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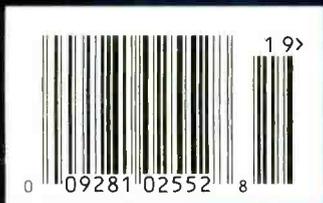
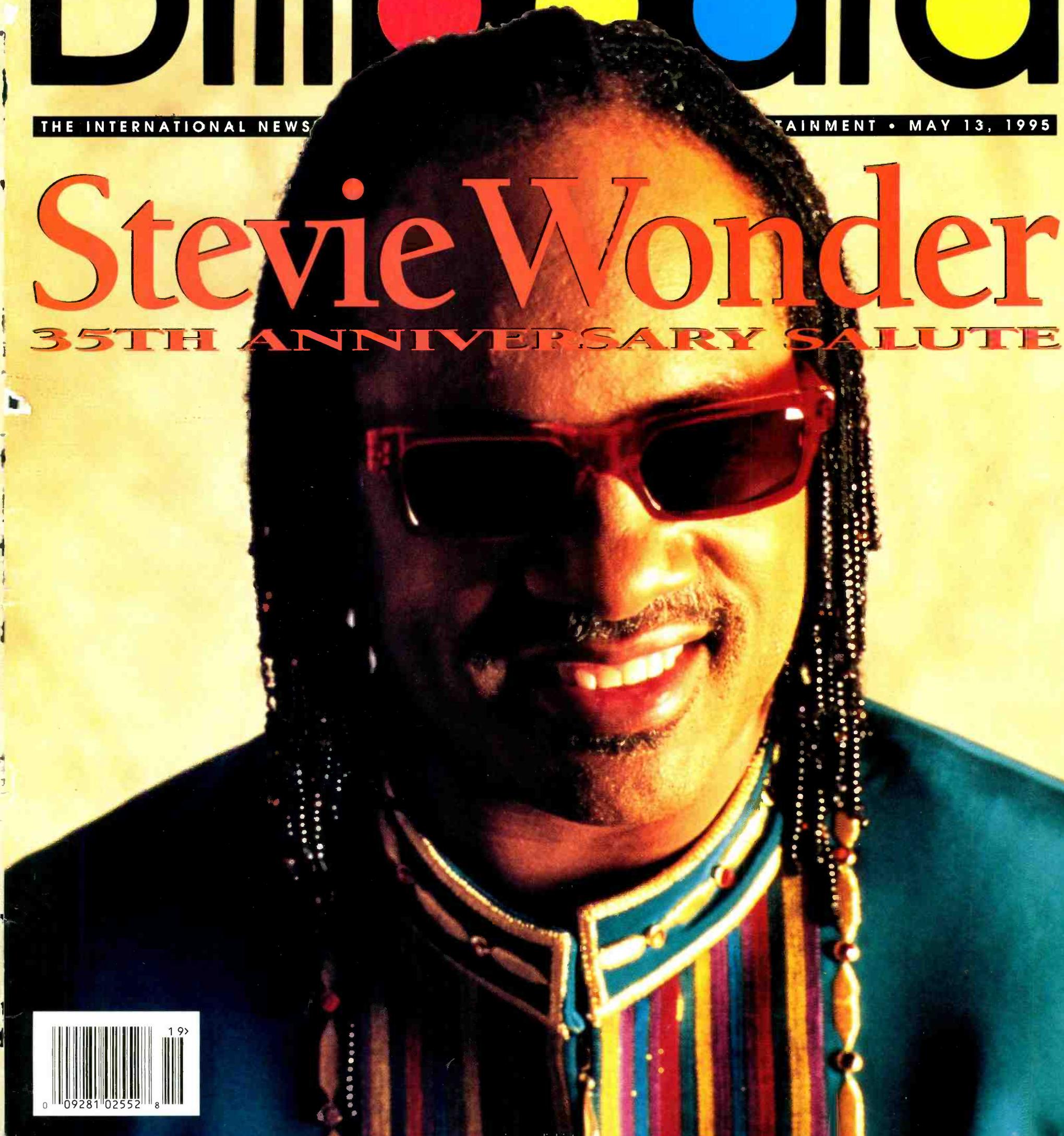
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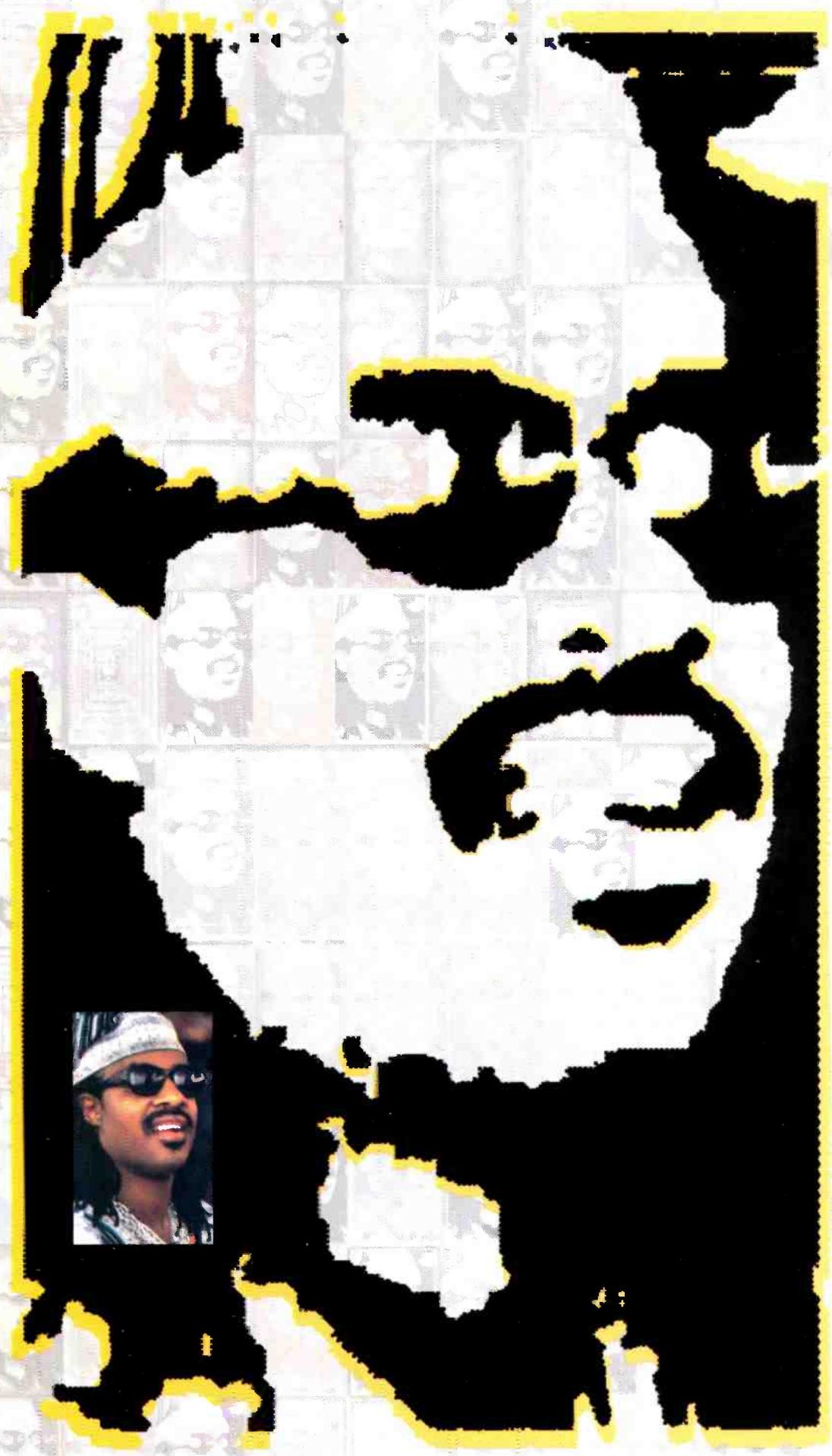
THE INTERNATIONAL NEWS

ENTERTAINMENT • MAY 13, 1995

# Stevie Wonder

35TH ANNIVERSARY SALUTE





# Billboard

NEWSPAPER

IN MUSIC NEWS



**Atlantic To Build  
On Blameless U.K. Base**  
SEE PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 13, 1995

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**ROY AYERS**  
**nasté**  
Roy Ayers, the progenitor of Seventies jazz funk, is back and nasté for the Nineties.  
AFTER BEING SAMPLED BY HIP-HOP'S FUNKIEST ARTISTS INCLUDING A Tribe Called Quest AND JAY-Z, BEBE, AND PERFORMING ON VANESSA WILLIAMS' THE SWEETEST DAYS AND SERGE'S JAZZMAZZ, ROY AYERS HAS AN ALBUM OF HIS OWN. THIRTEEN BELIEFISEA VAST—NEW TRACKS FROM THE MASTER.  
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## Labels Get On Radio Shows Bypass Syndicators

BY ERIC BOEHLERT

NEW YORK—While cyberspace's new frontier receives lots of attention from players within the music industry, a handful of label executives is quietly embracing new, state-of-the-art technology and applying it to an old-fashioned medium: radio.

Satellite-delivered programming courtesy of labels—not third-party commercial syndicators—has emerged as a booming in-house business. Three majors, Columbia, Epic, and Warner Bros., are

offering an array of musical choices for live, real-time broadcasts on appreciative stations.

With such programs, labels not only expose their artists to a wide audience, but also control the show's production (as well as sell ad time, in some cases). Columbia is so pleased with the results of its "The Columbia Radio Hour" that it is negotiating to land the studio jam sessions on television.

Warner Bros. is also going directly to the airwaves. Frustrated that Joni Mitchell couldn't tour the country to support her late-1994 release, "Turbulent Indigo," the label "wanted to reach a lot of people with a [single] live performance and go the old-fashioned way, through radio," says Nancy Stein, the label's national director of promotion. Old-fashioned, but with a



## NARM Indie Champ Rises From The Ashes

BY ERIC BOEHLERT

UTICA, N.Y.—July 4, 1988, was the day Marc Smith almost declared his in-



dependence from the record retail business. Stunned to discover a holiday arsonist had reduced his Last Unicorn store in Rome, N.Y., to ashes, Smith



SEE PAGE 91

## The Summer's Hottest Tour Raises Retail Expectations

This story was prepared by Craig Rosen and Chris Morris in the Los Angeles bureau and Eric Boehlert in the New York bureau.

Album Rock Tracks chart for the eighth consecutive week. In addition, interest in PJ Harvey, Veruca Salt, and Buffalo Tom continues to be high



HARVEY



LIVE



VERUCA SALT

LOS ANGELES—A tour headlined by Live and featuring PJ Harvey, Veruca Salt, and Buffalo Tom could shape up to be one of the hottest packages of the summer, as the timing couldn't be better.

Live's year-old "Throwing Copper" topped The Billboard 200 last week (Billboard, May 6), due in part to the album's third hit track, "Lightning Crashes," which remains on top of the

in alternative rock circles. The late entry in the summer mod-

(Continued on page 122)

## Music Weaves Its Way Into New Multimedia Expo

BY MARILYN A. GILLEN

A former top executive at multimedia software publisher Compton's NewMedia will unveil plans for an interactive record label and distribution company this week amid a flurry of other music-related activity expected at the debut Electronic Entertainment Expo in Los Angeles.

The new venture, nu.millennia Entertainment, is due to launch its first raft of 18 "platinum artist" enhanced CD albums in August. The company boasts a number of veteran music-industry players, such as Michael Lipp-

(Continued on page 115)

## EMI Finds Success For Blessid Union At 'Home'

BY LARRY FLICK

NEW YORK—The top 10 showing of the single "I Believe," the EMI Records debut of Cincinnati-rooted quartet Blessid Union Of Souls, has executives at the label once again believing in the power of classic pop songwriting and hometown support.

With SoundScan reporting singles sales of 123,000 units at press time, the piano-driven tale of interracial romance is the first success story from EMI's recently re-

vamped pop promotion staff. The single is spending its second week at No. 8.

"We didn't hype the single or try to shove it down people's throats," says Peter Napoliello, senior VP of promotion at the label. "We knew we had a beautiful record with strong lyrics and an important message, so we let it speak for itself. It proved to be an instant, one-listen record that actually seemed to touch programmers—they were network-



BLESSID UNION OF SOULS

(Continued on page 111)



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### IN THE NEWS

**Fuchs Promotion May Ease Time Warner Woes**  
SEE PAGE 10

### THE MODERN AGE

**Canada's Our Lady Peace Gets Religion**  
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"STONES IN THE ROAD"

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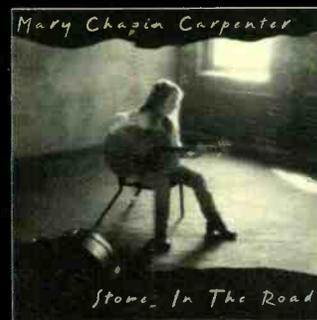
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• Gold!

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TOP VIDEOS

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# Morissette's 'Jagged' Self-Healing

As any former child actor will tell you, an early dose of adult reality is a dangerous thing.

"To be blunt, whenever you're on stage doing anything that isn't 100% yourself, then you're only acting," says Ottawa-born singer/songwriter Alanis Morissette, whose spellbindingly frank U.S. debut album, "Jagged Little Pill" (Maverick/Warner Bros.), due June 13, is likely to fascinate listeners on both sides of the Canadian border. However, adds the 20-year-old performer, "When you're doing work that is a completely truthful side of yourself, each time you express it you can get back to the creative place you were [at] when you initially discovered it, and I love it there"—as "Jagged Little Pill" makes disconcertingly plain.

Unlike many recent efforts by even the most gifted new female artists on the modern rock horizon, Morissette's often severe writing voice has the crackling certitude of someone who's long past tentative vulnerability or impulsive confessionality.

Nobody taking a first stab at self-scrutiny could fake the indubitable thrust of the album's first single, "You Oughta Know," in which a teenage girl dumped by her beau for a more mature woman ponders the bumpy transition for all parties. In a tone too peeved to be mistaken for coy sarcasm, she dares pop the questions that define the grimly visceral relationship: "An older version of me/Is she perverted like me/Would she go down on you in a theater? . . . I hate to bug you in the middle of dinner/It was a slap in the face how quickly I was replaced/Are you thinking of me when you fuck her?"

Lyrics that appear roguishly uncouth when read off the page are piteous when heard leaving Morissette's lips. Because she dares to stand naked in her remembrances, the narrator allows herself no comfort zone for self-righteousness, and as she builds steam in her incantatory checklist of public indignities and private indiscretions, the singer's wounded outrage mingles with a gathering courage that gives the listener a giddy desire to cheer her on. Keyed to the quaking drift of a discordant rock rhythm section, "You Oughta Know" makes disturbing, yet conciliatory points about a culture that exploits innocence in the service of selfish emotional adventure.

Like the rest of "Jagged Little Pill," the song succeeds because the singer is so charitable in her perspective and generous with her personal insights. Whether considering the spiritual confusions of a Catholic upbringing in "Forgiven" or detailing the psychic injuries of juvenile overachievement in "Perfect," "Hand In My Pocket," and the contagiously funky "You Learn," Morissette's album is the jarred journal of somebody who's been there.

Alanis Nadine Morissette was born on June 1, 1974, one of three children (she has an older brother Chad and a twin brother Wade) by former high school principal Alan Morissette and his teacher/wife, Georgia Feuerstein, who fled to Canada from Hungary in 1956 during the anti-Communist revolt.

"My parents are outgoing, worldly, direct people who are very cute together," says their darkly beautiful daughter. "For instance, my father went up to my mother in an Ottawa schoolyard when he was 12 and told her, 'I'm gonna marry you.'"

Alanis herself has been a precocious and outspoken figure in both the American and Canadian entertainment industries since

she was 10. Although she's played the piano since she was 6 and began writing songs at 9, Morissette's initial exposure in the mid-'80s came as a semiregular actress on Nickelodeon's "You Can't Do That On Television" cable program. While the general assumption was that she would continue acting, her ambitions lay elsewhere.

"At 10, I took all the money I earned on the TV program," she says, "and I financed the making of a record which I did with keyboardist Lindsay Morgan, who produced it, and guitarist Rich Dodson of the Canadian band the Stampeders" (who notched a No. 8 hit in 1971 with "Sweet City Woman").

Morissette pressed up 2,000 copies of the homemade single "Fate Stay With Me," her fledgling attempt at songwriting ("Fate stay with me/I want to be free/What did you think I'd be doing now?/When you left me I was thinking aloud!") and a thematic foretaste of her unequivocal style. Issued on her own Lamor label, the record got Alanis signed with MCA Publishing in Toronto at the tender age of 14. She went on to cut two popular dance-rooted albums for MCA/Canada, "Alanis" (1991), which earned her a Juno Award as most promising female artist, and "Now Is The Time" (1992).

Along with these early career peaks came periodic personal valleys.

"When I was growing up, I was always around people much older than me," says Morissette, who lived in the former West Germany from age 3 to 6, when her parents taught the children of U.S. military forces. "My early sense of independence enabled me to accomplish a lot professionally and to appear confident on the surface. But I had no real self-esteem because of being in an industry so immersed in what others thought I should be."

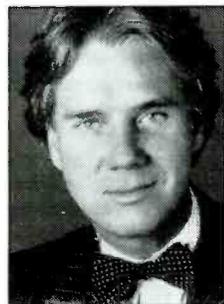
The dilemma also created a "chronic incompatibility" in her romantic relationships. "I'd date older men so I could talk to them and then get my sexual fix with younger guys. What I gained in intellectual stimulation I lost in youthful

exuberance." The private climax of these developmental incongruities arrived four years ago, when Alanis "freaked out" in her parents' living room as they were departing on a business trip. "I'd taken too much on myself," she says, "and for once I dropped my facade of total assurance." Alarmed, her folks canceled their plans and stayed home to help their daughter sort out her tangled dreams. The limits and laurels of such bittersweet experience are embraced on the scintillating "Jagged Little Pill," with most of the 13 songs (including an unlisted "Your House") cut live at producer/collaborator Glen Ballard's studio in Encino, Calif. "All the vocals are one take," she says, "and we threw out anything that felt too inhibited."

As Morissette embarks on a round of showcase gigs with her new four-piece band, she admits with a chuckle that "people are surprised I'm not angry like my music, but there's nothing festering in me—I release it all."

"It's OK to have sad and bleak sides," she counsels, "but our society doesn't much encourage that fact outside music or the arts. I say things in my songs that I wouldn't say in normal conversation or even the most serious talk. Music helps you find the truths you must bring into the rest of your life."

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### DANCE, DANCE, DANCE AT ISLAND

Some of the most innovative dance music is coming from Island Records and its subsidiaries. Such acts as Rockers Hi-Fi, Lovewatch, and Tricky will be stirring things up on dancefloors this summer. Dance music editor Larry Flick reports. **Page 49**

### WHERE DOVES FLY

Gospel Music Week 1995 had a record turnout this year at the Nashville Convention Center, where the Gospel Music Assn.'s gathering featured seminars, artist showcases, and a well-received Dove Awards show. Deborah Evans Price has the story. **Page 59**

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# Commentary

## CD Plus Shows Promise Of Digital Age

BY STEVEN MARDER

According to recent reports, consumers purchased more than 50 million compact discs and approximately 5 million CD-ROMs in 1994. If you combine those numbers, that's more than \$10 billion in retail sales. Now, imagine if you could combine an emerging format with an already established product—and create a new medium that features the best of both worlds. Do you think this new format might increase consumer interest and spur sales?

When you look at the phenomenal success of MTV, and the effect it has had on music sales, it becomes clear that there is more to today's music than just what you hear. It's also what you see, read, and feel about an artist that ultimately affects record sales.

A new format, CD Plus, which is supported by the Recording Industry Assn. of America, is one method of creating "enhanced audio" CDs. These discs combine the audio features of a regular CD with the hi-tech capabilities of today's CD-ROMs. Most important, this new user-friendly format adheres to conventional CD specifications, which means it can be played on a regular CD player and/or a computer with a CD-ROM drive. Regardless of the medium, the premium sound quality you have come to expect is still there, only now it is complemented by video clips, graphics, photos, game elements, and textual information—including more extensive liner notes.

In early '94, record labels were hesitant to make deals with software companies, because they were unsure of the technology and consumers' response to the digital age as it relates to music. Now that the initial fear has dissipated and the opportunity to capitalize on valuable catalog material has become clear, the record industry, working in partnership with designers, engineers, artists, and business executives from the software industry, is primed for a period of growth.

There are still challenges to overcome before this new format can be called a success, including consumer technophobia, a perceived lack of technical support and expertise on the retail side, and, for labels and distributors, the decision whether or not to release a title as a CD, a CD Plus, or both. Obviously, these are complex issues that could become feature-length articles themselves, but just as the CD went through a period of trial and error in which distributors and labels continued to produce vinyl records and cassettes until consumers overcame their fears, CD Plus will also experience a similar growth curve.

This new format provides the opportunity to re-release catalog material, while also introducing new material and artists with tremendous fanfare. As CD audio consumers become more confident with their computers and feel more secure with the combination of catalog music and interactive technology, this new medium should increase software and music sales.

At the moment, the software industry

is struggling with how to package and merchandise CD Plus and other music-based CD-ROMs for the record channel—retailers complain of excessive bulk and display difficulties.

In the past, music store managers did not always understand multisession-mode CDs and would display the product for consumers in the audio CD section. Without explanation of the product's multiplatform capabilities, the

*'There is more to music than what you hear.'*

product would get lost on the shelves, and consumers didn't understand why they were more expensive.

To overcome this, we need to better educate the music retail outlets on the capabilities of enhanced audio and the differences between these products and standard audio CDs. Rather than marketing CD Plus titles in traditional CD-ROM box packaging, we want to market the CDs in jewel-case packaging with heavy point-of-purchase displays and other in-store merchandise that informs consumers exactly what the product is. These are only a few examples of how these challenges can be overcome, as distributors and retailers tailor the marketing techniques for music outlets and focus more on the consumers' needs.

## LETTERS

### WARNER COMPLIMENT

Thank you very much for the generous coverage of Warner Bros. ("Warner Bros. Records: The Future Begins," Billboard, April 29). It meant a lot to all of us.

Danny Goldberg  
 Chairman/CEO  
 Warner Bros. Records  
 Burbank, Calif.



WATT

### FOR THE '70s

As a soon-to-be-40 music fan, I was intrigued by Eric Boehlert's piece on Mike Watt and his song "Against The 70's" (Billboard, March 18). The piece is rather coy regarding the song's meaning. Watt says it's about the fact that "arena rock" kept him from writing songs back then, but the lyrics belie his explanation. As sung by Eddie Vedder, the song is an angry attack on nostalgia in general and baby-boomer nostalgia in particular. And the subject is presented in such a way

Since most computers purchased today come with a CD-ROM drive capable of accessing the multimedia content, consumers don't need to buy new hardware. Thus, it becomes a task of educating consumers about the advantage of CD Plus and helping them expand their music entertainment mediums from their audio players to their computers. As the suggested retail price of CD Plus is expected to be only a few dollars more than a regular CD, it's imperative that consumers understand that they are getting more value for their entertainment dollar.

By combining music with today's hottest new software technology, we have created a product that lives up to the promise of the digital information age. With an industry-wide strategy to encourage in-store promotions and product demonstrations, consumers will have the opportunity to experience the advantages of these new products before they buy them.

CD Plus and music-based full-length CD-ROMs can be a successful link between the software and music industries. Only through a concerted effort by members of the manufacturing, distribution, and retail community can this new format hope to survive and prosper.

*Steven Marder is director of entertainment business development for Compton's New Media.*

as to be offensive to anyone old enough to feel nostalgia for his own childhood. Whenever I hear it on my local modern rock station it feels like a personal attack. The message: Nostalgia is bad, kids; don't let the previous generation shove its values down your throat.

I can sympathize with the twentysomething complaint that they're pretty damn sick of boomer culture, but this is hardly a new thing. In the '70s, the '50s were big; now the '70s are back. In 20 years we'll all look back fondly on Eddie Vedder. Just as the early Beatles influenced the skinny-tie bands of the early '80s, the Ramones and the Buzzcocks have led us to Green Day. We are all the sum of our influences.

Mike Schaefer  
 San Francisco

### THANKS FOR 'WORDS & MUSIC'

I would like to extend my thanks to Irv Lichtman for his excellent Words & Music column. It is the first thing I read each week in Billboard, and I feel he loves Broadway and musicals as much as I do.

He recently wrote about one of my top five musicals of all time, "Out Of This World," and I was hoping that there would be a new recording. I also keep hoping some of my other favorites will turn up on CD, including "Coco," "Happy Hunting," "First Impressions," and "Grand Tour."

Keep writing. It makes me feel I'm there. When I lived in New York from 1962-1964 I saw every show I could. After a Broadway musical, one is never the same.

Desmond Steen  
 Sydney, Australia

# PAVAROTTI & friends 2

*...with  
a little help  
from his  
friends*

LUCIANO PAVAROTTI

BRYAN ADAMS

MICHAEL KAMEN

ANDREAS VOLLENWEIDER

FEATURES  
*Luciano Pavarotti*  
PERFORMING WITH  
*Bryan Adams* ON  
*'O sole mio &  
"All For Love"*

## MARKETING PLAN:

### OUT OF THE BOX

Major newsprint advertising in key Pavarotti markets

Classical radio advertising

AC/Talk radio advertising

Local and national television advertising

### IN-STORE MERCHANDISING

Pavarotti/Bryan Adams product display piece

Teaser postcard campaign

Pavarotti & friends 2:  
In store June 6, 1995

CD/CT 444 460-2/4 LD/VHS 071 285-1/3

© 1995 London Records/PolyGram Classics & Jazz

**Luciano Pavarotti** is joined by international pop and classical artists in 1995's all-new **Pavarotti & friends 2**. Pavarotti, Bryan Adams, composer/arranger/conductor Michael Kamen and harpist Andreas Vollenweider: Four platinum artists all in one superstar package!

**PBS Nationwide Broadcast in August**  
*Pavarotti & friends 2* will be the follow-up to last summer's *Three Tenors 1994* PBS broadcasts—the most successful in PBS history.

PolyGram Video



## Human Rights Campaign Looking For Artists' Support

NEW YORK—Jack Healey, the activist who created worldwide musical tours for human rights featuring artists such as Bruce Springsteen, U2, Sting, and Peter Gabriel, is in the early stages of planning an even more ambitious campaign for 1998.

Healey helped make Amnesty International a household name through the concerts he organized as executive director of the rights group's U.S. branch. His new effort, called Rights Now!, is being timed to coincide with the 50th anniversary of the adoption by the U.N. of the Universal Declaration of Human Rights, which was drawn up by Eleanor Roosevelt and others.

The campaign is expected to include concerts staged on one day in countries throughout the world and broadcast globally via satellite. For this event, Healey is targeting Dec. 10, the day on which the declaration was signed in 1948. As for a tour,

Healey says, "I'm not sure we'll do one. But we'll definitely do a high-profile musical event."

Healey says it is too early to say who will perform on that day. He is just now starting to drum up support for his new group, the Washington, D.C.-based Human Rights Action Center. Bob Guccione Jr., the publisher of Spin magazine, has been appointed chairman of the non-profit group.

So far Bono of U2 and Gabriel have lent their names to Healey's efforts in full-page ads in the June issue of Spin announcing the organization's goals. A press conference to kick off the campaign will be held

(Continued on page 120)



HEALEY

## MIDEM Tapping Into 'Need For Music' In Asia

BY JEFF CLARK-MEADS

LONDON—MIDEM Asia, the new trade fair scheduled to be held May 23-25 in Hong Kong, is being portrayed by its organizers as the first truly pan-regional event of its kind.

MIDEM Organisation chief executive Xavier Roy says that it qualifies for such a tag because it will have 600 companies from 40 countries represented on stands and on the floor, and also because half the exhibitors will be Asian.

Space at MIDEM Asia, to be held at the Hong Kong Conference & Exhibition Centre, is fully booked, with 128 stands representing 306 exhibitors from 31 countries. Roy adds that he expects up to 2,000 industry professionals to attend.

Asked why the MIDEM Organisation is moving from its well-established home turf in Cannes to an area of the world that has not been notably profitable for trade fair organizers, Roy says that it is partly a question of numbers. "It's not too difficult to understand when you consider that in this region there are more than 2 billion people and 50% of them are less than 25 years old. There is a need for music."

His sentiments appear to be shared by several multinational record companies. While they have been reluctant to exhibit at MIDEM in Cannes in recent years, three will have stands at MIDEM Asia, representing their Asia/Pacific divisions: Warner Music International, BMG International, and MCA Music Entertainment. In addition, Warner/Chappell Music Publishing will be a major exhibitor.

"The major companies know the region very well, and they know there is fantastic potential," Roy says. "Asia Pacific is the No. 2 territory in the world for development over the next five years."

However, he adds, "We have nearly 50% of exhibitors coming from Asia Pacific, and I am extremely pleased about that because that was our target. We

(Continued on page 121)

## Time Warner Is Hopeful Fuchs Can End Conflicts At Label Group

BY DON JEFFREY

NEW YORK—Now that Michael Fuchs has replaced Robert Morgado as chairman of Warner Music Group, it is expected that Doug Morris, the head of domestic operations, will be named president and chief executive of the world's largest music company, sources say.

Fuchs, in an interview, declines to comment on any pending appointments, but affirms that he is not assuming the positions of CEO and president and that he expects to make a decision about them soon. "I don't plan on being a CEO," says Fuchs. "I was brought in for guidance and supervision."

Parent company Time Warner is hopeful that Morgado's resignation will put an end to the conflicts that have roiled the music unit for the past year. Few executives at the labels expressed surprise at the change.

Morris declines comment on his fu-



FUCHS



MORRIS

ture role at Warner Music. He is currently chairman of Warner Music-U.S. The other logical candidate for the No. 2 position at the music group would be Ramon Lopez, chairman of Warner Music International. He was unavailable for comment at press time.

Fuchs, 49, is chairman of Home Box Office, the premium cable TV channel owned by Time Warner. He will remain chairman of that unit, while president Jeffrey Bewkes takes the title of CEO. "HBO is in my blood," says Fuchs, when asked why he is still at the cable unit. "I'm the ar-

chitect of the modern HBO. Why break up a winning combination?"

It is clear that Fuchs was hand-picked for this assignment by Time Warner chairman Gerald Levin, under whom Fuchs worked at HBO when it was owned by Time Inc., before the merger with Warner Communications in 1989. At press time Levin was unavailable for comment.

Observers wonder why Fuchs, who lacks direct experience in the music business, was selected to run this important and profitable unit. Some sources believe it was to keep him from leaving Time Warner. His name has surfaced in reports recently as a possible candidate to head MCA Inc., the movie and music company of which Seagram Co. is acquiring an 80% stake. Fuchs declines to comment on the speculation.

Morris says of Fuchs, "He's a very accomplished man who knows how to deal with the talent community. He's

(Continued on page 120)



**Sign Me, Sign My Symphony.** BMG Classics/RCA Victor Red Seal executives announce the signing of conductor Michael Tilson Thomas to a long-term exclusive contract, as well as the San Francisco Symphony, where Tilson Thomas will become music director in September. Tilson Thomas will also record with the London Symphony Orchestra and the New World Symphony. Shown, from left, are Alec Treuhaft, director of A&R, BMG Classics; Peter Pastreich, executive director, San Francisco Symphony; Tilson Thomas; Christopher Dunworth, president, New World Symphony; and Guenter Hensler, president, BMG Classics.

## MCA Ventures Into Asia With Hong Kong, Australia Units

BY MIKE LEVIN

HONG KONG—The frenetic pace of MCA's international expansion is picking up speed following the opening of wholly owned affiliates here and in Australia.

Twelve months ago, MCA had four overseas offices. Since that time, the company has opened 10 affiliate companies in Europe (Billboard, June 25, 1994) and ventured into Asia with official openings in Kowloon, Hong Kong, May 1 and Sydney May 2, bringing its total number of international affiliates to 16. By this time next year, there will be 24, according to MCA Music Entertainment Group chairman/CEO Al Teller.

Teller was in Hong Kong to christen the Asia-Pacific regional office, which is run by senior VP Greg Rogers, as well

as to launch the colony's local operations. With Australian operations established under managing director Paul Krige, MCA will add offices in Taiwan and South Korea in July; Singapore, Malaysia, and New Zealand in October; and Thailand in January 1996.

Rogers and Krige have been working to set up their respective offices since their appointments took effect in January (Billboard, Nov. 12, 1994).

"It's good to finally have an active presence in this vitally critical region," says Teller. "Because we are so new to Asia [compared with the other major labels], our goals have to be realistic. But I honestly say we are not setting any limits."

Without a presence in domestic repertoire, Teller's forecast of 30%

(Continued on page 120)

## Delegates Seek Market Access In China Anti-Piracy Measures Pressed In Official Meetings

This story was prepared by Jeff Clark-Meads in London and Bill Holland in Washington, D.C.

LONDON—The most powerful record industry delegation to visit China since the signing of a historic trade agreement in February has come away encouraged by the attitude of the Chinese authorities on the pressing issues of anti-piracy and market access.

Representatives of record companies from around the developed world say they hope now that the moves to clean up China's market can be boosted by an influx of international expertise and money from the U.S. and European governments.

The delegation in China for a week of meetings at the end of April included Jay Berman, chairman of the Recording Industry Assn. of America; Nic Garnett, director general of international labels body IFPI; representatives from the Recording Industry Assn. of Japan; and senior executives from the multinational record compa-

nies, among them Warner Music's Ramon Lopez, Sony Music Entertainment's Paul Russell, and Virgin France's Patrick Zelnik.

They were in China to coincide with a copyright symposium run by the IFPI. Although the IFPI was not allowed to hold a board meeting in Beijing, the representatives used the symposium as an opportunity for talks.

One of their meetings in Beijing was with European Union trade commissioner Sir Leon Brittan. Garnett says the industry emphasized its belief that the next stage of the development of the Chinese market is for Western companies to be allowed to become involved in distribution of product. At present, they are confined to recording and manufacturing. The Chinese authorities feel that giving them direct access to consumers would reduce the government's control of potentially ideologically unsound material (Billboard, April 8).

The EU and the U.S. plan to exert pressure on this issue as part of the ne-

gotiations over China's proposed membership in the World Trade Organization that are due to begin this month. Garnett says, "We gave a lengthy explanation of why that market access is necessary, and Sir Leon committed himself to making that part of his negotiating position."

Berman says China's response to requests for direct distribution was "first we need to see what happens as a result of this agreement and then we can make those decisions later on," and "this is a cultural product and it's different from other products."

Adds Berman, "We told them this is on our agenda and we haven't forgotten about it. In the view of the companies, it's tough to be in this business if you can't distribute the product. And that's particularly so if the market's relatively undeveloped. There's a lot of work to do. We're all conscious that it's going to take some time, but now's the time to begin it and begin it seriously."

The RIAA chief also said that en-

(Continued on page 121)

## Digital Royalties For Artists, Labels Static In 1994

BY BILL HOLLAND

WASHINGTON, D.C.—Labels and artists will soon split approximately \$350,000, minus administrative expenses, in 1994 royalties accrued under the 1992 Audio Home Recording Act.

The figure is about the same as aggregate royalties for labels and artists in 1992-93, which were distributed last year. Copyright Office expenses generally have cut the disburseable amount by about 25%.

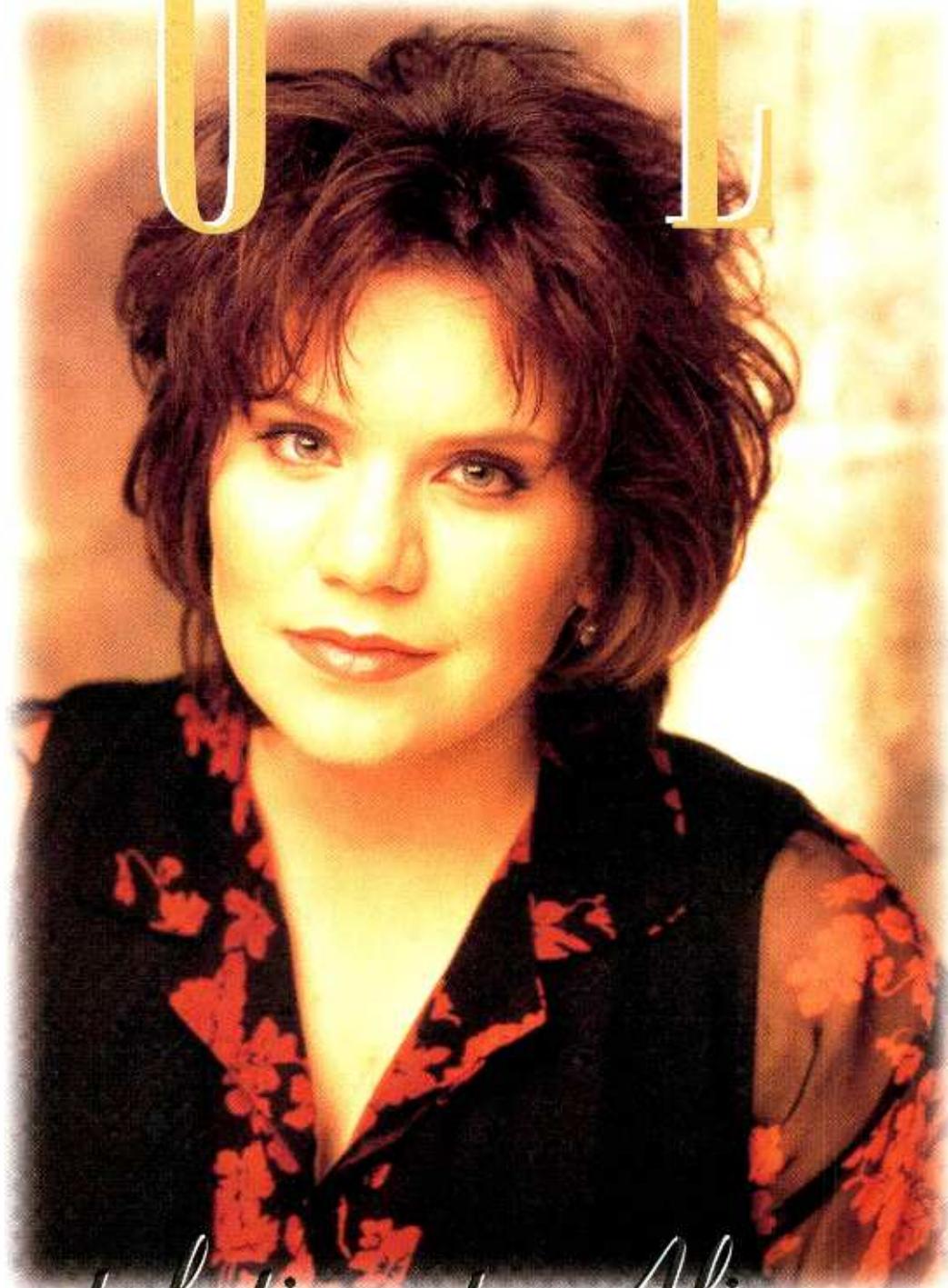
Under the law, the Copyright Office accrues money from the sale of digital recorders and blank media in two funds: two-thirds in the label/artists Sound Recording Fund and one-third in the songwriter/publisher Musical Works Fund.

The Alliance of Artists and

(Continued on page 120)

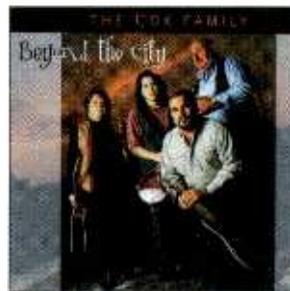
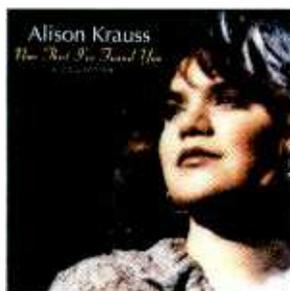
*After only 2 months...*

G O L D



*Congratulations to Alison Krauss  
on the success of her record, Now That I've Found You: A Collection*

featuring the single  
"When You Say Nothing At All"



Listen for the Cox Family's new album  
*Beyond The City*, released April 25, 1995.  
Produced by Alison Krauss.



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Management: Denise Stiff 615/327-4646 • Publicity: Joan Myers/Myers Media 615/320-1914

# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

## Sony Arms Link In Soundtrack Push Online Promo For 'Johnny Mnemonic'

BY BRETT ATWOOD

LOS ANGELES—Columbia Records and Sony Imagesoft—a multimedia and video game unit of Sony Software—are joining forces to ensure that the TriStar Pictures' sci-fi film "Johnny Mnemonic" and its accompanying soundtrack and CD-ROM are lodged in the minds of consumers.

The film, about an international smuggler with a coveted data chip embedded in his head, is based on a short story by "Neuromancer" author William Gibson. It is spawning what is believed to be the largest Internet promotion in the entertainment world.

More than \$20,000 in prizes will be given out in one World Wide Web promotion alone, according to Charlie D'Atri, Columbia Records' marketing director.

To win, computer users must participate in an online scavenger hunt, attempting to solve a puzzle by jumping through Web sites to gather clues. Sev-



eral Sony-affiliated sites are contained in the game, including the Internet home pages for Columbia/TriStar Pictures, Sony Imagesoft, Sony Signatures, and Sony Music.

Internet surfers can begin their quest May 18 at the Sony Web site (<http://www.sony.com>).

The online contest contains several music samples from the Columbia

soundtrack, which features new tracks by Helmet and the Rollins Band. Other artists contained on the soundtrack are Stabbing Westward, Orbital, KMFDM, God Lives Underwater, and Cop Shoot Cop. A portion of the videoclip of Stabbing Westward's "Nothing" will be integrated into the game.

"The Internet is the perfect vehicle for promoting a project like this," says Dennis Higgins, TriStar Pictures' VP of publicity.

"The movie is centered around the Internet in the year 2021, so why shouldn't we use [the Internet] when it is here in 1995?" he says.

Commercial online services are part of the cross-promotional plan, too. On May 18, online press conferences with Gibson are scheduled on the Ziff Davis Ziffnet site on CompuServe and the Wired computer forum on America Online.

Additional online press conferences with actors and music artists involved (Continued on page 123)

## Atlantic Sees 'Signs' For Blameless In U.S.

BY DOMINIC PRIDE

LONDON—With Atlantic Records' developing plans for a U.S. release, British four-piece Blameless is a step or two ahead of other British bands that are already household names here.

Signed to the independent U.K. label China Records, Blameless is slowly building a following here with its album "The Signs Are All There" and a recent 22-date British tour.

Atlantic is waiting until 1996 to release "The Signs Are All There" in the U.S. By then, the band will have benefited from the release of more singles in the U.K., as well as from an appearance at the influential Glastonbury Festival.

Unless the Glastonbury gig changes everything, Atlantic will try to crack the U.S. market without the

usual plethora of media praise that accompany British bands in the U.S. While the weeklies have championed the likes of Blur, Oasis, and Elastica and taken bets on their chances in the U.S., Blameless has scored good reviews but has been relatively free of the hype that has surrounded other British bands.

This is a factor that China managing director Derek Green says will work in the band's favor. "They're definitely not darlings of the press," he says. "At the gigs there's been a relatively low press attendance. They aren't the kind of band that you could hype in any case. I'm quite happy about that, because I'm more interested in selling records than getting good reviews. Like Joan Armatrading said, 'You can't eat good reviews.'"

Initial retail ship-out of the album, (Continued on page 121)

## Red Hot Organization Plans Five New Anti-AIDS Efforts

BY J.R. REYNOLDS

LOS ANGELES—Hot on the heels of issuing more than \$1 million in new grants for AIDS education and relief, the Red Hot Organization has announced plans for five new projects that will be released over the next 12 months.

To date, the organization has issued more than \$5 million in grants from funds generated by its various recording and video projects.

The latest \$1 million was generated by Arista's modern rock compilation "No Alternative." A check was recently issued to the organization by Arista president Clive Davis at a party in New York.

The alternative rock compilation features such acts as Nirvana, Soul Asylum, Smashing Pumpkins, and the Breeders. The album has sold 266,000 copies to date, according to SoundScan. A "No Alternative" special aired on MTV and was later released on home video by PolyGram.

A total of \$768,000 of the proceeds from "No Alternative" went to the American Foundation for AIDS Research. AmFAR administrates and distributes the Red Hot funds to various AmFAR-related and other AIDS charities.

Red Hot produces generically themed projects that integrate elements from music, film, and other arts that entertain and convey AIDS information in ways that are appropriate and meaningful to specific communities.

Says Red Hot executive director John Carlin, "Since we're primarily a production company, we enjoy an ongoing relationship with AmFAR to use their efficient and well-respected administrative apparatus."

The second-largest grant, \$135,000, was issued to the Canadian AIDS Society.

During the next 12 months, Red Hot plans to release five new projects. This fall, Red Hot/Kinetic/Reprise will release the recording/serial fanzine combination "Red Hot + Bothered: The (Continued on page 22)

## Boss A Mover In RIAA-Certified Sales

BY CHRIS MORRIS

LOS ANGELES—At 15 million, Bruce Springsteen's 1984 Columbia album "Born In The U.S.A." moved into a dead heat with Boston's self-titled 1976 debut as the No. 3 best-selling album of all time in April certifications from the Recording Industry Assn. of America.

Those albums now trail Michael Jackson's "Thriller," at 24 million, and Fleetwood Mac's "Rumours," at 17 million, on the all-time best-seller list.

Springsteen had another landmark to celebrate last month: His new Columbia "Greatest Hits" set was certified double-platinum.

Arista's 1992 soundtrack for "The Bodyguard" maintained its lead as the best-selling motion picture soundtrack, reaching certified sales of 14 million. Second place in the category is occupied by three film packages: "Saturday Night Fever," "Purple Rain," and "Dirty Dancing."



**Fast Tractors.** Recording Industry Assn. of America president Hilary Rosen, fourth from left, presents the Tractors with a plaque recognizing the group's Arista album, "The Tractors," as the fastest debut by a country group to go platinum. The band was in Washington, D.C., to discuss performance rights with RIAA executives and to perform a sold-out concert. Shown with Rosen, from left, are band members Jamie Oldaker, Ron Getman, Steve Ripley, Casey Van Beek, and Walt Richmond.

## 'Rocky' Theme Writer Feted At ASCAP Awards

BY CARRIE BORZILLO

LOS ANGELES—Composer Bill Conti was presented with the Golden Soundtrack Award for lifetime achievement by ASCAP at its 10th Annual Film & Television Music Awards ceremony May 3 at the Beverly Hilton Hotel here.

Conti is the only composer who has been honored at all 10 of the society's ceremonies.

He was also among the five writers this year to receive an award for having earned the highest number of performance credits on TV in the category of themes for the 1994 survey year.

His credits include the themes for four "Rocky" movies (including the original) and all four "The Karate Kid" movies. He also composed the themes for such TV shows as "Dynasty" and "Lifestyles Of The Rich And Famous."

Celebrating two pieces of Conti's work ("Rocky" and "Primetime Live"), Sylvester Stallone and Diane Sawyer paid a special tribute to the composer via video.

In the most performed songs from motion pictures category, the winners were "Again" from "Poetic Justice," written by Jimmy Jam, Terry Lewis, and Janet Jackson, and performed by Jackson; "All For Love" from "The Three Musketeers," written by Bryan Adams, Robert John "Mutt" Lange, and Michael Kamen, and performed by Adams, Sting, and Rod Stewart;

(Continued on page 21)



CARLIN



CONTI



SPRINGSTEEN



BOSTON

mark of 12 million units in April; it remains the best-selling album by a female solo artist.

Arista raked in the ore this month, with fresh certifications for Ace Of Base's "The Sign" (8 million), Kenny G's "Breathless" (8 million) and "Silhouette" (4 million), and Brooks &

Dunn's "Brand New Man" (5 million) and "Hard Workin' Man" (4 million). Brooks & Dunn's albums are the best sellers from a country duo.

Million-selling albums were dominated by new faces last month: Artists collecting their first platinum awards included Outkast (Arista), Pam Tillis (Arista), Gerald Levert (EastWest), the Jerky Boys (Select), Coverdale/Page (Geffen), Joshua Kadison (SBK), Blackstreet (Interscope), 2Pac (Interscope), Mazzy Star (Capitol), Tracy Byrd (MCA), and Hole (DGC/Geffen).

Gold album first-timers included Bush (Interscope), Dave Koz (Capitol), Matthew Sweet (Zoo Entertainment), David Gilmour (Columbia).

(Continued on page 123)

THE REALIST

Can do lots in six hours

Can use laptop

Can write memos

Can fax memos

Can call voice mail

Can send E-mail

Can return E-mail

Can work, work, work

THE ROMANTIC

Order a vintage Eordeaux

Sink deep into seat

Request Godiva Chocolates

Modem Internet

Note huge rise in stock

Plot escape to tropics

Sell house online

Fax resignation letter

Something for both of you. Coast to coast.

Endless possibilities, for work or play. From JFK to L.A. and San Francisco. Three-class service, twelve times a day. From the employee-owners of United. We don't just work here. Come fly our friendly skies.

 UNITED AIRLINES

# ASCAP SALUTES OUR MUSIC AWARD

## TOP TV SERIES

**John Addison**  
*Murder, She Wrote*

**Bob Burke**  
*Madman of the People*

**Jay Chattaway**  
*Star Trek: The Next Generation*

**Alf Clausen**  
*The Simpsons*

**John E. Davis**  
*Beverly Hills, 90210*

**Dan Foliart**  
*Home Improvement*

**Dan Foliart**  
*Roseanne*

**Jesse Frederick**  
*Full House*

**Ken Harrison**  
*Melrose Place*

**James Newton Howard**  
*E.R.*

**Donald Markowitz**  
*Me and the Boys*

**Dennis McCarthy**  
*Star Trek: The Next Generation*

**John Morris**  
*Coach*

**Howard Pearl**  
*Roseanne*

**J.A.C. Redford**  
*Coach*

**Michael Skloff**  
*Friends*

**Jeff Sturges**  
*Murder, She Wrote*

**Tim Truman**  
*Melrose Place*

**Jonathan Wolff**  
*Married... With Children*

**Jonathan Wolff**  
*Seinfeld*

## MOST PERFORMED THEMES

**Bill Conti**

**Dan Foliart**

**Jesse Frederick**

**Michael Karp**

**Paul Shaffer**

## MOST PERFORMED UNDERScores

**Gary Remal Malkin**

**Dennis McCarthy**

**William Olvis**

**Christopher Stone**

**Mark Watters**

# 1995 FILM & TV WINNERS!

## TOP BOX OFFICE FILMS

Richard Rodney Bennett (PRS)  
*Four Weddings And A Funeral*

Brad Fiedel  
*True Lies*

Elliot Goldenthal  
*Interview With The Vampire*

James Horner  
*Clear And Present Danger*

Dennis McCarthy  
*Star Trek: Generations*

Ennio Morricone (SIAE)  
*Wolf*

Ira Newborn  
*Ace Ventura: Pet Detective*

Randy Newman  
*Maverick*

Howard Shore  
*The Client*

Howard Shore  
*Philadelphia*

## MOST PERFORMED SONGS - MOTION PICTURES

*"Again" from Poetic Justice*

*Writers:*  
Jimmy Jam  
Terry Lewis  
Janet Jackson\*\*

*Publishers:*  
EMI April Music, Inc.  
Flyte Tyme Tunes

*"All For Love" from The Three Musketeers*

*Writers:*  
Bryan Adams  
Robert John "Mutt" Lange  
Michael Kamen\*\*

*Publishers:*  
Badams Music Ltd.  
Zomba Enterprises, Inc.

*"Streets of Philadelphia" from Philadelphia*

*Writer:*  
Bruce Springsteen

*Publisher:*  
Bruce Springsteen

*"A Whole New World" from Aladdin*

*Writers:*  
Tim Rice (PRS)  
Alan Menken\*\*

*Publisher:*  
Walt Disney Music Company

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## Bennett And Wonder Among World Music Award Winners

■ BY DOMINIC PRIDE

MONTE CARLO, Monaco—With his mantlepiece still groaning under the weight of his Grammys, Tony Bennett added two World Music Awards to his portfolio and got the royal blessing, too.

Bennett received an award for lifelong contribution to the music industry, presented to him by Prince Albert of Monaco at a ceremony May 3 in the Monte Carlo Sporting Club. He also received the show's award for best-selling jazz album of 1994.

Among the other stars to grace the event were Stevie Wonder, Boyz II Men, Sheryl Crow, Ace Of Base, 2 Unlimited, and Salt-N-Pepa, as well as national stars such as Italy's Laura Pausini, Germany's Marius Müller Westernhagen, and France's Patricia Kaas.

A two-hour version of the show, hosted by Claudia Schiffer and Luke Perry, will be broadcast May 30 by ABC in the U.S. This year, organizers Marcor International say the

show will be aired in 93 different countries, including the People's Republic of China.

Awards are given on the basis of worldwide sales in 1994, with information taken from local IFPI groups. (In Spain and Italy, information is provided by trade magazines.) Two main categories of awards were given: the best-selling act in each category and the act with the best worldwide sales from a particular market.

In addition to Bennett's lifelong contribution award, a special award was given to Wonder for outstanding contribution to the pop industry. The award was presented by Princess Stephanie of Monaco, who said, "We honor him for his unwavering commitment to harmony, not just musical but racial, too."

Wonder said he accepted the award "in a spirit of world unity" and said it was for "the children of Oklahoma, Bosnia, and Rwanda. I hope we can achieve peace and unity, not  
(Continued on page 115)

## Pavarotti Expands Circle Of 'Friends' Adams, Vollenweider On Tenor's 2nd Pop Duet Set

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Opera star Luciano Pavarotti has gained a sizable mainstream audience through such projects as "The 3 Tenors" and "Pavarotti & Friends." Now London Records is looking to expand that audience by marketing "Pavarotti & Friends 2," due out June 6, as "Pavarotti sings pop."

The album features duets of Bryan Adams and Pavarotti on Adams' "All For Love" and on "O Sole Mio." Other tracks include Pavarotti's renditions of "Moon River" and "Ave Maria," Adams performing "Please Forgive Me," and Andreas Vollenweider doing "Night, Fire, Dance."

"Pavarotti hasn't sung pop songs in English on his records before. He has always stayed with the Italian repertoire, although he has done English songs with the 3 Tenors. But this is the first Pavarotti album where he's singing complete songs in English," says London VP Greg Barbero. "So for us, the message is 'Pavarotti sings pop.'"

The first "Pavarotti & Friends" album has sold 120,000 units, according

to SoundScan, and spent two years on Billboard's Classical Crossover chart, buoyed by its roster of guest stars: Sting, the Neville Brothers, Suzanne Vega, and Michael Oldfield.

The new album features fewer mainstream stars, with Bryan Adams and Andreas Vollenweider the big names and soprano Nancy Gustafson, European pop artist Giorgia, writer/arranger Michael Kamen, and tenor Andrea Bocelli rounding out the list of "friends." However, "We think this is a more commercial record than the first one, because of the collaborative efforts between Pavarotti and Bryan Adams and also the fact that they're doing one of Adams' songs," says Barbero. "Even though there may be fewer pop artists on this record in quantity, we feel the quality of the material is far superior. The interplay of Pavarotti and Adams is

marvelous and makes for an extremely entertaining video and record."

The album is the first recording by any of the 3 Tenors since last year's "3 Tenors 2." "This project fits in perfectly with that audience," says Barbero. "We'll be promoting the idea that if you liked the 3 Tenors, this is a marvelous follow-up."

"Pavarotti & Friends 2," recorded at a concert in Italy, will be released on CD, cassette, video, and laserdisc June 6. London's marketing campaign begins with 100,000 teaser postcards distributed at retail this month, to be followed in June with a print campaign in major newspapers and radio spots on classical stations. A national TV campaign will run from mid-June to early July.

In July and August, AC and talk radio spots will be added to the mix,  
(Continued on page 122)

## Hendricks Takes Reins Of Liberty; Changes Expected

■ BY EDWARD MORRIS

NASHVILLE—Producer Scott Hendricks took over the reins of Liberty and Patriot Records here May 1, assuming the title of president/CEO previously held by Jimmy Bowen. Bowen officially left Liberty March 31, but for several months prior to that the operation was headed by the interim management team of senior VPs Wayne Halper and Bill Catino.

Following Hendricks' appointment, Liberty named Walt Wilson executive VP/GM. Wilson was formerly MCA/Nashville's senior VP of sales and marketing. Wilson will oversee Liberty's sales, marketing, production, international, and publicity departments.

Stressing that he is new to the job, Hendricks says, "Our goal is to become more focused. And that's pretty much it for the time being. We have some things in mind down the road,

but at this point it's too early to speculate on what they are... In general, I want to give this label something to be proud of. I want to build a relationship with the artists so that they will be proud of this label."

Observers expect Hendricks to eventually trim the rosters he inherited. Although the list includes such best sellers as Garth Brooks, Tanya Tucker, and John Berry, other acts have failed to break or are still in the early stages of

development. At last count, Liberty had 17 acts; Patriot, five; the jazz-oriented Liberty Master Series, two; and Liberty Songwriter Series, four.

Hendricks says he has not decided  
(Continued on page 22)



**Hitting A High Note.** Lesley Garrett, center, is congratulated following her New York debut recital at Merkin Hall, where she performed classical arias and popular Broadway show tunes. At left is Yusuf Gandhi, president, Silva Classics; at right is Michael Koch, president, Koch International.

## Restaurant Bills Facing Long Road Toward Passage

■ BY BILL HOLLAND

WASHINGTON, D.C.—Proponents of a New Jersey music licensing bill have vowed to continue fighting for its passage despite a veto by Governor Christine Todd Whitman.

The New Jersey Restaurant Assn. says it will return next year with legislation offering restaurateurs music licensing relief despite Whitman's April 27 veto on constitutional grounds.

NJRA executive VP Larry Fidel says the group "will continue our quest regardless of this bill," but added that  
(Continued on page 119)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Peter Andry is promoted to president of Warner Classics International in London. He was senior VP.

Scott Borchetta is promoted to senior VP of national promotion for MCA Records/Nashville. He was VP of national promotion.

Bill Rosenfield is named VP of Broadway A&R for BMG Classics in New York. He was senior director of Broadway A&R for RCA Victor.

Warner Bros. Records appoints Gene Shelton VP of publicity in New York, Juanita Stephens senior director of national publicity in New York, and Pepper Williams national director of publicity, black music in Los Angeles. They were, respectively, publicity director at Warner Bros., independent publicist, and associate director of Rogers & Cowan.

Ken Lane is named VP of promotion at Jive Records in New York. He was senior VP of promotion for EMI.



ANDRY



BORCHETTA



SHELTON



LANE



FEINGOLD



BARBERO



BESSOLO



SUTTON

Susan Feingold is promoted to VP of legal affairs at EMI Records Group North America in New York. She was director of legal affairs.

Greg Barbero is appointed VP of London Records in New York. He was director of marketing for PolyGram Classics & Jazz.

Brian Yates is appointed VP of international for Sony Music Entertainment U.K. in London. He was marketing director for Columbia Records in London.

Mike Bessolo is promoted to VP of marketing for Walt Disney Records

in Los Angeles. He was director of marketing.

Star Song Communications in Nashville promotes Jeff Mosely to executive VP/COO and Janet Harris to executive VP of administration. They were, respectively, senior VP and senior VP of administration and business affairs.

Andy French is promoted to director of artist relations at A&M Records in Los Angeles. He was manager of artist relations.

MCA Music Entertainment Group in Los Angeles promotes both Sheryl

Gold and Jeffrey Harleston to director of business and legal affairs. They were both associate directors of business and legal affairs.

Monte Bailey is appointed director of Northeast regional promotion and marketing, urban music for Capitol Records in New York. He was executive assistant at Elektra Entertainment.

Kim Green is promoted to associate copy director, advertising, creative services for Sony Music in New York. She was copywriter, advertising and creative services.

Rowanne McIntyre is promoted

to national promotion coordinator at Warner/Reprise Nashville. She was national promotion assistant.

**PUBLISHING.** La Ronda Sutton is promoted to VP of the black music division of Chrysalis Music Group in Los Angeles. She was director of black music.

Warner/Chappell in New York names Susan Henderson senior creative director and Jeff Cohen creative manager. They were, respectively, VP of A&R at A&M Records and creative director at BMI.



**Supercool Supergrass.** The members of British group Supergrass, who are signed to Capitol Records stateside, pay a visit to label executives in New York. From left are Capitol's senior VP of promotion, Phil Costello; band members Mickey Quinne and Gaz Combes; Capitol's VP of visual marketing Linda Ingrisano; Supergrass's Danny Goffey, and Capitol's VP of A&R Parry Watts-Russell.

## Abdul 'Head Over Heels' For New Set New Virgin Album Finds Her In Control

■ BY MELINDA NEWMAN

NEW YORK—If Janet Jackson hadn't already claimed "Control" as an album title, it would have been the perfect moniker for Paula Abdul's forthcoming collection.

"Head Over Heels," Abdul's third studio album and her first since 1991's triple-platinum "Spellbound," finds the performer taking charge of her own career. The Virgin Records release arrives in stores June 13.

"I abandoned any fears I had of really getting in there. Previously, I was kind of more in the background with my ideas," says Abdul. "This time, I really

took a lot more control on this album from beginning to end and was involved in every aspect of it."

Her touch shows in the cohesion of the project. Despite the participation of 15 producers and the utilization of more than two-dozen studios, the album hangs together well because Abdul served as the unifying thread.

"The hardest thing when you're using a lot of producers is to have a string that ties the whole thing together, [to make sure] that it's not disjointed," says Abdul. "That was my biggest project as far as leading the way to make that work."

The 14-track collection is easily Abdul's most diverse to date. The different flavors on the album are well-represented by the first single, "My Love Is For Real," which combines an insinuating Middle-Eastern rhythm—complete with backing vocals by Ofra Haza—over a hypnotic pop melody.



ABDUL

Abdul has been a fan of Haza's ever since she saw her in Europe more than five years ago. She calls Haza's vocals "the whipped cream, the nuts, and the cherry on top of the sundae. It was great!"

Another key track on the album is "Ain't Never Gonna Give You Up," an infectious, feel-good, retro-soul number that features the members of Color Me Badd, who came to Abdul with the song.

Four years can be a lifetime in an artist's career—to put it in perspective, Color Me Badd had not even released its debut when Abdul's last album came out. Because of that, there has been a question as to how Abdul will fit into pop radio circa 1995. So far the answer has been just fine, thank you.

San Francisco's KYLD was one of a handful of stations that began playing "My Love Is For Real" ahead of street date.

"I got ahold of a leak of it," says assistant PD/music director Michael Martin. "We did a 'make it or break it' on the song and played it hour after hour. We didn't say who it was, and it came

(Continued on page 48)

## It's Independence Day For 550 Music; Revolution-ary Laffitte Goes To Elektra

**G**ROWING UP: When Sony launched 550 Music in September 1993, the imprint acted primarily as an offshoot of Epic Records. Although it had a number of its own execs dedicated solely to 550 releases, many of its functions were shared with Epic staff. Now, with lots of hits under its belt, including projects by Celine Dion, Deep Forest, Culture Beat, and Des'ree, the label, presided over by Polly Anthony, is moving more and more toward being an autonomous unit.

In the latest move, 550 Music has greatly expanded its number of staffers and in the process created several departments, including A&R and publicity, that will act independently of Epic. Moving over from Epic to work exclusively on 550 projects are senior VP of A&R Michael Caplan, VP of A&R Vivian Scott, and A&R executive Ben Goldman. In publicity, former Epic staffers Ellyn Solis and Brian Stevenson will handle those chores in New York, while Kim Jakwerth will work out of the L.A. office.

The label is also adding an urban promotion department, which will be staffed by former Tommy Boy exec Tom Bracamontes and Epic's Randy Franklin. In other moves, Epic's Regina Robertson joins 550 Music's existing product management staff; former field staffer Dan Caldwell has been upped to director of sales for 550; Vince Bannon, formerly with Sony Music, is now senior VP of artist development for 550; and Doug McVehil has moved over from Epic to 550 Music for video promotion. All will report to John Doelp, newly upped to senior VP of Epic Records Group/executive VP of 550 Music.

For now, the marketing and sales functions will still be handled jointly by 550 Music and Epic.

**T**HIS & THAT: Ron Laffitte, manager of Megadeth and the Cult and head of Capitol Records imprint Revolution Records, is headed to Elektra Entertainment as senior VP/GM West Coast. Therefore, Megadeth is looking for new management, and it seems that the Cult has broken up once again. Revolution act Truly will still release its album through Capitol (see story, p. 20), while Big Chief has been freed of its obligation to Capitol (we predict the band will resurface on Elektra). Laffitte retains the Revolution name, copyright, and logo... A tribute to Stevie Ray Vaughan is being taped Thursday (11) at KLRU-TV in Austin, Texas. Among the artists participating are Eric Clapton, Robert Cray, B.B. King, Jimmie Vaughan, Dr. John, and Buddy Guy. The airdate has yet to be determined... Cane Records, University of Miami's record label, is preparing its second release,

a compilation that will feature South Florida acts including 5th Gear, Cheryl Hill, the Kind, Carla Hall, and the Jongleurs. Among the label's backers are Criteria Recording Studios, Hard Rock Cafe, Metheny Group Productions, and Spec's Music... Jerry Garcia Band and Tom Waits are among the artists contributing to the soundtrack for the upcoming Miramax movie "Smoke." The soundtrack, due June 6, will be issued on Hollywood Records.



by Melinda Newman

**M**AKING FRIENDS: Being one of several million devotees of the TV show "Friends," I was equally taken with the program's catchy theme song. After several weeks of trying to read the teeny end credits, I discovered that the song was written and performed by a pair of our favorite popsters, the Rembrandts. It turns out that the song, "I'll Be There For You," has been added to the duo's new album, coming out May 23 on

EastWest/Elektra. The ditty was so popular that several radio stations were taping it off the air and playing it, so the band went back into the studio to write an extra verse for inclusion on the new album. The single will go to pop and adult contemporary radio, while modern rock and triple-A are getting a different cut, "Coming Home." The Rembrandts filmed a video for "I'll Be There For You" this week, which includes some members of the cast (we hope Ugly Naked Guy isn't one of them).

**P**LANNING AHEAD: Island Chronicles (the label's reissues division) will begin releasing remastered classic Elton John albums early next year, in many cases with additional previously unreleased tracks. Gus Dudgeon, producer of many of John's albums, is overseeing the project. "The whole lot will be coming out midpriced, with additional tracks that were recorded at the time," says Dudgeon. "For instance, at the end of 'Empty Sky,' we're adding 'Lady Samantha.'"

The albums getting the special treatment are "Goodbye Yellow Brick Road," "Caribou," "Tumbleweed Connection," "Elton John," "Don't Shoot Me I'm Only The Piano Player," "Empty Sky," "Captain Fantastic And The Brown Dirt Cowboy," "Madman Across The Water," "Honky Chateau," and "Rock Of The Westies." "Goodbye Yellow Brick Road" is the only release that will not be amended with additional material, so it can continue to fit on one CD.

Assistance in preparing this week's column was provided by Craig Rosen.

## Elektra's Bjork Putting A Love Letter In The 'Post'

■ BY BRETT ATWOOD

LOS ANGELES—Bjork is back, and many commercial modern rock radio programmers couldn't be happier. The Icelandic singer's brand of eccentric pop is a welcome diversion for the format, say programmers who are drenched in an abundance of punk rock and grunge.

Bjork's sophomore solo effort, titled "Post," is due June 13 on Elektra. The album was produced by Nellee Hooper.

Many modern rock stations are already playing the lead track, "Army Of Me," which has climbed into the upper half of the Modern Rock Tracks chart this week.

"Bjork's sound cuts against the grain of a lot of the other modern rock acts that are flooding our office," says KWOD Sacramento, Calif., PD Alex Cosper.

Rob Weldon, music coordinator for WHYT Detroit, agrees: "This is an uptempo female modern rock song, which we are starving for right now. At least it's something

different from the Soundgarden/Pearl Jam/Stone Temple Pilots grind. That gets really old after awhile."

"Programmers keep telling us that there are too many faceless rock bands around," says Matt Pollack, Elektra VP of alternative promotion. "Bjork's sound is clearly her own."

Though there is no commercial single for "Army Of Me," the quirky track is available on the modern rock-intensive "Tank Girl" soundtrack, which peaked at No. 72 on The Billboard 200.

Ron Hancock, a music buyer for Tower Records in Atlanta, says sales of the soundtrack have been disappointing. The postmodern film self-destructed at the box office.

"We ordered 100 discs of the soundtrack, but have only sold

(Continued on next page)



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Bel Biv DeVoe

## Kyuss Brings Its 'Circus' To Town With 1st Official Elektra Set

■ BY CHRIS MORRIS

LOS ANGELES—The Palm Desert, Calif.-based band Kyuss has never been an easy unit to pigeon-hole. So Elektra Records is going the broad-based route with its promotion of the group's new album, "... And The Circus Leaves Town," due July 11.

Elektra senior director of market-

ing Marcia Edelstein says, "Overall, the way we're going to deal with the record at every level is to try not to segment the band into any single area and to try not to be limited. There's a potentially huge audience for Kyuss."

And a fairly diverse one, too, as the quartet's lead guitarist, Josh Homme, says.

"We have a pretty cool audience,

and they're pretty different from each other," he says. "Chances are [you'll see] a 20-year-old kid, and [he'll be] standing next to a 60-year-old speed freak from who knows where. That sort of thing happens everywhere we go, and I like that kind of cross-section."

Kyuss' aggressive, bass-heavy, uncategorizable sound has put the band on the road with a variety of bands: Homme points out that in support of its last album, 1994's "Sky Valley," the group toured with Dinosaur Jr, Ween, Fishbone, and Biohazard—none of which share many common sonic characteristics with Kyuss.

"All of my favorite bands had a certain mystique to them, and I'd like to keep that with this band," Homme says. "You can bet it'll be consistent, but you won't know what the next move is."

Though "Sky Valley" was issued by Elektra, "... And The Circus Leaves Town" is actually Kyuss' first full-fledged album for the label. "Sky Valley" was originally cut for the Elektra-distributed Chameleon Records, but the label folded in November 1993. Elektra picked up the band and issued "Sky Valley" last year (Billboard, Jan. 15, 1994).

While Elektra has undergone many senior management changes in the intervening year, Homme is very upbeat about his band's relationship with the current label powers.

He says, "Elektra is kind of all brand new, and so we're both starting off going, 'Let's just try to do something cool, agree on it, and work on it together,' and not go overboard or underboard... We're all kind of meeting on that common ground, so, so far, it's real good."

In its own camp, Kyuss has stood pat in the studio: For "Circus," the band again utilized the services of



KYUSS: Alfredo Hernandez, Josh Homme, Scott Reeder, and John Garcia.

producer Chris Goss, singer/guitarist of Masters Of Reality, a fellow Palm Desert resident who also helmed "Sky Valley" and the previous album, "Blues For The Red Sun."

"He and all of us are friends," Homme says of Goss, noting that he has a "great" ear. "We have such a great relationship—it's not broken, so we're not gonna fix it."

The approach to the new album is markedly different, however. While "Sky Valley" comprised several long, instrumentally oriented tracks, "Circus," with the exception of its 11-minute closer, "Spaceship Landing," is made up of shorter, more conventionally tuneful material.

"To a certain degree, we accomplished what we wanted to with 'Sky Valley,'" Homme says. "The last record was a lot jammier. We spent so much time on the road jamming that we did come back to a little bit more of wanting to hear ourselves play songs—stepping backwards while trying to step forwards."

Asked if the somewhat unwieldy length of the "Sky Valley" material may have sealed the album's fate at radio, he replies, "Radio's one of those things where it's a concern for Elektra and stuff like that. I don't know about you, [but] I never listen

to radio. So I think it may have been radio-unfriendly, but we try not to get to that point with the records."

Whereas Elektra went to radio on "Sky Valley" with one of the extended instrumentals ("We wanted to support the band's vision, and that's what we did," Edelstein says), "Circus" will be prefaced by the 3½-minute track "One Inch Man," which the label will service to both hard rock and college stations three weeks before the album's release.

"About a week after the album is in stores, we will follow at commercial alternative and rock radio [with the track]," Edelstein says.

The track will be accompanied by a video, based on a concept contributed by the band, she says.

Beyond more conventional retail programs such as listening-post placement, Edelstein adds, "There'll be a lot of emphasis on lifestyle marketing." She notes that the album will be worked at skate, surf, and snow board shops and even tattoo parlors.

Edelstein says that publicity will also be a key part of the marketing mix: "The press was really supportive on the last album, and we expect to build on that reception."

The band—which also includes singer John Garcia, bassist Scott Reeder, and drummer Alfredo Hernandez—is set to begin touring behind "... And The Circus Leaves Town" at the beginning of July. While Kyuss hopes to latch onto an opening slot this summer, Homme says that fans can expect to see the group play its own gigs in smaller venues, too.

"We want to be able to go out so we can make some small clubs packed and sweaty. I think that's the best way for us to get our shit across, and let it build its own slow, Heinz ketchup thing."

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## ELEKTRA'S BJORK PUTS A LOVE LETTER IN 'POST'

(Continued from preceding page)

about 30 so far," says Hancock. "The film's failure hurt sales."

Pollack says that Elektra never relied on the film to carry the soundtrack or Bjork's album. He points out that Bjork and the label declined to use footage from the film in the video for "Army Of Me."

The visually striking clip was shot by Michel Gondry, who also created the clip for Bjork's "Human Behaviour." MTV is airing the clip in regular rotation.

The home video release of "Tank Girl" will likely include the "Army Of Me" video, says Pollack.

The early release of "Army Of Me" has helped build advanced interest in Bjork's forthcoming album, according to Marcia Edelstein, Elektra senior director of marketing.

A second single, "Isobel," is scheduled to be released commercially in mid-June. Bjork will embark on a monthlong club tour in mid-July, according to Edelstein. A second tour is expected in the fall.

Bjork also has a presence on this week's dance charts. The Bjork co-penned single "Bedtime Story," performed by Madonna, is No. 1 on

Billboard's Club Play chart.

"I wrote the lyrics with Madonna in mind," says Bjork of the song. "When I was first approached to do it, my instinct was to say no. I respect her, but it just didn't feel right."

"Then, the lyrics just sort of popped into my head. I thought of a collection of words that I have always wanted to hear Madonna say, 'Let's get unconscious, baby.' Then, I formed the song around those phrases."

Bjork's interest in writing music began at age 11, after the singer recorded a children's album that consisted mostly of cover tunes, including her interpretation of the Beatles' "Fool On The Hill."

The record sold well at the time, and Bjork was asked to record a follow-up. She refused.

"Even at that age, I had an instinct to move away from doing that sort of record again," says Bjork. "I wanted to do my own stuff, but the grown-ups who arranged it just wanted me to do more cover songs."

The singer moved on to other musical endeavors, including jazz,

punk, and heavy metal bands. It was her involvement with Icelandic eclectic pop icons the Sugarcubes that brought her to the attention of Americans.

Her 1993 U.S. solo effort, the appropriately titled "Debut," sold 491,000 units, according to SoundScan.

"The lyrics for 'Debut' were taken from my diaries over a 10-year period," says Bjork. "It took me ages to decide to do that record. I finally figured out that I have the right to be selfish."

For "Post," Bjork looked outside of herself for inspiration. "I draw the emotions from the people around me," she says. "I feel like a chameleon, really."

Bjork, who relocated to London in 1994, describes "Post" as "a letter home to Iceland."

"These are songs which tell stories about the average person's life," says Bjork. "It's scruffy, happy, silly, intelligent, vulnerable, and static at the same time."

In the U.K., "Post" will come out on the Pinnacle-distributed One Little Indian label. In Europe, "Post" is on Mercury.

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**PHILIPS**

## Capitol Shows Faith In Seattle's Truly Label Not Fixating On Group's Rock Star Pedigree

BY DAVID SPRAGUE

NEW YORK—There are those who would call Truly a Seattle supergroup, but you won't hear that phrase uttered by members of the group or staffers at Capitol, which will release the trio's label debut, "Fast Stories From Kid Coma," June 20.

"We don't want to fall into the trap of capitalizing on the past efforts of any of this band's members," says Clark Staub, Capitol senior director of alternative marketing. "Some people may be



TRULY: Hiro Yamamoto, Robert Roth, and Mark Pickerel.

aware of what they've done before and that's fine, but we're not going out of our way to exploit it."

Those past projects include Soundgarden, with whom bassist Hiro Yamamoto spent several years, and the Screaming Trees, co-founded by Truly drummer Mark Pickerel. The band is fronted by guitarist Robert Roth, who wrote much of the intricate, psychedelically inclined material on "Fast Stories From Kid Coma." (The title comes from the album's pseudo-conceptual slant: The songs are loosely spun from the viewpoint of a comatose youth who, in his vegetative state, is reliving a past summer of grandeur.)

The album was initially started when Truly was under contract to Sub Pop (which will handle a vinyl pressing of the album). "Sub Pop thought we were insane, that we were never going to finish this album, which, looking back on it, seems like a valid point," says Pickerel. "We kept finishing and starting over, and we spent so much money that they just pulled the plug and tried to get someone to buy the tapes."

By the time Capitol imprint Revolution Records stepped in, three years had passed. Thus "Fast Stor-

ies From Kid Coma," which clocks in at well over 70 minutes, is the first Truly release since a Sub Pop EP back in 1991—which contained the memorable track "Leslie's Coughing Up Blood," a dark, sinuous version of which crops up on the Capitol release.

"We didn't want to get wrapped up in the idea of getting records out just to have them out," says Pickerel. "We played out, we worked on material, and we kept at it. I think of this as almost a 'best of' covering the last few years."

Capitol's Staub thinks much the same way, insisting that the label isn't pushing a defined single or video strategy. "It's not that kind of record," he says. "I think of it as being similar to the first Jane's Addiction record in that it doesn't seem to fit a niche right now, but it will create its own niche before long."

To facilitate that occurrence, the label has already shipped a limited-edition 10-inch EP featuring the album tracks "Blue Flame Ford" and "Hurricane Dance," in addition to two new songs. Intended primarily for college radio, the EP will also be targeted to mom-and-pop retailers, a business with which Pickerel, who owns Roundup Records in his hometown of Ellensburg, Wash., is familiar.

"I've always dreamed of doing what I'm doing right now, in terms of both the store and the band," says Pickerel. "There was a long period where I wasn't even sure about the band part, which was true of Hiro, too. We both had bad tastes in our mouths from our previous dealings with labels."

Pickerel implies that the bad taste has been washed away by the band's interaction with Capitol, which is taking a low-key and long-term approach to marketing "Fast Stories."

Despite the fact that Revolution Records head Ron Laffitte departed Capitol last week, the record will still come out on the Revolution/Capitol imprint. A&R exec Matt Aberle is now working with the Truly project.

Truly will start a series of residency tours later this summer, beginning in and around Seattle and moving to Northern California soon after. Other target cities are Chicago and Boston, according to Staub.

"We don't think we're going to make a singles band out of Truly; their songs are seven, nine, 10 minutes long," says Staub. "We're not going to present an edited version of the band to anyone. We're confident that it's striking enough that we won't have to do that."



Holden The Caulfields. Dan Aykroyd embraces members of A&M group the Caulfields following the band's appearance at the House of Blues. Shown, from left, are band member Sam Muscemi; manager Doron Segal; Aykroyd; and band members Ritchie Rubini, John Faye, and Michael Simpson.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES	Sandstone Amphitheatre Bonner Springs, Kan.	April 30- May 1	\$2,073,890 Gross Record \$110/\$75/\$45	32,265 two sellouts	Contemporary Prods.
EAGLES	Riverbend Music Center Cincinnati	April 24-25	\$1,960,045 \$112.50/\$89.50/ \$47.50	24,319 two sellouts	Niederlander Organization
EAGLES	Deer Creek Music Center Noblesville, Ind.	April 27-28	\$1,469,055 Gross Record \$86.50/\$39.50	34,560 two sell- outs	Sunshine Promotions
JIMMY PAGE & ROBERT PLANT OUR LADY PEACE	Rosemont Horizon Rosemont, Ill.	April 28-29	\$969,000 \$37.50/\$25	34,764 two sellouts	Jam Prods.
GIpsy KINGS	Radio City Music Hall New York	April 27-28	\$510,690 \$60/\$45/ \$40/\$35	10,704 11,678 two shows, one sellout	Radio City Music Hall Prods.
VAN HALEN COLLECTIVE SOUL	Gund Arena Cleveland	April 22	\$477,710 \$40/\$25	16,406 sellout	Belkin Prods.
VAN HALEN COLLECTIVE SOUL	CoreStates Spectrum Philadelphia	April 28	\$453,738 \$37.50/\$27.50	15,846 sellout	Electric Factory Concerts
JIMMY PAGE & ROBERT PLANT OUR LADY PEACE	Market Square Arena Indianapolis	April 26	\$416,738 \$35/\$23.50	16,400 17,568	Sunshine Promotions
JIMMY PAGE & ROBERT PLANT OUR LADY PEACE	Cincinnati Riverfront Coliseum Cincinnati	April 25	\$413,898 \$40/\$22.50	16,682 sellout	Belkin Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND MARSHALL CHAPMAN	Pyramid Memphis	April 27	\$400,930 \$35/\$25/\$20	15,949 sellout	Mid-South Concerts

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295.

## ASCAP AWARDS

(Continued from page 12)

"Streets Of Philadelphia" from "Philadelphia," written and performed by Bruce Springsteen; and "A Whole New World" from "Aladdin," written by Tim Rice and Alan Menken and performed by Peabo Bryson and Regina Belle.

Dan Foliart and Dennis McCarthy took home the most awards of the evening with three honors each. Foliart was honored along with Conti, Jesse Frederick, Michael Karp, and Paul Shaffer for the most performance credits on TV in the category of themes. Foliart also was honored in the top TV series category for "Home Improvement" and "Roseanne."

McCarthy was honored in the most performed underscore category along with Gary Remal Malkin, William Olvis, Christopher Stone, and Mark Watters. He also was honored for the themes to the TV series "Star Trek: The Next Generation" and the motion picture "Star Trek: Generations."

Here is a complete list of winners:

**Golden Soundtrack Award:** Bill Conti.

**Most performed themes:** Bill Conti, Dan Foliart, Jesse Frederick, Michael Karp, and Paul Shaffer.

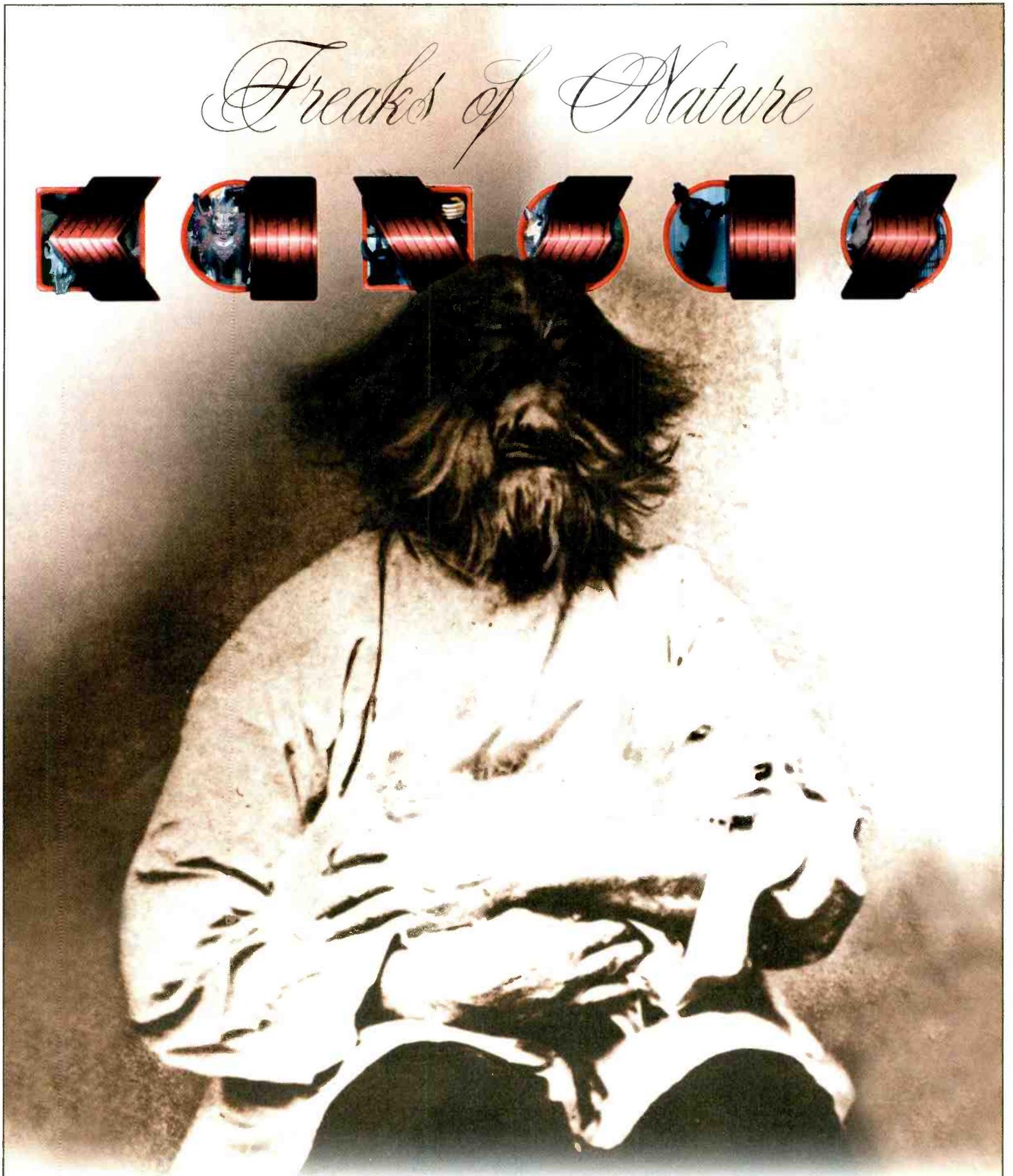
**Most performed underscore:** Gary Remal Malkin, Dennis McCarthy, William Olvis, Christopher Stone, and Mark Watters.

**Top TV series:** John Addison and Jeff Sturges, "Murder, She Wrote"; Bob Burke, "Madman Of The People"; Jay Chattaway and Dennis McCarthy, "Star Trek: The Next Generation"; Alf Clausen, "The Simpsons"; John E. Davis, "Beverly Hills, 90210"; Dan Foliart, "Home Improvement"; Dan Foliart and Howard Pearl, "Roseanne"; Jesse Frederick, "Full House"; Ken Harrison and Tim Truman, "Melrose Place"; James Newton Howard, "E.R."; Donald Markowitz, "Me And The Boys"; John Morris and J.A.C. Redford, "Coach"; Michael Skloff, "Friends"; and Jonathan Wolff, "Married . . . With Children" and "Seinfeld."

**Top box office films:** Richard Rodney Bennett (a PRS-affiliated writer whose music is cleared through ASCAP in the U.S.), "Four Weddings And A Funeral"; Brad Fiedel, "True Lies"; Elliot Goldenthal, "Interview With The Vampire"; James Horner, "Clear And Present Danger"; Dennis McCarthy, "Star Trek: Generations"; Ennio Morricone (SIAE), "Wolf"; Ira Newborn, "Ace Ventura: Pet Detective"; Randy Newman, "Maverick"; and Howard Shore, "The Client" and "Philadelphia."

**Most performed songs—motion pictures:** "Again" from "Poetic Justice," writers Jimmy Jam, Terry Lewis, and Janet Jackson; publishers EMI April Music Inc. and Flyte Tyme Tunes; "All For Love" from "The Three Musketeers," writers Bryan Adams, Robert John "Mutt" Lange (PRS), and Michael Kamen; publishers Badams Music Ltd. and Zomba Enterprises Inc.; "Streets Of Philadelphia" from "Philadelphia," writer and publisher Bruce Springsteen; and "A Whole New World" from "Aladdin," writers Tim Rice (PRS) and Alan Menken; publisher Walt Disney Music Co.

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4. "Richie Dagger's Crime" - Germs

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6. "Kids Of The Black Hole" - The Adolescents

7. "Bloodstains" - Agent Orange

8. "Guns" - D.I.

9. "Institutionalized" - Suicidal Tendencies

10. "Ha Ha Ha" - Flipper

11. "I Got A Gun" - Channel 3

12. "Clorox Girls" - Redd Kross

13. "Los Angeles" - X

14. "Out of Vogue" - Middle Class

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## Artists & Music

### RED HOT PLANS 5 NEW ANTI-AIDS EFFORTS

(Continued from page 12)

Indie Guide To Dating." The record, due on vinyl and CD, will feature songs recorded by such acts as Lois, Guided By Voices, Folk Implosion, the Grifters, Yo La Tengo, and Noise Addiction. The magazine is a humorous spoof of dating guides.

"Nova Bossa: Red Hot + Rio," described as a tribute to Antonio Carlos Jobim and the bossa nova movement, features Brazilian artists and other international pop stars. It will be released on Verve in the winter of 1996.

"Map Of The House: Red Hot + Rave," a collection of dance, jungle, techno, rave, ambient, and other sounds, will be a late-winter release but has yet to be placed with a label. The project will be issued in the CD Plus configuration with interactive visuals.

Red Hot also plans "Memphis: Red Hot Blues 'n' Soul," a live concert event saluting blues, soul, and rock musicians who made Memphis a popular musical crossroads. The event will be filmed live in late 1995 or early 1996 to create a documentary, home video, and TV special that is scheduled for release in late spring 1996.

### HENDRICKS APPOINTED

(Continued from page 16)

if he will keep the Master Series and Songwriter Series. Unlike Bowen, he will not be involved with Liberty's Christian music affiliate, Sparrow Records.

Hendricks confirmed speculation that he is considering restoring the Capitol Records name to the operation and moving the label's offices back to Music Row.

"[Changing back to Capitol] is a thought," he says. "But whether we can do that, we don't know—whether everybody wants to do that, we don't know."

But, he continues, "moving back to Music Row is something I do want to do. As to where and when, I don't have any idea . . . I want to be a part of Music Row. I want songwriters to wander in and out of my office with great songs . . . There is magic on the Row."

Liberty and Patriot currently occupy the 11th floor of a high-security office building on West End Avenue, more than a mile from Music Row.

Except for Wilson, Hendricks says he has not settled on any other senior staffers. The week before Hendricks assumed his duties, Liberty fired three of its VPs: Renee Bell, VP of A&R; Cathy Gurley, VP of creative services; and Sherri Halford, VP of production.

Katy Gillon, VP of production and creative services at MCA Records, would neither confirm nor deny speculation that she will move to Liberty.

Hendricks came to prominence in 1985 as co-producer (with current Arista/Nashville president Tim DuBois) of Restless Heart. He has since produced or co-produced Rob Crosby, Alan Jackson, Lee Roy Parnell, Brooks & Dunn, John Michael Montgomery, Steve Wariner, Aaron Tippin, Larry Stewart, and Faith Hill. Under his agreement with Liberty, he will continue to produce Hill—who is on Warner Bros.—but no other nonlabel act.



Arista Records president Clive Davis presented the Red Hot Organization with a check for \$1 million from the proceeds of the label's "No Alternative" album. Shown at the presentation, held during a party sponsored by restaurateur Pino Loungo in late April, from left, are Paul Heck, director of A&R with the Red Hot Organization; Davis; Dr. Mathilde Krim, co-founder of AmFAR; John Carlin, executive director/founder of Red Hot; and Roy Lott, executive VP/GM of Arista.

Two other projects planned are recordings from the rap and Latino rock genres. Red Hot is currently searching for labels to underwrite the projects.

Says Carlin, "It's important for people to know how committed we are to doing projects, especially in Latino and African-American communities where there is a growing AIDS crisis."

On the film front, Red Hot will debut "The Beat Experience," a half-hour movie on Nov. 9 at the Whitney Museum of American Art in New

York. The film will introduce an exhibition on the Beat movement of the '50s in America.

A Voyager-distributed CD-ROM version of the film—which may include a musical component—is planned for a pre-Christmas release.

Since its inception in 1989, the Red Hot foundation has issued five albums in its efforts to garner funds for AIDS-related projects: "Stolen Moments: Red Hot + Cool," "Red Hot + Country," "Red Hot + Dance," "Red Hot + Blue," and "No Alternative."

# Billboard

## BIG EIGHT

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- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jampacked with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$85
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$45
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
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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	2	14	<b>SUBWAY</b> BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
2	—	1	<b>REDNEX</b> BATTERY 46000/JIVE (10.98/15.98)	SEX & VIOLINS
3	5	8	<b>BETTER THAN EZRA</b> ELEKTRA 61784/EEG (10.98/15.98)	DELUXE
4	7	6	<b>BLESSID UNION OF SOULS</b> EMI 31836 (10.98/15.98)	HOME
5	—	1	<b>FILTER</b> REPRISE 45864/WARNER BROS. (10.98/15.98)	SHORT BUS
6	9	13	<b>MARTIN PAGE</b> MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
7	10	41	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES
8	6	11	<b>LETTERS TO CLEO</b> CHERRY DISC/GIANT 24598 (9.98/15.98)	AURORA GORY ALICE
9	11	31	<b>CORROSION OF CONFORMITY</b> COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
10	12	4	<b>RACHELLE FERRELL</b> BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
11	8	16	<b>GILLETTE</b> S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
12	13	10	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98)	ALL IN THE GAME
13	18	22	<b>RUSTED ROOT</b> MERCURY 522173 (9.98 EQ/15.98)	WHEN I WOKE
14	15	2	<b>INI KAMOZE</b> COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER
15	14	32	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
16	25	3	<b>JEFF BUCKLEY</b> COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
17	17	6	<b>MORPHINE</b> RYKODISC 10320* (11.98/17.98)	YES
18	21	15	<b>THE ROOTS</b> DGC 24708*/GEPHEN (10.98/15.98)	DO YOU WANT MORE?!!!!?
19	19	42	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
20	—	1	<b>IV XAMPLE</b> MCA 11220 (9.98/15.98)	FOR EXAMPLE

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	3	<b>PAVEMENT</b> MATADOR 45898*/WARNER BROS. (10.98/15.98)	WOWEE ZOWEE
22	23	4	<b>KMFDM</b> WAX TRAX 7199*/TVT (10.98/16.98)	NIHIL
23	20	80	<b>ADAM SANDLER</b> ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
24	24	29	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98)	USHER
25	—	1	<b>MANA</b> WEA LATINA 99707 (8.98/14.98)	CUANDO LOS ANGELES LLORAN
26	26	21	<b>4 P.M.</b> NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
27	29	14	<b>THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE</b> VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
28	39	2	<b>SUBLIME</b> SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
29	33	20	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
30	36	9	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
31	32	7	<b>BROTHER PHELPS</b> ASYLUM 61724/EEG (10.98/15.98)	ANY WAY THE WIND BLOWS
32	34	85	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
33	35	9	<b>MIKE WATT</b> COLUMBIA 67086* (10.98 EQ/15.98)	BALL-HOG OR TUGBOAT?
34	22	2	<b>DEICIDE</b> ROADRUNNER 8944 (10.98/17.98)	ONCE UPON THE CROSS
35	30	5	<b>BIG L</b> COLUMBIA 53795* (10.98 EQ/15.98)	LIFESTYLEZ OV DA POOR & DANGEROUS
36	—	1	<b>OUR LADY PEACE</b> RELATIVITY 1507 (10.98/16.98)	NAVEED
37	28	34	<b>KEN MELLONS</b> EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
38	31	11	<b>MURDER SQUAD</b> G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
39	37	8	<b>RICHARD CLAYDERMAN</b> RODVEN 3139 (10.98/16.98)	ONE WORLD OF MUSIC
40	27	20	<b>THE FLAMING LIPS</b> WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...

## POPULAR UPRIISINGS

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

**BONA FIDE TALENT:** Nineteen-year-old **Jon B.** has already written and/or produced songs for such major acts as **Toni Braxton**, **Color Me Badd**, **New Edition**, and **After 7**. Now he may be on his way to joining the ranks of those star acts himself.

His soulful duet with **Kenny "Babyface" Edmonds**, "Someone To Love," is climbing the Hot 100

which goes through 550 Music. Tracey E. Edmonds is Babyface's wife.

R&B and top 40 radio programmers picked up on "Someone To Love" on their own after **Work/Columbia** serviced the "Bad Boys" album.

"Jon is an artist, and I think the album is an incredible album and paints the total picture," says **John Doelp**, who has just been upped from senior VP of marketing and sales at Epic to senior VP of Epic Records Group/executive VP of 550 Music.

"When you listen to the whole album," he continues, "it takes you through a lot of different emotional experiences. It's very important for people to meet him and spend some time with him so they can see the many sides of him."

To accomplish this, the Rhode Island-born, Pasadena, Calif.-based artist will perform for radio and retail executives during a promotional tour in June. He is also scheduled to appear on "The Tonight Show With Jay Leno" in early June.

Doelp says the second single from the album will be the Babyface-penned "Pretty Girl."

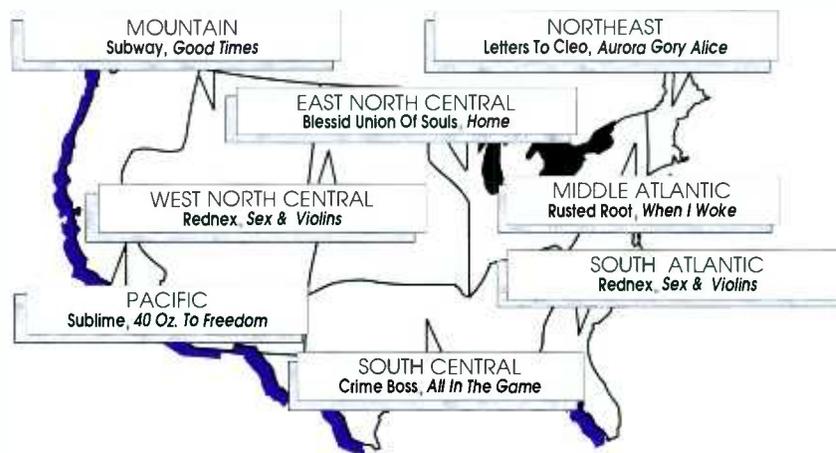
As for the artist's producing and writing credits, he penned one song for Braxton's second **LaFace/Arista** set, due in August.

