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**Asian Star Teresa Teng Mourned By Fans**

SEE PAGE 3

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 20, 1995

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## SPRING HEATSEEKERS EXPLOSION

### Success No Sweat For Keia/Elektra's Kut Klose

■ BY CARRIE BORZILLO  
 LOS ANGELES—Getting Kut Klose to stand out from the pack of female



KUT KLOSE

R&B trios that includes TLC, Jade, Brownstone, and Blackgirl was a feat Keia/Elektra accomplished with a little help from its friends.

(Continued on page 101)

### Herndon's Sony Debut Shows What Matters

LOS ANGELES—The painstaking task of sifting through more than 2,000 songs in search of material for his debut album appears to have paid



HERNDON

off for country newcomer Ty Herndon. Some observers also say Herndon's strong showing is further proof of the success of Sony Nashville's year-old pricing strategy.

The first single and title track, "What Mattered Most," which was serviced to radio Jan. 30, jumps two spots this week to No. 2 with a bullet on the Hot Country Singles &

(Continued on page 101)

### Elastica's DGC Set Connects With Fans

■ BY CARRIE BORZILLO  
 LOS ANGELES—Out of all the guitar bands being touted as the "new



ELASTICA

wave of the new wave" by the British music press, Elastica is the first to break through in America.

"Connection," the first track by the band issued to radio, is No. 2 on the Modern Rock Tracks chart for the third consecutive week. It also moves from No. 57 to No. 56 on the Hot 100 Singles chart this week.

Meanwhile, the band's self-titled (Continued on page 42)

### New Jackson Set On Epic Aims To Make 'HIStory'

■ BY MELINDA NEWMAN  
 NEW YORK—Calling Michael Jackson's new opus a "two-Christmas" project, Epic Records has set up a marketing plan that's as exceptional and wide-ranging as the album's name.



JACKSON

Epic's 18-month global strategy for "HIStory: Past, Present And Future—Book One," which arrives June 20, is contained in a playbook any football coach would envy. The plan was developed over the course of yearlong discussions with Jackson

(Continued on page 13)

### EMI Brings U.K. Into Europe Under CEO Rupert Perry

■ BY ADAM WHITE  
 LONDON—Rupert Perry's domain at EMI has expanded from two nations to 20.



PERRY

Perry has been elevated from president/CEO of EMI Records Group U.K. and Eire to president/CEO of EMI Europe. He takes charge of all the major's record companies in the region and adds respon-

(Continued on page 42)

### Billboard Grants \$100,000 For Berklee Scholarship

■ BY TERRI HORAK  
 In recognition of its 100th Anniversary celebration, Billboard has given a \$100,000 endowment to the Berklee College of Music, which is celebrating its 50th anniversary.

The Billboard Endowed Scholarship Fund was presented May 6 at Berklee's commencement concert in Boston by Billboard editor in chief Timothy White. The scholarship will be awarded annually to an upperclass-

man who has demonstrated talent, commitment, achievement, professionalism, and other attributes indicating that he or she is likely to make a significant contribution to society through music.

"This is a very special endowment because Billboard is the most illustrious voice of the music industry," says Lee Eliot Berk, president of the Boston-based college. "For any one of our students to receive a Billboard award means more (Continued on page 109)



**Billboard**  
 100 YEARS

### Sire/EEG Finds Canada Success In Waltons Set

■ BY LARRY LeBLANC  
 TORONTO—Seymour Stein, president of Sire/Elektra Entertainment Group, says he was relieved when he first heard advance tapes of "Cock's



WALTONS

Crow," the sophomore album by Canadian alternative band the Waltons, due May 23 in the U.S. on Sire/EEG.

"I was afraid of it being a [traditional] 'second record,' but that didn't (Continued on page 46)

**ASIA PACIFIC**  
 THE BILLBOARD SPOTLIGHT

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**VSDA PREVIEW**

Video Person of the Year

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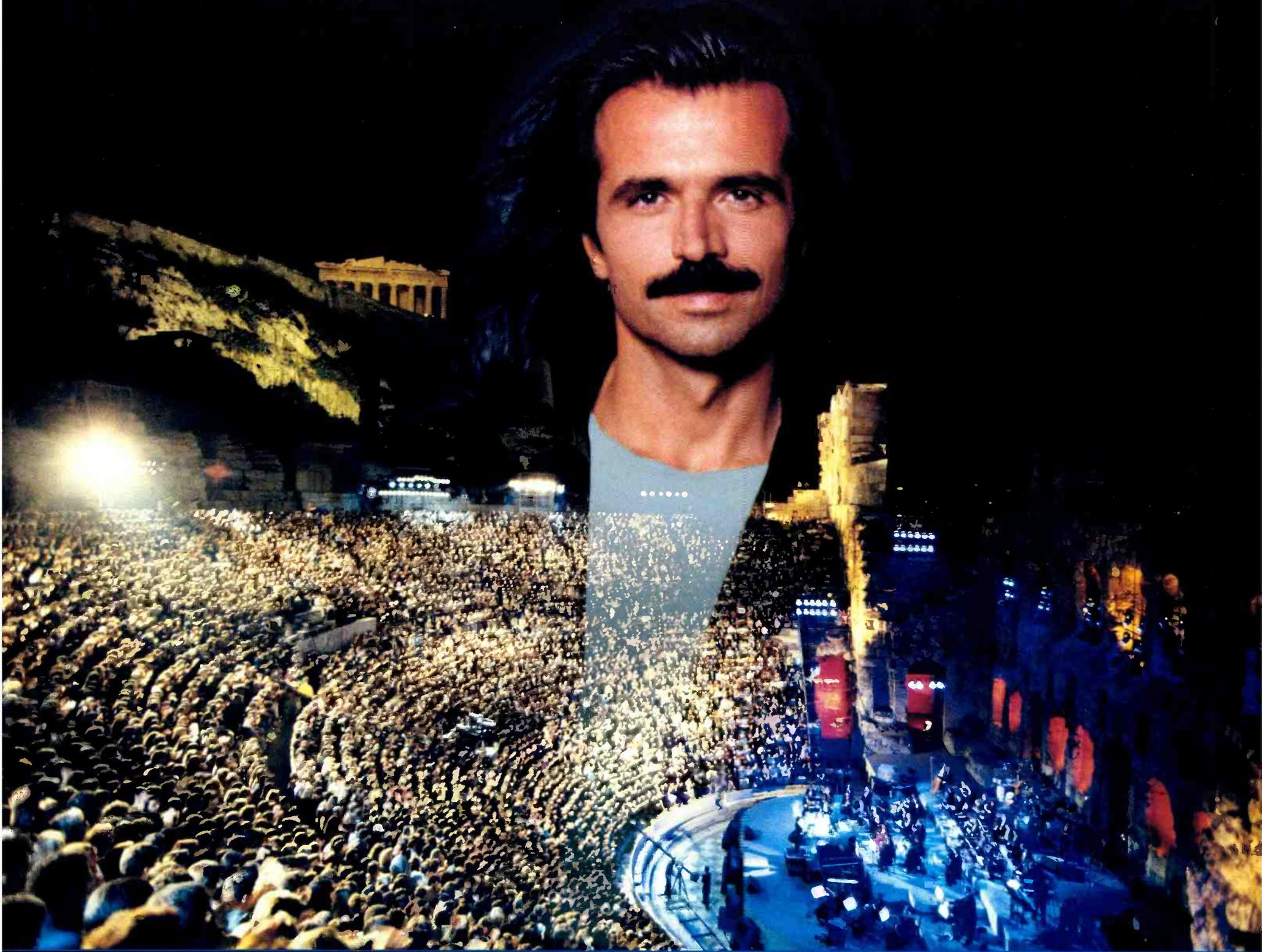
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TOP ALBUMS

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# Death Of Teresa Teng Saddens All Of Asia Singer's Popularity Spanned National Borders

BY MIKE LEVIN

HONG KONG—In a musical culture of rapidly shifting allegiances, the death of Chinese pop icon Teresa Teng has produced a unified sense of loss throughout all of Asia.

Demand for Teng's records has been outstripping supply in Hong Kong and Taiwan, with some retailers increasing prices for her releases 20%-1,000%.

Although Teng has not recorded since 1989, her albums have been some of PolyGram's best sellers in markets from Japan to Taiwan and Malaysia since she signed with the label in 1973. "Right now we have no plans to do a memorial album or rerelease her catalog," says Alex Chan, PolyGram's regional marketing manager. "Her passing away should not be an opportunity to make money."

PolyGram superstar Faye Wong was halfway through recording a salute album in Beijing, China, to her hero at the time of the singer's death. The project has been put on hold for at least two weeks but is still expected to be released in July. PolyGram says it is checking to see if it has any unreleased Teng material. The singer's status will certainly produce tributes in the form of albums, concerts, and media events during the coming weeks.

Teng, 42, collapsed and died from respiratory complications following an asthma attack May 8 while on holiday in the northern Thai city of Chiang Mai. Radio stations in Taiwan, Hong Kong, and China devoted their entire programming schedules to her music during the two days following her death, while television stations in many Asian countries reported the story in-depth.

### A RUN ON RECORD STORES

Record stores in Hong Kong and Taiwan were inundated by fans. Small outlets in Hong Kong's crowded shopping areas of Mong Kok, Jordan, and Causeway Bay were completely sold out within hours and have been unable to restock due to regionwide demand.

Some stores have increased prices in response to the demand. Teng's karaoke laserdiscs "Supreme Hits" and "Japan Concert" were selling for more than \$200, while prices of her CDs jumped 20% and rare vinyl LPs were going for \$90, a 1,000% increase.

At Taiwan Tower Records' two locations, sales of Teng's records increased from five per day to more than 100. "For her most popular records, there is no stock in the whole country," says Jagger Wong, Tower's managing director in Taiwan.

During her 26-year career, Teng released 25 albums that sold an astounding 22 million legitimate copies worldwide. (Pirate copies are estimated at 50 million-75 million.) One of her last new-material releases, 1987's "Keep Your Love Inside," has consistently outsold all but the top Chinese stars during the past seven years.

Teng was one of the few Chinese singers able to cross all demographic borders. Her music found moderate support among teenagers but was also a favorite of adult men and women.

She was embraced as strongly in Japan as she was in China and became a local superstar by covering Japanese folk songs in her native Mandarin. She signed with Taurus Records (now part of PolyGram Japan) in 1983 and sold 10 million units there during the past 12 years.

### THE ARCHETYPE OF MODERN POP

Born in Taiwan to mainland Chinese parents, Teng is considered the archetype of modern Chinese pop music, although she often expressed disappointment with the direction the genre took into sterile Canto-

pop and Mando-pop during the '80s. Her singing style was a soft, almost breathless rendering of sweet melodies that became a benchmark for other artists as well as fans.

"It was an elegant whispering in your ear," says William Kwan, her onetime producer at PolyGram. "Her music attracted you with its beauty. She will always be hidden in everyone's heart."

Teng started singing on stage at age 6 and entered her first singing contest at a Taipei, Taiwan, TV station when she was 11. She released her first album at 16 on PolyGram, and by 21 she had captured an international following with "Story Of A Small Town" and "Thousands Of Words," two hits that she reproduced in Los Angeles in 1980 when she became the first Chinese singer to perform at the Music Center of Los Angeles. (She had previously toured the U.S. and Canada in 1970 while studying English for a year.)

She won top artist awards eight times in Hong Kong and Taiwan. Sources in the local industry say that if charts had been kept during that time, Teng would have had as many as 30 No. 1 hits. Her classic "When Will You

(Continued on page 110)

# Riot At Bon Jovi Concert May Jeopardize Rock In Indonesia

HONG KONG—The future of rock'n'roll music is being questioned in Indonesia following a riot at Bon Jovi's May 6 concert in Jakarta.

Dozens were injured when as many as 1,000 fans without tickets forced their way into the open-air Ancol Entertainment Center at Tanjung Priok, Jakarta's main port. Media reports put the attendance at 100,000, although one local promoter who was there says the crowd was closer to 60,000.

There were no serious injuries, although many fainted and were trampled in the 95-degree heat as bottle-throwing youths battled for 30 minutes with 3,000 police and security guards. North Jakarta police say it was not a "serious incident, but the future of concerts attracting thousands of young people may have to be re-evaluated."

It was the second riot at a Western rock'n'roll concert in as many years in the Indonesian capital. In 1993, a rampage during a Metallica show forced the government

to ban hard rock events. The ban has been relaxed, but local officials say the Bon Jovi affair may force the government to reconsider the influence of Western rock music.

Indonesia, like the rest of Southeast Asia, is learning for the first time how to deal with youth culture. Islamic laws prevent most cultural imports from the West through censorship and bans on satellite television. But rapid economic growth is washing away even these barriers.

Indonesian youth has long favored music with a harder edge and is one of the region's biggest markets for international rock music. Police say the Bon Jovi riot was the result of the frustration of fans unable to get tickets.

The news was a blow to international record companies that are on the verge of getting official permission to open wholly owned subsidiaries in the country for the first time.

MIKE LEVIN

## THIS WEEK IN BILLBOARD

### ANOTHER SIDE OF BON JOVI

Following the multiplatinum success of its greatest hits album "Cross Road," Bon Jovi is ready to release "These Days," a set described by bandleader Jon Bon Jovi as the group's most introspective record yet. Talent editor Melinda Newman has the story. **Page 11**

### A CD-ROM FROM Q

Quincy Jones has turned his creative energies to multimedia, producing a CD-ROM that explores the history of music from the beginning. Starting with the caveman, the project covers musical styles ranging from rap to swing to blues and everything in between. Enter\*Active editor Marilyn A. Gillen reports. **Page 56**

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# Polars Warm Hearts Of John, Rostropovich

■ BY KEITH FOSTER

STOCKHOLM—Pop superstar Elton John and Russian cellist/conductor Mstislav Rostropovich received royal approval here May 9 when they collected Polar Music Prizes from the king of Sweden. The two will share 2 million Swedish kronor (\$265,000), the richest award of its kind in music.



ROSTROPOVICH

In his address to the ceremony, John said collecting a prize was a strange experience for him, one that was in many ways a turning point. "I've always been good at giving love, but lousy at accepting it. I've always rejected praise and appreciation, maybe because I didn't believe I deserved it. But when I heard I'd won this prize, I decided that this time I will be there, I will accept it."

Rostropovich said he would use the money for two purposes. He is rebuilding a house for his wife and himself in St. Petersburg, Russia, which



JOHN

will also serve as the base for an archive of his life's work. "This prize will help toward the new roof," he joked. Rostropovich is also heavily involved in funding the local children's hospital, and the young patients there will also feel the benefit of the prize money.

The prize money was provided by Stig Anderson, discoverer and manager of Sweden's first pop supergroup, Abba. In 1989 he donated 42 million kronor (\$5.5 million) to the Royal Swedish Academy of Music to fund a prize intended to reward great achievement in music—a kind of Nobel Prize of music.

The Polar Prize has so far been split along two lines, the "popular" and "serious" sides of music. "Popular" winners before John were Paul

McCartney, Dizzy Gillespie, and Quincy Jones, while on the "serious" side the award has gone to the new performing right societies in the Baltic states, Polish composer Witold Lutoslawski, and Austrian conductor and musicologist Nikolaus Harnoncourt.

This year's winners were both popular choices. Rostropovich is hailed by many as the greatest cellist of this century, and major composers like Leonard Bernstein, Benjamin Britten, and Sergey Prokofiev have dedicated works to him. He is closely associated with the foremost Russian musicians of this century and is almost as well known for his conducting ability as his skill with the cello.

As well as praising his "unique artistic achievement, distinguished by originality, independence, fluency, and vigor of interpretation," the prize committee focused on the 68-year-old master's long campaign for human dignity during the Soviet epoch, for which he was exiled from his home country until the fall of the Communist regime.

John was also honored for his "humanitarian commitment," although the committee highlighted his "unique feeling for melody" and his "fascinating capacity for detachment," which the committee felt made him capable of parody "even at his own expense." He is, said the committee, "one of the foremost popular artists of the late 20th century."

That prominence as an artist didn't stop him from being called "John Elton" by Anders R. Ohrman, president of the Royal Swedish Academy—a slip of the tongue that brought the biggest laugh of the prize ceremony in Stockholm's Berwald Hall. The event, broadcast live by Swedish Television, was attended by the cream of Sweden's musical circles, from distinguished professors to Jonas Berggren of Ace of Base.

Both prize winners received musical tributes, Rostropovich in the form of two cello pieces by Dvořák and Heitor Villa-Lobos. The tribute to John came in the form of an orchestra. (Continued on page 103)

# Blockbuster Mulls Revenue Sharing Chain Flips On Controversial Rental Plan

■ BY SETH GOLDSTEIN and EILEEN FITZPATRICK

Blockbuster Entertainment has asked Hollywood studios whether they would consider participating in a rental revenue-sharing test unique to the chain's 3,000-plus stores. It's an about-face for the chain, which in the past has never supported the idea of splitting fees with suppliers.

The proposal, floated earlier this month, puts Blockbuster out of the reach of Rentrak, which has pioneered its own pay-per-transaction system in more than 3,000 locations.

However, Rentrak president Ron Berger welcomes the development as an opportunity to entice other retailers into PPT as a way of warding off the impact of Blockbuster revenue sharing.

"We are gratified that a retailer of Blockbuster's stature has seen the light," says Berger, who declined to discuss details about the Blockbuster proposal.

Blockbuster unquestionably would enhance the credibility of PPT, which has been endorsed by several majors, including Disney, FoxVideo, and MCA/Universal Home Video, but ignored by Paramount, Warner, and Columbia TriStar.

PPT allows retailers to lease rental

titles for \$8-\$10 each rather than purchasing them from other distributors for about \$70 apiece. Retailers then split rental revenues with the studios for about a four-month period with an option to buy at the end of the lease.

Blockbuster has a 15%-20% share of the home video rental market, and Rentrak has about 10%. The remaining 70%-75% of the video rental market is not yet participating in revenue sharing.

A more aggressive Rentrak is bound to further upset distributors that complain stores using PPT buy less product from them. ETD in Houston may be doubly affected. It is Blockbuster's sole source for rental and sell-through titles. "I'd hate to see this happen," says one studio distribution executive. "Rentrak keeps a lot of undercapitalized dealers in the game" who might otherwise close or sell out to better-heeled players.

In fact, cash-rich and competitive regional operators like Hollywood Entertainment may have pushed Blockbuster toward revenue sharing.

"Blockbuster is up against Hollywood Entertainment-type stores having more pieces of a new title because they are on revenue sharing," says a major retail executive. "There's more competition, and Blockbuster is being forced to buy more copies up front."

Blockbuster franchisees complained about the problem at their annual meeting, further persuading the chain to exercise the revenue-sharing option.

Blockbuster spokesman Wally Knief would not comment on the plan.

However, Wall Street did get a pitch from Berger. Trying to bootstrap depressed stock, Berger held a conference call with security analysts May 8, during which he described the Blockbuster proposal and played up PPT's potential. "I can't think of a downside," one analyst says.

Since Viacom owns both Blockbuster and Paramount, the latter is considered the most likely studio to agree to participate.

It could sway the others, sources indicate, especially Warner, which is considered to be on the fence about revenue sharing. Moreover, observers believe Paramount Home Video would also have to make its titles available to Rentrak to avoid allegations that it is giving a corporate relative preferential treatment, in violation of antitrust laws.

Dallas-based SuperComm, which launched a supermarket revenue-sharing program about three years ago, should benefit as well from wider access to high-profile titles. Last year SuperComm was acquired by Disney. (Continued on page 103)

## Suit Claims Firms Illegally Control CD Manufacturing

■ BY SETH GOLDSTEIN

NEW YORK—There is at least one party who thinks the consumer will be cheated if the digital videodisc adversaries—Sony/Philips and Toshiba/Time Warner—don't fight it out in the marketplace. And he believes a peaceful settlement would be illegal.

San Francisco-based attorney Joseph Alioto says a joint effort under a single DVD standard would be "a plain violation of antitrust laws. They should be required to compete against each other." In fact, Alioto has taken a first step in what he says could be a legal battle against one standard, even as many industry observers hope that the competing DVD systems unify to avoid a format war similar to the costly Beta/VHS war of 15 years ago.

On May 1, Alioto and three other lawyers filed suit in Fort Worth, Texas, on behalf of CD manufacturer Discronics against Sony, Philips, Discovision Associates, and Pioneer. The defendants are accused of conspiring to monopolize CD production and manufacturing technology. The suit claims that Sony and Philips illegally pooled thousands of patents and forced licensees to pay "onerous and oppressive" royalties.

"This is definitely a precursor" to DVD, according to Alioto. "Our basic allegations will float right into video. There will be a direct impact." Although the Discronics suit takes aim at Sony and Philips, he isn't excluding Toshiba and Time Warner from future actions. "And if those two groups get together, it's worse," Alioto says. "The only difference between them

(Continued on page 108)



**Bowie And Berrys.** David Bowie, left, is congratulated on his new recording and distribution agreement with Virgin Records America by Ken Berry, president of EMI Records International and chairman of the Virgin Music Group Worldwide, right, and Nancy Berry, executive VP of Virgin Music Group Worldwide. Bowie's first release for Virgin will be "Outside," written and produced in collaboration with Brian Eno and scheduled for release this fall.

# Gay Audience Targeted By Classical Compilations

■ BY BRETT ATWOOD

LOS ANGELES—Classical music labels are turning to the gay community as a viable new market for their releases. Teldec/Atlantic Classics and RCA Victor/BMG Classics have new compilations specifically designed to appeal to the gay market with their packaging and presentation.

In February, Teldec/Atlantic Classics issued the provocatively packaged "Sensual Classics, Too." Though the album title and liner notes make no direct reference to the gay community, the cover photo conveys a message that transcends text. A black and white picture of two men in a passionate embrace clearly targets the gay male consumer.

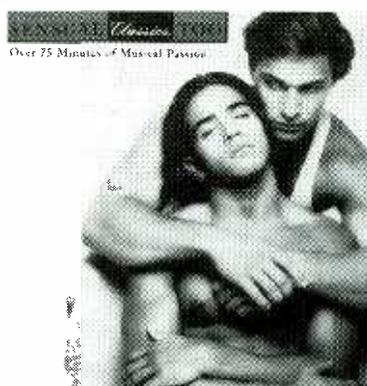
The album contains classical selections from Peter Ilich Tchaikovsky, Ludwig van Beethoven, and other composers.

"Sensual Classics, Too" has sold 15,000 units to date, according to SoundScan. The compilation, which consists entirely of previously released classical recordings, is No. 9 on Billboard's Top Classical Albums in its 13th week on the full-price classical chart.

It is the third release in the Sensual Classics series, which has contained artwork with heterosexual imagery.

Sales of the gay-aimed title have already superseded its immediate predecessor, "Sensual Classics, Vol. 2," which has sold 12,000 units since its June 1994 release.

"It was a simple and natural decision for us to do this," says Kevin Copps, Atlantic Classics senior VP/GM. "We had success with the two straight versions. A gay version



was an obvious way to expand the series. We thought that there was going to be some controversy over it, but we have yet to have any so far." Not to be outdone, RCA Victor is releasing its own gay-themed compilation, "Out Classics," on June 13. The disc is billed as the "first classical compilation featuring music by gay composers." However, Becker points out that various orchestras playing the music on the disc are not necessarily gay.

"There is a lot of gay-created classical music that we hear every day, but no one identifies the fact that it originates from gay composers," says Andre Becker, director of marketing for BMG Classics.

Composers who appear on "Out Classics" include Tchaikovsky, Franz Schubert, Aaron Copland, Frederic Chopin, and Leonard Bernstein.

"We were careful not to include composers on the disc unless proper documentation exists of their homosexuality," says K. Robert Schwarz, who penned the liner notes for "Out Classics."

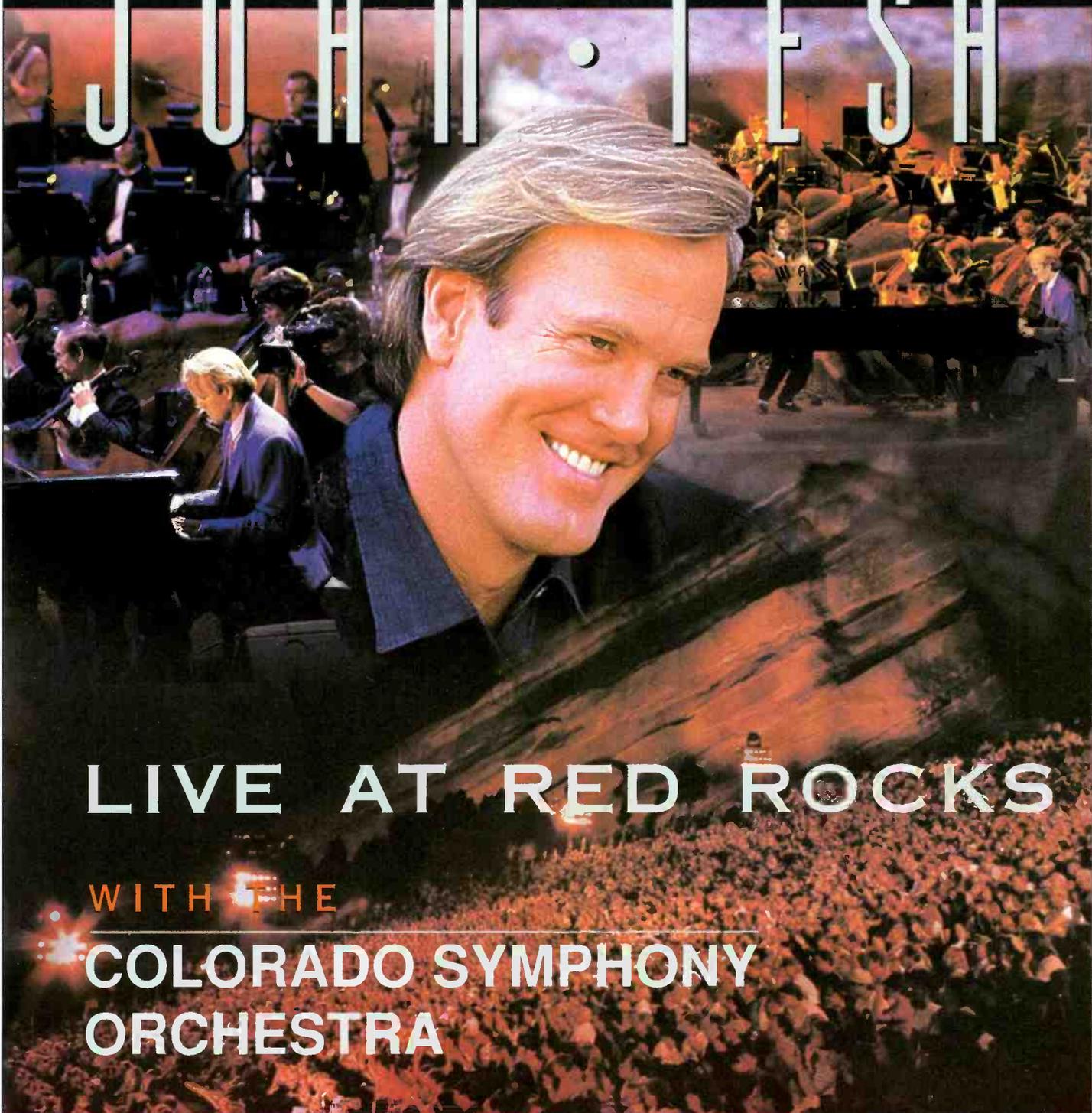
Schwarz says that the only artist

(Continued on page 95)

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| June 17             | Community Theatre<br>Sacramento, CA   |
| June 18             | Concord Pavilion<br>Concord, CA       |
| June 21             | 5th Avenue Theatre<br>Seattle, WA     |
| June 22             | Schnitzer Auditorium<br>Portland, OR  |
| June 23             | Boise River Fest.<br>Boise, ID        |
| June 24             | Abravental Hall<br>Salt Lake City, UT |
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| July 9              | Greek Theatre<br>Los Angeles, CA      |
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# Commentary

## How Corporate America Can Help Music Biz

BY HERB KARLITZ

Garth Brooks, Michael Bolton, and Kenny G have returned from their lobbying journey to Capitol Hill. Do we send more artists to oppose the siege on our cultural arts? Or, do we finally accept corporate America as a valued ally who can support our artistic endeavors, not only for sponsorship dollars but also as a positive marketing partner, to fill the dwindling National Endowment for the Arts presence.

I am not in agreement with the congressional cuts, and I applaud Mike Greene's "call to arms" (Billboard, March 11). Any termination of funding for our cultural arts is a travesty. I am truly sensitive to the damage this could have, and it is my belief that in searching for alternative avenues of exposure, the onus will fall to the corporate sector to pick up the slack—particularly in the touring arena, where sponsorship opportunities already play a major role.

Cuts of this nature during a time of rising costs, combined with the explosion of alternative media entertainment choices for consumers, will force us to re-evaluate the way we do business if we are to remain successful in a challenging and uncertain future. There is a way that corporate America can work with the entertainment industry so that everyone's needs are met. Such ventures can support both the artist and the corporation's marketing goals while still maintaining the delicate balance of being tasteful without compromising the consumer's right to enjoy music free of commercialism.

Corporate roles must evolve. No longer are corporations just "sponsors"—financial pocketbooks to artists and promoters. Rather, they are marketing partners who can help sell concert tickets and records. In the context of a venue/promoter sponsorship, the acts shouldn't focus on getting a slice of the financial revenue the promoter might receive from the corporation. Instead, the challenge to artists and promoters/venues should be to leverage how a corporation can support the act on a grass-roots and/or national level to sell records and concert tickets.

Artists should consider which they would prefer: a check for a couple of thousand dollars (your pro-rata share of a venue sponsorship fee as one of the many acts playing there) or marketing support from the corporation that could translate into millions of dollars in incremental ticket and album sales nationwide. I think the choice is obvious!

The business today demands greater accountability and return on sponsorship investments. First, it's about selling product; second comes the PR value generated by the association. The key to building successful marketing partnerships in the entertainment industry is to educate and communicate to both parties the promotional value each can provide to the other.

Effective marketing partnerships being established today involve consumer products companies that recognize the need to utilize other resources beyond advertising to battle their competition and solidify their market position. Companies of all sizes can succeed in the entertainment marketing arena as long as they have a little creativity, support, and direction. A smart marketing partnership means that all parties may be deriving different, but nonetheless equitable, benefits in the relationship.

Yes, the corporate sector can be a valued

ally that can support artistic endeavors. However, we must avoid making comparisons to the NEA, where funding requests are rationalized by public affairs criteria; corporations making grants traditionally use marketing value as the basis for their funding choices.

The relationship between the artistic and the corporate world is young, and we have only touched the surface of how we can work together. Will corporate America become more involved in the artistic process? I be-



**'Will corporate America become involved in the artistic process?'**

Herb Karlitz is president of Karlitz & Company Inc., an entertainment marketing firm in New York.

lieve the opportunities are endless. As long as artists and corporations respect one another's needs, restraints, and priorities, they can come together for mutual benefit.

Let's consider the launch of a new snack food by Company X, targeting an 18- to 24-year-old audience. The company can move beyond traditional sponsorship (i.e., signage at the venue, complimentary tickets, logo in advertising, sampling on-site) to a comprehensive program with a key musical act.

For example, Company X can kick off the relationship with a joint press conference that launches the act's new album and tour and the company's new product. On-pack promotion could offer the act's CD for free

by mail with product proofs of purchase, allowing both the company and the act to capture a database of qualified names for future marketing. The company can create grass-roots promotional deals with grocery stores in every market where the act is touring; the stores can offer coupons, compliments of Company X, for concert ticket discounts that drive ticket sales and traffic to the grocery store. The act and the company can appear in each other's advertising. And special Company X product offers, such as joint merchandise, could be packaged with the CD, allowing both the act and the company to share in merchandise revenues.

The tangible results: company resources help the act to sell more records, the promoter can sell more concert tickets, and the company sells more product. Additionally, the parties can share in ancillary revenue and can enhance their credibility and image through association.

This example, and other existing programs, usually involves hot new or established acts. A corporation might even invest in an unsigned band by underwriting its recording costs, if the act represented a significant enough marketing opportunity for the corporation to balance the value of the investment. While this practice is not currently prevalent, it is certainly a path that corporations could explore more closely as the future for marketing partnerships evolves.

Will corporations become involved in more controversial projects? In today's ever-changing world, we are all under extreme external pressures and public scrutiny and face financial accountability. We all walk a fine line to create the proper balance. Both sides must take responsibility in the partnership to look after the other. There is no replacement for the NEA, but in the face of this crisis, there are exciting creative alternatives to explore!

## LETTERS

### CD IS BEST FORMAT FOR SINGLES

Ed Christman's article "The CD Touted As Singles Savior" (Billboard, May 6) is correct in pointing out the benefits of pushing the CD as the format of choice for the singles market.

Over the past couple of years, I have seen many articles bemoaning the decline of singles sales. One reason for the decline in singles sales has been a growing trend by the record labels of not releasing pop hits as commercial singles. And if in a given time period a good portion of the top airplay hits are not available as singles, then these are obviously single sales that are not happening. Compare this with previous years when virtually all of the current hits were available, and there will naturally be a decline.

The following artists are among those who have had "emphasis tracks" worked to top 40 and airplay solicited, in the past year, but have had no accompanying commercial singles for the consumer: Alice In Chains, Michael Bolton, Garth Brooks, Bush, Mariah Carey, Collective Soul, Counting Crows, the Cranberries, Duran Duran, the Eagles, the Gin Blossoms, Green Day, Live, the Dave Matthews Band, Nirvana, Oasis, Offspring, Pearl Jam, Smashing Pumpkins, Soundgarden, Sponge, and Bruce Springsteen.

