A number of industry bodies are now lobbying on the issue prior to the completion of the consultation period at the end of the month.

Label Must Disclose Profits To Island

LONDON—A budget record company that issued a Cat Stevens album for which it did not have the appropriate license must disclose the profits it made, a judge has ruled.

The decision, in a case the judge says could have far-reaching implications in music copyright actions, means Island Records U.K. has moved a step forward in its claim against Tring International and Long Island Music Co. for damages

for breach of copyright over the Stevens material.

On March 7, Island won judgment in the High Court here as a prelude to an ultimate damages award, entitling the company to either an inquiry into the financial damages it has suffered due to the copyright breach or an accounting of Tring and Long Island's profits from sales of the Stevens record.

On April 12, Justice Lightman ru-

led in the High Court that Island is entitled, prior to deciding which of these options to pursue, to relevant sales information from Tring and Long Island.

Those two companies had argued that Island was not entitled, prior to making its choice, to the sales information. The judge said Island should not be put in a position where it had to make an uninformed decision. To do so would be "totally unreasonable," he said.

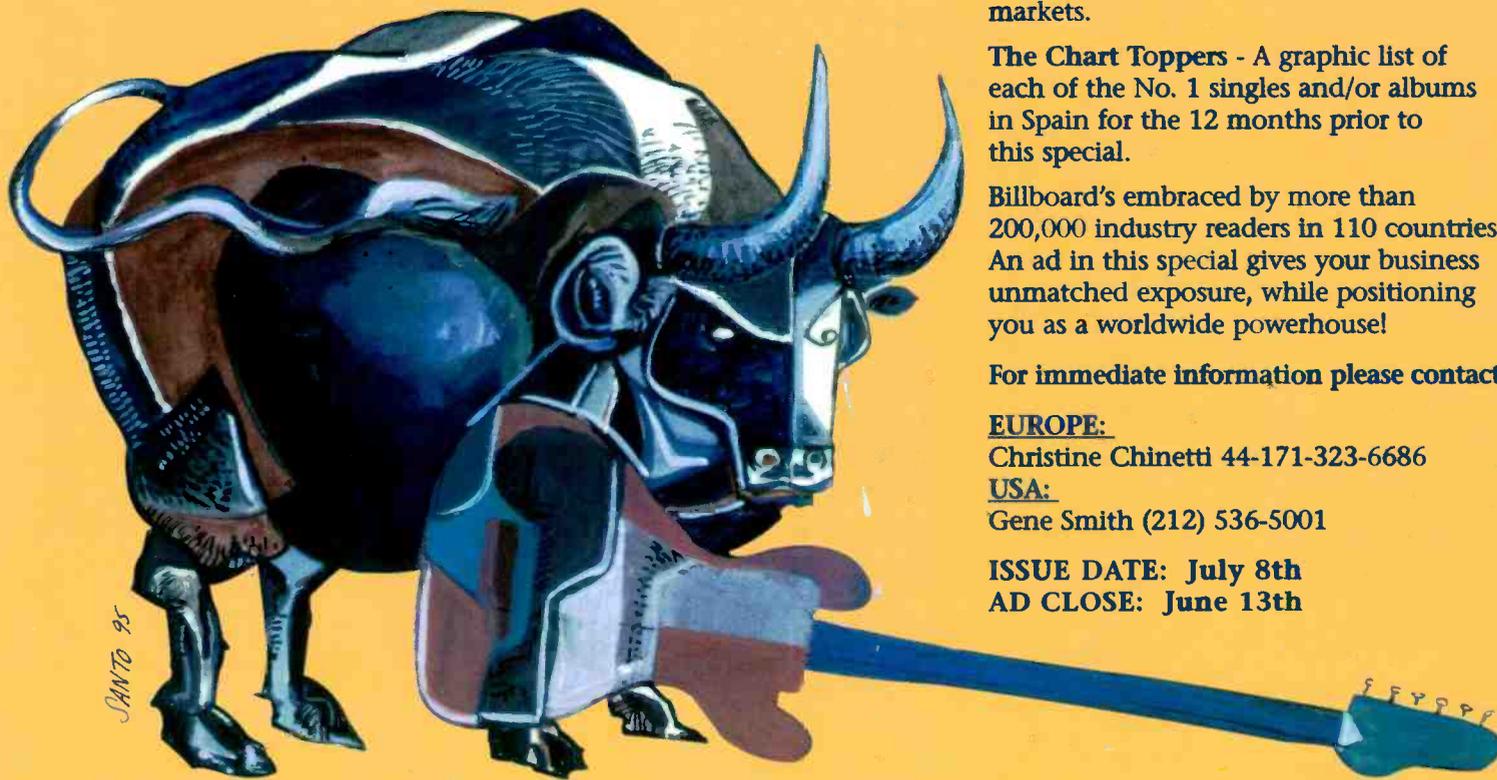
Justice Lightman ruled that Island was entitled to the information it sought within two months and that once the information had been received the company should then have seven days to decide which option to take.

In January, Tring paid 15,000 pounds (\$24,000) into the court as settlement to Island after admitting it released the Stevens album without proper authority. The company is adamant, however, that it acted in good faith (Billboard, April 1).

ROGER PEARSON/
JEFF CLARK-MEADS

SPAIN

A BILLBOARD SPOTLIGHT



Spain's Musical Empowerment

As Spain absorbs musical and cultural influences from around the world, it strengthens its role as a center for music and entertainment. Billboard's July 8th spotlight explores this flourishing market by taking a look at its talent, business and music trends. Features will include:

The Spirit of "Mestizaje" - An overview and analysis of the rise of cultural and commercial exchange between Spain and Latin America as the most dynamic influence on the Spanish music scene today.

The Dance Leaders - How the Barcelona-based independent labels such as Max, Ginger, and Blanco Y Negro dominate the singles chart.

The Independents - A young generation of musical entrepreneurs are finding talent where majors fail to go and fighting for exposure.

The Latin View - John Lannert reports on the state of Spanish music as viewed by radio and record executives in Latin markets.

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ISSUE DATE: July 8th

AD CLOSE: June 13th

Vid Pirates Stole Over \$140 Million In German Market

BY WOLFGANG SPAHR

HAMBURG—The German video market lost more than \$140 million to pirates last year, according to anti-piracy organization GVV.

Illegal copies come into the country from organized crime in Eastern Europe and Vietnam, says GVV chief executive Joachim Tielke.

GVV has discovered that a large proportion of the illicit product enters Germany across its border with Poland. The tapes are then sold in Germany via an intricate, market-based network of dealers.

Says Tielke, "When they are caught, the peddlers repeatedly claim that they were forced to sell the cassettes by people who they consider to belong to the Mafia and who they are very afraid of."

The pirates' favorites last year included "Mrs. Doubtfire," "The Flintstones," "Asterix In America," "True Lies," "The Lion King," "Junior's Day Off," "The Never-Ending Story," "Time Cops," "Speed," and "The Mask."

Working in close collaboration with the police, GVV managed to uncover cases of copyright violation in Hamburg, performing 260 searches of suspected premises and seizing more than 64,000 illegal copies.

Last year, GVV initiated a total of 380 suits against offenders, 361 of which led to criminal prosecution.

U.S. Is The Biggest Record Market Again
... See Page 6

Sator's Success In 'Stereo' Metronome Sweden Act Eyes Europe

BY MIRANDA WATSON

LONDON—With alternative rock acts such as Offspring and Green Day topping the charts internationally, the stage looks set for Swedish punk band Sator to break out of its home territory.

Sweden is widely recognized as one of the biggest markets for heavy, hard, and thrash rock—Green Day and Offspring have both enjoyed great success here—but also it is being seen more and more as a source of crossover rock acts, such as MVG's Clawfinger.

A long-established band and darlings of the Swedish rock press, Sator has been gracing Swedish festivals for the last 10 years and is the only act to have been invited to play the Hultsfred Festival every year since it started (normally, bands only are asked to play once every two or three years).

The band formed in 1981 as Sator Codex and was strongly punk oriented, influenced by such U.K. bands as the Clash and Buzzcocks. The band changed its name to Sator in 1987 and now describes its music as "high-energy rock'n'roll."

Intensive touring over the last five years has built up a broad fan base, according to Mattias Wachtmeister, senior A&R of group repertoire at Warner Music label Metronome Sweden. After two albums with Radium 226.05 Records, Sator released its 1992 Metronome Sweden debut set, "Headquaked," the group's first gold-certified record (sales of 50,000 units in Sweden). The album won the Swedish Grammy for best hard-rock act and was released by Warner affiliates across Europe. Sator's follow-up set, "Barbie Q Killers"—which consisted of obscure, early '80s American punk covers—was released in Sweden only and went to No. 2 in that country's sales chart.

The band's new album, "Stereo," released Feb. 24, has reached No. 6 in the Swedish album chart and has just been released across Europe, along with the single "It Really Doesn't Matter." The album was recorded in Gothenburg's Music-A-Matic Studio and produced by the band and England's Tim Hunt.

The release of "Stereo" in Sweden was backed by extensive street poster- ing in 20 Swedish cities, along with in-

store and point-of-sale campaigns.

Wachtmeister expects the album to be the band's biggest hit to date and the start of an international breakthrough, riding on the back of the revitalized punk scene's success. "In my mind, Sator fits in perfectly with the current punk rock trend headed by the acts like Green Day," says Wachtmeister. "There's never been such a big international interest in this scene before, and Sweden is one of the strongest markets for this sort of music. Green Day and Offspring have both been No. 1 on the national radio chart here, and Green Day's album has sold over 70,000 units."

Interest in the band outside of Sweden is greatest in Germany, says Wachtmeister, where Sator has formed a friendship with German punk rockers Die Toten Hosen. Kuddel from Die Toten Hosen plays guitar on a track from "Stereo" titled "Next To Nothing." Metronome Sweden is also looking to release the album in Australia and Japan and eventually the U.S. via Warner affiliates. Several one-off tracks for exclusive release in the U.S. are being issued via small U.S. label Casablanca to build a base for the band here. The first U.S. single, "Even As We Speak," has just been released, and once enough interest in Sator is generated, says Wachtmeister, Warner hopes to follow up with an album release.

The band has already struck up relationships with several U.S. punk and alternative rock bands, such as White Flag and the Zeros. A joint EP was released by White Flag and Sator on Metronome Sweden last year, both recording one of each other's songs and writing two new tracks together. Guest writers including the Posies, Hole, and the Melvins were also drafted. The EP was released in Sweden only and sold as an import in the U.S. via White Flag.

The band is on an extensive Swedish tour from March 24 to April 30, with American punk band the Zeros in support on five dates and Telegram act Souls performing 12 dates.

Sator will perform dates in the rest of Europe in May and June. "The idea is to get the band out there and do lots of dates in Europe, as live performance has always been the key to their success," says Wachtmeister.

Vintage Music Comes Out Of The Vaults But Reissue Prospects Are Dim For Many Old Titles

BY LARRY LeBLANC

TORONTO—In the past 18 months, there's been a significant effort by several major and independent labels in Canada to issue catalog releases, comprehensive career retrospectives on Canadian artists, and compilations featuring vintage Canadian pop music.

Among those Canadian artists represented with new catalog releases are Loverboy, Jane Siberry, Bruce Cockburn, Rough Trade, Murray McLauchlan, Jesse Winchester, Ian & Sylvia and the Great Speckled Bird, Saga, FM, Doug & the Slugs, Cinema Face, Tom Northcott, Fist, and Bush.

Leading the pack among the major labels here in digging in the vaults for older Canadian music is EMI Music Canada. Among its releases have been Anne Murray, Gordon Lightfoot, Prism, David Wiffen, Edward Bear, Colleen Peterson, David Wilcox, Tom Cochrane, Grapes Of Wrath, McKenna-Mendelson Mainline, and the French-Canadian acts Michel Rivard and Beau Dommage.

"There's a lot of pride and interest in Canadian artists and their back catalog here," says Eddie Colero, director of special market sales at EMI Music Canada. "We're proud of what we've got in our vaults."

EMI Canada has also released an impressive series of four-album boxed set retrospectives on Lightfoot, Wilcox, Cochrane, and Beau Dommage. "Beau Dommage's 'L'Integral' has exceeded 90,000 units, and with them now touring [in Quebec], we're hoping to get to the 100,000 mark in June," says Colero. "We really had no idea the package would sell this well."

Another ardent believer in Canadian reissues is Randy Sharrard, director of catalog and jazz marketing at Sony Music Entertainment (Canada). "We're starting to work on a package on the Diodes, who were the first Canadian punk group signed to a major label in this country," he says. "We're also starting to research a Pagliaro package and starting to work on a series titled 'Rock Almanac,' which would include an album of Canadian artists."

Despite this interest, a great deal of vintage Canadian music remains unissued and will likely never see the light of day. This is partly due to the fact that many major-label executives feel that such releases are rarely fiscally viable. They also say that masters are often difficult or impossible to locate and that ownership is often hazy.

Another major hurdle in releasing more back catalog of Canadian music is that in the 1960s, 1970s, and even early 1980s, when major labels operating here were not inclined to spend substantial funds on directly recording Canadian artists, a bevy of independent Canadian-owned labels like Arc/Yorkville/AHED, New Syndrome, Red Leaf, Roman, Solid Gold, Much, Axe,



MOXY

Ready, GRT Records of Canada, Quality Records of Canada, Attic, Anthem, and True North recorded the bulk of releases by Canadian artists.

Many releases in the past were issued independently or licensed to a larger label or distributor. With the exception of Anthem, Attic, and True North (of these, the latter two have significant reissue programs in place), these labels are no longer operating. Many have gone bankrupt or were resold, or the current owners have been unwilling to deal.

Among the top-selling Canadian artists of yesteryear still missing from record bins today are the Beau-Marks and Catherine McKinnon from the 1950s; Little Caesar & the Consuls, Ritchie Knight & the Mid-Knights, Wes Dakus & the Rebels, the Ugly Ducklings, the Paupers, the Guess Who (pre-RCA period), the Bells, Copperpenny, the Kensington Market, David Clayton-Thomas & the Shays, Whisky Howl, and Original Castle from the 1960s; and Dan Hill, Bearfoot, Dr. Music, and Triumph from the 1970s.

"Some people at major labels consider the reissuing of Canadian product to be ancient history, and they don't care," says Sharrard. "Certainly, releases of vintage Canadian product has been sporadic so far."

"The lack of reissues by Canadian artists has been pathetic," says Peter Burnside, head of Pace-maker Entertainment, an independent label here specializing in reissues. He adds that major companies have "trashed most things, and [Canadian] reissues are too much trouble for them. Too often their reissues are haphazard packages with no liner notes or photos.

"We're bottom-feeders," says Burnside. "We can make money at a thousand copies [selling]; they can't. I'm looking for anything that will sell or that is of historical interest."

Since setting up last year, Pace-maker, handled in North America by Sound Distributions in Montreal, has released the retrospectives albums "Self-Destruction" by Moxy, "Greatest Expectations" by Fludd, "Tracked Down" by the Hunt, "The Complete Collection" by Motherlode, and the self-titled album by Cinema Face. The label is now preparing releases by Leigh Ashford, Chimo, and, for Mercury/

Polydor, the Five Man Electrical Band.

"The big problem for reissuing product in Canada is finding original tapes," says Burnside. "Half the tapes, I think, are lost. We've had to master things off vinyl in a number of cases."

Burnside became interested in reissues of Canadian music while operating the mail-order company Spindle Records, which specialized in exporting CDs of Canada-released recordings to the U.S. and Europe. "People started asking me why some CDs weren't out. I also noticed there were a lot of Canadian acts you could only get overseas. I first tried to get several [Canadian] independent labels interested in reissue projects, but nobody was interested."

Burnside then released Moxy's "Self-Destruction" in May 1994 on his own label. Although the rights to the group's recordings were owned by singer Buzz Sherman's widow, it took a year to track down the original tapes, which had been recorded by AHED Music and later licensed to PolyGram Records, Burnside says. He finally found a running master in PolyGram's U.S. vaults.

Among Burnside's wish list of future Canadian reissues are those by the Kensington Market, Mashmakhan, Zon, Pagliaro, and, particularly, the legendary Toronto-based hard rockers Ugly Ducklings, who briefly recorded for Yorkville Records in the mid '60s. "Mention you're doing reissues," he says, "the first thing anyone in the [music] industry asks is, 'What about the Ducks?'"

EMI Canada is in the process of inventorying its vaults here and intends to release 30 reissues of Canadian music in the next 18 months. Already due for release is a Colleen Peterson compilation, "What Goes Around Comes Around," in May and a two-album, still untitled Long John Baldry set covering the U.K. singer's Canadian recordings, in June.

"At this point, we can't be specific about what we're going to reissue," says Shan Kelley, director of strategic marketing at EMI Music Canada. "[Producer/researcher] Fraser Hill is now determining what we've got here in the building and what we have elsewhere and where it is. Then we'll determine what to release."

MAPLE BRIEFS

APPOINTMENTS: John Redmond becomes vice president/GM of PolyGram Music Publishing Canada.

At Mercury/Polydor, Joe Nickolls is named promotional representative for British Columbia.

newsline...

THE KLASSIK-KOMM EXHIBITION and conference held March 31-April 2 in Hamburg reported a 27% increase in visitors over last year's event, with 1,568 people attending. Record companies had the most numerous contingent, with 27% of all visitors (followed by media with 22.5%), although dealers made up only 9%. Exhibitors were up 42% to 118. Musik Komm, which organizes Klassik Komm and Pop Komm in Cologne, Germany, in August, is pleased with this year's results, according to managing director Ulli Grossmaas. "We've been surprised by the increase in exhibitors and registrants. We also introduced an open day for the public, which went very well and will be kept next year."

FURTHER EVIDENCE is emerging for the resurgence of the single in the U.K. According to figures just released by the British Phonographic Industry, the number of certified awards—silver, gold, and platinum—in the first quarter of the year was 31, compared with 17 for the same period in 1994. There were two platinum awards for singles—for Rednex's "Cotton Eye Joe" and Celine Dion's "Think Twice"—and eight golds and 21 silvers. Qualifying levels are 200,000 for silver, 400,000 for gold, and 600,000 for platinum.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 4/24/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WOW WAR TONIGHT H JUNGLE WITH T AVEX TRAX
2	2	OVERNIGHT SENSATION TRF AVEX TRAX
3	NEW	UWASA NO KISS TOKIO SONY
4	5	DREAMS CAN COME TRUE THANK YOU EPIC/SONY
5	3	RA-RA-RA MAKI OOGURO B GLAM
6	4	TEENAGE DREAM DEEN B-GLAM
7	8	TRY ME WATASHI WO SHINJITE NAOMI AMURO WITH SUPER MONKIES TOSHIBA/EMI
8	9	SINGLE BED SHARANQ BMG/VICTOR
9	NEW	JEALOUSY ZIGGY TOKUMA JAPAN
10	6	MAICCA EAST END X YURI EPIC SONY
ALBUMS		
1	1	TRF DANCE TO POSITIVE AVEX TRAX
2	2	DREAMS COME TRUE DELICIOUS EPIC SONY
3	3	CHISATO MORITAKA DO THE BEST ONE UP MUSIC
4	4	ZARD FOREVER YOU B GLAM
5	5	TAMIO OKUDA 29 SONY
6	6	KOME KOME CLUB DECADE SONY
7	NEW	BLIND GUARDIAN IMAGINATION THE OTHER SIDE VICTOR
8	7	MIKI IMAI A PLACE IN THE SUN LIVE FOR LIFE
9	NEW	FAIR WARING RAINMAKER WEA JAPAN
10	NEW	MARIKO NAGAI KISS ME KISS ME FUN HOUSE

CANADA (The Record) 4/17/95

THIS WEEK	LAST WEEK	SINGLES
1	4	TAKE A BOW MADONNA MAVERICK/WEA
2	2	ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY
3	3	ALWAYS BON JOVI MERCURY/PGD
4	1	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
5	NEW	PIPE DREAMZ YAKOO BOZ QUALITY
6	NEW	SQUARE DANCE SONG BKS W/ASHLEY MACISAAC A&M
7	20	BELIEVE ELTON JOHN ROCKET/ISLAND
8	7	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI MERCURY/PGD
9	5	SECRET MADONNA MAVERICK/WEA
10	8	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
11	9	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFEN/UNI
12	11	SATURDAY NIGHT WHIGFIELD FUTURETEL/QUALITY
13	10	LOVE IS ALL AROUND WET WET WET LONDON/PGD
14	6	SHORT DICK MAN 20 FINGERS ZOO/BMG
15	NEW	BABY BRANDY ATLANTIC/WEA
16	NEW	IF YOU LOVE ME BROWNSTONE EPIC
17	NEW	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
18	17	CREEP TLC LAFACE/BMG
19	NEW	ODE TO MY FAMILY CRANBERRIES ISLAND/PGD
20	16	GO ON MOVE REEL II REEL QUALITY/PGD
ALBUMS		
1	2	ANNIE LENNOX MEDUSA RCA/BMG
2	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA/SONY
3	4	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
4	3	GREEN DAY DOOKIE REPRIS/WEA
5	6	S. CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
6	7	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND
7	7	EAGLES HELL FREEZES OVER GEFEN/UNI
8	NEW	DURAN DURAN THANK YOU PARLOPHONE
9	9	OFFSPRING SMASH EPITAPH
10	8	TEA PARTY EDGES OF TWILIGHT EMI/CEMA
11	15	LIVE THROWING COPPER MCA/UNI
12	17	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
13	11	VARIOUS ARTISTS THE LION KING HOLLYWOOD/WEA
14	14	COLLECTIVE SOUL COLLECTIVE 4 ATLANTIC/WEA
15	14	VAN HALEN BALANCE WARNER BROS./WEA
16	10	JANN ARDEN LIVING UNDER JUNE A&M/PGD
17	12	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
18	16	THE TRAGICALLY HIP DAY FOR NIGHT MCA/UNI
19	20	VARIOUS ARTISTS PULP FICTION MCA/UNI
20	18	VARIOUS ARTISTS DANCE MIX USA 95 QUALITY/SONY

GERMANY compiled by Media Control 4/18/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS EASTWEST
2	9	BACK FOR GOOD TAKE THAT RCA
3	2	SCATMAN JOHN SCATMAN BMG/ARIOLA
4	4	COMPUTERLIEBE DAS MODUL URBAN MOTOR
5	3	FRED COME TO BED E-ROTIC INTERCORD
6	5	HARDCORE VIBES DUNE URBAN MOTOR
7	6	ADIEMUS ADIEMUS ELECTROLA
8	7	THE FIRST THE LAST ETERNITY SNAP! BMG/ARIOLA
9	8	'74-'75 CONNELLS INTERCORD
10	14	BE MY LOVER LA BOUCHE ARIOLA
11	11	LICK IT 20 FINGERS ZYX
12	10	DISCO FANS STAR WASH DANCE POOL
13	18	WHOOPS NOW JANET JACKSON VIRGIN
14	13	OLD POP IN AN OAK REDNEX ZYX
15	20	SELF ESTEEM OFFSPRING SEM
16	12	SHORT DICK MAN 20 FINGERS ZYX
17	NEW	THE BELLS OF REFORMATION MEMBERS OF MAYDAY URBAN MOTORS
18	15	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
19	NEW	THINK TWICE CELINE DION COLUMBIA
20	NEW	DU MUSST EIN SCHWEIN SEIN PRINZEN ARIOLA
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	5	ANNIE LENNOX MEDUSA ARISTA
5	6	GREEN DAY DOOKIE REPRIS/WEA
6	4	ELTON JOHN MADE IN ENGLAND MERCURY
7	8	OFFSPRING SMASH EPITAPH
8	13	CLAWFINGER YOUR BRAIN WEA
9	7	REDNEX SEX & VIOLINS ZYX
10	9	KELLY FAMILY OVER THE HUMP KEL-LIFE/DEJEL
11	10	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME METRONOME
12	12	MADONNA BEDTIME STORIES SIRE
13	NEW	WET WET WET PICTURE THIS MERCURY
14	14	WESTERNHAGEN AFFENTHEATER WEA
15	11	FURY IN THE SLAUGHTERHOUSE THE HEARING OF THE SENSE OF B SPV
16	19	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
17	16	CONNELLS RING INTERCORD
18	15	H-BLOCKX TIME TO MOVE ARIOLA
19	18	RUDIGER HOFFMANN DER HAUPTGEWINNER ARIOLA
20	17	BON JOVI CROSS ROAD JAMBCO/MERCURY

FRANCE (SNEP/IFOP/Tite-Live) 4/8/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ZOMBIE CRANBERRIES ISLAND
2	2	RESPECT ALLIANCE ETHNIK VIRGIN
3	3	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
4	4	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
5	10	WHOOPS NOW JANET JACKSON VIRGIN
6	5	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
7	6	ALWAYS BON JOVI JAMBCO/MERCURY
8	7	STAY ANOTHER DAY EAST 17 LONDON
9	9	SHORT DICK MAN 20 FINGERS EMI
10	8	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN
11	15	COTTON EYE JOE REDNEX JIVE
12	NEW	GLORY BOX PORTISHEAD POLYGRAM
13	11	YOUR SONG BILLY PAUL VERSAILL
14	17	GIRL YOU'LL BE A WOMAN SOON URGE OVERKILL BMG
15	12	MEGAMIX ICE MC POLYGRAM
16	13	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN WALT DISNEY
18	14	BELIEVE ELTON JOHN MERCURY
17	NEW	LICK IT 20 FINGERS EMI
19	NEW	NO SE FEAT. MENELIK QUELLE AVENTURE WMD
20	NEW	NO MORE "I LOVE YOU'S" ANNIE LENNOX ARISTA
ALBUMS		
1	NEW	CELINE DION D'EUX COLUMBIA
2	1	CRANBERRIES NO NEED TO ARGUE ISLAND
3	NEW	MICHEL SARDOU OLYMPIA '95 SONY
4	2	ELTON JOHN MADE IN ENGLAND MERCURY
5	3	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
6	5	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
7	NEW	VARIOUS SANSON COMME ILS L'IMAGINENT WEA
8	NEW	VARIOUS ENTRE SOURIRE ET LARMES SONY
9	4	SUPREME N.T.M. PARIS SOUS LES BOMBES EPIC
10	7	SOUNDTRACK THE LION KING SONY
11	11	EAST 17 STEAM POLYGRAM
12	8	STEVIE WONDER CONVERSATION PEACE MOTOWN
13	12	ALAIN SOUCHON C'EST DEJA CA VIRGIN
14	9	NATIVE NAT (L)IVE ARIOLA
15	NEW	OFFSPRING SMASH PIAS
16	10	TRIO ESPERANCA SEGUNDO TRIO ESPERANCA POLYGRAM
17	15	ALLIANCE ETHNIK SIMPLY ET FUNKY DELABEL
18	20	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME POLYGRAM
19	17	ANNIE LENNOX MEDUSA ARISTA
20	14	DALIDA COMME SI J'ETAIS LA EASTWEST

NETHERLANDS (Stichting Mega Top 50) 4/15/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION SONY
2	NEW	BACK FOR GOOD TAKE THAT RCA
3	2	ALICE, WHO THE X IS ALICE COMPIE RPC/DURECO
4	4	LAAT ME AU TOCH NIET... CLOUSEAU FMI MUSIC
5	5	SELF-ESTEEM OFFSPRING PIAS
6	7	LIFE IS LIKE A DANCE... DJ PAUL ELSTAK MIDTOWN
7	3	ETERNITY SNAP! ARIOLA
8	NEW	CONQUEST OF PARADISE VANGELIS WARNER MUSIC
9	NEW	PUSH THE FEELING ON NIGHTCRAWLERS MERCURY
10	6	SO IN LOVE WITH YOU DUKE VIRGIN
ALBUMS		
1	1	ANDRE RIEU STRAUZ & CO. MERCURY
2	3	CELINE DION THE COLOUR OF MY LOVE SONY
3	2	CRANBERRIES NO NEED TO ARGUE MERCURY
4	5	BRUCE SPRINGSTEEN GREATEST HITS SONY
5	6	OFFSPRING SMASH PIAS
6	4	IRENE MOORS & DE SMURFEN GA JA MEE NAAR SMURFEN EMI
7	NEW	VANGELIS 1492-CONQUEST OF PARADISE WARNER
8	NEW	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME MERCURY
9	7	ANNIE LENNOX MEDUSA RCA
10	8	BON JOVI CROSS ROAD JAMBCO/MERCURY

GERMANY (continued)

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS EASTWEST
2	9	BACK FOR GOOD TAKE THAT RCA
3	2	SCATMAN JOHN SCATMAN BMG/ARIOLA
4	4	COMPUTERLIEBE DAS MODUL URBAN MOTOR
5	3	FRED COME TO BED E-ROTIC INTERCORD
6	5	HARDCORE VIBES DUNE URBAN MOTOR
7	6	ADIEMUS ADIEMUS ELECTROLA
8	7	THE FIRST THE LAST ETERNITY SNAP! BMG/ARIOLA
9	8	'74-'75 CONNELLS INTERCORD
10	14	BE MY LOVER LA BOUCHE ARIOLA
11	11	LICK IT 20 FINGERS ZYX
12	10	DISCO FANS STAR WASH DANCE POOL
13	18	WHOOPS NOW JANET JACKSON VIRGIN
14	13	OLD POP IN AN OAK REDNEX ZYX
15	20	SELF ESTEEM OFFSPRING SEM
16	12	SHORT DICK MAN 20 FINGERS ZYX
17	NEW	THE BELLS OF REFORMATION MEMBERS OF MAYDAY URBAN MOTORS
18	15	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
19	NEW	THINK TWICE CELINE DION COLUMBIA
20	NEW	DU MUSST EIN SCHWEIN SEIN PRINZEN ARIOLA
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	5	ANNIE LENNOX MEDUSA ARISTA
5	6	GREEN DAY DOOKIE REPRIS/WEA
6	4	ELTON JOHN MADE IN ENGLAND MERCURY
7	8	OFFSPRING SMASH EPITAPH
8	13	CLAWFINGER YOUR BRAIN WEA
9	7	REDNEX SEX & VIOLINS ZYX
10	9	KELLY FAMILY OVER THE HUMP KEL-LIFE/DEJEL
11	10	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME METRONOME
12	12	MADONNA BEDTIME STORIES SIRE
13	NEW	WET WET WET PICTURE THIS MERCURY
14	14	WESTERNHAGEN AFFENTHEATER WEA
15	11	FURY IN THE SLAUGHTERHOUSE THE HEARING OF THE SENSE OF B SPV
16	19	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
17	16	CONNELLS RING INTERCORD
18	15	H-BLOCKX TIME TO MOVE ARIOLA
19	18	RUDIGER HOFFMANN DER HAUPTGEWINNER ARIOLA
20	17	BON JOVI CROSS ROAD JAMBCO/MERCURY

FRANCE (continued)

THIS WEEK	LAST WEEK	SINGLES
1	1	ZOMBIE CRANBERRIES ISLAND
2	2	RESPECT ALLIANCE ETHNIK VIRGIN
3	3	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
4	4	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
5	10	WHOOPS NOW JANET JACKSON VIRGIN
6	5	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
7	6	ALWAYS BON JOVI JAMBCO/MERCURY
8	7	STAY ANOTHER DAY EAST 17 LONDON
9	9	SHORT DICK MAN 20 FINGERS EMI
10	8	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN
11	15	COTTON EYE JOE REDNEX JIVE
12	NEW	GLORY BOX PORTISHEAD POLYGRAM
13	11	YOUR SONG BILLY PAUL VERSAILL
14	17	GIRL YOU'LL BE A WOMAN SOON URGE OVERKILL BMG
15	12	MEGAMIX ICE MC POLYGRAM
16	13	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN WALT DISNEY
18	14	BELIEVE ELTON JOHN MERCURY
17	NEW	LICK IT 20 FINGERS EMI
19	NEW	NO SE FEAT. MENELIK QUELLE AVENTURE WMD
20	NEW	NO MORE "I LOVE YOU'S" ANNIE LENNOX ARISTA
ALBUMS		
1	NEW	CELINE DION D'EUX COLUMBIA
2	1	CRANBERRIES NO NEED TO ARGUE ISLAND
3	NEW	MICHEL SARDOU OLYMPIA '95 SONY
4	2	ELTON JOHN MADE IN ENGLAND MERCURY
5	3	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
6	5	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
7	NEW	VARIOUS SANSON COMME ILS L'IMAGINENT WEA
8	NEW	VARIOUS ENTRE SOURIRE ET LARMES SONY
9	4	SUPREME N.T.M. PARIS SOUS LES BOMBES EPIC
10	7	SOUNDTRACK THE LION KING SONY
11	11	EAST 17 STEAM POLYGRAM
12	8	STEVIE WONDER CONVERSATION PEACE MOTOWN
13	12	ALAIN SOUCHON C'EST DEJA CA VIRGIN
14	9	NATIVE NAT (L)IVE ARIOLA
15	NEW	OFFSPRING SMASH PIAS
16	10	TRIO ESPERANCA SEGUNDO TRIO ESPERANCA POLYGRAM
17	15	ALLIANCE ETHNIK SIMPLY ET FUNKY DELABEL
18	20	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME POLYGRAM
19	17	ANNIE LENNOX MEDUSA ARISTA
20	14	DALIDA COMME SI J'ETAIS LA EASTWEST

HITS OF THE U.K.

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AUSTRALIA (Australian Record Industry Assn.) 4/23/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HERE'S JOHNNY HOCUS POCUS SHOCK
2	3	THINK TWICE CELINE DION EPIC
3	2	TOTAL ECLIPSE OF THE HEART NICKI FRENCH SHOCK
4	4	ANOTHER NIGHT M.C. SAR/REAL MCCOY BMG
5	5	BEDTIME STORY MADONNA WARNER
6	6	SUKIYAKI 4 P.M. POLYGRAM
7	NEW	BACK FOR GOOD TAKE THAT BMG
8	11	RUN AWAY MC SAR/REAL MCCOY BMG
9	7	SORRENTO MOON (I REMEMBER) TINA ARENA COLUMBIA
10	8	COTTON EYE JOE REDNEX BMG
11	9	WHEN I COME AROUND GREEN DAY WARNER
12	NEW	LET IT RAIN EAST 17 LONDON
13	10	ODE TO MY FAMILY CRANBERRIES ISLAND
14	15	I'M JEALOUS DIVINYLS BMG
15	12	SKY HIGH NEWTON FESTIVAL
16	NEW	SPEED ALPHA TEAM COLUMBIA
17	17	A GIRL LIKE YOU EDWYN COLLINS MDS
18	NEW	EVERYBODY ON THE FLOOR TOKYO GHETTO PUSSY SONY
19	NEW	MOUTH MERRIL BAINBRIDGE GOTH/BMG
20	NEW	I KNOW DIONNE FARRIS COLUMBIA
ALBUMS		
1	1	FROGSTOMP SILVERCHAIR MURMUR/SONY
2	NEW	GARTH BROOKS THE HITS EMI
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	2	GREEN DAY DOOKIE WARNER
5	NEW	SKID ROW SUBHUMAN RACE WARNER
6	5	CELINE DION THE COLOUR OF MY LOVE EPIC
7	4	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME LIBERTY/FESTIVAL
8	NEW	TEA PARTY THE EDGES OF TWILIGHT EMI
9	7	MADONNA BEDTIME STORIES WARNER
10	12	TINA ARENA DON'T ASK COLUMBIA
11	8	OFFSPRING SMASH SHOCK
12	11	SOUNDTRACK PULP FICTION MCA
13	13	PHIL COLLINS FAR SIDE OF THE WORLD TOUR '95 WARNER
14	NEW	STONE TEMPLE PILOTS PURPLE WARNER
15	10	PEARL JAM VITALOGY EPIC
16	15	ROACHFORD PERMANENT SHADE OF BLUE SONY
17	18	M PEOPLE BIZARRE FRUIT BMG
18	17	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
19	NEW	JOHN LEE HOOKER CHILL OUT VIRGIN/EMI
20	19	TOM JONES THE LEAD AND HOW TO SWING IT WARNER

GERMANY (continued)

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS EASTWEST
2	9	BACK FOR GOOD TAKE THAT RCA
3	2	SCATMAN JOHN SCATMAN BMG/ARIOLA
4	4	COMPUTERLIEBE DAS MODUL URBAN MOTOR
5	3	FRED COME TO BED E-ROTIC INTERCORD
6	5	HARDCORE VIBES DUNE URBAN MOTOR
7	6	ADIEMUS ADIEMUS ELECTROLA
8	7	THE FIRST THE LAST ETERNITY SNAP! BMG/ARIOLA
9	8	'74-'75 CONNELLS INTERCORD
10	14	BE MY LOVER LA BOUCHE ARIOLA
11	11	LICK IT 20 FINGERS ZYX
12	10	DISCO FANS STAR WASH DANCE POOL
13	18	WHOOPS NOW JANET JACKSON VIRGIN
14	13	OLD POP IN AN OAK REDNEX ZYX
15	20	SELF ESTEEM OFFSPRING SEM
16	12	SHORT DICK MAN 20 FINGERS ZYX
17	NEW	THE BELLS OF REFORMATION MEMBERS OF MAYDAY URBAN MOTORS
18	15	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
19	NEW	THINK TWICE CELINE DION COLUMBIA
20	NEW	DU MUSST EIN SCHWEIN SEIN PRINZEN ARIOLA
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	5	ANNIE LENNOX MEDUSA ARISTA
5	6	GREEN DAY DOOKIE REPRIS/WEA
6	4	ELTON JOHN

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 4/22/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	BACK FOR GOOD TAKE THAT RCA
2	1	SCATMAN JOHN SCATMAN ICEBERG
3	7	CONQUEST OF PARADISE VANGELIS EASTWEST
4	5	THINK TWICE CELINE DION EPIC
5	6	BABY BABY CORONA DWA
6	3	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
7	4	ZOMBIE CRANBERRIES ISLAND
8	9	THE FIRST THE LAST ETERNITY SNAP! ARIOLA
9	8	DON'T STOP OUTHERE BROTHERS HOTSOUND
10	NEW	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	4	ELTON JOHN MADE IN ENGLAND ROCKET
4	3	ANNIE LENNOX MEDUSA RCA
5	7	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
6	10	GREEN DAY DOOKIE REPRISE
7	6	REDNEX SEX & VIOLINS JIVE
8	9	OFFSPRING SMASH EPITAPH
9	8	CELINE DION THE COLOUR OF MY LOVE EPIC
10	5	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME SLASH/LONDON

AUSTRIA (Austrian IFPI/Austrian Top 30) 4/22/95

THIS WEEK	LAST WEEK	SINGLES
1	7	SCATMAN JOHN SCATMAN BMG
2	NEW	CONQUEST OF PARADISE VANGELIS WARNER
3	NEW	THE FIRST THE LAST ETERNITY SNAP! BMG
4	1	OLD POP IN AN OAK REDNEX ECHO
5	NEW	FRED COME TO BED E-ROTIC ECHO
6	8	SHORT DICK MAN 20 FINGERS ECHO
7	3	MOVE YOUR ASS SCOOTER EMI
8	2	ZOMBIE CRANBERRIES ISLAND
9	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
10	4	STAY ANOTHER DAY EAST 17 LONDON
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	NEW	ELTON JOHN MADE IN ENGLAND MERCURY
3	4	KELLY FAMILY OVER THE HUMP EMI
4	6	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER
5	2	ANNIE LENNOX MEDUSA ARISTA
6	7	REDNEX SEX & VIOLINS ECHO
7	5	CRANBERRIES NO NEED TO ARGUE ISLAND
8	8	GREEN DAY DOOKIE WARNER
9	NEW	OFFSPRING SMASH EMV
10	NEW	HUBERT VON GOISERN WIA DI ZEIT VERGEHT LIVE BMG

SWEDEN (GLF) 4/14/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION COLUMBIA
2	3	SCATMAN JOHN SCATMAN GRAMMOPHONE
3	2	HUBBABUBBA JUST D TELEGRAM
4	4	SE PA MEJ JOHANSEN JAN LIONHEART
5	5	SELF-ESTEEM OFFSPRING BORDERLINE
6	NEW	BACK FOR GOOD TAKE THAT RCA
7	6	THE FIDDLE BASIC ELEMENT INHOUSE
8	7	SHOTGUN ARDIS STOCKHOLM
9	9	I'VE GOT A LITTLE SOMETHING FOR YOU MNB COLUMBIA
10	10	CRY CLUBLAND FEATURING ZEMVA HAMILTON EASTWEST
ALBUMS		
1	NEW	LISA NILSSON TILL MORELIA DIESEL
2	NEW	ERIC GADD FLOATING METRONOME
3	4	HELSINGBORG SYMFONIKER/KAMU SVENSKA KLASSISKA FAVORITER NAXOS
4	1	PETER LEMARC BOK MED BLANKA SIDOR MNW
5	2	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
6	6	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
7	3	JUST D PLAST TELEGRAM
8	7	BLACK INGVAR EARCANDY SIX SDM
9	5	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
10	NEW	BASIC ELEMENT THE ULTIMATE RIDE EMI

PORTUGAL (Portugal/AFP) 4/18/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
2	6	O.F.B.-H. VON KARAJAN ADAGIO KARAJAN POLYGRAM
3	3	LAURA PAUSINI LAURA PAUSINI WARNER
4	4	CRANBERRIES NO NEED TO ARGUE ISLAND
5	8	LAURA PAUSINI LAURA PAUSINI II WARNER
6	7	VARIOUS '95 GRAMMY NOMINEES COLUMBIA
7	9	VARIOUS CAPITAL-PARA QUEM GOSTA COLUMBIA
8	NEW	VARIOUS CHUVA DE ESTRELAS '95 RCA
9	2	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
10	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN

NEW ZEALAND (RIANZ) 4/22/95

THIS WEEK	LAST WEEK	SINGLES
1	3	IF YOU LOVE ME BROWNSTONE SONY
2	1	COTTON EYE JOE REDNEX BMG
3	2	PURE MASSACRE SILVERCHAIR SONY
4	4	U WILL KNOW BMU POLYGRAM
5	6	TOMORROW SIVERCHAIR SONY
6	5	SHE'S GOT SKILLZ ALL-4-ONE WARNER
7	NEW	FLOWERS EMOTIONS SON
8	NEW	ZOMBIE CRANBERRIES ISLAND
9	8	SUKIYAKI 4 P.M. POLYGRAM
10	NEW	CHAINS TINA ARENA SONY
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS SONY
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	7	ABBA ABBA GOLD POLYGRAM
4	6	DOOKIE GREEN DAY WARNER
5	10	DOORS THE BEST OF... WARNER
6	5	SOUNDTRACK PULP FICTION BMG
7	4	M PEOPLE BIZARRE FRUIT BMG
8	NEW	SEAL SEAL II WARNER
9	3	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME FESTIVAL
10	NEW	ROLLING STONES VOODOO LOUNGE VIRGIN

SWITZERLAND (Media Control Switzerland) 4/18/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS WARNER
2	2	SCATMAN JOHN SCATMAN BMG
3	7	'74-'75 CONNELLS INTERCORD
4	3	ZOMBIE CRANBERRIES ISLAND
5	5	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
6	NEW	NEVER FOREVER FRANKY FONELL TBA
7	8	ADIEMUS ADIEMUS EMI
8	NEW	BACK FOR GOOD TAKE THAT BMG
9	4	OLD POP IN AN OAK REDNEX JIVE
10	6	COTTON EYE JOE REDNEX JIVE
ALBUMS		
1	3	ELTON JOHN MADE IN ENGLAND MERCURY
2	1	REDNEX SEX & VIOLINS PHONOGRAM
3	2	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER
4	4	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
5	5	CRANBERRIES NO NEED TO ARGUE ISLAND
6	6	ANNIE LENNOX MEDUSA ARISTA
7	NEW	KROKUS TO ROCK OR NOT TO BE PHONOGRAM
8	9	OFFSPRING SMASH PHONOGRAM
9	NEW	CLAWFINGER USE YOUR BRAIN WARNER
10	7	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME POLYGRAM

FINLAND (Seura/IFPI Finland) 4/14/95

THIS WEEK	LAST WEEK	SINGLES
1	2	SCATMAN JOHN SCATMAN ICEBERG
2	3	BACK FOR GOOD TAKE THAT LONDON
3	6	THE FIDDLE BASIC ELEMENT EMI
4	1	POISON PRODIGY XL
5	4	EVERYTIME YOU TOUCH ME MOBY MUTE
6	NEW	FIND ANOTHER WAY CAPTAIN HOLLYWOOD MEGA
7	NEW	BABY BABY CORONA ROBYX
8	7	MOVERTON ROMEO & JULIA POLYDOR
9	NEW	CONWAY REEL 2 REAL POSITIVA
10	5	SIKADUO HURAA HURAA COLUMBIA
ALBUMS		
1	2	REDNEX SEX & VIOLINS JIVE
2	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
3	4	OFFSPRING SMASH EPITAPH/SPINEFARM
4	5	PANDORA TELL THE WORLD STOCKHOUSE/VIRGIN
5	3	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LONDON/POLYGRAM
6	7	CMX RAUTAKANTELE HERODES/EMI
7	6	KAJJA KOO TUULIKELLO WEA
8	9	CRANBERRIES NO NEED TO ARGUE ISLAND
9	NEW	NORDMAN NORDMAN SONY/POLYGRAM
10	NEW	GREEN DAY DOOKIE REPRISE/WEA

CHILE (APF Chile) 3/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	RICARDO ARJONA HISTORIAS SONY
2	NEW	VARIOUS EXAGERADISIMO '95 BMG
3	NEW	ELTON JOHN MADE IN ENGLAND POLYGRAM
4	10	LOS PERICOS PAMPAS REGGAE EMI
5	NEW	JOSE LUIS RODRIGUEZ RAZONES PARA UNA SONY
6	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND
7	1	DIEGO TORRES TRATAR DE ESTAR MEJOR BMG
8	3	ROLLING STONES VOODOO LOUNGE VIRGIN
9	NEW	JOSE LUIS PERALES MIS MEJORES 30 SONY
10	8	ROLLING STONES JUMP BACK VIRGIN

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

AUSTRALIA: "It's in my nature to be a team player," says Tim Finn, who has nevertheless released four solo albums between 1984 and 1993. "I've always been uncomfortable in the role of solo artist and have no future plans in that vein." Since his departure from Crowded House midway through a U.S. tour in 1991, Finn has been involved in a number of projects. He has written songs for Daryl Braithwaite and Wendy Matthews, collaborated on albums with brother Neil Finn (due out in August) and Melbourne poet Dorothy Parker, and is writing the score for an as-yet-untitled movie. His latest release is "Attitude" with the group A.L.T., named after the first-name initials of its three members: Irish drummer Andy White, Hothouse Flowers singer and pianist Liam O'Maonlai, and Finn. The three first got together when they found themselves sharing the same apartment building in Dublin in July 1993. The inevitable writing sessions yielded the song "Many's The Time," which was featured on Finn's most recent solo album "Before And After" (Capitol) released that year. "We had no master plan," Finn says, "but it was inevitable we'd make an album when our schedules permitted." The recording of "Attitude" took place in Melbourne in July 1994, with the three musicians playing most of the instruments themselves in a variety of combinations (some of the drumming is credited to Brian, Finn's real first name and his alter ego). Although released through EMI, the group is financing the album itself, and the marketing of "Attitude" has been deliberately low-key. "We figure it's a word-of-mouth type record, which will appeal because it's got a charming and loose nature," Finn says. Following a dozen or so club appearances here and in New Zealand (where the band also played at the recent WOMADelaide festival), A.L.T. is slated to make its U.K. debut at the London Fleadh June 10. **CHRISTIE ELIEZER**

SPAIN/CUBA: Spain's links with the Spanish Caribbean are more than just linguistic and nostalgic. The food, climate, accent, and music of Spain's Canary Islands off the coast of West Africa are surprisingly close to those of Caribbean countries, especially Cuba, where there are more descendants from the Canaries than from any other part of Spain. All of which makes a new album by Caco Senante and Pablo Milanes particularly significant. Canary-born Senante is Spain's finest singer of the Caribbean "son" and "bolero," while Milanes, the founder of Cuba's Nueva Trova song movement, has been the cohesive force behind the music known as "filin" (from the English word "feeling") and the traditional guajira-son folk form for more than 20 years. The pair, whose description of themselves as "grand artists" is a dig at their own excessive weight, have been friends for years, but it was only in 1994 that they joined up in one of the Pablo Milanes Foundation studios in Havana to record an exquisite series of sones and boleros called "Iguale Que Ayer" (The Same As Yesterday), backed by the splendid group Rayson. With collaborations between Spanish and Cuban musicians becoming more frequent, the Senante/Milanes connection provides a new benchmark of excellence. **HOWELL LLEWELLYN**



FRANCE: As usual, this year's Printemps de Bourges music festival (April 26-May 1) in the central city of Bourges offers a wide variety of delights. The unusual feature of this annual event is that, among the many French and international acts on the bill, it accommodates both superstars and newcomers, including 42 unsigned acts selected through a yearlong process in all regions of France. During the five-day marathon, 25 acts will perform each day in venues ranging from a 300-seat room to a 6,500-capacity concert hall. Among this year's top acts are Francis Cabrel, Alain Souchon, Alain Bashung, Paul Personne, Jacques Higelin, and Les Negresses Vertes. Rap is strongly represented by MC Solaar, Supreme NTM, and Alliance Ethnik, as is the new generation of French rock bands, including Lofofora, Hoax, and Welcome To Julian. The festival will also showcase up-and-coming acts from across Europe, including bands from Scotland (Baby Chaos), Germany (Selig, Weep Not Child), Slovakia (Made 2 Mate), Denmark (Excess Bleeding Heart, Odd Gallery), Portugal (Sitiados, Thormenthor), Finland (Greenhouse A.C.), Ireland (the Pale), Switzerland (Proud To Be Loud), and Holland (Daryl-Ann, Nuclearity). **EMMANUEL LEGRAND**

SERBIA: A new private record company called Vertical Jazz has burst onto the scene in the capital of Belgrade. The company plans to showcase young jazz musicians whose music has been influenced by their native roots in the region. Its initial CD releases are "History Of Byzantium" by pianist Milos Petrović and "Balkan Salsa" by saxophonist Jovan Maljoković with ethno-jazz band the Khazars. **PETAR JANJATOVIĆ**

POLAND/JAMAICA: An exciting meeting of musical cultures occurred with the recent visit to Poland of Jamaican rastas the Twinkle Brothers. The brothers—Norman and Ralston Grant—have been to Poland several times: In 1988, when they took part in a concert tribute to Peter Tosh, in 1989 when they played at a concert in memory of Bob Marley, and again in 1991 when they stayed long enough to record two albums, "Higher Heights" and "Comeback Twinkle & Trebunia Family," with the Polish folk group Trebunie-Tutrie. This time their visit began in Warsaw with a concert under the banner "Roots Reggae From Jamaica," which was broadcast nationally on Polish Radio 1. Then they traveled to the town of Zakopane (known as the "winter capital of Poland"), where they collaborated with Polish folk musicians and the Kinior Orchestra in a special performance to celebrate the 10th anniversary of the Witrac Theater. **BEATA PRZEDPELSKA**





Turn To Stone. Arista, Virgin Retail, and radio station KSCA Los Angeles combined their efforts to bring the snake pit to the retail outlet on L.A.'s Sunset Boulevard in celebration of the new Annie Lennox release, "Medusa." Winners of a KSCA contest attended the Virgin Megastore's listening party, and the store's midnight sale on the album's street date, March 14, capped off the evening. Pictured, from left, are Kirk Bonin, senior director of sales; Craig Duncan, store manager of the Virgin Megastore; Bill Follett, West Coast regional marketing director; Christos Garkinos, VP of marketing at the Virgin Megastore; Karen Jones, BMG sales representative; Jeff Ballenberg, BMG marketing manager; Merilee Kelley, music director at KSCA; and Robert Lyles, promotion director at KSCA.