He also wrote and produced four songs on **After 7's** "Re-



**Expectations.** Daryle Singletary's first single, "I'm Living Up To Her Low Expectations," moves 46-43 with a bullet on Hot Country Singles & Tracks this week. His self-titled **Giant** debut is due May 23. The singer tours the U.S. this summer, including stops in St. Louis on May 25, Detroit on July 16, and Fort Worth, Texas, on July 21.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Rednex, Sex & Violins	1. Rusted Root, When I Woke
2. Blessid Union Of Souls, Home	2. Rachele Ferrell, First Instrument
3. Subway, Good Times	3. Blessid Union Of Souls, Home
4. Better Than Ezra, Deluxe	4. Rednex, Sex & Violins
5. Lari White, Wishes	5. Martin Page, In The House Of Stone & Light
6. Gillette, On The Attack	6. Letters To Cleo, Aurora Gory Alice
7. Filter, Short Bus	7. Better Than Ezra, Deluxe
8. Letters To Cleo, Aurora Gory Alice	8. Big L, Lifestylez Ov Da Poor & Dangerous
9. Wilco, A.M.	9. India, Dicen Que Soy
10. Martin Page, In The House Of Stone & Light	10. Jeff Buckley, Grace

flections," due on Virgin July 18; a song for New Edition's forthcoming reunion album for MCA; and a song for **Color Me Badd's** next **Giant** album.

**SOUL SINGER:** Nashville-based **Core Entertainment** has rereleased the first solo album from **Collective Soul**

singer **Ed E. Roland**.

The self-titled album, which was originally released in 1991, was reshipped to retailers the week of May 1. The lead track, "Shame," was serviced to modern rock, album rock, triple-A, and college radio the same week.

In 1991, the album was only serviced to college radio outlets.

Core president **Keith Dressel** is approaching the marketing and promotion of the album with caution.

"We don't really have his blessing on this," says Dressel. "He's not happy about it coming out because he says it's a record of demos. But we did release this in '91, and it was recorded for that purpose."

Dressel says the label wishes it could sticker the album with a request to file it

under **Collective Soul**. However, for now, he says he wants to double-check to see what will or won't get the label in hot water.

Roland was the first artist signed to **Core**; **Vigilantes Of Love** was the second. **Core** has also rereleased that band's debut, "Driving The Nails."

**BUZZIN':** Lava/Atlantic artist **Jill Sobule** was hand-picked by MTV president **Judy McGrath** to perform

perched atop a building in West Hollywood, Calif., May 15 to promote MTV's first image billboard in eight years.

Sobule's clip for "I Kissed A Girl," the first single from her self-titled debut for Atlantic, is a Buzz Clip on the network. She'll perform that song and two others.

In addition, the singer/songwriter taped a segment for "Entertainment Tonight"



**Stan's Plan.** Former **Wall Of Voodoo** front man **Stan Ridgway** is taking his new band, **Drywall**, on a series of regional tours. The first string of dates, in support of its I.R.S. album "Work The Dumb Oracle," start in L.A. on May 18 at **Jacks Sugar Shack**. **Drywall** will tour other parts of the country throughout the summer.

on May 2, set to air shortly thereafter.

**ROADWORK:** Tricky teams with **PJ Harvey** for four weeks starting May 17... **Todd Snider** embarks on his first European tour on May 18... **Dirt Merchants** open for **Bush** and **Wax** in Columbus, Ohio, on May 23, for **Adam Ant** in Detroit on May 24, and for the **Ramones** in Indianapolis on May 25.

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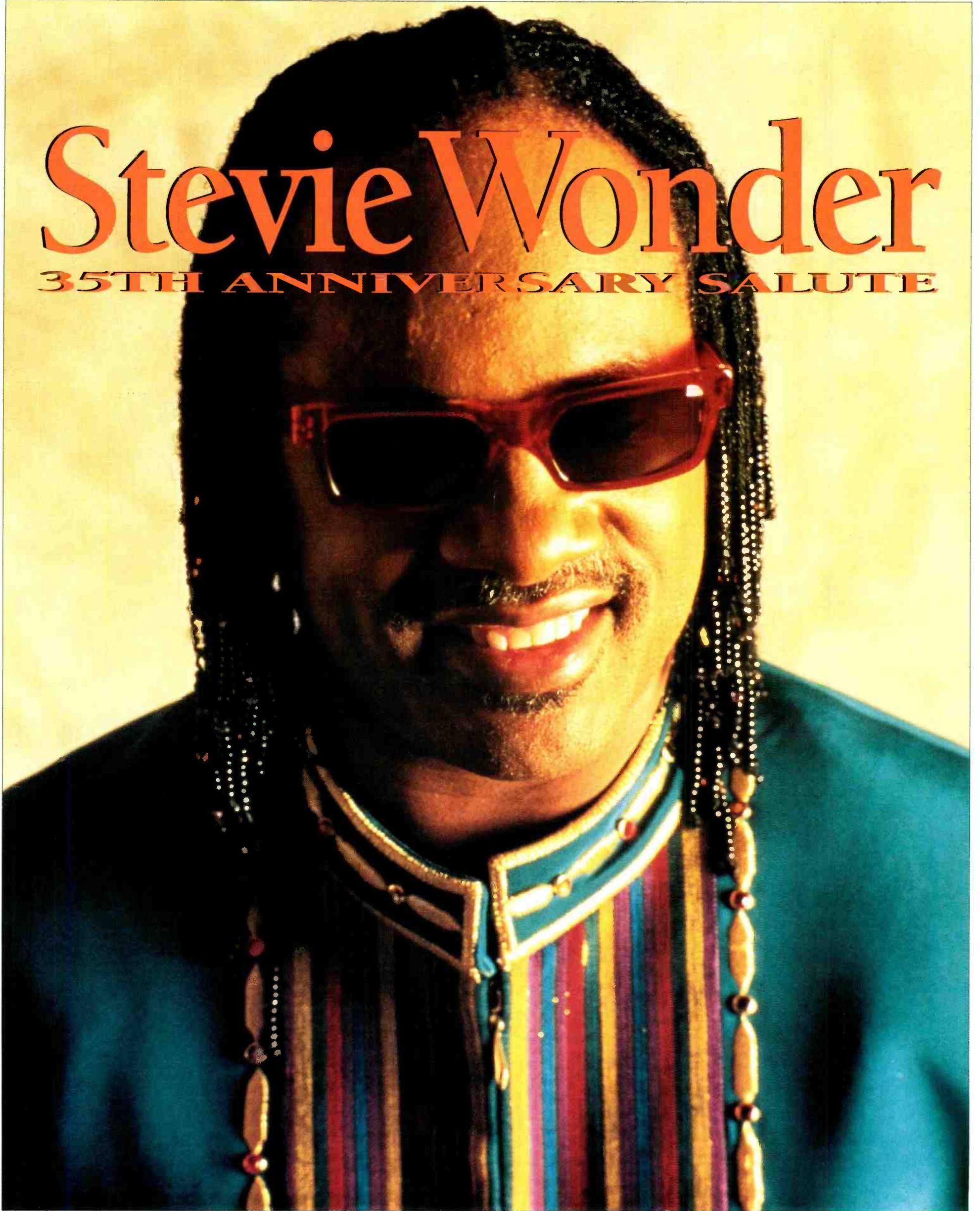
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# Stevie Wonder

35TH ANNIVERSARY SALUTE



## WONDER YEARS: THE STORY SO FAR

"Genius" is a term best used sparingly, but it is incredibly fitting when applied to a musical prodigy who signed with Motown Records when he was 10 years old. It wasn't marketing hype when the company released an album two years later called "Little Stevie Wonder - The 12 Year Old Genius." If that wasn't evident when the album debuted on the Billboard album chart the week of July 13, 1963, it certainly became clear as the years went by and Stevie Wonder produced an impressive body of work that won acclaim from critics, his peers in the industry and his millions of fans around the world.

Even as his 25th album, "Conversation Peace," wins him more fans, it's difficult to believe that Wonder is in his fourth decade as an artist—especially since Saturday (13) is only his 45th birthday. It's one of the benefits of starting out so young. He was born blind in Saginaw, Mich., as Steveland Morris. Later, he took his father's last name, Judkins. The family moved to Detroit, where Stevie grew up listening to the city's most popular radio stations. The first instrument he played was a six-hole harmonica, followed by drums and piano. By the time he was 9, he formed a duo with his best friend, John Glover, whose cousin was Ronnie White, one of the Miracles. White introduced Stevie to Motown producer Brian Holland, who was so impressed he interrupted Berry Gordy during dinner to urge him to sign the talented young musician.

The Motown founder considered several stage names for his new artist, including Stevie the Little Wonder and Stevie Little Wonder before releasing a single in August 1962 by Little Stevie Wonder. "I Call It Pretty Music (But The Old People Call It The Blues)" didn't make the Hot 100, but it did make an impression. Stevie's next two singles didn't chart either, but history was made when a live performance was recorded at the Regal Theater in Chicago. Stevie had already cut a studio version of "Fingertips" for the album "The Jazz Soul Of Little Stevie." The song, written by Clarence Paul and Henry Cosby, was in Stevie's repertoire for the Chicago concert, and producer Paul was leading Wonder offstage when the youngster broke free from his grasp and resumed singing "Fingertips." The bass player had already left the stage, so a quick-thinking bassist who played for Mary Wells jumped in, but had to ask, "What key? What key?"

That "mistake" was left in the final recording, which was split into two sides of a Tamla single in 1963. "We're not sure why the record was such a big hit, but leaving that mistake in didn't hurt," Berry Gordy wrote in his auto-



# STEVIE

Continued on page 38

# Interview:

His impact on the world of popular music is virtually immeasurable, and the recent release of his "Conversation Peace" falls squarely in the "event" category—simply because it is the first full-length Stevie Wonder album in eight years. The event also serves as the start of festivities celebrating Wonder's 35 years of professional music-making, the subject of this special Billboard salute. Last month, Billboard contributing writer David Nathan interviewed the legendary musician in New York. Seated at his piano, Wonder played the poignant melody line to his 1982 hit "Ribbon In The Sky" as the conversation got under way and segued into a free-flowing exchange about his new album and his three decades in music...

**BILLBOARD:** I was going to start in a logical place, which was to talk about your new album—and we will talk about your new album, but I'm going to start in another place. There was a point in your career, probably around 1969 or 1970, where you seem to have made a conscious decision to address social issues. Can you say who or what inspired you at that time?

**STEVIE WONDER:** I think that probably God has always used me as a vehicle, and that's the way I've seen it. At some point in time, it just came as a feeling to me that that was right to do. It wasn't like I said, "OK, I'm going to do this now." It just happened, and probably the public's first introduction to me doing it is in the song "Blowin' In The Wind" that I did with Clarence Paul as a duet. But obviously, things that were going on caused me to think and emot and ultimately write and express my feelings and point of view on the different issues that confront us in this society.

**BB:** It seems as if it was more like an evolution in your thinking. Do you feel the first album to really express that was [1971's] "Where I'm Coming From"?

**SW:** Yeah, that definitely was the first album where it was me working with Syreeta [Wright] on different topics. That is the first album where you can see all that happening.

**BB:** Can you recall if there were any particular conversations with people that led you toward developing that sort of social enlightenment?

**SW:** I have to say that Vietnam was something that I was interested in, the racial situation that still existed, the violence that happened within the inner cities, the fact of the psychological and emotional state of the people. I think even with a song like "Take Up A Course In Happiness" [from "Where I'm Coming From"], I was saying that there are going to be problems in life. There are going to be highs and lows, and you have to work with dealing with them and not giving up. Obviously, that song—and there were other songs too—dealt with that kind of topic. "Look Around" was kind of dealing with the space situation. "Think Of Me As Your Soldier" is dealing with someone who has an endless love for someone.

But if you look at, say, [the 1972 album] "Music Of My Mind," you don't really see that many of those kinds of songs on there. You have "Girl Blue," which is a song about someone abusing themselves or allowing themselves to be abused... "Evil," which is kind of a song that deals with asking the questions, "Why do you break so many hearts? Why have you caused such havoc and destruction in this world of ours?" There have been so many different inspirations for so many songs.

Based on situations that we have all seen, or that I've seen, those kinds of things are inspired by experiencing life, experiencing people in life and different circumstances that people either put themselves in or put other people through.

**BB:** So I assume a lot of inspiration then came from discussing things



SWINGIN' 60s: with Vandella Martha Reeves

with people, as well as from your own experiences.

**SW:** Definitely. Exactly. And from listening to the radio, television, the news, books and all the different things that evoke or cause thoughts and feelings about situations or conditions.

**BB:** Did you consider at that juncture that what you were doing musically was risky [at the time]? Were you aware of being rather cutting-edge, or were you simply expressing yourself?

**SW:** I knew that maybe it was risky, but I didn't really think of that as being a reason I should stop. I thought it was more important for me to express those things, to deal with those topics that were not only on my mind but heavy on my heart. I basically believe that these were and are issues we need to deal with, that need to be confronted. That, if in fact through people hearing about these things, it may bring a thought to their mind. With the song "Front Line" [from the 1982

album "Original Musiquarium I"]. about "Agent Orange," for those people to not have gotten the medical attention is a travesty to what we say we are all about. So I was very disappointed, and the way you express disappointment or concern is you talk about it. I didn't feel you were supposed to keep it quiet—"Don't say anything and let it go on"—like let people go through their pains and you make your money, and forget about it.

**BB:** The other artists I'm thinking about from around that time who took on similar themes are Marvin Gaye with "What's Going On?" and Curtis Mayfield, Nina Simone and James Brown. Did they influence you in terms of your thinking?

**SW:** Definitely. Their music inspired me, and they wrote some great stuff. Marvin Gaye's "What's Going On?" is still one of the most incredible albums in the history of music. It was a record I loved, and it encouraged me. It encouraged me more than it influenced me, because it said there was another person not willing to sacrifice his art because it may not be a popular topic of the day. Like "[Inner City Blues] "Makes Me Wanna Holler"... "natural fact is, I can't pay my taxes." And we are all confronted with it throughout the world.

Taxes are high in the United States, and they are high in Great Britain. The bad thing about it is that taxes are getting high and the conditions need to be changed, and the things we should be spending our money on, to make a change for the better, [the politicians] are saying, "It's too much money. We need to cut money from the budget in education." You get someone like Gingrich... I made an analogy last night: I said, "Some politicians are like record execs, because what happens is you have some record execs who have positions and they say, 'Hey, you should do this, this is the thing that is happening,' and it's only because they may have heard of it, but they wouldn't know hip-hop from be-bop. You may do it, and they then say, 'This is not happening.' It's the same with politicians: they say, 'Look, this is what we need to do, we need to cut here.' Yet the position they take will ultimately do nothing for the well-being of society." That's the analogy that I made.

**BB:** How have you dealt with record executives trying to give you advice on what you're doing?

**SW:** I've been very objective in listening, in the listening department! [laughs] I like to hear what everyone has to say, because my thing is basically that I want to find the good in what someone is trying to say—and the possibilities in what they're saying. As opposed to saying, "No, that's bullshit—you're out of here," I would like to hear it. If it really makes sense, I'll say it makes sense, and if it doesn't I'll say it doesn't. But to take a position without trying to hear and understand what someone is attempting to say, then you're not willing to expand your horizons. My thing is that when those kinds of things happen with me and people who have authority, I say if there is something to see in it other than not seeing at all, I try to find a solution that will satisfy us both.

**BB:** You have a 35-year history with Motown. There have been a lot of changes there in that time. Executives have come and gone, and the company has been sold. Have all the changes made much difference in how you've been dealt with?

**SW:** We've had a good relationship. Obviously, there have been points where we had disagreements. It's no different for me than for anyone else. There have been those times, but it hasn't been like I've been at Motown under this excruciating pain or force. It's been based on us being able to work things out amicably and me having my freedom.

There are people who have gone through a lot of stuff with record companies, making statements that [the company] has made them feel a certain way. I haven't had that experience. I'm glad we have an intelligent, adult relationship.

**BB:** When the company changed ownership, did that make much difference to you?

**SW:** Obviously, MCA was one kind of corporate setting or situation. PolyGram is yet another. I think they're more in the music business. I'm not saying that MCA was not in the music business, but there is that whole corporate thing. You know, the relationship between myself and the people at PolyGram, the relationship between myself and Alain Levy, we are developing a good rapport, and that's a very good start.

**BB:** Do they relate to you as a global artist, rather than a U.S.-based artist?

**SW:** I think so. In actuality, we're all going to have to look at the music industry like this, because the United States is only one-third of the amount of sales that you get, at least for me. You've got the whole Asian region that's gonna open up even more. That's a whole other story that's got to be confronted very soon. It's a new ballgame.

**BB:** A lot of people consider you one of the pioneers on the synthesizer, since you were so instrumental in making that instrument popular. How do you feel about your reputation in that regard?

**SW:** I feel good, in the sense that maybe through the way that I used

Continued on page 34

# WONDER

STEVIE—

we just called to say

WE LOVE YOU

your friends at Jobete Music



*Stevie,*

*Your friendship, loyalty  
and musical genius have so  
enriched my life.*

*35 years?*

*It seems like yesterday!*

*Happy Birthday*

*Berry Gordy*



**INTERVIEW**  
Continued from page 27

it—as a tool to work with sounds I had in my mind (since I couldn't do notation and give a musician the part to do)—I could play keyboards enough to play that part and thus give the musicians a sense of the things I wanted from them. From the very beginning, synthesizers were used—on a lot of the scary movies and then obviously on the Beach Boys' "Good Vibrations." I felt good that I was able to take [inspiration] from a place where great work was done—by Wendy Carlos, who did "Switched On Bach" and "Clockwork Orange."

There were those musicians who were just into it. Marvin Gaye, for instance, on "Mercy Mercy Me," and I think some of the other stuff on that album. Motown had a Moog synthesizer, probably the same one he used, but no one really worked with it. Then more and more people began to use it. Emerson Lake And Palmer did some great stuff that kind of moved the synthesizer to another place. Malcolm [Cecil] and Bob [Margouleff] were there and they did some great stuff. Various synthesists have brought it a long way, and I feel very happy that I was able to take it to another place and get it from just being some fun little gadget that people could mess with and find that there is something to actually come out of it that gives a writer a whole other spectrum to use when arranging. Nowadays, I feel the same way about the computer.

**BB:** As a songwriter, with your body of work, there is an enormous amount of music there, there are great songs. What is your basic way of writing or approaching a song? Do you get an idea and put it down to develop later, or how do you typically work?

**SW:** The basic idea and the melody usually come to me first. Then the music for the verses.

**BB:** Obviously, your new album has taken some time to evolve. It wasn't something you did in six months. Did you have a particular concept in mind when you started, or was it an evolution—did the concept evolve with the songs as you wrote them?

**SW:** "Conversation Peace" really started, as most of the things that I do start, with the idea, the feeling, I came up with an idea. After a

certain amount of songs, I felt that this worked for what I wanted to do. So I've worked with it throughout the years—to this point where I felt comfortable with the title being what it is. At one point, it was "Conversation Piece" and it has moved from that to "Conversation Peace" because I have heard more people say "peace" recently. And my question was, "Do these people really understand what they mean when they say 'peace'?"

It's a big word, and I think that what you say has a lot to do with where things go. Words have a lot of power, so when you say it from your mouth it's got to mean more than you just saying it.

**BB:** Was there a particular point in the process of this album when everything started to come together and gel?



One of Stevie Wonder's most distinguished accomplishments is the key role he played in the movement to get Martin Luther King's Jan. 15 birthday made into a national holiday—which it was in 1984. (Photo: Michael Ochs Archives)

**SW:** I think with the title song, "Conversation Peace" came later on in the project, but I knew that that was a thread, a theme, that worked really well for putting everything in its proper context.

**BB:** Are there a couple songs, two or three songs, that you want people to focus on, that you are particularly interested in people paying attention to more than all the others?

**SW:** "Conversation Peace" would be one of those songs without question. I like "Sensuous Whisper" a lot because it was sort of another kind of thing for me. And "Taboo To Love" is special because it has sentimental value. I wrote it a few years back.

**BB:** How did "Edge Of Eternity" come about?

Continued on page 36

**"INSPIRATION TO A GENERATION"**

**ANTONIO "L.A." REID, PRODUCER/CO-OWNER OF LAFACE RECORDS:** "Stevie Wonder is the epitome of songwriting and producing. His melodies forever changed the face of music and inspired a generation of songwriters."

**DALLAS AUSTIN, PRODUCER/PRESIDENT OF ROWDY RECORDS:** "Stevie Wonder makes me reach for higher forms of music. I look at his writing and keyboard playing as being two wonders of the world! He plays totally from the soul. It's pure music."

**CHILLI OF LAFACE TRIO TLC:** "Who doesn't love Stevie Wonder? He's got an incredible God-given talent. When you listen to his music, you can feel magic. God has truly blessed the man many times over!"

**JOSINA ELDER, WENDI WILLIAMS, LA TANYIA BALDWIN AND NECIA BRAY OF PERSPECTIVE'S FOR REAL:** "We've learned so much performing with him on tour. It was like getting tutored by a master. Stevie's way of working is extremely relaxed. There's never any pressure, and it makes it real fun. Stevie really taught us how to be free with our vocals. He's a great arranger as far as harmony and notes, and working with him has made our blend a lot better."

**SEAN "PUFFY" COMBS, PRODUCER/PRESIDENT OF BAD BOY ENTERTAINMENT:** "Stevie Wonder's powerful interpretations of ghetto life through songs like 'Living For The City' is one of his greatest contributions to today's music scene."

**D KNOWLEDGE, QWEST SPOKEN-WORD ARTIST:** "Stevie is one of the most profound artists of our time—not just musically, but lyrically as well. Most people don't think R&B lyrics have any social significance. But he is without a doubt one of R&B's greatest communicators regarding things happening in the community. He should be any artist's role model."

**TEDDY RILEY, PRODUCER/ARTIST:** "Stevie's been one of the biggest influences in my musical career. I'm following in his footsteps but on another level because of where I come from."

**EDDIE FERRELL AKA DJ EDDIE F OF HEAVY D & THE BOYZ/CURRENT UPTOWN A&R VP:** "Stevie is one of the most incredible showmen of all time. His songwriting is so innovative that it's incredible."

**JIAN Y JAM, PRODUCER/PERSPECTIVE CO-FOUNDER:** "Stevie Wonder is a timeless artist for every generation. He's what every artist should strive to be. The longevity and consistency of Stevie's career has been an inspiration to me."

**EPIC TRIO BROWNSTONE:** "[Stevie's] His songwriting talents inspired us to write, and his vocal gymnastics came from the soul. His music is universal, and that's what we want our music to be as well." —Compiled by J.R. Reynolds

**STEVIE ...**  
**WE THANK**  
**AND**  
**CONGRATULATE YOU**  
**ON HAULING**  
**35 YEARS OF**  
**MUSICAL GENIUS**  
**THROUGH THE MUSIC**  
**OF OUR MINDS.**

**Spike Lee**  
**and the**  
**40 Acres and a Mule**  
**Family**



**40 ACRES AND A MULE**  
**MUSICWORKS**

**Propaganda Films congratulates Stevie Wonder  
on his 35th year as a musical legend**

**We are proud to have produced the music video "For Your Love"  
the first single from "Conversation Peace"**





**INTERVIEW**

Continued from page 36

something that you started writing 19 years ago...

SW: Catalogued enough for me.

BB: When you look back at your own work, are there any albums or songs that you feel were not given the kind of recognition you might have liked?

SW: I think probably "Characters." That was a great [1987] album...And "In Square Circle" [1985]. It fared pretty well, not that that is the be-all and end-all, but it received a Best R&B Album thing. There were some [special] songs on there.

BB: So there's no one album in particular that you look back on and really wish that people had paid more attention to?

SW: Not really. I think things have been pretty fair.

BB: Do you go back and listen to your older music?

SW: Yes.

BB: And when you listen, what inspires you? What gets you excited again?

SW: I'm inspired if I can still listen and feel the same emotions. It lets me know that I'm still in the same place about how I feel about those different things. Like "Visions" [from 1973's "Innervisions"] for instance. Or "Songs In The Key Of Life," songs from that [1976].

BB: Is there a particular album for you that you would consider to be a milestone?

SW: "Songs In The Key Of Life." It

was also a kind of pivotal point of those kinds of albums. I had done "Music Of My Mind" [1972], "Talking Book" [1972], "Innervisions," "Fulfillingness' First Finale" [1974] and then "Songs In The Key Of Life."

BB: So it was a culmination of that particular period, in a sense.

SW: I think so. And "Conversation Peace" is the beginning of another time.

BB: And how would you characterize that time? What do you say about the time you're [now] entering into?

SW: We are headed into a new millennium in this world. The way music is being done is changing. On certain levels, there are more instruments being used in the marriage of both technology and live [performing]. In one sense, we are in a place where a lot of people don't know where we're headed. It's going to be a challenging time for everyone on every level: the entertainment field, the corporate world, relations with the various cultures.

A lot of stuff is happening. It's gonna be a time for something very big, very serious.

BB: I asked you before about being considered a global artist, and you're someone who has probably been in the vanguard of taking music from different cultures and fusing it. Do you see that becoming more and more of a trend with [the term] "world music"? Is that something you see yourself delving more and more into?

SW: Yes, I do, because the world is getting smaller because of the mass communication that is happening. People are able to check each other out instantly. I think that's a plus.

BB: Do you see yourself doing more traveling and touring throughout the world?

SW: Definitely.

BB: Do you ever get tired of touring?

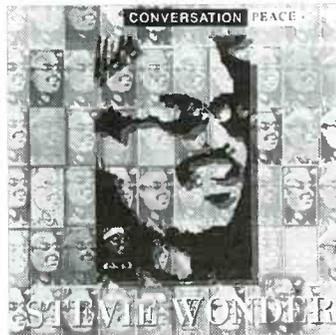
SW: I like traveling. It's been no problem for me.

BB: Do you still enjoy performing?

SW: Yes, I do, very much so. I love performing.

BB: What do you think of the current music scene? What are your thoughts about the music you're hearing on the radio?

SW: I like a lot of the music that's out. I like a



lot of the rap groups. I like some of the hip-hop stuff, the R&B stuff. I don't have any problem with any of that. What I don't like is probably the fact that programming for these stations is limiting the spectrum of the public's appreciation for music. It's not broad enough. You've got stations that have bought other stations and there's two different formats happening.

It's a funny thing. In one sense, I miss the 'variety shows' because with the shows like "Ed Sullivan," you might see someone like Jackie Wilson or The Jackson Five, and then along with that you might see a trampoline act or a violinist of 16 or 15 or 12 years of age. You might see a dancer who does some incredible stuff, or an opera singer. It gave kids more of an appreciation for music and for art.

BB: There are a lot of new singers who you can tell have been influenced by you. Is that flattering?

SW: Yes. I feel honored because I feel that not only have I been blessed with God giving me the gift of expressing sound and having a certain sound, but also that I have encouraged others who have grown up with what they've heard. And they put it with what they have themselves. So there is a continuation of a gift that was given to me. I just feel that it will continue on because I hear the different gifts that they have been given, and that inspires me and it goes on and on and on.

BB: How important have hit records been to you?

SW: I like the idea of having another No. 1 record, but [not having one] doesn't bother me.

BB: One last question. When you look at the future, like the next 10 years, what do you see yourself doing?

SW: A little bit of this still, but just kind of grooming other acts. Working with different acts.

BB: You have been doing this for 35 years. As much as you can go back to the beginning of making a career of music, did you expect to still be doing it now?

SW: I hoped to. I had no preconceptions. I hoped to do it for all my life.

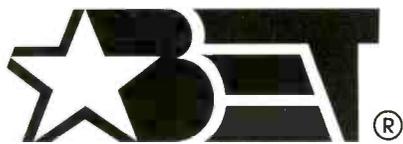
I think I've been pretty blessed. ■

**"There is no one like Stevie Wonder in the music business. For over 30 years, his music has been part of our lives, something to snap our fingers to, something to give us hope, something to fall in love to. Without him, certainly half the young singers today would sound different—even the political landscape might be altered."**  
—JHERYL BUSBY,  
president and CEO, Motown



SEMINAL INFLUENCE: Nina Simone

# Stevie Wonder



**Black Entertainment Television  
Congratulates Stevie Wonder  
on 35 years of Great Music.**



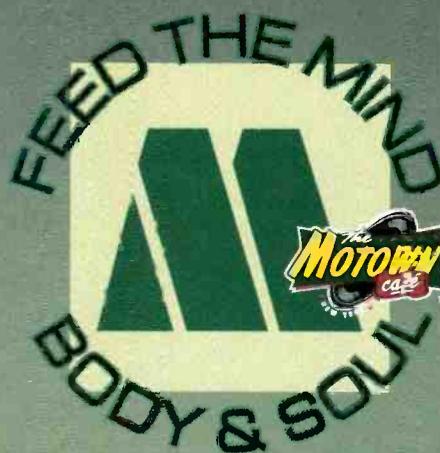
**CHART-TOPPING  
STARTERS**

FINGERTIPS PT. II (1963)  
 SUPERSTITION (1972)  
 YOU ARE THE SUNSHINE  
 OF MY LIFE (1973)  
 YOU HAVEN'T  
 DONE NOTHIN' (1974)  
 I WISH (1976)  
 SIR DUKE (1977)  
 EBONY & IVORY (1982)  
 I JUST CALLED TO SAY  
 I LOVE YOU (1984)  
 PART-TIME LOVER (1985)  
 THAT'S WHAT FRIENDS  
 ARE FOR (1985)

**WONDEROUS  
ENTREES**

GREATEST HITS VOL. 1  
 GREATEST HITS VOL. 2  
 MUSIC OF MY MIND  
 TALKING BOOK  
 INNER VISIONS  
 'FULFILLINGNESS'  
 FIRST FINALE  
 SONGS IN THE  
 KEY OF LIFE  
 WITH A SONG  
 IN MY HEART  
 DOWN TO EARTH  
 SIGNED, SEALED,  
 AND DELIVERED  
 MY CHERIE AMOUR  
 THE JAZZ SOUL OF  
 LITTLE STEVIE WONDER  
 FOR ONCE IN MY LIFE  
 WHERE I'M  
 COMING FROM

**STEVIE-**  
**THE MUSIC OF**  
**YOUR MIND**  
**CONTINUES**  
**TO TOUCH**  
**THE LIVES**  
**OF MILLIONS!**



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SOMEDAY AT  
 CHRISTMAS  
 I WAS MADE  
 TO LOVE HER  
 ORIGINAL  
 MUSIQUARIUM:  
 GREATEST HITS  
 WOMAN IN RED  
 SOUNDTRACK  
 JOURNEY THROUGH  
 THE SECRET LIFE  
 OF PLANTS  
 IN SQUARE CIRCLE  
 HOTTER THAN JULY  
 CHARACTERS  
 JUNGLE FEVER  
 SOUNDTRACK

**DESSERT - A REAL  
 "CONVERSATION  
 PEACE"**

RAIN YOUR  
 LOVE DOWN  
 EDGE OF ETERNITY  
 TABOO TO LOVE  
 TAKE THE TIME OUT  
 I'M NEW  
 MY LOVE IS WITH YOU  
 TREAT MYSELF  
 TOMORROW ROBINS  
 WILL SING  
 SENSUOUS WHISPER  
 FOR YOUR LOVE  
 COLD CHILL  
 SORRY  
 CONVERSATION PEACE

**Stevie,**

**Congratulations.**

**We're proud to be part of  
your family.**

*Your friends at CAA*

---

CREATIVE ARTISTS AGENCY, INC. **CAA**

# Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	32	22	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)
1	2	15	ASK OF YOU	R. SAADIQ (EPIC SOUNDTRAX) 3 wks at No. 1	39	43	7	SHY GUY	DIANA KING (WORK/COLUMBIA)
2	1	14	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)	40	36	22	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
3	3	15	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)	41	34	35	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
4	4	15	GRAPEVINE	BROWNSTONE (MJJ/EPIC)	42	42	10	WHEN U CRY I CRY	JESSE (UNDERWORLD/CAPITOL)
5	16	12	WATER RUNS DRY	BOYZ II MEN (MOTOWN)	43	44	11	MAKE SWEET LOVE TO ME	THE WHISPERS (CAPITOL)
6	14	6	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	44	46	11	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
7	6	16	THINK OF YOU	USHER (LAFACE/ARISTA)	45	41	21	WHY WE SING	KIRK FRANKLIN AND THE FAMILY (GOSPO-CENTRIC)
8	12	30	JOY	BLACKSTREET (INTERSCOPE)	46	48	12	RUB UP AGAINST YOU	FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)
9	7	12	COME ON	BARRY WHITE (A&M/PERSPECTIVE)	47	51	9	TAKE IT TO THE FRONT	YVBE (ISLAND)
10	10	13	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)	48	47	14	SO FINE	MINT CONDITION (PERSPECTIVE)
11	9	23	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	49	45	13	I CAN CALL YOU	PORTRAIT (CAPITOL)
12	11	22	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)	50	49	10	YOU'RE SORRY NOW	ZHANE (ILLTOWN/MOTOWN)
13	8	12	DEAR MAMA	2 PAC (INTERSCOPE)	51	52	8	CRAZIEST	NAUGHTY BY NATURE (TOMMY BOY)
14	13	12	I LIKE	KUT KLOSE (KEI/ELEKTRA/VEG)	52	54	3	FROGGY STYLE	NUTTIN' NYCE (POCKETOWN/JIVE)
15	24	7	BEST FRIEND	BRANDY (ATLANTIC)	53	50	14	THANK YOU	BOYZ II MEN (MOTOWN)
16	18	13	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)	54	57	8	I'LL BE AROUND	RAPPIN' 4-TAY (CHRYSALIS/EMI)
17	17	28	I APOLOGIZE	ANITA BAKER (ELEKTRA/VEG)	55	59	5	I LIKE WHAT YOU'RE DOING TO ME	JOYA (ATLAS/PERSPECTIVE)
18	5	20	BABY	BRANDY (ATLANTIC)	56	55	3	FIRE	SUBWAY (BIV 10/MOTOWN)
19	21	8	EMOTIONS	H-TOWN (LUKE)	57	63	2	I DON'T MIND	IMMATURE (MCA)
20	19	22	MY LIFE	MARY J. BLIGE (UPTOWN/MCA)	58	61	6	KEEP IT RIGHT THERE	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
21	15	28	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	59	—	1	THE I.N.C. RIDE	MASTA ACE INC. (DELICIOUS VINYL/CAPITOL)
22	6	6	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)	60	68	3	I WILL SURVIVE	CHANT'Y SAVAAGE (RCA)
23	13	13	JUST ROLL	FABU (BIG BEAT/ATLANTIC)	61	69	2	U BETTER RECOGNIZE	SAM SNEED FEAT. DR. DRE (DEATH ROW)
24	5	5	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)	62	62	7	I'D RATHER BE ALONE	IV XAMPLE (MCA)
25	37	8	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)	63	64	6	HOLIDAY	MEN AT LARGE (EASTWEST/EEG)
26	31	5	FREEDOM	VARIOUS ARTISTS (MERCURY)	64	58	13	IF ONLY YOU KNEW	PHIL PERRY (GRP/MCA)
27	25	29	CREEP	TLC (LAFACE/ARISTA)	65	67	4	GOOD OLE FASHION LOVE	LO-KEY? (PERSPECTIVE)
28	29	7	I'LL BE THERE... YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)	66	70	2	IF IT'S ALRIGHT WITH YOU	LORENZO (LUKE)
29	40	4	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)	67	—	6	WATERFALLS	TLC (LAFACE/ARISTA)
30	30	9	NEXT TIME	GLADYS KNIGHT (MCA)	68	71	2	FIRST LOVER	THE GAP BAND (RAGING BULL)
31	38	5	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)	69	—	1	LOVE TODAY	VERTICAL HOLD (A&M/PERSPECTIVE)
32	35	5	THE WAY THAT YOU LOVE	VANESSA WILLIAMS (WING/MERCURY)	70	56	31	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)
33	28	9	IT'S BEEN YOU	ANITA BAKER (ELEKTRA/VEG)	71	—	1	WALKING AWAY WITH IT	RAJA-NEE (PERSPECTIVE)
34	26	21	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)	72	60	13	SOUL SEARCHIN'	M'SHELL NDEGECCO (EPIC SOUNDTRAX)
35	23	22	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)	73	53	20	MARY JANE (ALL NIGHT LONG)	MARY J. BLIGE (UPTOWN/MCA)
36	39	36	I WANNA BE DOWN	BRANDY (ATLANTIC)	74	—	2	DEEP WATERS	INCIGNITO (TALKIN LOUD/VERVE)
37	33	32	GOING IN CIRCLES	LUTHER VANDROSS (LV/EPIC)	75	73	2	CAN U GET AWAY	2 PAC (INTERSCOPE)

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

## HOT R&B RECURRENT AIRPLAY

1	1	4	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)	14	12	6	I MISS YOU	N II U (ARISTA)
2	2	2	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	15	23	66	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
3	3	7	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)	16	14	7	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
4	5	7	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)	17	17	13	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
5	6	4	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)	18	19	4	WHERE I WANNA BE BOY	MISSJONES (STEP SUN)
6	4	3	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)	19	11	4	CONSTANTLY	IMMATURE (MCA)
7	8	13	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)	20	—	23	I MISS YOU	AARON HALL (SILAS/MCA)
8	9	12	BODY & SOUL	ANITA BAKER (ELEKTRA/VEG)	21	—	18	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
9	10	28	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	22	22	28	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
10	7	11	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	23	—	15	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
11	15	22	WHEN CAN I SEE YOU	BABYFACE (EPIC)	24	20	43	NEVER KEEPING SECRETS	BABYFACE (EPIC)
12	16	27	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)	25	24	5	EVERY DAY OF THE WEEK	JADE (GIANT)
13	13	18	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)					

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

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

68	1-LUV	(Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royland Cash, ASCAP) WBM
38	ANSWERING SERVICE	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
88	ANY EMCEE	(Protoons, ASCAP/Lickshot Lyrics, ASCAP/Pretty Helen, ASCAP/Warner-Tamerlane, BMI) WBM
2	ASK OF YOU (FROM HIGHER LEARNING)	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL
23	BABY	(Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP/Pect, ASCAP) WBM
43	BEFORE I LET YOU GO	(Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
22	BIG POPPA/WARNING	(Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovina, ASCAP) HL
93	BOOMBASTIC	(LivingString, ASCAP/Malaco, BMI)
59	BROOKLYN ZOO	(Wu-Tang, BMI)
16	CANDY RAIN	(EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Eville, ASCAP/Twelve And Under, ASCAP/Slam U Well, BMI) WBM/HL
5	CAN'T YOU SEE (FROM NEW JERSEY DRIVE)	(Eville, ASCAP/WB, ASCAP/South of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/Big Herb's, BMI/EMI Blackwood, BMI/Janice Combs, BMI) WBM/HL
19	COME ON	(Flyte Tyme, ASCAP/New Perspective, ASCAP/Seven Songs, BMI/Super, BMI/EMI April, ASCAP) WBM
37	CRAZIEST	(Naughty, ASCAP/WB, ASCAP) WBM
17	CRAZY LOVE (FROM JASON'S LYRIC)	(Warner Bros., ASCAP/Caledonian, ASCAP) WBM
36	CREEP	(D.A.R.P., ASCAP) HL
7	DEAR MAMA	(Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP/Four Knights, BMI) WBM
95	DEVOTE ALL MY TIME	(Yelrahc, BMI/Rondor, BMI) WBM
14	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	(D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP) HL
15	EMOTIONS	(Bishstick, BMI/Pac Jam, BMI) WBM
25	EVERY LITTLE THING I DO	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Eville, ASCAP/Twelve And Under, ASCAP/Slam U Well, BMI/Taking Care Of Business, BMI) HL/WBM
52	FIRE	(Dinky B, ASCAP/BMD, ASCAP)
78	FIRST LOVER	(C Dub, BMI)
92	FOE THA LOVE OF \$	(Dollaz-N-Sense, BMI/D.J. Yella, BMI/Ruthless Attack, ASCAP)
20	FOR YOUR LOVE	(Stevland, ASCAP) WBM
4	FREAK LIKE ME	(Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/Polygram Int'l, BMI)
58	FREAK ME BABY	(Pottsborg, BMI/Ujima, BMI/Hey Skimo, BMI)
21	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
65	GET DOWN	(For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
66	GET LIFTED	(Zomba, ASCAP/Illotic, ASCAP/Erick Sermon, ASCAP/Windswep Pacific, ASCAP/Longitude, BMI) WBM
13	GIVE IT 2 YOU	(So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
39	GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH	(Porpete, BMI/Goldhill, ASCAP/Almo, ASCAP) WBM
54	GOOD OLE FASHION LOVE	(Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
97	GOOD THANGZ	(Ma'Phil, ASCAP)
6	GRAPEVINE	(Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, BMI/Hey Lookaway (FeCat, BMI/Money In The Bank, BMI/EMI Blackwood, BMI/360, ASCAP)
71	HEY LOOKAWAY	(FeCat, BMI/Money In The Bank, BMI/EMI Blackwood, BMI/360, ASCAP)
62	HOLIDAY	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
30	I APOLOGIZE	(All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Orisha, ASCAP/Paisley Park, ASCAP) WBM
50	I CAN CALL YOU	(Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP) WBM
56	I DON'T MIND	(Fat Hat, BMI/EMI Virgin, BMI/T-Porsa, ASCAP/EMI Virgin, ASCAP)
84	I'D RATHER BE ALONE	(Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
47	I'D RATHER BE ALONE	(MCA, ASCAP/Family Tree, ASCAP/Moorer, BMI) HL/WBM
55	IF IT'S ALRIGHT WITH YOU	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Deep Sound, ASCAP/Zomba, ASCAP) WBM
77	IF ONLY YOU KNEW	(Warner-Tamerlane, BMI) WBM
26	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
64	IF YOU THINK YOU'RE LONELY NOW	(Abcco, BMI/Moreil, BMI)
53	I LIKE WHAT YOU'RE DOING TO ME	(Globe Art, BMI/That's Right, BMI)
8	I LIKE (Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI/Invring, ASCAP) WBM	
41	I'LL BE AROUND	(Rag Top, BMI/Bellboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
3	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	(Careers-BMG, BMI/Wu-Tang, BMI/Jobete, ASCAP/Ramecca, BMI) HL/WBM
29	I'M GOIN' DOWN	(Duchess, BMI) HL
51	THE I.N.C. RIDE	(DAMASTA, ASCAP/Varry White, ASCAP/EMI April, ASCAP/Bovina, ASCAP/Iza, BMI)
40	IS IT ME?	(Zomba, ASCAP/Hookman, ASCAP/Halle Berry, BMI) WBM
35	IT'S BEEN YOU	(Whole Nine Yards, ASCAP/Avd One, ASCAP/Unobsky, BMI/Music Corp. Of America, BMI/O'Hara, BMI)
46	I WANNA BE DOWN	(Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP/Pect, ASCAP) WBM
75	I WANNA KNOW YOU	(Dacara, ASCAP)
24	JOY	(Donni, ASCAP/Zomba, ASCAP/T. Lucas, ASCAP/Mr. Peanut Butter, ASCAP/Mjac, BMI/Warner-Tamerlane, BMI) WBM
24	JUST ROLL	(Little Los, BMI)
49	KEEP IT RIGHT THERE	(DeSwing, ASCAP/EMI April, ASCAP)
18	KEEP THEIR HEADS RINGIN' (FROM FRIDAY)	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
89	LET'S DO IT AGAIN	(Warner Chappell, BMI)
86	LET'S GET IT ON	(Second Generation Rooney Tunes, BMI/Sony Tunes, ASCAP) WBM/HL
74	LIFESTYLES OF THE RICH AND SHAMELESS	(EMI April, ASCAP/Bee Mo Easy, ASCAP/Last Boyz, BMI)
72	LOVE TODAY	(Chrysalis, ASCAP/Kharatroy, ASCAP/B. Black, ASCAP)
85	MAD IZM	(Channel Live, ASCAP/American, ASCAP/Zomba, ASCAP) WBM
44	MAKE SWEET LOVE TO ME	(Badhead, BMI/Magic Eye, BMI/Ray-Jay, ASCAP/Whisper, BMI/Yours, Mine & Ours, ASCAP)
94	MY OL' LADY	(Pri, ASCAP/Tony Toni Tone, ASCAP)
57	NEVER FIND SOMEONE LIKE YOU	(Famous, ASCAP/No

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	34	10	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
1	—	1	I'LL BE THERE... YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM) 1 wk at No. 1	39	32	17	RODEO	95 SOUTH (RIP-IT)
2	1	13	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)	40	45	8	NEVER FIND SOMEONE LIKE YOU	KETH MARTIN (RUFFHOUSE/COLUMBIA)
3	5	6	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	41	64	2	LIFESTYLES OF THE RICH & SHAMELESS	LOST BOYZ (UPTOWN/MCA)
4	2	14	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)	42	31	13	GET LIFTED	KEITH MURRAY (JIVE)
5	3	10	DEAR MAMA	2 PAC (INTERSCOPE)	43	51	5	WHEN U CRY I CRY	JESSE (UNDERWORLD/CAPITOL)
6	4	7	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)	44	36	11	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)
7	10	3	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)	45	30	16	TOUR	CAPLETON (SIGNET/RAL)
8	8	6	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)	46	38	19	MAD IZM	CHANNEL LIVE (CAPITOL)
9	6	17	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	47	43	11	SO FINE	MINT CONDITION (PERSPECTIVE)
10	7	9	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)	48	37	26	CREEP	TLC (LAFACE/ARISTA)
11	12	12	I LIKE	KUT KLOSE (KEI/ELEKTRA/VEG)	49	49	11	SITTIN' IN MY CAR	SLICK RICK (DEF JAM/RAL/ISLAND)
12	15	4	FREEDOM	VARIOUS ARTISTS (MERCURY)	50	41	11	COME ON	BARRY WHITE (A&M/PERSPECTIVE)
13	9	10	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)	51	47	15	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)
14	21	6	EMOTIONS	H-TOWN (LUKE)	52	—	1	BOOMBASTIC	SHAGGY (VIRGIN)
15	18	2	WATER RUNS DRY	BOYZ II MEN (MOTOWN)	53	53	13	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)
16	11	21	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	54	40	12	1-LUV	E-40 (FEATURING LEVITI) (SICK WID' IT/JIVE)
17	24	3	GRAPEVINE	BROWNSTONE (MJJ/EPIC)	55	—	1	AMONG THE WALKING DEAD	SCARFACE (MOTOWN)
18	20	7	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)	56	48	12	SHOOK ONES PART II	MOBB DEEP (LOUD/RCA)
19	16	5	CRAZIEST	NAUGHTY BY NATURE (TOMMY BOY)	57	59	3	FIRE	

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAY 13, 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
<b>*** No. 1/Greatest Gainer ***</b>						
1	1	1	3	<b>SOUNDTRACK</b> PRIORITY 53959* (10.98/15.98) 3 weeks at No. 1	FRIDAY	1
2	2	2	7	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
<b>*** Hot Shot Debut ***</b>						
3	<b>NEW</b>	1	1	<b>MOBB DEEP</b> LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
4	3	3	5	<b>SOUNDTRACK</b> TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
5	6	7	5	<b>SOUL FOR REAL</b> UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
6	4	5	4	<b>MONTELL JORDAN</b> PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
7	5	4	5	<b>OL' DIRTY BASTARD</b> ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
8	7	6	22	<b>MARY J. BLIGE</b> ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
9	9	10	9	<b>ADINA HOWARD</b> MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
10	11	12	7	<b>E-40</b> SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
11	8	11	33	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
12	15	17	16	<b>BROWNSTONE</b> ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
13	10	8	24	<b>TLC</b> ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
14	16	16	21	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
15	17	18	3	<b>VARIOUS ARTISTS</b> SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	15
16	12	13	35	<b>BOYZ II MEN</b> ▲ MOTOWN 0323 (10.98/16.98)	II	1
17	13	14	6	<b>SOUNDTRACK</b> WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	13
<b>*** Heatseeker Impact ***</b>						
18	23	26	7	<b>KUT KLOSE</b> KEI/AELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	18
19	19	19	31	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
20	21	22	24	<b>METHOD MAN</b> ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
21	18	15	6	<b>STEVIE WONDER</b> MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
22	20	20	10	<b>DJ QUIK</b> PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
23	22	21	6	<b>THE WHISPERS</b> CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
24	24	24	25	<b>H-TOWN</b> LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
25	14	9	3	<b>SOUNDTRACK</b> TOMMY BOY 1130* (8.98/12.98)	NEW JERSEY DRIVE VOL. 2	9
26	25	23	30	<b>BARRY WHITE</b> ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
27	27	29	10	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
28	28	25	34	<b>GERALD LEVERT</b> ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
29	26	31	45	<b>BLACKSTREET</b> ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
30	37	35	29	<b>THUG LIFE</b> INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
31	32	33	28	<b>SCARFACE</b> ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
32	30	30	14	<b>TOO SHORT</b> ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
33	34	34	33	<b>ANITA BAKER</b> ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
34	35	39	28	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
35	43	41	33	<b>GLADYS KNIGHT</b> MCA 10946 (10.98/15.98)	JUST FOR YOU	6
36	41	40	25	<b>SADE</b> EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
37	38	38	14	<b>SUBWAY</b> BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
38	40	44	9	<b>CHRISTOPHER WILLIAMS</b> GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
39	29	27	8	<b>NINE</b> PROFILE 1460* (10.98/15.98)	NINE LIVEZ	16
40	49	49	31	<b>SOUNDTRACK</b> ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
<b>*** Pacesetter ***</b>						
41	66	57	24	<b>HOWARD HEWETT</b> CALIBER 1008 (9.98/14.98)	IT'S TIME	29
42	33	28	6	<b>CHANNEL LIVE</b> CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	9
43	44	48	44	<b>DA BRAT</b> ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
44	31	32	45	<b>BONE THUGS N HARMONY</b> ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
45	45	45	8	<b>PORTRAIT</b> CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
46	39	37	16	<b>SOUNDTRACK</b> EPIC SOUNDTRAX/550 MUSIC 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9

47	57	59	9	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26
48	36	36	48	<b>69 BOYZ</b> ● RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
49	53	46	5	<b>BIG L</b> COLUMBIA 53795* (10.98 EQ/15.98) HS	LIFESTYLEZ OV DA POOR & DANGEROUS	22
50	42	42	23	<b>ICE CUBE</b> ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
51	50	47	9	<b>FREDDIE JACKSON</b> STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
52	72	—	2	<b>AARON NEVILLE</b> A&M 540349/PERSPECTIVE (10.98/16.98)	TATTOOED HEART	52
53	58	72	4	<b>JESSE</b> UNDERWORLD 29476/CAPITOL (9.98/13.98)	NEVER LET YOU GO	53
54	55	55	15	<b>THE ROOTS</b> DGC 24708*/Geffen (10.98/15.98) HS	DO YOU WANT MORE?!?!?!?	22
55	<b>NEW</b>	1	1	<b>LORENZO</b> LUKE 214* (10.98/16.98)	LOVE ON MY MIND	55
56	54	61	11	<b>VARIOUS ARTISTS</b> RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
57	59	62	24	<b>CHANTE MOORE</b> SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
58	47	53	11	<b>VARIOUS ARTISTS</b> RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
59	48	52	34	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
60	65	66	21	<b>VANESSA WILLIAMS</b> ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
61	63	58	32	<b>LUTHER VANDROSS</b> ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
62	46	50	25	<b>KEITH MURRAY</b> JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	5
63	60	54	14	<b>GEORGE DUKE</b> WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
64	62	63	31	<b>KARYN WHITE</b> WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
65	69	56	16	<b>SMIF-N-WESSUN</b> WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
66	93	87	22	<b>THE DAYTON FAMILY</b> PO BROKE 5433* (9.98/15.98)	WHAT'S ON MY MIND?	42
67	51	43	5	<b>VARIOUS ARTISTS</b> AVATAR 124 048/ATLAS (9.98/15.98)	PUMP YA FIST HIP HOP INSPIRED BY THE BLACK PANTHERS	41
68	92	78	3	<b>SHIRLEY BROWN</b> MALACO 7476 (9.98/15.98)	DIVA OF SOUL	68
69	<b>NEW</b>	1	1	<b>IV XAMPLE</b> MCA 11220 HS	FOR EXAMPLE	69
70	52	65	11	<b>VARIOUS ARTISTS</b> RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
71	70	69	39	<b>IMMATURE</b> ● MCA 11068 (9.98/15.98) HS	PLAYTIME IS OVER	26
72	67	71	11	<b>VARIOUS ARTISTS</b> RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
73	61	51	5	<b>KING TEE</b> MCA 11146* (9.98/15.98) HS	IV LIFE	23
74	56	60	16	<b>95 SOUTH</b> RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
75	64	70	24	<b>SPICE 1</b> ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
76	77	84	26	<b>R.B.L. POSSE</b> IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
77	74	64	23	<b>REDMAN</b> ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
78	82	95	8	<b>RARE ESSENCE</b> SOUNDS OF THE CAPITOL 315* (9.98/14.98)	GET YOUR FREAK ON	53
79	86	98	67	<b>WU-TANG CLAN</b> ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
80	68	74	9	<b>THA ALKAHOLIKS</b> LOUD 66466*/RCA (9.98/15.98)	COAST II COAST	12
81	84	86	77	<b>R. KELLY</b> ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
82	98	—	2	<b>KEITH MARTIN</b> RUFFHOUSE 67024/COLUMBIA (10.98 EQ/15.98)	IT'S LONG OVER DUE	82
83	88	79	3	<b>DRE DOG</b> IN-A-MINUTE 8800 (9.98/15.98)	I HATE YOU WITH A PASSION	79
84	71	73	11	<b>MURDER SQUAD</b> G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12
85	73	68	21	<b>PHIL PERRY</b> GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	64
86	<b>RE-ENTRY</b>	9	9	<b>LO-KEY?</b> PERSPECTIVE 9010 (9.98/15.98)	BACK 2 DA HOWSE	64
87	79	80	128	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
88	80	75	7	<b>KAM</b> EASTWEST 61754/EEG (10.98/15.98) HS	MADE IN AMERICA	20
89	75	77	75	<b>SNOOP DOGGY DOGG</b> ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
90	76	67	6	<b>ROTTIN RAZKALS</b> ILLTOWN/MAD SOUNDS 530461*/MOTOWN (9.98/15.98) HS	ROTTIN TA DA CORE	28
91	<b>RE-ENTRY</b>	9	9	<b>MYSTIKAL</b> BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
92	94	93	43	<b>INCOGNITO</b> TALKIN LOUD 522036*/ERVE (9.98/13.98) HS	POSITIVITY	54
93	87	96	70	<b>ZAPP &amp; ROGER</b> ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
94	85	85	94	<b>TONI BRAXTON</b> ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
95	81	—	2	<b>INI KAMOZE</b> COLUMBIA 67056* (9.98 EQ/13.98) HS	HERE COMES THE HOTSTEPPER	81
96	91	89	31	<b>JOHNNY "GUITAR" WATSON</b> WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
97	78	94	29	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52
98	97	83	32	<b>CRAIG MACK</b> ● BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
99	89	90	118	<b>RACHELLE FERRELL</b> ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
100	96	88	54	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15

○ 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.

## DIVERSITY IS STRENGTH FOR RCA ACID JAZZERS BROOKLYN FUNK ESSENTIALS

(Continued from page 43)

what this was going to be—a collective of really amazing musicians and writers—I took the samples off of all the tracks, except for one." That track, "Take The L Train (To 8 Ave.)," is the last cut on the new album. "We left it on as sort of a token of respect for Maceo, one of the fathers of funk."

The laid-back number receives a more upbeat reading in the opening song, "Take The L Train (To Brooklyn)." The twin interpretations serve as a balanced frame in which the rest of "Cool And Steady And Easy" can operate. The slower, more minor-key ver-

sion was made on Kronlund's four-track home recorder when he was living in London.

With personnel from Jamaica, Puerto Rico, Suriname, Holland, London, and U.S. music centers such as Boston, New Orleans, and New York, BFE create a culture clash of judiciously blended influences. "We're definitely putting a new take on jazz, trying to be as creative as possible," says drummer Drew. "Like Duke Ellington and 'em, we're not trying to stay on the straight and narrow."

Kronlund adds, "I'm very pleased

with how everything turned out, because it doesn't sound contrived. All the different ingredients work together as one, the same way all the musicians in the band do."

Brooklyn Funk Essentials was signed to RCA last August by Brian Bacchus, the label's director of jazz and progressive music. "The core audience for this band is the acid jazz fans who go to clubs like Giant Steps," he says, "but [BFE] also has potential in college and alternative markets."

With national director of jazz Paul Ramey, Bacchus designed a grassroots

plan to expose the band. Its first single, "The Creator Has A Master Plan," will benefit from several remixes by Jazzy Nice and Masta Ace (hip-hop), Arthur Baker & BFE manager Bill Coleman (dance), More Rockers (jungle), and Kronlund (UK soul/acid jazz). It goes to tastemakers in the club and street communities Monday (8), around the same time a promotional videoclip is being shipped.

"We're gonna give the [underground] about four weeks to work [with the track]," says Ramey. "And sometime in May, we'll start to go to college

radio and rap mix shows. We haven't targeted a date to go to urban mainstream and rhythm crossover [outlets] yet. That will really be predicated on how things develop underneath."

Other marketing tools will attempt to tie BFE's look into its sound. "POP stickers, posters, articles, and the album and single artwork will revolve around the image," says Bacchus.

Currently, BFE is securing a booking agent for live dates. Bacchus says: "We're looking to have them tour, focusing on where we have early activity."



**SUZANNE BAPTISTE'S  
RHYTHM  
SECTION**

**A** DEF JAM: "I'll Be There For You/You're All I Need To Get By" by **Method Man Featuring Mary J. Blige** (Def Jam/RAL/Island) debuts at No. 1 on the Hot R&B Singles Sales chart and takes a huge leap up the Hot R&B Singles chart, moving 38-3. This strong movement comes primarily from sales, which are very impressive considering that there are only maxi-configurations available. The cassette is just now hitting the streets, which should give the song another surge on the R&B singles chart. Next week, if it gains just a third of what it received this week, "I'll Be There . . . /You're All . . ." should have no problem ending labelmate **Montell Jordan's** run at No. 1 with "This Is How We Do It" (PMP/RAL/Island).

**A** CLEARER VISION: Both "Can't You See" by **Total Featuring the Notorious B.I.G.** (Tommy Boy) and "Grapevyne" by **Brownstone** (MJJ/Epic) have very healthy gains. However, since "I'll Be There . . . /You're All . . ." jumps into the top five, there is no room for movement, temporarily stalling "Can't You See" and "Grapevyne" at No. 5 and 6, respectively.

**N**O APOLOGIES NEEDED: "Don't Take It Personal" by **Monica** (Rowdy/Arista) continues to grow swiftly. This week it has the second-largest increase in total points, moving 25-14. In sales this record broke first in the Carolinas and Virginias, where it has been the top-selling R&B single in those markets for the past two weeks. This week it picks up Atlanta, Dallas, and Houston. At radio "Don't Take It" is No. 1 at WPLZ Richmond, Va., and WQOK Raleigh, N.C., and is top 10 at 11 others.

"Emotions" by **H-Town** (Luke) has another strong week. This week it is No. 1 at seven stations, including WUSL Philadelphia, WPEG Charlotte, N.C., and KJMZ Dallas.

**M**OVIE ACTION: "Freedom," the female all-star theme from the "Panther" soundtrack, gets jammed at No. 21, despite strong gains in both sales and airplay. "Freedom" is top five at WEJM Chicago, WOLF Syracuse, N.Y., KDKO-AM Denver, and KPRS Kansas City, Mo. "Shy Guy" by **Diana King** (Columbia), which is from the "Bad Boys" soundtrack, makes a 10-position jump, 37-27. "Shy Guy" is top 10 at 11 stations, including WAMO Pittsburgh, WOWI Norfolk, Va., and WEDR Miami.

**G**REATEST GAINERS: Greatest Gainer awards are awarded to records with the largest increase in sales and airplay below the top 20 on the Hot R&B Singles chart. This week "Every Little Thing I Do" by **Soul For Real** (Uptown/MCA) takes the Greatest Gainer/Sales award, and "Someone To Love" by **Jon B. Featuring Babyface** (Yab Yun/550 Music/Epic) takes the Greatest Gainer/Airplay honors. "Every Little Thing" debuts at No. 21 on the Hot R&B Singles Sales chart and is top 10 at KKDA Dallas, KIPR Little Rock, Ark., WPEG Charlotte, N.C., and KDKO-AM Denver. "Someone To Love Me" ranks top 10 at seven stations, including WBLX Mobile, Ala., WDKX Rochester, N.Y., and WTMP Tampa, Fla.

**U**P AND COMING: "Best Friend" by **Brandy** (Atlantic) may still be three weeks away from charting on the Hot R&B Singles chart, but it is already a hit at radio. It is No. 15 on the Hot R&B Aiply chart and would be in the 20s on the singles chart if it were commercially available.

**THE ORIGINATORS, NOT THE IMITATORS**

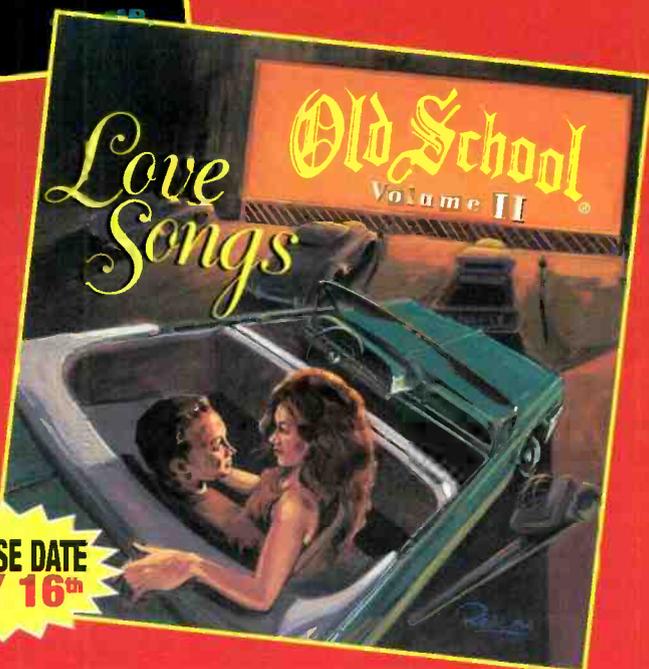
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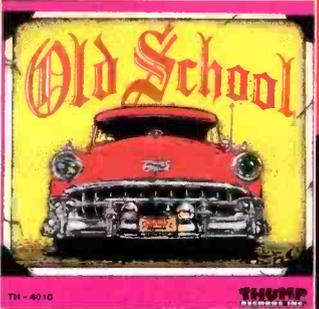
1. "Always & Forever" • Heat Wave
2. "You're Still A Young Man" • Tower Of Power
3. "Cowboys To Girls" • Intruders
4. "For The Love Of You" (Part 1 & 2) • The Isley Brothers
5. "Suavecito" • Malo
6. "Sexual Healing" • Marvin Gaye
7. "Love Land" • Charles Wright & The Watts 103RD ST. Rhythm Band
8. "I Wanna Know Your Name" • The Intruders
9. "Sideshow" • Blue Magic
10. "I'll Always Love My Mama" • The Intruders
11. "Shake You Down" • Gregory Abbott
12. "We Go A Long Way Back" • Bloodstone
13. "You'll Never Change" • Lisa Lisa & Cult Jam with Full Force
14. "Between The Sheets" • The Isley Brothers

**Debut  
#52 R&B Charts  
10 Weeks**



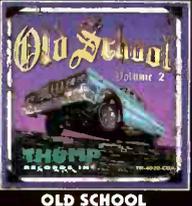
1. "Wishing On A Star" • Rose Royce
2. "I Need Love" • LL Cool J
3. "Very Special" • Debra Laws
4. "Love You Down" • Ready For The World
5. "Natural High" • Bloodstone
6. "Love Is Like A Baseball Game" • The Intruders
7. "Reasons" • Earth, Wind, & Fire
8. "Moments In Love" • Art Of Noise
9. "I Wanna Get Next To You" • Rose Royce
10. "Close Your Eyes" • Peaches And Herb
11. "Special Lady" • Ray, Goodman, & Brown
12. "After The Love Has Gone" • Earth, Wind, & Fire
13. "Sweet Sticky Thing" • Ohio Players
14. "Fire & Desire" • Rick James featuring Teena Marie

**RELEASE DATE  
MAY 16<sup>th</sup>**

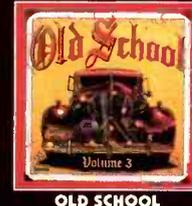


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#93 R&B Charts • 49 Weeks**

**The True Leaders of the Old School**



**OLD SCHOOL VOLUME 2**



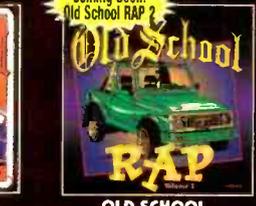
**OLD SCHOOL VOLUME 3**



**OLD SCHOOL VOLUME 4**



**OLD SCHOOL VOLUME 5**



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**BUBBLING UNDER HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	10	4	HUSH	S.O.L. (COPIA)
2	—	1	AMONG THE WALKING DEAD	SCARFACE (MOTOWN)
3	—	1	OWN DESTINY	MAD LION (WEEDED/NERVOUS)
4	6	3	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
5	9	6	SHACKLES '95	RJ'S LATEST ARRIVAL (GOLDEN BOY/FIRST QUAKE)
6	11	3	SPARKLE	COMING OF AGE (HDH)
7	5	5	SILENT TREATMENT	THE ROOTS (DGC/GEFFEN)
8	7	8	TRIP AROUND YOUR BODY	EBONY VIBE EVERLASTING (E.V.E.) (MCA)
9	19	6	NEXT LEVEL	SHOW AND A G. (PAYDAY/FFRR)
10	21	3	ALL GLOCKS DOWN	HEATHER B. (PENDULUM/EMI)
11	15	10	WHAT I'M AFTER	LORDS OF THE UNDERGROUND (PENDULUM)
12	2	6	BABY IT'S ON	KANSAS CITY ORIGINAL SOUND (RCA)
13	12	3	PAYSTYLE	TOO SHORT (DANGEROUS/JIVE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	16	4	RAINY DAY	SONS OF SOUL (RAGING BULL)
15	14	7	BOO-TEE BOUNCE	H.M.H. (PHAT HOUSE)
16	—	1	TALES FROM THE HOOD	DOMINO (MCA)
17	—	2	FUNK SOUL SENSATION	JEMINI-THE GIFTED ONE (MERCURY)
18	20	5	LAY DOWN YOUR LOVE	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
19	—	1	NO FLOW ON THE RODEO	KING JUST (BLACK FIST/SELECT)
20	—	1	SLOW DOWN	TRISHA COVINGTON (COLUMBIA)
21	—	1	JERI'S SONG	EVERETTE HARP (BLUE NOTE/CAPITOL)
22	—	1	DON'T GET ANY BETTER	TOM SCOTT FEATURING MAYSA (GRP)
23	—	1	IF YOU SAY	CHRISTOPHER WILLIAMS (GIANT/WB)
24	—	1	KEEP IT REAL	MILKBONE (SET IT OFF/CAPITOL)
25	13	3	LAST TO KNOW	FORCE M.D.'S (ICHIBAN)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

### ABDUL 'HEAD OVER HEELS' FOR NEW SET

(Continued from page 17)

back 95% as a 'make it.' People really liked the song. They compared it to Janet Jackson; some compared it to Madonna."

In part because of that positive reaction, Virgin decided to surprise-release the single May 3, a week ahead of schedule. "In many cases with big releases, our Virgin strategy has been to do surprise kamikaze blitzes on records," says Virgin's senior VP of promotion, Michael Plen. "Radio is looking for major superstar releases to play, and I felt like the earlier I could get this out, the better for radio."

But Martin, who quit playing the song after Virgin served him with a cease and desist order, stresses that his listeners' reactions don't mean that Virgin is home free. "I do feel like Paula is going to have to have a major marketing campaign behind her at radio and retail, because she had been kind of asleep for a while. When an artist goes away and comes back, they need to reintroduce her."

This notion is not lost on Virgin or Abdul. "I'm going to spend time getting back out there and visiting different stations and old friends that I've met through the years," says Abdul of the promotion tour she'll start later this month. "You can't take anything for granted, and I certainly don't forget all the people who have helped me at radio and retail."

Abdul already reacquainted herself with retailers on a Cema boat cruise during the National Assn. of Recording Merchandisers convention in February, but the plans to drive retail sales don't end there. According to Joyce Castagnola, Virgin's senior VP of sales, Virgin will kick off the retail campaign by purchasing full-page ads in Sunday papers right before the album's release in major cities across the U.S., including New York, Los Angeles, Chicago, Atlanta, and San Francisco.

There are also point-of-purchase pieces available for stores, and special pre-release campaigns are in the works at Camelot and Target.

Additionally, plans are being firmed to feature the video for "My Love Is For Real" on 1,000 movie screens for a month. Abdul is currently shooting the video in Morocco.

The clip will go to video outlets around May 30, the same time the commercial single for "My Love Is For Real" is released. "We've gotten a very favorable response from MTV in just talking to them about the project," says Phil Fox, director of product management at Virgin Records. "I think the name Paula Abdul can still fit in for their format. MTV Europe is shooting B-role footage at the video shoot in Morocco that MTV wants to use."

VH1 also figures into the video mix. Abdul's mom will take part in a Mother's Day special, along with several other celebrity moms, around May 14.

When an artist is as successful as Abdul was out of the box—1988's "Forever Your Girl" sold more than 7 million copies in the U.S., there's always pressure to match, if not exceed, that work. "I think Paula recognizes that breaking on a first record means an immense amount of work now," says Plen. "Some of the artists who break on the first record go away. It's defending your career from that point on. She knows what her strengths and weaknesses are and has

worked very, very hard to maximize her strengths and to improve her weaknesses."

One of Abdul's weaknesses, according to some, has been her voice. In 1991, backup singer Yvette Marine lodged a suit against Abdul, alleging that she had shared lead vocals with Abdul on several cuts on "Forever Your Girl." Marine lost the suit, and Abdul won a moral victory, although the suit was very upsetting. "It hit like a brick," she recalls. "Here I was, a week away from releasing 'Spellbound,' which I busted my butt on, too, and then I find out from my publicist, who saw it in one of the tabloids, and I thought, What?"

"It's such an insult when you work so hard and [someone] personally attacks your integrity. It's not right. It was definitely an unfair, frivolous, crappy thing to do. Thank God Virgin listened and stood by my side on this, because a lot of record companies just pay for nuisance suits to go away. I worked my butt off on my first album. That is my lead vocal on every single song. I said [to Virgin], 'Please, you have to hang in there.' I don't think the other side ever thought they'd go to court."

In addition to battling the lawsuit since her last album, Abdul's celebrity status has risen considerably, via her marriage and subsequent split from actor Emilio Estevez and her reported eating disorder. While that makes her life ripe for tabloid fodder, it can threaten to overshadow the music.

"I think celebrity has gotten in the way over the last three years, and right now the music is going to re-establish her career as a singer and a choreographer," says Plen. "That's what has to be redefined at radio. All the issues that have floated around bear no resemblance to the fact that she has major talent as a singer and performer."

Hearing the positive album, the listener would have no idea that Abdul has been through such tough times, but she says the record is part of what pulled her through. "I feel that I personally triumphed on this album, especially having gone through a lot of ups and downs emotionally, and used that therapeutically on the album. I was really thankful that I had my album to use as an outlet for what I was going through. It made me feel so much more connected to the work."



**Last Is First.** Rap pioneers the Last Poets kick it with colleagues backstage following a recent performance at the Bank in New York. The group recorded the title track to the "Panther" soundtrack. Pictured, from left, are keyboardist Onaje Alan Gumbs, the Last Poets' Don Babatunde Eaton, Onyx's Suave, the Last Poets' Abiodun Oyewole, Onyx's Sticky Fingaz, a Last Poets fan, Public Enemy's Chuck D, and Onyx's Fredro Starr. Kneeling is Umar Bin Hassan of the Last Poets.

### ALMO MAKES FIRST FORAY INTO R&B

(Continued from page 43)

Initial song placements included "You Don't Wanna Miss" for Perspective group For Real, three songs on Columbia vocalist Tricia Covington's 1994 debut album, and tracks for the female groups Emage and Ex-Girlfriend.

Another result of the Rondor signing was increased industry exposure, which led to opportunities to perform background work with Brandy, Jamie Foxx, and CeCe Peniston.

Alpert was impressed when he heard Rondor executive Brenda Andrews playing one of Ford Payne's compositions. Says

Alpert, "Brenda told me that the song had been sent to Aretha, and I told her that if Aretha hadn't accepted it yet, we should hold it. I heard more of her material, and I went crazy about the feeling Sherree put into her music."

A publicity blitz and retail/radio promotional tour are planned, with possible live showcase performances slated for fall. "Since Sherree has an upbeat personality, we want people to first get the one-on-one relationship with Sherree the person," says Brown. "That will enhance the relationship with Sherree the artist."

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	35	—	2	★★★ No. 1/GREATEST GAINER ★★★ I'LL BE THERE...YOU'RE ALL I... ♦ METHOD MAN/M.J. BLIGE (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND	1 week at No. 1
2	1	1	11	DEAR MAMA (C) (M) (T) (X) INTERSCOPE 98273/AG	♦ 2PAC
3	4	4	6	GIVE IT 2 YOU (C) (M) (T) (X) SO SO DEF/WORK 77836/COLUMBIA	♦ DA BRAT
4	2	3	17	BIG POPPA/WARNING ● (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA	♦ THE NOTORIOUS B.I.G.
5	3	2	9	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") ♦ DR. DRE (C) (D) (T) PRIORITY 53188	
6	5	5	5	CRAZIEST (M) (T) (X) TOMMY BOY 670*	♦ NAUGHTY BY NATURE
7	6	6	8	I'LL BE AROUND ♦ RAPPIN' 4-TAY FEAT. THE SPINNERS (C) (T) (X) CHRYSALIS 58331/EMI	
8	7	7	14	BROOKLYN ZOO (C) (T) (X) ELEKTRA 64477/EEG	♦ OL' DIRTY BASTARD
9	12	17	6	FREAK ME BABY (C) (T) EPIC STREET 77845/EPIC	♦ DIS 'N' DAT
10	15	12	4	THE I.N.C. RIDE ♦ MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL	
11	8	8	20	GET DOWN ● (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA	♦ CRAIG MACK
12	25	28	3	HEY LOOKAWAY (C) (D) (T) KAPER 64305/RCA	♦ QUESTIONMARK ASYLUM
13	11	14	17	RODEO (C) (M) (T) (X) RIP-IT 9511	♦ 95 SOUTH
14	26	32	4	LIFESTYLES OF THE RICH & SHAMELESS ♦ LOST BOYZ (C) (M) (T) UPTOWN 55006/MCA	
15	10	9	13	GET LIFTED (C) (T) (X) JIVE 42282	♦ KEITH MURRAY
16	9	10	16	TOUR (C) (T) SIGNET 162/RAL	CAPLETON
17	13	11	21	MAD IZM (C) (T) CAPITOL 58313	♦ CHANNEL LIVE
18	18	20	11	SITTIN' IN MY CAR ♦ SLICK RICK FEAT. DOUG E. FRESH (C) (M) (T) DEF JAM/RAL 3992/ISLAND	
19	14	16	12	I-LUV (C) (T) SICK WID' IT 42289/JIVE	♦ E-40 (FEATURING LEVITI)
20	NEW ▶	1	1	AMONG THE WALKING DEAD (C) (D) (T) MAD SOUNDS 0302/MOTOWN	SCARFACE
21	17	15	12	SHOOK ONES PART II (C) (T) (X) LOUD 64294/RCA	♦ MOBB DEEP
22	16	13	12	FOE THE LOVE OF \$ (C) (T) (X) RUTHLESS 5540/RELATIVITY	♦ BONE THUGS N HARMONY
23	19	19	10	PEOPLE DON'T BELIEVE ♦ SCARFACE FEAT. ICE CUBE (C) (T) (X) RAP-A-LOT 38469/NOO TRYBE	
24	23	21	50	TOOTSEE ROLL ▲ (C) (M) (T) (X) RIP IT 6911	♦ 69 BOYZ
25	30	41	11	PUT IT ON (C) (M) (T) (X) COLUMBIA 77899	♦ BIG L
26	20	18	15	OH YEAH! (C) (T) (X) ILLTOWN/MAD SOUNDS 0260/MOTOWN	♦ ROTTIN RAZKALS
27	21	24	5	ANY EMCEE (C) (T) PROFILE 5435	♦ NINE
28	NEW ▶	1	1	OWN DESTINY (C) (T) WEEDED 20147/NERVOUS	♦ MAD LION
29	24	25	13	OOH LAWD (PARTY PEOPLE) D.J. SMURF AND P.M.H.I. (C) (M) (T) (X) WRAP 291/ICHIBAN	
30	22	22	4	RESURRECTION (C) (T) (X) RELATIVITY 1250	♦ COMMON SENSE
31	NEW ▶	1	1	U BETTER RECOGNIZE ♦ SAM SNEED FEATURING DR. DRE (C) (M) (T) (X) DEATHROW/INTERSCOPE 98168/AG	
32	28	23	9	SAFE + SOUND (C) (T) PROFILE 5432	♦ DJ QUIK
33	32	48	3	I WISH (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.	SKEE-LO
34	29	46	3	PAYSTYLE (C) (T) (X) JIVE 42275	♦ TOO SHORT
35	33	39	22	THA BUTTERFLY (C) (M) (T) (X) SO-LO JAM 8107/INTERSOUND	♦ WAY 2 REAL
36	27	27	26	KITTY KITTY (C) (M) (T) (X) RIP-IT 6921	♦ 69 BOYZ
37	37	44	6	NEXT LEVEL (C) (T) PAYDAY 7034/FFRR	♦ SHOW AND A.G.
38	36	36	8	MOVE IT LIKE THIS (C) (M) (T) (X) TOMMY BOY 7633	♦ K7
39	42	29	7	BOO-TEE BOUNCE (C) (M) (T) (X) PHAT HOUSE 7701	♦ H.M.H.
40	43	42	3	ALL GLOCKS DOWN (C) (T) PENDULUM 58367/EMI	♦ HEATHER B.
41	34	33	6	ROLLIN' WIT DANE (C) (D) (T) LIFESTYLES/MAVERICK 17907/WARNER BROS.	DANA DANE
42	NEW ▶	1	1	NO FLOW ON THE RODEO (C) (T) BLACK FIST 27492/SELECT	♦ KING JUST
43	40	26	23	RIDE OUT (C) (M) ATTITUDE 17021	♦ D.J. TRANS
44	RE-ENTRY	4	4	GUCCI DANCE (M) (T) (X) RELATIVITY 1241*	♦ SAM "THE BEAST"
45	31	43	5	SILENT TREATMENT (C) (M) (T) DGC 19382/GEFFEN	♦ THE ROOTS
46	44	34	7	ELEVATION (C) (D) (T) PRIORITY 53176	♦ THE B.U.M.S
47	38	31	23	WHUTCHA WANT? (C) (T) (X) PROFILE 5426	♦ NINE
48	NEW ▶	1	1	KEEP IT REAL (M) (T) (X) CAPITOL 58355*	♦ MILKBONE
49	41	30	20	SUPA STAR (C) (T) (X) PAYDAY 7019/FFRR	♦ GROUP HOME
50	RE-ENTRY	4	4	MASTA I.C. (C) (T) (X) BLUNT 4914/TVT	♦ MIC GERONIMO

Records with the greatest sales gains this week. ♦ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; cassette single 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, and SoundScan, Inc.

## Island Records Makes Waves On The Dancefloor

**ISLAND GROOVES:** There is something ironic about the fact that the major label making the most radical noise in clubland right now does *not* have a proper dance music department. Starting this month, Island Records—and its various subsidiaries—are headed toward a summer that is destined to be filled with innovation and high visibility on the dancefloor.

**Rockers Hi-Fi** will bring their rightly acclaimed 1993 debut album, "Rockers To Rockers," to mainstream audiences, boasting a handful of new jams and fresh mixes of previously heard cuts. The project will be launched in late May with the single "Push Push," a hypnotic mover that perfectly encapsulates the act's overall direction toward dubby trance beats, doused with hip-hop grit and ragga juice. Formerly named **Original Rockers**, the group is fronted by **Richard Whittingham** (a.k.a. DJ Dick) and songwriter/musician **Glyn Bush**, both natives of Birmingham, England.

Elsewhere on "Rockers To Rockers," due in stores in June on Gee Street Independent, potential hits can be found in the form of a raw reading of the bauble "D.T.I. (Don't Stop The Music)," as well as on the U.K. underground staple "Stoned" and the new "What A Life."

Gee Street spawn **G-Zone Records** continues to make impressive inroads in the house music arena with the current slammer "Wake It Up" by **Lovewatch** and will likely go even further next month with "Something To Feel," an infectious **Tony Moran** production by diva-in-training **Spain**. Heartfelt kudos to Gee Street marketing **Wunderkind Pete Arden** for guiding the singles-only G-Zone down a path that is credible but smarter than average.

Arden has also played a key role in the development of **Malcolm McLaren's** delightfully subdued "Paris," which chronicles the artist/impresario's creative sojourn through the most romantic city in the world. The imminent first single, "Revenge Of The Flowers," has been post-produced by **Todd Terry**, and it is among his most experimental, yet traditionally musical, efforts to date.

Regardless of whether you choose to call **Tricky** acid jazz or trip-hop, you can call its first full-length disc, "Maxine Quay," a stunning piece that is bottomless with quirky sound effects, intricate melodies, crafty raps, and politically aware lyrics. A feast of material for the sophisticated dance fan that whets the appetite with the single "Ponderosa," which has been remixed by the act, as well as **Dobie and Ultramagnetic & Seize**. Perfect for the programmers of jams by **Portishead** and **Massive Attack**. Concertgoers should check Tricky out throughout May and June on labelmate **PJ Harvey's** tour of the States. It is bound to a one hell of a head trip.

**SINGLES GOIN' STEADY:** At a time when everyone is trying to prove their all-encompassing, often isolating talent, "Hard To Find" by **Rick-**

**ster** is a needed reminder of how some records actually thrive more on the creative input of several contributors. This vigorous house anthem was born in the brain of producer/writer **Rick Siepak**, whose infectious hooks have been smartly fleshed out with a muscular bassline in post-production by **Dewey B. Singers Darrin Carter** and **Tina Finley** further fatten the tune with playful vocal licks and vamps that are sustained and tweaked over five interesting mixes. A simple l'il jam that should stick to the brains and bodies of punters on impact. Available on Sound Pak Records in Crestwood, Ill.

If you are hungry for a splash of salsa seasoning with your tribal



by Larry Flick

house, look no further than the **Boriqua Brothers** double-A-sided sizzler, "Echa Pa Lante" and "Feels So Good," on New Jersey's **Slammin' Vinyl Records**. Producer **Prince Quick Mix** is the mastermind behind these reveling jams, which thrill with live percussion (can't beat that) and a variety of vocal chants that range from paradeli-like cheers to seductive groans. The dubby "Feels So Good" is more in the pocket of mainstream club sounds, though "Echa Pa Lante" is more interesting to the ear and way more fun to shimmy to. Either will break up the monotony of peak-hour programs quite well.

Once again, England's ever-reliable **Olympic Records** delivers a single that is uniquely designed to work the nerves of even the most discerning clubber into a blissful frenzy. This time, New Yorker **Charley Casanova** is the source of glad-groove-tidings with "You Can Have It," a dub jumping with a stew of vibes and styles, including trance, NRG, deep house, and even salsa. Casanova's skills as a composer strengthen with each record, and this one could propel him to the top shelf of clubland's ace tunesmiths. His work is enhanced by the post-production musical manipulation of **Lenny Bertoldo** and **Matthew Roberts & Mark Bell**. Wicked.

**Bassrate's** spirited "Baby I Love You," first heard last year on **Jelly-Street Records**, gets a second lease on life via Italy's **Strickly Bizznizz Records**. For those who missed it the first time, the track glides a frisky house pace, as **Snafu's** production clearly shows its late-'80s garage influence. His rolling piano lines remain intact, even on the new mixes by **Mr. Blank** and **KJ**, as does the still-undiscovered lead male vocal. A cutie that deserves a fair listen this time.

**COOL GETTIN' HOT:** As **Cooltempo Records** inches closer to its 10th anniversary in September, an assortment of elaborate celebratory

plans are afoot—most of which are being kept under tight wraps. We did wrangle from the U.K. label's A&R maven, **Trevor Nelson**, that a compilation of 10 classic jams from its vaults is tentatively on the drawing board. Given its history of breaking such massive acts as **Adeva** and **Juliet Roberts**, we are salivating at what Nelson and cohorts will pull from their sleeves.

Speaking of Roberts, she is writing and recording material for a sophomore album that will feature a duet with new labelmate **Steven Dante** (who is also busy prepping his own **Cooltempo** collection). The tune is still to be determined, though we know that **Dancin' Danny D.** will handle production and that it should reach turntables by June. Stateside deals for both artists are still to be secured. *Hint, hint . . .*

In the meantime, the label's new subsidiary, **Fever Pitch Records**, will be launched later this month with "Pump" by **Todd Terry** act **Dred-Stock**. It will be the first in a string of deep 12-inchers aimed directly at the global underground.

**DANCING INTO THE FUTURE:** Leave it to the mighty **Moonshine Records** to boldly twirl into the future with dance music's first venture into the CD-DVD arena.

The Los Angeles-rooted indie distributes the **Man Made Media** creation "Head Travel," which features the ware of the **Pacific Collective**, a clique of labels, acts, and fashion designers from San Francisco. Among the participants are **UltraViolet Recordings**, **Natural Music**, **SFX Lab**, and **Communion Clothing**. In the interactive CD-ROM section of "Head Travel," which plays in either a Macintosh or PC format, there are short pieces of video, a complete edition of **XLR8R** magazine, and a digital gallery that contains roughly 150 images



**Vicki Sue Grinds.** Disco-era icon Vicki Sue Robinson chills backstage at MTV dance program "The Grind," on which she performed a house music version of her evergreen hit, "Turn The Beat Around." Robinson makes her debut on New York's **Notorious Records** this month with a new 12-inch single, "This Love's For Real." Pictured, from left, are **Ralph Cooper**, director of A&R, **Notorious**; **Eric Nies**, host of "The Grind"; Robinson; **Bill Good**, Robinson's manager; and **Danny Echi**, Robinson's assistant. (Photo: Boz Swope)

of DJs, clubs, flyers, and artwork from the Bay Area. It is a real eye-popper that is fueled by equally potent and credible music.

**Man Made Media** is formulating its next release, "The Gardening Club," which is based on a local SF venue. The music will be provided by **Coldcut**, **Skylab**, and **Drome**, among others. The CD-ROM section of this effort will contain several loops of abstract video animation. Look for "The Gardening Club" to begin circulating on **Moonshine** this summer.

**ON-LINE: D-Influence** member **Qwame** is filling his spare time by helming the independent **Freak Street Records**, which focuses on experimental R&B and acid-jazz acts. His band's long-awaited second album, "Prayer 4 Unity," is finally due on **EastWest U.K.** in mid-June and will be preceded this month by the single "Midnight"—which has been remixed by **D-Influence** and **Mass Order**. Although the deliciously soulful set is under option by **Elektra/EEG** in the U.S., it has yet to be scheduled for domestic release . . . Elsewhere within the funk-frosted wing of the British club scene, chameleonlike musician/composer **Chris Bangs** outdoes himself under the guise of the **Quiet Boys** with "Bosh," a stellar album of instrumentals that plumbs through numerous down-tempo styles. Ever-demure in the promotion of his music, there is nary the sign of a single to bolster this **Acid-Jazz Records** release, though we want to direct your attention toward the chilled tracks "Righteous," "Conguero Wronguero," and "Never Change." Not surprisingly, **Bangs** has already moved on to his next project, which is an album with one-time **Style Council** partner **Mick Tolbert**. Should be quite juicy.

We are pleased to report that the soundtrack to the forthcoming **Parker Posey** comedy "Party Girl," which traces the antics of a New York City clubhead, has found a home at **Relativity Records**. The set runs the gamut of dance music styles, including new material by underground mainstays **Basscut**, **Deee-Lite**, **Ultra Nate**, and **Mr. Fingers**, among others. Props to the project's executive producer, **Bill Coleman**, for assembling such a sterling groove lineup . . . On the compilation tip, producer **Carl Craig's** enduring **Planet E** indie label scores with "Elements Of And Experiments With Sound," a multi-act set that aims to expose the latest tribe of producers, composers, and musicians rising from the Detroit techno/electronic scene. Clearly intended for the more sophisticated, open-minded punter, most of the music here is as melodically complex as it is sonically jolting.

We are betting on **Mode Selector's** rapid, rattling "Raindrops" and **Moodring's** rambunctious, funky "Sopping The Biscuit" to grab the lion's share of DJ attention. Both are working on EPs for the label. Meanwhile, **Craig** will bow his own new album, "Land Cruising," on the **Warner-distributed Blanco y Negro Records** later this month.

**PARTING GLANCES:** On April 25, veteran Boston club DJ **Michael Tobin** died of complications resulting from AIDS. He was 36 years old.

Tobin was among the city's leading DJs throughout the '80s, having served punters at such high-profile venues as **Avalon** and **Citi**. His résumé also included regular gigs at **Campus** in Cambridge, Mass., and **KOX** in Montreal. Tobin's influence over the Boston club scene will be felt for years to come.

### Billboard. Dance HOT Breakouts FOR WEEK ENDING MAY 13, 1995 CLUB PLAY

1. SPACE COWBOY JAMIROQUAI WORK
2. MORNING AFTER 3RD CHAPTER VESTRY
3. LOSIN' IT UNDERGROUND LOVERS POLYDOR
4. CANDY ANGEL CORPUS CHRISTI ALMO
5. CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. TOMMY BOY

### MAXI-SINGLES SALES

1. OPEN YOUR HEART M PEOPLE EPIC
2. BLACK MOON KARNAK TRIBAL AMERICA
3. FREEDOM VARIOUS ARTISTS MERCURY
4. DINOSAUR KING CRIMSON VIRGIN
5. BIG LOVE JOCELYN ENRIQUEZ CLASSIFIED

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
<b>***No. 1***</b>					
1	2	3	10	BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS. 1 wk. at No. 1	MADONNA
2	4	5	23	BODY TO BODY (KEEP IN TOUCH) VICIOUS MUZIK 1276 SHADES OF LOVE FEAT. MELI'SA MORGAN	
3	3	4	9	RUN AWAY ARISTA 1-2809	REAL MCCOY
4	1	2	8	RESPECT BRILLIANT! 58341/EMI	JUDY CHEEKS
5	7	11	6	WHAT HOPE HAVE I U.S. CHAMPION 318	SPHINX
6	9	16	5	OPEN YOUR HEART EPIC 77867	M PEOPLE
7	6	8	9	I GOT LOVE DYNASTY 1210/RAGING BULL	KLEO
8	11	14	6	MOVE IT TO THE RHYTHM SBK 58359/EMI	TECHNOTRONIC FEATURING YA KID K
9	13	18	5	MY LOVE MOONSHINE MUSIC 88414	KELLEE
10	16	31	3	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
11	5	1	11	THESE SOUNDS FALL INTO MY MIND HENRY STREET 166	THE BUCKETHEADS
12	10	10	8	HIGHER STATE OF CONSCIOUSNESS STRICTLY RHYTHM 12321	WINK
13	19	27	5	I FOUND LOVE COLUMBIA LP CUT	C+C MUSIC FACTORY
14	14	17	8	TEMPLEHEAD EPIC 77682	TRANSGLOBAL UNDERGROUND
15	20	26	5	LET THE BEAT GO ON LOGIC 59010	DR. ALBAN
16	23	36	4	THIS TIME SILAS 55045/MCA	CHANTE MOORE
17	15	19	7	TELL ME WHEN EASTWEST 66147/EEG	THE HUMAN LEAGUE
18	12	6	10	MY LOVE IS DEEP VESTRY 004/STRICTLY RHYTHM	SARA PARKER
19	8	7	11	HEARTBEAT LONDON 0051	JIMMY SOMERVILLE
20	40	—	2	TOO MANY FISH VIRGIN 38477	FRANKIE KNUCKLES FEATURING ADEVA
21	21	21	8	DROP A HOUSE DIG IT 012	URBAN DISCHARGE FEATURING SHE
22	34	39	3	WELCOME TO THE FACTORY HOTN'SPYCY 1271	ANGEL MORAES FEAT. SALLY CORTEZ
23	18	15	11	COTTON EYE JOE BATTERY 46500/JIVE	REDNEX
<b>***Power Pick***</b>					
24	36	42	3	MESSAGE OF LOVE MCA 55020	LOVE HAPPY
25	17	9	12	WHEN DO I GET TO SING "MY WAY" LOGIC 59007	SPARKS
26	30	35	5	NADIE ENTIENDE (NOBODY UNDERSTANDS) ATLANTIC 85592	B-TRIBE
27	37	44	3	CONWAY STRICTLY RHYTHM 12337	REEL 2 REAL FEATURING THE MAD STUNTMAN
28	32	38	4	THAT AIN'T RIGHT MAXI 2023	JUDY ALBANESE
29	35	41	4	LET US PRAY BOLD! SOUL 2007	EDDIE "FLASHIN'" FOWLKES FEAT. MAURISSA ROSE
30	31	32	7	GOTTA NEW LOVE UNDERGROUND CONSTRUCTION 128	R. ROSARIO & M. GRANT/DONNA BLAKELY
31	29	29	7	LET'S START OVER CUTTING 334	PAMELA FERNANDEZ
32	38	40	4	WHERE DID LOVE GO AVENUE FOCH 15537/CRITIQUE	FEM 2 FEM
33	26	23	8	HIGHER (FEEL IT) STRICTLY RHYTHM 12310	R.A.W.
34	27	25	11	KEY OF LIFE WAAKO 1232	MICHELLE WILSON
35	41	—	2	TONIGHT IS THE NIGHT LOGIC 59011	LE CLICK
36	42	—	2	BABY BABY EASTWEST 66138/EEG	CORONA
37	33	28	10	SATURDAY NIGHT CURB 77080	WHIGFIELD
38	28	22	9	EVERYTIME YOU TOUCH ME ELEKTRA 66154/EEG	MOBY
<b>***Hot Shot Debut***</b>					
39	NEW	1	1	NEXT TIME MCA PROMO	GLADYS KNIGHT
40	43	—	2	WAKE IT UP G-ZONE 440 606/ISLAND	LOVEWATCH
41	47	—	2	MENTAL PICTURE SBK 58338/EMI	JON SECADA
42	45	—	2	PICK IT UP KING STREET 1026	CAROLYN HARDING
43	22	20	13	PAUL'S PAIN STRICTLY RHYTHM 12315	T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN
44	46	48	3	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	NICKI FRENCH
45	NEW	1	1	TECHNOVA ELEKTRA 66141/EEG	TOWA TEI
46	25	13	13	JUMP FOR JOI EIGHT BALL 051	JOI CARDWELL
47	NEW	1	1	I WILL SURVIVE RCA PROMO	CHANTAY SAVAGE
48	39	30	12	HOW I LOVE HIM TIMBER! 656/TOMMY BOY	CYNTHIA
49	NEW	1	1	LOVE FOR THE FUTURE ZYX 66018	CHASE
50	24	12	12	ATOMIC BRILLIANT/CHRYSALIS 58340/EMI	BLONDIE

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.

## 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. SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>***No. 1/Greatest Gainer***</b>					
1	13	—	2	I'LL BE THERE...YOU'RE ALL... (M) (T) (X) DEF JAM/RAL 1879/ISLAND 1 wk. at No. 1	METHOD MAN/M.J. BLIGE
2	1	1	5	CRAZIEST (M) (T) (X) TOMMY BOY 670	NAUGHTY BY NATURE
3	2	3	13	THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND	MONTELL JORDAN
4	4	2	17	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9016/ARISTA	THE NOTORIOUS B.I.G.
5	34	—	2	OWN DESTINY (T) WEEDEE 20147/NERVOUS	MAD LION
6	14	43	3	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	MONICA
7	5	4	6	GIVE IT 2 YOU (M) (T) SO SO DEF/WORK 77835/COLUMBIA	DA BRAT
8	6	7	8	RUN AWAY (M) (T) ARISTA 1-2809	REAL MCCOY
9	8	8	14	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	ADINA HOWARD
10	3	9	3	BEDTIME STORY (T) (X) MAVERICK/SIRE 41895/WARNER BROS.	MADONNA
11	15	16	10	DEAR MAMA (M) (T) (X) INTERSCOPE 95774/AG	2PAC
12	7	5	5	CAN'T YOU SEE (T) TOMMY BOY 676	TOTAL FEAT. THE NOTORIOUS B.I.G.
13	12	11	10	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	BILLIE RAY MARTIN
14	19	31	10	CLOSE TO YOU (T) (X) CURB-EDEL 77077	FUN FACTORY
<b>***Hot Shot Debut***</b>					
15	NEW	1	1	I'M READY (T) VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
16	26	40	10	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	NICKI FRENCH
17	10	6	9	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	DR. DRE
18	11	10	4	THE I.N.C. RIDE (M) (T) DELICIOUS VINYL 58376/CAPITOL	MASTA ACE INCORPORATED
19	9	47	3	TOO MANY FISH (T) (X) VIRGIN 38477	FRANKIE KNUCKLES FEATURING ADEVA
20	NEW	1	1	LIFESTYLES OF THE RICH AND SHAMELESS (M) (T) UPTOWN 55007/MCA	LOST BOYZ
21	NEW	1	1	BABY BABY (M) (T) (X) EASTWEST 66138/EEG	CORONA
22	23	14	21	CANDY RAIN (T) (X) UPTOWN 54905/MCA	SOUL FOR REAL
23	NEW	1	1	NO FLOW ON THE RODEO (T) BLACK FIST 27492/SELECT	KING JUST
24	17	24	15	BABY (T) (X) ATLANTIC 85593/AG	BRANDY
25	35	—	2	I WISH (T) (X) SUNSHINE 78032/SCOTTI BROS.	SKEE-LO
26	21	12	5	ANY EMCEE (T) PROFILE 7435	NINE
27	27	18	7	NEXT LEVEL (T) PAYDAY 120 038/FFRR	SHOW AND A.G.
28	16	13	4	RESURRECTION (T) (X) RELATIVITY 1250	COMMON SENSE
29	25	29	9	RED LIGHT SPECIAL (M) (T) (X) LAFACE 2-4099/ARISTA	TLC
30	37	25	5	HEARTBEAT (T) (X) LONDON 0051	JIMMY SOMERVILLE
31	RE-ENTRY	3	3	LET THE BEAT GO ON (T) (X) LOGIC 59010	DR. ALBAN
32	31	19	6	JOY (M) (T) (X) INTERSCOPE 95769/AG	BLACKSTREET
33	41	27	3	KEEP IT REAL (M) (T) (X) SET IT OFF 58355/CAPITOL	MILKBONE
34	39	26	12	IF YOU LOVE ME (M) (T) (X) MJJ 77733/EPIC	BROWNSTONE
35	22	15	14	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	OL' DIRTY BASTARD
36	20	33	3	ALL I WANNA DO (T) (X) BIG BEAT 95766/AG	JOANNE FARRELL
37	42	—	6	I'LL BE AROUND (T) (X) CHRYSALIS 58331/EMI	RAPPIN' 4-TAY FEAT. THE SPINNERS
38	24	20	11	COTTON EYE JOE (T) (X) BATTERY 46500/JIVE	REDNEX
39	29	—	15	LICK IT (T) (X) S.O.S. 1008/ZOO	ROULA
40	33	35	11	PUT IT ON (M) (T) (X) COLUMBIA 77728	BIG L
41	45	48	12	THINK OF YOU (M) (T) (X) LAFACE 2-4095/ARISTA	USHER
42	NEW	1	1	SPACE COWBOY (T) (X) WORK 77827/COLUMBIA	JAMIROQUAI
43	NEW	1	1	ALL GLOCKS DOWN (T) PENDULUM 58367/EMI	HEATHER B.
44	28	17	20	GET DOWN (M) (T) BAD BOY 7-9013/ARISTA	CRAIG MACK
45	18	22	3	WONTIME (T) WRECK 20110/NERVOUS	SMIF-N-WESSUN
46	RE-ENTRY	6	6	SITTIN' IN MY CAR (M) (T) DEF JAM/RAL 3993/ISLAND	SLICK RICK FEATURING DOUG E. FRESH
47	NEW	1	1	WATER RUNS DRY (T) (X) MOTOWN 0359	BOYZ II MEN
48	NEW	1	1	PROCEED II (T) (X) IMPULSE 5176/GRP	THE ROOTS WITH ROY AYERS
49	40	28	13	GET LIFTED (T) (X) JIVE 42281	KEITH MURRAY
50	RE-ENTRY	25	25	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/EEG	CORONA



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**Welcome Aboard.** Songwriter Kent Blazy, second from left, meets with executives of BMG Music Publishing to celebrate the sale of his catalogs to the company and the establishment of a co-publishing agreement there. Blazy's Sophie's Choice and Evanlee Music catalogs include such hits as "If Tomorrow Never Comes," "Somewhere Other Than The Night," and "Ain't Goin' Down (Till The Sun Comes Up)." With Blazy, from left, are Henry Hurt, VP/GM of BMG's Nashville division; Nick Firth, president of BMG Music Publishing Worldwide; and Randy Hart, BMG/Nashville's senior director/creative.