Often, when a track is released as a single it is only released in the cassette single for-

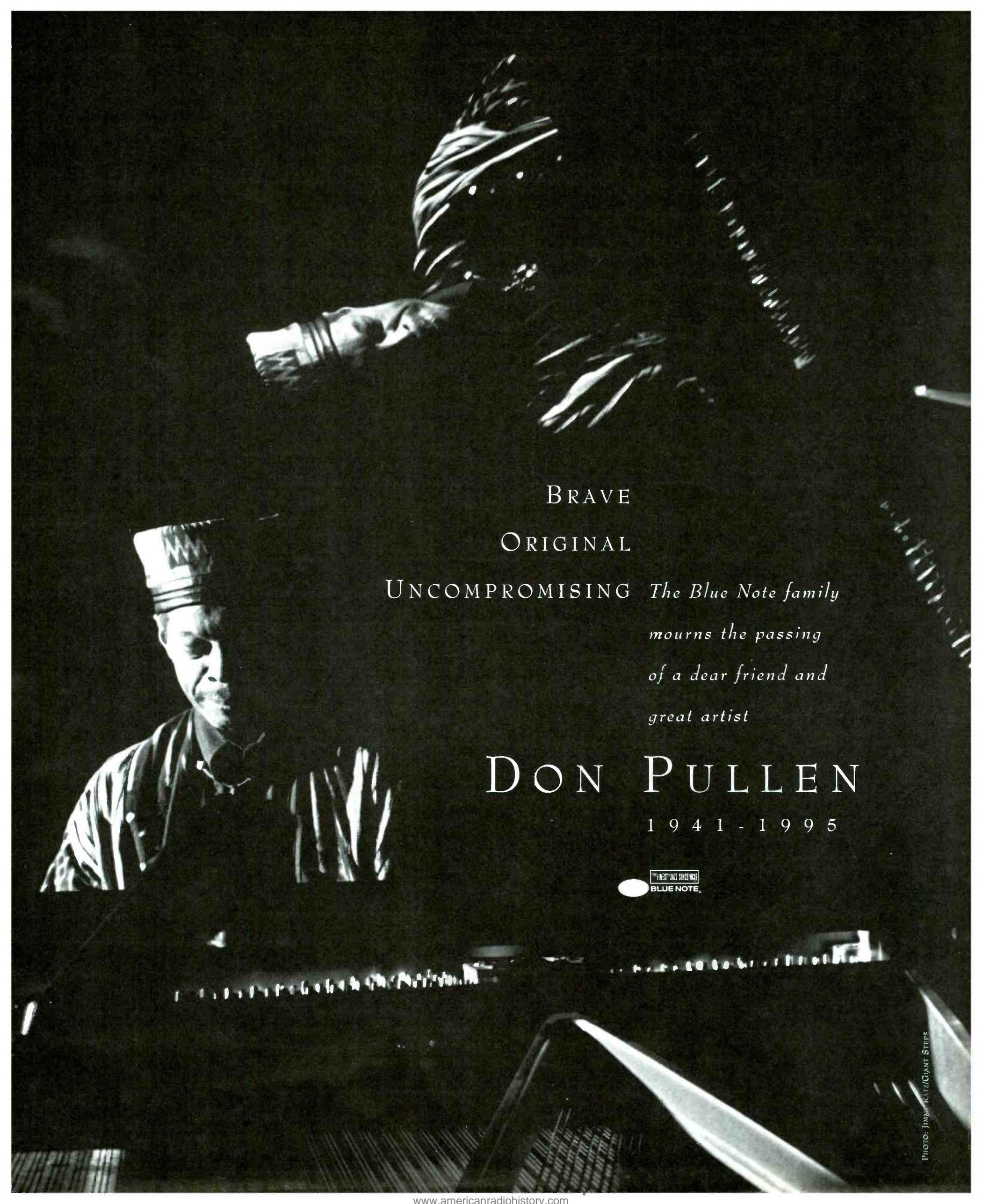
mat. Primarily, the cassingle format appeals to younger consumers and discourages purchase by collectors, audiophiles, and disc jockeys. Then there is the problem of radio remixes, which are unavailable on commercial singles, as well as those singles that are put out of print while sales are still big on the title.

I realize that one of the fears of record companies is that singles sales will eat into their album sales, and perhaps occasionally this would be true. But there have been numerous examples of artists who have had a multiplatinum-selling album with several hit singles off of the same album. So the fear of eroded album sales seems to be an unfounded one. With creative marketing, buyers could be coaxed into buying singles as well. Some artists do this by including rare tracks, live performances, and remixes as bonus tracks on singles.

What Pearl Jam fan wouldn't shell out a few extra bucks to get a previously unavailable track? Besides, those of us who are chart followers would love to see more of the hits appearing on the Hot 100 chart again, instead of having "invisible" hits. Record labels take heed: There's money to be made here.

Mark C. Rogers  
Assistant music director  
WSTW  
Wilmington, Del.

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



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# Artists & Music

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

## PERSEVERANCE PAYS OFF

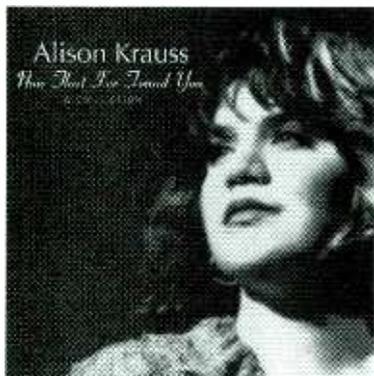
### The Pieces Keep Falling Into Place For Rounder's Krauss . . .

■ BY ERIC BOEHLERT

NEW YORK—Hard work, perseverance, and an uncompromising approach have paid off for Alison Krauss.

The same traits that earned the 23-year-old bluegrass fiddler champ an induction into the Grand Ole Opry two summers ago have paved the way for her rise as country radio's most unlikely star of 1995.

Her remake of the Keith Whitley hit "When You Say Nothing At All" climbs to No. 14 on the Billboard Hot Country Singles & Tracks chart. The song appears both on last fall's "Keith Whitley: A Tribute Album" (BNA) and Krauss' 3-month-old release, "Now That I've Found You: A Collection" (Rounder). The latter stands at No. 3 on the Billboard Top Country Albums and No. 28 with a bullet on The Billboard 200. Few thought the



tender singer and attentive band-leader would occupy such impressive chart positions in Nashville's current climate.

In the tightly compressed world of country radio promotion, where singles are released, worked, and abandoned with machine-like precision,

few hits come as genuine musical surprises. Yet despite the fact that Krauss and her crack band, Union Station, favor gentle banjos over electric licks and are clearly out of step with Nashville's hitmaking sound of the moment, radio is hailing her as a future star.

"All the pieces keep falling into place, one after another," says a slightly awed Ken Irwin, co-founder of independent Rounder, which has played home to Krauss' bluegrass music since she was 14. "It's been ideal."

The first piece came last fall when Dolly Parton's "To Daddy," featuring Krauss on harmony, was released and promoted by Columbia. The song failed to make the Billboard Hot Country Singles & Tracks chart, but served as an important entry to commercial radio for Krauss. (Krauss' *Continued on page 108*)

## Reba Stops Garth's 4-Year Reign Atop ACM Awards

■ BY CARRIE BORZILLO

LOS ANGELES—Reba McEntire became the first woman to be named entertainer of the year at the Academy of Country Music Awards since 1980, when Barbara Mandrell wore the crown.

McEntire unseated Garth Brooks, who held the title for four consecutive years, at the 30th annual awards ceremony held May 10 at the Universal Amphitheatre here. She also took home the ACM award, or the "Hat" award, for top female vocalist.

However, Brooks didn't go home empty-handed. He was awarded the Jim Reeves Memorial Award, presented by Jay Leno, for substantial contributions toward furthering international acceptance of country music.

He also took home video of the

year honors for the Jon Small-directed clip of "The Red Strokes."

Country veteran Loretta Lynn was also given a special award, garnering the first full standing ovation of the night. Talk show host Leeza Gibbons presented her with the Pioneer Award in recognition of outstanding and unprecedented achievement.

The three-hour telecast on NBC, hosted by Clint Black, Jeff Foxworthy, and Tanya Tucker, was dedicated to the memory of the late William Boyd, the longtime executive director of the ACM awards, who died Feb. 7 of a heart attack (Billboard, Feb. 18).

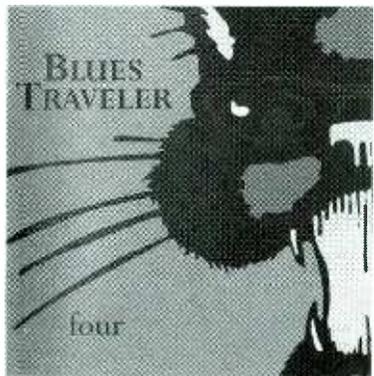
One of the evening's many highlights was the presentation of the top female vocalist and top male vocalist awards. With Mother's Day *(Continued on page 110)*

## . . . As A&M's Blues Traveler Rides Road To Breakthrough

■ BY LARRY FLICK

NEW YORK—As A&M quartet Blues Traveler makes its maiden voyage into the top 40 of Billboard's Hot 100 this week with "Run-around," the enduring band and its label are toasting the culmination of eight years of promotional commitment and creative development.

The single has also spurred increased sales of Blues Traveler's latest album, "four." The set, released last September, has sold 393,000 units to date, according to SoundScan. Active VH1 and MTV airplay of the video accompanying "Run-around," as well as nonstop gigging that will include a stint on this summer's H.O.R.D.E. tour, have been key to the band's transition from cult rock status into the pop arena. For all involved, this success is the direct result of persever-



ance and long-term vision.

"They are now beginning to reap the rewards for having paved the way for so many other bands through the years," says Jill Glass, senior VP of marketing at A&M. "We have always believed that this band would someday have tremendous success. It was just a

matter of patience and timing. When we heard 'Run-around,' we knew that the opportunity had arrived. All we had to do was execute it properly."

And that is where A&M's continued patience came into play. Upon shipment of "four," the label heeded the band's insistence that the infectious, radio-friendly "Run-around" be held back as the set's second single. Instead, "Hook," which carries the band's signature blues rock, harmonica-driven sound, was released first with the intention of connecting with die-hard fans before launching the imminent strategy of finding mainstream approval.

"It was important to the guys that their fans understand that they were not selling out, but rather growing without forgetting their base," Glass says.

*(Continued on page 108)*



**Gold Girlfriend.** Zoo Entertainment artist Matthew Sweet celebrates gold certification of his third album, "Girlfriend," following a recent sold-out performance at the Whisky in Los Angeles. Shown, from left, are artist manager Russell Carter; Sweet; Zoo president Lou Maglia; and Tom Simonson, Russell Carter Artist Management.

## Guy, Musselwhite Top W.C. Handy Blues Awards

■ BY RICK CLARK

MEMPHIS—Buddy Guy and Charlie Musselwhite once again cleaned up with multiple wins at the 16th annual W.C. Handy Blues Awards.

Guy picked up the coveted entertainer of the year award, as well as blues instrumentalist of the year/guitar and contemporary blues album of the year for "Slippin' In."

Musselwhite won blues instrumental of the year/harmonica, and his band garnered blues band of the year.

The Handy Blues Awards may have been as predictable as a three-chord blues progression, but the event itself seems to have found a refining groove under the leadership of

David Less, executive director of the Blues Foundation, and his choice of venue, the Orpheum Theater.

Less sought to remedy one predictable Handy Awards tradition—the high percentage of artists who don't show up to accept their awards. Less and the foundation moved the event from its previous fall slot

to May, right before the Beale Street Music Festival.

Since blues artists derive a sub-



GUY

*(Continued on page 103)*

## Nostalgia Keys Nick, 550 Venture

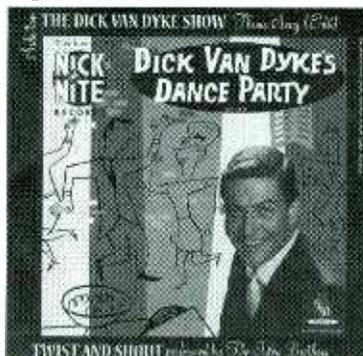
■ BY TRUDI MILLER ROSENBLUM

NEW YORK—550 Music and cable TV network Nickelodeon have announced the creation of a new imprint, Nick At Nite Records, which will release a series of albums tied into classic TV shows and popular music from the years the shows were broadcast.

The project was "a natural outgrowth of our relationship with Nickelodeon," says Ted Green, VP of the Sony Music Group and GM of Sony Wonder, which releases videos of Nickelodeon's children's shows.

Adds Barry Johnson, VP of marketing and new technology for Epic Records Group, "Our research has shown that there is a very strong correlation between the core Nick At Nite viewer and the core compilation reissue buyer."

The first two albums, "Donna Reed's Dinner Party" and "Dick Van



Cover art for the Nick At Nite single of "The Dick Van Dyke Show Theme Song."

Dyke's Dance Party," will be sold via direct response on Nick At Nite starting May 22 before going to retail June 20. Two more titles are planned for August or September release.

The direct-response spot will offer a

package of the first two releases plus decorative coasters featuring images from the shows.

"Donna Reed's Dinner Party" features the show's theme song and hit songs from the late '50s and early '60s, including "Chances Are" by Johnny Mathis, "Que Sera, Sera" by Doris Day, and "Johnny Angel" by Shelley Fabares, who first performed the song on the show in her role of Mary Stone. "Dick Van Dyke's Dance Party" features the show's theme song and dance tunes such as "Twist And Shout" by the Isley Brothers and "The Loco-Motion" by Little Eva.

The packaging and CD booklets feature humorous, retro-style graphics and extensive liner notes, with such tidbits as a skit from "The Alan Brady Show" (the fictional TV show for which Dick Van Dyke's character was head writer) and Donna Reed's tips for a

*(Continued on page 95)*



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## Duo Helms MCA Black Music 'Collective' 2 Execs Emphasize Artist Development

■ BY HAVELOCK NELSON

NEW YORK—With the recruitment of Hank Shocklee and David Harleston, MCA Records' black music division is adopting a new attitude as well as a new name. The department will now be called the black music collective and will emphasize artist development.

"The concept here is emphatically team," says Harleston. "We will define every element of our artists. We will have the opportunity to determine direction in consultation with the acts. This is really exciting because it [deviates] from how things have historically been done—having a range of people within the company involved in the process."

Shocklee adds, "We just want to make things real. We want to develop music from the ground up and take artists to the next level."

Harleston and Shocklee, named co-senior VPs, decline to reveal who has been tapped for the department. "We are now in the midst of hiring, and there will be significant restructuring," says Harleston.

# MCA

However, Billboard has learned that Daddy-O and Jeff Trotter have been named senior VPs of A&R. Trotter is a former Def Jam VP of A&R and Daddy-O was a prolific producer, solo artist, and member of the seminal hip-hop band Stetsasonic. Nancy Taylor, MCA's director of business and legal affairs, also is expected to play a role within the collective.

The Shocklee/Harleston duo fills the post vacated by MCA's former president of black music, Ernie Singleton, who resigned in March. Singleton has been tapped to oversee Ruthless Records following the AIDS-related death of the label's founder, Eric "Eazy-E" Wright.

The duo was brought in after Andre Fisher, head of A&R, black music, exited the company. Sources say they were hired to generate more black hits in-house. In a prepared statement, MCA



Hank Shocklee, left, and David Harleston will head MCA's new black music team.

president Richard Palmese alluded to the goals of "expanding MCA's artist base" and "breaking new ground."

Shocklee and Harleston will report to Palmese and will work with A.D. Washington, MCA's respected senior VP of promotion and marketing. The urban music veteran is expected to remain in place at the label, say sources.

Although MCA scored with Immature and led all distributing labels with 39 titles on Billboard's Hot R&B Singles chart in 1994, most of its hits came from outside ventures like Gasoline Alley (Shai), Silas Records (Chante Moore, Aaron Hall), and Uptown Entertainment (Jodeci, Soul For Real, Mary J. Blige, and Heavy D. & the Boyz).

Other MCA staffers who have recently left the label are A&R directors James Broadway and Dominique Trenier.

Harleston, who is based in Los Angeles, was president of Def Jam/RAL before assuming the same role at Flavor Unit Records.

Shocklee, who operates from New York, produced tracks for performers like Bell Biv DeVoe, Slick Rick, and L.L. Cool J, designed Public Enemy's revolutionary soundscapes and owned S.O.U.L. Records (Young Black Teenagers, Son Of Berserk). Because of their hip-hop pasts, many in the music industry have presumed there will be a narrowing of vision within the new department. Not so, according to Harleston.

"Nothing could be farther from the truth," he says. "And, frankly, no pre-

sumption could be less fair. We appreciate the new artists that are coming up now as well as the genius of [acts like] Gladys Knight and Patti LaBelle."

Still, Harleston and Shocklee will attempt to translate renegade hip-hop techniques to the entire roster. "We'll bring cultural values to the marketing of the music, no matter what kind of music it is, instead of being locked into the standard marketing approaches—you know, asking, 'Is this a radio record?' or saying, 'Let's make sure we hit these consumer publications for advertising.'"

MCA's black music collective expects to spawn several records this year, including new albums by Pebbles, Wreckx-N-Effect, Shai, Rakim, and Jodeci. There also will be a number of motion-picture soundtracks: "Clockers," which arrives in August, will feature new tracks by R&B as well as rap artists, including Seal, Des'ree, Chaka Khan, Busta Rhymes, and Nas; "Dangerous Minds," debuting in June, will be executive-produced by Devante Swing of Jodeci and will include tunes from Big Mike, Coolio, Aaron Hall, Craig Mack, and a solo shot from Swing.



**Award Winner.** Composer Bill Conti is presented with ASCAP's Golden Soundtrack Award at ASCAP's 10th Anniversary Film and Television Awards, held May 3 at the Beverly Hilton Hotel in Los Angeles. Shown, from left, are Gil Cates, dean of the UCLA School of Theater, Film, and Television; actress Talia Shire; Conti; and Marilyn Bergman, ASCAP president and chairman of the board.

## Zima, VH1 Plan Labor Day Weekend Music Festival

■ BY DON JEFFREY

NEW YORK—Malt beverage maker Zima and cable video channel VH1 are planning a three-day festival of music, sports, and technology in Memphis over the Labor Day weekend.

VH1 will broadcast live remotes from the Mud Island festival site and air a prime-time wrap-up show on Labor Day. The festival will also be shown online over the Internet, according to organizers.

About 20-25 musical acts will perform on various stages Sept. 1-3 on a city peninsula that juts into the Mississippi River.

The sponsors and organizers decline to reveal who might perform at the event. "We just started the booking process," says Jay Coleman of EMCI, executive producer of the festival. "We'll probably announce the talent lineup in late June. We can't comment now because we're in negotiations."

Says Wayne Forte, president of the booking agency Entourage Talent Associates, "We've signed some bands

but not all. Quite a few are interested that we're talking to now."

Forte adds, "They'll be cutting edge, emerging, and some alternative. And there'll be some new and interesting things."

Coleman says there will be a special emphasis on the blues, which is a staple of the Memphis music scene.

One source says the acts are likelier to be "edgier" than those whose videos are commonly shown on VH1. A representative for the cable channel declines comment on the performers but says they will be "relevant to the channel."

Clues to the kind of acts being booked are found in a free CD that Zima is packaging inside 12-packs of its beverage. Performing tracks (some previously unreleased) on the "Zima UnCut" CD are the Smitherens, They Might Be Giants, Matthew Sweet, Love Spit Love, the Stone Roses, Sam Phillips, Gigolo Aunts, A Tribe Called Quest, Pop Will Eat Itself, Stiek, and Michael Boyd.

Although Zima refuses to confirm the site of the festival, the company has begun a teaser campaign in the alternative press that mentions Labor Day weekend along with the tagline "Think Mud," an apparent reference to Mud Island. Moreover, Zima is based in Memphis.

Despite the well-worn images conjured by a mud festival, Coleman says it "would be wrong to characterize this as a Woodstock." He adds, "It's nowhere near as large."

The planners anticipate that 50,000 people will attend the three-day event. The maximum capacity of the site is 20,000. Many participants are expected to attend more than one day.

Mud Island can be reached by tram (as seen in the film "The Firm") or by walkway; no cars are allowed. And, in another departure from Woodstock, there are no facilities for camping. The festival is expected to run from noon till 11 p.m. each day.

Tickets will be sold primarily in advance through Ticketmaster. Prices are (Continued on page 101)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Stephen Shrimpton is named president of Warner Music International in New York, effective Sept. 1. He is currently senior VP of Warner Music Asia Pacific in Sydney.

Warner Bros. Records in Los Angeles promotes Jeff Gold to executive VP/GM and Barney Kilpatrick to VP of promotion. They were, respectively, senior VP of creative services and national singles promotion director.

Reprise Records in Los Angeles names Rich Fitzgerald executive VP/GM and Jimmy Dickson head of new media promotion. They were, respectively, senior VP/director of promotion for Reprise, and national director of alternative radio for Warner Bros.

Walt Wilson is appointed executive VP/GM of Liberty Records in Nashville. He was senior VP of sales and marketing for MCA Nashville.



SHRIMPTON



GOLD



FITZGERALD



WILSON



COLAMUSSI



LEUSCHNER



LEE



PAOLETTI

Karen Colamussi is promoted to senior VP of Atlantic Records in New York. She was VP of marketing.

Jochen Leuschner is promoted to senior VP for the Germany, Switzerland, and Austria region for Sony Music Entertainment Europe, based in Frankfurt. He retains his responsibilities as managing director of Sony Music Entertainment Germany.

Karen Lee is promoted to VP of promotion for I.R.S. Records in Los Angeles. She was national director of promotion, East Coast.

Faye Perkins is promoted to di-

rector of Epic Records at Sony Music Canada in Ontario. She was product manager.

Warlock Records in New York names Carol Boldish production director and Stacey Taylor coordinator of national distribution. They were, respectively, production coordinator at Profile Records and assistant to the VP at Warlock.

**DISTRIBUTION.** Yvonne Paoletti is promoted to VP of video sales for BMG Distribution in New York. She was national director of video sales.

**RELATED FIELDS.** The National Assn. of Recording Merchandisers in Marlton, N.J., promotes Jim Donio to VP of communications and events, Yale Hoffstein to VP of administration and operations, Valerie Monahan to controller, and Pat Daly to executive director of the NARM Scholarship Foundation. They were, respectively, communications director, controller/MIS, accounting supervisor/assistant to the controller, and administrative director of the NARM Scholarship Foundation.

David Yaeger is promoted to pres-

ident of karaoke manufacturer Nikkodo U.S.A. Inc. in El Monte, Calif. He was VP, controller and operations.

Annie Challis is promoted to VP of the management division of Stiefel-Phillips Entertainment in Los Angeles. She was an artist manager.

Sony Disc Manufacturing names Mike McVey director of logistics and systems engineering at its new Springfield, Ore., facility. He was industrial engineering manager for Digital Audio Disc Corp.

# Bon Jovi On A Roll 'These Days'

## Mercury Set Follows Smash 'Cross Road'

BY MELINDA NEWMAN

NEW YORK—Usually a greatest hits package signifies the end of a stage of an act's career. For Bon Jovi, it proclaimed a rebirth.

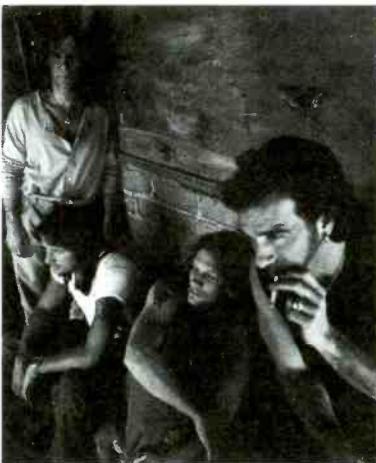
After 1992's double-platinum "Keep The Faith" failed to reach the levels of 1986's 11-times platinum "Slippery When Wet" or 1988's sextuple-platinum "New Jersey," many wrote the band off. Then came "Cross Road."

The band's greatest hits album, released last November, became PolyGram's biggest seller worldwide for 1994 in just six weeks. Already certified double platinum in the U.S., the collection has sold more than 13 million copies around the globe and spawned the international smash "Always." "Always" hit No. 4 on Billboard's Hot 100, making it the band's first top 10 hit since 1989's "Living In Sin." ("Blaze Of Glory," a No. 1 hit in 1990, came from Jon Bon Jovi's solo album.)

But whether the underdog or king of the hill, bandleader Jon Bon Jovi says what matters is staying in the race. "One thing I've learned with experience is don't make too much of the good, if you can't make enough of the bad," he says. "I couldn't pay too much heed to people saying, 'It's over,' 'Keep The Faith' didn't work,' and then jump up and down with the greatest hits. This is a long road, and this is just another exit on it."

The current "exit" is a new album called "These Days," which Mercury will release June 27.

The album, produced by Peter Collins, Bon Jovi, and guitarist Richie Sambora, is the band's sharpest, most mature effort to date with crisp rockers like "Something For The Pain" and the lovely, stripped down, acoustic ballad "Diamond Ring." "I think it's the most introspective record we've done," says Bon Jovi, who wrote all the songs on the album, including cowriting several with Sambora and tunesmith Desmond



**BON JOVI:** From left, David Bryan, Richie Sambora, Jon Bon Jovi, and Tico Torres.

# Merchant Blooms On Her 'Tigerlily' Solo On Elektra

BY JIM BESSMAN

NEW YORK—Elektra Entertainment is well aware that "Tigerlily," Natalie Merchant's first album as a solo performer, will be closely scrutinized.

As vocalist and chief songwriter for 10,000 Maniacs, Merchant fronted one of the most important bands of the then emerging alternative format. As Elektra's chair-



MERCHANT

man/CEO Sylvia Rhone says, "She was the creative force in so many ways, and any time an artist steps away from a long-term association with a group with that kind of success, there's a great deal of interest."

Her past band achievements, Rhone acknowledges, have earned Merchant "flagship artist" status at Elektra, as has the quality of her music.

"She's put a lot of effort into making a solo debut album that was tremendously challenging and courageous artistically," says Rhone, adding that "Tigerlily" was completely self-conceived and produced. "It shows a different side of Natalie, but I think it will still satisfy the Maniacs' audience while allowing a lot of other people to discover what's so special about her."

First single "Carnival," Rhone says, carries a broad, mainstream appeal. "It's very rhythmic and soulful with a

great lyric, and I think even people who like dance music and who have no relationship or awareness of the Maniacs will discover her."

"Carnival" goes to radio at the end of May with a promotional CD single serviced to college, alternative, album rock, and triple-A formats. The full album, which streets June 20, will be serviced to triple-A and college radio as well.

The single will be backed by a video directed by Melody McDaniels, which should garner strong support from MTV and VH1, says VP of product management Lisa Frank. Plans are also under way for major in-store play and visibility, as well as an extensive consumer, trade, radio, and MTV ad campaign. Appearances on late-night talk shows and morning news programs are in the works, too.

That exposure will be key to leading sales, says John Artale, buyer for the 149-store, Carnegie, Pa.-based National Record Mart.

"I think her name might not be familiar, but the voice and the visual are," says Artale. "One good video and a few good close-ups, and people will remember who she is. . . . 10,000 Maniacs sold very well for us, and Elektra's always very supportive of artists like that. They are still a boutique label when it comes to nurturing artists like Natalie. The record could do very well."

"The first stage is establishing radio  
(Continued on page 35)

Child. "We've grown as writers."

Mercury feels that the success of "Cross Road" has set up "These Days" better than any marketing plan ever could. "'Cross Road' served a purpose—to let the mass consumer marketplace know that Bon Jovi is not over," says Mercury's VP of artist development and marketing John Mazzacco. "On a worldwide basis, we had anticipated significant sales for 'Cross Road,' but I think it even surpassed our goals."

Mercury is hoping for the same result with "These Days." The first single, midtempo "This Ain't A Love Song,"  
(Continued on page 38)



**Scorching Set.** Jason & the Scorchers cool down after a sold-out set at Tramps in New York. Shown, from left, are the Scorchers' Perry Baggs; Mammoth Records' Steve Balcom; band members Jeff Johnson and Jason Ringenberg; Mammoth Records' Jay Faires; Warner Hodges of the Scorchers; and Ray Conroy, Mammoth Records UK.

# Charts Seem Empty Sans Broadway Songs; All-4-One Borrows 2nd Montgomery Hit

**GIVE MY REGARDS:** I'm only 33, which I quite frankly think is much too young to be feeling nostalgic for the way things used to be. But this past weekend, as I was watching a rendition of "Pippin" on the Bravo channel, I found myself longing for some good old Broadway music on top 40. When I was growing up, songs from Broadway musicals, remade by current pop artists, filled the charts.

The earliest one I remember was "Good Morning Starshine" by Oliver from "Hair," which went to No. 3 in 1969. Songs from "Jesus Christ Superstar" like Helen Reddy's 1971 hit "I Don't Know How To Love Him" were programmed alongside songs like Three Dog Night's "Joy To The World." The Jackson 5 had a hit with "Corner Of The Sky" from "Pippin" in 1972, and there were plenty more. The last song from a Broadway show to land on the top 40 was "One Night In Bangkok," as performed by Murray Head from the musical "Chess." It hit No. 3 in 1985. (An honorable mention goes to Barbra Streisand, who took "Somewhere" from "West Side Story" to No. 43 in 1985.)

The only logical explanation for the dearth of show music on the charts is the rise of the movie soundtrack. A good song from a film that can be viewed across the country, as opposed to only in New York, has become the next best thing. It's a pale comparison, if you ask me.

I loved the music from "Pippin" so much (although I must confess it's a loser of a play) that I named my cat after it. How many people name their pet "Forest Gump"?

**DEJA VU ALL OVER AGAIN:** Once again, All-4-One has turned to country music for its inspiration. The R&B harmony quartet's new single, "I Can Love You Like That," marks the second time within the year that the group has covered a song first made huge by John Michael Montgomery. Montgomery's version of "I Can Love You Like That," written by Steve Diamond, Maribeth Denny, and Jennifer Kimball, just completed its run at No. 1 last week on the Hot Country Singles & Tracks chart.

As you may recall, All-4-One took "I Swear," written by Gary Baker and Frank Myers, to the top of the Hot 100 last May, three months after Montgomery peaked at No. 1 on the country chart. Coincidence? I think not. But next time, we'd like to see Montgomery cover an All-4-One song. How do you think he'd handle "(She's Got) Skillz"?

**HAS IT REALLY COME TO THIS?** We could only shudder when "Stairways To Heaven" dropped on our desk. The CD is a collection of 12 different bands' versions of the Led Zeppelin classic. Originally released in 1992 in Australia and previously only available on import, the compilation predates the tribute album frenzy we currently find ourselves in, but it might as well signify the next wave.

Can you imagine where this could lead: more albums dedicated solely to the interpretation of one song. Twelve takes on "Sgt. Pepper's Lonely Heart's Club Band" might not be so bad, but do we really need 12 takes on "The Sign"?



by Melinda Newman

**COMING TO AN Amphitheater Near You:** The Black Crowes will headline the fourth annual H.O.R.D.E. tour, which

will start Aug. 4 in Indianapolis and conclude Sept. 3 in San Francisco. Also along for the ride are Blues Traveler (see story, page 1), Ziggy Marley & the Melody Makers, Victoria Williams, Taj Mahal, Wilco, and G. Love & Special Sauce.

Among the artists dropping in for selected dates will be Sheryl Crow, the Dave Matthews Band, and Dionne Farris. The 22-date tour will also include arts and crafts vendors, food vendors, and "lifestyle" vendors, whatever the heck they are.

**FEEL THE NOIZE:** Noizefest, a heavy metal concert series, will kick off in the U.S. July 7 at the Roxy Music Hall in Huntington, N.Y. The tour, which will play venues ranging from 1,000-seat clubs to open-air theaters, features Testament, Pro-Pain, Overdose, and Crowbar. After wrapping up stateside, the package will head to Japan, Australia, South America, and Europe.

**THIS & THAT:** Sheryl Crow, Terence Trent D'Arby, Ricky Martin, Captain Hollywood Project, Tanita Tikaram, and Crystal Waters are slated to appear at the White Nights International Cultural Festival June 14-18 in St. Petersburg, Russia.

Upstart Records will release "Live! On The Battlefield," an EP featuring three live tracks from Nick Lowe, July 5. . . . Steve Albini is producing the new Fleshtones album, which will come out in September on Ichiban Records.

## Dusty Springfield's Back With Columbia Set Album Features Classic Pop Voice, Nashville Players

BY LARRY FLICK

NEW YORK—Columbia U.K. managing director Kip Krones laughs as he recalls his top priority during his first day on the job last July: securing a recording agreement with Dusty Springfield.

"The tough part was waiting until lunchtime, which is the beginning of the day in New York, where [Springfield's manager] Vicki Wickham is based," he says. "I offered her a deal on the spot, to which she responded that Dusty wanted to do an album in Nashville. We both laughed when I said that I had just moved to London from Nashville, and we were off and running. It was one of those special, magical connections that you always wish for, but rarely find."

The result is "A Very Fine Love," a collection of pop tunes executed by some of Nashville's leading session players. Produced by Tom Shapiro, the set blends the musical tone of such Springfield classics as "You Don't Have To Say You Love Me" with subtle country nuances. Although "A Very Fine Love" is not slated for release until June 20, the first single, "Wherever Would I Be," has already begun to stir early interest. The Diane Warren composition, which features duet vocals by Daryl Hall, is played during the closing credits of "While You Were Sleeping,"



Sleeve art for Dusty Springfield's "A Very Fine Love."

which recently spent two weeks as the top-grossing film the U.S.

"We could not ask for a better way to set up this single," says Jay Krugman, VP of marketing, East Coast, Columbia. "The timing is perfect."

Adult contemporary radio programmers will be serviced with the track at the end of May, with an eventual, though still unscheduled, move toward top 40 formats. There will be two versions of the videoclip. Stateside programmers will see a combination of performance segments and footage from "While You Were Sleeping," while European television will be offered an edit with only Springfield and Hall.

At this point, the London-based Springfield is expected to do promotional stunts in New York and Los Angeles that will be dominated by satellite interviews with television and radio shows across the country. Radio will soon be serviced with a sampler that includes three songs from "A Very Fine Love," as well as several Springfield chestnuts.

"The idea is to show that Dusty is still making timeless music," Krugman says. "The new songs sound terrific next to the classics."

Krones notes that the plan behind "A Very Fine Love" was to assemble an album that the singer's longtime fans could embrace. "It was such a joy to work with a brilliant voice that has long been a favorite of mine," he says. "We wanted to bring her into the '90s, but with the respect that her history deserves."

Springfield clearly appreciates Krones' perspective. "I'm quite a jaded soul, and not in a tremendous rush to make another record unless it was just right," she says. "I'm glad that everyone involved understood that I absolutely would not make a 'rent-a-diva' record. How utterly dull would that be! These songs are fairly grown up, and befitting a woman of my age and experience."

To that end, Krones and Shapiro dug

(Continued on page 38)

## Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

ST. LOUIS: After three years of building, **Fragile Porcelain Mice** have reached a critical mass of fans that singer **Scott Randall** describes as "pretty aggressive." That would be an understatement. However, in an environment known as primarily conducive to roots alternative, like that of **Uncle Tupelo** and the **Bottle Rockets**, St. Louis media have been slower to respond to harder, head-banging alternative sounds charted by FPM. Still, with its indie CD "Amigo De Fuego" sitting near the top of local sales charts, the Mice have begun drawing crowds of 500-plus at their Mississippi Nights club gigs, while developing a wider following regionally. Now "Concept Of Grief" has been awarded a spot on modern rock KPNT's "Pointessential Volume Two" CD. Randall, who lists **Dead Kennedys' Jello Biafra** as his main vocal influence, suggests



FRAGILE PORCELAIN MICE

that FPM's shows do better in an all-ages setting. He says the music "is somewhat melodic at times. It's more bass than guitar-driven. Which is not to say that the guitar is not there; it's that it's more rhythmically written." The Mice recently played the Crossroads festival in Memphis and met one of its regional goals by performing at the Blue Note in Columbia, Mo. "Amigo De Fuego" is already into a second pressing, and Randall suggests the band is ready to start work on a second album in the coming weeks. Contact **Jamie Welky** at 314-727-9857.

BRIAN Q. NEWCOMB

TAMPA, FLA.: Two-tone is the color of choice for **Magadog**, one of the most talented of a handful of Sunshine State bands winning enthusiastic converts to newfangled takes on old-favorite ska. Rambunctious rhythms and manic horn accents characterize the self-titled debut CD from the Tampa act, fronted by drummer-turned-singer **Ed Lowery**, a veteran of several area alternative rock groups. "It combines traditional two-tone ska with a '90s pop sensibility," Lowery says. "We add a quirky, Pee-wee Herman kind of twist to it." The new disc, on the local Facefirst label and distributed internationally by Moon Ska New York, includes the politically pointed "Monkey In The White House"; the pumped-up "Panties In An Uproar"; and "Too Much Trouble" and "Mystery Girl," previously released on a 7-inch single. Also notable are a herky-jerky take on **Van Morrison's** "Brown Eyed Girl"; "Smoke," an unabashed toast to weed; and the self-deprecating "White Boy Ska." The eight-piece band has exported its infectious sound beyond the region via tracks on the CD compilations "Ska Zone South," "Skamageddon," and "One Foot In The Grove"; berths on the 1993 and 1994 editions of the Skavooee Festival in Atlanta; and opening-act slots for ska elders the **Toasters**, the **Mighty Mighty Bosstones**, and the **Skatalites**. Contact **Tom White** at 813-977-6474.