Borders Group Plans Stock Offering More Book And Music Superstores To Open

■ BY DON JEFFREY

NEW YORK—Borders Group Inc., the operator of superstores selling books, music, and video, plans to go public in late spring with an offering of at least 20.8 million shares of stock at an estimated price of \$13-\$16 a share.

After the offering, Border's current owner, Kmart Corp., will own between 41% and 48% of Borders' stock, depending on whether the underwriters sell overallocments of shares. The gross proceeds from the initial public offering would range from \$270 million to \$370 million.

At press time, there were 75 Borders Books & Music superstores, more than 1,000 Waldenbooks mall bookstores, five Planet

Music superstores, and five CD Superstores.

In documents filed with the Securities and Exchange Commission related to the pending IPO, Borders says that its principal strategy for growth is "continued rapid expansion of its Borders books and music superstore operations."

Last year, the company says, the superstores had average sales of \$7.2 million each, or \$295 per square foot. Each superstore carries about 57,000 music titles and 9,300 video titles.

For the fiscal year that ended Jan. 22, Borders reports that sales from superstores rose to \$425.5 million from \$224.8 million a year earlier. That big jump in revenues reflects an increase from 44 to 85 stores in a year. In the fiscal year that ended in January 1993, there were only 31 superstores.

Sales from Borders and Planet Music superstores open at least one year rose 17.7%. But that same-store sales gain is 10.8% if one excludes sales of stores converted from smaller outlets to superstores.

A typical Borders Books & Music superstore occupies 30,000 square feet, of which about 8,500 square feet is devoted to music and about 400 square feet for video.

As of February, 54 Borders stores carried music. The company says its plan is to continue opening stores that sell music as well as books. The stores will emphasize catalog product, especially jazz, classical, and foreign music.

In its filing, Borders says it plans to open 30-35 book and music superstores in 1995 and the same number in 1996. But these targets, the company says, depend "in large part upon cash flow generated by Walden." If sales

continue to be sluggish in the malls, then Borders' ability to grow may be compromised. The company also says it plans to open stores in markets where it already has superstores, which could cause cannibalization of sales.

Borders also plans to open two Planet Music stores. Borders acquired Planet Music's parent, CD Superstores, in September 1994, and so far only one Planet Music has been open for more than one year. Its customers tend to be younger than the Borders' customers, and the music sold is mostly pop and rock. Planet Music typically carries more than 110,000 music titles. Each store averages about 27,500 square feet. Two Planet Music superstores are currently located next to Borders bookstores.

The company, recognizing that profit margins on music are much lower than on books, says it hopes to improve profitability "in part by improvements in music distribution efficiencies and occupancy costs as a percentage of sales."

The filing says the average cash requirement for opening a Borders Books & Music store is \$2.6 million, which represents capital expenditures of \$1.6 million, \$800,000 worth of net inventory, and \$200,000 in pre-opening costs. The average cash requirement to open a Planet Music store is estimated at \$2 million.

To help finance its expansion needs, Borders can tap a \$235 million, five-year, working-capital line of credit with a syndicate of banks led by First Chicago and PNC.

Total sales for Borders Group, the holding company that includes all the superstores and mall outlets, rose to \$1.51 billion in the fiscal year that ended January 1995, from \$1.37 billion the year before.

(Continued on next page)

Wherehouse Reports \$162 Mill Net Loss Company Blames One-Time Write-Off; Sales Up 5.9%

■ BY ED CHRISTMAN

NEW YORK—Wherehouse Entertainment will report a net loss of \$162.2 million, mostly in noncash charges, on total revenues of \$499.6 million for fiscal year '95, which ended Jan. 31.

In releasing preliminary year-end results, the Torrance, Calif.-based company said total sales increased 5.9% over the previous fiscal year, when the company posted annual sales of \$471.8 million, while comparable-store sales were up 3.4%.

In breaking down the loss, the 347-store company reported that \$152.5 million are noncash charges: It will take a \$139.5 million write-off for goodwill and a noncash charge of

\$13.5 million for a deferred tax asset.

Last year, Wherehouse reported a net loss of \$42.1 million, with some of that in the form of noncash charges for a change in the way the company amortized its video rental inventory.

Wherehouse has yet to release year-end operating results, but without the noncash charges, the company would have posted a net loss of \$9.8 million.

Although it hasn't released final numbers, Jerry Goldress, Wherehouse chairman/CEO, says, "We had a much better year last year [fiscal '95]" than in fiscal 1994, which ended Jan. 31, 1994. He attributed the improved results to increased

revenues and gross profit, combined with an improvement of selling, general, and administrative costs.

But the company warned that due to overall weakness in the music industry, Wherehouse is experiencing a decline in comp-store sales in the first quarter, which ended April 30. In a statement, Goldress says Wherehouse management continues to exercise "good control" over operating costs.

As a result of last year's loss, Anne McLaughlin, VP and treasurer for Wherehouse, says she anticipates that the company will not be in compliance with some aspects of its loan agreements and has already received a waiver from its senior lenders. She adds that Wherehouse management is negotiating with lenders to modify its loan agreements.

Wherehouse debt includes a \$49 million term loan and \$110 million in senior subordinated debentures. Also, Wherehouse has a \$45 million revolving credit line, of which \$15.8 million was drawn down as of Jan. 31.

Financial executives in the music industry say they are not concerned about the noncash charges since the company's write-off of goodwill already reflects their own calculations.

Without the one-time write-off, Wherehouse would have had to amortize goodwill over a number of years, which would have created a continual drain on earnings, explains one executive.

Wherehouse, which is owned by investment fund Stonington Partners (formerly known as Merrill Lynch Capitol Partners), recently suffered an upheaval when Scott Young resigned as chairman and was replaced by Goldress (Billboard, March 11). Some observers suggest that the change in management made for an opportune time for the company to clean up its balance sheet.



Indie Honorees. RED Distribution is the first recipient of the National Assn. of Recording Merchandisers independent distributor of the year award, presented at the convention in San Diego. RED executives celebrate in their suite after winning the honor. Shown, from left, are Dean Tabac, VP, sales; Jolene Nixon, North Central regional sales manager; Laura Giarratano, director of marketing; Lou Tatulli, Northeast regional sales manager; Doug Wiley, Southern regional sales manager; Alan Becker, VP, product development; Mitch Wolk, director of finance; and Sal Licata, president.



Krall At Coconuts. GRP Records artist Diana Krall promoted her new release "Only Trust Your Heart" at the Coconuts store in New York. Shown, from left, are Kent Anderson, national director of sales, GRP; Ralph Lingis, store manager, Coconuts; Angelo Belli of Uni Distribution; Steve Eck, promotion manager, Coconuts; Krall; Deborah Kern, product manager, GRP; Steve Shapiro, Eastern regional sales manager, GRP; and Frank West, jazz specialist, Uni Distribution.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
		★★ NO. 1 ★★		
1	2	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY 7 weeks at No. 1	21
2	4	ELTON JOHN ▲ ¹¹ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	194
3	3	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	84
4	5	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	195
5	1	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	206
6	10	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	26
7	6	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	203
8	7	PINK FLOYD ▲ ⁵ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	206
9	18	SOUNDTRACK ▲ ⁵ POLYDOR 825095/A&M (9.98/15.98)	GREASE	22
10	9	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	201
11	11	JOURNEY ▲ ⁷ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	206
12	21	NIRVANA ▲ SUB POP 34* (8.98/14.98)	BLEACH	53
13	8	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	155
14	13	EAGLES ▲ ¹⁴ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	206
15	29	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	23
16	14	METALLICA ▲ ³ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	192
17	16	ENYA ▲ ³ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	182
18	19	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	204
19	17	ERIC CLAPTON ▲ ³ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	203
20	20	EAGLES ▲ ¹⁰ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	109
21	15	THE BEATLES ▲ ⁹ CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	65
22	28	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	14
23	25	THE DOORS ▲ ¹ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	189
24	12	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	91
25	27	CREEDENCE CLEARWATER REVIVAL ▲ ¹ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	111
26	22	AEROSMITH ▲ ⁵ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	203
27	30	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	174
28	26	MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	6
29	24	BEASTIE BOYS ▲ ⁵ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	126
30	23	JIMI HENDRIX ▲ CAPITOL 96414 (10.98/16.98)	BAND OF GYPSYS	4
31	31	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	28
32	38	BILLY JOEL ▲ ⁶ COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	203
33	32	METALLICA ▲ ² MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	183
34	33	ALICE IN CHAINS COLUMBIA 67059 (4.98 EQ/6.98)	SAP (EP)	3
35	—	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	17
36	48	GRATEFUL DEAD ▲ ³ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	101
37	—	THE BEATLES ▲ ¹ CAPITOL 97039* (15.98/31.98)	1967-1970	40
38	42	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92213/AG (7.98/11.98)	BROKEN	6
39	34	METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	182
40	50	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	8
41	35	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	56
42	46	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	58
43	37	EAZY-E RUTHLESS 57100*/PRIORITY (10.98/17.98)	EAZY-DUZ-IT	3
44	41	U2 ▲ ⁵ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	160
45	40	EAGLES ▲ ³ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	201
46	—	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	3
47	36	AC/DC ▲ ¹⁰ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	106
48	—	NIRVANA ● DGC 24504*/Geffen (10.98/15.98)	INCESTICIDE	1
49	47	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	173
50	—	ORIGINAL LONDON CAST ▲ ³ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	73

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

BORDERS' OFFERING

(Continued from preceding page)

The net profit was \$8.9 million, compared with a loss of \$43.2 million the year before. The gross profit margin rose slightly to 25.6% from 25.3% a year earlier.

At the end of the fiscal year, the retailer's long-term debt was \$21.1 million, and stockholders' equity was \$732.3 million.

Borders has been able to rely on the financial resources of the much larger Kmart to help fuel its growth in recent years. But the SEC filing says that Kmart "will not provide guarantees of Borders' leases for stores opened in the future." Because of that, "the cost of obtaining such sites may be higher than it would have been if Kmart guarantees were available," the filing states.

In January 1994, Kmart took a \$142.8 million restructuring charge to cover the costs of closing 187 underperforming Walden stores and combining certain distribution and headquarters functions of Borders and Walden. Kmart acquired Borders in October 1992.

Kmart has already spun off through IPOs two other retail concepts that it owned. It sold 75% of OfficeMax Inc. and 70% of the Sports Authority Inc. to the public. This is part of Kmart's strategy concentrating on its 2,300 discount stores, which have been struggling.

To come up with a valuation for Borders, Kmart hired the investment bank Dillon, Read & Co., which determined a value of between \$780 million and \$820 million. Assuming an IPO discount of 15% from full value, the initial market value of the company is figured at \$680 million.

The co-underwriters for the IPO will be Donaldson, Lufkin & Jenrette and Goldman, Sachs. The stock will trade on the New York Stock Exchange. Although the company is expected to win SEC approval of its IPO filing, stock market conditions or other unforeseen factors could cause the offering to be postponed or canceled.

Borders Group Inc., the holding company that is going public, consists of three wholly owned subsidiaries: superstore operator Borders Inc., mall bookstore operator Walden Book Co. Inc., and Planet Music Inc.

The company does not plan to pay dividends to investors. It will retain earnings to finance growth.

Borders' top officers are chairman/CEO Robert F. DiRomualdo, 50, and vice chairman/president George R. Mrkoncic, 41. Richard Flanagan, 42, is president/COO of Borders Inc., Paul Mayer, 33, is chairman/CEO of Planet Music, and Bruce Quinnell, 46, is president/COO of Walden.

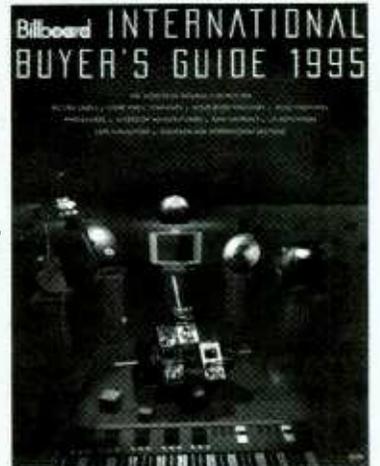
Borders opened its first store—a used bookstore—in February 1971 in Ann Arbor, Mich., near the University of Michigan. The second store opened in 1985. Company headquarters remain in Ann Arbor.

As of February, the company employed 9,900 people full time and 6,800 part time.

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Sony Music Double Albums May Nab Open-To-Buy \$\$\$

GIVE ME YOUR MONEY: Sony Music looks like it is conspiring to corner the market on retail's open-to-buy dollars for the month of June. On June 6, the company's Columbia label will ship "Pulse," a double live album from Pink Floyd, which carries a \$34.98 list price for CD and a \$19.98 list price for cassette. On June 20, the company's Epic label will ship "History—Book One: Past, Present, And Future," a double-album package from Michael Jackson, which carries a list price of \$31.98 for CD and \$23.98 for the cassette. And just in case merchants have any shekels left over after making those purchases, Columbia will slip in the new \$16.98 album from Soul Asylum, "Let Your Dim Light Shine," on June 13.

Readers of The Billboard Bulletin already know the skinny on the Jackson album (Billboard, April 8). A detail or two is known about the "Pulse" album thanks to Jack Eugster, the chairman, CEO, and president of the Musicland Group, who mentioned the album's packaging in his keynote address at the National Assn. of Recording Merchandisers annual convention. Although he didn't name the album, Eugster used "Pulse" as an example of what happens when the industry lets artists dictate packaging, often producing packages that don't fit properly into store racks.

The CD version of "Pulse" will get this—have a light blinking on and off, which should make quite a statement in store racks. In order to power the light, two double-A batteries will be incorporated into the package.

Rich Kudolla, Sony's senior VP of sales, says that Columbia worked hard to accommodate fixtures. The label is issuing the album in two different packages for CD and three for cassette, even though the latter format will not come with a light and batteries. One CD package will be a booklet case, slightly wider than a CD, with a slip cover, where the light will be on the spine. The other package will be a 5½-by-12-inch longbox with the light positioned on the top-spine.

The cassette package will come in a 4-by-12-inch box, a 4-by-8-inch box, and brick style. In addition, Columbia will release the album in MiniDisc at a \$29.98 list price equivalent.

Oh yeah, the music. The album was recorded during last year's concert tour, and one disc will feature the entire "Dark Side Of The Moon" in sequence. According to Kudolla, each concert featured some songs from that album, and every "Dark Side" song was performed during the tour. Then, when the band went into the studio to prepare the live

tapes for the album, they fit together the various songs from "Dark Side" for "Pulse."

FILL 'ER UP: Borders, the super-store chain profiled elsewhere this week (see page 66), is moving to strengthen its replenishment capabilities. For a while, the Ann Arbor, Mich.-based chain has been shifting to purchasing product direct from labels and, according to sources, currently buys almost 50% direct. But going forward, it also appears that it will continue to rely on subdistributors for catalog product.

Until now, Santa Ana, Calif.-based Valley Distributors has been the company's main supplier. But beginning shortly, Borders will test CD

One Stop to see if it can become "a primary supplier" for the chain, acknowledges Len Cosimano, the chain's merchandising manager for music. But he

adds that while Borders relationship with Valley would change, the California one-stop would still retain an important role as a supplier for Borders. Borders main objective in buying direct as well as from both CD One Stop and Valley is to get 100% fill, Cosimano explains.

CHASING THE HITS: Cema Distribution and Liberty are following through with plans to place Garth Brooks' "The Hits" album on moratorium. The last day to place an order with Cema is June 30. However, it looks like they are planning to make the moratorium an event. Although orders will not be accepted after June 30, the company will ship product until Sept. 22. Also, Cema has moved back dating for the album accordingly. Payment for product shipped from May 26 through Sept. 22 is due November 15.

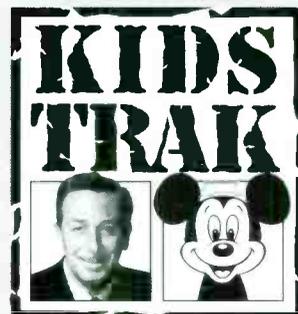
The company plans to advertise "The Hits" through Christmas, no doubt by highlighting the fact that it will be the last chance to buy the album before the moratorium. This will likely create desperation among those lost souls unfortunate enough to have resisted, up to that point, the urge to purchase the Brooks album.

MAKING TRACKS: Roger Christian, formerly the West Coast division marketing manager for Uni Distribution, has formed his own retail marketing and promotion company, dubbed Roger Christian Marketing, with offices in Dallas and Gainesville, Texas. The company, which just took on Bobby Dennis—once upon a time an executive at MDI and more recently the GM at Sumet Sound Studio—as a partner, now has five employees. It specializes in putting together marketing plans for labels as well as individual projects. Christian reports the company has signed on Oh Boy Records, Bohemia Beat, and Sin-Drome Records as clients.



by Ed Christman

ADVERTISEMENT



Radio Success

WALT DISNEY RECORDS' new release, *Rhythm of the Pride Lands*, has become the darling of the music industry. Inspired by *The Lion King*, *Rhythm of the Pride Lands* ventures into reggae and world music, and has produced a single that is climbing AC, Hot AC, and CHR radio charts.

Walt Disney Records is proud to announce its success with Jimmy Cliff and Lebo M's version of "Hakuna Matata," which is enjoying nationwide notoriety via "The Tonight Show," CNN, and "Entertainment Tonight." And now a quick list of the radio success of "Hakuna Matata."

- Adult Top 40 *Billboard* and R&R AC and Hot AC Chart debuts and climbing each week
- AC, Hot AC, and CHR radio stations playing "Hakuna Matata" thousands of spins per week



And while we're bragging about this, let us end with a few notes about the album and the energy behind Walt Disney Records.

- *Rhythm of the Pride Lands*: #1 album on the Top World Music Chart, #1 album on the Top 50 Children's Music Chart, and in the Top 30 on the *Billboard* Top 200 Chart the past several weeks



Diversity Pays Off For Koch Distributing Rounder Debuts Its 1,100 Title Catalog On CD-ROM

ORCHESTRATING KOCH: Koch Distributing, which has spent the last few years diversifying beyond classical music, has seen its efforts rewarded with sales mushrooming from \$26 million to \$43 million last year. This year, the company, which distributes Shanachie, Sugar Hill, Razor & Tie, Hightone, Silva America, Silver Wave, Chandos, DRG, and Smithsonian Folkways, among other labels, expects to generate \$60 million in sales. In order to accommodate the growth, the company has restructured its sales staff and is moving into a larger, more sophisticated warehouse.

By Monday (24), Koch will be moved entirely into its new headquarters, a 70,000-square-foot space in Port Washington, N.Y., on Long Island, reports **Michael Rosenberg**, VP of sales and marketing. It's about 15 minutes from its old warehouse, a 25,000-square-foot facility in Roslyn.

Rosenberg claims that the Koch warehouse will be among the most sophisticated facilities in the indie distribution sector. It will have a more automated system of operation than the old warehouse, he explains. Hand-held scanners will read bar codes as product is checked in, and an "intelligent" conveyor belt will direct product to its correct location in the warehouse.

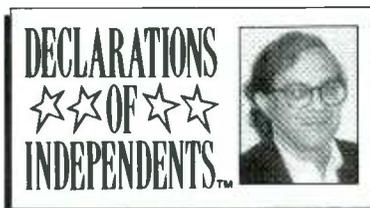
In addition, in the fall Koch expects to install "Amadeus," an automated picking machine developed by the company's Austrian operation, which can pull five orders simultaneously for nonbox-lot orders.

As for its sales staff, the company has divided its now 35-strong sales staff into five regions and seven sales offices. Each office is overseen by a regional sales manager. The Los Angeles office, which also oversees the San Francisco office, is headed by **Felicia Kelly**; **Michael Crockett** holds that slot for the South and is based in the Austin, Texas, office. **Doug Ackerman** is the Minneapolis regional sales manager, while **Al Cohen**, based in Detroit, is the Midwest regional sales manager. **Deb Micallef** has been named the East Coast regional sales manager and will be based in the Arlington, Mass., office. She will cover territory from Virginia to Maine. In addition, the company has a sales office in New York, which she will oversee.

Koch now handles about 55 labels, and Rosenberg says it will add imprints selectively, while concentrating on growing the sales of the labels already in its system.

In looking at how it will grow, Koch—which focuses on classical, new age, folk, and roots music—would like to expand into the alternative rock area, according to Rosenberg. "Last year, we added Bar/None and have done nicely with that," he says. "We have had a lot of success selling the **Bobby Womack** titles on Razor & Tie, so that is something we wouldn't mind taking a look at, too."

DA-DO-ROM-ROM: Rounder Records in Cambridge, Mass., has taken a futuristic approach with its 1995 catalog—the company has released it on CD-ROM.



by Chris Morris

Computer-literate types should have a field day with the 1,100-title catalog, which includes in its CD-ROM form color minis of individual album art, 20-second music bites from each title, a complete list of song titles, comprehensive personnel listings, press quotes, and album descriptions. Besides entries from the flagship label, the catalog encompasses titles on Rounder's distributed labels—Philo, Bullseye Blues, Black Top, Heartbeat, and Messidor.

The catalog also will be available online on the World Wide Web as of May 15. Dive in.

QUICK HITS: Sausalito, Calif.-based Real Music has made an exclusive national distribution pact with The REP Co. in Minneapolis. This move marks an expansion of Real's relationship with REP, which was formerly one of five indies handling its product on a regional basis... Navarre Corp. in New Hope, Minn., will now distribute L.A.'s Moonshine Music on a national basis. Moonshine releases a variety of jungle music, triphop, and electro-pop product. Navarre will also handle Moonshine's subdistributed lines, including Suburban Base USA, City Of Angels, Rising High USA, DMC USA, and Manmade Media... Noted new age instrumentalist **Steve Roach** has signed an exclusive contract with Fathom Records, an imprint of San Francisco's Hearts Of Space Records... AEC Music Distribution in Ridgefield, Conn., has appointed **Lenore Lello** as alternative marketing director, **Leo Geiger** as New York sales rep, **Jim O'Rourke** as warehouse manager, and **Kevin Quigley** as marketing rep... Cleveland-based studio operator and publishing exec **Erwin Bruder** has launched his own label, Nina Records... Philo Records artist **Bill Morrissey** has signed a deal with Alfred A. Knopf Inc. to publish his novel "Edson." Morrissey is a noted singer/songwriter with six albums to his credit on the Rounder-owned imprint.

FLAG WAVING: "It's straight from my heart," says **Mighty Sam**

McClain of his new AudioQuest album, "Keep On Movin'," and every second of the singer's sophomore release for the San Clemente, Calif.-based label bears that statement out.

The new record is the sequel to McClain's widely lauded 1993 album, "Give It Up To Love." Like its predecessor, "Movin'" is a solid sender in the deep soul tradition; backed by a percolating band, **Mighty Sam** soars on his own emotion-wracked originals and covers of fine **Al Green** and **Ronnie Earl** tunes.

The album reflects a life full of bruising experience. McClain—who got his start in 1966 with a regional hit, a cover of **Patsy Cline**'s "Sweet Dreams," recorded at **Rick Hall**'s Fame Studios in Muscle Shoals, Ala.—managed to survive a terrifying decline in his fortunes that found him living on the street in New Orleans nine years ago. One song on the new album recounts the time when McClain, at low ebb, considered suicide on a beach in Pensacola, Fla.

"Keep On Movin'," McClain says, "is about my faith and my determination. The Lord will find a way... It's my time now, I think, and God's time, too."

McClain, who got started on the comeback trail with recordings for **Carlo Ditta**'s Orleans Records in New Orleans, credits AudioQuest president **Joe Harley**, who produced both of the singer's records for the label, with his renewed profile in the business.

"He's given me the freedom and the belief and the trust in my music," McClain says. "Joe's given me the chance to develop, and I appreciate that, brother."

Life is looking good to McClain these days: He lives in a country house in New Hampshire ("Got me a horse, a dog, four or five cats, and shit") and is getting married on June 11.

Before the nuptials, McClain plans to hit the road with a seven-piece band for dates in Texas, Oklahoma, and the Midwest; stops will include **Buddy Guy**'s Legend in Chicago and the House of Blues outlets in New Orleans and Chicago. In July, he'll play a festival date in Italy with **Wilson Pickett** and **Rufus Thomas**. He says there is the possibility that he will record a live album late in the year for AudioQuest at the Meridien Hotel in Paris.

Assistance in preparing this column was provided by **Ed Christman** in New York.

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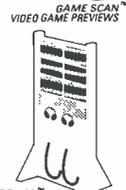
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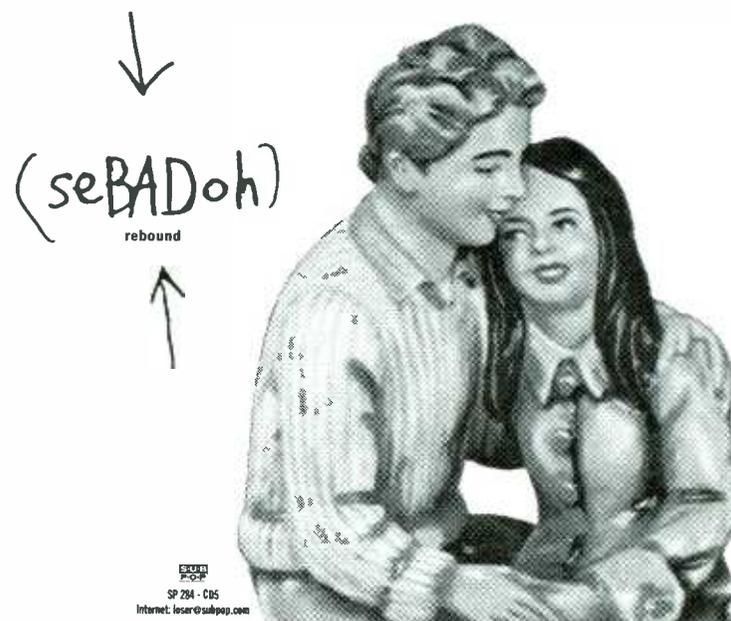
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Affluent Connecticut Town's Sole Record Shop Fills A Niche

BY FRANK DiCOSTANZO

DARIEN, Conn.—If niche marketing is what it takes for an independent music retailer to survive in the age of megastores, then Johnny's fits the bill.

With only 500 square feet of selling space, the Darien shop is a throwback to the Greenwich Village boutiques of the 1960s. Its counterculturally hip, laid-back atmosphere, worn wooden floors, and side-door entry belie not only the store's high inventory turnover, steady customer flow, and gross sales (estimated at near \$500,000), but also its location.

In fact, says owner John Konrad, the most common question he hears is, "What's a store like this doing in a town like this?"

According to 1989 figures, Darien's per capita income of \$51,795 makes it one of the wealthiest communities in America. The small, tra-



KONRAD



ditional New England town covers only 14.9 square miles and has a population of 18,892.

Only seconds from Darien's railroad station, Johnny's is an easy stop for many of the area's commuters. The town is approximately one hour from New York City.

Not surprisingly, the shop packs merchandise in every usable nook and cranny, including the ceiling, from which T-shirts, hats, stuffed animals, and carrying cases hang freely above customers' heads.

To maximize space, the inventory of 10,000-plus CDs is stacked flat behind sliding Plexiglas doors, with only their spines showing.

Since October 1975, when Konrad, now 44, opened his store in a shopping strip, it has remained the only record shop in town. Although that may suggest a certain cachet, he quickly points out that competition is only minutes away in the sur-

rounding towns of Stamford, Norwalk, and New Canaan.

While the store's CD prices average between \$15.50 and \$16.50, clearly the pressure has been on since a Nobody Beats The Wiz moved into the area 18 months ago. The superstore is only two miles from the small shop, along the Boston Post Road in Norwalk. "They've definitely hurt us in the top 100s, but my focus has always been in harder-to-find recordings, filling special orders, and, recently, unique and unusual accessories," says Konrad.

Indeed, increasing accessories to 40% of inventory has become a key weapon in his defense arsenal. This move, he explains, was spurred by the addition of the Jerry Garcia tie collection. "It was a coup for me to get them, because the manufacturer prefers big, fancy stores. But since I have so many Grateful Dead customers, it's really helped fill the gap."

Guatemalan- and African-style jewelry, talismans, and trinkets, priced under \$20, have also been a boon with the increasingly growing teenage market, Konrad adds. In addition to T-shirts, bumper stickers, buttons, decals, and even guitar strings, the only standard accessory he carries is blank tape.

Konrad, who employs two part-time workers, says he likes to attend the boutique and fashion shows in New York about three times a year to get ideas and make purchases.

With the exception of classical, Johnny's musical inventory offers a healthy assortment of pop/rock/alternative (50%), bluegrass (15%), jazz (15%), a mix of imports (15%), and children's music (5%).

"Customers love to stop in and browse through our recordings," says Konrad, noting that rare vinyl records are especially treasured. But unlike the early years when his shop was lined with vinyl, he now keeps only a small section in the back. Although he shuns selling used CDs, primarily because of



T-shirts, hats, and stuffed animals are found next to the CD shelves at Johnny's. (Photo: Frank DiCostanzo)

space constrictions, he says he once did a brisk business in used vinyl.

Meanwhile, special orders have risen to nearly 25% of sales, with a typical request filled within two to three days. Konrad attributes much of that demand to the addition of the Muze system. CD orders are placed twice a week through Alliance/CD One Stop in Bethel, Conn. Imports are purchased from Phantom Sound & Vision in Newport Beach, Calif.

Perhaps the most surprising change in recent years, says Konrad, is that the store is drawing so many preteen customers, something he attributes to MTV and young people's fascination with the '60s.

In line with that, Konrad has run 30-second commercial spots on the network via its local Cablevision franchise over the past six years. "I hired someone to create an animated cartoon spot for us that has been very successful," he says. Although he pays to run the commercial 40 times a week, because cable often has "fill" space resulting from purchases of time blocks, the spot has actually been aired nearly twice as often. The unexpected free "two-for-one" exposure, he says, has boosted business.

On the downside, cassette sales have dramatically declined in the past two years. "They've dropped from 15%-20% of my business to the point where I'll think twice before placing an order," he says.

Overall, Konrad takes pleasure in nurturing the store's 1960s countercultural image. "Basically, we're a casual, friendly, and untraditional place that just catches a lot of people off guard," he says, describing the customer base as more of a fraternity than anything else. "Our way of doing things would definitely turn Mr. Bloomingdale's hair gray," he jokes.

So what are Johnny's biggest sellers? "Anything by, for, or about the Grateful Dead," Konrad says. Furthermore, the store's large volume of Dead sales is the one thing that has remained constant. "My

Dead sales are nothing short of incredible," he says.

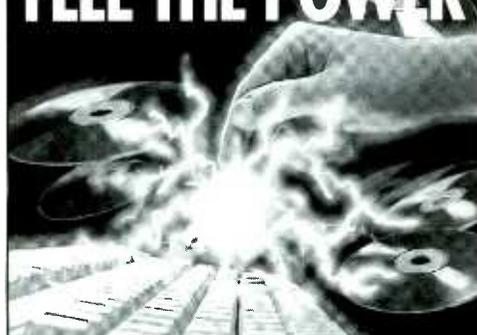
While Konrad concedes that increased competition in the area has made his customers a bit more price conscious, sale pricing is virtually out of the question. "I can't play that game because I can't win," he says. Low music prices, he adds, have never been part of his strategy over the past 20 years. "My accessories are unique enough—including my selection of low-priced jewelry—that it helps offset lost CD sales to the big discounters."

Like most independent retailers, Konrad admits he gets discouraged watching the superstores sell CDs at prices at or below his own cost. "Sure we're an endangered lot, but I feel there'll always be room for places like ours."

The entrepreneur opened his store straight out of college, looking for what he hoped would be easy work that would allow him to be independent and free to pursue a writing career. "I knew a lot about music, so I felt it would be a natural for me."

Despite the challenges of running a business, he says the real bottom line, at least for him, is having fun. "When the fun stops, then I go on to something else."

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LARGEST DISTRIBUTOR



Johnny's is a 500-square-foot record shop/boutique in Darien, Conn. (Photo: Frank DiCostanzo)

TOP NEW AGE ALBUMS (CONTINUED)	
TITLE/ARTIST/LABEL	
16. MONTEREY NIGHTS	JOHN TESH GTS
17. MANDALA	KITARO DOMO
18. IN SEARCH OF ANGELS	VARIOUS WINDHAM HILL
19. PRECIOUS WATERS RIVER OF LIFE	VARIOUS NARADA
20. NARADA DECADE	VARIOUS NARADA
21. ACOUSTIC HIGHWAY	CRAIG CHAQUICO HIGHER OCTAVE
22. CLOSE TO THE HEART	VARIOUS NARADA
23. APURIMAC II	CUSCO HIGHER OCTAVE
24. WINTER SONG	JOHN TESH GTS
25. GLOBAL HOUSE	OYSTEIN SEVAG WINDHAM HILL

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan				
1	1	3	MURDER LOVE EASTWEST 61737*/EEG	SNOW
★★ NO. 1 ★★ 3 weeks at No. 1				
2	2	65	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
3	4	65	PROMISES & LIES VIRGIN 88229	UB40
4	3	24	DESTINATION BROOKLYN EPIC STREET 57857*/EPIC [ES]	VICIOUS
5	5	4	A TRIBUTE TO BOB MARLEY...THE RIDDIM OF A LEGEND RELATIVITY 1234	VARIOUS ARTISTS
6	8	65	COOL RUNNINGS WORK 57553*/COLUMBIA	SOUNDTRACK
7	10	65	SONGS OF FREEDOM ² TUFF GONG 512 280/ISLAND	BOB MARLEY
8	6	4	TRINITY TABU 530479*/MOTOWN	LUCKY DUBE
9	13	2	STRICTLY RIDDIM VOL. 2: THE SINGERS PRIORITY 53070	VARIOUS ARTISTS
10	7	65	QUEEN OF THE PACK ● EPIC 53763* [ES]	PATRA
11	9	45	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/EEG [ES]	BORN JAMERICANS
12	11	33	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
13	15	5	DANCEHALL MASSIVE VOLUME III NOVEMBER 1117	VARIOUS ARTISTS
14	14	13	STRICTLY THE BEST, VOL. 13 VP 1393*	VARIOUS ARTISTS
15	12	43	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 ★★ 6 weeks at No. 1				
1	1	8	THE LION KING: RHYTHM OF THE PRIDE LANDS WALT DISNEY 60871	LEBO M
2	2	12	THE LONG BLACK VEIL ● RCA 62702	THE CHIEFTAINS
3	3	3	BEST OF NONESUCH/ELEKTRA 79358/AG	GIPSY KINGS
4	6	9	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
5	5	5	LOOKING BACK CURB 77718	MARY BLACK
6	7	22	THE MASK AND MIRROR WARNER BROS. 45420 [ES]	LOREENA MCKENNITT
7	9	7	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
8	10	22	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
9	8	7	CELTIC HEARTBEAT COLLECTION CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
10	11	72	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
11	13	73	BANBA ATLANTIC 82503/AG	CLANNAD
12	14	53	TALKING TIMBUKTU HANNIBAL 1381/RKODISC	ALI FARKA TOURE WITH RY COODER
13	12	9	PAPA'S DREAM MUSIC FOR LITTLE PEOPLE 42562/WARNER BROS.	LOS LOBOS WITH LALO GUERRERO
14	15	4	SHORELIFE RYKODISC 10309	MOUTH MUSIC
15	RE-ENTRY		MYSTERE RCA 62686	CIRQUE DU SOLEIL

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★ 50 weeks at No. 1				
1	1	57	LIVE AT THE ACROPOLIS ▲ ³ PRIVATE MUSIC 82116	YANNI
2	2	7	LIVE AT RED ROCKS GTS 4579	JOHN TESH
3	3	177	SHEPHERD MOONS ▲ ⁴ REPRISE 26775/WARNER BROS.	ENYA
4	4	105	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
5	5	25	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
6	9	27	ACOUSTIC PLANET HIGHER OCTAVE 7070 [ES]	CRAIG CHAQUICO
7	7	11	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
8	NEW		QUEST OF THE DREAM WARRIOR NARADA 64008	DAVID ARKENSTONE
9	8	255	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	6	3	TYRANNY OF BEAUTY MIRAMAR 23046	TANGERINE DREAM
11	10	5	PATH AN AMBIENT JOURNEY FROM WINDHAM HILL WINDHAM HILL 11163	VARIOUS ARTISTS
12	14	2	BEYOND THE THUNDER HIGHER OCTAVE 7073	NEAL SCHON
13	11	85	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
14	12	51	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
15	13	13	APPLAUSE! MOULIN D'OR 951	DANNY WRIGHT

○ 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. [ES] Indicates past and present Heatseekers titles © 1995, Billboard/BPI Communications and SoundScan, Inc.

JOHN TESH

LIVE AT RED ROCKS

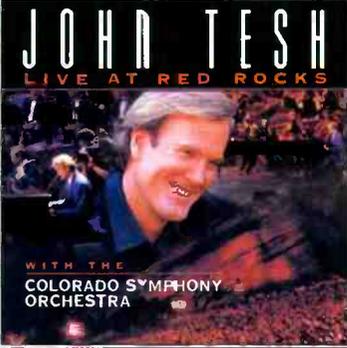


"At Red Rocks, the crowd goes wild."
— Newsweek

"Tesh becomes a performer worth watching."
— L.A. Times

"This program can only be described as spectacular."
— Buffalo News

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POP

▶ JOAN OSBORNE

Relish
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Blue Gorilla/Mercury 314 526 699

Featured in *Music To My Ears*, Jan. 14

▶ WHITE ZOMBIE

Astro-Creep 2000
PRODUCERS: Terry Date & White Zombie
Geffen 24806

Psycho-metal-thrash band that scored an improbable, but well-deserved platinum certification with its first Geffen release, "La Sexorcisto," follows with another unrelentingly twisted journey into the darkness of ringleader Rob Zombie's mind. Fans who have waited for new product while the band was on a seemingly endless tour will have their wishes answered when they hear such scorching cuts as the industrial-edged "Super Charger Heaven," "Electric Head Pt. 1 (The Agony)," and "Electric Head Pt. 2 (The Ecstasy)." Hard rock outlets and MTV will find plenty to work with here.

PETER MURPHY

Cascade
PRODUCER: Pascal Gabriel
Beggars Banquet/Atlantic 92541

One-time Bauhaus goth god turns his gorgeous cathedral pipes to an album's worth of finely crafted, ruggedly melodic songs. Less ephemeral, certainly less theatrical than previous outings, "Cascade" finds Murphy exercising a wider sonic palette that includes broad pop strokes (first single "The Scarlet Thing In You"), generous daubs of gray (moody, guitar-driven "Disappearing"), and even a few bright colors ("Sails Waves Goodbye"). A powerful application of Murphy's generous talents.

★ DAVID TORN

Tripping Over God
PRODUCER: David Torn
CMP 1007

One of the most exciting guitarists around, David Torn has added his unearthly textures and incendiary solos to albums by Mark Isham and David Sylvian, as well as conducted his own projects such as last year's artful power-trio record "Polytown." It's all Torn in this sublime solo excursion, as he weaves metallic riffs, mutated loops, and disembodied vocals into an exotic sonic tapestry. Fans of six-string stylists as diverse as Jimi Hendrix, Robert Fripp, and Andy Summers will find the album intoxicating and addictive—though its absolute musicality will appeal to more than just guitar geeks.

HEAT WAVE

Patti LuPone Sings Irving Berlin
PRODUCER: Tommy Sings Krasker
Philips 446 406

The master songwriter is in ship-shape hands, from Patti LuPone's Broadway sense of energy and sentiment to John Maureri and the Hollywood Bowl Orchestra's big-sounding framework that's true to the original Broadway and Hollywood scoring accompanying the 23 selections. Interestingly, the program includes instrumental dance sequences from "Call Me Madam" and "Let's Face The Music And Dance" from "Follow The Fleet." The star is Irving Berlin, and the presentation is all a songwriter could hope for.

JAZZ

★ TERJE RYPDAL

If Mountains Could Sing
PRODUCER: Manfred Eicher
ECM 1554

By melding his two seemingly diametrically opposed pursuits—rock-accented guitar improvisation and avant-garde composition for orchestral

SPOTLIGHT



THE BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS
The Soul Of Chant
PRODUCER: none listed
Milan 35703

The same monastery that produced the phenomenally successful "Chant" album yields another collection of Gregorian chants, this one consisting of mono recordings made on location between 1956 and 1962. Included are five masses: "Lux et Origo," "Fons Bonitatis," "De Angelis" (containing the "Credo III"), "Cum Jubilo," and "Orbis Factor." The caliber of performance is extremely high, the annotation extensive enough for the connoisseur, yet comprehensible to the novice, and the sound quality impressive given the passage of time. Eschewing any hint of opportunism, this package conveys a devout respect for the material.

ensembles—Scandinavian artist Terje Rypdal has created one of the gems of his often underappreciated 25-year career. His legato lines of distortion-laced guitar trace compelling, often lyrical, themes through varying bass, drum, and string-trio accompaniments. From the sanguine hooks of "The Return Of Per Ulv" to the dissonant sheets of sound in "One For The Roadrunner," Rypdal's unique fusion is seductive.

★ VALERIE CAPERS

Come On Home
PRODUCER: Frank Zuback
Columbia 66670

Composer, vocalist, and pianist Valerie Capers is also an accomplished New York jazz educator with the clout to attract supporting players like Wynton Marsalis, Paquito D'Rivera, Mongo Santamaria, and Bob Cranshaw. Capers' standard repertoire includes a delicate version of "I've Never Been In Love Before," a bright "One Note Samba," and straightforward versions of "A Night In Tunisia" and "In A Mellow Tone." Capers' originals include the hard-hitting, uptempo "Odyssey" and the languid, torchy vocal "Out Of All (He's Chosen Me)." Other vocal highlights include her sassy dialog with D'Rivera on Horace Silver's "Come On Home" and her Marsalis-accompanied run through Cole Porter's "It's All Right With Me."

ORBERT DAVIS

Unfinished Memories
PRODUCERS: Orbert Davis & Mark Ingram
Copia 45022

Chicagoan trumpeter Orbert Davis spins a swinging, traditional jazz date that could even cross over into the contemporary realm. Standout tracks of a smartly produced set include his engagingly funky version of "My Funny Valentine" (complete with a tasteful string arrangement), a probing, lyrical take on "Shorter's Vibes," and versions of such standards as Billy Strayhorn's "Chelsea Bridge" and Herbie Hancock's "Dolphin Dance." Davis' best originals include the sweet, wistful beauty of the title track and the simmering, uptempo fanfare of "Cornucopia."

SPOTLIGHT



FITO PAEZ
Circo Beat
PRODUCERS: Phil Manzanera, Fito Paez
WEA Latina 98242

An 800,000-unit seller in Argentina, where platinum records are awarded for 60,000 units sold, "Circo Beat" is a wonderfully prismatic package that finds the talented singer/songwriter coloring anecdotes of his personal past with a singular hybrid of tango, Argentine folklore, and Beatles-esque pop/rock. Perspicacious music enthusiasts will gladly tap into a very personal album, which, unhappily, offers few single possibilities for U.S. Latino radio, save perhaps funk-imbued title track and "She's Mine."

NEW AGE

★ GAMELAN PACIFICA

Trance Gong
PRODUCERS: Jarad Powell & Jon Kelihofer
iWhat Next? 0016

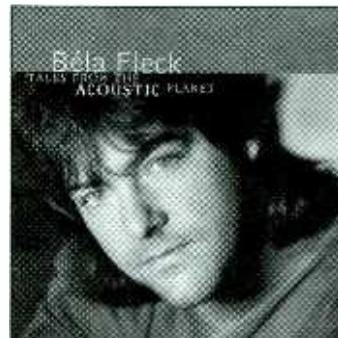
Taking the sounds of Balinese and Javanese gamelan orchestras, Gamelan Pacifica creates a new music without losing any of the original spirit. Aptly titled "Trance Gong," these recent compositions exploit the open atmospheres and contemplative moods these metallophone and gong orchestras can generate. Coupled with chirping flutes and sinewy bowed stringed instruments, the compositions articulate a timeless music, although most of them were written within the last 12 years. The lone exception is a beautifully serene arrangement of John Cage's 1948 work "In A Landscape." Contact: Nonsequitur, P.O. Box 344, Albuquerque, N.M. 87103.