## Marty Raybon At Liberty In Gospel Shenandoah Vocalist Records Solo Album

■ BY DEBORAH EVANS PRICE

NASHVILLE—Taking advantage of Liberty's ties to fellow EMI label Sparrow Records, Shenandoah lead vocalist Marty Raybon is releasing a solo album that will be promoted to both the Christian and country music markets. Slated for release July 18, the self-titled project will feature eight cuts co-written by Raybon.

The new set marks Raybon's debut as a producer. At the suggestion of former Liberty chief Jimmy Bowen, Raybon co-produced the project with engineer John Guess.

"It's something I've wanted to do

for a long, long time," Raybon says, "and this seemed like the right time for it . . . We're talking major cross-over here. That's what we're after. What we're really trying to do more than anything is drive home that country music is connected with gospel music and that gospel music is also connected to country."

Sparrow president Bill Hearn says the record will be pushed in all possible markets and that there are plans for a lot of cross-promotion with Liberty. "We have very, very high hopes for Marty's album," Hearn says. "We plan to work this record in all markets—the country market, Southern gospel, [and the] positive country and Christian country markets, as well as the contemporary Christian market."

Raybon expects a good response to his solo outing from Shenandoah fans. "I don't think there will be a great deal of difference. The difference is the story lines, of course, but [comparing the new songs] with songs like 'Moon Over Georgia' and 'I Want To Be Loved Like That,' I don't think they're going to hear a great deal of change. I've been asked what I think about the positive country movement; well, that's the kind of thing Shenandoah

has been doing for 10 years."

Raybon says the members of Shenandoah thought they would be getting some time off during the recording of



RAYBON

his solo album, but he took care of that by enlisting their musicianship for his project.

Christian music fans are also being exposed to Raybon via Sparrow's multi-artist album "Amazing Grace—

A Country Salute To Gospel" and through his appearance on Sony's "Silent Witness" album and video. Raybon says he's wanted to do projects for a long time that espouse his faith. One of his reasons for signing with Liberty last fall after Shenandoah's release from RCA was Liberty's connection to Sparrow through EMI.

Sparrow's first foray into Christian country came last year with the release of Charlie Daniels' "The Door," which recently won as best country album at the Gospel Music Assn.'s Dove Awards. Hearn says that Sparrow has no plans to hire an A&R person to de-

(Continued on page 53)

## Krauss Takes Her Stand On Whitley 'Duet'; Fan Fair Multilabel Show Has Judd As Host

**MAJORITY OF ONE:** After discovering that some radio stations were electronically pairing Alison Krauss & Union Station's current single, "When You Say Nothing At All," with the late Keith Whitley's 1988 hit version of the song, BNA Records thought it would be a good idea to do it up right. To that end, the label called in producer Randy Scruggs and asked him to turn the two separate songs into one cohesive duet. BNA had big plans for the project: It would service the hybrid single, highlight it in major markets with a series of radio spots, and maybe even add it as a bonus track to new pressings of "Keith Whitley: A Tribute Album," from which the Krauss single is taken. As a happy side effect, the simulated duet would be ready in time to qualify for the Country Music Assn.'s vocal event of the year. All BNA needed was Krauss' OK, and the machinery could roll instantly. She listened and said no.

"I don't have any right, and neither does BNA or anybody," Krauss says, "to cut up Keith's music. What if he didn't want you to do that? I think it's neat what the stations did, but for me to say to the record label, 'You can do that and send it out,' is a much different thing. He made a complete song with his. We made a complete song with ours. And the two don't go together."

On a more harmonious note, Krauss is celebrating (as is the entire bluegrass community) the fact that her new album, "Now That I've Found You: A Collection," has been certified gold. She continues to dazzle us with her talent. And taste.

**MAKING THE ROUNDS:** Naomi Judd will host Fan Fair's multilabel show June 9 beginning at 1 p.m. The event has been added to the schedule to spotlight acts on independent labels. Appearing on the show will be Holly Dunn, Steve Kolander, and Ronna Reeves (on River North Nashville); Don Cox and Western Flyer (Step One); Tim O'Brien and Sweethearts Of The Rodeo (Sagar Hill); and the Delevantes, Alison Krauss, and Riders In The Sky (Rounder). Fan Fair, which has already sold out its 24,000 tickets, will run June 5-10 at the Tennessee State Fairgrounds in Nashville.

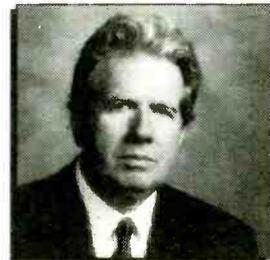
And while we're on the subject, the International Fan Club Organization will hold its annual Fan Fair June 11 at the Ryman Auditorium. For the first time in its history, there will be no accompanying dinner. This year's show will be moderated by radio and TV personality Gary Beatty and will feature performances by Marty Stuart, Loretta

Lynn, Ricky Lynn Gregg, Dallas County Line, Davis Daniel, Holly Dunn, Susie Luchsinger, and Lisa Stewart.

Ralph Emery will return to TNN July 10 with an hour-long daytime talk and variety program. "The Ralph Emery Show" will be sponsored by American General Life & Accident Insurance Co. and will air 9 a.m. EDT on weekdays from Rhet's Courtyard in the Opryland Hotel. It will be rebroadcast at 1 p.m. For 10 years, beginning March 7, 1983, Emery hosted TNN's nighttime show "Nashville Now."

The Academy of Country Music has given awards to WSIX Nashville (radio station of the year), Gerry House, WSIX (disc jockey of the year), Billy Bob's Texas, Fort Worth, Texas (country nightclub of the year), and George Moffett, Variety Attractions, Zanesville, Ohio (talent buyer/promoter of the year).

Entertainment attorney John Mason will open an office on Music Row in May. He currently maintains an office in the Lake Tahoe vicinity in Nevada. His clients include Reba McEntire, Gloria Estefan, Randy Travis, Kenny Rogers, Travis Tritt, Ronnie Milsap, and Sawyer Brown . . . Jarrod L. Law-



by Edward Morris

son has joined Huntsman Entertainment as an account executive . . . The Traditional Music Assn. has honored the Renfro Valley (Ky.) Barn Dance with its promoter of the year award.

**BOOK BIN:** Picker/teachers Joe Carr and Alan Munde have written a wholly delightful, informative book called "Prairie Nights & Neon Lights: The Story Of Country Music In West Texas." It's in hardback and has dozens of rare photos. It's published by Texas Tech University Press in Lubbock, Texas.

**MARK YOUR CALENDAR:** The Smoky Mountain Balloons & Bluegrass Festival is set for May 19-20 at the Sevier County (Tenn.) Fairgrounds. Sponsored by the Sevierville Chamber of Commerce, the festival will feature performances by Bill Monroe & the Blue Grass Boys, Doyle Lawson & Quicksilver, Steve Kaufman, and the Pinnacle Boys.

**SIGNINGS:** Grand Ole Opry star Jerry Clower has been signed as spokesman for Bill Heard Chevy/Geo, of Huntsville, Ala. . . . Singer/songwriter Chris Morrison signed to Creative Directions, Brentwood, Tenn., for management.



## Hay Holler Records Makes Its Mark With Bluegrass

■ BY EDWARD MORRIS

NASHVILLE—Since its founding in 1990, Hay Holler Records has become one of the most active labels in the crowded and colorful bluegrass field. Based in Blacksburg, Va., Hay Holler expects to release eight to nine albums this year. It already has 19 titles in its catalog.

Kerry Hay, 63, a retired engineer and marketing official from the defense equipment industry, says he decided to establish the label after having been enamored of bluegrass music all his life.

The triggering inspiration for the move, however, was Hay's friendship with banjoist Butch Robins, a former member of Bill Monroe's Blue Grass Boys. Together, the two decided to introduce the label by offering a direct-mail package of the best-loved bluegrass standards via cable TV ads.

"Once we started to do this," Hay says, "we structured a band around Butch." Among the stellar pickers on this first project were Larry Stephenson, Rickie and Ronnie Simpkins, and Wyatt Rice.

The label named the set "Once Again From The Top" and made it available on two CDs, three cassettes, and three LPs.

"It was a fairly successful venture," Hay reports, "at least as far as number of units sold. I won't go into the financial success or lack thereof." In all its formats combined, he says, the album sold about 20,000 copies.

Hay Holler followed "Once Again From The Top" with a multi-album

bluegrass gospel collection, "Shine Hallelujah Shine." It was recorded by members of the original studio band, plus ad hoc members Dudley Connell, David McLaughlin, Bill Lux, Blaine Sprouse, and Rob McCoury.

In addition to producing such individual recording projects, Hay Holler also has a number of acts under contract, including the Sand Mountain Boys, the Hazel River Band, the Goins Brothers, Texas Winds, and Charlie Cline & the Lonesome Pine Fiddlers.

To date, all of Hay Holler's albums have been recorded specifically for the label. Hay says, however, that he is negotiating to issue some older material. "I'm talking with a gentleman in Boston who has some very interesting tapes on the early Lilly Brothers and Don Stover from the late '50s. And then he has another group from the early '70s. I'm looking very actively into that."

Hay's staff consists of himself and his family. "I do most of the production and marketing," he explains. "My wife works with me on shipping. Our daughter [Rebecca Hay Pittard], who lives in Greensboro, N.C., does all of our graphics design work and layout, as well as most of the [same kind of] work for several other labels in the bluegrass industry."

Hay does some of his own producing, but usually defers in these duties to such seasoned musicians as Robins and Sammy Shelor. Hay Holler has no recording studio of its own, but uses such bluegrass-friendly facilities

(Continued on page 53)

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 149 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
				<b>*** No. 1 ***</b>	
1	1	2	11	I CAN LOVE YOU LIKE THAT S. HENDRICKS (S. DIAMOND, M. DERRY, J. KIMBALL)	3 weeks at No. 1 ◆ JOHN MICHAEL MONTGOMERY (V) ATLANTIC 82728
2	2	3	17	THE KEEPER OF THE STARS T. BROWN (D. LEE, D. MAYO, K. STALEY)	◆ TRACY BYRD (C) (V) MCA 54988
3	4	9	12	GONNA GET A LIFE M. WRIGHT (F. DYCUS, J. LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
4	7	10	12	WHAT MATTERED MOST D. JOHNSON (G. BURR, V. MELAMED)	◆ TY HERNDON (C) (V) EPIC 77843
5	5	6	12	REFRIED DREAMS J. STROUD, B. GALLIMORE (J. FOSTER, M. PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
6	6	8	14	SONG FOR THE LIFE K. STEGALL (R. CROWELL)	◆ ALAN JACKSON (V) ARISTA 1-2792
7	3	1	13	LITTLE MISS HONKY TONK S. HENDRICKS, D. COOK (R. DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790
8	12	13	8	ADALIDA T. BROWN, G. STRAIT (M. GEIGER, W. MULLIS, M. HUFFMAN)	◆ GEORGE STRAIT (V) MCA 55019
9	15	15	11	STANDING ON THE EDGE OF GOODBYE J. BOWEN, C. HOWARD (J. BERRY, S. HARRIS)	◆ JOHN BERRY (V) PATRIOT 18401
10	14	17	6	SUMMER'S COMIN' J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 64281
11	16	18	8	YOU AIN'T MUCH FUN N. LARKIN, H. SHEDD (T. KEITH, C. GOFF, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 728
12	17	20	14	STAY FOREVER A. REYNOLDS, J. ROONEY (B. TENCH, H. KETCHUM)	◆ HAL KETCHUM (C) (V) MCG CURB 76929
13	8	7	14	THE BOX K. LEHNING (R. TRAVIS, B. MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
14	10	12	17	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE (V) RCA 64233
15	9	4	14	GIVE ME ONE MORE SHOT G. FUNDIS, ALABAMA (T. GENTRY, R. OWEN, R. ROGERS)	◆ ALABAMA (V) RCA 64273
16	18	19	9	I DON'T BELIEVE IN GOODBYE M. A. MILLER, M. MCANALLY (M. MILLER, S. EMERICK, B. WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936
17	11	11	18	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
				<b>*** AIRPOWER ***</b>	
18	24	29	12	WHEN YOU SAY NOTHING AT ALL R. SCRUGGS (D. SCHLITZ, P. OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (C) (V) BNA 64329
				<b>*** AIRPOWER ***</b>	
19	21	22	9	I'M STILL DANCIN' WITH YOU D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES (C) (V) DKC 77842/COLUMBIA
				<b>*** AIRPOWER ***</b>	
20	25	32	5	TEXAS TORNADO T. LAWRENCE, F. ANDERSON (B. BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
21	20	21	11	FAITH IN ME, FAITH IN YOU J. STROUD, D. STONE (D. LOGGINS, T. BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837
22	23	24	9	YOU DON'T EVEN KNOW WHO I AM E. GORDY, JR. (G. PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856
23	13	5	13	THE HEART IS A LONELY HUNTER T. BROWN, R. MCENTIRE (M. D. SANDERS, E. HILL, K. WILLIAMS)	◆ REBA MCENTIRE (V) MCA 54987
24	28	37	6	IF I WERE YOU J. HOBBS, E. SEAY, P. WORLEY (J. HOBBS, C. FARREN)	◆ COLLIN RAYE (V) EPIC 77859
25	26	25	8	HOUSE OF CARDS J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
26	27	31	9	IF YOU'RE GONNA WALK, I'M GONNA CRAWL B. CANNON, N. WILSON (B. CANNON, L. BASTIAN)	◆ SAMMY KERSHAW (V) MERCURY 856 686
27	32	45	5	TELL ME I WAS DREAMING G. BROWN (T. TRITT, B. R. BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
28	22	14	15	SO HELP ME GIRL J. SLATE, J. DIFFIE (H. PERDEW, A. SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
29	30	35	9	CAIN'S BLOOD B. CANNON, L. SHELL (J. SUNDRUD, M. JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR 851 622
30	34	39	7	FALL IN LOVE B. BECKETT (K. CHESNEY, B. BROCK, K. WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306
31	35	40	7	CLOWN IN YOUR RODEO J. LEO (W. KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY 856 484
32	29	23	18	THINKIN' ABOUT YOU G. FUNDIS (B. REGAN, T. SHAPIRO)	◆ TRISHA YEARWOOD (C) (V) MCA 54973
33	45	63	3	THEY'RE PLAYIN' OUR SONG B. BECKETT (J. JARRARD, M. D. SANDERS, B. DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
34	31	28	18	THIS WOMAN AND THIS MAN J. STROUD (J. PENNIG, M. LUNN)	◆ CLAY WALKER (V) GIANT 17995
35	33	30	20	AS ANY FOOL CAN SEE T. LAWRENCE, F. ANDERSON (P. NELSON, K. BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87180
36	37	44	9	PARTY CROWD T. BROWN (D. L. MURPHY, J. HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977
37	19	16	10	I WAS BLOWN AWAY P. TILLIS, S. FISHELL (L. MARTINE, JR.)	◆ PAM TILLIS (V) ARISTA 1-2802

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	44	47	5	THAT'S JUST ABOUT RIGHT M. WRIGHT, T. DUBOIS (J. BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813
39	42	48	4	MISSISSIPPI MOON J. STROUD, J. ANDERSON (T. J. WHITE, C. WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274
40	47	53	4	DARNED IF I DON'T (DANGED IF I DO) D. COOK (R. DUNN, D. DILLON)	◆ SHENANDOAH (V) LIBERTY 18484
41	40	43	8	WORKIN' FOR THE WEEKEND J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77861
42	39	38	20	WHEREVER YOU GO J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 64267
43	46	46	6	I'M LIVING UP TO HER LOW EXPECTATIONS J. STROUD, R. TRAVIS, D. MALLOY (B. MCDILL, T. ROCCO)	◆ DARYLE SINGLETARY (C) (V) GIANT 17902
44	36	27	15	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T. BROWN (V. GILL, B. ANDERSON)	◆ VINCE GILL (C) (V) MCA 54976
45	51	68	3	YOU CAN SLEEP WHILE I DRIVE G. FUNDIS (M. ETHERIDGE)	◆ TRISHA YEARWOOD (C) (V) MCA 55025
46	38	26	18	LOOK WHAT FOLLOWED ME HOME B. CHANCEY (D. BALL, T. POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
47	50	64	3	SOUTHERN GRACE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, B. SEALS, S. HARRIS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT
48	49	49	8	GET OVER IT B. BECKETT (K. FOLLESE, S. BENTLEY, A. FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT
49	66	—	2	MY HEART WILL NEVER KNOW J. STROUD (S. DORFF, B. KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887
50	48	33	15	BUBBA HYDE M. POWELL, T. DUBOIS (C. WISEMAN, G. NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
51	52	55	7	ONE AND ONLY LOVE R. SCRUGGS (S. D. JONES, B. TOMBERLIN)	◆ RUSS TAFF (C) (V) REPRISE 17918/WARNER BROS.
52	71	—	2	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) S. HENDRICKS (R. FAGAN, R. ROYER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
53	62	—	2	I DIDN'T KNOW MY OWN STRENGTH J. STROUD (R. BOWLES, R. BYRNE)	◆ LORRIE MORGAN (V) BNA 64287
54	55	70	3	THIS IS ME MISSING YOU D. COOK (J. HOUSE, M. POWELL, D. COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870
55	61	65	6	DIDN'T HAVE YOU B. MONTANA, J. MCKELL, D. FLINT (B. MONTANA, J. K. WATSON)	◆ BILLY MONTANA (C) (V) MAGNATONE 1101
56	57	59	6	I AM WHO I AM J. THOMAS, H. DUNN (H. DUNN, T. SHAPIRO, C. WATERS)	◆ HOLLY DUNN (C) (V) RIVER NORTH 3003
57	56	61	6	ROCKIN' THE ROCK S. HENDRICKS (G. BURR)	◆ LARRY STEWART (C) (V) COLUMBIA 77857
58	65	69	5	YOU HAVE THE RIGHT TO REMAIN SILENT C. BROOKS (B. SWEAT, C. SWEAT)	◆ PERFECT STRANGER CURB ALBUM CUT
59	54	56	7	WILLIN' TO WALK S. FISHELL, R. FOSTER (R. FOSTER)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2752
60	58	62	7	THE LIKES OF ME D. COOK (L. BOONE, R. BOWLES)	◆ MARTY STUART (V) MCA 55010
61	68	—	2	BOBBIE ANN MASON S. BUCKINGHAM, B. CHANCEY (M. D. SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903
62	63	66	3	WALK ON G. MASSENBURG, L. RONSTADT (M. BERG, R. SAMOSET)	◆ LINDA RONSTADT (C) (V) ELEKTRA 64427/EEG
				<b>*** Hot Shot Debut ***</b>	
63	NEW ▶		1	YOU BETTER THINK TWICE T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL (V) MCA 55035
64	60	58	18	WHAT'LL YOU DO ABOUT ME R. LANDIS (D. LINDE)	◆ DOUG SUPERNAW (C) (V) BNA 64214
65	NEW ▶		1	THAT AIN'T MY TRUCK M. WRIGHT (T. SHAPIRO, C. WATERS, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034
66	NEW ▶		1	ANY MAN OF MINE R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
67	53	34	14	BETWEEN THE TWO OF THEM J. CRUTCHFIELD (M. CATES)	◆ TANYA TUCKER (V) LIBERTY 18485
68	NEW ▶		1	HELLO CRUEL WORLD R. BENNETT (G. DUCAS, ANGELO, T. TYLER)	◆ GEORGE DUCAS LIBERTY ALBUM CUT
69	64	67	5	ONE OF THOSE NIGHTS J. CRUTCHFIELD (C. TWITTY, T. SEALS)	◆ LISA BROKOP PATRIOT ALBUM CUT
70	NEW ▶		1	SOMEONE ELSE'S STAR B. J. WALKER, JR., K. LEHNING (S. EWING, J. WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435
71	73	75	3	PLEASE REMEMBER ME R. CROWELL, T. BROWN (R. CROWELL, W. JENNINGS)	◆ RODNEY CROWELL (C) (V) MCA 55024
72	NEW ▶		1	ALL THAT HEAVEN WILL ALLOW D. COOK (B. SPRINGSTEEN)	◆ THE MAVERICKS (V) MCA 55026
73	NEW ▶		1	WHEN AND WHERE B. BECKETT (J. BROWN, B. JONES, J. PENNIG)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
74	69	57	6	BIGGER FISH TO FRY C. FARREN (J. STEELE)	◆ BOY HOWDY (C) (V) CURB 76940
75	NEW ▶		1	I DON'T EVEN KNOW YOUR NAME K. STEGALL (A. JACKSON, R. JACKSON, A. LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830

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.

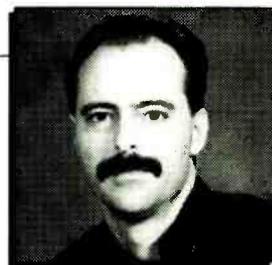
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	—	2	FOR A CHANGE B. BECKETT (S. SESKIN, J. S. SHERRILL)	◆ NEAL MCCOY ATLANTIC
2	1	2	6	OLD ENOUGH TO KNOW BETTER D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES COLUMBIA
3	5	4	12	GONE COUNTRY K. STEGALL (B. MCDILL)	◆ ALAN JACKSON ARISTA
4	4	3	4	MY KIND OF GIRL J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	◆ COLLIN RAYE EPIC
5	3	1	3	LIPSTICK PROMISES R. BENNETT (G. DUCAS, T. SILLERS)	◆ GEORGE DUCAS LIBERTY
6	6	5	10	PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	◆ JOE DIFFIE EPIC
7	—	—	1	YOU CAN'T MAKE A HEART LOVE SOMEBODY T. BROWN, G. STRAIT (S. CLARK, J. MACRAE)	◆ GEORGE STRAIT MCA
8	7	9	9	GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	◆ MARK CHESNUTT DECCA
9	9	6	14	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	◆ FAITH HILL WARNER BROS.
10	10	7	6	THIS TIME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB
11	8	10	14	IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	◆ CLAY WALKER GIANT
12	11	8	9	NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	◆ TIM MCGRAW CURB
13	—	—	1	AMY'S BACK IN AUSTIN C. DINAPOLI, D. GRAU, LITTLE TEXAS (B. SEALS, S. A. DAVIS)	◆ LITTLE TEXAS WARNER BROS.

## HOT COUNTRY RECURRENTS

14	15	16	18	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
15	13	15	17	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	◆ ALAN JACKSON ARISTA
16	12	14	32	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
17	14	12	25	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	◆ TRISHA YEARWOOD MCA
18	18	18	6	MI VIDA LOCA (MY CRAZY LIFE) P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	◆ PAM TILLIS ARISTA
19	23	20	24	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB
20	19	21	33	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY ATLANTIC
21	16	24	18	SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN ARISTA
22	20	13	3	BEND IT UNTIL IT BREAKS J. STROUD, J. ANDERSON (J. ANDERSON, L. DELMORE)	◆ JOHN ANDERSON BNA
23	17	11	4	SOMEWHERE IN THE VICINITY OF THE HEART D. COOK (B. LABOUNTY, R. CHUDACOFF)	◆ SHENANDOAH/ALISON KRAUSS LIBERTY
24	—	—	20	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	◆ JOE DIFFIE EPIC
25	21	17	14	IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M. D. SANDERS)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC

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

# COUNTRY CORNER



by Wade Jessen

**TOP HATS:** While John Michael Montgomery's "I Can Love You Like That" (Atlantic) retains the top spot on Billboard's Hot Country Singles & Tracks chart for a third week, Tracy Byrd's "The Keeper Of The Stars" (MCA) holds stubbornly to the No. 2 slot. Montgomery's self-titled album stays at No. 1 on Top Country Albums after debuting in the top spot five weeks ago. Traditional male country artists dominate the uppermost part of our singles chart, with seven of the top 10 being solo performers in the "hat act" category.

**GREENER GRASS:** The exposure of bluegrass loyalist Alison Krauss to the mainstream country audience rolls full-speed ahead as "When You Say Nothing At All" (BNA) leads our Airpower honorees, moving 24-18 on Hot Country Singles & Tracks. The track appears on the BNA Keith Whitley tribute project as well as on Krauss' own "Now That I've Found You" (Rounder). The Krauss set wins as Greatest Gainer on Top Country Albums, posting a gain of more than 2,500 units and jumps 40-33 on The Billboard 200. Meanwhile, the Whitley tribute moves 37-34 on Top Country Albums, gaining 12% over the previous week and debuts at No. 179 on The Billboard 200.

New production-room versions of "When You Say Nothing At All" continue to emerge at radio, blending Krauss' version with the original Whitley cut. The Nashville radio audience began enjoying a customized version on WSM-FM, which was created recently by midday personality Bruce Sherman.

**UNSEASONABLY WARM:** Although country radio traditionally leans toward uptempo material during the spring and summer months, our three Airpower winners this week are ballads. In addition to "When You Say Nothing At All" by Alison Krauss, the new song by Columbia's Wade Hayes, "I'm Still Dancing With You" (21-19), and "Texas Tornado" by Atlantic's Tracy Lawrence (25-20) surpass the 3,000-detection benchmark for Airpower status.

The debuts on Hot Country Singles & Tracks provide a striking contrast in tempo value. Of the eight songs making their initial appearances, seven are medium to uptempo. Vince Gill (MCA) takes Hot Shot Debut honors at No. 63 with "You Better Think Twice," Decca's Rhett Akins debuts at No. 65 with "That Ain't My Truck," Shania Twain (Mercury) appears for the first time with "Any Man Of Mine" at No. 66, George Ducas (Liberty) debuts at No. 68 with "Hello Cruel World," the Mavericks (MCA) enter at No. 72 with Bruce Springsteen's "All That Heaven Will Allow," Atlantic's Confederate Railroad debuts at No. 73 with "When And Where," and "I Don't Even Know Your Name," an album cut by Arista's Alan Jackson, enters at No. 75. The lone ballad debuting this week belongs to Bryan White and "Someone Else's Star" (Asylum) at No. 70.

**PICK UP THE PACE:** Ty Herndon's "What Mattered Most" receives the weekly Pacesetter award on Top Country Albums (15-9) with an 18% increase over its debut-week sales. After making a debut at No. 1 last week on our Heatseekers chart, Herndon's debut for Epic reaches Impact status this week with a 101-68 jump on The Billboard 200.

## Country Radio Seminar Picks Committee 26-Member Group Chosen For Scheduled 1996 Confab

BY EDWARD MORRIS

NASHVILLE—Country Radio Broadcasters has announced its agenda committee for the Country Radio Seminar. The 26-member group is chaired by Beverly Padratz, affiliate manager of Tribune Radio Networks.

The members are Maria Bruner, Insight Management, Phoenix; Susan Turner, Shindler-Turner Promotions, Nashville; Gary Krantz, MJI Broadcasting, New York; Anne Weaver, Nashville;

Mark Edwards, ABC/SMN, Dallas; T.K. Kimbrell, T.K.O. Management, Nashville; Bob Bartolomeo, Westwood One, New York; Greg Cole, WPOC Baltimore; Don Paul Pirwitz, Great Empire Broadcasting, Springfield, Mo.; Joel Raab, Joel Raab Associates, Langhorne, Pa.; Tim Kelly, Premier Radio Networks, Los Angeles; Thom Williams, Lake Katrine, N.Y.; Ken Tucker, Warner/Reprise Records, Nashville.

And Bob Duschene, WQCB Bangor, Maine; Ray Randall, KRPM

Seattle; Chuck Stevens, WQXX Youngstown, Ohio; Katie Wellman, KAYC/KAYD Beaumont, Texas; Larry Pareigis, KYCY San Francisco; Tim Roberts, KDRK Spokane, Wa.; Gina Preston, WXTU Philadelphia; Wade Jessen, Billboard, Nashville; Leslie Scheinman, KEEY Minneapolis; Ray Massie, WIL St. Louis; Andrea Martin, KMPS Seattle; and Paul Miraldi, KSN San Francisco.

The 1996 CRS will be held Feb. 28-March 2 in Nashville.

## MARTY RAYBON AT LIBERTY IN GOSPEL

(Continued from page 51)

velop Christian country product, but he does see Sparrow as a place where mainstream artists like Daniels and Raybon can record and release Christian product.

Hearn plans a concentrated push beyond the Christian audience to mainstream music fans. To help make mainstream country fans aware of the project, Sparrow is working with Country America magazine on a cross-promotion campaign for the record. "We're running advertising in Country America, and we're giving Country America a panel inside of the Marty Raybon record promoting subscriptions to their magazine," Hearn says.

Sparrow also plans to push Raybon's record at Fan Fair by utilizing Country America's booth to give away 15,000 Christian country samplers and a special flier promoting the Daniels album, along with Raybon's release and the Sparrow "Country Salute" album. The eight-song sampler will feature two songs from the latter project, as well as cuts by Daniels, Raybon, and Sparrow's Susan Ashton, a country-tinged Christian artist who opened for Garth Brooks on his European tour last fall.

There also will be a three-song Raybon CD released to radio. "It's going to be a cross-format release," says Hearn. [The track] 'Peace Of Loving You' will be... our first single to contemporary Christian radio, both AC and inspirational formats. It's a very crossover-sounding country single.

We're also going to release 'Daddy Talks To Jesus.' That will be our first song to positive country and Christian country. The third song on the sampler will be 'Get Up In Jesus' Name.' That will be our first single focused toward Southern gospel.

The first video from the album will be "Daddy Talks To Jesus," and plans call for it to be released in early July in advance of the album's release. The video will be serviced to mainstream country outlets as well as Christian video outlets. The clip will also be promoted to dance clubs via independent promoters who target that market.

Meanwhile, Shenandoah's first Liberty album, "In The Vicinity Of The Heart," remains active in its 16th week on the Billboard Top Country Albums chart. The album's second sin-

gle, "Darned If I Do, Danged If I Don't," is bulleted at No. 40 on this week's Hot Country Singles & Tracks chart.

Hearn says the mainstream radio push for Raybon's Christian album won't kick in until the second or third single. "We hope to coordinate with Liberty so as not to interfere with Shenandoah's current single."

According to Hearn, national advertising will play a key role in marketing the record. The label plans to target mainstream consumers with promotions involving Wal-Mart, Kmart, WaxWorks, and Musicland.

In addition to performing with Shenandoah, Raybon also does solo dates, performing his gospel songs and occasionally taking to church pulpits to preach as well.

## HAY HOLLER RECORDS MAKES ITS MARK

(Continued from page 51)

as Bias in Springfield, Va.; Big Mo, Kensington, Md.; Warehouse Recording, Galax, Va.; Top O' The Hill, Nashville; River Track, Louisa, Ky.; and Doobie Shea, Ferrum, Va.

On average, Hay says, albums cost him \$7,000-\$9,000 each to make. For reasons of economy, he presses a minimum of 1,000 CDs and 1,000 cassettes for each new title. Within the past two years, he says, CDs and cassettes sell about evenly.

"We've done a major portion of our

sales through mail order," Hay says, "but we do have a couple of distributors, and I'm working diligently to expand that." His major distributors are Record Depot in Roanoke, Va., and Old Fogey in Lansing, Mich. Hay says he is close to an agreement with Bayside in West Sacramento, Calif.

"We're making money on the projects," he says. "It's taken longer than I hoped to get into a profitable situation. But that's life in a start-up business."

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

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

- 8 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL  
72 ALL THAT HEAVEN WILL ALLOW (Bruce Springsteen, ASCAP)  
66 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP)  
35 AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL/WBM  
67 BETWEEN THE TWO OF THEM (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM  
74 BIGGER FISH TO FRY (Farren Curtis, BMI/Longitude, BMI/Mike Curb, BMI) WBM  
61 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D, ASCAP)  
13 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL  
50 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM  
29 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM  
31 CLOWN IN YOUR RODEO (Emily Boothe, BMI/Careers-BMG, BMI) HL  
40 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL  
55 DIDN'T HAVE YOU (Magnasong, BMI/Fed Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)  
21 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM  
30 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams,
- ASCAP/Acuff-Rose, BMI) WBM/HL  
48 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL  
15 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) WBM  
3 GONNA GET A LIFE (Warner Source, SESAC/Dyinda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM/HL  
23 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D, ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL  
68 HELLO CRUEL WORLD (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/All 3 Chords, BMI)  
25 HOUSE OF CARDS (Why Walk, ASCAP)  
56 I AM WHO I AM (Great Cumberland, BMI/Diamond Struck, BMI) WBM  
1 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 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM  
16 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM  
75 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP)  
24 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenuff, ASCAP) WBM  
26 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow,

- BMI) HL  
43 I'M LIVING UP TO HER LOW EXPECTATIONS (Polygram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin But Net, SESAC/CMI, SESAC) HL  
19 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL  
37 I WAS BLOWN AWAY (Careers-BMG, BMI/Doo Layng, BMI) HL  
2 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM  
60 THE LIKES OF ME (Maypop, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) WBM/HL  
7 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL  
46 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL  
39 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL  
49 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI)  
51 ONE AND ONLY LOVE (BMG, ASCAP/Careers-BMG, BMI) HL  
69 ONE OF THOSE NIGHTS (Warner-Tamerlane, BMI/Sony Tree, BMI) HL/WBM  
36 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)  
71 PLEASE REMEMBER ME (Sony Tunes, ASCAP/Blue Sky Rider, BMI) WBM/HL  
5 REFRID DREAMS (Zomba, ASCAP/Milhouse, BMI/Songs Of PolyGram, BMI) WBM/HL  
57 ROCKIN' THE ROCK (MCA, ASCAP/Gary Burr, ASCAP) HL  
28 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
- 52 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robby West, BMI)  
70 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP)  
6 SONG FOR THE LIFE (Tessa, BMI) WBM  
47 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL  
9 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL  
12 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WBM  
10 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM  
27 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL  
20 TEXAS TORNADO (Sony Tree, BMI) HL  
65 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI)  
14 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, Ascaph/Taste Auction, BMI/Wacissa River, BMI) WBM  
38 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM  
33 THEY'RE PLAYIN' OUR SONG (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D, ASCAP/Little Big Town, BMI/American Made, BMI) WBM  
32 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM  
54 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL  
34 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck,

- ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM  
62 WALK ON (Patrick Joseph, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Samosonian, ASCAP) WBM  
64 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI) HL  
4 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL  
73 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI)  
18 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL  
42 WHEREVER YOU GO (Blackened, BMI/Irving, BMI) WBM  
44 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL  
17 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shania Twain, BMI/Zomba, ASCAP) WBM  
59 WILLIN' TO WALK (Polygram Int'l, ASCAP/St. Julien, ASCAP) HL  
41 WORKIN' FOR THE WEEKEND (Cupit, BMI/Cupit Memares, ASCAP)  
11 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL  
63 YOU BETTER THINK TWICE (Benefit, BMI/Englishtown, BMI)  
45 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM  
22 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL  
58 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>*** No. 1 ***</b>			
1	1	1	5	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98) 5 weeks at No. 1	JOHN MICHAEL MONTGOMERY	1	
2	2	2	20	<b>GARTH BROOKS</b> ▲ <sup>4</sup> LIBERTY 29689 (10.98/15.98)	THE HITS	1	
3	3	3	47	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3	
				<b>*** GREATEST GAINER ***</b>			
4	4	5	12	<b>ALISON KRAUSS</b> ● ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	4	
5	5	4	58	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
6	6	6	68	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3	
7	9	13	12	<b>SHANIA TWAIN</b> MERCURY 522886 (10.98 EQ/15.98) <b>HS</b>	THE WOMAN IN ME	7	
8	7	9	25	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	1	
				<b>*** PACESETTER/HEATSEEKER IMPACT ***</b>			
9	15	—	2	<b>TY HERNDON</b> EPIC 66397/SONY (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	9	
10	27	32	32	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3	
11	14	14	31	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	11	
12	8	11	14	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5	
13	12	8	11	<b>TRISHA YEARWOOD</b> ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3	
14	10	7	40	<b>JOE DIFFIE</b> ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6	
15	11	10	31	<b>CLAY WALKER</b> ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4	
16	13	17	3	<b>VARIOUS ARTISTS</b> COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13	
17	16	15	37	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2	
18	18	12	65	<b>THE MAVERICKS</b> ▲ MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6	
19	21	20	44	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1	
20	20	24	17	<b>WADE HAYES</b> DKC/COLUMBIA 66412/SONY (7.98 EQ/11.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	19	
21	19	22	31	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1	
22	22	23	46	<b>DAVID BALL</b> ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6	
23	23	16	53	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2	
24	25	25	8	<b>JOHN BERRY</b> PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	22	
25	24	18	47	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2	
26	27	21	30	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1	
27	26	26	66	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1	
28	28	28	14	<b>NEAL MCCOY</b> ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10	
29	29	31	36	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8	
30	33	37	51	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3	
31	30	19	4	<b>VARIOUS ARTISTS</b> LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13	
32	32	30	45	<b>LARI WHITE</b> RCA 66395 (9.98/15.98) <b>HS</b>	WISHES	24	
33	31	34	31	<b>TOBY KEITH</b> ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8	
34	37	38	28	<b>VARIOUS ARTISTS</b> BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	34	
35	36	32	14	<b>HANK WILLIAMS, JR.</b> MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	40	39	65	<b>BLACKHAWK</b> ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
37	35	29	41	<b>DIAMOND RIO</b> ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
38	39	35	83	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
39	42	44	66	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
40	38	36	53	<b>PAM TILLIS</b> ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
41	43	40	8	<b>RICK TREVINO</b> COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
42	41	41	137	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
43	34	33	6	<b>TANYA TUCKER</b> LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	28
44	44	49	30	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
45	46	54	23	<b>HAL KETCHUM</b> CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
46	48	42	148	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
47	57	62	15	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	45
48	52	47	194	<b>BROOKS &amp; DUNN</b> ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
49	47	43	134	<b>ALAN JACKSON</b> ▲ <sup>5</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
50	50	46	7	<b>MARTY STUART</b> MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	37
51	49	56	33	<b>MARK CHESNUTT</b> ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
52	56	52	60	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
53	51	48	114	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
54	54	51	77	<b>FAITH HILL</b> ▲ WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
55	53	57	31	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
56	45	45	5	<b>DOUG STONE</b> COLUMBIA 64330/SONY (9.98 EQ/15.98)	FAITH IN ME FAITH IN YOU	45
57	59	60	129	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
58	61	53	17	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98) <b>HS</b>	IN THE VICINITY OF THE HEART	31
59	60	55	7	<b>BROTHER PHELPS</b> ASYLUM 61724/EEG (10.98/15.98) <b>HS</b>	ANY WAY THE WIND BLOWS	43
60	63	58	85	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
61	58	50	4	<b>HIGHWAYMEN</b> LIBERTY 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
62	62	63	25	<b>BILLY RAY CYRUS</b> ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
63	55	59	36	<b>KEN MELLONS</b> EPIC 53746/SONY (9.98 EQ/15.98) <b>HS</b>	KEN MELLONS	42
64	66	65	33	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
65	67	68	103	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
66	65	64	53	<b>RANDY TRAVIS</b> ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
67	68	66	25	<b>DOUG STONE</b> EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
68	72	72	41	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
69	69	61	3	<b>RADNEY FOSTER</b> ARISTA 18757 (9.98/15.98) <b>HS</b>	LABOR OF LOVE	61
70	64	67	87	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
71	74	71	7	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	67
72	RE-ENTRY	12	12	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	49
73	73	—	5	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	72
74	75	—	25	<b>JOHN ANDERSON</b> BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	43
75	70	70	139	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3

○ 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 MAY 13, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>6</sup> MCA 12* (7.98/12.98) 178 weeks at No. 1	GREATEST HITS	208
2	2	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	22
3	3	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	206
4	4	<b>KEITH WHITLEY</b> ▲ <sup>2</sup> RCA 2277 (9.98/13.98)	GREATEST HITS	60
5	5	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	208
6	7	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	206
7	6	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	208
8	9	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	193
9	12	<b>HANK WILLIAMS</b> MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	14
10	8	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	13
11	—	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	1
12	11	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	32
13	10	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	42

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	<b>WAYLON JENNINGS</b> ▲ <sup>4</sup> RCA 8506* (8.98)	GREATEST HITS	84
15	15	<b>VINCE GILL</b> MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	18
16	13	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	51
17	—	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	1
18	19	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	8
19	16	<b>TRAVIS TRITT</b> WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	8
20	17	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	79
21	23	<b>ANNE MURRAY</b> ▲ <sup>4</sup> LIBERTY 46058 (7.98/12.98)	GREATEST HITS	142
22	—	<b>GARTH BROOKS</b> ▲ <sup>11</sup> LIBERTY 96370 (10.98/15.98)	ROPIN' THE WIND	1
23	25	<b>KEITH WHITLEY</b> RCA 6494 (7.98/11.98)	DON'T CLOSE YOUR EYES	2
24	—	<b>ALAN JACKSON</b> ▲ <sup>7</sup> ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	1
25	24	<b>TANYA TUCKER</b> ● LIBERTY 91814 (9.98/13.98)	GREATEST HITS	30

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

# THE Billboard Latin 50™

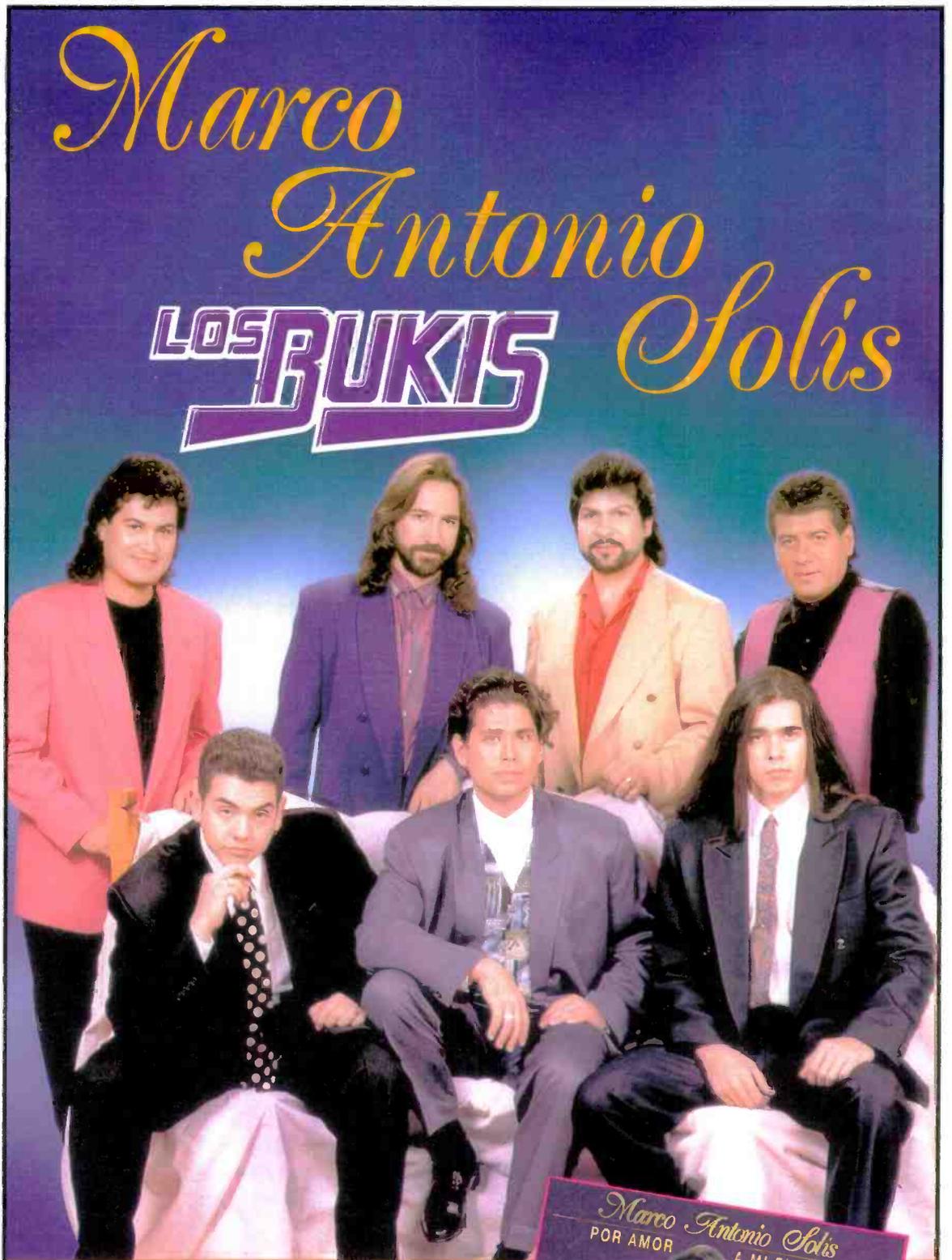
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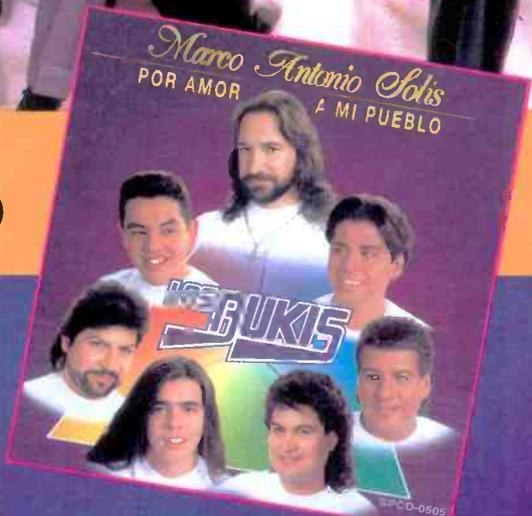
THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ No. 1 ★★★					
1	1	58	SELENA ●	EMI LATIN 28803HS	AMOR PROHIBIDO
2	3	76	SELENA	EMI LATIN 42770	LIVE!
3	2	18	SELENA	EMI LATIN 30907	12 SUPER EXITOS
4	4	71	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
★★★ GREATEST GAINER ★★★					
5	6	5	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
6	5	5	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
★★★ HOT SHOT DEBUT ★★★					
7	NEW ▶		MANA	WEA LATINA 99707HS	CUANDO LOS ANGELES LLORAN
8	NEW ▶		LOS TIGRES DEL NORTE	FONOVISIA 6030	EL EJEMPLO
9	9	5	VARIOUS ARTISTS	RODVEN 3182	MERENGUE EN LA CALLE 8 '95
10	7	36	LUIS MIGUEL ●	WEA LATINA 97234	SEGUNDO ROMANCE
11	8	9	LA MAFIA	SONY 81520HS	EXITOS EN VIVO
12	10	97	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
13	11	31	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
14	12	4	LITTLE JOE	TEJANO 4306/RODVEN	REUNION '95
15	19	22	EMILIO	EMI LATIN 29116	SOUNDLIFE
16	14	12	BRONCO	FONOVISIA 6029	ROMPIENDO BARRERAS
17	NEW ▶		REY RUIZ	SONY 81545	EN CUERPO Y ALMA
18	13	33	LA DIFERENZIA	ARISTA-TEXAS 18786/BMG	LA DIFERENZIA
19	17	52	CARLOS VIVES	POLYGRAM LATINO 518 884HS	CLASICOS DE LA PROVINCIA
20	21	97	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
21	15	6	THE BARRIO BOYZZ	SBK 32492/EMI LATIN	UNA VEZ MAS
22	16	8	GARY HOBBS	EMI LATIN 29794	SOY EL MISMO
23	18	9	VARIOUS ARTISTS	RODVEN 3182	SALSA EN LA CALLE 8 '95
24	23	97	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
25	43	10	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
26	24	20	MANA	WEA LATINA 98722	EN VIVO
27	31	7	RICK TREVINO	SONY 81522	UN RAYO DE LUZ
28	35	97	GIPSY KINGS ●	ELEKTRA 60845/EEG	GIPSY KINGS
29	20	97	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
30	22	10	ELIDA Y AVANTE	VOLTAGE 81250/SONY	ATREVETE
31	34	77	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
32	26	17	LIBERACION	FONOVISIA 6027	PARA ESTAR CONTIGO
33	28	25	BANDA MACHOS	FONOVISIA 6022	GRACIAS MUJER
34	29	33	PLACIDO DOMINGO	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
35	36	8	GRACIELA BELTRAN	EMI LATIN 29343	TESORO
36	27	13	WILLIE COLON & RUBEN BLADES	SONY 81498	TRAS LA TORMENTA
37	38	28	OLGA TANON	WEA LATINA 97881	SIENTE EL AMOR
38	32	46	RAUL DI BLASIO	ARIOLA 20238/BMGHS	PIANO DE AMERICA 2
39	25	50	LOS TIGRES DEL NORTE	FONOVISIA 6017	LOS DOS PLEBES
40	33	97	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
41	44	28	JAIME Y LOS CHAMACOS	FREDDIE 1685	COMO TE LLAMAS PALOMA?
42	39	26	JERRY RIVERA	SONY 81426	LO NUEVO Y LO MEJOR
43	48	25	FAMA	SONY 81546	ENAMORATE
44	RE-ENTRY		HOMETOWN BOYS	EMI LATIN 30647	TRES RAMITAS
45	30	21	LA TROPA F	MANNY 13049/WEA LATINA	HERMANOS HASTA EL FIN
46	47	95	JULIO IGLESIAS ▲	SONY 38640	JULIO
47	45	34	ANA GABRIEL	SONY 81401	AYER Y HOY
48	40	7	LOS TIGRES DEL NORTE	FONOVISIA 9191	16 KILATES MUSICALES
49	37	3	BANDA MAGUEY	FONOVISIA 9266	LA ESTRELLA DE LOS BAILES
50	50	18	EL GENERAL	RCA 21090/BMG	ES MUNDIAL

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	1 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '95	1 SELENA EMI LATIN AMOR PROHIBIDO
2 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	2 GLORIA ESTEFAN EPIC/SONY MI TIERRA	2 SELENA EMI LATIN LIVE!
3 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	3 INDIA SOHO LATINO/SONY DICEN QUE SOY	3 SELENA EMI LATIN 12 SUPER EXITOS
4 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	4 REY RUIZ SONY EN CUERPO Y ALMA	4 SELENA EMI LATIN ENTRE A MI MUNDO
5 LUIS MIGUEL WEA LATINA ROMANCE	5 VARIOUS ARTISTS RODVEN SALSA EN LA CALLE 8 '95	5 SELENA Y GRACIELA BELTRAN EMI LATIN LAS REINAS DEL PUEBLO
6 THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	6 WILLIE COLON & RUBEN BLADES SONY TRAS LA TORMENTA	6 LOS TIGRES DEL NORTE FONOVISIA EL EJEMPLO
7 MANA WEA LATINA DONDE JUGARAN LOS NINOS	7 OLGA TANON WEA LATINA SIENTE EL AMOR	7 LA MAFIA SONY EXITOS EN VIVO
8 MANA WEA LATINA EN VIVO	8 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	8 LITTLE JOE TEJANO/RODVEN REUNION '95
9 GIPSY KINGS ELEKTRA/EEG GIPSY KINGS	9 JERRY RIVERA SONY LO NUEVO Y LO MEJOR	9 EMILIO EMI LATIN SOUNDLIFE
10 GIPSY KINGS ELEKTRA MUSICIAN/EEG LOVE & LIBERTE	10 EL GENERAL RCA/BMG ES MUNDIAL	10 BRONCO FONOVISIA ROMPIENDO BARRERAS
11 PLACIDO DOMINGO ANGEL/EMI LATIN DE MI ALMA LATINA	11 VARIOUS ARTISTS RHINO KINGS & QUEENS OF MAMBO	11 LA DIFERENZIA ARISTA-TEXAS/BMG LA DIFERENZIA
12 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	12 GRUPO NICHE SONY HUELLAS DEL PASADO	12 GARY HOBBS EMI LATIN SOY EL MISMO
13 JULIO IGLESIAS SONY JULIO	13 VARIOUS ARTISTS J&N/EMI LATIN MEREN HITS '94	13 PEDRO FERNANDEZ POLYGRAM LATINO MI FORMA DE SENTIR
14 ROCIO DURCAL ARIOLA/BMG HAY AMORES Y AMORES	14 KINITO MENDEZ EMI LATIN LOS EXITOS DE KINITO MENDEZ	14 RICK TREVINO SONY UN RAYO DE LUZ
15 M. A. SOLIS Y LOS BUKIS FONOVISIA INALCANZABLE	15 GILBERTO SANTA ROSA SONY DE CARA AL VIENTO	15 LINDA RONSTADT ELEKTRA/EEG CANCIONES DE MI PADRE

○ 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 titles



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# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE SONGWRITER
*** No. 1 ***					
1	1	1	15	<b>SELENA</b> EMI LATIN	<b>FOTOS Y RECUERDOS</b> (C.HYNDE)
2	2	2	11	<b>LA MAFIA</b> SONY	<b>TOMA MI AMOR</b> (A.LARRINAGA)
3	4	4	26	<b>SELENA</b> EMI LATIN	<b>NO ME QUEDA MAS</b> (R.YELA)
*** AIRPOWER ***					
4	<b>NEW</b>	1	1	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISIA	<b>UNA MUJER COMO TU</b> (M.A.SOLIS)
5	9	11	5	<b>THE BARRIO BOYZZ</b> SBK/EMI LATIN	<b>UNA VEZ MAS</b> (K.C.PORTER,M.FLORES)
6	10	21	3	<b>ROCIO DURCAL</b> ARIOLA/BMG	<b>VESTIDA DE BLANCO</b> (R.LIVI)
7	3	3	9	<b>LOS DINNOS</b> UNICO/FONOVISIA	<b>EL TAXISTA</b> (J.SEBASTIAN)
8	8	17	4	<b>CLAUDIO</b> RODVEN	<b>VEN JUNTO A MI</b> (C.BERMUDEZ)
9	14	18	4	<b>BRONCO</b> FONOVISIA	<b>ESA MUJER</b> (J.G.ESPARZA)
10	7	7	5	<b>INDUSTRIA DEL AMOR</b> UNICO/FONOVISIA	<b>SIEMPRE TE VOY A QUERER</b> (A.SOLIS)
11	11	9	8	<b>LIBERACION</b> FONOVISIA	<b>A ESA</b> (R.DAMIAN)
12	6	6	15	<b>BRONCO</b> FONOVISIA	<b>QUE NO ME OLVIDE</b> (J.G.ESPARZA)
*** AIRPOWER ***					
13	<b>NEW</b>	1	1	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISIA	<b>SI YA NO TE VUELVO A VER</b> (M.A.SOLIS)
14	13	8	6	<b>BANDA RITMO ROJO</b> FONORAMA/FONOVISIA	<b>MI CORAZON LLORO</b> (FRANCOIS BURTAIYE)
15	21	25	3	<b>WILKINS</b> RCA/BMG	<b>QUE ME PASA CONTIGO</b> (R.OSORIO)
16	17	19	7	<b>JOHNNY RIVERA</b> SONERO/SONY	<b>SE PARECIA TANTO A TI</b> (R.VIZUETE)
17	5	5	6	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	<b>LA FAMA DE LA PAREJA</b> (T.BELLO)
18	<b>NEW</b>	1	1	<b>GARY HOBBS</b> EMI LATIN	<b>POR FAVOR CORAZON</b> (C.CASTILLO)
19	20	30	3	<b>REY RUIZ</b> SONY	<b>ESTAMOS SOLOS</b> (J.L.PILOTO)
20	12	14	6	<b>LOS FUGITIVOS</b> RODVEN	<b>SI TE VAS</b> (M.A.GALARZA)
21	25	—	2	<b>LUIS MIGUEL</b> WEA LATINA	<b>DELIRIO</b> (C.PORTILLO DE LA LUZ)
22	15	—	2	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISIA	<b>TE AMO MAMA</b> (M.A.SOLIS)
23	16	10	7	<b>CRISTIAN</b> MELODY/FONOVISIA	<b>AZUL GRIS</b> (A.MANZANERO,R.CANTORAL)
24	35	—	2	<b>LOS GUARDIANES DEL AMOR</b> RCA/BMG	<b>CORAZON ROMANTICO</b> (A.PASTOR)
25	22	—	2	<b>EDNITA NAZARIO</b> EMI LATIN	<b>NO PUEDO OLVIDARTE</b> (J.DWAYNE)
26	29	—	2	<b>ELSA GARCIA</b> EMI LATIN	<b>DIEZ</b> (H.B.RAMON)
27	28	22	25	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	<b>MI FORMA DE SENTIR</b> (J.M.DEL CAMPO)
28	19	13	7	<b>ALVARO TORRES</b> EMI LATIN	<b>REENCUENTRO</b> (A.TORRES)
29	36	—	2	<b>JAILENE</b> EMI LATIN	<b>MIO</b> (J.R.FLOREZ,C.VALLE)
30	26	20	3	<b>SAYLOR &amp; FULTZ</b> RODVEN	<b>ESTARE</b> (H.DAVIS,B.WEST,W.HUTCH,B.GORDY)
31	18	15	12	<b>FAMA</b> SONY	<b>AMOR PERDONAME</b> (J.GALVAN,J.ROSARIO)
32	<b>NEW</b>	1	1	<b>GRACIELA BELTRAN</b> EMI LATIN	<b>ESTAN LLOVIENDO LAGRIMAS</b> (R.BELLESTER)
33	33	32	3	<b>JULIAN</b> WEA LATINA	<b>ENTRE ELLA Y YO</b> (G.MARQUEZ)
34	<b>NEW</b>	1	1	<b>OLGA TANON</b> WEA LATINA	<b>YA ME CANSE</b> (R.LOPEZ)
35	38	—	22	<b>LA DIFERENCIA</b> ARISTA-TEXAS/BMG	<b>LINDA CHAPARRITA</b> (M.C.SPINDOLA)
36	27	40	3	<b>ROSARIO</b> SDI/SONY	<b>ESTOY AQUI</b> (R.G.FLORES,A.G.FLORES,L.A.SORIANO)
37	24	24	7	<b>LUCERO</b> MELODY/FONOVISIA	<b>QUIEN SOY YO</b> (R.PEREZ BOTIJA)
38	34	27	12	<b>LA TROPA F</b> MANNY/WEA LATINA	<b>LAGRIMAS</b> (J.B.FARIAS)
39	<b>RE-ENTRY</b>	3	3	<b>MIMI IBARRA</b> M.P.	<b>NO PUEDE SER</b> (M.IBARRA)
40	31	—	4	<b>LOS CAMINANTES</b> LUNA/FONOVISIA	<b>QUERERTE ASI</b> (A.DEHARO)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	18 STATIONS	54 STATIONS
1 CLAUDIO RODVEN VEN JUNTO A MI	1 REY RUIZ SONY ESTAMOS SOLOS	1 LA MAFIA SONY TOMA MI AMOR
2 WILKINS RCA/BMG QUE ME PASA CONTIGO	2 JOHNNY RIVERA SONERO/SONY SE PARECIA...	2 SELENA EMI LATIN FOTOS Y RECUERDOS
3 THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	3 JAILENE EMI LATIN MIO	3 LOS DINNOS UNICO/FONO- VISA EL TAXISTA
4 SAYLOR & FULTZ RODVEN ESTARE	4 OLGA TANON WEA LATINA YA ME CANSE	4 BRONCO FONOVISIA ESA MUJER
5 EDNITA NAZARIO EMI LATIN NO PUEDO OLVIDARTE	5 GILBERTO SANTA ROSA SONY SUENOS SON	5 SELENA EMI LATIN NO ME QUEDA MAS
6 CRISTIAN MELODY/FONOVISIA AZUL GRIS	6 MIMI IBARRA M.P. NO PUEDE SER	6 INDUSTRIA DEL AMOR UNICO/FONOVISIA SIEMPRE...
7 LUIS MIGUEL WEA LATINA DELIRIO	7 FRANKIE RUIZ RODVEN MI FORMULA DE AMOR	7 M. A. SOLIS Y LOS BUKIS FONOVISIA SI YA NO TE...
8 JULIAN WEA LATINA ENTRE ELLA Y YO	8 THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	8 BANDA RITMO ROJO FONO- RAMA/FONOVISIA MI...
9 ALVARO TORRES EMI LATIN REENCUENTRO	9 PUERTO RICAN POWER M.P. SOLO CONMIGO	9 BRONCO FONOVISIA QUE NO ME OLVIDE
10 ROCIO DURCAL ARIOLA/BMG VESTIDA DE BLANCO	10 RIKARENA J&N/EMI LATIN TE DEJE DE QUERER	10 M. A. SOLIS Y LOS BUKIS FONOVISIA UNA MUJER...
11 ROSARIO SDI/SONY ESTOY AQUI	11 CLAUDIO RODVEN VEN JUNTO A MI	11 LIBERACION FONOVISIA A ESA
12 SPARX FONOVISIA TE AMO, TE AMO, TE AMO	12 WILLIE COLON & RUBEN BLADES SONY COMO UN...	12 LOS TIGRES DEL NORTE FONOVISIA LA FAMA DE...
13 LAURA PAUSINI WEA LATINA GENTE	13 GIRO SDI/SONY EL PASAJERO	13 LOS FUGITIVOS RODVEN SI TE VAS
14 VARIOUS ARTISTS GLOBO/SONY HEY JUDE	14 ROSARIO SDI/SONY ESTOY AQUI	14 GARY HOBBS EMI LATIN POR FAVOR CORAZON
15 LUCERO MELODY/FONOVISIA QUIEN SOY YO	15 EL GRAN COMBO FONOVISIA TROPICAL AMOR DE PLAYA	15 ELSA GARCIA EMI LATIN DIEZ

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.

## Latin Notas



by John Lannert

**CONFERENCE TAKES SHAPE:** Nearly all the facilitators, panelists, and showcase artists have been confirmed for Billboard's Sixth Annual International Latin Music Conference, scheduled to take place June 5-7 at the Hotel Intercontinental in Miami.

Here is the conclave's updated lineup of activities:  
**JUNE 5:** Opening night cocktail party and live showcase sponsored by Ameridisc. Artists scheduled to perform are **Los Tigres del Norte**, **Los Hermanos Rosario**, **Kiara**, **Albita**, and **Corazón Gitano**.

**JUNE 6:** Keynote address by songwriter/producer **K.C. Porter**, president of Insignia Music Publishing Cos. Scheduled panels are "Latin Rock" and "Spain: A European Gateway For Latin Music," which is being sponsored by Sociedad General de Autores de España.

Facilitators confirmed for "Latin Rock" are producer/recording artist **Gustavo Santaolalla**; **Bruno del Granado**, VP of music and talent relations of MTV Latino; and **Jesús López**, VP-Latin North America of BMG International. The facilitator format is employed for this panel and "Latin Music Goes To The Movies" to stimulate interaction among attendees.

Panelists confirmed for the seminar "Spain: A European Gateway For Latin Music" are **Eva Cebrián**,

director of syndicated programs of Cadena SVR; **Pino Saggiocco**, chairman of Pino Saggiocco S.L.; **Francis Cabezas**, president administrative board/general director of Aula Técnica de Opositores S.A.; **D. Emilio García**, director, North America/Caribbean of SGAE; and **Jorge Gómez**, general director of Crab Ediciones Musicales. The moderator of the Spain panel is **Eduardo "Teddy" Bautista**, executive VP of SGAE.

In addition, SGAE is sponsoring a showcase of artists from Spain. The showcase bill is currently being finalized.

**JUNE 7:** Two panels—"Latin Music Market 101: Everything You've Ever Wanted To Know About The U.S. Latin Market" and "Latin Music Goes To The Movies"—are scheduled, along with Billboard's second Latin Music Awards.

Panelists confirmed for "Latin Music Market 101" are **Rigoberto Olariaga**, sales director, domestic accounts of PolyGram Latino; **Kathy Spanberger**, senior VP of peermusic; **Henry Cárdenas**, president of Cárdenas, Jandez & Associates; **Enrique Reyes**, president of Reyes Records; **Bill Marín**, president of San Marino Entertainment; and **John Lannert**, Latin American/Caribbean bureau chief of Billboard.

Facilitators confirmed for "Latin Music Goes To The Movies" are **Jellybean Benitez**, president of Jel-

(Continued on next page)



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## LATIN NOTAS

(Continued from preceding page)

lybean Productions, and Toby Emmerich, senior VP of music at New Line Cinema.

Recording artists set to perform at the awards ceremony are Cai-fanes and India. In addition, the confab is featuring its inaugural Latin Music Expo June 6-7. For more conference details, contact Maureen Ryan at 212-536-5002 or Angela Rodriguez at 305-441-7976.

**ROENA AILING:** Get well wishes go out to ace percussionist Roberto Roena, 54, who is recovering from a stroke he suffered on April 20. The Mayagüez, Puerto Rico, native recently released an album on MP entitled "El Pueblo Pide Que Toque..."

**VIRGIN BRASIL BOWS:** In a bid to snare a piece of the rapidly

expanding Brazilian market, Virgin Records has established a Brazilian label, Virgin Brasil. In a prepared statement, company GM João Paulo Mello says that Virgin's sales objective in its first year is 1 million units or a 1.4 market share.

Mello adds that Virgin Brasil is intent on signing domestic acts. The first artist signed to the label is Sr. Banana, a six-piece group that fuses dancehall with Afro-Brazilian rhythms maxixe, baião, and embo-lada. Sr. Banana's first single is due out in June, followed by the band's label debut, slated for release in July.

**REMEMBERING ELIS:** In 1977 Brazil's legendary songstress Elis Regina decided to support her just-released album "Elis" by staging a concert with all the musicians who performed on the album.

Producer Zuzxa Homem de Mello recorded Regina's smashing performance and kept the tapes. Last year, São Paulo-based Companhia de Audio used the latest restoration hardware to clean up the recording.

The tapes were then sent to New York, where arranger/keyboardist César Camargo Mariano—the musical director of the concert and Regina's husband at the time—fatted the sound with the addition of bass, keyboards, and strings.

São Paulo indie Velas recently released the album, "Elis—Ao Vivo," to commemorate the 50th anniversary of Regina's birth. Already a 100,000 unit seller, "Ao Vivo" is a technical masterpiece, as well as an artistic triumph. At least two tracks, "Romaria," perhaps Regina's biggest hit in the '70s, and

"Cartomante," are more emotive and fluid than the classic versions originally recorded on "Elis."

Regina died in 1982 of an accidental overdose of cocaine.

**ROADWORK:** La Mafia, José José, and the Barrio Boyzz are booked to headline "Cinco De Mayo In The Park" on Sunday (7) at South El Monte, Calif. Sponsored by Hollywood sister stations KLVE-FM/KTNQ-AM, the lineup for the daylong fest is rounded out by Los Fantasmas del Caribe, Ednita Nazario, Camilo Sesto, Magneto, Paulina Rubio, Jorge Luis Cabrera, Los Carlos, and Banda 30-30... Slated to perform Friday (12) at S.O.B.'s in New York is Dablo Dibala, the famed soukous artist who has provided creative inspiration on Juan Luis Guerra

440's last pair of albums: "Areíto" and "Fogaraté"... El Guateque II, a 10-hour music festival spotlighting unsigned Latino rock acts from Southern California, is slated to take place Saturday (13) at the Aztlan Cultural Foundation in Lincoln Heights, Calif. The event is being organized by Club Rock En Español and El Sindicato del Hambre... Shelly Lares, having embarked on an 18-city tour of Texas, is slated to play a weeklong swing through Mexico May 14-21. The Tejano star is slated to go into the studio later this summer.

**STATESIDE BRIEFS:** U.S. music publisher peer music has named Luis Calvo president, Latin American operations... Aztlan, a Latino rock imprint, has opened shop in San Francisco. An affiliate of JAM'N Productions, the label expects to release four rock en español albums, plus a Spanish-language rock compilation this year... Antara Productions, a management, booking, and promotion company located in Montreal, has been sponsoring local monthly Latino races called Oyé! Sire/EEG's delightful a cappella outfit Vocal Sampling performed at the latest Oyé!, staged May 5 at the Metropolis. Andrés Mendoza is Antara's founder.

Assistance in preparing this column was provided by Enor Paiano in São Paulo.

## BMG Argentina's Alejandro Lerner Goes Solo To Acclaim

BY MARCELO FERNANDEZ BITAR

**BUENOS AIRES**—After spending many years performing with a high-energy backing band, pop singer/songwriter Alejandro Lerner decided several months ago to dedicate several dates to solo shows featuring only piano accompaniment. Lerner's decision was prompted by a Jan. 20 set he played here at La Casona del Conde de Palermo.

"That concert evoked the warm feelings I used to have when I played clubs 15 years ago," says Lerner, who took the opportunity during the show to exercise his jazz chops and reveal his fondness for the music of late nuevo tango giant Astor Piazzolla.

Many of Lerner's fans have since shared his good vibrations. In April, the soft-spoken performer sold out 12 shows at the 500-seat La Plaza Theater here. Among the distinguished recording artists who sat in with the light baritone during his sets were song stylist Sandra Mihanovich, folkloric percussionist Chango Fariás Gómez, and ex-Seru Girán member David Lebon.

Buoyed by the enthusiastic reception, Lerner plans to play intimate sets throughout Argentina beginning in June. In September, Lerner expects to launch a month-long Latin American swing.

Lerner's latest BMG Argentina album—"Permiso De Volar," released last October—has been certified platinum here (60,000 units sold) and includes compositions ranging from tender romantic odes to sweeping power ballads. The album has been released in Latin America, Spain, and the U.S.

According to BMG Argentina MD Enrique Pérez-Fogwill, "[Lerner] has a strong following as a composer." Pérez-Fogwill says total sales in Latin America of "Permiso De Volar" have reached 250,000 units.

Most of the tracks on "Permiso

De Volar" were co-produced by Lerner and Humberto Gatica, who also co-produced with Lerner the 1992 triple-platinum album "Amor Infinito."

"Testigos Del Sol," the new album's leadoff single, became a top radio hit here and also aired in a commercial for cigarette company Le Mans, sponsor of Lerner's upcoming national tour. The follow-up single, "Sin Amor," also became a local smash featured in a stylish black-and-white video recalling the film "Casablanca."



LERNER

Other album highlights include a new duet version of his 1982 hit "Por Un Minuto De Amor" with Air Supply's Graham Russell. The album's title track was composed and produced with David Foster.

"Permiso De Volar" was recorded at Capri Digital Studio, L.A. West, David Foster's studio, and Lerner's own El Pie Studios.

"Owning a studio was a pet project that began on a small scale, but it evolved into a two-year construction of an ambitious building funded with three partners," Lerner says. "Nowadays, it is very satisfying to work there and see other artists there recording such as King Crimson, Air Supply, Mercedes Sosa, Ratonés Paranóicos, Los Caballeros de la Quema, and Ariel Leira."

Lerner harbors a long-cherished desire to attract a non-Latino audience. A handful of compositions were recently submitted to Celine Dion. His next album, slated for early 1996, will feature a guest performance by Roberta Flack.

"I'm learning a lot from playing in other countries and recording with real giants," Lerner says, "and a big step like going international may finally take place."

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- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 31 AMOR PERDONAME (Pig Haus, BMI)
  - 23 AZUL GRIS (Fonovisa, SESAC)
  - 24 CORAZON ROMANTICO (Copyright Control)
  - 21 DELIRIO (Peermusic, BMI)
  - 26 DIEZ (Golden Sands, ASCAP)
  - 7 EL TAXISTA (Vander, ASCAP)
  - 33 ENTRE ELLA Y YO (Sony, ASCAP)
  - 9 ESA MUJER (Vander, ASCAP)
  - 11 A ESA (Vander, ASCAP)
  - 19 ESTAMOS SOLOS (Lanfranco, ASCAP)
  - 32 ESTAN LLOVIENDO LAGRIMAS (M.A.M.P., BMI)
  - 30 ESTARE (I'LL BE THERE) (Jobete, ASCAP/Stone Diamond, ASCAP)
  - 36 ESTOY AQUI (Copyright Control)
  - 1 FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG) (EMI April, ASCAP)
  - 17 LA FAMA DE LA PAREJA (Jam, BMI)
  - 38 LAGRIMAS (Manny, BMI)
  - 35 LINDA CHAPARRITA (Arista-Texas, ASCAP)
  - 14 MI CORAZON LLORO (Copyright Control)
  - 27 MI FORMA DE SENTIR (Fonovisa, SESAC)
  - 29 MIO (EMI April, ASCAP)
  - 3 NO ME QUEDA MAS (Lone Iguana, BMI)
  - 39 NO PUEDE SER (Nota, ASCAP)
  - 25 NO PUEDO OLVIDARTE (Don Cat, ASCAP)
  - 18 POR FAVOR CORAZON (Gary Hobbs, BMI)
  - 15 QUE ME PASA CONTIGO (M.A.M.P., BMI)
  - 12 QUE NO ME OLVIDE (El Conquistador, BMI)
  - 40 QUERERTE ASI (Yerrab, ASCAP)
  - 37 QUIEN SOY YO (Copyright Control)
  - 28 REENCUENTRO (A.T. Romantic, BMI)
  - 16 SE PARECIA TANTO A TI (Lanfranco, ASCAP)
  - 10 SIEMPRE TE VOY A QUERER (A.Solis, BMI)
  - 20 SI TE VAS (Musica Unica, BMI)
  - 13 SI YA NO TE VUELVO A VER (Mas Latin, SESAC)
  - 22 TE AMO MAMA (Mas Latin, SESAC)
  - 2 TOMA MI AMOR (Larrinaga, ASCAP/Mafiola, ASCAP)
  - 4 UNA MUJER COMO TU (Mas Latin, SESAC)
  - 5 UNA VEZ MAS (Munco Nuevo, SESAC/Insignia, ASCAP)
  - 8 VEN JUNTO A MI (Unmusic, ASCAP)
  - 6 VESTIDA DE BLANCO (Live Music, ASCAP)
  - 34 YA ME CANSE (Right Melody, ASCAP)

## Doves Soar, Comic Wigs Out, News Flies At Nashville's Gospel Music Week 1995

**T**HE BIG SHOW: Nearly 2,000 paid registrants—a record—mingled with artists, record company personnel, volunteers, and members of the press at the Nashville Convention Center during the recent Gospel Music Week 1995. There were seminars geared toward radio, promoters, retailers, songwriters, and others in the industry, but most of all there was music at the Gospel Music Assn.'s annual gathering.

The week got off to a great start with an all-star showcase that included Amy Grant, 4HIM, Steven Curtis Chapman, and Twila Paris performing music from Word Records' wonderful new album "My Utmost For His Highest." The music continued all week as each label put on artist showcases. (See related story, page 106.)

The 26th annual Dove Awards concluded the festivities April 27, and the general consensus was that this year's show was the best ever. Advertising revenues for the '95 Doves were 15 times greater than three years ago, with a record gross of \$537,000 compared to \$35,000 in 1992. The musical talent was impressive, as was the overall entertainment value. If anyone tuned into the Family Channel broadcast of the event expecting a stiff, solemn presentation, they were surprised—thanks in large part to writer Michael Nolan's script.

Everyone in the industry knows Gary Chapman has a crazy sense of humor (he quipped that when his wife, Amy Grant, walks into a room at home the family sings "Hail To The Chief"), but co-host Twila Paris was an unexpected delight. Picking up her third consecutive female vocalist accolade, she thanked multiple winner Steven Curtis Chapman's mother for having a boy. Chapman co-hosted his segment with CeCe Winans, who also displayed comedic flair.

The funniest moments belonged to comedian Mark Lowry. One of many hilarious taped segments showed him trying to sneak into the Doves wearing gospel matriarch Vestal Goodman's dress and wig and pretending to be a member of Point Of Grace.

He joined Bill Gaither on stage to co-host a portion of the evening, and continued the momentum with Gaither hair jokes, some of which were provided by collaborator Martha Bolton, a longtime

writer for Bob Hope.

The Doves capped a great week for Lowry. On Monday he won the prestigious Grady Nutt Comedy Award for the second time. Another highlight came when Word presented him a gold plaque for his current video, "Mouth In Motion." Lowry modestly attributes his success to human nature. "People love to laugh," he says. "People have always loved to laugh. That's not anything new."

"Comedy stations and comedy programs have really taken off," he adds. Lowry is being courted by INSP, the Inspiration Network, to become part of its Saturday night lineup, and there are possibilities at other networks, too.

**NEWS, NEWS, NEWS:** Among the stories that broke during GMA week was BMG's purchase of the remaining 50% of Reunion Records, sister label Rode Dog, and Reunion Publishing, giving BMG full ownership of the Nashville-based companies. The labels will continue to be distributed through BMG Distribution and Word Distribution. Terry Hennings continues as Reunion president/CEO and will report directly to Arista/Nashville president Tim DuBois.

In an interview following the purchase, DuBois was extremely enthusiastic about Reunion becoming part of the Arista/Nashville family. "There are a lot of similarities in the companies," he said. "Both are music-driven companies, as opposed to marketing-driven companies."

When asked if he saw some of Arista's country acts releas-

ing product on Reunion in the same manner that Liberty artists Charlie Daniels and Marty Raybon have entered the Christian market via Sparrow, DuBois said, "Absolutely. The door is open, but I don't want to push or pull anyone through that door." He said Arista had been planning a Christian album featuring its roster, and four artists have already cut tracks, but no release date is set yet.

**F**REE AT LAST—AT LAST: One of the most anticipated events during GMA week was the sneak preview of DC Talk's tour film, "Free At Last—The Movie," provided by True Artist Management at Nashville's Hard Rock Cafe. The film was produced by Steve Zeoli, Ken Carpenter, and True Artist's Dan Pitts. Carpenter directed the film, which he describes as "a synthesis of Madonna's 'Truth Or Dare' and U2's 'Rattle And Hum.'"

The movie is scheduled to premiere Aug. 11 in Nashville and will be released nationwide Sept. 15. Mark Borde's Borde Releasing ("Highlander 2: The Quickening," Federico Fellini's "The Clowns") will distribute the film. Marketing will be handled by GS Entertainment. Promotion plans for the film include "Making Of The Movie" radio and TV specials as well as a special CD previewing two tracks—"Wish We'd All Been Ready" and

"Jesus Freak"—from DC Talk's upcoming album. The latter tune is slated to be the debut single from the new album.

The DC Talk album is sure to be one of the most-watched titles in the industry this year. The first major release since SoundScan's entry into the Christian field, the album could make a strong showing on The Billboard 200. If so, it could not only propel DC Talk, but Christian music as a whole.

**N**EW PUBLICATIONS: Further proof that Christian music is a hot commodity came with the announcement of two new consumer publications during GMA week. Warner Music Enterprises and CCM Communications have joined forces to launch Christian Music Crossroads, a monthly magazine debuting in August. Each issue comes with a CD of Christian music by acts featured in that month's magazine. The magazine will also review mainstream product of interest to a Christian audience. Additionally, Connell Communications Inc. unveiled the premiere issue of Shout!, its bi-monthly contemporary Christian publication. Shout! comes from the same company that issues CD Review and New Country; it also will include a CD sampler.

**B**RIEFLY: Steven Curtis Chapman will open four dates on Amy Grant's tour this summer in New York, Los Angeles, Chicago, and San Francisco. By the way, the white ribbons artists wore during the Dove Awards to show support for the victims of the Oklahoma City tragedy were Chapman's idea. He left the ribbons and a note in artists' dressing rooms . . . The Gospel Music Assn. has created the Academy of Gospel Music Arts to help develop new talent in the Christian field through educational seminars and talent competitions. This fall AGMA will hold events in Charlotte, N.C.; Dallas; Indianapolis; Minneapolis; Orlando, Fla.; Philadelphia; Seattle; and Los Angeles . . . Bryan Duncan re-signed with Myrrh Records during GMA . . . Margaret Becker was named SESAC's Christian songwriter of the year . . . Michael W. Smith was presented a gold record for his greatest-hits package "The First Decade 1983-1993" . . . Brentwood Music has entered the world of '90s technology by partnering with Gen X Communications to introduce two new projects—"Jars Of Clay" and "Imagine This"—on CD-ROM . . . Kathy Troccoli is the new spokeswoman for Prison Fellowship Ministries. She'll be involved in the Angel Tree program and the Neighbors Who Care victim-assistance crusade . . . Members of Big Tent Revival were on hand during GMA to demonstrate their upcoming Ardent/Forefront CD Plus release. Dana Key's upcoming "Part Of The Mystery" also will be on CD Plus . . . You can now find Amy Grant, Michael W. Smith, Petra, and other Christian artists on the Internet . . . Benson Music Group and Z Music Television have joined forces for the "Z-ing Is Believing" retail campaign, which will let consumers who purchase two Benson cassettes or CDs at full price receive a third free.

# HIGHER GROUND



by Deborah Evans Price



Comedian Mark Lowry in drag at the Dove Awards. (Photo: Deborah Evans Price)

## Top Contemporary Christian™

WEEK	WKS. ON CHART	ARTIST	TITLE
1	50	KIRK FRANKLIN AND THE FAMILY ●	HOUSE OF LOVE
2	35	AMY GRANT ▲ <sup>2</sup>	THE WHOLE TRUTH
3	8	POINT OF GRACE	SHOW UP!
4	12	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	HEAVEN IN THE REAL WORLD
5	41	STEVEN CURTIS CHAPMAN ●	CALL
6	6	ANOINTED	THE LIVE EXPERIENCE
7	10	HELEN BAYLOR	RELATIONSHIPS
8	30	BEBE & CECE WINANS	FIRST DECADE 1983-1993
9	81	MICHAEL W. SMITH	GOING PUBLIC
10	39	NEWSBOYS	THE RIDE
11	29	4 HIM	FIND IT ON THE WINGS
12	25	SANDI PATTI	THE STANDARD
13	81	CARMAN ●	JOIN THE BAND
14	32	TAKE 6	FREE AT LAST
15	127	DC TALK ●	GRACE
16	9	MARGARET BECKER	BEYOND A DREAM
17	69	TWILA PARIS	GREAT LENGTHS
18	16	PFR	PEOPLE NEED THE LORD
19	21	STEVE GREEN	ALONG THE ROAD
20	31	ASHTON/BECKER/DENTE	DON'T CENSOR ME
21	55	AUDIO ADRENALINE	PERSONAL INSPIRATIONS
22	6	STEPHANIE MILLS	SHAKE
23	8	JOHN SCHLITT	CLASSICAL PEACE
24	NEW▶	DINO	POINT OF GRACE
25	65	POINT OF GRACE	MOMENTS FOR THE HEART
26	154	RAY BOLTZ	ALLEGIANCE
27	47	RAY BOLTZ	HEALING
28	6	MICHAEL ENGLISH	KATHY TROCCOLI
29	19	KATHY TROCCOLI	MY PLACE IS WITH YOU
30	RE-ENTRY	CLAY CROSSE	JOY IN THE JOURNEY
31	59	MICHAEL CARD	THE LIGHT INSIDE
32	41	GARY CHAPMAN	UNDER THE WATERFALL
33	3	CINDY MORGAN	PEOPLE GET READY
34	12	NEW SONG	POIEMA
35	21	MICHAEL CARD	DON'T OVERLOOK SALVATION
36	5	RICKY VAN SHELTON	CHANGE YOUR WORLD
37	92	MICHAEL W. SMITH ●	LOVE EDUCATION
38	5	JON GIBSON	BIG TENT REVIVAL
39	NEW▶	BIG TENT REVIVAL	LIFELINE
40	41	PHILLIPS, CRAIG & DEAN	

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. ■ indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications.

The Pace Sisters fulfill their Purpose by singing their hearts out on this glorious new release from:

SAVOY RECORDS INC.



by Lisa Collins

**IN GOOD SPIRITS:** Milton Brunson is currently hospitalized in stable condition in Chicago and is in good spirits. The Grammy-winning artist, more known for his music than his church-based ministry, has had a series of heart problems in the last few years. They have not, however, slowed his recording efforts. Brunson's **Thompson Community Singers** have a forthcoming album, "Shout"—recorded at the Christ Tabernacle Missionary Baptist Church, where he pastors—due out Aug. 12, to coincide with the commencement of the Gospel Music Workshop of America in Los Angeles.

Brunson's "Tommies" are also part of an upcoming remix release, "Jammin' Gospel Remixes." It features many of the hit songs from Word Records artists remixed to an urban flavor and is primarily geared toward gospel stake parties. Those tunes include Brunson's smash hit "My Mind's Made Up." Also featured are cuts from Bishop Norman Wagner and O'Landa Draper.

Next month, Word Records gears up for the release of Shirley Caesar's latest recording, "He Will Come." It drops June 22, and the label is reportedly going to pull out all the stops in its promotion. The project—featuring all new material—was recorded live in Atlanta last February at the Greater Bibleway Miracle Temple Worldwide Church. Caesar is currently in Atlanta polishing the rough edges.

**HIGHLIGHTS** of Gospel Music Week were said to include the recording of an all-star tribute video for contemporary gospel great **Andrae Crouch**. The video—recorded for later release—was done under the direction of O'Landa Draper with an all-star backup chorus that included **Tramaine Hawkins, BeBe Winans, Fred Hammond, Twila Paris, and Patti Austin**... Members of **Commissioned** were in Nashville to discuss their next project as well as the direction they'll take with the recent departure of co-founder/producer **Fred Hammond**. As yet, there is no word on whether they'll replace him.

**BRIEFLY:** **James Moore** is still recovering from laser surgery to restore his vision. Complications from diabetes had left him somewhat blinded. However, the prognosis from doctors is hopeful... Members of **Take 6** are out in Los Angeles, hard at work on their next recording... **The Winans'** forthcoming album, originally scheduled for a June release, has been pushed back to early fall. The group has teamed with producers **George Duke** and **Keith Crouch**. (Crouch, who is the nephew of **Andrae Crouch**, co-produced the smash debut by R&B teen idol **Brandy**)... Recent releases include one by **the Promise**, a new Greensboro, N.C.-based group, discovered and groomed by **Patrick Henderson**, who executive-produced the project.

From CGI comes "The Hawkins Family Collection," featuring selected cuts from "Love Alive I" through "Love Alive III." The label, which has done bang-up business with its catalog offerings, is expecting big things from a forthcoming compilation—"Back To Gospel." Due out in July, it features **Smokey Robinson, Andrae Crouch, Douglas Miller, James Moore, the Temptations, L.A. Mass Choir, and Beau Williams**.

Next week, Malaco gets going with its much-touted debut recording of teen prodigy **Bryan Wilson**. Wilson is currently featured in a duet with **Shun Pace** on James Moore's current release, "Live At Jackson State University" (with the **Mississippi Mass Choir**).

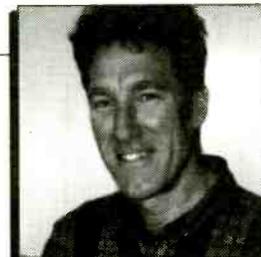
In & Out has established a relationship with Rounder Distribution. The first five releases include **James Blood Ulmer's** "The Blues Allnight" and **Chico Freeman & Brainstorm's** "Threshold." Both jump up the funk and dust off some fusion clichés. Freeman even combines the sound of bop and backbeat on a version of **Sonny Rollins'** "Oleo." Each album is radio friendly.

The more pensive tone of the label is represented by the aptly titled "Conversations," which teams vibist/pianist **Karl Berger** with a score of virtuosos including bassist **Dave Holland** and trombonist **Ray Anderson**. Of particular appeal is a new collective ensemble made up of reedists **Arthur Blythe, Nathan Davis, Benny Golson, and Sam Rivers**. Calling themselves **Roots**, they address classic saxophone pieces. Their record is titled "Stablemates."

Minor Music, whose new stateside ally is Koch Distribution, has also released its first batch of records. An out-of-the-blue surprise is tenor/soprano player **Karl Denson's** "Chunky Pecan Pie," an animated blowing date that unites study and squawk. It's a trio with **Holland** and **Jack DeJohnette**. Another trio brought to the fore by Koch is **Pee Wee Ellis'** brawny and exquisite "Twelve And More Blues." It's extremely valuable, because it demonstrates how a guy known as a section player and funk maven can create cunning and freewheeling jazz lines. Also out are **Hans Theesink's** "Hard Road Blues," **Till Bronner/Gregoire Peters'** "Generations Of Jazz," **Fred Wesley's** "Amalgamation," and **Ellis'** "Sepia Tonality."

**GONE, NOT GONE:** Want to enjoy an upbeat farewell to pianist/organist virtuoso **Don Pullen**? Spin "My Brothers," a rare vocal track that appears on the new issue of "Cab Calloway Stands In For The Moon," a **Kip Hanrahan** project by the band **Conjure**, out on the American Clave label. It displays Pullen's puckish nature (not always heard) and exhibits how dear flat-out swing was to him.

The idiosyncratic pianist's influence has become immediately evident. "Peace-Song" (Justin Time), the debut of Pullen student **D.D. Jackson**, explicitly shows how a younger musician embraces Pullen's combination of frenzy and finesse. His fascination with the style probably isn't isolated. It's likely someone, somewhere is at work on a piece called "Ah Don, We Hardly Knew Ya."



by Jim Macnie

**HISTORIC HARDWARE:** There's **Ornette's** plastic alto and **Miles' Harmon** mute, **Rahsaan Roland Kirk's** stritch, and, if you want to stretch the definition a tad, **Ellington's** pen and paper. But few instruments in jazz carry as much symbolic power as **Dizzy Gillespie's** trumpet. How valuable is it? Well, on April 25, the tempered brass horn with the bent bell fetched an impressive \$63,000 at a Christie's auction. **Jeffery Brown**, a Manhattan builder, is now the proud owner. An objet d'art, perhaps, but with that swell price tag, one that obviously carries mucho iconic weight. It's an inspiration, just like the colossus who held it each night.

Gillespie's spell has recently prompted some hip moves. **Richie Cole's** "Kush" (Heads Up) is a big-band session that leaps into Gillespie's book. The esprit de corps is unmistakable on alto saxist **Cole's** punchy session, the charts for which were written by **Bob Belden**. The leader's solos show that a spry attack is the best way to address this music.

If you want to check the master's own way with bone-crunching tunes, RCA/Bluebird has released "The Complete RCA Victor Recordings." The bold and elated demeanor of Gillespie's mid-to-late '40s material—including famous pieces like "Two Bass Hit" and "Ow!"—remains some of the most brilliant music in our history.

**WHOLESALE HOME:** European labels are often crucial in documenting the work of U.S. jazz artists. These days the Holland-based **Criss Cross** and **Timeless** concerns are both on the mainstream case. **Black Saint** and **Soul Note**, currently enjoying their 25th anniversary in the biz, have helped to establish the reps of many, many freedom swingers. So the recent securing of U.S. distribution by two German concerns, both purveyors of progressive artists, is a big plus.

# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	95	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119 [CS] 21 weeks at No. 1	<b>NO. 1</b> KIRK FRANKLIN AND THE FAMILY
2	2	13	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43010 [CS]	SHOW UP!
3	3	35	<b>HELEN BAYLOR</b> WORD 66443/EPIC [CS]	THE LIVE EXPERIENCE
4	4	51	<b>GMWA WOMEN OF WORSHIP</b> ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
5	6	45	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549 006 [CS]	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
6	5	29	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10200	ON TIME GOD
7	8	47	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
8	11	23	<b>BEBE &amp; CECE WINANS</b> CAPITOL 28216	RELATIONSHIPS
9	7	9	<b>REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR</b> MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
10	9	103	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
11	16	99	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6013	IT REMAINS TO BE SEEN
12	13	13	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4008	THE INNER COURT
13	10	31	<b>STEPHANIE MILLS</b> GOSPO-CENTRIC 71213/CHORDANT	PERSONAL INSPIRATIONS
14	12	75	<b>YOLANDA ADAMS</b> TRIBUTE 3937	SAVE THE WORLD
15	14	19	<b>MISSISSIPPI CHILDREN'S CHOIR</b> MALACO 4469	A NEW CREATION
16	15	11	<b>GOSPEL MUSIC WORSHOP OF AMERICA-NATIONAL MASS CHOIR</b> BENSON 4067	THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA
17	21	24	<b>WILLIE NEAL JOHNSON AND THE NEW KEYNOTES</b> MALACO 6017	LORD...TAKE US THROUGH
18	23	25	<b>TRAMAIN HAWKINS</b> COLUMBIA 57876	TO A HIGHER PLACE
19	25	5	<b>INGRAM GOSPEL SINGERS</b> TYSCOT 3004/ATLANTA INT'L	MAKE MY HEART YOUR HOME
20	17	27	<b>JAMES HALL &amp; WORSHIP &amp; PRAISE</b> TEHILLAH 9131/INTERSOUND	GOD IS IN CONTROL
21	19	4	<b>SLIM &amp; SUPREME ANGELS</b> INTERSOUND 9144	STAY UNDER THE BLOOD
22	24	37	<b>JOHN P. KEE</b> VERITY 43009	COLORBLIND
23	18	8	<b>ANointed</b> WORD 67051/EPIC	THE CALL
24	30	8	<b>DARYL COLEY</b> SPARROW 51446	THE COLLECTION
25	27	41	<b>DOROTHY NORWOOD</b> MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
26	29	19	<b>TAKE 6</b> WARNER ALLIANCE 4150	JOIN THE BAND
27	22	8	<b>THE ANointed PACE SISTERS</b> SAVOY 14822	MY PURPOSE
28	28	8	<b>VARIOUS ARTISTS</b> CGI 1125	GOSPEL'S GREATEST HITS VOLUME II
29	RE-ENTRY		<b>ALLEN &amp; ALLEN</b> CGI 51416	A-BLAZING GRACE
30	20	27	<b>JENNIFER HOLLIDAY</b> INTERSOUND 9113	ON & ON
31	RE-ENTRY		<b>THE PILGRIM JUBILEES</b> MALACO 6016	IN REVIVAL
32	26	6	<b>VARIOUS ARTISTS</b> CGI 1090	GOSPEL'S GREATEST HITS
33	RE-ENTRY		<b>TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR</b> SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
34	31	8	<b>O'LANDA DRAPER &amp; THE ASSOCIATES</b> WORD 66556/EPIC	CELEBRATION OF PRAISE
35	RE-ENTRY		<b>WITNESS</b> CGI 1101	HE CAN DO THE IMPOSSIBLE
36	32	8	<b>VARIOUS ARTISTS</b> MOTOWN 30400	MOTOWN COMES HOME
37	RE-ENTRY		<b>JOHN P. KEE PRESENTS THE V.I.P. MUSIC &amp; ARTS MASS CHOIR</b> VERITY/43008	LILY IN THE VALLEY
38	36	4	<b>SALT OF THE EARTH</b> INTERSOUND 9129	ORDER MY STEPS
39	RE-ENTRY		<b>ALBERTINA WALKER</b> BENSON 1130	SONGS OF THE CHURCH-LIVE IN MEMPHIS
40	40	14	<b>KIM STRATTON</b> GLORIOUS 503/INTEGRITY	I'M IN THIS PLACE

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. [CS] indicates past or present Heatseeker titles. © 1995, Billboard/BPI Communications.

## Music for All Ages!

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# Songwriters & Publishers

ARTISTS & MUSIC

## Almo Part Of Rondor's New Shoots Publisher Linked With Label Once Again

BY JIM BESSMAN

NEW YORK—Rondor Music International's return to record company activity, by way of the newly launched Almo Sounds label, is but one element in the independent music publishing giant's enterprises.

The Los Angeles-based Rondor—which retains its historical Almo/Irving Music name at its Nashville office—is also increasingly involved in artist development, film and TV licensing, and catalog acquisition, in addition to maintaining its long-standing publishing relationships with the likes of Melissa Etheridge, Blues Traveler, Dire Straits, Robert Jerald, Waylon Jennings, and Clint Black.

But the Almo Sounds start-up brings a record label back into the family fold and, as senior director of music development Derek Alpert notes, offers potential new outlets for Rondor writer/artists.

"Almo Sounds and Rondor Music feed off each other," says Alpert, who notes that the label's debut artist, Angel Corpus Christi, and other signings like Rake's Progress and Sherrie Ford Payne are also Rondor writers. "Sher-

rie's been writing and doing demos a couple years, and Herb [Alpert] heard her and decided we should produce an album for her on Almo Sounds, which we'll do in August." Producing the project, Derek Alpert says, is Rondor writer/producer Howie Tee.