PHILIP BOOTH

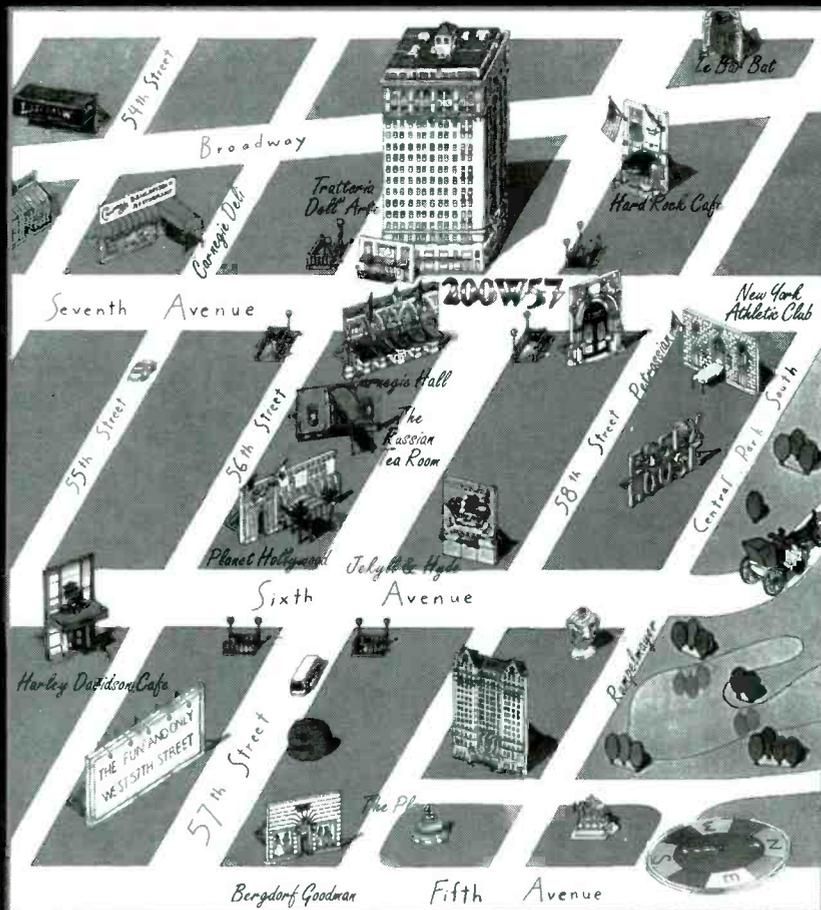
MILWAUKEE: Since its formation in 1992, **Feet Of Clay** has evolved into a potent pop group. A self-released, self-titled CD, released late last year, demonstrates knowledgeable musicianship working together with skillful songwriting. The opening track, "Falling Down," tips the hat to the band's **Lennon-McCartney** roots. It is a pop rocker steeped in the essential values of the **Beatles**, **Big Star**, and the **Raspberries**—breathy lead vocals, aching harmonies, and an irresistible melody. But Feet Of Clay is not a retro band. Much of the CD is entirely contemporary in sound. "Top Of The World" is expansive, edgy pop, and the mysterious vibrato wrapped around "Turn Me Around" suggests things about its subject—the shadow of crack dealers on our streets—that lyrics alone couldn't convey. Feet Of Clay is gaining recognition as a live band beyond Wisconsin's borders. They recently returned from a jaunt to New York, where they played Under Acme and CBGB. They also will appear on a Caroline Records compilation, "Yellow Pills Vol. II," with a cover of the Beatles' "Dear Prudence." For information, contact **Noel Crowder** at 414-476-7665.



FEET OF CLAY

DAVE LUHRSEN

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## NEW MICHAEL JACKSON SET ON EPIC AIMS TO MAKE 'HISTORY'

(Continued from page 1)

and his co-managers, Sandy Gallin and Jim Morey.

David Glew, Epic Records Group chairman, has a "vision" for the record that lasts through 1996. "There will probably be nine singles. That puts us through two Christmases . . . I think this will be one of the biggest albums of all time, [but] we know it will take the full weight of this company. We've spent literally days and months and hours setting up this record like no other record has been set up in this industry."

The collection, available on two CDs, cassettes, or MiniDiscs or three vinyl LPs, combines a 15-song greatest hits package with 15 new tracks (see track listing, next page). The release encompasses 150 minutes of music, and each configuration includes a 52-page color booklet. All of the greatest hits have been digitally remastered.

The project marks Jackson's first record since 1991's "Dangerous," which has sold 22 million copies worldwide, including 6 million in the U.S. Glew believes "HIStory" can surpass those totals.

Originally planned as a greatest hits disc with a few new tunes, "HIStory" metamorphosed into the current project as Jackson got further into the recording process. "Michael went into the studio and recorded the five new tracks for the [greatest hits package] and felt that the whole piece was not enough," says Glew. "So he came to us and said, 'I need to cut two or three

more tracks,' and it just got stronger and stronger, so we made a decision that we would not release the album last Christmas . . . As he got into it, it became a full record, and then the decision was made, mostly Michael's decision, to put out a two-CD disc."

Coming out the same day will be "Michael Jackson: Video Greatest Hits HIStory," a 10-song video compilation featuring many of Jackson's classic clips. A second video package, with new clips from "HIStory" and other elements, may be released as soon as Christmas 1995.

Epic is doing its best to make sure that no one with a pulse is unaware of "HIStory" by the time it arrives in stores.

In addition to purchasing television spots to announce the release, Epic hopes to begin running a teaser in movie theaters as early as Memorial Day weekend. The teaser is a four-minute short film shot last year in Budapest.

While Jackson is turning down virtually all interview requests, he will be the subject of a Diane Sawyer ABC special that will air the week of June 12. (Among other slated television appearances is an HBO special in December.)

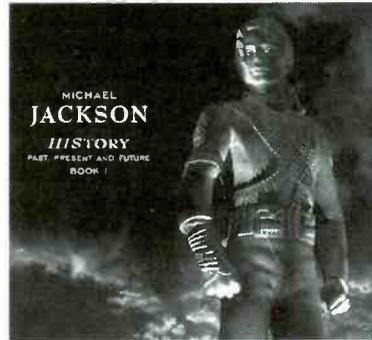
Although there are no firm dates, an international tour is scheduled to start outside of the U.S. next spring.

### RADIO SCREAMS FOR JACKSON

The first single, which goes to radio Friday (19), is a double A-sided affair

featuring "Scream," a hard, industrial, hip-hop duet with Jackson's sister Janet, and "Childhood," a dramatic, orchestral ballad, which is the theme of the July film release "Free Willy 2."

Epic is going with the double-sided single to appeal simultaneously to all the formats that would normally program Jackson over the course of an album. "Michael's audience involves so



many different demos that in the past we've sometimes been four singles in before we've gotten to a certain segment of his audience," says Dan Beck, Epic's senior VP of product marketing.

Or as 550 Music president/Epic Records Group senior VP Polly Anthony puts it, "You can come with a double-A side that can pretty much serve [Jackson's] entire birth-to-death demographic."

Two weeks after the shipment of the

initial single, various formats and clubs will be serviced with mixes targeted for their specific audiences. Among the top remixers enlisted for the project are David Morales, KayGee of Naughty By Nature, and Jimmy Jam and Terry Lewis.

The release of the single will be followed by the debut of the "Scream" videoclip, directed by Mark Romanek, tentatively slated to premiere June 14. Following the strategy used for video releases from Jackson's "Bad," plans are being firm to debut the "Scream" clip worldwide simultaneously on music cable and broadcast channels. The exact outlets are still being determined. Jackson's clip for "Black & White," from "Bad," debuted concurrently on BET, MTV, and Fox.

The "Scream" video will be followed by a clip for "Childhood," which will incorporate "Free Willy 2" footage.

### PLUGGING LEAKS

While every step was taken to prevent leaks to radio, the latest issue of Top 40 Airplay Monitor lists four stations—KMEL San Francisco, KKBT Los Angeles, and WUSL and WIOQ in Philadelphia—as having played songs from the album over the weekend of May 5 (primarily "Scream" and "This Time Around," which features the Notorious B.I.G.). The stations were served with cease-and-desist orders by May 6 that said, in part, "Your premature broadcast will interfere with the

successful promotion of these individual recordings, and 'HIStory' itself, and will result in serious and irreparable injury to Michael Jackson and Sony Music." Epic has retrieved any copies that the stations had.

Sony's concerns aside, Dave Allan, operations manager for R&B outlet WUSL and top 40 station WIOQ, says "Scream" got a great response in Philadelphia. "We think it's a great record. Our playing it has heightened the listener anticipation for the record, because they got a little taste and now they're ready for the whole meal."

Michelle Santosuosso, PD at San Francisco top 40/rhythm outlet KMEL, calls the listener response to "Scream" "100% positive. There's a lot of anxiety at radio about Michael Jackson. The singles from his last two albums were not great call-out records, and you don't see a lot of them on recurrent rotation at stations other than AC . . . What [playing the record early] did in San Francisco was raise visibility that there was a new record from Michael Jackson coming. People who are 25 or up might know it's coming, but the key 12- to 20-year-old demo who didn't care and are more interested in buying a Notorious B.I.G. album—now they're excited and they care about Michael."

Among programmers who have not heard the record, some say it's an instant add, while others aren't so sure.

R&B/mainstream WKKV Milwaukee  
(Continued on next page)

# 'Weird Al' Yankovic

## Conquers Canada

signed 27 rubber chickens, 16 stalks of celery and 2 butts in 4 over-the-top in-store appearances

met 3700 Canadians

28 sold out shows in 31 days covering 9 provinces

Attic Records congratulates 'Weird Al' on the **GOLD** certification of "Greatest Hits Vol. 2" and **PLATINUM** certification of "Off The Deep End"!!

Special thanks to: Scotti Bros., Jay Levey, MuchMusic, MusiquePlus, Retail, Radio, Press, Promoters and our distributor MCA Records Canada for making this tour such a success!

Member of **NAIRD**

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**ATTIC**

## NEW MICHAEL JACKSON SET ON EPIC AIMS TO MAKE 'HISTORY'

(Continued from preceding page)

keep operations manager Tony Fields predicts R&B radio will be behind the record. "Michael's been through a lot, but just like he was embraced at the NAACP Image Awards a year or so ago, he will be just as welcome at urban radio—provided that the song is not too poppish."

Other radio programmers think Jackson may have some obstacles to overcome. Top 40/mainstream WFLZ Tampa, Fla., music director Tom Steele says a lot of superstars have not delivered on their music lately, so Jackson's new record is not necessarily an "auto-

matic" at his station. "Madonna and Prince have both had disappointing records recently, but he's still Michael Jackson," Steele says.

Top 40/rhythm-crossover KQKS Denver PD Mark Feather says there was a time when a Michael Jackson record would go on the air without question. No more. "The unfortunate reality is that his image is on the minds of some listeners. Plus, he's been around for a really long time. But if the record's great, none of that will make a difference. But if the record's mediocre, there could be problems."

Epic executives do not believe Jackson's image was tarnished by the child molestation suit filed against him in 1993; the suit was settled out of court last year. "I don't think he's facing an image problem. I think the music will make the statement," says Glew.

### REVVING UP RETAIL

The executives at Epic freely toss out terms like "masterpiece," "musical statement," and "Michael's vision," when discussing the project. For retailers, most of whom have heard only snippets of the new material during

Sony's product presentation at the National Assn. of Recording Merchandisers convention in February, the real question is whether Jackson will help rescue them from a 1995 that has so far proved to be less than a thriller.

"Thank God there are all these releases coming in June, like Michael, Bon Jovi, and Rod Stewart, because it's been sparse since the beginning of the year," says David Lang, co-owner of New Jersey chain Compact Disc World.

"I think the album will sell 10 million in the States," says Beverly Taylor, owner of Cleveland independent store the Joy of Music. "It's been a long time coming. And for him and his sister to do something together, that's great!"

By and large, retailers say they are pleased with how Sony and Epic are setting up the project by providing them with a wide array of merchandising and lots of co-op ad dollars.

Plenty of prerelease discussions

have taken place among Sony Distribution, Epic, and key accounts. Out of those talks, Sony decided to manufacture three different sizes of the audiocassette configuration to fit into retailers' existing fixtures. "We designed them based on the retailers' needs," says Craig Applequist, senior VP of sales for Sony Distribution. "We adapted to them instead of them having to adapt to us."

While some retailers groused to Billboard about the list-price equivalent of \$32.98 for the CD and vinyl configurations, \$29.98 for the double MiniDisc, and \$23.98 for the cassette package, Epic is stressing the value of the project: 150 minutes from one of the world's top-selling artists, plus the 52-page booklet. If the releases were sold separately, "a greatest hits album would probably be \$17.98. Even if we sold [them both separately at] \$16.98, it would be more than this," says Apple-

(Continued on next page)

## Jackson's 'Story'—Track By Track

NEW YORK—Michael Jackson's forthcoming "HISTORY: Past, Present, & Future—Book One" offers 15 of his classic hits alongside 15 new songs.

The collection will be available on two CDs, cassettes, and MiniDiscs, as well as three vinyl records. The best-of portion of the package, culled from Jackson's four Epic albums, has been digitally remastered and includes "Billie Jean," "Rock With You," "Beat It," "Black Or White," and "Bad."

For the new material, Jackson has enlisted an army of top-shelf performers and producers that includes his sister Janet Jackson, R. Kelly, and hip-hop renegade the Notorious B.I.G. The album's stylistic palette is broad, with hip-hop, rock, R&B, funk, and pop idioms equally represented. What follows, in the order the songs appear on the album, is a breakdown of the new material on "HISTORY."

"Scream" is a duet with Janet Jackson written and produced by the two siblings with Jimmy Jam and Terry Lewis. The track is a hip-hop-charged diatribe on the media, framed with factory-like industrial sounds and metallic guitars. Half of the double-A-sided first single from the set, "Scream" has been remixed with a house music rhythm base by David Morales and a hip-hop foundation by KayGee of Naughty By Nature. KayGee's bandmate Treach, makes a rap on the latter

remix.

"They Don't Care About Us," written and produced by Jackson, is a percussive pop/funk track that features a guitar solo by Slash of Guns N' Roses and background vocals by the Andrae Crouch Choir.

"Stranger In Moscow" was written and produced by Jackson. The remaining members of Toto provide instrumentation to a midtempo pop tune that contrasts a soft melody against hard and rigid percussion.

"This Time Around" was written and produced by Jackson with Dallas Austin and Bruce Swedien. Punctuated by a hand-clapping chorus, this pop/hip-hop track features a rap cameo by the Notorious B.I.G.

"Earth Song" is a Jackson composition that he produced with David Foster and Bill Bottrell. An epic ballad, the track features the Andrae Crouch Choir.

"D.S." is a rock-edged funk jam written and produced by Jackson that features a guitar solo by Slash.

"Money" was written and produced by Jackson and features Nile Rogers on guitar. This hip-hop track boasts an unusually hushed vocal and rap by Jackson.

"Come Together" is a largely faithful cover of the Beatles chestnut, produced by Jackson with Bottrell. "You Are Not Alone" is an R&B ballad written by Kelly, who produced the track with Jackson. The Andrae Crouch Choir performs during the chorus.

"Childhood," the other half of the double-A-sided first single, is also the theme to "Free Willy 2." Jackson composed the track and produced it with Foster.

"Tabloid Junkie" was written and produced by Jackson with Jam and Lewis. Another industrial-edged pop/hip-hop track, it opens with sound bites from news reports on various Jackson-related rumors.

"2 Bad" is a collaboration between Jackson, Austin, Jam, and Lewis. Jackson angrily vamps over a raw funk groove that is punctuated by the phrase "what do you want from me." Shaquille O'Neal contributes a rap cameo.

"HISTORY" is a sprawling anthem written and produced by Jackson with Jam and Lewis. The track is filled with news sound bites from various points in history, including one of Jackson's childhood interviews. Support vocals are provided by Boyz II Men and the Andrae Crouch Choir.

"Little Susie," a ballad written and produced by Jackson, starts with an operatic flourish, breaks down to a child humming with a music box, and then builds into a brief orchestral recreation of "Sunrise Sunset." The lyrics trace the abuse and eventual death of a child.

"Smile," a rendition of the classic song, is a tribute to Charlie Chaplin, produced by Jackson and Foster.

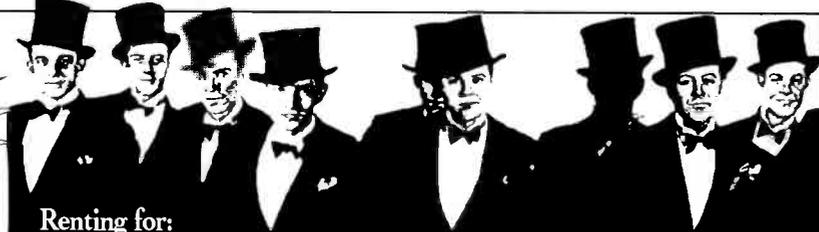
LARRY FLICK

## amusement business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES	Mile High Stadium Denver	May 5	\$2,281,266 \$54.45/\$29.70	45,508 sellout	Fey Concert Co.
EAGLES	Texas Memorial Stadium, University of Texas at Austin Austin, Texas	May 7	\$1,851,773 Gross Record \$86/\$51/\$36	32,028 sellout	462 Concerts
EAGLES	Aggie Memorial Stadium, New Mexico State University Las Cruces, N.M.	May 3	\$1,279,630 Gross Record \$92.50/\$55/\$42.50	21,356 sellout	Fey Concert Co/Cimarron Entertainment
JIMMY PAGE & ROBERT PLANT TRAGICALLY HIP	Kiel Center St. Louis	May 6	\$556,411 \$40/\$29	17,243 sellout	Contemporary Prods.
JIMMY PAGE & ROBERT PLANT TRAGICALLY HIP	Kemper Arena, American Royal Center Kansas City, Mo.	May 5	\$515,473 \$40.50/\$29.50	16,245 sellout	Contemporary Prods.
VAN HALEN COLLECTIVE SOUL	Byrne Meadowlands Arena East Rutherford, N.J.	April 25	\$491,780 \$40/\$25	17,628 sellout	Metropolitan Entertainment
JIMMY PAGE & ROBERT PLANT TRAGICALLY HIP	McNichols Sports Arena Denver	May 8	\$474,117 \$30.25/\$27.50	16,678 sellout	Fey Concert Co.
JIMMY PAGE & ROBERT PLANT TRAGICALLY HIP	Target Center Minneapolis	May 2	\$473,925 \$37.50/\$25	16,839 sellout	Jam Prods. Company 7
VAN HALEN COLLECTIVE SOUL	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	April 26	\$444,930 \$40/\$25	15,323 sellout	Metropolitan Entertainment
VAN HALEN COLLECTIVE SOUL	Montreal Forum Montreal	May 6	\$339,225 (\$459,379 Canadian) \$39.50/\$29.50	12,689 13,100	Donald K. Donald Prods.

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**NEW JACKSON SET**

*(Continued from preceding page)*

quist. "There would be no booklet, and you wouldn't be dealing with anything of the stature of this project. I've got no apologies for anyone on this project."

Boxlot prices are \$21.22 for the CD; \$19.28 for the LP; \$17.30 for the Mini-Disc; and \$14.02 for the cassette. The buy-in discount is 3% for the initial order, which is on the low end even for superstar releases. "I saw 3% and started laughing," says Tower Records' Stan Goman. "The problem with this title is that you really have to roll the dice on this one, because if it becomes a big hit, you have the one shot at what wasn't really that big a discount to begin with."

Estimates are that Epic's initial shipment will be between 2 million and 2.5 million units.

Some retailers told Billboard that they felt pressure to place a higher order than they would have liked.

"Epic is hyping me like crazy on this project," says Roy Burkert, buyer for Troy, Mich.-based Harmony House chain. "They want big numbers. Usually Sony, from my experience, tends to be a little more conservative."

"We've been urged by Sony to make a large buy into this project," says Compact Disc World's Lang. "We kind of compromised on it. We bought more than we intended to, but less than they asked."

"The [opening numbers] they are looking for are heavier than one might think," says John Artale, buyer for the 149-store National Record Mart web. "Because this is an artist who's very big who got a lot of bad publicity, Sony is going to have to do a lot of spin doctoring, which I have no doubt they'll do. Part of it is to come out heavy with a lot of records so that Michael will become ubiquitous and people will forget his [past problems]."

Sony executives resoundingly deny that they put any pressure on retailers to buy big and, in fact, stress that they are trying to hold the initial shipment down. "At the presentations I made [to retail], I opened . . . by saying that this is absolutely not about a first big week in SoundScan and how many we can put out on this . . . We're going to be working this record for two years," says Jim Scully, Epic Records senior VP of sales. "We are trying to hold [the initial] shipment to 2 million units."

A large part of Sony and Epic's retail attention has been focused on independent retailers, per a mandate from Jackson. "From the ground up, they've been involved in this," says Jimmy Starks, VP of sales, black music, for Sony. "We made a trip to Impact that was basically to say, Here's what we're offering."

The plan has met with great success, according to the Joy of Music's Taylor, who is also president of the Simms Group, a coalition of six independent stores in Ohio and Illinois. "I submitted a proposal for the Simms Group of what we wanted to do for them and what we wanted them to do for us, and everything was approved. On the last record from Michael, we were kind of treated like stepchildren, but I am so proud and happy with Sony on this record."

*Assistance in preparing this story was provided by J.R. Reynolds.*

*1st Annual*



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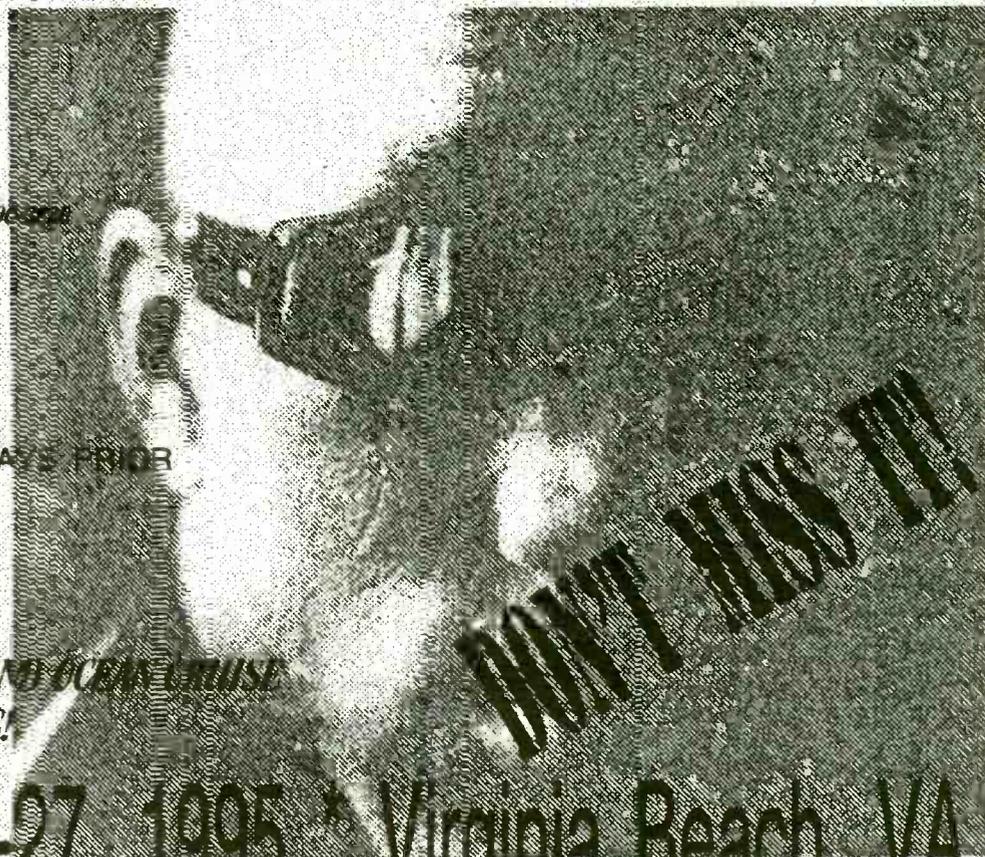
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## Celebs, Celebrations Brighten Gospel Music Week



Reunion artist Clay Crosse shows off his Dove Award for best new artist. Crosse told reporters that one of the best things about his career taking off was giving up his job at Federal Express. (Photo: Deborah Evans Price)

NASHVILLE—Buoyed by increased exposure for Christian music in mainstream media and at retail, artists, record company personnel, retailers, and radio professionals gathered in a celebratory mood here April 23-27 for Gospel Music Week 1995. Sponsored by the Gospel Music Assn., the week's events included seminars, showcases, street parties, and worship services. It all concluded with the Dove Awards telecast from the Grand Ole Opry House.



Artists from the EMI Christian Music Group took home 17 of the 34 Dove Awards presented. Pictured celebrating their success are, front row, from left, Star Song president Darrell Harris and Newsboys members Peter Furler, Duncan Phillips, John James, Jeff Ryan, and Phil Joel. In the back row, from left, are Twila Paris' manager, Norman Miller of Proper Management; Sparrow Communications Group president Bill Hearn; Chordant Distribution Group president Steve Griffin; EMI Music president and EMI Christian Music Group co-chairman Jim Fifield; multiple Dove winner Steven Curtis Chapman; Newsboys manager Wes Campbell; female vocalist winner Twila Paris; Chapman's manager, Dan Raines of Creative Trust; EMI Christian Music Group co-chairman Billy Ray Hearn; Star Song CEO Stan Moser; and Star Song VP/COO Jeff Moseley.



Word debuted its multi-artist "My Utmost For His Highest" album with an all-star concert at Nashville's historic Ryman Auditorium the first night of GMA activities. Pictured at the reception following the show, from left, are Word's senior VP of artist and creative development, Loren Balman; Word artist Cindy Morgan; and Contemporary Productions' Paul Emery, who will book the tour when the project takes to the road. (Photo: Deborah Evans Price)



Following their performance at the "My Utmost For His Highest" concert, the women of Point Of Grace and the men of Phillips, Craig & Dean smiled for the cameras. The two groups are currently touring together. Pictured, from left, are Terry Jones, Randy Phillips, Shelley Phillips, Dan Dean, Heather Floyd, Shawn Craig, and Denise Jones. (Photo: Deborah Evans Price)



Ransom/Brentwood Music recording artists Jed and Claire Seneca, of the husband/wife duet act Seneca, flank artist manager Ken Kragen after his address to GMA participants. (Photo: Deborah Evans Price)



Benson act 4HIM took home its third consecutive Dove Award for group of the year. Pictured backstage at the Doves, from left, are Benson Music Group president Jerry Park; 4HIM members Andy Chrisman, Marty Magehee, Mark Harris, and Kirk Sullivan; and Wes Farrell, CEO of Benson parent Music Entertainment Group.



Reunion artist Michael W. Smith ran into Integrity Music's Ron Kenoly and the Integrity gang during the artist/DJ reception. Pictured, from left, are Integrity senior VP of creative Don Moen, Integrity publicist Annemarie Bambino, Smith, Integrity A&R manager Chris Thomason, and Kenoly.



At a post-Dove party sponsored by Columbia House, Steve Gilreath Productions, and the Family Channel, DC Talk members met with some of the principals involved in their upcoming theatrical movie release, "Free At Last." Pictured, from left, are True Artist Management's Dan Pitts, DC Talk's Toby McKeehan and Michael Tait, director Ken Carpenter, producer Steve Zeoli, and DC Talk's Kevin Smith. (Photo: Deborah Evans Price)



Christian rock pioneer Larry Norman, right, was among the guests at EMI Christian Music Group's post-Dove bash at Nashville's Sunset Grill, where he was joined by Lord & Michaels Inc. president Robert Michaels, center, and his wife, Chris. Norman's influence on Christian music is being saluted on Forefront's upcoming multi-artist tribute album "One Way: The Songs Of Larry Norman." Michaels is working on marketing and public relations for the project. (Photo: Deborah Evans Price)



Jeffrey Benward, left, and son Aaron, of the Star Song duo Aaron-Jeffrey, flank Atkins-Muse and Associates director of publicity Jessica Atteberry prior to taping liners for attending radio personalities. They were among the artists participating in an artist/DJ reception at the Nashville Convention Center. (Photo: Deborah Evans Price)

# BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING MAY 20, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	15	<b>SUBWAY</b> BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
2	4	7	<b>BLESSID UNION OF SOULS</b> EMI 31836 (10.98/15.98)	HOME
3	5	2	<b>FILTER</b> REPRIS 45864/WARNER BROS. (10.98/15.98)	SHORT BUS
4	6	14	<b>MARTIN PAGE</b> MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
5	16	4	<b>JEFF BUCKLEY</b> COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
6	8	12	<b>LETTERS TO CLEO</b> CHERRY DISC/GIANT 24598 (9.98/15.98)	AURORA GORY ALICE
7	13	23	<b>RUSTED ROOT</b> MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
8	9	32	<b>CORROSION OF CONFORMITY</b> COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
9	7	42	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES
10	12	11	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98)	ALL IN THE GAME
11	10	5	<b>RACHELLE FERRELL</b> ● BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
12	11	17	<b>GILLETTE</b> S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
13	15	33	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
14	14	3	<b>INI KAMOZE</b> COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER
15	20	2	<b>IV XAMPLE</b> MCA 11220 (9.98/15.98)	FOR EXAMPLE
16	17	7	<b>MORPHINE</b> RYKODISC 10320* (11.98/17.98)	YES
17	22	5	<b>KMFDM</b> WAX TRAX 7199*/TVT (10.98/16.98)	NIHIL
18	19	43	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
19	18	16	<b>THE ROOTS</b> DGC 24708*/Geffen (10.98/15.98)	DO YOU WANT MORE?!?!?!?
20	21	4	<b>PAVEMENT</b> MATADOR 45898*/WARNER BROS. (10.98/15.98)	WOWEE ZOWEE

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	23	81	<b>ADAM SANDLER</b> ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
22	30	10	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
23	28	3	<b>SUBLIME</b> SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
24	24	30	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98)	USHER
25	25	2	<b>MANA</b> WEA LATINA 99707 (8.98/14.98)	CUANDO LOS ANGELES LLORAN
26	36	2	<b>OUR LADY PEACE</b> RELATIVITY 1507 (10.98/15.98)	NAVEED
27	27	15	<b>THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE</b> VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
28	29	21	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
29	26	22	<b>4 P.M.</b> NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
30	33	10	<b>MIKE WATT</b> COLUMBIA 67086* (10.98 EQ/15.98)	BALL-HOG OR TUGBOAT?
31	35	6	<b>BIG L</b> COLUMBIA 53795* (10.98 EQ/15.98)	LIFESTYLEZ OV DA POOR & DANGEROUS
32	—	1	<b>JILL SOBULE</b> LAVA 82741/AG (10.98/15.98)	JILL SOBULE
33	38	12	<b>MURDER SQUAD</b> G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
34	—	25	<b>R.B.L. POSSE</b> IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
35	32	86	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98)	THE WAY THAT I AM
36	—	1	<b>CHRIS DUARTE GROUP</b> SILVERTONE 41546/JIVE (9.98/15.98)	TEXAS SUGAR STRAT MAGIC
37	—	1	<b>KORN</b> EPIC 66633 (9.98 EQ/15.98)	KORN
38	—	1	<b>THE DAYTON FAMILY</b> PO BROKE 1514/RELATIVITY (9.98/15.98)	WHAT'S ON MY MIND?
39	—	2	<b>MONSTER MAGNET</b> A&M 540315 (9.98/15.98)	DOPE TO INFINITY
40	31	8	<b>BROTHER PHELPS</b> ASYLUM 61724/EEG (10.98/15.98)	ANY WAY THE WIND BLOWS

## POPULAR UPRIISINGS

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

**WORTH THE WAIT:** It's been a long time in the making, but **Tina Moore's** self-titled debut album for Street Life/Scotti Bros. is finally ready to hit stores on May 23.

The album, which was produced by **Michael J. Powell (Anita Baker, Whitney Houston)**, was originally due in late 1994. However, finding the right material and producer delayed the release, ac-

Judging by the strong initial response from several R&B radio heavyweights, the second single, "Never Gonna Let You Go," seems likely to surpass "Color Me Blue."

The single debuts at No. 76 on the Hot R&B Singles chart this week.

According to Broadcast Data Systems, there were 281 detections on 28 R&B stations for the week ending May 7.

WQUE New Orleans got the ball rolling, with WJLB Detroit, WKV Milwaukee, KPRS Kansas City, Mo., and WBLK Buffalo, N.Y., following close behind.

Gullo is optimistic that the label has a true talent on its hands.

"When Billboard reviewed the first single, it was compared to Whitney. The second single, they referred to [Mariah Carey]. I'd say we're in the right place here," says Gullo. "It's a great uptempo record, where radio is so ballad heavy—it's a good change that should fit in nicely."

The Milwaukee-bred singer co-wrote six of the 10 songs on the album. "The Best We Ever Had" will be featured in the upcoming ABC-TV movie "Derby" on June 17. The song, which isn't included on her album, was composed by the legendary **Burt Bacharach**.

Moore will be visiting radio, retail, and press from mid-May through June during her



**Hey, Stupid.** "Stupid," the first single from P.O.L.'s debut "Parade Of Losers," released May 9 on Giant, is garnering top five phones at modern rock KITS (Live 105) San Francisco. The band plays CBGB in New York May 12, 16, and 17 and WENZ Cleveland's summer show May 20.

first signing as VP of A&R at Island Records.

Carter, who has signed such acts as the **Motels**, **Tina Turner**, **Sammy Hagar**, and **Jellyfish**, says Beggars might be the first band he signed without seeing a live performance first.

"When you listen to as many demo tapes as I do," says Carter, "you reject a derivative sound and identify uniqueness immediately. Beggars definitely have their own sound."

The self-titled debut by the young San Francisco-based band (the members range in age from 17-24) streets May 23.

The album, which was produced by **Michael Been**, formerly of the **Call**, features a slew of alternative pop gems with **Beatles**-esque harmonies and psychedelic sounds.

"We just write about our feelings and life; there's a lot of us in our songs," says Beggars singer **Eli Braden**. "It's not like a soul-baring confessional; it's just that the lyrics say a lot about who we are."

Island is going for modern rock and album rock airplay with the first single, "Falling Down," the week of May 15. The album is also being worked to triple-A.

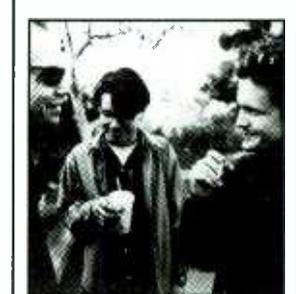
So far, modern rockers **KDGE** Dallas, **KEGE** Minneapolis, and **WXWX** Greenville,

S.C., and triple-A **KBCO** Denver have played the song.

The label plans to keep the group, which is managed by **Bill Leopold** and **Mark Graham**, on the road throughout the summer.

"This is a classic long-term artist development campaign," says **Diana Fried**, director of marketing at Island. "There's a big touring commitment."

Beggars are touring in the



**Tub Tunes.** After eight years together, San Francisco-based alternative trio **Steel Pole Bath Tub** has made its major-label debut with its fourth full-length album, "Scars From Falling Down," released May 2 on **Slash/London**. The band is on the road with **Faith No More** through May 24.

Bay Area in May and June and handing out four-track cassette samplers at gigs. Upcoming shows include stops at **Transmission** in San Francisco on Friday (19) and **Cactus Club** in San Jose, Calif., on May 29.