★ ROGER ENO

Lost In Translation
PRODUCERS: Roger Eno, Robin Shaw, Michael Brook, Richard Evans
Gyroscope 6611

An eccentric album from the younger sibling of Brian Eno, "Lost In Translation"

SPOTLIGHT



BELA FLECK
Tales From The Acoustic Planet
PRODUCER: Béla Fleck
Warner Bros. 45854

As the title suggests, banjo virtuoso Béla Fleck's new album is an acoustically oriented piece that strays from his fusion base into territory closer to country and bluegrass. Presence of musicians as diverse as Chick Corea, Branford Marsalis, Bruce Hornsby, Jerry Douglas, Mark O'Connor, and the members of longtime Fleck band, the Flecktones, keeps the all-instrumental affair eclectic, drawing from a multitude of genres. Fortunately, the finished product plays more like a cohesive jam between friends than an all-star variety show. Apt for open-minded bluegrass, country, and jazz programmers.

features the medieval prose of "heretic" Walthius Van Vlaanderen. In a beer-and-smoke-roughened choirboy voice that is often layered into other voices, Roger Eno intones these plaintive Latin hymns of spiritual ambiguity over ambient chamber settings. However, half the album is instrumental, with pieces ranging from modern, Satie-like mood pieces to tangos with a Parisian flavor, full of lyrical accordions and jaunty melodies. A singularly charming and disarming album.

WORLD MUSIC

▶ BOUKMAN EKSPERYANS

Libete (Pran Pou Pran!!)/Freedom (Let's Take It!)
PRODUCERS: Clive Hunt, Daniel Beaubrun & Theodore Beaubrun Jr.
Mango 539946

Despite its struggle to make music in its politically riven homeland of Haiti, rhythm-intensive world music outfit makes its third album for Mango its best to date. Led by singers/instrumentalists/co-writers Daniel and Theodore "Lolo" Beaubrun, the group's infectious choral harmonies recall South African groups like Ladysmith Black Mambazo as well as

VITAL REISSUES™

FLACO JIMENEZ with LOS CAMINANTES

Flaco's First
ORIGINAL PRODUCER: Hymie Wolf
REISSUE PRODUCER: Chris Strachwitz
Arhoolie 370

Cut for the Rio label in San Antonio, Texas, between 1956 and 1958, the 30 selections that comprise this fine compilation are as much a document of the Grammy-winning accordionist's first recordings as a compendium of Tejano music. Featuring a teenage Flaco Jimenez fronting Los Caminantes, the 76-minute album showcases the artist's instrumental, vocal, and compositional genius, particularly on tracks like instrumental polka standard "El Circo," original "Tratando Con Otro," and "Me Siento Abandonado" (a duet with the even younger Henry Zimmerle). The

performances overflow with passion, and the sound quality is far superior than the disclaimer warning about "considerable distortion" would imply.

JERRY DOUGLAS

Under The Wire
PRODUCER: Jerry Douglas
Sugar Hill 3831

Long-awaited reissue of this 1986 MCA recording finds Douglas teamed with Mark O'Connor, Béla Fleck, Sam Bush, and others. The mostly uptempo numbers are complemented by the tongue-in-cheek "grass-rock" tune "Dhaka Rok" and the moving Fleck/Douglas duet "Two Friends." Bil VornDick's engineering is transparent, and the cover art is clever. Standout tracks include "Redhill" and the Bill Monroe cover "Monroe's Hornpipe."

George Clinton's Parliament, with their female backing vocalists often taking lead-vocal duties. Highlights of a consistently strong set include the choral call-and-response of "Legba," the ravenous, rumbling percussion of "Sam Pedi," the lyrical West African rumba of "Simbi Ganga," the racing, rocking beats of "Peye Pou Peye," the hypnotic guitar and dreamlike vocals of "Zanj Yo," and the gorgeous, graceful vocal balladry of "Zilie."

LATIN

▶ LITTLE JOE & LA FAMILIA

Reunion 95
PRODUCERS: Joe D. Hernandez, Steve "Rat" Silvas
Tejano/Rodven 4306

After a 10-year break, Tejano luminary hooks back up with brothers Rocky and Johnny to layer their smooth harmonies over an irresistible batch of smartly arranged polkas such as "Ya No Sufras" and "Soy Tuyo." Inviting, leisurely paced cumbia "Ojalá" and driving, rock-laced cumbia "Carmen Carmelita" round out Little Joe's finest package in quite some time.

GOSPEL

▶ SLIM & THE SUPREME ANGELS

Stay Under The Blood
PRODUCERS: Melvin Williams & Doug Williams
Intersound 9144

Anyone wondering about the origins of urban contemporary and R&B music need look no further than this. Longtime veterans of black gospel quartet singing, the Rev. Howard "Slim" Hunt & the Supreme Angels joyously and definitively confirm it was the African-American Christian church at the foundation of much of the mainstream pop, soul, and rock of the last four decades. With all the fervor and commitment of a tent-meeting revival and the showmanship of a killer '60s soul review, "Stay Under The Blood," recorded live in Baton Rouge, La., is an exhilarating album of praise to God and a jubilant celebration of an American art form.

CONTEMPORARY CHRISTIAN

MAIA AMADA

Faith Remains
PRODUCERS: Cheryl Rogers, Shane Keister
Intersound 7038

Amada has a big, gorgeous voice that is full of power and presence on uptempo pop tunes like the album's opener, "Love's The Key," and then can slow down and wring every ounce of emotion from a power ballad like "Consumed By Your Love." A native of Scarsdale, N.Y., Amada cites Billie Holiday, Patti LaBelle, and Chaka Khan as favorite vocalists, but she's melded those influences into a style that's all her own. Among the album's best cuts are the title tune, "Love Will Find You," and "Higher Ground."

CHRISTAFARI

Souffire
PRODUCER: Mark Heimermann
Gotee 701 3819 883

Nothing feels as good as jammin' in the name of the Lord, and this album is a prime example. Reggae aficionados will love this California-based group, which is already garnering mainstream attention via its recent inclusion on the Sunsplash tour. This great album showcases the band's strengths—mesmerizing vocals, uplifting lyrics, and thoroughly engaging melodies. The project illustrates the wonderful diversity in the Christian marketplace, but Christafari's appeal hasn't been limited to Christian music fans. Every cut on the album is a keeper, but among the best are "Listening," "Selah," "Christafari," and "Crucified."

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

► LUCAS Wau Wau Wau (3:20)

PRODUCER: Lucas
WRITERS: Secon, Perkinson, Gray
PUBLISHER: not listed
REMIXERS: Lucas, Al Stone
Big Beat 6126 (c/o Atlantic) (cassette single)

Follow-up to the smash "Lucas With The Lid Off" is another plush, atmospheric pop/hip-hop affair, fueled by a chewy bassline, a brain-numbing hook (that kids will be mimicking ad nauseam within moments), and rapid-fire rhymes. Lucas has a clever way with words that elevates him above the standard jock-grabber. He also has production prowess, which resulted in five diverse mixes that deftly combine streetwise beats with mature jazz flavors. From the forthcoming "Lucacentric" set.

★ R.E.M. Strange Currencies (3:52)

PRODUCERS: Scott Litt, R.E.M.
WRITERS: Berry, Buck, Mills, Stipe
PUBLISHER: Night Garden, BMI
Warner Bros. 17900 (cassette single)

As its latest "Monster" track further solidifies the foursome as the masters of modern rock, it seems R.E.M. can do no wrong. Michael Stipe sings an optimistic appeal for another chance at love lost, as a gentle texture of blues and rock underscores the true, somber spirit buried beneath the hope. Breathtaking and beautiful rock.

★ MIKE & THE MECHANICS Over My Shoulder (3:37)

PRODUCERS: Christopher Neil, Mike Rutherford
WRITERS: M. Rutherford, P. Carrack
PUBLISHERS: Hit & Run/Michael Rutherford/Plangent Visions/WB, ASCAP
Atlantic 6050 (cassette single)

Second single from the act's fine "Beggar On A Beach Of Gold" album is another crisply executed pop tune that is far more top 40-friendly than the previous "Mea Culpa." Here, a winding melody allows plenty of room for the band's intelligent, probing lyrics while accentuating a chorus with the potential for considerable reach. Paul Carrack's delightful lead vocal flows like honey and is icing on a single that deserves immediate attention from pop and AC programmers.

DJ MIKO Hot Stuff (5:19)

PRODUCER: not listed
WRITERS: P. Bellotte, H. Faltemeyer, F. Forsey
PUBLISHER: Rick's Music
ZYX 66026 (12-inch single)

Donna Summer's disco nugget is refashioned to suit crossover radio's current fascination with faux-rave hi-NRG dance music. The song is sped up to break-neck speed, and its distinctive "hot, hot, hot" bridge almost sounds like a dog bark, while the lead female vocal has all the vigor but none of the passion or sexual drive of the original record. Still, the song's familiarity—and DJ Miko's previous success—will likely lure a few to the dancefloor. Contact: 516-253-0820.

R & B

SEAN LEVERT Put Your Body Where Your Mouth Is (4:09)

PRODUCERS: Gerald Levert, Edwin "Tony" Nicholas
WRITERS: G. Levert, E. Nicholas
PUBLISHERS: Divided/Zomba Songs/Ramal/Warner-Tamerlane, BMI
Atlantic 6105 (cassette single)

Sean makes a good case for the acceptance of two Leverts at R&B radio with this romantic slow jam. He works up a respectable sweat over a tick-tocking groove that is padded with pillow synths and a subtle jazz guitar. Mature minds will dig the single's overall sound, and younger listeners will probably go for the song's more carnal content. Either way, the result could be an across-the-board hit.

THE GAP BAND First Lover (4:10)

PRODUCERS: Robert Palmer, Charlie Wilson
WRITERS: C. Wilson, A. Rushing, V. Young
PUBLISHER: C Dub, BMI
Raging Bull 5013 (CD single)

"First Lover" is as soulful as the Gap Band's first R&B chart hit, "Shake." The pioneer act clearly has not forgotten the elements of strong soul, as this harmony-heavy track pounds out thick beats on top of acoustic funk riffs. Do not overlook it.

HAMI Good Thangz (4:17)

PRODUCER: Hami
WRITER: Hami
PUBLISHER: not listed
Capitol 79558 (c/o Cema) (cassette single)

Multi-instrumentalist Hami has previously lent his talent to hits by Ice Cube and Too Short, among others. On his debut, the vibe is decidedly softer and chock-full of caressing jazz colors. He does a good job with the song's seductive, if sometimes too obvious, lyrics, exhibiting an ability to swerve from lover-man chatting to more urgent rapping, and singing with ease. From the album "The Funky Descendant."

COUNTRY

► TRISHA YEARWOOD You Can Sleep While I Drive (3:15)

PRODUCER: Garth Fundis
WRITER: M. Etheridge
PUBLISHERS: Almo/M.L.E., ASCAP
MCA 55025 (c/o Uni) (7-inch single)

Working with producer Garth Fundis, Yearwood, a nonwriter, has perfected the art of finding top-notch material that fits. Her sumptuous vocal treatment transforms Melissa Etheridge's ode to busting loose into a solid country ballad.

► THE MAVERICKS All That Heaven Will Allow (3:34)

PRODUCER: Don Cook
WRITER: B. Springsteen
PUBLISHER: Bruce Springsteen, ASCAP
MCA 55026 (c/o Uni) (7-inch single)

It is no easy task, but with a distinctive vocal swagger, Mavericks singer Raul Maul manages to retain all the

NEW & NOTEWORTHY

YAKI-DA I Saw You Dancing (3:40)

PRODUCER: Jonas "Joker" Berggren
WRITER: J. Berggren
PUBLISHER: Careers-BMG, BMI
London 6954 (c/o PGD) (cassette single)

Chirpy Swedish female duo makes an excellent first impression with a bright and shuffling pop confection that proudly wears the fingerprints of mentor Jonas Berggren from Ace Of Base. The track wins with a simple but memorable melody that blossoms into a swirling, thickly harmonious chorus that will sound fab over top 40, crossover, and AC airwaves. If the midtempo album version does not do it for ya, investigate Lenny Bertoldo's sparkling hi-NRG dance remixes. A smash in the making.

JON B. Someone To Love (4:04)

PRODUCER: Babyface
WRITER: Babyface
PUBLISHER: ECAF, BMI
Yab Yum 550 Music 77895 (c/o Sony) (cassette single)

Summery, hitbound single from Jon B.'s debut "Bonafide" and the soundtrack to "Bad Boys" greatly benefits from the golden touch of Babyface—who offers his writing, production, and vocal skills. Though Babyface's strong presence clearly hedges B.'s bets for success, Jon more than holds his own here, matching the track's lush arrangement with a confident and soulful style that leaves you wanting to hear more.

exuberance of Springsteen's original version of this wonderful song. A fitting final single from this fine band's now-platinum sophomore album.

► LITTLE TEXAS Southern Grace (4:06)

PRODUCERS: Christy DiNapoli, Doug Grau, Little Texas
WRITERS: P. Howell, B. Seals, S. Harris
PUBLISHERS: Square West/Howlin' Hits, ASCAP; Sony Tree/Edisto Sound International/Sony, BMI
Warner Bros. 7466 (CD promo)

This sextet's tightly layered harmonies and ear for a commercial hook have scored them hit after hit, and this bow to Southern womanhood will likely be their next. Might be gettin' time to start looking around for some outside material, though.

RICK TREVINO Bobbie Ann Mason (3:15)

PRODUCERS: Steve Buckingham, Blake Chancey
WRITER: M. D. Sanders
PUBLISHERS: Mark D./Starstruck Writers Group, ASCAP
Columbia 77903 (c/o Sony) (7-inch single)

Trevino made some radio inroads with his debut project from last year, and this leadoff single from his upcoming second album announces the Texas-based singer's intention to stick real close to the formula. Slick, safe, and not very exciting at all.

JAMES HOUSE This Is Me Missing You (3:22)

PRODUCER: Don Cook
WRITERS: J. House, M. Powell, D. Cochran
PUBLISHERS: Mad Women/Sony Tree/Warner-Tamerlane/Resaca Beach, BMI; Alabama Band/Wildcountry, ASCAP
Epic 77870 (c/o Sony) (7-inch single)

As a singer, House has a knack for packing emotion into every syllable of a lyric. As a writer, he is capable of coming up with fresh-but-familiar country/pop songs like this one. When the mixture is right, as it is here, it is quite a combination.

BRYAN WHITE Someone Else's Star (3:21)

PRODUCERS: Billy Joe Walker Jr., Kyle Lehning
WRITERS: S. Ewing, J. Weatherly
PUBLISHERS: Acuff-Rose, BMI; Milene, ASCAP
Asylum 9177 (7-inch single)

It is two ballads in a row for White, a singer whose fresh-faced, wide-eyed pop/country blend has been doing a slow build at radio. His go-for-broke soulful vocal on this nicely put together song is sure to inspire some young-country swooning out there.

DANCE

► LOVEWATCH Wake It Up (6:04)

PRODUCERS: Amos White V, Tina deVaron, Miguel Romero
WRITERS: A. White V, M. Romero, T. deVaron
PUBLISHERS: Tinafina/Amos Sive/Alafia, ASCAP
REMIXERS: Guido Osorio, Razor
G-Zone 160440 (c/o Gee Street Independent) (12-inch single)

Singer Michelle Weeks, the current undisputed Queen of One-off Singles, smokes like she rarely has on this wicked, tribalistic stomper. She darts around an abundance of catchy synth loops and percussion breaks with notable agility, giving the song's instantly memorable chorus the kind of power and energy that peak-hour anthems are made of. Heavy props to the production and songwriting team of Tina deVaron, Amos White, Miguel Romero, and Guido Osorio, who bring a full plate of new and interesting ideas to the table. Hitbound.

► THE TYRELL CORPORATION Better Days Ahead (no timing listed)

PRODUCERS: Mike Percy, Tim Lever
WRITERS: Barry, Watson
PUBLISHER: Chrystalis
REMIXERS: Diddy, Serious Rope, Satoshi Tomiie
Brilliant!/Chrystalis/EMI 58371 (c/o Cema) (12-inch single)

Latest single from EMI's hugely popular "Brilliant!" compilation series brings this charming U.K. duo to stateside shores with a warmly optimistic twirler. Track scores with a chipper, soul-splashed house arrangement, as well as a lead vocal that will initially draw comparisons to Andy Bell of Erasure. A bevy of

tuneful post-productions will help entice U.S. jocks, starting with Satoshi Tomiie's "Phase" mix.

EVE NELSON FEATURING AMIA It's So Right (6:32)

PRODUCER: Eve Nelson
WRITERS: E. Nelson, W. Sparks
PUBLISHERS: Zomba, ASCAP; Eve Nelson/Fast Radio/Bernadette O'Riley
REMIXERS: Constantino Padovano, Ciro Sasso
Radikal 15023 (12-inch single)

Nelson, who was the creative mastermind of Diva Convention's "Never Leave You Lonely," shows continued growth as a tunesmith and producer with this galloping house mover. Amia has a firm, assertive vocal presence, adding weight to the song's subtle R&B flavor. Have your pick of four sturdy mixes that could make the grade at mainstream club level. Contact: 212-598-3048.

AC

► EAGLES Learn To Be Still (4:28)

PRODUCERS: Eagles, Stan Lynch, Rob Jacobs
WRITERS: D. Henley, S. Lynch
PUBLISHERS: Black Cypress/WB/The Night Rainbow/Matanzas, ASCAP
Geffen 4713 (CD promo)

Don Henley takes the vocal lead on the third single from the Eagles' reunion opus, "Hell Freezes Over." A strumming acoustic/rock ballad, this has the characteristics of the band's classic hits—from the layers of intricate guitar lines to the lyrics, which take on the trials of romance without syrup. As always, Henley's voice is peerless, and rife with restrained emotion.

SUZANNE VEGA & JOHN CALE The Long Voyage (4:07)

PRODUCER: Hector Zazou
WRITER: H. Zazou
PUBLISHERS: Sony/John Cale
Columbia 7015 (c/o Sony) (CD promo)

Propelled by the poetic muse of Oscar Wilde (whose work influenced this tune), this fluttering journey into the creative genius of composer Hector Zazou is bottomless with subtle classical and world-beat references. Vega is positively spry in her reciting and singing, while Cale lumbers with a playful harmony. Single is a bit experimental for standard AC radio formats, though sophisticated minds with a hunger for a refreshing break from the norm will want to seek this out ASAP.

ROCK TRACKS

★ ROBERT CRAY Moan (4:56)

PRODUCER: Robert Cray
WRITER: R. Cray
PUBLISHER: not listed
Mercury 1035 (c/o PolyGram) (CD promo)

Few can croon like Cray, as the singer belts out flawless bars of pure, sweet soul. A sparse production only enhances this folksy number, which contains an electric guitar that rides on top of the soft rock rhythm. This is not quite a religious experience, but the addition of a smooth gospel organ to the melody will enlist nonbelievers to the Cray cause.

BRET REILLY & THE SONS Too Much Of A Good Thing (3:47)

PRODUCERS: Scott Ansell & the Sons
WRITER: B. Reilly
PUBLISHER: Abodi, ASCAP
REMIXER: Ron Fair
RCA 64326 (c/o BMG) (cassette single)

RCA Records continues to mine the soundtrack to the long-forgotten "Dumb & Dumber" Jim Carrey movie. This time, newcomer Reilly steps to the plate with a ditty that tucks its peppy pop melody beneath crunchy guitar chords and whirling organ grinding. A toe-tapper with a gleefully delivered chorus, it will sound great cranked on a car stereo while you're speeding down the highway.

THE DWELLERS Rocket Ride (3:55)

PRODUCER: Tony Visconti
WRITER: J. Andriani
PUBLISHER: Johnny Skippy/Seymour Glass/EMI, BMI
EMI 19956 (c/o Cema) (CD single)

Buckle up for a rough-edged ride into the pleasures of modern rock pop. Jangly guitarwork is arranged into nicely placed melodies and over-the-top vocals. From the album "Whatever Makes You Happy."

AMANDA'S WAITING Ghost (4:58)

PRODUCERS: Amanda's Waiting, Tommy O'Brien
WRITER: G. Milio
PUBLISHER: not listed
Breath of the Earth 702 (7-inch single)

New York City-based quintet straddles traditional rock vocals with modern rock riffs. Lead singer Minx may remind some of former 4 Non-Blondes singer Linda Perry. For a haunting, slow rock experience, check out the flipside, "See No Evil." Contact P.O. Box 2419, New York, N.Y. 10108.

THE HOAX Scaramouche (4:00)

PRODUCERS: the Hoax, Mike Vernon
WRITERS: the Hoax, J. Amor
PUBLISHER: not listed
Code Blue/Atlantic 6149 (CD single)

Who says the British ain't got the blues? The Hoax is anything but fake, as this young quintet proves it can keep pace with the best of the American bluesmasters. With an energetic and innovative flair, its debut single evokes a mature range of rock'n'soul that has not been heard from the U.K. since the Yardbirds. The real deal.

RAP

★ I.C. RED Busters Ain't Sh... (4:05)

PRODUCER: Mamado
WRITER: Mamado
PUBLISHER: Jeff Cohen, ASCAP
Attitude 17023 (cassette single)

Dedicated to the victims of domestic violence, track introduces newcomer Red as a rapper with a natural talent for bending socially relevant messages into prose that is accessible and far from preachy. Laid atop a rumbling, militaristic beat, her rhymes pop with an empathetic force that will affect all who encounter 'em. Single deserves immediate, multifaceted attention.

KORY-O One Never Knows (no timing listed)

PRODUCER: Sylvia Robinson
WRITERS: S. Robinson, G. Taylor
PUBLISHER: Diamond Head, BMI
Diamond Head 0224 (CD single)

Picture this: a musical dimension where splatter rap meets mad punk. You have entered the menacing world of Kory-O, a rap act with a "Twilight Zone"-like flow and membrane-bending melodies. If rap had been around when Rod Serling was still alive, he probably would have contributed a guest rap.

BIG DOC Da Tilt (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Scarface/Priority 50857 (CD single)

If you can do the "Tootsee Roll," then you are ready for "Da Tilt." Just tilt your booty and turn up the bass. Shake twice, then repeat. Bass fans will recognize the formula. Looped chants and Egyptian-style bass beats rattle over a high BPM and party beat. Now, put down this paper and work that body!

AMG Around the World (4:10)

PRODUCER: AMG
WRITER: J. Lewis
PUBLISHER: Vertical Joyride, ASCAP
Select 38 (CD single)

AMG's boastful rap toasts life in the fast lane, where the money flows fast and the girls are plenty. He's been "around the world" with "a million girls," he brags repeatedly over a slow funk vibe and steamy backing vocals. The timing is kind of eerie, considering the recent fate of fellow rapper Eazy-E, who made similar boasts. Regardless, the mindless groove will find a following among those who love a bit of raunch with their rap.

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

EMI Enters CD-ROM 'Promised Land'

BY MARILYN A. GILLEN

NEW YORK—EMI Records is venturing into the multimedia "Promised Land" with a Queensryche CD-ROM due for release this summer.

The two-disc hybrid Macintosh/PC project is based on the band's platinum-plus album of the same name, but it is much more than an interactive companion piece to that project, according to its developers.

"It's 'Myst' meets 'A Hard Day's Night' meets 'Being There,'" says David Traub, producer and co-writer of the project for Santa Cruz, Calif.-based Mediatrix, which developed the title with Queensryche. "There is a significant documentary component related to the band and the making of the album, but we wanted to pick up where other music titles left off—by adding in the concept of an overarching context, of a world and distinct personalities to explore."

"It'll make 'Myst' look conservative," says Queensryche guitarist Chris DeGarmo, who admits to "speaking computer." "We created a magical world that people can disappear into, and the line between the real and the surreal in it is pretty thin."

The CD-ROM incorporates "snippets" of music from the "Promised Land" album, DeGarmo says, as well as an exclusive bonus track, "Two Mile High," written especially for the project. "It's a reward," he says. "You get to hear it only after you have solved all the puzzles and worked your way through the game, and this is the only place you can hear it."

Queensryche, which just kicked off a U.S. tour that will continue through the summer, has no plans to perform the song in concert, DeGarmo says, "but you never know." No decision has been made yet on whether to include the track on any future audio-only releases, he adds.

Queensryche also wrote the "soundscape" for the title, Traub says—the ambient music heard throughout.

GAME & DOCUMENTARY

Users enter into the "Promised Land" experience through a lush forest setting, designed to recreate the area in the Pacific Northwest's San Juan Islands where the band members recorded their album. The environment was created through a melding of digital photography and computer-generated graphics, Traub says, "to give the feeling of it being real but also surreal."

Within the forest, users encounter a 3D rendering of the Big Log recording studio in which the band recorded their album and through which they can wander and view 23 different "minidocumentaries" of band members discussing the sessions and the making of their music.

"We had already planned on doing a documentary about the making of the album," DeGarmo says, "and when the idea of a CD-ROM came up, we decided to use excerpts of that footage in this. It's a way for our fans to become part of the experience of making the record and another way for us to express ourselves creatively."

Beyond the Big Log, which DeGarmo describes as "ground zero" for the title,



Queensryche's forthcoming EMI Records "Promised Land" CD-ROM melds documentary, music, and game elements into a "surreal experiential world," according to its developers. Users are rewarded with an exclusive Queensryche track written for the project.

things get a little harder to explain.

The title contains five distinct "worlds" representing each of the band members, DeGarmo says. "It's a trip into our minds, our psyches, with the emphasis on trip," he says.

Within those worlds are threaded more than 70 different interactive environments to explore, including an ocean over which users can sail and something called "The Blade Runner World," Traub says.

Embedded within the worlds are more than 25 puzzles, games, and interactive experiences, Traub says, which users must work their way through to reach the bonus-track payoff. Several of the puzzles and games have strong ecological themes, DeGarmo says.

"We wanted to create a rich experience that would have 20-30 hours of gameplay," Traub says. "And this is a

game, although it has a documentary component and a strong musical base."

DeGarmo agrees that while Queensryche fans likely will enjoy the chance to get inside the band members' heads, "anyone who enjoys CD-ROMs will want to check this out."

"We wanted to oversatisfy the Queensryche fan," adds Traub, "but then we wanted to take it to the next level where you don't have to be a fan to enjoy this. I expect many people will get their first exposure to Queensryche through playing this game."

EMI has set only a late summer window as a release date, although the CD-ROM may be showcased at next month's Electronic Entertainment Expo in Los Angeles. Queensryche may make an appearance at that show to promote the title, DeGarmo says.

No pricing has been set.

Apple Launches Direct Download

APPLE COMPUTER'S new music industry-targeted World Wide Web site (<http://quicktime.apple.com>) marks a number of firsts for the company, including its first steps into using the online world as a point of direct commerce. Apple expects to soon begin making available QuickTime 2.0 for Macintosh and Windows for download at a cost of \$9.95. Apple's newest QuickTime application, MoviePlayer 2.0, also will be offered for sale via download when it becomes available later this month, at a cost of \$14.95. MoviePlayer will feature QuickTime VR playback capabilities and "drag and drop" videoediting, among other new features designed with music video/enhanced CD applications in mind.

Electronic sales will be processed using an Internet payment service developed by First Virtual, which claims to allow buyers with credit cards to securely purchase items over the Internet.

Apple also expects to begin previewing music applications of its new VR technology on the site this month, making available QuickTime VR movies for free download. Among the demos expected to be posted are "virtual tours" of CBGB in New York and the House of Blues in Los Angeles.

COMMERCIAL WELCOME MAT: Although Internet discussion groups tend to discourage posting of so-called commercial or promotional information on their topic of choice, a new newsgroup is actively soliciting such promotional input from the record industry. David Pearlman, moderator for *rec.music.promotional*, says the discussion group's charter calls for "solicitation of information, such as press releases, interviews, and sound clips, directly from the record industry." Pearlman, a self-described scientist and music junkie, says the key to successfully integrating such input is to filter it, so that what is posted is welcome information, not unwelcome hype. Pearlman says that artists also will be invited to participate and that a "return address-masking" service will be offered, so artists and companies can participate without fear of being flooded with E-mail.

The group has posted only modest activity in its opening days, but Pearlman expects participation to pick up as the word spreads.

NET FISHING: Atlantic Records is offering exclusive "live" previews of WarnerVision's upcoming home video/laserdisc release "No Quarter (Unleaded)" on its newly revamped Jimmy Page & Robert Plant World Wide Web site (<http://www.zoso.com/zoso/>). Visitors can view video footage culled from the sessions for Page & Plant's recent MTV special of the same name, including performances of "When The Levee Breaks" and "Wah Wah." Also available for free download is an interactive press kit for the Atlantic compilation "Encomium: A Tribute To Led Zeppelin." Other Zep-themed eye candy comes in the form of videoclip previews from the upcoming WarnerVision "Encomium" home video release, including interviews and performance clips.

SPA To Sponsor EIA-Run Multimedia Trade Show

NEW YORK—The Software Publishers Assn. has thrown its sponsorship weight behind "CES Orlando: The Digital Destination," the Electronics Industries Assn.'s 1996 contender in the multimedia trade-show stakes.

The debut EIA event is scheduled for May 23-25, 1996, in Orlando, Fla., and will focus on "the retailing of the new digital consumer products," according to the EIA. Among the "digital" arenas expected to be showcased at the event are interactive TV, online services, cable, multimedia, satellite, home office hardware and software, and digital video. A variety of panels also will be presented.

The Software Publishers Assn. is a leading trade organization for the computer software industry, with membership numbering in the thousands. The retailing focus was key to its decision to support the CES show as the major sponsor, according to SPA executive director Ken Wasch. "The SPA has long recognized the need to support the retail side of the electronics industry," says Wasch. "When the EIA approached us with the idea of CES Orlando, we jumped at the chance to help create a trade show that fills an important void for

our customer."

The CES digital show was stillborn in 1995, with the EIA pulling the plug on its plans for this year after a competing interactive trade show scheduled for the same weekend—next month's Electronic Entertainment Expo—won endorsement from video game trade association IDSA. IDSA's members include gaming leaders Sega and Nintendo, both of whom have said they will follow IDSA's lead on choosing a trade show to attend in 1996 and beyond, as well as other leading publishers of cartridge and CD-ROM software.

While it endorsed E3 this year, the IDSA intends to get more hands-on from now on, co-producing an industry trade show in 1996 and beyond, according to senior VP Carolyn Rauch. At press time, the IDSA was still in the process of evaluating bids it had solicited from companies to work with on the upcoming shows.

As for the timing of its '96 show, IDSA president Douglas Lowenstein says IDSA "is taking a variety of factors into account" in planning the event "to determine the best site and time for our industry."

MARILYN A. GILLEN

NEW RELEASES

SUPERKARTS
*Manic Media/Williams
Entertainment/GT
Interactive Software
PC CD-ROM, \$49.95 suggested retail*

"SuperKarts" doesn't just push the outer limits of PC racing games, it bounces right off them and spins out into territory all its own.

This is one wild and fairly demanding ride. You'll need 15 free meg of hard-disc space, and you'll surely want the recommended, but not required options of a steering wheel and joystick. You'll also want to keep your helmet on—lives pass as quickly as the scenery in this breakneck thriller.

A high-speed go-kart simulation computer game, "SuperKarts" offers players a choice of 16 different tracks throughout the world to race on—each with its own unique perils (Russia boasts icy patches, for instance), layout,

and 3D-rendered backgrounds. Collecting cash along the way allows racers to soup up their karts (with better tires or a turbo engine, for instance), while scoping out shortcuts allows them to trim minutes from their time.

Players can race against one another, or a single player can compete with computer-controlled opponents. A network option allows distant players with access to a network link to play against one another in real time.

The first fruit of a distribution partnership between arcade phenom Williams (think "Mortal Kombat" and "NBA Jam") and publisher/distributor GT Interactive (which also did pretty nicely, thank you, with its kickoff title last year, "Doom II"), "SuperKarts" boasts some powerful parents who promise to give their CD-ROM offspring a strong market sendoff. But it's also got the wheels, er, legs, to stand on its own.

MARILYN A. GILLEN

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: Warehouse Exec Exits 76 Video Previews: 'Red Hot + Country' 78
'A Passover Seder' On Tape 77 Child's Play: On Gullah Gullah Island 78

PICTURE THIS

By Seth Goldstein



TWO'S A CROWD: The Video Software Dealers Assn. got itself caught in the middle of a legal skirmish between computer software manufacturer Sybase and the city of Dallas over exhibition space for two trade shows. Sybase is holding a sales meeting in the city-owned Convention Center that ends just before VSDA's May 21-24 convention begins.

In a suit filed earlier this month, Sybase blames the Center for allowing VSDA exhibitors to start work on booths in the space it would be leaving. The antagonists went to Equity Court in Dallas April 17-19, where a directed verdict was due at press time. VSDA president **Jeffrey Eves** and outside attorney **Don Barnes** represented the association, both with an eye on the outcome.

Part of the problem involves reconfiguring the hall leased to Sybase to match the floorplan VSDA presented to its exhibitors. Dallas is expected to pay the construction costs, and probably compensation to Sybase, if the city loses the case.

"They've agreed they will accommodate use," says VSDA marketing director **Robert Finlayson**. "It appears the Convention Center got their dates a little bit off," he adds. "They made a mistake [in not leaving sufficient time for] moving in and moving out."

VSDA may have to adjust its construction schedule to work around Sybase's departure, but Finlayson vows the show floor will be unaffected on opening day. "It's highly unlikely anyone is going to notice one way or the other," he says. "We will have our convention on time."

LIGHT YEARS AHEAD: Warner-Vision has signed Lightyear Entertainment to a long-term distribution deal. After four years with BMG, New York-based Lightyear decided it was time for a change for the 40-title catalog of Elvis, kids, and exercise videos and children's audiotapes.

On the heels of the **Olsen Twins** recent departure (Billboard, April 15), it marks BMG's second loss to its midtown Manhattan rival. Warner-Vision, says Lightyear president **Arne Holland**, "has made a giant commitment to sell-through, and I'm looking forward to being a part of it." Lightyear's heavy hitters are the Presley titles, with 1 million

(Continued on page 77)

NAVD Conf. Looks To 4th Quarter Healthy Rental Sked May Lift Market

BY SETH GOLDSTEIN

INDIAN WELLS, Calif.—The proximity of next month's VSDA convention, to be held in Dallas, added a sense of urgency to some of the discussions held during the April 8-12 National Assn. of Video Distributors conference.

Usually, the two events are a couple of months apart, with NAVD held in May and VSDA in July—enough of a cushion for suppliers to fully develop their third- and fourth-quarter release schedules. This time around, the studios and independents who met with distributors had a chance to lay out product timetables for the second half of 1995 that might otherwise have gone unannounced until midsummer.

While it wasn't true of every session, in general "there was more to talk about," said one wholesaler. MCA/Universal, Columbia TriStar, and FoxVideo had full agendas. So did Hemdale Home Video, which brought 14 people, about as many new titles, and a flock of unanswered questions about its financial status to NAVD.

Since it accounts for 45% of the vendors' home video revenues, according to the Performance Diagnostics study commissioned by NAVD (Billboard, April 22), rental swung a lot of weight in the presentations. For many distributors, the weight this spring could be crushing. June is particularly jammed with high-priced "A" titles now that Disney has decided to drop "Ready-To-Wear," "Queen Margot," and several others into the schedule.

"It's horrendous," said one wholesaler about the spring schedule, who added that LIVE Home Video told him it has decided to push back the movie version of "Baywatch" to July because of overcrowding. The situation is also indicative of the current move away from direct-to-sell-through releases of box-office hits that dominated the 1994 market but haven't been as prevalent so far this year.

However, much of the talk at NAVD, when distributors stopped obsessing about revenue sharing, focused on fourth-quarter sell-through. That has to be good news for the middlemen in a volume-driven business like home video.

Distributors only prosper if sell-through is hot. Last year the flood of saleable titles produced record revenues and earnings, noted in

NAVD's latest financial profile, released during the conference. Net profits of a little over 1% "stayed the same [in 1994] because of sales volume increases," said Tony Dalesandro, NAVD president and head of MS Distributing in Bedford Park, Ill.

If sell-through cools, the members are in for another round of belt-tightening. Despite the cut-back of hit titles priced under \$25—

'There was more to talk about,' said one wholesaler at the conference

which could change as moviegoers respond to the summer releases—Dalesandro hoped the unit flow "could be made up." There are candidates:

- Columbia TriStar, which markets National Geographic, told distributors at NAVD that National Geographic's televised shows on pandas and the Indian railways—about to switch to diesel from steam—will break all records for the line later in 1995.

- FoxVideo is preparing the fourth-quarter release of a 20th anniversary edition of the "Star Wars" trilogy that should generate sales of 5

million-10 million tapes, sources report.

- Warner Home Video talked up the prospects of "Batman Forever," guaranteed for fourth-quarter sell-through barring a box-office disaster. The studio reportedly is also keeping a weather eye on New Line Home Video's "Dumb & Dumber" to see how well it does as a rental release. New Line's success in reaching a 500,000-unit goal may affect which way "Batman" goes and whether direct to sell-through has really peaked.

MCA/Universal Home Video, trying to replace the 18 million-20 million copies of "Jurassic Park" sold last year, laid out the most ambitious sell-through agenda at NAVD. Aside from the next direct-to-video episode of "Land Before Time," MCA alerted distributors to expect the feature-length "Casper" and three more "Timmy The Tooth" cassettes in the fall.

"Timmy" is getting special treatment. This summer, MCA plans to release a separate tape that will be available only with a coupon accompanying a Kellogg cereal. It's an attempt to build consumer recognition and prime retail sales for the subsequent releases, MCA is said to have told distributors.

Hemdale, meanwhile, promised 20 sell-through features in 1995, provided it can nail down a \$90 mil-

(Continued on page 80)

Anime Crash Splashes Down In Manhattan

BY JIM BESSMAN

NEW YORK—Anime Crash, a retailer devoted solely to anime videos and related merchandise, just opened its doors in Manhattan. It's yet another indication of the growing home video market in Japanese animation.

The 1,000-square-foot outlet, which opened March 11 just opposite Tower Records' Greenwich Village location, will be the first of many, if owners **Chris Parente**, **Scott Mauriello**, and **Wing Leung** meet their expectations.

But the store has already excited anime suppliers like **Central Park Media**, as well as the anime-wise fans who lined up at the in-store autograph table to meet **Yutaka Izubuchi** and **Koichi Ohata**, two leading "mecha" designers specializing in machinery and robotics. Their work is well represented in Central Park's U.S. Manga Corps catalog.

Anime Crash's inventory consists of some 600 titles merchandised alphabetically on separate cassette and laserdisc wall fixtures at the back of the store. Generally priced between \$14.95 and \$39.95—"based on the yen," says Mauriello—the sale-only stock ranges from '60s "nostalgia" titles like "Gigantor," "Kimba The White Lion," "Speed Racer," and "Astroboy" and modern classics like "Akira," "Project A-ko," "Legend Of The Overfiend," and "Record Of Lodoss War."

The store also has some British TV shows like "Dr. Who," as well as the ever-popular Godzilla titles.

Other software product carried includes computer screen savers like "Bubble Gum Crisis" and approximately 300 import CD soundtracks of anime movies and video arcade games like "Street Fighter." These selections are on a counter-top display by the cash register near the video section.

The rest of the store is devoted to anime-inspired merchandise, including animation cels and books, toys, stuffed fig-

(Continued on page 81)



Hockey Puckers Up. Members of the Atlanta Knights hockey team join Littlefoot and Cera, the dinosaur stars from MCA/Universal's "The Land Before Time II: The Great Valley Adventure," and Uni Distribution during a visit to Egleston Children's Hospital in Atlanta, where patients received cassettes and dino-sized presents. Shown, from left, are **Allan Pederson**, the Knights; **Cera** and **Littlefoot**; **Joe DiFalco**, Uni; and **Chris LiPuma** and **Chris Nelson**, the Knights.

Rogers Exits Warehouse; 'Gump' Coupons Premiere

VIDEO MOVES: Longtime retail veteran **George Rogers** has resigned from Warehouse Entertainment, opening the door for buyer **Lauren Margulies**, who has been promoted to VP of video.

Rogers held various titles during his nine-year stint with the Torrance, Calif.-based chain, including VP of rental and sell-through video and music buying responsibilities. His most recent title was VP of business development, says a chain spokeswoman.

Rogers is the second executive to leave the Warehouse buying department following the resignation of CEO **Scott Young** in March. Video games buyer **Mike Reynolds** also departed earlier this month. Rogers' replacement hasn't been determined, and Reynolds' duties have been reassigned.

PREMIERE OFFER: Suncoast Motion Picture Co. has placed coupons in Premiere Magazine offering \$8 off the price of "Forrest Gump" and \$5 off eight catalog titles. The coupons are in the May issue, which features the magazine's popular ranking of the 100 most powerful Hollywood honchos. Big surprise: **Steven Spielberg** is No. 1.

The discounted catalog titles are part of the Suncoast's Mother's Day promotion. Features include "Four Weddings And A Funeral," "Sleepless In Seattle," "Casablanca," "The Piano," and "Much Ado About Nothing." With the coupon, consumers can pick up cassettes for \$13.99 each.

"Gump," regularly priced at \$22.95, arrives in stores April 28.

COMING TO A VIDEO STORE NEAR YOU: Vidmark Entertainment is the latest supplier to start up a direct-to-video line.

On June 27, Vidmark will debut "Leprechaun 3" on its Showcase label. The supplier will follow up with "Evolver" on July 11.

Both rental titles will have full marketing support, including post-street date advertising, retail promotions, and in-store merchandising materials, according to senior VP **Tim Swain**.

"These two films don't have theatrical potential," says Swain, "but we wanted to come up with some sort of classification to have retailers buy them deeply."

In the case of "Leprechaun 3," Swain says the company decided against a theatrical run after seeing the box office drop from \$18 million for the initial release to \$3 million for the sequel. On video, the titles sold about 100,000 and 80,000 units, respectively, he says.

"The awareness level for video is high, but the franchise has died out theatrically," Swain adds.

"Evolver," a sci-fi thriller, will be

promoted through a contest on America Online, CompuServe, Delphi, and eWorld that offers a free Panasonic 3DO player. The promotion begins at the end of June and runs for four weeks.

EVANS AND BMG: BMG Video has signed on "Dynasty" star **Linda Evans** for an exercise video that will co-star fitness pro **Kari Anderson**.

"Linda has the opportunity to become the next **Jane Fonda**," says BMG GM **Joe Shults**. "I saw an her fitness center infomercial, and she

melts on the screen she's so believable."

Five fitness centers in the San Francisco Bay Area bear Evans' name. The centers' resident fitness

expert is Anderson.

Shults says Evans' on-screen personality, motivational skills, and commitment to health and fitness sold him on the idea, despite the waning interest in celebrity-driven exercise tapes.

"I wouldn't have given her the time of day if those elements weren't there," Shults says. "She's committed to a healthy lifestyle and doesn't just want to do this between films or television projects."

BMG will be aiming at 30- and 40-somethings ready to get back in shape after building a career and family. Shults describes the target audience as "one step above the **Richard Simmons** and **Susan Powter** crowd."

The Evans video is scheduled to arrive in stores in time for Christmas and will be priced at \$19.95.

Music will be composed by Evans' love interest and new age wonder **Yanni**, whose label is distributed by BMG.

MAY MADNESS: Basketball season is in full swing at CBS/Fox Video, which will release two more player videos on May 2.

"Shawn Kemp The ReignMan" profiles the Seattle SuperSonics star and has tie-ins with Upper Deck trading cards and Sony Imagesoft.

A Kemp trading card will be inserted in each video with an on-pack sticker alerting consumers to the free collectible inside the package. The tape is priced at \$19.98.

Sony Imagesoft will offer a rebate when consumers purchase the video and the "NBA Airborne '95" CD-ROM game that features Kemp.

Also arriving on May 2, "Hakeem The Dream" features Houston Rockets star and 1994 NBA Most Valuable Player **Hakeem Olajuwon**.

Priced at \$19.98, the video will include a SkyBox International trading card.

Both tapes will be supported by radio promotions and television advertising in each home city.



SHELF TALK
by Eileen Fitzpatrick

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
				★ ★ ★ No. 1 ★ ★ ★				
1	1	7	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
2	NEW ▶		THE PAGEMASTER	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
3	3	3	ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
4	2	12	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
5	5	8	THE LITTLE RASCALS ◊	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Hugh Hall	1994	PG	24.98
6	4	8	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
7	6	10	FOUR WEDDINGS AND A FUNERAL ◊	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
8	9	28	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
9	7	9	BEAVIS & BUTT-HEAD: WORK SUCKS! ◊	MTV Music Television Sony Music Video 49615	Animated	1995	NR	14.98
10	10	11	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
11	8	9	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◊	MTV Music Television Sony Music Video 49616	Animated	1995	NR	14.98
12	12	9	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
13	20	9	LITTLE GIANTS	Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
14	14	16	THE LAND BEFORE TIME II ◊	MCA/Universal Home Video Uni Dist. Corp. 82142	Animated	1994	G	19.98
15	18	10	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
16	21	75	AMADEUS ◆	Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
17	15	9	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
18	27	70	ALADDIN	Walt Disney Home Video Buena Vista Home Video 1662	Animated	1992	G	24.99
19	11	25	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
20	19	57	YANNI: LIVE AT THE ACROPOLIS ▲ ⁵	BMG Video 82163	Yanni	1994	NR	19.98
21	26	33	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
22	17	22	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
23	16	20	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video Uni Dist. Corp. 39548	Eagles	1994	NR	24.98
24	23	22	TOMBSTONE	Hollywood Pictures Home Video Buena Vista Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
25	25	17	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.95
26	RE-ENTRY		SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	6 West Home Video BMG Video 15729	Sarah McLachlan	1994	NR	14.98
27	22	21	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
28	RE-ENTRY		PENTHOUSE: PET OF THE YEAR PLAYOFF '94	Penthouse Video WarnerVision Entertainment 50778-3	Various Artists	1994	NR	19.95
29	33	16	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video Buena Vista Home Video 3491	Animated	1994	NR	12.99
30	NEW ▶		THE MAKING OF A HARD DAY'S NIGHT	MPI Home Video MP7056	The Beatles	1995	NR	19.98
31	24	22	NIRVANA: LIVE! TONIGHT! SOLD OUT!! ▲	Geffen Home Video Uni Dist. Corp. 39541	Nirvana	1994	NR	24.98
32	NEW ▶		TITANIC	FoxVideo 1804	Clifton Webb Barbara Stanwyck	1953	NR	19.98
33	RE-ENTRY		IT'S THE EASTER BEAGLE, CHARLIE BROWN	Paramount Home Video 83741	Animated	1974	NR	12.95
34	13	8	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	19.95
35	31	2	REALITY BITES ◆	MCA/Universal Home Video Uni Dist. Corp. 81929	Winona Ryder Ethan Hawke	1994	PG-13	19.98
36	NEW ▶		O.J. SIMPSON TRIAL SERIES: VOL. 1	WarnerVision Entertainment 52150-3	Marcia Clark Johnnie Cochran	1995	NR	12.95
37	35	13	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
38	NEW ▶		BUTCH CASSIDY AND THE SUNDANCE KID	FoxVideo 8692	Paul Newman Robert Redford	1969	PG	9.98
39	NEW ▶		JOHNNY GUITAR	Republic Pictures Home Video 2127	Joan Crawford Sterling Hayden	1954	NR	14.98
40	NEW ▶		BABY'S DAY OUT	FoxVideo 8639	Joe Mantegna Lara Flynn Boyle	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.

Passover Title Aimed At More Than Just Kids

NEW YORK—Some holiday-themed children's videos are easy to find: Christmas and Easter titles abound in video stores. But for Jewish children, mainstream pickings have been slim.

WarnerVision, the video and television division of Warner Music-U.S., has taken a step to rectify this with "A Passover Seder," a 30-minute Passover celebration hosted by Nobel Laureate Elie Wiesel. The program, which combines live action and animation, was released Feb. 28 and retails for \$14.95. It is being aired on PBS in 32 markets around the country this month. Passover began April 14 and ends Saturday (22).