As for Herb Alpert, the veteran music artist/executive is both Derek's uncle and co-founder of Rondor, which he established with Jerry Moss in 1962 as the original domestic publishing adjunct of their newly formed A&M Records. After Rondor began reaching out for new songs and writers in 1966—when it owned 200 copyrights—it grew to where it today owns some 40,000 titles.

Almo/Irving was not part of A&M's sale to PolyGram, after which the publisher—composed of the ASCAP-affiliated Almo Music Corp. and BMI-affiliated Irving Music Corp.—went with the Rondor corporate name, which was used in Europe. Rondor outposts there are in London, Amsterdam, Paris, and Hamburg; it has offices in Sydney and New York as well.

Howard Thompson and Bob Bortnick handle Almo Sounds' A&R functions in New York. Serving in similar fashion in Los Angeles is Andy Olyphant, formerly in A&R there for Rondor, credited by Derek Alpert for bringing the likes of Will Sexton, Love Spit Love, and Capitol act Everclear to the publishing company. In Nashville, where David Conrad runs the publishing interests, Garth Fundis has just been hired to direct Almo Sounds Nashville. Currently, Conrad is coordinating his office's major physical expansion.

But besides the new label, all Rondor's offices have been increasingly involved in the artist development aspects of contemporary music publishing.

Rondor put up the money for Etheridge's initial songwriter demos, Alpert says. The company also secured film work for her and brought her to Europe before her signing to Island Records.

"We've done that with Melissa, Love Spit Love, and most recently with Peter Frampton," says Alpert, noting

Frampton's recent career resurgence via the "Reality Bites" soundtrack.

Overseas, Alpert adds, Rondor has replicated the Etheridge phenomenon with such U.K. acts as Deus (which is now signed there to Island), Urban Species (which has been picked up there by Mercury), and Sunchilde (which has inked to Epic).

Alpert sees similar success stories in Nashville with Lari White and John Anderson, who went into the studio under Conrad's direction.

In January, the company brought in former Columbia Pictures music head Bones Howe, both to beef up Rondor's momentum in the movie industry and to in-house-produce Rondor artists/writers like Jimmie Dale Gilmore.

In one recent week, Rondor had 19 songs in 12 of the top 50 box-office films, says Alpert, whose responsibilities include film placements. "Thanks to Marianne Goode, who heads up television, you can't turn on the TV without hearing Rondor copyrights—we're on everything from 'Fresh Prince' to 'Melrose Place.'"

Television usage derives heavily from Rondor's East Memphis Music Catalog, consisting of Stax-era hits, the Beach Boys' Sea Of Tunes, and the Shelter Music Catalog, containing Tom Petty, Leon Russell, and Phoebe Snow copyrights. "We've just taken on the administration of Miles Copeland's I.R.S./Bugle Publishing catalog, featuring Sting, the Police, and new bands like dada," says Alpert. "We're now setting up collaborations between their writers and ours and securing covers like Isaac Hayes' version of Sting's 'Fragile' for his new Virgin album."

Rondor is staffed by 100 people in the U.S. and abroad, with Lance Freed having led the company as president for 23 years.

Rondor was named after Moss' son, Ron, and Herb Alpert's son, Dore; Almo combined the partners' last names and Irving was the name of Moss' father. Says Derek Alpert, "We are what A&M was 35 years ago. We're just trying to create the next generation of music."



Administration Ties Continue.

Williamson Music, the Rodgers & Hammerstein publishing company, under a new agreement, will remain under the administrative aegis of EMI Music in countries other than the U.S. and Canada. Shown are Peter Reichardt, managing director of EMI, left, and Maxyne Lang, president of Williamson Music.

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
THIS IS HOW WE DO IT	Montell Jordan, Oji Pierce, R. Walters	Mo' Swang/ASCAP, Oji's/BMI, Def American/BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
I CAN LOVE YOU LIKE THAT	Steve Diamond, Maribeth Derry, Jennifer Kimball	Diamond Cuts/BMI, Wonderland/BMI, Criterion/ASCAP, Second Wave/ASCAP, Full Keel/ASCAP, Friends And Angels/ASCAP
<b>HOT R&amp;B SINGLES</b>		
THIS IS HOW WE DO IT	Montell Jordan, Oji Pierce, R. Walters	Mo' Swang/ASCAP, Oji's/BMI, Def American/BMI
<b>HOT RAP SINGLES</b>		
I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	C. Smith, R. Diggs, N. Ashford, V. Simpson	Careers-BMG/BMI, Wu-Tang/BMI, Jobete/ASCAP, Ramecca/BMI
<b>LATIN 50</b>		
FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG)	Selena, Chrissie Hynde	EMI April/ASCAP

## CD Promo Releases Keep Rolling Along

**GOING FOR HIT(S) & RUN:** Hit & Run Music, the U.K. indie publisher, has created four songwriter CDs. The idea came from Nigel Rush, creative consultant to the company, and the first four releases feature song collections by Pam Sheyne, Shelly Peiken, Geoffrey Williams, and Manik/Stirling, as compiled by Dave Massey, Hit & Run creative/international manager, in conjunction with Rush's U.S. creative staff and, of course, the writers themselves.

The CDs have gone out to A&R reps, producers, and managers throughout the U.K., Europe, Japan, Australia, and North America, with help from Hit & Run's Warner/Chappell affiliates. More releases are due later this year.

**I**N A SOLO CD promo effort, there is now a 17-track showcase for David Foster,

the man of many hits. "David Foster—Selected Pop Hits" is a combined effort by publishers peer-music and Leeds Entertainment. As a reprint from a Time magazine piece from last August puts it in the CD booklet, "Over the past two years, Foster productions have held the No. 1 spot on Billboard magazine's Hot 100 more than 25% of the time."

Some 300 movie/TV music supervisors and 200 A&R contacts, artists, producers, and managers will get the word (and original cuts) on the Foster track record.

**HISTORY LESSON:** Words & Music had occasion to meet the late Burl Ives, who died April 14 at age 85, in the '60s when he was promoting an album of Irving Berlin songs. As a nonsinging member of the original Broadway cast of Rodgers & Hart's 1938 hit "The Boys From Syracuse," Ives was asked to explain the joke behind a lyric from the song "Dear Old Syracuse" (of ancient times, not New York state) in which Larry Hart states, "When the search for love becomes a mania/ You can take the night boat to Albania."

Why Albania, other than the fact

that it rhymes with mania? Ives said that Hart was referring to a common practice in the '30s where couples, especially honeymooners, took a night boat to Albany, N.Y., on their way to Niagara Falls.

**NOT HERE:** As a strong advocate of extending the term of U.S. copyrights to life plus 70 years, Martin Bandier, EMI Music Publishing Worldwide chief, recalls that when the company controlled "Over There," George M. Cohan's World War I anthem that is now in the public domain, he emphatically turned down a request by a deodorant company to use the song with the slogan "Under Here."



by Irv Lichtman

**F**OR THE NEXT DECADE: Next Decade Entertainment has renewed its global administration agreement with Harry Belafonte's

publishing companies, Clara, Shari, and Julie, which have such calypso titles as "Island In The Sun," "Jump In The Line," "Coconut Woman," and "Turn Around." Next Decade, owned by Stu Cantor and Murray Deutch, has represented Belafonte's music interests for the past decade.

**C**ONTEST: BMI and the nonprofit Songwriters Assn. of Washington are sponsoring the 12th annual Mid-Atlantic Song Contest for amateurs, with a grand prize of \$1,000. Deadline for entries is July 15. There are 10 categories, including a newly added children's music competition. Other major sponsors are Writer's Digest Books and Performing Songwriter magazine.

**P**RI NT ON P RI NT: The following are the best-selling folios from Music Sales:

1. Pink Floyd, "The Division Bell."
2. Bob Dylan, "Bob Dylan's Greatest Hits Vol. 3."
3. Stone Temple Pilots, "Purple."
4. The Lemonheads, "The Best Of The Lemonheads."
5. Bob Geldof & the Boomtown Rats, "Loudmouth: The Best Of Bob Geldof & The Boomtown Rats."

## 'THEY'RE PLAYING MY SONG'

YOU DON'T MESS AROUND WITH JIM  
Published by Denjac Music Co. (ASCAP)

He didn't grow up listening to it on the radio, he didn't sing it workin' out in the fields, and no, his mama didn't sing it to him either. In fact, country boy Ty Herndon, who just released his debut album, "What Mattered Most," admits he didn't know much at all about Jim Croce's "You Don't Mess Around With Jim"—until he started singing it.

"I probably have heard the song in the back of my mind somewhere," Ty Herndon says. "But I'm from such a country/gospel background, I was never really a big Jim Croce fan. To tell you the truth, I've never really been a fan of remakes, because I've always believed that once something is created, if it works, just leave it alone. 'You Don't Mess Around With Jim' was probably the only song on the album I had any doubts about. I did not want to be talked into it, and I could not have been talked into it. I'm kind of hard-headed at times. I had written a couple of my own songs that we had cut,



and if it came down to one of my songs or a remake, I wanted one of my own. But my producer said, 'Let's just try a little guitar/vocal and see how it works out.' And that came out so smokin' we almost just used it the way it was. When we cut it, it just kept coming alive. I was at the William Morris Agency out in Los Angeles, and I had the opportunity to play the song for Croce's son [Private Music recording artist A.J. Croce], and he said it didn't take anything away from the original, that it had a life of its own. I would call that a blessing, so I felt comfortable going with it after that."

# Music Video

ARTISTS & MUSIC

## Tracy Lawrence's Leap Through Time Country Artist's Videos Have Thematic Link

BY DEBORAH RUSSELL

LOS ANGELES—Time is of the essence for country star Tracy Lawrence in an engaging series of thematic videos that picture the Atlantic artist leaping from clip to clip, assuming the back-to-back roles of swashbuckler, gunslinger, race-car driver, and high-school hero.

"Texas Tornado," a "hot shot" video in current rotation at CMT and a top-10 clip at TNN, is the latest video in the ongoing time-traveling serial. Scene Three Inc. director Marc Ball, who has lensed all of the companion clips, this time pictures Lawrence as a ranch hand who's smitten with a "texas tornado" of a woman.

As each clip in the series unfolds, Lawrence appears dressed in the garb from the previous video, as he makes a "quantum leap" into a new time zone and a new tune. The sequence includes such clips as "Renegades, Rebels & Rogues," which was featured on the film soundtrack to "Maverick," as well as "If The Good Die Young," "As Any Fool Can See," and the title track from Lawrence's gold-certified Atlantic outing, "I See It Now."

"The idea of tying all the videos together seemed logical, and once we hif on the concept of time travel, it just seemed natural," says Ball of the serial format. His longtime collaborator Anne Grace produced the shoots. "We figured maybe the fans would grow to love it, even though the songs are vastly different from one another. Plus, we're anticipating it'll make a hell of a long-form video."

Ball's projection was borne out recently, when the readers of Country Weekly magazine named Lawrence their "video artist of the year." Viewers of CMT have responded in kind, says Tracy Rogers, the network's director of programming. Her team often programs two or three of the Lawrence clips together so viewers can enjoy the full conceptual treatment.

"The viewers certainly love his videos," she says of the unique chronological scenario Lawrence has undertaken.



Tracy Lawrence, left, confers with director Marc Ball as they prepare to shoot another time-traveling video for Atlantic.

"It's not something we're looking for [from the industry]. But when they do something creative like this, we jump on it and try to do something with it."

Ball now is preparing to lens the artist's next video, "If The World Had A Front Porch." This time, Lawrence is propelled into the future, even as he sings about traditional family values and the old-fashioned sweetness of spending slow summer hours on the front steps. Ball notes that he and Lawrence formulate each video concept as it comes.

"You look to the budgets and the time constraints, and whatever is available to you leads you to the concept," Ball says. "We couldn't really plan ahead because the process of picking singles is so elaborate. The main thing we have to do at the end of each video is box the wardrobe and save it so we have it for the next shoot."

Ball, who founded Nashville-based

Scene Three Inc., in 1976, is a longtime music video veteran, helming productions for such acts as Chet Atkins, George Jones, Garth Brooks, Ray Charles, Shenandoah, Trisha Yearwood, Vince Gill, and John Michael Montgomery, to name just a few.

The Lawrence collection, which comprises more than 10 Scene Three productions, gave Ball and Lawrence a chance to bring something fresh to country fans.

"We're always trying to do something that stands out," Ball says. "For Tracy, he wants his music to be all his own, and he wants his videos to be the same way. It's quite a commitment on his part, because he's in virtually every scene of every video. He feels a real obligation to his fans."

Ball's own obligation to country music fans has intensified with time, as the staff at Scene Three Inc. has grown to 60 employees during the past two decades. The full-time crew includes producers, engineers, gaffers, assistant directors, and such directors and cinematographers as Denver Collins, Bob Gabrielson, Rob Lindsay, John Lloyd Miller, Trip Payne, Danny Ross, Anghel Decca, and Paul McIlvaine.

Music video production constitutes about 10%-15% of the Scene Three output, and the video department produced about 42 clips in 1994, Ball says. The company houses two full soundstages and complete video and audio post production facilities. Scene Three's crews also reel commercials, television productions, and industrial films.

## PRODUCTION NOTES

### LOS ANGELES

• Rapper MC Serch and Adam Santelli co-directed N-Tyce's new Wild Pitch video "Sure Ya Right." Heidi Santelli produced the shoot for Drawing Board Pictures.

• Majestic Films director Marlene Rhein lensed Domino's video "It's

All Good," featuring Chill. The clip comes from the MCA Records soundtrack to the film "Tales From The Hood." Ol' Dirty Bastard, Gravediggaz, and Spice 1 are just a few of the rappers who appear in cameo roles. Debra Bergman produced the clip; John Demps directed photography. In addition, Majestic's Tyrin Turner recently reeled Swang's Death Row/Interscope video "Freaky Mac Nasty." Bergman produced, and Bill McCullum directed photography.

### NEW YORK

• Director Brett Ratner recently wrapped D'Angelo's EMI video "Brown Sugar." The clip is reminiscent of an old-time Harlem hangout. Featured performers include Ali Shaheed Muhammad (of A Tribe Called Quest) on drums and Raphael Saadiq (of Tony Toni Toné) on guitar. Jason Taragan produced the shoot with director of photography Tim Ives.

• Diane Martel directed Method Man's new Def Jam clip "I'll Be There For You/You're All I Need To Get By," which features Mary J. Blige. Lance Acord directed photography on a Harlem rooftop; Gina Harrell produced.

• Director David Hale is the eye behind Lida Husik's debut Caroline video "Persinthia (Lawdro And John)."

## Bennett Looks To Bring Cable Outlook To Prodigy

ON SCREEN TO ONLINE: Former VH1 president/CEO Ed Bennett took over May 1 as president/CEO of Prodigy Services Co. (Billboard, May 6) and says he plans to use his expertise as a music and cable TV programmer to enliven the online service's entertainment quotient.

"Prodigy is almost like a basic cable model," says the entertainment industry veteran. "You can provide a number of services simultaneously and image each area individually."

Bennett is creating a development group based in New York to formulate new ways to satisfy the myriad "communities of interest" that make up Prodigy's user base. His goal is to energize the programming in order to skew the service toward an active young adult crowd (Prodigy's stronghold now is most intense among adults and children).

"I think they needed someone from the entertainment industry to make this service more vibrant, connected, and entertaining," Bennett says of his new appointment. "Online services are about superserving niches, the totality of which defines you, as a company. Coming from MTV Networks... that was our ethos."

In addition to retooling the original programming made available to Prodigy users, Bennett says he will rework the marketing strategy to better promote the service.

Since leaving VH1 in 1994, Bennett has been working with Norman Lear and other partners to develop a new cable TV concept.

SO MUCH MUSIC: Toronto-based MuchMusic, which debuted in the U.S. in July and now reaches about 3 million homes here, premiered its first exclusively U.S. production May 2. "Break This" is a showcase for new and developing acts who are on the verge of breaking through to the mainstream. Ambient/techno DJ Moby and jazzy hip-hoppers Dream Warriors led off the initial program. Other artists to be featured on "Break This" include PJ Harvey, Matthew Sweet, and Henry Rollins.

The maverick music video network is looking toward the campuses of U.S. colleges to further enhance its grass-roots presence among the nation's youth. Network representative Christine Levesque says MuchMusic is aggressively looking to develop partnerships with college radio and television programmers, as well as promoters of live music events.

ON CAMPUS: BET has consolidated its operation into a three-build-

ing "campus" named BET Plaza. The Washington, D.C.-based site features a new state-of-the-art production studio with multiple sound stages to be unveiled in May. The network's new address is 1 BET Plaza, 1900 W. Place N.E., Washington, D.C. 20018.

HOW TO: Anton Fig, drummer in Paul Shaffer's band on "Late Show With David Letterman," shares tips of the trade with aspiring drummers in his own recently released instructional music video "Anton Fig: In The Groove (Music From A Drummer's Perspective)."

The self-taught drummer attended the New England Conservatory of Music, where he studied classical percussion, and notes he would have loved to own a music video laced with instructional short-cuts. His goal with "In The Groove" is to entertain, as well as educate, he says. He even turns to pal/"star pupil" Letterman for a few on-screen laughs.

"Most of the tapes on the market are of a much more technical nature," Fig says. "I subtitled mine 'music from a drummer's perspective' to make music the primary focus. There aren't a lot of technical exercises, and I tried to distill it down to a few very basic concepts. This is more about general musicianship and getting the right 'feel' for a piece of music."

Miami-based DCI Music Video is distributing two versions of the Fig instructional tape. An abridged 30-minute video, which caters to general consumers is on the shelves at mainstream music retail, while a 75-minute tape geared toward serious drummers is being sold in outlets that specialize in musical equipment.

QUICK CUTS: VH1's April "Tickets First" promotion with Melissa Etheridge logged 9 million phone call attempts and moved 40,000 exclusive mail-order concert tickets during a four-hour specialty block of programming... The panel of judges participating on the music video jury for the 1995 Clio Awards now includes Crystal Waters, Salt-N-Pepa, and Rosanne Cash... Oakland's California Music Channel recently created a mobile "street team," which visits local schools to promote its video programs while entertaining students... CMT joined in the 25th Earth Day celebration concert in Washington, D.C., April 22, outfitting hundreds of volunteers and cleanup crew members with CMT T-shirts. CMT regulars who performed at the concert included Kathy Mattea, Mary Chapin Carpenter, and Sawyer Brown.

# THE EYE



by Deborah Russell



Goodman Tribute. The team at Red Pajamas Records, the label founded by the late singer/songwriter Steve Goodman more than a decade ago, is preparing a full-length video retrospective on the artist's career. Kris Kristofferson and John Prine reunited at the Bitter End recently to reminisce on film about their friendship with Goodman. Pictured, from left, at the legendary New York club are Red Pajamas' Chris Framan, Kristofferson, Bitter End owner Paul Colby, Red Pajamas' Al Bunetta, Prine, and Red Pajamas' Dan Einstein. The longform video, set for summer release, features footage culled from more than 20 years in Goodman's career.

## HMV Moves Into U.K. Direct-Mail Market

■ BY TOM FERGUSON

LONDON—HMV is making aggressive moves onto record labels' turf with plans for a hi-tech entry into the direct-mail market here.

The retailer, owned by Thorn-EMI, this week announced a U.K. expansion plan that will include a 2 million-pound (\$3.2 million) investment in a new company that will allow customers to order online.

HMV Direct, a new company targeting "lapsed" buyers, will be launched next spring. Details of the new direct sales operation were announced by HMV U.K. managing director Brian McLaughlin May 1 at the company's annual conference held in the seaside resort of Brighton.

McLaughlin also confirmed that HMV is to open 18 new stores during the next 12 months, adding more than 80,000 square feet of new retail space. More than half of its stores are to be refurbished.

HMV Direct will allow customers in the U.K. direct telephone online Internet access to HMV's audio catalog, which the retailer estimates at nearly 200,000 record titles.

Initially, the service will concentrate on music, but there are plans to extend it to include video and computer game titles.

The new operation will be a stand-alone company, headed up by HMV U.K. business development director

Glen Ward as director and general manager.

Ward said the new company will provide "first-class service and musical expertise together with the most comprehensive product range at very competitive prices. We intend to create new standards for mail-order customers.

"We are targeting lapsed buyers," added Ward, "those without HMV stores to hand and those who have no time to shop." HMV estimates that more than half of the British population is out of convenient reach of a record store.

While noting that HMV Direct may be seen by record companies as competing with their own direct sales operations, Ward insisted that over the long term the initiative will benefit the industry. "The competition will be healthy," he said, "and we think this will expand the overall market."

The retail giant's investment in HMV Direct includes a new telesales center complete with computer and telecommunications systems.

The major expansion package, including the launch of HMV Direct, will also see the company open "super-stores" in Ipswich, Cheltenham, Milton Keynes, and Blackpool. Three or four of the company's new outlets will be in shopping centers, with store size ranging from 4,000 sq. ft. to 18,000 sq. ft. As part of an associated refurbishment campaign, HMV will also introduce new

store designs into half its 94 stores.

The expansion will see HMV recruit more sales staff, and the company promises to increase marketing and product support for suppliers.

McLaughlin said the company is looking forward to a year that will include major album releases from Simply Red, Michael Jackson, Enya, and Bryan Adams, and he anticipates substantial sales from a strong schedule of sell-through videos, including "Forrest Gump," "Natural Born Killers," and "Speed."

Also speaking at the conference,

marketing director David Terrill unveiled plans to strengthen HMV's marketing edge, including the appointment of new marketing, advertising, and promotions managers.

The chain will launch an advertising program for suppliers and intends to increase advertising budgets for video, specialist music, classical music, and computer games. New "below the line" promotional packages for suppliers also will be introduced.

*Tom Ferguson is managing editor of Music Monitor.*



**Garth's Eire.** Garth Brooks was given a special award by EMI Records Group U.K. and Ireland to mark Irish sales of 500,000 units, the equivalent of 33 platinum discs. Pictured, from left, at the presentation in Dublin are Brooks; EMI U.K. and Ireland president/CEO Rupert Perry; EMI Ireland marketing and sales manager David Gogan; and EMI Ireland managing director Willie Kavanagh.

## Russian Rock Band, Amateur Sports Play The North Pole

■ BY ERKIN TOUZMUHAMMAD

MOSCOW—After two weeks on the Arctic ice, famous Canadian traveler Will Stiger and other members of an international expedition to the North Pole expected to find a savage, icy desert.

When they finally reached their destination on April 21, the only comment Stiger could muster from his frostbitten lips was "Crazy, crazy, crazy."

What his expedition saw was Moscow's chief purveyors of "motologic music," Time Out, playing the jolly Russian tune "Johan Palych" and accompanying eight nonprofessional Russian football teams, who were playing in the first North Pole Football Cup.

Time Out, a top-grossing Moscow rock band, has a leader, Akaki Nazarych Zirnbirnsteyn (aka Alexander Minayev), who is also captain of Moscow Rock Musician's Football team. He describes "motology" as something that "starts pouring from you after you tour those little god-forsaken one-horse towns where things are just too absurd. Like we stayed in a hotel where there were toilets built into the walls, and even if you want to use it you wouldn't physically be able to stick your [hind-quarters] into it."

The resulting music is a good mixture of good old hard rock, folk-based melodies, some mock rap, and techno-parodies with lyrics that are absurdly funny to Russians (about half the songs are about Mongolia).

While at the pole, Time Out managed to play only 12 minutes in a conditions that saw temperatures of 13 degrees below freezing and fierce winds, before their fingers were frozen to the guitar strings and the plastic of a drum broke. Still, Zirnbirnsteyn, who for a long time thought of getting his band into the Guinness Book Of Records, hopes this will finally put Time Out there. "The North Pole is the most motological place on the Earth—anywhere you go, you go south, and we are the first rock band to play there."

Among the teams playing were other members of Russian bands. Cup organizer Sergei Zyryanov, a Siberian businessman, member of the *duma* (the local legislative body), and ex-sportsman, claims that he did it to unite people.

"Professional sports [are] too elite for ordinary people, and in this cup any nonprofessional team can take part. I believe that it will take a lot of kids away from the streets, drugs, and alcohol," he says.

## STAR TV Show Honors Japanese Videos

■ BY STEVE McCLURE

TOKYO—Hong Kong-based STAR TV's "Music Update Tokyo" weekly videoclip program recently honored the best Japanese videos of the year as chosen by its viewers throughout Asia.

"The '95 Sanyo Channel V Music Update Tokyo Awards" show, held April 14 at Tokyo's Nissin Power Station, featured appearances by Japanese singer Mika Chiba, who is also popular in Taiwan; STAR TV Channel V VJs Nonie Tao and Rie Eto; and Japanese bands the Boom and Dassen Trio.

The video of the year award went to "Innocent World" by Mr. Children (Toy's Factory), best male video was "Days" by Fumiya Fujii (Pony Canyon), best female video was "Anata Nande Daki Shimetaidazo" (If Only He Held Me Tight) by Chara (Epic/Sony), best group video was "Berangkat" by the Boom (Sony Records), and best video director was Masashi Muto for "Boy Meets Girl" by trf (Avex Trax).

The show will be broadcast Friday (12) on STAR TV. About 5,000 viewers voted, choosing the winners from a list of 1994 video releases compiled by producers of "Music Update Tokyo."

The program, which first aired in December 1993, is part of a groundswell of

interest among Asians in Japanese pop music and culture, says Steve Grieder, executive producer of Channel V, the music channel of satellite broadcaster STAR TV.

"We recognized a tremendous interest on the part of our audience in Japanese music, particularly in Taiwan," Grieder says. "Japanese songs are often adapted to Mandarin and become hits all over again. Japan, to a Taiwanese viewer, is the future. With fashion, it's what they're going to be wearing in a year. People in the rest of Asia take a lot of cues from what's happening here."

VJ Tao sees Japanese pop culture as a filter through which Western pop trends pass into the rest of Asia.

"For a while, the underground movement was going on here in Japan, with all the punk rock haircuts, all that kind of stuff," she says. "And I think Taiwanese kids saw that everyone was doing this in Japan, and they said, 'I think that's cool.' I think maybe if that had come directly from the States, they might have thought that it was little bit too... heavy. Japanese people kind of modified it to an Asian point of view, and then suddenly it was acceptable and adaptable."

The idea for an awards program was developed in discussions between

## Dutch Co. Buys Wotre Musique Distribution

■ BY EMMANUEL LEGRAND

PARIS—The Dutch record group Arcade has acquired French independent distribution company Wotre Musique Distribution for an undisclosed amount. Arcade was already using WMD's warehouse, shipping, and handling facilities.

WMD was acquired in 1994 by Moon Théol—whose husband owns independent distribution company Media 7—with the support of investors from the Far East, after French bank Crédit Lyonnais decided to put it up for sale.

Crédit Lyonnais bought WMD when the FNAC retailing group was being sold. WMD was the distribution arm of FNAC Music, a label set up by the retail chain. However, neither FNAC Music nor WMD was sold when the FNAC stores were bought by retailer François Pinault.

At that time, Arcade was among WMD's potential buyers, but a "French solution" was favored by the sellers.

WMD was striving to survive, despite substantial restructuring. It distributes, among other labels, Varese Sarabande, Big Cheese, Bondage, and Messidor, and has also developed a local roster. Many of the acts came from FNAC Music, such as Manu Dibango. WMD was  
*(Continued on next page)*

# 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 Diana King, Shy Guy
- 2 Total, Can't You See
- 3 Soul For Real, Every Little Thing I Do
- 4 Boyz II Men, Water Runs Dry
- 5 Da Brat, Give It 2 You
- 6 Montell Jordan, This Is How We Do It
- 7 Raphael Saadiq, Ask Of You
- 8 Brownstone, Grapevine
- 9 Adina Howard, Freak Like Me
- 10 Usher, Think Of You
- 11 Chante Moore, This Time
- 12 Y2K, Take It To The Front
- 13 2Pac, Dear Mama
- 14 Dr. Dre, Keep Their Heads Ringin'
- 15 Various Artists, Freedom
- 16 Method Man/Mary J. Blige, I'll Be There...
- 17 Barry White, Come On
- 18 Blackstreet, Joy
- 19 TLC, Red Light Special
- 20 Vanessa Williams, The Way That You Love
- 21 Monica Arnold, Don't Take It Personal
- 22 Mary J. Blige, I'm Goin' Down
- 23 Jesse, When U Cry I Cry
- 24 Des'ree, Feel So High
- 25 Zhane, You're Sorry Now
- 26 Vertical Hold, Love Today
- 27 Brandy, Baby
- 28 Kut Kloze, I Like
- 29 Tony Thompson, I Wanna Love Like That
- 30 IV Xample, I'd Rather Be Alone

★ ★ NEW ADDS ★ ★

- Pure Soul, We Must Be In Love
- Howard Hewett, I Wanna Know You
- Tom Brown, Ghetto Horn
- Y'N-Vee, 4-Play
- Trisha Covington, Slow Down
- Buckshot LeFonque, Some Cow Fonque
- Fitz, Distant Lover
- Creo-D, Watch Out Now



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Tracy Byrd, The Keeper Of The Stars
- 2 Clint Black, Summer's Comin' †
- 3 Sawyer Brown, I Don't Believe In Goodbye
- 4 Little Texas, Southern Grace
- 5 Tim McGraw, Refried Dreams
- 6 Brooks & Dunn, Little Miss Honky Tonk
- 7 John Berry, Standing On The Edge Of Goodbye
- 8 Lari White, That's How You Know
- 9 The Mavericks, I Should Have Been True
- 10 Alan Jackson, Song For The Life

- 11 Ty Herndon, What Mattered Most
- 12 Mark Chesnutt, Gonna Get A Life
- 13 John Michael Montgomery, I Can Love You...
- 14 Lorie Morgan, I Didn't Know My Own Stre
- 15 Doug Stone, Faith In Me, Faith In Love †
- 16 Hal Ketchum, Stay Forever
- 17 Joe Diffie, So Help Me Girl
- 18 Billy Ray Cyrus, One Last Thrill †
- 19 Rhett Akins, That Ain't My Truck †
- 20 Tracy Lawrence, Texas Tornado †
- 21 Trisha Yearwood, You Can Sleep While I Dve †
- 22 Shania Twain, Who's Bed Have Your Boots... †
- 23 Rodney Crowell, Please Remember Me †
- 24 Blackhawk, That's Just About Right †
- 25 Rick Trevino, Bobbie Ann-Mason
- 26 Neal McCoy, They're Playin' Our Song †
- 27 David Ball, What Do You Want With His Love †
- 28 Russ Taff, One And Only Love
- 29 Alison Krauss & Union Station, When You...
- 30 Mary Chapin Carpenter, House Of Cards
- 31 Daryle Singletary, I'm Living Up To Her... †
- 32 Kathy Mattea, Clown In Your Rodeo
- 33 Dallas County Line, Honk If You Love To... †
- 34 Travis Tritt, Tell Me I Was Dreaming †
- 35 Clay Walker, My Heart Will Never Know
- 36 Rodney Foster, Willin' To Walk
- 37 John Bunzow, Easy As One, Two, Three
- 38 Holly Dunn, I Am Who I Am
- 39 John Anderson, Mississippi Moon
- 40 Shenandoah, Darned If I Don't †
- 41 James House, This Is Me Missing You †
- 42 Highwaymen, It Is What It Is
- 43 Shania Twain, Any Man Of Mine
- 44 Hank Williams, Jr., Hog Wild
- 45 David Lee Murphy, Party Crowd
- 46 A Runner, Cain's Blood
- 47 Patty Loveless, You Don't Even Know Who... †
- 48 Woody Lee, Get Over It
- 49 Billy Montana, Didn't Have You
- 50 Marty Stuart, The Likes Of Me

★ ★ NEW ADDS ★ ★

- Bryan White, Someone Else's Star
- Clifton Gregory, A-11
- Confederate Railroad, When And Where
- George Duca, Hello Cruel World
- George Jones/Tammy Wynette, One
- Jeff Carson, Not On Your Love
- Lee Roy Parnell, A Little Bit Of You
- Wesley Dennis, Don't Make Me Feel At Home



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Live, Lightning Crashes
- 2 TLC, Red Light Special
- 3 Boyz II Men, Water Runs Dry
- 4 Dr. Dre, Keep Their Heads Ringin'
- 5 Dave Matthews Band, What Would You Say
- 6 Sheryl Crow, Strong Enough
- 7 Dionne Farris, I Know
- 8 Green Day, When I Come Around
- 9 Hootie & The Blowfish, Let Her Cry
- 10 Stone Temple Pilots, Interstate Love Song
- 11 Brandy, Baby

- 12 Van Halen, Can't Stop Lovin' You
- 13 Montell Jordan, This Is How We Do It
- 14 Madonna, Bedtime Story
- 15 Bush, Little Things
- 16 Tom Petty, It's Good To Be King
- 17 2Pac, Dear Mama
- 18 Jill Sobule, I Kissed A Girl
- 19 Rappin' 4-Tay, I'll Be Around
- 20 Jeff Buckley, Last Goodbye
- 21 Radiohead, Fake Plastic Trees
- 22 Rednex, Cotton Eye Joe
- 23 The Cranberries, Zombie
- 24 Elastica, Connection
- 25 R.E.M., Strange Currencies
- 26 Crystal Waters, 100% Pure Love
- 27 Mary J. Blige, I'm Goin' Down
- 28 Matthew Sweet, Sick Of Myself
- 29 Adina Howard, Freak Like Me
- 30 Soul For Real, Candy Rain
- 31 Nine Inch Nails, Hurt
- 32 Better Than Ezra, Good
- 33 The Notorious B.I.G., Big Poppa
- 34 Hootie & The Blowfish, Hold My Hand
- 35 Melissa Etheridge, If I Wanted To
- 36 Des'ree, You Gotta Be
- 37 Bruce Springsteen, Secret Garden
- 38 Juliana Hatfield, Universal Heart-Beat
- 39 TLC, Creep
- 40 Madonna, Take A Bow
- 41 Red Hot Chili Peppers, Give It Away
- 42 Blues Traveler, Run Around
- 43 Filter, Hey Man Nice Shot
- 44 Aerosmith, Cryin'
- 45 Pearl Jam, Jeremy
- 46 Hole, Violet
- 47 Weezer, Buddy Holly
- 48 Monsternagnet, Negasonic Teenage Warhead
- 49 Raphael Saadiq, Ask Of You
- 50 Collective Soul, December

★ ★ NEW ADDS ★ ★

- Bryan Adams, Have You Ever Really Loved A Woman?
- Naughty By Nature, Feel Me Flow
- Bob Dylan, Knockin' On Heaven's Door



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

- 1 Tim McGraw, Refried Dreams
- 2 Shania Twain, Who's Bed Have Your Boots... †
- 3 Marty Stuart, The Likes Of Me
- 4 Hal Ketchum, Stay Forever
- 5 Clint Black, Summer's Comin'
- 6 Lari White, That's How You Know
- 7 Tracy Lawrence, Texas Tornado
- 8 Tracy Byrd, The Keeper Of The Stars
- 9 Billy Ray Cyrus, Deja Blue
- 10 Brooks & Dunn, Little Miss Honky Tonk
- 11 Alan Jackson, Song For The Life
- 12 Tanya Tucker, Between The Two Of Them
- 13 Ty Herndon, What Mattered Most
- 14 Doug Stone, Faith In Me, Faith In Love †
- 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 Sawyer Brown, I Don't Believe In Goodbye
- 19 Patty Loveless, You Don't Even Know Who...
- 20 Kathy Mattea, Clown In Your Rodeo
- 21 John Anderson, Mississippi Moon
- 22 Lorie Morgan, I Didn't Know My Own Strength
- 23 The Tractors, Badly Bent
- 24 Mary Chapin Carpenter, House Of Cards
- 25 Rodney Crowell, Please Remember Me
- 26 Billy Ray Cyrus, One Last Thrill
- 27 Blackhawk, That's Just About Right
- 28 Travis Tritt, Tell Me I Was Dreaming
- 29 Trisha Yearwood, You Can Sleep While I Drive
- 30 Shenandoah, Darned If I Don't

★ ★ NEW ADDS ★ ★

- David Ball, What Do You Want With His Love
- Garth Brooks, The River
- Glen Campbell, Come Harvest Time
- Crystal Gayle/Eddie Rabbitt, I Made A Promise
- Little Texas, Southern Grace
- Shania Twain, Any Time Of Mine



Continuous programming  
 1515 Broadway, NY, NY 10036

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

★ ★ NEW ADDS ★ ★

- The Black Crowes, Wisser Time
- Robbie Robertson, Ghost Dance

## Artists & Music



by Heidi Waleson

**BACK ON TRACK:** The violinist Midori returned to concertizing after a six-month sabbatical earlier this year, and this week she records her New York recital live for Sony Classical. The repertoire is a bit more venturesome than usual: Bartok's Sonata No. 1, Szymanowski's Dryades et Pan from "Mythes," and Schnittke's Suite in the Old Style. The pianist is Robert McDonald.

Midori has graduated from the prodigy class, but later this month, the 14-year-old violinist Sarah Chang follows her into Avery Fisher Hall at Lincoln Center to play the Mendelssohn Violin Concerto with the New York Philharmonic. The concert will be telecast nationwide on "Live from Lincoln Center," with an intermission feature titled "How Can Someone So Young Play So Well?" Chang records for Angel; her fourth CD, the Lalo and Vieuxtemps concertos, will be out in October.

And speaking of youth, Teldec has signed 23-year-old clarinetist Sharon Kam to an exclusive, long-term contract. Born in Israel, Kam studied at Juilliard with Charles Neidich and made her orchestral debut at 16 with Zubin Mehta and the Israel Philharmonic. Among the solo and concerto projects planned are recordings of Weber and Rossini concertos with Mehta and the Israel Philharmonic.

**BEYOND THE CLASSICAL STYLE:** Scholar/pianist Charles Rosen has taken his exploration of music history into the middle of the 19th century with his new volume, "The Romantic Generation," published by Harvard University Press, which takes up where his renowned "The Classical Style" left off. Rosen examines musical language, forms, and styles covering the period from the death of Beethoven to the death of Chopin (1827-1849), looking at Schubert, Schumann, Mendelssohn, Bellini, Liszt, Berlioz, and Chopin within their intellectual and cultural contexts. The book is packaged with a CD on which Rosen performs a dozen pieces that appear among the more than 728 musical examples in the text (page numbers for the examples are noted on the CD jacket). Musicmasters is releasing a separate CD, also titled "The Romantic Generation," featuring Rosen's performances of works by Liszt, Chopin, and Schumann.

**AND MORE GLASS:** Philip Glass has continued his opera trilogy based on the films of Jean Cocteau with "La Belle et la Bête" ("Beauty and the Beast"). The opera—on Nonesuch, with singers Janis Feltz and Gregory Purnhagen and the Philip Glass Ensemble led by Michael Riesman—was designed to be performed with the 1946 film, which meant that the score had to be synchronized with the words in the film and the singers taught to do it live. The show toured the East Coast and the Midwest in April; it will be seen elsewhere in the U.S. this fall.

**ENGLISH OPERA, ETC.:** Chandos concludes its 20-plus-CD William Walton series this month with the release of "Troilus and Cressida," with Judith Howarth, Arthur Davies, the English Northern Philharmonia, and Opera North conducted by Sir Richard Hickox. This will be the first digital recording of the opera, and its first recording in its original version for dramatic soprano; for the earlier recorded version, now out of print, Walton wrote the title soprano part down by a minor third for mezzo Janet Baker... As of April 28, Harmonia Mundi USA became the sole U.S. distributor for New Albion Records, the California label that specializes in new music. The first releases distributed by Harmonia Mundi (organ music performed by Christoph Maria Moosman and the music of Robert Kyr performed by the Ensemble Pan) will be available June 9.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 13, 1995.



Continuous programming  
 12000 Biscayne Blvd  
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AMERICA'S NO. 1 VIDEO

Method Man/Mary J. Blige, I'll Be There.../You're All I...

BOX TOPS

- Dis-N-Dat, Freak Me Baby
- Total, Can't You See
- 2Pac, Dear Mama
- Dr. Dre, Keep Their Heads Ringin'
- Po' Broke N' Lonely, Twisted
- Boyz II Men, Water Runs Dry
- TLC, Red Light Special
- Subway, Fire
- Kut Kloze, I Like

ADDS

- All, Million Bucks
- Beowulf, 2 Cents
- Big Sugar, Ride Like Hell
- Billie Ray Martin, Your Loving Arms
- Blu, My Ol' Lady
- Cauffields, Devil's Diary
- Chris Thomas, Kickin' True Blue
- D'Angelo, Brown Sugar
- Dream Warriors, California Dreamin'
- Filter, Hey Man, Nice Shot
- Gerald Levert, How Many Times
- Heather B, All Glocks Down
- Immature, I Don't Mind
- Jamiroquai, Space Cowboy
- Jim Carroll Band, People Who Died
- Karyn White, I'd Rather Be Alone
- King Tree, Way Out There
- Level 6, Who Be Da Dopest
- Lucas, Wau Wau Wau
- Mobb Deep, Survival Of The Fittest
- Mystidious Misfits, I Be
- Rottin Razzkals, A Yo
- Shudder To Think, X-French Tee Shirt
- Stevie B., Dream About You
- Terence Trent D'Arby, Vibrator
- Warren G, So Many Ways
- Y'N-Vee, 4 Play
- Young Lay, All About My Fetti



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

- Bob Dylan, Knockin' On Heavens Door
- Ty Herndon, What Mattered Most
- Mike & The Mechanics, Over My Shoulder
- Barry Manilow, I Can't Get Started
- Bob Seger, Turn The Page
- Brother Phelps, Anyway The Wind Blows
- Boyz II Men, Water Runs Dry
- Peter Buffett, No Turning Back
- Al Green/Lyle Lovett, Ain't It Funny...
- Bruce Springsteen, Secret Garden
- Martin Page, In The House...
- Mavericks, I Should Have Been True
- Clint Black, Summer's Comin'
- Mary Chapin Carpenter, House Of Cards
- Melissa Etheridge, If I Wanted To
- Neal Schon, Big Moon
- John Lee Hooker, Chill Out
- Harry Connick Jr., She
- Immortal Beloved, Ode To Joy
- John Tesh, Bastille Day



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Reel 2 Reel, Conway (ADD)
- Odds, Eat My Brain (ADD)
- Barney Bentall, Do Ya (ADD)
- The Stone Roses, Ten Storey...(ADD)
- Various Artists, Freedom (ADD)
- Heavy D & The Boyz, Sex Wit You (ADD)
- Carol Medina, You Don't Know (ADD)
- Live, Lightning Crashes
- TLC, Red Light Special
- Van Halen, Can't Stop Lovin' You
- Bruce Springsteen, Murder Inc.
- Hootie & The Blowfish, Let Her Cry
- Age Of Electric, Ugly
- Duran Duran, White Lines

Offspring, Gotta Get Away  
 Annie Lennox, No More I Love You's  
 Tragically Hip, Nautical Disaster



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
- Siouxie & The Banshees, O Baby
- John Jovi, Someday I'll Be Saturday Night
- Radiohead, High & Dry
- EMF, Perfect Day
- Live, Lightning Crashes
- Elastica, Connection
- Collective Soul, Gel
- Diego Torres, Deja De...



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- PFR, Wonder Why
- Newsboys, Shine
- Margaret Becker, Deep Calling Deep
- Kristafari, Listening
- Dakota Motor Co., Truth
- BeBe & CeCe Winans, Love Of My Life
- Joe Cocker, Simple Things
- Dionne Farris, I Know
- Mike E., Back In The Day
- Grits, Set Your Mind
- Doc, Wrapped Up
- King James, Hard Road

Glenn Kaiser, Most Of All  
 Steve Taylor, The Finish Line  
 Audio Adrenaline, Aka Public School



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

- Shudder To Think, X-French Tee Shirt
- The Stone Roses, Ten Storey Love Song
- Radiohead, Fake Plastic Tears
- Peter Murphy, Scarlet Thing In You
- Cafe Tacuba, Las Flores
- Goo Goo Dolls, Only One
- Elton John, Believe
- Nine Inch Nails, Hurt
- Muffs, Sad Tomorrow
- Royal Trux, You're Gonna Lose
- Rosie Gaines, I Want You
- Tom Scott, Don't Get Any Better
- Rolling Stones, I Go Wild
- Trisha Covington, Slow Down
- Monica, Don't Take It Personal
- Dave Matthews, What Would You Say
- Montell Jordan, This Is How We Do It
- Sheryl Crow, Strong Enough
- Fossil, Moon
- Butttrumpet, I'm Ugly And I Don't...
- Simon Boney, Don't Walk Away



CALIFORNIA MUSIC CHANNEL

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 Oakland, CA 94603

- Montell Jordan, This Is How We Do It
- Boyz II Men, Water Runs Dry
- Da Brat, Give It 2 You
- 2Pac, Dear Mama
- TLC, Red Light Special
- Rappin' 4-Tay, I'll Be Around
- E-40, Sprinkle Me
- Soul For Real, Every Little Thing I Do
- Raphael Saadiq, Ask Of You
- Dr. Dre, Keep Their Heads Ringin'



**Thanks For The Memories.** Lalo Schifrin says farewell to colleagues and meets well-wishers following his "More Jazz Meets The Symphony" concert—his last as conductor of the Glendale Symphony. Shown from left are drummer Grady Tate; trumpeter Jon Faddis; alto saxophonist James Moody; bassist Darryl Jones of the Rolling Stones; Schifrin; actor Henry Silva; bassist Ray Brown; Frank Capp, leader of the Frank Capp Juggernaut; and trombonist Al Grey.

## Infectious Poised To Spread N. Ireland's Ash Worldwide

FROM A GARDEN SHED in Northern Ireland, through a record company in London, with backing from Australia's largest indie label, the fiery rock trio called Ash is bound for America.

Hailing from the Ulster village of Downpatrick, Ash first set spark to their fast, loud, and catchy guitar rock while in the garden shed/rehearsal space behind the family home of songwriter/guitarist and frontman Tim Wheeler.

The band last year came to the attention of **Korda Marshall**, a former RCA A&R exec who had launched Infectious Records in London as a co-venture with Australia's Mushroom Group, sharing Mushroom's U.K. headquarters in Chelsea.

Now after a year of development of the band in the U.K., including critically lauded singles and high-profile tour dates with Elastica, Ash has been signed to Reprise Records in the U.S. by A&R VP **Tim Carr**.

"The band's energy and songs are fantastic," says Marshall, who credits **Paddy Davis** at Bad Moon Publicity in London and British manager **Stephen "Tav" Taverner** for turning him on to Ash.

The group—Wheeler, bassist **Mark Hamilton**, and drummer **Rick McMurray**—had independently released a debut single called "Jack Names The Planets" in early 1994. That spring, recalls Marshall, "Tav and I jumped on a plane and went over and saw them in a youth club. I met Tim Wheeler's family and stayed at their house overnight, and that's how the relationship began."

Infectious Records last summer released the Ash single "Petrol." The track was one of the best rock singles of 1994, an aural assault with a sonic twist that hinted at the group's songwriting and performance skills. It was later included on the group's minialbum "Trailer," released last October.

More recently, Ash cracked the Music Monitor Hot 100 Singles chart in the U.K. with the single "Kung Fu." Liner notes on the "Kung Fu" EP acknowledge the urgency with which Ash creates rock'n'roll: "Kung Fu was written in 5 minutes on Boxing Day [Dec. 26] 1994 and recorded over 2 minutes 15 seconds in Wales the following day."

Infectious, meanwhile, has scheduled all the band's touring and promotion during school holidays so the teenage band members can avoid missing classroom time back home.

Last fall, during the CMJ convention in New York, Marshall began exploring options for Ash in America. Although a number of la-

bels expressed interest, Tim Carr at Reprise—known for his A&R work with **Babes In Toyland**, among others—"was very keen from Day One," says Marshall. "He flew in [to Britain] to see the band on three occasions."

Notably, however, the deal with Reprise is not worldwide outside the U.K., as is common for major-label agreements with British indies. The U.S. label has licensed rights only for North and South America.

That follows the strategy of Infectious Records, and the label's business partners at Mushroom, of maximizing international clout by carefully licensing artists to companies for specific markets. "The whole concept is about finding the right partners around the world," says Marshall.

The Ash album "Trailer," repackaged with additional tracks, is tentatively set for U.S. release in September with the possibility of exposure for the trio beforehand on a major soundtrack album.

And next for Infectious? Marshall has signed a four-piece from Derby, England, called **Cable**, which he describes as stylistically as "Sebadoh meets the Smashing Pumpkins meets Fugazi. Very intense."

**INCANDESCENT** Records, a newly launched label based in San Francisco, is focusing on bringing alternative bands from international markets to the U.S. Incandescent has been founded by **Ashli Lewis**, producer of Global Radio, a syndicated college-radio show featuring alternative acts from abroad. "I started a consulting business with the intent of getting some of these great bands signed to U.S. labels," reports Lewis. "Even though I'd get every label to check stuff out, people just wouldn't bite. Often, I got a comment about it being 'just too difficult to take on a foreign act.' After hearing this a few dozen times, I decided I'd start an indie and release the stuff myself." The first act to be released by Incandescent is **Shadowplay**, from Helsinki, Finland, whose "Eggs & Pop" album has received critical raves in its home country and favorable notice from Britain's Melody Maker. The album will be released by Incandescent May 23 in the U.S.

*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

## Taiwan's Rock Records Merges 2 Labels New Label Seeks Alternatives To 'Idol' Pop Stars

■ BY MIKE LEVIN

HONG KONG—Taiwan's independent record company Rock Records is merging two of its labels, Mandala Works and China Fire. The move is an attempt to find new stars to fill the gap left by the steady decline of "idol" pop stars in the country.



Rock Records has been notable for operating at the extremes of Asian music. Since 1991, the company has signed Chinese rockers to its China Fire label while pushing alternative repertoire on the Mandala Works imprint. Rock's ability to handle both mainstream and left-field acts left other international record executives scratching their heads.

Rock is the only label to have commercialized mainland Chinese rock music. China Fire produces Tang Dynasty, Dou Wei, Her Yong, and Zhang Chu, who have combined legitimate sales of more than 1 million units in China. Mandala Works has primarily been a licensee for foreign repertoire as well as a haven for alternative Taiwanese artists.

By combining the subsidiaries into a new label, Magic Stone, executives hope to create a new musical mainstream far removed from Chinese idol pop repertoire. The task appears to be monumental, considering that pop idols sell seven out of every 10 albums in the country.

"I love it when people tell me I'm crazy," says Magic Stone's iconoclastic boss, Landy Chang. "Idol music is dying, and there is nothing to take its place. We will create new artists to fill the demand."

Rock earns most of its revenues from mainstream artists such as

Sandy Lam, Johnny Chen, and actor Jacky Chan. But with industry sales in a two-year slide, the timing couldn't be better for what Rock's president Sam Duann calls "a diversification away from something that is no longer exciting."

Music sales dropped between 10% and 20% in 1994, according to Taiwan industry sources, and most of the slide was attributed to a rejection of manufactured pop stars.

New A&R trends are beginning to focus on singer/songwriters who can reach the new generation of consumers.

Any alternative styles will not stray far from established pop ballads but will "be able to combine the traditional Chinese spirit with modern lyrics and melodies," says Johnathon Li, one of the industry's top independent producers and

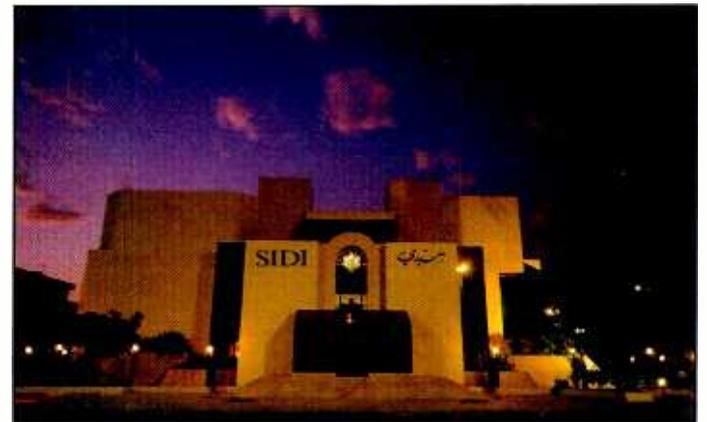
(Continued on page 70)

## newsline...

**FRENCH RETAIL** giant FNAC will open its 45th French store in November in the Parisian suburb of Velizy. The store will cover 3,000 square meters and feature books, records, photo, TV/video, stereo equipment, and computers. Another store (3,500 square meters) will open spring 1996 in Nantes. Meanwhile, on May 30, Pierre Blayau, the president of FNAC, will inaugurate the expanded store at La Defense, near Paris. To accommodate multimedia products, this store will increase from 2,800 to 4,000 square meters. The chain—acquired in 1994 by Francois Pinault's company Pinault-Printemps—posted 1994 sales of FF 10 billion (\$ 2.04 billion).

**EMI** has appointed Erwin Gogebur as marketing director for Benelux, replacing Maarten Steinkamp, who's gone to BMG Holland. EMI Belgium managing director Dirk de Clippeleir says EMI is not creating a Benelux company. Gogebur's appointment is the third on a combined Belgian and Dutch level. Sales director Dominique Frantzen and Lut Behiels both have responsibility for Dutch and Belgian companies.

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## ARCADE BUYS WMD

(Continued from preceding page)

suffering from lack of funds and there were serious concerns a couple of weeks ago about the company's future, as Arcade had threatened not to renew its distribution contract with WMD.

Herve Bonnard, WMD president, left the company weeks before the sale, and Moon Théol, who was GM of WMD, was no longer with the company as of May 2. Marco Visser, president of Arcade France, took over as president of WMD.

The move is part of Arcade's strategy to expand in Europe. During the past years, Arcade has expanded its artist development in France, signing acts such as Demis Roussos.

Arcade, headquartered in the Dutch town of Nieuwegein, last year restructured its music companies under one banner, Arcade Music Co. (Billboard, Oct. 1, 1994). They include Arcade TV, the compilations and TV marketing specialist; pop label CNR Music; and classical imprint Vanguard Classics. Arcade has operations in most European territories as well as substantial Dutch media holdings.

# MTV Asia Relaunches In A Much More Crowded Market

BY MIKE LEVIN

TAIPEI, Taiwan—MTV scored serious points for its Asian relaunch party in the Hard Rock Cafe here. Andy Lau found a hole in his pop idol schedule long enough to croon three cuts from his latest Mandarin album. Then Bon Jovi slid on stage for a taste of what's to come in its upcoming Asian tour.

Front man Jon Bon Jovi peered through the smokey denseness and wondered aloud what a bunch of Chinese kids wanted to hear. From the back came an ever-so-polite comment: "We want Andy Lau."

Events like that show that nothing can be taken for granted here, and music TV—like foreign repertoire—is a long way from finding its place on the Great Asian Mandala. In three years, the serious players in the region haven't exactly changed local video culture, but rather improvised it.

The April 21 return of MTV's Mandarin-language signal on cable and satellite television was the network's first step toward covering Asia with youth-oriented entertainment programming, rather than just music videos.

Its goal has never been a secret: MTV Networks chairman/CEO Tom Freston puts it as "helping to define an industry in the middle stages of development, because everything in the market is new; what we bring has to touch the right nerves, not just sell record-company products."

Every major television station in Asia now devotes air time to music videos. This can range from filler between drama and nature shows on Hong Kong's TVB to half-hour and one-hour music video shows on Thai and Filipino cable stations.

There are nine dedicated 24-hour music channels in Asia. By the end of 1995, there could be as many as 18.

"Youth now accepts music programming as a part of televised entertainment," says Sam Duann, head of Rock Records in Taiwan. "We either respond to that and create a better product or not."

Asian music industries may prefer domestic to foreign music, but local quality has not been able to keep pace. Most executives feel future growth depends on increased sophistication in A&R and promotion, partially from exposure to music TV.

"The year before MTV showed up on STAR TV, music videos in Asia were very low quality," says Alex Chan, head of domestic-repertoire marketing for PolyGram's regional headquarters in Hong Kong. "Even music production quality was not nearly as good as it is today. As much as I hate to admit it, I feel improvement has been a result of outside influence."

The average cost of a Chinese music video in 1990 was about \$4,000 in Hong Kong and \$1,500 in Taiwan. Today, the prices are closer to \$20,000 in Hong Kong and \$12,000 in Taiwan; top stars

spend up to \$75,000.

Surprisingly, during the same period record sales first leveled off and then dropped by 10% in the region. "I think it's obvious which part of the industry has improved the most," says MTV Asia president Peter Jamieson.

Yet no one truly believes music TV will become the main fuel for record sales. Karaoke and TV variety shows are powerful competitors with long-established audiences across the demographic spectrum.

"Asia doesn't look at music TV as a creative experience, so better quality can or cannot produce sales. Our experience is not going to be dependent on whether we generate record sales for the labels," says Jamieson. "We provide entertainment."

While MTV is considered by some Asian governments to embody Western cultural imperialism, business can't wait to get in bed with it. Distribution deals in Taiwan, India, South Korea, and Thailand are in place, and others in Hong Kong, Singapore, and the Philippines are pending.

The other regional music broadcaster, STAR TV's Channel V, has also embarked on the development trail. Says Don Atyeo, V's general manager, "It's about localization, and [at the same time] it isn't. Kids in each country want their own thing—but it better not be what they saw on television yesterday," he says. "There is an intense desire for something new that can't al-

ways be generated locally."

The only significant difference between MTV and Channel V is the latter's decision to link its programming more closely to record sales, delivering at least 60% local content on its three Asian broadcast signals.

MTV is, and always has been, adamant about giving Asian youth what Jamieson calls "its window on the world." The result is a pre-launch preview with a feature on surfing and sharks and a first-day programming mix of 70% international videos and 30% Asian.

"First and foremost, we are an international company. The percentage of local videos we play will never be according to some formula as a purely promotional vehicle," Jamieson adds. "We would end up competing with local [music] channels, and that's a battle I can't see being able to win."

The localization debate masks vital underlying questions of just where MTV and V fit into Asian music.

Both are run by Westerners and rely heavily on on-air ABCs (bilingual American-born Chinese) or locals who prefer to see themselves as American, and both are expanding far faster than broadcast delivery systems can handle.

Both are supported primarily by record-company investment: MTV Asia is 50% owned by PolyGram, and V is 50% owned by a consortium of Warner, Sony, EMI, and BMG. And both rely on advertising from multinational companies such as Coca-Cola and Nike rather

than domestic entities (except in India).

Many expect a conflict similar to the Viva/MTV situation in Germany, where MTV Europe's channels are in direct competition with major-label-owned Viva. But unlike in Europe, there is a sense of unified Asian culture, and another channel is likely to make the mistake of believing Filipino teenage have any interest in Thai pop.

If anything, MTV and V could be compared to Time and Newsweek which give a narrow yet highly sophisticated world viewpoint. Most local executives believe these channels succeed when they are introducing new music genres, breaking new bands, and generally staying away from the pop idiom so ingrained in Asian music.

"For me, the big question is not which channel can win the localization race, but rather why either of them trying to compete with the growing number of local, single-country music channels," says Gary Brown, region media director for ad agency Leo Burnett.

"Their inevitable niches are going to be as foreign entertainment programmers that specialize in music."

The hesitant voice for Andy Lau over Bon Jovi at the Hard Rock Cafe was not so much one teenager stating musical taste as a call for individuality.

If music channels like MTV and V are to become part of Asia's music mainstream, they must create products unlike anything youth has ever seen.

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## Malaysian Pop Acts Find Growing Audience Asian Country's Music Sales Rise About 20% In '94

BY ALEXANDRA NUVOICH

KUALA LUMPUR, Malaysia—This country's desire to create its own identity has often moved the nation against Asia's prevailing tides. In terms of music, record companies are now starting to use the pop-oriented formula, which the rest of the region has distilled down to a pure and almost sterile concoction.

Such a move could be seen as a step backward, were it not for one important point. While the rest of Asia struggles to solve a music-revenue crisis, Malaysia is seeing no such slump.

The country's music sales were up about 20% in 1994, the highest increase in any Southeast Asian market. This rise is mainly due to the evolution of the country's artists. These include the top two female singers Ella and Sheila Majid, both of whom inject an element of R&B into their pop/rock style.

UKAY has become one of the country's leading pop groups, whereas Zainal Abidin, who performed at this year's MIDEM, is moving in the direction of world music.

These acts, as well as pop band KRU, metallists Search, and folk/rock singer M. Nasir, have been the saving grace in an otherwise disappointing year for many internationally owned major labels based in Malaysia.

The new trend is away from rap and hard rock toward a pop/rock fusion, a change that reflects consumers' sophistication, say record executives.

"The media in general has been downplaying rock, so musicians have to go mainstream. You will still find rock, but more compromised rock," says Aziz Baker, general manager of BMG Malaysia.

Malaysians have always listened to a wide variety of international music. Only now are those influences now revealing themselves in the increasing quality and breadth of national acts being signed here.

"The market has [gotten smarter]. People are looking for quality, and they aren't finding it in rock music, so they are turning to pop," says Richard Lafaber, DJ/



UKAY

programmer at Time Radio, one of Kuala Lumpur's most influential radio stations.

"Apart from people like Search and M. Nasir, nobody wanted to go further than the distorted guitar solo and screeching vocal. [Today's pop acts] are not stuck in a rut. They are moving on."

The best examples are Ella's "USA," on EMI, and UKAY's "Tajam Menikam," on BMG, which sold more than 300,000 units within weeks of its release last year, according to the label. Both work in the guitar-driven pop/rock idiom that seems to suit the native Bahasa language so well.

The latest national addiction is KRU, three brothers in their 20s who have become a favorite in the local media with a machine-generated pop, mixed with rock, R&B, and rap.

KRU's "AWAS," a six-track mini-album, has sold 125,000 units since its 1994 release, outpacing a similar remix mini-album by Ella and shocking its record label, EMI.

"It was unexpected. We targeted 50,000," says Nik Anurah, EMI's advertising and promotions executive. "There are so many facets to them. They are not just a rap group. They cover a wide base with upbeat dance [tunes] and ballads. Plus they have physical appeal."

The brothers have written for and produced many Malaysian artists, including the country's first all-female group, Feminine, and Ella. KRU's crossover success has as much to do with originality as anything else.

"I don't think people are aware that we are self-contained, but it tells in the feel of our music and ultimately the sales," says lead

singer and manager Norman.

KRU's roots stem from the worldwide rap craze that included MC Hammer and Vanilla Ice, and the band's influences are featured heavily on its first two releases, "Canggih" (Beautiful) and "Rekrueed" (a play on the band's name), which together sold about 140,000 units, according to the label. More recently, the band reflects its penchant for the likes of Bobby Brown and the Pet Shop Boys.

"They were a rap group, but wouldn't sell those volumes without a pop appeal," says Darren Choy, international marketing manager of EMI Malaysia. "[With 'AWAS'], they've hit a new genre of music that is appealing."

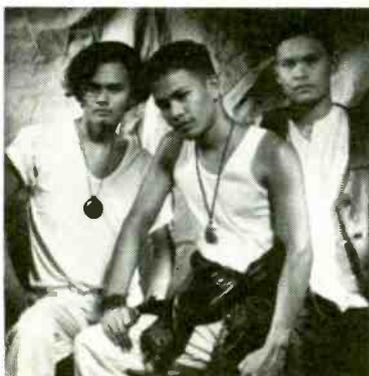
Part of that attraction is KRU's many talents. Few local artists write and produce, especially at such a young age. "When I first heard their demo, what struck me most was originality. It wasn't a question of whether they sounded local or international," says Choy. "We saw a potential, a long-term thing. We didn't want to go straight for a 300,000 seller. We wanted to build and sustain."

KRU is also planning for the future by diversifying as much of its activities for which it has time. The brothers record at home on a 16-track ADAT system and recently moved into merchandising through a 4,000-strong fan club, telepromotions, and concerts sponsored by Coca-Cola.

Another new area is movies. This year, the brothers will star in, write, and record the soundtrack for a local feature film titled "AWAS." "We have proper planning of our career through creative control of albums and concerts," says Norman.



M. NASIR



KRU



SHEILIA MAJID



ZAINAL ABIDIN

"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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# HITS OF THE WORLD

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JAPAN		(Dempa Publications Inc.) 5/8/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	WOW WAR TONIGHT H JUNGLE WITH T AVEK/TRAX	
2	NEW	YUZURENAI NATHU TUBE SONY	
3	2	IKANJI YANAKANJI EAST END X YURI EPIC/SONY	
4	6	ONLY YOU YUKI UCHIDA KING	
5	3	WANDABURA SUNDAY KOME KOME CLUB SONY	
6	NEW	BOY'S LIFE KOJI KIKAWA TOSHIBA/EMI	
7	NEW	ROBBINSON SPITS POLYDOR	
8	NEW	SINGLE BED SHARANQ BMG/VICTOR	
9	10	TRY ME WATASHI WO SHINJITE NAOMI AMURO WITH SUPER MONKIES TOSHIBA/EMI	
10	4	TIME MACHINE FUMIYA FUJII PONY CANYON	
<b>ALBUMS</b>			
1	3	WANDS PIECE OF MY SOUL B-GLAM	
2	2	DREAMS COME TRUE DELICIOUS EPIC/SONY	
3	1	TRF DANCE TO POSITIVE AVEK/TRAX	
4	4	CHISATO MORITAKA DO THE BEST ONE UP MUSIC	
5	NEW	SCHADARAPA 5TH WHEEL 2 THE COACH TOSHIBA/EMI	
6	NEW	ORIGINAL LOVE THE VERY BEST OF TOSHIBA/EMI	
7	NEW	YUTAKA OZAKI TEENBEAT BOX SONY	
8	5	MASATAKA FUJIZANE FOREVER TOSHIBA/EMI	
9	NEW	VARIOUS HITS 2 EASTWEST/JAPAN	
10	NEW	VARIOUS MEGA HITS '70s-'80s BMG/VICTOR	

CANADA		(The Record) 4/24/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M/PGD	
2	2	TAKE A BOW MADONNA MAVERICK/WEA	
3	4	BELIEVE ELTON JOHN ROCKET/ISLAND	
4	3	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD	
5	5	PIPE DREAMZ YAKOO BOZ QUALITY	
6	6	SQUARE DANCE SONG BKS WITH ASHLEY MacISAAC A&M	
7	7	ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY	
8	8	ALWAYS BON JOVI MERCURY/PGD	
9	9	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI MERCURY/PGD	
10	10	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD	
11	11	SECRET MADONNA MAVERICK/WEA	
12	12	LOVE IS ALL AROUND WET WET WET LONDON/PGD	
13	13	IF YOU LOVE ME BROWNSTONE EPIC/SONY	
14	14	SHORT DICK MAN 20 FINGERS ZOD/BMG	
15	16	RUNAWAY REAL MCCOY ARISTA/BMG	
16	18	ODE TO MY FAMILY CRANBERRIES ISLAND/PGD	
17	17	I KNOW DIONNE FARRIS COLUMBIA/SONY	
18	20	SATURDAY NIGHT WHIGFIELD FUTURETEL/QUALITY	
19	19	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA/SONY	
20	NEW	BEOTIME STORY MADONNA MAVERICK/WEA	
<b>ALBUMS</b>			
1	2	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD	
2	1	ANNIE LENNOX MEDUSA RCA/BMG	
3	4	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA/SONY	
4	6	LIVE THROWING COPPER MCA/UNI	
5	3	GREEN DAY DOOKIE REPRISE/WEA	
6	5	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA	
7	9	WHITE ZOMBIE ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION GEFEN/UNI	
8	8	S. CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD	
9	10	TEA PARTY EDGES OF TWILIGHT EMI/CEMA	
10	12	OFFSPRING SMASH EPITAPH	
11	13	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA	
12	14	EAGLES HELL FREEZES OVER GEFEN/UNI	
13	11	SOUNDTRACK THE LION KING HOLLYWOOD/WEA	
14	7	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND	
15	15	JANN ARDEN LIVING UNDER JUNE A&M/PGD	
16	NEW	REAL MCCOY ANOTHER NIGHT ARISTA/BMG	
17	16	VAN HALEN BALANCE WARNER BROS./WEA	
18	17	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI	
19	NEW	GARTH BROOKS THE HITS CAPITOL/CEMA	
20	20	TRAGICALLY HIP DAY FOR NIGHT MCA/UNI	

GERMANY		compiled by Media Control 5/2/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	BACK FOR GOOD TAKE THAT RCA	
2	2	CONQUEST OF PARADISE VANGELIS EASTWEST	
3	4	COMPUTERLIEBE DAS MODUL URBAN MOTOR	
4	3	SCATMAN JOHN SCATMAN RCA	
5	9	BE MY LOVER LA BOUCHE ARIOLA	
6	6	HARDCORE VIBES DUNE URBAN MOTOR	
7	5	FRED COME TO BED E-ROTIC INTERCORD	
8	7	ADIEMUS ADIEMUS EMI	
9	8	THE FIRST THE LAST ETERNITY SNAP! ARIOLA	
10	10	LICK IT 20 FINGERS FEATURING ROULA ZYX	
11	12	WHODOPS NOW JANET JACKSON VIRGIN	
12	13	SELF ESTEEM OFFSPRING EPITAPH	
13	11	'74-'75 CONNELLS INTERCORD	
14	16	DU MUSST EIN SCHWEIN SEIN PRINZEN ARIOLA	
15	19	WONDERFUL DAYS THEO & CHARLY LOWNOISE URBAN MOTOR	
16	NEW	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M	
17	NEW	QUIETSCH-ENTCHEN COSMIX & ERNIE MEGABEAT/ARIOLA	
18	15	DISCO FANS STAR WASH DANCE POOL	
19	20	THINK TWICE CELINE DION COLUMBIA	
20	18	BASKET CASE GREEN DAY WEA	
<b>ALBUMS</b>			
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA	
2	17	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA	
3	2	VANGELIS 1492-CONQUEST OF PARADISE EASTWEST	
4	3	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY	
5	4	OFFSPRING SMASH EPITAPH	
6	11	WET WET WET PICTURE THIS PRECIOUS/MERCURY	
7	5	GREEN DAY DOOKIE REPRISE	
8	NEW	PRINZEN SCHWEINE ARIOLA	
9	6	ANNIE LENNOX MEDUSA RCA	
10	8	CLAWFINGER USE YOUR BRAIN WEA	
11	7	ELTON JOHN MADE IN ENGLAND MERCURY	
12	9	REDNEX SEX & VIOLINS ZYX	
13	12	PAN FROM PARADISE FREE THE SPIRIT POLYSTAR	
14	10	KELLY FAMILY OVER THE HUMP KEL-LIFE	
15	13	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LONDON/METRONOME	
16	16	CELINE DION THE COLOUR OF MY LOVE COLUMBIA	
17	NEW	SLUMPFE TEKKNO IST COOL-VOL. 1 EMI	
18	20	CONNELLS RING INTERCORD	
19	14	H-BLOCKX TIME TO MOVE ARIOLA	
20	19	WESTERNHAGEN AFFENTHEATER WEA	

FRANCE		(SNEP/IFOP/Tite-Live) 4/22/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ZOMBIE CRANBERRIES ISLAND	
2	2	RESPECT ALLIANCE ETHNIK VIRGIN	
3	3	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA	
4	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA	
5	5	A GIRL LIKE YOU EDWYN COLLINS VIRGIN	
6	8	LICK IT 20 FINGERS FEATURING ROULA EMI	
7	6	WHODOPS NOW JANET JACKSON VIRGIN	
8	7	ALWAYS BON JOVI JAMBO/MERCURY	
9	19	QUELLE AVENTURE! NO SE FEATURING MENELIK BIG CHEE	
10	12	GIRL YOU'LL BE A WOMAN SOON URGE OVERKILL MCA	
11	13	YOUR SONG BILLY PAUL VERSAILL	
12	9	STAY ANOTHER DAY EAST 17 BARCLAY	
13	18	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA	
14	14	SHORT DICK MAN 20 FINGERS EMI	
15	NEW	JE T'ATTENDES AXELLE RED VIRGIN	
16	11	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN	
17	NEW	MOVE YOUR ASS SCOOTER POLYGRAM	
18	16	GLORY BOX PORTISHEAD BARCLAY	
19	NEW	BELIEVE ELTON JOHN MERCURY	
20	NEW	LUI & YOU KARINE COSTA WALT DISNEY	
<b>ALBUMS</b>			
1	1	CELINE DION D'EUX COLUMBIA	
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND	
3	6	VARIOUS SANSON COMME ILS L'IMAGINENT WEA	
4	3	MICHEL SARDOU CLYMPIA '95 TREMA	
5	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN	
6	7	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA	
7	5	ELTON JOHN MADE IN ENGLAND MERCURY	
8	12	OFFSPRING SMASH PIAS	
9	NEW	DEPECHE MODE TOTAL LIVE MUTE	
10	NEW	WILLIAM SHELTER OLYMPIADE MERCURY	
11	8	SOUNDTRACK THE LION KING WALT DISNEY	
12	NEW	AXELLE RED SANS PLUS ATTENDRE VIRGIN	
13	9	VARIOUS ENTRE SOUIRE ET LARMES SQUATT	
14	11	STEVIE WONDER CONVERSATION PEACE POLYDOR	
15	15	ANNIE LENNOX MEDUSA RCA	
16	14	ALAIN SOUCHON C'EST DEJA CA VIRGIN	
17	13	SUPREME N.T.M. PARIS SOUS LES BOMBES EPIC	
18	16	SOUNDTRACK PULP FICTION BARCLAY	
19	NEW	EDWYN COLLINS GORGEOUS GEORGE VIRGIN	
20	NEW	HERBERT LEONARD NOTES INTIMES SONY	

NETHERLANDS		(Stichting Mega Top 50) 5/6/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	CONQUEST OF PARADISE VANGELIS WARNER	
2	1	THINK TWICE CELINE DION EPIC	
3	4	SCATMAN SCATMAN JOHN RCA	
4	5	TOGETHER IN WONDERLAND CHARLY LOWNOISE POLYDOR	
5	3	BACK FOR GOOD TAKE THAT RCA	
6	NEW	YOU CAN RUN JEREMY JACKSON EDEL	
7	10	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M	
8	6	FLY 2 BROTHERS ON THE 4TH FLOOR CNR	
9	NEW	AXIS IS KAFNPIOON DANNY LUKASSEN MULTIDISK	
10	8	PUSH THE FEELING ON NIGHTCRAWLERS MERCURY	
<b>ALBUMS</b>			
1	1	ANDRE RIEU STRAUZ & CO. MERCURY	
2	NEW	IRENE MOORS & DE SMURFEN SMURF THE HOUSE EMI	
3	3	VANGELIS 1492-CONQUEST OF PARADISE WARNER	
4	2	CELINE DION THE COLOUR OF MY LOVE EPIC	
5	4	CRANBERRIES NO NEED TO ARGUE ISLAND	
6	8	WET WET WET PICTURE THIS MERCURY	
7	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA	
8	6	OFFSPRING SMASH PIAS	
9	7	KODS ALBERTS SAMEN TERUG NAAR MEKUM CNR	
10	NEW	ROWWEN HEZE ZONDAG IN L'ZUIDEN CNR	

NETHERLANDS		(Stichting Mega Top 50) 5/6/95	
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4	2	CELINE DION THE COLOUR OF MY LOVE EPIC	
5	4	CRANBERRIES NO NEED TO ARGUE ISLAND	
6	8	WET WET WET PICTURE THIS MERCURY	
7	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA	
8	6	OFFSPRING SMASH PIAS	
9	7	KODS ALBERTS SAMEN TERUG NAAR MEKUM CNR	
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NETHERLANDS		(Stichting Mega Top 50) 5/6/95	
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4	2	CELINE DION THE COLOUR OF MY LOVE EPIC	
5	4	CRANBERRIES NO NEED TO ARGUE ISLAND	
6	8	WET WET WET PICTURE THIS MERCURY	
7	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA	
8	6	OFFSPRING SMASH PIAS	
9	7	KODS ALBERTS SAMEN TERUG NAAR MEKUM CNR	
10	NEW	ROWWEN HEZE ZONDAG IN L'ZUIDEN CNR	

AUSTRALIA		(Australian Record Industry Assn.) 5/7/95	
THIS WEEK	LAST WEEK	SINGLES	
1	3	BACK FOR GOOD TAKE THAT BMG	
2	4	THINK TWICE CELINE DION EPIC	
3	7	SUKIYAKI 4 P.M. LONDON/POLYGRAM	
4	5	RUN AWAY MC SAR/REAL MCCOY BMG	
5	1	HERE'S JOHNNY HOCUS POCUS SHOCK	
6	2	TOTAL ECLIPSE OF THE HEART NICKI FRENCH SHOCK	
7	10	MOUTH MERRIL BAINBRIDGE GOTH/BMG	
8	13	EVERYBODY ON THE FLOOR TOKYO GHETTO PUSSY SONY	
9	8	CDOTON EYE JOE REDNEX BMG	
10	16	STRONG ENOUGH SHERYL CROW A&M	
11	6	ANOTHER NIGHT MC SAR/REAL MCCOY BMG	
12	11	ISRAEL'S SON SILVERCHAIR MURMUR/SONY	
13	9	BEOTIME STORY MADONNA WARNER	
14	20	HEY GIRL (THIS IS OUR TIME) CDB COLUMBIA/SONY	
15	15	SORRENTO MOON (I REMEMBER) TINA ARENA COLUMBIA	
16	NEW	I KNOW DIONNE FARRIS COLUMBIA	
17	14	LET IT RAIN EAST 17 LONDON	
18	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA	
19	17	SPEED ALPHA TEAM SHOCK	
20	NEW	I WANNA BE DOWN BRANDY WARNER	
<b>ALBUMS</b>			
1	1	CRUEL SEA THREE LEGGED DOG POLYDOR	
2	6	CELINE DION THE COLOUR OF MY LOVE EPIC	
3	NEW	VANESSA-MAE THE VIOLIN PLAYER EMI	
4	4	GARTH BROOKS THE HITS EMI	
5	2	SILVERCHAIR FROG STOMP MURMUR/SONY	
6	7	STONE TEMPLE PILOTS PURPLE WARNER	
7	5	CRANBERRIES NO NEED TO ARGUE ISLAND	
8	15	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M	
9	3	GREEN DAY DOOKIE WARNER	
10	12	ROACHFORD PERMANENT SHADE OF BLUE COLUMBIA	
11	10	MADONNA BEDTIME STORIES WARNER	
12	16	TINA ARENA DON'T ASK COLUMBIA	
13	8	TEA PARTY THE EDGES OF TWILIGHT EMI	
14	9	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LIBERATION	
15	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA	
16	14	SOUNDTRACK PULP FICTION MCA	
17	11	TONY BENNETT UNPLUGGED COLUMBIA/SONY	
18	13	OFFSPRING SMASH SHOCK	
19	17	JOHN LEE HOOKER CHILL OUT VIRGIN/EMI	
20	NEW	CAT STEVENS THE VERY BEST OF ISLAND/POLYDOR	

AUSTRALIA		(Australian Record Industry Assn.) 5/7/95	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	SOME MIGHT SAY OASIS CREATION	
2	1	BACK FOR GOOD TAKE THAT RCA	
3	4	KEY TO MY LIFE BOYZONE POLYDOR	
4	3	TWO CAN PLAY THAT GAME BOBBY BROWN MCA	
5	2	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS STIP/WEA	
6	7	CHAINS TINA ARENA COLUMBIA	
7	NEW	THE CHANGINGMAN PAUL WELLER GO! DISCS	
8	6	IF YOU ONLY LET ME IN MN8 1ST AVENUE/COLUMBIA	
9	5	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M	
10	NEW	ARMY OF ME BJORK ONE LITTLE INDIAN	
11	NEW	GUAGLIONE "PEREZ" PRADO & HIS ORCHESTRA RCA	
12	NEW		

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 5/6/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	BACK FOR GOOD TAKE THAT RCA
2	2	SCATMAN SCATMAN JOHN ICEBERG
3	NEW	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
4	3	CONQUEST OF PARADISE VANGELIS EASTWEST
5	5	BABY BABY CORONA DWA
6	4	THINK TWICE CELINE DION EPIC
7	8	ZOMBIE CRANBERRIES ISLAND
8	7	THE FIRST THE LAST ETERNITY SNAP ARIOLA
9	9	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
10	NEW	CHAINS TINA ARENA COLUMBIA
1	1	<b>ALBUMS</b>
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	ELTON JOHN MADE IN ENGLAND ROCKET
4	4	ANNIE LENNOX MEDUSA RCA
5	7	OFFSPRING SMASH EPITAPH
6	5	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
7	8	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
8	6	GREEN DAY DOOKIE REPRISÉ
9	10	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
10	9	CELINE DION THE COLOUR OF MY LOVE EPIC

### AUSTRIA (Austrian IFPI/Austrian Top 30) 5/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN BMG
2	2	CONQUEST OF PARADISE VANGELIS WARNER
3	3	THE FIRST THE LAST ETERNITY SNAP! BMG
4	NEW	BACK FOR GOOD TAKE THAT BMG
5	NEW	BE MY LOVER LA BOUCHE BMG
6	NEW	'74-'75 CONNELLS ECHO
7	NEW	LASS UNS SCHMUTZIG LIEBE MUCHEN DIE SCHRÖDERS WARNER
8	4	OLD POP IN AN OAK REDNEX ECHO
9	5	FRED COME TO BED E-ROTIC ECHO
10	6	SHORT DICK MAN 20 FINGERS ECHO
1	4	<b>ALBUMS</b>
1	4	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER
2	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
3	3	KELLY FAMILY OVER THE HUMP EMI
4	2	ELTON JOHN MADE IN ENGLAND MERCURY
5	10	HUBERT VON GOISERN WIA DI ZEIT VERGEHT LIVE BMG
6	9	OFFSPRING SMASH EMV
7	6	REDNEX SEX & VIOLINS ECHO
8	8	GREEN DAY DOOKIE WARNER
9	5	ANNIE LENNOX MEDUSA RCA
10	NEW	WET WET WET PICTURE THIS PRECIOUS ORGANISATION

### SWEDEN (GLF) 4/21/95

THIS WEEK	LAST WEEK	SINGLES
1	4	SE PA MEJ JOHANSEN JAN LIONHEART
2	1	THINK TWICE CELINE DION COLUMBIA
3	2	SCATMAN JOHN SCATMAN GRAMMOPHONE
4	6	BACK FOR GOOD TAKE THAT RCA
5	3	HUBBUBUBBA JUST D TELEGRAM
6	7	THE FIDDLE BASIC ELEMENT INHOUSE
7	5	SELF ESTEEM OFFSPRING BORDERLINE
8	10	CRY CLUBLAND FEATURING ZEMYA HAMILTON EASTWEST
9	NEW	PUSH THE FEELING ON NIGHTCRAWLERS LONDON
10	9	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA
1	1	<b>ALBUMS</b>
1	1	LISA NILSSON TILL MORELIA DIESEL
2	2	ERIC GADD FLOATING METRONOME
3	5	GLENMARK/ERIKSSON/STROMSTEDT
4	6	GLENMARK/ERIKSSON/STROMSTEDT METRONOME
5	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
6	7	HELSINGBORGS SYMFONIORKESTER/KAMU SVENSKA KLASSISKA FAVORITER NAXOS
7	7	JUST D PLAST TELEGRAM
8	4	PETER LEMARC BOK MED BLANKA SIDOR MNW
9	9	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
10	NEW	JIMMY NAIL CROCODILE SHOES EASTWEST
10	8	BLACK INGVARIS EARCANDY SIX SDM

### PORTUGAL (Portugal/APP) 5/2/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
2	4	O.F.B.-H. VON KARAJAN ADAGIO KARAJAN POLYGRAM
3	NEW	VARIOUS MAD MIX ARIOLA
4	2	CRANBERRIES NO NEED TO ARGUE ISLAND
5	3	LAURA PAUSINI LAURA PAUSINI WARNER
6	NEW	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
7	NEW	GREEN DAY DOOKIE WARNER
8	6	VARIOUS CAPITAL-PARA QUEM GOSTA COLUMBIA
9	9	SITIADOS O TRIUNFO DOS ELECTRODOM ARIOLA
10	8	VARIOUS '95 GRAMMY NOMINEES COLUMBIA

### NEW ZEALAND (RIANZ) 4/29/95

THIS WEEK	LAST WEEK	SINGLES
1	1	IF YOU LOVE ME BROWNSTONE SONY
2	2	COTTON EYE JOE REDNEX BMG
3	3	SHE'S GOT SKILLZ ALL-4-ONE WARNER
4	NEW	BABY BRANDY WARNER
5	4	PURE MASSACRE SILVERCHAIR SONY
6	NEW	MY GIRL JOSEPHINE SUPERCAT SONY
7	9	WHEN I COME AROUND GREEN DAY WARNER
8	7	RUNAWAY REAL MCCOY BMG
9	NEW	CHAINS TINA ARENA SONY
10	10	FLOWERS EMOTIONS SON
1	1	<b>ALBUMS</b>
1	1	GREEN DAY DOOKIE WARNER
2	4	SILVERCHAIR FROG STOMP SONY
3	2	CRANBERRIES NO NEED TO ARGUE ISLAND
4	5	BRUCE SPRINGSTEEN GREATEST HITS SONY
5	6	ANNIE LENNOX MEDUSA RCA
6	3	ABBA ABBA GOLD POLYGRAM
7	NEW	ROLLING STONES VOODOO LOUNGE VIRGIN
8	NEW	HARRY CONNICK JR. SHE SONY
9	9	SOUNDTRACK PULP FICTION BMG
10	NEW	ELTON JOHN MADE IN ENGLAND MERCURY

### SWITZERLAND (Media Control Switzerland) 5/6/95

THIS WEEK	LAST WEEK	SINGLES
1	2	SCATMAN SCATMAN JOHN BMG
2	1	CONQUEST OF PARADISE VANGELIS WARNER
3	3	BACK FOR GOOD TAKE THAT BMG
4	5	'74-'75 CONNELLS INTERCORD
5	4	ADIEMUS ADIEMUS EMI
6	NEW	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS POLYDOR
7	6	THINK TWICE CELINE DION SONY
8	9	LOVE IS EVERYWHERE CAUGHT IN THE ACT PHONOGRAM
9	10	THE FIRST THE LAST ETERNITY SNAP! BMG/ARIOLA
10	NEW	FRED COME TO BED E-ROTIC EMI
1	1	<b>ALBUMS</b>
1	1	ELTON JOHN MADE IN ENGLAND MERCURY
2	2	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER
3	3	REDNEX SEX & VIOLINS PHONOGRAM
4	8	OFFSPRING SMASH PHONOGRAM
5	4	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
6	9	CRAWFINGER USE YOUR BRAIN WARNER
7	7	KROKUS TO ROCK OR NOT TO BE PHONOGRAM
8	5	CRANBERRIES NO NEED TO ARGUE ISLAND
9	6	ANNIE LENNOX MEDUSA ARISTA
10	NEW	CELINE DION THE COLOUR OF MY LOVE COLUMBIA

### FINLAND (Seura/IFPI Finland) 5/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN ICEBERG
2	NEW	FLY AWAY HADDADAWY BMG
3	2	BACK FOR GOOD TAKE THAT LONDON
4	4	FIND ANOTHER WAY CAPTAIN HOLLYWOOD MEGA
5	3	THE FIDDLE BASIC ELEMENT EMI
6	10	MOVERTON ROMEO & JULIA POLYDOR
7	NEW	LOVE & DEVOTION REAL MCCOY BMG
8	6	BABY BABY CORONA ROBYX
9	9	SIKADUO HURAA HURAA COLUMBIA
10	NEW	CONWAY REEL 2 REAL/MAD STUNTMAN EMI
1	1	<b>ALBUMS</b>
1	1	REDNEX SEX & VIOLINS JIVE
2	3	OFFSPRING SMASH EPITAPH/SPINEFARM
3	2	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	7	NORDMAN NORDMAN SONY/POLYGRAM
5	4	PANDORA TELL THE WORLD STONE/EMI
6	5	SIR ELWOODIN HILJAISSET VARIT PUOLI VIISI AAMULLA HERODES/EMI
7	8	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LONDON/POLYGRAM
8	6	CMX RAUTAKANTELE HERODES/EMI
9	10	BASIC ELEMENT THE ULTIMATE RIDE EMI
10	9	KAIJA KOO TUULIKELLO WEA

### CHILE (APF Chile) 4/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	VARIOUS ESTUPIDO CUPIDO POLYGRAM
2	2	RICARDO ARJONA HISTORIAS SONY
3	NEW	VARIOUS ESTUPIDO CUPIDO BMG
4	NEW	LOS TRES LA ESPADA Y LA PARED SONY
5	NEW	TRANSGLOBAL UNDERGROUND TRANSGLOBAL UNDERGROUND SONY
6	NEW	RICARDO ARJONA ANIMAL NOCTURNO SONY
7	NEW	VARIOUS EL AMOR ESTA DE MODA EMI
8	NEW	ANA GABRIEL AYER Y HOY SONY
9	NEW	ELTON JOHN MADE IN ENGLAND POLYGRAM
10	NEW	BUDY RICHARD 16 GRANDES EXITOS BMG

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**PHILIPPINES:** With a new wave of bands dominating the music scene here as never before, the recent spate of signings by Dyna Products Inc. is seen as something of a coup. Among the alternative rockers now under the Dyna umbrella are the **Breed**, **I.R.S.**, **Tungaw**, **Faction**, **Panday-pira**, and **Hayp**, all groups that are very much in demand on the local circuit. They join two of the most popular bands in the land: **Second Wind**, whose current single, "Pain In My Heart," has topped the radio charts, and **Afterimage**, whose songs "Tag-Araw" (Summertime) and "Habang May Buhay" (As Long As There's Life) are enjoying heavy rotation on top 40 radio. "The number of bands currently signed to most labels is just the tip of the iceberg," says a Dyna executive. "We hope to give these bands that we've recently signed a shot at the big time."

MARC O. GOROSPE

**RUSSIA:** Fire devastated the Sexton Fo Z.D. nightclub in Moscow March 6. The 300-capacity basement club was one of the country's pioneering rock venues, hosting shows by most of Russia's top acts and many visiting foreign artists since it opened in 1991 (Global Music Pulse, June 5, 1993). The official explanation is that the fire was caused by staff negligence, but some suspect that the estimated \$180,000 worth of damage was the result of arson. And with Moscow in the grip of a violent crime wave, the music and entertainment industry has certainly not escaped without loss. In the month of March alone, popular TV journalist **Vladislav Listjev** was murdered; a representative of the Rostov-based **Ron Es** cassette manufacturing plant, **Nikolai Kumanyaev**, was found dead (suicide is a possibility); the music director of **VOX FM** radio station, **Alexei Khropov**, was shot in his car; and members of the rock group **Dozhd** (the Rain), from Kharkov in the Ukraine, were robbed.

VADIM YURCHENKOV

**FRANCE:** Singer **Jean-Jacques Goldman** has been the country's best-selling act since he started his solo career in the early 1980s. A discreet but prolific artist, he remains in the spotlight and continues to establish new sales records. Sales of his most recent album, "Rouge," recorded with his trio **Fredericks-Goldman-Jones** and released last year, have just passed the 1 million mark in France. He is the only French act to score five consecutive diamond albums (1 million units) for his last five studio releases: "Positif," "Non Homologué," "Entre Gris Clair Et Gris Foncé" (Between Light Gray And Dark Gray), "Fredericks-Goldman-Jones," and "Rouge," all on Columbia. Goldman's new live album, which was recorded in both arenas and small halls during his last tour, is due in the shops next week. It features three cover songs—"Knock On Wood," "Tobacco Road," and "Think." But Goldman has not been resting on his laurels. The reclusive singer, who is also an accomplished composer and lyricist, has written 12 songs for Canadian superstar **Celine Dion's** new French-language album, "D'Eux," released in this country on Columbia. More recently, he has composed a batch of songs for an album by **Johnny Hallyday**, scheduled for release June 16, Hallyday's 52nd birthday.

EMMANUEL LEGRAND

**IRELAND:** **Sean O Riada** (1931-71) was one of the most influential figures in Celtic music. He established an innovative folk orchestra, **Ceoltoiri Chualann**, which raised Irish traditional music to a new level and out of which was born the **Chieftains**. His son, **Peadar O Riada**, continues his father's work in a low-key manner from the family home in Cuil Aodha, an Irish-speaking community in the hills of West Cork. He leads the **Cuil Aodha Choir**, and his compositions include a piper's concerto influenced by the sitar playing of **Ravi Shankar**, a song cycle called "The Cycle Of The Golden Harp," and a mass for the Carmelite order to commemorate St. John of the Cross. The younger O Riada has had few commercial record releases, partly because of lack of funding. The only recording available outside Ireland is "Amidst These Hills," on Bar/None Records of Hoboken, N.J. That album, which has been described as "remarkable spiritual music," draws from a deep traditional well. It opens, idiosyncratically, with a musical setting of a poem about bees by Ireland's first president, **Douglas de Hyde**. "I don't think that the real sounds of life should be divorced from a performance," says O Riada, and he proves it by introducing into the music such rural sounds as the calling of blackbirds, children's voices, and the bleating of sheep. Says **Christy Moore**, "Peadar O Riada's music turns me on to my good side and sends me back to the healing source." **Tom Prendergast**, the Irish founder of Bar/None Records, describes "Amidst These Hills" as "a really important, deep record. Sean O Riada was very bold in his musical moves, and I think Peadar is continuing in that tradition."

KEN STEWART

**NETHERLANDS:** Actress **Ellen ten Damme's** debut album, "Kill Your Darlings" (Mercury), contains 11 English-language songs—all written, arranged, and produced by the 28-year-old ten Damme in collaboration with guitarist **Rob ten Bokum**, who used to play in such groups as **Bintangs**, **Vitesse**, and **Herman Brood's Wild Romance**. With music ranging from ballads such as "Bring Me Home" and "I Love You" to rock numbers like "Sexreligion" and pop songs such as "Birthday" and "Snowman," the album betrays the influences of **Bjork**, the **B-52s**, **Rickie Lee Jones**, and **Shakespeare's Sister**. Ten Damme first attracted interest as a singer in 1988 when she performed the title song of a well-known feature film called "Honneponnetje" (Baby Doll). That was when she met ten Bokum, who was also involved in the movie. In 1992, she wrote and sang the title song of another Dutch movie, "The Best Thing In Life." Besides working in films, she has also had parts in a musical, a number of plays, and various TV series. But for now, she is a working musician, touring the nation's club circuit to promote her album with a backup band consisting of **Jan Tekstra** (guitar), **Nico Bransen** (keyboards), and **Willebrod Neiske** (bass).

WILLEM HOOS

## Music Business Groups Lobby French Candidates

■ BY EMMANUEL LEGRAND

PARIS—French music industry organizations took the opportunity of the country's presidential election campaign to publicly voice their concerns about industry issues.

IFPI's French affiliate, SNEP, and UPFI, the independent producers' body, both wrote separate letters to the candidates to highlight a few crucial points. UPFI sent letters to Jacques Chirac, candidate for the conservative RPR; the socialist candidate, Lionel

*'Specialized record stores have gone from 3,000 to 200'*

Jospin; and the current prime minister, Edouard Balladur, who is also from the RPR. So far, UPFI has received only a reply from Jospin, but has not made the details public.

UPFI's letter focused on the future of local production and asked the candidates to take stands on four different points: the notion of "cultural exception," as agreed to via the GATT negotiations for cinema and audio-visual products, being extended to musical creation; the creation of a minimum retail price on records; the lowering of the value-added tax on records to 5.5% from 18.6%; and the creation "of a real strategy to support French independent production companies in order to allow them to develop new talents."

On the key issue of the VAT rate on records, SNEP and UPFI jointly bought full-page ads in influential dailies such as *Le Monde*, *Figaro*, and *Liberation* for a total of 600,000 francs (\$122,500). In the ads, they published an open letter sent to "Monsieur le President" right between the two rounds of the elections April 29.

The text of the ad says: "Sunday

May 7, at 20:01, to celebrate your election, your friends will be able to offer you nothing but flowers. They might have wanted to enrich your record library, but it is no longer that simple. In 20 years, the number of specialized record stores has gone down from 3,000 to 200. Have you noticed that in your neighborhood you can't find one? French artists are honored by your friendship. But it would be regrettable that [if] at the end of your seven-year term they will be nothing more than the remains of a time when French 'chanson' was alive and innovative."

The letter continues, "Youngsters buy two-thirds of the records sold each year. When you were 16, what would you have preferred—a cactus in a pot or the latest hit by the Platters? Just as much as books, cinema, or theater, records are cultural products reaching the largest audience. Why is it that they are not treated the same way? In France, records are still punished by an 18.6% VAT rate when literature or shows have a 5.5% rate. This year flower sellers have been granted the lowest rate. We are happy for them. But why should Mozart pay more taxes than Alexandre Dumas Jr.?"

The letter ends with the following sentence: "Mr. President, be the one who will give a flower to music."

UPFI president-delegate Bernard de Bosson said he was originally planning a joint press conference with SNEP in between the two election rounds, with many artists attending. But due to the difficulties in gathering artists, the two trade groups decided to write letters instead. "It really made an impact, as far as I can judge from the feedback I received," says De Bosson.

But will it influence the candidates? "Too soon to say, but the message has been put out," says de Bosson, "and we will not let that lie afterwards."

## TAIWAN'S ROCK RECORDS MERGES TWO LABELS

(Continued from page 65)

longtime Rock collaborator.

Chang's first gamble with the new label is Shunza Ni, a highly talented 22-year-old who was born in Beijing but has lived most of her life in the U.S. and Europe. Ni's ability to belt out R&B and jazz in Mandarin, English, or French contrasts sharply with the narrow focus of mainstream love ballads.

Another project involves Wang Yong, who fuses traditional and Tibetan folk music into modern arrangements. "We don't know how successful they will be, but the goal is to make Magic Stone a force for alternative music in Taiwan," says project executive Dennis Yang.

The biggest obstacle will be getting media attention for new artists. Taiwanese radio and television are notoriously conservative in their playlists, concentrating on

top 40 domestic and international artists.

But media regulations are being relaxed. Two new FM stations—Voice of Taiwan and Jen Jen—have recently begun broadcasting, both with wide-open approaches to programming. And MTV and STAR TV's Channel V say they are more than willing to consider new music in their attempts to attract local viewers.

Magic Stone will also distribute 15 international labels, including RykoDisc, Fantasy, and Alligator, and has set up a distribution arm, Ching Yuen, for domestic and international sales.

High among the target markets is China, where Rock has an excellent track record, working through government-controlled industry contacts.