**TIDBITS:** Energy Records' **Souls At Zero** landed the opening slot on **Skid Row's** tour from May 6 through June 9.

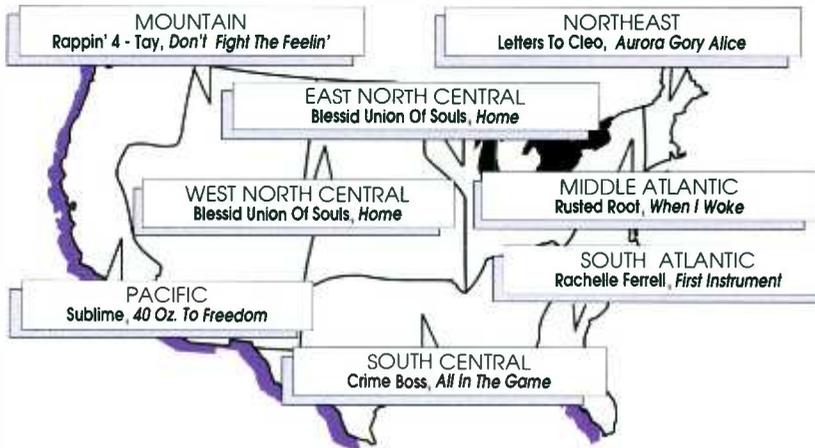


**Metal All-Stars.** Die Krupps' new album, "Rings Of Steel," due Tuesday (16) on **Cleopatra**, features an eclectic group of industrial and rock icons. The first two singles, "Blood Suckers" and "Fatherland," feature **Biohazard** and **House Of Pain**, and **Sisters Of Mercy**, respectively. Members **KMFDM** and **Nine Inch Nails** contribute mixes.

According to **Chuck Gullo**, president of **Scotti Bros.**

Last summer, the label released the R&B singer's first single, "Color Me Blue." The song peaked at No. 73 on the Hot R&B Singles chart on Aug. 27.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Blessid Union Of Souls, Home	1. Rachelle Ferrell, First Instrument
2. Subway, Good Times	2. Subway, Good Times
3. Filter, Short Bus	3. New Life Community Choir, Show Up!
4. Crime Boss, All In The Game	4. Filter, Short Bus
5. KMFDM, Nihil	5. Letters To Cleo, Aurora Gory Alice
6. Corrosion Of Conformity, Deliverance	6. Rare Essence, Get Your Freak On
7. Lari White, Wishes	7. The Roots, Do You Want More?!?!?!?
8. Gillette, On The Attack	8. Martin Page, In The House Of Stone...
9. Rachelle Ferrell, First Instrument	9. Blessid Union Of Souls, Home
10. Martin Page, In The House Of Stone...	10. Ini Kamoze, Here Comes The Hotstepper

15-20-city promotional tour.

**NO NEED TO BEG:** "I just heard the demo tape and freaked with the first song and

the second song and by the time I got to the fourth song I said, 'That's it, they have a deal,'" says A&R veteran **John Carter** of **Beggars**, his

## Combs' Bad Boy Label Makes Good Record Co. Is Intimate, Youthful Workplace

BY J.R. REYNOLDS

LOS ANGELES—Some industry observers were skeptical whether producer-turned-label president Sean "Puffy" Combs could maintain his street-beat savvy for nurturing talent when he established Bad Boy Entertainment in a deal with Arista.



COMBS

But a little more than a year later, Bad Boy is "two for two," with debut artists Craig Mack ("Project: Funk Da World") and the Notorious B.I.G. ("Ready To Die") scoring gold- and platinum-certified sets, respectively. Mack peaked at No. 6 on the Top R&B Albums chart; the Notorious B.I.G. reached No. 3.

On top of his Bad Boy success, the swaggering Combs remains one of music's hottest producers. In one recent week, four Combs productions were in the top 20 of the Hot R&B Singles chart: the Notorious B.I.G.'s "Big Poppa/Warning" (No. 8), Usher's "Think Of You" (No. 9), Mary J. Blige's "I'm Goin' Down" (No. 13), and "Can't You See" by Total Featuring The Notorious B.I.G. (No. 17).

Combs, 24, attributes his enduring success to an ability to remain close to the streets, an aggressive business style, and a positive spiritual outlook.

"I'm a student of the culture that I make music for," says Combs. "It's important to go out and vibe with the kids—to see what they're groovin' to and how they groove to it; I make music to the way kids move and not the other way around."

Combs pacted with Arista despite more lucrative offers from other labels because of a shared philosophy with president Clive Davis. "He's about the music," says Combs. "It's more of a challenge to go down in history than to just make a lot of money."

Davis agrees the music and the materials to make it are paramount for success in the recording business. "Sean's a unique young leader from a creative point of view," he says. "He has a feel for the street and combines it with an unusual grasp of what can best bring it to the marketplace." Neither label would reveal the extent of Arista's equity stake in Bad Boy.

Combs describes Bad Boy as a marketing- and A&R-driven label; marketing and A&R are handled in-house. For promotion, it uses Arista's staff as well as independent resources.

"Our first two projects came out in

the marketplace when there was nothing else like it out there," says Combs. "Both [Mack and the Notorious B.I.G.] had East Coast flavor and a certain unity. Then we came with innovative marketing methods like using the Goodyear blimp, picketing in front of radio stations, and other eye-catching ideas... the whole thing is about entertainment."

Youthful enthusiasm is a Bad Boy staple, and while many key decisions are in the hands of Combs' mother, Janice (described as the label's owner), the majority of its staff is under 25.

Says Combs, "The one single thing that makes me mad is when people describe me as 'a boy wonder.' There are a lot of other kids out there who can do the same things that I've done. They just need the chance, and that's what

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Power To The People. EMI vocalist Joi, center, joins "Panther" film director Mario Van Peebles, left, and producer Dallas Austin, during a break from recording "Freedom," the first single from the film's Mercury soundtrack.

## Gary Taylor's In The 'Mood' With New Set On His Morning Crew Label

BY DAVID NATHAN

LOS ANGELES—Singer/songwriter Gary Taylor is among the ranks of veteran R&B artists who have formed their own labels in response to an increasing major-label emphasis on capturing younger demographics.

Los Angeles-based Taylor—whose recording career has included stints with A&M and Virgin—created his label, Morning Crew Records, in the fall of 1993. The initial release was his own "Square One." Due June 27 is "The Mood Of Midnight," a 13-track CD that finds the soulful stylist delving deeper musically, lyrically, and vocally.

"This album is very close to my heart," says Taylor, who has enjoyed considerable success as a songwriter for artists such as Anita Baker ("Good Love") and the Whispers ("Just Gets Better With Time," "My Heart, Your Heart").

"In fact, I don't know if I could get any more revealing emotionally than I did with this record," he says.

Taylor, who played most of the instruments on the tracks and produced the album with engineer Ross Donaldson, describes the set as "a collection of moody love songs" and notes that two of the tunes ("Think About Me" and "Rest My Lips") are remakes of compositions he produced for other artists (the MAC Band and Walter & Scotty Scott, respectively).

A third song, "Special," which is

slated to be the album's first single, was originally recorded on "G.T."—Taylor's little-known 1983 A&M album. Taylor performs "Special" as a duet with former Stevie Wonder backup vocalist Bridgette Bryant.

According to Larry Davis, AEC Music Distribution's director of promotion and marketing, the Taylor album is much-anticipated by retailers in markets that embraced his last release. AEC is the exclusive distributor for Morning Crew.



TAYLOR

"For months now, retailers from Tower Records in New York to Street Corner in Birmingham, Mich., have been calling to ask when Gary's new album would be out," says Davis.

Taylor says he built "a core audience of about 80,000 people with his 1993 release," using three self-financed videos (directed by Pam Robinson), along with frequent radio station visits to such key markets as Detroit, Washington, D.C., Los Angeles, New York, San Francisco, and Seattle.

"Every dime I made on 'Square One' went back into promoting it, and in the end the album was more successful than anything I did with any of the majors," says Taylor.

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## Anthology Shows Ohio Players 'On Fire'; Newport Gets A Rhythm & Blues Festival

IT'S ALL GOOD: In today's old-school-friendly environment, what could be better than an anthology covering one of the '70s most creatively important bands? PolyGram Chronicles' "Ohio Players/Funk On Fire: The Mercury Anthology" presents vintage funk at its best.

The two-disc, 28-song collection includes a cavalcade of Ohio Players favorites, including the No. 1 R&B singles "Fire," "Love Rollercoaster," "Sweet Sticky Thing," and "Who'd She Coo." (Absent from the set is "Funky Worm," a No. 1 R&B single recorded when the band was signed to Westbound Records.)

Also included in the anthology, which streets June 6, are six previously unreleased tracks mined from the label's vaults. Says PolyGram Chronicles A&R director Harry Weinger, "There was certainly no shortage of material. It's been one of the most requested compilations by consumers and retailers."

To help the marketing campaign, advance cassettes were issued to the press. PolyGram plans to also provide radio and retailers with advance CD samplers.

PolyGram Chronicles product manager Terry Tierney says a Funk Essentials poster featuring the label's Afro-wigged, hip-huggered, and platform-shoed "retro-girl" has been a major attention-getter. (Funk Essentials is a series of vintage recordings by R&B/funk artists.) "It's developed a high degree of consumer awareness of all our Funk Essentials product," Tierney says.

The label is also utilizing a database of 3,000 fans, developed through returns of surveys in previous Funk Essentials projects. "It gives us a good idea of who's buying the records and offers us feedback on what they're looking for," says Tierney.

Currently, the Ohio Players are playing dates around the country and are reportedly recording material for a Japanese label.

HANGIN' TOUGH: Caliber recording artist Howard Hewett recently embarked on a national tour in support of his album "It's Time." As with many veteran R&B artists set adrift by the majors, Hewett has had to find his way through independent means.



by J. R. Reynolds



"It's Time" peaked at No. 21 on the Top R&B Albums chart and continues to stand in there amid all the young whippersnappers. Last week, the album was the chart's Pacesetter, climbing from No. 66 to No. 41. His current single is "I Wanna Know You."

FOR THE RECORD: We need to clarify some information that appeared in last week's 35th anniversary salute to Stevie Wonder. Uptown's Jodeci covered Wonder's "Lately," taking the song to No. 1 on the Hot R&B Singles chart in 1993, and Atlantic's Intro re-recorded Wonder's classic "Ribbon In The Sky" in 1994, which peaked at No. 11 on the Hot R&B Singles chart... Also, the name of producer Robert Margouleff was misspelled in a recent

Billboard article about Motown artist Rosie Gaines.

NEW BEGINNINGS: Janice Harvey and Serena Gallagher have dissolved Harvey Gallagher Communications to form independent agencies. The Harvey Group of Communications remains at the old P.R. firm's location. An announcement regarding Gallagher's shop is forthcoming.

WORTHWHILE HAPPENINGS: Rhythm & Blues Foundation executive director Suzan Jenkins and Festival Productions CEO George Wein recently announced the initial Newport Rhythm & Blues Festival, which will take place July 29 at Fort Adams State Park in Newport, R.I. An announcement of the performers is expected soon.

The concert will benefit the Rhythm & Blues Foundation. Tickets are \$35 and are available through Ticketmaster. For more information, write the 1995 Newport Rhythm & Blues Festival, P.O. Box 605, Newport, RI 02840.

The Northwest Black Music Month Celebration is holding its second annual event June 7-10 in Portland, Ore. The event targets radio, media, retail, club owners, and concert promoters, as well as the general public, and

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# Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAY 20, 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★★★</b>						
1	1	1	4	<b>SOUNDTRACK</b> PRIORITY 53959* (10.98/15.98) 4 weeks at No. 1	FRIDAY	1
2	2	2	8	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
3	3	—	2	<b>MOBB DEEP</b> LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
4	4	3	6	<b>SOUNDTRACK</b> TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
<b>★★★HOT SHOT DEBUT★★★</b>						
5	<b>NEW</b>	—	1	<b>SOUNDTRACK</b> MERCURY 525479 (10.98 EQ/16.98)	PANTHER	5
6	5	6	6	<b>SOUL FOR REAL</b> UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
7	6	4	5	<b>MONTELL JORDAN</b> PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
8	7	5	6	<b>OL' DIRTY BASTARD</b> ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
9	8	7	23	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
10	10	11	8	<b>E-40</b> SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
11	9	9	10	<b>ADINA HOWARD</b> MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
12	14	16	22	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO.CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
13	13	10	25	<b>TLC</b> ▲ <sup>3</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
14	12	15	17	<b>BROWNSTONE</b> ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
15	18	23	8	<b>KUT KLOSE</b> KEIA/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	15
16	16	12	36	<b>BOYZ II MEN</b> ▲ <sup>7</sup> MOTOWN 0323 (10.98/16.98)	II	1
17	11	8	34	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
<b>★★★GREATEST GAINER★★★</b>						
18	19	19	32	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
19	<b>NEW</b>	—	1	<b>MASTA ACE INCORPORATED</b> DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
20	20	21	25	<b>METHOD MAN</b> ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
21	15	17	4	<b>VARIOUS ARTISTS</b> D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS SHOT 7000 (9.98/15.98)		15
22	17	13	7	<b>SOUNDTRACK</b> WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	13
23	24	24	26	<b>H-TOWN</b> LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
24	21	18	7	<b>STEVIE WONDER</b> MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
25	22	20	11	<b>DJ QUIK</b> PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
26	23	22	7	<b>THE WHISPERS</b> CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
27	26	25	31	<b>BARRY WHITE</b> ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
28	27	27	11	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
29	25	14	4	<b>SOUNDTRACK</b> TOMMY BOY 1130* (8.98/12.98)	NEW JERSEY DRIVE VOL. 2	9
30	28	28	35	<b>GERALD LEVERT</b> ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
31	29	26	46	<b>BLACKSTREET</b> ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
32	37	38	15	<b>SUBWAY</b> BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
33	33	34	34	<b>ANITA BAKER</b> ▲ <sup>2</sup> ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
34	35	43	34	<b>GLADYS KNIGHT</b> MCA 10946 (10.98/15.98)	JUST FOR YOU	6
35	30	37	30	<b>THUG LIFE</b> INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
36	32	30	15	<b>TOO SHORT</b> ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
37	44	31	46	<b>BONE THUGS N HARMONY</b> ▲ <sup>3</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
38	36	41	26	<b>SADE</b> EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
39	31	32	29	<b>SCARFACE</b> ▲ RAP-A-LOT 39946*/NOD TRYBE (10.98/15.98)	THE DIARY	2
40	39	29	9	<b>NINE</b> PROFILE 1460* (10.98/15.98)	NINE LIVEZ	16
41	43	44	45	<b>DA BRAT</b> ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
42	38	40	10	<b>CHRISTOPHER WILLIAMS</b> GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
43	34	35	29	<b>SOUNDTRACK</b> ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
44	40	49	32	<b>SOUNDTRACK</b> ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
45	47	57	10	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26
46	41	66	25	<b>HOWARD HEWETT</b> CALIBER 1008 (9.98/14.98)	IT'S TIME	29
47	48	36	49	<b>69 BOYZ</b> ● RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
48	46	39	17	<b>SOUNDTRACK</b> EPIC SOUNDTRAX/550 MUSIC 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
49	67	51	6	<b>VARIOUS ARTISTS</b> AVATAR 124 048/ATLAS (9.98/15.98)	PUMP YA FIST HIP HOP INSPIRED BY THE BLACK PANTHERS	41
50	49	53	6	<b>BIG L</b> COLUMBIA 53795* (10.98 EQ/15.98) HS	LIFESTYLEZ OV DA POOR & DANGEROUS	22
51	50	42	24	<b>ICE CUBE</b> ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
52	66	93	23	<b>THE DAYTON FAMILY</b> PO BROKE 1514*/RELATIVITY (9.98/15.98)	WHAT'S ON MY MIND?	42
53	64	62	32	<b>KARYN WHITE</b> WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
54	57	59	25	<b>CHANTE MOORE</b> SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
55	51	50	10	<b>FREDDIE JACKSON</b> STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
56	42	33	7	<b>CHANNEL LIVE</b> CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	9
57	<b>NEW</b>	—	1	<b>SOUNDTRACK</b> PRIORITY 57194 (10.98/15.98)	OLD SCHOOL FRIDAY	57
58	55	—	2	<b>LORENZO</b> LUKE 214* (10.98/16.98)	LOVE ON MY MIND	55
59	53	58	5	<b>JESSE</b> UNDERWORLD 29476/CAPITOL (9.98/13.98)	NEVER LET YOU GO	53
60	58	47	12	<b>VARIOUS ARTISTS</b> RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
61	59	48	35	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
62	75	64	25	<b>SPICE 1</b> ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
63	54	55	16	<b>THE ROOTS</b> DGC 24708*/GEFFEN (10.98/15.98) HS	DO YOU WANT MORE?!!!!!!	22
<b>★★★PACESSETTER★★★</b>						
64	91	—	10	<b>MYSTIKAL</b> BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
65	45	45	9	<b>PORTRAIT</b> CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
66	62	46	26	<b>KEITH MURRAY</b> JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	5
67	68	92	4	<b>SHIRLEY BROWN</b> MALACO 7476 (9.98/15.98)	DIVA OF SOUL	67
68	60	65	22	<b>VANESSA WILLIAMS</b> ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
69	69	—	2	<b>IV XAMPLE</b> MCA 11220 HS	FOR EXAMPLE	69
70	61	63	33	<b>LUTHER VANDROSS</b> ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
71	63	60	15	<b>GEORGE DUKE</b> WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
72	73	61	6	<b>KING TEE</b> MCA 11146* (9.98/15.98) HS	IV LIFE	23
73	71	70	40	<b>IMMATURE</b> ● MCA 11068 (9.98/15.98) HS	PLAYTIME IS OVER	26
74	70	52	12	<b>VARIOUS ARTISTS</b> RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
75	56	54	12	<b>VARIOUS ARTISTS</b> RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
76	52	72	3	<b>AARON NEVILLE</b> A&M 540349/PERSPECTIVE (10.98/16.98)	TATTOOED HEART	52
77	77	74	24	<b>REDMAN</b> ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
78	65	69	17	<b>SMIF-N-WESSUN</b> WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
79	74	56	17	<b>95 SOUTH</b> RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
80	94	85	95	<b>TONI BRAXTON</b> ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
81	72	67	12	<b>VARIOUS ARTISTS</b> RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
82	76	77	27	<b>R.B.L. POSSE</b> IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
83	81	84	78	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 41527 (10.98/15.98)	12 PLAY	1
84	82	98	3	<b>KEITH MARTIN</b> RUFFHOUSE 67024/COLUMBIA (10.98 EQ/15.98)	IT'S LONG OVER DUE	82
85	78	82	9	<b>RARE ESSENCE</b> SOUNDS OF THE CAPITOL 315* (9.98/14.98)	GET YOUR FREAK ON	53
86	99	89	119	<b>RACHELLE FERRELL</b> ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
87	80	68	10	<b>THA ALKAHOLIKS</b> LOUD 66466*/RCA (9.98/15.98)	COAST II COAST	12
88	87	79	129	<b>KENNY G</b> ▲ <sup>8</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
89	96	91	32	<b>JOHNNY "GUITAR" WATSON</b> WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
90	84	71	12	<b>MURDER SQUAD</b> G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12
91	89	75	76	<b>SNOOP DOGGY DOGG</b> ▲ <sup>4</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
92	85	73	22	<b>PHIL PERRY</b> GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	64
93	<b>RE-ENTRY</b>	120	<b>SOUNDTRACK</b> ▲ <sup>14</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1	
94	79	86	68	<b>WU-TANG CLAN</b> ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
95	95	81	3	<b>INI KAMOZE</b> COLUMBIA 67056* (9.98 EQ/13.98) HS	HERE COMES THE HOTSTEPPER	81
96	97	78	30	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52
97	90	76	7	<b>ROTTIN RAZKALS</b> ILLTOWN/MAD SOUNDS 530461*/MOTOWN (9.98/15.98) HS	ROTTIN TA DA CORE	28
98	86	—	10	<b>LO-KEY?</b> PERSPECTIVE 9010 (9.98/15.98)	BACK 2 DA HOWSE	64
99	<b>NEW</b>	—	1	<b>NEMESIS</b> PROFILE 1461 (10.98/15.98)	THA PEOPLE WANT BASS	99
100	98	97	33	<b>CRAIG MACK</b> ● BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6

○ 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.

## Waco's hottest homegirls release their debut album ...& invite you to join their gigantic summer campaign!

- NOW SHIPPING TO RADIO: HOT NEW "Make a Move" DANCE REMIX by Richard Rodwell for Soundcastle Productions
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# Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	4	16	<b>GRAPEVYNE</b>	BROWNSTONE (MCA/EPIC) 1 wk at No. 1
2	1	16	<b>ASK OF YOU</b>	RAFHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
3	2	15	<b>THIS IS HOW WE DO IT</b>	MONTELL JORDAN (PMP/RAL/ISLAND)
4	3	16	<b>FREAK LIKE ME</b>	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
5	6	7	<b>CAN'T YOU SEE</b>	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
6	5	13	<b>WATER RUNS DRY</b>	BOYZ II MEN (MOTOWN)
7	7	17	<b>THINK OF YOU</b>	USHER (LAFACE/ARISTA)
8	8	31	<b>JOY</b>	BLACKSTREET (INTERSCOPE)
9	16	14	<b>CRAZY LOVE</b>	BRIAN MCKNIGHT (MERCURY)
10	15	8	<b>BEST FRIEND</b>	BRANDY (ATLANTIC)
11	14	13	<b>I LIKE</b>	KUT KLOSE (KEIA/ELEKTRA/EEG)
12	9	13	<b>COME ON</b>	BARRY WHITE (A&M/PERSPECTIVE)
13	13	13	<b>DEAR MAMA</b>	2 PAC (INTERSCOPE)
14	10	14	<b>FOR YOUR LOVE</b>	STEVIE WONDER (MOTOWN)
15	11	24	<b>CANDY RAIN</b>	SOUL FOR REAL (UPTOWN/MCA)
16	19	9	<b>EMOTIONS</b>	H-TOWN (LUKE)
17	22	7	<b>GIVE IT 2 YOU</b>	DA BRAT (SO SO DEF/WORK/COLUMBIA)
18	12	23	<b>RED LIGHT SPECIAL</b>	TLC (LAFACE/ARISTA)
19	17	29	<b>I APOLOGIZE</b>	ANITA BAKER (ELEKTRA/EEG)
20	29	5	<b>DON'T TAKE IT PERSONAL</b>	MONICA (ROWDY/ARISTA)
21	20	23	<b>MY LIFE</b>	MARY J. BLIGE (UPTOWN/MCA)
22	23	14	<b>JUST ROLL</b>	FABU (BIG BEAT/ATLANTIC)
23	21	29	<b>IF YOU LOVE ME</b>	BROWNSTONE (MCA/EPIC)
24	18	21	<b>BABY</b>	BRANDY (ATLANTIC)
25	25	9	<b>KEEP THEIR HEADS RINGIN'</b>	DR. DRE (PRIORITY)
26	24	6	<b>EVERY LITTLE THING I DO</b>	SOUL FOR REAL (UPTOWN/MCA)
27	28	8	<b>I'LL BE THERE... YOU'RE ALL I...</b>	METHOD MAN/M.J. BLIGE (DEF JAM/RAL/ISLAND)
28	31	6	<b>SOMEONE TO LOVE</b>	JON B. FEATURING BABYFACE (YAB YUM)
29	26	6	<b>FREEDOM</b>	VARIOUS ARTISTS (MERCURY)
30	30	10	<b>NEXT TIME</b>	GLADYS KNIGHT (MCA)
31	32	6	<b>THE WAY THAT YOU LOVE</b>	VANESSA WILLIAMS (WING/MERCURY)
32	33	10	<b>IT'S BEEN YOU</b>	ANITA BAKER (ELEKTRA/EEG)
33	27	30	<b>CREEP</b>	TLC (LAFACE/ARISTA)
34	41	36	<b>BEFORE I LET YOU GO</b>	BLACKSTREET (INTERSCOPE)
35	34	22	<b>ANSWERING SERVICE</b>	GERALD LEVERT (EASTWEST/EEG)
36	35	23	<b>THIS LIL' GAME WE PLAY</b>	SUBWAY (BIV 10/MOTOWN)
37	39	8	<b>SHY GUY</b>	DIANA KING (WORK/COLUMBIA)

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

## HOT R&B RECURRENT AIRPLAY

1	1	5	<b>PRACTICE WHAT YOU PREACH</b>	BARRY WHITE (A&M/PERSPECTIVE)
2	2	3	<b>ON BENDED KNEE</b>	BOYZ II MEN (MOTOWN)
3	3	8	<b>BE HAPPY</b>	MARY J. BLIGE (UPTOWN/MCA)
4	5	5	<b>I BELONG TO YOU</b>	TONI BRAXTON (LAFACE/ARISTA)
5	6	4	<b>CAN I STAY WITH YOU</b>	KARYN WHITE (WARNER BROS.)
6	4	8	<b>U WILL KNOW</b>	B.M.U. (BLACK MEN UNITED) (MERCURY)
7	11	23	<b>WHEN CAN I SEE YOU</b>	BABYFACE (EPIC)
8	10	12	<b>HERE COMES THE HOTSTEPPER</b>	INI KAMOZE (COLUMBIA)
9	9	29	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)
10	7	14	<b>I'LL MAKE LOVE TO YOU</b>	BOYZ II MEN (MOTOWN)
11	8	13	<b>BODY &amp; SOUL</b>	ANITA BAKER (ELEKTRA/EEG)
12	12	28	<b>THE RIGHT KINDA LOVER</b>	PATTI LABELLE (MCA)
13	13	19	<b>I DON'T WANT TO KNOW</b>	GLADYS KNIGHT (MCA)
14	14	7	<b>I MISS YOU</b>	N II U (ARISTA)
15	—	28	<b>I'M NOT OVER YOU</b>	CE CE PENITON (A&M/PERSPECTIVE)
16	16	8	<b>FOOLIN' AROUND</b>	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
17	22	29	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)
18	19	5	<b>CONSTANTLY</b>	IMMATURE (MCA)
19	17	14	<b>FLAVA IN YA EAR</b>	CRAIG MACK (BAD BOY/ARISTA)
20	25	6	<b>EVERY DAY OF THE WEEK</b>	JADE (GIANT)
21	—	21	<b>ANY TIME, ANY PLACE</b>	JANET JACKSON (VIRGIN)
22	—	1	<b>GET DOWN</b>	CRAIG MACK (BAD BOY/ARISTA)
23	20	24	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)
24	23	16	<b>AT YOUR BEST (YOU ARE LOVE)</b>	AALIYAH (BLACKGROUND/JIVE)
25	—	27	<b>WILLING TO FORGIVE</b>	ARETHA FRANKLIN (ARISTA)

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

## R&B SINGLES A-Z

70	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
71	<b>1-LUV</b> (Zomba, BMJ/E-40, BMJ/Tone Only, BMJ/Full Keel, ASCAP/Royaland Cash, ASCAP) WBM
72	<b>AMONG THE WALKING DEAD (N-The Water, ASCAP/Straight Cash, BMJ/EMI Blackwood, BMJ)</b>
73	<b>ANSWERING SERVICE</b> (Divided, BMJ/Zomba, BMJ/Ramal, BMJ/Warner-Tamerlane, BMJ) WBM
74	<b>ANY EMCEE</b> (Protoons, ASCAP/Lickshot Lyrics, ASCAP/Pretty Helen, ASCAP/Warner-Tamerlane, BMJ) WBM
75	<b>ASK OF YOU (FROM HIGHER LEARNING)</b> (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMJ/Toshiba-EMI, BMJ) HL
76	<b>BABY</b> (Human Rhythm, BMJ/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
77	<b>BEFORE I LET YOU GO</b> (Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Poth, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
78	<b>BIG POPPA/WARNING</b> (Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovina, ASCAP) HL
79	<b>BOOMBASTIC</b> (LivingSting, ASCAP/Malaco, BMJ)
80	<b>BROOKLYN ZOO</b> (Wu-Tang, BMJ)
81	<b>CANDY RAIN</b> (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Eville, ASCAP/Twelve And Under, ASCAP/Stam U Well, BMJ) WBM/HL
82	<b>CAN'T YOU SEE (FROM NEW JERSEY DRIVE)</b> (Eville, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/Big Herb's, BMJ/EMI Blackwood, BMJ/Janice Combs, BMJ) WBM/HL
83	<b>COME ON</b> (Flyte Tyme, ASCAP/New Perspective, ASCAP/Seven Songs, BMJ/Super, BMJ/EMI April, ASCAP) WBM
84	<b>CRAZIEST</b> (Naughty, ASCAP/WB, ASCAP) WBM
85	<b>CRAZY LOVE (FROM JASON'S LYRIC)</b> (Warner Bros., ASCAP/Caledonian, ASCAP) WBM
86	<b>CREEP</b> (D.A.R.P., ASCAP) HL
87	<b>DEAR MAMA</b> (Joshua's Dream, BMJ/Interscope Pearl, BMJ/Warner-Tamerlane, BMJ/The Underground Connection, ASCAP/Four Knights, BMJ) WBM
88	<b>DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)</b> (D.A.R.P., ASCAP/Afro Dredite, BMJ/Nu Rhythm And Life, BMJ/EMI April, ASCAP) HL
89	<b>EMOTIONS</b> (Bishstick, BMJ/Pac Jam, BMJ) WBM
90	<b>EVERY LITTLE THING I DO</b> (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Eville, ASCAP/Twelve And Under, ASCAP/Slam U Well, BMJ/Taking Care Of Business, BMJ) HL/WBM
91	<b>FIRE</b> (Dinky B, ASCAP/BMD, ASCAP)
92	<b>FIRST LOVER</b> (C Dub, BMJ)
93	<b>FOE THA LOVE OF \$</b> (Dollaz-N-Sense, BMJ/D.J. Yella, BMJ/Ruthless Attack, ASCAP)
94	<b>FOR YOUR LOVE</b> (Stevland, ASCAP) WBM
95	<b>FREAK LIKE ME</b> (Hanes, Hill And Valentine, ASCAP/Rubber Band, BMJ/Polygram Int'l, BMJ)
96	<b>FREAK ME BABY</b> (Pottsborg, BMJ/Ujima, BMJ/Hey Skimo, BMJ)
97	<b>FREEDOM (FROM PANTHER)</b> (EMI April, ASCAP/D.A.R.P., ASCAP/Patrick Moxey, ASCAP/Diggin In The Crates, ASCAP/Enjoi, BMJ/Butter Jinx, BMJ) HL
98	<b>GET LIFTED</b> (Zomba, ASCAP/Illitic, ASCAP/Erick Sermon, ASCAP/Windswept Pacific, ASCAP/Longitude, BMJ) WBM
99	<b>GIVE IT 2 YOU</b> (So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
100	<b>GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH</b> (Porpete, BMJ/Goldhill, ASCAP/Almo, ASCAP) WBM
101	<b>GOOD OLE FASHION LOVE</b> (Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
102	<b>GOOD THANGZ</b> (Ma'Phil, ASCAP)
103	<b>GRAPEVYNE</b> (Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
104	<b>HEY LOOKAWAY</b> (FeCat, BMJ/Money In The Bank, BMJ/EMI Blackwood, BMJ/360, ASCAP)
105	<b>HOLIDAY</b> (Divided, BMJ/Zomba, BMJ/Ramal, BMJ/Warner-Tamerlane, BMJ) WBM
106	<b>I APOLOGIZE</b> (All Baker's, BMJ/Heritage Hill, ASCAP/WB, ASCAP/Onsha, ASCAP/Paisley Park, ASCAP) WBM
107	<b>I CAN CALL YOU</b> (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP) WBM
108	<b>I DON'T MIND</b> (Fat Hat, BMJ/EMI Virgin, BMJ/T-Porsa, ASCAP/EMI Virgin, ASCAP)
109	<b>I'D RATHER BE ALONE</b> (Warner-Tamerlane, BMJ/Kings Kid, BMJ/Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
110	<b>I'D RATHER BE ALONE</b> (MCA, ASCAP/Family Tree, ASCAP/Moorer, BMJ) HL/WBM
111	<b>IF IT'S ALRIGHT WITH YOU</b> (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Deep Sound, ASCAP/Zomba, ASCAP) WBM
112	<b>IF ONLY YOU KNEW</b> (Warner-Tamerlane, BMJ) WBM
113	<b>IF YOU LOVE ME</b> (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Onsha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP) WBM
114	<b>IF YOU THINK YOU'RE LONELY NOW</b> (Abcco, BMJ/Moreil, BMJ)
115	<b>I LIKE WHAT YOU'RE DOING TO ME</b> (Globe Art, BMJ/That's Right, BMJ)
116	<b>I LIKE</b> (Nu Soul, ASCAP/Almo Irving, BMJ/Short Dolls, BMJ/Tring, ASCAP) WBM
117	<b>I'LL BE AROUND</b> (Rag Top, BMJ/Bellboy, BMJ/Assorted, BMJ/Warner-Tamerlane, BMJ/Interscope Pearl, BMJ) WBM
118	<b>I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY</b> (Careers-BMG, BMJ/Wu-Tang, BMJ/Jobete, ASCAP/Ramecca, BMJ) HL/WBM
119	<b>I'M GOIN' DOWN</b> (Duchess, BMJ) HL
120	<b>THE I.N.C. RIDE</b> (DAMASTA, ASCAP/Varry White, ASCAP/EMI April, ASCAP/Bovina, ASCAP/Iza, BMJ)
121	<b>IS IT ME?</b> (Zomba, ASCAP/Hookman, ASCAP/Halle Berry, BMJ) WBM
122	<b>IT'S BEEN YOU</b> (Whole Nine Yards, ASCAP/Avid One, ASCAP/Unobsky, BMJ/Music Corp. Of America, BMJ/O'Hara, BMJ)
123	<b>I WANNA BE DOWN</b> (Human Rhythm, BMJ/Young Legend, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
124	<b>I WANNA KNOW YOU</b> (Dacara, ASCAP)
125	<b>I WANNA LOVE LIKE THAT</b> (Ecaf, BMJ/Sony Songs, BMJ/Zomba, ASCAP/Donni, ASCAP)
126	<b>JOY</b> (Donni, ASCAP/Zomba, ASCAP/T.Lucas, ASCAP/Mr.Peanut Butter, ASCAP/Miac, BMJ/Warner-Tamerlane, BMJ) WBM
127	<b>JUST ROLL</b> (Little Los, BMJ)
128	<b>KEEP IT RIGHT THERE</b> (DeSving, ASCAP/EMI April, ASCAP)
129	<b>KEEP THEIR HEADS RINGIN' (FROM FRIDAY)</b> (Ain't Nuthin' Goin' On But 'n-Jin', ASCAP)
130	<b>LET'S DO IT AGAIN</b> (Warner Chappell, BMJ)
131	<b>LET'S GET IT ON</b> (Second Generation Rooney Tunes, BMJ/Sony Tunes, ASCAP) WBM/HL
132	<b>LIFESTYLES OF THE RICH AND SHAMELESS</b> (EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, BMJ) HL
133	<b>LOVE TODAY</b> (Chrysalis, ASCAP/Maratro, ASCAP/B.Black, ASCAP)
134	<b>MAKE SWEET LOVE TO ME</b> (Backhead, BMJ/Magic Eye, BMJ/Ray-Jay, ASCAP/Whisperdax, BMJ/Yours, Mine & Ours, ASCAP)
135	<b>MY OL' LADY</b> (Pri, ASCAP/Tony Toni Tone, ASCAP)