Mindy Mervis, senior director of WarnerVision's KidVision label, says the tape has been placed near Passover food sections in various grocery chains and should benefit from the "tremendous response" generated by the telecast. "A Passover Seder" is directed at older children, as well as young Jewish and interfaith couples who "kind of need help," she adds.

Time Warner has also donated 10,000 copies to libraries throughout the U.S. "We feel it is important to make this program accessible to all, not just to those who can afford to buy it," said chairman/CEO Gerald Levin at a New York press conference.

Wiesel noted that the themes of the Passover story go beyond Judaism. "Slavery must be fought; freedom must be earned. No one should be deprived of freedom. This theme is universal," he said. While the Passover story is "ostensibly part of the Jewish tradition, it's one of the most fundamental themes of human history."

WarnerVision plans to release a Hanukkah video with Wiesel later in the year.

TRUDI MILLER ROSENBLUM

PICTURE THIS

(Continued from page 75)

shipped, Holland says.

Holland got familiar with WarnerVision when it took over the Jane Fonda fitness line from Warner Home Video. Lightyear is a partner in 13 Fonda releases as a result of Holland's involvement in the series stretching back to the first "Workout" tape.

Holland anticipates Lightyear's own contribution to the exercise genre, featuring Stephanie Powers, will get a boost "because WarnerVision has so much going on." The company has become the dominant player in fitness in the past year.

DIRECTED: FoxVideo expects a significant increase this year in the number of direct accounts. Marketing director Deborah Mitchell says at least five mass merchants are being added. The studio is paying particular attention to supermarket chains, considered ripe for its under-\$10 line of children's videos (Billboard, April 22). Grocery stores usually don't commit heavily to more costly videos.

We Wish You a Merry Christmas #38324-3 • Boppin' with the Biggles #38411-3
If We Could Talk to the Animals #38367-3 • A Day at the Circus #38139-3



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What I Want to Be! #38133-3 • Ride the Roller Coaster #38163-3 • Cars, Boats, Trains and Planes #38114-3

A Day at the Circus #38139-3 • A Day at Camp #38162-3 • Ride the Roller Coaster #38163-3 • Very Silly Songs #38221-3
We Wish You a Merry Christmas #38324-3 • Play-Along Songs #38353-3 • Country Sing-Along #38409-3

A Day at Old MacDonald's Farm #38111-3 • Good Night, Sleep Tight #38113-3
A Day with the Animals #38122-3 • I'd Like to Teach the World to Sing #38112-3

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"Red Hot + Country," PolyGram Video, 70 minutes, \$19.95.

Perhaps it is country music's innate ability to portray the plight of the common man while at the same time instill overriding hope that makes this fifth in a series of AIDS awareness music specials such a heartwarming treat. Filmed at Nashville's Ryman Auditorium, the Red Hot Organization's latest benefit concert features Suzy Bogguss, Clint Black, Billy Ray Cyrus, Waylon Jennings, Kathy Mattea, Earl Scruggs, and a host of other artists in solo, duet, and group performances that cover a gamut of well-selected songs from the country and rock roster. Among the highlights are "Teach Your Children," "Drive South," "Knockin' On Heaven's Door," "Fire And Rain," and a rollicking "Blue Suede Shoes."



with the workout she presents, then her extensive explanations of what to expect and an endorsement from her obstetrician—who also alerts women to the signs that tell them to stop exercising and the benefits they can expect from the workout—should do the trick. The routine consists of a brief warm-up, a 20-minute aerobics segment that includes a low-impact session as well as resistance moves with a complementary power band, 15 minutes of floor exercises with a focus on abdominals (yes, they are there even if some pregnant women can't see or feel them), and a brief cooldown comprising stretching and relaxation exercises.

"Skate Fit," ABA Inc. (212-874-2217), 40 minutes, \$19.95.

It looks like in-line skating, or roller-blading as it is commonly called, is here to stay for at least the near term. The outdoor skating phenomenon has spurred a new culture of outdoor fun and fitness, and this video—the first of its kind—provides A to Z tips for skaters to get the most out of the sport. Among the topics covered are various drills, maneuvers (with names like swizzles and scooters), and safety precautions, which are detailed in the International In-Line Skating Assn. program as well as in a pocket-size card that comes packaged with each video. Video's watchability is limited, as most viewers likely will view "Skate Fit" once or twice before hitting the road and then be finished with it. But for some the information it provides will be worth the money.



orator's life and legacy is put forth via more than 30 interviews with members of his immediate and extended family, political leaders and philosophers, and friends and foes. Malcolm X himself gets plenty of screen time, as the documentary includes plentiful archival footage that presents all facets of his complex persona. "Make It Plain" was produced by Blackside Inc., the company that created "Eyes On The Prize" and "The Great Depression" for PBS.



first Passover and the freeing of the Hebrew people from slavery in Egypt. The live-action scenes reveal the significance of the items on the Seder plate as well as traditional readings, songs, foods, and other rituals. There's no sweeping Cecil B. De Mille scenes here, but parents and school libraries would be wise not to pass over "Passover Seder."

INSTRUCTIONAL

"The Beginner's Guide To Buying A Computer," BZ Productions (414-657-9082), 34 minutes, \$34.95.

In the fast-moving world of electronics, "beginners" most often are adults who find themselves in a brave new world, rather than children who now have the luxury of growing up in the computer age. And it is this first type of novice to which this video, created by a Kenosha, Wis., computer consultant, speaks. The guide is loaded (so much so that a second or third viewing is almost mandatory) with tips about purchasing, and it's presented in a straightforward manner that most analog minds should be able to compute. Information is up to date and includes the debate of 486 vs. Pentium, as well as how to select the best enhanced components such as a CD-ROM drive.

EDUCATIONAL

"The Internet Show," PBS Home Video/Turner Home Entertainment (404-827-2890), 67 minutes, \$14.98.

"Internet Show" co-host John Levine authored the best-selling book "The Internet For Dummies," and this program—which originally aired on PBS—is so user-friendly that those who don't feel educated enough to even call themselves dummies will find a safe harbor here. Levine and computer columnist Gina Smith conduct what they call "driver's ed for the information highway" and in so doing they make the cyberspace of the Internet a place all viewers will be able to call home. Explanations and demonstrations are laced with frequent "geek speak" breaks—where the hosts offer definitions for such words as "internaut" and "hypertext" in plain English—and easy-to-understand sketches.

"A Passover Seder," WarnerVision (212-275-2900), 30 minutes, \$14.95.

This program, which ran in early April on PBS in some major markets, is hosted by none other than Elie Wiesel and adeptly puts the rituals of the 3,000-year-old Jewish tradition in a contemporary context. An intro or refresher course for adults and children alike, video follows a family as it prepares for and then partakes in the Passover Seder meal. Animated segments are used to highlight the history of the

SPORTS

"Surviving The Trail," Tumbleweed Films/Paragon Home Video (800-874-9044), 34 minutes, \$19.95.



This mountain bikers' guide to the galaxy offers some sound advice for those with a yen to take on the roads less traveled. Lessons in bike maintenance, which are dutifully explained and demonstrated, then reiterated via quick on-screen review sessions, include flat tire repair, chain repair, shifting and brake adjustments, handlebar and head-set adjustment, and more. Production values are high and footage of bikers out on the trail is enticing, making this program enjoyable as well as informative.

Home Video

Nick Jr.'s Preschool Line Debuts On 'Gullah Gullah'

PRESCHOOL POWER: Earlier this month, Child's Play had the opportunity to take leave of our still-winy home base of Chicago and head down to "Gullah Gullah Island"—more specifically, the Sea Islands near Beaufort, S.C.

Climatic conditions alone—sunny, breezy, high 70s—would have made the trip worthwhile, but we also got to witness the taping of a fourth-quarter home video release from Nickelodeon's captivating preschool show "Gullah Gullah Island." Called "Binyah Binyah's



by Moira McCormick

Surprise," this title—as with the other incipient Nick Jr. Video releases—combines original footage with vignettes and favorite songs (Continued on page 80)

Billboard®

FOR WEEK ENDING APRIL 29, 1995

Top Kid Video™				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	1	7	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
2	3	25	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
3	2	15	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE Walt Disney Home Video/Buena Vista Home Video 3491	1994	12.99
4	NEW ▶		THE PAGEMASTER FoxVideo 8641	1994	22.98
5	4	15	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
6	5	9	BEAVIS & BUTT-HEAD: WORK SUCKS! ◊ MTV Music Television/Sony Music Video 49615	1995	14.98
7	6	9	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◊ MTV Music Television/Sony Music Video 49616	1995	14.98
8	10	81	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
9	11	55	THE FOX AND THE HOUND Walt Disney Home Video/Buena Vista Home Video 2141	1981	24.99
10	8	9	GARGOYLES, THE MOVIE Walt Disney Home Video/Buena Vista Home Video 3936	1994	19.99
11	15	274	PINOCCHIO ◊ Walt Disney Home Video/Buena Vista Home Video 239	1940	24.99
12	7	13	A TROLL IN CENTRAL PARK Warner Home Video 16100	1994	19.99
13	NEW ▶		MARY-KATE & ASHLEY: MYSTERY CRUISE Dualstar Video/BMG Kidz 30066-3	1995	12.98
14	NEW ▶		MARY-KATE & ASHLEY: SEA WORLD Dualstar Video/BMG Kidz 30065-3	1995	12.98
15	9	9	BARNEY: FAMILIES ARE SPECIAL Barney Home Video/The Lyons Group 2004	1995	14.95
16	NEW ▶		JASMINE: JASMINE'S WISH Walt Disney Home Video/Buena Vista Home Video 4083	1995	12.99
17	17	47	THE RETURN OF JAFAR Walt Disney Home Video/Buena Vista Home Video 2237	1994	22.99
18	NEW ▶		ARIEL: GIGGLES Walt Disney Home Video/Buena Vista Home Video 4079	1995	12.99
19	RE-ENTRY		BEAUTY AND THE BEAST Walt Disney Home Video/Buena Vista Home Video 1325	1991	24.99
20	RE-ENTRY		WE'RE BACK!: A DINOSAUR STORY ◊ AmbIn Entertainment/MCA/Universal Home Video 81289	1993	24.98
21	12	13	THE BRAVE FROG Hemdale Home Video 7098	1989	14.95
22	18	31	THUMBELINA Warner Home Video 24000	1994	24.96
23	20	35	BARNEY: LIVE IN NEW YORK CITY Barney Home Video/The Lyons Group 2002	1994	19.99
24	RE-ENTRY		FERNGULLY...THE LAST RAINFOREST FoxVideo 5594	1992	14.98
25	14	29	MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH ▲ Dualstar Video/BMG Kidz 30051-3	1994	12.98

◆ 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.

CHILDREN'S

"The X-Men: The Phoenix Saga Part 1," "The Phoenix Saga Part 2," PolyGram Video, approximately 30 minutes each, \$9.95 each.

The X-people return to home video in a two-part space age adventure that involves travel to faraway galaxies and encounters with far-out creeps. In part one, Professor Xavier is haunted by cries for help from another solar system and dispatches the X-Men to help without realizing the danger that awaits them. In part two, the unassuming do-gooders face a mysterious psychic force that threatens all humankind. The story line is catchy, standard "X-Men" fare that will undoubtedly light up the eyes of the converted.

HEALTH/FITNESS

"Reine Vilim's Optimal Pregnancy Fitness," Optimal Pregnancy Fitness (800-435-0055), 60 minutes, \$24.95.

Exercise physiologist Vilim filmed this video when she was 8½ months pregnant. If that fact isn't enough to make mothers-to-be comfortable

DOCUMENTARY

"Malcolm X: Make It Plain," MPI Home Video (708-460-0555), 136 minutes, \$29.98.

MPI fetes the 30th anniversary of the assassination of Malcolm X with the video release of this PBS "American Experience" documentary that rivals the Spike Lee feature film in length. In the video, the

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

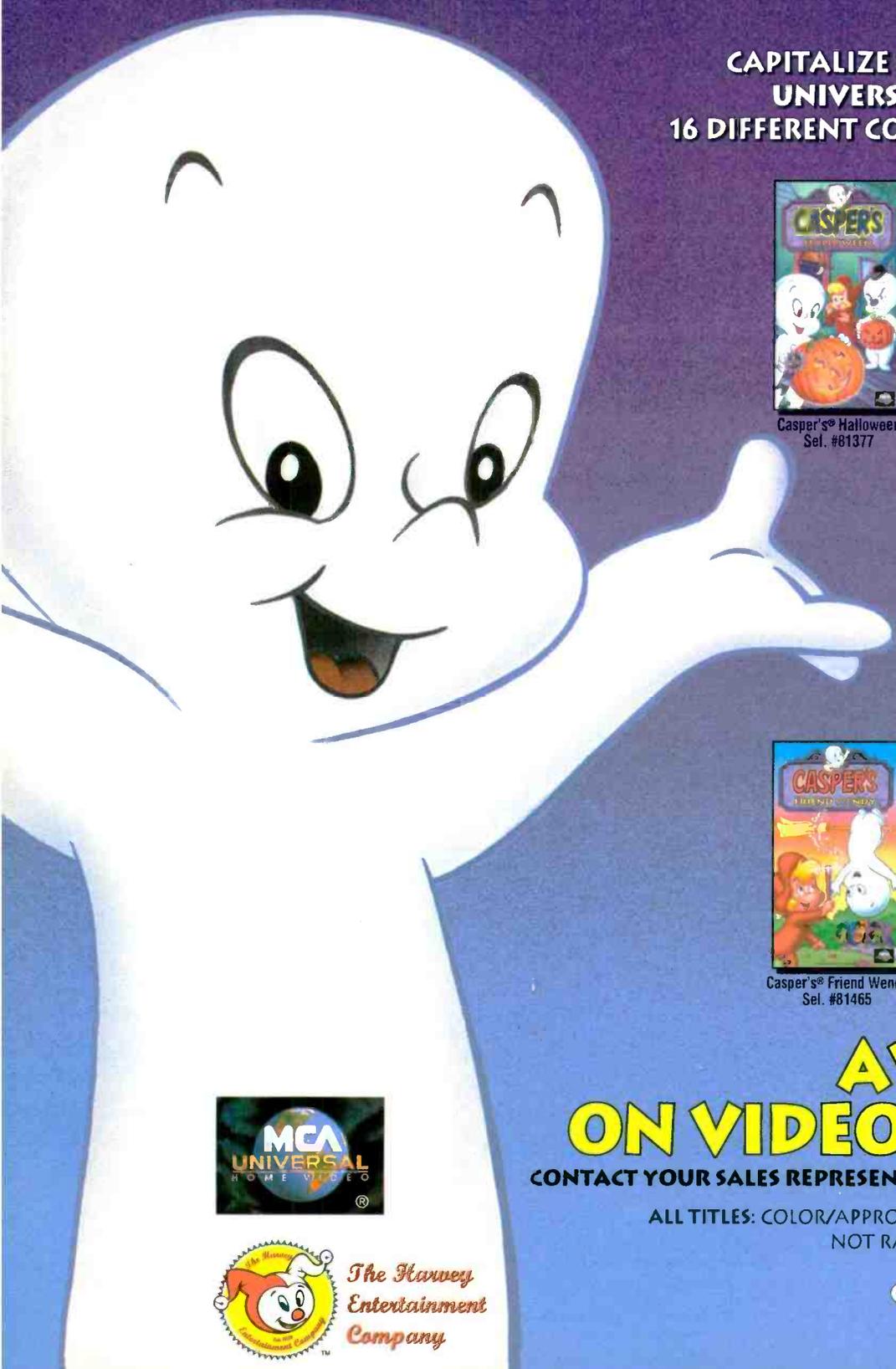
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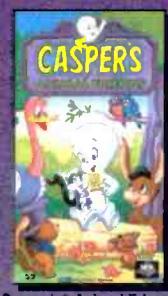
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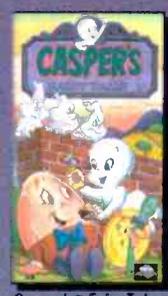
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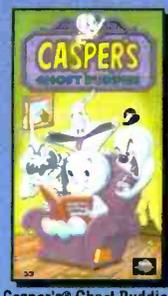
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CHILD'S PLAY

(Continued from page 78)

from the television show.

Nick Jr. Video will debut July 29 with three titles, all based on shows in the cable net's Nick Jr. preschool programming block: "Gullah Gullah Island: Sing A Long With Binyah Binyah," "Allegra's Window: Small Is Beautiful," and "Eureeka's Castle: Sing A Long With Eureeka." The fourth quarter will see three more titles for each show, including "Binyah Binyah's Surprise" and "Allegra's Window: Waiting For Grandma."

"Eureeka's Castle" has been long a preschool favorite, and deservedly so, but "Gullah Gullah Island" and "Allegra's Window," which premiered in the fall, are particular standouts in tots' programming. Unlike the great majority of male-dominated kids' shows, "Allegra's Window" centers on a 3-year-old girl and her perception of the world.

As personified by virtuoso puppeteer and Henson veteran **Kathy Mullen**, who brought her rainbow-haired alter ego down to Beaufort, Allegra is a bright, inquisitive, funny, and very real child. It was a gutsy move for Nickelodeon to base a program on a female character, as conventional wisdom has it that boys won't watch a show starring a girl.

Equally adventurous was launching "Gullah Gullah Island," the majority of whose characters are African-American: Most preschool shows, while going for a racial mix, are still largely white. But Nickelodeon's gamble has paid off, according to **Catherine Mullally**, VP and executive producer for Nickelodeon Entertainment Products. "Our ratings among 2- to 5-year-olds have gone up 98% over the last year," she noted at the location set, adding, "We have a saying at Nickelodeon: 'If everyone says something won't work, do it anyway.'"

"Gullah Gullah Island" is unique in many ways. It stars a real-life husband and wife team, **Ron** and **Natalie Daise**, and their TV kids

(the Daises' own **Sarah** and **Si-meon** make appearances as well). They sing, dance, work, and play in a warm, loving family environment that offers a look at an underexposed segment of American history.

The show's Sea Islands setting allows for exploration of the area's indigenous Gullah culture, the legacy of West African slaves who became island landowners after the Civil War. **Ron Daise** hails from St. Helena Island (and is thus a "binyah," which is Gullah for "been here," denoting a native) and has authored a fascinating book, "Reminiscences of Sea Island Heritage." He and **Natalie Daise**, who's from Syracuse, N.Y. (hence a "kumyah," or "come here," i.e., a non-native), have a multimedia touring show called "Sea Islands Montage," which Mullally says will likely be utilized to help promote "Gullah Gullah Island."

Natalie Daise stressed that the show "is not about Gullah culture—it's set here. We aren't doing Gullah language lessons or anything. In fact, we have Puerto Rican neighbors and sprinkle Spanish words throughout as well."

Still, the show is rich with the elements of Gullah, including the name of the endearing costumed character **Binyah Binyah Polywog**, an orange-spotted yellow critter whose appearance on the "Gullah Gullah" set was a high point for our kindergartener **Lily**.

"The Gullah culture is unique—it has its own language and history and yet is part of America," said show creator and producer (with partner **Kathy Minton**) **Maria Perez** of **Perez/Minton Productions**. "It's the perfect culture on which to model a family for this show."

Of primary importance in Nickelodeon's preschool programming are "the three P's," conceptualized by **Brown Johnson**, VP and executive producer of production and development for Nick Jr. The three P's are partnership ("appre-

ciating differences and finding similarities"), planning ("keeping an agenda and making connections between things"), and problem solving ("knowing that problems can be solved and that there are many ways to do so.") Together, the three P's constitute what Nickelodeon executives call the "flexible-thinking curriculum."

"The underpinning of everything we do is developing the cognitive skills that kids need," said **Janice Burgess**, executive in charge of production and development for Nick Jr., who oversees production of "Gullah Gullah Island."

Chris Gifford, executive in charge of production and development who oversees "Allegra's Window," said that Nick Jr.'s preschool programming offers "a great way to challenge kids to think. If we can create programming that allows children to do that and helps them to solve problems, then we're doing a lot."

VIDEO PEOPLE

Kelley Avery has been promoted to the newly created position of senior VP, retail marketing and merchandising, at Buena Vista Home Video. Avery, formerly VP of brand marketing for all rental and sell-through releases, will develop strategies for key distribution channels and retail accounts including 100,000 outlets.

Pat McDonough is named sales VP of Hemdale Home Video, replacing **Tom Schon**, who left the company. Schon can be reached at 310-823-1576.

Richard Pinson joins Turner Home Entertainment as domestic home video marketing VP. Pinson held various positions with RCA/Columbia Home Video (now



AVERY



PINSON



BURROWS



PRUDHOMME

Columbia TriStar) before leaving in 1989 to found two independents, Lessonware and Regent Entertainment. He has sold his interests in both ventures.

Megan Burrows advances to senior VP of sales, Paramount Home Video.

Robert Prudhomme advances to Turner VP of distribution sales.

Janna Markle joins Big Feats! Entertainment, producers of the "Wishbone" television series, as licensing manager.

Randall Torno is named production VP, Republic Entertainment.

Shari Martin has joined Baker & Taylor Entertainment as marketing director.

Billboard

FOR WEEK ENDING APRIL 29, 1995

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	1	11	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
2	2	7	SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS PolyGram Video 8006368953	19.95
3	3	97	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
4	6	11	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98
5	NEW		NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
6	8	27	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053	19.95
7	4	7	NBA BELOW THE RIM FoxVideo (CBS/Fox) 8188	14.98
8	9	21	LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153	19.95
9	13	266	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98
10	5	13	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
11	10	19	NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158	14.98
12	14	185	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
13	17	25	BEST OF ABC'S MONDAY NIGHT FOOTBALL PolyGram Video 8006319073	19.95
14	12	49	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
15	7	47	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
16	16	47	WHEN IT WAS A GAME 2 HBO Home Video 90843	14.98
17	18	23	NBA SUPERSTARS 3 FoxVideo (CBS/Fox) 5996	14.98
18	20	29	THE NFL'S 15 GREATEST COMEBACKS PolyGram Video 4400876873	14.95
19	15	71	BAD GOLF MADE EASIER ABC Video 45003	19.98
20	11	65	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95

Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	1	13	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
2	2	5	KATHY SMITH: POWER STEP WORKOUT WarnerVision Entertainment 50902-3	19.95
3	13	67	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
4	7	9	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
5	3	29	KATHY SMITH'S NEW YOGA WarnerVision Entertainment 50570-3	19.95
6	9	157	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
7	8	141	ABS OF STEEL 2 WITH TAMILEE WEBB WarnerVision Entertainment 133	9.95
8	5	21	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
9	6	53	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
10	10	238	JANE FONDA'S COMPLETE WORKOUT WarnerVision Entertainment 55006-3	19.98
11	RE-ENTRY		ABS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 134	9.95
12	11	19	REEBOK WINNING BODY WORKOUT PolyGram Video 8006330553	19.95
13	15	121	STEP REEBOK: THE VIDEO PolyGram Video 4400847853	29.95
14	4	21	KATHY IRELAND: TOTAL FITNESS VIDEO UAV Entertainment 1994	19.99
15	RE-ENTRY		T'AI CHI FOR HEALTH Healing Arts 1044	29.98
16	14	19	MEN OF STEEL: ABS OF STEEL WarnerVision Entertainment 185	14.95
17	17	15	LUCKY VANOUS: ULTIMATE FAT-BURNING WORKOUT FoxVideo (CBS/Fox) 8208	14.98
18	RE-ENTRY		ABS OF STEEL 2000 WITH TAMILEE WEBB WarnerVision Entertainment 227	14.95
19	RE-ENTRY		STEP REEBOK: CIRCUIT CHALLENGE PolyGram Video 8006319013	19.95
20	19	5	DIXIE CARTER'S YOGA FOR YOU MCA/Universal Home Video 82096	19.98

♦ 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.

NAVD LOOKS TO 4TH QUARTER

(Continued from page 75)

lion line of credit that will keep product flowing. A major lawsuit against the company stands in the way. High on Hemdale's list are "Grizzly Mountain," estimated at 500,000 units, and "Jungle Jack," its first animated feature, estimated at 1 million units.

Distributors are counting on all this and more in an effort to match last year's numbers. NAVD reported 1994 revenues of \$3.1 billion for 13 members, 22.6% ahead of 1993. Gross profits declined by 15%, said **Dalesandro** and executive director **Steven Young**, but net profit did stabilize at "little over a penny on a dollar."

Video games, broken out for the first time, as yet don't add much to the mix. NAVD figured sales at \$110 million, about 3.5% of the total. Receivables are nearly five times as large, worth \$500 million and proportionately slightly higher

than in 1993. Members also have uncollected claims for \$27 million in co-op funds.

Distributors can't do much to shrink those numbers, but NAVD claims it's making progress reducing overhead. Most of the effort is concentrated on installing electronic data interchange, which eventually will eliminate the paperwork of ordering product.

After initial trials downloading purchase orders, title and delivery information, and the like, **Young** said the association is "trying to develop" a model that would tie distributors to two studios. "The test [model] should be up and running in six months," he adds.

Some distributors like **MS** are using EDI with their customers. More than 50% of his customers have gone that route, **Dalesandro** said.

ANIME CRASH*(Continued from page 75)*

ures, model kits, dolls, ceramics, pencil boards, idol cards, and picture scrolls. American product isn't slighted—there are action figures, key chains, T-shirts, comic books, and cutting-edge graphic novels and trade paperbacks such as "Maus" and "Sandman."

In keeping with the futuristic slant of much of anime, the store has a heavy industrial feel. Structural beams and bricks were purposely exposed, says Parente, and nearly all the fixtures and displays are custom-made. Books and magazines are racked on rolling floor islands, and toys and other merchandise are on wall shelving made of wood and black plumbing pipe. A TV monitor suspended from the ceiling shows in-store anime programming.

"Crash" in the store's name conveys the "explosive" nature of much of the product, says Parente. The store logo, prominently displayed on the back wall, uses the dynamic, oversized graphics of the comic book-influenced genre, but features a female cartoon image.

"The female character in Japanese animation is quite pronounced," he says, pointing to the many anime books that have Japanese girls in lead roles. "We wanted to capture that element as opposed to robots, which are another big element in the books and videos. We're trying to be a little hipper, to attract the nonanime fan."

Parente and Mauriello also operate the Little Nemo Shop, a 26-year-old outlet in Forest Hills, N.Y., one of the oldest comic book stores in the U.S. "We sell some American cartoons and got involved in the Japanese field there two years ago," says Parente. "Wing was an importer of Japanese merchandise, and when it started to take off for us, we went to him with the idea of a Japanese animation store because nobody was doing it mainstream."

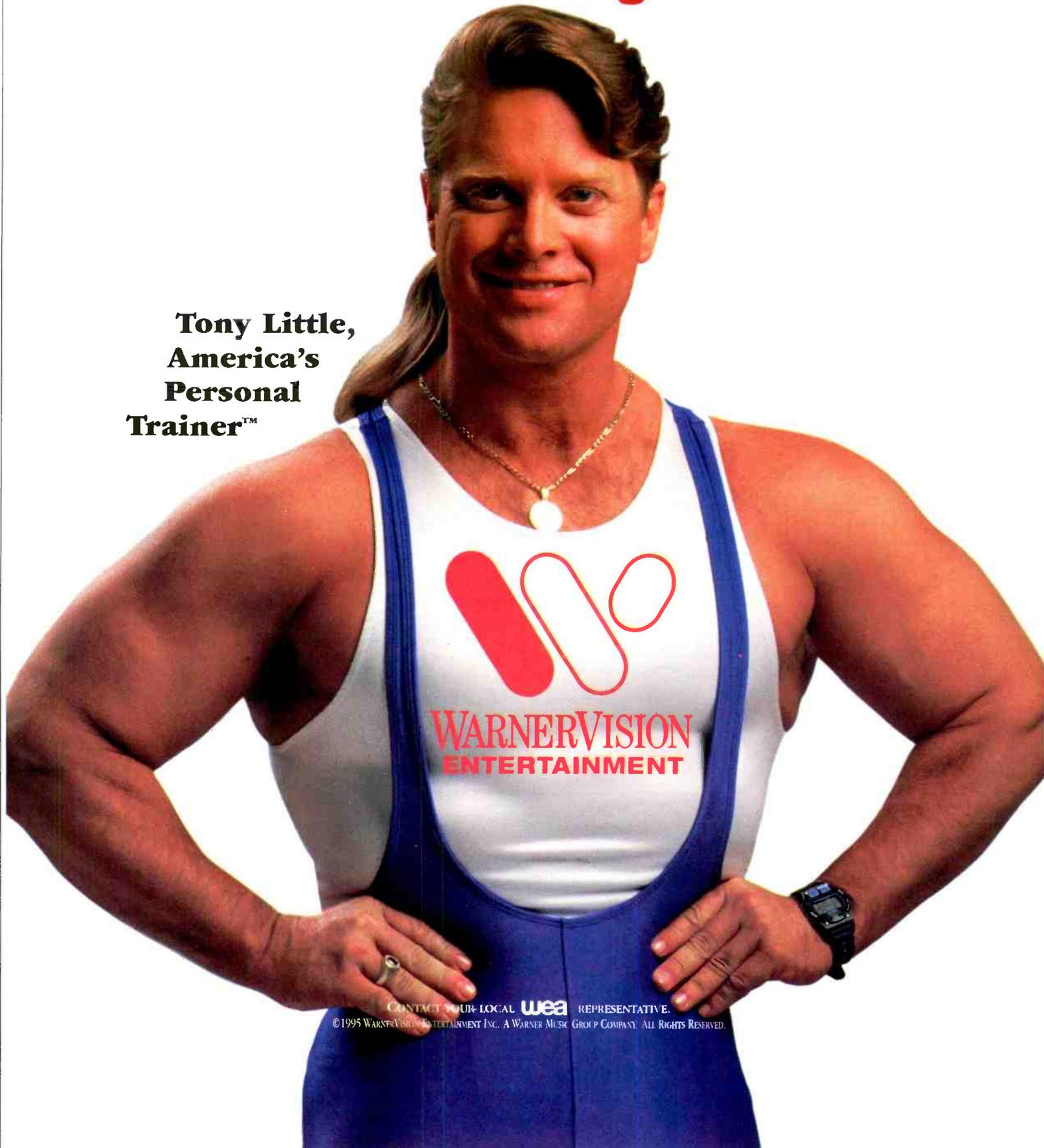
"You could find it in Chinatowns
(Continued on next page)



Animated: Son Young Hwal of Central Park Media, second from right, watches fans lining up at New York retailer Anime Crash for an autograph of Japanese animator Koichi Ohata.

Welcome Tony!

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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ NO. 1 ★★★					
1	1	5	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
2	3	4	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
3	2	5	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
4	6	3	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza
5	9	4	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marisa Tomei
6	4	8	TIMECOP ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82169	Jean-Claude van Damme Mia Sara
7	7	11	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
8	5	13	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
9	8	9	NATURAL BORN KILLERS (R)	Warner Home Video 13228	Woody Harrelson Juliette Lewis
10	12	11	IT COULD HAPPEN TO YOU (PG)	Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
11	10	6	MILK MONEY (PG-13)	Paramount Home Video 32973	Melanie Griffith Ed Harris
12	NEW		THE PAGEMASTER (G)	FoxVideo 8641	Macaulay Culkin Christopher Lloyd
13	15	2	WES CRAVEN'S NEW NIGHTMARE (R)	New Line Home Video Turner Home Entertainment N4120	Robert Englund Heather Langenkamp
14	NEW		LOVE AFFAIR (PG-13)	Warner Home Video 13167	Warren Beatty Annette Bening
15	11	10	COLOR OF NIGHT (R)	Hollywood Pictures Home Video Buena Vista Home Video 2550	Bruce Willis Jane March
16	30	2	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
17	NEW		PENTATHLON (R)	Live Home Video 69925	Dolph Lundgren
18	13	7	THE LION KING (G)	Walt Disney Home Video Buena Vista Home Video 2977	Animated
19	14	2	EXIT TO EDEN (R)	HBO Home Video 91164	Dan Aykroyd Rosie O'Donnell
20	16	16	THE CLIENT (PG-13)	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
21	17	8	IN THE ARMY NOW (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3079	Pauly Shore
22	23	2	A SIMPLE TWIST OF FATE (PG-13)	Touchstone Home Video Buena Vista Home Video 3081	Steve Martin
23	24	2	CAMP NOWHERE (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3078	Christopher Lloyd
24	18	5	JASON'S LYRIC (NR)	PolyGram Video 8006339093	Allen Payne Jada Pinkett
25	19	13	WOLF (R)	Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
26	NEW		SILENT FALL (R)	Warner Home Video 13569	Richard Dreyfuss Linda Hamilton
27	21	16	RENAISSANCE MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 2754	Danny DeVito
28	22	12	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
29	25	9	CORRINA, CORRINA (PG)	New Line Home Video Turner Home Entertainment N4013	Whoopi Goldberg Ray Liotta
30	29	8	BARCELONA (PG-13)	New Line Home Video Turner Home Entertainment 4015	Taylor Nichols Chris Eigeman
31	31	12	THE SHADOW ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82007	Alec Baldwin Penelope Ann Miller
32	35	2	NOSTRADAMUS (R)	Orion Home Video 3046	Tcheky Karyo Rutger Hauer
33	38	4	SILENT HUNTER (R)	New Line Home Video Turner Home Entertainment 4017	Miles O'Keefe Fred Williamson
34	32	3	THE SCENT OF GREEN PAPAYA (NR)	Columbia TriStar Home Video 74343	Tran Yen-Khe
35	NEW		THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
36	33	7	FRESH (R)	Miramax Home Entertainment Buena Vista Home Video 4138	N'Bushe Wright Samuel L. Jackson
37	NEW		THE NEW AGE (R)	Warner Home Video 13030	Peter Weller Judy Davis
38	34	6	PRINCESS CARABOO (PG)	Columbia TriStar Home Video 73503	Phoebe Cates Stephen Rea
39	26	16	BLOWN AWAY (R)	MGM/JA Home Video 105129	Jeff Bridges Tommy Lee Jones
40	40	21	WHEN A MAN LOVES A WOMAN (R)	Touchstone Home Video Buena Vista Home Video 9030	Meg Ryan Andy Garcia

◆ IFA 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. ◇ IFA 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.

Home Video

ANIME CRASH SPLASHES DOWN IN MANHATTAN

(Continued from preceding page)

and Japantowns all over the U.S., but not across from Tower. So we felt we could capture the anime fan, and if we put up a dynamic display we might also get the casual gift buyer and stroller-down-the-street."

Parente and his partners will judge the debut of Anime Crash over the next few months. If business is good, they plan to open another Manhattan outlet and one in Harvard Square in Cambridge, Mass., this year.

The in-store appearances by Izo-buchi, whose character concepts are the basis for U.S. Manga Corps' "Record Of Lodoss War," and Ohata, who directed the label's "Genocyber" series, came about when both were in the area for the

Project Icon Japanese sci-fi convention. At Anime Crash, videos associated with the two artists were showcased on the wall behind the cash register. "Lodoss War," meanwhile, had already sold out.

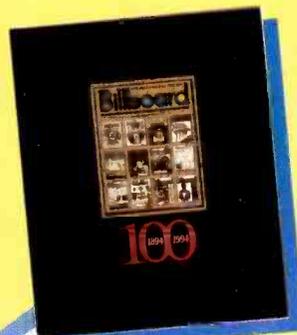
Izobuchi and Ohata—who signed copies of a robotic drawing he made the night before—contrasted the event with anime promotions in Japan. "We never do store promotions [in Japan] like we do here today," an excited Ohata said.

The event augurs well for the expanding anime marketplace, notes Mike Pascuzzi, Central Park's director of sales. "Anime's exploding," he says. Cumulative March sales of the company's anime lines, including distributed labels, were the best ever for the genre.

"More retailers are getting into it, and those who are already in are expanding their sections," Pascuzzi adds. "More dealers are asking for co-op dollars, more [TV] channels are interested in broadcasting, and more major companies like Orion and PolyGram are entering the market. They'll open it up more and get new accounts, which is good for us because of our library of over 450 titles. Anime Crash fills a specialty retailer void in the market, and while chains like Tower have good selections, it's harder for them to react like an indie store can."

Mauriello says, "There are 350 new animated titles a month in Japan, while we have a Disney maybe once a year. And it's not just cute animals!"

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Billboard

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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 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 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 25, **Music Video Commissioners' Seminar**, explaining the career of record label video commissioner and what it requires, presented by the East Coast chapter of the Music Video Production Assn., Eastman-Kodak Co., New York. Martin Stone Hennessee, 212-532-6000.

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, the 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 11-14, **Music West**, Hotel Vancouver and the Robson Square Conference Centre, Vancouver. 604-684-9338.

May 17, **ASCAP Pop Workshop**, Fez, New York. 212-621-6243.

May 17-20, **Third Annual International Music Market**, Hyatt Regency Hotel, Singapore. 011-44-71-723-2277.

May 18, **Neil Bogart Memorial Fund Benefit Luncheon**, with educational lecture on preventable cancers, Wyndham Bel Age Hotel, Los Angeles. 310-247-2980.

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.

May 28, **Songwriting Seminar '95**, presented by Canadian Musician magazine, Sheraton Centre, Toronto. Sue Grierson, 800-265-8481.

May 30, **Music & Multimedia '95**, conference presented by NARAS, Nob Hill Masonic Center, San Francisco. 415-749-0779.

May 31, **Songwriters Hall of Fame 26th Annual Awards Dinner**, Sheraton New York Hotel & Towers, New York. 212-206-0621.

JUNE

June 5-7, **Sixth Annual Billboard Latin Music Conference**, Hotel Inter-continental, Miami.

212-536-5018.

June 5-10, **24th International Country Music Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 8-10, **Fourth Annual MidAIR Conference**, Palmer House, Chicago. 312-493-8818.

June 14-18, **Black Radio Exclusive Convention**, Sheraton Hotel, New Orleans. 213-469-7262.

June 19, **AACE Children's Entertainment Awards**, presented by the American Academy of Children's Entertainment and Gaylord Entertainment Co., to be broadcast on TNN's "Music City Tonight," the Nashville Network, Nashville. 201-328-0204.

June 25-27, **18th National Nightclub & Bar Exposition**, Cobb Galleria/Stouffer Waverly Hotel, Atlanta. 601-236-5510.

JULY

July 12-15, **Detroit Regional Music Conference**, Atheneum Suites Hotel, Detroit. 313-963-0325.

July 14-15, **Jack The Rapper Music Celebration**, Georgia International Convention Center, Atlanta. 407-897-6959.

July 14-15, **Kids Entertainment Seminar III**, Public School 75, New York. 718-897-0981.



Power Of The Press. LIFEbeat, the music industry's AIDS benefit organization, honors Spin magazine publisher Bob Guccione Jr. for the publication's support of the fight against AIDS via a monthly column on the subject. Guccione was honored at a \$250-a-plate fund-raising breakfast for LIFEbeat, held at the mad. 61 restaurant at Barney's New York. Shown, from left, are LIFEbeat executive director Tim Rosta, LIFEbeat co-founder Daniel Glass, and Guccione.

LIFELINES

BIRTHS

Girl, Samantha Char, to **Bob and Nita Seger**, April 16 in Naples, Fla. He is a Capitol recording artist and leader of the Silver Bullet Band.

Boy, Jhett Anthony, to **Dean Angelo and Susan Mendola**, March 29 in Montclair, N.J. She is senior art director for Arista Records.

Girl, Anna Katherine, to **Eric and Dawn Rodgers Wyse**, March 10 in Nashville. He is director of A&R and video for Warner Alliance in Nashville. She is a singer and art director.

MARRIAGES

Fred McKendree to Stephanie LaBarre, April 22 in Atlanta. He is Southeast regional sales representative for Priority Records. She is a singles sales manager for Uni Distribution.

Esa Katajamaki to Jeri Nelsen, April 7 in New Orleans. He is Midwest regional sales manager for Rhino Records. She is national sales representative for Feedback Distribution.

Andy Stephen to Crystal Cochrane, March 4 in Dallas. He is regional marketing representative for BMG Distribution in Austin, Texas.

DEATHS

Arthur Nunziata, 63, of heart disease April 16 in Corona, N.Y. He is survived by his wife, Angela, and his daughter, Susan Nunziata, Billboard's news editor.

Burl Ives, 85, of complications from mouth cancer, April 14 in Anacortes, Wash. Ives, an actor and folk singer, recorded at least 100 albums since he began his career as a troubadour in the early '30s.

In 1993, he spoke to Billboard about the longevity of his career as a folk music performer. "People who immigrated here from Scotland or Ireland or, in fact anywhere, had songs that they sang. As they followed the curve of the Earth, the music followed them. I sang those songs because I liked them. Pure and simple."

Eventually settling in New York in 1937, he appeared in the Broadway show "The Boys From Syracuse" and at the Village Vanguard. After a tour of duty in the Army, Ives returned to New

York and once again made frequent stage and nightclub appearances.

Ives first appeared on a Billboard chart in 1948 with "Blue Tail Fly," which he recorded with the Andrews Sisters. He originally introduced the song in the 1944 Broadway folk song revue "Sing Out Sweet Land."

In 1945, he made his film debut singing the familiar "On Top Of Old Smoky" in the film "Smoky." Ives is perhaps best known for playing the role of Big

Daddy in "Cat On A Hot Tin Roof" both on Broadway and in the 1958 film. Other film roles included "Desire Under The Elms," "East Of Eden," "Heidi," and "The Big Country," for which he won an Oscar for best supporting actor.

On television, Ives appeared in the series "The Bold Ones," but is best known as the narrator of "Rudolph The Red-Nosed Reindeer." Ives sang the now-classic "Holly Jolly Christmas" on the special.

"I was typecast a bit, and not everyone thought I could act," Ives told Billboard. "But that didn't matter much to me, because I always saw myself as an entertainer. The movies, the plays, music—it's [all] entertainment of one kind or another."

Ives' most recent recording, "The Magic Balladeer," was released by Cornerstone Promotions in 1993.

Leonard Rambeau, 49, of cancer, April 13 in Toronto. Rambeau was the longtime personal manager of singer Anne Murray. He also managed Canadian artists Rita MacNeil and George Fox. (See story, page 11.)

Send information to *Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.*

GOOD WORKS

KIDS FIGHT AIDS: During two consecutive performances at New York's Tribeca Performing Arts Center April 30, children who perform on Broadway, in film, or TV will be headlining a charity function for LIFEbeat, the music industry organization fighting AIDS. The talents, including **Andrea McArdle** (the original star of "Annie"), **Tommy Michaels**, and **Kathryn Zarembo**, among others, will sing and dance selections from Broadway shows. As the **Broadway Kids**, they also perform on a new CD. Contact for tickets 212-595-5757 or 212-245-3240; for information, **Jody Miller**, 212-532-4099.

PENDERGRASS GROUP FUNDRAISER: The Pendergrass Institute for Music and Performing Arts plans a performance and fund-raiser June 1 at the Valley Forge Music Fair in Pennsylvania. The nonprofit charity is headed by singer **Teddy Pendergrass** and provides a forum for mentoring, scholarships, multicultural development, recording, and performing opportunities for youngsters. Previously established by the group is the **Teddy Pendergrass All Star Community Choir**, composed of youngsters ages 13-18 from the Philadelphia area. Contact 610-667-8518 or

fax 610-667-1985.

SCHWARTZ SCHOLARSHIP: The Norman Schwartz Scholarship has been established at the Day School in New York. **Schwartz**, a record producer and label owner who died March 21, was the father of three students at the school, **Nicholas '94**, and **Nell and Timothy '96**. Contributions to the fund can be sent to the Day School, 11 E. 89th St., New York, N.Y. 10128-0602. Contact **Suzanne Crosby**, 212-721-0707.

NEW EXEC DIRECTOR: **Joe Walton** has been named executive director of The Neil Bogart Memorial Fund. He replaces **David Bubis**, who has left to work at the Jewish Federation of Columbus, Ohio. Walton had served as an agency administrator, development officer and consultant for the last 25 years. The Neil Bogart Memorial Fund is a Beverly Hills, Calif.-located division of the T.J. Martell Foundation, funding clinical, hands-on research for the treatment and cure of children's cancer, leukemia and AIDS. The fund's recent gala honoring Warner-Chappell Music chief **Les Bider** grossed \$2 million. Contact: **Michael Nyman**, 310-274-7800.

FOR THE RECORD

In the April 22 issue, a caption with the story on the new VH1 national advertising campaign gave the wrong affiliation for Wayne Isaak. He is senior VP of music and talent relations for VH1.

The title of Edgar Bronfman Jr. was given incorrectly in an April 22 story on the purchase by the Seagram Co. of 80% of MCA. Bronfman is president/CEO of Seagram.

Elliot Groffman is the attorney who supplied Jennifer Trynin's album to Warner Bros. His name was misstated in an April 22 Billboard story.

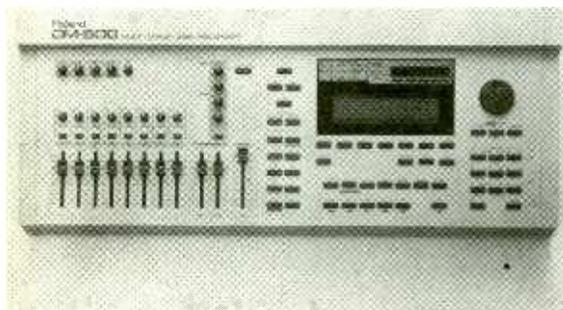
Danny Benair, VP of film and television for PolyGram Music Publishing Group, is based in Los Angeles. His location was given incorrectly in the April 15 Executive Turntable.

Pro Audio

Roland Scores With Disc Recorder DM-800 Is 'Laptop' Digital Workstation

■ BY PAUL VERNA

NEW YORK—Already accustomed to pioneering synthesizers, amplifiers, effects, and other equipment for musicians and recording professionals, the Roland Corp. may have just scored another coup with its new DM-800 hard-disc recorder/editor.



ROLAND DM-800

A fully featured, portable workstation capable of storing eight discrete tracks of digital sound and 100 "layers" per track, the DM-800 is affordably priced at \$6,295. With two internal 500-megabyte drives installed by Roland (for a total storage capacity of 1 gigabyte), the price tag escalates to \$7,495, according to Erika Lopez, pro audio sales and marketing specialist at the Los Angeles-based company.

In the three months since it shipped Feb. 1, the DM-800 surpassed Roland's most optimistic expectations. "It's a hotter product than we ever, in our wildest dreams, hoped or imagined it would be," she says. "We're overjoyed with how well it's done."

Although she declines to cite sales or shipment figures for the model, Lopez says Roland sold out its entire first year's forecast in four days. The product was first shown last November at the Audio Engineering Society convention in San Francisco and then in January at the National Assn. of Music Merchants fest in Anaheim, Calif. European professionals got a glimpse at the Paris AES in February.

Lopez says the product has succeeded in large part because it has "started its own category. It's completely self-contained and portable. It's 26 inches wide by 11 inches deep by 3 3/4 inches high and weighs 12.4 pounds without the drives."

One of the DM-800's advantages over other hard-disc recorders is that it also offers advanced editing functions, according to Lopez. "It's a laptop digital workstation," she says. "You can literally plug it in and edit."

Furthermore, the DM-800 digitally interfaces with the two leading modular tape recording systems, the Alesis ADAT and Tascam DA-88. In addition, it has an SCSI port, allowing it to be connected to external hard drives for virtually unlimited data storage.

Other applications for the multipurpose device include audio for video and broadcast sound, according to Lopez.

"For radio spot production, it's really quick and really powerful," she says. "It's also got three video outputs, so you can hook it up to a video monitor for expanded display. Basically, for anybody who needs to do any audio this thing's perfect. It's very easy to use, and it's no-crash."

Engineer Marty Frasu, who works with film-score composer David Newman, says he uses a DM-800 to prerecord synthesizer tracks before going into a scoring studio. That allows him to make changes to a score on-site without dragging several synthesizers and racks of outboard gear to a session.