## Canada Poised For Full BDS Rollout Initial Tests Are In On Radio Monitoring Service

■ BY LARRY LeBLANC

TORONTO—On the eve of the full rollout of Broadcast Data Systems in Canada, multinationals and major independent labels here are evaluating the system after using it for the past month on a test basis.

For the first time, the music industry in Canada has access to an electronic data service detailing plays by radio stations and by format, as well as having complete access to stations' playlists. BDS, which is based in Kansas City, Mo., is an operating unit of BPI Communications Inc., parent company of Billboard.

BDS is monitoring top 40, country, adult contemporary, album rock, and modern rock stations in 10 Canadian cities: Vancouver, British Columbia; Edmonton, Alberta; Calgary, Alberta; Winnipeg, Manitoba; Halifax, Nova Scotia; as well as Toronto, Ottawa, London, and Hamilton in Ontario and English-language radio stations in Montreal.

"Response from the labels has been excellent," reports Gregg Miller, director of regional sales for BDS in New York. "We're not billing for the service right now. [The labels] will begin paying for it starting May 8. I expect that everybody who is now looking at the information will be aboard."

"BDS provides an astronomical amount of information we haven't had before," says Nat Meranda, director of national promotion at Sony Music Entertainment (Canada). "Previously, we've relied on stations to report light, medium, or heavy rotations, which meant different things to different people. Now we can determine exactly what a heavy [rotation] means at a particular station."

"Even if you like the old system, where you have to believe what a [radio programmer] tells you, our [current] chart system is still like throwing darts," says Laura Bartlett, VP/GM of Virgin Music Canada. "We deserve better."

Stan Kulin, president of Warner Music Canada, is among those who are a bit skeptical about the need for BDS in a relatively small market. "We haven't made a decision about BDS yet," he says. "I don't know if we need it in this country. I don't know what it does for labels in reducing costs or giving us more profit."

Adds Paul Eastwood, manager of national promotion at MCA Records Canada, "BDS provides wonderful information, but it's expensive information. A lot of the information we also already know. As far as a track showing up day-parted, we already know that. We already know we get spins between midnight and 6 in the morning."

Al Mair, president of the Attic Music Group, Canada's leading independent label, concurs. "So far, we haven't found anything we didn't know. We already know who plays our records and what rotations we're in. There's been a couple of cases we found the time [of records played] was really good. That's

positive information, but unfortunately, we still don't have SoundScan-type data in this country to reflect sales."

Wariness about BDS here will likely continue until the information is formally tabulated into chart form. The weekly Canadian music trade *The Record* will begin publishing BDS-based airplay charts in early July.

"We'll probably start with CAR [album rock] and CHR [top 40], then we'll do adult contemporary and country charts," says *The Record's* publisher, David Farrell. "It'll take two to three weeks to integrate our old information and the new information on each format so there's no alarming changes. We will also add an alternative and campus chart."



MILLER

Although BDS is monitoring airplay in only 10 markets so far, Miller says the service provides an accurate overview of what's being played at Canadian radio.

"Where we are now is a very good start," he says. "However, I'd like to see [French-speaking province] Quebec in by the end of year. There are also a few medium-size markets like Regina and Saskatoon [both in Saskatchewan] which are possibilities." BDS also will soon be monitoring national music video services MuchMusic and NCN (New Country Network).

Miller says BDS will likely utilize radio station audience figures in Canada to provide charts and information to labels. "We're talking with BBM [the Bureau of Broadcast Measurement] about taking their information and inputting it into our system so we can provide information [similar to what] label executives have in the States," he says. "Labels will not only see how many times a record is being played and when it got played, but also how many people were listening."

The *Record* has yet to determine how to handle non-BDS collected data from secondary market radio stations currently reporting to the publication.

"I don't think I can use the secondary information in the BDS stats because major market [radio] stations will ask, 'Why mix apples and oranges?'" Farrell says. "However, I don't want to have four new charts just to deal with the secondaries. I'm not prepared to make any decision until I've had discussions with radio and label representatives in the next few weeks."

Sources say it is imperative that BDS rework the format definitions being utilized in the U.S.

"We've told BDS that there's a ton of records on our [Canadian] AC format they consider AOR," says Virgin Music's Bartlett. "A cut like 'Stairway To Heaven' or a couple of Van Morrison tracks would never be on American adult contemporary radio, but they show up all the time in Canada. BDS has to fingerprint as many of the [format] possibilities that suit Canadian AC or AOR rather than American formats."

BDS' Miller agrees. "We're using *The Record* as a source, and we're ask-

ing for direction from the labels as well. The labels know the formats they're going to be working these records. They can let us know so we can put it in immediately."

BDS tracks airplay by storing a unique digital "fingerprint" of each song in a vast computer database. As a song is played by a given station, an unmanned monitor in the station's listening area can detect the airplay by recognizing the fingerprint.

Like several others, Peter Diemer, VP of national promotion at EMI Music Canada, says BDS provides a more accurate and long-overdue reading of Canadian campus radio. "It's been difficult getting a true reading of that format because it can't be tracked accurately by labels," he says. "The difference I saw on some of our things was incredible."

Independent promoter Bobby Gale of B.G. Enterprises adds that individual listings of plays by BDS will help spotlight new and independent acts. "I'm expecting to see more airplay showing up now because of count-downs, features, and weekend shows, which don't show up in station rotation lists," he says.

Many Canadian music industry figures hope the arrival of BDS will lead to the introduction in Canada of a point-of-sale data collection system, such as SoundScan, which provides retail information for Billboard's U.S. charts. Such a service has been repeatedly held back due to the reluctance of several multinationals and major record retailers to be involved.

"To me, having SoundScan with BDS would be heaven," says Attic's Mair.

"BDS is important, but it's important that we now have SoundScan because the two services go hand in hand," says Sony Music's Nat Meranda. "[Without SoundScan] we still won't know the correlation between radio airplay and sales in this country."

## MAPLE BRIEFS

**T**O CELEBRATE its 325th anniversary, the Canadian department store chain the Bay (formerly the Hudson Bay Co.) will produce a three-day music festival, named Big Sky, Aug. 5-7 in High River, Alberta. The festival will feature more than 30 Canadian acts, including Bryan Adams, Celine Dion, Sarah McLachlan, Jann Arden, Anne Murray, David Foster, the Rankin Family, Michelle Wright, Colin James, and Blue Rodeo.

**M**ERCURY POLYDOR has produced a four album, 100-track jazz boxed set titled "The Mercury Songbook," featuring vocalists that have recorded for Mercury Records. Compiled by Graham Garrard, the set features vintage tracks by such artists as Dinah Washington, Nina Simone, Sarah Vaughan, Cleo Laine, Blossom Dearie, Chet Baker, and Louis Armstrong. At this time, the set will only be available in Canada.



**Tejano Star.** Conjunto accordion artist Flaco Jimenez, left, performs songs from his latest Arista/Texas album, "Flaco Jimenez," at Waterloo Records in Austin, Texas. Pictured with Jimenez is store owner John Kunz.

## Musicland Restructures Mall Stores But Superstore Strategy Stays The Same

■ BY DON JEFFREY

NEW YORK—Musicland Stores is restructuring operations at its struggling mall stores but staying on course with its strategy of rolling out high-volume superstores.

Spokeswoman Marcia Appel says that the name of most mall music outlets in the Minneapolis-St. Paul market has been changed from Musicland to Sam Goody, the company's dominant mall music concept. She adds that the name change will occur "over time" in other markets as well.

"Operating under one name gives

us a lot of efficiencies," says Appel. "And it's a reflection that we have stores that sell more than music. Sam Goody is a better name to stand as a banner for a lot of media products. It's less limiting."

The restructuring in the mall division also includes previously announced management changes, negotiations for more favorable leases, and attempts to improve gross profit margins through better pricing, mix of merchandise, and promotions.

In a statement accompanying Musicland's first-quarter financials, chairman Jack Eugster says: "Our strategies for 1995—to focus on Media Play growth, to restructure mall music stores by slightly increasing gross margins while reducing expenses, and to leverage overhead expenses against rapidly increasing sales—resulted in a better than anticipated first quarter. While earnings in the next two quarters will continue to be pressured by the rapid growth of Media Play and a competitive retail environment, the maturation of our full-media superstores will improve profitability in 1996 and beyond."

Wall Street reacted positively to Musicland's quarterly report, because its loss was smaller than anticipated and its overall same-store sales gain was better than expected. Shares rose 75 cents each to \$9.875 in New York Stock Exchange trading on the day the results were announced. At 34.2 million shares outstanding, the company's market capitalization was \$337.7 million.

Minneapolis-based Musicland's first-quarter sales growth was fueled by its superstore concepts, Media Play and On Cue. But sales for the mall stores continued to lag.

For the three months that ended March 31, the company reports that sales from superstores open at least one year rose 26.8% from last year. Mall comparable-store sales in-

creased only 1%. The overall chain-wide same-store sales gain was 3.5%. Total first-quarter revenues jumped 28.6% to \$346.4 million from \$269.4 million a year ago.

But costs associated with the openings of new stores and the pressures on margins created by price competition among retailers depressed profits.

The gross profit margin fell to 35.3% from 38.7% in last year's first quarter. But there was an improvement over last year's fourth quarter, which the company attributes to "targeted price increases and fewer promotions in the mall-based divisions."

The net loss widened to \$6.3 million, or 18 cents a share, from \$2.1 million, or 6 cents, a year ago. Part of that loss was due to a 40.2% increase in interest expense on debt, which totals \$316 million.

Operating expenses rose at a slower rate than last year. Selling, general, and administrative costs as a percentage of sales declined to 34.3% from 35.8%.

In the quarter the company opened five Media Plays, 15 On Cues, five Suncoast Motion Picture Co. sell-through video outlets, and three Sam Goody music stores. It also closed 17 music stores. The store count at quarter's end was 1,396. Square footage increased 46.3% from last year to 7.5 million.

In March, Musicland opened a 715,000-square-foot distribution center in Franklin, Ind., to include the stocking of books and computer software.

Musicland's stock has traded within a range of \$6.75-\$21.75 in the past year. Management has been under some pressure since a hedge fund acquired nearly a 10% stake in the company earlier this year and indicated that it would take action to boost the value of its holdings. Appel says the shareholder has had "no contacts with us since February."

## NARM Champ Rises From The Ashes

(Continued from page 5)

contemplated walking away from stocking bins for good. Instead he rebuilt, and now oversees, two successful stores in this upstate New York community.

Smith's resilience paid off when Last Unicorn was named 1994's small independent chain of the year by the National Assn. of Recording Merchandisers. "It's nice to be recognized by your peers," says Smith, 39. "It lets you know you're doing something right."

After the heartbreaking blaze (police determined the actual target was a nearby Price Chopper grocery store), Smith still had serious doubts about the retail business. "You're looking at an insurance check and thinking, 'If I cashed out now, paid all my bills, I could walk away with a few bucks.' And you ask yourself, 'Is this what I really want to do?' I thought maybe it was a sign to get out of the business and leave the area. It was time for some soul searching."

Instead, the sunken Smith ("the only thing we salvaged was the sign") took the money he had saved for another store and within three months opened a flagship in his hometown of Utica. That store has grown to 2,400 square feet. Its inventory of used records, CDs, and tapes is augmented with plenty of new merchandise, an in-the-know staff, and in-store performances, all of which have established Last Unicorn as the music destination in the area for both serious and occasional music buyers.

Still, the shock and pain of the Rome torching took time to fade. "The fact that I have a successful store close to home, it probably isn't that bad [the fire] happened. Although it took me five years to actually say that."

### SOMETHING DIFFERENT

Like most winning independent music retailers, the key for Last Unicorn has been offering consumers something different. "We're unique to the area," Smith insists. Last Unicorn is not easily confused with its Utica mall competition; the store held a midnight sale for the release of Pearl Jam's "Vitalogy" and offers "play before you pay" listening opportunities, a used LP collection stored in the basement totaling more than 60,000 pieces, and a Buyers Club, in which customers receive \$10 off every 10th CD purchased.

"They're music lovers, and they know what they're talking about," says George Smith, sales manager of Northeast One Stop, of Last Unicorn's staff. It was he who nominated Last Unicorn to NARM on behalf of Northeast. (Criteria for nominees includes artist development, cooperation with distributors, advertising tie-ins, and quality of personnel.) NARM's full Manufacturers Advisory Committee then chose the independent category winners.

"What I've always tried to do at my stores is just pack them with merchandise so they look full," says Marc Smith of his loaded but not cluttered stores. "We've always worked on the premise we'd rather have width than depth in selection. All our ordering is done five days a week, so if we're out of something we'll have it the next day rather than trying to guess [what people might want]. It keeps inventory costs down, and it gives us a good selection without getting too heavily in debt."

The retailer's new age name belies the type of inventory stocked. Musically, the largely working-class consumers of Utica and vicinity appreciate Last Uni-

corn's wide selection of alternative, heavy metal, and rap/R&B.

Store manager Gina Raciti and assistant manager Emily Kaskela say jazz, classical, and, most glaringly, country are not big favorites among buyers. "I learned you have to be careful what you put in here," says Smith. "If you base a store on what you like, in most areas, you're probably not going to make it. That was the toughest lesson to learn."

Helping to make the right ordering decisions is a staff that has remained unusually loyal. According to the owner, "If somebody leaves [the payroll], it's because they're leaving the area." Unfortunately, there's been no shortage of people leaving the Mohawk Valley area.

Located literally at the crossroads of New York state, decades ago Utica thrived as an industrial power of more than 100,000 people. It was known for its prosperous textile mills, a fully staffed military base, manufacturing plants—General Electric's worldwide radio division once called Utica home—and the proud West End Brewing Co., home of Utica Club beer. Eventually textiles

(Continued on page 73)

## Kids' Entertainment Seminar Sets New Direction

THAT'S ENTERTAINMENT: The Kids' Entertainment Seminar will be held July 14-15 in New York City. It is the successor to the Kids' Music Seminar, the children's industry's only major trade event, and the seminar's new name signifies two things. One is that the focus has expanded to include interactive and multimedia issues, not just music. The other is that KES is no longer affiliated with the now-defunct New Music Seminar, as it had been for its first two years.

This means KES founder and organizer Howard Leib, a New York-based entertainment attorney specializing in the children's industry, is funding the event himself.

"We need to be self-funding," he says, adding wryly, "And we no longer have to deal with people dressed solely in black." Autonomy also means "more flexibility. For instance, I can hold legal workshops



by Moira McCormick

this year, which in previous years would have conflicted with NMS legal workshops."

KES '95 is being held not at a hotel but at public school P.S. 75 on Manhattan's Upper West Side. Leib notes that Redbook magazine recently named P.S. 75 New York state's best public school (in the same article, the school said Illinois' best is Stephen Decatur Classical, where Child's Play's Lily attends kindergarten).

Leib and KES executive director Lina Maini, of Forest Hills, N.Y.-

based Mainiac Productions, say they're expecting between 300 and 400 attendees, up from last year's 250. Panel discussions and workshops will cover retail, copyrights, trademarks, the educational market, and other pertinent topics. As is our custom, Child's Play will moderate the year-in-review kickoff panel.

This year, the children's music showcase has been extended to a full 10 days and is called the Just-For-Fun Festival. Running from July 6-16, the festival will be held at various sites around the city. The Just-For-Fun Festival will have its own publication, the Just-For-Fun News, to be distributed at these venues throughout the festival. Another publication, KES Today, will be distributed to those attending KES.

Early registration is \$150, with a May 31 deadline. Pre-registration is \$175 until July 1. Prospective atten-

dees should contact Lina Maini at Mainiac Productions, Forest Hills, N.Y.

In other news, the Leib-founded trade group Children's Entertainment Assn. recently elected its first board of directors. They are Leib, personal manager/booking agent Stephanie Chaiken, personal manager Bruce Davidsen, multimedia entrepreneur Robert Gordon, booking agent Robin Klinger, entertainment attorney Len Charney, Land children's artists Karan Bunin and Katherine Dines.

OPEN UP AND SAY "AAHS": Children's artists are receiving valuable exposure via the new Radio AAHS magazine, affiliated with the Children's Satellite Network's flagship station Radio AAHS (WWTC Minneapolis). Each monthly issue comes with a com-

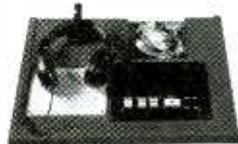
(Continued on page 76)

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## Roadrunner Promo Stumbles With Trumped-Up Controversy

**HO-HUM:** Some marketers are always looking for new and exciting ways to sell records, and some resort to the same tired methods, which unfortunately sometimes means attacking music retailers to gain the attention of the music press and the music-buying public. Case in point: Roadrunner Records' promotion of Deicide's new album, "Once Upon The Cross."

The marketing of this record comes under the category "controversy sells." Retail Track readers are familiar with this strategy, i.e., the Black Crowes (Billboard, Dec. 10, 1994). But for those of you who haven't seen this drama before, it goes something like this: Act 1, release album, with controversial artwork prominently displayed; Act 2, when no one notices, issue press release claiming controversy; Act 3, make sure press release implies that music retailers—those nefarious crusaders against the First Amendment—are refusing to carry the controversial album cover.

In this instance, the artwork in question depicts "a Christ-like figure covered in a white sheet with blood seeping through where the figure's hands, feet and mid-section are," according to a description provided courtesy of a Roadrunner press release. The package also contains "an illustration depicting Jesus Christ on an autopsy table."

So let's see how Roadrunner played its hand.

According to the press release headline, the album cover is causing controversy at retail outlets, although the copy never actually states what the controversy is. A call to Roadrunner spokeswoman Sophie Diamantis reveals that not one retail chain has actually refused to carry the album. The problem, as Roadrunner sees it, is that while all retailers carry the album, many choose to carry a version of the album where most of the front cover is obscured by a warning sticker.

Of course, the release downplays the fact that the label gave retailers a choice of two album packages. It also ignores that whatever version is displayed in-store, once buyers get home and remove the shrink wrap, they all get the same album cover in all its controversial glory.

The press release also states the album cover artwork is "no shock-value gimmick." Yeah, right. The album was released April 18—two days after Easter. Coincidence? I think not.

My favorite part of the press release is a quote from Deicide front man Glen Benton, described as an "avowed Satanist," who says, "I feel that I am the closest thing to Lucifer on this planet, and I feel like that all the time." My advice to Benton is to have some chicken soup, take two aspirin, and lie down with a cold rag on your forehead; you'll feel better in the morning.

Snore.

**ANTE UP:** On June 4, Abbey Road will hold its 14th annual "Black Music Day," which generally is well attended

by artists. In addition to enjoying a luncheon, Abbey Road customers will get to mingle with artists, who will sign autographs, according to Sam Ginsburg, GM for the Abbey Road outpost in Los Angeles.

As part of the event, Abbey Road asks for contributions to raise money for the United Negro College Scholarship Fund. This year's beneficiary will be the Hank Wylie Memorial Scholarship, in memory of the late MCA regional sales representative. Since it started funding the scholarship four years ago, Abbey Road has raised a total of \$50,000.

**CELLULOID MARKETERS:** In-House Marketing, a division of the Continuum Group, has just expanded its Operation Strikeforce, a music sampling campaign, according to Rich Weinman, In-House GM. As part of that campaign, In-House promotes music for

its clients—various major and independent labels—at some 60 Cineplex Odeon and General Cinema locations.

At each location, In-House gives away CDs, T-shirts, stickers, etc. from featured artists to moviegoers, who in exchange fill out a bounceback coupon, giving demographic data to the firm, which can be used by its label clients.

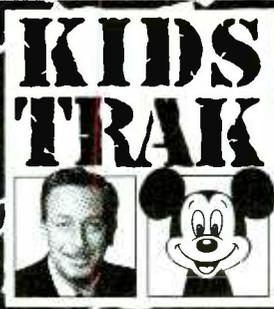
**SIGNING UP:** Nordic Information Systems, which provides inventory management merchandising software, has signed up a new client, the Strawberries chain. According to a press release, Sacramento, Calif.-based Nordic will supply the Milford, Mass.-based chain with its distribution center management, merchandising, and returns computer software. Other accounts using Nordic Systems include Circuit City and Roundup, which supplies Fred Meyer with music and video product.

**SPEAKING OF** Strawberries, the chain just won a couple of store design awards for its Boylston Street flagship store in Boston. In February at the CRAMMM Conference, the store won the 1995 SADI, which for the uninformed is awarded for superior achievement in design and imaging by Shopping Center World and Retail Store Image magazines.

Also, at the National Assn. of Store Fixtures Manufacturers, the store won an Interior Design Award.

**MAKING TRACKS:** Mike Carden, formerly national director of sales at Atlantic Records, has joined In-Tune Music Group, the marketing and sales company recently formed by Bernie Horowitz and Ira Leslie... Tony Pellegrino, formerly Elektra's Northeast regional marketing representative, has joined Burbank, Calif.-based Sonic Underground as VP of sales. Pellegrino will work out of Erial, N.J. ... Dean Schachtel, formerly VP of sales at Moonstone Records, has left the company and seeks opportunities. He can be reached at 805-255-8715.

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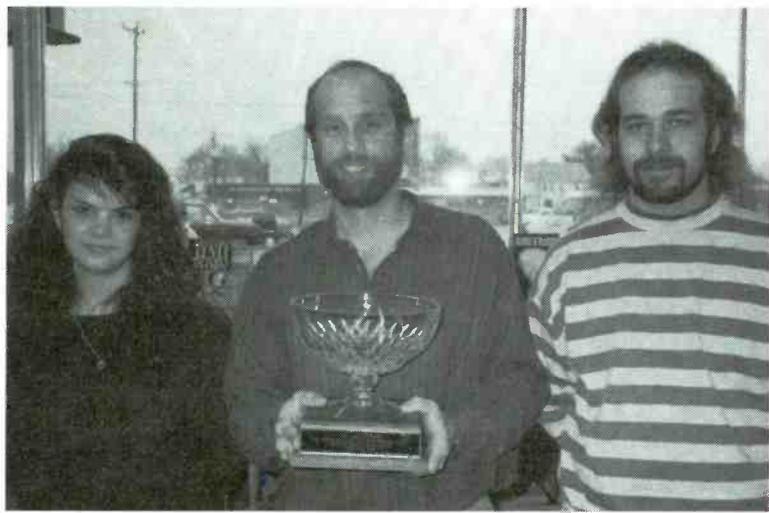
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Staffers at Utica, N.Y.'s Last Unicorn celebrate winning NARM's award for Small Independent Chain of 1994. Pictured, from left, are store manager Gini Raciti, owner Marc Smith, and staffer Jason Kover. (Billboard photo)

**NARM INDIE CHAMP RISES FROM THE ASHES**

(Continued from page 71)

moved south, manufacturing drastically reduced, and the Air Force base is all but shut down. (The brewery still ships out cases of the city's namesake.) Utica's population has shrunk to less than 70,000, with the Utica/Rome metro totaling 285,000.

"A majority of people leave," Smith admits. Yet as a retailer, he's amazed that, along with nearby Camelot and Record Town mall outlets and the recently christened Wal-Mart, there's talk of a Coconuts, Media Play, and the state's first Kmart Supercenter opening soon. "Thousands of jobs leave, yet hundred of thousands of square feet of new retail space comes in," he notes with a dry laugh.

For the record, Smith's two stores tallied \$900,000 in sales last year, with a breakdown of 60% CDs, 35% cassettes, and 5% LPs. Of the CDs sold, 58% were new and 42% were used. "Used [product] is what makes the bottom line bearable," Smith says.

**MINIMALL BEGINNINGS**

The original Last Unicorn began Oct. 26, 1977, in the tiny nearby town of Herkimer, N.Y., where Smith's father had opened a minimall on Main Street. Having been fired from his post-college carpenter job, Marc Smith took his dad's offer and assumed the last 500 square feet of floor space, opening his record store with \$10,000 worth of albums, cassettes, and 8-tracks. Within three months, he dusted off his personal, 400-piece record collection and started buying and selling used records; a novel practice in the area, but one Smith picked up while in school in Colorado. The move helped bring consumers in from surrounding

towns. "That's what put us on the map," Smith says.

The store, which was enlarged to 1,800 square feet, soon moved into serious stereo equipment sales, and, later, video rentals. Although the Herkimer store still carries those product lines, both have been discontinued in the larger Utica store. Video was dropped there because larger competitors moved in and took over the market, and stereo hardware was terminated because, along with representing a heavy investment, Smith found stereo customers were more comfortable dealing with older, more experienced salespeople than they were with record store clerks, no matter how informed the employees were.

In 1986, Smith added the ill-fated Rome, N.Y., address.

Looking back, Smith quips that he may have made more money as a kid out of college in Herkimer with 500 square feet than he is today. "I shared an apartment with three people and paid \$50 a month in rent. [Commercial] rent was 100 bucks, the phone was 50 bucks, and no employees. Now payroll's \$100,000, and I spend \$25,000 advertising."

The key to early growth, according to Smith, was following his father's advice. "Whatever money I had I put right back into inventory. If I were to open a business now, with a wife and children and the kind of expenses that go along with that, it would be impossible."

An aggressive proponent of staying on top of music retail changes, Smith is contemplating expansion into the Syracuse, N.Y., area. "If an independent owner does nothing, in five or 10 years things will have changed and it might be too late to do anything."



The well-stocked interior of the Last Unicorn's flagship store. (Billboard photo)

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 15, 1995

**The Bristol Sound Grows 'Massive'**

**Trip-Hop Steps Out**

The days of Bristol's dingy Dug-Out club may be over, but the Wild Bunch, whose performances electrified the

**Prolific Scene Profits From Diversity**

BY DOMINIC PRIDE

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

the country's most prolific provincial city in terms of producing music. From the enduring of the Blue Aeroplanes house of Way Out West

**Jungle: The Beat Goes On**

The jungle beat was undeniably a London-based 'ting when it first came up from the streets, but Bristol was



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## Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
1	1	<b>SELENA</b> EMI LATIN 27190 (7.98/15.98)	<b>★ ★ NO. 1 ★ ★</b> MIS MEJORES CANCIONES - 17 SUPER EXITOS 2 weeks at No. 1	2
2	2	<b>BOYZ II MEN</b> ▲ <sup>5</sup> MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	23
3	4	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	197
4	3	<b>NINE INCH NAILS</b> ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	86
5	7	<b>JIMMY BUFFETT</b> ▲ <sup>7</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	205
6	6	<b>ELTON JOHN</b> ▲ <sup>11</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	196
7	8	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	208
8	9	<b>PINK FLOYD</b> ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	208
9	14	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	203
10	5	<b>GREEN DAY</b> LOOKOUT 46* (7.98/10.98)	KERPLUNK	28
11	10	<b>JOURNEY</b> ▲ <sup>7</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	208
12	18	<b>EAGLES</b> ▲ <sup>14</sup> ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	208
13	—	<b>JIMI HENDRIX</b> ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	1
14	17	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	157
15	12	<b>LIVE</b> ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	5
16	15	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	194
17	20	<b>ENYA</b> ▲ <sup>3</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	184
18	16	<b>OFFSPRING</b> EPITAPH 86424* (9.98/15.98)	IGNITION	16
19	13	<b>NIRVANA</b> ▲ SUB POP 34* (8.98/14.98)	BLEACH	55
20	11	<b>GREEN DAY</b> LOOKOUT 22* (7.98/10.98)	39/SMOOTH	25
21	25	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	205
22	24	<b>SELENA Y LOS DINOS</b> EMI LATIN 42359* (7.98/16.98)	VEN CONMIGO	2
23	29	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	113
24	22	<b>THE DOORS</b> ▲ <sup>3</sup> ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	191
25	21	<b>SOUNDTRACK</b> ▲ <sup>8</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	24
26	27	<b>BEASTIE BOYS</b> ▲ <sup>5</sup> DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	128
27	26	<b>MADONNA</b> ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	8
28	31	<b>MELISSA ETHERIDGE</b> ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	30
29	28	<b>AEROSMITH</b> ▲ <sup>8</sup> COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	205
30	30	<b>METALLICA</b> ▲ <sup>2</sup> MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	185
31	19	<b>JAMES TAYLOR</b> ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	206
32	23	<b>EAGLES</b> ▲ <sup>10</sup> ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	111
33	33	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	176
34	38	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	67
35	34	<b>ALICE IN CHAINS</b> COLUMBIA 67059 (4.98 EQ/6.98)	SAP (EP)	5
36	42	<b>PATSY CLINE</b> ▲ <sup>5</sup> MCA 12* (7.98/12.98)	GREATEST HITS	197
37	40	<b>AC/DC</b> ▲ <sup>10</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	108
38	37	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	184
39	36	<b>THE BEATLES</b> ▲ <sup>8</sup> CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	93
40	—	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	161
41	46	<b>EAGLES</b> ▲ <sup>3</sup> ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	203
42	35	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT-INTERSCOPE 92213/AG (7.98/11.98)	BROKEN	8
43	—	<b>ZZ TOP</b> ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	6
44	44	<b>WHITE ZOMBIE</b> ▲ Geffen 24460* (10.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	2
45	—	<b>MARVIN GAYE</b> MOTOWN 6058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	17
46	—	<b>MEAT LOAF</b> ▲ <sup>12</sup> CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	184
47	49	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	58
48	—	<b>ANNIE LENNOX</b> ▲ ARISTA 18704 (10.98/15.98)	DIVA	1
49	—	<b>FLEETWOOD MAC</b> ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	174
50	—	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	78

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. **ES** indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

## NAIRD Announces Nominations For '94 Indie Awards

The National Assn. of Independent Record Distributors and Manufacturers' 1994 Indie Awards will be presented May 13 during the trade group's annual convention banquet at the Embarcadero Center Hyatt Regency in San Francisco.

The Indies, which recognize artistic excellence among NAIRD's member manufacturers and distributors, were conceived in 1978. The '94 Indies will be presented in 38 categories—29 musical, two spoken word, three craft, two multigenre, and two video.

Following nomination by members and a screening, eligible recordings were evaluated and rated by five industry professionals in each category. Recordings with the highest point total (five, or more in event of a tie) were selected as finalists.

Winners this year were judged by a panel of industry peers, rather than by the general NAIRD membership, as in prior years. The current methodology was recommended by NAIRD's Indies committee and approved by the group's board and members.

A complete list of 1994 Indie nominees follows.

**12-inch single:** "Fantastic Voyage," Coolio (Tommy Boy); "New Age Girl," Deadeye Dick (Ichiban); "Supa Star," Group Home (Payday/FFRR); "You Can't Stop The Prophet," Jeru The Damaja



by Chris Morris

(Payday/FFRR); "Talk To Me," Third World (Great Jones).

**Acoustic instrumental:** "Look Left," Alison Brown (Vanguard); "Jammed If I Do," Dan Cray (Sugar Hill); "Full Circle," Tony Furtado (Rounder); "Broken Silence," Dean Magraw (Red House); "Leading Off . . .," Chris Thile (Sugar Hill).

**Adult contemporary:** "Angel Of Mercy," Rory Block (Rounder); "The Tide," Lucy Kaplansky (Red House); "It Had To Be You," Peter Nero & Friends (Intersound); "Angel At My Shoulder," Carrie Newcomer (Philo); "Who Are These People?," Trout Fishing In America (Trout).

**Alternative rock:** "Bad Vibes," Lloyd Cole (Rykodisc); "Hot Boxing," Magnapop (Priority); "The Setters," the Setters (Watermelon); "Susan Across The Ocean," the Silos (Watermelon); "File Under: Easy Listening," Sugar (Rykodisc).

**Bluegrass:** "Flashback," J.D. Crowe (Rounder); "Old Country Town," Lonesome River Band (Sugar Hill); "Let Them Talk," Kate MacKenzie (Red House); "Deeper Shade Of Blue," Del McCoury (Rounder); "Rice Brothers II," the Rice Brothers (Rounder).

**Blues:** "Soul Fixin' Man," Luther Allison (Alligator); "Language Of The Soul," Ronnie Earl (Bullseye Blues); "In My Time," Charlie Musselwhite (Alligator); "Live At B.B. King's," Rod Piazza & the Mighty Flyers (Big Mo); "Nothing But The Truth," Son Seals (Alligator); "That's Life," Kim Wilson (Antone's).  
**Cajun/zydeco:** "Live At The Habibi Temple," Boozoo Chavis (Rounder); "French Rockin' Boogie," Geno Delafosse (Rounder); "Live," Steve Riley & the Mamou Playboys (Rounder); "Live! At The Dance," Savoy-Doucet Cajun Band (Arhoolie); "Cajun Roots," Jo-el Sonier (Rounder).

(Continued on next page)

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## NAIRD ANNOUNCES NOMINATIONS FOR '94 INDIE AWARDS

(Continued from preceding page)

**Celtic/British Isles:** "The Wishing Well," Connie Dover (Taylor Park); "Eileen Ivers," Eileen Ivers (Green Linnet); "Solus," Talitha Mackenzie (Shanachie); "Again," Alan Stivell (Dreyfus); "Caper-naum," the Tannahill Weavers (Green Linnet); "Across The Waters," various artists (Nimbus).

**Children's music:** "A Cathy & Marcy Collection For Kids," Cathy Fink & Marcy Marxer (Rounder); "A Wonderful Life," Jessica Harper (Alacazam!); "Ants," Joe Scruggs (Shadow Play); "Mine!," Trout Fishing In America (Trout); "Daddies Sing Good Night," Doc Watson, Leon Redbone, Michael Doucet, others (Sugar Hill).

**Children's storytelling:** "Love Flute," Tom Bee & Bryan Akipa (Dakotah); "Star Boy," Tom Bee (Dakotah); "Why The Dog Chases The Cat: Great Animal Stories," David Holt & Bill Mooney (High Windy Audio); "The Lion King Read Along," original cast voices (Walt Disney); "Traditions," Jackie Torrence (Rounder); "The Jungle Book," Jim Weiss (Greathall Productions).

**Children's video:** "Daisy And Her Garden," The Czech TV Art Workshop (V.I.E.W.); "Mozart's The Magic Flute Story," The Gewandhaus Orchestra (V.I.E.W.); "Hansel & Gretel," Engelbert Humperdink (V.I.E.W.); "Sing, Stretch & Play With Mom & Dad," various artists (Brentwood Kids Co.); "The Parables Of Peter Rabbit," various artists (Brentwood Kids Co.).

**Classical:** "Rachmaninov: Piano Concerto No. 3, Sonata No. 2," the BBC National Orchestra of Wales; John Lill, piano (Nimbus); "A Banquet Of Voices," the Cambridge Singers (Collegium); "Palestrina: Missa O Sacrum Convivium" (the Christ Church Cathedral Choir, Stephen Darlington, director (Nimbus); "John Corigliano: Piano Concerts; Frank Tichelli: Radiant Voices," Alain LeFever, Pacific Symphony (Koch International Classics); "Alan Hovanes: Symphony No. 6," the Manhattan Cham-

ber Orchestra/Richard Auldson Clark (Koch International Classics).

**Country:** "\$35 And A Dream," Rose Maddox (Arhoolie); "Six Hours At Pedernales," Willie Nelson with special guest Curtis Potter (SOR/Nashville); "Straw Into Gold," Barry & Holly Tashian (Rounder); "Viva Luckenbach," Jerry Jeff Walker (Rykodisc); "Rolling Stone From Texas," Don Walser (Watermelon).

**Dance:** "Blow Your Whistle," DJ Duke (FFRR); "The Project," various artists (Great Jones); "Platinum On Black," various artists (FFRR); "Thunderpussy," various artists (Techno 404); "Zebra," Yello (4th & Broadway).

**Folk:** "Running With You," Sarah Elizabeth Campbell (Dejadisc); "Never Grow Old," Anne Hills & Cindy Mangsen (Flying Fish); "Memorial Anthology," Mississippi John Hurt (Genes); "Wearing The Time," Tom Paxton (Sugar Hill); "Road Songs," Townes Van Zandt (Sugar Hill); "Driving Home," Cheryl Wheeler (Philo).

**Gospel/religious:** "I Know Who Holds Tomorrow," Alison Krauss & the Cox Family (Rounder); "Walk Around Heaven," Irma Thomas (Rounder); "Smokey Mountain Hymns IV," various artists (Smokey Mountain); "... Remember Me," the Rev. Robert Wilkins (Genes); "My Soul Looks Back," Marion Williams (Shanachie).

**Hard music:** "Complicated Futility Of Ignorance," Fudge Tunnel (Earache); "Third Eye Open," Hardware (Rykodisc); "PAIN," Rhino Bucket (Moonstone); "Belly To The Ground," Rig (Cruz); "Spine," Transition (SST).

**Historical:** "Mercy Mercy: The Definitive Don Covay," Don Covay (Razor & Tie); "The Concert Years," Ella Fitzgerald (Pablo); "The Milestone Years," Joe Henderson (Milestone); "Lead Belly's Last Sessions," Lead Belly (Smithsonian/Folkways); "King Of The Honky-Tonk," Webb Pierce (CMF).

**Jazz, contemporary:** "Salsified," Beto & the Fairlains (dos); "Lunar Crush," Fiuczynski/Medewski (Gramavision); "Residential Suite," Hotel X (SST); "Time Stood Still," Bob Moses (Gramavision); "Rebirth Of Cool II," various artists (4th & Broadway); "Let It Happen," Frank Vignola (Concord Jazz).

**Jazz, mainstream:** "Big Band Record," Ray Anderson (Gramavision); "Absolutely!," Clayton-Hamilton Jazz Orchestra (Lake Street); "A Night In Englewood," Paquito D'Rivera (Messidor); "In New York," Steve Grossman (Dreyfus Jazz); "Song For (Septet)," Mario Pavone (New World).

**Latin:** "994 Columbus," Mario Bauza (Messidor); "Songs & Dances," Clave y Guaguanco (Xenophile); "Olorun," Lazaro Ros (Xenophile); "Master Timbalero," Tito Puente (Concord Picante); "Voces Caribes," Francisco Zurmaque (Shanachie).

**Liner notes:** "No Big Surprise. The Steve Goodman Anthology," Steve Goodman, liner notes by various writers (Red Pajamas); "Tone Poems," David Grisman & Tony Rice, notes by David Grisman & Dexter Johnson (Acoustic Disc); "The Music Behind The Magic: The Musical Artistry Of Alan Menken, Howard Ashman & Tim Rice," Alan Menken, Howard Ashman & Tim Rice, notes by Steve Hochman (Walt Disney); "The Complete Stax/Volt Singles, Vol. 3: 1972-1975," various artists, notes by Rob Bowman (Stax); "Corridos y Tragedias de la Frontera," various artists, notes by Phillip Sonnichsen (Arhoolie).

**New age:** "Chronologie," Jean-Michel Jarre (Dreyfus); "Honorable Sky," Peter Kater & R. Carlos Nakai (Silver Wave); "Artifacts," Steve Roach (Fortuna); "Luna," Gabrielle Roth & the Mirrors (Raven); "Earth Island," Suspended Memories (Hearts Of Space).

**Packaging:** "Tone Poems," David Grisman & (Continued on next page)

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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

► **TERENCE TRENT D'ARBY**  
**TTD's Vibrator**  
PRODUCER: Terence Trent D'Arby  
Work 67070

Reinforcing the widespread belief that talent and egomania are inseparable, Terence Trent D'Arby imparts enough of both on his fourth outing to interest his fans and detractors alike. If every song on the album were of the caliber of the catchy "Supermodel Sandwich" (featured on the "Ready To Wear" soundtrack) and the Stevie Wonder-inspired ballad "Undeniably," the album would be an unqualified winner. But marred by TTD's overindulgence and self-absorbed "philosophy," "Vibrator" fails to satisfy.

► **TED NUGENT**  
**Spirit Of The Wild**  
PRODUCERS: Michael Lutz & Ted Nugent  
Atlantic 82611

Deer excepted, Nugent's latest album promises to appeal to a wider-ranging audience than some of his other wildman-schtick fare. The hunter/he-man themes are familiar—"Primitive Man," one of several unremarkable full-metal tracks, remains Nugent's highest self-boast—but much of the music here gently plumbs a bluesy vein to pleasing effect (notably "I Shoot Back"). Elsewhere, gentle melodies meld cleanly with Nugent's muscular strumming, as on spirited "Lovejacker" and the pretty title track. "Fred Bear," an odd, epic anthem with an addictive chorus, is the highlight.

★ **DRINK ME**  
**Sleep**  
PRODUCER: Fernando Kral  
Bar/None 44

Eccentric duo of Wynne Evans (on guitar) and Mark Amft (on ridged Fanta bottle) continues to amaze with more tunes imbued with a campfire-song/nursery-rhyme catchiness. Highlights of an entertaining set include the wistful, weird "Little Green Men," the spaghetti-western-inflected "Good Day To Die," the plaintive, lost-sounding "Sugar Lump Lump," the ringing, irresistible "Waterbed," and the violin-adorned "Song Of The Ice Cream Truck," which adds lyrics to that irritating Mr. Softee jingle. Cover material includes the traditional folk of "Crawdad Song" and the white-nerd soul of James Brown's "I Got You (I Feel Good)."

**VARIOUS ARTISTS**  
**For The Love Of Harry: Everybody Sings Nilsson**  
EXECUTIVE PRODUCERS: Danny Kapilian & Al Kooper  
MusicMasters 65127

Harry Nilsson had friends too numerous to mention, but some of their last names are Newman, Starr, Nicks, Forbert, Kooper, and Crenshaw. They and such other notables as Brian Wilson, Aimee Mann, Victoria Williams, and newcomer Jennifer Trynin pay homage to the late songwriter's genius by performing 23 of his songs, including "One," "Coconut," "Lay Down Your Arms," "The Puppy Song," and "Me And My Arrow." The depth and diversity of the project shows that rockers from the underground to the Hall of Fame appreciate a great song, and Nilsson gave them plenty of those.

**C.J. CHENIER & THE RED HOT LOUISIANA BAND**  
**Too Much Fun**  
PRODUCERS: C.J. Chenier & Bruce Iglauer  
Alligator 4830

The heir to the zydeco throne two-steps out of his father Clifton Chenier's mighty shadow and into the latter's footsteps in one swell swoop. Deeply rooted in accordion/rubboard tradition and branching as far afield as smooth funk and soul stirrings, the younger Chenier has put his own distinct mark on the music, which remains unparalleled as a party-starter. Chenier's strengths,

## SPOTLIGHT



**VARIOUS ARTISTS**  
**Panther: The Original Motion Picture Soundtrack**  
PRODUCERS: Various  
Mercury 314 525 479

On saucy black-film soundtrack Joi joins Vanessa Williams, Mary J. Blige, Patra, TLC, and other soul sisters to reinterpret "Freedom," a protest song from her critically acclaimed "The Pendulum Vibe." Later, bassist Me'shell NdegéOcello and rappers MC Lyte, Yo Yo, and Nefertiti attack the same groove, a booming Bronx bassline with a splashy, strutting rhythm. Then the Notorious B.I.G., Coolio, et al. stress "The Points," riding a fierce, noisy track while pushing the star-count way high. Other toothsome highlights are Blackstreet's "We'll Meet Again," Bobby Brown's "Slick Partner," Aaron Hall's "Stand (You Got To)," and Monica & Usher's "Let's Straighten It Out."

exemplified here, are a potent blues vocal (fueling first single "Man Smart, Woman Smarter") and a knack for picking or penning fine songs, from trad-leaning "Louisiana Two-Step" and "Got You On Mind" to hard-rocking blues.

**VARIOUS ARTISTS**  
**Lost In Boston III**  
PRODUCER: Bruce Kimmel  
Varese Sarabande 5563

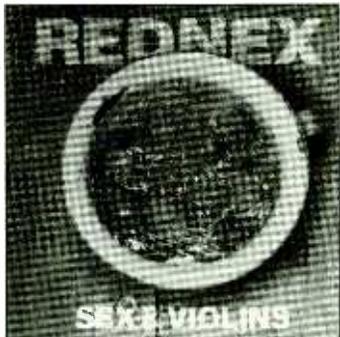
Once again the label proves wonderful tunes are sometimes dropped from Broadway shows. For instance, Jule Styne & Stephen Sondheim's "Mama's Talkin' Soft" is a delightful casualty from "Gypsy," while "Older And Wiser" wasn't right for the teen characters in "Bye Bye Birdie." Want a fine, fervent ballad cut from Rodgers & Hammerstein's "Flower Drum Song"? Then "My Best Love" will win you over. There are also dropouts from R&H's "Oklahoma!," Frank Loesser's "Where's Charley?" and "Guys And Dolls," Bock & Harnick's "She Loves Me," and Cy Coleman & Dorothy Fields' "Sweet Charity" and "Seesaw," among others. Performances are of original-cast caliber.

## JAZZ

★ **PRIMA MATERIA**  
**Peace On Earth (Music Of John Coltrane)**  
PRODUCER: Louie Belognis  
Knitting Factory Works 158

One of the finer additions to Knitting Factory Works' burgeoning catalog, "Peace On Earth" celebrates the late-period music of John Coltrane in all its dense, deep glory. Guided by the drums of Coltrane collaborator Rashied Ali, Prima Materia's thick textures and searching improvisations do justice to both the majesty of Coltrane's compositions and his profound inner quest. Though alto saxist/avant-garde catalyst John Zorn sits in on two tracks, the five-man Prima Materia functions best on its own, as the expansive, compelling performances of the title track and "Alabama" show.

## SPOTLIGHT



**REDNEX**  
**Sex & Violence**  
PRODUCERS: Various  
Battery 46000

The group's name is insulting, the album title silly, and the cover patently offensive. But that's not all the members of this bizarre Swedish group have going for them. With a global smash under their belt (the "techno-country" novelty tune "Cotton Eye Joe") and a brace of others that are at least as catchy, the Rednex have landed on the shores that inspired their perverse brand of genre-morphing. "Riding Alone," surprisingly sincere ballad "Wish You Were Here," and "Wild And Free" are a few of the tracks that could follow "Cotton Eye Joe" up the charts and onto the dancefloor. Available in the U.S. through Jive.

## NEW AGE

★ **TUU**  
**All Of Our Ancestors**  
PRODUCERS: Tuu  
Waveform 85102

Ambient music can be clinical and remote, but British trio Tuu (pronounced "two") has gotten around that obstacle. Tuu's music is based in improvisation, relying on instruments that are played rather than programmed. Hand drum and clay pot rhythms are laced with wandering Indian bansuri and Chinese flute melodies. Synthesizers, samplers, and loops provide the atmospheric architecture for Tuu's transglobal ruminations. Drawing from the same wellspring as Jon Hassell and Steve Roach, Tuu plows the organic side of techno-tribal music, but with more melodic appeal. Contact: 602-204-1989.

## VITAL REISSUES™

**FRANK ZAPPA/THE MOTHERS OF INVENTION**  
**We're Only In It For The Money**  
PRODUCER: Frank Zappa  
Rykodisc 10503

Recorded at the end of 1967's "Summer of Love" (but released in '68), this Frank Zappa/Mothers classic lampooned authority and hippiedom alike. An aural fever-dream of savage songs and bizarre tape effects, it declared that "Flower Power Sucks," made Eric Clapton see God, and linked Kafka's "In The Penal Colony" with then-Gov. Ronald Reagan's regime. Fans dismayed by the busy rhythm tracks Zappa added in the '80s will find this release just as they remember the vinyl original, with an even brighter sound than its first CD reissue. "Let's Make The Water Turn Black" and "Flower Punk," a tad speedy on previous reissue, have been returned to their proper pace. The jewel in Ryko's newly remastered FZ catalog, which encompasses 53 titles.

## SPOTLIGHT



**VARIOUS ARTISTS**  
**Songs From The Cold Seas**  
PRODUCER: Hector Zazou  
Columbia 67068

Atmosphere hangs like breath in the air on French composer/producer Hector Zazou's latest concept album, which is spun around traditional musics from the globe's frigid northern reaches. Among the more familiar faces are Suzanne Vega and John Cale, who duet on the magnificent Oscar Wilde recitation "The Long Voyage"; Jane Siberry, with heart-rending ballad "She's Like A Swallow"; Siouxsie, with a spooky, stunning "The Lighthouse"; and Bjork, who relates (in Icelandic, according to the liner notes) a bittersweet tale. Also among those on board: Sweden's Lena Willemark, Japan's Tokiko Kato, Greenland's Marina Schmidt, Finland's Värttinä, and Siberia's Vimme Saari. A stunning sonic portrait of a region.

## WORLD MUSIC

★ **HOSSAM RAMZY**  
**Source Of Fire**  
PRODUCER: Hossam Ramzy  
Arc Music 1305

Helping out intrepid Western rock stars like Peter Gabriel and Jimmy Page & Robert Plant is merely a sideline for percussionist Hossam Ramzy, who has documented traditional Egyptian rhythms and the works of master Egyptian composers over the course of a dozen excellent albums for Arc Music. Branching out from the classical strains of "The Best Of Muhamed Abdul Wahab" and the indigenous beats of "Egyptian Rai," Ramzy incorporates Western textures this time out. Though its modern sheen makes "Source Of Fire" more accessible than his past work, Ramzy's ability to artfully evoke sheltering skies and shifting sands remains undiminished. Distributed by Distribution North America.

**DR DIDG**  
**Out Of The Woods**  
PRODUCER: Graham Wiggins  
Hannibal/Rykodisc 1384

A large woodwind considered sacred by the Aborigines, the didgeridoo is seldom taken out of its traditional context. However, Dr Didg (aka Graham Wiggins) has made a career out of sampling, looping, and otherwise processing the enchanting instrument, realizing its full tonal and rhythmic potential. His layers of didgeridoo are augmented by guitar and drums, yielding a fusion of the exotic and the familiar that fans of world music and modern jazz should appreciate.

## LATIN

► **MANA**  
**Quando Los Angeles Lloran**  
PRODUCERS: Fher, Alex Gonzalez  
WEA Latina 99707

Already a top 10 entry on The Billboard Latin 50, latest effort by this huge Mexican

act reveals a maturing band whose melodic rock anthems to relationships, societal ills, and environmental awareness contain more texture and edge, both lyrically and musically. Though never a strong radio act, Maná could extract airplay with a pair of doleful narratives of forsaken love titled "Hundido En Un Rincón" and "No Ha Parado De Llover."

★ **FELICIDAD**  
**Electrizante**  
PRODUCER: Lenny Valentin  
MP 6150

Cooing, breathy voice of this fetching actress/model from Puerto Rico meshes neatly with breezy, hook-laden, pop/dance numbers, most of which were penned by Lenny Valentin. Bouncing first single "Te Amo" leads a parade of potential radio hits ranging from upbeat hip-shakers "Es Un Maniquí" and "Siénteme" to seductive romantic ode "Serás Para Mi."

## GOSPEL

► **LUTHER BARNES & THE SUNSET JUBILAIRE**  
**A Live Celebration**  
PRODUCER: Luther Barnes  
Atlanta International 10206

Lord have mercy, what an album. Confidently running the gamut from urban contemporary workouts to reverential, traditional gospel, Luther Barnes, a formally trained writer, arranger, composer, and singer, lends his formidable talents to fine originals and standards. The five singers and the band prove themselves equally adept at heart-stopping ballads and git-down, up-tempo romps. Fourteen albums into their estimable career, Barnes & the Sunset Jubilaires, far from slowing down, only get better and better.

## CONTEMPORARY CHRISTIAN

**GLAD**  
**Color Outside the Lines**  
PRODUCERS: Mark Balclwin, Joe Hogue, David Bunker  
Light Records 51416-5126

Glad members Ed Nalle, Chris Davis, John Gates, Jim Bullard, and Paul Langford have crafted an album that is a musical celebration, buoyed by strong vocals, soaring harmonies, and uplifting lyrics. The group infuses these lively pop songs with a sense of joy that permeates both the up tempo numbers (rollicking anthem "Fuel For The Fire") and the slower pieces ("Show The Way," "If You Look"). Other outstanding cuts on a solid collection are the title track, "The One Who Loves Me Most," and "Angels Dance."

## CLASSICAL

► **BERG: SONGS**  
**Jessye Norman, soprano, Ann Schein, piano, London Symphony Orchestra, Pierre Boulez**  
PRODUCER: Georges Kadar  
Sony Classical 66826

The opulent voice of Jessye Norman offers a fascinating journey through the early songs of Alban Berg, some of them written when he was in his teens. A number of these look back to 19th-century lieder rather than forward to the idiom of Berg's teacher Schoenberg; with Berg absorbing Schubert, Brahms, and impressionism elsewhere on the CD, the atonality of "Fünf Orchesterlieder" is authentically jarring.

★ **BUXTEHUDE: EIN STARKEN MUSIC: SIX CANTATAS**  
**Orchestra Anima Eterna, the Royal Consort, Collegium Vocale, Jos van Immerseel**  
PRODUCER: T.A. Diehl  
Channel Classics 7895

Lushly emotional readings of these sacred cantatas performed by some excellent Dutch and Belgian historical-performance ensembles. The choral work is especially rewarding.

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

► **PAULA ABDUL** *My Love Is For Real* (5:21)  
PRODUCER: Rhett Lawrence  
WRITERS: R. Lawrence, P. Abdul  
PUBLISHERS: BMG Songs/Rhethtime/P.J.A., ASCAP  
REMIXERS: Junior Vasquez, Strike, Eric "E-Smoove" Miller, Mark Picchiotti, Teri Bristol  
Virgin 38493 (c/o Cema) (cassette single)

This first peek into "Head Over Heels," Abdul's first album in more than three years, is smartly rushed to top 40 and crossover radio ahead of its late-May release plan. With its rugged pop/hip-hop beats, steamy Middle Eastern keyboard flourishes, and swirling guest vamps by Ofra Haza, this slammer has the juice to become a top boombax summer anthem. Abdul's vocal delivery has improved greatly, as proved in a performance that is, by turns, full-bodied and coquettish. A plethora of trend-conscious dance remixes should help ensure active play of this future hit for a long time to come.

► **OL' DIRTY BASTARD** *Shimmy Shimmy Ya* (3:40)  
PRODUCER: The RZA  
WRITERS: R. Jones, R. Diggs  
PUBLISHERS: Wu-Tang/Ramecca, BMI  
REMIXERS: Ol' Dirty Bastard, The RZA, Buddah Monk  
Elektra 9212 (cassette single)

Second single from "Return To The 36 Chambers: The Dirty Version" extends the thread of dope rhymes, chantable hook lines, and rugged hip-hop beats that are designed to rock jeeps and flood radio airwaves. ODB spews the words "ooh baby, I like it raw" with a salacious snarl that speaks volumes. Track is ripe for picking by those who dug the previous single "Brooklyn Zoo," as well as those who are still uninformed. For added fun, jam on the flipside tingler, "C'mon Baby." Slammin'.

**SIR MIX-A-LOT** *Sleepin' Wit My Fonk* (3:41)  
PRODUCER: Sir Mix-A-Lot  
WRITERS: Sir Mix-A-Lot, W. Collins, G. Clinton  
PUBLISHERS: PolyGram International/Where's My Publishing, ASCAP; Bridgeport/Rubber Band, BMI  
Rhyme Cartel/American 7359 (CD single)

This ain't no "Baby Got Back," but that does not mean top 40 programmers should sleep on this eye-opening jam. The booty-worshipping rapper adopts a grittier vocal for this deeply funky track, while the Lord Sadat remix adds a saucy female backing vocal. Red Hot Chili Peppers' Flea guests on bass guitar. Get with it.

**AMY GRANT** *Big Yellow Taxi* (3:08)  
PRODUCER: Michael Omartian  
WRITER: J. Mitchell  
PUBLISHER: Siquomb, BMI  
REMIXERS: Eric Sarafin, John Robert Richards, Mark Mazzetti  
A&M 8406 (c/o PGD) (cassette single)

Grant cruises through this Joni Mitchell chestnut with a plucky grin and rousing acoustic strumming. She effectively casts a stop-and-smell-the-roses spell over the tune that mirrors her own typically optimistic songwriting style. In Grant's hands, the well-worn "shoo-bop-bop-bop" hook sounds positively fresh, which should help in sparking interest at both top 40 and AC radio formats. A lively moment from the singer's fine "House Of Love" collection.

**STRICTLY FOR U** *Open Arms* (3:35)  
PRODUCERS: Ron & Deo  
WRITERS: S. Perry, J. Cain  
PUBLISHER: Weed High Nightmare, BMI  
Quality 628 (cassette single)

Denver, Colo., male quintet offers a faithful rendition of Journey's classic love song, kicked into '90s trends by lush layers of harmonies at the chorus. Single also has the glistening, power-ballad arrangement needed to penetrate pop and AC formats— which it should do within seconds.

## R & B

► **SMOOTH** *Mind Blowing* (3:55)  
PRODUCERS: Art & Rhythm  
WRITERS: J. Carter, L. Campbell, K. Fingers, M. White  
PUBLISHERS: Zomba Enterprises, Art & Rhythm/Ahythmusic/EMI-April, ASCAP  
REMIXERS: Kenny "Smoove" Konegay, Mr. Lee, Wayne Williams  
Jive 42285 (c/o BMG) (cassette single)

Smooth continues to straddle the fence dividing soul diva and rapp hottie with

rockin' throwdown that makes excellent use of her sultry singing and aggressive rhyme style. Riding a sample of "For The Love Of You" by the Isley Brothers, the beat kicks a comfy midtempo pace that gives the finger-poppin' chorus room to breathe. Five remixes should help close the deal at R&B, pop, and crossover radio stations. Tasty.

★ **IMPROMP2** *Enjoy Yourself* (3:43)  
PRODUCER: Steve Harvey  
WRITERS: J. Britt, S. Harvey, S. Thomas  
PUBLISHERS: 816, ASCAP; Steve Harvey/Odie Mae, BMI  
MoJazz 1279 (c/o Motown) (cassette single)

Seductive slow jam is heated by the kinetic chemistry of easy-going rapper Sean E. Mac and smooth singer Johnny B. The two seamlessly swap vocal licks on a funk-laced jeeb jam that gets points for its subtle jazz subtext. This is old-school R&B, smartly fashioned for the kids on da corner, while also giving the more sophisticated ear something to embrace. If the rest of the act's debut, "You're Gonna Love It," is this good, it may prove to be one of the best R&B albums of the year.

**FREDDIE JACKSON** *(I Want To) Thank You* (4:30)  
PRODUCER: Barry J. Eastmond  
WRITERS: B.J. Eastmond, G. Chambers  
PUBLISHERS: Barry's Melodie/PolyGram International/Orsnea/Warner Bros., ASCAP  
Street Life/Scotti Bros. 78035 (c/o BMG) (cassette single)

Jackson continues his bid for revived interest from R&B radio with a smoldering slice of urban romance. At a time when lung-bursting screams are mistaken for soulful singing, Jackson's carefully measured vocal is a refreshing treat. He benefits from the seasoned production chops of Barry J. Eastmond, who positions this fine single as a tonic for mature listeners who are tired of the constant "freaking" found in current R&B ballads.

## COUNTRY

► **VINCE GILL** *You Better Think Twice* (3:28)  
PRODUCER: Tony Brown  
WRITERS: V. Gill, R. Neilsen  
PUBLISHERS: Benefi/Englishtown, BMI  
MCA 55035 (c/o Uni) (7-inch single)

If you are waiting for Gill to veer away from his tried-and-true formula, you will have to keep on waiting. Meanwhile, he continues to pump out solid, if somewhat predictable, material like this guitar-fueled country-rocker. Ho-hum ... sounds like another No. 1 hit.

► **LEE ROY PARNELL** *A Little Bit Of You* (2:41)  
PRODUCERS: Scott Hendricks, Lee Roy Parnell  
WRITERS: T. Bruce, C. Wiseman  
PUBLISHERS: WB/Big Tractor/Almo/Daddy Rabbit, ASCAP  
Career 2823 (7-inch single)

Between his own hit singles and the slide guitar solos he adds to those of his peers, Parnell's sound has become very familiar to fans of country radio. The singer/songwriter plays off that familiarity with this safe-and-solid leadoff single, his first on the Career Records imprint. Hey buddy, if it ain't broke, don't fix it.

► **LORRIE MORGAN** *I Didn't Know My Own Strength* (3:19)  
PRODUCER: James Stroud  
WRITERS: R. Bowles, R. Byrne  
PUBLISHERS: Nineteenth Hole/Maypop/Wildcountry/Bellamy, BMI  
BNA 64287 (c/o BMG) (7-inch single)

Working with a new producer, Morgan continues down the same country/pop road that got her this far. True to form, the singer makes the most of a brisk tempo and plentiful hooks, taking this ode to self-determination right down the middle.

► **GEORGE DUCAS** *Hello Cruel World* (3:28)  
PRODUCER: Richard Bennett  
WRITERS: G. Ducas, Angelo, T. Tyler  
PUBLISHERS: Polygram International/Veg-O-Music/All 3 Chords, ASCAP/BMI  
Liberty 79085 (c/o Cema) (CD promo)

Ducas has been doing a slow build at country radio, and with an album full of

surefire follow-up singles like this one, that momentum should continue. Strong songwriting and Richard Bennett's plugged-in production combine here into a killer one-two punch for country radio.

**STEVE WARINER** *Get Back* (3:43)  
PRODUCERS: Jerry Crutchfield, Martin Crutchfield  
WRITERS: J. Lennon, P. McCartney  
PUBLISHERS: Northern/EMI-Blackwood/ATV, BMI  
Liberty 79086 (c/o Cema) (CD promo)

Some slick picking is just about all Wariner brings to his version of this Beatles classic, from the just-released "Come Together" project. Gone is the light-and-airy feel of the original, replaced by an in-the-studio sterility.

## DANCE

► **DEEP FOREST** *Marta's Song* (7:00)  
PRODUCERS: Eric Mauquet, Michel Sanchez  
WRITERS: E. Mauquet, M. Sanchez  
PUBLISHERS: Sony Songs, BMI; Eric Mouquet/Michel Sanchez, SACEM  
REMIXERS: Pete Arden, Vinny Vero, Armand Van Helden, Greg Padula, Joey Malzone, Lenny Bertoldo, Larry Dawson, Marc Pirrone, Joe Giucastro, Shaolin Monk, DJ Casanova  
550 Music/Epic 7092 (c/o Sony) (12-inch single)

Act's long-awaited second set, "Boheme," is ushered in with a deliciously complex, brilliantly constructed world beat/dance pop journey. In its original form, the track is rife with contagious vocal passages and percolating raw beats. Single has every stylistic corner of clubland covered, thanks to remixes by a virtual army of young turks. Riffle through 'em all to find a fave, though you should start with Tugboat Annie's Greenhouse mix by Pete Arden & Vinny Vero, and Armand Van Helden's Muslim Moose version.

► **JAKI GRAHAM** *E-Sensual* (6:32)  
PRODUCER: Rod Gammons  
WRITERS: R. Gammons, A. Klippel, T. Baker, M. Nelmes  
PUBLISHERS: Prime Direction/MCA  
REMIXERS: Mark Picchiotti, Teri Bristol  
AveX/Critique 15544 (c/o BMG) (12-inch single)

Graham follows her smashing cover of "Ain't Nobody" with a sultry R&B original that has been tweaked for clubland consumption by the reliably creative Teri Bristol and Mark Picchiotti. In their hands, Graham sashays inside a lush house context with the finesse that befits her seasoned career. Do not ignore the song's album version, which kicks an old-school soul vibe. This is perfect for urban dancefloors and radio airwaves. From the forthcoming album, "Real Life."

► **WINTER DARLING** *Higher Love* (7:36)  
PRODUCER: Johnny Vicious  
WRITERS: B. Vollman, J. Coles  
PUBLISHERS: Strictly Rhythm/Johnny Vicious, ASCAP  
REMIXER: Johnny Vicious  
Strictly Rhythm 12354 (12-inch single)

Tribal-house fiends unite! Darling, whom some may recall from a brief stint with the Chosen Few, stomps and swaggers like a banshee on a vigorous, wickedly contagious anthem that is long on wriggling percussion and swooping keyboard effects. Underground tastemakers will trip over themselves to prop and play this future smash. Now, let us hear this vampish vocalist handle a more fully constructed song—the results will likely be quite hot. Contact: 212-254-2400.

★ **JAMIROQUAI** *Space Cowboy* (7:56)  
PRODUCER: J.K.  
WRITER: Kay  
PUBLISHERS: EMI, PRS, EMI-Blackwood, BMI  
REMIXER: David Morales  
Work 77827 (c/o Sony) (12-inch single)

Quirky artist sometimes associated with the acid-jazz movement takes a second stateside bow with a richly textured slice o' classic funk that has a memorable melody and clever chorus. The original downtempo version is cool for R&B-angled dancefloors and pop/crossover radio, while David Morales' house mixes are full of ear-grabbing loops and workable breaks—and he smartly never

loses grip of the actual song or the playful lead vocal. From the fab sophomore set, "The Return of the Space Cowboy."

## AC

► **PETER, PAUL & MARY** *Home Is Where The Heart Is* (4:28)  
PRODUCER: Phil Ramone  
WRITER: S. Fingerett  
PUBLISHER: Green Fingers, BMI  
Warner Bros. 7579 (CD promo)

Eternally optimistic folk trio returns with the kind of simplistic, but affecting storytelling style you have come to expect through the years. Single from "Lifelines" has a lovely guest appearance by Holly Near, whose warm delivery melts perfectly inside PP&M's well-weathered harmonizing. The track's lilting and spare instrumentation fits current AC trends well and should be welcomed by programmers with open arms.

**THE CHIEFTAINS WITH STING** *Mo Ghile Mear ("Our Hero")* (3:20)  
PRODUCER: Paddy Moloney  
WRITER: Traditional  
PUBLISHER: Chrysalis, BMI  
RCA Victor 68297 (c/o BMG) (CD single)

This classic collaboration between Sting and the Chieftains may baffle some programmers with its traditional arrangement and Gaelic dialect. An a capella opening is joined by a choir and Scottish pipes. Originally written by an 18th century poet, the impact of this haunting track is timeless.

## ROCK TRACKS

► **UGLY KID JOE** *Tomorrow's World* (4:18)  
PRODUCER: GGGarth, Ugly Kid Joe  
WRITERS: Ugly Kid Joe  
PUBLISHER: Say Ten Cents, ASCAP  
Mercury 1446 (c/o PolyGram) (CD single)

UKJ's imminent opus, "Menace To Sobriety," is ushered onto rock radio with angst-riddled rocker. Headbangers will dig the forceful attack of crunchy guitar chords, which is underlined with lumbering midtempo, Zeppelin-esque beats, while the more high-brow listener should slice through the sonic blast and chew on the song's brooding, well-phrased lyrical content. Smells like an easy smash.

► **OASIS** *Rock 'N Roll Star* (3:41)  
PRODUCERS: Oasis, Mark Coyle  
WRITER: N. Gallagher  
PUBLISHER: Creation/Sony, BMI  
Epic 7024 (c/o Sony) (CD single)

The song title is a bit ironic. While Oasis clearly aims to be the next big British import in the U.S., it simultaneously mocks its efforts in this brilliant cut from the mesmerizing debut "Definitely Maybe." Cheeky lyrics and confident vocals leap through a thick wall of guitar feedback. Deafening bliss.

★ **MELISSA FERRICK** *Falling On Fists* (3:19)  
PRODUCERS: Julie Last, Melissa Ferrick, Marika Tjellios  
WRITER: M. Ferrick  
PUBLISHER: Nine Two One, ASCAP  
Atlantic 6165 (cassette single)

Look for this singer/songwriter to straddle the fence dividing modern rock and AC radio with this emotionally charged highlight from her new "Willing To Wait" album. With an assertive vocal style and breezy guitar strumming that may draw initial comparisons to radio's other prominent Melissa, Ferrick's clever and highly literate material is ripe for instant consumption, regardless of the format.

★ **EXTRA FANCY** *You Look Like A Movie Star, Honey* (no timing listed)  
PRODUCER: Biff Sanders  
WRITERS: Extra Fancy  
PUBLISHER: Butch Ditties, ASCAP  
Diablo Musica 001 (7-inch single)

This absorbing Los Angeles quartet, which is a member of the thriving queercore movement, is able to keep

pace with the best of the classic and current punksters. Lead singer Brian Grillo exudes a mesmerizing vocal prowess that ranges from intense rage to pain-filled vulnerability. All the ingredients are in place for a much-deserved modern rock breakthrough. Do not overlook the bonus tracks "Self Made" and "You Got It Wrong." Contact: 213-665-7500.

★ **THE TRAGICALLY HIP** *So Hard Done By* (3:29)  
PRODUCERS: Mark Howard, the Tragically Hip  
WRITERS: The Tragically Hip  
PUBLISHERS: Roll/Little Smoke, SOCAN  
Atlantic 6184 (CD promo)

Album rock radio programmers with a taste for grass-roots pop will get high on this Hip. It all begins with faint drums and a whispered vocal, overlapped by coercive guitar riffs. The fragile vocal hints at a louder verbal fury, yet never fully erupts. A magnificent representation of repressed rock rage.

**SPONGE** *Molly* (3:39)  
PRODUCERS: Sponge  
WRITERS: Sponge  
PUBLISHERS: It Made A Sound/Plunkies, BMI  
Work 6941 (c/o Sony) (CD promo)

On the heels of "Plowed," Sponge appears ready to soak up more modern and album rock airplay with its sophomore offering—and that is a welcome achievement. The gravel-throated vocals and plump harmonies are featured in this ode to actress Molly Ringwald. From the album "Rotting Piñata."

**BILLY PILGRIM** *Sweet Louisiana* (3:19)  
PRODUCER: Richard Dodd  
WRITERS: A. Hyra, K. Bush  
PUBLISHERS: Big Back Porch Songs/Irving, BMI  
Atlantic 6167 (cassette single)

For those who missed the act's solid 1994 self-titled debut, Billy Pilgrim is not one person, but rather an enigmatic duo of singer/songwriters Andrew Hyra and Kristian Bush. This first release from their sophomore effort, "Bloom," sparks with a familiar blend of acoustic and electric strumming and playful harmonies that are as accessible to jazz/AC formats as to targeted album rock radio. Song has a pleasant bluesy subtext that complements its image-rich lyrics and sing-along chorus. Nice one.

## RAP

► **FUNKDOOBIEST** *Dedicated* (4:29)  
PRODUCER: DJ Ralph M.  
WRITERS: L. Mugerud, B. Bouldin, J. Vasquez  
PUBLISHERS: Soul Assassin/Peace, Unity, Love/Divine Pain/BMG, ASCAP  
Immortal/Epic 7041 (c/o Sony) (12-inch single)

Funkdoobiest continues to crank out crafty hip-hop that is decidedly left of center. Reverberating rap rhythms echo over a steady backbeat. This vibe has a twisted edge, as an eerie hook is formed by the repetitious lyric "Rest in peace." A morbid, but magnificent achievement. Dig into this gem from the act's forthcoming album, "Brothas Dobie."

**KING TEE** *Way Out There* (4:35)  
PRODUCER: Da' Mic Profesan  
WRITERS: Da' Mic Profesan, King Tee  
PUBLISHER: Not listed  
MCA 3257 (c/o Uni) (CD single)

King Tee takes a gentle excursion into slow funk territory, as the rapper fronts a West Coast style. An uncertain piano line loops over a stuttering hip-hop beat, while a coolly delivered rap coasts along at a comfortable pace.

**NEMESIS** *Drop Tha Bottom* (4:22)  
PRODUCERS: Nemesis, Doc Funk  
WRITERS: O. Hatcher, J. Wagoner, R. Carey  
PUBLISHERS: Promuse/Unconscious/Funkhouse, BMI  
Profile 7431 (CD single)

Miami hass shakers will jiggle'n'jump to this energetic jam. Pump up the volume to maximize the deep beats and anxious crowd chants. A rapid rap races through mad rhythms, hip-hop samples, and slick scratches. Bottoms up.

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.

## CHILD'S PLAY

(Continued from page 71)

pilation CD, and Larry Lieberman of the magazine's marketing force, Warner Music, says the publication already has accrued 50,000 subscribers—and that's only with three issues. "We expect 250,000 subscribers within the next year," says Lieberman.

A sampling of artists from May's CD include Bill Shontz, Greg & Steve, John McCutcheon, Fred Penner, and Karan and the Musical Medicine Show, with Red Grammar and Curtis King.

"We feel we're creating an environment where kids' artists can thrive," says Lieberman. Recorded product from all artists featured on the CD—as well as those products reviewed in each issue of the magazine—is available from Warner Music via the publication.

"This direct marketing serves a critical function," says Lieberman. "It's the opportunity to superserve our subscribers." As a parent himself, Lieberman says he knows firsthand the frustra-

tion of trying to buy a children's title at the local record store, "only to be told by a kid with a pierced cheek that they don't have it and can't get it."

Radio AAHS magazine is available for \$7.77 per issue, including shipping. There are 16 issues a year, including four quarterly specials.

Lieberman says Warner Music, which operates five music magazine/CD publications in genres such as rock, country, jazz, and classical, says, "We were looking for an independent partner to develop a kids' franchise. We saw the children's music market was strong in Minneapolis, due to Radio AAHS." Now, he says, "they create the magazine, and we handle marketing." Radio AAHS magazine is currently being marketed through print ads and direct mail, "and shortly will be through TV," says Lieberman, "including likely spots on Nickelodeon and Lifetime."

**FAREWELL:** The passing last month of much-loved Burl Ives, who until re-

cent years was the virtual one-man personification of children's music, saddened all who had ever enjoyed his graceful, engaging folk songs. Children's duo MaryLee & Nancy, who had performed with Ives for years, played at his memorial service April 23 in Anacortes, Wash., along with John Denver. The duo's Nancy Stewart says she and MaryLee Sunseri performed "Ives' favorite song, the oldest-known published song in the world, called 'Sumer Is A'Cumin,' from England." The pair rendered another old English air, "Ben Demeer's Stream," at the request of Ives' widow.

Child's Play belatedly discovered MaryLee and Nancy's 1993 release earlier this year. Called "Rhythm Of The Rocks" (Friends Street Music, Mercer Island, Wash.), it's quickly become one of our favorites: Gorgeous singing, offbeat selections, and an often whimsical approach make this multicultural collection an album to treasure.

## NAIRD ANNOUNCES NOMINATIONS FOR '94 INDIE AWARDS

(Continued from preceding page)

Tony Rice, design by Mike Moser & Brent Hausman (Acoustic Disc); "Lead Belly's Last Sessions," Lead Belly, design by Visual Dialogue (Smithsonian/Folkways); "The Music Behind The Magic: The Musical Artistry Of Alan Menken, Howard Ashman & Tim Rice," Alan Menken, Howard Ashman & Tim Rice, photography by Terry Heffeman, art direction by Clifford Seibert Design Collaborative (Walt Disney); "File Under: Easy Listening" (limited edition), Sugar, design by Lou Kregel (Rykodisc); "Duende," various artists, design by Bonnie Butler & JoDee Stringham (Ellipsis Arts); "United Rhythms Of Messidor," various artists, design by Studio Deutschland & Gotz Wornor (Messidor).

**Pop music:** "Morning Is Broken" (CD-5), Lloyd Cole (Rykodisc); "Marshall Crenshaw Live . . . My Truck Is My Home," Marshall Crenshaw (Razor & Tie); "Set To Pop," Bill Lloyd (ESD); "The Impossible Bird," Nick Lowe (Upstart); "Squeeze This!," Those Damed Accordions! (Flying Fish).

**R&B:** "B.Y.O.B.," B.Y.O.B. (Rykodisc); "Blasters Of The Universe," Bootsy's New Rubber Band (Rykodisc); "Colour Club," Colour Club (JVC); "Going Back Home," Frankie Lee (Blind Pig); "A Taste Of The Blues," Jimmy McCracklin (Bullseye Blues); "Willing & Able," Dalton Reed (Bullseye Blues); "Break The Ice," Preston Shannon (Bullseye Blues).

**Rap album:** "It Takes A Thief," Coolio (Tommy Boy); "Back Up Off Me," Dr. Dre & Ed Lover (Relativity); "Breakin' Combs," Dred Scott (Tuff Break);

"The Sun Rises In The East," Jeru The Damaja (Payday/FFRR); "Prose Combat," MC Solaar (Cohiba).

**Reggae:** "Hail H.I.M.," Burning Spear (Heartbeat); "Deeper Roots," Meditations (Heartbeat); "Call Mi Sister Carol," Sister Carol (Heartbeat); "Hi Bop Ska," Skatalites (Shanachie); "Fighting For Peace," Yami Bolo (RAS).

**Rock:** "The Crying Tree," Blood Oranges (ESD); "Birdnest On The Ground," Doyle Bramhall (Antone's); "Storm Warning," Tinsley Ellis (Alligator); "Daredevils Of The Red Guitar," Bugs Henderson (Flat Canyon); "Autopilot," the Samples (W.A.R.?); "Brace Yourselves—A Tribute To Otis Blackwell," various artists (Shanachie).

**Seasonal music:** "Advent Carols From St. John's," Choir of St. John's College (Nimbus); "Yuletide Swing," Oliver Jones (Justin Time); "Nativitas," Kansas City Chorale (Nimbus); "Kwanzaa Music," various artists (Rounder); "A Concord Jazz Christmas," various artists (Concord Jazz).

**Singer/songwriter:** "The Poet Game," Greg Brown (Red House); "High Powered, Low Flying," Mike Cross (Sugar Hill); "Gringo Honeymoon," Robert Earl Keen (Sugar Hill); "Artifacts Of Love," Lisa Mednick (Dejadisc); "Digging Through My Closet," David Roth (Folk Era).

**Soundtrack/cast recording:** "The Beau Hunks Play The Original Little Rascals Music," Beau Hunks (Koch Screen); "The Lion King," original mo-

tion picture soundtrack (Walt Disney); "The Professional," original score (Tri-Star); "The Mask," original score (Tri-Star); "The Magnificent Seven," Phoenix Symphony/Jim Sedares (Koch International Classics).

**Spoken word:** "Downtown," Luis Alfaro (New Alliance); "Your Only Other Alternative Is Surgery," Elizabeth Belile (New Alliance); "A Jazz Audiobiography," Buddy Collette (Issues); "The Ice Opinion," Ice-T (the Publishing Mills); "Angie Says I," Theresa Saldana (the Publishing Mills).

**String music:** "More Songs Of Love And Murder," Beacon Hill Billies (ESD); "Art Of Taksim," Guksel Kartal (Traditional Crossroads); "3rd Annual Farewell," Mike Seeger (Rounder); "I'll Be Seeing You," Ned Spurlock (Traditional Sounds); "Harp Magic," Peter Sterling (World Disc Music).

**Video:** "Fantastic Voyage," Coolio (Tommy Boy); "You Can't Stop The Prophet," Jeru The Damaja (Payday/FFRR); "Nouveau Western," MC Solaar (Cohiba); "High Lonesome—The Story Of Bluegrass Music," various artists (Shanachie); "Young Rock," various artists (Mammoth).

**World, contemporary:** "Firin In Fouta," Baaba Maal (Mango); "Jou A Rive," Boukan Ginen (Xenophile); "Aye," Angelique Kidjo (Mango); "Songhai II," Songhai (Hannibal); "Talking Timbuktu," Ali Farka Toure with Ry Cooder (Hannibal).

**World, traditional:** "Bien Jibaro," Edwin Colon (Rounder); "Tibetan Buddhist Rites From The Monasteries Of Bhutan," Tibetan Monks (Lyricord); "Eternal Voices," various artists (New Alliance); "The Music Of Vietnam Vol. 1.1," various artists (Celestial Harmonies); "Duende," various artists (Ellipsis Arts).

## TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. APPLAUSE! DANNY WRIGHT MOULIN D'OR
17. PRECIOUS WATERS RIVER OF LIFE VARIOUS NARADA
18. PATH AN AMBIENT JOURNEY FROM WINDHAM HILL VARIOUS WINDHAM HILL
19. IN SEARCH OF ANGELS VARIOUS WINDHAM HILL
20. NARADA DECADE VARIOUS NARADA
21. BY HEART JIM BRICKMAN WINDHAM HILL
22. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE
23. CLOSE TO THE HEART VARIOUS NARADA
24. FEATHER, STONE & LIGHT NAKAI/EATON/CLIPMAN CANYON
25. WINTER SONG JOHN TESH GTS

## 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®	
			★★ NO. 1 ★★	
1	1	2	HERE COMES THE HOTSTEPPER COLUMBIA 67056*	INI KAMOZE 2 weeks at No. 1
2	2	5	MURDER LOVE EASTWEST 61737*/EEG	SNOW
3	3	67	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
4	4	67	PROMISES & LIES VIRGIN 88229	UB40
5	6	6	A TRIBUTE TO BOB MARLEY... THE RIDDIM OF A LEGEND RELATIVITY 1234	VARIOUS ARTISTS
6	5	26	DESTINATION BROOKLYN EPIC STREET 57857*/EPIC [CS]	VICIOUS
7	10	67	COOL RUNNINGS WORK 57553*/COLUMBIA	SOUNDTRACK
8	7	6	TRINITY TABU 530479*/MOTOWN	LUCKY DUBE
9	8	4	STRICTLY RIDDIM VOL. 2: THE SINGERS PRIORITY 53070	VARIOUS ARTISTS
10	11	67	QUEEN OF THE PACK ● EPIC 53763* [CS]	PATRA
11	13	47	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/EEG [CS]	BORN JAMERICANS
12	9	67	SONGS OF FREEDOM ▲ TUFF GONG 512 280/ISLAND	BOB MARLEY
13	12	35	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
14	15	45	BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS
15	14	15	STRICTLY THE BEST, VOL. 13 VP 1393*	VARIOUS ARTISTS

## TOP WORLD MUSIC ALBUMS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	10	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M 8 weeks at No. 1
2	2	14	THE LONG BLACK VEIL ● RCA 62702	THE CHIEFTAINS
3	3	5	BEST OF NONESUCH/ELEKTRA 79358/AG	GIPSY KINGS
4	4	11	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
5	8	9	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
6	6	24	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
7	5	24	THE MASK AND MIRROR WARNER BROS. 45420 [CS]	LOREENA MCKENITT
8	9	7	LOOKING BACK CURB 77718	MARY BLACK
9	7	9	CELTIC HEARTBEAT COLLECTION CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
10	NEW		GIT IT, BEAU JOCQUE! ROUNDER 2134	BEAU JOCQUE & THE ZYDECO HI-ROLLERS
11	RE-ENTRY		GIPSY KINGS ● ELEKTRA 60845/EEG	GIPSY KINGS
12	12	74	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
13	15	11	PAPA'S DREAM MUSIC FOR LITTLE PEOPLE 42562/WARNER BROS.	LOS LOBOS WITH LALO GUERRERO
14	10	75	BANBA ATLANTIC 82503/AG	CLANNAD
15	13	55	TALKING TIMBUKTU HANNIBAL 1381/RYKODISC	ALI FARKA TOURE WITH RY COODER

## TOP NEW AGE ALBUMS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	59	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI 52 weeks at No. 1
2	2	9	LIVE AT RED ROCKS GTS 4579	JOHN TESH
3	3	179	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
4	4	107	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
5	5	27	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
6	6	3	QUEST OF THE DREAM WARRIOR NARADA 64008	DAVID ARKENSTONE
7	8	257	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
8	11	4	BEYOND THE THUNDER HIGHER OCTAVE 7073	NEAL SCHON
9	7	13	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
10	9	29	ACOUSTIC PLANET HIGHER OCTAVE 7070 [CS]	CRAIG CHAQUICO
11	10	5	TYRANNY OF BEAUTY MIRAMAR 23046	TANGERINE DREAM
12	14	87	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
13	13	31	MANDALA DOMO 71001	KITARO
14	15	53	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
15	16	49	MONTEREY NIGHTS GTS 4570	JOHN TESH

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. [CS] indicates past and present Heatseekers titles. © 1995. Billboard/BPI Communications and SoundScan, Inc.

# REGGAE MUSIC

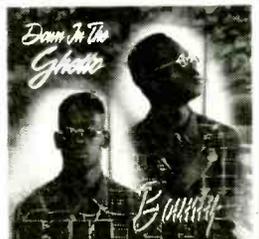
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# LARGEST DISTRIBUTOR

# WORLD MUSIC

The Billboard Spotlight



## THINKING GLOBALLY, LABELS FIND A WORLD OF TALENT

By RICHARD HENDERSON

Much time has passed since the likes of Folkways' Moses Asch pioneered the frontier where ethnomusicology meets pop music, and a number of domestic labels have since joined the world-beat crusade. Some have augmented their rosters with international acts, while others have devoted the whole of their energies to marketing world music in the U.S. Profiled below are some of the major players in the burgeoning world-music market.

### FROM THE ASCH'S

In the 1990s, Asch's label has merged with the Smithsonian, under the stewardship of director and curator Dr. Anthony Seeger, nephew of folk singer Pete Seeger (the latter figuring prominently in the label's early catalog). Smithsonian/Folkways, hewing to founder Asch's policy of keeping all of its thousands of titles in print, has forged ahead with new series of music from all points on the map.

Among the more popular new entries, "Tura: Voices From The Center Of Asia" and "Hawaiian Drum Dance Chants: Sounds Of Power In Time" sell well via

the label's distribution agreement with Koch International, as well as through its own Rockville, Md.-based mail-order operation. Brenda Dunlap, marketing director for Smithsonian/Folkways says that, despite the esoteric content of its many titles, the label employs such standard techniques as mailings to radio and uses ShoreFire Media for promotion



through domestic press. Beyond that, mailings also are sent to libraries, archives and universities—and to ethnomusicologists teaching at those institutions.

New additions to the Smithsonian/Folkways encyclopedic inventory include "Musical Traditions Of Portugal" (volume 19 in the Traditional Musics Of

The World collection) and "Dream Songs And Healing Sounds In The Rainforest Of Malaysia."

### BEYOND WPSE

Rykodisc has always followed its own muse, irrespective of musical trends or demographic forces. Its iconoclasm has paid off handsomely—nowhere more so than in the label's commitment to world music. Ai Farka Toure and Ry Cooder's collaboration, "Talking Timbuktu" won a Grammy this year in the World Music category, a branch of the awards inaugurated a few years before by Ryko's Mickey Hart release "Planet Drum."

Joe Boyd, legendary producer and musicologist, is a partner in the label. Ryko incorporates Boyd's ultra-eclectic Hannibal imprint, whose roster includes, among others, a host of unique Bulgarian musicians (such as Trio Bulgarika) and collaborative efforts between players from Mali, Spain and England (the two Songhai albums).

Thane Tierney, product manager for Hannibal Records, says the label has moved in recent years away from what Boyd calls "WPSE music (White People Singing in English)"—though Ryko's re-

cent signing of Maura O'Connell shows that Boyd's ties to the Fairport Convention-style traditional music of the U.K. remains strong. John Hammond, director of marketing at Ryko, notes that the 75,000 copies of the Toure/Cooder disc have helped it go obscure—though no less interesting—titles garner sales. Ryko has marketed sampler discs by mail, available for the cost of shipping and handling, and Hammond sees a favorable similarity between this approach and the early '70s "Loss Leader" campaigns used by Warner Bros. Records to educate consumers.

"As Warner's was during the golden era of Ostin and Warnerker, as Island/Antilles was in the '70s, that's the role we'd like to fill in the '90s," says Hammond. "We want our audience to trust us. If they haven't heard of Baka Beyond or Dr. Didj splinter groups from another Hannibal world music success, Outback], hopefully they'll think, 'If [Ryko] is into it, it must be cool.'"

When asked about the A&R technique that gives rise to the varied and exciting releases offered by David Byrne's Luaka

Bop label, president Yale Evelev says, "Everybody in the office brings in music, and David and I sort through it and decide what to put out. We're interested in pop music from other places that no one else here is paying attention to; we're not trying to follow other leaders."

The marketing boost afforded by the label's affiliation with Warner Bros.

Records is an civic as plus, but Luaka Bop maintains its own network of radio and retail contacts to work their releases. Its best-sellers include two albums, "From Zaire To Belgium, A Capella" and "Sabsylma," by the Afropean vocalists of Zap Mama; a series of modern Brazilian recordings; and "Canciones Urgentes," a best-of collection by Cuba's Silvio Rodriguez. Upcoming forays in



Continued on page 80

Recent entries on Billboard's Top World Music Albums chart reflect the diversity of the genre (clockwise from top): Gipsy Kings, Clannad, Ai Farka Toure with Ry Cooder

Continued from page 79

global pop include a compilation of what Evelev calls "Peruvian funk," another from Africa's Portuguese diaspora comprising Cape Verde and Angola, and a collaboration between Zap Mama, Me Phi Mi and Spearhead.

Distributed in the U.S. by Caroline, the path-breaking Real World label has introduced American and European audiences



Zap Mama

to artists representing the full palette of the planet's music via some four dozen titles issued to date. At Caroline's New York office, Suzanne Hannema, U.S. label product manager, and Dan Cohen, who handles publicity and radio promotion, have done much to establish a domestic presence for the label founded by Peter Gabriel in conjunction with the organizers of the W.O.M.A.D. festival and headquartered in England's Wiltshire district. Advance cassettes of upcoming releases are forwarded to Hannema and Cohen, with an outline of the label's expectations for that particular disc's marketing.

"For instance, Papa Wemba [Zaire's most popular musical export, recently produced for spring '95 release by Stephen Hague of Pet Shop Boys fame] is very big worldwide and extremely big in Europe, so [the label] has very high expectations for him," says Cohen.

Sheila Chandra's "The Zen Kiss" and "Weaving My Ancestor's Voices" are Real World's top sellers, moving 25,000 to 30,000 each. Ethnic compilations associated directly with the high-profile work of founder Gabriel, such as "Plus From Us" and "Passion Sources," continue to sell steadily.

## ISLAND OF JAMAICA

Island Records' commitment to world music dates back to the '60s. Its extensive interest in Jamaican music made reggae a music of pan-global significance—and has recently spawned a separate imprint, Island Jamaica. The label's Mango division, devoted to world music, has a European-based A&R team, with American marketing of the titles handled by Andrew Kronfeld, director of marketing for Island independent labels.

Kronfeld describes the proprietary marketing technique of each title as "a consideration—artist by artist—of the needs of a particular record." World-music publications, the fanzine community, NPR Afro-pop shows and other niche radio programming all receive the label's cooperation. Working titles in the ethnic melting pots of urban markets has yielded sales of more than 200,000 for Chakademus & Pliers' "All She Wrote" and strong sales for African artists Angélique Kidjo and Baaba Maal.

Island produces the Africa Fête tour, which is not label-exclusive in its lineup; this year's tour contains two Mango acts and will generate a compilation CD. Next on the Mango slate is a new album from Haiti's Boukman Eksperyans and "Mmalo-we," music from post-apartheid South Africa by Bayete & Jabu Khanyile.

## IN A HEARTBEAT

Atlantic Records senior VP Vicky Germaise details the strategies deployed in the February '95 launch of the label's Celtic Heartbeat imprint with fervor and ingenuity. Though the new label's A&R



Geoffrey Oryema

decisions rest solely in the hands of its three Irish principals (U2 manager Paul McGuinness, Clannad manager Dave Kavanaugh and Dublin music-publisher Barbara Galavan), its first seven titles—and those to come—are marketed for the world by Atlantic. Five of the artists were unknown to U.S. audiences, but a collection of Clannad movie themes and "The Celtic Heartbeat Collection" sampler provide a good entree to the balance of the catalog.

The packaging links the titles, creating brand awareness, and all seven entries in the Celtic Heartbeat catalog appeared at once. The parent company's success with Clannad set the precedence of blending traditional and novel means to raise public receptivity for these releases. For six months prior to the series' unveiling, a database of Irish specialty shops, pubs and other possible sales venues—however atypical—was compiled.

Atlantic produced a 45-minute documentary, "A Celtic Celebration," hosted by Gabriel Byrne, which found ready acceptance throughout PBS affiliate stations. Additional TV spots were aired on the A&E, E!, FX and Lifetime networks during a month-long campaign.

Other current Celtic Heartbeat releases feature Frances Black and a 16-voice choral group known as Anuna. The next release will be the cast recording of "Riverdance," a theatrical revue based on the Eurovision Song Contest winner of

the same title composed by Bill Whelan.

The EMI imprint Hemisphere has recently been transformed into an independent label from a series of world titles. Gerald Seligman, based in the U.K., is the label's director, with Sig Sigworth, senior director of international marketing, handling domestic coordination for the label through the I.R.S. offices.

So far 12 CDs, including "Yele Brazil" and "Reggae Africa," have been released, all bearing the distinctive unifying logo and packaging. The best-seller at present is the latest issued, "Celtic Graces," moving some 20,000 units as a result of imaginative promotion that targeted St. Patrick's Day for its release. The label utilized print ads in the Irish expatriate press and printed beer coasters and giveaways distributed to Irish pubs. Ad space also was taken in such specialty publications as the *Ume Reader*, *The Beat* and *Tower's Pulse!* Future titles that Sigworth hopes will enjoy the long shelf life that characterizes the current series include "Salsa, Merengue, Mambo!" and "Sif Safaa: New Music From The Middle East."

New Jersey's Shanachie Records, first known for its Celtic titles, has since made a wholehearted move into reggae. Influenced by the far-ranging tastes of label manager and overseas A&R supervisor Randall Grass, Shanachie has, over the past decade, added more titles of world music that Grass says "has barely been heard" by Americans.

The label's catalog features individual artists from genres spanning Pakistani qawwali singing to Nigerian apala. Grass currently favors the special 'concept' projects that have drawn the most media attention of late, from the musical safaris undertaken by guitarists David Lindlay and Henry Kaiser to Madagascar's "World Out Of Time" to the "Sweet Sunny North" of Norway. Each of these journeys yielded several CDs of collaborative playing and documentation of local talents, and future trips to New Guinea,

Malaysia and Mexico are being discussed.

Nordic musicians have played U.S. tour dates in support of "Sweet Sunny North," but Grass says that his core audience of world-music tastemakers is "already searching the stores for this stuff." Sales for "The Best Of Ladysmith Black Mambazo" have climbed to the 100,000-unit mark, due to a strong selection of material and the group's association with Paul Simon.

In the near future, Shanachie returns to its Celtic roots with a release by Seamus Eagen, a multi-instrumentalist described by Grass as "a wizard," along with new sets from Norwegian fiddler Annbjorg Lien and a set from Jamaican perennial favorites, the Skatalites.

Green Linnet is yet another record company whose primary focus has broadened over time to embrace world music—through its Xenophile imprint. According to publicist Judith Joiner, the new branch does not signify a move away from Celtic music, which remains a priority at the label owned by Wendy Newton, but rather a response to "music that can't be ignored." The label's initial releases—including the Finnish group Värttinä, whose "Aitara" album is among the label's best-sellers, and "Bibiango" by Madagascar's Tarika—could be categorized as "world folk." The boundaries of folk are expanded on Xenophile with more-electric sounds by Haiti's Boukan Ginen and Conjunto Despedes, a Cuban band based in San Francisco.

Mail-order accounts for 20% of the company's sales, with advertising in retailer publications, such as *Tower's Pulse!*, increasing its profile. Cultivation of good radio contacts is important, as is the press generated by such unique projects as "On The Rolling Sea," the label's recent compilation tribute to Bahamian folk icon Joseph Spence.

## INTERNATIONAL RELATIONS

Another instance of long-distance coordination between foreign A&R and a domestic sales team is embodied by the work of Carrie Goldberg, who handles public relations for the Japanese JVC label. Currently, she is involved in the distribution of the 99 titles in JVC's World Sounds series, which have been repackaged and feature liner notes improved from the import copies that first attracted fans of exotic music. Much of the series, which first entered Japanese retail outlets nearly a decade ago, has already been racked in the U.S., with the final 25 titles being shipped at the end of April.

Goldberg laments the difficulty in getting press for the series, which features unadulterated on-site recordings of roots music from every continent, but whose authenticity involves few well-known 'crossover' names (Pakistan's Nusrat Fateh Ali Khan is a notable exception). She looks forward to better results now that JVC has achieved independent distribution in America. Taking advantage of the series' eye-catching proprietary graphic design, Goldberg plans end-capping in retail settings such as the Barnes & Noble chain.

Triloka Records, which recently relocated to New Mexico, houses a roster of artists whose eclecticism gives literal proof of the company's motto: "Three worlds, one dream." Though much of the company's catalog showcases jazz in its many colors, the One World Music series is "designed to synthesize sounds from around the planet." The series, which spans the full range, from field recordings to fusion, is the result of pilgrimages to India in the late '60s and early '70s by label founders Mitchell Markus and K.D. Kagal.

Continued on page 82

# THE MAINSTREAMING OF A GENRE

## Pop Stars Introduce And Popularize World Music Artists

BY CHRIS RUBIN

With "The Lion King" and its African-tinged soundtrack reigning in movie theaters and music stores, and African chants as the primary music in a new Reebok television ad, "world music," it seems, has finally come of age and entered the mainstream. World music has its own chart in Billboard and its own section in most record stores.

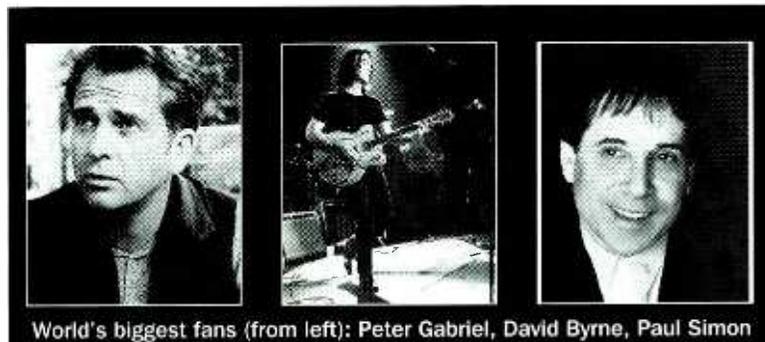
But it hasn't always been this way. In fact, world music only very recently has climbed out of obscurity. While audiences in non-English-speaking countries have readily embraced musicians from the U.S. and Britain, Americans generally have resisted songs in foreign languages. It's been only five years since Billboard created its world music chart, and about the same length of time since major stores began creating world music sections.

Just a few years ago, says Triloka label president Mitchell Markus, "World music records typically sold 2,000 to 5,000 units." He now sees tremendous changes—and bigger sales. "There are world sections even in mall record stores, and the sections in Tower are expanding exponentially," says Markus, who attributes part of that growth to hot records, like Rykodisc's "Talking Timbuktu," the pairing of American Ry Cooder and Malian guitarist Ali Farka Toure. Records that score crossover success "bring new listeners in to browse the world section."

Triloka's "Rapa Iti," by the Tahitian Choir, was a No. 1 hit on the World Music Albums chart and established Triloka as a serious contender in the genre.

World music has gotten where it is today the old-fashioned way—by hard work on the part of labels and artists. In addition to scores of CDs, relentless touring and inventive promotions, various world-music artists have found their way to American audiences with help from more-established mainstream musicians. Rock, jazz and even classical artists have been blending exotic, foreign sounds into their music for years, breaking ground and clearing a path for these musics and the musicians who play them to become more familiar, less threatening and, finally, more popular than ever before.