# Hot R&B Singles Sales

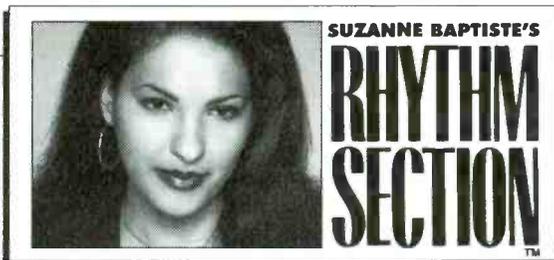
Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	2	<b>I'LL BE THERE... YOU'RE ALL I...</b>	METHOD MAN/M.J. BLIGE (DEF JAM 2 WKS NO. 1)
2	2	14	<b>THIS IS HOW WE DO IT</b>	MONTELL JORDAN (PMP/RAL/ISLAND)
3	3	7	<b>CAN'T YOU SEE</b>	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
4	7	4	<b>DON'T TAKE IT PERSONAL</b>	MONICA (ROWDY/ARISTA)
5	6	8	<b>ASK OF YOU</b>	RAFHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
6	5	11	<b>DEAR MAMA</b>	2 PAC (INTERSCOPE)
7	10	10	<b>KEEP THEIR HEADS RINGIN'</b>	DR. DRE (PRIORITY)
8	4	15	<b>FREAK LIKE ME</b>	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
9	8	7	<b>GIVE IT 2 YOU</b>	DA BRAT (SO SO DEF/WORK/COLUMBIA)
10	9	18	<b>BIG POPPA</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
11	14	7	<b>EMOTIONS</b>	H-TOWN (LUKE)
12	11	13	<b>I LIKE</b>	KUT KLOSE (KEIA/ELEKTRA/EEG)
13	18	8	<b>CRAZY LOVE</b>	BRIAN MCKNIGHT (MERCURY)
14	15	3	<b>WATER RUNS DRY</b>	BOYZ II MEN (MOTOWN)
15	21	2	<b>EVERY LITTLE THING I DO</b>	SOUL FOR REAL (UPTOWN/MCA)
16	12	5	<b>FREEDOM</b>	VARIOUS ARTISTS (MERCURY)
17	17	4	<b>GRAPEVYNE</b>	BROWNSTONE (MCA/EPIC)
18	13	11	<b>RED LIGHT SPECIAL</b>	TLC (LAFACE/ARISTA)
19	19	6	<b>CRAZIEST</b>	NAUGHTY BY NATURE (TOMMY BOY)
20	16	22	<b>CANDY RAIN</b>	SOUL FOR REAL (UPTOWN/MCA)
21	23	6	<b>I'M GOIN' DOWN</b>	MARY J. BLIGE (UPTOWN/MCA)
22	22	16	<b>BABY</b>	BRANDY (ATLANTIC)
23	20	16	<b>THINK OF YOU</b>	USHER (LAFACE/ARISTA)
24	24	7	<b>JOY</b>	BLACKSTREET (INTERSCOPE)
25	25	22	<b>THIS LIL' GAME WE PLAY</b>	SUBWAY (FEATURING 702) (BIV 10/MOTOWN)
26	28	5	<b>SHY GUY</b>	DIANA KING (WORK/COLUMBIA)
27	26	11	<b>JUST ROLL</b>	FABU (BIG BEAT/ATLANTIC)
28	27	9	<b>I'LL BE AROUND</b>	RAPPIN' 4-TAY (CHRYSALIS/EMI)
29	32	5	<b>THE I.N.C. RIDE</b>	MASTA ACE INC. (DELICIOUS VINYL/CAPITOL)
30	30	7	<b>FREAK ME BABY</b>	DIS 'N' DAT (EPIC STREET/EPIC)
31	29	14	<b>BROOKLYN ZOO</b>	DIRTY BASTARD (ELEKTRA/EEG)
32	31	12	<b>FOR YOUR LOVE</b>	STEVIE WONDER (MOTOWN)
33	37	8	<b>I'D RATHER BE ALONE</b>	IV XAMPLE (MCA)
34	41	3	<b>LIFESTYLES OF THE RICH &amp; SHAMELESS</b>	LOST BOYZ (UPTOWN/MCA)
35	36	3	<b>SOMEONE TO LOVE</b>	JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)
36	43	6	<b>WHEN U CRY I CRY</b>	JESSE (UNDERWORLD/CAPITOL)
37	38	11	<b>IS IT ME?</b>	MONTECO (FEATURING IMMATURE) (MCA)

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

38	39	18	<b>RODEO</b>	95 SOUTH (RIP-IT)
39	57	4	<b>FIRE</b>	SUBWAY (BIV 10/MOTOWN)
40	34	21	<b>GET DOWN</b>	CRAIG MACK (BAD BOY/ARISTA)
41	33	26	<b>IF YOU LOVE ME</b>	BROWNSTONE (MCA/EPIC)
42	44	12	<b>ANSWERING SERVICE</b>	GERALD LEVERT (EASTWEST/EEG)
43	55	2	<b>AMONG THE WALKING DEAD</b>	SCARFACE (MOTOWN)
44	64	3	<b>I LIKE WHAT YOU'RE DOING TO ME</b>	JOYA (ATLAS/PERSPECTIVE)
45	35	4	<b>HEY LOOKAWAY</b>	QUESTIONMARK ASYLUM (KAPER/RCA)
46	45	17	<b>TOUR</b>	CAPLETON (SIGNET/RAL)
47	42	14	<b>GET LIFTED</b>	KEITH MURRAY (JIVE)
48	47	12	<b>SO FINE</b>	MINT CONDITION (PERSPECTIVE)
49	73	2	<b>U BETTER RECOGNIZE</b>	SAM SNEED FEATURING DR. DRE (DEATH ROW)
50	—	1	<b>TALES FROM THE HOOD</b>	DOMINO (40 ACRES AND A MULE/MCA)
51	50	12	<b>COME ON</b>	BARRY WHITE (A&M/PERSPECTIVE)
52	53	14	<b>IF YOU THINK YOU'RE LONELY NOW</b>	K-CI HAILEY OF JODECI (MERCURY)
53	48	27	<b>CREEP</b>	TLC (LAFACE/ARISTA)
54	56	13	<b>SHOOK ONES PART II</b>	MOBB DEEP (LOUD/RCA)
55	52	2	<b>BOOMBASTIC</b>	SHAGGY (VIRGIN)
56	51	16	<b>TAKE A BOW</b>	MADONNA (MAVERICK/SIRE/WARNER BROS.)
57	54	13	<b>1-LUV</b>	E-40 (FEATURING LEVITI) (SICK WID' IT/JIVE)
58	62	13	<b>LET'S GET IT ON</b>	SHABBA RANKS (EPIC STREET/EPIC)
59	40	9	<b>NEVER FIND SOMEONE LIKE YOU</b>	KEITH MARTIN (R



**AIN'T NO MOUNTAIN HIGH ENOUGH:** "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) climbs to the top of the Hot R&B Singles chart, with the greatest increase in total points. It ends **Montell Jordan's** seven-week run at No. 1 with "This Is How We Do It" (PMP/RAL/Island). If you are wondering why the title of this song is so long, it's because this remixed version of Method Man's "All I Need" features samples of "I'll Be There For You" by **Ashford & Simpson** along with lyrics from "You're All I Need To Get By," which was made famous by **Marvin Gaye & Tammi Terrell** but written also by Ashford & Simpson. "I'll Be There/You're All I..." is the first rap song to make it to No. 1 on the Hot R&B Singles chart since "Check Yo Self" by **Ice Cube Featuring Das EFX** (Priority) on Aug. 7, 1993.

**SKIN TIGHT:** "Can't You See" by **Total Featuring The Notorious B.I.G.** (Tommy Boy) takes another step closer to the top. The top five of the R&B singles chart is very crowded and doesn't leave much room for movement. "This Is How We Do It" by **Montell Jordan** (No. 2), "Ask Of You" by **Raphael Saadiq** (Epic Soundtrax/550/Epic) (No. 3), and "Freak Like Me" by **Adina Howard** (Mecca Don/Elektra) (No. 5) are all still very strong and are blocking other records from entering the top five, even though those three are on the decline. This stalls "Grapevyne" by **Brownstone** (MJJ/Epic) at No. 6, despite very healthy gains in both airplay and sales. In fact, airplay on "Grapevyne" is so strong that it takes over the No. 1 position on the Hot R&B Airplay chart this week.

**NEVER JUDGE A BOOK By Its Cover:** "I Like" by **Kut Kloze** (Keia/Elektra) gets pushed back even though it had a significant gain in sales and overall points. "Joy" by **Blackstreet** (Interscope) is also a victim of this same problem. It moves 12-15.

**YOUNG AND CRAZY:** "Don't Take It Personal" by **Monica** (Rowdy/Arista) has the second-largest increase in total points, moving it 14-8. This is very impressive, considering it is Monica's debut single. Monica is a 14-year-old singer who, like many R&B singers, got her start in the church choir. She caught the eye of producer **Dallas Austin** at a local talent contest in her hometown of Atlanta. "Crazy Love" by **Brian McKnight** (Mercury) picks up some strength this week in both sales and airplay. It is No. 1 at KJMZ Dallas, WQUE New Orleans, and WWDM Columbia, S.C., and is top five at 10 other stations.

**GREATEST GAINERS:** "Shy Guy" by **Diana King** (Columbia) wins this week's Greatest Gainer/Sales award on the R&B singles chart. At radio, "Shy Guy" is top five at WGZB Louisville, Ky., WOWI Norfolk, Va., WJTT Chattanooga, Tenn., and KDKO Denver. "Boombastic" by **Shaggy** (Virgin) wins the Greatest Gainer/Airplay honor. "Boombastic" is breaking out in the following markets: Orlando, Fla., Greensboro, N.C., New Orleans, and Norfolk, Va.

**HOT SHOT DEBUT:** "I Wanna Love Like That" by **Tony Thompson** (Giant/Warner Bros.) gets much love from radio, making it this week's Hot Shot Debut on the R&B singles chart. It ranks No. 3 at WZFX Fayetteville, N.C., and No. 10 at WJHM Orlando.

**COMBS' BAD BOY LABEL MAKES GOOD**

(Continued from page 18)

I'm trying to give them at Bad Boy." Working with Combs at the label are GM Kirk Burrowes, promotion VP Mel Smith, director of marketing Michelle Joyce, director of production services Gwendolyn Watts, street promotion/A&R director Harve Pierre, producer/manager Cheryl Flowers, production coordinator Nasheim Myrick, artist relations coordinator Kelly Green, marketing coordinator Hillary Weston, and facilities manager Kebo Green.

Then there are the countless interns. In addition to high school and college students, Bad Boy hires kids off the streets who are interested in music business opportunities.

Says Burrowes, "We used Sean as a model because he worked as an intern himself when he first started out in the

business at Uptown."

Burrowes says Combs set up a youth-oriented company to provide aspiring kids the chance to get their feet wet in the business, then move on. "Mark Pitts started out as a Bad Boy intern," Burrowes boasts, "now he manages Bad Boy's Faith Evans, the Notorious B.I.G., Big Beat's Changing Faces, and EastWest's B.R.O.T.H.E.R.S."

Combs is pleasantly surprised at how well Bad Boy has performed in light of his staff's relative inexperience.

"I thought [success] would take longer, but everybody has stepped up in their respective positions," says Combs.

He admits there were a few bumps in the road but says he was confident about the music's appeal and was prepared to catch any staffers who might

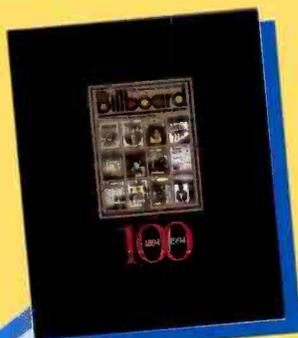
have stumbled.

"In the beginning, there were lags between single releases, but it's all been ironed out," he says. "I think the reason things work so well here is that even though I don't plan to lose, I'm not afraid of it happening. That keeps a really aggressive atmosphere here and empowers people to do their jobs."

Bad Boy plans to release albums from two female hip-hop acts this summer—trio Total, whose debut track, "Can't You See," is currently the featured single on the Tommy Boy soundtrack "New Jersey Drive," and vocalist Faith, whose first single is titled "You Used To Love Me."

Bad Boy plans to increase its release schedule to four albums per year in 1996.

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**BUBBLING UNDER HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	2	OWN DESTINY	MAD LION (WEEDEE/NERVOUS)
2	1	5	HUSH	S.O.L. (COPIA)
3	6	4	SPARKLE	COMING OF AGE (HDH)
4	20	2	SLOW DOWN	TRISHA COVINGTON (COLUMBIA)
5	10	4	ALL GLOCKS DOWN	HEATHER B. (PENDULUM/EMI)
6	5	7	SHACKLES '95	R.J.'S LATEST ARRIVAL (GOLDEN BOY)
7	—	1	BROWN SUGAR	D'ANGELO (EMI)
8	21	2	JERI'S SONG	EVERETTE HARP (BLUE NOTE/CAPITOL)
9	23	2	IF YOU SAY	CHRISTOPHER WILLIAMS (GIANT/WB)
10	4	4	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
11	—	1	SHIMMY SHIMMY YA	OL' DIRTY BASTARD (ELEKTRA/EEG)
12	—	1	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
13	14	5	RAINY DAY	SONS OF SOUL (RAGING BULL)

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

## Victor Simonelli Rolls 'Em Down The Aisles

**T**HE SINGLE LIFE: As Victor Simonelli continues to develop his already formidable talent as traditional pop/R&B songwriter, he is keeping his proven skills as a housemeister razor-sharp with a pair of interesting new projects.

New York's Big Big Trax Records has just issued **A Church, A DJ & A Sampler**, a double-record EP of the same name that smokes with gospel-spiked deep-house rhythms. Utilizing the warm harmonies of the **Voice Of Faith** choir, he serves a platter of dramatic piano lines, tingling organ riffs, and enough whooping chants to inspire even the most discerning punter to testify. **Jazz'n'Groove** producers **Roy Grant** and **Brian Tapper** contribute the mouthwatering "Sometimes" to the package, adding a little Miami-style vigor. But nothing detracts primary attention from Simonelli's creations, which are highlighted by the ethereal "Somebody Say Yeah," and the stomping "Everlasting Life." Essential.

Simonelli is also putting the finishing touches to his full-length major-label debut, "Sounds Of Simonelli, Volume One" due on MCA Records U.K. this summer. Here, the musical context is a bit more varied, as he tempers his innate spiritual nature with more

original version features the white-knuckled, pulpit-pounding vocal by the song's lyricist, **Tony Lopez**, while **Henry Casper** fronts the darker, more underground friendly remixes with an angrier, almost revolutionary performance. Both work extremely well... it just depends on the mood DJs want to cast over their crowds. Just make sure you pick one of 'em.

The next leg of promotion behind **Kylie Minogue's** fab eponymous disc on deConstruction/RCA U.K. begins in early June with the release of the single "Where Is The Feeling." Primed to be a staple in the diet of pop/house and hi-NRG programmers this summer,



by Larry Flick

the swirling, disco-minded jam has been boldly restructured by its original producers, **Brothers In Rhythm**, into a sprawling, cinematic epic rife with lush ambient texture and seductive vocal vamping not heard on the album mix. Truly brilliant.

**Felix Da Housecat** also spent a moment in the studio with "Where Is The Feeling," turning it inside out to sate more underground tastebuds. Although Minogue's stateside label situation has been dicey since Imago Records (which was to release the album in January) closed its doors, all is not lost. We hear that the set may still enjoy domestic release within the next few months. Our fingers are crossed.

Instrumentalist **Ottmar Leibert** is briefly taken from his typically laid-back audience and ushered into clubland with new versions of "Havana Club," a trance-tweaked gem from his current "Euphoria" album on Epic Records. Leibert's original recording with **Luna Negra** already had a rhythmically insinuating foundation, and Germany's **Steve Be Zet** brings the tune deeper into the dance arena with a hypnotic bassline that enhances the drama of its Spanish guitar riffs and complex melody. For a more ambient excursion, flip the 12-inch over and climb aboard **Steve Hillage's** dreamy interpretation of "Lush."

**CARTER ON PATROL:** One of the most challenging and satisfying new albums to land on our desk in weeks is "Sweetened, No Lemon," the full-length debut of producer/composer **Derrick Carter's** alter ego **Sound Patrol**. With occasional aid from longtime cohort/producer **Chris Nazuka**, Carter bravely forges a unique blend of electronic ambience and primal house rhythms that begs

for seated consumption before surrendering to more physical instincts.

Experimentation is nothing new to Carter, who has always shouldered against the boundaries and expectations that come with living and working in the Chicago club scene. On post-productions for acts like **Dajae** and **Stickmen**, he proved his ability to kick it for the masses, but his true passion has always been rooted in bringing supposedly "fringe" concepts into mainstream club consciousness—"Sweetened, No Lemon" deftly displays his gift for accomplishing exactly that. Lesser minds might exhaustedly stop at the complex melody and spacious synth passages that fuel a track like "Lacheis Vs. Apropos," but Carter pushes the needle by drawing a contrasting line of gospel-laced organ grinding between the groove and melody that demands repeated spins.

Elsewhere on "Sweetened, No Lemon," just released on Chicago's equally innovative **Organico Records**, tribal sensibilities are tempted by "Griff's Soliloquy," which has a cushiony trance edge and subversively woven sound effects weirdly akin to Spanish guitar picking. "Rising & Falling" splashes right in your face with a muscular bassline and hypnotic chants, while "Tripping Among the Stars" is an expansive epic that builds from a beatless, almost classical intro into a sweeping, positively soothing house rhythm.

With so many promising club figures bypassing creative integrity in the name of momentary fame and quick bucks, it is gratifying to see someone as gifted (and now internationally revered) as **Derrick Carter** hold out for success on his own terms. We are confident that "Sweetened, No

Lemon" will ultimately be a vehicle for a vast new career plateau.

**ON-LINE:** Does **David Morales** ever take a nap? We are beginning to doubt it. If post-producing top-shelf superstar projects like **Michael Jackson's** upcoming "Scream" is not enough, he is now devoting time to adding a credible club edge to left-field pop/R&B acts. The recently issued "Listen Me Tic" by **Ini Kamoze** (EastWest/Elektra) and "Space Cowboy" by **Jamiroquai** (Work) both slam on the strength of his golden, ever-developing house instincts. The good news is that Morales also has been given the opportunity to remind the industry of his considerable ability to throw juicy hip-hop grooves in downtempo mixes that will leave purists impressed... Speaking of Morales, he was also involved in the post-production of "Work It Out," the hitbound London/frrr debut of British ingenue **Shiva**. The track sparks with a jaunty combo of R&B grit and pop froth, culminating in a chorus that permanently sticks to the brain upon impact. Also contributing to this must-have import 12-inch are **West End** and **Fathers Of Sound**. We are breathlessly awaiting stateside plans.

New York's **Bold! Records** may finally enjoy the crossover hit it has long deserved with the onset of **Love City Groove's** fun self-titled single. This infectious hybrid of reggae, pop, and hip-hop styles recently scored radio and club success abroad, where it was also honored as the winner of the U.K. Eurovision Song Contest. The CD and 12-inch formats will include **Jah Wobble's** popular version of the jam, as well as new mixes by **Jason Nevin**. Look for it.

Respected hardcore/heavy metal outlet **Roadrunner Records** is taking a crack at similar success in clubland with the formation of a label division called **Deep Blue**, which will have offices in New York, Amsterdam, and London. **Deep Blue** will serve as the umbrella for an assortment of genre-specific sublabels. For example, **ESP-SUN** will specialize in ambient-dub and trance, while **Floorwax** is geared toward deep house, and **Clubtone** will focus on trip-hop. Rounding out the **Deep Blue** label picture is **Mokum**, which will delve into electronic and industrial sounds. Expect the flow of releases to begin at the end of June, starting with "Sunspots," the latest album by Dutch trance pioneer **Dr. Nunu**.

Hi-NRG loyalists should know that May 22 marks the return of **Paul Parker**, the genre's most enduring belter, with "Destiny," his full-length debut on **Klone Records** in the U.K. Parker's flexible range is as limber and potent as ever, and he shines brightest on the memorable, self-penned "It's Your Destiny" and "I Will Do Anything (Set Me Free)." As is the typ-

ical **Klone** way, cover tunes flesh out the set, which was largely produced by **Ian Anthony Stephens**. And while Parker's valiant stabs at the **Doors' "Riders On The Storm"** and **Bruce Springsteen's "Philadelphia"** work just fine, it seems like a waste of his talent—especially since his own compositions easily outshine the covers. Still, "Destiny" is right in the pocket of the ongoing **Real McKoy/Corona** musical trend of faux-rave/NRG that is selling like crazy right now. We just wish **Klone** would learn to trust its acts a little more.

On the retro tip, **Rhino Records** unearths a pair of hard-to-find **Sister Sledge** discs, "Love Somebody



**Wanna Kiss?** San Francisco-rooted drag/club siren **Pussy Tourette** recently completed a tour of the U.K. in support of "... kiss," his new 12-inch single on the independent **Feather Boa Records**. The track, produced by the artist with **Bobo** and **Leo Frappier**, is backed with "All My Misery," which is also starting to get spins on turntables throughout the U.S. and England. **Tourette** has lensed a videoclip for both cuts with director **Vance Burberry** and is currently writing and recording material for an album.

Today" and "All American Girls." Though neither packed the commercial punch of the act's eponymous 1978 smash, there is no denying the drama and power of the shoulda-been-hits "He's Just A Runaway," "Reach Your Peak," and "Make A Move." A suggestion to the folks at **Rhino**: Refashion any of these songs for modern turntables immediately! The worldwide props bestowed upon **Kathy Sledge's** recent "Another Star" hit proves that her voice is truly timeless... If ya want to maintain that nostalgic vibe for a while longer, indulge in the reissued **Shep Pettibone** remixes of "Bizarre Love Triangle" by **New Order** on **Qwest/Warner Bros**. Offered in coordination with the band's forthcoming greatest-hits collection, this record sounds as relevant now as it did the first time around. In the end, this kinda left us hankering for something new from both **New Order** and **Pettibone**.



**Watley In Charge.** **Jody Watley** chills after recording sessions for her imminent single, "Affection," a midtempo R&B/dance jam that christens her new label, **Avitone Records**. **Avitone** will be distributed by **Bellmark**. Produced by **Watley** and **Derrick Edmondson**, the track also serves as the title of the Grammy-winning singer's first album in nearly two years, which is due in late June.

carnal rhythm explorations. Still, the overall tone is optimistic and uplifting—as evident on "Thank You Lord," featuring the voice of **Connie Harvey**, and "I've Been Changed."

Need more spiritual nourishment? Look no further than "Living For The Future," a stirring prayer for change and optimism by **H2O**, aka producers **Oliver Stumm** and **Stephan Mandrax**. The first release on the newly formed stateside branch of **Liquid City Records**, this boundlessly energetic anthem comes in two markedly different incarnations. The

### Billboard. Dance HOT Breakouts

FOR WEEK ENDING MAY 20, 1995

#### CLUB PLAY

1. **CHERCHEZ LA FEMME**  
GLORIA ESTEFAN EPIC
2. **THE WAY THAT YOU LOVE**  
VANESSA WILLIAMS WING
3. **ABSOLUTE E-SENSUAL**  
JAKI GRAHAM AVEX GROUP
4. **SPIRIT INSIDE SPIRITS** MCA
5. **THE FEELING SUGAR AQUA BOOGIE**

#### MAXI-SINGLES SALES

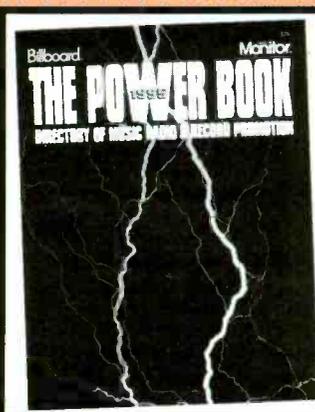
1. **LOVE BREAKDOWN** STREETLIFE  
FEATURING DANA STOVALL  
TRIBAL AMERICA
2. **VAPORS BIZ MARKIE** COLD CHILLIN
3. **HONEYDIPS IN GOTHAM**  
BOOGIEMONSTERS PENDULUM
4. **HOT WILLIE NINJA** NERVOUS
5. **SESSION 3 MIXX** VIBES VIBE MUSIC

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★★ No. 1 ★★★</b>					
1	2	4	24	<b>BODY TO BODY (KEEP IN TOUCH)</b> VICIOUS MUZIK 1276 1 week at No. 1	SHADES OF LOVE/MELI'SA MORGAN
2	5	7	7	<b>WHAT HOPE HAVE I</b> U.S. CHAMPION 318	SPHINX
3	6	9	6	<b>OPEN YOUR HEART</b> EPIC 77867	◆ M PEOPLE
4	10	16	4	<b>I'M READY</b> VIRGIN UNDERGROUND 38472/MIRGIN	SIZE 9
5	1	2	11	<b>BEDTIME STORY</b> MAVERICK/SIRE 41895/WARNER BROS.	◆ MADONNA
6	8	11	7	<b>MOVE IT TO THE RHYTHM</b> SBK 58359/EMI	◆ TECHNOTRONIC FEATURING YA KID K
7	9	13	6	<b>MY LOVE</b> MOONSHINE MUSIC 88414	KELLEE
8	3	3	10	<b>RUN AWAY</b> ARISTA 1-2809	REAL MCCOY
9	4	1	9	<b>RESPECT</b> BRILLIANT! 58341/EMI	JUDY CHEEKS
10	7	6	10	<b>I GOT LOVE</b> DYNASTY 1210/RAGING BULL	◆ KLEO
11	20	40	3	<b>TOO MANY FISH</b> VIRGIN 38477	◆ FRANKIE KNUCKLES FEATURING ADEVA
12	16	23	5	<b>THIS TIME</b> SILAS 55045/MCA	◆ CHANTE MOORE
13	15	20	6	<b>LET THE BEAT GO ON</b> LOGIC 59010	◆ DR. ALBAN
14	11	5	12	<b>THESE SOUNDS FALL INTO MY MIND</b> HENRY STREET 166	THE BUCKETHEADS
15	13	19	6	<b>I FOUND LOVE</b> COLUMBIA LP CUT	C+C MUSIC FACTORY
16	24	36	4	<b>MESSAGE OF LOVE</b> MCA 55020	◆ LOVE HAPPY
17	22	34	4	<b>WELCOME TO THE FACTORY</b> HOT N' SPICY 1271	ANGEL MORAES FEAT. SALLY CORTEZ
18	18	12	11	<b>MY LOVE IS DEEP</b> VESTRY 004/STRICTLY RHYTHM	SARA PARKER
19	27	37	4	<b>CONWAY</b> STRICTLY RHYTHM 12337	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
20	12	10	9	<b>HIGHER STATE OF CONSCIOUSNESS</b> STRICTLY RHYTHM 12321	WINK
21	29	35	5	<b>LET US PRAY</b> BOLD! SOUL 2007	EDDIE "FLASHIN'" FOWLKES FEAT. MAURISSA ROSE
22	28	32	5	<b>THAT AIN'T RIGHT</b> MAXI 2023	JUDY ALBANESE
23	14	14	9	<b>TEMPLEHEAD</b> EPIC 77682	TRANSGLOBAL UNDERGROUND
24	26	30	6	<b>NADIE ENTIENDE (NOBODY UNDERSTANDS)</b> ATLANTIC 85592	B-TRIBE
25	17	15	8	<b>TELL ME WHEN</b> EASTWEST 66147/EEG	◆ THE HUMAN LEAGUE
<b>★★★ Power Pick ★★★</b>					
26	36	42	3	<b>BABY BABY</b> EASTWEST 66138/EEG	◆ CORONA
27	21	21	9	<b>DROP A HOUSE</b> DIG IT 012	URBAN DISCHARGE FEATURING SHE
28	35	41	3	<b>TONIGHT IS THE NIGHT</b> LOGIC 59011	◆ LE CLICK
29	39	—	2	<b>NEXT TIME</b> MCA PROMO	◆ GLADYS KNIGHT
30	25	17	13	<b>WHEN DO I GET TO SING "MY WAY"</b> LOGIC 59007	◆ SPARKS
31	40	43	3	<b>WAKE IT UP</b> G-ZONE 440 606/ISLAND	LOVEWATCH
32	42	45	3	<b>PICK IT UP</b> KING STREET 1026	CAROLYN HARDING
33	41	47	3	<b>MENTAL PICTURE</b> SBK 58338/EMI	◆ JON SECADA
34	30	31	8	<b>GOTTA NEW LOVE</b> UNDERGROUND CONSTRUCTION 128	R. ROSARIO & M. GRANT/DONNA BLAKELY
35	19	8	12	<b>HEARTBEAT</b> LONDON 0051	◆ JIMMY SOMERVILLE
36	32	38	5	<b>WHERE DID LOVE GO</b> AVENUE FOCH 15537/CRITIQUE	FEM 2 FEM
37	45	—	2	<b>TECHNOVA</b> ELEKTRA 66141/EEG	◆ TOWA TEI
38	31	29	8	<b>LET'S START OVER</b> CUTTING 334	PAMELA FERNANDEZ
39	44	46	4	<b>TOTAL ECLIPSE OF THE HEART</b> CRITIQUE 15539	◆ NICKI FRENCH
<b>★★★ Hot Shot Debut ★★★</b>					
40	<b>NEW ▶</b>	1	1	<b>YOU CHAMPION</b> 77909/COLUMBIA	STAXX OF JOY FEATURING CAROL LEEMING
41	47	—	2	<b>I WILL SURVIVE</b> RCA PROMO	CHANTAY SAVAGE
42	33	26	9	<b>HIGHER (FEEL IT)</b> STRICTLY RHYTHM 12310	R.A.W.
43	23	18	12	<b>COTTON EYE JOE</b> BATTERY 46500/JIVE	◆ REDNEX
44	49	—	2	<b>LOVE FOR THE FUTURE</b> ZYX 66018	CHASE
45	38	28	10	<b>EVERYTIME YOU TOUCH ME</b> ELEKTRA 66154/EEG	◆ MOBY
46	<b>NEW ▶</b>	1	1	<b>SPACE COWBOY</b> WORK 77827/COLUMBIA	◆ JAMIROQUAI
47	<b>NEW ▶</b>	1	1	<b>OYE COMO VA</b> PUENTE 12632/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
48	46	25	14	<b>JUMP FOR JOI</b> EIGHT BALL 051	JOI CARDWELL
49	34	27	12	<b>KEY OF LIFE</b> WAAKO 1232	MICHELLE WILSON
50	37	33	11	<b>SATURDAY NIGHT</b> CURB 77080	◆ WHIGFIELD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> 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.					
<b>★★★ No. 1 ★★★</b>					
1	1	13	3	<b>I'LL BE THERE.../YOU'RE ALL I...</b> (M) (T) (X) DEF JAM/RAL 1879/ISLAND	2 weeks at No. 1 ◆ METHOD MAN/M.J. BLIGE
2	2	1	6	<b>CRAZIEST</b> (M) (T) (X) TOMMY BOY 670	◆ NAUGHTY BY NATURE
3	3	2	14	<b>THIS IS HOW WE DO IT</b> (M) (T) PMP/RAL 1469/ISLAND	◆ MONTELL JORDAN
4	6	14	4	<b>DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)</b> (M) (T) ROWDY 3-5041/ARISTA	◆ MONICA
5	4	4	18	<b>BIG POPPA/WARNING</b> (M) (T) (X) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
<b>★★★ Greatest Gainer ★★★</b>					
6	16	26	11	<b>TOTAL ECLIPSE OF THE HEART</b> (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
7	8	6	9	<b>RUN AWAY</b> (M) (T) ARISTA 1-2809	REAL MCCOY
8	10	3	4	<b>BEDTIME STORY</b> (T) (X) MAVERICK/SIRE 41895/WARNER BROS.	◆ MADONNA
9	17	10	10	<b>KEEP THEIR HEADS RINGIN'</b> (T) PRIORITY 53188	◆ DR. DRE
10	7	5	7	<b>GIVE IT 2 YOU</b> (M) (T) SO SO DEF/WORK 77835/COLUMBIA	◆ DA BRAT
11	12	7	6	<b>CAN'T YOU SEE</b> (T) TOMMY BOY 676	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
12	9	8	15	<b>FREAK LIKE ME</b> (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
13	19	9	4	<b>TOO MANY FISH</b> (T) (X) VIRGIN 38477	◆ FRANKIE KNUCKLES FEATURING ADEVA
14	21	—	2	<b>BABY BABY</b> (M) (T) (X) EASTWEST 66138/EEG	◆ CORONA
15	13	12	11	<b>YOUR LOVING ARMS</b> (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
<b>★★★ Hot Shot Debut ★★★</b>					
16	<b>NEW ▶</b>	1	1	<b>U BETTER RECOGNIZE</b> (M) (T) (X) DEATH ROW/INTERSCOPE 98168/AG	◆ SAM SNEED FEAT. DR. DRE
17	<b>NEW ▶</b>	1	1	<b>DIVA</b> (T) (X) TRIBAL AMERICA 58308/I.R.S.	CLUB 69 FEATURING KIM COOPER
18	<b>NEW ▶</b>	1	1	<b>OPEN YOUR HEART</b> (T) (X) EPIC 77867	◆ M PEOPLE
19	5	34	3	<b>OWN DESTINY</b> (T) WEEDED 20147/NERVOUS	◆ MAD LION
20	<b>RE-ENTRY</b>	8	8	<b>DON'T LAUGH</b> (T) (X) SORTED 20145/NERVOUS	WINX
21	11	15	11	<b>DEAR MAMA</b> (M) (T) (X) INTERSCOPE 95774/AG	◆ 2PAC
22	18	11	5	<b>THE I.N.C. RIDE</b> (M) (T) DELICIOUS VINYL 58376/CAPITOL	◆ MASTA ACE INCORPORATED
23	20	—	2	<b>LIFESTYLES OF THE RICH AND SHAMELESS</b> (M) (T) UPTOWN 55007/MCA	◆ LOST BOYZ
24	35	22	15	<b>BROOKLYN ZOO</b> (T) (X) ELEKTRA 66166/EEG	◆ OL' DIRTY BASTARD
25	15	—	2	<b>I'M READY</b> (T) VIRGIN UNDERGROUND 38472/MIRGIN	SIZE 9
26	22	23	22	<b>CANDY RAIN</b> (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
27	26	21	6	<b>ANY EMCEE</b> (T) PROFILE 7435	◆ NINE
28	36	20	4	<b>ALL I WANNA DO</b> (T) (X) BIG BEAT 95766/AG	JOANNE FARRELL
29	<b>NEW ▶</b>	1	1	<b>NEXT LEVEL</b> (T) (X) LOUD 64322/RCA	◆ THA ALKALOLIKS
30	<b>NEW ▶</b>	1	1	<b>FREEDOM</b> (T) MERCURY 6801	◆ VARIOUS ARTISTS
31	43	—	2	<b>ALL GLOCKS DOWN</b> (T) PENDULUM 58367/EMI	◆ HEATHER B.
32	<b>RE-ENTRY</b>	6	6	<b>RESPECT</b> (T) (X) BRILLIANT! 58341/EMI	JUDY CHEEKS
33	24	17	16	<b>BABY</b> (T) (X) ATLANTIC 85593/AG	◆ BRANDY
34	27	27	8	<b>NEXT LEVEL</b> (T) PAYDAY 120 038/FFRR	◆ SHOW AND A.G.
35	38	24	12	<b>COTTON EYE JOE</b> (T) (X) BATTERY 46500/JIVE	◆ REDNEX
36	30	37	6	<b>HEARTBEAT</b> (T) (X) LONDON 0051	◆ JIMMY SOMERVILLE
37	28	16	5	<b>RESURRECTION</b> (T) (X) RELATIVITY 1250	◆ COMMON SENSE
38	41	45	13	<b>THINK OF YOU</b> (M) (T) (X) LAFACE 2-4095/ARISTA	◆ USHER
39	<b>NEW ▶</b>	1	1	<b>THIS TIME</b> (T) SILAS 55045/MCA	◆ CHANTE MOORE
40	31	—	4	<b>LET THE BEAT GO ON</b> (T) (X) LOGIC 59010	◆ DR. ALBAN
41	33	41	4	<b>KEEP IT REAL</b> (M) (T) (X) CAPITOL 58355	◆ MILKBONE
42	<b>RE-ENTRY</b>	9	9	<b>SHOOK ONES PART II</b> (T) (X) LOUD 64315/RCA	◆ MOBB DEEP
43	<b>RE-ENTRY</b>	2	2	<b>WHAT HOPE HAVE I</b> (T) U.S. CHAMPION 318	SPHINX
44	23	—	2	<b>NO FLOW ON THE RODEO</b> (T) BLACK FIST 27492/SELECT	◆ KING JUST
45	<b>NEW ▶</b>	1	1	<b>SHIMMY SHIMMY YA</b> (T) ELEKTRA 66128/EEG	◆ OL' DIRTY BASTARD
46	<b>NEW ▶</b>	1	1	<b>10,000 SCREAMING FAGGOTS</b> (T) STRICTLY RHYTHM 12335	THE MOONWALKERS/ULTRA NATE
47	14	19	11	<b>CLOSE TO YOU</b> (T) (X) CURB-EDEL 77077	FUN FACTORY
48	40	33	12	<b>PUT IT ON</b> (M) (T) (X) COLUMBIA 77728	◆ BIG L
49	32	31	7	<b>JOY</b> (M) (T) (X) INTERSCOPE 95769/AG	◆ BLACKSTREET
50	29	25	10	<b>RED LIGHT SPECIAL</b> (M) (T) (X) LAFACE 2-4099/ARISTA	◆ TLC

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



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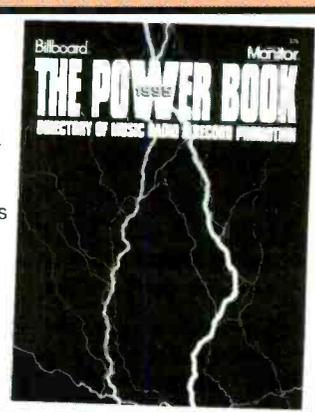
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BDPB3035

## How Three Execs Revived A Label Trio Of Chiefs Runs Sony Music Nashville

BY EDWARD MORRIS

NASHVILLE—Sony Music Nashville was still selling records and making a profit when the triumvirate of Paul Worley, Scott Siman, and Allen Butler took over the operation in the fall of 1993. But the fabled Columbia and Epic labels that make up Sony were not keeping pace with the overall growth of the country music industry.