"The best thing with this little guy is you could put it in a gig bag and take it to the studio," says Frasu. "And the real bottom line is it sounds great. It's like a '95 model of those cassette studios, and the price is right."



Brown And AT&T Go The Distance. Producer and MCA Nashville president Tony Brown presents Bill Gendron, COO of AT&T DISQ Digital Mixer Core, with a platinum disc of Vince Gill's "When Love Finds You." Produced by Brown, Gill's album is the first project mixed on the AT&T system to reach platinum certification.

Roxy Music Vet Phil Manzanera Helps Give Musical Fluency To Spanish-Speaking Acts

■ BY ZENON SCHOEPE

Languages have never been a strong point for the British, since conveniently much of the world speaks at least a little English, but Spanish-speaking Brit producer Phil Manzanera has carved a niche for himself working with non-Anglo acts.

Having first come to prominence as guitarist with Roxy Music, Manzanera drifted into production in the '80s as the band members embarked on outside projects. His emphasis on foreign-language production started when he went to MIDEM in 1990 to launch his Expression Records label.

"I realized that I hadn't really done anything with my roots," says the half-Colombian Manzanera of his reacquaintance with the Spanish-speaking industry. "At that time, all the Spaniards and South Americans were sort of treated like second-class citizens, as was anyone who sang in their own language in their own country."

Manzanera has since produced 12 albums for Spanish, Brazilian, Argentine, and Cuban acts, including Los Mosquitos, Heroes del Silencio, Eric Charden, Cabinets Caligari, Paralamas do Sucesso, Antonio Vega, and Fito Paez. He also has produced albums for Germany's Nina Hagen and Poems For Layla.

Most recently, he has completed "The Manzanera Collection," a double CD for Virgin that draws from

his work with Roxy Music, John Cale, Brian Eno, and Velvet Underground vocalist Nico, in addition to illustrating his continued South American connections.



MANZANERA

have this duality, which goes right back to having a Colombian mother and English father, living in Cuba, Venezuela, and Hawaii, and then being sent back to school in England.

"To a lot of people, I am the guitarist from Roxy," he adds, "whereas for me the main bulk of Roxy lasted about 12 years, but there was this other strand of music that started before Roxy and continued at the same time, right the way through it, and beyond."

Manzanera does much of his production work at his own Gallery Studios in Surrey, which he built in 1979 and quickly established as a hub for British recording activity with projects for Dire Straits, Duran Duran, the Moody Blues, and Cliff Richard, as well as the Roxy classic "Avalon."

Based originally around a 32-channel Trident 80 series console in a very large control room—which facilitated the compositional process for the "Avalon" project—Gallery now accommodates a programming room with a VCA-automated Tascam M3700 and a mixing suite based around a 56-channel Euphonix digitally controlled analog

desk running with four Alesis ADATs. The combination of the digital machines and a 24-track Ampex NN1200 in the Trident room, with full interconnection between them, opens up the possibility of simultaneous recording and mixing.

"You can start working in a different way, and it's always when you change your method of working that you come up with interesting music," says Manzanera. "It's what happened with 'Avalon,' which completely changed our method of working because of the studio here."

His attitude toward production is what he calls "humanistic," and he concentrates his efforts on creating the right environment in the right studio. "It's all about making the musicians feel comfortable and relaxed," he explains. "Once you've achieved that, you know that they're going to give the best performance they can."

Being a British producer is an exportable commodity, according to Manzanera. "What people desperately want is English and American expertise, but a lot of countries look to England more than to America," he says. "In Mexico, Brazil, and Argentina, their tradition is focused a lot on Europe, and many of the bands want an English tradition—be it the Stones or the Beatles."

"I was brought up in my learning in the studio by Chris Thomas, who had learned from George Martin," Manzanera adds. "This mixture of English tradition via the Beatles and working with Brian Eno on the experimental side has given me experience that I could take to foreign-language rock."

AUDIO TRACK

NEW YORK

LONDON RECORDS ACT Die Cheerleader was at Spa Recording Studios working on an upcoming project. **Henry Rollins** produced the sessions behind the Trident 65 console... **Geffen** recording artist **Loud Lucy** was at Baby Monster Studios remixing its debut album. **Bryce Goggin** engineered, assisted by **Tom Lester** and **Ian Bryan**... **Atlantic** recording artist **Juliana Hatfield** was at the Magic Shop working on her latest album. **Sean Slade** and **Paul Q. Kolderie** co-produced and co-engineered the project... **Mercury** recording artist **Vanessa Williams** was at Bass Hit Recording Studios working with producer **Bruce Carbone** on an upcoming project. Engineer **Dave Darlington** worked behind the SSL 4000 E Series console, and **Phil Pagano** assisted.

LOS ANGELES

SCOTTI BROTHERS recording artists the **Young Dubliners** were at Santa Monica Sound working on an upcoming project. **Michael Vail Blum** produced the sessions... At the Record Plant, producers **Soulshock** and **Carlin** worked on the title track to **Tupac Shakur's** No. 1 album, "Me Against The

World." **Jay Lean** engineered the sessions on the 72-input SSL 4000-series console... **A&M** recording group **Jack-opierce** was at Master Control remixing a single from its debut with producer/engineer **Gavin MacKillop**... At **Scream Studios**, producer **Don Gehman** was mixing **Atlantic** recording artists **Hootie & the Blowfish's** contribution to the label's **Led Zeppelin** tribute. **Gehman** worked behind the SSL G Series console... **Higher Octave** recording artist **Neal Schon** was at **Wild Horse Studios** in Novato, Calif., working on his first solo project, "Beyond The Thunder." Sessions were produced by **Schon** and **Jonathon Cain**. Engineering was handled by **Cain** and **Dale**

(Continued on next page)

FOR THE RECORD

The Feb. 11 Studio Action Chart contained several errors under the entry for the Pam Tillis single "Mi Vida Loca." The correct credits are as follows: Recorded at Sound Emporium; mixed at SoundShop; mixed by Mike Bradley; and assisted by Mark Capps.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 21, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	THIS IS HOW WE DO IT Montell Jordan/ O. Pierce M. Jordan (PMP/RAL)	THIS IS HOW WE DO IT Montell Jordan/ O. Pierce, M. Jordan (PMP/RAL)	I CAN LOVE YOU LIKE THAT John Michael Montgomery/ S. Hendricks (Atlantic)	KEEP THEIR HEADS RINGIN' Dr. Dre/ Dr. Dre (Priority)	CRAZIEST Naughty By Nature/ Naughty By Nature (Tommy Boy)
RECORDING STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	ECHO SOUND (Los Angeles) Bob Morse	SOUND EMPORIUM (Nashville) John Kelton	DRE'S CRIB (Los Angeles) Tom Daughterty Keston Wright	MARION (New Jersey) Angela Piva
RECORDING CONSOLE(S)	Trident Vector MK II	Trident Vector MK II	Trident Series 80B	SSL 4000	Amek Einstein
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Sony/MCI JH 24	Sony 3348	Sony 3348	Tascam ATR 80
STUDIO MONITOR(S)	Custom Echo Sound	Custom Echo Sound	Westlake BBSM 5 Yamaha NS10M	Custom TAD	Westlake BBSM12 Yamaha MS10M Tannoy
MASTER TAPE	Ampex 499	Ampex 499	Sony VK 1	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	ECHO SOUND (Los Angeles) Bob Morse	THE CASTLE (Nashville) John Jaszcz	DRE'S CRIB (Los Angeles) Tom Daughterty Keston Wright	SOUNDTRACKS (New York) Angela Piva
CONSOLE(S)	Trident Vector MK II	Trident Vector MK II	SSL 4056G	SSL 4000	SSL 4000 With Ultimiation
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Sony/MCI JH 24	Sony 3348	Sony 3348	Studer A&E27
STUDIO MONITOR(S)	Custom Echo Sound	Custom Echo Sound	Alesis Monitor 1 UREI 813B	Custom TAD	Tannoy DMT
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Chris Bellman	MASTERMIX Hank Williams	BERNIE GRUNDMAN Brian Gardner	HIT FACTORY Herb Powers
PRIMARY CD REPLICATOR (ALBUM)	PMDC	PMDC	WEA Manufacturing	Capitol Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	PDO	PDO	WEA Manufacturing	Capitol 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.

newsline...

THE RECORD PLANT has installed the AT&T DISQ Digital Mixer Core in its SSL II suite, where it will be used in conjunction with a 72-input SSL 4000 G Series console, according to a statement from AT&T.

"We've heard great things coming out of Nashville regarding the sound and acceptance of the AT&T system," says Record Plant chairman Rick Stevens. "DISQ will add a new dimension of versatility for us. I love the fact that our clients won't have to learn a new work surface. The AT&T Digital Mixer Core allows an engineer to go from analog to digital at the touch of a button. DISQ will play a major role in our marketing and sales efforts."

The DISQ system provides a fully digital signal path for such state-of-the-art analog consoles as the automated Neve VR and SSL E and G series boards, according to AT&T.

Other studios that have purchased the DISQ include Masterfonics in Nashville (the flagship facility for the system), Crescent Moon in Miami, Right Track and Electric Lady in New York, Conway in Los Angeles, and Studio N in Cologne, Germany.

At Conway, the upcoming Paula Abdul album, "Missing You," was mixed on the DISQ by producer Rhett Lawrence and engineer Mick Guszanski, according to AT&T.

TDK CONSIDERS PRICE HIKE: TDK is the latest tape manufacturer to consider raising prices on its consumer and professional audio and video recording products, following recent increases by other companies. Like its competitors, TDK cites increases in the cost of raw materials as the main reason for the likely price hike.

In a statement, TDK VP of marketing Tim Sullivan says, "Our costs for the basic elements of audio and videotape—from resins used in the plastic P-cases and shells to the materials in the tape itself—have been rising dramatically for many months. We have attempted to absorb these cost increases, but with the additional stress of a continually strengthening yen, it now seems likely that we will need to increase our product pricing."

TDK did not specify the amount or timing of a potential increase.

AUDIO TRACK

(Continued from preceding page)

Everingham, who worked behind the Trident A Range console with SSL stereo compressor.

NASHVILLE

MCA RECORDING ARTIST Bobbie Cryner was at Soundstage working with producer Barry Beckett on her debut release for the label. Csaba Petocz en-

gineered behind the SSL G Series 52-input console, while David Hall assisted... At the Music Mill, Mercury recording artists John & Audrey Wiggins have been working on their sophomore album. The team of Jim Cotton and Joe Scaife produced and engineered the sessions... Industry veteran Timothy L. Miller has opened First Run Studios, a new 24-track facility in Nashville's Berry Hill section, home to several recording studios... Magnatone recording artist Shelby Lynne was at Woodland Digital working on her upcoming album. Brian Tankersley and Brent Maher co-produced the sessions, while Tankersley handled engineering chores.

OTHER LOCATIONS

DELUGE RECORDING act the Eddie Kirkland Band was at Trod Nossell Studios in Wallingford, Conn., recording its upcoming project for the label. Special guests included Allman Brothers Band percussionist Jaimoe... Columbia recording artist Kenny Lattimore was at Beartracks Recording Studios in Suffern, N.Y., working on mixes for his upcoming album. Barry Eastmond produced the sessions, and Mark Partis engineered. Steven Regina assisted... At Boston's Sound Techniques, Colorblind/A&M recording act Top Choice Clique finalized mixing and radio edits for its upcoming single, "Killing Me Softly."

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.



Little Feat Step Into Brooklyn. Zoo Records act Little Feat completed its new album, "Ain't Had Enough Fun," at Brooklyn Recording Studio in Los Angeles. Shown at the mixing sessions, standing from left, are co-producer Bill Payne and engineer/co-producer Ed Cherney. Seated behind the Neve 8078 console with the PRO Spatializer joystick controller in hand is co-producer Bill Wray. (Photo: David Goggin)

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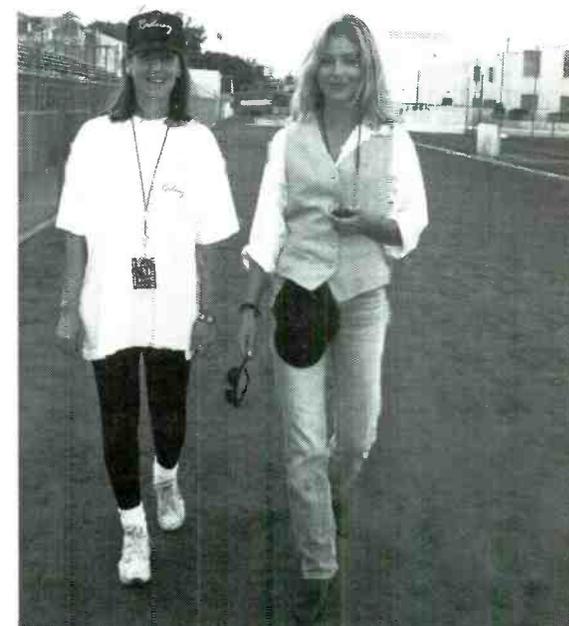
Gold Puppets. London recording group the Meat Puppets celebrate the gold certification of their album "Too High To Die" at the Great Jones Cafe in New York. Shown, from left, are band members Curt Kirkwood and Derrick Bostrom; London president Peter Koepke; and band member Chris Kirkwood.



Anniversary Toast. The Whispers receive plaques commemorating the group's 28 years in the music business and the release of their 19th album, "Toast To The Ladies," their third album on Capitol. Over the years, the Whispers have had more than 40 hits on Billboard's R&B singles chart. Shown, from left, are Bruce Lundvall, president, Blue Note Records; Michael Gardner, band manager, GHR Entertainment; Jack Wellmon, Northeast regional field promotion manager, Capitol; Walter Scott, band member; Michelle Madison, national director of promotion, urban music, Capitol; Nicholas Caldwell, band member; Ruth Carson, VP of creative marketing, Capitol; Wallace Scott, band member; Leaveil Degree, band member; and Manny Bella, VP of promotion and marketing, urban music, Capitol.



Lost Boyz Found Uptown. Hardcore group the Lost Boyz sign a recording deal with Uptown Entertainment. Shown in back row, from left, are band member D.J. Spigg Nice; Uptown Entertainment senior VP/GM Mark Siegel; band members Mr. Cheeks, Freaky Tah, and Pretty Lou; and band manager Charles Suit. In front row, from left, are Uptown Entertainment president Andre Harrell and senior director of A&R Tim "Buttnaked" Dawg.



She's Willing To Walk. Lori Dawe-Hartigan, West Coast regional promotion manager of Arista Records/Nashville, left, is joined by Kylie Travis, star of the TV show "Models Inc.," on a 24-lap walk around the track at Beverly Hills High School to promote Radney Foster's new single, "Willing To Walk," from his forthcoming album, "Labor Of Love." Dawe-Hartigan told country radio programmers that she was "willing to walk" for every station that played the record in its first week of release; collectively, she walked over six miles. She's now walking for radio adds for the single and hopes to get West Coast country stations involved with charity walking events.



She's The Champ. EastWest/EEG recording artist Champ MC socializes with fellow rappers Da Brat and Supernatural following a recent show. Champ's current single is "Funkhouse." Her debut album, "Ghetto Flava," is due out later this year. She also made an appearance in Da Brat's new video, "Give It To Me."



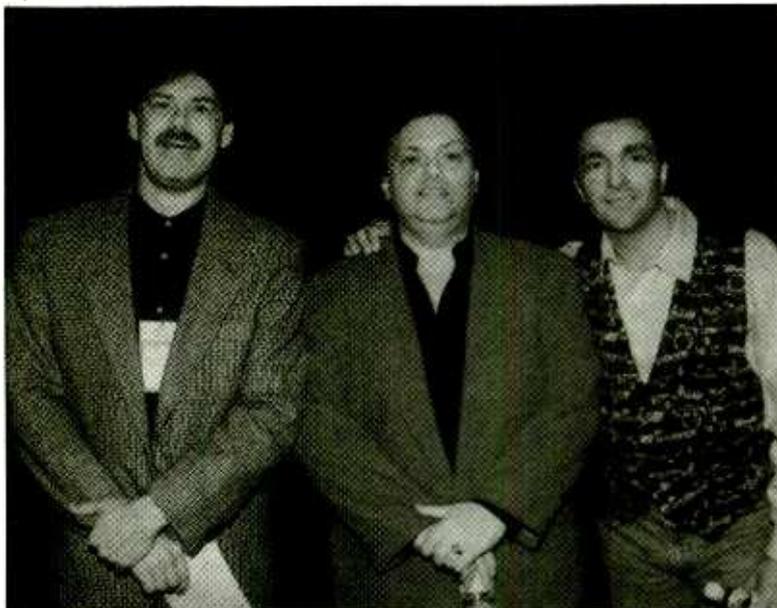
Future Reference. Oue, music director designate of the Minnesota Orchestra, announces that the orchestra will record two albums for Reference Recordings during the 1995-96 season. The first will feature Stravinsky's "The Rite of Spring," "The Firebird Suite," and "Song of the Nightingale"; the second, titled "Exotic Dances From The Opera," will feature a mix of pieces including Strauss' "Dance of the Seven Veils" along with rarely recorded dances by Tchaikovsky and Mussorgsky. Shown, from left, are Steven Ovitsky, VP/GM, Minnesota Orchestral Assn.; Nicky Carpenter, chairman of the board, Minnesota Orchestral Assn.; Oue; and J. Tambllyn Henderson Jr., president, Reference Recordings.



Presidential Seal. Warner Bros. artist Seal, left, meets former president Jimmy Carter, center, backstage at "The Tonight Show," where both were guests. At right is host Jay Leno. Seal's current self-titled Warner Bros. album has been certified platinum.



Reaching Out. Arista recording artist Taylor Dayne, center, spoke to 100 high-school students at a recent Grammy Education Outreach Program at the Hard Rock Cafe in New York. Dayne offered insights about careers in the recording industry. Shown relaxing with Dayne after the event are Jon Marcus, left, executive director of the New York Chapter of NARAS, and Jordan Naftal, GM of Hard Rock Cafe in New York.



Sad Eyes Sleep Tonight. After performing "Sad Eyes" and "The Lion Sleeps Tonight" as part of WPLJ New York's "'70s Rock'n'Roll Reunion" concert, Robert John, center, hangs out with the station's Fast Jimi, left, and Al Bandiero.

FCC How-To Video Shows Snap-Inspection Pitfalls

■ BY BRETT ATWOOD

LOS ANGELES—Move over Hollywood. The FCC is entering the video business.

Well, sort of.

The commission has produced its first informational video on how to survive surprise field inspections, which determine whether or not a station is complying with FCC rules about public files, tower lighting, maintenance, and other regulations.

The video takes a lightweight look at the often intimidating FCC inspection process. The 20-minute program is taped in the style of such reality-based television programming as "Cops" and "America's Most Wanted."

"We wanted to take what is a dry subject to many and dress it up a bit," says Leo Cirbo, engineer in charge of the Denver field office of the FCC's compliance and information bureau.

The video was co-produced by the commission's Denver field office and the local chapter of the Society of Broadcast Engineers.

The actual field inspections on the tape were conducted by Cirbo and agent Jon Sprague.

"Obviously, every inspection is different," says Cirbo. "The idea of the video is to give a basic introduction to what a typical inspection is like. We hope that this information will educate and inform broadcasters about this process. Many have yet to experience an inspection."

Indeed, a random Billboard poll of several chief engineers nationwide turned up a handful of veterans who have yet to be inspected.

"Many broadcasters feel immune to the FCC inspections," says a veteran chief engineer. "I've been in the industry for 20 years and have yet to experience a single inspection."

At the other extreme, Richard Rudman, engineering manager for KFVB/KTWV Los Angeles, has been subjected to several inspections in his 20-year career.

"One of the reasons people are afraid of the FCC is because it only inspects infrequently," says Rudman. "You never know when you are going to get one."

Broadcast stations targeted for inspections mostly are picked by random sampling or as a result of community complaints, according to Cirbo.

The video-captured inspection of KWMX Denver and crosstown television station KDVR were planned, but most FCC inspections are not.

"It can be nerve-racking," says Tom Coza, chief engineer at KPWR (Power 106) Los Angeles, who has been in the radio engineering field for 21 years. "It's kind of a mechanical process, though. I've always had a very nice experience with the FCC inspection process."

Though each inspection is fairly routine, few are forgotten, say many chief engineers who have had inspections show up at their stations unannounced.

Rudman says his first inspection was at a low-budget station that was run out of a rickety old house. The station transmitter, which is the primary site of many inspections, was located in the back bedroom.

"I opened up the back door of the transmitter, which is a fairly dangerous thing to do, and it let out a loud roar," says Rudman. "It scared me and the inspector both. The high voltage in the transmitter was grounded and created the noise as a result of the released energy. I was already nervous about the inspection, and that didn't help."

Another chief engineer, who wishes to remain anonymous, recalls an ill-fated FCC inspection in which

(Continued on next page)

Indies Lament Triple-A Success Format Growth Means Majors Set Pace

■ BY JIM BESSMAN

NEW YORK—Once seen as a friendly haven for more adult-oriented indie-label artists, the still-young triple-A radio format is experiencing growing pains that are hurting those same indie-label artists the most.

Indie labels feel that the once opened format has deviated from its original intent, pointing to trade charts as evidence that the indie-label roots-rockers and acoustic-based singers/songwriters have been supplanted by major-label classic rock "heritage" acts.

The indies also are frustrated that the majors, seeing a fertile promotional ground, have flooded triple-A stations with product backed by the kind of heavy promotion power that indies can't possibly muster. While some independent labels are hiring indie promoters in an effort to stay competitive, others are looking elsewhere, to such outlets as public radio and the handful of country-tinged rock stations some have labeled "Americana," to retrieve the opportunities for exposure once promised by triple-A radio.

"When triple-A first started, we even joked how it was a 'nonformat format,'" says Liz Opoka, MD of New York public station WFUV, which is often credited by even the most disillusioned indie labels for its eclectic playlist. "But look at the charts now... [the format's] really become the new album rock or a subset of it," she says. "There are fewer indie labels represented and more majors getting the play, which is fine, but it's a different ideology and way of going about programming an album rock station than adhering to the principles of triple-A three years ago: Play it because you like it and think it works and think your audience will enjoy it."

Such a philosophy, of course, covered a lot of ground. "The intent when it started was to be a forum for new artists and for music that didn't have a place on radio, especially at the commercial end," says Tom Frouge, who handles national radio promotion for Green Linnet Records. "It included what's now being called Americana and folk and some world music. But the majors saw something happening and pushed heritage acts like Bruce Springsteen and Tom Petty onto the format, and [triple-A] radio got a little scared and decided to play it safe. So when you end up with a chart that has only five indie labels in the top 50, when Springsteen comes out with a greatest hits album and jumps on the charts, you have to question what's going on."

Brad Paul, VP of national promotion and publicity for Rounder Records, also laments the type of artists who now rule the triple-A charts.

"There's still a window of opportunity for new artists like Morphine or Better Than Ezra, but it seems to be primarily dominated by established artists like Tom Petty, Bruce Springsteen, and Bonnie Raitt, as opposed to Marcia Ball, Michael Fracasso, and Tracy Nelson—none of them have done as well as they should have," says Paul.

Adding Boz Scaggs to the list of major-label heritage artists who have taken over indie labels' triple-A turf, R. Wayne Martin, executive VP of media and artist development at Shanachie Records, recognizes that the original indie-label perception of the format as being "a friendly place for artists with no radio home" is no longer the case.

"Look at any quantitative measure of triple-A airplay, and you see greater attention being paid to labels and artists that have other formats," says Martin, noting Scaggs' concurrent success on the adult contemporary charts. "It's no longer about providing space for artists who don't have a home, but about adding to an already existing buzz or developing a radio profile on a wider scale."

Once an "indie's dream," as Antone's Records and Justice Records' promotion director Tracy O'Quinn puts it, the triple-A stations that were formerly there for her blues and roots-rock ser-

'When you end up with only five indie labels in the top 50, you have to question what's going on'

vicings can no longer be counted on.

"Before, they'd play blues next to country next to rock, but once everyone started talking about it, the format got tighter, and we got pushed out," she says. "Now it's difficult to even get stations we've talked to for years to call us back."

These previously formless stations existed long before they became an industry-designated format, Paul says, and never had to be "worked" to get airplay. But once "triple-A" was declared and "everybody started jumping on the bandwagon," Rounder was suddenly up against major-label promotion teams and hired independent promoters and "bucketloads of product" not getting programmed by other formats.

"They couldn't break these records on top 40 or album rock for love nor money, so they tried triple-A," says Paul. "The end result was that stations started getting quadruple the amount of product every week, and the number of phone calls from promoters went up exponentially. The Rounder package no longer... went on automatically but got stacked with the other CDs waiting to be listened to."

Hence the perceived shift from a purely music-driven format to one susceptible to the pressures of ordinary pop stations. "There are only so many hours in a day," notes Watermelon Records' promotion director Sue Fawver. "Music directors who go from getting 100 new releases a week to 300 will react first to the things they've heard about or recognize the quickest. They can't spend time keeping up with obscure music, as they could before, so if [labels] can hire people to push product and get a buzz, they have a better chance."

Which is exactly what indie labels need to do to get back into the triple-A playing field, says Sean Coakley, who heads the Songlines indie promoter firm.

"Like any other format, the squeaky wheel gets the grease," says Coakley. "The majors can afford their own field staffs plus an indie promoter or two, so for indies to stay in the game, they need to have a couple of good people working their records."

Succeeding with an indie release at triple-A "has to do with very good records and very good indie promotion," notes Razor & Tie co-owner Cliff Chenfeld, "but overall [triple-A] is a tough nut for indies to crack, no question."

But for Coakley, triple-A is no different from any other commercial radio format. "The fact of the matter is, these are programmers who want to succeed, not part of an organization that decided not to give a damn about ratings and advertisers and listeners to be part of a great world called 'progressive radio.' If a 'greatest hits' by Springsteen comes along with four new songs, they'd be foolish not to play it. That's the heritage of this format."

The proliferation of newly minted commercial triple-A stations, especially in major markets, helps feed the move to major-label artists at the format, notes Columbia Record's VP of album promotion Kid Leo. "When triple-A first started, it was a loosely knit group of stations, a lot of which were public or commercial in remote areas that basically weren't of a major market or commercial philosophy," Leo says. "Now it's become a format which more and more commercial stations have identified themselves as belonging to, and when you have commercial interests in mind, you'll have artists with name value who are more mainstream."

But these stations "bug" triple-A stalwarts like Mike Marrone, program and music director at eclectic KLOT (the Coyote) Albuquerque, N.M. "For all intents and purposes, they're cleverly disguised classic rock," he says.

Obviously, many indie-labels agree and are acting accordingly. Julia Mucci, an indie promoter specializing in public-radio promotion of major labels and indies like Compass and Private, says that public triple-A programmers maintain the eager openness to indie-label product demonstrated by WFUV. Notes Rykodisc's national promotion manager Jamie Canfield, "The public end of triple-A is more helpful to us or Watermelon or Hightone because they're more explorative and ready to accept new artists, whereas the commercial triple-A's are like any other format and sit back and wait."

Antone's and Justice's O'Quinn, meanwhile, speaks of targeting independent "renegade" stations as an alternative to triple-A. But John Vernile, promotion director for Windham Hill/High Street, remains positive about the format.

"Everyone worries about becoming co-opted by the majors, and there's a danger of it. But we have to encourage

(Continued on next page)

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	2	22	IN THE HOUSE OF STONE AND LIGHT MERCURY 858 940	MARTIN PAGE 2 weeks at No. 1
2	3	4	8	BELIEVE ROCKET 856 014/ISLAND	ELTON JOHN
3	2	1	18	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA
4	4	3	26	YOU GOTTA BE 590 MUSIC 77551	DES'REE
5	5	5	20	LOVE WILL KEEP US ALIVE GEPFEN ALBUM CUT	EAGLES
6	6	6	19	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
7	7	7	23	HOUSE OF LOVE A&M 0802	AMY GRANT WITH VINCE GILL
8	9	10	10	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	FOREIGNER
9	11	14	12	I KNOW COLUMBIA 77750	DIONNE FARRIS
10	8	8	11	YOU GOT IT ARISTA 1-2795	BONNIE RAITT
★★★ AIRPOWER ★★★					
11	20	27	4	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	BRYAN ADAMS
12	10	9	13	EVERLASTING LOVE EPIC 77756	GLORIA ESTEFAN
13	12	11	32	I'M THE ONLY ONE ISLAND 854 068	MELISSA ETHERIDGE
14	13	12	10	STRONG ENOUGH A&M 0798	SHERYL CROW
★★★ AIRPOWER ★★★					
15	19	23	9	HOLD ON ATLANTIC 87240	JAMIE WALTERS
16	14	13	23	THE SWEETEST DAYS WING 851 110/MERCURY	VANESSA WILLIAMS
17	16	16	20	ON BENDED KNEE MOTOWN 860 244	BOYZ II MEN
18	15	15	22	MENTAL PICTURE SBK 58272/EMI	JON SECADA
★★★ AIRPOWER ★★★					
19	22	24	7	NO MORE "I LOVE YOU'S" ARISTA 1-2804	ANNIE LENNOX
20	18	18	11	IF I WANTED TO ISLAND 854 238	MELISSA ETHERIDGE
21	23	25	10	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
22	24	20	12	HOW DID I GET BY WITHOUT YOU? IMAGO 25091	JOHN WAITE
23	21	21	9	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
24	26	26	14	YOU DON'T KNOW HOW IT FEELS WARNER BROS. 18030	TOM PETTY
25	25	22	19	SUKIYAKI NEXT PLATEAU/LONDON 857 736/ISLAND	4 P.M.
26	28	32	6	HAKUNA MATATA WALT DISNEY 60341	JIMMY CLIFF FEATURING LEBO M
27	27	30	7	TOO BUSY THINKING... ATLANTIC ALBUM CUT	MANHATTAN TRANSFER/P. COLLINS
★★★ HOT SHOT DEBUT ★★★					
28	NEW ▶	1	1	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
29	29	29	23	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
30	32	33	8	FOR YOUR LOVE MOTOWN 860 290	STEVIE WONDER
31	34	35	5	THE BLUE TRAIN ELEKTRA ALBUM CUT/EEG	LINDA RONSTADT
32	30	31	16	ALWAYS AND FOREVER LV 77735/EPIC	LUTHER VANDROSS
33	36	38	3	CAN'T STOP MY HEART FROM LOVING YOU A&M ALBUM CUT	AARON NEVILLE
34	37	—	2	LET HER CRY ATLANTIC 87231	HOOTIE & THE BLOWFISH
35	33	36	3	LOVE THE ONE YOU'RE WITH LV 77754/EPIC	LUTHER VANDROSS
36	31	28	9	COME BACK RADIOACTIVE 54956/MCA	LONDONBEAT
37	35	34	18	LITTLE BITTY PRETTY ONE ELEKTRA ALBUM CUT/EEG	HUEY LEWIS & THE NEWS
38	38	—	4	ANOTHER NIGHT ARISTA 1-2724	REAL MCCOY
39	NEW ▶	1	1	I WILL GIANT 17983	BEN TAYLOR
40	40	39	3	COULD I BE YOUR GIRL A&M ALBUM CUT	JANN ARDEN

○ 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	ALWAYS MERCURY 856 227	BON JOVI
2	2	—	2	IF YOU GO SBK 58165/EMI	JON SECADA
3	1	1	4	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP
4	3	2	8	ALL I WANNA DO A&M 0702	SHERYL CROW
5	6	6	24	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
6	5	3	5	I'LL MAKE LOVE TO YOU MOTOWN 2257	BOYZ II MEN
7	8	7	17	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
8	9	4	13	BUT IT'S ALRIGHT ELEKTRA 64524/EEG	HUEY LEWIS & THE NEWS
9	10	—	29	THE SIGN ARISTA 1-2653	ACE OF BASE
10	4	8	7	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

New Satellite Net To Offer Jazz Format WFMT Radio Networks Plans Launch Later In '95

BY CARRIE BORZILLO

LOS ANGELES—WFMT Radio Networks is hoping to duplicate the success it has had with its classical format, the Beethoven Satellite Network, with its new jazz format, KJAZ Satellite Network, which is due later this year.

The KJAZ network, based on the programming of the 35-year-old San Francisco station KJAZ, will be structured similarly to BSN, with 12 daily modular program hours, hosted by KJAZ PD/air personality Bob Parlocha and air personality Jack Springer.

The station's "Jazz Notes" program, hosted by jazz historian John Rogers, will also be offered.

David Levin, director of the Chicago-based WFMT Radio Networks, says the company has just completed a mailing to 900 jazz-heavy commercial and noncommercial outlets, as well as to fine arts stations that are potential affiliates. He anticipates the service will be on the air by this fall.

It will likely kick off with an overnight service and eventually, depend-

NETWORKS & SYNDICATION

ing on the needs of the affiliates, become a 24-hour network, according to Levin.

"We've given some thought to syndicated jazz programming before," he says. "But this is the first time we've established a relationship with a partner that we're thrilled about and feel comfortable and confident that they meet the same standards in programming and philosophy that we do. And, we see a market need for this."

Levin says KJAZ Satellite Network will have flexible local avails (commercial time) each hour, but the actual clock is still being worked out.

"We want to walk before we run," adds Levin. "The expense of a 24-hour satellite is pretty significant. If we start with 24 hours, we'd carry a significant debt service and it would cost the stations more. This gives something to stations who have some real daypart problems."

KJAZ's format has been syndicated nationwide on cable systems

since last December in such markets as San Francisco and New York via its KJAZ Satellite Radio service, formed in 1994. It is heard on cable audio service Digital Music Express in some cities, and on cable companies like Time Warner and Viacom in others. In addition, "Jazz Notes" has been heard on Japan's FM Tokyo since 1987.

The 19-year-old WFMT Radio Networks, which is moving to a new broadcasting facility in Chicago this summer, claims 330 affiliates for BSN. It also includes the WFMT Fine Arts Network, which distributes performances by the Chicago Symphony Orchestra and Lyric Opera Of Chicago, and the WFMT Ideas Network, which features news and talk programs.

INDIES' LAMENT

(Continued from preceding page)

the best things about it and work with it," Vernile says. "We can't abandon it."

Still, even a major-label exec like Tom Vickers, Mercury/Parachute's senior director of A&R, sympathizes with the plight of indies.

"The original excitement that greeted the format has now dissipated, as it becomes a watered-down progressive rock format," says Vickers. "Don't get me wrong. I'm thrilled that this format exists, and I don't want to heap blame for the format change or the movement from its original intent on radio stations, because they were inundated with star product. If there's the choice of a new Boz Scaggs or a new unknown artist, they'll play the new Scaggs, and I don't blame them. For those classic artists with no place else to go, this has been a lifesaver. However, for the up-and-coming new artists looking to triple-A as a means of exposure, it has pretty much closed down."

"I just wish that the format was able to stay truer to its original vision."

FCC HOW-TO VIDEO

(Continued from preceding page)

the inspector wanted to cite the station for a violation that had recently been deregulated.

"I pulled out my FCC notebook, and he pulled out his," says the 40-year station engineering veteran. "Mine was more up-to-date."

Coza says that recent government cutbacks and deregulations have kept much of the FCC understaffed and underfunded, which affects the inspection process.

"I think they are doing the best they can under the circumstances," says Coza. "They are really trying as hard as they can to make the system work with limited resources. It's a challenge, but they are doing a great job."

Radio stations interested in obtaining the FCC video, which was produced at no cost to the government, can contact their local FCC or SBE chapters.

Atlantic Aims Low-Power Signal At Page/Plant Fans

NEW YORK—Atlantic Records, which has been conducting innovative experiments using low-power radio signals as promotional tools since last summer, scored another first when it used a low-power FM signal to target concertgoers at the recent Jimmy Page & Robert Plant concerts April 6-7 in New Jersey.

Broadcasting with a 100 milliwatt (one-tenth of a watt) signal from the roof of the Meadowlands' Brendan Byrne Arena in East Rutherford, Atlantic used a programming mix of music, trivia contests, and a "Whole Lotta Love" horn blow-along to entertain concertgoers during pre-show tailgate parties and post-concert traffic jams. Listeners also were invited to call the station's prize phone lines from their car phones.

The label set up a low-power radio department late last year after running a successful summer promotion

with a low-power station outside New York's Holland Tunnel to promote B-Tribe, Hootie & the Blowfish, and other Atlantic acts. (Billboard, Dec. 10, 1994). As it did in that experiment, Atlantic outfitted staffers and interns with sandwich boards, this time promoting "Page/Plant Underground Radio" at 91.9. Atlantic stationed them at Meadowlands arena gates and in parking lots before and after the concerts.

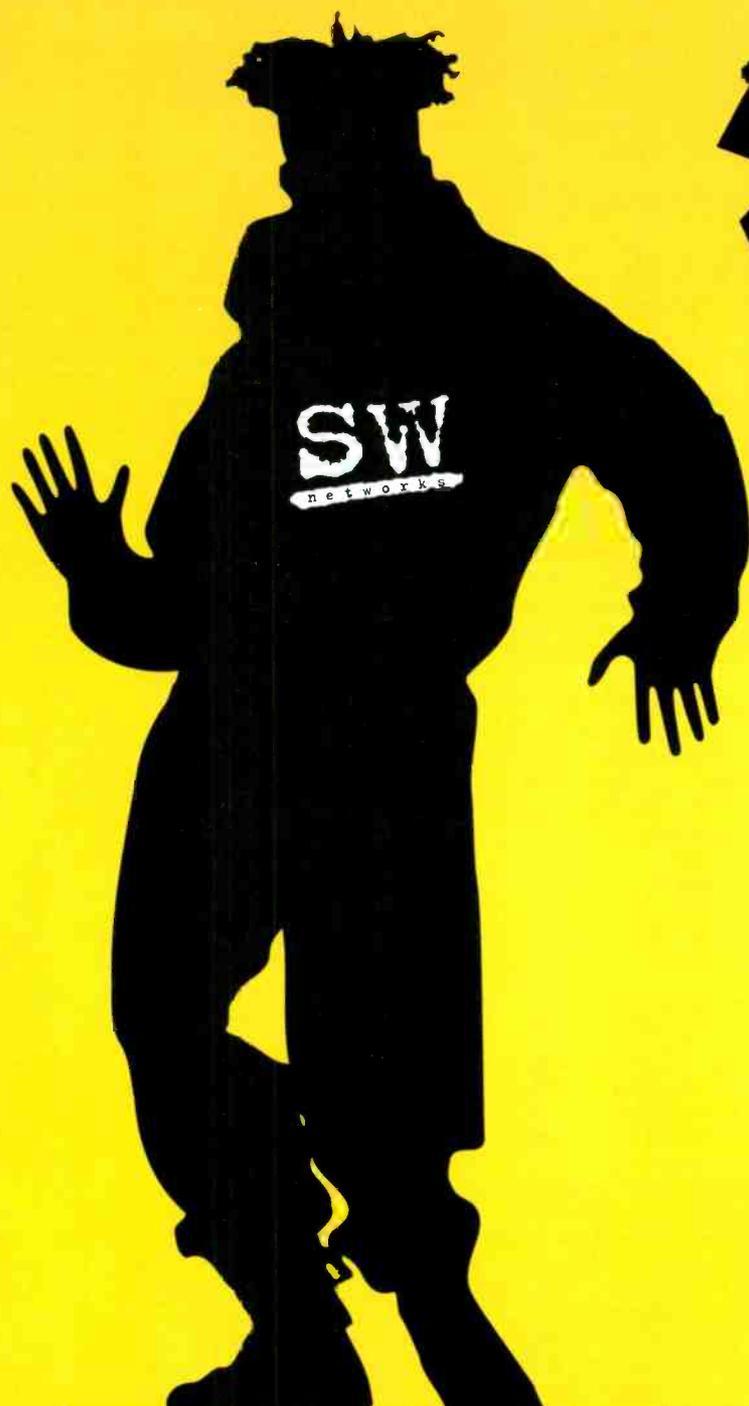
Atlantic VP of promotion Danny Buch says the low-power concept will be used again in Los Angeles to promote the May 16-17 Page & Plant shows at the Forum. Plans are in the works to use the promotional tool with other artists as well.

The label continues to operate low-power stations in the New York area at both the Holland and Queens-Midtown tunnels.



Atlantic Records executives, staffers, and interns are pictured outside New Jersey's Brendan Byrne Arena promoting "Page/Plant Underground Radio."

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Sony Worldwide Networks

KISW, KLOS Tag Themselves Modern Rock; Liberty Shuffles Heads At New Purchases

TWO LEGENDARY ALBUM rock stations, KLOS Los Angeles and KISW Seattle, have announced to the industry that they now want to be considered modern rock outlets.



Like many album rockers, these two stations have been playing more music from the Modern Rock Tracks chart than from the Album Rock Tracks chart for quite some time, and those charts continue to share more music with each other than ever before (Billboard, April 8). However, for the week ending April 16, artists like Van Halen, Queensryche, Tom Petty,

Skid Row, and the Black Crowes were still showing up on playlists for one or both stations.

In their press releases, which closely resemble each other, both stations chose to criticize labels' album rock departments, which seem to have been undermined lately as a result of the current modern rock craze. KLOS PD Carey Curelop says, "The record labels have so de-emphasized the viability of their rock promotion representatives it is no longer in our best interest to deal with them exclusively." KISW PD Steve Young, who expresses a similar sentiment, adds, "This is not a criticism of all rock departments. However, some have been given short shrift inside their own label offices."

In other news, upon taking over its three rock radio purchases—WBLI Long Island, N.Y., WSNE Providence, R.I., and WHCN Hartford, Conn.—Liberty Broadcasting brought in a new team of managers. Al Vicente, GM at Liberty's WGNA Albany, N.Y., moves to WHCN, replacing former GM Boyd Arnold. Bob Ausfeld, GM at WPYX Albany, adds those duties at WGNA, replacing Vicente. At WBLI, Herb Usenheimer is out; crosstown WBAB GM Paul Fleishman now is GM of both. And in Providence, WSNE GSM Bob Mefti moves up to replace former GM Bill Campbell.

AccuRatings adds eight new markets for the spring ratings period: Seattle; Cleveland; Wichita, Kan.; Branson, Mo.; Cedar Rapids, Iowa; Hilton Head, S.C.; Paducah, Ky.; and Shreveport, La. The ratings service now measures 46 markets.

The FCC has approved Infinity's purchase of KLUV Dallas, and the deal is expected to close soon. Infinity already owns crosstown KVIL.

PROGRAMMING: BRENNER'S NEW GIG
Becky Brenner exits her VP/programming job at Broadcast Programming to accept the new position of gen-



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

eral program manager at KMPS/KZOK Seattle. She will work with KMPS PD Tony Thomas and KZOK PD Steve Slaton. Prior to joining BP three years ago, Brenner spent 10 years at KMPS.

WBLI New York hires consultant Tony Gray and ups part-timer Diana King to morning co-host, replacing Batt Johnson, who exits.

KACD Los Angeles and simulcast sister KBCD Anaheim, Calif., switch from jazz/AC to hot AC.

KMJK Phoenix PD Dena Yasner and midday host Andre Michaels exit.

KXKT Omaha, Neb., PD Mark Evans joins KNCI/KRAK Sacramento, Calif., for the same duties, replacing former OM Larry Pareigis, now at KYCY San Francisco. Mike Remy is upped from program manager to OM at sister KHTK.

Reid Reker takes over as PD at WRMF West Palm Beach, Fla., replacing Russ Morley, now at KDMX Dallas. Reker is the former GM at KFRG Riverside, Calif.

Seventies oldies station KCLX-FM San Diego changes calls to KKBH to go with its handle "the Beach."

KMJI Denver switched its calls to KIMN on April 18. The former "Magic" station keeps its '70s oldies format, but adopts the new moniker "Kim." Sister station KALC is known on-air as "Alice."

OM/MD Tony Wright adds PD dut-

ies at WQQK Nashville, replacing Magic Jackson, who recently exited.

Kevin Metheny is the new PD at WQIK Jacksonville, Fla., replacing Lee Rogers, now at KUPL Portland, Ore. Metheny was last OM at KQQL Minneapolis.

WCRJ Jacksonville flips from country to talk.

KXTZ Las Vegas morning host Jay Stone adds PD duties. Former PD Larry Martino remains with the station in afternoon drive. Music coordinator Tony Manero is upped to the new MD slot.

WPMR-FM Scranton, Pa., which had been silent, signs back on simulcasting new local marketing agreement partner top 40 WKRZ.

WCOS-AM Columbia, S.C., flips from country to CNN Headline News.

N/T WIGO Atlanta has entered into a local marketing agreement with WALR, already in a sales marketing agreement with WJZF. WIGO will simulcast WALR's R&B adult format.

NETWORK NEWS: BANKS TO ABC?

WGCI-FM Chicago afternoon host Doug Banks is in negotiations for a syndication deal with ABC Radio Networks. If he accepts its offer, he is expected to host a national afternoon show starting next year.

Barbara Silber exits her job as manager of country program sales at ABC to join Premiere Radio Networks as national marketing director for country effective May 1.

SW Networks has launched an entertainment news service, "SW Entertainment News," which will provide music and entertainment information to affiliates. Separate feeds are targeted at country, hip-hop, modern rock, and hard rock formats, and there is also a general entertainment feed known as "Mixed Bag." Gayl Murphy joins the network as SW Entertainment news director. She previously was with KLOS Los Angeles.

Broadcast Programming has introduced two new 24-hour music formats. Digital New AC blends smooth jazz tracks with AC songs. Digital Southern Gospel, targeted at the 30-plus demo, features hymns and praise melodies.

KFKF Kansas City, Mo., picks up the syndicated show "After MidNite With Blair Garner."

PEOPLE: ICY-D EXITS WIZF

WIZF Cincinnati MD Icy-D exits. Also, former PD Tori Turner, who had stayed on to host middays at the station, has now exited.

WTDR Charlotte, N.C., afternoon driver Chris Ritchie adds the newly created APD duties.

Mike Henry is upped from VP to managing partner at Paragon Research. Also, broadcasting vet Mike Henderson joins Paragon as director of sales, Larry Johnson joins as research manager, and Brian Austin joins as project coordinator. Johnson previously ran his own firm, Dynamic Market Research. Austin was with the Jacksonville, Fla., chamber of commerce.

WQYK-FM Tampa, Fla., OM Tom Rivers adds morning host duties in the wake of Cleveland Wheeler's departure.

KMTT's Mays Lifts Station With Eclectic Triple-A List

A STATION that plays just two or three currents an hour and whose playlist includes Phil Collins' "In The Air Tonight" is not most people's conception of a triple-A station, but it does describe Seattle triple-A outlet KMTT (the Mountain).

"Every single one of the stations in this format has a slightly different approach to what they're doing," says PD Chris Mays, who took the four-year-old KMTT from seventh to fourth place in the 25-54 demographic group in the last Arbitron book.

The station boasts that 92% of its audience falls into the advertiser-friendly 25-54 demo, and it is for precisely that reason that Mays programs the station with about 70% oldies. "In this market there are a lot of 30- to 45-year-olds, [and] oldies can be a comfort factor," she explains. "They are ready to be exposed to new and interesting material as long as we come back to home base."

"I've certainly disappointed my share of record promoters," Mays continues, but "the labels still, by and large, have respect for a 'no' answer ... [because] they want the format to survive and succeed."

Despite the emphasis on oldies, Mays says the station still features the eclectic elements that have come to be associated with triple-A. "One of the things that is the most fun about this format is it's renegade radio, and that's what appeals to the audience," Mays says. "[We] use research but also [our] gut and play way more songs than should be technically feasible."

As for the Phil Collins offering, Mays says it's "a high-testing record for our audience. It's not burned out, and it fits with Peter Gabriel and Dave Matthews."

The Mountain has been successful despite heavy competition from a modern rock-leaning album rocker (KISW), which recently announced to the industry that it wants to be considered alternative, and from a firmly entrenched modern rocker (KNDD). In the second trend of the winter ratings book, KNDD (the End) was the market's No. 1 station in the overall 12-plus demo.