Peter Gabriel, David Byrne and Paul Simon all shepherded assorted world musics to mainstream American audi-



World's biggest fans (from left): Peter Gabriel, David Byrne, Paul Simon

ences through their recordings featuring musicians and musical styles from other countries. Gabriel and Byrne are connected to high-profile labels (Real World and Luaka Bop, respectively), which record artists from around the world. Gabriel's "Passion" and "Passion Sources," in fact, offer a virtual world-music primer on CD. Simon, meanwhile, has used foreign musics to enliven his last couple of releases—South African township jive for "Graceland" and Brazilian and African percussion and rhythms for "The Rhythm Of The Saints." Those two albums jump-started the American careers of Ladysmith Black Mambazo and Olodum.

Much as these foreign artists benefit from exposure here, the rock artists who champion them also gain from the exchange. Simon's career regained its momentum, while Gabriel created a whole new sound for himself through exposure to African and other musicians.

Songs in foreign languages or performed on exotic instruments have popped up on the charts every few years. Witness Roll Harris' early-'60s ditty featuring the Australian didgeridoo, "Tie Me Kangaroo Down." Harry Belafonte introduced the spry sounds of Caribbean

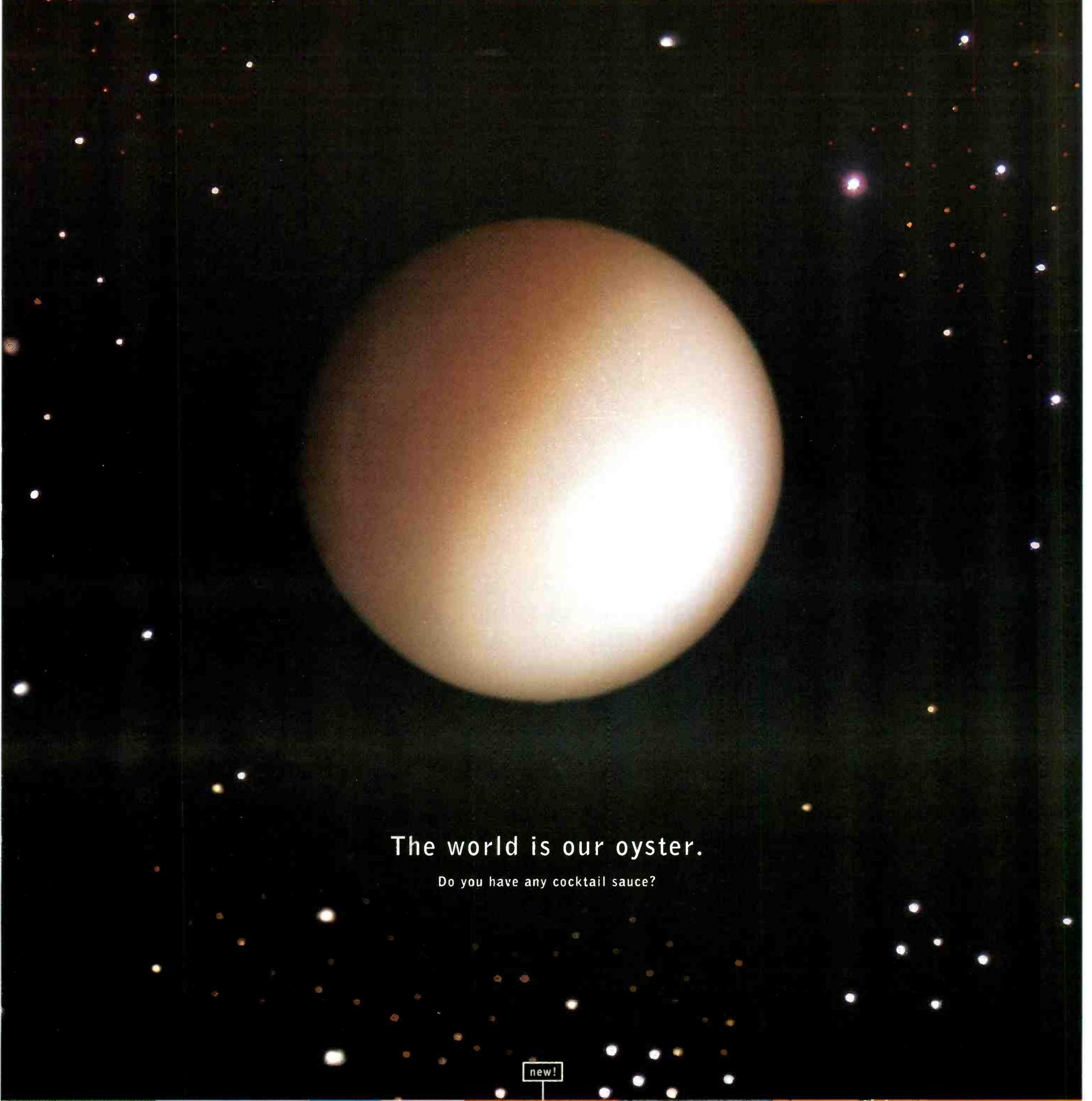
calypso. But serious interest—and sales—has been another story.

The Beatles opened America's ears to Indian music through George Harrison's sitar playing on "Within You Without You" and other songs—and opened the door for Ravi Shankar's eventual stardom here in the States. The Rolling Stones, too, incorporated the sitar (played by Brian Jones), first on "Paint It Black." As recently as 1989's "Steel Wheels," the Stones recorded with Morocco's Master Musicians Of Jajouka, as had Brian Jones on 1968's "Pipes Of Jajouka." Jimmy Page and Robert Plant recorded much of "No Quarter" in Marrakech with Egyptian and Moroccan sidemen. Classical maverick The Kronos Quartet recorded the works of African musicians on "Pieces Of Africa" and has collaborated with Armenian duded-player Djivan Gasparyan.

## WORLD TOURS

Tours featuring several bands playing similar musics have been one way to break into the American consciousness—and market. Byrne, for instance, brought Brazilian sensation Margareth Menezes

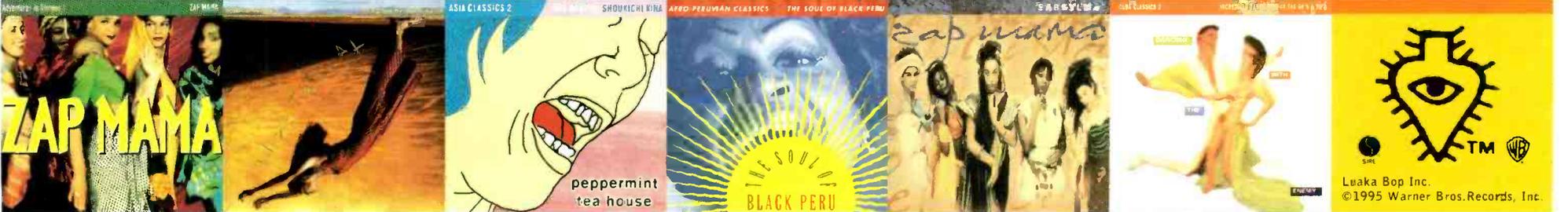
Continued on page 84



The world is our oyster.

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new!



Continued from page 80

India is where they first encountered Jai Uttal, who now records for Triloka with his Pagan Love Orchestra. Uttal was, and remains, a student of Ali Akbar Khan, the Indian sarod virtuoso. The connection led to albums by Khan, produced by

well. Triloka's Uttal and Ali Akbar Khan both chalked up initial sales of more than 10,000, and Masekela, one of the earliest African musicians to chart in the U.S., moved nearly 50,000 units.

A long-running entrant in the ethnomusicological field is New York's Lyrichord Records. Says president Nick Fritsch, "Our music must be either traditional, or in a contemporary expression based on traditional music and per-

label working indigenous acts: Strong career potential and a deeply felt knowledge of traditional music attract Haddad's interest more than mere exoticism.

This outlook has led to healthy sales of Native American titles ("Talking Spirits," from fall '93, has moved more than 22,000 units) as well as "Flutes And Strings Of The Andes" and a current recording of "Raga Aben" by India's violin master, Shankar.

Along with the projected inauguration of a new label, Haddad plans to issue Bulgarian scat singing, Romanian gypsy music, new work by Moroccan expatriate Hassan Hakmoun "and plenty more."

Stern's has long been a retail mecca for connoisseurs of all forms of African music at its London location. In the '90s, as a distributor of European and African labels to the American market and as a stand-alone label, it has brought several new strains of Afro-pop to U.S. record stores.



Anuna

Uttal, which represent a hybrid of Eastern and Western musics, such as "Journey" and "Garden Of Dreams."

Ethnomusicology in its purest form is represented by "The Tahitian Choir," recorded in the South Pacific by Pascal Naber-Meyer. Steely Dan's Walter Becker, while producing jazz titles for the label, mentioned hearing this magical choral music, and so another fortuitous A&R link was forged. Other world-music successes for the label include two volumes of the "Trance Planet" compilations produced by KCRW's Tom Schnabel, and African veteran Hugh Masekela's "Hope." New releases include West Africa's Vieux Diop and '70s "Dream Weaver" Gary Wright, the latter hybridizing Indian, Brazilian and African sounds. As Markus notes, a few years ago an ethnic music release that sold 5,000 copies was doing

formed on traditional instruments."

The label's decision to eschew world beat/pop fusions has not affected their acceptance among record buyers seeking the unusual. "Ancient Egypt," by Ali Jihad Racy, has sold more than 25,000 copies since its 1977 release. A collection issued in 1991 by Soh Daiko, a taiko drum ensemble from Japan, also has established a consistent sales momentum that continues to the present. Just released is "Flamenco Caravan," by Rodrigo and Remedios Flores, and Mustapha Terry Addy's "Master Drummer Of Ghana." Slated for fall '95 is "Songs Of Six Celtic Nations."

Bob Haddad, president of Music Of The World, is personally involved in producing the diverse worldwide fare issued by his label. His philosophy is not fundamentally different from that of a domestic



Jai Uttal

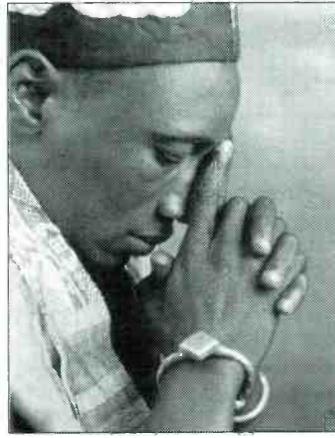
Director of U.S. operations, Ken Brown, is based in New York and says the majority of A&R decisions are made in London

by label chief Robert Urbanus.

A core group of American radio stations and journalists are serviced with promotional materials, thus far yielding groundswell popularity for two Stern's discs. "Trovador" and "Tierra Tradicional," by the African-N.Y. salsa hybrid Africando. Madagascar's D'Gary is becoming a guitarist to be reckoned with in any market, and his upcoming Stern's release will be the first recorded with his own group. Via Stern's Earthworks imprint, the series that put South African music on the chart, The Indestructible Beat Of Soweto, continues with a fifth volume.

## A ROUNDER WORLD

Some of the earliest world titles available to American consumers bore the venerable Rounder logo. The label, which has had much success in niche markets, issued its first album by Alhaji Bai Konte, the Senegalese kora player, in 1974.



Vieux Diop

Other A&R expeditions to Africa yielded folk music from Togo and a pair of albums from Prince Nico Mbarga & Rocafall jazz.

Rounder founder Bill Nowlin has always been a hands-on curator and producer of the label's world music. He describes the diversity of Rounder's existing domestic catalog as the best preparation for marketing the array of African, Puerto Rican, calypso and other exotic genre musics that the company has accrued. Currently, Nowlin's attention is focused on a two-volume set of author Paul Bowles' recordings of Moroccan music, due this autumn.

Harold Hagopian says he created Traditional Crossroads in conjunction with Rounder Records "so that I wouldn't have to keep shopping the records that I produced." Contemporary and archival recordings of Armenian and Turkish music comprise the Traditional Crossroads roster, with discs devoted to old players of the past (Udi Hrant and Tanburi Cemil Bey) and contemporary stars of Middle Eastern music, such as Djivan Gasperian.

In July of this year, "Gypsy Fire" will pair Turkish and Armenian musicians, including Hagopian's father, Richard, in recordings of belly-dance songs.

From Stan Kenton to "Star Trek"

soundtracks. Gene Norman's GNP Crescendo has defined what it means to be eclectic during its four decades in operation. Norman personally oversees A&R decisions concerning world music, including the reissue of two early '70s LPs as "Sacred Rites," music of early Indian civilizations by Elizabeth Waldo, and South African pop music by Nati ("Yekan' Imfazize") and Magayisa C. Khosa ("Shangaan Disco"). Ray Costa, director of publicity for the label, taps "everything from New Age periodicals to NPR and college radio" to expose the music to a broader audience.

## WORLD EXPLORER

"World Music," as a generic term, is not adequate to describe the rigorous attention to foreign artistry that has characterized the Elektra Nonesuch label since its inception in 1964. The label's Explorer series, curated by Theresa Stern from 1964 to 1978, presented exemplary field recordings made by ethnomusic luminaries such as David Fanshawe, Paul Berliner and others; these are presently being reissued in digitally remastered form with improved graphics at a rate of six to 10 titles per year, according to Carol Yapple, VP of artist development.

The Nonesuch roster also boasts international acts—under the A&R guidance of label president Bob Hurwitz—that have made the greatest inroads with American consumers, such as the Gipsy Kings, Les Voix Mysteres De Bulgare and Brazil's Caetano Veloso. Sarah Lilley, director of publicity, hires independent radio promotion for Latin radio stations—though she notes that with sales exceeding 2 million for their "Best Of" collection, the Gipsy Kings appear to have transcended the confines of the "world" bins. ■

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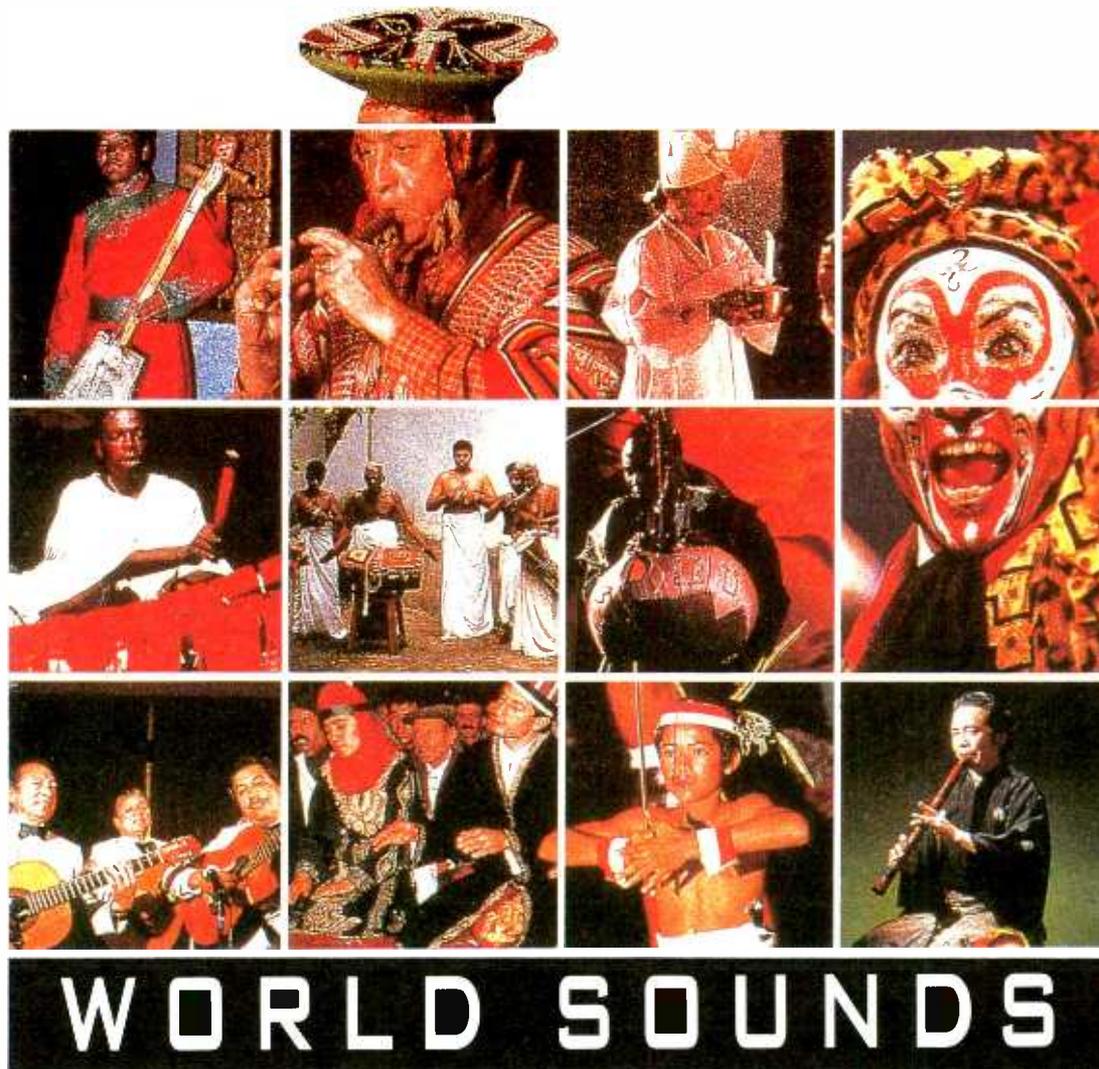
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## World Music

**Mainstreaming**  
*Continued from page 80*

with him. Gabriel introduced Youssou N'Dour to his American fans, both on the Amnesty tour and on a star-making turn as a featured vocalist on "In Your Eyes"



Sheila Chandra

from 1986's "So" (setting up the hit "Seven Seconds," N'Dour's duet with Neneh Cherry). Reggae Sunsplash tours the U.S. every year to sellout crowds. And Africa Fête, which was started in 1978 in Paris by an African immigrant, now brings an array of African bands to the States each year. Island Records founder Chris Blackwell, a longtime fan of African music, saw in Africa Fête a way to bring Africa to the world.

"There's absolutely a noticeable difference in sales of artists on those tours," says Pat Monaco of PolyGram, whose Island/Mango artists are well-represented on the tour. "You can see [sales] scans increase as the tour goes across the country, no question about it."

Gabriel's WOMAD (World Of Music, Arts and Dance) tours, long a staple of the European concert stage, have been instrumental in introducing even more new bands to American audiences, including the Drummers Of Burundi and Sheila Chandra.

World music, however, still has a long way to go before achieving anything approaching the sales of standard pop and rock releases. While the Chieftains can hit the Top 25 on the Billboard 200 and sell 30,000 units in a week, few other world artists sell anything near that. Gabriel's WOMAD tour, successful with him as headliner, was canceled last year on the West Coast when the lineup failed to include him.

### COMBINING CULTURES

While some purists cry foul at the use of world musics in pop hybrids like Deep Forest, such combinations are often necessary to keep both musics alive. If Khaled hadn't brought Algerian Rai music into the present with electric guitars and other modern instruments, few young people—here or there—would have followed it.

As it is, world music has caught the attention not only of the public, but also of many mainstream recording artists. Notes Luaka Bop president Yale Evelev, "Bonnie Raitt has world-music elements in her latest records; it's obvious that this music influences others. It's everywhere, and that's a great thing."

Perhaps Americans are finally learning to enjoy what people in other countries have already discovered—unfamiliar sounds and songs sung in another language. Or perhaps our population has shifted to include greater numbers of people from Africa, the Middle East, and South and Central America.

The biggest break for world music may come in the future, when the generation raised on "The Lion King" starts buying CDs. They won't be strangers to African beats and rhythms and other once-exotic sounds. PolyGram's Monaco sums it up: "This music won't sound foreign to them." ■

## Around The World

### A Sampling Of Music Gathered From The Four Corners Of The Earth

BY MARIA ARMOUDIAN

**Y**eas ago, it would have been nearly impossible for one to find the great music from Zimbabwe, the Middle East or India. But now, with the help of such pop artists, as Paul Simon, Peter Gabriel and Grateful Dead drummer Mickey Hart, who have increased awareness and encouraged experimentation, music of many cultures has been introduced and brought to the forefront in the United States. World-music sections are common in music retail locations, and some stores specialize in it.

But trying to sort through the amazing variety of international music is still daunting for a novice. The following tour through world music just scratches the surface; every curious reader/listener is encouraged to dig deeper—research and explore. One thorough overview is found in *World Music: The Rough Guide*, one of the sources for this article.

### The British Isles

Music from the British Isles is one of the more familiar international musical styles in the States. The music of the Celts is marked by harps, harpsichords, uilleann pipes (a sophisticated bagpipe), fiddles and flutes. The most famous traditional players of Celtic music may be the Chieftains, whose latest album, "The Long Black Veil," already has passed gold status. A second traditional ensemble, Altan—led by singing fiddler Mairead Ni Mhaonaigh, who sings mainly in

Gaelic, and flautist and whistle player Frankie Kennedy—has been called the new "flagbearers" of Irish traditional music. The group plays both Irish and Scottish tunes.

### Scandinavia

In Finland, instruments like the kantele, a zither-like stringed instrument, dominate the music—along with accordions, bouzoukis, violins, tin whistles, tanburs and cimbaloms. These are some of the instru-



Värttinä

ments played by Värttinä, a popular traditionally based group that comprises four female vocalists backed by six musicians. The group's music is derived from turn-of-the-century and other older recordings.

Swedish music is also characterized by fiddles and bagpipes, as well as the nyckelharpa and spelpipa, the herding flute. While older Swedish folk music tends toward melancholia, the more modern music, called polska, is characterized by complex, fluid, triple-beat music similar to that of the Balkans. The emphasis is on individual performers, such as fiddler Pallos Gustaf and

*Continued on page 86*

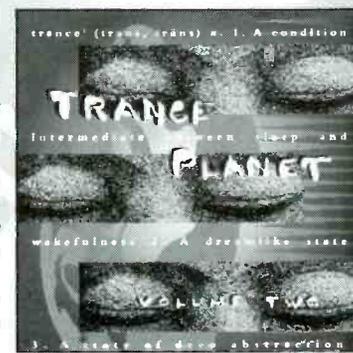
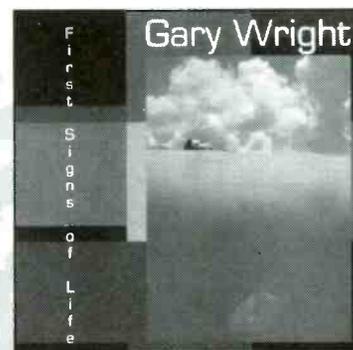
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# World Music

## Sampling

Continued from page 86

### India

Classical Indian music follows strict scales and patterns, even while being improvised. Alongside vocals, stringed instruments are prevalent—especially the sitar, played most memorably by master Ravi Shankar. The sarod is a 25-string, two-chamber instrument, and Ali Akbar Khan may be its foremost player. Another renowned player, Grammy-winner Vishwa Mohan Bhatt, designed his own stringed instrument, the mohan vina, from the slide guitar. Other popular Indian instruments include the san-



Ali Akbar Khan

toor, a trapezoid hammered zither with 100 stretched and pegged strings; the surmandel, a zither used by solo vocalists; the oboe-like wedding instrument, shehnai; the bansiro flute; and percussion instruments tabla and pakhavaj. Other notable Indian artists included classical violinist L. Subramaniam and traditionally based pop artist Sheila Chandra.

### Far East

Music of the Far East hasn't yet permeated the U.S. like the music of Africa or Latin America has, but it provides rich musical diversity. Gamelan sounds, or ensembles of booming tuned gongs, metallophones and drums stand out in Java and Bali, while sacred chants of Gyuto Monks are featured in Tibet and Thailand. Fong Naam, a leading classical ensemble, features a khong wong (gong circle), renat (xylophone), oboe, flute and fiddle.

Chinese avant-garde multimedia artist/singer Liu Sola is rooted in ancient traditions of Chinese culture but adds influence from rock, funk and blues.

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### Southern Africa

Highly political South African music is represented by Zimbabwe political/spiritual leader Thomas Mapfumo, who sings about social and economic barriers. Zimbabwean instruments include the mbira (thumb piano), marimba and hosho rattles.

From the Republic of South Africa, Ladysmith Black Mambazo, a 10-voice male choir, features mbube a cappella performances.

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In Senegal, two artists stand out: Youssou N'Dour and Baaba Maal. While Youssou N'Dour is noted for a variety of moods and styles, including ballads, dance rhythms and jazzy grooves, Baaba Maal is known for his melancholy tone and his call for global unity. Maal uses the Fulani musical traditions and ancient Yela rhythms as his foundation and adds Western instruments to modernize his music.

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Salif Keita

artist from this region is Grammy-nominated Salif Keita, former leader of the Rail Band, a project the Malian government helped to popularize traditional Manding music.

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Latin America has provided mariachis from Mexico; salsa from Cuba; samba, bossa nova and lambada from Brazil; cumbia from Colombia; and tango from Argentina, featuring instruments such as bandolas, antaras (panpipes) and gaitas (flutes). One of the leading Argentine musicians is Astor Piazzolla, who revived the tango. A leader among Brazilian musicians is Caetano Veloso, who blends his Bahian roots with more modern sensibilities.

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Continued from page 86

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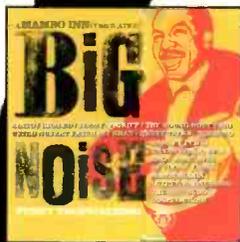
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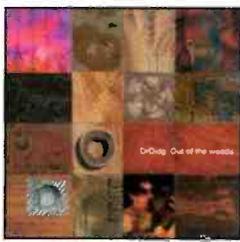
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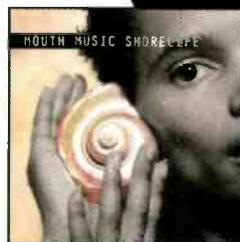
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# The Enter\*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

## EA, Cap Cities Beget Creative Wonders

BY MARILYN A. GILLEN

NEW YORK—ABC/EA Home Software, the joint CD-ROM publishing venture between Capital Cities/ABC and Electronic Arts that launched in December, has settled on a new moniker—Creative Wonders—and a slate of new titles for 1995 that key strongly into the creative, marketing, and distribution muscle of the partners.

Among synergistic strategies on tap from the company are a cross-marketing tease with ABC Video for the forthcoming "Schoolhouse Rock" CD-ROM and video series. The videos will sport a trailer for Creative Wonders' CD-

ROMs based on the ABC-TV property, while the CD-ROMs will reciprocate with teasers for the ABC Video line. Both projects are due to launch this fall.

Creative Wonders' various CD-ROM titles also will find a home within the ABC Online site on America Online, according to Creative Wonders president Greg Bestick. "You can browse through their store, find our products, and call an 800 number to order," he says.

Meanwhile, another entity with content-rich relations—Fox Interactive—is teaming up with software developer Sound Source Interactive to produce "interactive storybooks" for the children's market based on three Fox Kids

Networks TV shows: "Eek! The Cat," "Bobby's World," and "The Tick." All three titles are due this fall and will be published and distributed by Fox Interactive, a unit of the newly formed 20th Century Fox Home Entertainment.

Fox Interactive's previous titles were a video game spin on "The Tick" and a cartridge game based on the film "The Pagemaster." Fox Interactive has not yet released any CD-ROM titles but plans titles based on upcoming film properties "Diehard: With A Vengeance" and another "Planet Of The Apes" sequel, among others. Sound Source Interactive has previously produced interactive storybooks based on the "Black Beauty" and "Lassie" films.

### SEPARATE BUT LINKED

Despite powerful links to its parents, the ABC/EA joint venture is a distinct company, Bestick says. Hence the name change. The former, descriptive name was purely a working title for the venture, Bestick adds, and always slated for change. "We are a separate company from ABC and Electronic Arts, and we wanted to clearly establish that in the marketplace," Bestick says. The chosen name reflects the mission statement, Bestick adds, of "a company that produces software that causes the mind to soar and is always easy and fun to use."

Creative Wonders' focus spans three distinct programming areas: education, family reference, and children's entertainment. The company develops original programming as well as titles based on such ABC properties as ABC News,



ABC/Kane (nonfiction, nature-oriented programming), and ABC Children's Entertainment.

ABC/EA has published six titles to date, including three "Sesame Street" titles, and also has absorbed all the titles previously published under the EA\* Kids flag, Electronic Arts' former children's division. With the EA\*Kids product, Creative Wonders' catalog stands at more than 25 titles, Bestick says.

Adding to its list, Creative Wonders plans to release six titles by this year's holiday season and several more in 1996. On tap this year are "Madeline & The Magnificent Puppet Show," based on an ABC Saturday-morning program that launches this fall; two more titles in its ABC World Reference line from ABC News and ABC/Kane Productions; two titles in the ABC Schoolhouse Rocks series; and "Elmo's Preschool," new to the Sesame Street library. Due in early 1996 are "Free Willy"; "Bump In The Night"; and two more titles in the Schoolhouse Rock series.

The list reflects elements Bestick be-

(Continued on page 98)

## Virgin's Raft Finds Many Passengers On The Internet

BY JOHN ELLIOTT

LONDON—Virgin Music has announced the first usage statistics for its site on the Internet's World Wide Web, dubbed "the Raft."

Launched in March, the Raft currently contains separate areas for four of Virgin's artists—Massive Attack, the Verve, Dreadzone, and McAlmont.

In the four weeks since the launch, the Raft has become a popular place for Internet users and averages 50,000 visits a week, according to the label. Browsers from the U.K. spend an average of 11 minutes on the site, and those from the U.S. spend eight minutes.

In establishing the site, Virgin's management—led by director of media affairs Jeremy Silver—took some innovative steps.

Believing other music-oriented sites on the Web didn't fully exploit the true capabilities of the new media, Virgin decided to approach things differently. Realizing it didn't have the necessary expertise in-house, it employed Web site State51 to help out with building the pages. For extra graphic design skills, Virgin turned to the Royal College of Art's postgraduate multimedia course. Having persuaded the college that it really wanted to push the boundaries of multimedia publishing, it secured two students—Mark Gaved and Mark Weber—for a 10-week work placement.

With the creative elements in place, Virgin turned to London's Imperial College for technical advice. The people at Imperial introduced Virgin to the administrators of the high-speed academic segment of the Internet in the U.K.—known as SUPERJanet. Virgin convinced SUPERJanet overseers that it was doing something new, with academic value, and that a connection into the network was warranted. This connection necessitated digging up the road in West London, but has put the Virgin site on a high-speed link to the Internet—a definite plus for a site with a strong emphasis on audio and video.

Although there's not a great deal of demographic research into users of the World Wide Web, the well-regarded GUV Survey determined that students

make up some 20% of all Web users—a market Virgin is eager to reach.

Physically, the Web server is a Sun Netra i, complete with 6.8 gigabytes of storage. Sun was selected to supply the server because it had a reputation for being enthusiastic about the music and entertainment industries, having worked with the Rolling Stones on the broadcast of their Voodoo Lounge tour over the Internet and on the Stones' own Web site.

The site itself eschews all corporate

(Continued on page 98)

## 3DO Previews Its 64-Bit Upgrade

NEW YORK—The 3DO Co. added its 64 bits' worth to the escalating video game war of words May 2, unveiling its M2 upgrade technology designed to take the platform to the heralded 64-bit realm.

But don't start clearing more shelf space just yet. The presentation was a "technology briefing" only, stressed 3DO president/CEO Trip Hawkins.

Pricing and launch plans—not insignificant issues—remain to be decided, he said, with summer targeted as a time frame for plumping out the plans for the add-on upgrade unit, which would plug into existing 3DO units and likely eventually evolve into a built-in

M2 unit.

Indeed, said Hawkins, "the current 3DO system will remain the focus of our marketing efforts for 1995," adding that the existing system "has not yet even reached the good point of its life cycle."

The current 32-bit system, manufactured by Panasonic and LG Electronics (formerly Goldstar), will face new competition this fall, with the U.S. launch of Sony's PlayStation, Sega's Saturn, and possibly Nintendo's Ultra 64 and Apple/Bandai's Pippin. In Hawkins' view, "it will probably be a three-horse race, maybe four if Nin-

tendo gets in there, and I don't think anyone will be a dominant winner or a big loser. These are all competent products." 3DO did have a price advantage in Japan, he said, where Sega and Saturn have already gone head to head with the 3DO player, and Hawkins believes that advantage will be maintained in the U.S. (U.S. pricing for the other systems had not been set at press time, but Sega pegs a \$350-\$450 range, while Sony is expected to come in around \$300; the 3DO player sells for \$349-\$399 in the U.S.)

Where 3DO believes it can leave the eager new pack behind is with its M2 technology, a system upgrade based on an IBM PowerPC 602 microprocessor that Hawkins claims represents "a quantum leap for the industry in both graphics speed and quality."

The 602 "delivers the equivalent of what in the '80s would have been a supercomputer, and we're delivering it [on a tiny chip] at a price near the equivalent of a theater ticket," said Phil Hester, GM of IBM's systems technology and architecture division.

The M2 upgrade will enable complex, photorealistic 3D worlds, high frame rates, VHS-quality video, and theater-quality sound at consumer-friendly prices, Hawkins said.

Among the technological advances touted, Hawkins said a number of key development features and tasks have been built into and are performed by the hardware, meaning software de-

velopers do not have to write them into their programs or depend on the software to be able to perform them. Among those: Gourard shading and lighting, to allow for curved surfaces; texture mapping; filtering; MIP mapping, which allows images to scale more smoothly and with sharper detail; Z buffer, a 3D device; perspective correction; and transparency.

Also built in will be MPEG-1 video decompression, adding value for the consumer, Hawkins said. Current systems require add-on MPEG-1 modules at costs around \$200.

Hawkins summed up the rapidly advancing video game arena: "There's digital, and then there's digitaler."

Or as someone else once said, curi-ouser and curi-ouser.

MARILYN A. GILLEN

## ENTER\*ACTIVE FILE HAS MOVED

The EnterActive File has moved west. As of May 8, please send all multimedia news and correspondence—including video game, CD-ROM, online, and new technology news and products for review—to the attention of Marilyn A. Gillen, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

## Putnam New Media Closes

PUTNAM NEW MEDIA, publisher of such critically heralded CD-ROM titles as "The Cartoon History Of The Universe" and "Big Anthony's Mixed-Up Magic," will close its doors for good Sunday (30). The software developer, a little over a year old at its demise, had been a part of the Matsushita/MCA family of companies and carried the name of one of its book-publishing siblings (Billboard, May 7, 1994). Putnam New Media president and founder Cris Popenoe says that early this year, in the midst of rising uncertainty about the Matsushita/MCA relationship that recently resulted in MCA's sale to Seagram, "a decision was made for each of the core operating companies to hunker down and really focus on their core businesses and their bottom lines. And in the book group, which is where we were ported in to, this wasn't a core business for them. Unfortunately, interactive is not really a core business for anyone right now."

Popenoe says she has found "great homes" for all three of Putnam New Media's releases (which also include "Ano's Learning Games"), though the ink was still not on paper with the various publishers by the final week in April. "Big Anthony" and "Cartoon History" have each sold some 15,000 copies to date, Popenoe says, while "Ano" rang up 10,000 in sales. "It's very hard for a small company to survive in this environment," Popenoe says. "I think that if MCA had had a lot more titles, we could have had a lot more presence in the marketplace. And if MCA had been willing to put a lot more money into marketing, it would have certainly helped. But it's still very hard for a boutique label to get heard above all the noise and clutter out there."

For her part, Popenoe looks to the online world as a new avenue to explore.

**ONLINE AUCTION:** More than 100 autographed music posters of acts such as the Eagles, Billy Joel, and John Lee Hooker are being auctioned off online in a benefit for the Save The Earth Foundation. Visitors to the Internet site (<http://www.commerce.com/save-earth>) can view color images of the offerings, check current bids, and enter their own bids online. The auction runs through May 21.

**PAGING DISNEY WORLD?** Now here's a really practical use of the Internet: Universal Studios Hollywood is offering a get-out-of-line-free card for its theme park attraction "Back To The Future . . . The Ride." Visitors to the studio's Institute of Future Technology arena on the MCA/Universal Cyberwalk Web site (<http://www.mca.com>) are given a virtual tour through the future as imagined in the studio's film trilogy via videoclips, photos, and more—and then can print out a coupon that allows holders to bypass any line waiting to ride the attraction. "We wanted to give cybernauts a tangible reward," says Chris D'Angelo, director of TV/New Media development at Universal Studios Hollywood.

# Update

## LIFELINES

### BIRTHS

Girl, Cheyenne Kitty, to **Johnny Barnes** and **Rebecca Wofford**, March 20 in Torrance, Calif. He is a guitarist and songwriter for Polydor band the Regulators.

Boy, Ryan Lawrence, to **Richard** and **Vida Nash**, March 21 in New York. He is senior VP of black music at Atlantic Records.

Boy, Johan Laurent, to **Jean Francois** and **Catherine Cecillon**, April 4 in London. He is divisional managing director of EMI Records U.K.

Boy, Christopher Salvatore, to **Charlie** and **Vicki Lombardo**, April 17 in Long Island, N.Y. He is music director and air personality for WALK Long Island.

Girl, Madison Louise, to **Bob** and **Robin Clark**, April 19 in Los Angeles. He is national field manager for Atlantic Records.

Girl, Ryane Courtney, to **Keri** and **Samantha Davis**, April 21 in New York. She is an office services employee at Arista Records.

Boy, Speck Mellencamp, to **John** and **Elaine Mellencamp**, April 23 in Bloomington, Ind. He is a Mercury recording artist. She is a model and actress.

### DEATHS

**Carl M. Story**, 78, of complications following triple bypass surgery, March 31 in Greenville, S.C. Called "the Father of Bluegrass Gospel Music," Story recorded more than three-dozen albums in a career that spanned six decades. He formed the Ramblin' Mountaineers in 1934 and worked with such bluegrass pioneers as the Monroe Brothers, the Carter Family, the Delmore Brothers, Fiddlin' Arthur Smith, Sam & Kirk McGee, and Roy Acuff. In the early '40s, Story played fiddle with Bill Monroe's Blue Grass Boys on the Grand Ole Opry until being inducted into the Army. Following military service, Story launched his major-label recording career on Mercury Records in 1947. He recorded numerous 78 rpm records including "Love And Wealth," "Lonesome Hearted Blues," and "My Lord Keeps A Record." In 1958, three of his recordings, "Family Reunion," "Light At The River," and "My Lord Keeps A Record," appeared on "Gospel Quartet Favorites," one of the first 12-inch bluegrass LPs ever issued. Story went on to record for a half-dozen record labels, the best known of which were Starday in the '60s and CMH in the mid-'70s to early '80s. From the late '40s through the '60s, he also hosted numerous radio and television shows, including a 10-year stint on WNOX Knoxville, Tenn.'s "Tennessee Barn Dance" and a popular weekly show on WLOS-TV in Asheville, N.C. He is survived by his wife, Helen; two sons, James Anderson and Dwight Anderson; and a daughter, Linda Hice.

**Stanley Catron**, 68, of cancer, April 27 in Myrtle Beach, S.C. Catron was both a performer and founder of music publishing company South Mountain Music. He joined BMI in 1968, where he served for 20 years, retiring as VP of performing rights. As a child, he performed with his brother Arthur in the comedy song and dance act the Catron Brothers. While in the chorus of Cole Porter's "Something For The Boys" in 1943, he was chosen to do a series of dance sequences for Life magazine and appeared on the cover of the Aug. 23 issue. He appeared in the United Artists film "Song Of The Open Road" with W.C. Fields, Edgar Bergen & Charlie McCarthy, and Jane Powell. He also performed with Jerry Lewis after the comedian's

breakup with Dean Martin. On April 1, Catron was given the Charlie Boone Award by the Beach Music Hall of Fame in Myrtle Beach. In addition to his brother, survivors include his wife, Betty, and a son, Tracy. In lieu of flowers, the family asks that donations be sent to the Hall of Fame Foundation, P.O. Box 4715, Columbia, S.C. 29201.

**Raphael Rabello**, 32, of respiratory problems, April 27 in Rio de Janeiro, Brazil. Rabello was a guitarist and composer who recorded for Caju Music/Milestone Records.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



**Musical Youth.** Executives of Warner Music Group and BMG Direct present NARAS president/CEO Michael Greene with donations totaling \$250,000 (\$125,000 from each company) to benefit Grammy in the Schools. The 1995 Grammy in the Schools program will reach 50,000 high school students nationwide through classes, workshops, seminars, and concerts, drawing attention to music education and defining careers in the music industry. Shown, from left, are Robert Morgado, former chairman/CEO, Warner Music Group; Linda Moran, VP of group and external relations, Warner Music Group; Greene; and Worth Linen, president/CEO, BMG Direct.

## GOOD WORKS

**CAST ALBUM FIGHTS AIDS:** Capitol Records and **Yoko Ono** have donated \$100,000 to the American Foundation For AIDS Research from sales of the label's original cast recording of her off-Broadway musical, "New York Rock." In addition to music from the show, which ran at New York's WPA Theatre in March and April, the album features a bonus track, an alternate version of the rock opera's main ballad, "Never Say Goodbye." Capitol has also released a limited-edition promotional CD featuring four versions of the song—two from the album, Ono's rendition, and one by late singer/composer **Harry Nilsson**. AmFAR is a nonprofit group supporting basic biomedical and clinical research, social and behavioral research, and the development of sound AIDS-related public policy. Since 1985, it has given more than \$77 million to more than 1,600 research teams. The \$100,000 check was presented by **Charles Koppelman**, chairman/CEO of EMI Records Group North America at a breakfast gathering at the Hard Rock Cafe in New York on May 2. Besides Ono

and Koppelman, others present included **Mathilde Krim**, co-chair/chairman of the board of AmFAR. Contact: **Audrey Strahl** at 212-492-5325, **Marian Caprino** at 212-682-7440, or **Susan Leitz** at 212-492-1923.

**PUBLIC AFFAIR:** Former Warner Music Group chairman **Bob Morgado**, a behind-the-scenes force at the Mannes College of Music, is going public to help the school's future. Chairman of the school's board since 1991, he pledged to raise \$1.5 million within the music industry to help the school expand its jazz curriculum, the New School Jazz Program at Mannes. Since then, he has raised \$900,000 for Mannes, with \$400,000 coming from WMG itself. Now, according to a WMG press statement, he's looking for a "few select partners with deep pockets, corporate or otherwise" to help finance the school's move to a larger building in New York and to create for the first time a Mannes endowment fund.

**SECOND 'HOMELESS' VOLUME:**

A second volume of "Voice Of The Homeless" will be offered by MAG Records in association with MCA Records as a result of a recent recruitment of homeless talent in Miami. Royalties from the record's sales as well as fees for live performances will be paid directly to the homeless writers and singers. Sponsoring the Miami search were United Way of Dade County (Fla.), American Airlines, McDonald's Restaurants, and MCA. "Voice Of The Homeless" is a brainchild of **Rex Neilson**, founder of MAG. Contact: **Rex Neilson** at 619-592-2600, **Tamara Klingler** at 305-579-2291, or **Tom Cording** at 212-841-8048.

**HONORING THE EARTH:** The Indigenous Women's Network reports plans for a 21-day Honor The Earth tour, with Epic act **Indigo Girls** as the headliner, from May 8 (Madison, Wis.) to June 2 (Seattle). Each performance will benefit Native American communities working to protect their land and culture, the network says. In addition to the concerts, Indigo Girls will be visiting several Indian reservations, including the Hopi mesas and the Navajo reservations. The network is a co-

alition of more than 400 female activists and organizations. Contact: **Faye Brown** at 612-221-4465.

**FOR DECENT HOUSING:** Pianist **Guire Webb** and other guest musicians scheduled a May 5 concert at Mansfield (Pa.) State University to benefit the Appalachian community in north central Pennsylvania in association with Habitat For Humanity International, which works with donors, volunteers, and homeowners to create affordable housing for those in need. Contact: **Elizabeth Rezler** at 310-275-0777.

**AIDS BENEFIT:** In the aftermath of the death of **Eric "Eazy-E" Wright** from AIDS, Few Entertainment organized an Entertainers Fighting Against AIDS benefit dinner scheduled for May 6 at the Glam Slan Restaurant in Los Angeles. All monies raised are to be donated to the South Los Angeles Community AIDS Program of the Watts Health Foundation Inc. **Smokey Robinson** is serving as chairman. Contact: **Austin Foxxe** at 310-271-5557.

## 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.

### MAY

May 8-9, **The Multimedia Law Institute**, conference presented by Business Development Associates Inc., the American Bar Assn. Section of Science and Technology, and the Federal Bar Assn. Intellectual Property and Communications Law Section, Grand Hyatt, New York. 800-394-9390.

May 10, **Academy Of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 10, **Entertainment Law: The Year In Review '94-'95**, presented by Stan Soocher, Washington Area Lawyers For The Arts, and the D.C. Bar, Arts Club of Washington, Washington, D.C. 202-393-2826.

May 10-14, **NAIRD Convention**, Hyatt Regency, San Francisco. 606-633-0946.

May 12-14, **EuroPop Days '95**, various locations, Freiburg, Germany. 011-49-761-29280.

May 11-13, **E3—Electronic Entertainment Expo**, conference on interactive entertainment, Los Angeles Convention Center. 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, **"A Day In The Life Of A Film/TV Music Supervisor"**, panel and luncheon presented by the Assn. Of Independent Music Publishers, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.

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 18, **"International Harmonization Of Copyright Laws And Global Licensing Systems,"** forum on global developments concerning the protection, identification, and payment for use of copyrighted works, presented by the New York County Lawyers Assn. Committee On Entertainment, Art and Sports Law, New York County Lawyers Assn. office, New York. Beth Tenenbaum, 212-759-5729.

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 30, **Los Angeles Music Network Industry Mixer**, the Derby, Los Angeles. 818-769-6095.

May 31, **Songwriters Hall Of Fame 26th Annual Awards Dinner**, Sheraton New York Hotel & Towers, New York. 212-206-0621.

### JUNE

June 4, **City Of Hope Fifth Annual Celebrity Softball Challenge And Concert**, Greer Stadium, Nashville. Scott Goldman, 213-626-4611.

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.

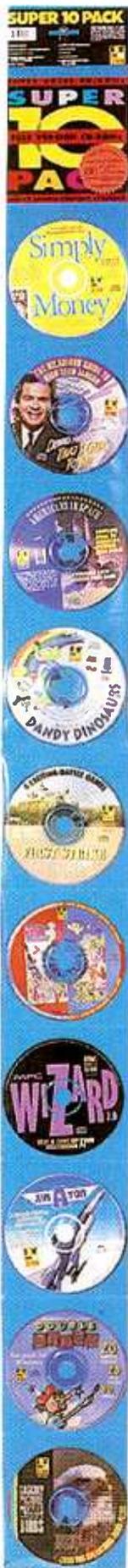
June 6, **17th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

June 14-18, **Black Radio Exclusive Convention**, Sheraton Hotel, New Orleans. 213-469-7262.

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# Enter\*Active

## Electronic Entertainment Expo

### The Video Game Industry Grows Into A Show Of Its Own

BY MARILYN A. GILLEN

Perhaps the most surprising thing about the new E3 trade show, which steps off this week in Los Angeles, is that it is new.

"The video-game industry is a \$5 billion industry at retail in the U.S. alone," says Olaf Olafsson, president of Sony Electronic Publishing and one of the convention's three keynote speakers. "And the show this major industry attended until now was CES, which was not really tailored to us but just fit us in however it could. But we've grown too big and developed too many of our own conflicting demands to be 'just fit in.' It was time to move out of the house and get our own place."

"We are a very sizable industry," agrees Sega of America president/CEO Tom Kalinske, a fellow E3 keynote. "We certainly have long deserved to have our own show, where we have 100% of the attention of buyers and aren't competing with cellular phones and TV sets and fax machines."

The emergence of a dedicated electronic entertainment forum in 1995 did not come without some growing pains. The former show of choice, the increasingly multimedia-oriented Summer Consumer Electronics Show, staged its final gathering last year, and the sponsoring Electronics Industries Assn. had planned to mount a new show, called CES Interactive, this spring in Philadelphia.

The Electronic Entertainment Expo (E3), which is being co-produced by Infotainment World and

Knowledge Industry Publications, sprang to life seemingly full-grown weeks after the EIA announcement—and was scheduled for the same weekend.

The brief showdown for exhibitors



The E3 keynoters (from left): Sony's Olaf Olafsson, Sega's Tom Kalinske, Nintendo's Howard Lincoln

ended when trade association IDSA endorsed E3. CESI folded its hand, for '95 at least (a May '96 CES event in Orlando, Fla., was still being discussed at press time).

In the future, industry members say, the gaming world will continue to have one big show annually. Whether it will be the exact same show as this year's, with the same backers, remains to be seen.

The year-old Interactive Digital Software Assn., whose support proved pivotal this year, plans to take a more hands-on role in future shows. According to IDSA senior VP Carolyn Rauch, the organization solicited proposals from a variety of companies to run the show from 1996-1998 and at press time was evaluating them—including one from E3's producers. The IDSA will partner with one of the companies for future shows, Rauch says. A decision on the partner is

expected this spring.

This fall, the Video Software Dealers Assn., which has been adding an increasing multimedia flavor to its annual spring conference, also plans to stage the sophomore edition of its

says Olafsson, "and the impact is going to be felt by the software companies, the retailers and the consumers. I'll address the way I see the industry going forward, and where I would make an investment as a software developer."

Kalinske says there also are wider industry issues that will need to be addressed by the interactive community in the coming year. "Piracy and the black-market software issue is something that we as an industry need to take a more active role in fighting," he says. "We are losing possibly billions of dollars in sales through this, so we are going to be pushing inside the industry for everyone to make certain that the politicians who represent them take firmer stances."

Though it will see plenty of traditional videogame activity, E3's scope encompasses "a wide range of interactive entertainment," according to Patrick Ferrell, president of Infotainment World.

"You are going to see everything at this show from interactive music CDs to reference-based titles to hardcore games," he says. Ferrell says some 1,000 new software titles are expected to be unveiled at the show.

At least 30,000 attendees are expected to be on hand for those unveilings, and to wander a convention center in which "every possible inch has been carved out." Ferrell says, to accommodate some 360 exhibitors.

"It's really exceeded even our own expectations," he adds. "I think this response is as good a sign as any that the time was more than right for a show like this." ■

#### WAR

Continued from page 91

E3 videogame trade show in Los Angeles. Nintendo, which has been virtually mum on the yet-to-be-seen Ultra 64, is leaving that to behind-the-scenes discussion and instead will focus on its 3-D game system, Virtual Boy, which is launching in August at "well under \$200." Ultra 64 is expected to give Virtual Boy at least a two-month window before its own launch.

The other next-gen contender is a dark-horse candidate with an excellent pedigree. "Pippin" is the name of the new settop platform Apple Computer has developed. It will be licensed to hardware manufacturers in the same way the 3DO Co. has licensed its game platform to companies like Panasonic and Goldstar. Japanese company Bandai plans to bring the Pippin product to market worldwide late this year (first in Japan) at under \$500, under the brand name "Power Player." The Pippin hook is that it is based on Apple's Macintosh operating system and is expected to be able to play existing Macintosh CD-ROM software titles, given "slight modifications" by developers; Pippin-specific titles will play on Macs without modification.

Pippin aims to carve out a unique

niche in the market—somewhere between the game players of Sega/Nintendo and the PC worlds. "We really don't see Pippin as either threatened by or as a threat to a Nintendo or a Sega," says Eric Sirkin, director of Macintosh OEM products for Apple Computer. "They have positioned their

**"We are all going to have our new machines out there, and we are all going to be promoting like crazy," says Sega's Tom Kalinske. "And that means the consumer is going to get excited all over again about this market."**

devices and they have architected their systems to be really dedicated game-players, and they've done a great job of it. Bandai and Apple and other companies, though, believe there is a large segment of the marketplace that is looking for much more than just a game player. That's our point of entry."

Apple has no current plans to manufacture its own branded unit, Sirkin says, but could in the future. He adds that "interest is high" among other potential licensees.

The 3DO Co., meanwhile, plans to stay a step ahead of the competition with its "M2" upgrade, an add-on (as yet unpriced) designed to bump the 32-bit system up to 64 bits.

Atari's Jaguar, which is positioned as the only 64-bit player already on the market, makes its move into the CD

arena with the long-anticipated launch of its \$140 CD upgrade in May. And CD-i, a settop system developed by Philips, continues to expand its base worldwide.

Did somebody say *mass confusion*?

"We're certainly heading into an intensely competitive period and a

potentially confusing one, and it's going to be incumbent upon the games and the gameplay to demonstrate to consumers what all this new technology can do for them," says Chip Herman, VP of marketing for Sony Computer Entertainment of America, the Sony division that will handle the U.S. introduction of the PlayStation. "When we start getting excited about bells and whistles, we remind ourselves, 'It's the software, stupid.'"

"I think we as a business sometimes place far too much emphasis on trying to articulate the rational benefits of technology: how many frames per second, how many colors, what kinds of chips and bits and what's-its," agrees Mike Ribero, Sega executive VP of marketing. "The key component that influences the purchase decision most in this busi-

ness is the emotional, impulsive side of people, and if you spend all your time talking bits and chips and colors and speed you are appealing to the wrong side of the brain."

The right approach to marketing the new systems will focus on "what you can do with the hardware," says Kalinske. Sega, Nintendo and Sony all have been touting the number of software developers already signed on to their products' launch.

Pricing and timing also may play a role in determining a champ—something reflected in the gingerly approaches taken to the subjects to date.

"It's like a game of chicken—everybody is waiting to see who blinks first," observes Eugene Kelsey, Panasonic assistant GM, of the new crop of competitors to his company's REAL 3DO Player. "Meanwhile, while they're all talking the talk, we're already out there, we're already established, we have a strong library of software support that keeps getting stronger. They are where we were almost two years ago."

Being first out of the gate won't necessarily win the race, says Sega's Ribero. "This is going to be a longer-term battle," he says. "If you are out there first but have no software, it doesn't do you any good—and it

Continued on page 94

## The Platform War

### New Hardware And "Dedicated" Software Vie For Interactive Dominance

BY MARILYN A. GILLEN

"It's going to be an interesting fall," says Sega president/CEO Tom Kalinske. That may be the understatement of the year.

No fewer than two, and as many as four, all-new video game/multimedia hardware systems will roll into U.S. stores this fall, along with shelves full of "dedicated" (read: incompatible) software for each new player. The makers of several existing game systems also plan to introduce upgrades in the coming months, while entrenched competitors are sharpening strategies to defend their turf.

The pending "platform war" likely will not be bloodless, and certainly won't be painless for the retailers trapped under the product deluge and the consumers caught in the crossfire of flying hyperbole.

"There are going to be casualties," predicts Olaf Olafsson, president of Sony Electronic Publishing, whose sister company is one of the next-generation hardware contenders. "Looking ahead, I believe not [all the hardware systems] will survive. They can't."

Kalinske agrees, but thinks the showdown will have an upside. "We are all going to have our new machines out there, with some great new software, and we are all going to be advertising

and promoting like crazy, and that means the consumer is going to get excited all over again about this market," he says. "Anytime you have a lot of competition, generally you see the category grow, so I suspect we will see very rapid growth this fall. That's not to say I don't expect a tough fight."

Atari executive VP of marketing Ron Beltramo, whose company markets the Jaguar, says one of the most decisive battles will be fought on the retail front. "Like consumers, retailers are having to make some tough choices in terms of what they are going to carry, and how much," he says.

#### The Combatants

Among the all-new systems, only Sega had committed to an actual launch date as of mid-April, pegging its national rollout for Sept. 2. Sony, which makes its videogame-market entry with the 32-bit, CD-based PlayStation, will roll out "second-half," according to company executives; it is widely anticipated to launch in August or September. Nintendo, whose 64-bit Ultra 64 stands out as the only next-generation system that is cartridge-based, isn't being even that specific, citing "by year's end"; speculation is that it will launch late this year, in October or November, or possibly in early '96. Both Sony and Sega will showcase their products at this week's

*Continued on page 92*



Mike Ribero



Eugene Kelsey

## Why Us?

In The Battle For Consumers' Attention And Investment, Each Hardware-Systems Contender Makes A Convincing Argument.

### NINTENDO

As video game players look at new machines, they've got many choices: dedicated home-TV-hookup machines underpowered with only 32-bit processing, personal computers more adept at pulling a spreadsheet, or the single-purpose, best-looking, top-accelerating, tightest-cornering video game machine on the road—Nintendo Ultra 64. The industry's only true 64-bit processor generates system speeds of 100 Mhz and memory band-width of an incredible 500 Mhz. Design elements, from anti-aliasing to real-time 3-D processing, mean that nothing else can match its looks. Built with no compromises, and a sticker less than two-thirds the competition, there is only one choice for the best in interactive entertainment: Nintendo Ultra 64.



Peter Main  
VP of Marketing, Nintendo of America

### PIPPIN

If customers asks, "Gee, what should we buy?" we would ask them in return, "Well, what do you want?" If they just want to play video games on a TV screen, then they can probably find an acceptable solution from Nintendo or Sega. But if they want to

do more—if they want to communicate, to educate, to have reference titles, interactive music and a whole host of other applications in addition to terrific gameplay—then Pippin is the answer for them. The Pippin platform is derived from the Macintosh operating system—the operating system for Macintosh personal computers—and the Power PC microprocessor, offering a new level of experience.



Eric Sirkin  
Director of Macintosh OEM Products, Apple Computer

### SEGA

Sega Saturn will transport consumers to new worlds of interactivity with the ultimate in-home entertainment experience. The Sega Saturn strikes a sophisticated balance between hardware and software. The sum of its orches-



trated processing capabilities and its intuitive, experienced software-development team, yields the challenging gameplay experiences that consumers demand. Fueled by three 32-bit RISC processors, Sega Saturn not only generates the breathtaking 3-D graphics, 16.7 million colors and simultaneous scrolling backgrounds that make games look great, but also enables dynamic perspectives, blazing graphics and compelling new gaming experiences that make games play awesome.

Tim Dunley  
Marketing Manager, Sega Saturn

### SONY

People are getting lost in the discussion of RAMs and bits. In the end, the PlayStation is much more powerful than its competition. There is a dramatic increase in processing speed, enabling the PlayStation to offer real-time action involving 3-D images, "texture mapping" and full-motion video. It is so sophisticated from a technical standpoint—the



results will speak for themselves. The bottom line is gameplay, and the software community has made this the system of choice. Sony will have the most compelling software. That, combined with its heritage of quality technology, will provide the best gaming experience.

Chip Herman  
VP of Marketing, Sony Computer Entertainment of America

### 3DO

The 3DO Interactive Multiplayer system is available today, with a two-year lead over the competition. There are more than 165 3DO titles available now worldwide, and more than 250 are expected by the end of the year. 3DO's 64-bit M2 technology will cement the company's stronghold in the industry. The 3DO platform is the only advanced CD entertainment system built to be upgraded, not outdated, with technology that will perform up to seven times faster than the Sony PlayStation or the Sega Saturn. Titles developed for the current 3DO system will be compatible with our M2 technology, a ground-breaking concept in this industry.

Bob Lindsey  
Senior VP of Marketing, 3DO  
General Manager, Studio 3DO



## That's Edutainment

### Software Developers Provide Education And Entertainment For Young Minds

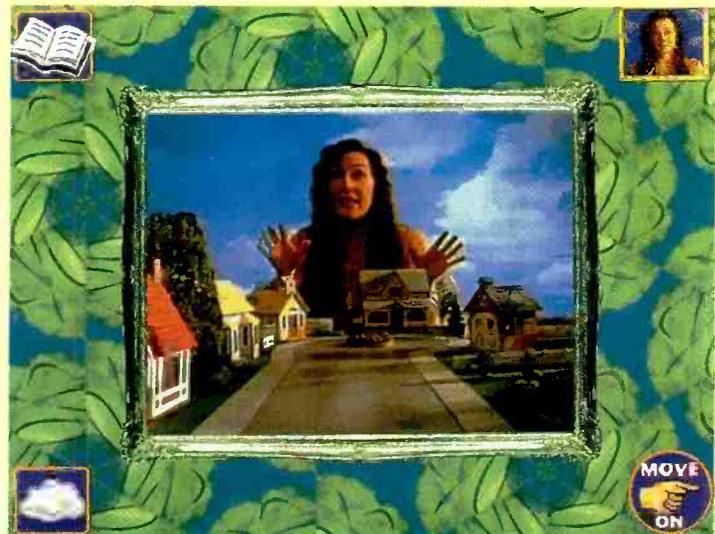
BY BRETT ATWOOD

Educational software titles have been busting brains for a decade, and 1995 looks to be another banner year for the genre. According to the Washington, D.C.-based Software Publishers Assn., 66% of computer owners use educational software.

"The growth in educational software has been the highest in all the genres that we track," says SPA research director David Tremblay. "People look to computers for all types of educational uses, but the bulk of this software is clearly aimed at children."

#### Now In School

Tremblay says that the average computer user has 4.5 educational



Digital Pictures' "What's My Story?"



Humongous Entertainment's "Freddi Fish"

titles per household. And schools are getting in the act. Computers are becoming as routine as apples in classrooms, and the need for educational software is increasing.

Digital Pictures is pitching its forthcoming "What's My Story?" directly to teachers. A special edition

of the program will contain study materials specifically designed for classroom learning. Broderbund's "Where In The World Is Carmen Sandiego?," Maxis' "Sim City" and Electronic Arts' "3D Atlas" are a few programs that are already found in many schools.

As software companies scramble to pick both brains and wallets for a piece of the ever-expanding educational interactive pie, there remains considerable disagreement about what qualities make a smart product smarter.

Broderbund has a blockbuster in its geographical game "Where In

The World Is Carmen Sandiego?". A spokesman for the company says that more than 4 million copies have been sold since the first floppy-disk-based version of the game was released in 1984. Several spin-off products and a public-television game show are testament to the continuing strength of the popular mystery-themed title. The company has also struck gold with its Random House/Broderbund Living Books subsidiary, which has issued several "talking books," including "Arthur's Teacher Trouble" and "Ruff's Bone."

Most software manufacturers are taking full advantage of the flashier elements of high-end multimedia computing. Full-motion video and animation are now commonplace in a

*Continued on page 94*

## EDUTAINMENT

Continued from page 91

software genre once dominated by stale electronic flash-cards and crude graphical interfaces.

"The educational software of today is not like the shovelware of the past," says Bob Weissman, executive VP/CEO of Millennium Media Group, which has released the children's art program "Aartvark."

To reach pre-school children, Millennium developed a text-free interface that even 2-year-olds can understand. An animated character named Artie The Aardvark guides young users through the program and responds to their on-screen antics. The same approach has been used successfully by several other companies, including Microsoft, which just released the highly touted adult computer-tutorial named Bob.

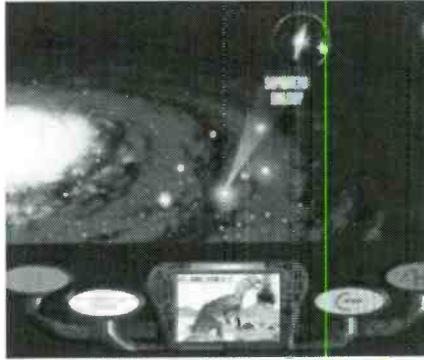
"We didn't want to intimidate the younger users," says Millennium president/CEO Richard Rasansky. "We created Artie to excite kids while they learn. It doesn't teach math or English, but it does encourage the imagination."

Critical thinking is as important as reading, writing and arithmetic, says Ron Gilbert, co-founder of Humongous Entertainment, which has released several children's adventure games, including "Putt Putt Goes To The Moon," "Fatty Bear's Birthday Surprise" and "Freddi Fish And The Case Of The Missing Kelp Seeds."

"These games encourage kids to think," says Gilbert. "They learn



Electronic Arts' "3D Atlas"



Hyperquest's "Astronomica"

through problem-solving. A lot of software talks down to kids, but they are ready to be challenged by new situations."

Philips Media is a strong supporter of what it calls "edutainment," a software genre that balances both educational and entertainment value. Philips has about as many edutainment titles available for its CD-i player as it does games. The company is banking on the familiarity of Shari Lewis' Lambchop and "The Wizard Of Oz" for the success of a pair of IBM PC-compatible and CD-i edutainment titles it will issue later this year.

"We use the term 'edutainment' as a tag line for our products," says Sarina Simon, president of Philips Media's home and family entertainment division. "It really sums up our goal, which is to produce something that the child enjoys and the adult views as important to grow intellectually and socially."

### Familiarity Breeds Content

Disney Interactive, which has a division devoted exclusively to edutainment, is hoping that its rich catalog of familiar characters will translate into strong sales for its animation-enhanced educational software.

"Kids respond to characters they already know and love," says Steve Fields, senior VP of the edutainment and multimedia group at Disney Interactive. "However, I think the product must go beyond the characters. It has to be a truly engaging experience for the child. A CD-ROM experience is different than watching a video or reading a book."

Cartoons aren't the only on-screen companions that children will embrace, says Dr. Michael Carter, Digital Pictures VP of educational software. The company is using full-motion video footage to guide children through its developing line of educational software, including its first interactive

story disc, "What's My Story?," due later this year.

"We think that kids will relate to the performers as they would to an actor in a film," says Carter. "The digitized actors establish a relationship with the child and encourage them to learn. The child is at center stage of his or her own movie."

The educational multimedia experience has failed to reach half of its potential audience, says Julia Mair, Hyperquest game producer of the astronomy-themed graphic adventure game "Astronomica."

"Younger girls are often left out of multimedia games, so we made the main character in 'Astronomica' a girl," says Mair. "We wanted to avoid the macho gaming shoot-and-kill stereotype. Those are old entertainment models that we don't want to embrace."

Greg Bestick, president of ABC-EA Home Software, agrees. "Girls are underserved in the home software market," he says. "Plot and character development are more important to them, rather than the dominance and violence found in many games." ABC-EA Home Software is releasing a game based on the popular French character Madeline later this year. ■

## WAR

Continued from page 92

probably does you a lot of harm. If you have promised something to consumers that you can't deliver, they're going to [be angry], and negative word of mouth can kill you. We want to be first, but we want to be comprehensively first."

### Price Points

Pricing is going to be a more interesting issue to watch. In Japan, where the PlayStation and Saturn have already rolled out, the PlayStation came out at about \$50 less than Saturn. Both have seen impressive results: Sony claims sales of a half-million hardware units to date, and more than 2 million pieces of software; Sega says its Saturn moved 500,000 pieces in its first month out, and predicts sales of more than 1 million by month's end.

Sega says the price of the North American version of the Saturn will be in the \$350 to \$450 range. Sony's not talking, but its player is expected to come in under \$300. Nintendo's Ultra 64 is also expected to weigh in below \$300.

"There will be pricing differences between the hardware, and consumers are going to be curious as to why, and we are going to explain why," says Kalinske.

Why, no doubt, will be the key question to answer this fall.

"In the old days, when it was Sega vs. Nintendo, you won by clobbering your opponent," Ribero says. "Today, with so many more choices, you can't just say 'not them,' but rather 'why us?'" ■



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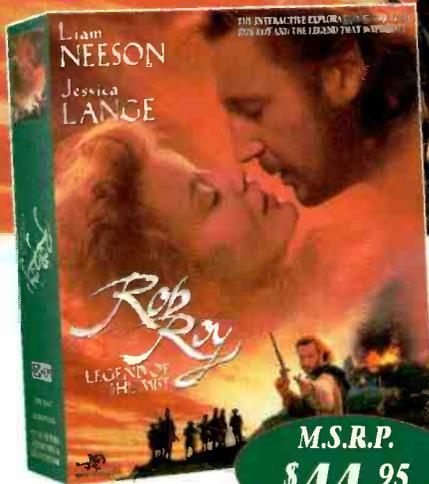
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# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS



By Seth Goldstein

**BRANDED FOR SUCCESS?** BBC is heating up a branding iron. Like a lot of folks in the crowded prerecorded cassette business, BBC thinks it needs a brand identification for nontheatrical "home entertainment" releases arriving in quantity from Great Britain.

Everyone wants a name that's synonymous with quality goods—at least until the consumer has a chance to watch the program—because product bearing what BBC Worldwide Americas president/CEO Sarah Frank calls "the Good Housekeeping Seal of Approval" practically sells itself. Frank has seen a 300% increase in video sales over the past three years. With brand status, she figures to do even better.

Easy to say, difficult to do, particularly in video. The studios can't brand-identify "A" titles bought or rented on the strength of box-office performance. Lesser releases and catalog, though, can be stamped with a studio label because they're not standout titles.

Disney has managed to sculpt that strategy to near perfection for old and new sell-through releases. But the studio needed a few years before it was able to fully transfer Disney name recognition to cassettes. Among the sculptors was home video president Bill Mechanic, now COO of Fox Filmed Entertainment.

BBC is distributed by CBS/Fox Video, so it's perhaps no surprise that a BBC-CBS/Fox press conference in New York followed by a week 20th Century Fox's announcement that it had formed Fox Home Entertainment (Billboard, May 6) to represent all labels.

Mechanic's Disney experience will bear heavily on price and marketing, including direct sales to major accounts. One result of going direct is the ability to corner shelf space, giving a label the exposure it requires to gain retail brand identification. BBC, until now a niche supplier to television and retail, will get the opportunity—if it has product, at the right price.

The test may be "The Wrong Trousers," which won the 1993 Academy Award for best animated short. It arrives Aug. 1, selling for under \$10. CBS/Fox marketing VP Mindy Pickard considers "Trousers" the release most likely to at-

(Continued on page 98)

## U.K. Sell-Through At All-Time High BVA Says Piracy Mars Otherwise Great '94

BY PETER DEAN

LONDON—Home video in the U.K. had a relatively smooth ride last year, according to the latest report from the British Video Assn. The trade group reported record sell-through, more than compensating for declining rentals, and the arrival in force of supermarkets, another sign of marketplace maturity.

But there were bumps in the road. As outlets have sprouted, so has video piracy—to unprecedented levels in the U.K., according to the Federation Against Copyright Theft. Just over 156,500 tapes were seized in 1994, compared to 122,741 in 1993. FACT also confiscated 1,009 VCRs and aided in 1,747 searches, 400 more than in 1993.

Using the BVA's newly published, minutely detailed statistical digest on the U.K.—"1994: A Year In Video"—FACT director general Reg Dixon says new research shows that almost all pirated tapes, an estimated 250 million pounds (\$400 million) in lost revenues, are being sold through the country's 7,000 unregulated shop-and-swap markets held every week.

"An alarming feature of the sales of pirated cassettes was that 65% of them consisted of prerelease U.K. material, the masters of which were obtained, in the main, by camcorder copies of theatrical screenings in the United States," says Dixon.

The BVA's digest, based in part on in-depth consumer research, indicated that part of the problem lies in the public perception of suppliers. Some 78% of the respondents to one survey knew piracy was illegal, but thought that studios make too much money and charge too high a price.

That piracy often funds organized crime was not generally understood. FACT held a forum in June 1994 to trumpet the finding that 20% of the money raised each year by the Irish Republican Army is through the sale of pirated tapes.

On the other hand, BVA is fighting excessive government intervention in the form of censorship. Its biggest worry is the power recently given to the British Board of Film Classification to retroactively pull from stores titles that have been deemed offensive on their release or afterward. According to BVA data, 20% of all titles in the 18-rating category have been cut before home viewing. One karate feature had to be cut by 7½ minutes before the distributor could receive an 18.

Overall, of the 3,047 movies awarded a rating certificate last year, 193 re-

quired trimming. Five titles were rejected completely.

But pirates and censors did little to dampen a record year for the U.K. video trade, which racked up revenues of 1.14 billion pounds (\$1.8 billion). Sell-through was the clear leader, bringing in 698 million pounds (\$1.12 billion), compared to rental's 438 million pounds (\$700 million).

Consumers bought 66 million cassettes in 1994, an increase of 9%. The average retail list dipped slightly to 10.60 pounds (\$17), a result of price wars that have marred the supermar-

*'Part of the problem [of piracy] lies in the public perception of suppliers'*

kets' entrance into sell-through.

Full-price cassettes, however, still make up 76.4% of the market; budget releases remain stuck with a surprisingly low 10%. Woolworth, at 19.5%, still dominated the business, followed by WH Smith at 14.5%. Every retailer is fighting mail order, which now accounts for one in 10 videos sold.

Theatrical reissues performed better than expected, a point duly noted by marketers thinking ahead to next year. "Gone With The Wind" was the third best-selling title of 1994, while "Star Wars," "Return Of The Jedi," and "The Empire Strikes Back" took rankings 5-7, respectively.

Despite the movies' squeeze on shelf space, special interest videos experienced growth, according to BVA data, thanks to the emergence of "reality" titles such as "Police Stop!," compilations of footage taken from police cars.

In the sports arena, fitness is currently outselling all other categories four to one. Small wonder since with few exceptions—such as the best-selling skating compilation "The Very Best of Torvill And Dean"—consumers don't have much to choose from. Soccer is the focus of 60% of all sports titles.

Except for Take That's four entries on the music video top 20 chart, young viewers are steering away from the genre. As a result, the best sellers of 1994 reflect an older consumer who has been buying less. Titles from veterans Daniel O'Donnell, Foster & Allen, Joe Longthorne, and a compilation called "Songs That Won The War" were among the best-selling titles of 1994. At the same time, music's retail share declined from 13% in 1992 to 9% in 1993

to 7.5% in 1994.

PolyGram Video and its VVL label accounted for 25% of music sales, followed by BMG, at 16.3%; EMI, at 15.1%; WMV, at 8.3%; and Sony Music, at 7.2%.

Movies are also gaining because of changes in seasonal buying habits. BVA has found the business marginally less concentrated in the fourth quarter. March in particular has benefited, thanks to Disney's activities around Easter. Thus, while October-December accounts for nearly 50% of retail sales, December's piece of the action has dropped for four successive years.

Buying and renting differ geographically. BVA data indicate purchases are weighted toward the south of England, which accounts for 21% of all transactions. Rentals are more prevalent to the north.

Adding up the top and bottom, BVA ranked suppliers as follows: Buena Vista, at 15.9%; PolyGram, at 14.5%; BBC, at 10.6%; Warner, at 9.6%; VCI, at 8.7%; CIC, at 8.5%; Fox Home Entertainment, at 6.9%; Columbia TriStar, at 2.7%; Pickwick, at 1.9%; and BMG, at 1.7%.

Distributors were led by Technicolor, handling Buena Vista, BBC, Fox Home Entertainment, and Pickwick, with a commanding 35.3% of the market. Other key players were PolyGram, at 16.8%; Sony Music, at 13.5%; VCI, at 12.1%; and Warner Music, at 10.4%.

(Continued on page 98)

## HBO Vid Pioneer Jets Back Into Biz Via Flash Gordon

BY SETH GOLDSTEIN

NEW YORK—Flash Gordon is rocketing Nick Santrizos back into video.

Santrizos, a veteran marketer who established the predecessor to HBO Video, has parlayed rights to the original "Flash Gordon" serials into a thriving mail-order and retail business that must be a pleasant surprise to licensor Hearst Entertainment. Lightning has struck twice for Hearst, which profited from Santrizos' earlier distribution of the 1940s "Blondie" series, featuring Penny Singleton.

"Flash Gordon" with Buster Crabbe had been "footballed around" for years in public domain editions, Santrizos notes. "We felt there was a market for the original," he says. "Flash Gordon" really brought America into the space age.

Santrizos' New York-based NPS Home Video wants to take advantage of what he calls "name-brand sell-through" to gain a market niche. There's plenty of product at the price level NPS has sought—\$49.95 for the entire six-tape collection du-

(Continued on page 99)



**Lighting Up The Home Screen.** Fort Lauderdale, Fla., moviegoers who caught a recent sneak screening of "Darkman II: The Return Of Durant" had a rare thrill. MCA/Universal's direct-to-video title bypasses theaters on its way to stores July 11. Part of the audience, from left, were Marc Lamaze, Uni Distribution; Gordon Smith, Blockbuster; Douglas Schwab, Blockbuster; Arnold Vosloo of "Darkman"; Mike Clark, Blockbuster; and Vincent DiGiulio, MCA/Universal.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## CHILDREN'S

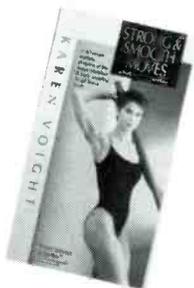
**"Chess For Kids,"** Tapeworm Video Distributors Inc. (805-257-4904), 35 minutes, \$14.95.

Children play the roles of teacher and student in this well-thought-out video that specifically targets kids ages 6-14, but could prove valuable to chess beginners of all ages. The live-action proceedings are pretty straightforward. A discussion of various types of chess sets—from ornate collector's items to miniature magnetic boards—is followed by explanations about each of the pieces on the board and the various moves they can make. Production values are mediocre, but the lessons learned will sink in with a little practice.

## HEALTH/FITNESS

**"Karen Voight: Strong And Smooth Moves,"** ABC Video, 60 minutes, \$19.95.

Voight has been a stable presence on the fitness scene for nearly a decade with a string of videos and articles, and as the inspiration behind a cavalcade of celebrities from Tina Turner To Elle MacPherson to James Taylor. With "Strong And Smooth Moves," Voight steps back into the instructional video ring with a typically high-quality product. Her new workout comprises a 25-minute low-impact aerobics session followed by a 25-minute body sculpting segment that makes use of her new Voight Bar, soon to be available at retail. ABC is pulling out all the stops to promote Voight's new video, including sending her on a cross-country tour and promotional spots on ESPN, Lifetime, and various affiliates.



## EDUCATIONAL

**"A Celebration Of Mass,"** BMG Home Video, 60 minutes, \$19.98.

Video travels around the world to capture the striking image of Pope John Paul II

conducting Mass in various locales and languages (with subtitles). Among the countries featured in the papal globe trot are Argentina, Australia, Canada, Chile, France, Spain, Poland, and the Philippines. Footage, which is narrationless and flows via moving words and music, is interspersed with some of the current pope's most well-known statements. BMG is promoting the video's release with a tie-in with the Image Doubleday paperback of the pope's "Catechism Of The Catholic Church" and anticipates brisk sales in anticipation of his scheduled visit to the States in the fall.

## INSTRUCTIONAL

**"The Great Wine Adventure: A Journey Of The Senses,"** Blue Sky Productions (800-358-0022), 30 minutes, \$19.95.



This video is geared expressly toward people who take great pride in entertaining but find themselves at a loss when it comes to ordering wine in a restaurant or serving it at home. Although the program boasts the expertise of wine author, educator, and festival organizer Alton Long, viewers will spend the majority of their time with an overly bubbly couple who overflow with tips about the red and the white. Among the topics they cover are how to shop for wine, the importance of texture and aroma, the best way to open bottles, techniques to serving wine, and how to order wine. The information about wine is robust, but the delivery falls into the category of cheese.

## TRAVEL

**"The Vietnam Experience,"** "The Brazil Experience," International Video Network (510-866-1121), 47 minutes each, \$19.95 each.

These two new additions to

IVN's travel series sponsored by "The Lonely Planet" are more proof of why the publisher of top-selling travel books is never lonely. Chock-full of



information by way of narrative, film footage, and even music and other audio enhancements, the "Lonely Planet" videos speak to the casual traveler who wants to experience the fabric of a country's culture and history. As well as covering the basics of major tourist sites, safety tips, etc., the diary-style programs take viewers off the beaten track to discover hidden wonders. For those who are planning a vacation to Vietnam or Brazil, or just want to get better acquainted with other parts of the world, these fine titles are as close to virtual reality as they can currently get.

## DOCUMENTARY

**"Jewels Of The Caribbean Sea,"** "Ocean Drifters," "Hunt For The Great White Shark," National Geographic Video/Columbia TriStar Home Video, 60 minutes each, \$19.95 each.

These three overseas adventures are anything but watered-down. Phenomenal National Geographic footage reveals the rainbow of colors and life found below the waves. "Jewels Of The Caribbean Sea" follows a husband-and-wife team as they peruse the turquoise waters of the Caribbean and turn up such wonders as a bottlenose dolphin, sperm whale, and a male squid. "Ocean Drifters" goes on a deep-sea dive to uncover a host of creatures that have remained hidden from the human eye for centuries. "Hunt For The Great White Shark" features a shark expert who barely escaped death from a great white shark attack and now champions the cause of the much-maligned creature. Together, the three titles make for a formidable in-store display.

## PERFORMANCE

**"Bubbe Meises, Bubbe Stories,"** Sisu Home Entertainment (212-779-1559), 75 minutes, \$39.95.

The television version of this tremendously original one-woman show, written, composed, and performed by Ellen Gould, originally aired on PBS stations to great acclaim. The show, produced by Chris Giordano, the eye behind "Liza Minnelli Live From Radio City Music Hall," comprises Gould's characterizations and other touching remembrances of her two grandmothers—"bubbes," in Yiddish—and their journey from the old country to the United States at the turn of the century. The proceedings—which include sketches, songs, and dances on a sparse stage—are decidedly Jewish, but they contain universal sentiments. Price point may deter purchase by all but those who have caught the show on PBS or heard about it via word-of-mouth, but those in the know will be pleased to see it on retail shelves.

## MADE-FOR-TV

**"The O.J. Simpson Trial Series,"** WarnerVision, approximately 60 minutes each, \$12.95 each.



This four-volume series falls into the distinguished category of "But wait, there's more" entertainment. Beginning with "Volume I: Background And Opening Statements," WarnerVision aims to bring those who have given themselves completely to the case of California vs. Simpson a regurgitation of the nitty-gritty details. It should come to no one's surprise that Court TV has its fingerprints all over the proceedings and is responsible for the primary trial footage and reporting. Video includes explanations of the law, rules of evidence, and procedural technicalities, but mostly it focuses on the daily drama. And yes, sadly, there is a swollen market waiting to eat it all up once again.

Billboard

FOR WEEK ENDING MAY 13, 1995

# 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	2	6	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
2	4	3	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
3	1	7	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
4	3	7	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 82008	Meryl Streep Kevin Bacon
5	NEW		QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	Ralph Fiennes Rob Morrow
6	5	6	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marisa Tomei
7	6	5	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza
8	7	13	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
9	NEW		ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Jonny Depp Martin Landau
10	15	8	MILK MONEY (PG-13)	Paramount Home Video 32973	Melanie Griffith Ed Harris
11	9	15	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
12	10	11	NATURAL BORN KILLERS (R)	Warner Home Video 13228	Woody Harrelson Juliette Lewis
13	8	10	TIMECOP ◊ (R)	MCA/Universal Home Video Uni. Dist. Corp. 82169	Jean-Claude van Damme Mia Sara
14	12	3	LOVE AFFAIR (PG-13)	Warner Home Video 13167	Warren Beatty Annette Bening
15	11	4	EXIT TO EDEN (R)	HBO Home Video 91164	Dan Aykroyd Rosie O'Donnell
16	18	4	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
17	16	13	IT COULD HAPPEN TO YOU (PG)	Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
18	13	3	THE PAGEMASTER (G)	FoxVideo 8641	Macaulay Culkin Christopher Lloyd
19	17	12	COLOR OF NIGHT (R)	Hollywood Pictures Home Video Buena Vista Home Video 2550	Bruce Willis Jane March
20	NEW		BLUE SKY (PG-13)	Orion Home Video 8783	Jessica Lange Tommy Lee Jones
21	23	3	SILENT FALL (R)	Warner Home Video 13569	Richard Dreyfuss Linda Hamilton
22	14	4	WES CRAVEN'S NEW NIGHTMARE (R)	New Line Home Video Turner Home Entertainment N4120	Robert Englund Heather Langenkamp
23	21	10	IN THE ARMY NOW (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3079	Pauly Shore
24	25	7	JASON'S LYRIC (NR)	PolyGram Video 8006339093	Allen Payne Jada Pinkett
25	24	9	THE LION KING (G)	Walt Disney Home Video Buena Vista Home Video 2977	Animated
26	NEW		I LIKE IT LIKE THAT (R)	Columbia TriStar Home Video 73653	Lauren Valez Jon Seda
27	22	4	CAMP NOWHERE (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3078	Christopher Lloyd
28	19	4	A SIMPLE TWIST OF FATE (PG-13)	Touchstone Home Video Buena Vista Home Video 3081	Steve Martin
29	20	18	THE CLIENT (PG-13)	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
30	NEW		HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
31	39	9	FRESH (R)	Miramax Home Entertainment Buena Vista Home Video 4138	N'Bushe Wright Samuel L. Jackson
32	27	18	RENAISSANCE MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 2754	Danny DeVito
33	28	14	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
34	26	15	WOLF (R)	Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
35	33	4	NOSTRADAMUS (R)	Orion Home Video 3046	Tcheky Karyo Rutger Hauer
36	37	3	THE NEW AGE (R)	Warner Home Video 13030	Peter Weller Judy Davis
37	31	18	BLOWN AWAY (R)	MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
38	38	14	THE SHADOW ◊ (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 82007	Alec Baldwin Penelope Ann Miller
39	36	3	DEAD BADGE (R)	Cabin Fever Entertainment 114	Brian Wimmer M. Emmet Walsh
40	32	10	BARCELONA (PG-13)	New Line Home Video Turner Home Entertainment 4015	Taylor Nichols Chris Eigeman

◆ 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.

## Reel Collections Pauses; MS Starts 'Power Points'

**C**ATCHING ITS BREATH: Reel Collections, the sell-through retail division of Owensboro, Ky.-based Wax-Works/VideoWorks Distributors, won't be opening any new stores after June.

"We're just taking a breather," says video buyer **Angie Woodward**. "We've opened 47 stores in a year's time, and that's enough."

The chain, which launched in late 1993 with three stores, has been frantically busy ever since. By next month it will have a total of 50 locations, including 10 combos attached to the distributor's Disc Jockey record stores.

When Reel Collections first opened it stocked about 4,500 titles, but outlets now stock about 6,500, Woodward says.

"We're offering more than what we originally thought," she says. "We've had a very good response."

**P**POINT SYSTEM: MS Distributing is rewarding its customers with free merchandise to enhance their stores' appearance or motivate employees.

Through a program called "Power Points," MS retail accounts will accumulate credits with each video they order. The distributor assigns the point value. A monthly statement will go out to retailers showing them how many points they have earned.

Hanover Park, Ill.-based MS has created two different catalogs for retailers to redeem their points. One has everything from store fixtures to light bulbs. The other has personal items, such as television sets and camping equipment.

"It's a program that enables retailers to reinvest in their business," says advertising and marketing director **Ursula Bender**. "It's their choice whether to redeem the points for a new display rack or some sort of employee spiff."

The program, partially funded by participating studios, launched May 1. To date, Vidmark Entertainment is the only confirmed supplier in Power Points, Bender says. Three others are tentative.

**F**AMILY BANNER: "The Swan Princess" will launch Turner Home Entertainment's new label called Turner Family Showcase. "The Swan Princess" will be released Aug. 1 at \$24.98.

Turner plans to release about four titles per year under the Showcase banner, which will be supplied by releases from Turner Pictures and Hanna-Barbera Cartoons, as well as acquired product.

Marketing elements for "The Swan Princess" include a \$5 rebate when consumers purchase the title and five products from Pillsbury, which will advertise the promotion in an FSI dropping on Aug. 6. Pillsbury advertising will also feature a sweepstakes

to win one of 500 "Swan Princess" hand-held video games.

There are other offers. The video will be packed with discounts for Life-touch Portrait Studios (located at J.C. Penney stores), McCain Citrus Juices, and Crayola Kids Magazine.

Network and cable ads are expected to reach 85% of the target audience more than eight times. The total marketing budget exceeds \$20 million, according to executive VP/GM **Stuart Snyder**.

Meanwhile, Turner will release the animated series "Swat Kats: The Radical Squadron," with a \$5 rebate offer when consumers purchase both a "Swat Kats" video and the companion Super Nintendo video game.

The series airs on Turner's Cartoon Network and 43 syndicated markets. Three \$12.98 titles—"Deadly Dr. Viper," "Strike Of Dark Kat," and "Metalikats Attack"—will be released.

**U**NAPIX'S NEW LINE: With a lineup of sexy thrillers, history, and nature programs, Unapix Consumer Products will introduce a 17-title sell-through package on Aug. 8.

Included are eight features from A-Pix, the "B" movie rental division of Unapix headed by former Academy Entertainment president **Robert Baruc**. Among the offerings, priced at \$14.98, are "Immortal Combat," with **Roddy Piper**, and "The Return Of Elliot Ness," with **Robert Stack**.

"We think there's two markets for this type of product," says Unapix VP **Dan Gurlitz**. "One is rental filler, because at sell-through it's wonderfully profitable, and the other is combo and music chains, which need the titles as part to maintain their catalog."

On average, "B" suppliers say they can move an additional 5,000-30,000 units by dropping to sell-through prices.

Through its alliance with the Smithsonian Institute and the Library of Congress, Unapix will also release a series called "The Origins Of Film."

The six-title set focuses on early animation, the birth of the gangster genre, early movies featuring African-Americans, and female directors. Each is priced at \$24.98; the set is priced at \$139.98.

Nature selections include "Penguin World" and "The Magnificent Whales," both priced at \$14.99, with insects and dinosaurs to be covered in future releases.

Also on tap is "I've Got A Great Idea," which teaches entrepreneurs and inventors how to market and protect their inventions.

While there is a big push on catalog and institutional sales, Gurlitz says the titles also have strong retail potential. "The sky's the limit for this product," he says. "And there's no reason why we can't hit sales of six figures in a couple of years."

## SHELF TALK

by Eileen Fitzpatrick



# Top Video Sales

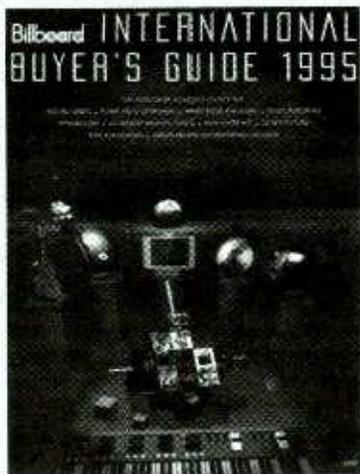
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ NO. 1 ★ ★ ★</b>				
1	1	9	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
2	2	3	THE PAGEMASTER	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
3	3	5	ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
4	4	14	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
5	7	30	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
6	8	10	THE LITTLE RASCALS ◊	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Bug Hall	1994	PG	24.98
7	5	10	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
8	6	12	FOUR WEDDINGS AND A FUNERAL ◊	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
9	18	13	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
10	12	22	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video Uni Dist. Corp. 39548	Eagles	1994	NR	24.98
11	20	3	BABY'S DAY OUT	FoxVideo 8639	Joe Mantegna Lara Flynn Boyle	1994	PG	14.98
12	22	12	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
13	RE-ENTRY		TIME BANDITS	Paramount Home Video 2310	Sean Connery John Cleese	1981	PG	14.95
14	16	11	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
15	10	11	LITTLE GIANTS	Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
16	9	24	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
17	13	18	THE LAND BEFORE TIME II ◊	MCA/Universal Home Video Uni Dist. Corp. 82142	Animated	1994	G	19.98
18	21	11	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
19	27	23	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
20	11	11	BEAVIS & BUTT-HEAD: WORK SUCKS! ◊	MTV Music Television Sony Music Video 49615	Animated	1995	NR	14.98
21	17	72	ALADDIN	Walt Disney Home Video Buena Vista Home Video 1662	Animated	1992	G	24.99
22	15	2	PAGE/PLANT: NO QUARTER (UNLEDDED)	WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	1995	NR	29.98
23	23	35	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
24	36	3	THE MAKING OF A HARD DAY'S NIGHT	MPI Home Video MP7056	The Beatles	1995	NR	19.98
25	14	11	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◊	MTV Music Television Sony Music Video 49616	Animated	1995	NR	14.98
26	24	19	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.95
27	NEW ▶		ABBA: THANK YOU ABBA	PolyGram Video 8006323833	Abba	1995	NR	19.95
28	19	27	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
29	40	12	SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	6 West Home Video BMG Video 15729	Sarah McLachlan	1994	NR	14.98
30	32	77	AMADEUS ◆	Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
31	38	2	BARNEY SAFETY	Barney Home Video The Lyons Group 2005	Various Artists	1995	NR	14.95
32	RE-ENTRY		BLACK BOX: VOLUME 1	Wax Trax TVT Records 72213	Various Artists	1995	NR	19.98
33	RE-ENTRY		THE FLINTSTONES	MCA/Universal Home Video Uni Dist. Corp. 42150	John Goodman Rick Moranis	1994	PG	14.98
34	RE-ENTRY		DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video Buena Vista Home Video 3491	Animated	1994	NR	12.99
35	39	10	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	19.95
36	28	13	PENTHOUSE: PET OF THE YEAR PLAYOFF '94	Penthouse Video WarnerVision Entertainment 50778-3	Various Artists	1994	NR	19.95
37	RE-ENTRY		THE SOUND OF MUSIC ◆	FoxVideo 9610	Julie Andrews Christopher Plummer	1965	G	24.98
38	29	59	YANNI: LIVE AT THE ACROPOLIS ▲	BMG Video 82163	Yanni	1994	NR	19.98
39	25	2	POCAHONTAS	Sony Wonder 49622	Animated	1995	NR	14.98
40	35	15	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95

● 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.

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BDBG3314

## Home Video

### U.K. SELL-THROUGH AT AN ALL-TIME HIGH IN 1994

(Continued from page 95)

A survey of 2,793 British consumers, which forms one part of the BVA study, indicates steady increases in purchasing patterns, both in the number of people who buy and the number of videos bought. The trend has been steady for the past four years. In addition, BVA found that gifts accounted for 64% of all purchases and that

women were more likely to buy than men, reflecting the rise of supermarkets and the influence of what the association calls "pester power."

The value of video rental dipped 4% in 1994 with the demise of 2,000 independent stores and the subsequent decline in rental transactions, from 214 million in 1993 to 194 million last year.

Average rental fees rose to 2.03 pounds (\$3.25).

Blockbuster held a dominant 20% retail share, and Scotland's Global chain took 5%, leaving the independents to split 44% into neighborhood-sized slivers. The dramas and thrillers all stores offer made up 40.6% of all rentals. "The Fugitive" beat out "Jurassic Park" for No. 1 renting title; each was borrowed more than 4.3 million times.

Most chart toppers throughout the year had been given a high theatrical profile. But there were several "rental overachievers" like "On Deadly Ground," "Another Stakeout," "Hard Target," "Passenger 57," and "Blink," which all flopped at the box office but performed well at retail.

### VIRGIN MUSIC'S 'RAFT' SITE

(Continued from page 90)

marketing and positioning—it's devoid of Virgin logos and promotional "puff." The Raft has its own identity and the artists on the Raft have their own distinctly individual areas. This is a conscious decision by Virgin executives, who see themselves as facilitators in assisting the bands' creative process, according to the label. The site is graphic-rich, which makes browsing it with anything slower than a 14,400-baud modem painfully slow. As well as the expected audio- and videoclips, browsers can end up in unsignposted areas where they'll find such attractions as screen savers to download.

When pressed, Silver quantified the cost of the project as "no more than two promotional videos." As to the key question of whether it will sell more records, Silver maintains that it's too early to say; however, he affirms that eventually the publicity and interest generated by the site will factor into his market penetration and will be measured along with radio airplay and the other more traditional types of marketing.

Silver summed up why both Virgin and its bands believed they should have a Web presence: "It's the only medium that allows us to reach a global audience; there's nothing else that gives us

this capability. It allows the fans to get closer to the bands and the bands to get instant feedback."

The Raft can be reached at <http://www.vmg.co.uk/>.

Billboard®

FOR WEEK ENDING MAY 13, 1995

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
*** NO. 1 ***				
1	1	9	<b>THE LION KING</b> Walt Disney Home Video/Buena Vista Home Video 2977	1994 26.99
2	4	3	<b>THE PAGEMASTER</b> FoxVideo 8641	1994 22.98
3	2	27	<b>SNOW WHITE AND THE SEVEN DWARFS</b> Walt Disney Home Video/Buena Vista Home Video 1514	1937 26.99
4	6	11	<b>BEAVIS &amp; BUTT-HEAD: WORK SUCKS!</b> ◇ MTV Music Television/Sony Music Video 49615	1995 14.98
5	3	17	<b>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</b> Walt Disney Home Video/Buena Vista Home Video 3491	1994 12.99
6	8	83	<b>ALADDIN</b> Walt Disney Home Video/Buena Vista Home Video 1662	1992 24.99
7	7	11	<b>BEAVIS &amp; BUTT-HEAD: THERE GOES THE NEIGHBORHOOD</b> ◇ MTV Music Television/Sony Music Video 49616	1995 14.98
8	5	17	<b>THE LAND BEFORE TIME II</b> MCA/Universal Home Video/Uni Dist. Corp. 82142	1994 19.98
9	13	3	<b>MARY-KATE &amp; ASHLEY: MYSTERY CRUISE</b> Dualstar Video/WarnerVision Entertainment 30066-3	1995 12.98
10	16	3	<b>JASMINE: JASMINE'S WISH</b> Walt Disney Home Video/Buena Vista Home Video 4083	1995 12.99
11	14	3	<b>MARY-KATE &amp; ASHLEY: SEA WORLD</b> Dualstar Video/WarnerVision Entertainment 30065-3	1995 12.98
12	<b>NEW ▶</b>		<b>BARNEY SAFETY</b> Barney Home Video/The Lyons Group 2005	1995 14.95
13	9	57	<b>THE FOX AND THE HOUND</b> Walt Disney Home Video/Buena Vista Home Video 2141	1981 24.99
14	<b>NEW ▶</b>		<b>JASMINE: THE GREATEST TREASURE</b> Walt Disney Home Video/Buena Vista Home Video 4081	1995 12.99
15	17	49	<b>THE RETURN OF JAFAR</b> Walt Disney Home Video/Buena Vista Home Video 2237	1994 22.99
16	<b>NEW ▶</b>		<b>ARIEL: WISH UPON A STARFISH</b> Walt Disney Home Video/Buena Vista Home Video 4078	1995 12.99
17	<b>NEW ▶</b>		<b>MIGHTY MORPHIN WHITE RANGER: GOLDAR'S VICE-VERSA</b> Saban Entertainment/WarnerVision Entertainment 42029-3	1995 12.95
18	11	276	<b>PINOCCHIO</b> ◆ Walt Disney Home Video/Buena Vista Home Video 239	1940 24.99
19	18	3	<b>ARIEL: GIGGLES</b> Walt Disney Home Video/Buena Vista Home Video 4079	1995 12.99
20	10	11	<b>GARGOYLES, THE MOVIE</b> Walt Disney Home Video/Buena Vista Home Video 3936	1994 19.99
21	<b>RE-ENTRY</b>		<b>ALICE IN WONDERLAND</b> ◆ Walt Disney Home Video/Buena Vista Home Video 36	1951 24.99
22	24	37	<b>FERNGULLY...THE LAST RAINFOREST</b> FoxVideo 5594	1992 14.98
23	<b>NEW ▶</b>		<b>MIGHTY MORPHIN WHITE RANGER: ROCKY JUST WANTS TO HAVE FUN</b> Saban Entertainment/WarnerVision Entertainment 42031-3	1995 12.95
24	<b>NEW ▶</b>		<b>MIGHTY MORPHIN WHITE RANGER: WHERE THERE'S SMOKE</b> Saban Entertainment/WarnerVision Entertainment 42030-3	1995 12.95
25	12	15	<b>A TROLL IN CENTRAL PARK</b> Warner Home Video 16100	1994 19.99

◆ 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.