WORLEY

Conditions have improved considerably in the 18 months since. Sony still lags behind such country pacesetters as Arista and MCA, but it is demonstrably gaining speed—not just by breaking new acts but, more important, by re-energizing established ones. In addition, the new regime is hard at work mining Sony's vast and rich catalogs.



SIMAN

In a business where ego runs at least neck-to-neck with talent, Sony's trio of chiefs appears to be working in storybook harmony. This may be largely attributable to the fact that



BUTLER

their backgrounds do not menacingly overlap.

Paul Worley, executive VP, came to his post from a publishing and producing background. Senior VP Scott Siman was an entertainment lawyer with family roots in the music business. And executive VP/GM Allen Butler had most recently been a marketing and promotion whiz for Arista Records.

But in the close-knit world that is Music Row, all three men knew each other well before they joined in the move. Siman was Butler's lawyer and had worked with Worley on various music projects.

Sony had approached Worley first, hoping to sign him to an A&R post with the existing administration. But when it became clear that Sony headquarters wanted a total change in the Nashville leadership, Worley asked Siman if he would join him in a team to vie for the top jobs. Siman says it took him about five minutes to say yes.

Although he and Worley had often talked about how they would run a label if they had the opportunity, Siman says that as that prospect became real it occurred to them that neither had ever "really worked inside a record company."

To address that deficiency, Siman turned to Butler. "It just so happened that I was Allen's attorney," Siman explains, "and he was in the process of negotiating his deal with Arista. We just asked him if he would be interested in being part of a team and seeing what Sony had to offer... He bought into it."

Worley says it was their goal and Sony's mandate to evaluate the Colum-

bia and Epic rosters, drop acts that weren't working, take the acts remaining to a higher level of sales, and sign and break new acts.

"My view of Sony from the outside," Butler says, "was that it was some kind of sleeping giant. It had the ability to be King Kong, but it was something less... I was looking at it from a company [Arista Records] that in two years went from zero to \$40 million a year. Other companies were seeing similar growth at that time. But this one just seemed to be in neutral."

One of the strongest legacies of the former administration, according to

(Continued on page 28)



**Pulp Faction.** Mercury Records officials present the Statler Brothers with a plaque that honors the inclusion of their 1965 hit, "Flowers On The Wall," in the platinum-selling soundtrack to the movie "Pulp Fiction." The label also conferred gold albums on the group for "Atlanta Blue" and "10th Anniversary." Shown, from left, are Marshall Grant, the group's manager; Bob Frank, Mercury's senior VP/GM; Statler Harold Reid; Mercury president Luke Lewis; Statlers Don Reid, Jimmy Fortune, and Phil Balsley; producer Jerry Kennedy; and TNN VP/GM Kevin Hale. The late Lew DeWitt, a founding member of the Statlers, wrote "Flowers On The Wall," which earned the group a Grammy for best contemporary performance by a group.

## A Buddy Holly Tribute? Well, All Right; Arista Nashville Throws Anniversary Party

**NOT FADED:** Decca Records is preparing a tribute album to **Buddy Holly**. The idea has been germinating for "several months," a label rep confirms, and participating artists have been encouraged to pick both their own songs and producers. So far tracks have been cut by **the Band** and **the Crickets** ("Not Fade Away," produced by project originator **Mark Wright**), **Mark Knopfler** and **Waylon Jennings** ("Learning The Game," produced by Knopfler), **Marty Stuart** and **Steve Earle** ("Crying, Waiting, Hoping," produced by **Richard Bennett**), **Nanci Griffith** ("Well, All Right," produced by **Tony Brown**), and **the Mavericks** ("True Love Ways," produced by **Nick Lowe**). Decca is aiming for a late '95 or early '96 release date.

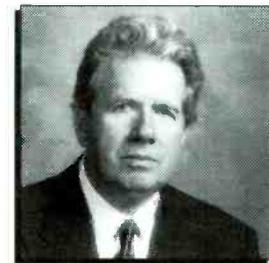
**MAKING THE ROUNDS:** Arista Nashville celebrated its fifth anniversary May 4 with a lavish daylong tent-party to which the entire population of Music Row appeared to have been invited. In his remarks to the crowd, label head **Tim DuBois** gave a thumbnail history of the company's amazing growth and then introduced Career Records artists **Lee Roy Parnell** and **Brett James** and Arista's **Steve Wariner**, **Michelle Wright**, and **Alan Jackson**. DuBois joked with reporters that megaplatinum Jackson was paying for the party—to which the laconic Georgian replied, "Well, Tim got a pretty good renegotiation deal. I think he ought to chip in a little." Afterward, Parnell, Wariner, and Jackson took to the stage to demonstrate what the celebration was really about.

From the time **Exile** segued from pop to country in 1983 until it officially disbanded in 1994, the group scored 10 No. 1 singles. Recently, members **Steve Goetzman**, **Sonny LeMaire**, **Paul Martin**, **Mark Jones**, and **Lee Carroll** reunited temporarily to record a greatest hits album for Intersound. Called "Latest & Greatest," the package contains four new songs, plus such standbys as "Woke Up In Love," "Keep It In The Middle Of The Road," "Kiss You All Over," and a dance mix of "Super Love." It will be in stores May 30... At a luncheon to celebrate Liberty Records' international growth, executives announced that **Suzu Bogguss** will do a fall tour in the U.K. and that **Garth Brooks** is planning a major concert sweep through Canada in late 1996.

A tiff has erupted between TNN and the producer and hosts of the evening talk-and-music show "Music City Tonight." In dueling news releases issued May 9, TNN said the fracas erupted after Jim Owens Productions, which produces the series, declined to submit a proposal for a re-

vamped version of "Music City Tonight"; Owens countered that the show was successful as is and that TNN management had been tampering with it groundlessly since December. The TNN release noted that producers other than Owens were also solicited for proposals. **Lorianne Crook**, who is **Jim Owens'** wife, and **Charlie Chase** have hosted "Music City Tonight" since its inception in mid-1993 but will leave the network when the series ends Dec. 29, 1995. On the same date, Owens will cease producing "TNN Country News" as well. However, **Debra Maffett**, who now hosts that show, is under contract to TNN and will continue to helm a country news series.

**GETTING IT STRAIGHT:** Ace composer **Bobby Braddock** wants to make it clear that a statement recently attributed to him in these pages is a bit murky. He was quoted in the Nashville Publishing & Songwriting special in the April 22 issue of *Billboard* as saying that today—unlike 20 years ago—it is difficult for songwriters to just drop in and play their songs face-to-face for their publishers. That's not it at all, says Braddock. "I was talking about walking into the office of the owner, as compared to today, when



by Edward Morris

the owner is likely to be in a boardroom in New York or London or Tokyo. 'Owner' and 'publisher' are no longer necessarily synonymous terms. It would be a pretty bizarre—and unheard of—situation for an active writer to be unable to play songs for his or her publisher."

Obviously, Braddock has no trouble getting a hearing. His "Texas Tornado," recorded by **Tracy Lawrence**, is currently whirling up the Hot Country Singles & Tracks chart.

**MARK YOUR CALENDAR:** As all right-thinking people must know by now, May is Worldwide Bluegrass Music Month. So please be congenial to banjo players. They're our last unprotected species... **Bryndle**, the pioneering California-based country rock group, will headline the 10th annual Master Series Concert for the W.O. Smith Nashville Community Music School. The show will be held May 30 at the Ryman Auditorium. Bryndle's members are **Karla Bonoff**, **Andrew Gold**, **Wendy Waldman**, and **Kenny Edwards**. Fiddler and composer **Mark O'Connor** will also perform. Tickets are through Ticketmaster.

**SIGNINGS:** **Mark Aaron James** to Creative Directions for artist management.

## NCN Cites \$1.1 Mil Paid For Use Of Music Videos

NASHVILLE—The owners of Canada's New Country Network report that they have paid \$1.1 million to copyright holders of Canadian country music videos for the first quarter of 1995.

Designed to increase the number and improve the quality of Canadian videos, the payments are part of the agreement reached last year between NCN and the country's government when the domestic programming service sought successfully to replace CMT: Country Music Television.

Among the 77 Canadian artists whose record companies or other music video financiers received payment were **Michelle Wright**, **Patricia Conroy**, **Charlie Major**, **Anne Murray**, **Bruce Cockburn**, the **Rankin Family**, **Susan Aglukark**, **Joel Feeney**, **Joan Kennedy**, **Blue Rodeo**, and **Prairie Oyster**.

NCN, which went on the air Jan. 1, will pay a total of \$1.75 million in 1995 and a total of \$12.3 million within the first five years of its operation under its Video Incentive Program. Each video in the program is guaranteed a minimum of 30 plays at \$150 a play. Thus, each video will earn its copyright holder \$4,500-\$15,000.

Says **Shaun Pardue**, NCN's president and GM, "The whole intent of this

program is to get some form of reimbursement to those people who have financed the Canadian country music videos so that they will, in turn, turn around and produce some more of them. When we were licensed... that was part of the obligation we assumed for that license."

Pardue adds, however, that there is no requirement that the payments be used for videos.

Says **Alan Kates**, of AMK Management in Nashville and Toronto, "Realistically speaking, the copyright holders are the record companies. There aren't that many acts signed to major labels in Canada. So some of the independent artists would be benefiting from this in terms of being able to make videos that they otherwise would not be able to make... Some of us have different deals with our [label] contracts, and not all of the video budget is recoupable. So in theory, the acts should be receiving some of the monies, which we'd then put into more videos."

Kates manages **Prairie Oyster** and **Charlie Major**.

NCN is owned by **RAWLCO** Communications of Calgary, Alberta, and **Rogers Communications** of Toronto.

EDWARD MORRIS



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	1	6	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98) 6 weeks at No. 1	JOHN MICHAEL MONTGOMERY	1
2	2	2	21	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 29689 (10.98/15.98)	THE HITS	1
3	4	4	13	<b>ALISON KRAUSS</b> ● ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	3
4	3	3	48	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
5	5	5	59	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
<b>★ ★ ★ Greatest Gainer ★ ★ ★</b>						
6	7	9	13	<b>SHANIA TWAIN</b> MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	6
7	6	6	69	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
8	8	7	26	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
9	10	17	33	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
10	9	15	3	<b>TY HERNDON</b> EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
11	11	14	32	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	11
12	12	8	15	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
13	13	12	12	<b>TRISHA YEARWOOD</b> ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
14	15	11	32	<b>CLAY WALKER</b> ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
15	17	16	38	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
16	19	21	45	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1
17	18	18	66	<b>THE MAVERICKS</b> ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
18	14	10	41	<b>JOE DIFFIE</b> ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
19	24	25	9	<b>JOHN BERRY</b> PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	19
20	23	23	54	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
21	21	19	32	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
22	20	20	18	<b>WADE HAYES</b> DKC/COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19
23	22	22	47	<b>DAVID BALL</b> ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
24	16	13	4	<b>VARIOUS ARTISTS</b> COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13
25	26	27	31	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
26	29	29	37	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
27	30	33	52	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
28	28	28	15	<b>NEAL MCCOY</b> ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
29	31	30	5	<b>VARIOUS ARTISTS</b> LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
30	27	26	67	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
31	25	24	48	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
32	33	31	32	<b>TOBY KEITH</b> ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
33	32	32	46	<b>LARI WHITE</b> RCA 66395 (9.98/15.98) HS	WISHES	24
34	34	37	29	<b>VARIOUS ARTISTS</b> BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	34
35	38	39	84	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
36	36	40	66	<b>BLACKHAWK</b> ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	39	42	67	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
38	35	36	15	<b>HANK WILLIAMS, JR.</b> MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
39	40	38	54	<b>PAM TILLIS</b> ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
40	44	44	31	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
41	37	35	42	<b>DIAMOND RIO</b> ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
42	41	43	9	<b>RICK TREVINO</b> COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
43	42	41	138	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
44	45	46	24	<b>HAL KETCHUM</b> CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
45	43	34	7	<b>TANYA TUCKER</b> LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	28
46	46	48	149	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
47	48	52	195	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
48	54	54	78	<b>FAITH HILL</b> ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
<b>★ ★ ★ Pacesetter ★ ★ ★</b>						
49	61	58	5	<b>HIGHWAYMEN</b> LIBERTY 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
50	49	47	135	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
51	51	49	34	<b>MARK CHESNUTT</b> ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
52	55	53	32	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
53	53	51	115	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
54	52	56	61	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
55	47	57	16	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	45
56	50	50	8	<b>MARTY STUART</b> MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	37
57	57	59	130	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
58	58	61	18	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	31
59	56	45	6	<b>DOUG STONE</b> COLUMBIA 64330/SONY (9.98 EQ/15.98)	FAITH IN ME FAITH IN YOU	45
60	62	62	26	<b>BILLY RAY CYRUS</b> ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
61	60	63	86	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
62	68	72	42	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
63	59	60	8	<b>BROTHER PHELPS</b> ASYLUM 61724/EEG (10.98/15.98) HS	ANY WAY THE WIND BLOWS	43
64	63	55	37	<b>KEN MELLONS</b> EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
65	74	75	26	<b>JOHN ANDERSON</b> BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	43
66	70	64	88	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
67	65	67	104	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
68	72	—	13	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	49
69	69	69	4	<b>RADNEY FOSTER</b> ARISTA 18757 (9.98/15.98) HS	LABOR OF LOVE	61
70	67	68	26	<b>DOUG STONE</b> EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
71	75	70	140	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
72	66	65	54	<b>RANDY TRAVIS</b> ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
73	64	66	34	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
74	71	74	8	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	67
75	73	73	6	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	72

○ 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 20, 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) 179 weeks at No. 1	GREATEST HITS	209
2	2	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	23
3	4	<b>KEITH WHITLEY</b> ▲ <sup>4</sup> RCA 2277 (9.98/13.98)	GREATEST HITS	61
4	3	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	207
5	—	<b>COLLIN RAYE</b> ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	1
6	5	<b>GEORGE STRAIT</b> ▲ <sup>4</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	209
7	7	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	209
8	6	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	207
9	10	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	14
10	21	<b>ANNE MURRAY</b> ▲ <sup>4</sup> LIBERTY 46058 (7.98/12.98)	GREATEST HITS	143
11	8	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	194
12	13	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	43
13	9	<b>HANK WILLIAMS</b> MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	15

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	2
15	18	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	9
16	15	<b>VINCE GILL</b> MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	19
17	19	<b>TRAVIS TRITT</b> WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	9
18	17	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
19	20	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	80
20	14	<b>WAYLON JENNINGS</b> ▲ <sup>4</sup> RCA 8506* (8.98)	GREATEST HITS	85
21	24	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	2
22	16	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	52
23	—	<b>KENNY ROGERS</b> ▲ LIBERTY 46106/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	101
24	—	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	197
25	23	<b>KEITH WHITLEY</b> RCA 6494 (7.98/11.98)	DON'T CLOSE YOUR EYES	3

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

### COUNTRY CORNER



by Wade Jessen

**ON THE ROAD AGAIN:** Willie Nelson, Johnny Cash, Waylon Jennings, and Kris Kristofferson (Highwaymen) take Pacesetter honors on the Top Country Albums chart with "The Road Goes On Forever." The new Liberty set moves 61-49 with a 15% increase over the previous week. The sales spurt may be aligned with their appeal as individual solo artists and a recent appearance on CBS-TV's "Late Show With David Letterman." Sources at Liberty have confirmed upcoming Highwaymen appearances on NBC's "Tonight Show" and "Saturday Night Live." In 1985, the foursome scored a No. 1 album (Columbia), "Highwayman." The album's title track made its Billboard debut exactly 10 years ago this week, peaking at No. 1 later that year. The group recorded a second project for Columbia, "Highwayman II," in 1990, which managed to crack the top 10 on Top Country Albums with only a moderate amount of radio airplay. Although the lead single from the current project, "It Is What It Is," has received a lukewarm reception at radio, the video remains in medium rotation at cable outlet CMT.

**TWAIN TRACKS:** Shania Twain has our Greatest Gainer entry on Top Country Albums with "The Woman In Me." Twain's sophomore project on Mercury moves 7-6, with a gain of more than 4,800 units over the previous week. The album's second single, "Any Man Of Mine," moves 66-51 on the Hot Country Singles & Tracks chart and is the most requested new release at KOUL Corpus Christi, Texas. KOUL PD Dave Dodson says Twain's prior single, "Whose Bed Have Your Boots Been Under," continues to turn in impressive request action as it slowly descends the Hot Country Singles & Tracks chart (17-29). Twain's current release is also cited as a weekly favorite among listeners at KIKF Anaheim, Calif., according to music director Carrie Dunne.

**MARK IT DOWN:** Mark Chesnutt scores his sixth No. 1 on Hot Country Singles & Tracks (his first for the venerable DECCA imprint) with "Gonna Get A Life." The Cajun-flavored dance hall favorite is the most recent single from Chesnutt's debut project for DECCA, "What A Way To Live," and was written by Frank Dycus and Jim Lauderdale. Chesnutt has posted cumulative album sales in excess of 3 million units and first appeared on our singles chart just five years ago with "Too Cold At Home."

**STOLE THE SHOW:** Sony Music's Nashville division dominates the Airpower category on Hot Country Singles & Tracks. Doug Stone leads the Airpower honorees with his "Faith In Me, Faith In You," which moves 21-17. Stone's entry is the lead single and title track from his new Columbia project. Across the hall at Epic, congratulations to Patty Loveless, who moves 22-18 with "You Don't Even Know Who I Am," and Collin Raye, who surpasses the 3,000 detection mark with "If I Were You," which jumps 24-19. Arista's Diamond Rio posts the Hot Shot Debut with "Finish What We Started," while sister label Career makes its debut with flagship artist Lee Roy Parnell's "A Little Bit Of You" at No. 67. Warner Bros.' David Ball debuts at No. 63 with "What Do You Want With His Love," and the Mavericks re-enter at No. 75 with "I Should Have Been True" (MCA).

### HOW THREE EXECS REVIVED A LABEL

(Continued from page 26)

Butler, was the staff it had assembled over the years. "I thought they had... a talented group of people. Individually, I think there were some [staff] superstars there. I don't think they were ever encouraged to stand up and make the maximum contribution they wanted to make. I'm totally in favor of letting individuals become superstars."

While a handful of employees have since left the company, Butler stresses, "We didn't let a single person go from this staff when we came over here. Not one... I committed to giving everybody here basically a year to stand up and be counted and show their stuff."

But there were significant changes in the roster. Since the new leaders came in, artists Bobbie Cryner, Mac Davis, Gibson/Miller Band, Willie Nelson, Ricky Skaggs, Riders In The Sky, Great Plains, Darryl & Don Ellis, Vern Gosdin, Charlie Chase, and Matthews, Wright & King have all departed Sony.

In spite of this outflight, there was no great rush to sign new acts. Among the proven or promising artists that remained on Columbia and Epic were Mary Chapin Carpenter, Joe Diffie, Patty Loveless, Doug Stone, Collin Raye, Rick Trevino, Stacy Dean Campbell, and Joy Lynn White.

Carpenter had already rolled up double-platinum-plus sales on her "Come On, Come On" album and was taking time off to finish writing a new collection.

In keeping with its "music first" outlook, the new executives encouraged Carpenter to take her time completing the work. Says Siman, "When you see an artist like Chapin and listen to her words and melodies and how she structures things, not to give her the time and the space to create what she's capable of creating ought to be a music crime."

The album that emerged, "Stones In The Road," was worth the wait. Besides reaping numerous honors, it sold 1.5 million copies within its first three months of release.

Siman, Worley, and Butler have been equally supportive of other maturing acts. Joe Diffie moved to the platinum level with their assistance and is now, according to Butler, closing in on double platinum. Patty Loveless' albums regularly go platinum. The three executives say they still have high hopes for Collin Raye and have switched Doug

Stone from Epic to Columbia to gain him an identity apart from the former label's concentration of smooth ballad singers.

Under the new leadership, Epic and Columbia have organized entirely separate support staffs. Sony/Nashville has also helped set up two affiliated labels: Columbia/DKC, Music with producer Don Cook, and Columbia/Blue I with Dolly Parton. Butler says he's temporarily abandoned plans to launch a companion country label to Columbia and Epic and will, instead, concentrate for the time being on fleshing out the existing rosters and developing acts already signed.

In recent months, Sony has engineered breakthroughs for such newer acts as Rick Trevino, Ken Mellons, Wade Hayes, Ty Herndon, and James House.

Hayes, who is on Columbia/DKC, saw his debut single, "Old Enough To Know Better," soar to No. 1 on the Hot Country Singles & Tracks chart and stay there for two weeks. Herndon's Epic debut effort, "What Mattered Most," is at No. 2 this week and has become one of the most talked-about songs on the chart.

House, who recorded for MCA in the late '80s and early '90s, is getting raves with "This Is Me Missing You," the third single from his "Days Gone By" album on Epic.

Siman says that once the rosters were firmed up, the leaders and staff worked with equal vigor on acts inherited and acts newly signed. "We've been here 18 months," he says, "and we've released three singles on artists we have signed: two on Wade Hayes and one on Ty Herndon."

The Columbia lineup consists of Chet Atkins, Stacy Dean Campbell, Mary Chapin Carpenter, Marcus Hummon, Mike Reid, Earl Scruggs, Ricochet, Ricky Van Shelton, Larry Stewart, Doug Stone, Rick Trevino, and Ron Wallace.

On Epic's roster are Stephanie Bentley, Joe Diffie, Ty Herndon, James House, Patty Loveless, Ken Mellons, Collin Raye, and Tammy Wynette.

Dolly Parton and Charlie Kelley represent Columbia/Blue I, and Wade Hayes and Nikki Nelson (formerly with Highway 101) are with Columbia/DKC. Worley says that these affiliated imprints are already valuable A&R

sources for Sony and that he hopes they will develop into "full-blown" labels.

Butler says he wants to add a "couple" more acts each to Columbia and Epic. "I also want to kind of sit back and see what's going on with the industry," he adds. "I want to find out if this thing is going to grow or level off and what direction radio is going to head in the next year or so and if it can hold its numbers."

As to catalog activity, Butler says, "We're putting together a lot of different packages. We're doing quite well with our repackages overseas, as the European community discovers the older traditional music. We're getting ready to do our second Willie Nelson collection in two years."

Butler says he is convinced that country labels must reach beyond the tried-and-true methods of exposing and selling music if they are to maintain and expand their audience. "We're looking into CD-ROM. We're in the process of chasing international [sales] in a big way. We're very strong into tele-marketing on TV—with projects directly aimed at that."

As Butler sees it, "You're not just selling country music anymore to some person in a rural town who goes into Wal-Mart and buys it. These people have cable TV and everything else that you have in New York or L.A. or Topeka, Kan. They're touched by the same things, and they're used to having things marketed to them in numerous ways."

Given the scope and complexity of running such a large operation, Worley says that Sony's team approach is eminently logical. "I really don't see how one person could effectively do it... We're right next door to each other, and we don't use the phone or E-mail very much. We just kind of walk back and forth to each other's office and talk about what's going on... I think we're smart enough to realize each other's strengths and weaknesses. None of us is territorial, and each of us is interested in growing in the areas where we're not strong."

Siman concludes, "We all get graded on how we sell records, but I think if you let that be the thing that guides you every day, you'll go nuts. I think what you have to say is, 'Are we doing the best that we can do for this artist on any given day?'"

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
3 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	
68 ALL THAT HEAVEN WILL ALLOW (Bruce Springsteen, ASCAP)	
51 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM	
74 BETWEEN THE TWO OF THEM (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM	
52 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP)	
36 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minneltonka, BMI) WBM/HL	
56 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM	
28 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM	
26 CROWN IN YOUR RODEO (Emily Boothe, BMI/Careers-BMG, BMI) HL	
37 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL	
59 DIDN'T HAVE YOU (Magnasong, BMI/Fed Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)	
17 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM	
24 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acuff-Rose, BMI) WBM/HL	
55 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI)	
46 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL	
23 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) WBM	
1 GONNA GET A LIFE (Warner Source, SESAC/Dyinda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM/HL	
27 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL	
66 HELLO CRUEL WORLD (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/All 3 Chords, BMI)	
21 HOUSE OF CARDS (Why Walk, ASCAP) CLM	
62 I AM WHO I AM (Great Cumberland, BMI/Diamond Struck, BMI) WBM	
7 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	
45 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmine, BMI) WBM	
12 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM	
71 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM	
19 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenuff, ASCAP) WBM	
22 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI) HL	

42 I'M LIVING UP TO HER LOW EXPECTATIONS (Polygram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin' But Net, SESAC/CMJ, SESAC) HL	ASCAP) HL	38 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM
16 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL	50 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robroy West, BMI)	61 WALK ON (Patrick Joseph, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Samosonian, ASCAP) WBM
75 I SHOULD HAVE BEEN TRUE (Sony Tree, BMI/Raul Malo, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM	65 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP) WBM	63 WHAT DO YOU WANT WITH HIS LOVE (New Court, BMI/Low Country, BMI/EMI Blackwood, BMI/Bait And Tackle, BMI)
54 I WAS BLOWN AWAY (Careers-BMG, BMI/Doo Layng, BMI) HL	8 SONG FOR THE LIFE (Tessa, BMI) WBM	69 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI) HL
5 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM	43 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL	2 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL
73 THE LIKES OF ME (Maypop, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) WBM/HL	4 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL	57 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kyabama, BMI) WBM
67 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP)	10 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WBM/CLM	14 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Oon Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM
13 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL	6 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM	48 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL
47 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL	20 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL	29 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shania Twain, BMI/Zomba, ASCAP) WBM
32 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL	15 TEXAS TORNADO (Sony Tree, BMI) HL	72 WILLIN' TO WALK (Polygram Int'l, ASCAP/St. Julien, ASCAP) HL
39 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kiddbilly, BMI/Issy Moon, BMI)	60 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI) WBM	41 WORKIN' FOR THE WEEKEND (Cupit, BMI/Cupit Memanes, ASCAP)
53 ONE AND ONLY LOVE (BMG, ASCAP/Careers-BMG, BMI) HL	30 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, Ascaph/Taste Auction, BMI/Wacissa River, BMI) WBM	9 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
31 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)	35 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM	44 YOU BETTER THINK TWICE (Benefit, BMI/Englishtown, BMI) WBM
70 PLEASE REMEMBER ME (Sony Tunes, ASCAP/Blue Sky Rider, BMI) WBM/HL	25 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	40 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM
11 REFRIED DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL	33 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM	18 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
64 ROCKIN' THE ROCK (MCA, ASCAP/Gary Burr, ASCAP) HL	49 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL	58 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)
34 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge,		

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	13	<b>*** No. 1 ***</b> GONNA GET A LIFE M. WRIGHT (F. DYCUS, J. LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
2	4	7	13	WHAT MATTERED MOST D. JOHNSON (G. BURR, V. MELAMED)	◆ TY HERNDON (C) (V) EPIC 77843
3	8	12	9	ADALIDA T. BROWN, G. STRAIT (M. GEIGER, W. MULLIS, M. HUFFMAN)	GEORGE STRAIT (V) MCA 55019
4	9	15	12	STANDING ON THE EDGE OF GOODBYE J. BOWEN, C. HOWARD (J. BERRY, S. HARRIS)	◆ JOHN BERRY (V) PATRIOT 18401
5	2	2	18	THE KEEPER OF THE STARS T. BROWN (D. LEE, D. MAYO, K. STALEY)	◆ TRACY BYRD (C) (V) MCA 54988
6	10	14	7	SUMMER'S COMIN' J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 64281
7	1	1	12	I CAN LOVE YOU LIKE THAT S. HENDRICKS (S. DIAMOND, M. DERRY, J. KIMBALL)	◆ JOHN MICHAEL MONTGOMERY (V) ATLANTIC 82728
8	6	6	15	SONG FOR THE LIFE K. STEGALL (R. CROWELL)	◆ ALAN JACKSON (V) ARISTA 1-2792
9	11	16	9	YOU AIN'T MUCH FUN N. LARKIN, H. SHEDD (T. KEITH, C. GOFF, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 728
10	12	17	15	STAY FOREVER A. REYNOLDS, J. ROONEY (B. TENCH, H. KETCHUM)	◆ HAL KETCHUM (C) (V) MCG CURB 76929
11	5	5	13	REFRIED DREAMS J. STROUD, B. GALLIMORE (J. FOSTER, M. PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
12	16	18	10	I DON'T BELIEVE IN GOODBYE M. A. MILLER, M. MCANALLY (M. MILLER, S. EMERICK, B. WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936
13	7	3	14	LITTLE MISS HONKY TONK S. HENDRICKS, D. COOK (R. DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790
14	18	24	13	WHEN YOU SAY NOTHING AT ALL R. SCRUGGS (D. SCHULTZ, P. OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (C) (V) BNA 64329
15	20	25	6	TEXAS TORNADO T. LAWRENCE, F. ANDERSON (B. BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
16	19	21	10	I'M STILL DANCIN' WITH YOU D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES (C) (V) DKC 77842/COLUMBIA
<b>*** AIRPOWER ***</b>					
17	21	20	12	FAITH IN ME, FAITH IN YOU J. STROUD, D. STONE (D. LOGGINS, T. BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837
<b>*** AIRPOWER ***</b>					
18	22	23	10	YOU DON'T EVEN KNOW WHO I AM E. GORDY, JR. (G. PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856
<b>*** AIRPOWER ***</b>					
19	24	28	7	IF I WERE YOU J. HOBBS, E. SEAY, P. WORLEY (J. HOBBS, C. FARRÉN)	COLLIN RAYE (V) EPIC 77859
20	27	32	6	TELL ME I WAS DREAMING G. BROWN (T. TRITT, B. R. BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
21	25	26	9	HOUSE OF CARDS J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
22	26	27	10	IF YOU'RE GONNA WALK, I'M GONNA CRAWL B. CANNON, N. WILSON (B. CANNON, L. BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686
23	15	9	15	GIVE ME ONE MORE SHOT G. FUNDIS, ALABAMA (T. GENTRY, R. OWEN, R. ROGERS)	ALABAMA (V) RCA 64273
24	30	34	8	FALL IN LOVE B. BECKETT (K. CHESNEY, B. BROCK, K. WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306
25	33	45	4	THEY'RE PLAYIN' OUR SONG B. BECKETT (J. JARRARD, M. D. SANDERS, B. DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
26	31	35	8	CLOWN IN YOUR RODEO J. LEO (W. KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY 856 484
27	23	13	14	THE HEART IS A LONELY HUNTER T. BROWN, R. MCENTIRE (M. D. SANDERS, E. HILL, K. WILLIAMS)	REBA MCENTIRE (V) MCA 54987
28	29	30	10	CAIN'S BLOOD B. CANNON, L. SHELL (J. SUNDRUD, M. JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR 851 622
29	17	11	19	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
30	14	10	18	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE (V) RCA 64233
31	36	37	10	PARTY CROWD T. BROWN (D. L. MURPHY, J. HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977
32	39	42	5	MISSISSIPPI MOON J. STROUD, J. ANDERSON (T. J. WHITE, C. WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274
33	32	29	19	THINKIN' ABOUT YOU G. FUNDIS (B. REGAN, T. SHAPIRO)	◆ TRISHA YEARWOOD (C) (V) MCA 54973
34	28	22	16	SO HELP ME GIRL J. SLATE, J. DIFFIE (H. PERDEW, A. SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
35	38	44	6	THAT'S JUST ABOUT RIGHT M. WRIGHT, T. DUBOIS (J. BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813
36	13	8	15	THE BOX K. LEHNING (R. TRAVIS, B. MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
37	40	47	5	DARNED IF I DON'T (DANGED IF I DO) D. COOK (R. DUNN, D. DILLON)	◆ SHENANDOAH (V) LIBERTY 18484