Mays admits to being surprised at KNDD's recent success, because it "came out of the blue," but she's also pleased that for the first time since 1982 a rock station has taken the lead in Seattle. "I think it bodes very well for rock'n'roll that that many people are voting for a relatively nontraditional type of rock radio," she says.

Musically, the Dennis Constantine-consulted station favors a more adult, more melodic sound than the

End. "Melody and texture [are] real important to the sound of the radio station," says Mays. "I veer away from things that are loud and angry and mean-spirited."

In describing the differences between the stations, Mays says the music she chooses is "a little funkier, more organic, bluesier," and she also focuses on "the singer/songwriter component that is entirely missing from both album rock and modern rock."

New music is identified on the air as being from the "Mountain fresh file," which Mays says "helps to point out and illustrate the kind of new music that we play."

Here's a recent afternoon hour at the Mountain: Tears For Fears, "Break It Down Again"; Dionne Farris, "I Know"; Talking Heads, "Nothing But Flowers"; Police, "Synchronicity 1"; Sheryl Crow, "Keep On Growing"; Bob Dylan, "Like A Rolling Stone"; Jackson Browne, "Too Many Angels"; Sting, "We Work The Black Seam"; Chieftains with Van Morrison, "Have I Told You Lately"; and John Hiatt, "Feels Like Rain."

Last year the station released a benefit album, "On The Mountain," which featured Hiatt, Marc Cohn, Crash Test Dummies, Mae Moore, Sonia Dada, and eight other artists. The album, which benefited the Wilderness Society, sold 10,000 copies.

A second version will be out next month and will feature Indigo Girls, Hootie & the Blowfish, Blue Rodeo, Sarah McLachlan, and others.

The Wilderness Society tie-in is part of the station's ongoing environmental campaign, which also includes organizing monthly cleanup projects for a listener group known as the Green Team.

Mays got her start in Toledo, Ohio, radio in the mid-'70s, when progressive rock radio was exploding on the West Coast. After moving to Eugene, Ore., she became public affairs director at KWAX, then later moved to crosstown progressive station KZEL as night jock. She eventually was upped to PD there, then later added programming responsibilities at sister AM station KBDF, which she changed from top 40 to oldies.

In 1981, Mays moved to progressive KZAM Seattle as promotion director and once again worked her way up to PD. Two years later, that station became AC KLSY, and she stayed on to program it. In 1990 she left to work in sales at program supplier Broadcast Programming, but left after six months to sign on with the Mountain in April 1991.

PHYLLIS STARK



newslines...

BENJAMIN HILL, president/GM of Infinity Broadcasting's WPGC-AM-FM Washington, D.C., is now helping oversee six more Infinity properties in Chicago, Detroit, Atlanta, and Houston. He does not have a new title.

DICK HEATHERTON has been named Northeast regional manager for Westwood One formats. He previously was an air personality at WW1's AM Only format. Also, Ken Mellgren has been named manager of affiliate relations, Northeast region at Westwood One Entertainment. He arrives from Metro Networks, where he was regional director of operations and news.

STATION SALES: KFXX/KGON/KMUZ-FM Portland, Ore., from Apogee Communications to Entercom, for \$24.5 million. Entercom begins operating the stations under a local marketing agreement pending FCC approval of the sale.

NOT SURPRISINGLY, FOR RECORDING junkie and bittersweet singer/songwriter Matthew Sweet, the keys to his hit single "Sick Of Myself" are a little in-studio luck and a keen mixture of irony and self-pity. The song climbs to No. 4 on the Modern Rock Tracks chart.

"I wrote the song on the day I was leaving to drive out to Atlanta to record my album," Sweet recalls. "I was in kind of a hyper, happy mood, I guess. It was sort of an instant one, like just a real quick kind of ditty. I didn't think too much about it. When we were near the end of our first phase of recording, which was basically getting drums for everything, and we were all finished with everything we needed [the drummer] for, I asked [our producer] if I could keep our engineer for the evening to record some demos. And the first song we went in to do

that night was 'Sick Of Myself.' "We were just kind of banging through it and [the producer] came in to check on us and just said, 'I hope you have words and melody for that.' I said, 'Yeah, I do actually.'"

The song's by now signature false fade sprang from



"Even when I'm happy, I'm mining the dark side of things."—Matthew Sweet

Sweet's studio tinkering. "The song was supposed to go around four times at the end and stop; [the drummer] stopped on the third one. And so I kept motioning to him

to do it again, to try to get a piece that we could cut as an edit on the end of it to make the right number of times. But then when we went back and listened to the take, we kind of liked how it sounded. It was totally an accidental thing that we guiltily liked."

The song itself, a paragon of lovesick self-loathing ("I'm sick of myself when I look at you"), is not meant to be taken too literally, says Sweet. "I remember writing it: I was in an excited, happy kind of mood, but it still has that darkness thing. Even when I'm happy I'm mining the dark sides of things, I guess. I've written so many songs that were dark both lyrically and musically, at least this one has the music going and has a more upbeat kind of sound to it. I was also amused starting a record called '100% Fun' with 'Sick Of Myself.' It's kind of a joke on me as well."

Billboard® FOR WEEK ENDING APRIL 29, 1995

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Album Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)
No. 1				
1	1	12	LIGHTNING CRASHES	6 weeks at No. 1 ◆ LIVE RADIOACTIVE/MCA
2	2	11	CAN'T STOP LOVIN' YOU	◆ VAN HALEN WARNER BROS.
3	6	9	DANCING DAYS	STONE TEMPLE PILOTS ATLANTIC
4	4	12	LOVE SPREADS	◆ THE STONE ROSES GEFFEN
5	5	12	EVERYTHING ZEN	◆ BUSH TRAUMA/INTERSCOPE
6	7	10	WHAT WOULD YOU SAY	◆ DAVE MATTHEWS BAND RCA
7	8	13	RIVER OF DECEIT	◆ MAD SEASON COLUMBIA
8	3	14	GEL	◆ COLLECTIVE SOUL ATLANTIC
9	23	2	DECEMBER	◆ COLLECTIVE SOUL ATLANTIC
10	9	6	WHEN I COME AROUND	◆ GREEN DAY REPRISE
11	10	10	LIVE FOREVER	◆ OASIS EPIC
12	11	7	YOU WRECK ME	◆ TOM PETTY WARNER BROS.
13	16	18	STARSEED	◆ OUR LADY PEACE RELATIVITY
14	19	28	GOOD	◆ BETTER THAN EZRA ELEKTRA/EEG
15	12	14	PRETTY PENNY	STONE TEMPLE PILOTS ATLANTIC
16	20	23	IT'S GOOD TO BE KING	◆ TOM PETTY WARNER BROS.
17	14	11	BETTER MAN	PEARL JAM EPIC
18	13	12	PLOWED	◆ SPONGE WORK
19	17	17	GOTTA GET AWAY	◆ OFFSPRING EPITAPH
20	21	21	NOT FOR YOU	PEARL JAM EPIC
21	18	15	LET HER CRY	◆ HOOTIE & THE BLOWFISH ATLANTIC
22	22	22	I GO WILD	◆ ROLLING STONES VIRGIN
23	15	16	STAR 69	◆ R.E.M. WARNER BROS.
AIRPOWER				
24	25	27	THE DAY I TRIED TO LIVE	◆ SOUNDGARDEN A&M
25	24	19	CLEAN MY WOUNDS	◆ CORROSION OF CONFORMITY COLUMBIA
26	28	30	SICK OF MYSELF	◆ MATTHEW SWEET ZOO
27	29	35	ONLY ONE	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
28	37	—	MORE HUMAN THAN HUMAN	◆ WHITE ZOMBIE GEFFEN
29	27	20	GOT ME WRONG	ALICE IN CHAINS COLUMBIA
30	31	25	CORDUROY	PEARL JAM EPIC
31	32	37	HEY HEY WHAT CAN I DO	HOOTIE & THE BLOWFISH ATLANTIC
32	26	26	MY HALLUCINATION	SHAW/BLADES WARNER BROS.
33	33	29	DON'T TELL ME (WHAT LOVE CAN DO)	◆ VAN HALEN WARNER BROS.
34	NEW	1	INTO ANOTHER	◆ SKID ROW ATLANTIC
35	34	33	INFECTED	◆ BAD RELIGION ATLANTIC
36	36	38	ALOT TO LOSE	TESLA GEFFEN
37	35	31	A TOUT LE MONDE	◆ MEGADETH CAPITOL
38	NEW	1	NEGASONIC TEENAGE WARHEAD	◆ MONSTER MAGNET A&M
39	38	—	RUN-AROUND	◆ BLUES TRAVELER A&M
40	39	—	ABOUT A GIRL	◆ NIRVANA DGC/GEFFEN

Modern Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)
No. 1				
1	2	9	GOOD	1 week at No. 1 ◆ BETTER THAN EZRA ELEKTRA/EEG
2	1	14	LIGHTNING CRASHES	◆ LIVE RADIOACTIVE/MCA
3	3	4	CONNECTION	◆ ELASTICA DGC/GEFFEN
4	7	9	SICK OF MYSELF	◆ MATTHEW SWEET ZOO
5	6	7	UNIVERSAL HEART-BEAT	◆ JULIANA HATFIELD MAMMOTH/ATLANTIC
6	5	5	PLOWED	◆ SPONGE WORK
7	4	3	DOWN BY THE WATER	◆ PJ HARVEY ISLAND
8	12	14	WONDERFUL	◆ ADAM ANT CAPITOL
9	18	31	LITTLE THINGS	BUSH TRAUMA/INTERSCOPE
10	13	12	STARSEED	◆ OUR LADY PEACE RELATIVITY
11	15	19	RIVER OF DECEIT	◆ MAD SEASON COLUMBIA
12	11	17	DANCING DAYS	STONE TEMPLE PILOTS ATLANTIC
13	8	6	LIVE FOREVER	◆ OASIS EPIC
AIRPOWER				
14	28	—	HURT	◆ NINE INCH NAILS NOTHING/TVT/INTERSCOPE
15	14	11	WHAT WOULD YOU SAY	◆ DAVE MATTHEWS BAND RCA
AIRPOWER				
16	27	35	SHE	◆ GREEN DAY REPRISE
17	9	8	EVERYTHING ZEN	◆ BUSH TRAUMA/INTERSCOPE
18	20	27	RUN-AROUND	◆ BLUES TRAVELER A&M
19	19	20	CORDUROY	PEARL JAM EPIC
20	10	10	THE MAN WHO SOLD THE WORLD	◆ NIRVANA DGC/GEFFEN
AIRPOWER				
21	30	34	ARMY OF ME	◆ BJORK ELEKTRA/EEG
AIRPOWER				
22	22	23	LAST GOODBYE	◆ JEFF BUCKLEY COLUMBIA
23	21	24	ODE TO MY FAMILY	◆ THE CRANBERRIES ISLAND
24	17	13	HERE & NOW	◆ LETTERS TO CLEO GIANT
25	16	15	WHEN I COME AROUND	◆ GREEN DAY REPRISE
26	25	25	THE DAY I TRIED TO LIVE	◆ SOUNDGARDEN A&M
27	23	18	LOVE SPREADS	◆ THE STONE ROSES GEFFEN
28	32	33	CALIFORNIA	◆ WAX SIDE 1/INTERSCOPE
29	34	37	KICK HIM WHEN HE'S DOWN	OFFSPRING EPITAPH
30	NEW	1	DECEMBER	◆ COLLECTIVE SOUL ATLANTIC
31	24	21	AGAINST THE 70'S	MIKE WATT COLUMBIA
32	40	—	MORE HUMAN THAN HUMAN	◆ WHITE ZOMBIE GEFFEN
33	29	30	VIOLET	◆ HOLE DGC/GEFFEN
34	33	26	BETTER MAN	PEARL JAM EPIC
35	35	—	ROCK 'N' ROLL LIFESTYLE	CAKE CAPRICORN
36	NEW	1	STRANGE CURRENCIES	◆ R.E.M. WARNER BROS.
37	NEW	1	MOCKINGBIRD GIRL	THE MAGNIFICENT BASTARDS ELEKTRA/EEG
38	NEW	1	I LOVE IT LOUD	◆ PHUNK JUNKEEZ TRAUMA/INTERSCOPE
39	NEW	1	HEY MAN, NICE SHOT	◆ FILTER REPRISE
40	NEW	1	RAINY DAYS	◆ GENERAL PUBLIC EPIC

PIONEER TOKIO
HITS!
IN
TOKIO
Week of April 9, 1995

- ① For Your Love / Stevie Wonder
- ② Sending Love To Everyone / Narada Michael Walden
- ③ Sexy Girl / Snow
- ④ No More "I Love You's" / Annie Lennox
- ⑤ My Cherie / Sheena Easton
- ⑥ Shy Guy / Diana King
- ⑦ Carnival / Cardigans
- ⑧ White Lines / Duran Duran
- ⑨ Thank You / Dreams Come True
- ⑩ "I Love Your Smile" Driza Bone Remix / Shanice
- ⑪ Over My Shoulder / Mike And The Mechanics
- ⑫ You're Losing Me / Izit
- ⑬ Murder Incorporated / Bruce Springsteen
- ⑭ Change Of Heart / Wendy Moten
- ⑮ How Deep Is Your Love / Portrait
- ⑯ I Know / Dionne Farris
- ⑰ You Remind Me / Opaz Featuring Ray Hayden
- ⑱ Purple Medley / ♪
- ⑲ I'm Not In Love / 10CC
- ⑳ Sabor Latino / 3-2 Get Funky
- ㉑ Million Miles From Home / Keziah Jones
- ㉒ Turn My Head Around / The Philosopher Kings
- ㉓ Dancing In The Moonlight / Baha Men
- ㉔ Promise Me Nothing / Repercussions
- ㉕ Technova / Tei Towa
- ㉖ Believe / Elton John
- ㉗ Overnight Sensation / Trf
- ㉘ High And Dry / Radiohead
- ㉙ Mishale / Andru Donalds
- ㉚ What'll I Do / Janet Jackson
- ㉛ Can't Stop Lovin' You / Van Halen
- ㉜ A Whiter Shade Of Pale / Annie Lennox
- ㉝ Espresso (All Jacked Up) / Todd Rundgren
- ㉞ You Got It / Bonnie Raitt
- ㉟ Love Will Keep Us Together / The James Taylor Quartet
- ㊱ Take A Bow / Madonna
- ㊲ Supermodel Sandwich / Terence Trent D'arby
- ㊳ Dand La Ligne De Mire / David Dexter D.
- ㊴ Sweetness / Michelle Gayle
- ㊵ Candy Rain / Soul For Real
- ㊶ Lay My Body Down / The Philosopher Kings
- ㊷ A Day In Your Life / Matt Bianco
- ㊸ Come Out And Play / Offspring
- ㊹ My Hallucination / Shaw/Blades
- ㊺ Could It Be Forever / The Jazzmasters
- ㊻ The Sacrifice / Michael Nyman
- ㊼ Here Comes The Hotstepper / Ini Kamoze
- ㊽ I Go Wild / The Rolling Stones
- ㊾ Something Sweeter / Workshy
- ㊿ Another Star / Kathy Sledge

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3 FM J-WAVE

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.

ROOTS ROCK RELOADS WITH NEW RELEASES AND NEW INTEREST

(Continued from page 1)

of the fledgling label's first major projects.

The growing appetite has even taken some players by surprise. "I've just been driving around in this van for the last five years, and all of a sudden it's happening," says the Bottle Rockets' Brian Henneman. In the last six months the Thin Lizzy/Lynyrd Skynyrd-loving Missouri band has garnered enviable press, doubled and tripled the size of its concert crowds, landed its first commercial radio airplay, and attracted the attention of TAG's Lust. "I don't know what the heck's going on, but it's kind of exciting."

"More has changed in the last 18 months than the entire time I've been doing this," adds Tony Margherita, referring to his seven years as manager of the roots rock pioneer band Uncle Tupelo and now Wilco. Henneman narrows that timetable down even further. "Since last August, it's really broken loose," he says.

Clearly the rise of the more adventurous triple-A format—where the homespun Jayhawks are welcomed as superstars—has helped fuel growth. In past years scores of deserving players (the Gear Daddies, the Silos, and Blood Oranges, for example) made roots records just as strong and accessible as today's crop. But ahead of their time and without an outlet, the music went largely unheard.

But something more than radio mechanics is driving the appeal among consumers. Tom Overby, senior buyer of alternative music at Minneapolis-based discounter Best Buy, suggests a widening movement led by inquisitive "25- to 35-year-olds. They were big music fans in the '80s and are not into the real hard-line punk anymore. But they like these bands' association with alternative." Wilco's Jeff Tweedy sees new fans ranging from college kids getting their first taste of country's influence on rock, all the way up to "friends of my parents."

PINNING DOWN THE SOUND

Roots rock is open to all sorts of interpretations. In trying to pinpoint the sound, it's almost easier to eliminate

what roots rock does not include.

It's not the extended jams of Blues Traveler and Rusted Root, or the acoustic pop rock of campus champs Hootie & the Blowfish or the Dave Matthews Band. It's not the high octane cowpunk that sprouted in the '80s. And it's not the rebel Nashville sounds of the Tractors or the Mavericks.

Instead, it's modern, melodic American rock that tips its hat to Bob Dylan and Cheap Trick, the Replacements and the Byrds, John Mellencamp and



BOTTLE ROCKETS

Hank Williams. "It's lots of guitars with very little pretense," suggests Steve Daly, operations manager at East Side Digital, the Minneapolis indie that has emerged as roots rock's unofficial sound factory.

"A weird American stew," adds Jayhawks co-founder Gary Louris, searching for the right tag to describe the band's sound. "It's not trendy. It's reasonable. It's traditional."

Even within that categorization, several different shades exist. Some acts rock as hard as any bar band, such as Raleigh N.C.'s Terry Anderson, Philadelphia's Go To Blazes, Athens, Ga.'s Dashboard Saviors, Austin, Texas' Loose Diamonds, Tempe, Ariz.'s Dead Hot Workshop, New York's Kevin Salem, Nashville's Pat McLaughlin, and Martin Zellar of Minnesota's now defunct Gear Daddies, whose standout solo release on Rykodisc, "Born Under," adds real muscle to the genre.

Others—such as Nashville's Delevantes, the Health & Happiness Show and From Good Homes (both of New Jersey), and Canada's Blue Rodeo—embody a more rural feel, with plenty of violins and dobros.

Then there are the veteran front-porch pickers and storytellers—such as Steve Forbert, John Prine, Guy Clark, Kieran Kane, and Steve Earle—who have recently delivered stripped-down, acoustic-based records. While not quite within the roots mold, they add to the sense of bountiful sounds.

THE THREE PILLARS

In the last few months, three bands, all spawned from the banks of the Mississippi River, have emerged as leaders (musically, commercially, and critically) of the roots rock movement: Wilco and the Bottle Rockets from the St. Louis area and the Jayhawks of Minneapolis.

Wilco is led by former Uncle Tupelo co-founder Jeff Tweedy (see story, this page). The band's late March debut, "A.M." (Sire/Reprise), moves from quiet acoustic meditations ("I Thought I Held You") to the Replacements-with-a-dobro clamor of "Casino Queen." The record, like most of Uncle Tupelo's, has been greeted with widespread critical acclaim.

As for sales, manager Margherita points out that in its first two weeks Wilco posted bigger SoundScan numbers (4,000-plus units sold) "than any week we ever had with Uncle Tupelo." (That band's last record, the 1993 Warner Bros. release "Anodyne," has sold 43,000 copies.) The early showing is partly attributable to vigorous word of mouth, particularly among those in the industry. "For some reason, everybody wants to love this record," says Margherita.

Along with triple-A stations (where it's a hit), the first Wilco single, "Box Full Of Letters," is being worked at college and modern rock. A clip has been delivered to MTV, where it is expected to debut soon on "120 Minutes," and later will be worked to VH1. Additionally, Wilco is to appear on "Late Night With Conan O'Brien" in June.

Wilco's connection with college favorites Uncle Tupelo could help the band broaden the genre's appeal beyond the traditionally male, farm-cap crowd. (The Jayhawks' "Tomorrow The Green Grass" is a campus hit alongside harder alternative bands such as Prick, Wax, and Archers Of Loaf.) Compared to many roots rock shows, the crowd at Wilco's sold-out show in New York late last year was noticeably younger and more evenly split between male and female fans.

TOO OLD TO BODYSURF

If roots rock's blue-collar lifestyle is personified by a single player, it's the Bottle Rockets' Brian Henneman, who lately has taken to leading the band through covers of Foreigner's "Dirty White Boy" live in concert (along with Aerosmith's "Draw A Line"). He's also known, midshow, to hand his guitar into the crowd and watch as it's passed over fans' heads to the back of the club before it makes its way back to the stage. ("I figure I'm too old and fat to bodysurf myself," he jokes.)

Following the Bottle Rockets' much-admired release late last year, "The Brooklyn Side" (Billboard, Oct. 15, 1994), Lust at TAG heard about the band from fellow A&R staffers who could not convince their bosses to make the signing. After catching the band in New York, he went to see a show in Chicago. There, thanks to strong support from WXRT and local alternative weekly the Chicago Reader, the band packed the house and won Lust over. (Much to Henneman's amazement, he acknowledges, "We're like superstars in Chicago.")

Legacy Of Uncle Tupelo Tweedy And Farrar At Roots Hub

When Belleville, Ill., teens Jeff Tweedy and Jay Farrar formed Uncle Tupelo in the mid-'80s, banging out a raw mixture of punishing rock and gentle bluegrass, few could have guessed the band would emerge as a touchstone for an entire musical genre.

Yet a decade later, Uncle Tupelo's work stands as the hub of contemporary roots rock and its growing marketplace momentum. Ironically, the band's 1994 breakup, and the acts it has since spawned, may do more to spread the heartland music's popularity than did any of Uncle Tupelo's own records.

Almost immediately after last year's musical divorce, Tweedy joined forces with former Uncle Tupelo members John Stirratt, Ken Coomer, and Max Johnston to form Wilco (Billboard, Feb. 18).

Farrar has also teamed up with an Uncle Tupelo vet, drummer Mike Heidorn, to form Son Volt. Farrar is mixing the band's as-yet untitled album, which Warner Bros. has tentatively scheduled for fall release. Like Wilco's "A.M.," Son Volt's debut is being produced by Brian Paulson, who worked on Uncle Tupelo's finale, "Anodyne." (Farrar also recently recorded a duet with Kelly Willis, a cover of Townes Van Zandt's "Rex's Blues," for an upcoming Red Hot project.)

Not surprisingly, since Tweedy and Farrar hold such high profiles in the still relatively small world of roots rock, the ongoing debate among serious fans (particularly those online) is whose record—Farrar's or Tweedy's—will emerge "victorious," revealing the "true" talent behind Uncle Tupelo.

Also, in the absence of much concrete news on Son Volt from the press-shy Farrar, speculation has been running high about the new act,

complete with talk of label dissatisfaction. According to Farrar's lawyer Josh Grier, Warner Bros. executives did ask, in the wake of Uncle Tupelo's disappointing "Anodyne" sales, that the Son Volt record be remixed and given a more "commercial sheen." Farrar agreed, but in the end that approach simply "didn't lend itself to what Jay was trying to do," says Grier. He adds the musical differences between Tweedy and Farrar that fueled Uncle Tupelo's breakup will become more evident upon Son Volt's release.

Their new projects aside, Tweedy and Farrar's influence is being felt by up-and-coming roots rockers. Thanks in part to its Farrar-produced single, "Kentucky," fresh-faced Ithica Gin from Carleton, Ga., is in the process of inking a deal with East Side Digital.

Blue Mountain, an Oxford, Miss., band whose debut is due out on Roadrunner in May and recalls the wonder of Uncle Tupelo's "Still Feel Gone" album, carries a strong Wilco connection. The band's bassist Laurie Stirratt is the twin sister of Wilco bassist John Stirratt.

Also emerging from the Uncle Tupelo camp is former roadie/unofficial band member Brian Henneman—credited with guitar duties on Wilco's "A.M." Henneman, now out on his own with the Bottle Rockets, landed his first record deal with East Side Digital when Farrar and Tweedy backed him on a demo tape of his originals. Missouri native Henneman met the duo in St. Louis clubs, where he used to open for them.

Looking back at the early Uncle Tupelo life on the road, when some nights brought in just 10 fans, Henneman, surveying the sudden burst of roots rock activity, admits, "It's amazing we've stumbled into this."

ERIC BOEHLERT

New & Noteworthy Roots Rock Titles

Here is a list of recent and noteworthy roots rock releases, as well as some down-home singer/songwriter titles. (An asterisk indicates upcoming releases.)

- Eric Ambel & Roscoe's Gang, "Loud & Lonesome" (East Side Digital)*
- Terry Anderson, "You Don't Like Me" (East Side Digital)
- Blue Mountain, TBA (Roadrunner)*
- The Bottle Rockets, "The Brooklyn Side" (East Side Digital)
- Guy Clark, "Dublin Blues" (Asylum)
- Dashboard Saviors, "Love Sorrow Hatred Madness" (Medium Cool/Twin Tone)
- Dead Hot Workshop, "1,001" (TAG)
- The Delevantes, "Long About That Time" (Rounder)
- Steve Earle, "Train A Comin'" (Winter Harvest)
- Steve Forbert, "Mission Of The Crossroad Palms" (Giant/Paladin)
- From Good Homes, "Open Up The Sky" (RCA)
- Go To Blazes, "Anytime . . . Anywhere" (East Side Digital)
- The Hangdogs, "Same Old Story" (Crazyhead Records)
- Health & Happiness Show, "Instant Living" (Bar/None)*
- Jason & the Scorchers, "A Blazing Grace" (Mammoth)
- The Jayhawks, "Tomorrow The Green Grass" (American Recordings)
- Kieran Kane, "Dead Reckoning" (Dead Reckoning)
- Loose Diamonds, "New Location" (Dos Records)
- Pat McLaughlin, "Get Out And Stay Out" (Dos Records)
- John Prine, "Lost Dogs And Mixed Blessings" (Oh Boy!)
- Kevin Salem, "Soma City" (Roadrunner)
- Son Volt (featuring Jay Farrar), TBA (Warner Bros.)*
- Spanic Family, "Spanic Family Album" (East Side Digital)
- Wilco (featuring Jeff Tweedy), "A.M." (Sire/Reprise)
- Webb Wilder, "Town & Country" (Watermelon)
- Martin Zellar, "Born Under" (Rykodisc)

Although the contract has not been signed, the Bottle Rockets, ESD, and TAG all expect a deal to be completed within the month. TAG then plans to re-release "The Brooklyn Side" and make a video for an as-yet-to-be-determined single.

PUSHING THE JAYHAWKS

For roots rock to establish itself as a viable industry power, it needs one of its own to cash in its press clippings, graduate from triple-A, and swim in mainstream success. The Jayhawks, with their sweet harmonies, pop influences, and four-record catalog, seem the most likely candidate.

The band's 1993 single "Waiting For The Sun," buoyed by some MTV airplay, reached No. 29 on Billboard's Modern Rock Tracks chart and No. 20 on the Album Rock Tracks chart. The 1992 album "Hollywood Town Hall" peaked at No. 192 on The Billboard 200 and has sold 120,000 copies, according to SoundScan.

The band's February release on American Recordings, "Tomorrow The Green Grass," debuted at No. 92 on The Billboard 200, selling 14,000 copies in its first week. Now at No. 199 in its ninth week on the chart, it has sold 65,000 copies.

However, the album's first single, "Blue," an acoustic blast of melancholy

("Where have all my friends gone? They've all disappeared"), has generated just passing interest at VH1 and almost none at MTV. "Blue" has also failed to chart on either of Billboard's rock tracks charts. Nonetheless, the song has its boosters at radio.

"It's almost absurd [an album rock] station wouldn't play 'Blue,'" says John Thomas, PD at WSTZ Jackson, Miss., who likens the band's sound to a "toned-down Black Crowes."

Ironically, although the music is often described as straight-ahead American rock, "Blue," like many roots rock releases, was not worked first to album rock, which over the years has played home to the Charlie Daniels Band and the Georgia Satellites. "You'd think [the format] would want to find the next Tom Petty," says Lust at TAG.

At modern rock KLZR Lawrence, Kan., PD Roger the Dodger notes the Jayhawks record "sells [locally], they sellout shows, I get requests, and nobody else is playing them [in the marketplace]. The band should have a future in this format." (KLZR is also spinning Wilco's "Box Full Of Letters.")

"It's frustrating," admits the Jayhawks' Louris, who, along with partner Mark Olson, has spent years on the road courting mainstream radio.

(Continued on next page)

THREE U.K. GROUPS VIE TO DISTRIBUTE ROYALTIES

(Continued from page 6)

organization such as PPL.

PAMRA will not, however, collect money from broadcasters. The organization's intention is that radio stations will, as at present, make one payment to PPL. PAMRA will then collect the artists' share from that for distribution via its own systems.

PAMRA is significantly more advanced than AURA, which is just beginning to take political shape.

AURA was set up earlier this year

by the International Managers Forum and the British Assn. of Songwriters, Composers, and Authors. However, its impetus so far has come largely from managers. The meeting called for April 24 is intended to give artists their say in what they want AURA to be and how it should be constituted.

IMF and AURA legal adviser Nigel Parker say one area of the many that may arise in the meeting is

the possibility of becoming a distribution agency.

He adds, "IMF was negotiating with the others involved in PAMRA, and we went into it in some detail. The negotiations went on for some months but were eventually not fruitful, because we could not agree on the terms under which IMF members would be able to participate in the administration of the society."

Referring to the intention to have PAMRA's board run by performers, Parker says, "The artists who the IMF represents are not people who can give large amounts of time to an organization such as this. Many of them are out of the country for much of the time."

At PPL, the society points out that it has been distributing royalties to featured artists throughout its 60-year history and believes performers

are well served by—and content with—its established systems.

However, because PPL is not directly involved with unnamed session players, it would raise no opposition to any new distribution society established to cater to their needs.

The projected new copyright legislation in the U.K. is a result of a directive from the European Union. The directive requires member states to harmonize copyright in certain areas; the U.K. government's encapsulation of the directive's contents are the draft copyright regulations now under discussion.

The regulations are, though, difficult to penetrate. For instance, while they say artists should receive "reasonable" proportions of broadcast income, they give no guidelines as to what a reasonable level may be. The government appears to feel that the

music industry should decide such levels itself.

The industry is already united, however, in feeling that the regulations fail to convey the spirit of the EU directive and fall short of what it requires.

The only other EU country not to have adopted the directive is France. However, French national law already contains the bulk of the provisions contained in the directive and would be changed little by the adoption of the directive's contents.

Nonetheless, draft legislation that would complete the legal formality of the process is ready and will be considered in the wake of next month's national elections.

Additional reporting for this story was done by Emmanuel Legrand in Paris.

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		
THIS WEEK	LAST WEEK	TITLES	THIS WEEK	LAST WEEK	TITLES
		★ ★ NO. 1 ★ ★			★ ★ NO. 1 ★ ★
1	1	1 KNOW DIONNE FARRIS (COLUMBIA) 5 wks at No. 1	1	9	THIS IS HOW WE DO IT MENTAL JOESN PHIPPS (S.M.P.) 2 wks at No. 1
2	2	WHEN I COME AROUND GREEN DAY (REPRISE)	2	2	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)
3	5	I BELIEVE BLESSID UNION OF SOULS (EMI)	3	3	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
4	3	STRONG ENOUGH SHERYL CROW (A&M)	4	4	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)
5	4	RUN AWAY REAL MCCOY (ARISTA)	5	5	THIS LIL' GAME WE PLAY SUBWAY (FEATURING 702) (BIV 10/MOTOWN)
6	6	HOLD ON JAMIE WALTERS (ATLANTIC)	6	13	WATER RUNS DRY BOYZ II MEN (MOTOWN)
7	7	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	7	9	RUN AWAY REAL MCCOY (ARISTA)
8	16	LET HER CRY HOOTIE & THE BLOWFISH (ATLANTIC)	8	6	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
9	9	TELL ME WHEN THE HUMAN LEAGUE (EASTWEST/EEG)	9	8	BABY BRANDY (ATLANTIC)
10	8	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	10	14	I'D RATHER BE ALONE IV XAMPLE (MCA)
11	11	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)	11	10	CREEP TLC (LAFACE/ARISTA)
12	10	YOU GOTTA BE DES'REE (550 MUSIC)	12	7	I'M GOIN' DOWN MARY J. BLIGE (UPTOWN/MCA)
13	12	ANOTHER NIGHT REAL MCCOY (ARISTA)	13	12	BIG POPPA THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
14	14	I LIVE MY LIFE FOR YOU FIREHOUSE (EPIC)	14	11	MOVE IT LIKE THIS K7 (TOMMY BOY)
15	15	THANK YOU BOYZ II MEN (MOTOWN)	15	17	ASK OF YOU RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
16	19	LIGHTNING CRASHES LIVE (RADIOACTIVE/MCA)	16	18	ON BENDED KNEE BOYZ II MEN (MOTOWN)
17	18	CAN'T STOP LOVIN' YOU VAN HALEN (WARNER BROS.)	17	16	DREAM ABOUT YOU STEVIE B (EMPORIA WEST/THUMP)
18	20	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)	18	23	I'LL BE AROUND RAPPIN' 4-TAY FEATURING THE SPINNERS (CHRYSALIS)
19	13	CREEP TLC (LAFACE/ARISTA)	19	26	WATERFALLS TLC (LAFACE/ARISTA)
20	17	BETTER MAN PEARL JAM (EPIC)	20	22	NEVER FIND SOMEONE LIKE YOU KEITH MARTIN (RUFFHOUSE/COLUMBIA)
21	21	BELIEVE ELTON JOHN (ROCKET/ISLAND)	21	15	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)
22	29	WHAT WOULD YOU SAY DAVE MATTHEWS BAND (RCA)	22	28	SOMEONE TO LOVE JON B. FEATURING BABYFACE (Y&B YUM/550 MUSIC)
23	23	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)	23	21	DEAR MAMA 2 PAC (INTERSCOPE)
24	28	NO MORE "I LOVE YOU'S" ANNIE LENNOX (ARISTA)	24	20	SHY GUY DIANA KING (WORK)
25	25	EVERY DAY OF THE WEEK JADE (GIANT)	25	27	JOY BLACKSTREET (INTERSCOPE)
26	24	GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)	26	25	THANK YOU BOYZ II MEN (MOTOWN)
27	22	IF I WANTED TO MELISSA ETHERIDGE (ISLAND)	27	29	KEEP THEIR HEADS RINGIN' DR. DRE (PRIORITY)
28	27	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)	28	24	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
29	26	ON BENDED KNEE BOYZ II MEN (MOTOWN)	29	31	CLOSE TO YOU FUN FACTORY (CURB-EDEL)
30	31	RUN-AROUND BLUES TRAVELER (A&M)	30	NEW ▶	EVERY LITTLE THING I DO SOUL FOR REAL (UPTOWN/MCA)
31	32	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)	31	37	I BELIEVE BLESSID UNION OF SOULS (EMI)
32	30	COTTON EYE JOE REDNEX (BATTERY/JIVE)	32	30	DADDY'S HOME SPANISH FLY (UPSTAIRS/WARNER BROS.)
33	39	WATER RUNS DRY BOYZ II MEN (MOTOWN)	33	33	I KNOW DIONNE FARRIS (COLUMBIA)
34	34	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BROS.)	34	35	FAT BOY MAX-A-MILLION (S.O.S./ZOO)
35	NEW ▶	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)	35	32	YOU GOTTA BE DES'REE (550 MUSIC)
36	NEW ▶	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS (A&M)	36	34	IF YOU THINK YOU'RE LONELY NOW K-CI HAILEY OF JODECI (MERCURY)
37	35	LOVE WILL KEEP US ALIVE EAGLES (GEFFEN)	37	NEW ▶	GIVE IT 2 YOU DA BRAT (SO SO DEF/WORK)
38	33	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	38	39	CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
39	NEW ▶	DREAM ABOUT YOU STEVIE B (EMPORIA WEST/THUMP)	39	NEW ▶	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)
40	NEW ▶	D'YER MAKER SHERYL CROW (ATLANTIC)	40	NEW ▶	BEDTIME STORY MADONNA (MAVERICK/SIRE/WARNER BROS.)

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.

U.S. REGAINS STATUS AS WORLD'S TOP MUSIC MARKET

(Continued from page 6)

that the prospects for legitimate CD sales are extremely encouraging."

The IFPI adds, "Many territories including a number of developed markets, experienced high growth in 1994—five of the top 10 markets showed growth rates over 10%. In comparison, however, somewhat smaller growth has been encountered in Japan and Germany, with increases of only 1% and 3%, respectively."

The IFPI has used average exchange rates based on a five-point average listed in the U.K.'s *Financial Times*.

THE TOP 10 TERRITORIES BY SHARE OF WORLD MARKET, 1994		
	Sales (\$ million)	Market Share (%)
1. U.S.	11,836.9	33.3
2. Japan	5,933.4	16.7
3. Germany	2,876.5	8.1
4. U.K.	2,366.4	6.7
5. France	1,923.4	5.4
6. Canada	975.0	2.7
7. Brazil	782.5	2.2
8. Mexico	673.1	1.9
9. Netherlands	629.4	1.8
10. Australia	598.4	1.7

Source: IFPI

MATSUSHITA DEVELOPS 2-LAYER DIGITAL VIDEODISC

(Continued from page 6)

Some observers speculate that the Matsushita announcement might be a bargaining chip offered to improve the atmosphere for a compromise between Toshiba/Time Warner and Sony/Philips, leading to peaceful resolution of a threatened format war reminiscent of that between VHS and Beta 15 years ago. After Toshiba and Time Warner showed off their array of hardware and software supporters at a Los Angeles press conference earlier this year, Sony appeared to hint it was throwing in the towel (Billboard Feb. 4).

However, the atmosphere changed abruptly a few weeks later when Sony and Philips announced that work had accelerated on disc replicator 3M's dual-layer technology, which would double playback time to 270 minutes—identical to Toshiba/Time

Warner. Now speculation holds that the pendulum has swung in the other direction.

"There has to be private discussions going on," says a hardware executive, who agrees that he and others may be indulging in wishful thinking. "A lot of people hope there is a compromise."

A key issue, according to Richard Wilkinson, president of Optical Disc Corp. in Sante Fe Springs, Calif., is Sony/Philips' control of compact disc patents. "Royalties and licensing are the foundation of the whole argument," he says.

Time Warner, which conducted the roadshows introducing the bonded-disc format, has toned down the rhetoric in recent weeks, largely by avoiding trade events where Sony and Philips are also scheduled to speak. No one in the bonded-disc

camp appeared on the program at the ITA seminar in Rancho Mirage, Calif., in March.

It was there Sony and Philips first showed dual-layer capabilities. At the time, the demonstration was limited to audio on the second track. Video has been added since then, says Sony's Clancy, who expects the completed disc to be shown in the U.S. "fairly soon."

Toshiba and Time Warner also elected not to confront their rivals at the international REPLitech conference in Vienna, April 4-6. "I have a strong feeling the ITA and REPLitech decisions were made some time ago," says a REPLitech attendee. "Their attitude is, 'We're just not going to talk about this anymore.'" Meanwhile, he notes, Sony and Philips reprised their ITA "informative sales pitch" in Vienna.

The Sony/Philips format is also "somewhat farther ahead" technically, says Wilkinson. "It only takes two companies to agree." In contrast, Wilkinson adds, "We need technical specifications, and there are just none out of the Toshiba/Time Warner camp. That's really what we need to know to make mastering equipment." Optical Disc will make equipment for either or both formats.

Lieberfarb says the bonded-disc specs have been published in Japan, agreed to by a list of supporters that has expanded to include Zenith, Samsung, and CD replicator SKC.

Additional reporting for this story was done by Steve McClure in Tokyo.

ROOTS ROCK RELOADS WITH NEW RELEASES

(Continued from preceding page)

Executives at American share that anxiety. While stressing the band has built a sizable following and will not go away if "Tomorrow The Green Grass" fails to go gold, they acknowledge that the consumer pendulum is clearly swinging toward the band's rustic roots and that the window of opportunity for the Jayhawks has arrived. "Now is the time for them, without a doubt," says David Garbarino, American's VP of sales.

Because some album rock programmers balked at "Blue's" laid-back tempo, American is issuing a new single,

the meatier "Real Light," while taking "Blue" to top 40. As GM Mark DiDia hears it, "Blue" is "a pop song." Some top 40 programmers agree.

"I absolutely love the record," says Scott Wright, PD at WEZB New Orleans. "It has a refreshing, comfortable sound."

In May, the band wraps up its opening slot on Tom Petty's arena tour and heads for festivals in Europe. From July through September the Jayhawks hope to team with Wilco for what would be roots rock's highest-profile double bill to date.

WARNER BROS. RECORDS: THE FUTURE BEGINS

(Continued from page 1)

proach to be evolutionary rather than revolutionary."

In addition, Tommy Boy chairman Tommy Silverman says he is close to signing a new deal to stay with the Warner Bros. family, while Giant Records chairman Irving Azoff says a new Warner-Giant pact is near completion.

After a period in which there were few new signings, Warner Bros. and Reprise have actively entered into the fray for a number of promising new acts. Recent Warner Bros. signings include singer/songwriter Jennifer Trynin (Billboard, April 22), while Reprise has inked energetic young Irish band Ash.

Reprise has also re-inked veteran artist Neil Young (Billboard, March 18), whose new album featuring tracks recorded with Pearl Jam is expected to be released this summer. Another new Reprise signee is Rickie Lee Jones, whose label debut is tentatively due July 18.

But before Warner Bros. could get on with business, Goldberg and his team had to put the company on an even keel. "It was important to talk to people, understand their concerns, and to provide some stability," Goldberg says. "There had been a lot of instability there for the previous year."

The fact that Warner Bros. had a healthy fourth-quarter release schedule certainly helped matters.

As Reprise punk rock act Green Day broke into the top 10, Warner Bros. unleashed R.E.M.'s "Monster," Tom Petty's "Wildflowers," Madonna's "Bedtime Stories," and, in early 1995, Van Halen's "Balance."

SoundScan figures indicate that the superstar talent didn't disappoint; both "Monster" and "Balance" debuted at No. 1 on The Billboard 200 and have sold more than 2.3 million and 1.1 million copies, respectively. "Wildflowers" has sold more than 1.8 million, while "Bedtime Stories" has sold more than 1.6 million.

Green Day's Reprise debut, "Dookie," has sold more than 4.9 million units to date.

One move to stabilize the company was to persuade longtime Warner Bros. executives David Altschul and Russ Thyret to stay. Says Goldberg, "It was very important to have people that were inside in a senior job staying. Happily, they both wanted to."

Goldberg describes Altschul and Thyret, who were named vice chairmen of Warner Bros. (Dec. 3, 1994), as his "right and left hands." Altschul is the senior executive in business affairs at the company. Thyret is second in command to Goldberg in promotion, marketing, and structuring the company.

"No question that Mo and Lenny were the architects" of Warner Bros., adds Goldberg, "but it was the work of hundreds of people and dozens of executives."

The plan to make Reprise a full-service label with its own A&R staff was in the works before Goldberg took the helm (Billboard, Nov. 12, 1994). The strategy is designed to "create a dynamic that is attractive to new signings," says Goldberg. "The move with Steve and Howie is crucial to that. Now we have dynamic people at the top of each of those labels that will be competitive with the president of any other label, in terms of track record, reputation, knowledge, and intelligence."

Under the new structure, Altschul and Thyret report to Goldberg, and Baker and Klein report to all three.

While an executive restructuring continues with several key players taking on new titles at Warner Bros. and Reprise, Goldberg, Klein, and Baker all say they have no plans for a radical departure from the Warner Bros. labels' philosophy. (See "The White Paper: 'Lenny & Mo: How 2 Execs Taught Bugs Bunny To Rock,'" Billboard, Nov. 12, 1994.)

"It's not like Warner Bros. is being reborn beginning now," says Baker. "It's a continuum."

Says Klein, "The heritage of Warner and Reprise is a heritage that's based on respect for the artists and for the employees. And that is something that I have learned from Mo Ostin and Lenny Waronker. People want to know why Warner and Reprise have been so successful. A big part of that is that the artists and employees are treated like human beings. They are nurtured and respected and treated like individuals."

STAFF TAKES SHAPE

The Warner Bros. Records staff under Baker is beginning to take shape. Former senior VP of creative services Jeff Gold has been named executive VP/GM (Billboard, Feb. 4).

Joe McEwen, formerly VP of A&R at Sire, has been tapped to be a key executive in the revamped Warner A&R department, which also includes East Coast-based veteran Warner Bros. A&R VP Karin Berg. Geoffrey Weiss, a Warner Bros. product manager, will also join the A&R department. "But the structure of the department is not set yet," Baker says. "The whole thing is a work in progress. It's an evolution."

The status of Michael Ostin, the longtime senior VP of A&R, remains unclear. Goldberg has said he is trying to persuade Ostin—son of Mo Ostin—to stay on (Billboard, Feb. 4).

In addition to the changes in A&R, New York-based Karen Moss will now head the Warner Bros. Records publicity department. (Bob Merlis remains as senior VP/director of media relations for Warner Bros. Records Inc.—which oversees Warner Bros.

and Reprise.) In February, longtime publicity VP Liz Rosenberg was named senior VP, making her the highest-ranking woman at the label.

On the promotion front, Chicago-based promotion executive Tom Biery will be joining the alternative promotion department as a VP and will likely bring on additional staffers. Biery is best known for his efforts on behalf of the Flaming Lips. Biery's appointment was made in conjunction with senior VP of promotion Stewart Cohen.

Warner Bros.' upcoming releases include Elvis Costello's "Kojak Variety," due May 9 (Billboard, April 15); the label debut by impressionistic Scottish act the Blue Nile, tentatively due in August; Rod Stewart on June 13; the re-release of Trynin's "Cockamamie," also on June 13; the American debut of Shane MacGowan & the Popes in mid-June; the full-album debut of San Francisco-based alternative rock act Seven Day Diary on June 27; Ministry's "Filth Pig" on Aug. 8; a Red Hot Chili Peppers album in late August or early September; and a new Flaming Lips album in September.

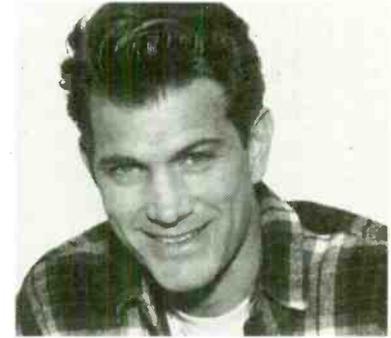
Other upcoming Warner Bros. releases include the solo debut from A-Ha's Morten Harket, due Aug. 22; and a new album from New Order spinoff Electronic, also Aug. 22.

Baker still has high hopes for Soul Coughing, which is on the road with Jeff Buckley. The band's "Ruby Vroom" was released Sept. 23. "We are putting money into the tours, still spending money on advertising, and still trying to make people aware of them," Baker says.

As Baker points out, the bulk of the Warner Bros. roster is made up of veteran acts such as Petty, Van Halen, and R.E.M.

As for other veteran acts, Paul Simon has been working on a Broadway play and does not have a new album in the works, Baker says.

In a surprise move, George Harrison left in June 1994 when his contract expired. The former Beatle and his Dark Horse imprint had been with the label since 1976. His seven Dark



A gallery of priority acts at Warner Bros. and Reprise. Shown clockwise, from top left, are Shane MacGowan (Warner Bros.), Ministry (Warner Bros.), Chris Isaak (Reprise), and Filter (Reprise).

Horse/Warner Bros. releases include the million-selling "Cloud Nine." (Harrison says he hasn't spoken to anyone at the label since Mo Ostin's departure.)

"Since we don't have a lot of new artists to deal with right now, the ones that sign to the label like Jennifer Trynin are going to get a tremendous amount of attention," says Baker.

Baker comes from an A&R background. He began his tenure with Warner Bros. in 1978, auditioning tapes in the A&R department. In 1983, he became an assistant to Waronker. In 1987, he was upped to VP of product management.