## newsline...

**CINDY CRAWFORD** and William Baldwin have been tapped to host the Blockbuster Entertainment Awards, airing June 6 on CBS. The awards, honoring the most popular movies, videos, actors, and music acts, will be chosen by Blockbuster patrons. More than 1.5 million votes were cast at Blockbuster's 3,400 locations during March. The show will be taped June 3 at Hollywood's historic Pantages Theater. Crawford, who has appeared in two Blockbuster advertising campaigns, and Baldwin are co-stars in the Warner Bros. feature "Fair Game," arriving in theaters in August.

**ACADEMY AWARD**-winning screenwriter and former video store clerk Quentin Tarantino will receive a special achievement award from the Video Software Dealers Assn. Tarantino's "Pulp Fiction" will be released by Buena Vista Home Video on the Miramax label later this year. He will receive the award May 24 at VSDA's Dallas convention.

**THE CANADIAN** Film & Home Video Industry Assn. and the Voluntary Labeling Working Group have determined a new video ratings system after a yearlong debate. Expected to show up on Canadian video boxes this month are the ratings G, general/family; PG, parental guidance; 14A, adult accompaniment for children under 14; 18A, adult accompaniment for children under 18; R, restricted to adults only; and E, which exempts instructional, cultural, and religious videos from a classification. The new system was prompted by government concerns over cassette violence. It has been adopted by all Canadian provinces.

**BUENA VISTA** Home Video is getting retailers ready for "Pocahontas," set to arrive in theaters in June. The supplier will release a new "Sing Along Songs," featuring the single from the movie "Colors Of The Wind," July 18. Retail price is \$12.99. The title comes with a \$3 rebate with purchase of another Sing Along title. When consumers buy the new Sing Along title, they can receive an additional \$4 rebate and \$10 towards the purchase of "Pocahontas" merchandise. Both offers expire Sept. 30. In addition, retailers will receive a free "Pocahontas" wall clock with each four-unit pre-pack purchase of "Squanto: A Warrior's Tale," due in stores June 20. The title is priced to rent.

**RHINO HOME VIDEO** releases "The Book Of Chapin," a 1974 concert video of the late singer/songwriter Harry Chapin recorded for the PBS series "Soundstage." Retail price is \$19.98 and street date is June 6.

**TO GUIDE COMPUTER** users through World Wide Web, Turner Home Entertainment will release "The Internet Show" May 16, priced at \$14.98. The hourlong video is hosted by computer columnist Gina Smith and Internet author John Levine.

**CABIN FEVER ENTERTAINMENT** will release a second round of "Little Rascals" titles July 11. Each of the nine new videos will feature four episodes, including footage once banned on television. Suggested list is \$14.95. The first 12 "Little Rascal" videos, released in 1994, have cumulative sales of more than 3 million units, Cabin Fever says.

**THREE COLUMBIA TRISTAR** family titles, "Little Big League," "Monkey Trouble," and "The Day My Parents Ran Away," will be reduced to \$19.95 June 27.

**NEW YORK-BASED** Central Park Media has placed 20 Japanimation titles on moratorium, effective immediately. They will be reissued June 13 at a new \$29.95 suggested list price. Retailers can either request credit for the difference in the cost of inventory; request a return authorization number for the cassettes; or request price protection for some of the stock and a return authorization for the remainder. CPM must receive notification by May 12; requests after that date will not be honored. Titles include "Crystal Triangle," "Gall Force 1 and 2," "Grave Of The Fireflies," "Harmagedon," "Urotsukidoji: Legend Of The Overfiend," and "UY2-Beautiful Dreamer."

**WORLD ARTISTS** Home Video is celebrating the 60th anniversary of the movie debut of Ingrid Bergman with the release of eight Swedish features, made from 1935 ("The Count Of The Old Town") to 1940 ("June Night"), before her departure for Hollywood. "A Woman's Face," done in 1938, was remade by MGM in 1941 with Joan Crawford. Street date is June 21 and suggested list is \$19.95.

## HBO VID PIONEER JETS BACK INTO BIZ WITH FLASH GORDON

(Continued from page 95)

plicated in extended play—but little with the marquee value Santrizos thinks is vital.

"I think the days of no-name sell-through are over or soon will be," he maintains. "There's no market for the tons of releases people are throwing into retail." Hollywood, in his view, is doing no better than the independents on a shoestring. "The studios have not done a lot," Santrizos says. "They can't keep this on automatic pilot." He foresees mass merchants making huge cutbacks in budget-title purchases, and he wants NPS to be positioned as a survivor.

Whether or not Santrizos' prediction comes true, the 60-year-old "Flash Gordon" is colonizing new retailers. NPS shipped its first orders last fall and has since taken reorders from major record chains like Musicland and Trans World Music, Suncoast Motion Picture, and from key distributors including Ingram and Baker & Taylor Video.

Santrizos' next step will be to

reach alternative outlets such as toy stores, which have "a particular point of view as opposed to the mass merchants." NPS has enlisted Fast Forward Marketing in Los Angeles, which specializes in getting product into places "totally off the beaten track, where the sun doesn't shine," says Fast Forward president Ste-

ven Ades.

Fast Forward, after focusing on catalogs and key markets, 18 months ago added an ancillary sales force that has opened some 2,000 outlets. "We saw a tremendous opportunity in accounts where Ingram and Baker & Taylor weren't going," Ades says.

Ades claims that "Flash Gordon" has done well in old and new venues "on the coattails of all that nostalgia programming," epitomized by Cabin Fever Entertainment's "Little Rascals." The results have been strong enough to create an appetite for additional releases. NPS should further benefit from another feature-length rendition of "Flash Gordon," the first on the big screen in about 20 years.

"Accounts have said, 'When there's more, let us know,'" Ades says. He suspects Hearst has more, but Santrizos won't comment beyond noting that he does seek other properties.



NPS has given new life to Flash Gordon and pal Dale Arden.

## Billboard

FOR WEEK ENDING MAY 13, 1995

# Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>				
★ ★ NO. 1 ★ ★				
1	3	99	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98
2	1	13	<b>NBA SUPER SLAMS 2</b> FoxVideo (CBS/Fox) 8198	14.98
3	2	9	<b>SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS</b> PolyGram Video 8006368953	19.95
4	6	29	<b>75 SEASONS: 75 TH ANNIVERSARY OF THE NFL</b> ♦ PolyGram Video 8006319053	19.95
5	5	3	<b>NBA JAM THE MUSIC VIDEOS</b> FoxVideo (CBS/Fox) 4301	14.98
6	9	268	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ♦ FoxVideo (CBS/Fox) 2173	19.98
7	4	13	<b>SHAQUILLE O'NEAL: LARGER THAN LIFE</b> FoxVideo (CBS/Fox) 8179	19.98
8	8	23	<b>LESLIE NIELSEN'S BAD GOLF MY WAY</b> ♦ PolyGram Video 8006331153	19.95
9	7	9	<b>NBA BELOW THE RIM</b> FoxVideo (CBS/Fox) 8188	14.98
10	RE-ENTRY		<b>BASEBALL: A FILM BY KEN BURNS</b> Turner Home Entertainment B5318	179.98
11	RE-ENTRY		<b>WORLD CUP USA: OFFICIAL PREVIEW</b> PolyGram Video 8006315733	14.95
12	12	187	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98
13	10	15	<b>NFL: 100 GREATEST FOLLIES</b> PolyGram Video 8006326733	19.95
14	13	27	<b>BEST OF ABC'S MONDAY NIGHT FOOTBALL</b> PolyGram Video 8006319073	19.95
15	NEW▶		<b>THE BASKETBALL HALL OF SHAME</b> Paramount Home Video 44034	14.95
16	RE-ENTRY		<b>SIR CHARLES</b> FoxVideo (CBS/Fox) 5992	19.98
17	19	73	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98
18	11	21	<b>NBA REWIND: THE FUNNIEST &amp; FINEST PLAYS</b> FoxVideo (CBS/Fox) 8158	14.98
19	14	51	<b>100 GREATEST NFL TOUCHDOWNS</b> PolyGram Video 4400876793	14.95
20	15	49	<b>NBA GUTS &amp; GLORY</b> FoxVideo (CBS/Fox) 5981	14.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>HEALTH AND FITNESS™</b>				
★ ★ NO. 1 ★ ★				
1	1	15	<b>YOUR PERSONAL BEST WITH ELLE MACPHERSON</b> Buena Vista Home Video 3851	19.99
2	2	7	<b>KATHY SMITH: POWER STEP WORKOUT</b> WarnerVision Entertainment 50902-3	19.95
3	3	69	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
4	8	23	<b>ALI MACGRAW'S YOGA MIND &amp; BODY</b> Warner Home Video 35826	19.98
5	5	31	<b>KATHY SMITH'S NEW YOGA</b> WarnerVision Entertainment 50570-3	19.95
6	4	11	<b>REEBOK AEROSTEP</b> PolyGram Video 8006330553	19.95
7	13	123	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 4400847853	29.95
8	6	159	<b>ABS OF STEEL WITH TAMILEE WEBB</b> WarnerVision Entertainment 132	9.95
9	10	240	<b>JANE FONDA'S COMPLETE WORKOUT</b> WarnerVision Entertainment 55006-3	19.98
10	9	55	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	19.98
11	NEW▶		<b>QUICK TONING: ABS OF STEEL</b> WarnerVision Entertainment 51314-3	14.95
12	11	7	<b>ABS OF STEEL 3 WITH TAMILEE WEBB</b> WarnerVision Entertainment 134	9.95
13	RE-ENTRY		<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
14	RE-ENTRY		<b>JANE FONDA'S YOGA EXERCISE WORKOUT</b> ♦ WarnerVision Entertainment 55021-3	19.98
15	18	53	<b>ABS OF STEEL 2000 WITH TAMILEE WEBB</b> WarnerVision Entertainment 227	14.95
16	RE-ENTRY		<b>STEP REEBOK: THE POWER WORKOUT</b> PolyGram Video 4400877673	19.95
17	7	143	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> WarnerVision Entertainment 133	9.95
18	17	17	<b>LUCKY VANOUS: ULTIMATE FAT-BURNING WORKOUT</b> FoxVideo (CBS/Fox) 8208	14.98
19	12	21	<b>REEBOK WINNING BODY WORKOUT</b> PolyGram Video 8006330553	19.95
20	14	23	<b>KATHY IRELAND: TOTAL FITNESS VIDEO</b> UAV Entertainment 1994	19.99

♦ 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.

# Pro Audio

## Judith Sherman: Kronos' Sonic Guide Producer Captures Quartet's Eclectic Sound

BY BRADLEY BAMBARGER

NEW YORK—For more than a decade, the Kronos Quartet has surveyed a universe of possible musics—from transcriptions of Thomas Tallis' 16th-century polyphony to arrangements of Jimi Hendrix's acid-blues, from the post-war laments of Shostakovich to the postmodern gambols of Terry Riley. Beside Kronos nearly every step of way has been producer Judith Sherman, who has helped realize the group's radical redefinition of chamber music.

PRO  
FILE

The only predictable elements of Sherman's dozen Kronos productions have been their artistic focus and sonic excellence. Recorded for Nonesuch, milestones of the partnership include the dark, modernist strains of "Winter Was Hard"; the compelling collaboration with nuevo tango master Astor Piazzolla, "Five Tango Sensations"; the evocative cultural exchange of "Pieces Of Africa"; and the entrancing cadences of the new album of Philip Glass string quartets.

But perhaps most emblematic of Sherman's achievement with Kronos is the 1990 album "Black Angels," in which repertoire, musicianship, and technological facility came together to produce a work of uncommon emotional intensity. "Our goal is for each album to be a journey—like the various movements of a symphony," Sherman says. "'Black Angels' is really like that—every piece belongs in its place. It's very affecting."

According to Sherman, the production techniques for "Black Angels" ran the gamut from elaborate manipulations to purist classical re-

ording. The George Crumb title track features distortion effects as well as plainsong recorded in a cathedral. The Charles Ives composition "They Are There!" was treated to sound like it was recorded in the '40s. The Tallis 40-part motet "Spem In Alium" required voluminous overdubs, while the Shostakovich String Quartet No. 8 was recorded with two mikes direct to DAT.

It's the two-track recording that is often the most exacting, Sherman says, because "you can't fix it in the mix. The simpler it is, the more critical you have to be. Moving a mike one-eighth of an inch makes a big difference."

Many of the recent Kronos projects have been recorded at George Lucas' Skywalker Sound in California. "Skywalker is the most perfect recording room," Sherman says. "The reverb is exceedingly even over the entire frequency range. It's an amazing acoustic achievement."

Skywalker is equipped with a George Massenburg-revamped SSL console. When recording two-track, Sherman circumvents the board, usually taking the signal on a path from the mikes (Schoepps are a favorite) to Boulder preamps to DCS analog-to-digital converters to a Panasonic 3700 DAT machine.

Sherman also favors the oak-floored recital hall of the American Academy of Arts and Letters in New York. "Almost every instrument sounds great there," she says, "unlike in a church, where a piano won't work."

One recording that did work in a church was Sherman's production of Charles Wuorinen's organ- and trombone-driven Mass at the majestically reverberant St. George's Episcopal Church in New York. In fact, finding such apt recording spaces is one of the foremost challenges in producing classical music, according to Sherman.

"The thing I've learned by sad experience is that just having the best musicians playing the most wonderful music doesn't mean you'll make a great record," she says. "You need a beautiful acoustic. Fake reverb sounds like fake reverb. The room the music is recorded in is as important as the instruments it's recorded on."

Other recent Sherman productions include Steve Reich's multimedia epic "The Cave," which she describes as an "emotionally charged and complicated" work of music interwoven with spoken word and scored for more than a dozen musicians, several singers, and five video channels. At the other end of the contemporary music spectrum, Sherman is set to record an album of solo piano pieces and songs by singer/songwriter Robin Holcomb.

Sherman's résumé also embraces traditional classical work, including a stint as the engineer for Rudolf Serkin's Marlboro festival from 1976 to 1994. And since Kronos does most of its recording during two weeks every August, Sherman has plenty of time for other classical studio sessions. Her packed agenda includes a Houston Symphony Orchestra recording of Schoenberg's "Pelleas und Melisande," as well as Beethoven's complete string quartets with the Cleveland Quartet and a Mozart quartet cycle with the American String Quartet.

A career as fruitful as Sherman's is rare enough, though it seems especially so for a woman in a male-dominated profession. "I've had very few problems over the years, really," she says. "I don't think there's been much of a stigma attached to being a woman in this field on this side of the Atlantic. Though I have run into problems in England, where I've felt like I've had to constantly prove myself."

"But it's probably much more difficult in the pop world because there women are part of, what shall we say, the bargaining. You know, 'I'll get you drugs and women.' I think in the classical world, anyone with good ears, training, and who is pleasant to work with can do it. Although really there are very few classical music producers in the world period—male or female. So it's tough for anyone to make it."



SHERMAN

PHOTO: LAUREN PIPERNO

### NOTE TO OUR READERS

In response to frequent inquiries regarding Pro Audio photo submissions and Audio Track items, please note the following:

Photos should be sent to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the name and location of the studio, the full names of all participants shown (clearly identified from left to right), and the name of the record label, where applicable. Photos without the above information will not be considered for publication, and no photos will be returned unless previously agreed. We prefer black and white prints, but can work from any format.

Items for consideration in the biweekly Audio Track column should be faxed to Paul Verna at 212-536-5358. Please include the name and location of the studio and the room within the studio; the names of all artists, producers, and engineers involved in the sessions; the label, where applicable; and the make and model numbers of consoles, monitors, recorders, and other equipment.



**Miller's Tale.** Jazz pianist Mulgrew Miller is wrapping up a trio session, tentatively titled "Getting To Know You," at Manhattan Center Studios. Scheduled for release later this year on RCA/Novus, the Miller project is being produced by Tim Patterson and mixed and engineered by James Nichols and Richie Clark on Studio 4's Neve VR72. Shown in the front row, from left, are Miller and RCA director of A&R jazz and progressive music Brian Bacchus. In the back row, from left, are bassist Richard Goods, Patterson, Nichols, Manhattan Center Studios executive VP Victor Moore, and drummer Karriem Riggins.

## AUDIO TRACK

### NEW YORK

**F**ORMER ROLLING STONES guitarist **Mick Taylor** was at Savebone Music Studio guesting on the upcoming release by **Sasha**. Tracks were recorded through the SSL 4064G with Total Recall... **Beggars Banquet** recording act **Buffalo Tom** was at the Magic Shop mixing its upcoming release, with **John Agnello** producing and engineering... **Capitol** recording act **Triple Fast Action** was at Baby Monster Studios working with producer **Don Fleming** on an upcoming release; **John Siket** engineered the sessions... **Geffen Records** artist **Raw Stylus** was at Battery Studios working on an upcoming project with producer **Gary Katz**. **Bob Power** mixed the sessions with assistance from **Martin Czembor**.

### LOS ANGELES

**A**T MARS RECORDING, longtime collaborators **Van Dyke Parks** and **Brian Wilson** recorded four tracks for "Orange Crate Art" on Warner Bros. **Steve Deutsch** engineered the sessions... **Epic Records** star **Michael Jackson** was at Larabee Sound Studios finishing tracks for his upcoming release. Producers **Bruce Swedien**, **Dallas Austin**, **Rene Moore**, **Jimmy Jam**, and **Terry Lewis** all took part in the sessions, which were mixed on the studio's SSL console... At Paramount Recording Studios, the staff is celebrating the No. 1 and No. 2 success, respectively, of **Montell Jordan's** "This Is How We Do It" and **Adina Howard's** "Freak Like Me" on the Hot 100 Singles chart. Both tracks were recorded at Paramount... Producer **Tony Nicholas** was at Aire LA Studios remixing "This Lil' Game We Play" for **Subway**. Engineer **Michael Nally** worked behind the SSL 4056G.

### NASHVILLE

**P**OLYDOR RECORDING act **4 Runner** was at Soundstage putting finishing touches on its just-released debut. **Buddy Cannon** produced the sessions, while **John Guess** engineered behind the SSL G Series 52-input console. **Derek Bason** assisted... At the Music Mill, **Paul Shanklin** is working on an independent project with producer **Butch Carr**, who also engineered the project with **Terry Bates**... Atlantic recording artist **Jill Sobule** was at Woodland Digital working on her just-released album. Producing the sessions were **Robin Eaton** and **Brad Jones**. Jones and Nashville's own **Roger Moutenot** engineered the sessions.

### OTHER LOCATIONS

**A**T TRUTONE IN Hackensack, N.J., Warlock recording artists **Suburban Funk Society** mastered its new release, "I'll Find You," with engineer **Phil Austin**... Philadelphia's **Tongue & Groove Recording Studios** played host to RCA recording act **Wanderlust**. Sessions were produced and engineered by **Michael Musmanno**... **Quincy Jones** was at Crescent Moon Studios in Miami working on his upcoming all-star project. Engineer **Eric Schilling** worked behind the SSL 8000 G+ console with **Sear Chambers** assisting... At Bad Animals in Seattle, Columbia supergroup **Mad Season** worked on its debut release. **Sam Hofstedt** assisted on the sessions.

Please send material for Audio Track to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358.



**Jackson's Platinum Session.** Scotti Brothers recording artist **Freddy Jackson**, foreground, makes notes during a session at New York's Platinum Island Studios, where he cut his latest project with producer **Yasha**, also shown. Engineer **Axel Niehaus** (not pictured) and **Yasha** used the studio's Neve 8128 with Flying Faders.

## EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

U.K.

**AKAI ELECTRONICS** has agreed to cooperate with Hong Kong-based multinational conglomerate Semi-Tech Group in capital and business operations and has received a 110 million pound capital investment in return for a 55% holding in the company. The remaining 45% of Akai will continue to be held by the Mitsubishi Group.

The move coincides with a restructuring of Akai's manufacturing sites and procurement arrangements, which are expected to benefit Akai's penetration into China and South American markets through Semi-Tech's existing sales networks in those territories.

Semi-Tech, one of the largest blue-chip capital investment companies listed on the Hong Kong stock exchange, recently revitalized sewing machine manufacturer Singer. Part of the restructuring involves Akai's taking a stake in Semi-Tech's other consumer electronics brand, Sansui.

**ANTHONY DAVID**, formerly sales and commercial director at SSL, has joined Sony Broadcast and Professional Europe as general manager for professional audio. He replaces **Chris Hollebhone**, who has left after more than 14 years with the company to explore other interests in the audio world.

Hollebone, who was instrumental in the launches of the CD, DAT, and MiniDisc formats, felt he needed a change of scenery. "The audio industry is changing a lot, and I would like to be more involved in that process whilst having closer contact with customers and users," he says.

David, who was at SSL for 12 years, takes on responsibility at Sony for business and applications development as well as product management.

**AMEK HAS LAUNCHED** the 501 By Langley live-sound console and supplemented its SuperTrue and Showtime recording and live-sound automation packages with an outboard effects MIDI control option.

The 501 is a scaled-down version of the existing Recall desk and, like all automated consoles in the Amek range, will feature a "virtual effects" option to provide a library of popular outboard effects templates that can be controlled from the software.

Other forthcoming options will include a software-based, modular, 16-by-16 matrix, and a switcher box containing eight programmable relays for firing playback machines from cues.

**SOUNDCRAFT** has added multifORMAT monitoring to its DC2000 moving fader console, making it the most affordable desk available with this option. The Interact Magtrax TV routing and monitoring interface offers six independent speaker outputs and automatic Surround encoder/decoder insertion, using the desk's groups as inputs to the routing matrix.

"Magtrax panels have been added to a number of Soundcraft desks in the past, and the development of a version for the DC2000 was inevitable given that more than 70% of its sales have gone to post-production users," says Interact managing director Mallory Nicholls.

**MIDAS HAS REPORTED** that it has had to increase manufacturing capacity for its new XL4 and XL200 live consoles due to demand. Customers for the new desks include Britannia Row Productions, SSE Hire Ltd., Capital Sound, Mercury Sound N.Y., Hi-Tech San Francisco, Bryuit Bleu Canada, Jands Australia, and the Aarhus Theatre Denmark. Four XL4s will be used on the forthcoming **Rod Stewart** tour.

**HBB COMMUNICATIONS** has added recordable CD to its expanding advanced media products range. Sales director **Steve Angel** says the move was the result of pressure from distributors to follow up its progress with DAT into CD-R. "We've opted for the 74-minute version because there is now very little difference in cost between different CD-R times," says Angel. The disc uses a phthalocyanine organic dye recording layer, which is claimed to be more resistant to UV light than other compounds, with Orange Book standard tests estimating recorded data security at 100 years.

DENMARK

**TUBE TECH** introduces the EQ1A all-tube, five-band equalizer. All frequencies on the single-channel device are switched, and all bands can be bypassed individually. The three mid bands are fully parametric and supplemented by high- and low-frequency shelves and high- and low-pass filters.

"The sound and build quality are typical Tube Tech," says president **John Petersen**. "Buying a unit like this is a sound investment because they go on forever and the resale value is always high."

**EASY FILM** in Copenhagen has installed an SSL Scenaria in line with the company's growth from a facilities house to full-blown production company, and the installation of a digital online suite in 1993 and a large Lightworks system last year.

"We invest in the best people, and they would not work here unless we had the best equipment available for them to use," says Easy Film managing director **Neils Bokkenheuser**.

Approximately two-thirds of the company's business is in the production of advertising spots for leading Danish and international agencies. Easy Film also produces documentary programs and drama series.

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# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 6, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	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)	GOOD Better Than Ezra/ D. Rothchild (Elektra)	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	PADDED CELL (Los Angeles) Dan Rothchild	MARION (New Jersey) Dave Bellochio
RECORDING CONSOLE(S)	Trident Vector MK II	Trident Vector MK II	Trident Series 80B	WR T820	Amek Einstein
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Sony/MCI JH 24	Sony 3348	Fostex E16	Tascam ATR 80
STUDIO MONITOR(S)	Custom Echo Sound	Custom Echo Sound	Westlake BBSM 15 Yamaha NS10M	KRK 1002	Westlake BBSM12 Yamaha NS10M Tannoy
MASTER TAPE	Ampex 499	Ampex 499	Sony VK 1	3M 966	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	PADDED CELL (Los Angeles) Dan Rothchild	SOUNDTRACKS (New York) Angela Piva
CONSOLE(S)	Trident Vector MK II	Trident Vector MK II	S5L 4056G	WR T820	SSL 4000 With Ultimotion
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Sony/MCI JH 24	Sony 3348	Fostex E16	Studer A827
STUDIO MONITOR(S)	Custom Echo Sound	Custom Echo Sound	Alesis Monitor 1 UREI 813B	KRK 1002	Tannoy DMT
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M DAT	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Chris Bellman	MASTERMIX Hank Williams	OCEAN VIEW DIGITAL MASTERING Joe Gastwirt	HIT FACTORY Herb Powers
PRIMARY CD REPLICATOR (ALBUM)	PMDC	PMDC	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	PDO	PDO	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing

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(Continued on page 104)



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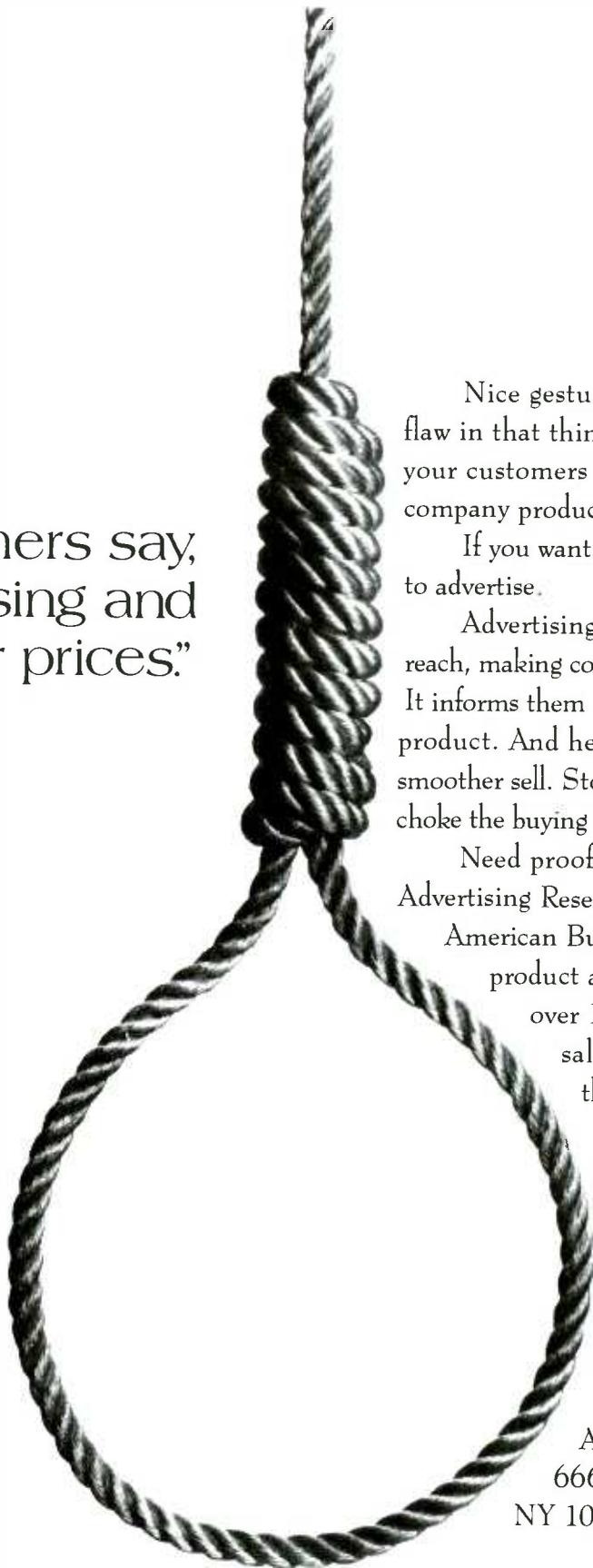
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This advertisement prepared by Sawyer Riley Compton, Atlanta.

# Radio

## Broadcasters Get Facts And Figures Modern Rock Lauded; Duopolies Explored

BY PHYLLIS STARK

PRINCETON, N.J.—Radio consultants and researchers came to the Radio Only Management Conference armed with a slew of newly commissioned surveys and research projects, and the 254 broadcasters present walked away well-informed with facts and figures on everything from the popularity of modern rock to the effects of duopoly.

The conference, sponsored by the Cherry Hill, N.J.-based trade publications Radio Only and Inside Radio, was held here April 28-30.

In his speech, titled "Alternative: Radio's Hottest Format," consultant Jeff Pollack said better programming has helped take modern rock into the mainstream. "In the early '80s, modern rock was programmed for the fringe," he said. "Today, the word 'alternative' is a misnomer. This is mainstream radio. The demographic appeal is much bigger than people originally thought."

On the subject of triple-A radio, Pollack was not as enthusiastic. "There are some shockingly bad triple-A stations around the country," he said. "If [programmers] decide triple-A should play familiar music, they may actually get an audience. The format itself is a good idea, it just hasn't been programmed well."

KISW Seattle PD Steve Young was in the audience during Pollack's speech and took the opportunity to explain his recent controversial announcement that he wanted his album rock station to be considered alternative because he believes modern rock stations are now getting better treatment by the labels (Billboard, April 29). "In 1990, '91, '92, we played a bunch of rock bands that in 1994 were renamed alternative," Young said. "What we're trying to illustrate to the record companies is [that] there are a lot of radio stations that play '90s music. My sense is we're all mainstream rock stations."

Labels were outraged by Young's announcement, Pollack said, because it "screwed up their [format] definitions, but it's not our problem."

### A LOOK AT DUOPOLY

As of last spring, 28.3% of all stations were involved in duopolies, which controlled a total of 39.2% of radio revenues, according to Duncan's American Radio. At the Radio Only Conference, Bill Moyes, chairman of the Research Group, disclosed the results of 136 in-depth interviews his company conducted with GMs and group executives involved in duopolies.

The radio executives were asked which jobs were most likely and least likely to be consolidated in duopoly situations. On the most likely side, 91% of the respondents said GM, followed by business manager (85%), chief engineer (80%), general sales manager (62%), traffic director (60%), and promotion director (60%).

Program director was cited by 26% of the respondents as a job least

likely to be consolidated, while music director was named by 27%.

On the programming side, stations in 33% of the duopolies included in the study were paired up with stations programming similar formats, while 67% were in very different formats. But, according to Moyes, "Those who are a lot more profitable have a lot higher likelihood of having similar formats."

### SUCCESSFUL RADIO HABITS

A joint project by McVay Media and Edison Media Research revealed the seven habits of highly successful radio stations, based on interviews with winning broadcasters. Having news and information in the mornings was the No. 1 habit, the study found, and Edison president Larry Rosin said it cuts across all age groups and formats. "Even in younger demos, owning this perception is extremely important."

The second and third habits—a presence at community events and a popular morning show—both have a "huge correlation with having higher ratings," according to Rosin. Generating the perception that the station is fun to listen to—the fourth habit—also has a direct connection to ratings, Rosin said.

Because Arbitron is geared toward measuring at-work listening, being a station people can listen to at the office—the fifth habit—is also very important.

Owning the "most contests" perception was identified by McVay and Edison as the sixth habit of successful stations. "Nobody is going to listen to a radio station they hate because of the contests," Rosin said, but "it's often a huge tiebreaker in the favor of the stations doing the contests."

The final habit is heritage and length of time in the format. "Obviously, we're a fast-moving industry," Rosin said. "But you've got to have a little bit of patience and realize there is a correlation between sticking with something and having success at it."

In a separate study on what drives radio listening, conducted by Vallie Consulting, more than 1,000 people were asked for the most important

reason they listen to radio. The first response of 34% of those surveyed was music, but 25% cited news and another 13% said entertainment. Other responses were information (6%), weather (5%), relaxation (2%), sports (2%), traffic (1%), air personalities (1%), and talk (1%).

### MUSIC CLUSTERING OF AMERICA

Coleman Research unveiled some results of an ambitious recent study called "The Music Clustering Of America," which tested 350 songs ranging from Bill Haley & His Comets to Offspring and representing every commercial radio genre. The study polled 600 people ages 12-54 in the top 50 markets.

According to the results, Coleman identified 17 distinct "clusters," or groups of people with common musical tastes. Among the more interesting findings, the national appetite for grunge music is huge, while album rock music (as defined by artists like Aerosmith, AC/DC, and Van Halen) "does not have the appeal of a year ago." Coleman VP Chris Ackerman says the "meat and potatoes AOR artists are less popular today than the alternative artists" like Stone Temple Pilots and Offspring.

The study also identified a "hidden appetite" for classical music, whose cluster group was much larger than the size of the actual radio format.

According to the study, the 17 cluster groups and their respective audience shares are Motown (17%), classical (17%), oldies (15%), grunge (14%), R&B adult (14%), soft AC (13%), mainstream AC (13%), '70s pop (12%), '70s rock (12%), pop alternative (11%), jazz (11%), country (9%), album rock (8%), top 40/rhythm (8%), classic rock (8%), churban (7%), and pop urban (7%).

Based on later conversations with many broadcasters who had seen the presentation, the results appeared to have been taken with a high degree of skepticism. Some questioned the validity of a 600-person sample size in something touted as a "national" study. Others were wary of the methodology by which the results were analyzed, and some thought the surprisingly low numbers for country music were indicative of a problem with the study as a whole.



**Brotherly Rock.** RCA act Wanderlust stopped by local hangout J.C. Dobbs in its native Philadelphia to preview its debut, "Prize." Pictured, from left in the front row, are Bobby D., music director at top 40 WQXA-FM York, Pa.; Joe Reagoso, RCA; and Scott McFadden, PD at WQXA. From left in the back row are band members Jim Cavanaugh, Rob Bonfiglio, Scot Sax, and Mark Levin.



**Beepers And Beyond.** WRCX Chicago morning man Mancow Muller, right, straps sidekick Turd with hundreds of vibrating beepers and then invites listeners to dial him up all at once.

## Mainstream Tactics Mulled At Christian Radio Seminar

BY DEBORAH EVANS PRICE

NASHVILLE—The National Christian Radio Seminar—held here April 23-28 during Gospel Music Week '95—was highlighted by discussions on more effective ways to grab and hold an adult audience, techniques for generating revenue, working in harmony with competing Christian stations, and changes in legislation that affect Christian radio.

A dominant theme that seemed to be a common thread through many sessions was the need for Christian radio stations to employ the same tactics for success as their mainstream counterparts. Among the tactics suggested were selling advertising spots rather than blocks of air time and becoming more involved in the community as a whole, not just the Christian audience.

NCRS keynote speaker Bob Briner, author of the book "Roaring Lambs" and host of the radio show of the same name, challenged Christian radio stations to be "salt and light" in their communities. "I think the Christian stations should consider themselves just like all the other stations in terms of involvement with the community," Briner said. "When there's a major issue that relates to taxes or transportation or the schools, they should be there at City Hall getting quotes and comments, making an impact, and giving their listeners the chance to be involved in all the community activities, problems, and possibilities the other stations do."

Joe Battaglia, NCRS chairman and president of Renaissance Communications, agreed with Briner's comments and commended his efforts. "He really has a desire to see Christians reach out and believe they can actually impact their world in a positive way instead of reacting in a negative way, which has been the

way most issues have been dealt with in the Christian world," Battaglia said. "What Bob is trying to do is create pro-action. He wants to make us think a little bit and allow that window of opportunity to open up."

Consultant Dan O'Day returned to NCRS this year presenting a well-attended daylong session on program-



Bob Briner, left, author of "Roaring Lambs" and host of the radio show of the same name, was the keynote speaker at the National Christian Radio Seminar, held in Nashville April 23-28. He is pictured with Joe Battaglia, NCRS chairman and president of Renaissance Communications. (Photo: Deborah Evans Price)

ming. Among the many pieces of advice he gave Christian broadcasters on making their stations sound better was to "make the listener the star," a philosophy O'Day and others have long been touting to secular stations. O'Day played audio- and videotapes of air personalities at mainstream radio stations working with their contest winners, coaching them in order to get better responses, and creating fun, exciting moments during their shows. (One audience member questioned the ethics of this very common practice, a query O'Day has likely never had to respond to in all of his years speaking to programmers at secular stations.)

Creating better shows to gain and hold the attention of a broader audi-

(Continued on page 108)

## WINTER '95 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copyright 1995, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'94	'94	'94	'94	'95	Call	Format	'94	'94	'94	'94	'95	
<b>DALLAS/FT. WORTH—(7)</b>														
KSCS	country	6.4	6.5	5.9	6.9	6.6	WNNX	modern	4.3	5.6	5.7	4.9	5.2	
KVIL	AC	5.8	5.3	5.4	5.1	5.6	WKLS	album	5.3	5.5	4.7	4.1	4.6	
WBAP	N/T	5.1	5.9	5.7	5.3	5.2	WFOX	oldies	3.8	4.1	3.9	4.0	4.5	
KHKS	top 40	4.7	6.1	6.0	5.6	5.0	WYAY	country	5.1	4.8	3.7	4.5	4.0	
KHKS	country	4.8	5.1	5.9	3.7	4.6	WGST-AM	N/T	3.6	3.8	3.8	3.3	3.6	
KPLX	R&B	3.5	4.2	5.7	4.9	4.5	WZGC	cls rock	3.5	3.3	4.5	4.2	3.6	
KEGL	album	3.5	3.2	4.3	3.5	4.0	WGST-FM	N/T	1.8	1.8	2.3	2.5	2.5	
KOAI	adult alt	4.9	5.1	4.5	4.3	4.0	WJZF	adult alt	2.5	2.7	3.3	2.8	2.4	
KJLV	R&B	4.4	3.4	4.1	4.5	3.8	WAOK	religious	2.7	2.3	1.9	2.5	2.3	
KLUV	oldies	3.8	3.9	4.0	3.7	3.8	WCNN	sports	1.1	1.0	1.2	1.4	1.2	
KDGE	modern	3.1	3.7	3.3	3.6	3.5	<b>SEATTLE—(13)</b>							
KLTY	religious	2.9	2.8	2.5	2.8	3.4	KNDD	modern	3.6	4.1	5.2	5.0	6.1	
KRLD	N/T	4.0	3.4	3.2	3.0	3.4	KUBE	top 40/rhythm	6.2	5.5	5.2	5.4	6.1	
KDMX	AC	3.2	3.1	2.5	3.1	3.1	KMPS-AM-FM	country	7.3	8.6	7.9	6.5	5.9	
KBRW	cls rock	2.1	3.2	2.2	2.4	2.7	KING	classical	4.4	4.2	4.2	3.2	5.5	
KZPS	cls rock	2.9	2.9	2.5	2.6	2.6	KVI	N/T	4.6	6.4	6.8	5.5	5.4	
WRR	classical	1.9	1.9	2.7	2.6	2.6	RBSG-AM-FM	oldies	6.7	6.6	5.2	5.1	5.0	
KXVW	album	3.2	3.0	2.3	2.5	2.4	KIRO-AM	N/T	6.0	6.1	6.4	7.0	4.9	
KLIF	religious	2.4	1.4	1.5	1.3	2.0	KISW	album	3.9	4.7	5.3	3.9	4.6	
KKDA-AM	R&B	1.8	1.4	2.0	1.3	1.9	KIXI	adult std	4.3	3.9	3.6	3.1	4.6	
KSNH	country	2.1	2.2	2.4	2.7	1.9	KLSY	AC	4.5	3.5	3.5	3.6	4.5	
KTKC	sports	1.1	1.2	1.3	3.2	1.7	KRPM-AM-FM	'70s oldies	4.4	4.8	3.8	3.7	3.8	
KDMM	adult std	1.1	1.2	1.3	3.2	1.7	KPLZ	top 40	4.4	4.1	4.0	3.8	3.6	
KSSS	Spanish	1.7	1.8	1.4	1.2	1.2	KOMO	AC	4.2	3.8	3.2	5.2	3.5	
KRYA-AM	Spanish	7.7	7.7	1.1	8.1	1.1	KZOK	cls rock	3.5	3.4	4.5	3.3	3.4	
KMRT	Spanish	7.8	7.8	1.1	8.1	1.1	KMTZ-AM-FM	AC	3.0	2.9	3.0	3.5	3.0	
<b>HOUSTON—(9)</b>														
KODA	AC	5.4	5.5	5.7	6.3	6.6	KYCW	country	2.6	2.7	1.6	3.3	2.8	
KBXZ	top 40/rhythm	5.2	4.8	3.8	5.2	6.2	KRWM	adult alt	2.7	2.7	2.0	2.6	2.3	
KILT-FM	country	7.2	6.2	7.0	6.2	5.8	KIR-AM	sports	2.6	2.2	2.0	2.2	1.9	
KRQ-AM-FM	country	4.8	5.3	5.3	5.5	5.3	KCMCS	religious	1.3	1.4	1.7	1.5	1.4	
KIKK-FM	country	5.5	4.7	4.2	4.1	4.9	KINF	N/T	1.9	1.2	1.8	1.6	1.3	
KMQJ	R&B adult	5.3	4.4	5.1	5.3	4.8	KIRO-FM	N/T	9.9	9.9	1.7	1.1	1.3	
KTRH	N/T	4.8	4.2	4.2	4.6	4.7	<b>PHOENIX—(20)</b>							
KQUE	AC	4.9	5.6	4.4	3.8	4.6	KTAR	N/T	6.4	7.0	6.6	5.8	9.6	
KRBE	top 40	4.3	4.4	5.7	5.5	4.6	KMLE	country	7.4	7.2	7.6	6.6	7.7	
KHMX	AC	4.4	4.1	4.3	3.6	4.4	KOY	adult std	5.6	5.3	6.7	5.7	5.9	
KLOL	album	3.8	3.7	4.3	4.0	4.4	KNIX	country	10.1	8.0	7.1	8.2	5.7	
KLDE	oldies	3.1	4.0	4.7	3.7	3.8	KFYI	N/T	5.7	5.8	5.4	6.5	5.3	
KPRC	N/T	4.4	3.8	3.8	3.9	3.7	KKFR	top 40	5.9	5.2	4.7	5.7	5.2	
KRQT	modern	2.6	2.3	2.6	2.6	3.2	KLUPD	album	6.2	5.4	4.5	5.6	5.0	
KHYS	adult alt	3.8	3.1	3.3	3.1	2.9	KKLT	AC	3.8	4.1	3.7	4.3	4.1	
KKRW	cls rock	2.8	3.9	3.1	3.1	2.8	KSLX	cls rock	2.2	4.0	3.9	5.1	3.8	
KLTV/KLTO	Spanish	2.4	3.1	1.9	2.0	2.0	KDKB	album	4.9	3.8	4.7	3.8	3.7	
KSEV	N/T	1.3	1.4	1.4	1.2	2.0	KESZ	AC	4.0	3.7	3.4	2.9	3.7	
KQOK	Spanish	1.3	1.8	1.4	1.9	1.8	KVRY	AC	4.2	4.5	5.1	3.8	3.5	
KLAT	Spanish	9.9	1.2	1.5	1.6	1.5	KQOL-FM	oldies	2.9	3.2	3.5	2.7	3.2	
KXTJ	Spanish	1.1	1.5	1.9	1.8	1.4	KYOT	adult alt	1.5	1.3	2.7	1.8	2.9	
KKHT	religious	2.0	2.0	1.8	1.7	1.0	KHTC	'70s oldies	3.0	3.1	2.4	1.9	2.8	
<b>MIAMI—(11)</b>														
WEDR	R&B	6.9	7.4	5.8	6.1	6.4	KZON	album	2.2	2.6	2.3	2.3	2.7	
WLYF	AC	6.3	6.1	6.7	6.0	5.6	KEDJ	modern	2.2	2.6	2.1	1.9	2.3	
WRMA	Spanish	1.8	2.5	2.0	5.6	5.0	KTWC	oldies	1.1	1.2	1.5	1.0	1.2	
WHQT	R&B adult	4.7	3.8	4.7	4.2	4.9	KISOR&B adult	6	1.1	1.2	1.5	1.0		
WAQI	Spanish	4.3	4.7	6.6	4.6	4.5	<b>TAMPA, FLA.—(21)</b>							
WPOW	top 40/rhythm	5.9	4.9	4.5	4.5	4.5	WQYK-FM	country	9.7	9.3	9.0	9.8	7.7	
WHYI	top 40	4.5	3.8	4.4	4.2	4.3	WGUL-AM-FM	adult std	3.7	3.8	4.0	4.2	7.0	
WIOD	N/T	3.0	3.6	3.4	3.9	4.2	WFLA	N/T	5.5	6.4	7.2	7.1	6.6	
WKIS	country	3.8	4.8	3.7	4.6	3.9	WBRQ-FM	country	7.1	6.1	6.4	5.5	6.4	
WFLC	AC	4.1	4.1	3.8	3.5	3.7	WXTB	album	7.6	7.5	6.9	7.8	6.3	
WLVE	adult alt	2.9	2.4	3.4	3.0	3.5	WMTX-AM-FM	AC	6.0	6.0	5.4	6.6	6.2	
WMXJ	oldies	3.0	2.9	3.0	3.6	3.5	WFLZ	top 40/rhythm	5.8	5.9	6.2	6.6	5.3	
WRT0	Spanish	5.0	5.6	4.9	3.8	3.4	WUDV	easy	4.7	4.7	4.8	5.0	5.1	
WTMI	classical	3.1	2.7	2.9	3.3	3.0	WDAE/WUSA	AC	5.6	4.2	5.2	4.4	4.9	
WCMQ-AM	Spanish	1.6	2.8	2.2	3.5	2.8	WHPT	AC	4.0	4.9	4.3	4.1	4.1	
WXDJ	Spanish	4.7	4.0	4.3	3.8	2.7	WYUU	oldies	4.5	3.9	3.2	4.2	3.6	
WQBA-AM	Spanish	1.7	2.0	2.0	1.8	2.5	WCOF	'70s oldies	5.8	5.3	4.4	4.0	3.4	
WSHE	album	2.9	3.3	3.0	3.2	2.4	WSUN	N/T	2.0	2.9	3.2	2.1	2.9	
WZTA	album	2.8	2.5	2.1	1.9	2.4	WRBQ-AM	R&B adult	1.5	1.7	2.1	1.5	2.3	
WBGG	'70s oldies	1.7	1.0	1.5	2.5	2.1	WLVU-FM	adult std	1.5	1.2	1.4	1.0	1.8	
WINZ	N/T	1.8	2.2	2.1	1.8	1.9	WFMP	R&B	1.4	1.6	1.7	1.1	1.6	
WQAM	N/T	1.8	1.9	1.8	1.7	1.9	WFNS	sports	8.1	8.2	8.7	7.7	1.1	
WSUA	Spanish	9.1	1.7	1.5	1.2	1.5	WHNZ	N/T	5.9	5.9	5.5	5.1	1.1	
WCMQ-FM	Spanish	2.1	1.2	1.0	8.1	1.4	<b>DENVER—(23)</b>							
WZMQ	Spanish	1.9	1.7	1.6	1.4	1.2	KYGO-FM	country	9.9	9.7	9.6	8.1	8.6	
WQBA-FM	R&B	7.1	7.2	7.1	5.1	5.0	KOA	N/T	7.3	8.8	9.5	9.9	7.5	
WRBD	R&B	7.1	7.2	7.1	5.1	5.0	KRFX	cls rock	7.3	7.1	7.3	5.6	7.0	
<b>ATLANTA—(12)</b>														
WVEE	R&B	12.9	11.1	12.1	11.2	11.9	KOSI	AC	6.9	6.2	6.0	6.1	6.6	
WNHX-FM	country	9.2	10.5	9.2	9.9	10.4	KXPX	modern	—	—	3.8	5.6	5.6	
WSB-AM	N/T	6.2	5.9	5.8	6.4	6.7	KBPI	album	2.1	4.6	5.3	5.7	5.3	
WPCH	AC	6.9	6.1	6.9	7.2	6.5	KXKL-AM-FM	oldies	5.8	4.9	4.9	5.5	4.8	
WSB-FM	AC	6.4	6.3	6.7	6.5	5.7	KHMH	adult alt	3.7	4.1	2.9	3.3	4.5	
WSTR	top 40	5.7	5.2	5.6	4.9	5.7	KOKS	top 40	5.1	4.9	3.9	4.1	4.5	
WALR	R&B adult	4.8	4.6	4.7	4.6	5.2	KBCO-AM-FM	album	5.0	5.6	4.5	4.0	3.8	
<b>KANSAS CITY, MO.—(27)</b>														
WDAF	country	10.7	9.8	10.0	9.2	9.8	KTLK	N/T	1.3	1.6	1.7	2.2	3.6	
KPRS	R&B	8.8	7.1	7.3	8.0	8.9	KALC	AC	4.1	3.7	3.8	4.3	3.5	
KFKF	country	8.4	8.3	8.7	7.4	7.5	KWMX	AC	5.4	4.4	5.0	2.9	2.9	
KCFX	cls rock	5.3	4.5	4.6	6.6	6.5	<b>SACRAMENTO, CALIF.—(29)</b>							
KBEQ-FM	country	5.1	6.2	6.6	5.7	5.9	KFBK	N/T	13.3	11.8	11.6	13.9	11.4	
KLTH	AC	6.7	5.9	5.1	5.2	5.4	KSFM	top 40/rhythm	7.2	8.4	7.4	5.8	7.7	
KMBZ	N/T	5.3	4.5	4.4	5.8	5.2	KYMX	AC	5.0	4.4	5.4	5.9	4.5	
KUDL	AC	4.9	4.5	5.7	4.2	5.2	KNCI	country	6.0	6.4	7.1	5.7	5.7	
KCMO-FM	oldies	4.2	5.1	5.5	4.3	4.9	KHYL	country	4.9	3.8	4.4	5.8	5.6	
KYYS	album	5.2	4.3	4.3	5.2	4.5	KGBY	AC	6.6	5.7	5.3	7.3	5.0	
KCMXV	top 40	3.2	4.7	3.9	4.0	4.0	KWOD	modern	4.5	3.9	4.5	3.8	4.9	
KQRC	album	4.7	3.8	5.7	5.9									

## MAINSTREAM TACTICS MULLED AT CHRISTIAN RADIO SEMINAR

(Continued from page 106)

ence was the thrust of many of the sessions during NCRS, and attendees were eager to learn ways of making their stations more competitive with their mainstream counterparts. Christian music is considered to be the fastest growing genre in American music (the Recording Industry Assn. of America cites it as 3.3% of the market, surpassing jazz and closing in on classical), and everyone in the industry seems to agree that Christian radio needs to be an integral part of the industry's growth.

"Just like other genres of music, radio needs to lead the way for our music," Gospel Music Assn. president Bruce Koblish said. "If you look at country, pop, or any other format, radio is an integral part of the growth of any of those genres, particularly [country]... I think everyone is aware of that in radio, and a lot of steps are being made to improve the quality of the programming and to improve the number of stations. There are so many major markets around the United States that still don't even have any form of Christian radio. We feel strongly that is going to have to happen for Christian music to achieve what we know it can."

Sales and programming are the two obvious keys for strengthening Christian radio stations and their influence. "People are trying to posi-

tion what they have, the music particularly, in a way that sounds good throughout the day," Battaglia said. "The announcing and formatics are really setting up the music correctly. You don't want bad formatics with good music; that cheapens the message entirely. Stations are really attempting to do their best. I think as we continue to put that challenge out, people will respond to it."

Morningstar Radio Network president Burt Perrault sees the shift toward selling spots rather than block time to be a key step forward for Christian radio. "I think Christian radio is redefining itself, getting away from dependence on selling blocks of program time," he said. "That's been a trend for several years, but I think it's accelerated. There's a lot of emphasis on being more aggressive in getting revenues from what secular media would consider conventional sources... selling spot radio as opposed to block sales."

In addition to sales, programming, and effectively managing staff, legal issues were another topic covered in several NCRS sessions. "It's a license renewal year, so there's a lot involved in that," said Keith Whipple, GM at WWRD Jacksonville, Fla. "Everybody's concerned about legal things—affirmative action, EEOC, making sure your license is guarded, that kind of thing. I think that's a big thing I've seen this week."

Those involved with NCRS were glad to see younger broadcasters attending the convention. "It's exciting to see more new faces this year," said Lloyd Parker, GM of WLIX Long Island, N.Y. "I think in the last couple of years we've really experienced a large surge of growth. It's been neat to see a lot of new people coming into it and a lot of young kids coming into it. It shows growth, and that's great."

Among the nearly 2,000 paid registrants gathered for GMA week activities, 498 were registered for NCRS, up from a total of 448 NCRS attendees last year.

## To Help Aspiring Musicians, Show Offers Guidance

■ BY CARRIE BORZILLO

LOS ANGELES—New York-based Vision Broadcasting Network aims to support local music communities around the country through its education and entertainment radio show "The Artist Development Series."

Vision is in the midst of shopping the hourlong weekly show to album rock, modern rock, and triple-A stations nationwide.

In addition to music by established artists like Van Halen, R.E.M., and Pearl Jam, and the hottest newer acts like Offspring, Green Day, and Hootie & the Blowfish, the show features unsigned bands and interviews with music industry professionals.

### NETWORKS & SYNDICATION

The demo show, for instance, features Doug Thaler of Top Rock Development; Clark Staub, director of alternative marketing at Capitol Records; and Eddie Oertell, talent booker at the Roxy in Los Angeles. They discuss the climate for an up-and-coming act and tips on how to make it in the music business.

Floyd Vasquez, executive producer and host of "The Artist Development Series," says the show is geared mainly toward aspiring musicians.

"We're reaching out to those who want encouragement and offering that by providing them with educational information and inspirational messages from those who have done it," says Vasquez.

For example, Thaler talks optimistically about the advanced number of talent scouts on the streets now, while Staub discusses how an unsigned band can make a name for itself in its own market.

The show, which Vasquez says is geared toward a weekend nighttime slot, is offered on CD with six minutes of national advertising time and four minutes of local time.

Vasquez has worked at news/talk WGBB Long Island, N.Y., and public station KANW Albuquerque, N.M. He has also freelanced for ABC News Radio, CBS Radio Networks, UPI, and Kris Stevens Enterprises.

# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 57 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			***No. 1***	
1	1	24	IN THE HOUSE OF STONE AND LIGHT MERCURY 8340	MARTIN PAGE 4 weeks at No. 1
2	2	18	BELIEVE ROCKET 6014/ISLAND	ELTON JOHN
3	3	20	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA
4	4	28	YOU GOTTA BE 550 MUSIC 77551	DES'REE
5	9	11	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	BRYAN ADAMS
6	5	22	LOVE WILL KEEP US ALIVE Geffen Album Cut	EAGLES
7	7	25	HOUSE OF LOVE A&M 0802	AMY GRANT WITH VINCE GILL
8	8	14	I KNOW COLUMBIA 77750	DIONNE FARRIS
9	6	21	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
10	10	8	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	FOREIGNER
11	11	12	STRONG ENOUGH A&M 0798	SHERYL CROW
12	15	11	HOLD ON ATLANTIC 87240	JAMIE WALTERS
13	19	12	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
14	12	34	I'M THE ONLY ONE ISLAND 4068	MELISSA ETHERIDGE
15	17	9	NO MORE "I LOVE YOU'S" ARISTA 1-2804	ANNIE LENNOX
16	14	15	EVERLASTING LOVE EPIC 77756	GLORIA ESTEFAN
17	20	13	IF I WANTED TO ISLAND 4238	MELISSA ETHERIDGE
18	13	13	YOU GOT IT ARISTA 1-2795	BONNIE RAITT
19	18	25	THE SWEETEST DAYS WING 1110/MERCURY	VANESSA WILLIAMS
20	16	22	ON BENDED KNEE MOTOWN 0244	BOYZ II MEN
21	21	14	HOW DID I GET BY WITHOUT YOU? IMAGO 25091	JOHN WAITE
22	22	11	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
23	23	24	MENTAL PICTURE SBK 58272/EMI	JON SECADA
24	26	3	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
25	24	21	SUKIYAKI NEXT PLATEAU/LONDON 7736/ISLAND	4 P.M.
26	29	4	LET HER CRY ATLANTIC 87231	HOOTIE & THE BLOWFISH
27	25	5	CAN'T STOP MY HEART FROM... A&M 1038	AARON NEVILLE
28	32	9	TOO BUSY THINKING... ATLANTIC ALBUM CUT	THE MANHATTAN TRANSFER
29	31	2	WATER RUNS DRY MOTOWN 0358	BOYZ II MEN
30	27	8	HAKUNA MATATA WALT DISNEY 60341	JIMMY CLIFF FEATURING LEBO M
31	30	18	ALWAYS AND FOREVER LV 77735/EPIC	LUTHER VANDROSS
32	28	16	YOU DON'T KNOW HOW IT FEELS WARNER BROS. 18030	TOM PETTY
33	34	7	THE BLUE TRAIN ELEKTRA ALBUM CUT/EEG	LINDA RONSTADT
34	36	25	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
35	35	6	ANOTHER NIGHT ARISTA 1-2724	REAL MCCOY
36	RE-ENTRY	4	COULD I BE YOUR GIRL A&M 0660	JANN ARDEN
37	33	5	LOVE THE ONE YOU'RE WITH LV 77754/EPIC	LUTHER VANDROSS
38	40	5	IF YOU LOVE ME MJJ 77732/EPIC	BROWNSTONE
39	37	10	FOR YOUR LOVE MOTOWN 0290	STEVIE WONDER
40	39	2	TELL ME WHEN EASTWEST 64443/EEG	THE HUMAN LEAGUE

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

### HOT ADULT CONTEMPORARY RECURRENT

1	1	2	4	IF YOU GO SBK 58165/EMI	JON SECADA
2	3	3	6	WILD NIGHT MERCURY 8738	JOHN MELLENCAMP
3	2	1	3	ALWAYS MERCURY 6227	BON JOVI
4	7	9	31	THE SIGN ARISTA 1-2653	ACE OF BASE
5	4	10	9	COME TO MY WINDOW ISLAND 8028	MELISSA ETHERIDGE
6	6	6	7	I'LL MAKE LOVE TO YOU MOTOWN 2257	BOYZ II MEN
7	5	4	10	ALL I WANNA DO A&M 0702	SHERYL CROW
8	9	7	19	LOVE IS ALL AROUND LONDON 7580/ISLAND	WET WET WET
9	8	5	26	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
10	—	8	14	BUT IT'S ALRIGHT ELEKTRA 64524/EEG	HUEY LEWIS & THE NEWS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

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IT SHOULDN'T BE SURPRISING religion runs through the music of an act whose moniker could double as the name of a parochial school. The debut single from Our Lady Peace, "Starseed," is No. 14 on the Modern Rock Tracks chart.

"It was based on this book by Ken Carey, 'The Starseed Transmission,' about a channeling experience he had," says singer Raine Maida. "I took the premise of that and combined it with Western religion and how it's so hard to convince my father's generation of anything other than the religious values instilled in them."

"My dad tried to raise me as a Catholic," recalls Maida. "Every time I talk about religion with [him] it's kind of tough, you just kind of have to go about it on your own and persevere under the duress of your family, usually."

The singer suggests nontraditional religion is finding a welcome audience. "I think our whole generation is looking for [answers] and looking for bits and parts of religion and not being sucked in by the whole stringent approach, like Catholicism and stuff like that. And the



"If you are going to have religion it should be something you're comfortable with."  
—Our Lady Peace.

[song's] whole chorus is about if you've had this channeling experience and found something that actually meant something to you, bringing it back and trying to

convince anybody else is not always an easy task.

"We're obviously not the first generation to [seek spiritual answers], but it seems really relevant right now, especially the last few years with the economy and everything, everyone's questioning stuff. Especially my three years at the University [of Toronto], it seemed like everybody was just passing time, and they knew they wouldn't have a job [upon graduation]. They were still going through the motions. It's just been a weird few years."

"I think these days with the whole global village, information is so readily available, you can learn about Taoism or any type of philosophy or religion, so you can pick good things out of all of them and make your own... If you are going to have religion, it should be something you're comfortable with, not something you're fighting."

Billboard® FOR WEEK ENDING MAY 13, 1995

Album Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS ON	TRACK TITLE	ALBUM TITLE (IF ANY)
1	1	14	★ ★ ★ No. 1 ★ ★ ★	
1	1	14	LIGHTNING CRASHES	8 weeks at No. 1 ◆ LIVE RIVER OF DECEIT
2	4	7	RIVER OF DECEIT	◆ MAD SEASON
3	3	8	DANCING DAYS	STONE TEMPLE PILOTS
4	6	4	DECEMBER	◆ COLLECTIVE SOUL
5	2	13	CAN'T STOP LOVIN' YOU	◆ VAN HALEN
6	5	6	WHAT WOULD YOU SAY	◆ DAVE MATTHEWS BAND
7	9	5	GOOD	◆ BETTER THAN EZRA
8	10	6	IT'S GOOD TO BE KING	◆ TOM PETTY
9	7	5	EVERYTHING ZEN	◆ BUSH
10	12	8	STARSEED	◆ OUR LADY PEACE
11	8	4	LOVE SPREADS	◆ THE STONE ROSES
12	17	7	NOT FOR YOU	PEARL JAM
13	13	10	WHEN I COME AROUND	◆ GREEN DAY
14	19	8	THE DAY I TRIED TO LIVE	◆ SOUNDGARDEN
15	21	4	MORE HUMAN THAN HUMAN	◆ WHITE ZOMBIE
16	11	8	GEL	◆ COLLECTIVE SOUL
17	18	17	BETTER MAN	PEARL JAM
18	14	12	LIVE FOREVER	◆ OASIS
19	15	12	YOU WRECK ME	◆ TOM PETTY
20	20	7	I GO WILD	◆ ROLLING STONES
21	30	2	WISER TIME	◆ THE BLACK CROWES
22	22	18	PLOWED	◆ SPONGE
23	25	16	GOTTA GET AWAY	◆ OFFSPRING
24	16	15	PRETTY PENNY	STONE TEMPLE PILOTS
25	24	21	LET HER CRY	◆ HOOTIE & THE BLOWFISH
26	27	31	HEY HEY WHAT CAN I DO	HOOTIE & THE BLOWFISH
27	28	27	ONLY ONE	◆ GOO GOO DOLLS
28	29	26	SICK OF MYSELF	◆ MATTHEW SWEET
29	33	38	NEGASONIC TEENAGE WARHEAD	◆ MONSTER MAGNET
30	31	34	INTO ANOTHER	◆ SKID ROW
31	26	25	CLEAN MY WOUNDS	◆ CORROSION OF CONFORMITY
32	38	2	LITTLE THINGS	◆ BUSH
33	23	23	STAR 69	◆ R.E.M.
34	NEW ▶	1	EVERYONE WILL CRAWL	CHARLIE SEXTON SEXTET
35	34	30	CORDUROY	PEARL JAM
36	32	33	DON'T TELL ME (WHAT LOVE CAN DO)	◆ VAN HALEN
37	36	2	DISCONNECTED	QUEENSRYCHE
38	NEW ▶	1	HEY MAN NICE SHOT	◆ FILTER
39	35	29	GOT ME WRONG	ALICE IN CHAINS
40	37	2	INSIDE	STILTSKIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 53 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 600 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

Billboard® FOR WEEK ENDING MAY 13, 1995

Modern Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS ON	TRACK TITLE	ALBUM TITLE (IF ANY)
1	1	11	★ ★ ★ No. 1 ★ ★ ★	
1	1	11	GOOD	3 weeks at No. 1 ◆ BETTER THAN EZRA
2	2	3	CONNECTION	◆ ELASTICA
3	4	4	SICK OF MYSELF	◆ MATTHEW SWEET
4	3	2	LIGHTNING CRASHES	◆ LIVE
5	8	9	LITTLE THINGS	◆ BUSH
6	6	5	UNIVERSAL HEART-BEAT	◆ JULIANA HATFIELD
7	7	8	WONDERFUL	◆ ADAM ANT
8	13	4	HURT	◆ NINE INCH NAILS
9	10	16	SHE	GREEN DAY
10	9	11	RIVER OF DECEIT	◆ MAD SEASON
11	16	30	DECEMBER	◆ COLLECTIVE SOUL
12	5	6	PLOWED	◆ SPONGE
13	11	12	DANCING DAYS	STONE TEMPLE PILOTS
14	14	10	STARSEED	◆ OUR LADY PEACE
15	17	18	RUN-AROUND	◆ BLUES TRAVELER
16	22	32	MORE HUMAN THAN HUMAN	◆ WHITE ZOMBIE
17	23	37	MOCKINGBIRD GIRL	THE MAGNIFICENT BASTARDS
18	15	15	WHAT WOULD YOU SAY	◆ DAVE MATTHEWS BAND
19	28	2	FAKE PLASTIC TREES	◆ RADIOHEAD
20	19	22	LAST GOODBYE	◆ JEFF BUCKLEY
21	12	7	DOWN BY THE WATER	◆ PJ HARVEY
22	21	21	ARMY OF ME	◆ BJORK
23	27	36	STRANGE CURRENCIES	◆ R.E.M.
24	38	2	★ ★ ★ AIRPOWER ★ ★ ★	
24	38	2	ALL OVER YOU	◆ LIVE
25	18	13	LIVE FOREVER	◆ OASIS
26	24	25	WHEN I COME AROUND	◆ GREEN DAY
27	33	29	KICK HIM WHEN HE'S DOWN	OFFSPRING
28	20	17	EVERYTHING ZEN	◆ BUSH
29	25	19	CORDUROY	PEARL JAM
30	39	39	HEY MAN, NICE SHOT	◆ FILTER
31	NEW ▶	1	MOLLY	SPONGE
32	36	35	ROCK 'N' ROLL LIFESTYLE	◆ CAKE
33	34	20	THE MAN WHO SOLD THE WORLD	◆ NIRVANA
34	26	24	HERE & NOW	◆ LETTERS TO CLEO
35	37	2	LET HER CRY	◆ HOOTIE & THE BLOWFISH
36	35	34	BETTER MAN	PEARL JAM
37	29	27	LOVE SPREADS	◆ THE STONE ROSES
38	32	23	ODE TO MY FAMILY	◆ THE CRANBERRIES
39	30	28	CALIFORNIA	◆ WAX
40	31	26	THE DAY I TRIED TO LIVE	◆ SOUNDGARDEN

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# HITS! IN TOKIO

Week of April 23, 1995

- ① Carnival / Cardigans
- ② Shy Guy / Diana King
- ③ Sexy Girl / Snow
- ④ Thank You / Dreams Come True
- ⑤ For Your Love / Stevie Wonder
- ⑥ White Lines / Duran Duran
- ⑦ Sending Love To Everyone / Narada Michael Walden
- ⑧ A Day In Your Life / Matt Bianco
- ⑨ What'll I Do / Janet Jackson
- ⑩ No More "I Love You's" / Annie Lennox
- ⑪ Supermodel Sandwich / Terence Trent D'Arby
- ⑫ Million Miles From Home / Keziah Jones
- ⑬ My Cherie / Sheena Easton
- ⑭ Over My Shoulder / Mike And The Mechanics
- ⑮ Overnight Sensation / Trf
- ⑯ How Deep Is Your Love / Portrait
- ⑰ Dans La Ligne De Mire / David Dexter D.
- ⑱ "I Love Your Smile" Driza Bone Remix / Shanice
- ⑲ This Time / Judy Cheeks
- ⑳ Our Lasting Love / Kevyn Lettau
- ㉑ Dakari / Doop
- ㉒ You're Losing Me / Izit
- ㉓ Brazilian Rhyme / Marcus Miller
- ㉔ I Know / Dionne Farris
- ㉕ Back For Good / Take That
- ㉖ Change Of Heart / Wendy Moten
- ㉗ High And Dry / Radiohead
- ㉘ Robinson / Spitz
- ㉙ Turn My Head Around / The Philosopher Kings
- ㉚ Kazeni Naritai / The Boom
- ㉛ Made In England / Elton John
- ㉜ Elevator / Cloudberry Jam
- ㉝ You Remind Me / Opaz Featuring Ray Hayden
- ㉞ Sabor Latino / 3-2 Get Funky
- ㉟ Espresso (All Jacked Up) / Todd Rundgren
- ㊱ The Blues / Marcus Miller
- ㊲ Dancing In The Moonlight / Baha Men
- ㊳ I'm Not In Love / 10CC
- ㊴ Wake Up Boo! / The Boo Radleys
- ㊵ Purple Medley / ♪
- ㊶ It's A New Day / Repercussions
- ㊷ You Got It / Bonnie Raitt
- ㊸ Always Something There To Remind Me / Espiritu
- ㊹ Sweetness / Michelle Gayle
- ㊺ Promise Me Nothing / Repercussions
- ㊻ Candy Rain / Soul For Real
- ㊼ Technova / Tei Towa
- ㊽ All I Wanna Do / Sheryl Crow
- ㊾ Baby It's You / The Beatles
- ㊿ Mishale / Andru Donalds

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM IN TOKYO

## 4 Public Radio Groups Propose Trust Fund; '95 1st Quarter Ad Income Up 13% From '94

WITH THE THREAT of government funding cuts looming over the heads of public broadcasters, the presidents of four public broadcasting interests have teamed up and created a plan to establish a trust fund for public broadcasting. They presented the plan to Congress May 2.

The four groups involved—National Public Radio, Public Radio International, the Assn. of America's Public Television Stations, and the Public Broadcasting Service—called on Congress to create a trust fund modeled on similar trusts previously created by Congress for the American Red Cross and the U.S. Olympic Committee. The plan identifies some revenue-generating mechanisms that could eventually replace all federal appropriations for public broadcasting. According to the plan, those appropriations would diminish annually in direct proportion to the income produced by the trust fund.

The plan has already drawn fire from the National Assn. of Broadcasters because it suggests building the trust fund with contributions from commercial broadcasters (in lieu of their public interest obligations) or with proceeds from non-commercial spectrum leases.

In other news, radio advertising revenue finished the first quarter up 13% over the same period last year, according to new Radio Advertising Bureau figures. National revenue was up 23% in the first quarter, while local revenue rose 11%. In March alone, combined local and national revenues were up 10% over March 1994 based on a 14% national revenue jump and a 9% rise in local revenue.

**Reminder:** Nominating ballots for the Billboard/Airplay Monitor Radio Awards are due back by Friday (12). Please take a few minutes to fill them out and return them. Your vote counts!

### PROGRAMMING: KIELEY TO KDWB

KDWB Minneapolis has named KQKQ (Sweet 98) Omaha, Neb., PD Dan Kieley as its new PD, beginning May 22. He replaces Mark Bolke, who recently resigned.

KFMB-FM San Diego PD Tom Gjerdrum resigned on April 27. No re-

placement has been named.

Country WCFB Orlando, Fla., is set to flip to a new, undisclosed format Sunday (7). Market speculation centers on rhythmic AC.

WAPE Jacksonville, Fla., PD Jeff McCartney exits to join trade magazine Hits.

Consultancy SBR Radio and Para-



by Phyllis Stark  
with reporting by Eric Boehlert  
and Brett Atwood

gon Research have teamed up to market the format of SBR client KXPX Denver to other stations. The format, dubbed "rock alternative," is described as "a mainstream rock format rooted in familiar alternative music of the late '70s, '80s, and '90s."

KPLX Dallas PD Brad Chambers exits. The station is now being consulted by Tim Murphy, who recently opened his Cadillac, Mich.-based consultancy. GM Dan Halyburton and music director Chris Huff are handling music at KLPX until a replacement is named.



MURPHY

Oldies WEDG Daytona Beach, Fla., flips to modern rock as "Crow FM" under consultants Burkhart/Douglas & Associates. Station owner/GM Mike Linn has applied for the new calls WKRO and hired PD Taft Moore and music director Delia Rae Porter. Moore was PD at WYBB Charleston, S.C. Porter was last at WKLS Atlanta.

Look for Dallas to get a new, oldies-based R&B adult station this fall, when KKDA-AM-FM Dallas signs on its new

duopoly partner, KRNB, at 105.7. KKDA's in-house consultant, Ken Dowe, will oversee programming.

WATB (formerly WVEV-AM) Atlanta flips from a simulcast of religious sister station WVEV-FM to black gospel.

Oldies KRRI Las Vegas has applied for the new calls KQOL.

Seventies oldies station KTFX Tulsa, Okla., changes calls to KJSR (Star 103.3).

Former country outlet WSCP-FM Syracuse, N.Y., which has been silent for several months, signs back on programming Jones Satellite Networks' U.S. Country format. It is live in drive times.

WSEV Knoxville, Tenn., flipped from a simulcast of country sister station WDLY to JSN's U.S. Country last month. It is live in mornings.

Religious WXIR Indianapolis picks up Morningstar Radio Network's Christian AC format, Pure AC, in all dayparts except drive times.

### NETWORK NEWS: ELSAS TO SW

WNEW New York veteran Dennis Elsas will host mornings at SW Networks' new classical format, Classic FM U.S.

Jack Taylor (aka Steve Seaver) joins Major Networks' Super Hit Country format as afternoon host. Taylor previously was doing production at the network. He replaces former afternoon host Hoss Burns, who also works at WSIX Nashville.

Real Country Network moves Kris Wilson from overnights to middays and hires former WNOE New Orleans afternoon host Steve Miller for evenings.

### PEOPLE: OWENS JOINS K-JOY

Market legend Gary Owens returns to daily radio as morning host at adult standards KJQI/KOJY (K-Joy) Los Angeles.

Michelle Chase joins jazz/AC KCIY Kansas City, Mo., as music director/afternoon host. She was hosting evenings at local sister station KCFX.

Former WYXR Philadelphia morning man Bob Worthington joins WPAT-FM New York as morning host, replacing Mike Manion, who recently exited. Worthington continues to host Westwood One's "Solid Gold Saturday Night."

Schelby Sweeney joins KHMx Houston as morning co-host and news director. She arrives from KEZR San Jose, Calif.

Jim Doyle returns to KEZK St. Louis for afternoon drive after six years as morning host at the former KJQY San Diego.

Market veteran Hershel joins WZPT (the Point) Pittsburgh as morning host. He previously spent 15 years at crosstown WDVE.

WEZX Scranton, Pa., afternoon jock Bob Mitchell moves to WMRQ Hartford, Conn., for the same shift.

## Broadcast Architect Cody Pilots On-Air 'Wellness'

CONSULTANTS ARE usually hired to fix a specific problem with a radio station, but at Princeton, N.J.-based Broadcast Architecture they specialize in what CEO Frank Cody calls a "wellness program." It's the radio equivalent of a comprehensive health care plan.

Just like a doctor wouldn't prescribe the same cure for every patient's illness, Cody says the same should be true of consultants. "What we do isn't so much a product that's sold off the rack," he says. "We want to do everything possible to [make] a station healthy and keep [it] healthy."

In addition to music tests, which are part of nearly every station's research package, Broadcast Architecture's "wellness program" includes tests of jingles, logos, and positioning statements, often before any of it is even on the air.

The tests are done with the aid of a beeper-sized gizmo called MIX-MAS-TER Digital Testing, which Broadcast Architecture has been using in one form or another for years. In its current incarnation, MIX-MAS-TER is a wireless system that allows researchers to gather data digitally, second by second.

The premise is simple: The device contains a large knob that respondents turn up or down depending on their reaction to what is being tested. The digital system "allows us endless flexibility in terms of gathering, retrieving, and examining the data in any subset that a client can think of," says Cody.

"In the past all programmers and operators could do [was] some sort of perceptual [test] to see how they are perceived and some sort of paper and pencil [test] to get some song scores . . . Things are moving too quickly for that kind of old-fashioned research to be successful."

"When you ask someone to rate a record intellectually you're asking them to do your research for you. You should be able to just ask them to rate the music emotionally, and that is what I see as the advantage of this type of testing."

In another innovative move, three years ago Cody replaced a radio research staple—focus groups—with a series of one-on-one interviews on the theory that "focus groups are highly suspect and subject to peer-group pressures from one or two peer leaders." Instead, he uses a research method called "face-off," which is basically a series of 20-30 in-depth, one-on-one, videotaped interviews

with radio listeners that can last as long as 30-40 minutes each.

"In this forum everyone's opinion is valid," Cody says. By keeping track of the most common responses, Cody says he is also able to predict future trends.

Cody describes Broadcast Architecture as a combination consulting/production/research company. "Our services vary dramatically from client to client," Cody says. "Some seek our consultation and advice. Others are looking for concrete research to help them navigate through the waters of [competition]."

As consultants, Cody and his nine-person staff are best known for their work with more than 20 jazz/AC stations across the country. As researchers, they work with clients in a variety of formats owned by such companies as Evergreen, Tribune, Group W, CBS, Granum, Viacom, and Noble.

On the production side, the company creates jingle packages for radio stations and also produces weekly programming for Japan's J-Wave FM, which it has been doing at its in-house production studio in Princeton since 1988. Broadcast Architecture also provides research for such international clients as the European chain NRJ and Spain's Cadena Ser.

"It's interesting to gain the perspective of being in Paris one day and Tokyo the next and [seeing] radio in its various stages of development," says Cody. "The stimulation that travel provides always helps us think outside the conventional wisdom . . . [It] really challenges us to be in our best problem-solving mode."

Cody is a 30-year radio veteran who has worked in a number of formats, including AC, MOR, and top 40. Career stops have included ABC radio, NBC's "the Source" radio network, and several album rock stations, including KLOS Los Angeles and KBPI Denver. In 1986 he helped develop the adult alternative format and signed on its first success story, KTWV (the Wave) Los Angeles the following year. Cody co-founded Broadcast Architecture, a wholly owned subsidiary of Pyramid Broadcasting, in 1988.

He chose the name based on his belief that "proper ideas, like good buildings, should have blueprints . . . The same way a building should be aesthetically pleasing but also fundamentally strong, radio, television, and cable require the same combination of science and art." PHYLLIS STARK



FRANK CODY  
CEO  
Broadcast Architecture

## newsline...

**BARRY MAYO**, president of Broadcasting Partners Inc. and former GM of BPI's WVAZ (V103) Chicago, has declined an offer to stay with Evergreen Media, which recently merged with BPI. He plans to take the summer off to consider other options, according to the Chicago Sun-Times.

**CHRIS MCMURRAY** has been named VP/GM of KLDE Houston, succeeding the retiring Steve Shepard. McMurray was GM of KDMX Dallas.

**GINNY MORRIS**, GM at KSTP-AM Minneapolis, adds acting GM duties at KSTP-FM, replacing John Rohm, who exits.

**RICK PARRISH** exits the GM job at KFHH/KQAM/KEYN/KXLK Wichita, Kan.

**STATION SALES:** KFBI Las Vegas from Americom to Crescent Communications for \$6 million (Crescent also is in the process of acquiring Commonwealth Broadcasting, licensee of KMZQ Las Vegas); WQXA-AM-FM York, Pa., from the HGF Media Group to Tele-Media Broadcasting Co., for an undisclosed sum.

# LABELS BYPASS SYNDICATORS WITH RADIO PROGRAMMING

(Continued from page 5)

modern twist; Warner Bros. delivered the commercial-free concert live via satellite from Los Angeles to triple-A and public stations. One hundred and forty-five stations picked up the broadcast.

With most music stations now satellite-friendly (allowing for clean, crisp transmissions) and the shrinking bill for a full-length concert costing labels just \$7,000-\$10,000, the time seems right for labels to step into the pro-

gramming business.

On May 17, Warner Bros. delivers a live Elvis Costello concert from London's Shepherd's Bush Empire club to triple-A, modern rock, and album rock stations. And in June, Chris Isaak, live from San Francisco, will be offered to interested programmers, again commercial-free and courtesy of the label. Stein says Warner Bros. is looking into broadcasts featuring its R&B, country, and folk acts.

The highest-profile satellite shows to date were the two "pirate" radio programs presented by Epic for Pearl Jam. The first commercial-free broadcast, on Easter night 1994, ran more than three hours and featured the band performing live at the Fox Theatre in Atlanta and later spinning its favorite records. More than 300 stations picked up the feed (Billboard, April 23, 1994). Earlier this year, the band reprised the show with another marathon program broadcast to an enormous audience.

Columbia, a leader in this area, has been offering scores of concerts. On May 4, a live, 60-minute Toad The Wet Sprocket show sponsored by the label was scheduled for rock stations. In the past, the label has offered a jazz showcase, featuring Marcus Roberts, exclusively for National Public Radio stations. Johnny Mathis, Tony Bennett, Pink Floyd, and James Taylor also have been presented directly to radio stations. (Columbia has teamed with an outside company to sell ad time for most of its longform features.)

"In the old days with James Taylor live on Labor Day, we might have gone to Westwood One. Now we prefer to do it ourselves," says Paul Rappaport, Columbia's VP of artist development. Westwood One chairman Norm Pattiz remains unfazed by the trend, noting the labels' programming efforts represent "an infinitesimally small percentage of programs supplied to stations." Nonetheless, Pattiz admits the prospect of offering the Pearl Jam concerts did intrigue him.

At radio, the reaction to the labels' forays has been positive. "Consistently exceptional in terms of talent and technical engineering," says Chris Mays, PD at triple-A KMTT Seattle, describing both "The Columbia Radio Hour" and the Mitchell concert simulcast. Triple-A WBOS Boston PD Jim Heron agrees and notes that much of the normal syndicated fare, with its "slick,

generic hype," does not suit the format's low-key on-air approach. Programmers say that because the programs are so well done, they do not come across as merely infomercials for label talent.

## COLUMBIA LEADS THE WAY

Labels such as Epic and Warner Bros. are clearly following the satellite broadcast lead forged by Columbia. The latter's efforts have grown out of its artist development department, which operates under a simple credo: "Come up with new ways to expose our artists," says department head Rappaport.

When Rappaport took over, he was convinced there were unique and creative ways to land overlooked acts on the dial. An early idea was to wire major clubs in New York City so local stations could eavesdrop for 10-20 minutes at a time when big shows came to town. That plan was deemed too costly.

In December 1991, the label offered a live Christmas season program featuring folkie Bruce Cockburn for triple-A and public radio stations. More than 100 affiliates ran the program on a barter-ad basis, and most picked up the Sunday morning show live as it happened in a New York studio in front of a small audience.

The success prompted Columbia's artist development team to establish "The Columbia Radio Hour" in late 1992 as a semimonthly event. Three years and 18 broadcasts later, Columbia is discussing a deal with a cable television network to broadcast the program from its new home, the Sony studios in New York, where 250 invited guests now gather for the tapings.

Earlier this year, Columbia culled the best of its broadcasts and released "Columbia Records Radio Hour, Volume 1," which scored as a modest hit at triple-A radio. "Volume 2" is now in the works.

While the program began as a way to showcase label talent (Mary Chapin Carpenter, Shawn Colvin, Leonard

Cohen), Columbia soon opened its doors to outside talent that fit the program's eclectic, authentic musical approach. Nanci Griffith (Elektra), the Jayhawks (American), the Dave Matthews Band (RCA), and David Byrne (Sire) have all been featured.

Aware that Columbia couldn't put up-and-coming artists on satellite for 30- or 60-minute segments and always expect 100 or more stations to carry the music, the label came up with another offering, "ColumbiaCast." Slightly different in approach, it too uses satellite capability to expose label artists through radio. As Rappaport explains, an act convenes in a Sony sound studio for the day and visits with more than a dozen stations selected by the label's promotion department via satellite for 15- to 20-minute intervals. During that time, station jocks interview the band live on the air and listen to in-studio performances.

"It's designed to allow young artists a chance to be live on the radio with a full band," says Rappaport. The digital dial-up will never replace an actual in-studio rendezvous, he says, but it allows for much-needed flexibility.

The next "ColumbiaCast" is scheduled for late May, when Ned's Atomic Dustbin dials modern rock stations around the country. The cost for the daylong studio stay will be about \$7,000. The label is looking into offering "ColumbiaCast" for regional video outlets as well.

Whittling that satellite time down even further, from 15 minutes to four minutes, Columbia debuted Bruce Springsteen's single "Murder Incorporated" simultaneously to interested stations across the country 18 hours before the single landed on programmers' desks.

A self-confessed radio junkie, Rappaport is pleased the medium is receiving so much high-level, hi-tech attention, particularly in these days of information-mania. Says the promotion vet, "Don't rule out radio just because somebody discovered the Internet."

## EMI FINDS SUCCESS FOR BLESSID UNION OF SOULS AT 'HOME'

(Continued from page 5)

ing each other on it."

Radio support of "I Believe" started several weeks before the track's commercial release in late January, when WKRQ (Q-100) Cincinnati began actively playing it. "I recall walking past [music director] Brian Douglas' office, and it was blasting from his stereo," says Jimmy Steal, PD at WKRQ. "All I could think was, why aren't we already playing this? We agreed that it had to go on the air immediately. It tested incredibly well."

Interest from the station got the local ball rolling, triggering instant demand at retail. EMI responded by rushing a cassette pressing of the single to the city's independent outlets.

"We were selling as many copies of 'I Believe' as we did of any major release at the time," says Austin Bunn, manager of Waves Records. "It is still moving very actively, even though it's been around for a while for us. I think people around here are proud that a hometown band is doing so well—especially when the general consensus is that they're also a talented bunch of nice guys, as clichéd as that may sound."

Upon commercial impact, the single began to spread onto top 40 and AC stations throughout the Midwest. "Quite frankly, we solicited everyone and it worked," Napoliello says. "We

started getting play at crossover and alternative-leaning top 40."

Napoliello says R&B stations are now being serviced with more rhythm-conscious remixes of the song. On the video front, in late April MTV added the accompanying clip, which has been airing on VH1 for roughly two months. "We'll be working this single well into the summer," Napoliello says. "This one has what it takes to go the full distance."

"I Believe" first caught the attention of Pete Ganbarg, EMI's director of A&R, in December 1992. "I remember giving it a casual listen in my office on a Friday afternoon, taking it home for a closer listen over the weekend, and just flipping out over it," he says. "I don't think that tape left my stereo for two solid days. The deal for an album was done within two weeks after that."

The road to the completion of the band's full-length debut, "Home," which was released March 21, was long and meticulously paved. In assembling the set, which was largely produced by band member C.P. Roth and Cincinnati newcomer Emosia, Ganbarg says the emphasis was placed on "making sure that every song could stand alone. It can be a slow process, but the end result is an album of potential classics."

EMI senior VP/GM Larry Stessel

agrees. "This is not manufactured pop, but rather an organically grown album of incredible depth. The honesty and passion of the songs is what sets this band apart from the rest. This is not some one-off situation; I think we've got at least four hits on this album and a band with a long career ahead."

At the creative core of Blessid Union Of Souls is singer/lyricist Eliot Sloan, who, with the support of guitarist/composer Jeff Pence, drummer Eddie Hedges, and keyboardist Roth, has been cultivating a sound he describes as "rural soul" for nearly five years. Its blend of traditional R&B and country music elements is at the roots of each tune on "Home."

The album has sold 39,000 copies to date, according to SoundScan. The next phase is touring, and the band is rehearsing for an imminent trek through Europe that will lead to a stateside jaunt by midsummer. By then, a second single, tentatively the more uptempo "Let Me Be The One," should be circulating at radio.

"I recently had the chance to see Blessid perform, and the good news is that they are as strong live as they are on record," Stessel says. "This band will take its place next to Counting Crows, Hootie & the Blowfish, and Sheryl Crow. They are where music is going."

# 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			
WEEKS ON CHART	LAST WEEK	WEEKS IN	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON CHART	LAST WEEK	WEEKS IN	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	16	★ ★ NO. 1 ★ ★ I KNOW DIONNE FARRIS (COLUMBIA) 7 wks at No. 1	1	1	11	★ ★ NO. 1 ★ ★ THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND) 4 wks at No. 1
2	2	12	I BELIEVE BLESSID UNION OF SOULS (EMI)	2	2	14	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)
3	3	20	WHEN I COME AROUND GREEN DAY (REPRISE)	3	3	20	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)
4	6	13	RUN AWAY REAL MCCOY (ARISTA)	4	5	13	THIS LIL' GAME WE PLAY SUBWAY (FEATURING 702) (BIV 10/MOTOWN)
5	5	15	HOLD ON JAMIE WALTERS (ATLANTIC)	5	6	17	WATER RUNS DRY BOYZ II MEN (MOTOWN)
6	4	16	STRONG ENOUGH SHERYL CROW (A&M)	6	4	17	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
7	7	6	LET HER CRY HOOTIE & THE BLOWFISH (ATLANTIC)	7	10	12	ASK OF YOU RAPHAEL SNAQI (EPIC SOUNDTRAX/550 MUSIC)
8	12	9	LIGHTNING CRASHES LIVE (RADIOACTIVE/MCA)	8	8	9	I'D RATHER BE ALONE IV XAMPLE (MCA)
9	9	14	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)	9	12	20	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
10	8	29	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	10	13	5	SOMEONE TO LOVE JON B. FEATURING BABYFACE (VAB YUM/550 MUSIC)
11	22	4	WATER RUNS DRY BOYZ II MEN (MOTOWN)	11	9	28	CREEP TLC (LAFACE/ARISTA)
12	11	8	CAN'T STOP LOVIN' YOU VAN HALEN (WARNER BROS.)	12	26	3	EVERY LITTLE THING I DO SOUL FOR REAL (UPTOWN/MCA)
13	10	8	TELL ME WHEN THE HUMAN LEAGUE (EASTWEST/EEG)	13	17	12	WATERFALLS TLC (LAFACE/ARISTA)
14	13	7	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)	14	15	15	MOVE IT LIKE THIS K7 (TOMMY BOY)
15	14	11	I LIVE MY LIFE FOR YOU FIREHOUSE (EPIC)	15	11	18	BABY BRANDY (ATLANTIC)
16	18	6	WHAT WOULD YOU SAY DAVE MATTHEWS BAND (RCA)	16	7	17	RUN AWAY REAL MCCOY (ARISTA)
17	16	36	ANOTHER NIGHT REAL MCCOY (ARISTA)	17	14	19	I'M GOIN' DOWN MARY J. BLIGE (UPTOWN/MCA)
18	29	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS (A&M)	18	25	8	KEEP THEIR HEADS RINGIN' DR. DRE (PRIORITY)
19	20	21	CREEP TLC (LAFACE/ARISTA)	19	21	9	DEAR MAMA 2 PAC (INTERSCOPE)
20	31	3	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)	20	16	9	I'LL BE AROUND RAPPIN' 4-TAY FEATURING THE SPINNERS (CHRYSALIS)
21	21	16	BETTER MAN PEARL JAM (EPIC)	21	20	12	NEVER FIND SOMEONE LIKE YOU KEITH MARTIN (RUFFHOUSE/COLUMBIA)
22	19	10	THANK YOU BOYZ II MEN (MOTOWN)	22	18	11	DREAM ABOUT YOU STEVIE B. (EMPORIA WEST/THUMP)
23	15	22	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	23	23	7	JOY BLACKSTREET (INTERSCOPE)
24	25	6	RUN-AROUND BLUES TRAVELER (A&M)	24	22	7	SHY GUY DIANA KING (WORX)
25	23	9	BELIEVE ELTON JOHN (ROCKET/ISLAND)	25	24	22	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)
26	28	5	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)	26	31	3	GIVE IT 2 YOU DA BRAT (SO SO DEF/WORX)
27	24	6	NO MORE "I LOVE YOU'S" ANNIE LENNOX (ARISTA)	27	19	17	BIG POPPA THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
28	27	13	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)	28	39	2	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)
29	30	23	GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)	29	29	3	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)
30	26	26	EVERY DAY OF THE WEEK JADE (GIANT)	30	34	4	CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
31	32	25	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)	31	27	4	I BELIEVE BLESSID UNION OF SOULS (EMI)
32	36	2	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)	32	28	7	CLOSE TO YOU FUN FACTORY (CURB-EDEL)
33	33	15	IF I WANTED TO MELISSA ETHERIDGE (ISLAND)	33	37	2	I WISH SKEE-LO (SUNSHINE/SCOTTI BROS.)
34	NEW	▶	WONDERFUL ADAM ANT (CAPITOL)	34	38	2	I'LL BE THERE...ALL I NEED... METHOD MAN/M J. BLIGE (DEF JAM/RAL/ISLAND)
35	37	3	DREAM ABOUT YOU STEVIE B. (EMPORIA WEST/THUMP)	35	30	12	THANK YOU BOYZ II MEN (MOTOWN)
36	34	8	COTTON EYE JOE REDNEX (BATTERY/JIVE)	36	32	25	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
37	RE-ENTRY	▶	D'YER MAKER SHERYL CROW	37	36	17	YOU GOTTA BE DES'REE (550 MUSIC)
38	NEW	▶	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND)	38	35	5	I KNOW DIONNE FARRIS (COLUMBIA)
39	39	2	FEEL SO HIGH DES'REE (550 MUSIC)	39	33	13	DADDY'S HOME SPANISH FLY (UPSTAIRS/WARNER BROS.)
40	NEW	▶	HERE & NOW LETTERS TO CLEO (GIANT)	40	NEW	▶	CRIMSON & CLOVER SPANISH FLY (UPSTAIRS/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.



**Piano Man.** RCA executives welcome pianist Alex Bugnon to the label. In addition to releasing his own albums, Bugnon has worked with Freddie Jackson, Najee, and Keith Sweat. He will soon record his RCA label debut. Shown, from left, are Brian Bacchus, director of A&R and progressive music; Michael Elder, artist manager; Bugnon; Paul Ramey, national director of jazz and progressive music; and Chris Wheat, director of publicity.



**Recording For Rykodisc.** Rykodisc executives celebrate Alejandro Escovedo's multi-album deal with the label at La Zona Rosa in Austin, Texas. Shown, from left, are Arthur Mann, VP of business affairs, Rykodisc; Chris Faville and Brad Madison of Mongrel Music; Paul Dickman, business affairs director, Rykodisc; Escovedo and his daughter; Jeff Rougvie, A&R/special projects coordinator, Rykodisc; Josh Grier, legal counsel for Escovedo; and Tim Neece, Escovedo's manager.



**A Visit From The Maestro.** Maestro Valery Gergiev meets with representatives of Philips Classics in New York. The Russian maestro was in town to lead his Kirov Opera Company in four performances at the Brooklyn Academy of Music and two weeks of performances with the New York Philharmonic. Shown, from left, are PGD field representative Nancy Pettit; Philips Classics administrator Brian Drutman; Philips Classics manager of publicity and promotion Suzanne Ford; Gergiev; Phillips Classics VP Lisa Altman; Philips Classics product manager John Yakubik; PolyGram Classics & Jazz alternative marketing manager Randy Dry; PGD sales representative David Dallon; and PGD field representative Zev Feldman.



**"Wish" Fulfillment.** Trumpet player Chris Botti socializes backstage following his recent showcase at New York's Mercury Lounge in support of his Verve/Forecast Records debut "First Wish." Shown, from left, are Chris Roberts, president, PolyGram Classics & Jazz; Guy Eckstine, VP of A&R, Verve; Botti; John Esposito, VP of field sales, PGD; Lynne Hoffman Engel, senior VP of marketing and sales, PolyGram Classics & Jazz; Jim Caparro, president, PGD; and Curt Eddy, VP of field marketing, PGD.



**Solo On Sparrow.** Marty Raybon, lead singer for country group Shenandoah, announces his solo debut, a self-titled country/gospel album due out July 6 on the Sparrow label. Eight of the album's 10 songs were written or co-written by Raybon. Shenandoah's current Liberty album, "In The Vicinity Of The Heart," yielded a top 10 hit on Billboard's Hot Country Singles & Tracks chart. "Somewhere In The Vicinity Of The Heart," featuring Alison Krauss. Shown, from left, are Bill Carter, Bill Carter Management; Peter York, senior VP, Sparrow Communications Group; Raybon; and Bill Hearn, president, Sparrow Communications Group.



**Birthday Present.** Capitol executives celebrate saxophonist Dave Koz's birthday at the Capitol Records tower in Los Angeles with a sax-shaped cake and a plaque commemorating gold certification of Koz's album "Lucky Man." Koz is also host of the Sony Worldwide Networks' weekly syndicated radio program "Personal Notes Hosted By Dave Koz." Shown, from left, are Tom Corson, Capitol VP of marketing; Shelly Heber, artist manager, Vision Management; Gary Gilbert, Capitol senior VP of business management; Koz; Bruce Lundvall, Blue Note Records president; Ralph Simon, Capitol executive VP; Lou Mann, Capitol senior VP of sales; and George Nunes, Capitol VP of sales.



**Friends On Tour.** GRP recording artist Phil Pery, left, chats with George Duke, center, and Jean-Luc Ponty following the final date of the George Duke & Friends tour, which began in Birmingham, Ala., covered 17 cities, and concluded at the Pantages Theater in Los Angeles.



**School Days.** Grammy-winning vocal group All-4-One joins the 1995 Grammy All-American High School Jazz Band & Choir during a National Grammy in the Schools Career Day at the University of Southern California. More than 1,600 students from 49 high schools throughout the Los Angeles Unified School District participated in the day of performances, workshops, and panel discussions about careers in the music industry. The Grammy All-American High School Jazz Band & Choir features outstanding students selected from 14 regional Grammy in the Schools events held across the country, sponsored by the NARAS Foundation in partnership with NARAS.

# HOT 100 SINGLES SPOTLIGHT™

by Jerry McKenna

**F**OR THE FIFTH CONSECUTIVE week, **Montell Jordan** holds on to the No. 1 position with "This Is How We Do It" (PMP/RAL/Island). It increases its lead over the No. 2 single, **Adina Howard's** "Freak Like Me" (Mecca Don/East-West/EEG) and should hold on to the No. 1 spot again next week. In two weeks, however, either "Freak" or **Bryan Adams'** "Have You Ever Really Loved A Woman?" (A&M) may challenge for the top. Adams' single is the No. 2 overall point gainer and No. 2 in overall airplay gains.