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	34	31	19	THIS WOMAN AND THIS MAN J. STROUD (J. PENNIG, M. LUNN)	◆ CLAY WALKER (V) GIANT 17995
39	49	66	3	MY HEART WILL NEVER KNOW J. STROUD (S. DORFF, B. KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887
40	45	51	4	YOU CAN SLEEP WHILE I DRIVE G. FUNDIS (M. ETHERIDGE)	◆ TRISHA YEARWOOD (C) (V) MCA 55025
41	41	40	9	WORKIN' FOR THE WEEKEND J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	KEN MELLONS (C) (V) EPIC 77861
42	43	46	7	I'M LIVING UP TO HER LOW EXPECTATIONS J. STROUD, R. TRAVIS, D. MALLOY (B. MCDILL, T. ROCCO)	◆ DARYLE SINGLETARY (C) (V) GIANT 17902
43	47	50	4	SOUTHERN GRACE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, B. SEALS, S. HARRIS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT
44	63	—	2	YOU BETTER THINK TWICE T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA 55035
45	53	62	3	I DIDN'T KNOW MY OWN STRENGTH J. STROUD (R. BOWLES, R. BYRNE)	◆ LORRIE MORGAN (V) BNA 64287
46	48	49	9	GET OVER IT B. BECKETT (K. FOLLESE, S. BENTLEY, A. FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT
47	46	38	19	LOOK WHAT FOLLOWED ME HOME B. CHANCEY (D. BALL, T. POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
48	44	36	16	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T. BROWN (V. GILL, B. ANDERSON)	VINCE GILL (C) (V) MCA 54976
49	54	55	4	THIS IS ME MISSING YOU D. COOK (J. HOUSE, M. POWELL, D. COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870
50	52	71	3	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) S. HENDRICKS (R. FAGAN, R. ROYER)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
51	66	—	2	ANY MAN OF MINE R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
52	61	68	3	BOBBIE ANN MASON S. BUCKINGHAM, B. CHANCEY (M. D. SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903
53	51	52	8	ONE AND ONLY LOVE R. SCRUGGS (S. D. JONES, B. TOMBERLIN)	◆ RUSS TAFF (C) (V) REPRISE 17918/WARNER BROS.
54	37	19	11	I WAS BLOWN AWAY P. TILLIS, S. FISHELL (L. MARTINE, JR.)	PAM TILLIS (V) ARISTA 1-2802
<b>*** Hot Shot Debut ***</b>					
55	NEW ▶	1	1	FINISH WHAT WE STARTED M. POWELL, T. DUBOIS (M. POWELL, M. NOBLE)	◆ DIAMOND RIO (V) ARISTA 1-2739
56	50	48	16	BUBBA HYDE M. POWELL, T. DUBOIS (C. WISEMAN, G. NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
57	73	—	2	WHEN AND WHERE B. BECKETT (J. BROWN, B. JONES, J. PENNIG)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
58	58	65	6	YOU HAVE THE RIGHT TO REMAIN SILENT C. BROOKS (B. SWEAT, C. SWEAT)	PERFECT STRANGER CURB ALBUM CUT
59	55	61	7	DIDN'T HAVE YOU B. MONTANA, J. MCKELL, D. FLINT (B. MONTANA, J. K. WATSON)	◆ BILLY MONTANA (C) MAGNATONE 1101
60	65	—	2	THAT AIN'T MY TRUCK M. WRIGHT (T. SHAPIRO, C. WATERS, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034
61	62	63	4	WALK ON G. MASSENBURG, L. RONSTADT (M. BERG, R. SAMOSET)	LINDA RONSTADT (C) (V) ELEKTRA 64427/EEG
62	56	57	7	I AM WHO I AM J. THOMAS, H. DUNN (H. DUNN, T. SHAPIRO, C. WATERS)	◆ HOLLY DUNN (C) RIVER NORTH 3003
63	NEW ▶	1	1	WHAT DO YOU WANT WITH HIS LOVE B. CHANCEY (D. BALL, L. JEFFERIES)	◆ DAVID BALL WARNER BROS. ALBUM CUT
64	57	56	7	ROCKIN' THE ROCK S. HENDRICKS (G. BURR)	LARRY STEWART (C) (V) COLUMBIA 77857
65	70	—	2	SOMEONE ELSE'S STAR B. J. WALKER, JR., K. LEHNING (S. EWING, J. WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435
66	68	—	2	HELLO CRUEL WORLD R. BENNETT (G. DUCAS, ANGELO, T. TYLER)	◆ GEORGE DUCAS LIBERTY ALBUM CUT
67	NEW ▶	1	1	A LITTLE BIT OF YOU S. HENDRICKS, L. PARNELL (T. BRUCE, C. WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823
68	72	—	2	ALL THAT HEAVEN WILL ALLOW D. COOK (B. SPRINGSTEEN)	◆ THE MAVERICKS (V) MCA 55026
69	64	60	19	WHAT'LL YOU DO ABOUT ME R. LANDIS (D. LINDE)	DOUG SUPERNAW (C) BNA 64214
70	71	73	4	PLEASE REMEMBER ME R. CROWELL, T. BROWN (R. CROWELL, W. JENNINGS)	◆ RODNEY CROWELL (C) (V) MCA 55024
71	75	—	2	I DON'T EVEN KNOW YOUR NAME K. STEGALL (A. JACKSON, R. JACKSON, A. LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830
72	59	54	8	WILLIN' TO WALK S. FISHELL, R. FOSTER (R. FOSTER)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2752
73	60	58	8	THE LIKES OF ME D. COOK (L. BOONE, R. BOWLES)	◆ MARTY STUART (V) MCA 55010
74	67	53	15	BETWEEN THE TWO OF THEM J. CRUTCHFIELD (M. CATES)	◆ TANYA TUCKER (V) LIBERTY 18485
75	RE-ENTRY	16	16	I SHOULD HAVE BEEN TRUE D. COOK (R. MALO, S. LYNCH)	◆ THE MAVERICKS (C) (V) MCA 54975

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

## HOT COUNTRY RECURRENTS

1	—	—	1	AS ANY FOOL CAN SEE T. LAWRENCE, F. ANDERSON (P. NELSON, K. BEARD)	◆ TRACY LAWRENCE ATLANTIC
2	2	1	7	OLD ENOUGH TO KNOW BETTER D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES COLUMBIA
3	—	—	1	WHEREVER YOU GO J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
4	1	2	3	FOR A CHANGE B. BECKETT (S. SESKIN, J. S. SHERRILL)	◆ NEAL MCCOY ATLANTIC
5	3	5	13	GONE COUNTRY K. STEGALL (B. MCDILL)	◆ ALAN JACKSON ARISTA
6	4	4	5	MY KIND OF GIRL J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	◆ COLLIN RAYE EPIC
7	6	6	11	PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	◆ JOE DIFFIE EPIC
8	5	3	4	LIPSTICK PROMISES R. BENNETT (G. DUCAS, T. SILLERS)	◆ GEORGE DUCAS LIBERTY
9	8	7	10	GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	MARK CHESNUTT DECCA
10	9	9	15	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	◆ FAITH HILL WARNER BROS.
11	10	10	7	THIS TIME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB
12	11	8	15	IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAY, A. JACKSON)	◆ CLAY WALKER GIANT
13	12	11	10	NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	◆ TIM MCGRAW CURB

14	14	15	19	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
15	13	—	2	AMY'S BACK IN AUSTIN C. DINAPOLI, D. GRAU, LITTLE TEXAS (B. SEALS, S. A. DAVIS)	◆ LITTLE TEXAS WARNER BROS.
16	16	12	33	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
17	7	—	2	YOU CAN'T MAKE A HEART LOVE SOMEBODY T. BROWN, G. STRAIT (S. CLARK, J. MACRAE)	GEORGE STRAIT MCA
18	15	13	18	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	◆ ALAN JACKSON ARISTA
19	20	19	34	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY ATLANTIC
20	18	18	7	MI VIDA LOCA (MY CRAZY LIFE) P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	◆ PAM TILLIS ARISTA
21	19	23	25	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB
22	17	14	26	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD MCA
23	25	21	15	IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M. D. SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC
24	—	24	18	BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	◆ THE TRACTORS ARISTA
25	21	16	19	SHE'S NOT THE CHEATIN' KIND D. COOK (S. HENDRICKS, R. DUNN)	◆ BROOKS & DUNN ARISTA

◆ 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.

## KLVE Leaves Small Playlist Window

**HOLD THE CHEERS:** The mighty catapult by KLVE-FM Los Angeles from No. 11 to No. 1 in the Winter '95 Arbitron ratings not only stunned national radio gurus, but also gladdened the hearts of several Latino executives, who felt L.A.'s erstwhile No. 1 KLAX-FM (now No. 3) was too cozy with Fonovisa while ignoring artists from other labels.

That's all well and good. But how

many hits can be created on a station whose tight, ballad-oriented pop playlist leans strongly toward recurrents and oldies? KLVE's May 2-8 playlist revealed only three of the station's 25 most-played songs to be less than one month old. The station's No. 1 title that week, **Pedro Fernández's** "Mi Forma De Sentir" (PolyGram) has been on the Hot Latin Tracks chart for 26 weeks.

In any case, congratulations are in or-



**Lamming It Up.** More than 50 representatives from 13 Latin American countries recently attended LAMM 8, Warner Music International's eighth annual Latin American marketing meeting, held in Puerto Vallarta, Mexico. Shown, from left, are Mari Mondelo, director of promotions, WEA Latina; Yann Barbot, international exploitation manager, local repertoire, Warner Music Spain; Carlos Goni, recording artist, Warner Music Spain; Sergio Afonso, executive director, Warner Music Brazil; Andre Midani, president, Warner Music Latin America; Maribel Schumacher, director of marketing, Warner Music Latin America; and Leonor Villanueva, executive director, Warner Music Mexico.

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by John Lannert

**der for KLVE,** which follows the lead of WRMA-FM Miami by becoming the second oldies-minded ballad station to top all other Latino FMs in its market. WRMA, however, barely hung onto third place in the latest Miami book, sliding 5.6-5.0.

By contrast, in New York WSKQ-FM has opted for a youthful tropical/dance path that pushed the station into a fourth place tie in the winter book. WSKQ's ratings eased up 4.2-4.4.

**TIGRES PROWLING:** Fonovisa's norteño idols **Los Tigres del Norte** are due to headline "El Baile Del Siglo" on Sunday (14) at the Sports Arena in Los Angeles. KLAX-FM Los Angeles is sponsoring the event. Moreover, Los Tigres are slated to share the bill with superstar labelmates **Marco Antonio Solís y Los Bukis** May 28 in San Jose, Calif. The band's latest album, "El Ejemplo," containing the top 10 smash "La Fama De La Pareja," is at No. 11 this week.

**TEMERARIOS ON FILM:** AFG Sigma's superstar ballad grupo **Los Temerarios** are filming a movie in Palm Springs, Calif. The band's signature classic, "Mi Vida Eres Tú," is now available as a 12-inch dance single. Los Temerarios begin work on their next studio album in July or August. AFG Sigma, a regional Mexican indie based

(Continued on page 32)

### LATIN TRACKS A-Z

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

Hot Latin Tracks				Broadcast Data Systems	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE SONGWRITER
*** No. 1 ***					
1	1	1	16	SELENA EMI LATIN	FOTOS Y RECUERDOS (C.HYNDE)
2	2	2	12	LA MAFIA SONY	TOMA MI AMOR (A.LARRINAGA)
3	6	10	4	ROCIO DURCAL ARIOLA/BMG	VESTIDA DE BLANCO (R.LIVI)
4	9	14	5	BRONCO FONOVISA	ESA MUJER (J.G.ESPARZA)
5	5	9	6	THE BARRIO BOYZZ SBK/EMI LATIN	UNA VEZ MAS (K.C.PORTER,M.FLORES)
6	4	—	2	M. A. SOLIS Y LOS BUKIS FONOVISA	UNA MUJER COMO TU (M.A.SOLIS)
7	3	4	27	SELENA EMI LATIN	NO ME QUEDA MAS (R.VELA)
8	7	3	10	LOS DINNOS UNICO/FONOVISA	EL TAXISTA (J.SEBASTIAN)
9	8	8	5	CLAUDIO RODVEN	VEN JUNTO A MI (C.BERMUDEZ)
*** AIRPOWER ***					
10	22	15	3	M. A. SOLIS Y LOS BUKIS FONOVISA	TE AMO MAMA (M.A.SOLIS)
11	11	11	9	LIBERACION FONOVISA	A ESA (R.DAMIAN)
12	10	7	6	INDUSTRIA DEL AMOR UNICO/FONOVISA	SIEMPRE TE VOY A QUERER (A.SOLIS)
*** AIRPOWER ***					
13	15	21	4	WILKINS RCA/BMG	QUE ME PASA CONTIGO (R.OSORIO)
14	19	20	4	REY RUIZ SONY	ESTAMOS SOLOS (J.L.PILOTO)
15	14	13	7	BANDA RITMO ROJO FONOVISA	MI CORAZON LLORO (FRANCOIS,BURTAIRE)
16	21	25	3	LUIS MIGUEL WEA LATINA	DELIRIO (C.PORTILLO DE LA LUZ)
17	12	6	16	BRONCO FONOVISA	QUE NO ME OLVIDE (J.G.ESPARZA)
18	17	5	7	LOS TIGRES DEL NORTE FONOVISA	LA FAMA DE LA PAREJA (T.BELLO)
19	18	—	2	GARY HOBBS EMI LATIN	POR FAVOR CORAZON (C.CASTILLON)
20	13	—	2	M. A. SOLIS Y LOS BUKIS FONOVISA	SI YA NO TE VUELVO A VER (M.A.SOLIS)
21	34	—	2	OLGA TANON WEA LATINA	YA ME CANSE (R. LOPEZ)
22	25	22	3	EDNITA NAZARIO EMI LATIN	NO PUEDO OLVIDARTE (J.DWAYNE)
23	20	12	7	LOS FUGITIVOS RODVEN	SI TE VAS (M.A. GALARZA)
24	23	16	8	CRISTIAN MELODY/FONOVISA	AZUL GRIS (A.MANZANERO,R.CANTORAL)
25	16	17	8	JOHNNY RIVERA SONERO/SONY	SE PARECIA TANTO A TI (R.VIZUETE)
26	24	35	3	LOS GUARDIANES DEL AMOR RCA/BMG	CORAZON ROMANTICO (A.PASTOR)
27	26	29	3	ELSA GARCIA EMI LATIN	DIEZ (H.B.RAMON)
28	32	—	2	GRACIELA BELTRAN EMI LATIN	ESTAN LLOVIENDO LAGRIMAS (R.BELLESTER)
29	30	26	4	SAYLOR & FULTZ RODVEN	ESTARE (H.DAVIS,B.WEST,W.HUTCH,B.GORDY)
30	28	19	8	ALVARO TORRES EMI LATIN	REENCUENTRO (A.TORRES)
31	NEW	1	1	VICENTE FERNANDEZ SONY	AUNQUE ME DUELA EL ALMA (J.SEBASTIAN)
32	27	28	26	PEDRO FERNANDEZ POLYGRAM LATINO	MI FORMA DE SENTIR (J.M.DEL CAMPO)
33	35	38	23	LA DIFERENCIA ARISTA-TEXAS/BMG	LINDA CHAPARRITA (M.C.SPINDOLA)
34	NEW	1	1	SPARK FONOVISA	QUIERO QUE ME VUELVAS A QUERER (L.ANTONIO,T.MORRIE)
35	NEW	1	1	LAURA PAUSINI WEA LATINA	GENTE (A.VALSIGLIO,CHEOPE,M.MARATI)
36	NEW	1	1	ALEJANDRO FERNANDEZ SONY	QUE SEAS MUY FELIZ (M.MONTERROSAS)
37	33	33	4	JULIAN WEA LATINA	ENTRE ELLA Y YO (G.MARQUEZ)
38	29	36	3	JAILENE EMI LATIN	MIO (J.R.FLOREZ,C.VALLE)
39	NEW	1	1	LOS INVASORES DE NUEVO LEON FONOVISA	ESTA NOCHE TU VENDRAS (P.MEDINA LOPEZ)
40	37	24	8	LUCERO MELODY/FONOVISA	QUIEN SOY YO (R.PEREZ BOTIJA)
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	OLGA TANON WEA LATINA YA ME CANSE	2	SELENA EMI LATIN FOTOS Y RECUERDOS
3	THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	3	JOHNNY RIVERA SONERO/SONY SE PARECIA...	3	BRONCO FONOVISA ESA MUJER
4	JAILENE EMI LATIN MIO	4	JAILENE EMI LATIN MIO	4	LOS DINNOS UNICO/FONO-VISA EL TAXISTA
5	SAYLOR & FULTZ RODVEN ESTARE	5	MIMI IBARRA M.P. NO PUEDE SER	5	LIBERACION FONOVISA A ESA
6	LUIS MIGUEL WEA LATINA DELIRIO	6	FRANKIE RUIZ RODVEN MI FORMULA DE AMOR	6	SELENA EMI LATIN NO ME QUEDA MAS
7	ROCIO DURCAL ARIOLA/BMG VESTIDA DE BLANCO	7	LIMITE 21 M.P. ERES MI CHICA	7	INDUSTRIA DEL AMOR UNICO/FONOVISA SIEMPRE...
8	CRISTIAN MELODY/FONOVISA AZUL GRIS	8	EL GRAN COMBO FONOVISA TROPICAL/FONOVISA AMOR...	8	BANDA RITMO ROJO FONOVISA MI
9	Laura Pausini WEA LATINA GENTE	9	WILLIE COLON & RUBEN BLADES SONY COMO UN...	9	M. A. SOLIS Y LOS BUKIS FONOVISA TE AMO MAMA
10	JULIAN WEA LATINA ENTRE ELLA Y YO	10	GILBERTO SANTA ROSA SONY SUENOS SON	10	LOS TIGRES DEL NORTE FONOVISA LA FAMA DE LA...
11	ALVARO TORRES EMI LATIN REENCUENTRO	11	GIRO SBI/SONY EL PASAJERO	11	ROCIO DURCAL ARIOLA/BMG VESTIDA DE BLANCO
12	CHARLIE MASSO SONY CALLA CORAZON	12	THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	12	M. A. SOLIS Y LOS BUKIS FONOVISA UNA MUJER
13	KIARA RODVEN LUNA DE PLATA	13	CARLOS ALBERTO J&N/EMI LATIN NO QUIERO HERIR...	13	M. A. SOLIS Y LOS BUKIS FONOVISA SI YA NO TE...
14	CLAUDIO RODVEN VEN JUNTO A MI	14	CLAUDIO RODVEN VEN JUNTO A MI	14	BRONCO FONOVISA QUE NO ME OLVIDE
15	LUCERO MELODY/FONOVISA QUIEN SOY YO	15	LUIS ENRIQUE SONY NUNCA TE OLVIDE	15	GARY HOBBS EMI LATIN POR FAVOR CORAZON

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

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SANTO 95

## LATIN NOTAS

(Continued from page 30)

in San Antonio, Texas, has formed a European imprint, AFG Sigma Europa.

**PARALAMAS RETURN:** "Ao Vivo," Paralamas' forthcoming live album, due out in late May on EMI, will contain four previously unreleased studio tracks, one of which features a guest appearance by Warner Argentina's superstar Fito Páez. Despite tepid sales of the band's last album, "Severino," the group's greatest-hits compilation "Arquivo"—released in December—has

surpassed 250,000 units sold.

**RELEASE UPDATE:** Just released on Qbadisc is "Nueva Visión," a marvelous Latin jazz album by overlooked Cuban pianist Emiliano Salvador, which was first put out in 1979 on the Cuban imprint Areito. A stellar list of guests appears, including Arturo Sandoval, Paquito d'Rivera, and Pablo Milanes... Out on Max is "Merengue Mix 2," the follow-up to the label's hit megamix/multi-artist compilation... RCA/BMG

has issued a fine soundtrack to the film "The Pérez Family." Included on this album are choice Cuban classics by Beny Moré and Pérez Prado, supplemented by tasty original entries from Tito Puente and Sandoval. The record was produced by Jellybean Benitez... Set to ship May 23 from RMM are albums by Tito Puente ("Tito's Idea") and Marc Anthony ("Todo A Su Tiempo.")

**ARGENTINA NOTAS:** Soda Stéreo is in London putting the finishing touches on its BMG label premiere. BMG recently released "Plum" by Soda  
(Continued on page 35)

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## Valença Takes Three Prêmio Sharp Awards

■ BY ENOR PAIANO

RIO DE JANEIRO, Brazil—Alceu Valença, the veteran singer/songwriter best known for blending folk rhythms from northeastern Brazil with contemporary rock, won three trophies to top all others at the 8th annual Prêmio Sharp Awards, held May 3 here at the Teatro Municipal.

Valença's surprisingly strong showing came in a category that he said was inappropriate: regional. Nonetheless, his superb record "Maracatus, Batuques E Ladeiras" (Ariola/BMG) won for best album. Valença also won best musician and best arranger awards.

World-renowned composer Antônio Carlos Jobim and famed singer/songwriter Gilberto Gil won two awards each. Jobim, the Sony Brazil legend who died last December, won for best album ("Antônio Brasileiro") in the Brazilian pop category known as MPB and best song ("Piano Na Mangueira") in the samba classification.

Gil, a longtime Warner Brazil artist, triumphed twice in the MPB category as best singer and for best song, "A Novidade," co-penned with Paralamas' front man, Herbert Vianna.

Big-name Brazilian stars dominated the awards program, which was divided into eight categories: MPB, pop, canção popular, samba, regional, children, classical, and instrumental. Among the well-known winners were Caetano Veloso, Dori Caymmi, and Barão Vermelho. Highly regarded guitarist Raphael Rabello, who died April 27, won as best soloist in the instrumental category.

Awardees were chosen by a panel of Brazilian music critics, along with the board of directors of the event's sponsor, Sharp Electronics.

Here is a partial list of winners:  
**Best group, pop:** Barão Vermelho.  
**Best record produced in a foreign language:** "Fina Estampa," Caetano Veloso.  
**Best arranger, MPB:** Dori Caymmi.  
**Best concert:** Gal Costa.  
**Best children's record:** "Canções De Ninar," Sandra Peres/Paulo Tatit.  
**Best samba group:** Demônios Da Garoa.

## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	61	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138 (10.98/15.98)	CHANT
2	3	36	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
3	2	21	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
4	4	243	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
5	5	8	SOUNDTRACK TRAVELLING 1005 (13.98/17.98)	FARINELLI
6	6	34	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
7	7	13	GIL SHAHAM DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
8	9	9	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
9	8	13	VARIOUS ARTISTS TELDEC 98724 (10.98/15.98)	SENSUAL CLASSICS, TOO
10	10	6	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS MILAN 57032 (9.98/15.98)	THE SOUL OF CHANT
11	12	8	ST. PETERSBURG ORCH. (TEMIRKANOV) RCA 61926 (9.98/15.98)	PROKOFIEV: ALEXANDER NEVSKY
12	15	34	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
13	14	17	SEQUENTIA DEUTSCHE HARMONIA MUNDI 77320 (9.98/15.98)	VON BINGEN: CANTICLES OF ECSTASY
14	RE-ENTRY		CECILIA BARTOLI LONDON 436267 (10.98 EQ/15.98)	IF YOU LOVE ME
15	RE-ENTRY		PHILIP GLASS ENSEMBLE NONESUCH 79347 (19.97/29.97)	GLASS: LA BELLE ET LA BETE

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	NEW		IAN ANDERSON ANGEL 55262 (10.98/15.98)	DIVINITIES
2	3	2	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
3	4	26	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
4	1	67	MICHAEL NYMAN VIRGIN 88274 (10.98/15.98)	THE PIANO
5	2	71	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
6	5	34	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
7	NEW		PATTI LUPONE PHILIPS 46406 (10.98 EQ/15.98)	HEATWAVE
8	7	32	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
9	6	16	LONDON SYMPHONY ORCHESTRA ANGEL 55344 (9.98/15.98)	STING: FORTRESS
10	8	34	JAMES GALWAY RCA 62700 (9.98/15.98)	WIND OF CHANGE
11	RE-ENTRY		LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
12	12	112	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
13	10	51	THE CHIEFTAINS RCA 61490 (9.98/15.98)	THE CELTIC HARP
14	9	132	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
15	RE-ENTRY		JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING IF...

## TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	2	43	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
2	1	13	KINGSTON SYMPHONY ORCHESTRA MICHELE RECORDS 2501 (7.98/9.98)	ANIMATED CLASSICS
3	3	8	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
4	5	6	VARIOUS ARTISTS MADACY 8709 (9.98/14.98)	PIANO BY CANDLELIGHT
5	4	39	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
6	NEW		CAMERATA ANTONIO LUCIO (FRANCIS) DIGITAL MASTERWORKS 71847 (4.98)	VIVALDI: THE FOUR SEASONS
7	6	4	VARIOUS ARTISTS MADACY 8708 (9.98/14.98)	CLASSICS FOR RELAXATION & MEDITATION
8	NEW		SLOVAKIAN PHILHARMONY (PESEK) DIGITAL MASTERWORKS 71821 (4.98)	GRIEG: PEER GYNT SUITES NO. 1 & 2
9	NEW		VARIOUS ARTISTS DIGITAL MASTERWORKS 71805 (4.98)	BEETHOVEN: SYMPHONY NO. 5
10	NEW		VARIOUS ARTISTS DIGITAL MASTERWORKS 71840 (4.98)	STRAUSS: FAVORITE WALTZES
11	9	10	VARIOUS ARTISTS CAMEO CLASSICS 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
12	7	40	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS: INTIMATE MOMENTS
13	12	3	CLEVELAND ORCH. (THOMAS) SONY CLASSICAL 33172 (14.98 EQ)	ORFF: CARMINA BURANA
14	8	35	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
15	NEW		OTTO WINTER DIGITAL MASTERWORKS 71802 (4.98)	BACH: FAMOUS ORGAN WORKS

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications and SoundScan, Inc.

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## Classical KEEPING SCORE™



by Heidi Waleson

**FIDDLE FRENZY:** On May 8, EMI Classics threw a festive lunch for **Itzhak Perlman** at New York's Tavern on the Green to celebrate the violinist's long (23 years) and happy (more than 4 million units of CD, tape, and vinyl sold) relationship with the label. Perlman celebrates his 50th birthday this August, and EMI has declared him Artist of the Year 1995. The first of several celebratory releases is this month's "The American Album," which features Perlman's first-ever recordings of three classic American works: **Bernstein's** "Serenade," **Barber's** Violin Concerto, and **Foss' "Three American Pieces."** Perlman, in fine form, is accompanied by **Seiji Ozawa** and the **Boston Symphony**.

Also imminent (May) is the lavish "Itzhak Perlman Collection," a 20-CD limited-edition boxed set that samples Perlman's recorded legacy of concertos, chamber music, and popular repertoire. Perlman and EMI will also be adding to that legacy in August with a disc of Perlman's favorite fluff pieces (**Kreisler, Sarasate, et al.**), accompanied by **Lawrence Foster** and currently bearing the working title "Lollipops" (though it may turn into "Perlman On Abbey Road").

In a more serious vein, Perlman has teamed up with **Daniel Barenboim** (pianist/conductor) and **Yo Yo Ma** for their first joint recording—the **Beethoven Triple Concerto**, recorded in two live concerts last February with the **Berlin Philharmonic**, which is slated for October release. Perlman remains the label's best-selling artist—along with **Maria Callas**.

**FIDDLES FOR KIDS:** Perlman stays in New York this month to participate in the May 31 "Fiddlefest II" concert, an Alice Tully Hall benefit for the public school music program, **Opus 118 Music Center**. Founded by violin teacher **Roberta Guaspari-Tzavaris**, **Opus 118** raises money to support rigorous violin instruction for 150 students, ages 6-13, in three East Harlem public schools. The program is so popular that admission is determined by lottery; its graduates have continued into high school music programs. **Guaspari-Tzavaris** founded **Opus 118** in 1991 when budget cuts threatened the existence of her East Harlem string program. Her cause has attracted tremendous interest from artists (this year's concert will also include **Wynton Marsalis**), media, and people with money, and she has been able to sustain her program in a city where a large proportion of the elementary schools, incredibly, now offer no music or art instruction at all.

**AND NOW FOR SOMETHING Completely Different:** The Bang on a Can Festival, the 8-year-old irreverent New York forum for new music, is invading the mainstream. First there were concerts at Lincoln Center, and now there's the release of the first recording by the **Bang On A Can All-Stars**, on **Sony Classical**. Titled "Industry," the CD includes music by **Bang on a Can's** founders, **Michael Gordon, David Lang, and Julia Wolfe** and their Dutch kindred spirit, **Louis Andriessen**. The All-Stars' instrumentation (woodwinds, electric guitar, percussion, piano, cello, and double bass) reflects the eclectic rock and jazz underpinning of the pieces, and **Lang's "The Anvil Chorus"** takes the festival's title literally and is scored for brake drums, steel pipes, and resonant and nonresonant junk instruments.

**Bang on a Can** hits Lincoln Center May 21 for an eight-hour marathon in which more than 100 performers will play music by 20 different composers representing eight countries.

## Jazz BLUE NOTES™



by Jim Macnie

**A CHANGE IS GONNA COME:** The art of the makeover invariably depends on oodles of nuance. It takes finesse to come off sounding natural. Three new releases show artists in flux, some with the subtleties in place, some without. **Kenny Rankin** as a jazzster? For someone whose folk tunes always had a harmonic sophistication, perhaps it wasn't much of a leap for the middle-aged singer/songwriter. Rankin ditches the pen part of that designation on "Professional Dreamer," his new Private Music outing. He concentrates instead on the likes of **Gershwin** and **Porter**. Radio listeners must take to the breezy nature of his interpretations. "Professional Dreamer" recently arrived on the Top Jazz Albums chart at No. 6.

**Gino Vannelli** is an album rock croonmeister no more, but a melodramatic exponent of pop-soul with a glossy and saucy take on its R&B variations. At least that's what "Yonder Tree" (Verve Forecast), Vannelli's first disc in five years, tells us. The record is littered with jazz appointments: muted trumpet, walking bass, and atmospheric vibes. Given the label's talent at securing a commercial relevance for its roster, it shouldn't surprise many if "Yonder Tree" finds a home, via radio, on the Top Contemporary Jazz Albums chart. It's to be released on May 23.

When he honks along with **Bruce Springsteen's E Street Band**, **Clarence Clemons** is a post-**King Curtis** exponent of squall. So it's an eyebrow-raiser to hear that his latest solo disc sounds closer to an atmospheric ECM recording of native American music. "Peacemaker," out on the Zoo Entertainment label, trades exclamation for rumination. Clemons is joined by saxist **Dave Koz** on one tune, but it's the sound of reed player **Jan Garbarek**—ethereal and pensive—that's casting the longest shadow here.

**BONDING:** It's not often that ultra-reflective piano/bass outings show up on the Top Jazz Albums chart—never mind almost cracking the top 10 upon arrival. Midsize ensembles, be they trios, quartets, or quintets, with brass and reeds are the norm. So for two masters to thrive with a set of ancient spirituals is a bit of an anomaly, sales-wise. Yet it's easy to hear why "Steal Away," the teaming of **Charlie Haden** and **Hank Jones**, impressed so many and shot out of the box to No. 14: it's got something to do with sheer beauty.

Duets are a context in which the esteemed bassist thrives. Haden has paired up with **Keith Jarrett, Ornette Coleman, Hampton Hawes, and Carlos Paredes**. "Gitanes," a 1979 date with gypsy guitarist **Christian Escoude**, has just been released on Dreyfus as well. Why so many twosomes? "The intimacy," Haden assures, "the space it allows, and the clarity at work. Real listening takes place, and the concentration is very strong. The main thing is to get closer."

There's also a hope that the tenderness of "Steal Away" generates a little balm of Gilead. Haden references the Oklahoma City disaster as a metaphor for the social breaches tearing at our populace. "Hank and I have a natural desire to advance a healing process in this country," he says seriously. "These songs place importance on togetherness and fellowship."

We'll get to hear what kind of fellowship Haden has with jazz's most popular guitarist when he finalizes upcoming plans to record with **Pat Metheny**.

**AWARD:** Who says flying around the upper regions of the sax doesn't bring in the bucks? Not the quality cops at the California Institute of Arts (where the above-mentioned Haden is a teacher), who laid a nifty prize on the most howl-oriented young multireedist to crop up last year, one **James Carter**. Carter, the only person to share **Wynton Marsalis** and **Frank Lowe** as bosses, has \$45,000 in his pocket via the school's Alpert Award. The grant acknowledges artists who have made an impact early in their careers. Carter, whose "The Real Quietstorm" (Atlantic) demonstrates the eloquence available when a virtuoso finds a context for various horns, knows all about impact. Congrats.

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	6	DAVID SANBORN ELEKTRA 61759/EEG	★★★ No. 1 ★★★ 6 weeks at No. 1 PEARLS
2	2	5	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL	FIRST INSTRUMENT
3	3	45	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
4	4	3	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
5	5	7	JOE HENDERSON VERVE 7222 HS	DOUBLE RAINBOW
6	NEW ▶		DIANNE REEVES BLUE NOTE 29511/CAPITOL	QUIET AFTER THE STORM
7	6	83	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
8	9	8	JAMES CARTER ATLANTIC 82742/AG	THE REAL QUIET STORM
9	7	11	VARIOUS ARTISTS SONY CLASSICAL 66566	COLOR AND LIGHT-JAZZ SKETCHES ON SONDHEIM
10	8	43	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
11	14	16	CHRISTIAN MCBRIDE VERVE 3989	GETTIN' TO IT
12	10	34	JOSHUA REDMAN QUARTET WARNER BROS. 7072 HS	MOOD SWING
13	17	8	JOHN PIZZARELLI NOVUS 63182/RCA	DEAR MR. COLE
14	12	99	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
15	18	76	ELLA FITZGERALD VERVE 9084	THE BEST OF THE SONGBOOKS
16	15	77	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
17	13	58	ETTA JAMES PRIVATE 82114	MYSTERY LADY
18	RE-ENTRY		CHARLIE PARKER VERVE 3984	CHARLIE PARKER WITH STRINGS: THE MASTER TAKES
19	11	5	KENNY RANKIN PRIVATE 82124	PROFESSIONAL DREAMER
20	20	5	CHARLIE HADEN/HANK JONES VERVE 7249	STEAL AWAY
21	19	33	MARCUS ROBERTS COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
22	NEW ▶		KERMIT RUFFINS JUSTICE 1102	THE BIG BUTTER & EGG MAN
23	24	73	BILLIE HOLIDAY VERVE 3943	BILLIE'S BEST
24	22	5	YELLOWJACKETS GRP 9809	COLLECTION
25	23	22	CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	127	KENNY G ▲ ARISTA 18646	★★★ No. 1 ★★★ 78 weeks at No. 1 BREATHLESS
2	2	2	LEE RITENOUR & LARRY CARLTON GRP 9817	LARRY & LEE
3	3	15	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
4	5	16	PAT METHENY GROUP Geffen 24729	WE LIVE HERE
5	4	8	SPYRO GYRA GRP 9806	LOVE & OTHER OBSESSIONS
6	6	15	GEORGE DUKE WARNER BROS. 45755	ILLUSIONS
7	7	4	BELA FLECK WARNER BROS. 45854	TALES FROM THE ACOUSTIC PLANET
8	13	4	NELSON RANGELL GRP 9814	DESTINY
9	8	32	PHIL PERRY GRP 4026	PURE PLEASURE
10	9	57	INCOGNITO VERVE FORECAST 2036/VERVE HS	POSITIVITY
11	12	53	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
12	11	51	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
13	RE-ENTRY		EVERETTE HARP BLUE NOTE 89297/CAPITOL HS	COMMON GROUND
14	10	31	NAJEE EMI 30789	SHARE MY WORLD
15	14	26	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
16	16	8	HILARY JAMES AND BOB JAMES WARNER BROS. 45849	FLESH AND BLOOD
17	15	14	TOM SCOTT GRP 9803	NIGHT CREATURES
18	19	4	LARRY CORYELL CTI 67238	I'LL BE OVER YOU
19	17	9	PIECES OF A DREAM BLUE NOTE 28532/CAPITOL	GOODBYE MANHATTAN
20	20	5	CHRIS BOTTI VERVE 7141	FIRST WISH
21	22	94	DAVE KOZ ● CAPITOL 98892	LUCKY MAN
22	21	30	ACOUSTIC ALCHEMY GRP 9783	AGAINST THE GRAIN
23	18	26	JEFF LORBER VERVE FORECAST 3738/VERVE	WEST SIDE STORIES
24	23	36	RUSS FREEMAN & THE RIPPINGTONS GRP 9781	SAHARA
25	NEW ▶		NESTOR TORRES SONY LATIN JAZZ 81405	BURNING WHISPER

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

# Songwriters & Publishers

ARTISTS & MUSIC

## Christian Music Market Expands But It Still Differs From Other Publishing

BY DEBORAH EVANS PRICE

NASHVILLE—In the past few years, mainstream corporations such as EMI, BMG, and Music Entertainment Group have become involved in both the recording and publishing sides of the Christian music industry. With EMI enveloping Sparrow Records and Star Song, BMG recently acquiring the remaining 50% of Reunion Records' recording and publishing interests, and Sony/Tree and Opryland Music Group establishing Christian publishing divisions, it's obvious everyone is interested in increasing their slice of the pie.