With then Warner Bros. VP/director of A&R Roberta Peterson, he helped bring Jane's Addiction to the label; the group disbanded, but spun off Porno For Pyros. Other signings that he has been involved with include Costello

and, to a lesser degree, R.E.M.

While R.E.M. has managed to secure commercial and critical success, another veteran Warner Bros. act, David Byrne, who came to the label through Sire, has received critical acclaim but wasn't able to score commercially with his self-titled 1994 release.

"Artistically, it got a really good reception," Baker says. "David has been fighting back from a lot of backlash... We were disappointed with the sales. But it definitely had wonderful themes and great lyrics."

Baker says Byrne may record an album this year, but he is unsure if it will be a 1995 release.

REPRISE TAKES SHAPE

At Reprise, Rich Fitzgerald has been named executive VP/GM (Billboard, Feb. 4). The Reprise A&R team includes New York-based and newly promoted senior VP of A&R Russ Titelman and Burbank-based Rob Cavallo.

"Those are my senior people, and we are talking with several other people about coming aboard," Klein says. "I'm trying the best I can to make sure that everyone that has worked on the Warner/Reprise A&R staff has an opportunity, before we go outside."

Other likely Reprise appointments include Bill Bentley as head of publicity and Wendy Griffiths as head of video promotion. Craig Kostich has been named senior VP of creative marketing, and Dave Stein will continue to head the sales department.

While there is a possibility that Reprise may even move across the street from the Warner Bros. headquarters, the labels will continue to have ties on several fronts.

"There will certainly be some areas where it makes sense for us to share services between Warner and Reprise, like business affairs and royalty accounting," says Klein.

Klein's plan is to keep Reprise manageable and relatively small. "My dream has always been to be able to have a label that when an artist is signed, they get a real shot."

He says he and his key executives have a goal. "We want artists to say, 'I did my best making my record, and

(Continued on next page)

Sire Imprint Changes Bittersweet

LOS ANGELES—When Seymour Stein made the move to the Elektra Entertainment Group in January, the Sire imprint made the move with him.

However, the label's established artists were divided up between Warner Bros. and Reprise, depending on which label handled marketing and promotion for the acts' previous releases (Billboard, Dec. 17, 1994).

Current Warner Bros. acts previously on Sire include Madonna (whose albums are released in conjunction with Maverick), the Pretenders, Lou Reed, Fossil, Primal Scream, My Bloody Valentine, David Byrne, Seal, and Ministry.

Former Sire acts now on Reprise include Depeche Mode, k.d. lang, Morrissey, Throwing Muses, Belly, the Cult, the Waterlilies, and Dinosaur Jr.

Although some recent Warner Bros. and Reprise releases have included the Sire logo, it will be phased out on future Warner Bros. and Reprise releases to avoid confusion with the acts on the new in-

carnation of Sire through the Elektra Entertainment Group.

As Stein, EEG's president, told Billboard in December, he took some new and developing acts with him to Sire/EEG, including the Waltons, the Dentists, Vocal Sampling, the Rheostatics, Greenberry Woods, and Aphex Twin.

Other artists on Sire/EEG include Electrafixion, a new band fronted by former Echo & the Bunnymen singer Ian McCulloch and guitarist Will Sergeant, and rock'n'roll pioneer Jerry Lee Lewis.

Sire's other top executives, VP/managing director Howie Klein and A&R VP Joe McEwen, remain with the Warner Bros. family. Klein is the new president of Reprise, while McEwen will be a key executive in the Warner A&R department (see story, page 1).

While the move to Elektra is "a great challenge," the change is bittersweet, Stein told Billboard.

"I'd be a liar if I said I'm not sad about this," he said. "I have become very close with some of the artists. I love and respect Madon-

na. She was the first person I told about being offered the job, primarily because I wanted her input. She said, 'You should do it, change is good.'"

Stein founded Sire Productions in 1966 at the age of 24. The label's earliest success came with such acts as Fleetwood Mac and Chicken Shack, which came to Sire through an agreement with the British Blue Horizon label.

However, the label didn't truly take off until 1976, when Sire signed a distribution pact with Warner Bros. At roughly the same time, Stein encountered the thriving New York punk scene at CBGB and signed several influential acts, including the Ramones and Talking Heads.

In 1980, Sire was sold to Warner Bros. Among Sire's later signings were the Cult, k.d. lang, Seal, Dinosaur Jr., and Belly.

At Elektra, Stein plans to focus primarily on his strengths—A&R and international—but he will be active in all areas of the company.

CRAIG ROSEN

WARNER BROS. RECORDS: THE FUTURE BEGINS

(Continued from preceding page)

they did their best to expose it."

Klein has been a member of the Warner Bros. family since June 1987, when he signed on as VP/GM of Sire. A year later, he was named a VP of Warner Bros., in addition to his duties at Sire.

Prior to joining Sire, Klein was a fixture in the San Francisco music scene, working as a journalist and radio personality and founding 415 Records. Coincidentally, Klein had brushes with some of the artists now on the Reprise label. He attempted to sign Chris Isaak to 415 before Ostin inked him to Warner Bros., and he still remembers playing a copy of Faith No More's independent release "We Care A Lot" on his KUSF radio show.

Upcoming new releases on Reprise include Chris Isaak's "Forever Blue," due May 23 (Billboard, April 15); the "Angus" soundtrack, which includes a new Green Day track, due Aug. 22; a full Green Day album in the fall; a live BoDeans album, also in summer; and a new k.d. lang album, expected by October.

Klein is also excited about the recently released Muffs album, "Blonde And Blonder," and Babes In Toyland's "Nemesisters," due May 9.

A new act Klein is particularly excited about is Filter, whose current single, "Hey Man Nice Shot," was featured on "The Demon Knights" soundtrack. The band's album, "Short Bus," is due May 8. Klein describes the group as a hard-rocking band that came out of Nine Inch Nails' touring band.

Morrissey is expected to complete his new album, with producer Steve Lillywhite, this week. Plans are for the album to be issued on Bastille Day, July 14, followed by a U.S. tour.

Canadian folk singer Jane Siberry is also at work on a new album, which Klein hopes to have out in the summer.

In addition, the label plans to work the Waterlillies' "Never Get Enough" to top 40 radio. The song, which reached No. 1 on Billboard's Hot Dance Music Club Play chart April 1, was the label's first No. 1 under Klein.

Irish star Enya is working on a new album, which Klein hopes will be released this year.

Former Replacements front man Paul Westerberg is also working on a new album. "I don't know if we are going to get it out this year or not, but I went to Minneapolis to meet with Paul and he played me some of the songs. This is going to be his killer album," says Klein.

In addition, Mike Oldfield's new album will be the first Reprise CD Plus release. It is expected by late summer or early fall.

Two projects Klein is particularly excited about are the "Red Hot And Bothered" compilation album and a soundtrack to the TV sitcom "Friends."

Part of the "Red Hot" series of benefit albums, "Red Hot And Bothered" comes to Reprise via former Ocean Blue member Steve Lau's Kinetic imprint. The album will feature tracks by several independent acts, including Built To Spill, Yo La Tengo, Lisa Germano, Archers Of Loaf, the Grifters, Freedom Cruise (featuring members of Guided By Voices and the Breeders), Folk Implosion (with Sebadoh's Lou Barlow), and a duet featuring former Uncle Tupelo front man Jay Farrar and Kelly Willis.

Highlights from "Red Hot" will be released on a 10-inch July 25, fol-

lowed by the full album on vinyl Sept. 12. The CD and cassette versions are set for Sept. 26.

The "Friends" soundtrack is being produced in conjunction with Kevin Bright and Greg Sill at Warner Television. "We are trying to do some things that have never been done before between the TV company and the record company," Klein says. He hopes to have one of the show's actresses perform a duet with a Reprise act, which would be featured on the show and the album. The soundtrack should be released by fall, in time for the kickoff of the new TV season.

No 1995 releases are expected from veteran Reprise acts Eric Clapton, the B-52's, and Depeche Mode.

Two critically acclaimed Reprise releases—Joni Mitchell's "Turbulent Indigo" and Belly's "King"—have been commercial disappointments so far.

Warner Bros./Reprise senior VP of artist relations Carl Scott says the label continues to work Mitchell's album, which is closing in on 200,000 units, according to SoundScan. "Basically what we are trying to do is gain as much exposure as possible," he says.

The label is attempting to accomplish that in a number of ways. Prior to the album's release, Mitchell appeared on "The Tonight Show With Jay Leno." Mitchell is set to appear on "Late Show With David Letterman" on Monday (24). She also will receive the Century Award, Billboard's highest honor for distinguished creative achievement, on Fox-TV during the "Billboard Music Awards" Dec. 6.

On the radio front, airplay of the first single, "How Do You Stop," was limited to triple-A airplay, and a videoclip for the track failed to garner airplay at VH1.

However, Scott is hopeful the new single, "Sex Kills," which went to triple-A and AC radio April 5, will help jump-start the album's sales life.

A big question remains about tour plans. Mitchell is hesitant to embark on a full-scale tour, but Scott is confident that some sort of touring situation that Mitchell is comfortable with can be worked out.

As for Belly, Reprise will issue a second track from the album, "Super-Connected," on Tuesday (25). A video for the track was directed by the band's drummer, Chris Gorman.

"The band is on the road now, and we are doing lots of advertising on radio, print [including a recent Rolling Stone cover], and TV. We are being more aggressive than normal," says Klein.

He adds that "Now They'll Sleep," the album's first single, "did OK, but it was not a breakthrough thing. We saw it as more of a setup track."

WARONKER STILL UNDER CONTRACT

With the official announcement of Baker and Klein as presidents of Warner Bros. Records and Reprise, respectively, the company realized that it had to clarify Waronker's position. His title is president of Warner Bros. Records Inc., which comprises Warner Bros. Records and Reprise. Waronker has said that he will remain with the company until his contract expires in December, yet insiders speculate that he may leave the company before that date.

Waronker has been working on "The Bridges Of Madison County" soundtrack, which will be released May 30 on Clint Eastwood's new im-

print, named (like his production company) Malpaso.

Waronker has also been working with his longtime friend Randy Newman on his "Faust" project, due in September. Waronker is also helping oversee completion of the much anticipated "Orange Crate Art" album collaboration by Brian Wilson and Van Dyke Parks (Billboard, March 18, 1995).

REVAMPED BLACK MUSIC DIVISION

Warner Bros. has revamped its entire black music division, tapping black music senior VP Denise Brown and marketing and promotion senior VP Greg Peck for the top posts (Billboard, April 8). Brown replaced A&R senior VP/GM Benny Medina, whose contract was not renewed. Peck replaced longtime promotion senior VP Ray Harris.

Goldberg says he brought former music attorney Brown to the label "to pay more attention to the business side—marketing and promotion—while empowering A&R executives and others to do their jobs. Denise has relationships with young entrepreneurial people like [producer Sean] 'Puffy' Combs, where a high percentage of hit records are coming from."

Brown says the division will be making nonexclusive deals with top-of-the-line, midrange, and up-and-coming producers to work with acts the label signs.

"Warner Bros. has been sort of gun-shy regarding rap, but coming in with my hip-hop background [as an attorney], we hope to turn that around," she says. "My mandate is to take a black music division that was not in the forefront of R&B music, turn it around, and make a profit."

Brown says the division's transition has been a three-step process. "The first dealt with putting the executive roster together. The second was evaluating our current roster. The third was following through with signings we wanted to make."

One result of the division makeover was the recent licensing agreement with the artist formerly known as Prince to distribute the artist's NPG Records, indicating an easing of tensions between the artist and the label.

The first NPG release under the new deal will be the album "Exodus," by the New Power Generation, in June.

Says Brown, "It's the only new label venture we're involved in right now. Our primary focus is to develop Warner's own core of artists and continue working closely with our distributed labels."

The release schedule includes a Chaka Khan set, due in September.

One promising new act is Spanish Fly, which Goldberg signed. Warner Bros. picked up the group's single, a cover of "Daddy's Home," from Upstairs Records. Yet the group has been forced to change its name. A full album by the group under its as-yet-to-be-determined new name is expected in late May.

A black country act (as-yet unnamed) to be released in association with Warner Bros./Nashville is planned, as is a release by debut gospel artist Beverly Crawford through Warner Alliance.

"We have a multidimensional team with regard to musical tastes and marketing, and we'll be doing whatever we can to break our acts," says Brown. "That includes being more re-

Stability At Warner/Nashville Norman Has Run Label 11 Years

BY EDWARD MORRIS

NASHVILLE—Jim Ed Norman has headed Warner/Reprise's Nashville label operations since 1984, a tenure that makes him the senior country label chief in terms of continuous service. He has also built a staff that is remarkable for its lack of turnover.

Although Warner Bros. is easily the most musically diverse label in Nashville, Norman stresses that "at least 95%" of its business is in country music.

"Last year, we had our biggest year ever," Norman says. Gross sales for the Nashville division, he says, were up 20% over the previous year.

Within recent months, Faith Hill, David Ball, and Jeff Foxworthy have all seen their debut albums on Warner go platinum. Dwight Yoakam, on Reprise, Norman adds, is coming off his best year. His "This Time" album is double-platinum, and he will have a new album, "Dwight Live," out May 23.

Travis Tritt has scored platinum with his latest album. Little Texas and Randy Travis stand at gold with theirs. (Reprise has just signed former Little Texas member Brady Seals to a solo deal.)

"We're on track right now to outdo last year," Norman says.

Hill, who was sidelined recently by vocal surgery, will return to the road in May, according to Norman. Her second album is scheduled for release in September. Warner Bros. has also re-signed the Forester Sisters, one of its top acts during the '80s, and plans to work the group to "positive country" radio stations.

Norman credits much of the label's success to the staff he has assembled over the past several years. "We've got a company of Thomas Edisons," he says. "[It's] a horizontal kind of approach, where the department heads and staff have a lot of responsibility and the autonomy to go along with it. The chance to flourish in their own areas has made them not only create this kind of stability for the company, but also made them create an environment where they enjoy coming to work."

The same staff services both Warner and Reprise acts, Norman says. Although he concedes that spinning off a new country label is a possibility for Warner Bros., he says he's no closer to doing that than he

was a year ago.

Ultimately, he adds, the market and staff load will determine if and when such a spinoff occurs. "How much music can you responsibly handle with a group of people?" Norman asks rhetorically. "When you get to a place where you feel that . . . to handle the artists' music . . . you need more people, then obviously one of the first things you begin to look at is the possibility of a new label." He says he doubts he will even consider the matter before the first of next year.

Warner Bros. was the first country label to establish an international department, Norman points out. And, he says, he thinks there is still much potential for country music growth abroad.

In addition to Warner Bros./Nashville's core of country artists, the label also has acts that represent gospel, jazz, classical, comedy, western, and other genres.

Two recent classical releases are Mark O'Connor's "The Fiddle Concerto" and the Blair String Quartet's "From Mozart To Ravel." Also, Béla Fleck's new acoustic/jazz album, "Tales From The Acoustic Planet," has just come out.

Norman says he has great expectations for a new comedy quartet, the Foremen, that specializes in political satire. "The success we've had with Jeff Foxworthy shows that there is a climate in the country that is open to a humorous look at ourselves," he says.

The Warner Western label continues to grow. It now has seven acts and on June 13 will release 83-year-old Herb Jeffries' "The Bronze Buckaroo Rides Again."

THE CHRISTIAN LINEUP

Five years ago, Warner Bros. established its contemporary Christian/gospel label, Warner Alliance. Neal Joseph, president of the operation, cites "encouraging" sales for his acts, including Wayne Watson, the Brooklyn Tabernacle Choir (which has the No. 2 best-selling video in Christian music), O'Landa Draper & the Associates, Steve Camp, MidSouth ("tremendous radio success"), Steve Taylor, and Kim Boyce.

Warner Alliance also jointly works the Christian market for Reprise artists Take 6 and Russ Taff. And it does the same for Qwest acts the Winans and Andrae Crouch.

sponsible to our affiliates, which is part of the reason we brought in Greg Peck [from Qwest] and [former Giant promotion VP] Ardenia Brown. I pulled in the best people around me so they can do their thing."

UPDATE ON QWEST

Qwest president Jim Swindel says the aggressive nature within the Warner Bros. black music division, combined with its commitment to the distributed labels, is encouraging.

"It's beneficial for us to have someone over in the Warner system like Greg Peck—someone who understands the concerns of distributed labels and was actually involved in the building of some of our acts," Swindel says.

Swindel says Qwest is streamlined to act quickly when it needs to, but

also has the promotion and distribution firepower of a major behind it.

"We have the best of both worlds," he says. "We're small enough that our staff can remain attentive, yet we can utilize both the large machine Warner offers as well as our own independent sources; it allows us to have a very personal approach."

Qwest recently shipped an album by the Ruffnax Sound System, which is being promoted at R&B, crossover, and top 40 stations.

Other new titles include the self-titled album by modern rock-leaning the Justin Warfield Supernaut, due May 23; Milt Jackson, due June 27; the Winans, due Aug. 8; Tevin Campbell in September; and, later in the year, Keith Washington and debut R&B vocalist Kenneth Mangram.

(Continued on next page)

WARNER BROS. RECORDS: THE FUTURE BEGINS

(Continued from preceding page)

Due in July is "Le Q's Juke Joint," a Quincy Jones album featuring an all-star cast of artists, including Phil Collins, Gloria Estefan, Tone Loc, Queen Latifah, R. Kelly, Herbie Hancock, Stevie Wonder, Bono, Ray Charles, L.L. Cool J, Brandy, and recent Qwest signing Tamia Washington.

Qwest will also release a project by noted African-American poet Maya Angelou that features music by Stan-



SWINDEL

ley Clarke, and a best-of album by post-punk pioneers Joy Division, due June 27.

THE GIANT STORY

In recent months, rumors have swirled that Giant Records could end its joint venture with Warner. But Giant chairman Irving Azoff says his label is staying put.

"We have concluded a negotiation to be there until the year 2000," Azoff says. "We've not signed it, but . . . we have concluded the negotiations, and I think formal papers will be signed within the next two weeks to extend our Warner/WEA deal. That should shut everybody up."

Giant will be sporting a full release schedule in a variety of genres. Prime among these are what Azoff calls his "event records." The first, a big-band record titled "Night And Day" by the veteran group Chicago, is due May 23. Set for August is a project that will unite two of Azoff's longtime musical cohorts, singer/songwriter Dan Fogelberg and flautist Tim Weisberg.

On the rock side, Giant expects albums in the next quarter from new signees Parade Of Losers and Wake-land. A first formal Giant album by Boston modern rock group Letters To Cleo will wait for the joint rerelease of its acclaimed Cherry Disc Records debut, "Aurora Gory Alice," to run its course; it is currently near the top of Billboard's Heatseekers chart. A sophomore set by Seattle's Green Apple Quick Step, co-produced by Pearl Jam guitarist Stone Gossard, is coming May 23.

Azoff notes, "We have a very substantial urban release schedule; we're



AZOFF

not out of the business." Albums are imminent from former Hi-Five lead singer Tony Thompson, multiplatinum vocal group Color Me Badd, hardcore rapper the D.O.C., and rap luminary Hammer.

Giant's country priorities include the fast-developing Clay Walker, Daryle Singletary, Daron Norwood, Pirates Of The Mississippi, and Carlene Carter.

Azoff adds, "When we get later into the summer, the first Steely Dan live record in history is scheduled for late August. It was recorded on the road

last year. They've been working on it for, God, about a year. They have also begun recording the first Steely Dan album in 14 years. I make no prediction as to when that will come out."

With the new Warner-Giant pact near finalization, Azoff is full of praise for Warner Music-U.S. chairman/CEO Doug Morris, Goldberg, and the current executive team.

He says, "I've had almost a 25-year relationship with Doug that goes way back to my management of Stevie Nicks, when we had hits together. It continued through my days at MCA. It's a little-known fact, when I decided to leave MCA and was asked to round up potential successors, it was down to Doug Morris or Al Teller, and Doug elected to stay at Atlantic.

"Goldberg and I have been close personal friends and business associates. People will remember he had a label at MCA that I financed and distributed. I'm completely impressed with the quality of the executives that Danny put together; he kept the really key Warner executives and upped them and reorganized . . . He's off to an amazing start."

ON THE TOMMY BOY TIP

The future of Tommy Silverman, chairman of Warner-owned Tommy Boy Records, has also been the subject of public speculation lately. But, without offering specifics, Silverman—who says he has known Goldberg since the days when Silverman co-founded the New Music Seminar—indicates that his three-year talks with Warner about his role at the label he founded are near completion, and he will likely remain in place.



SILVERMAN

"We had a big meeting [on April 18], Silverman says. "We're very close—there's one point that's outstanding."

Tommy Boy's next big release — "Poverty's Paradise" by the multiplatinum rap group Naughty By Nature—lands May 23. (That CD release will be preceded by an LP version two weeks earlier.) Firm on the release schedule in the next quarter are "Jock Rock Vol. 2," a package of stadium rock anthems, and "Jock Jams," a similarly styled collection with an urban slant. Anthologies in the offing include the seventh and eighth volumes of "MTV Party To Go" and at least two volumes of "Tommy Boy's Greatest Hits."

Silverman adds that new albums by Coolio, De La Soul, K7, House Of Pain, and 808 State are coming before the end of the year.

Among the label's new signings are the Jodeci-styled group Unda Cova and vocalist L.V., whom Silverman describes as "a South Central Teddy Pendergrass."

Tommy Boy will also work toward developing a new multimedia company, Ugaya, that the label will distribute. With an eye toward diversification, Silverman says the label is "looking at the rock area on a deeper level"; Tommy Boy also numbers as subsidiaries Neil Levine's Penalty Records and Joey Gardner's Timber Records.

"We're also talking to some other people about joint ventures," Silverman says. "One of our constants is the

empowerment of entrepreneurs by participating and investing . . . I can foresee at least 10 joint ventures in the next two years."

AMERICAN MADE

Rick Rubin, who owns the Warner affiliate American Recordings, says his label is staying true to its program of dedicated work on a small group of



RUBIN

signings.

"We don't put out that many records, and we try to work them for a long time," Rubin says. "The Pete Droge and the Jayhawks records have been out for a little while; we're probably going to be working them for quite some time this year."

Nevertheless, American will sport a full complement of releases in the near future. Among them will be the label debut of the L.A. roots rock unit the Freewheelers, a new album (on the Wild West imprint) by L.A. rap act the Nonce, and an opus by the left-field Ohio band the Thomas Jefferson Slave Apartments.

On the summer schedule are acclaimed singer/songwriter Lucinda Williams' label debut; a Brendan O'Brien-produced set by Georgia rocker Dan Baird's as-yet-unnamed new band; a release from the hardcore punk unit Stiffs, Inc.; and a new record by rock band Mother Hips. Rocker Frank Black is currently recording his label debut.

Rubin says, "We're gonna have a new Johnny Cash record, I would guess in September. I'm hoping it's gonna be a rock'n'roll record, but until it's made I can't say [what it will be]. I'm going in with the attitude that it will be a rock'n'roll record." The label also plans a Cash tribute commemorating his 40th anniversary in the business; it tentatively entails a concert, album, and video.

A new album by folk-rock singer/songwriter Donovan is probable before the end of '95, and, Rubin adds, "There's a possibility that we may do a live Black Crowes record for Christmas. They've been recording a bunch of stuff, and they'll listen back, and if they love it, we'll put it out."

Rubin says he gets "the vibe" that the current Warner regime will continue the company's *laissez faire* about his label's activities.

He adds, "I spoke to Doug Morris right when the whole thing went down. I've known Doug for a long time; he's always been really supportive of me. He basically wanted to say everything was fine, it'd be like old times, and we'll see what happens."

He sees things at his own company as stable. Dave Garbarino and Renay Palome have been elevated to take the respective sales and international responsibilities of Mike Bone, who abruptly left the company in February.

While rumors of senior executive Marc Geiger's departure have been rampant of late, Rubin says, "He's still with the company. There's been some talk of a venture he wants to do with the company down the road, but that's really a couple of years away. He's got a vision of something he wants to do

that sounds like a great idea to me. If that's something that happens, that's the only thing that would change in the relationship."

ON THE JAZZ SIDE

Warner senior VP of jazz Matt Pierson, who took the reins of the division after a recent reorganization (Billboard, March 18), says he has received major support from Goldberg.

"I don't want to sound like, 'Thanks for Danny Goldberg's support,' but that's kind of the point," Pierson says. "He came aboard and said to me, 'It's your thing, just go with it, just make sure it makes sense business-wise' . . . At a time in the company when there were certain pressures fiscally, it felt really great to get that vote of confidence from them. I feel a lot of support from above."

Warner's jazz division—currently hot on Billboard's Top Contemporary Jazz Albums chart with sets by George Duke, Hilary & Bob James, Fourplay, and a David Sanborn compilation—is anticipating a flood of releases by both its contemporary and straight-ahead talents.

One previously announced, much-anticipated project—a blowing session featuring Joshua Redman, Kenny Garrett, Wallace Roney, Larry Goldings, and Brad Mehldau—is now slated as the first of an ongoing series.

Pierson says of the June 27 release, "This is the first in a series called 'Warner Jams.' Two or three times a year I'll do a session that's like a meeting of the minds between different combinations of artists on our roster, one-off side projects where they get to go in the studio and get their creative rocks off without the encumbrance of their own recording career. It's a chance to just blow."

"Warner Jams Vol. 1" will be followed by the label debuts as group leaders of Mehldau, whom Pierson calls "a great straight-ahead piano player," and organist Goldings, who has played with Maceo Parker (who guests on the Warner set, as does Joshua Redman) and John Scofield.

Pierson's latest signing is David McMurray, a Detroit-bred sax player who worked with Was (Not Was) and appeared on the "Backbeat" soundtrack. Pierson says of McMurray's debut, "It's like an instrumental funk hip-hop record with some rap and vocals on it. It's a blast, a very innovative record."

He adds, "In September, we're gonna put out a live Miles Davis record with his last band. We have some great live tapes of that band, and it was a band that was never documented on record. Miles plays his ass off."

MAVERICK ON THE MOVE

Freddy DeMann, who serves as CEO of Maverick Records with his management client Madonna, says he feels that things have settled down at Warner Bros.

"The dust has settled," DeMann says. "They're an energized company. I think everybody is really focused and wants to break records, and I'm highly encouraged."

Maverick, which enjoyed a banner



DeMANN

1995 with the commercial and critical success of Madonna, Candlebox, and Me'shell NdegéOcello (Billboard, Nov. 12), is looking toward the future with its latest signing, singer/songwriter Alanis Morissette.

Morissette was brought to the label's attention by the attorney of Maverick A&R man Guy Oseary. "He sent in a tape, and we all went nuclear over it," DeMann says. "She's the best songwriter I've heard in years, an amazing, amazing songwriter . . . For lack of a better title, I'd call it folk rock'n'roll. There's strains of Bob Dylan, strains of Joni Mitchell, but hard-edged."

Coming immediately is hardcore punk-reggae unit Bad Brains' label debut "Gold Of Love"; the Ric Ocasek-produced set arrives May 8. This summer, the label will issue albums by hit-making Detroit R&B act U.N.V., producer/artist Battlecat, and "angst-rock" band the Deftones.

"I hope to have a new Candlebox in August," says DeMann, who adds that the new album is being produced by Kelly Gray, who co-helmed the Seattle group's triple-platinum debut.

LOOKING FORWARD AT 4AD

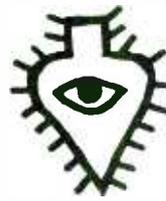
Over at 4AD, there is optimism about the new Warner Bros. administration. "They are perhaps more in touch with the music that is succeeding at the moment," says 4AD CEO Robin Hurley of both Klein and Baker. "I see the change as bringing only good things. I expect that more attention will be paid to individual projects."

Hurley says that the label's most recent release, "Funky Little Demons" by the Wolfgang Press, received a greater promotional push than it probably would have under the old regime.

Priority 4AD projects on the horizon include "Five Ways Of Disappearing" by Kendra Smith, due May 23 (Billboard, March 25); "Listening Cap" by Liquorice, due July 11; and the solo debut from Dead Can Dance's Lisa Gerrard, "The Mirror Pool," due on Aug. 22.

THE LUAKA BOP BEAT

World music label Luaka Bop was initially brought into the Warner Bros. fold through Sire by David



EVELEV

Byrne. However, the label ended its relationship with Sire in 1993 and has since gone directly through Warner Bros.

The label's release schedule includes an album of black Peruvian music due in May and the soundtrack to the film "Blue In The Face," due in September. The album will include tracks by Soul Coughing, a collaborative effort from Spearhead and Zap Mama, Byrne, and others.

Another release label president Yale Evelev is particularly excited about is by Jim White, whom Evelev describes as "an Okie on acid."

The changes at Warner Bros. are likely to create no problems for Luaka Bop, since the label has worked with Baker, as a product manager, since 1990. Says Evelev, "Warner Bros. was this great place where everyone was friends with everyone. Now it's meaner and leaner."

COUNTRY LABELS, RADIO ADJUST TO REALITY OF EXPANDING FORMAT

(Continued from page 1)

country music realities as they compete to squeeze an unprecedented number of new records onto tight radio playlists.

"The increased competition in this format has really penetrated all areas," says Bill Mayne, senior VP of promotion at Warner Bros. Records. "When I came here nine years ago, there were five country labels, and now there are over 20 competing for market share. The same thing is true for radio stations. There used to be primarily one country station for every major market, and today there can be two and three even in the smaller markets."

While most agree that competition has done good things for the quality of the music, the increase in quantity of releases is forcing major-label promotion departments and their contacts at radio to change the way they do business.

"Even from five years ago, it's night and day," says Scott Borchetta, VP of promotion at MCA Records. "Before the country boom, we had our priority releases, and then we had records that were just shipped. The emphasis has now shifted to where we don't send out a record that's not a priority."

According to Tom Hennessey, PD at WPOR Portland, Maine, even smaller-market stations like his are being targeted as promotion departments leave no station unturned in their quest for airplay.

"Our office manager is complaining and we're adding more phone lines, because nobody can call out if we have eight lines on hold for our music director," says Hennessey. "We're also seeing a lot more of these record promoters and new artists visiting our station these days."

In a format where artists used to routinely crank out two albums per year, labels have also been forced to adapt a more flexible timetable that answers to competitive forces, sometimes within their own company. Arista recently delayed the release of Rodney Foster's new album for several months when the record's initial single got caught in a logjam of new product at radio (Billboard, March 25). The company took advan-

tage of the time to rethink its strategy, "clear a path," and devote its entire attention to Foster's album, making it Arista's only release for the first quarter of 1995.

"We're working on trying to be smart about not doing too many things at once," says Jack Weston, Arista's VP of promotion and artist development. "We don't want to compete with ourselves."

MCA faced a similar problem with new artist David Lee Murphy. His debut single, "Just Once," from the "Eight Seconds" soundtrack, which was released in spring '94, performed respectably, peaking at No. 36 on Billboard's Hot Country Singles & Tracks chart. But in the fall, when the leadoff single from Murphy's not-yet-released debut album got stuck in a radio logjam and performed poorly, Borchetta and company pulled back and waited until after the new year to release both the next single and the album.

"When it came time to put out a second single in the fall, there just wasn't time to do it with George Strait, Vince Gill, and all of our other projects," Borchetta says. "We decided to move it to the first quarter of this year, and now David Lee Murphy is breaking through."

PARADE OF NEW IMPRINTS

To increase their chances at country radio and to give proper attention to a seemingly endless supply of up-and-coming country artists, several Nashville majors have spawned new imprints, each with its own promotion department. BNA (formed by RCA), Decca (MCA), Patriot (Liberty), Polydor (Mercury), and Career (Arista) are a few of the fledgling Nashville labels currently bombarding radio with new releases.

"There's just not enough space for all these records," says Mac Daniels, who, in his double duty as music director and assistant PD at WMZQ Washington, D.C., is forced to reject an increasing number of new releases. "Used to be you could take all your music calls in a day. You'd develop a personal relationship [with promotion people], you'd meet their wives and kids, and it was more like a family. But it's not that way any-

more, because everything is so spread out and everything is a priority."

Because radio executives (and the consultants they hire) must make quicker and more frequent judgments on new records, the window of opportunity has shrunk dramatically for any new release.

"These days you have to make something happen very quickly or it's immediately written off as a failure," says Weston. "If you miss out on that window, there's no recovering."

Brad Chambers, PD at KPLX in the important country market of Dallas, makes every effort to keep the window open, but says it's getting close to impossible. His greatest fear is that PDs are starting to lose touch with the music as job responsibilities increase exponentially.

"Time management is becoming more important than music, and that's a problem," Chambers says. "We're way past critical mass here. If I had a 10-minute conversation with every person from a label that calls me, I could easily spend my entire week on the phone. We want to have the relationships, because that's always been so important in country, but relationships become strained when the labels' expectations are not met."

Although he agrees that things have gotten less personal, Ralph Carroll, VP of promotion at Polydor, feels the business is "still all about relationships." One tactic used by Polydor and other spinoff labels is to launch the new imprint with an established "flagship artist," who moves over from the original label.

"We came in with Toby Keith as an anchor, very similar to the way Decca did with Mark Chesnutt," Carroll says. "So we were not perceived by radio as a new, struggling label. And perception is reality in radio and records."

Denise Nichols, director of national promotion at the new Arista subsidiary, Career, knows that the presence on her fledgling roster of established Arista hitmaker Lee Roy Parnell is a solid plus. But she feels it's the parent company's established reputation as a "full-service label," rather than any individual artist, that has opened doors for Career at country radio.

"Arista has always been a very service-oriented label, and there's a lot of respect out here for what [Arista president] Tim DuBois has created," Nichols says. "That's been the big benefit to us."

According to Jim Patrick, PD at KRST Albuquerque, N.M., major-label affiliation tends to remove any insecurities he may have about dealing with the new spinoff labels.

"These new labels have gone out and found talented people to promote," Patrick says. "I don't care where the next Garth Brooks comes from, whether it's from Liberty or from Career, for example. If they're part of a major label, I know they're going to do a good job promoting the artist and keeping product in the pipeline, so my listeners are going to be able to go out and get it."

Advance preparation becomes even more important to the promotion person in today's quick-hit, sink-or-swim environment, and with new music being released at a fast-and-furious pace, even the singles that do survive have a shorter-than-ever lifespan at radio.

"A record is now over on a national level in 12-13 weeks," says WMZQ's Daniels. "Locally, it may not be over with, but you've got another record by the same artist sitting on your desk. It's an assembly line."

CAUGHT IN THE MIDDLE

The job for label promotion departments is further complicated by the competitive battles in the growing number of markets with multiple country stations. Often labels get caught in the middle as stations maneuver for exclusive promotional ties with star country acts. The resulting "radio wars" are creating major promotion headaches.

"In recent months, these battles between stations have gotten totally ridiculous," says Atlantic's VP of promotion, Bryan Switzer. "We recently had a situation where a station was promoting a Tracy Lawrence show. When the competing station in that market found out,

they said they were not going to play Tracy's new record and they were going to drop all of his other product. In that case, Tracy is an innocent victim, and the artists are getting to the point where they're saying, 'Fine, but I'm not going to be held hostage by a radio station.'"

Every promotion person in Nashville wishes he or she had the perfect answer to such troublesome developments. But Weston stresses that the days of easy answers and clever gimmicks are over, and to compete in today's country music business one has to perfect the tried-and-true promotional basics.

"There are a lot less records added because of free T-shirts and key chains these days," Weston says. "What you've got are more sophisticated radio programmers who have figured out the science of what they do for a living. You've got to be more astute about how a particular radio station is put together, and what the selling points are for your product. You've got to have a lot more persuasion, individualized job knowledge. It's definitely a case of 'Be careful what you wish for,' but it's going to remain this competitive as long as we remain a super-hot format."

BMG CLASSICS CHASES JAZZ MUSE

(Continued from page 10)

clude three with his trio ("Trio Live At The Open Theater East 1993," "Standards," and "Standards II") and two of his solo concerts ("Solo Tribute" and "Last Solo").

On Laine's new RCA Victor album, "Solitude," the singer performs with the Ellington band conducted by Mercer Ellington. On the title track, she sings along to vintage RCA tapes of the Duke playing piano.

Among the Disques Vogue titles in the midpriced series of 11 are "Thelonius Monk/Joe Turner In Paris," "Coleman Hawkins/Johnny Hodges In Paris," and "Dizzy Gillespie/Max Roach In Paris" as well as a sampler of series highlights.

The BMG team is developing promotions for these releases with "eight or nine" major retailers, including Tower and Borders. "We're going to design special programs with the retailers so they aren't cookie-cutter things," Vining says. One feature of the various promotions will be retail samplers that include tracks from Laine, the new ECM releases, and the Disques Vogue titles.

BMG will "micromarket" the Laine album in every stop on her upcoming 35-city tour, Vining says, taking advantage of the synergy of consumer advertising, retail dis-

plays, radio promotion, press coverage, and concert exposure. For the Jarrett videos, Vining says, BMG plans to make more than 100 local cable buys with 30-second TV spots to announce not only the videos but the new Jarrett album and his back catalog, too.

"The idea is to coordinate as many of these elements as possible to go along with the retail promotions, so you can get momentum and aren't just buying space in the stores," Vining says.

BMG Classics will extend the What Is Jazz? campaign with June ECM releases from pianist Paul Bley, saxophonist John Surman, and drummer Edward Vesala. Also, in July, RCA Victor will issue guitarist Joe Taylor's debut for the label, a contemporary jazz album featuring hit saxman Dave Koz.

Also, the company has further ambitions for Jarrett. "We basically have a six-month plan for Keith," Vining says. In October, ECM will release a six- to eight-CD boxed set of Jarrett's trio recorded last year at the Blue Note in New York, along with a single-disc highlight album. The TV ads will be revived to promote the set, and Jarrett will be touring in support of the albums through the fall.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	4	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
2	5	7	BUBBA HYDE	DIAMOND RIO (ARISTA)
3	7	4	NOT FOR YOU	PEARL JAM (EPIC)
4	—	1	RAINY DAYS	GENERAL PUBLIC (EPIC)
5	11	3	FREAK ME BABY	DIS-N-DAT (EPIC STREET/EPIC)
6	6	8	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)
7	—	1	RESURRECTION	COMMON SENSE (RELATIVITY)
8	9	6	REFRIED DREAMS	TIM MCGRAW (CURB)
9	12	12	DADDY'S HOME	SPANISH FLY (UPSTAIRS/WARNER BROS.)
10	13	10	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
11	—	1	FIRE	SUBWAY (BIV IQ/MOTOWN)
12	16	12	OH YEAH!	ROTTIN RAZKALS (ILLTOWN/MAD SOUNDS)
13	—	1	LIFESTYLES OF THE RICH . . .	LOST BOYZ (UPTOWN/MCA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	15	3	LAY DOWN YOUR LOVE	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
15	19	2	ANY EMCEE	NINE (PROFILE)
16	10	9	SITTIN' IN MY CAR	SLICK RICK (DEF JAM/RAL/ISLAND)
17	21	6	WHAT I'M AFTER	LORDS OF THE UNDERGROUND (PENDULUM)
18	24	3	FOR THE LOVE OF YOU	DR. DRE & ED LOVER (RELATIVITY)
19	—	1	I CAN CALL YOU	PORTRAIT (CAPITOL)
20	—	1	TAKE IT TO THE FRONT	VYBE (ISLAND)
21	20	7	LET'S DO IT AGAIN	BLACKGIRL (KAPER/RCA)
22	18	2	SO FINE	MINT CONDITION (PERSPECTIVE/A&M)
23	—	1	THE WAY THAT YOU LOVE	VANESSA WILLIAMS (WING/MERCURY)
24	17	11	FOR A CHANGE	NEAL MCCOY (ATLANTIC)
25	22	3	ROLLIN' WIT DANE	DANA DANE (LIFESTYLES/MAVERICK/WB)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

TO OUR READERS

The Hot 100 Singles Spotlight will not appear this week. It will return next week.

Birds of a feather . . .



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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 29, 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	2	2	46	SOUNDTRACK ▲ ⁷ WALT DISNEY 60858 (10.98/17.98) 10 weeks at No. 1	THE LION KING	1
2	NEW		1	SOUNDTRACK PRIORITY 53959* (10.98/17.98)	FRIDAY	2
3	3	3	40	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	3
4	4	5	51	LIVE ▲ ² RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	4
5	1	1	5	2PAC INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
6	NEW		1	WHITE ZOMBIE Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
7	9	9	33	BOYZ II MEN ▲ ⁷ MOTOWN 0323 (10.98/16.98)	II	1
8	7	6	23	EAGLES ▲ ³ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	1
9	8	8	59	SHERYL CROW ▲ ⁴ A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	3
10	5	4	7	BRUCE SPRINGSTEEN COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
11	11	11	62	GREEN DAY ▲ ⁷ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
12	10	13	22	TLC ▲ ² LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	5
13	6	10	3	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	6
14	13	14	3	REAL MCCOY ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
15	16	18	28	THE CRANBERRIES ▲ ³ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
16	12	12	18	GARTH BROOKS ▲ ⁵ LIBERTY 29689 (10.98/15.98)	THE HITS	1
17	15	15	4	ELTON JOHN ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
18	14	16	12	VAN HALEN ▲ ⁴ WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
19	18	17	5	ANNIE LENNOX ARISTA 25717 (10.98/16.98)	MEDUSA	11
20	20	—	2	MONTELL JORDAN PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	20
21	22	20	48	OFFSPRING ▲ ² EPITAPH 86432* (8.98/14.98) HS	SMASH	4
22	21	19	4	VARIOUS ARTISTS ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
23	23	24	7	VARIOUS ARTISTS FEAT. LEBO M WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
24	24	27	3	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	24
25	17	7	3	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
26	25	23	82	MELISSA ETHERIDGE ▲ ⁴ ISLAND 848660 (10.98/15.98)	YES I AM	15
27	31	32	28	DAVE MATTHEWS BAND ● RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	27
28	27	28	21	PEARL JAM ▲ ⁴ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
29	29	22	3	SOUNDTRACK TOMMY BOY 1114* (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22
30	33	36	24	DES'REE ● 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	27
31	30	29	29	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
32	43	65	4	SOUNDTRACK WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	32
33	37	33	14	BUSH ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	24
34	34	34	24	TOM PETTY ▲ ² WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
35	26	26	20	MARY J. BLIGE ▲ ² UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
36	28	21	27	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
37	40	37	24	NIRVANA ▲ ³ DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
38	32	30	25	MADONNA ▲ ² MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
39	38	43	45	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	38
40	47	47	5	COLLECTIVE SOUL ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	39
41	19	—	2	DURAN DURAN CAPITOL 29419 (10.98/15.98)	THANK YOU	19
42	35	38	25	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
43	36	92	4	SELENA ● EMI LATIN 28803 (8.98/12.98) HS	AMOR PROHIBIDO	36
44	41	40	56	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
45	42	41	31	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
46	46	49	5	MAD SEASON COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
47	44	50	7	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	44
48	52	53	10	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	48
49	49	46	41	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
50	39	25	4	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
51	48	45	14	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
52	55	67	20	BLUES TRAVELER A&M 540265 (9.98/15.98)	FOUR	52

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	45	39	5	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
54	54	42	11	SOUNDTRACK ● ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
55	50	44	40	BONE THUGS N HARMONY ▲ ² RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
56	53	51	24	AEROSMITH ▲ ² Geffen 24716 (12.98/17.98)	BIG ONES	6
57	77	95	9	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98) HS	WILD SEED-WILD FLOWER	57
58	NEW		1	SOUNDTRACK TOMMY BOY 1130 (8.98/12.98)	NEW JERSEY DRIVE VOL. 2	58
59	61	58	73	ACE OF BASE ▲ ⁸ ARISTA 18740 (9.98/15.98)	THE SIGN	1
60	62	66	58	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
61	70	76	11	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98) HS	ROTTING PINATA	59
62	63	60	36	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
63	64	56	36	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
64	69	68	42	HOLE ● DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
65	51	48	8	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	14
66	NEW		1	JIMI HENDRIX MCA 11236 (10.98/16.98)	VOODOO SOUP	66
67	59	52	26	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
68	68	82	38	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
69	57	57	23	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
70	NEW		1	FIREHOUSE EPIC 57459 (10.98 EQ/15.98)		3
71	92	108	8	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98) HS	JAMIE WALTERS	71
72	66	70	12	OASIS EPIC 66431 (9.98 EQ/15.98) HS	DEFINITELY MAYBE	58
73	73	69	45	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
74	71	63	26	BON JOVI ▲ ² MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
75	74	62	59	YANNI ▲ ³ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
76	76	72	9	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
77	79	73	70	COUNTING CROWS ▲ ⁵ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
78	60	54	28	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
79	85	93	23	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
80	83	116	6	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
81	86	91	74	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
82	65	55	29	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
83	75	77	5	LINDA RONSTADT ELEKTRA 61703/EEG (10.98/16.98)	FEELS LIKE HOME	75
84	78	74	75	CANDLEBOX ▲ ³ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
85	56	35	3	SKID ROW ATLANTIC 82730/AG (10.98/16.98)	SUBHUMAN RACE	35
86	87	59	6	JOHN TESH GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
87	67	64	12	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
88	72	100	3	SOUNDTRACK ELEKTRA 61760/EEG (10.98/15.98)	TANK GIRL	72
89	82	71	42	69 BOYZ ● RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	59
90	96	98	42	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
91	91	79	58	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
92	84	84	20	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 2119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	71
93	58	31	3	FAITH NO MORE SLASH/REPRISE 45723*/WARNER BROS. (10.98/15.98)	KING FOR A DAY/FOOL FOR A LIFETIME	31
94	80	80	22	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
95	94	85	58	SOUNDGARDEN ▲ ³ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
96	93	81	29	R.E.M. ▲ ³ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
97	95	86	126	KENNY G ▲ ⁸ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
98	102	105	192	METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
				*** HEATSEEKER IMPACT ***		
99	112	120	7	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	99
100	126	141	180	NIRVANA ▲ ⁷ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
101	103	94	29	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	84
102	98	88	7	PJ HARVEY ISLAND 524085 (10.98/15.98)	TO BRING YOU MY LOVE	40
103	89	61	12	THE CHIEFTAINS ● RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	22
104	88	83	33	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19
105	81	75	12	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
106	99	97	43	BLACKSTREET ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52

○ 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 titles, 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.