**T**HE BIGGEST POINT GAINER on the entire chart by far, moving 68-12, is "I'll Be There For You/You're All I Need To Get By" by **Method Man Featuring Mary J. Blige** (Def Jam/RAL/Island); 76% of its points come from sales, as "I'll Be There" debuts at No. 4 on the Hot 100 Singles Sales chart, with only maxi configurations available. Expect to see another sales surge next week, reflecting the release this week of the cassette single. There is an outside chance that "I'll Be There" could also be a No. 1 challenger in two weeks. The winner of this week's Greatest Gainer/Sales award, for the biggest sales gain among records below No. 20, was the Hot Shot Debut last week: "Every Little Thing I Do" by **Soul For Real** (Uptown/MCA). It is the second-biggest sales gainer overall after Method Man's single. "Every Little Thing" is also picking up steam at rhythm-crossover radio. The single is already No. 1 at KMEL San Francisco. The Greatest Gainer/Airplay award goes to new artist **Monica** with her debut single, "Don't Take It Personal" (Rowdy/Arista). "Personal" is already top five at WERQ (92Q) Baltimore, WHJX Jacksonville, Fla., and KBXX (the Box) Houston. Monica's single is the biggest airplay gainer below No. 20; the biggest airplay gainer on the entire chart is "Total Eclipse Of The Heart" by **Nicki French** (Critique). This top five U.K. smash seems likely to do just as well in the U.S. The single jumps 33-16 on the Hot 100 and is No. 1 at three stations: WBBM (B96) Chicago, WXXL (XL 106) Orlando, Fla., and WFHN New Bedford, Mass.

**T**HE HOT SHOT DEBUT at No. 58 goes to **Collective Soul** with "December." It is No. 11 on this week's Modern Rock Tracks chart and is already receiving top five airplay at four stations on the Hot 100 monitored panel. Among the other debuts, two are by artists new to the Hot 100. Rap group **Lost Boyz** from Queens, N.Y., debuts at No. 97 with "Lifestyles Of The Rich And Shameless" (Uptown/MCA); and bluegrass act **Alison Krauss & Union Station** debuts at No. 98 with its No. 18 country hit, "When You Say Nothing At All" (BNA).

**QUICK CUTS:** Two singles re-enter the Hot 100 due to recent increases in airplay: At No. 91 is dance act **Livin' Joy** with "Dreamer" (MCA), and returning at No. 95 is **John Waite** with "How Did I Get By Without You" (Imago). "Dreamer" is top five at WPOW (Power 96) Miami and WXKS (KISS 108) Boston. "How Did I" is receiving top five airplay at WLHT Grand Rapids, Mich., and WARM Harrisburg, Pa. . . . Two singles make small backward moves on slight point decreases, but both are still gaining in airplay. **Firehouse's** "I Live My Life For You" (Epic) drops back 26-31 but has five top five airplay reports, including No. 4 at WFLY Albany, N.Y., and **Rappin' 4-Tay's** "I'll Be Around" (Chrysalis/EMI) slips 39-43 despite three top five airplay reports.

## BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	6	<b>JUST ROLL FASTER</b> BIG BEAT/ATLANTIC	14	23	2	<b>I'M STILL DANCIN' WITH YOU</b> WADE HAYES (DKC/COLUMBIA)
2	3	9	<b>BUBBA HYDE</b> DIAMOND RIO (ARISTA)	15	—	1	<b>AS I LAY ME DOWN</b> SOPHIE B. HAWKINS (COLUMBIA)
3	17	4	<b>WHOSE BED HAVE YOUR BOOTS ...</b> SHANIA TWAIN (MERCURY)	16	19	2	<b>HAKUNA MATATA</b> JIMMY CLIFF FEAT. LEBO M (WALT DISNEY)
4	9	2	<b>WHAT MATTERED MOST</b> TY HERNDON (EPIC)	17	8	14	<b>DADDY'S HOME</b> SPANISH FLY (UPSTAIRS/WARNER BROS.)
5	—	1	<b>BOOMBASTIC</b> SHAGGY (VIRGIN)	18	11	10	<b>ANSWERING SERVICE</b> GERALD LEVERT (EASTWEST/EEG)
6	13	3	<b>FIRE</b> SUBWAY (BIV 10/MOTOWN)	19	—	1	<b>CAN'T STOP MY HEART FROM ...</b> AARON NEVILLE (A&M)
7	—	1	<b>I DON'T MIND</b> IMMATURE (MCA)	20	—	1	<b>YOU DON'T EVEN KNOW WHO I AM</b> PATTY LOVELESS (EPIC)
8	6	8	<b>REFRIED DREAMS</b> TIM MCGRAW (CURB)	21	22	5	<b>FOR THE LOVE OF YOU</b> DR. DRE & ED LOVER (RELATIVITY)
9	2	6	<b>NOT FOR YOU</b> PEARL JAM (EPIC)	22	14	11	<b>SITTIN' IN MY CAR</b> SLICK RICK (DEF JAM/RAL/ISLAND)
10	20	2	<b>HEY LOOK AWAY</b> QUESTIONMARK ASYLUM (KAPER/RCA)	23	18	5	<b>ROLLIN' WIT DANE</b> DANA DANE (LIFESTYLES/MAVERICK/WB)
11	4	3	<b>RESURRECTION</b> COMMON SENSE (RELATIVITY)	24	16	2	<b>WONTIME</b> SMIF-N-WESSUN (WRECK/NERVOUS)
12	7	5	<b>LAY DOWN YOUR LOVE</b> 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	25	12	3	<b>TAKE IT TO THE FRONT</b> VYBE (ISLAND)
13	10	12	<b>IS IT ME?</b> MONTECO (FEATURING IMMATURE) (MCA)				

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

## MUSIC WEAVES ITS WAY INTO NEW MULTIMEDIA EXPO

(Continued from page 5)

man, Bernie Taupin, and Paul Atkinson as partners, according to former Compton's executive Norman Bastin, now nu.millennia CEO. In addition to licensing major-label content, nu.millennia will have a separate new-artist label and a dedicated A&R staff whose job it is to find and develop artists specifically for the interactive medium, Bastin says.

The anticipated music presence at E3 is only a small portion of a video game-intensive show that will see some 3,000 new-product introductions and the much-heralded U.S. debuts of competing video game hardware systems from Sega and Sony. But music is present throughout the interactive-entertainment spectrum, from more traditional products, such as enhanced CDs, to musical spins on video games and computer screen savers.

Sony Music, which plans to showcase forthcoming CD Plus albums still awaiting a standard go-ahead, also will announce its summer foray into the floppy disc-based screen saver/interactive music video arena. Sony plans to launch a raft of 20-30 such titles in July, each featuring a videoclip from a different artist.

The discs, whose pricing and packaging were still being decided at press time, each will include two video-based games and an endless number of user-customizable permutations on video screen savers and video wallpaper.

Each title also includes a five-disc "carousel" feature, allowing users to chain the products together and to mix and match videoclips. Featured artists are still being decided, but Sony will demo products featuring Michael Jackson and Gloria Estefan.

EMI Records, meanwhile, will offer the first look at a forthcoming Queensryche CD-ROM game and will announce a distribution partnership with Virgin Interactive Entertainment for the title. Philips Media will demo its upcoming under-\$20 Cranberries CD-ROM, while MCA/Nashville will be represented for the first time with a slate of its top artists on a music video puzzle game from Jasmine Multimedia.

Offsite, Elektra Records will be talking up a CD-ROM single from recording

artist Moby due this summer at \$12.98. The title, expected to be showcased publicly for the first time at the May 30 NARAS-sponsored Music and Multimedia festival in San Francisco, features three remixed songs from Moby's new album, "Everything Is Wrong," according to producer Charly Prevost.

Elektra plans to release five enhanced CD albums by year's end, adds senior VP of marketing/new technologies Chris Tobey.

Elsewhere in closed-door demos at the show, CD-ROM developer Starwave will be previewing CD-ROMs featuring such multiplatinum artists as Peter Gabriel. Publisher 7th Level and QD7 partners Quincy Jones and David Saltzman will unveil the first musical fruits of their interactive joint venture.

On the gaming front, traditional game publisher US Gold will introduce a video game packed in with a CD "soundtrack" from Atlantic act Skid Row and will outline cross-marketing plans for that band's new album, "Subhuman Race," including retail and radio tie-ins and bouncebacks. The game, "Slipstream 5000," is due May 15 at \$39.95.

Inscape, a part of Warner Music Group, will showcase music titles from the Residents and Devo and a CD-ROM fantasy title that will feature a score written by Thomas Dolby. And in the still-pending category, GTE Interactive expects to announce a CD-ROM pact with a top-level act.

### NU.MILLENNIA

Beyond such music-industry forays into interactivity, Bastin's new "interactive record label" promises to seamlessly meld the media, he says.

The company will have three distinct components, Bastin says. A record label, nu.millennia mTRAX, "will focus on licensing content from the major labels to create enhanced CDs," says Bastin.

The resulting multimedia albums would be co-published by his company and the label, he says, and would be distributed by nu.millennia. Bastin declined to name content partners at press time, but says he will launch with at least 18 licensed-content titles in August.

A second in-house label will focus on

signing and developing new talent, Bastin says. "We will have eight people in our L.A. office all geared toward finding artists," Bastin says. Lippman will be responsible for identifying and signing talent to mTRAX and will act as a consultant to the label, according to Bastin. Lippman's Lippman Entertainment manages a lengthy roster of artists and producers.

Atkinson, who has worked as a senior A&R executive for MCA and RCA and who was a founding member of the Zombies, is president of nu.millennia and will be responsible for directing all A&R activities, Bastin says.

Noted songwriter Taupin, a nu.millennia partner, is "heading up the creative committee," Bastin says, "and providing input from an artist's standpoint."

Bastin, who split with Compton's last year over "a difference in our vision for the company," also brought in 31 former Compton's employees, including Bruce Lazarus as marketing president.

Nu.millennia will have a multitiered pricing strategy keyed to different types of products. One line, dubbed Super45, will feature one song and one screen saver on disc for \$5.95. Discs will also include 10-12 "locked" songs from the same artists that buyers can call to unlock for additional charges.

The mTRAX EPs will contain 3-4 songs and be priced at \$9.95. Full albums will sell for \$19.95.

The distribution arm is taking a unique tack, Bastin says. Plans call for the company to go to retail stores with a self-contained nu.millennia point-of-purchase display, Bastin says, to house both published titles and those it picks up for distribution from labels.

"It's the same model that I used at Compton's back in 1989, when CD-ROM was still a niche biz and there was no home for it in retail stores," says Bastin. "We created our own display then and eventually migrated the product to store shelves when the category grew. I expect interactive music will take the same route, but you have to give retailers some help at first."

Nu.millennia will offer complete tech support to all labels whose product it distributes, Bastin says.

## BENNETT AND WONDER WIN WORLD MUSIC AWARDS

(Continued from page 16)

just talk about it, for the sake of mankind."

Wonder played "Conversation Peace" live, as well as a medley of songs that included "Signed, Sealed, Delivered I'm Yours" and "I Just Called To Say I Love You." Only Wonder and Bennett appeared to play live, with Bennett running together "Steppin' Out" and "Who Can I Turn To."

Other artists either sang live to backing tracks or lip-synced totally, with most performing a medley of their greatest hits. The show was dogged by technical difficulties. Special guest Des'ree had to restart "You Gotta Be" four times, while Kaas gave up halfway through "I Wish I Loved You." Boyz II Men's valiant attempt to perform "Water Runs Dry" met with a noncompliant public address system.

Despite the show's having been in existence for seven years, the technical quality of the production has advanced little, and the constant stop-start of the production took its toll on restless audience members and presenters.

IFPI chairman David Fine took the opportunity to emphasize the message that piracy harms music. "The pirate does not seek out new music," said Fine. "He does not foster local talent.

Eventually the people will lose their music [unless piracy is stopped]." Fine urged viewers to lobby their government representatives to enforce existing laws.

Here is a list of winners in the key categories:

**Pop artist:** Mariah Carey.

**Pop group:** Ace Of Base.

**Rock artist/group:** Bon Jovi.

**Country artist:** Garth Brooks.

**Latin artist:** Luis Miguel.

**R&B artist:** Boyz II Men.

**Pop newcomer:** Sheryl Crow.

Awards were given for the best-selling act in each of the following markets: Africa, Youssou N'Dour; Australia, INXS; Benelux, 2 Unlimited; Britain, Pink Floyd; Canada, Bryan Adams; French-Canada, Celine Dion; France, Patricia Kaas; Germany, Marius Müller Westernhagen; Greece, Gianni; Ireland, the Cranberries; Italy, Laura Pausini; Japan, trf; Eastern Europe, Dimitri Malokov; Scandinavia, Ace Of Base; Spain, the Benedictine Monks Of Santo Domingo De Silos; Switzerland, DJ Bobo.

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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  
MAY 13, 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
				<b>*** No. 1/***</b>		
1	2	2	3	<b>SOUNDTRACK</b> PRIORITY 53959* (10.98/15.98) 1 week at No. 1	<b>FRIDAY</b>	1
2	1	4	53	<b>LIVE</b> ▲ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
3	3	3	42	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	3
4	5	5	7	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
5	4	1	48	<b>SOUNDTRACK</b> ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
6	6	7	35	<b>BOYZ II MEN</b> ▲ MOTOWN 0323 (10.98/16.98)	II	1
7	8	8	25	<b>EAGLES</b> ▲ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
8	7	13	5	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	6
9	9	6	3	<b>WHITE ZOMBIE</b> GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
10	10	12	24	<b>TLC</b> ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	5
11	11	9	61	<b>SHERYL CROW</b> ▲ A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	3
12	12	11	64	<b>GREEN DAY</b> ▲ REPRIS 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
13	13	10	9	<b>BRUCE SPRINGSTEEN</b> ▲ COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
14	16	16	20	<b>GARTH BROOKS</b> ▲ LIBERTY 29689 (10.98/15.98)	THE HITS	1
15	14	14	5	<b>REAL MCCOY</b> ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
16	15	15	30	<b>THE CRANBERRIES</b> ▲ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
17	17	27	30	<b>DAVE MATTHEWS BAND</b> ● RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	17
				<b>*** Hot Shot Debut ***</b>		
18	<b>NEW</b>		1	<b>MOBB DEEP</b> LOUD 66480/RCA (9.98/15.98)	INFAMOUS	18
19	18	18	14	<b>VAN HALEN</b> ▲ WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
20	21	19	7	<b>ANNIE LENNOX</b> ARISTA 25717 (10.98/16.98)	MEDUSA	11
21	19	17	6	<b>ELTON JOHN</b> ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
				<b>*** Greatest Gainer ***</b>		
22	51	49	43	<b>SOUNDTRACK</b> ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
23	20	20	4	<b>MONTELL JORDAN</b> PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	20
24	22	21	50	<b>OFFSPRING</b> ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
25	23	24	5	<b>SOUL FOR REAL</b> UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
26	24	22	6	<b>VARIOUS ARTISTS</b> ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
27	28	33	16	<b>BUSH</b> ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	24
28	30	26	84	<b>MELISSA ETHERIDGE</b> ▲ ISLAND 848660 (10.98/15.98)	YES I AM	15
29	26	32	6	<b>SOUNDTRACK</b> WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
30	35	39	47	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
31	29	43	6	<b>SELENA</b> ● EMI LATIN 28803 (8.98/12.98) HS	AMOR PROHIBIDO	29
32	25	29	5	<b>SOUNDTRACK</b> TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22
33	40	48	12	<b>ALISON KRAUSS</b> ● ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	33
34	38	40	7	<b>COLLECTIVE SOUL</b> ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	34
35	36	34	26	<b>TOM PETTY</b> ▲ WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
36	27	23	9	<b>VARIOUS ARTISTS FEAT. LEBO M</b> ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
37	41	42	27	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
38	34	35	22	<b>MARY J. BLIGE</b> ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
39	48	52	22	<b>BLUES TRAVELER</b> ● A&M 540265 (9.98/15.98)	FOUR	39
40	33	28	23	<b>PEARL JAM</b> ▲ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
41	32	31	31	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
42	37	30	26	<b>DES'REE</b> ● 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	27
43	31	25	5	<b>OL' DIRTY BASTARD</b> ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
44	43	38	27	<b>MADONNA</b> ▲ MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
45	45	44	58	<b>TIM MCGRAW</b> ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
46	42	47	9	<b>ADINA HOWARD</b> MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	42
47	47	46	7	<b>MAD SEASON</b> COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
48	39	37	26	<b>NIRVANA</b> ▲ DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
49	44	36	29	<b>SOUNDTRACK</b> ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
50	49	51	16	<b>BROWNSTONE</b> ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
51	46	45	33	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
52	59	62	38	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38

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	54	53	7	<b>E-40</b> SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
54	56	60	60	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
55	53	50	6	<b>STEVIE WONDER</b> MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
56	50	41	4	<b>DURAN DURAN</b> CAPITOL 29419 (10.98/15.98)	THANK YOU	19
57	55	56	26	<b>AEROSMITH</b> ▲ GEFFEN 24716 (12.98/17.98)	BIG ONES	6
58	62	57	11	<b>DIONNE FARRIS</b> COLUMBIA 57359 (10.98 EQ/15.98) HS	WILD SEED-WILD FLOWER	57
59	52	64	44	<b>HOLE</b> ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
60	75	99	9	<b>SHANIA TWAIN</b> MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	60
61	65	79	25	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
62	86	92	22	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO-CENTRIC 2119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	62
63	57	55	42	<b>BONE THUGS N HARMONY</b> ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
				<b>*** Pacesetter ***</b>		
64	138	—	2	<b>AARON NEVILLE</b> A&M 540349 (10.98/16.98)	TATTOOED HEART	64
65	58	61	13	<b>SPONGE</b> WORK 57800/COLUMBIA (10.98 EQ/15.98) HS	ROTTING PINATA	58
66	67	69	25	<b>SADE</b> ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
67	61	59	75	<b>ACE OF BASE</b> ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
				<b>*** Heatseeker Impact ***</b>		
68	101	—	2	<b>TY HERNDON</b> EPIC 66397 (7.98 EQ/11.98) HS	WHAT MATTERED MOST	68
69	60	54	13	<b>SOUNDTRACK</b> ● ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
70	71	94	24	<b>METHOD MAN</b> ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
71	77	81	76	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
72	63	65	10	<b>DJ QUIK</b> PROFILE 1462* (10.98/16.98)	SAFE + SOUND	14
73	70	71	10	<b>JAMIE WALTERS</b> ATLANTIC 82600/AG (10.98/15.98) HS	JAMIE WALTERS	70
74	79	78	30	<b>BARRY WHITE</b> ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
75	106	154	32	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
76	76	73	47	<b>STONE TEMPLE PILOTS</b> ▲ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
77	99	—	2	<b>SOUNDTRACK</b> A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	77
78	78	77	72	<b>COUNTING CROWS</b> ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
79	87	138	4	<b>SELENA</b> EMI LATIN 42770 (8.98/12.98)	LIVE!	79
80	92	75	61	<b>YANNI</b> ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
81	100	101	31	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS III	81
82	81	84	77	<b>CANDLEBOX</b> ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
83	<b>NEW</b>		1	<b>KING CRIMSON</b> VIRGIN 40313 (10.98/15.98)	THRAK	83
				<b>*** Heatseeker Impact ***</b>		
84	126	149	7	<b>KUT KLOSE</b> KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	84
85	83	67	28	<b>GLORIA ESTEFAN</b> ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, TH-RILL ME, KISS ME	9
86	93	112	33	<b>ABBA</b> ● POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
87	64	131	4	<b>SELENA</b> EMI LATIN 30907 (8.98/12.98)	12 SUPER EXITOS	64
88	66	70	3	<b>FIREHOUSE</b> EPIC 57459 (10.98 EQ/15.98)	3	66
89	69	87	14	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
90	88	76	11	<b>TRISHA YEARWOOD</b> ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
91	91	98	194	<b>METALLICA</b> ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
92	156	—	2	<b>VARIOUS ARTISTS</b> RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	92
93	72	74	28	<b>BON JOVI</b> ▲ MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
94	98	97	128	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
95	80	68	40	<b>JOE DIFFIE</b> ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
				<b>*** Heatseeker Impact ***</b>		
96	113	143	7	<b>ELASTICA</b> DGC 24728*/Geffen (10.98/16.98) HS	ELASTICA	96
97	82	82	31	<b>CLAY WALKER</b> ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COU... MAKE A LIVING	42
98	90	111	3	<b>VARIOUS ARTISTS</b> COLUMBIA 67020 (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	90
99	102	104	35	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19
100	85	80	8	<b>ERIC CLAPTON</b> POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
101	94	95	60	<b>SOUNDGARDEN</b> ▲ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
102	89	72	14	<b>OASIS</b> EPIC 66431 (9.98 EQ/15.98) HS	DEFINITELY MAYBE	58
103	103	86	8	<b>JOHN TESH</b> GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
104	73	63	38	<b>WEEZER</b> ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16

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

# SHANIA



The  
Woman  
In  
Me

## I'm Grateful For ...

**MY FIRST SINGLE, "WHOSE BED HAVE YOUR BOOTS BEEN UNDER?" BEING...**

- ♥ #1 in Canada
- ♥ #1 in Europe's Music & Media Chart
- ♥ Top 10 in the U.S.A.

**MY ALBUM, "THE WOMAN IN ME"**

- ♥ Gold in Canada
- ♥ Sales in Excess of 350,000 in the U.S.A.
- ♥ #7 on Billboard's Top Country Albums chart
- ♥ #2 on Billboard's Heatseekers chart
- ♥ #60 on Billboard's 200 chart

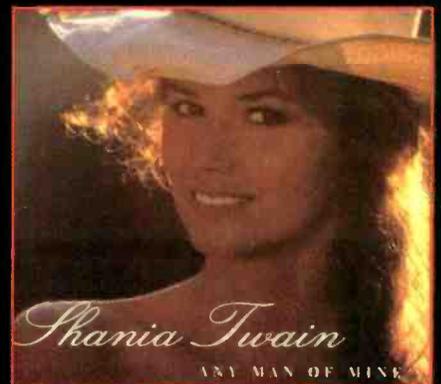
*...all after 10 short weeks*

- ♥ The opportunity to write and record an exciting album.
- ♥ The opportunity to work and learn from a great producer, Robert John "Mutt" Lange
- ♥ The good fortune to have the support and commitment from my label, Mercury Nashville, including Luke Lewis, President, and everyone on the staff.

♥♥♥ But, most of all, I'm grateful to all of you for making this happen!

**Thank You So Much!**

**...one very grateful woman**



**Any Man Of Mine**  
Airplay Date: May 8th



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)			
105	96	89	44	69 BOYZ ●	RIP-IT 6901 (9.98/15.98) <b>HS</b>	NINETEEN NINETY QUAD	59
106	84	66	3	JIMI HENDRIX	MCA 11236 (10.98/16.98)	VOODOO SOUP	66
107	108	91	60	THE MAVERICKS ▲	MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	54
108	105	113	14	SUBWAY	BIV 10 530354/MOTOWN (9.98/13.98) <b>HS</b>	GOOD TIMES	101
109	107	96	31	R.E.M. ▲	3 WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
110	97	169	4	SELENA	EMI LATIN 42635 (7.98/10.98)	ENTRE A MI MUNDO	97
<b>111</b>	<b>NEW</b>		1	REDNEX	BATTERY 4600/JIVE (10.98/15.98) <b>HS</b>	SEX & VIOLINS	111
112	95	128	4	VARIOUS ARTISTS	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)		95
113	68	58	3	SOUNDTRACK	TOMMY BOY 1130* (8.98/12.98)	NEW JERSEY DRIVE VOL. 2	58
<b>114</b>	131	116	33	ANITA BAKER ▲	2 ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3
115	121	118	44	ALAN JACKSON ▲	2 ARISTA 18759 (10.98/15.98)	WHO I AM	5
116	112	83	7	LINDA RONSTADT	ELEKTRA 61703/EEG (10.98/16.98)	FEELS LIKE HOME	75
117	124	120	77	CELINE DION ▲	3 550 MUSIC/57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
118	118	132	16	WADE HAYES	COLUMBIA 66412 (7.98 EQ/11.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	99
<b>119</b>	139	108	7	MATTHEW SWEET	ZOO 11081* (10.98/15.98)	100% FUN	65
120	109	100	182	NIRVANA ▲	7 DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
121	116	102	9	PJ HARVEY	ISLAND 524085* (10.98/15.98)	TO BRING YOU MY LOVE	40
<b>122</b>	142	163	13	H-TOWN	LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	122
123	117	122	31	BROOKS & DUNN ▲	ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
124	110	93	5	FAITH NO MORE	SLASH/REPRISE 45723*/WARNER BROS. (10.98/15.98)	KING FOR A DAY/FOOL FOR A LIFETIME	31
125	104	85	5	SKID ROW	ATLANTIC 82730/AG (10.98/16.98)	SUBHUMAN RACE	35
126	74	90	44	SOUNDTRACK CAST ▲	WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
127	115	125	96	THE CRANBERRIES ▲	3 ISLAND 514156 (10.98 EQ/16.98) <b>HS</b>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
128	122	126	46	DAVID BALL ▲	WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
129	123	110	53	REBA MCENTIRE ▲	2 MCA 10994 (10.98/15.98)	READ MY MIND	2
130	119	106	45	BLACKSTREET ▲	INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
131	140	152	4	BETTER THAN EZRA	ELEKTRA 61784/EEG (10.98/15.98) <b>HS</b>	DELUXE	131
132	111	109	28	SOUNDTRACK ▲	2 DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
133	114	105	14	TOO SHORT ●	DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
134	134	136	8	JOHN BERRY	PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	106
135	133	124	176	PEARL JAM ▲	8 EPIC 47857* (10.98 EQ/16.98) <b>HS</b>	TEN	2
136	128	107	55	ALL-4-ONE ▲	2 BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
137	130	103	14	THE CHIEFTAINS ●	RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	22
138	144	127	63	SARAH MCLACHLAN ▲	NETTWERK 18725/ARISTA (9.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	50
139	137	158	3	VARIOUS ARTISTS	D-SHOT PRESENTS BOSS BALLIN' - BEST IN THE BUSINESS SHOT 7000 (9.98/15.98)		137
140	132	114	47	VINCE GILL ▲	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
<b>141</b>	150	171	4	BLESSID UNION OF SOULS	EMI 31836 (10.98/15.98) <b>HS</b>	HOME	141
<b>142</b>	<b>NEW</b>		1	FILTER	REPRISE 45864/WARNER BROS. (10.98/15.98) <b>HS</b>	SHORT BUS	142
<b>143</b>	168	—	3	ADAM ANT	CAPITOL 30335 (10.98/15.98)	WONDERFUL	143
144	127	130	5	DAVID SANBORN	ELEKTRA 61759/EEG (10.98/16.98)	PEARLS	124
145	135	129	81	SALT-N-PEPA ▲	3 NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
146	146	119	30	MARY CHAPIN CARPENTER ▲	COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
147	149	160	219	ENIGMA ▲	2 CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
148	141	140	66	JOHN MICHAEL MONTGOMERY ▲	3 ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
149	129	133	47	WARREN G ▲	3 VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
<b>150</b>	193	189	4	GIPSY KINGS	NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	150

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)			
151	154	155	14	NEAL MCCOY	ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
152	125	88	5	SOUNDTRACK	ELEKTRA 61760/EEG (10.98/15.98)	TANK GIRL	72
<b>153</b>	162	174	35	PATTY LOVELESS ●	EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
<b>154</b>	<b>NEW</b>		1	LITTLE FEAT	ZOO 11097 (10.98/15.98)	AIN'T HAD ENOUGH FUN	154
155	136	121	28	SCARFACE ▲	RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
156	147	—	3	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639 (7.98/12.98)	LAS REINAS DEL PUEBLO	147
157	151	134	6	THE WHISPERS	CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	92
158	152	142	87	MARIAH CAREY ▲	8 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
159	148	159	36	DA BRAT ▲	SD SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
160	158	139	25	STING	A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
161	159	148	33	ERIC CLAPTON ▲	3 DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
<b>162</b>	183	—	28	TRAVIS TRITT ▲	WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
<b>163</b>	172	164	137	QUEEN ▲	HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
164	166	182	16	PORTISHEAD	GO! DISCS/LONDON 528553/ISLAND (10.98/15.98) <b>HS</b>	DUMMY	79
165	160	147	5	SARAH MCLACHLAN	NETTWERK 18784/ARISTA (7.98/15.98)	THE FREEDOM SESSIONS	78
<b>166</b>	182	161	271	ORIGINAL LONDON CAST ▲	2 POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
167	174	183	6	MARTIN PAGE	MERCURY 522104 (10.98 EQ/15.98) <b>HS</b>	IN THE HOUSE OF STONE AND LIGHT	161
168	170	168	31	SOUNDTRACK ▲	MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
169	163	115	4	VARIOUS ARTISTS	LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	90
170	177	167	17	LARI WHITE	RCA 66395 (9.98/15.98) <b>HS</b>	WISHES	125
171	171	146	21	VANESSA WILLIAMS ●	WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
172	176	—	24	TOBY KEITH ●	POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
<b>173</b>	188	178	128	SOUNDTRACK ▲	14 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
174	157	156	23	VARIOUS ARTISTS	TOMMY BOY 1109 (11.98/15.98)	MTV PARTY TO GO VOLUME 6	54
175	169	151	32	LUTHER VANDROSS ▲	LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
176	145	123	6	LETTERS TO CLEO	CHERRY DISC/GIANT 24598 (9.98/15.98) <b>HS</b>	AURORA GORY ALICE	123
177	165	145	5	JULIANA HATFIELD	MAMMOTH/ATLANTIC 92540/AG (10.98/15.98)	ONLY EVERYTHING	96
178	178	180	12	CORROSION OF CONFORMITY	COLUMBIA 66208 (10.98 EQ/15.98) <b>HS</b>	DELIVERANCE	155
<b>179</b>	<b>NEW</b>		1	VARIOUS ARTISTS	BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	179
<b>180</b>	197	—	47	BEASTIE BOYS ▲	CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
181	164	137	21	THE BEATLES ▲	4 APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
182	180	176	4	RACHELLE FERRELL	BLUE NOTE 27820/CAPITOL (9.98/15.98) <b>HS</b>	FIRST INSTRUMENT	151
183	181	186	102	JANET JACKSON ▲	6 VIRGIN 87825 (10.98/16.98)	JANET.	1
184	173	135	36	AMY GRANT ▲	2 A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
185	167	157	23	ICE CUBE ●	PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
186	186	166	34	GERALD LEVERT ▲	2 EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON	18
187	175	162	4	JOHN PRINE	OH BOY 013 (9.98/15.98)	LOST DOGS & MIXED BLESSINGS	162
188	161	150	84	NIRVANA ▲	7 DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
189	191	185	14	HANK WILLIAMS, JR.	MCG CURB 77690/CURB (10.98/17.98)	HOG WILD	91
190	143	188	3	VARIOUS ARTISTS	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)		143
191	189	184	94	TONI BRAXTON ▲	6 LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
192	179	172	17	SOUNDTRACK	550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	39
193	200	—	61	ENIGMA ▲	CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
<b>194</b>	<b>RE-ENTRY</b>		136	ERIC CLAPTON ▲	7 DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
195	155	—	3	GILLETTE	S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK	155
196	153	144	8	NINE	PROFILE 1460* (10.98/15.98)	NINE LIVEZ	90
197	195	200	10	CRIME BOSS	SUAVE 3* (9.98/15.98) <b>HS</b>	ALL IN THE GAME	113
<b>198</b>	<b>RE-ENTRY</b>		2	RUSTED ROOT	MERCURY 522713 (9.98 EQ/15.98) <b>HS</b>	WHEN I WOKE	177
<b>199</b>	<b>RE-ENTRY</b>		178	ENYA ▲	REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
<b>200</b>	<b>NEW</b>		1	RADIOHEAD	CAPITOL 29626 (10.98/15.98)	BENDS	200

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 4	Bush 27	Gloria Estefan 85	Alan Jackson 115	Mobb Deep 18	Rednex 111	New Jersey Drive Vol. 1 32	Classic Disney Vol. II - 60 Years Of
69 Boyz 105	Tracy Byrd 30	Melissa Etheridge 28	Janet Jackson 183	John Michael Montgomery 8, 148	Linda Ronstadt 116	New Jersey Drive Vol. 2 113	Musical Mag 190
Abba 86	Candlebox 82	Faith No More 124	Elton John 21	Aaron Neville 64	Rusted Root 198	Pulp Fiction 49	Come Together: America Salutes
Ace Of Base 67	Mariah Carey 158	Dionne Farris 58	Montell Jordan 23	Nine 196	Sade 66	Tank Girl 152	The Beatles 169
Aerosmith 57	Mary Chapin Carpenter 146	Rachelle Ferrell 182	King Crimson 83	Nine Inch Nails 54	Salt-N-Pepa 145	SOUNDTRACK CAST	Dance Mix U.S.A. Vol. 3 92
Alabama 81	The Chieftains 137	Filter 142	Kirk Franklin And The Family 62	David Sanborn 144	David Sanborn 144	The Lion King Sing-Along (EP)	Dance Mix U.S.A. Vol. 3 92
All-4-One 136	Eric Clapton 100, 161, 194	Firehouse 88	Alison Krauss 33	Sawyer Brown 89	Jeff Foxworthy 52	Shot 7000 (9.98/15.98)	D-Shot Presents Boss Ballin' - Best
Adam Ant 143	Collective Soul 34	Jeff Foxworthy 52	Kut Kloese 84	Bob Seger & The Silver Bullet Band 37	Kenny G 94	Encomium: A Tribute To Led	In The Busin 139
Anita Baker 114	Corrosion Of Conformity 178	Kenny G 94	Tracy Lawrence 75	Offspring 24	Warren G 149	Zeppelin 26	Keith Whitley/A Tribute Album
David Ball 128	Counting Crows 78	Warren G 149	Annie Lennox 20	Ol' Dirty Bastard 43	Vincent Gill 140	MTV Party To Go Volume 6 174	179
Beastie Boys 180	The Cranberries 16, 127	Gillette 195	Letters To Cleo 176	ORIGINAL LONDON CAST	Sheryl Crow 11	Subway 108	NASCAR: Runnin' Wide Open 98
The Beatles 181	Crime Boss 197	Gipsy Kings 150	Gerald Levert 186	Phantom Of The Opera Highlights 166	John Tesh 103	Matthew Sweet 119	Clay Walker 97
John Berry 134	Sheryl Crow 11	Green Day 12	Little Feat 154	Martin Page 167	TLC 10	John Tesh 103	Jamie Walters 73
Better Than Ezra 131	Da Brat 159	Juliana Hatfield 177	Live 2	Pearl Jam 40, 135	Too Short 133	The Tractors 99	Weezer 104
Blackstreet 130	Dave Matthews Band 17	Wade Hayes 118	Patty Loveless 153	Tom Petty 35	The Tractors 99	The Whispers 157	Barry White 74
Blessid Union Of Souls 141	Des'ree 42	Jimi Hendrix 106	Madonna 44	Tom Petty & The Heartbreakers 71	Travis Tritt 162	Lari White 170	Hank Williams, Jr. 189
Mary J. Blige 38	Joe Diffie 95	Ty Herndon 68	Mad Season 47	PJ Harvey 121	Shania Twain 60	White Zombie 9	Vanessa Williams 171
Blues Traveler 39	Celine Dion 117	Hole 59	The Mavericks 107	Portishead 164	Van Halen 19	Stevie Wonder 55	Yanni 80
Bon Jovi 93	DJ Quik 72	Hootie & The Blowfish 3	Neal McCoy 151	John Prine 187	Luther Vandross 175	Trisha Yearwood 90	Trisha Yearwood 90
Bone Thugs N Harmony 63	Duran Duran 56	Adina Howard 46	Reba McEntire 129	Queen 163	VARIOUS ARTISTS		
Boyz II Men 6	E-40 53	H-Town 122	Tim McGraw 45	R.E.M. 109	Classic Disney Vol. 1 - 60 Years Of		
Brandy 41	Eagles 7	Ice Cube 185	Sarah McLachlan 138, 165	Radiohead 200	Musical Magi 112		
Toni Braxton 191	Elastica 96		Method Man 70	Real McCoy 15			
Brooks & Dunn 123	Enigma 147, 193						
Garth Brooks 14	Enya 199						
Brownstone 50							

## RESTAURANT BILLS

(Continued from page 16)

"if we take that route, it won't be until next session."

The defeated New Jersey bill served as a template for 20 other state bills introduced in legislatures this year throughout the country. So far, 15 of those states have defeated or blocked the legislation, including Tennessee, Texas, Minnesota, Hawaii, Oklahoma, Virginia, West Virginia, South Carolina, Georgia, Minnesota, New Hampshire, Rhode Island, Washington, Iowa, and Wyoming.

However, five bills remain active in California, Illinois, Maryland, Florida, and Missouri, and opponents of the legislation hope that the New Jersey bill's rejection may slow the pending bills' progress.

Governor Whitman and her chief counsel, in a written statement, found that many of the provisions of Assembly bill 1610 were unconstitutional and would compromise federal law and that the bill "impermissibly intrudes upon the ability of copyright owners to enforce and enjoy their copyrighted works by imposing restrictions beyond those intended by Congress."

ASCAP president and chairman Marilyn Bergman called the governor's action "a recognition of the rights of songwriters" and offered to meet and "work out our differences" with the NJRA and fellow proponents at the New Jersey Licensed Beverage Assn., which represents bar and tavern owners.

Marvin Berenson, BMI senior VP and general counsel, says that "we are pleased with Governor Whitman's action" and that BMI has "always felt that negotiations were a better solution than legislation."

In New Jersey and across the country, restaurateurs have long complained about the licensing practices of performing right societies and have grumbled about the fees.

ASCAP and BMI, the two societies that would be hardest hit if the bills were passed, have argued that bars and restaurants must pay if they use live music or prerecorded music through a sound system to "enhance" the atmosphere of their establishments.

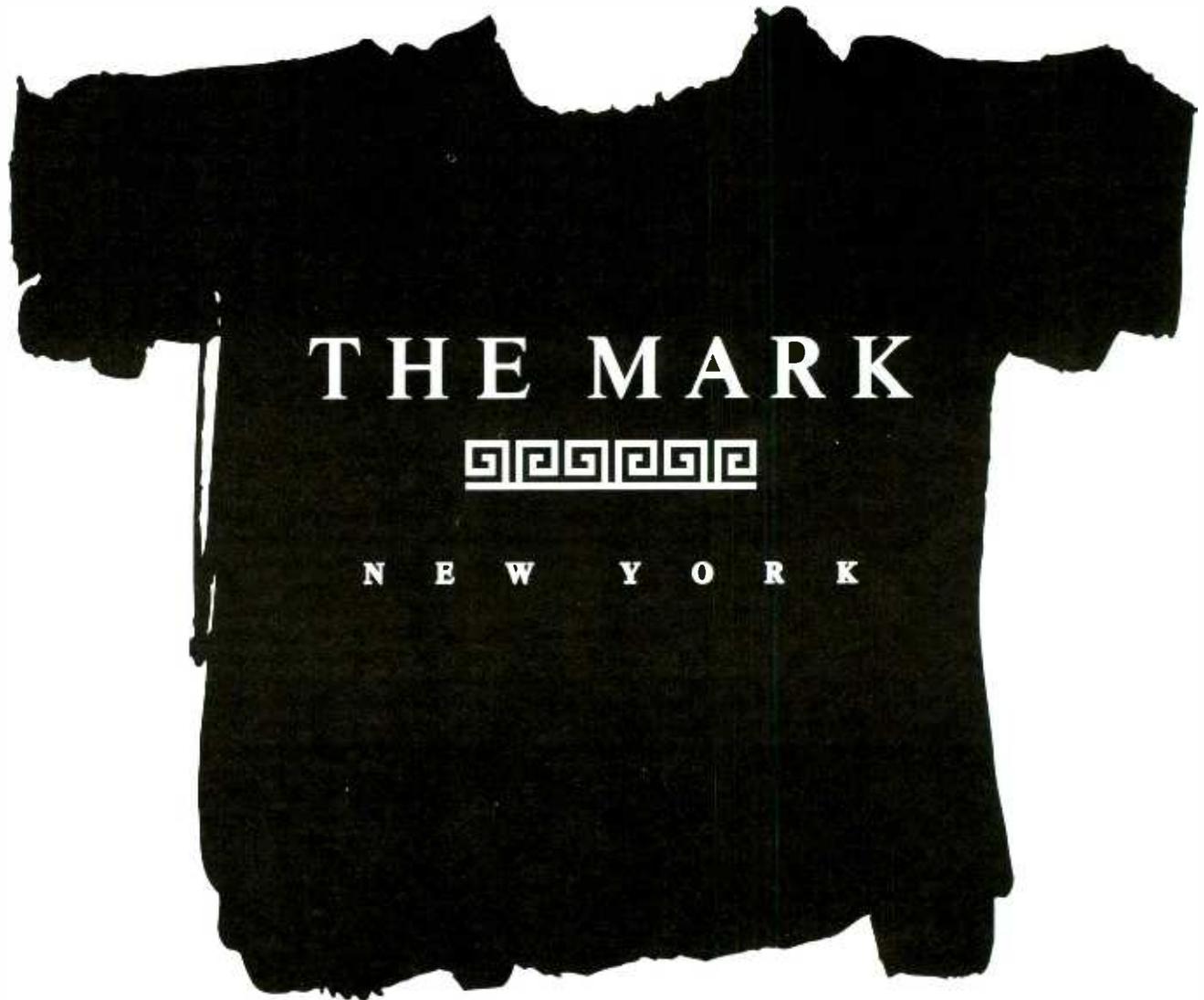
ASCAP and BMI say that the bills would make it nearly impossible for them to monitor music use and collect license fees. The societies add that such restrictions could mean an estimated annual income loss of 20%.

Provisions of the state bills would require performing right organization employees to phone ahead for visits, show ID, provide printed phonebook-thick repertoire lists, and divulge fees of neighboring establishments.

The performing right societies are also fighting a federal bill now pending in the House. The Fairness in Musical Licensing Act, H.R. 789, sponsored by Rep. Jim Sensenbrenner, R-Wis., does not go as far as the state bills in its restrictions, but would still exempt almost all musical performances in commercial establishments using radio over loudspeaker systems or large-screen TV, send fee disputes to an arbitration panel, and require printed and online access to repertoire and licensing information to be available free of charge.

Rep. Carlos Moorhead, R-Calif., chairman of the House Intellectual Property Subcommittee, has called for a May 24 meeting between the performing right societies and the National Restaurant Assn. and other proponents to try and "iron out the problems before a hearing," according to a staffer.

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## TIME WARNER HOPEFUL FUCHS CAN END CONFLICTS AT LABEL GROUP

(Continued from page 10)

a guy who has built his organization, and he's going to be very important to us."

Morgado, who had been chief of staff for New York Gov. Hugh Carey, was hired by the late chairman of Warner Communications, Steve Ross, in 1982 as a special assistant. Three years later he was named head of Warner Music, despite having no experience in the music business.

At one time, Morgado was mentioned as a possible president of parent Time Warner under Levin, but his star dimmed when the bruising battle with his second-in-command, Morris, went public. Levin appointed banker Richard Parsons last year as president/COO of Time Warner.

The feud between the executives

flared up just months after Morgado named Morris president of the newly formed Warner Music-U.S. (Billboard, July 23, 1994). Tensions began after the highly respected heads of two Warner Music label groups, Bob Krasnow of Elektra Entertainment and Mo Ostin of Warner Bros. Records, resigned (Billboard, Aug. 27, 1994). Sylvia Rhone was appointed to replace Krasnow; Danny Goldberg replaced Ostin (Billboard, Nov. 5, 1994).

Most sources agree that it was the Warner Bros. situation that sealed Morgado's fate. He and Morris disagreed over the appointment of a new chairman to replace Ostin. Morris not only got his choice, Goldberg, but he was also promoted to chairman of the U.S. unit (Bill-

board, Nov. 12, 1994).

But some company sources say the bad blood between the executives continued, and it became clear that they could not co-exist at Warner Music Group. One source says Morgado gave Morris the titles but retained the decision-making power for himself.

Levin, under pressure from major shareholders to boost the value of the company's stock, could not tolerate infighting at the music unit. The stock has languished because companies with cable systems are out of favor on Wall Street and Time Warner is burdened with \$15 billion in debt.

But Warner Music, despite its internal struggles, has been thriving, and Morgado is given credit by

many, within and outside the company, for its substantial growth since he took over. Last year the music group's operating earnings rose to \$720 million from \$643 million the year before, as revenues increased to \$3.98 billion from \$3.33 billion. Warner Music's domestic market share this year has been 22%, far above all other record companies.

It's understood that with Morris' promotion, he would have reporting to him additional units of the music division that had reported directly to Morgado. These include the international record division, the music publishing company Warner-Chappell Music, domestic distribution, and record club operations.

Sources say that if Morris is named president/CEO of the worldwide music group, Warner Music-U.S. will be disbanded because there will be no need for it. Morris is likely to take his team with him, including president Mel Lewinter, who could become COO of Warner Music Group.

Sources also say that the departure of Morgado has opened the door for Ostin's possible return to the Warner Music fold with a new label deal. Ostin has reportedly been discussing a label venture with several companies, including the David Geffen/Steven Spielberg/Jeffrey Katzenberg start-up DreamWorks SKG, Disney, and Viacom.

Of his troubles with Morgado, Morris says, "I'm sorry they happened. In some instances there were unavoidable differences." He

declines to be specific, but adds, "The man has numerous strengths and abilities. He gave me my opportunity to run Atlantic. I do think he had some desire to move ahead into different things. His public service career. I believe that played a part in this."

Sources say one recent sticking point between Morris and Morgado was Interscope Records, a rock and rap label of which Warner's Atlantic Group now owns 50%. Atlantic has an option to buy the rest of the label from owners Jimmy Iovine and Ted Field, and Morris wants to exercise that option and make Interscope the fourth label group in Warner Music. Some say Morgado opposed that, but Morris claims the opposition was "falsely attributed" to Morgado. "He was supportive of Interscope."

Another theory is that the change in the guard is related to the investigation into the illegal sale of promotional CDs by some executives at the Warner labels and distributor. Ten executives were fired. But Warner Music officials say that the investigation has ended, that there will be no other firings, and that legal action against those already fired was unlikely. There are those, however, who believe Morgado wanted to press forward with an inquiry.

As for Fuchs, his involvement with the music business began when he was a young entertainment attorney representing, among others, Carly Simon. Later he worked for the William Morris Agency before joining HBO in 1976.

## HUMAN RIGHTS CAMPAIGN LOOKING FOR SUPPORT

(Continued from page 10)

May 17 at the House of Blues in West Hollywood, Calif.

Healey clearly hopes that artists of the stature of Bono and Gabriel will participate in the 1998 events, but he says he has yet to approach them—or any musicians—about performing. Because artists participated in previous human rights tours without payment, Healey says with a laugh, "Some of their managers say I've worn out my welcome. And I say, 'I never had a welcome.'"

In addition to well-seasoned performers, Healey is hoping to attract younger musicians and new bands for support. "I hope the young bands help," he says. "The people who are in jail around the world are really their age and lower."

Other plans include drawing up the declaration in more than 150 languages, illustrating the document for those who cannot read, and deliv-

ering the results to 50% of the world's population. A video on the declaration will be made available to educators. Some of the 30 articles in the declaration are the rights to education, employment, political participation, and a basic standard of living.

Healey is also negotiating with a well-known rock performer to lend his likeness to T-shirts that promote the campaign. And he hopes to get an experienced Hollywood director to make a film about the declaration and Roosevelt's efforts.

"I want the communications industry to be part of the human rights movement more than they have been," says Healey. "Someone's got to step up to the plate. Creative people have always been in the forefront."

Healey says he is working out of his home in Washington with the help of volunteers. "This is absolutely shoestring. We have \$32 in the bank."

In 1988, to mark the 40th anniversary of the declaration, Healey organized the \$26 million Human Rights Now! Tour, headlined by Sting, Springsteen, and Gabriel. It played in 15 nations and was the subject of a video. Before that, he organized the Conspiracy of Hope tour in the U.S., for which U2, the Police, Bryan Adams, and Jackson Browne performed.

Healey won Billboard's Bill Graham Humanitarian Award in 1992 for his career's work in human rights. He was the Peace Corps director in Africa for five years and executive director of Amnesty International USA for 12 years.

DON JEFFREY

## MCA ENTERS ASIA WITH HONG KONG, AUSTRALIA OFFICES

(Continued from page 10)

growth for Asia during the next year is based solely on increased marketing of MCA's international catalog. The new regional office's first job here will be to establish MCA as a local player.

Much of the task will fall on regional A&R and marketing manager Leven Lo and Hong Kong music director Francis Chan, who moved over from PolyGram. MCA lured away another PolyGram executive, Kim Young-In, to run South Korean operations.

"The big pressure right now is finding the right people who can develop a network of connections with producers and managers in the region," says Rogers. "Sure we will look at all artists, major or minor, but there aren't a lot of successful acquisition stories in Asia. The implementation of a local strategy has to include our people developing our artists. One thing for sure is we don't want to sign any artists in the [pop-idol] trend."

Chinese repertoire is the highest priority, according to Rogers. It is likely that initial development in Hong Kong will be in partnership with one or two domestic labels, although Rogers is negotiating to sign mainland China singer/composer Zhou Feng to MCA. The artist has spent the past eight years in London.

MCA's worldwide operation was previously structured as licensed units within BMG International companies. In early 1994, MCA renewed its international licensing and distribution pact with BMG through 1999 (Billboard, Sept. 11, 1993). The

deal allows MCA to "convert" from those licensed units to separate affiliates handling their own marketing, promotion, and A&R functions. Under this arrangement, BMG continues to handle sales, distribution, and manufacturing for the new MCA companies (Billboard, Dec. 18, 1993).

MCA's distribution deal with BMG makes it the only major to use exclusive second-party distribution in Asia. But Rogers sees no problem. "Right now we are too busy to worry

about the noncompetitive areas of the business," he says. "As long as it's efficient, we're happy with it."

MCA is also the only major not to be invested in either MTV or STAR TV's Channel V. Teller wonders what the fuss is about. "So we don't have an equity stake. I don't think we are missing anything, because we will get the same exposure [as the other labels] on these channels as long as we supply good products," he says.

## DIGITAL ROYALTIES FOR ARTISTS, LABELS STATIC

(Continued from page 10)

Recording Companies, the not-for-profit organization representing artists and record companies entitled to royalties under the provisions of the act, reached a universal settlement May 1.

Once the monies are transferred to AARC by the U.S. Copyright Office, AARC will distribute them to its participants. Record companies take 60%, and artists 40%.

However, officials representing songwriters and music publishers

must still finalize details for a settlement for their 1994 royalties, which total about \$173,000, minus administrative expenses.

ASCAP, BMI, and SESAC are close to a settlement with the Harry Fox Agency for royalty income for 1992, 1993, and 1994, according to insiders.

A source close to the parties in the Musical Works Fund said that they hope to file a joint claim settlement May 5.

However, there is still a chance that several "wildcat" individual musical fund claimants may also force the musical fund settlement to a hearing before the Copyright Office.

The Audio Home Recording Act, nicknamed DART, requires manufacturers and distributors of digital audio recorders to pay a 2% surcharge on the price of recorders, with a minimum fee of \$1 and a maximum fee of \$8 for single recorders and \$12 for dual recorders. A 3% surcharge is also paid by suppliers of blank tapes or discs.

Total earnings for both funds to date is approximately \$1.6 million. The figure is low because post-CD, digital recording hardware has not caught on in the consumer marketplace. DCC has been pronounced dead by industry executives, and the health of the rival MiniDisc is frail (Billboard, Feb. 11).



Linda Bocchi, left, executive director of the Alliance of Artists and Recording Companies, receives settlement documents from David Cone, president of Bopp du Wopp Inc., an independent record company based in Toledo, Ohio.



Here's To Success. Saxist Richard Elliot, front, heard on the Blue Note Contemporary label, recently signed a sponsorship deal with St. Pauli Girl beer that calls for tour support and a TV, radio, and print ad campaign. Shown, from left, are Mark Shimmel, Elliot's manager; Bill Hackett, president of Barton Beers Ltd.; Tom McNichols, executive VP of marketing of Barton Beers; and Barb Starr, product manager for Barton Beers.

# Video Jukebox Network Posts Mixed Results

Video Jukebox Network Inc., the Miami-based corporation that operates the viewer-programmed music video network the Box, reports 1994 fourth-quarter revenues of \$5,643,824, a 20% increase from the same period in 1993. Total revenues in 1994 increased to \$19,114,013, up 30% from 1993.

Much of the revenue increase was generated by the activity of the Box's audience last year, the company analysis reports, as net viewer transaction revenues rose more than 19% in 1994 to \$12,687,003. Average monthly gross viewer revenue for VJN's locally installed interactive video jukeboxes increased 22.6% to \$9,835 per box, from \$8,024 per box in 1993.

The company attributes the upward action to several factors, including a wider choice of music videos, improved consumer access to the Box's interactive programming, the elimination of locally installed, unprofitable boxes, and the installation of successful new boxes.

Advertising revenues jumped 53% in 1994 from the previous year, in part due to new sponsors, such as Adidas, Coors Light, Helene Curtis, New Line Studios, and

Pepsi, buying time on the network.

But despite the increased revenues, the company reports a loss for both the year 1994 and the fourth quarter, with a total net loss of \$4,493,094 (or \$0.23 per share), as compared to a loss of \$2,489,463 (or \$0.18 per share) for 1993.

The loss is attributed to a "substantial increase in expenses," according to the VJN analysis. Much of the increase is a function of \$2.4 million in transponder fees related to satellite distribution of programming, the addition of sales and marketing personnel, and the expansion of the Box in the U.K.

By the close of the fiscal year in 1994, the company had obtained a total capital infusion of \$9 million raised from existing company management and shareholders. In addition, the company converted \$2.4 million in debt to equity. The new resources will allow VJN to further establish advertising sales, affiliate sales, and consumer marketing departments necessary for the music video network to sustain growth, according to the analysis.

The Box, which debuted in 1985, reaches more than 20 million households in the U.S., Puerto Rico, and the U.K. through locally installed boxes and on satellite.

## ATLANTIC SEES 'SIGNS' FOR BLAMELESS IN U.S.

(Continued from page 12)

released April 24, has been 5,000 copies, through independent distributor Pinnacle.

Last year China struck an international licensing and distribution deal with Warner Music International, and Atlantic's release of "The Signs Are All There" is among the first products of that deal. While Atlantic will release Blameless in the U.S., other China repertoire could go through different Warner Music companies in the U.S. or worldwide. "They'll all have to fight for it, so to speak," says Green, who believes that Blameless' album will eventually see release in all major international markets.

Green believes the band is cut out for the American market: "It's direct, well-packaged, and presents music in the finest British rock tradition. From what I know of the American market, that's just what they want."

Manager Joe Davidson says the album's strength is that it's "got strong-sounding songs which transcend the parochial English stereotypes, and at the same time, they're not rocky in an American sense."

The band consists of Jared Daley on vocals, Matthew Pirt on guitar, Jason Legett on bass, and Jon Dodd on drums. Hailing from the northern industrial town of Sheffield, England, the four were already friends before forming the band.

"The Signs Are All There" shows a tightness and quality of playing and songwriting that is almost unique among the band's peers. From the

whimsical waltz of "So Debonair" to the blinding finale of "In Leather," Blameless proves adept at spanning the divide between rock and indie guitar pop.

While other offers were on the table, Davidson struck the deal with China, "as it gives the best of both worlds. We're with an indie in the U.K. and a major abroad. The U.K.'s influential, but it's not that big in terms of volume, so it's great to be with an indie."

Blameless came to the attention of China's then talent scout Justin Cook, now with EMI, on the basis of a single the band had put out through Rough Trade's singles club.

"They were able to support it with five more tracks, and we saw them live," says Green, after which China "let it kick around for a month or so."

In the meantime, China found itself in stiff competition with EMI-owned imprint Parlophone, which was offering a substantial advance plus a guaranteed release in the U.S. through Capitol.

"I had to ask Atlantic if they could do the same," says Green. Atlantic's then president, Danny Goldberg, reportedly gave it a thumb's up on the strength of China's recommendation.

After signing to China, Blameless put out "Town Clowns" as a single last November and "Don't Say You're Sorry" in February. The former gained daytime airplay, but didn't reach the top 40. The third single from the album will likely be "More Than I," which should come out around late

June, when Blameless plays the two-day Glastonbury Festival in Somerset.

"Whatever happens, that should be the high point of the year," says Davidson. "Last year we were there and saw Oasis on stage. One of the lads said, 'We should be up there.' I told them they would and they could sack me if they weren't!"

The band has spent the last two months headlining a 22-date tour of small venues. Previously they had supported the likes of Squeeze, the Family Cat, and Kinky Machine.

"The Signs Are All There" already has credentials that could get it noticed in the U.S. It was recorded in Boston with producers Paul Q. Kolderie and Sean Slade, a team that has fingered the controls for Hole, Juliana Hatfield, and Radiohead. "It was 'Creep' by Radiohead which made us want to do that," says Davidson. "It had depth, passion, and a gorgeous sound."

Cracking the U.S. market is an exciting proposition, but Davidson is aware of the potential pitfalls. "If a band happens over here, then there's a tendency to be propelled forwards quickly. The American attitude is that it doesn't matter what's happened before, you don't mean jack shit in Cleveland, Ohio. A band has to work hard, but it takes six times longer in the U.S."

Assistance in preparing this story was provided by Melinda Newman in New York.

## DELEGATES SEEK MARKET ACCESS IN CHINA

(Continued from page 10)

forcement remains an important issue. "We talked about what kinds of assistance as an industry we might be able to provide," says Berman. "We attended seminars on what the law is and what is and isn't permitted. It was the beginning of the process, and there will be a review sometime in June."

Meanwhile, Berman is headed to Bulgaria Sunday (7) to take part in the ceremony for the recent signing of a U.S.-Bulgaria agreement to close "a very large, state-owned" CD plant. "The agreement will institute many of the same procedures that were built into the agreement we have with China: monitoring, verification, SID codes, and so on," he says.

(As it did with China in February, the U.S. was ready to designate Bulgaria as a "Priority Country" in its trade law's Special 301 watchlist because of its pirate CD production. Special 301 listing could result in trade sanctions. But the agreement, and strides in other problem pirate countries, such as Indonesia, resulted in the U.S. issuing no new Special 301 designations April 29.)

The China delegation also had what Garnett calls "a formal meeting" with the country's state councilor, Song Jian, in the Great Hall of the People. Song, whose position is broadly equivalent to the Western post of cabinet member, said that the Chinese regard the trade agreement signed with the U.S. as a tripartite document covering Europe as well.

Garnett says of the meeting, "We were well received there. He listened very carefully to what we had to say."

He adds, "Song has overall responsibility for copyright enforce-

ment, so we talked to him about market access as a complement to copyright enforcement. He listened very sympathetically."

Garnett also adds that what Song had to say left the record industry delegation "in no doubt that the Chinese are in good faith" on anti-piracy matters.

However, Song stated that the authorities could take action against the illicit pressing of CDs only so far as resources would allow. Says Garnett, "The CD plants have confirmed that they will confirm the legitimacy of any orders they get with the IFPI offices. But they have no way of getting in touch, so one of the first things we are doing is to supply them with modems and faxes."

According to Berman, all of the multinational companies have been in discussions with their Chinese counterparts about what the commercial possibilities are under the agreement. "I expect there will also be an announcement coming about the beginning of commercial relations, although they're pretty tight-lipped about it," he says. "But things are happening—BMG did a license deal for Chinese music outside of China. Companies are licensing catalog stuff, so we're certainly convinced now that the quota system doesn't exist."

The international record industry is now discussing what practical and financial help it can give to the Chinese anti-piracy activities. In

addition, it is making representation to the EU and to the U.S. government for money earmarked for copyright protection to be allocated to this problem.

The delegation also met with China's assistant trade minister to discuss the issue of market access. Garnett describes the response as "sympathetic."

Overall, Garnett says, it was "a very positive series of meetings." However, he underscores that while the Beijing authorities may support the record industry's activities, it is often difficult to translate central decisions to China's widespread provincial governments. "The IFPI offices in Shanghai and Canton have a great deal of work to do with the

provincial governments," he says.

While the industry and the central Chinese authorities are of similar mind on anti-piracy, they are further apart over market access.

Says Garnett, "We have to be realistic. There is no expectation that by the end of next week the Chinese will say that Western record companies can have access to distribution and marketing. We are aware that we have an intellectual and an ideological divide to cross—but we are anxious to cross that divide. I don't want this ideological issue to blur this. All we want is the ability to form joint ventures to distribute product that complies with the Chinese censorship restrictions."

## MIDEM SETS SIGHTS ON ASIA WITH TRADE FAIR

(Continued from page 10)

have created the first pan-Asian market."

In addition to the multinationals' presence, exhibiting companies include, from the U.S., K-tel, Malaco, Rounder, Valley Record Distributors, and Caroline Records; from Japan, Avex, Amuse, King, Pony Canyon, JVC, and Watanabe Music; from Taiwan, Himalaya/Timbuktu and Crystal Records; from South Korea, Cheil Communications; from Singapore, Valentine Music and Form Private; from the U.K., Caroline International, Charly Records, Lasgo Exports, Nimbus, and Windsong International; from the Philippines, Dyna Products; and from Australia, Shock Music Group and Mushroom Exports.

Overseas trade agencies at the event include Export Music Australia, the Danish Music Informa-

tion Centres, Export Music Sweden, and the Netherlands Foreign Trade Agency.

Roy says Hong Kong was chosen because of its central location in the region, its established infrastructure, and because, since its founding as a British colony, Hong Kong has been a meeting place of Eastern and Western cultures. One of the challenges the choice presented, admits Roy, was in finding suitable sites for the event's 20-plus concerts and showcases. Among the artists scheduled to appear are Andy Hui from Hong Kong, Da-Da-Wah from China, Tina Arena and Rick Price from Australia, Kim Gunmo from Korea, Chali Lin from Taiwan, and Ad Carabao from Thailand.

The shows are being produced by the MIDEM Organisation's artistic director, Bernard Batzen, who has

worked closely with the labels to compile the program. Roy says MIDEM received "a lot" of offers and requests from the companies to have their artists play.

### BOOST FOR ARTISTS

Roy anticipates the shows will provide both an international and regional boost to the artists performing. Pan-Asian exposure will be given by MTV Asia and STAR TV's Channel V and the international magazines represented at the event. Roy is also hoping there will be a comparable repeat of Zainal Abidin's showcase at MIDEM in Cannes and the reaction to it earlier this year; as a result of that exposure, the Malaysian artist was signed for 10 territories by Warner Music. Abidin is also performing at MIDEM Asia.

Warner/Chappell Music chairman/CEO Les Bider will give a keynote address May 23, and music publishing and performing rights will figure prominently in the program of conferences and workshops. The agenda also includes an examination of what is required to create a pan-Asian music market; a look at the success of a number of artists including Emil Chau, Andy Hui, and Mahmood Rumjahn Mo Tek; and an analysis of Asian media promotional opportunities with Channel V general manager Don Atyeo and MTV Asia president Peter Jamieson.

Billboard's Far East bureau chief, Mike Levin, will moderate the pan-Asian market panel, while Steve McClure, Billboard's Japan bureau chief, will direct a session on distribution and charts.

## THE SUMMER'S HOTTEST TOUR RAISES RETAIL EXPECTATIONS

(Continued from page 5)

ern rock touring sweepstakes, which already includes R.E.M., Pearl Jam, and Lollapalooza, will kick off July 21 in Hershey, Pa., and run at least through Sept. 17 in Washington, D.C. A Toronto date following the Washington show is possible. The compete tour itinerary is expected to be announced in the coming weeks.

Live will headline all the dates with Veruca Salt in the middle spot, and Buffalo Tom opening the shows from July 19 through Aug. 8.

For the remainder of the tour, PJ Harvey will step into the middle position on the bill, with Veruca Salt opening.

Jonathan Levine, who books Live for the New York-based Artists & Audience, shies away from comparing the package to the R.E.M., Pearl Jam, or Lollapalooza tours, but notes that Live did not have to go after such quality support acts. "We could have spent less money and taken a simpler path, but we're not making decisions based on money. They were based on the artists and the best interests of the package."

All the acts on the bill were invited to participate by Live. Levine says the fact that PJ Harvey and Veruca Salt are on the bill makes it "that much more viable."

The tour is good news to promoters. "It's a brilliant package," says Barry Fey, who runs Fey Concert Co. in Denver. The promoter plans to put the bill into the 9,000-seat Red Rocks Amphitheatre for at least one night, but he says, "When we heard about it, we sent in an offer for a second show."

Tracy Buie, VP at Avalon Attractions in Encino, Calif., concurs: "It's a tremendous bill. The kids are going to want to see it. People may not be familiar with all the acts, so it's

going to be terrific for Veruca Salt and PJ [Harvey]. . . This is definitely a case of one plus one plus one equals four, not three."

Buie, who says that Avalon hopes to book the show in more than one locale, adds that a somewhat soft list of acts on the road this tour season should benefit the package: "There's a lot of dreck out there this summer, so this is like candy for me. This is Christmas."

Radio programmers also applaud the package. "There's some variety on the bill," says Bill Gamble, PD at modern rock WKQX (Q101) Chicago. "That should be a good show. . . Live is a band that keeps growing and growing—they could probably sell out some arenas themselves. Veruca Salt I've seen in small clubs and theaters, and it should be interesting to see them in [a shed]. PJ Harvey is fascinating. It's a great lineup, as far as symmetry of artists goes."

The tour will hit mostly sheds, with a few dates at outdoor festival sites and a handful of indoor buildings. Capacity at the venues will generally be in the 12,000-15,000 range, Levine says.

The tour will kick off at Hershey Stadium, located approximately 35 minutes from Live's hometown of York and only a mile from the Chameleon club, where the band launched its career. The stadium holds approximately 15,000.

"We're trying to keep tickets in the ballpark of \$20-\$22.50," Levine says. Lawn tickets at the sheds will be in the \$15-\$18.50 range. Tickets sold through Ticketmaster will carry a service charge, but Levine says that the lawn seats will have "limited surcharges."

In addition, tickets will be available at one outlet in every market

without a surcharge. That development is characterized by Levine as a "special arrangement" with Ticketmaster. However, a Ticketmaster spokesman terms it as "business as usual," noting that the ticket service "always has and always will" allow tickets to be sold at the box office without a service charge.

Live's "Throwing Copper" has sold more than 2 million copies to date, according to SoundScan. Retailers expect the tour to continue to boost the album's sales.

"My impression is that [the tour] will do well for [Live's] sales in markets where it hasn't done well otherwise," says Bob Say, executive VP of the seven-store Moby Disc chain, based in Reseda, Calif.

Noting that "Throwing Copper" has been selling steadily for a year, Say adds, "Now you're going to have to reach people who don't know about the band via top 40 hits. All my customers who are fans already have it, although I'm still selling it—it's still in the top 10."

Live's "All Over You," a track that hasn't been officially serviced, is No. 24 this week on the Modern Rock Tracks chart. Radioactive plans to service a fourth track, "White. Discussion," after "All Over You" runs its course.

Yet Live isn't the only act poised to benefit from the tour. Live's broad-based appeal, which reaches from modern rock to album rock radio and MTV, stands to be a boon for up-and-comers PJ Harvey, Veruca Salt, and Buffalo Tom, whose chief supporters are at modern rock and college radio. All the acts have a new track at radio or on the way.

"C'Mon Billy," PJ Harvey's follow-up to the No. 2 Modern Rock Tracks hit "Down By The Water," recently went to modern rock and college radio. The act's "To Bring You My Love" has sold more than 129,000 copies, according to SoundScan.

DGC/Geffen will service Veruca Salt's "All Hail Me" to modern rock and college radio June 6. The track is the follow-up to the top 10 modern rock hit "Seether." The band's debut album, "American Thighs," has sold more than 379,000 copies to date according to SoundScan.

Buffalo Tom's new EastWest/Beggars Banquet album, "Sleepy-Eyed," is due July 11. "Summer," from the album, will be serviced to modern rock and college radio June 19. The group's last effort, 1993's "Big Red Letter Day," has sold more than 85,000 copies, according to SoundScan.

Lisa Worden, music director at modern rock KROQ Los Angeles, says, "I don't think [the tour] is going to propel Veruca Salt into platinum status. But people who like Live probably don't have the Veruca Salt record yet, so it will enlarge their audience."

Regarding the possible benefits for PJ Harvey, Worden points out that PJ Harvey's commercial base has expanded over the course of three studio albums. She adds, "This Live tour is another piece to taking her to the next step. It will help her in a mainstream light."

Retailers also have their eyes on PJ Harvey. "PJ Harvey is hip and cool and wonderful," says Stan Goman, senior VP at 109-store Tower Records in Sacramento, Calif. "If they have tickets comparatively priced, people will show up. . . It's gonna be fun."



by Geoff Mayfield

**T.G.I.R.:** Rather than "Thank God, It's Friday," the crew at the Priority label must be saying "Thank God, It's Released," because the theatrical bow of the film "Friday" is all that film's all-star soundtrack needed to muscle its way to No. 1 on The Billboard 200 after a two-week stay in the runner-up slot. The movie opened at No. 2 at the box office, and thanks to that exposure, the album—which features **Dr. Dre**, **Cypress Hill**, and the film's star, **Ice Cube**—sees a gain of more than 8,000 units over the prior week (121,000 units). In fact, it is the only title in the top 20 that manages an increase over the previous chart and one of only three to exceed 100,000 units for the week. On Top R&B Albums, the soundtrack locks up its third week at No. 1.

**CINEMA MAXIMUS:** Hollywood's hip-hop parade, which has already seen the two volumes of "New Jersey Drive" soundtracks move a combined 230,000 units, the "Bad Boys" soundtrack roll 156,000, and this week's conquest by the "Friday" album, gets a new soldier next week when the "Panther" soundtrack, released May 2, makes its chart debut. The "Panther" album, like its predecessors, features a who's who lineup, which in this case includes **Joe**, **Blackstreet**, **George Clinton**, **Sounds Of Blackness**, and **Black Sheep**. The soundtrack hit stores in the same week that the controversial movie hit screens. Other debuts to watch next week include a "Highlights" set by **Barbra Streisand**, culled from last year's twofer album, and a much publicized "MTV Unplugged" from **Bob Dylan**. Based on early retail reports, look for each of the three to do good but not gangbuster first-week numbers.

**GUMP PUMP:** The huge splash being made by the home video release of Oscars champ "Forrest Gump," and its attendant TV ad campaign, pushes a 29-place jump and a 93% gain for its oldies-laden soundtrack (51-22). The album's increase, which exceeds 19,000 units, easily cops the week's Greatest Gainer award. In its prime, the album spent five weeks at No. 2, the highest rank attained by a double set since The Billboard 200 switched to SoundScan data in May 1991.

**WIDE WINDOW:** Some alternative acts have dropped vinyl LPs into the market a week before the CD and cassette versions street, and last year, **Pearl Jam** actually had the vinyl version precede by two weeks. But, on May 2, **Tommy Boy** unleashed the vinyl take of the new **Naughty By Nature** set—one of May's most anticipated releases—a full four weeks before the CD and tape versions hit stores. The label hopes the LP release of roughly 15,000 units will create a buzz prior to May 30, when the larger-selling configurations arrive. By that point, the hip-hop act will have already released the album's second single. The month's other key title, the soundtrack from Walt Disney's "Pocahontas," also hits stores May 30, but that one does not figure to hit full stride until the film reaches theaters a few weeks later.

**THE HORSE RACE:** Market Watch, below, shows that WEA continued to lead all distributors in April, as it did in each of the year's first three months. In fact, the ranks for each of the seven distribution entities have remained unchanged. In each of those months, WEA's share has exceeded 21%. For Cema, April's 8.7% share is the largest it has had since January, when **Garth Brooks'** stretch at No. 1 helped the distributor post a 10.1% share. Impressive is the fact that, as an aggregate, independent distributors have stood in second place in these four months.

**FORWARD PROGRESS:** After posting a surprisingly modest debut last week, **Aaron Neville** plays a great game of catch-up, winning this week's Pacesetter award with a 59% increase in sales (138-64). The veteran crooner appeared on "All My Children" during the tracking week, and A&M placed ad buys on TV stations in the popular soap opera's top 10 markets.

**HOME SCREEN:** Two of **David Letterman's** musical guests, **Collective Soul** (38-34) and **Anita Baker** (131-114) each earn bullets on The Billboard 200. Following a stop on "The Tonight Show With Jay Leno," country sophomore **Lari White** advances in The Billboard 200 (177-170) and Heatseekers (10-7).

## PAVAROTTI EXPANDS CIRCLE OF 'FRIENDS'

(Continued from page 16)

leading up to PBS broadcast of the concert in August, which will likely feature some cross-promotional support with PBS stations in key markets, Barbero says.

The album will be serviced to classical, AC, and classic rock stations. London is also supplying point-of-purchase materials to retailers, including a four-track CD sampler, posters, and a standup of Pavarotti and Adams with a product dispenser.

Steve Weed, PD at AC station WMXV New York, thinks the project could do well. "given the popular acceptance that Pavarotti has gotten from projects like the '3 Tenors' and appearances on David Letterman.

He's certainly a known entity to a lot of people. I would have to listen to it [before deciding to play it], but it certainly sounds intriguing."

Adds Thomas Bartunek, PD of classical station WQXR New York, "Do I think it will do well? Sure. Because of the combination of his own talent and all the [mainstream] success he's had, people feel that almost anything he does is worth paying attention to."

In November, Crown Books will publish Pavarotti's autobiography, "My World," and London will repromote the album and video at retail, with cross-promotions between the book and album. PBS may also rebroadcast the concert at that time.



On his new London Records album, Luciano Pavarotti, left, duets with Bryan Adams on Adams' "All For Love" and on "O Sole Mio."

MARKET WATCH						
A WEEKLY NATIONAL MUSIC SALES REPORT						
WEEKLY UNIT SALES						
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE		
11,375,000	11,846,000	DOWN 3.9%	11,255,000	UP 1.1%		
YEAR-TO-DATE UNIT SALES						
YTD (1995)	YTD (1994)	CHANGE				
204,957,000	202,398,000	UP 1.3%				
FOCUS ON SALES BY:						
DISTRIBUTORS' TOTAL MARKET SHARE (4/3/95-4/30/95)						
WEA	INDIES	PGD	SONY	BMG	UNI	CEMA
21.9%	20.6%	14.2%	12.6%	11.6%	10.4%	8.7%
ROUNDED FIGURES						
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY						

# SONY ARMS LINK IN SOUNDTRACK PUSH FOR 'JOHNNY MNEMONIC'

(Continued from page 12)

in the film and soundtrack are likely, but nothing was in place at press time, according to Higgins.

Keanu Reeves stars in the futuristic film, which opens nationwide May 26. Ad copy for the film will contain the access address for the Web site.

Columbia has high hopes for its modern rock-leaning soundtrack, due May 23. The album also contains "Alex Descends Into Hell For A Bottle Of Milk/Korova 1," by U2's Bono and the Edge. The title of the incidental piece is derived from the film "A Clockwork Orange." The song was originally released in 1991 as a bonus track on "The Fly" CD single.

The first emphasis track from the soundtrack is God Lives Underwater's "No More Love," which was serviced to modern rock radio in late April.

The song was played on 17 modern rock stations for the week ending May 3, according to Broadcast Data Systems.

The Stabbing Westward track "Nothing" will ship to album rock stations on Tuesday (9).

No radio programmers contacted had been serviced with the full album at press time, but KROQ Los Angeles music director Lisa Worden says "Johnny Mnemonic" has the potential to match the sales heights of "The Crow" soundtrack, which found double-platinum success with its alternative-edged soundtrack. "It doesn't matter if the film is a hit or not. The soundtrack looks like it will be huge," says Worden.

There is a bit more caution from some in the retail community. "It's crucial that radio really picks up on one of the tracks," says Judy Neubauer, director of retail marketing for the Simi Valley, Calif.-based Tempo Records, which has 31 stores in California and Hawaii. "If the movie doesn't do well, that affects sales, too. We've been disappointed by some projects like this in the past."

Videos for Stabbing Westward's "Nothing" and the God Lives Underwater track contain footage from the film and will be serviced to MTV and other music video outlets in late May.

MTV will air a half-hour special on the "Johnny Mnemonic" film and mu-

sic on May 23.

"Johnny Mnemonic" is also slated to appear in late May as a CD-ROM game with a storyline similar to the film. However, the Sony Imagesoft title does not feature any of the music contained on the Columbia soundtrack.

"We tried to coordinate the music with the film, but [the CD-ROM] was developed too far ahead of time," says Maureen Crowe, Columbia VP of soundtracks. "Also, the game and the movie have different thematic requirements. The same music might not work as well on both projects."

## BOSS A MOVER IN RIAA-CERTIFIED SALES

(Continued from page 12)

Blues Traveler (A&M), Roger Waters (Columbia), and, as a solo artist, Gladys Knight (MCA).

The late Tejano star Selena received a posthumous gold album for her 1994 EMI Latin album "Amor Prohibido."

Bon Jovi notched its second platinum single in April with "Always." Two new artists working the channel between R&B and hip-hop, East-West's Adina Howard and Violator/PMP/RAL's Montell Jordan, collected their first gold singles.

A complete list of April RIAA certifications follows.

### MULTIPLATINUM ALBUMS

- Bruce Springsteen, "Born In The U.S.A.," Columbia, 15 million.
- Various Artists, "The Bodyguard," Arista, 14 million.
- Whitney Houston, "Whitney Houston," Arista, 12 million.
- Ace Of Base, "The Sign," Arista, 8 million.
- Kenny G, "Breathless," Arista, 8 million.
- Various Artists, "The Lion King," Walt Disney, 8 million.
- Green Day, "Dookie," Reprise, 7 million.
- Bobby Brown, "Don't Be Cruel," MCA, 7 million.
- Toni Braxton, "Toni Braxton," Arista, 6 million.
- The Cars, "The Cars," Elektra, 6 million.
- Alan Jackson, "A Lot About Livin' (And A Little About Love)," Arista, 5 million.
- Meatloaf, "Bat Out Of Hell II: Back Into Hell," MCA, 5 million.
- Brooks & Dunn, "Brand New Man," Arista, 5 million.
- Eagles, "Hell Freezes Over," Geffen, 5 million.
- Bell Biv DeVoe, "Poison," MCA, 4 million.
- Tom Petty & the Heartbreakers, "Greatest Hits," MCA, 4 million.
- Whitney Houston, "I'm Your Baby Tonight," Arista, 4 million.
- Kenny G, "Silhouette," Arista, 4 million.
- Alan Jackson, "Don't Rock The Jukebox," Arista, 4 million.
- Brooks & Dunn, "Hard Workin' Man," Arista, 4 million.
- Tim McGraw, "Not A Moment Too Soon," Curb, 4 million.
- TLC, "Oooooohhh... On The TLC Tip," Arista, 3 million.
- Various Artists, "Boomerang," Arista, 3 million.
- The Doors, "The Best Of The Doors," Elektra, 3 million.
- The Cars, "Candy-O," Elektra, 3 million.
- Live, "Throwing Copper," Radioactive/MCA, 3 million.
- Jodeci, "Forever My Lady," Uptown/MCA, 3 million.
- Crash Test Dummies, "God Shuffled His Feet," Arista, 2 million.
- Taylor Dayne, "Can't Fight Fate," Arista, 2 million.
- Various Artists, "Murder Was The Case," Death Row/Interscope, 2 million.
- Amy Grant, "Home For Christmas," A&M, 2 million.
- Various Artists, "The Crow," Interscope, 2 million.
- Bruce Springsteen, "Greatest Hits," Columbia, 2 million.
- Bob Seger & the Silver Bullet Band,

While the high-profile summer film cost more than \$30 million to make, the CD-ROM cost less than \$2 million, according to Kevin Horn, communications manager of Sony Imagesoft.

Portions of the full-motion-video game were shot on some of the same intricate sets as the film.

The two-disc interactive game uses Quicktime 2.0 compression software, and contains more than 100 minutes of video footage. The game title was produced by Propaganda Code, the new multimedia unit of Propaganda Films.

"Greatest Hits," Capitol, 2 million.

### PLATINUM ALBUMS

- Outkast, "Southernplayalisticadillacmuzik," Arista, its first.
  - Pam Tillis, "Homeward Looking Angel," Arista, her first.
  - Gerald Levert, "Groove On," EastWest, his first.
  - Jerky Boys, "Jerky Boys 2," Select, their first.
  - Beastie Boys, "Paul's Boutique," Capitol, their fourth.
  - Coverdale/Page, "Coverdale/Page," Geffen, their first.
  - Joshua Kadison, "Painted Desert Sere-nade," SBK, his first.
  - Blackstreet, "Blackstreet," Interscope, its first.
  - 2Pac, "Strictly 4 My N.I.G.G.A.Z.," Interscope, his first.
  - Mazy Star, "So Tonight That I Might See," Capitol, its first.
  - George Thorogood & the Destroyers, "Live," EMI, their second.
  - Various Artists, "Dazed & Confused," Medicine/Giant.
  - Bruce Springsteen, "Greatest Hits," Columbia, his 12th.
  - Pam Tillis, "Sweetheart's Dance," Arista, her second.
  - Tracy Byrd, "No Ordinary Man," MCA, his first.
  - Hole, "Live Through This," DGC/Geffen, its first.
  - 2Pac, "Me Against The World," Interscope, his second.
- ### GOLD ALBUMS
- Various Artists, "Boys On The Side," Arista.
  - Diamond Rio, "Love A Little Stronger," Arista, its third.
  - Various Artists, "No Alternative," Arista.
  - Bush, "Sixteen Stone," Interscope, its first.
  - Sawyer Brown, "Greatest Hits 1990-1995," Curb, its third.
  - Dave Koz, "Lucky Man," Capitol, his first.
  - Matthew Sweet, "Girlfriend," Zoo, his first.

"This game is a perfect example of the benefits of teaming the talent of Silicon Valley with Hollywood," says Horn.

Horn says many gamers have been soured on video-driven full-motion interactive titles, because the action tends to follow the same path with every play.

"This is different," says Horn. "There are random elements that change the game solution each time you play. It's about overcoming obstacles that remain a challenge, rather than sticking to one critical path."

- Selena, "Amor Prohibido," EMI Latin, her first.
- Live, "Mental Jewelry," Radioactive/MCA, its second.
- Various Artists, "1995 Grammy Nominations," Columbia.
- Earth, Wind & Fire, "Best Of Earth, Wind & Fire Volume II," Columbia, its 13th.
- David Gilmour, "About Face," Columbia, his first.
- Roger Waters, "The Pros & Cons Of Hitch-hiking," Columbia, his first.
- 2Pac, "2Pacalypse," Interscope, his second.
- Jackyl, "Push Comes To Shove," Geffen, its second.
- Various Artists, "The Unplugged Collection Volume One," Warner Bros.
- Bruce Springsteen, "Greatest Hits," Columbia, his 12th.
- Various Artists, "Rhythm Of The Pride lands," Walt Disney.
- Blues Traveler, "Four," A&M, its first.
- Trisha Yearwood, "Thinkin' About You," MCA, her fourth.
- 2Pac, "Me Against The World," Interscope, his third.
- Gladys Knight, "Just For You," MCA, her first.

### PLATINUM SINGLES

- Bon Jovi, "Always," Mercury, its second.
- ### GOLD SINGLES
- Craig Mack, "Get Down," Arista, his second.
  - Adina Howard, "Freak Like Me," East-West, her first.
  - Montell Jordan, "This Is How We Do It," Violator/PMP/RAL, his first.
  - TLC, "Red Light Special," LaFace/Arista, its fifth.
  - Various Artists, "Lion King: Far From The Pridelands," Arista.
  - Real McCoy, "Runaway," Arista, its second.

Assistance in preparing this story was provided by Brett Atwood.



**Indoor Sports.** Singer/songwriter Christine Lavin recently hosted the Music Business Professionals' Olympic Sports Competition to celebrate the release of her new Shanachie CD, "Please Don't Make Me Too Happy." At Lee Mazzilli's Sports Cafe in New York, retailers, journalists, radio people, and artists engaged in air hockey, skee-ball, pinball, and other competition. Lavin is shown with artist Ivan Neville. (Photo by Chuck Pulin.)



### TAPE DUPLICATION

ISSUE DATE: MAY 27  
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### VSDA

**SUPERSECTION**  
ISSUE DATE: MAY 27  
CLOSED

### 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  
AD CLOSE: JUNE 20

### THE BOX

**10th Anniversary**  
ISSUE DATE: JULY 29  
AD CLOSE: JULY 4

### 4th Quarter

**VIDEO FOCUS**  
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### JAPAN

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AD CLOSE: JULY 11

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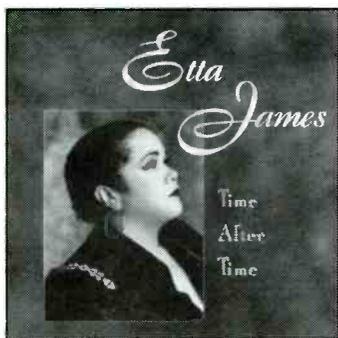


## Private Music

### Headed in a NEW DIRECTION



The highly anticipated follow-up to her 1994 Grammy Award-winning release, *Mystery Lady - Songs of Billie Holiday*



This time out, Etta pays tribute to Sarah Vaughan, Dinah Washington and Ella Fitzgerald, making songs like "Don't Go To Strangers," "Love Is Here To Stay," "Someone To Watch Over Me" and the title track, "Time After Time" her very own.

Produced by John Snyder  
Arrangements by Cedar Walton

Management: DeLeon Artists



© 1995 Private, Inc. Mehmet Sander appears courtesy of Mehmet Sander Dance Company

# The Billboard Bulletin...

EDITED BY IRV LICHTMAN

#### THORN EMI: NO MUSIC-UNIT SALE

In the wake of widespread reports it may sell its EMI Music unit to Disney, Thorn EMI's corporate HQ in London finally issued an official statement May 3, declaring, "It is not in discussions with any third party" about the sale of its music division. For added emphasis, the company said it has "no intention" of entering such discussions and will not comment further on the topic.

#### NEW 'BATMAN' IN FALL SELL-THRU

The movie won't open for a few weeks, but sources indicate Warner Home Video has already scheduled "Batman Forever" for sell-through release Oct. 17 at \$22.98 suggested list. It's one of three high-volume titles expected in that month. Disney plans to have "The Santa Clause" in stores Oct. 24, and Warner's "Free Willy 2" will follow on Oct. 31. Both reportedly will list for \$24.96.

#### VID BUYERS GO FOR 'GUMP'

After less than one week in stores, consumers have purchased 7 million copies of "Forrest Gump," according to Paramount Home Video. The supplier shipped 15 million units (Billboard, May 6), 1 million of which are rental copies. The title has been available since April 27.

#### DAVID KAHNE EXITS COLUMBIA

David Kahne has left Columbia Records after a 12-year association, most recently as senior VP of A&R in New

York, where he had national responsibilities. He reported to Columbia president Don Ienner, as does John Kalodner, who joined the label late last year as senior VP of A&R based on the West Coast. Kahne won a Grammy this year for his role as producer of the album of the year, Tony Bennett's "MTV Unplugged." No replacement for Kahne was named. He could not be reached for comment, although a Columbia statement indicated he was working in the studio on a "variety of projects."

#### THE SEVEN-MINUTE MEN

Tickets for June Pearl Jam shows in Salt Lake City and Denver went on sale April 29 and April 30, respectively. In each case, tickets sold out in less than seven minutes, "a world-record time" according to ETM, the California-based ticket company that Pearl Jam employed instead of Ticketmaster.

#### ASCAP CHIEF RE-ELECTED

Marilyn Bergman, elected for the first time as ASCAP president in March 1994, has been re-elected president/chairman of the performance right society. ASCAP added "chairman" to her title after her election. Other executives elected to two-year terms are Cy Coleman and Jay Morgenstern, vice-chairmen; Arthur Hamilton, secretary; and Arnold Broido, treasurer.

#### U.K. DEALERS' FUNDS FIGHT PIRACY

The British Assn. of Record Dealers may have produced a first for a music

retail group anywhere in its relationship with manufacturers: It has contributed 40,000 pounds (\$67,000) to the British Phonographic Industry's anti-piracy fund.

#### GILL PARTNER IN NEW LABEL

Motown recording artist Johnny Gill, urban music veteran Hank Caldwell, and the producing duo the Characters (Charles Ferrar and Troy Taylor) have formed New York-based Diesel Records, an independent record label that will specialize in hip-hop, rap, R&B, and dance music. The company's fifth partner is Lyndon Roach, a Characters Productions associate. The first acts on Diesel's roster are soloist Neron Thomas and soulful trio One To Grow On.

#### RENTRAK UPS WHOLESALE STAKE

Rentrak is solidifying its pay-per-transaction foothold in Wal-Mart with the planned acquisition of 67% of financially strapped Entertainment One. Entertainment One, based in Effingham, Ill., runs video concessions in 46 Wal-Mart outlets in 14 states and Canada, which already report sales data using PPT, and plans to install 23 more this year. Wal-Mart employs a second revenue-sharing system, installed and operated by Supercenter Entertainment (Billboard, May 6). Rentrak, which bought a minority interest in Entertainment One last year, anticipates a May closing. Owner Terry Monroe will likely stay in a senior management position.

## Nicki's Total Eclipse Of The Chart

IT'S THE DAWN OF FRENCH on the Hot 100—Nicki French, Britain's hottest new export. Her update of Bonnie Tyler's 12-year-old "Total Eclipse Of The Heart" bolts up the chart 33-16. That makes the second go around of the Jim Steinman-penned epic a contender for No. 1. If this new version does reach the top, it will be the ninth song of the rock era to be No. 1 twice by different artists and the first since Mariah Carey's take on the Jackson 5's "I'll Be There" in 1992. The French translation of "Total Eclipse" is moving faster than the original: In week seven of her chart run, Tyler bulleted 30-20. She hit No. 1 in her 12th week and stayed there for four weeks.

The latest edition of "Total Eclipse" is the most successful single to be produced by Mike Stock and Matt Aitken since their split from Pete Waterman. The trio's last top 20 hit was Boy Crazy's "That's What Love Can Do," which peaked at No. 18 in February 1993. "Total Eclipse" is already Stock and Aitken's biggest hit since Donna Summer took "This Time I Know It's For Real" to No. 7 in June 1989.

When ex-Glitter Band member John Springate first approached French about recording a new version of "Total Eclipse," she declined because she considered Tyler's original to be a classic. Springate won her over and produced an earlier version of the remake before Stock and Aitken recorded it again. That's the same thing they did when they first heard an Australian-produced version of "The Locomotion" by Kylie Minogue in 1988. "Total Eclipse" is the biggest hit to date for the Critique label, whose highest previous chart position was No. 50 in September 1988 with "Savin' Myself" by Eria Fachin. French's single was released in the U.K. on Stock's own label, Bags of Fun.

The rapid rise of "Total Eclipse" changes the picture of the race to succeed Montell Jordan. Last week I men-

tioned "Have You Ever Really Loved A Woman?" by Bryan Adams and "Water Runs Dry" by Boyz II Men were likely contenders. Adams overtakes the Boyz this week, racing 12-5 while the quartet moves 10-7. But a surprise candidate is the Method Man/Mary J. Blige duet, which travels 68-12 in its second chart week.

**EMPTY VICTORY:** There still seems to be something hollow about reporting the posthumous chart achievements of Selena. For the record, a look at The Billboard Latin 50 reveals that on last week's unpublished chart, the slain Tejano singer was No. 1, No. 2, No. 3, No. 4, and No. 5. It's the first time one artist has held the top five positions on any Billboard chart since the Beatles captured the top five on the Hot 100 of April 4, 1964.

**ON MY MIND:** You can bet one thing the four members of Live won't be saying come this weekend is "Thank God It's Friday," since the soundtrack to the urban comedy "Friday" deposes "Throwing Copper" from the summit of The Billboard 200. The Priority album has a way to go before it will be the most successful soundtrack to mention a day of the week: "Saturday Night Fever" was No. 1 for 24 weeks in 1978.

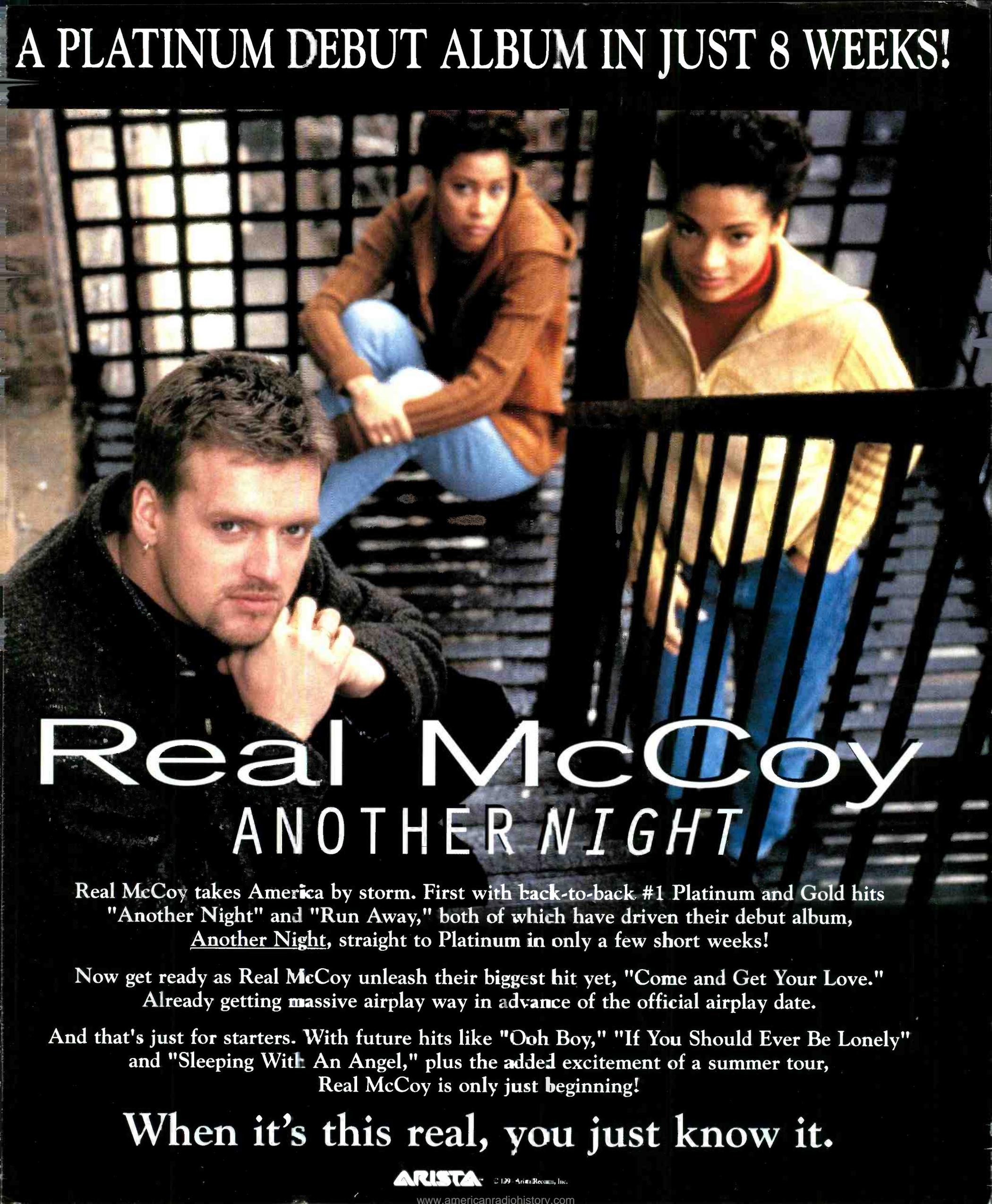
**GREEK TO ME:** Yanni's "Live At The Acropolis" on Private Music registers its 52nd week at No. 1 on the Top New Age Albums chart. A year at the top is great, but Yanni will have to go some distance to match Patsy Cline's "Greatest Hits" collection, which is in its 178th week at No. 1 on the Top Country Catalog Albums chart.

**HEY, JOE:** Larry Cohen of Trumbull, Conn., writes that Rednex, who bullet 28-25 with the European hit "Cotton Eye Joe," is the ninth Swedish act to reach the Hot 100.



by Fred Bronson

A PLATINUM DEBUT ALBUM IN JUST 8 WEEKS!



# Real McCoy

## ANOTHER NIGHT

Real McCoy takes America by storm. First with back-to-back #1 Platinum and Gold hits "Another Night" and "Run Away," both of which have driven their debut album, Another Night, straight to Platinum in only a few short weeks!

Now get ready as Real McCoy unleash their biggest hit yet, "Come and Get Your Love." Already getting massive airplay way in advance of the official airplay date.

And that's just for starters. With future hits like "Ooh Boy," "If You Should Ever Be Lonely" and "Sleeping With An Angel," plus the added excitement of a summer tour, Real McCoy is only just beginning!

When it's this real, you just know it.

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# WHAT'S WRONG WITH THIS PICTURE?



**NOTHING.**

It looks like a perfect union between the greats of the big band era and rock n' roll's greatest big band. Chicago has taken the finest songs from the swing era and redefined and funkified them as only Chicago could. Guest stars whom we could not fit into the band photo above, but who are on the album: The Gipsy Kings, Jade and Paul Shaffer, among others.

THE NEW ALBUM. SO GREAT THEY GAVE IT A NAME.

Featuring:

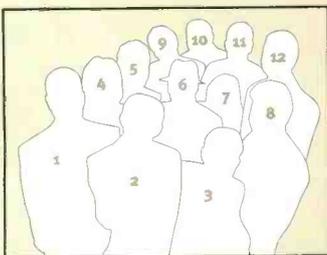
"Dream A Little Dream Of Me" (duet with Jade),  
 "Sing, Sing, Sing" (with The Gipsy Kings),  
 "Take The 'A' Train" and "In The Mood."



IN STORES MAY 23

**NIGHT & DAY BIG BAND** (2/4-24615)

Produced by Bruce Fairbairn Management: HK Management/Howard Kaufman & Peter Schivarelli



- |                   |                    |
|-------------------|--------------------|
| 1 Duke Ellington  | 7 Tris Imboden     |
| 2 Benny Goodman   | 8 Jason Scheff     |
| 3 Glenn Miller    | 9 Bill Champlin    |
| 4 Walt Parazaider | 10 Wayne King      |
| 5 Lee Loughnane   | 11 Robert Lamm     |
| 6 James Pankow    | 12 Jimmy Lunceford |