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	
107	113	113	53	ALL-4-ONE	BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
108	115	110	5	MATTHEW SWEET	ZOO 11081* (10.98/15.98)	100% FUN	65
109	97	89	26	SOUNDTRACK	DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
110	108	114	51	REBA MCENTIRE	MCA 10994 (10.98/15.98)	READ MY MIND	2
111	NEW		1	VARIOUS ARTISTS	COLUMBIA 67020 (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	111
112	116	122	31	ABBA	POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
113	107	102	12	SUBWAY	BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	101
114	100	87	45	VINCE GILL	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
115	90	—	2	VARIOUS ARTISTS	LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	90
116	104	90	31	ANITA BAKER	ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3
117	NEW		1	PAVEMENT	MATADOR 45898/WARNER BROS. (10.98/15.98) HS	WOWEE ZOWEE	117
118	110	109	42	ALAN JACKSON	ARISTA 18759 (10.98/15.98)	WHO I AM	5
119	117	107	28	MARY CHAPIN CARPENTER	COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
120	105	106	75	CELINE DION	550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
121	101	99	26	SCARFACE	RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
122	118	117	29	BROOKS & DUNN	ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
123	153	165	4	LETTERS TO CLEO	CHERRY DISC/GIANT 24598 (9.98/15.98) HS	AURORA GORY ALICE	123
124	127	135	174	PEARL JAM	EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
125	125	137	94	THE CRANBERRIES	ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
126	106	112	44	DAVID BALL	WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
127	119	101	61	SARAH MCLACHLAN	NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
128	190	—	2	VARIOUS	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)		128
129	121	119	79	SALT-N-PEPA	NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
130	128	124	3	DAVID SANBORN	ELEKTRA 61759/EEG (10.98/16.98)	PEARLS	124
131	167	—	2	SELENA	EMI LATIN 30907 (8.98/12.98)	12 SUPER EXITOS	131
132	114	111	14	WADE HAYES	COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	99
133	120	121	45	WARREN G	VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
134	124	129	4	THE WHISPERS	CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	92
135	139	134	34	AMY GRANT	A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
136	152	145	6	JOHN BERRY	PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	106
137	143	138	19	THE BEATLES	APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
138	146	—	2	SELENA	EMI LATIN 42770 (8.98/12.98)	LIVE!	138
139	131	125	23	STING	A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
140	138	140	64	JOHN MICHAEL MONTGOMERY	ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
141	157	127	10	VARIOUS ARTISTS	GRAMMY 67043/COLUMBIA (10.98 EQ/17.98)	1995 GRAMMY NOMINEES	26
142	145	143	85	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
143	142	182	5	ELASTICA	DGC 24728*/Geffen (10.98/16.98) HS	ELASTICA	133
144	130	133	6	NINE	PROFILE 1460* (10.98/15.98)	NINE LIVEZ	90
145	136	96	3	JULIANA HATFIELD	MAMMOTH/ATLANTIC 92540/AG (10.98/15.98)	ONLY EVERYTHING	96
146	129	115	19	VANESSA WILLIAMS	WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
147	111	78	3	SARAH MCLACHLAN	NETTWERK 19784/ARISTA (7.98/15.98)	THE FREEDOM SESSIONS	78
148	132	118	31	ERIC CLAPTON	DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
149	147	153	5	KUT KLOSE	KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	147
150	178	193	82	NIRVANA	DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
151	134	126	30	LUTHER VANDROSS	LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5

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	
152	183	—	2	BETTER THAN EZRA	ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	152
153	163	155	17	SOUNDTRACK	RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
154	191	190	30	TRACY LAWRENCE	ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
155	109	104	12	NEAL MCCOY	ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
156	137	136	21	VARIOUS ARTISTS	TOMMY BOY 1109 (11.98/15.98)	MTV PARTY TO GO VOLUME 6	54
157	122	123	21	ICE CUBE	PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
158	NEW		1	VARIOUS ARTISTS	D-SHOT PRESENTS BOSS BALLIN' - BEST IN THE BUSINESS SHOT 7000 (9.98/15.98)		158
159	156	175	34	DA BRAT	SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
160	140	148	217	ENIGMA	CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
161	165	159	269	ORIGINAL LONDON CAST	POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
162	164	—	2	JOHN PRINE	OH BOY 013 (9.98/15.98)	LOST DOGS & MIXED BLESSINGS	162
163	149	152	11	H-TOWN	LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	149
164	161	157	135	QUEEN	HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
165	144	146	26	DIAMOND RIO	ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
166	133	139	32	GERALD LEVERT	EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON	18
167	155	167	15	LARI WHITE	RCA 66395 (9.98/15.98) HS	WISHES	125
168	135	131	29	SOUNDTRACK	MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
169	179	—	2	SELENA	EMI LATIN 42635 (7.98/10.98)	ENTRE A MI MUNDO	169
170	123	103	4	CHANNEL LIVE	CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	58
171	200	—	2	BLESSID UNION OF SOULS	EMI 32639 (10.98/15.98) HS	HOME	171
172	150	144	15	SOUNDTRACK	550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	39
173	158	151	23	JIMMY PAGE & ROBERT PLANT	ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4
174	169	180	33	PATTY LOVELESS	EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
175	141	128	5	NEW ORDER	QWEST 45794/WARNER BROS. (10.98/15.98)	(THE BEST) OF NEW ORDER	78
176	151	—	2	RACHELLE FERRELL	BLUE NOTE 27820/CAPITOL (9.98/15.98) HS	FIRST INSTRUMENT	151
177	171	154	36	IMMATURE	MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	88
178	175	162	126	SOUNDTRACK	ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
179	166	130	11	RANCID	EPITAPH 86434* (9.98/15.98) HS	LET'S GO	97
180	182	163	10	CORROSION OF CONFORMITY	COLUMBIA 66208 (10.98 EQ/15.98) HS	DELIVERANCE	155
181	148	132	4	MORPHINE	RYKODISC 10320* (11.98/17.98) HS	YES	101
182	172	158	14	PORTISHEAD	GO! DISCS/LONDON 528553/ISLAND (10.98/15.98) HS	DUMMY	79
183	RE-ENTRY		4	MARTIN PAGE	ORIGINAL LONDON CAST MCA 11068 (9.98/15.98) HS	IN THE HOUSE OF STONE AND LIGHT	161
184	162	156	92	TONI BRAXTON	LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
185	174	173	12	HANK WILLIAMS, JR.	MCG CURB 77690/CURB (10.98/17.98)	HOG WILD	91
186	181	164	100	JANET JACKSON	VIRGIN 87825 (10.98/16.98)	JANET.	1
187	154	142	18	SOUNDTRACK	COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER)	29
188	NEW		1	VARIOUS ARTISTS	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)		188
189	180	—	2	GIPSY KINGS	NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	180
190	RE-ENTRY		42	KENNY LOGGINS	SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
191	160	200	8	JOHN LEE HOOKER	POINTBLANK 40107/VIRGIN (9.98/15.98)	CHILL OUT	136
192	168	147	13	THE STONE ROSES	GEFFEN 24503 (10.98/16.98)	SECOND COMING	47
193	185	160	28	SOUNDTRACK	NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
194	177	—	2	SOUNDTRACK	POLYDOR 527493/A&M (10.98/16.98)	MURIEL'S WEDDING	177
195	196	179	54	SOUNDTRACK	MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
196	199	185	25	VARIOUS ARTISTS	TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	79
197	RE-ENTRY		89	SMASHING PUMPKINS	VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
198	176	169	4	TANYA TUCKER	LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	169
199	184	178	9	THE JAYHAWKS	AMERICAN 43006*/WARNER BROS. (10.98/15.98)	TOMORROW THE GREEN GRASS	92
200	170	161	8	CRIME BOSS	SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	113

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 5	Candlebox 84	Faith No More 93	Montell Jordan 20	Nirvana 37, 100, 150	David Sanborn 130	Ready To Wear (Pret-A-Porter) 187	Classic Disney Vol. II - 60 Years Of Musical Mag 188
69 Boyz 89	Mariah Carey 142	Dionne Farris 57	Kirk Franklin And The Family 92	The Notorious B.I.G. 45	Sawyer Brown 87	Tank Girl 88	Come Together: America Salutes The Beatles 115
Abba 112	Mary Chapin Carpenter 119	Rachelle Ferrell 176	Alison Krauss 48	Oasis 72	Scarface 121	SOUNDTRACK CAST	D-Shot Presents Boss Ballin' - Best In The Busin 158
Ace Of Base 59	Channe Live 170	Firehouse 70	Kut Klose 149	Offspring 21	Bob Seger & The Silver Bullet Band 42	The Lion King Sing-Along (EP) 90	Encumbrance: A Tribute To Led Zeppelin 22
Aerosmith 56	The Chieftains 103	Jeff Foxworthy 62	Tracy Lawrence 154	Ol' Dirty Bastard 25	Selena 43, 131, 138, 169	Sponge 61	Jock Rock Volume 1 196
Alabama 101	Eric Clapton 80, 148	Kenny G 97	Annie Lennox 19	Original London Cast	Skid Row 85	Bruce Springsteen 10	MTV Party To Go Volume 6 156
All-4-One 107	Collective Soul 40	Warren G 133	Letters To Cleo 123	Phantom Of The Opera Highlights 161	Smashing Pumpkins 197	Sting 139	Runnin' Wide Open 111
Anita Baker 116	Corrosion Of Conformity 180	Vince Gill 114	Gerald Levert 166	Jimmy Page & Robert Plant 173	Soul For Real 24	The Stone Roses 192	Clay Walker 82
David Ball 126	Counting Crows 77	John Lee Hooker 191	Live 4	Martin Page 183	Soundgarden 95	Stone Temple Pilots 73	Jamie Walters 71
The Beatles 137	The Cranberries 15, 125	Hootie & The Blowfish 3	Kenny Loggins 190	Pavement 117	SOUNDTRACK	George Strait 79	Weezer 63
John Berry 136	Crime Boss 200	Adina Howard 47	Patty Loveless 174	Pearl Jam 28, 124	Bad Boys 32	Subway 113	The Whispers 134
Better Than Ezra 152	Sheryl Crow 9	H-Town 163	Madonna 38	Tom Petty 34	The Bodyguard 178	Matthew Sweet 108	Barry White 78
Blackstreet 106	Da Brat 159	Ice Cube 157	Mad Season 46	Tom Petty & The Heartbreakers 81	Boys On The Side 54	John Tesh 86	Lari White 167
Blessid Union Of Souls 171	Dave Matthews Band 27	Immature 177	The Mavericks 91	Queen 164	Dazed And Confused 195	TLC 12	White Zombie 6
Mary J. Blige 35	Des'ree 30	Eagles 8	Reba McEntire 155	R.E.M. 96	Dumb And Dumber 153	Too Short 105	Hank Williams, Jr. 185
Blues Traveler 52	Diamond Rio 165	Elastica 143	Tim McGraw 110	Rancid 179	Forrest Gump 49	The Tractors 104	Vanessa Williams 146
Bon Jovi 74	Joe Diffie 160	Enigma 160	Sarah McLachlan 127, 147	Real McCoy 14	Friday 2	Tanya Tucker 198	Stevie Wonder 50
Bone Thugs N Harmony 55	Celine Dion 120	Gloria Estefan 67	Sarah McLachlan 127, 147	Linda Ronstadt 83	Higher Learning 172	Shania Twain 99	Yanni 75
Boyz II Men 7	DJ Quik 65	Meissa Etheridge 26	Metallica 98	Queen 164	Jason's Lyric 168	Subway 113	Trisha Yearwood 76
Brandy 31	Duran Duran 41	Alan Jackson 118	Method Man 94	R.E.M. 96	The Lion King 1	Van Halen 18	
Toni Braxton 184	E-40 53	Janet Jackson 186	John Michael Montgomery 13, 140	Randic 179	Murder Was The Case 109	Luther Vandross 151	
Brooks & Dunn 122	Eagles 8	The Jayhawks 199	Morphine 181	Real McCoy 14	Muriel's Wedding 194	VARIOUS ARTISTS	
Garth Brooks 16	Elastica 143	Elton John 17	New Order 175	Linda Ronstadt 83	Natural Born Killers 193	Various Artists Featuring Lebo M 23	
Brownstone 51	Enigma 160	Neil Inch Nails 60	Nine 144	Queen 164	New Jersey Drive Vol. 1 29	1995 Grammy Nominees 141	
Bush 33	Gloria Estefan 67	Ice Cube 157	Nine Inch Nails 60	R.E.M. 96	New Jersey Drive Vol. 2 58	Classic Disney Vol. I - 60 Years Of Musical Magi 128	
Tracy Byrd 39	Meissa Etheridge 26	Immature 177		Sade 69	Pulp Fiction 36		

RADIO SERIES TO REVEAL BEHIND-SCENES McCARTNEY

(Continued from page 10)

"Paul explained to me that he wanted to do a tiny, little late-night show, then it evolved into this," says Pumer, who was hired for the project in 1981 after Joe Reddington, McCartney's independent promotion man at the time, ran the idea past him. Pumer was then working as a producer at London's Capital Radio.

He has also worked as a record producer with artists such as Duane Eddy and was a member of the British band Fairfield Parlour, aka Kaleidoscope.

"Paul's original idea was to do eight shows; he had this figure of eight in his head, which came up later as a song," says Pumer. "I asked him to give me a piece of paper with a few ideas, and what I got was this list with things like 'reggae,' 'live,' 'rock,' 'world,' 'studio rehearsal,' and a drawing—an aerial view of a studio. These were his ideas."

Pumer, who calls the series McCartney's "best-kept secret," says the singer has been working on "Oobu Joobu" for approximately 20 years, often putting the idea on the back burner to tour or record another album.

McCartney was on vacation and could not be reached at press time.

THE RUDE TAPES

"Oobu Joobu" is clearly the most riveting radio special ever made. Listeners are able to experience an artist's most vulnerable moments by practically eavesdropping on him in the midst of the creative process.

The show accomplishes this sense of intimacy not only by airing McCartney's home recordings, but also by his talking about the inspiration for his songs.

"We called them 'the Rude tapes,'" says Pumer of the four-track recordings created at McCartney's home studio—dubbed Rude. "There's nothing rude about them at all. They are the most exciting things to listen to. These are Paul creating songs."

Some of the recordings include outtakes from sessions with Stevie Wonder while working on their hit, "Ebony

And Ivory." There are also tapes of the early stages of McCartney's "We All Stand Together" from the movie and video "Rupert The Bear."

In addition, McCartney's soundtrack of "I Wanna Be Your Man" at Giant Stadium in New Jersey in 1993 is featured on the series, seamlessly segued from the Rolling Stones' version of that Lennon/McCartney song.

Other previously unheard McCartney material included on "Oobu Joobu" includes portions of unreleased songs he wrote called "Atlantic Ocean" and "Love Mix."

Among many other rarities, there are songs recorded with Billy Joel's band and produced by Phil Ramone. There are even home recordings of Linda McCartney messing around in the studio. For instance, she sings a reggae version of the McGuire Sisters hit "Sugartime" and an unreleased song of her own titled "New Orleans."

Bill Porricelli, director of promotions at McCartney's music publishing company, MPL Communications Inc., says the artist has approximately 250 hours of rare and unreleased material and could easily come up with more radio series.

However, there are no plans at this time for future shows or even for international distribution of "Oobu Joobu," according to Porricelli.

In addition, Pumer says McCartney hinted at releasing an album of the early stages of his songs at some point.

Another highlight of the series is a segment where Wilson and McCartney simply talk about music. Each artist discusses his love of the other's songwriting abilities.

"Originally I thought Brian would simply say something brief to Paul, but Brian goes on about how he just flipped out over the lyrics of 'Long And Winding Road,' and then he sings a bit of 'Hey Jude' and he starts messing with it. Paul does a scat on 'California Girls,' too. They mess around with three or four songs."

Wilson also plays a bit of the Beatles'

"She's Leaving Home."

"Oobu Joobu" also gives listeners further insight into McCartney's musical tastes. The artist shares some of his favorite selections from his record collection, ranging from reggae albums he picked up in Jamaica to classical recordings to world music.

BREAKING FORMAT BARRIERS

Because of the various musical genres on the series, Pattiz anticipates nearly all formats will be interested in "Oobu Joobu." However, he does expect some radio programmers to be a bit hesitant at first about breaking away from their station's regular formats.

"We had the same problem with 'The Sound Of Motown,' which broke format barriers, too," says Pattiz. "They said that show couldn't be aired on top 40 stations, but it was."

"There are no set rules or format for this," says Pumer. "There may not be a guest for each one, just people coming in and out and snippets of songs here and there and Paul tooling around in the studio."

Stevie Wonder appears as a guest on the two-hour debut show. Some of the other artists featured on the series include Carl Perkins, Chrissie Hynde, Little Richard, Kim Basinger, Elvis Costello, Jeff Beck, John Entwistle, Pete Townshend, and Mike Myers.

On one of the shows, McCartney even duets with Perkins on "Honey Don't," which was written and recorded by Perkins and covered by the Beatles.

For comic relief, McCartney mimics Bugs Bunny doing "Yesterday" and parodies "Let It Be" and "Hey Jude." The substitute lyrics on the latter go like this, "Hey Jude/Don't be a prat," and are sung in a heavy cockney accent.

What won't be heard is conversations with any of the other Beatles. "Oobu Joobu is Paul, not the Beatles," says Pumer. "His contribution to music is really incalculable."

WARNER MUSIC GROUP HAS A RECORD FIRST QUARTER

(Continued from page 6)

In a statement, Warner Music Group chairman Robert Morgado praises label group heads Ahmet Ertegun and Val Azzoli (Atlantic), Sylvia Rhone (Elektra), and Danny Goldberg (Warner Bros.), and Warner Music-U.S. chairman Doug Morris. But Morgado also says the "particularly strong quarter at Warner Bros. Records owes a lot to the Mo Ostin legacy." Ostin departed as chairman of Warner Bros. Records at the end of 1994. Warner Bros. led all label groups in first-quarter music business market share, with 9.58%, according to SoundScan.

Outside the U.S., Warner says it improved its market share in many countries. It also reaped benefits from the weakness of the dollar against the yen and the deutsche mark. But Gold emphasizes that the revenue gains came from "a real unit increase, not a translation or price variance." The biggest selling international artist was Mariya Takeuchi, whose album "Impressions" on EastWest Japan sold 3 million units in the first quarter.

Besides the new albums released this year, Gold says that global sales were stronger because of the "carry-forward of major stars from last year," such as Madonna, Tom Petty,

and R.E.M. For example, Madonna's "Bedtime Stories" (Warner Bros.) sold 1.7 million units internationally in the first quarter.

Warner Music also includes music publishing, manufacturing, distribution, and packaging businesses, all of which contributed to the record quarterly results.

At the Warner/Chappell Music Publishing Unit, revenues were more than 20% higher than last year's, says Gold.

An improvement in profit margins came from the combination of manufacturing, distribution, and packaging into one unit, Warner Media Manufacturing and Distribution, under David Mount. "There were changes in procedures that made us more efficient," says Gold.

In other news, Time Warner says it has sold 51% of its theme park subsidiary, Six Flags, to Boston Ventures, an investment firm, for \$200 million cash and assumption of \$800 million of debt. Boston Ventures, which formerly owned stakes in Motown Records and Billboard's parent, BPI Communications, declined comment.

Robert Pittman, a founder of MTV and the present chief executive of Six Flags, has resigned his position but will remain until a new

CEO is named. Pittman was unavailable at press time, and Time Warner declined comment on the reasons for his resignation. But a source says he was unhappy with the compensation and equity stake offered to him and felt it was time to return to media and entertainment ventures.

Time Warner is selling off what it calls its "non-core assets" in order to pay down its mountainous debt, now at \$15 billion. A spokesman says it has raised \$1.1 billion so far this year toward that goal.

In its quarterly financial report, Time Warner says revenues from its filmed entertainment unit, which includes Warner Bros. Pictures, Warner Home Video, and Six Flags, rose 11.1% to \$1.20 billion from \$1.08 billion a year ago, and cash flow increased 6.8% to \$125 million from \$117 million. The top home video titles in the quarter were "The Specialist" and "Natural Born Killers."

Time Warner's most profitable business is cable TV operations. But cash flow rose only 4.9% to \$256 million, and revenues also went up 4.9% to \$578 million, because of the effects of cable rate re-regulation by the FCC. Time Warner Cable has 9 million subscribers.



by Geoff Mayfield

LONG LIVES THE KING: A full 10 months after it first hit the charts, and seven months after it spent the last of nine consecutive weeks at No. 1, the resilient soundtrack from "The Lion King" returns to The Billboard 200's throne (133,500 units for the week). Two 1995 events—the film's big-numbers debut on home video and March's Oscar recognition—reawakened the **Elton John/Tim Rice/Hans Zimmer** project to the point where it was in position to cash in on a robust holiday-week sales spike. Unit sales for the top 200 albums for the week that ended with Passover and Easter stand about 19% ahead of last week's pace, and you can bet that the "King" soundtrack made its way to more than one Easter basket. "The Lion King" has resided in the top 10 for 28 of its 46 chart weeks and has never ranked lower than No. 23. No wonder music merchants are eager for next month's release of Walt Disney's "Pocahontas" soundtrack.

FILLING BUNNY'S BASKETS: Almost any restaurateur will tell you that when the taxman cometh, consumers become cautious about discretionary spending. But with so many shoppers getting half or all of Good Friday off, music stores were able to escape the typical April 15 doldrums. Peter Cottontail delivered a more than 12% uptick in combined album and single unit sales over the prior week, a 13.5% gain over the comparable 1994 week (see Market Watch, below). The shift of the calendar, with Easter falling two weeks later than it did last year, accounts for the contrast between this week's numbers and those of a year ago. Conversely, the fact that last year's Easter fell on April 3 explains why unit sales reflected by the Billboard charts that ran two weeks ago stood 11% behind the same 1994 week. The top of the chart shows the holiday's benefits, as the first six albums each exceed 100,000 units, up from just two titles in that range last week.

CHOCOLATES, EGGS, AND TUNES: The Billboard 200 proves that some CDs and cassettes found their way into Easter baskets. Aside from "The Lion King" surge, "Rhythm Of The Pride Lands" (No. 22) and "The Lion King Sing-Along" (No. 90) both have double-digit percentage gains (although both fall short of this week's bullet criteria). Hot, too, for Disney, is the indie label's pair of "Classic Disney" albums, culled from a recent boxed set. "Vol. 1" wins this week's Pacesetter, with a 72% unit increase over last week, while "Vol. 2" enters at No. 189. Also, **Kenny Loggins'** kids title re-enters at No. 191, and Barney's second album falls less than 400 units away from a re-entry.

ROUGH STUFF: Aside from Easter weekend traffic, a pair of top 10 entries—one mostly rap, the other hard rock—also lessens the income-tax bite at music stores. The Hollywood/hip-hop connection continues to impact The Billboard 200, as the first soundtrack from "Friday," which features **Ice Cube, Dr. Dre, Cypress Hill, tha Alkaholiks, 2 Live Crew, the Isley Brothers**, and more, bows at No. 1 on Top R&B Albums, while entering the big chart at No. 2. With almost 126,000 units, the soundtrack stands just 6% behind the No. 1 "Lion King." Meanwhile, **White Zombie**, whose previous album spent 20 weeks on Heatseekers before it debuted on The Billboard 200 at No. 195, sees its latest bow at No. 6. Will the band press up a gold album for Beavis & Butt-head, who gave Zombie's last album invaluable MTV exposure?

ASIDE FROM "Friday," this week also sees the arrival of a second soundtrack from "New Jersey Drive" (No. 9 on Top R&B Albums, No. 58 on The Billboard 200). The first "New Jersey Drive" bullets at No. 18 on The Billboard 200, while holding at No. 3 on Top R&B Albums, while "Bad Boys" sees a 53% jump on the former (43-32) and retains a bullet on the latter (16-14).

AMEN: Since Top Contemporary Christian Albums and Top Gospel Albums are now based on specific sales data from SoundScan, we've added bullets to each chart. The former is determined by all SoundScan stores, plus data from a growing network of Christian bookstores (Billboard, April 15), while the latter is driven by the R&B core-stores panel (Billboard, April 1).

MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT				
OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
13,104,000	11,675,000	UP 12.2%	11,593,000	UP 13%
YEAR-TO-DATE UNIT SALES				
YTD (1995)	YTD (1994)	CHANGE		
181,736,000	180,137,000	UP 0.8%		
FOCUS ON CD ALBUM SALES:				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
7,134,000	6,187,000	UP 15.3%	5,629,000	UP 26.7%
YEAR-TO-DATE SINGLES SALES				
YTD (1995)	YTD (1994)	CHANGE		
100,851,000	88,934,000	UP 13.3%		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				

'SNOW WHITE' HITS THE SPOT AT BILLIE AWARDS

(Continued from page 1)

winner, also came away with three awards. The St. Louis-based advertising agency D'Arcy Masius Benton & Bowles earned two honors.

The Billie Awards is the only competition honoring excellence in advertising and packaging in the music and home entertainment industries. The awards ceremony at the Supper Club here attracted more than 250 top executives from the music, entertainment, design, and advertising fields. The ceremony was hosted by artist/designer Ruby Mazur and top model Cathy Fedoruk.

Awards were presented in seven categories: music, home video, music video, music publishing, and retail. Within those categories, awards covered the best in print, TV, and radio advertising, as well as point-of-purchase materials and packaging. Additionally, a single winner was chosen in the concert tour poster category. The 24 winners were selected from more than 500 entries by a panel of expert judges.

In addition to winning Best Of Show, "Snow White" was honored in the home video/television category. Buena Vista's consumer print ad for "The Return Of Jafar" also was honored.

Sony Music's radio spot for Tony Bennett's Columbia album "Steppin' Out" was honored in the music/radio commercials category and won the inaugural Best Use Of Music In Advertising Award presented by Adweek magazine. Sony Music also was honored for the packaging of the self-titled album by Keb Mo on Okeh/Epic.

D'Arcy Masius Benton & Bowles won two honors for its consumer print and radio ads for Blockbuster Video.

Here is a complete list of this year's Billie winners:

BEST OF SHOW

"Snow White" TV commercial, Buena Vista Home Video.

ADWEEK'S BEST USE OF MUSIC IN ADVERTISING AWARD

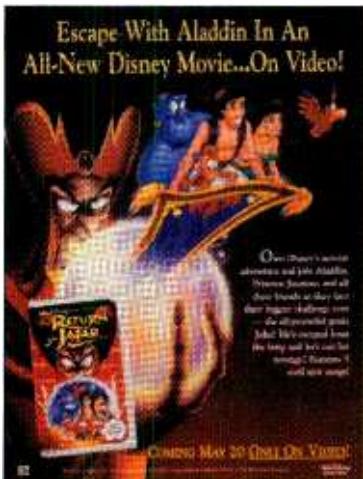
Tony Bennett, "Steppin' Out" radio spot, Sony Music.

MUSIC

Consumer Print: Deaf, Dumb & Blind, Alternative Multi, Atlantic Records.

Trade Print: Neil Young back cover Billboard ad, Warner Bros. Records.

Point-Of-Purchase: Jingle Cats, "Here Comes Santa Claws" standee, Jingle Cats Music.



Buena Vista's winning consumer print ad for "The Return Of Jafar."



Neil Young's back cover Billboard ad by Warner Bros. was a trade print winner.

TV Commercial: Willie Nelson, "Healing Hands Of Time," EMI Records.

Radio Commercial: Tony Bennett, "Steppin' Out," Sony Music.

Outdoor: TLC bus ad, Arista Creative.

Standard Packaging: "Keb Mo" album cover, Sony Music.

Special Packaging: "Rhino's Famous Sweet Sixteen Sampler," Rhino Records.

MUSIC PUBLISHING

Trade Print: "Seen & Heard," EMI Music Publishing.

HOME VIDEO

Consumer Print: "The Return Of Jafar" kids ad, Buena Vista Home Video.



The winning America Now tour poster by IDE GmbH/Marlboro Music.



Sony Music's winning packaging for the self-titled album by Keb Mo.

Trade Print: "Wolf," Columbia Tri-Star Home Video.

Point-Of-Purchase: "Above The Rim" basketball hoop display, New Line Home Video.

TV Commercial: "Snow White" 60-second TV spot, Buena Vista Home Video.

Standard Packaging: "The Native Americans," Turner Home Entertainment.

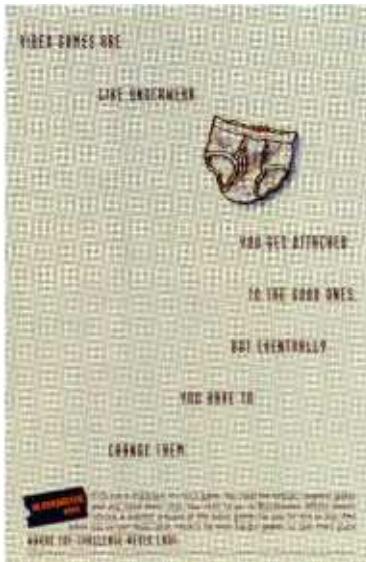
Special Packaging: "My Fair Lady," CBS Video/Shorewood Packaging.

MUSIC VIDEO

Trade Print: Video Music Awards program guide, MTV.



Leonard/Monahan Inc.'s "More Power Than God" billboard won an honorable mention in the radio field.



The "Underwear" print ad for Blockbuster Video by D'Arcy Masius Benton & Bowles.

RETAIL

Consumer Print: Underwear, D'Arcy Masius Benton & Bowles.

Point-Of-Purchase: I-Station interactive multimedia music sampling kiosk, Intouch Group Inc.

Radio: Reindeer's Night Off, D'Arcy Masius Benton & Bowles.

CONCERT TOUR POSTERS

America Now tour poster, IDE GmbH/Marlboro Music.

HONORABLE MENTIONS

Pro Audio/Radio: "Gimmicks," O'Connor O'Sullivan Ltd.

Radio/Outdoor: "More Power Than God," Leonard/Monahan Inc.

TOP CANADA MANAGER RAMBEAU DEAD AT 49

(Continued from page 11)

reer in government service, Rambeau was initially hesitant about making such a move. However, four months later, he arrived in Toronto and with Murray, Langstroth, and producer Brian Ahern, formed Balmur Ltd. to oversee Murray's career.

For five years Rambeau was GM of Balmur, while Nick Sevano and then Shep Gordon, both based in Los Angeles, managed Murray. Then Rambeau became president of Balmur and Murray's personal manager. In its early years, Balmur also handled management of Canadian singers/songwriters John Allen Cameron, Robbie MacNeil, and pianist Frank Mills.

Until the emergence of Bryan Adams in the mid-'80s, Murray, who has received four Grammy Awards and 19 Juno Awards, reigned unrivaled over Canadian pop music, and Rambeau played a pivotal role in her development as an international figure.

"In an industry where there's not a whole lot of honor, Leonard was a prince," says Deane Cameron, president EMI Music Canada. "Over the years we've had to deal with difficult issues, and he wasn't afraid to face them, but they were over quickly with no grudges

held."

"Even when you couldn't agree to something he wanted or couldn't give it to him, if you had the right reasons, Leonard understood and went on to the next thing," adds Stan Kulin, president, Warner Music Canada.

Rambeau is also fondly remembered within the Nashville community. He served on the board of the Country Music Assn. from 1982-88 and opened Balmur's office in the city in 1992.

"I respected his vision for excellence," says Ed Benson, executive director of the CMA. "He was always firm about how he represented his artists, but he was never an overbearing screamer."

"The energy he brought to the entertainment industry, the loyalty and focus he brought to the artists he managed, and his passion and love for the Canadian music industry will be remembered forever," says Jim Ed Norman, president of Warner Reprise Nashville, who handled production on nine Murray albums.

In Canada, Rambeau was a towering presence. Besides managing several of Canada's top performers, he was a co-founder of the Canadian

Academy of Recording Arts and Sciences, which established the annual Juno Awards in 1974. Additionally, he was a friend and counselor to many industry figures.

"He was tremendously supportive and, funny enough, the outreach came from him," recalls Brian Ferriman, manager of Arista's Michelle Wright. "It started with congratulatory notes and escalated into lengthy philosophical conversations and then to friendship."

Though gravely ill, Rambeau kept an active role in Balmur's affairs until near his death. However, with his deteriorating condition, there had been ongoing speculation in Canada for the past 18 months about the future management of Balmur.

Several industry figures here suggest that Murray, who is scheduled to record a new album and do a CBC-TV special in the next six months, will take over management of the firm.

A private family funeral for Rambeau was held in Toronto on April 17. A memorial service is being planned in mid-May. Rambeau is survived by his wife, Caron; two sons, Derek and Scott; and a daughter, Julia.



WORLD MUSIC/NAIRD

ISSUE DATE: MAY 13
CLOSED

ENTER*ACTIVE Files II

ISSUE DATE: MAY 13
CLOSED

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

ISSUE DATE: MAY 27
AD CLOSE: MAY 2

VSDA

SUPERSECTION

ISSUE DATE: MAY 27
AD CLOSE: MAY 2

MUSIC PUBLISHING

ISSUE DATE: JUNE 3
AD CLOSE: MAY 9

R & B

ISSUE DATE: JUNE 3
AD CLOSE: MAY 9

LATIN MUSIC

ISSUE DATE: JUNE 10
AD CLOSE: MAY 16

PRODUCTION PEOPLE

ISSUE DATE: JUNE 17
AD CLOSE: MAY 23

BROADWAY

ISSUE DATE: JUNE 24
AD CLOSE: MAY 30

JAZZ

ISSUE DATE: JULY 1
AD CLOSE: JUNE 6

ITALY

ISSUE DATE: JULY 1
AD CLOSE: JUNE 6

SPAIN

ISSUE DATE: JULY 8
AD CLOSE: JUNE 13

REGGAE

ISSUE DATE: JULY 15
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DISC MAKERS

New On-Air Image Pops Up At Video Channel The Box

BY DEBORAH RUSSELL

The viewer-programmed music video network the Box unspooled a new look April 19, with updated graphics, interstitial elements, and bumpers designed to bring viewers closer to the programming they customize themselves.

The Miami-based interactive network debuted as the Video Jukebox Network in 1985 and reinvented itself as the Box three years ago. In January, the network moved into new offices in the trendy South Beach district of Miami, and the move stimulated a desire to update the network's on-air image, says executive VP Les Garland.



But unlike most other major music video networks, the Box basically programs videos back-to-back and does not use on-air talent to contextualize clips. In addition, it does not produce original longform programming or in-studio segments.

"We always want the music to be the star of the channel," says Garland. "But we also know that if you're just a jukebox of wall-to-wall videos, you eventually will meet your demise. The music, strong as it may be, may not be enough."

So when network executives sought to freshen the "look" of the Box, the creative team developed programming features that would promote the network in much the same way the network promotes the videos.

The campaign—tagged "Personal Tech"—is intended to highlight the human input of the Box's audience and the hi-tech communications network that allows for interactive programming.

New graphic elements that viewers began to see April 19 include top- and bottom-of-the-hour IDs and updated spots to promote such features as "Breakin' Out Of The Box" (top-requested new videos), "New Videos This Week" (new additions to the playlist), "BOXtops" (most-requested videos), and "BOXtalks" (artist conversations). Most of the spots show viewers interacting with their telephones and televisions.

Production director Simon Brand of Kree-8 Productions and executive director Carlos Fraguio (the Box's own director of production) led the cam-

aign's creative team. Together, they produced some 75 different spots showcasing such artists as Duran Duran, Salt-N-Pepa, Boyz II Men, Snoop Doggy Dogg, TLC, Mary J. Blige, 2Pac, and Naughty By Nature, among others.

In addition, the crew turned to the streets of South Beach to film real people voicing their views about the Box.

"Our talent is the viewers and our set is the streets," says Fraguio, who says none of the spots is contrived. "People are dancing, having fun, holding up signs. It's all very natural and nondirected, which is very much what the Box is."

One of the "real people" the production crew encountered on the streets of South Beach is a local artist named Mahogany, whose spontaneous rap about the network became one of the gems of the campaign.

"And that's what the Box is all about—finding and showcasing new talent," says Fraguio.

In addition, the Box is reaching out to viewers more than ever before with involvement that transcends mere video requests via typical phone transactions. The network increasingly is encouraging viewers to communicate with its staff by fax, as well as by homemade video submissions. And negotiations to launch an online interface are in progress.

The Box will further encourage viewer participation by filming man-on-the-street interviews that will appear often on the channel, Garland says.

And while the Box logo hasn't changed, the creative team is having some real fun with it. New bumpers picture the Box logo rolling through grass, off a curb, down stairs, and floating in the ocean, among other things. Other computer-animated vignettes further manipulate the logo.

In addition, the network jazzed up its "How To Use" segments, by creating a humorous, futuristic piece that teaches new users how to phone in video requests.

Meanwhile, the Box is set to launch its first merchandise and apparel line, which has about 120 items. The merchandise will be promoted on-air, and viewers can order items via phone. In addition, the items will be sold in the Box's own retail outlet, housed in its South Beach headquarters.

The Box reaches 20 million homes in the U.S., Puerto Rico, and the U.K.



The Long Gold Veil. Before their concert at New York's Avery Fisher Hall, the Chieftains receive plaques commemorating certifications of their RCA album "The Long Black Veil"—gold in the U.S., platinum in Ireland (15,000 units), and gold in Canada (50,000 units). This is the band's first U.S. gold album. Shown, from left, are band member Matt Molloy; Rudi Gassner, president/CEO, BMG International; band members Kevin Conneff, Sean Keane, and Paddy Moloney; Sam Feldman, Chieftains' management; band member Martin Fay; Steve Vining, VP of sales and marketing, RCA Victor; Marilyn Egol, senior director of publicity, RCA Victor; Norman Miller, VP of strategic marketing, BMG Canada; Steve Macklam, Chieftains' management; Chris Montgomery, BMG Classics manager Canada; Jane Harbury, publicity, BMG Canada; and band member Derek Bell.

The Billboard Bulletin...

EDITED BY IRV LICHTMAN

PEARL JAM'S CASPER KICKOFF

Pearl Jam and ETM unveil their new ticketing system Saturday (22) for a June 16 show at the Event Center in Casper, Wyo. The first show of Pearl Jam's closely watched Ticketmaster-less tour was to be at the Boise State University Pavilion (Billboard, April 15). But according to band manager Kelly Curtis, because the Pavilion is associated with the state-run university, ETM's ticket system first needed local government approval. Time was running out and no ruling had been handed down, so the band is rescheduling the Boise show and debuting in Casper. Saturday morning, Pearl Jam representatives will contact Casper-area radio stations, which will be asked to announce ETM's 800 number at precisely 10 a.m.

MORTON GOULD WINS PULITZER

Composer/conductor Morton Gould, former ASCAP president (1986-94) and a writer board member since 1959, is the 1995 Pulitzer Prize winner in music for his work "Stringmusic," which he wrote as a tribute to cellist/conductor Mstislav Rostropovich. The work, not as yet commercially recorded, is published by G. Schirmer. Last fall, Gould was honored with a Kennedy Center award for his contribution to the arts in America. Of the Pulitzer, Gould tells



GOULD

Billboard Bulletin, "I'm in sort of a daze. A pleasant daze."

prompt to dial "9" to hear selected cuts from the album. Callers who buy tickets for the movie or enter their telephone numbers are automatically entered into a sweepstakes for free CDs from Sony.

NEW P'GRAM FRANCE CHIEF

Alain Rebillard has been named the new president/CEO of PolyGram France, following the resignation of Alfredo Gangotena. The latter's "new responsibilities within PolyGram International will be announced in the coming weeks," according to the company. Rebillard had been finance director of PolyGram Continental Europe.

SELENA TAPES NABBED IN RAID

More than 30,000 alleged counterfeit cassettes, including hundreds by slain Tejano star Selena, were seized by law enforcement authorities in a raid April 10 at a factory and three other sites in Mesquite, Texas. Arrested and charged with violating Texas' True Name and Address Statute were Abdel Hamdam and Saleh Sara.

WALT WILSON LEAVES MCA

Walt Wilson has left his post as senior VP of marketing and sales at MCA/Nashville. At press time, Wilson could not be reached for comment, though the label confirmed his departure.

DIAL UP 'BAD BOYS' PROMO

Columbia Records and Columbia Pictures have linked with MovieFone, the telephone ticket service, to promote the "Bad Boys" movie and soundtrack. During the two-week promotion, which runs through Friday (28), MovieFone callers hear a 20-second spot for the movie, followed by a

prompt to dial "9" to hear selected cuts from the album. Callers who buy tickets for the movie or enter their telephone numbers are automatically entered into a sweepstakes for free CDs from Sony.

MORE KEMP MILL CLOSINGS

Kemp Mill Music continues to downsize store count and overhead in reaction to the ferocious price war that plagues the Washington, D.C., marketplace. The Beltsville, Md.-based chain, which already has closed three sites this year, will shutter seven more, leaving it with 26 stores.

COLE'S WIDOW SUES CAPITOL

Nat "King" Cole's widow, Maria Cole, has filed suit in Los Angeles Superior Court against Capitol Records, King Cole Partners, and King Cole Productions II for breach of contract and unpaid royalties. According to the suit, Cole's will entitles his widow to 50% of the royalties from his album sales. The suit claims that Capitol has not paid the plaintiff any royalties since Cole's death in 1965 and has breached his recording contract by failing to do so.

TIP SHEET OFFICES BURN

The London offices of Jonathan King's publication, the Tip Sheet, were severely damaged by fire April 15, but the music business veteran and his team managed to publish a skeleton edition from temporary premises. Coincidentally, one track on the Tip Sheet's latest CD sampler is titled "Fire."

'Water' From Boyz II Men's Well

BOYZ II MEN RETURNS to the Babyface songbook for the fourth single from "II," and the group may be looking at another No. 1 hit, as "Water Runs Dry" is the highest new entry on the Hot 100 at No. 38. The quartet must be disappointed that "Thank You," the third release from its album, peaked at No. 21 after the first two singles hit No. 1. "I'll Make Love To You" spent 14 weeks at the top, tying the record set by Whitney Houston's version of "I Will Always Love You," while "On Bended Knee" had a six-week run. As William Simpson of Los Angeles observes, the No. 21 peak of "Thank You" marks the first time that an artist's follow-up to two consecutive No. 1 hits fell short of the top 20 since "Big Mistake" by Peter Cetera reached No. 61 in 1987 after "Glory Of Love" and "The Next Time I Fall" went to No. 1.

The debut of "Water Runs Dry" at No. 38 gives Boyz II Men three singles in the top 40. "Thank You" slips 27-30 in its 10th chart week, and "On Bended Knee" falls 29-33 in week 24. Boyz II Men is the first Motown act to have three singles in the top 40 since Diana Ross accomplished this feat on Nov. 15, 1980. For three weeks, "Upside Down," "I'm Coming Out," and "It's My Turn" were all nestled in the top 40.

"Water Runs Dry" is the fourth-highest debuting single of Boyz II Men's 11 chart entries. "On Bended Knee" entered at No. 14, "In The Still Of The Nite (I'll Remember)" came on at No. 15, and "I'll Make Love To You" started out at No. 31.

IT'S GOOD TO BE KING: When "The Lion King" was first released, I noted that it would have to go a long way to match the success of the biggest Walt Disney soundtrack of all time on the Billboard chart, "Mary Poppins," which had a 14-week run at No. 1 in 1965. Almost a year

later, Simba is very close to upsetting the record set by the magical nanny. "The Lion King" moves into a double-digit reign at No. 1 on The Billboard 200, following nine consecutive weeks on top from July to September 1994. The Academy Award-winning soundtrack is joined on the chart by "The Lion King Sing-Along" EP at No. 90 and an album inspired by the film, "The Lion King: Rhythm Of The Pride Lands," holding at No. 23. In addition to all this chart action, the Walt Disney label has a new entry at No. 188, "Classic Disney Vol. II—60 Years Of Musical Magic."

With the debut of Priority's "Friday" soundtrack at No. 2, movie music locks up the top two positions on The Billboard 200. It's the first cinematic double-whammy since "The Lion King" and "Forrest Gump" were No. 1 and No. 2, respectively, for five weeks in August-September

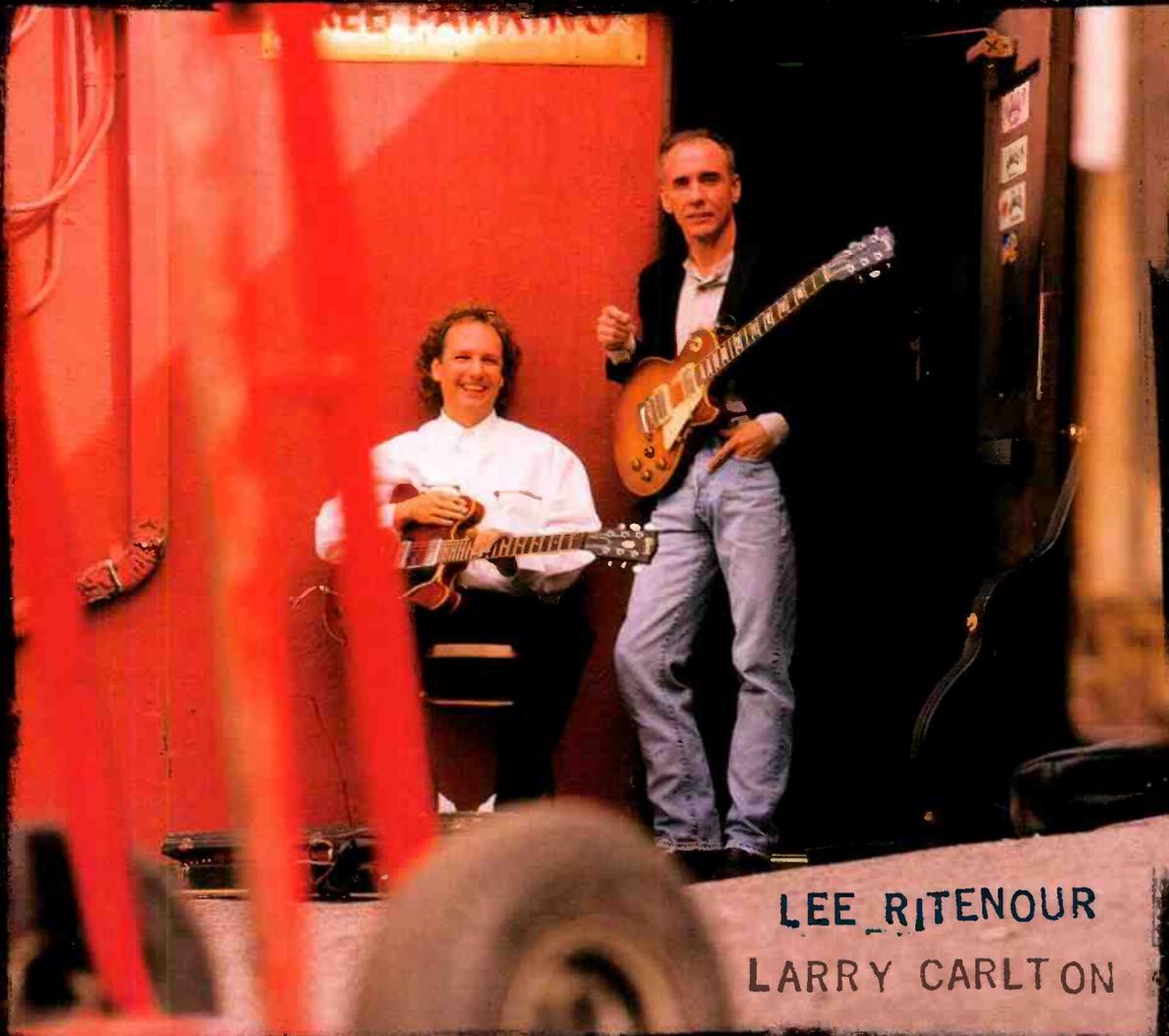
1994. It's not that common an occurrence—before that, you'd have to go back to May 1975, when the soundtracks "That's The Way Of The World" and "Tommy" held down the top two.

DAD LOVES HIS WORK: In the wake of all the Beatles activity reported last week, another John Lennon/Paul McCartney song makes its chart debut. Although he says he doesn't wish to pursue a music career, the son of Carly Simon and James Taylor enters the Hot Adult Contemporary chart at No. 39 with his interpretation of "I Will," a song first heard on "The Beatles" ("The White Album").

Ben Taylor's single on Giant is from the soundtrack to "Bye Bye, Love." On the Hot 100, the Beatles' remake of "Baby It's You" slides 67-79. Unless it reverses course, it will be the first time the song hasn't made the top 10. The original by the Shirelles was No. 8 in 1962, and a version by Smith peaked at No. 5 in 1969.



by Fred Bronson



LEE RITENOUR
LARRY CARLTON

Several years ago guitar players and music fans
all over the world suggested a collaboration album
from two of the world's greatest guitarists.

The message was heard.

Lee Ritenour & Larry Carlton

"Larry & Lee"

Album in stores April 25th, 1995

Worldwide tour opens in Japan, May 26th, 1995



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These are some songs one of the world's greatest songwriters wishes he wrote.*

Elvis teams up with some old friends—Marc Ribot, Jerry Scheff, Jim Keltner, Larry Knechtel, Pete Thomas, and James Burton—to record an album of songs originally recorded by a diverse set of artists (Howlin' Wolf, Bob Dylan, Randy Newman, Mose Allison, Aretha Franklin and Nat "King" Cole, among others). Featuring liner notes by Elvis C. himself. "If you enjoy these recordings and do not already know the original versions then I wish you a lot of pleasure in seeking them out." —EC

Elvis Costello's Kojak Variety (4/2-45903) Produced by Elvis Costello and Kevin Killen. ©1995 Warner Bros. Records Inc. Just as soon as we win this war.



* Mr. Costello vehemently objected to us advertising him as such, but as quivering fans, we insisted.