However, mainstream and Christian publishing continue to be very different entities in many ways. The biggest difference between Christian publishing and secular publishing still remains the amount of church music that is published, says Dan Keen, Nashville director of writer relations at ASCAP. "In secular music, performance income is double that of any other income the publisher makes. In Christian music . . . mechanical royalties are No. 1, followed by print, then performance."

Thomas Cain, BMI Nashville's senior director of writer/publisher relations, sees performance royalties becoming more lucrative in Christian music as the popularity of some Christian artists increases. "Right now, a lot of writers and artists may appeal to a broader marketplace. In that case, the performance income can be pretty substantial," Cain says, citing the mainstream

success of Kathy Troccoli, BeBe & CeCe Winans, and Amy Grant.

Christian publishing is attractive to the mainstream for several reasons. One of those is the potential of a song in the Christian market to have a life beyond the charts. A Christian hit is not only played on radio, but is frequently sought by Christian music aficionados to become part of their repertoire in church.



COX

Therefore, sales of printed music, recorded musical tracks, and other ancillary projects are extremely profitable and a large part of the Christian publishing market.

Randy Cox, president of Randy Cox Music and a veteran on the Christian publishing scene (he founded Meadowgreen Music, a highly successful Christian publishing venture, currently part of EMI's catalog), feels the best way to serve his writers is to explore all possibilities, including print, video, and other outlets. "We have a built-in audience that has to have music for church on Sundays," Cox says. "Some artists are only looking at the charts, record sales, and concert attendance, but the smart publishers will take a song everywhere."

Keen and Cox both admit that getting songs cut to begin with is as much a challenge in Christian publishing as it is in any genre. "There is a pendulum that

swings in all forms of music," Keen says. "Things get real in-house. Artists write their own music or the producer will write it. They shut the door to outside music to make more money. So all of a sudden, the records start going down. Sales slump, and people say, 'We need hit songs.' So then it opens up to independents. That pendulum is always moving from open doors to closed doors. Right now it's in the middle.

"Everybody is going to have a different opinion," says Steve Rice, senior VP of EMI Christian publishing. "I don't see doors closed, but what I see in 1995 is that it has to be an incredible song. If you have an incredible song, the doors will open. We have to have quality songs. One of my goals as publisher is to involve our songwriters in projects with writers and producers to understand where they're coming from."

EMI is among the publishers that try to place their songs with projects outside Christian music, but Rice admits that only a handful of songs fit the mainstream market. Mainstream writers trying to write for the Christian market find it easier to break in. Keen says he regularly talks to country publishers who have songs they feel fit the Christian market but don't have the time and resources to nurture contacts at Christian record companies. He recently began organizing showcases for personnel from the two industries to meet and hear songs.

There are a lot of concerns the Christian publishers share with mainstream companies, including producers putting songs on hold for extended periods of time and the difficulty someone who is strictly a songwriter has getting cuts when so many writer/artists are dominating the genre.

Christian publishing is also undergoing changes that increase its similarity to its secular counterparts. "The biggest change I see is in the past it was almost the rule that if you signed a record contract with a company, you were automat-

EMI Music senior VP who is now chief of VH1, and when he left I took over the project," says Paul Tannen, VP of catalog exploitation. Asked about the unusual

(Continued on next page)



**Retirement Party.** John McKellen, former president of MCA Music Publishing, recently celebrated his retirement from the company after more than 30 years. Shown at the party at Tatou in New York, standing from left to right, are Zach Horowitz, CEO of MCA Music Entertainment Group; Jay Boberg, president of MCA Music Publishing, who replaced McKellen; McKellen; Al Teller, chairman/CEO of MCA Music Entertainment Group; and Jerry Crutchfield, president of MCA Music Publishing Nashville. Seated is Lou Levy, founder of Leeds Music, for whom McKellen worked before Leeds was sold to MCA.

## EMI Music Has Right Stuff For Its 'Road Songs' With Harley-Davidson

BY IRV LICHTMAN

NEW YORK—With Right Stuff, a label operated by Cema, the distribution arm of EMI Music in the U.S., EMI Music Publishing is entering the label wars, albeit with source material coming from its own catalog of vintage songs and, interestingly, those of other publishers.

The first project in this joint venture is a two-CD set called "Road Songs," containing 30 masters that rock to the song of the open road, with motorcycle manufacturer Harley-Davidson, celebrating its 90th birthday this year, serving as the sponsor. The release, available worldwide through regular music dealers and licensed Harley-Davidson outlets, is available in two versions, one a regular double-CD in a conventional jewel box with a list price of \$20, and the other with a leather wallet-like container that lists for around \$40. An accompanying booklet tells the Harley-Davidson story along with historic photos of the company's bikes through the years. Handling A&R on the project was Tom Cartwright, Cema's director of product development. Some proceeds from the sale of the album will be donated to the National Muscular Dystrophy Foundation.

"The idea for this tie-in with Right Stuff came from John Sykes [former

## 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>		
GONNA GET A LIFE	Frank Dycus, Jim Lauderdale	Warner Source/SESAC, Dyinda Jam/SESAC, Mighty Nice/BMI, Laudersongs/BMI
<b>HOT R&amp;B 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>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)	Chrissie Hynde	EMI April/ASCAP

## Two NYC Shows Get To The Hart Of The Matter

FROM HART TO HART: Two tributes recently shed vastly entertaining light on why the 100th birthday of lyricist Larry Hart is worth noting, especially in an era when song words are a wounded species.

At the first event, the time, the place, and the girl were just right. The time, May 2, was the day of Hart's birth. The place was Rockefeller Center's Rainbow and Stars, which provides a magnificent, sky-high view looking north over Central Park in Hart's beloved Manhattan. The girl was Mary Cleere Haran, a stellar cabaret performer whose voice not only puts Hart's lyrics perfectly in place, but who can also tell you a thing or two about the man and his shows.

Hart wrote almost all his professional lyrics with composer Richard Rodgers. As if to say that, creatively, there could be no Larry Hart without Richard Rodgers, Richard Rodney Bennett, the pianist/musical director (and, in one instance, vocalist), opened Haran's program with a wordless overture of Rodgers melodies.

With the gentle yet pointedly grieving title "This Funny World" (from an R&H gem), the tribute has Haran singing many of the songs she also performs on a new Varese Sarabande CD of the same name. If there is anything to quarrel about in her assessment of Hart, it is a tendency, one she unfortunately shares with other chroniclers, to diminish the talents of Oscar Hammerstein, the lyricist/librettist who succeeded Hart as Rodgers' partner. (Hammerstein, too, would have been 100 this year, and in this corner is no less deserving of acclaim.)

It's the usual stuff of favoring Hart's brilliantly crafted cynicism over Hammerstein's homespun optimism, as if the only things Hammerstein ever wrote were the words to "You'll Never Walk Alone" and "The Sound of Music." After all, there isn't a great deal of difference between the solitary gloom expressed in Hammerstein's "Lonely Room" from "Oklahoma!" and Hart's "I'm Talking To My Pal," a cut-out from "Pal Joey," which was sung by Bennett at the Haran engagement.

Admittedly, Haran's point does have

some merit, but it's all so irrelevant once Hammerstein's own equally adept craftsmanship states its case. Very often, too, it all boils down to the heart in both Hart and Hammerstein, wedded to those glorious Rodgers' melodies.

Getting back to Mr. Hart, the "City Center Encore!" series, which this season has already produced two remarkably vital concertized versions of Irving Berlin's "Call Me Madam" and Cole Porter's "Out Of This World," made it three-for-three with a timely four-performance revival of "Pal Joey" at New York's City Center May 4-6. In musical theater terms, the show seems as daring a concept as it was when it first opened on Broadway in 1940, telling John O'Hara's tale of

a two-bit night-club dancer/MC who remains a heel even as the final curtain descends. It must have been an agonizing decision by the authors to close the show by

having Joey choose the nightlife over what the musical formula of the day would assume to be the right life. Why, even the bowdlerized 1957 film version starring Frank Sinatra opted for a happy ending.

Two of its best known Rodgers & Hart songs, "Bewitched" and "I Could Write A Book," would appear to be ballads when shorn from the libretto. But they're really something else: the warily accepting sexual musings of the wealthy woman who keeps Joey, in the case of "Bewitched," and a come-on so Joey can make it with a supposed innocent in the case of "I Could Write A Book."

The City Center production, blessed by the presence of Patti LuPone, Peter Gallagher, and Bebe Neuwirth, should move directly to a full-scale revival of the show, with, of course, "I'm Talking To My Pal" reinserted.

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

1. The Eagles, "Hell Freezes Over."
2. Garth Brooks, "The Hits" (guitar tablature).
3. The Black Crowes, "Amorica."
4. Green Day, "Dookie" (guitar tablature).
5. Frank Sinatra, "Duets 1 & 2."



by Irv Lichtman

## NATALIE MERCHANT BLOOMS ON HER 'TIGERLILY' SOLO DEBUT ON ELEKTRA

(Continued from page 11)

airplay, but the second starts with a U.S. tour in late August," says Frank, noting that Merchant's new road band will consist of the core group of musicians who appeared on the album. Besides Merchant on vocals and keyboards, it includes Jennifer Turner on guitars and backing vocals and ex-Wallflowers drummer Peter Yanowitz and bassist Barrie Maguire.

There will also be a heavy push internationally, says Merchant's manager Jon Landau. "Natalie speaks to

people everywhere," he says, "and part of our job is to pursue that potential." Rhone, Elektra president Seymour Stein, and VP of international Bill Berger have just returned from a European marketing/sales presentation, which Rhone says was enthusiastically received, generating anticipation of much better sales of Merchant's solo release overseas than her outings with 10,000 Maniacs.

Merchant is only the second client of Landau and his partner, Barbara Carr,

the first, of course, being Bruce Springsteen. "Our experience and perspective is in developing long-term careers, which naturally fits in with an artist of such tremendous talent as Natalie," Landau says. "This album is part of an unfolding story instead of being an end in itself."

But Merchant's first solo album does mark a major career turning point for the artist. The title stems partly from her love of flower names, she says, noting that she also just purchased a

house in Woodstock, N.Y., and "inherited" a garden containing hundreds of tiger lilies.

"But I also love names that combine two incongruous things—which is kind of how the album was written," says Merchant of "Tigerlily." "It's a combination of songs which are almost fierce in power lyrically and musically, and others which are really gentle and graceful."

The artwork features a portrait of Merchant, pictorially setting her apart

from 10,000 Maniacs, which formed in 1981 in Jamestown, N.Y. Her new publishing company—Indian Love Bride—further distances her from her past musical life.

"With the Maniacs, it was Christian Burial Music," she says. "Indian Love Bride conveys the opposite, and it's also what they call a woman in India who married for love instead of living by an arranged marriage. After 12 years, I'm leaving my arranged mar-

(Continued on page 37)

## CHRISTIAN MUSIC

(Continued from preceding page)

ically signed to the publishing company. That's not true in the mainstream market," Gospel Music Assn. president Bruce Koblish says.

"Instead of leveraging record deals against all other facets of the industry, it's going to be more of a trend for that to be split up . . . I think it's healthy to recognize publishing as a legitimate, independent part of the industry rather than an adjunct to the recording industry," Koblish says.

## ROAD SONGS

(Continued from preceding page)

al situation in which most of the songs represented are not published by EMI Music, Tannen replies, "The object is to be artist and song driven. We've got a very open attitude. It's the only way to sell something like this."

Among the tracks are Bob Seger's "Against The Wind," the Marshall Tucker Band's "Fire On The Mountain," Lynyrd Skynyrd's "Call Me The Breeze," the Outlaws' "Green Grass & High Tide," the Byrds' "Ballad Of Easy Rider," Steppenwolf's "Born To Be Wild," Sammy Hagar's "I Can't Drive 55," and Canned Heat's "On The Road Again."

Tannen says at least two other projects are in the works. One is a CD of country songs, which will continue the Harley-Davidson relationship. In the works is a videotape release with a karaoke theme.

## LATIN NOTAS

(Continued from page 32)

drummer Charly Alberti and model Deborah de Corral . . . Roxette remains popular in Latin America, where the Swedish duo recently concluded its Crash! Boom! Bang! tour. Roxette drew 15,000 to Buenos Aires' Ferrocarril Oeste Stadium on April 8. Several days later EMI-Argentina released "Rarities," which contained tracks from the pair's "MTV Unplugged," plus demo tracks and remixes of previously released material. The album's first single, "Vulnerable," is already enjoying heavy airplay . . . The enthusiastic reception given BMG songsmith Alejandro Lerner by his loyal fans during three solo concerts at the 500-seat La Plaza Theater prompted the singer to add nine more dates . . . Barclay's pop/rockers Vilma Palma e Vampiros are set to launch a U.S. minitour May 14 at the Palace in Los Angeles.

Assistance in preparing this column provided by Marcelo Fernández Bitar in Buenos Aires.

# BROADWAY RHYTHMS . . . A Billboard Spotlight

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

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# BROADWAY

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# Music Video

ARTISTS & MUSIC

## Benson, Z Music's Retail Team-Up Christian Label, Net Try 1st Joint Outreach

BY DEBORAH EVANS PRICE

NASHVILLE—Benson Music Group and Z Music Television have teamed to launch their first joint retail promotion June 1.

Titled Z-ing Is Believing, the comprehensive campaign is designed to increase awareness of the 2-year-old Z Music's diverse mix of contemporary Christian programming while boosting sales of Benson titles. Z Music president Ken Yates says Benson was the ideal partner with whom to create the network's first major outreach to retail.

"[Benson president] Jerry Park and all the fellows at Benson have, from day one, been real Z enthusiasts," Yates says. "They caught the vision right from the very beginning."

Z-ing Is Believing is limited to Christian retail outlets and runs through Aug. 31. Consumers who purchase two of 12 titles included in the promotion will receive another Benson cassette or CD free, a free sampler cassette or CD, and a long-form video that features clips of Benson artists interspersed with Z Music programming and news segments.

Benson's Park is one of many contemporary Christian music executives who see Z Music's continued expansion as vital to the overall growth of their genre. Several industry leaders project the industry's first and

only 24-hour video network could impact contemporary Christian music in much the same way that MTV and CMT revitalized the pop and country genres, respectively.

And by giving consumers a free video sample of Z Music's programming with their purchases of Benson product, Yates is hoping consumers who aren't getting Z in a particular market will request it from their cable operators.

"Our basic grass-roots position for

people is, 'If you want your own music video network, all you have to do is ask,'" Yates says. "The more research we do, the more we realize that Christian music's challenge with mainstream America is to educate them on the diversity of Christian music, and there is no better way to do that than for mainstream viewers to be flipping through their cable channels and finding Z Music Television."

(Continued on next page)



Benson Music Group and Z Music Television announced their summer retail promotion during last month's Gospel Music Week. Shown, from left, are Jerry Park, president, Benson Music Group; Ken Yates, president, Z Music Television; Frank Breedon, president, Frank Breedon & Associates; and Bruce Koblisch, president, Gospel Music Assn.

## PRODUCTION NOTES

### LOS ANGELES

• Picture Vision's **Jon Small** directed two new videos for **Air Supply**. The Giant clips "Always" and "Unchained Melody" were produced by **Tima Surmelioglu**. **Jamie Thompson** directed photography.

• Westside Stories director **Keith Ward** is the eye behind **Montell Jor-**

**dan's** PMP/RAL/Island video "This Is How We Do It."

• **Imprompt 2's** MoJazz video "Enjoy Yourself" is a Pop/Art Film Factory production directed by **Daniel Zirilli**. **Sherilyn Powell** and **W.L. Boyd** produced the shoot. **David West** directed photography. Zirilli also directed **Fredie Jackson's** latest **Street Life/Scotti**

**Bros.** videos "(I Want To) Thank You" and "Rub Up Against You." **Minderella Blair** and **Marlon Parry** produced. West directed photography.

### NEW YORK

• **Channel Live's** Capitol video "Re-program" comes from director **Marcus Turner** and producer **Butch Robinson**.

• Director **Nancy Bennett** shot **Dink's** Capitol clip "Get It On." **Bob Salerno** produced.

### OTHER CITIES

• **Rodney Crowell's** latest MCA outing "Please Remember Me" is a High Five production directed by **Bud Schaetzle**. **Martin Fischer** and **Philip Cheney** co-produced. **Larry Boothby** and **Chris Mosio** directed photography on the shoot, reeled on location in San Francisco, Aspen, Colo., and several other cities.

In addition, High Five director **Steven Goldmann** recently reeled **Lorrie Morgan's** RCA clip "My Own Strength." Cheney co-produced with **Susan Bowman**. Boothby directed photography on location in Nashville.

• Director **Jack Cole** is the eye behind **Little Texas's** Warner Bros. video "Southern Grace." **George Weiser** produced the Nashville-based shoot for **Directors' Corp. of America**.

• London-based **Kudos Productions** director **Mark Neale** recently lensed **Wolfgang Press's** 4AD video "Christianity."

## It's Not Too Early To Plan For Billboard Conference

CONFERENCE CALL: Take heed, video movers and shakers. The 17th annual Billboard Music Video Conference & Awards is slated for Nov. 8-10 (Wednesday-Friday) at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.

It may seem early, but it's time to start planning for the future here. For those of you who require creative financing in order to join us, we say: Don't wait until the last minute. Act now!

Meanwhile, the Eye is focusing on the 1995 Conference agenda even as we type, so to those of you bursting with panel, roundtable, and discussion group ideas both brilliant and profound, we say: Do call. The lines are open.

A sneak peek into what we're considering so far: A second Multimedia Expo, complete with groundbreaking interactive products for hands-on display; an artist suite in which programmers can lens IDs and interviews; and a retooled awards ceremony guaranteed to pack a more immediate punch.

The Conference is an ideal venue for all players in the music video game to connect in one central locale. Sponsorship opportunities are designed to allow the major networks, regional programmers, promoters, and producers to showcase their most prized assets—and artists—in a high-profile setting. Now is the time to start thinking about how to make the Conference work for you.

ON THE WARNER FRONT: Changes in the Warner/Reprise music video realm continue to shake out. Though no titles are yet confirmed, **Wendy Griffiths** is heading up national video promotion for the alternative and rock-specific Reprise roster, while **Steve Stevenson** is heading up national video promotion for Warner Bros.' black music division. Griffiths and Stevenson remain based in the labels' Burbank, Calif., offices; industry observers expect both execs to be named VPs of their respective divisions.

Meanwhile, Warner Bros. is set to name an East Coast-based head of video promotion to handle acts on its top 40 and rock roster.

VID CLIPS: Satellite Films' **Mark Romanek** has been tapped to direct "Scream," the forthcoming video duet from brother/sister team **Michael** and **Janet Jackson**... **Mark Pelington's** new **Catherine Wheel** video "Waydown" for Mercury explodes with incredibly disturbing manic energy. Don't expect to see it airing on any in-flight music video services... Congratulations to **Franklin, Tenn.-based director Bill Young** and the crew at **Bill Young Productions**, who netted the presti-

gious gold award in the country category for their **Clinton Gregory** video "The Gulf And Shell" during the 28th annual WorldFest Houston International Film Festival Awards April 30. **Scott Jones** produced the Polydor/Nashville shoot. **Aaron Schneider** directed photography, **Eileen Kelly** animated, and **Gary Foster** edited. The company's creative personnel also picked up a silver award and a special judges award at the fest.

REEL NEWS: Bi-coastal Industrial artists recently signed director **Pamela Birkhead**. Her latest credits include videos for **Shabba Ranks** and **the Wild Hearts**... London-based **Kudos Productions** recently signed directors **Jeff Thomas** and **Jake Nava**. Producers **Natasha Plowright** and **Asterix** also are new additions to the firm... New York-based **Public Pictures** has signed **Alberto O. Cappas** to helm its new division to focus on projects of interest to emerging cultures.

In addition, **Public Pictures** signed Emmy Award-winning video engineer **Frank W. Berger**. He supervises the company's technical operation and is responsible for creative concepts and project development.

# THE EYE



by Deborah Russell

BIGGER BOX: Viewer-

programmed music video network the Box recently expanded its affiliate sales team. **Andy Terentjev** joins the company as VP of affiliate sales and marketing. He comes from **Island Trading Co. Inc.**, where he served as VP of business development. Also joining the Box's affiliate sales crew is **John Figueroa** as VP of affiliate sales and marketing, western region. Most recently, **Figueroa** was a VP at **BET/Action Pay-Per-View**.

In addition, **Jay Barchas** is now VP, affiliate sales and marketing, eastern region, and **Frank Russo** is director of affiliate sales and marketing. Barchas comes from the **Learning Channel**; Russo most recently worked for **Encore**.

**Luann Simpson**, CFO at the Box's parent company, **Video Jukebox Network**, says the expansion is timed to take the Box into its second decade of business.

"We'd been operating very lean for a long time due to some capital constraints," Simpson says. "But we realized that to grow we had to get out and market ourselves, and it takes people to do that."

QUICK CUTS: The English-language MTV Asia now can be seen in about 5 million homes from Indonesia and India to Hong Kong and Singapore... **Ralph Emery** returns to TNN as host of the weekly daytime talk/variety series "The Ralph Emery Show," which premieres July 10... **Lauren Lazin** is now VP of news and specials at **MTV News**.



Spear Me. Michael Franti of Capitol's Spearhead, left, recently hosted MTV's "Alternative Nation" with the outspoken VJ Kennedy.

## BENSON, Z MUSIC TEAM UP FOR FIRST JOINT RETAIL PROMOTION

(Continued from preceding page)

At contemporary Christian retail outlets, such as Parable and Family Bookstores, consumers are set to discover Z Music Television as well, says Dan Lynch, Benson's VP of marketing. "We tried to build a promotion that was retail-friendly and easy to use," he says. "From a value standpoint, it's great for consumers. They buy two things and get \$45 worth of free merchandise."

Titles included in the promotion include 4HIM's "The Ride," Angelo &

Veronica's "Give Your Life," Al Denzler's "Do You Know This Man?" East To West's "North Of The Sky," Nouveaux's "Beginnings," NewSong's "People Get Ready," Straight Company's "Come Together," Pam Thum's "Faithful," and self-named titles by Michael O'Brien, Gary Oliver, Three Crosses, and Tuesday's Child.

And while the network is eager to educate consumers about its place on the TV dial, it is equally committed to educating retailers about the net-

work's commitment to drive viewers into stores and move product, Yates says.

The reception of that message is crucial, says Suzanne Holtermann, marketing manager for the network. In its earliest incarnation in 1993, she explains, Z Music positioned itself as a direct-marketing music service, which many retailers considered a threat. But during the past year, the network has retooled its format and eliminated electronic retailing from

the airwaves.

"[Retailers] still are little bit wary, because they interpreted us as a competitor [at first]," she says. "We certainly are making an effort to dispel that misconception."

The Z-ing Is Believing campaign will be supported in stores by a wide range of point-of-purchase material, including shelf talkers, kits to create end-caps, floor displays, tent cards, bag stuffers, and more. The campaign also will be supported with print ads

in Christian consumer publications, as well as radio buys.

Holtermann says the network will further support the campaign on air with regular spots and specially tagged videos by the participating artists.

At the same time, Lynch says, Benson and Z Music plan to develop special events in Dallas and other markets to cross-promote live concerts by acts participating in the promotion.

## MERCHANT BLOOMS

(Continued from page 35)

riage!"

As Merchant recounts, she "stumbled into being a singer" at age 17, when she happened upon the Maniacs at a party.

"I stayed with them month to month, saying I'd go back to college," she says. "Then I woke up one day after we'd sold a million records and said, 'This is what I'll do with my life.'"

Since being in a rock band wasn't something she'd chosen to do originally—let alone being in that particular rock band—leaving the Maniacs was a natural evolution.

"We accomplished a lot of great things together, but there I was with people from the exact same town I was born in, and all I wanted to do since I was 15 was escape from that town!" Merchant says. "After 10 years together I said I'd go, but I was committed to one last album, which turned into two, but one was 'MTV Unplugged'—which was a great way to have closure with a live retrospective."

Fueled by a cover of the Springsteen-penned Patti Smith hit "Because The Night," the "Unplugged" album closed out Merchant's run with 10,000 Maniacs on a high note. "I look at those years and six records as an education, and look at this first album on my own as truly my debut, with the opportunity to practice everything I learned," she says. Handpicking a young backup band and veteran engineer John Holbrook—who had originally designed the tracking room at Bearsville Studios, where "Tigerlily" was recorded—she decided to produce it herself out of her desire to fulfill her "clear vision" for the record following five months of preproduction.

Merchant also funded the project herself. "I didn't want any pressure from the company," she says, "and wanted responsibility if it was a failure—not someone saying, 'Now you owe us \$200,000!' But I had a wonderful A&R woman in Nancy Jeffries, who didn't bother me, and neither did Jon Landau, who'd call occasionally and I'd say, 'Everything's going fine.' I didn't want anybody to interfere."

The album's sound quality, she affirms, is "sparser and more open" than that of the Maniacs, "but it's amazing how lush it can sound at certain points," she adds, crediting Holbrook.

But the biggest difference is in the lyrics, Merchant says. "When writing for the Maniacs—since the Maniacs were primarily men—I felt like I had to hold back certain feelings or perspectives, because I didn't feel it was fair to speak for the entire group that way. This is the first time I'm really speaking for myself."

**THE VIEWERS' CHOICE**

**BILLBOARD SPOTLIGHTS**

It used to be that the crystal ball held the future. Well, the ball's been replaced by **THE BOX**, a 100% viewer-programmed music video station.

**The 10th Anniversary of THE BOX**

Headquartered in Miami, **THE BOX** is experiencing monstrous success, reaching over 20 million households and growing exponentially as the only music channel totally unique in every music market.

In its July 29th spotlight, Billboard taps into the creative genius behind this interactive network. We'll give you an insider's look at **THE BOX's** history, present direction and future goals.

**AD CLOSE: JULY 5**  
**ISSUE DATE: JULY 29**

Join Billboard in celebrating a decade of **THE BOX's** innovative spirit. All eyes will be on this spotlight, including our 200,000 avid readers in 110 countries. Call your sales representative today.

MIAMI: ANGELA RODRIGUEZ  
305\*441\*7976

NY: PAT ROD BERNINGS  
212\*536\*5136

LA: GARY NUELLE: 213\*525\*2302

NASH: LEE ANN PHOTOGLD  
615\*321\*4294

LONDON: CHRISTINE CHINETTI  
1\*44\*171\*323\*6686

# 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
- Adina Howard, Freak Like Me
  - Various Artists, Freedom
  - Total, Can't You See
  - Montell Jordan, This Is How We Do It
  - Soul For Real, Every Little Thing I Do
  - Diana King, Shy Guy
  - Monica, Don't Take It Personal
  - Method Man/Mary J. Blige, I'll Be There...
  - Boyz II Men, Water Runs Dry
  - Brownstone, Grapevine
  - Da Brat, Give It 2 You
  - Raphael Saadiq, Ask Of You
  - Tony Thompson, I Wanna Love Like That
  - Kr. Dre, Keep Their Heads Ringin'
  - Kut Klose, I Like
  - Des'ree, Feel So High
  - Blackstreet, Joy
  - Usher, Think Of You
  - 2Pac, Dear Mama
  - Vertical Hold, Love Today
  - Vanessa Williams, The Way That You Love
  - Naughty By Nature, Craziest
  - Yb, Take It To The Front
  - Jesse, When U Cry I Cry
  - Buckshot Lefonque, No Pain No Gain
  - Stevie Wonder, For Your Love
  - Luther Vandross, Love The One You're With
  - Barry White, Come On
  - Chante Moore, This Time
  - Heather B, All Glocks Down

★ ★ NEW ADDS ★ ★

Jon B. Featuring Babyface, Someone To Love  
 Mokenstef, He's Mine  
 Innocence, Play Another Slow Jam  
 Sol, Hush



- Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214
- The Mavericks, I Should Have Been True
  - Clint Black, Summer's Comin'
  - Lee Roy Parnell, A Little Bit Of You
  - Wade Hayes, I'm Still Dancin' With You
  - Mark Chesnutt, Gonna Get A Life
  - Alan Jackson, Song For The Life
  - Ty Herndon, What Mattered Most
  - Doug Stone, Faith In Me, Faith In You
  - John Berry, Standing On The Edge Of Goodbye
  - John Michael Montgomery, I Can Love You
  - Sawyer Brown, I Don't Believe In Goodbye
  - Hal Ketchum, Stay Forever
  - Tim McGraw, Refried Dreams
  - Little Texas, Southern Grace

- Bryan White, Someone Else's Star
- Alison Krauss & Union Station, When You...
- Tracy Lawrence, Texas Tornado
- Trisha Yearwood, You Can Sleep While I...
- Lorrie Morgan, I Didn't Know My Own...
- Garth Brooks, The River
- Rhett Akins, That Ain't My Truck
- Tracy Byrd, The Keeper Of The Stars
- Radney Foster, Willin' To Walk
- Rodney Crowell, Please Remember Me
- Rick Trevino, Bobbie Ann Mason
- Shania Twain, Any Man Of Mine
- Brooks & Dunn, Little Miss Honky Tonk
- Travis Tritt, Tell Me I Was Dreaming
- Lari White, That's How You Know
- Kathy Mattea, Clown In Your Rodeo
- Billy Ray Cyrus, One Last Thrill
- Hank Williams, Jr., Hog Wild
- Patty Loveless, You Don't Even Know Who
- Billy Montana, Didn't Have You
- John Anderson, Mississippi Moon
- Blackhawk, That's Just About Right
- Shenandoah, Darned If I Don't
- Neal McCoy, They're Playin' Our Song
- David Ball, What Do You Want With His...
- Jeff Carson, Not On Your Love
- George Jones & Tammy Wynette, One
- The Tractors, Badly Bent
- 4 Runner, Cain's Blood
- Kenny Chesney, Fall In Love
- Mary Chapin Carpenter, House Of Cards
- Lisa Brokoff, One Of Those Nights
- Highwaymen, It Is What It Is
- Ricky Lynn Gregg, To Find Where I Belong
- Jon Randall, I Came Straight To You
- Victoria Shaw, Forgiveness

★ ★ NEW ADDS ★ ★

Diamond Rio, Finish What We Started  
 Kim Richey, Just My Luck  
 Perfect Stranger, You Have The Right To...  
 Reba McEntire, And Still  
 Willie Nelson/Curtis Potter, Turn Me Loose...  
 † Indicates Hot Shots



- Continuous programming  
 1515 Broadway, NY, NY 10036
- Dr. Dre, Keep Their Heads Ringin'
  - Boyz II Men, Water Runs Dry
  - Live, Lightning Crashes
  - Dave Matthews Band, What Would You Say
  - TLC, Red Light Special
  - Elastica, Connection
  - Dionne Farris, I Know
  - Hootie & The Blowfish, Let Her Cry
  - Van Halen, Can't Stop Lovin' You
  - Bush, Little Things
  - 2Pac, Dear Mama
  - Montell Jordan, This Is How We Do It
  - R.E.M., Strange Currencies
  - Brandy, Baby
  - Radiohead, Fake Plastic Trees
  - Jeff Buckley, Last Goodbye

- Stone Temple Pilots, Interstate Love Song
  - Sheryl Crow, Strong Enough
  - Tom Petty, It's Good To Be King
  - Green Day, When I Come Around
  - Jill Sobule, I Kissed A Girl
  - Mary J. Blige, I'm Goin' Down
- 14 hours daily  
 1899 9th Stree NE,  
 Washington, D.C. 20018
- Matthew Sweet, Sick Of Myself
  - Adina Howard, Freak Like Me
  - Crystal Waters, 100% Pure Love
  - Rappin' 4-Tay, I'll Be Around
  - The Black Crowes, Wisner Time
  - Nine Inch Nails, Hurt
  - Juliana Hatfield, Universal Heart-Beat
  - Madonna, Bedtime Story
  - Bruce Springsteen, Secret Garden
  - The Cranberries, Zombie
  - Collective Soul, December
  - Raphael Saadiq, Ask Of You
  - Mad Season, River Of Deceit
  - Melissa Etheridge, If I Wanted To
  - TLC, Creep
  - Blues Traveler, Run Around
  - Bryan Adams, Have You Ever Really Loved
  - Rednex, Cotton Eye Joe
  - Offspring, Self Esteem
  - Monsternagnet, Negasonic Teenage Warhead
  - White Zombie, More Human Than Human
  - Aerosmith, Crazy
  - Hootie & The Blowfish, Hold My Hand
  - P.J. Harvey, Down By The Water
  - Filter, Hey Man Nice Shot
  - Nine Inch Nails, Closer
  - Cooolio, Fantastic Voyage

★ ★ NEW ADDS ★ ★

Jon B. Featuring Babyface, Someone To Love  
 Method Man Feat. Mary J. Blige, I'll Be There...  
 Oasis, Rock 'N' Roll Star



- Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214
- Mark Chesnutt, Gonna Get A Life
  - The Tractors, Badly Bent
  - Shania Twain, Any Man Of Mine
  - Garth Brooks, The River
  - Tim McGraw, Refried Dreams
  - Clint Black, Summer's Comin'
  - Lari White, That's How You Know
  - Tracy Byrd, The Keeper Of The Stars
  - Brooks & Dunn, Little Miss Honky Tonk
  - Alan Jackson, Song For The Life
  - Ty Herndon, What Mattered Most
  - Doug Stone, Faith In Me, Faith In You
  - John Berry, Standing On The Edge Of Goodbye
  - John Michael Montgomery, I Can Love You...

- Sawyer Brown, I Don't Believe In Goodbye
  - Patty Loveless, You Don't Even Know Who
  - Marty Stuart, The Likes Of Me
  - Mary Chapin Carpenter, House Of Cards
  - Billy Ray Cyrus, One Last Thrill
  - Travis Tritt, Tell Me I Was Dreaming
  - Trisha Yearwood, You Can Sleep While I...
  - Lorrie Morgan, I Didn't Know My Own...
  - Hai Ketchum, Stay Forever
  - Tracy Lawrence, Texas Tornado
  - Kathy Mattea, Clown In Your Rodeo
  - Rodney Crowell, Please Remember Me
  - John Anderson, Mississippi Moon
  - Blackhawk, That's Just About Right
  - Little Texas, Southern Grace
  - Shenandoah, Darned If I Don't
- ★ ★ NEW ADDS ★ ★
- George Ducas, Hello Cruel World  
 George Jones/Tammy Wynette, One  
 Willie Nelson/Curtis Potter, Turn Me Loose...  
 Lee Roy Parnell, A Little Bit Of You  
 Victoria Shaw, Forgiveness



- Continuous programming  
 1515 Broadway, NY, NY 10036
- Dionne Farris, I Know
  - Martin Page, In The House Of Stone And Light
  - Hootie & The Blowfish, Let Her Cry
  - Elton John, Believe
  - Bruce Springsteen, Secret Garden
  - Annie Lennox, No More "I Love You's"
  - Melissa Etheridge, If I Wanted To
  - Tom Petty, It's Good To Be King
  - Madonna, Bedtime Story
  - Boyz II Men, Water Runs Dry
  - R.E.M., Strange Currencies
  - Blues Traveler, Run Around
  - Eagles, Love Will Keep Us Alive
  - Hootie & The Blowfish, Hold My Hand
  - Sheryl Crow, Strong Enough
  - Blessid Union Of Souls, I Believe
  - Madonna, Take A Bow
  - John Mellencamp, Wild Night
  - Jayhawks, Blue
  - Des'ree, Feel So High
  - Sheryl Crow, All I Wanna Do
  - Dave Matthews Band, What Would You Say
  - Ace Of Base, The Sign
  - Melissa Etheridge, Come To My Window
  - Adam Ant, Wonderful
  - Melissa Etheridge, I'm The Only One
  - Des'ree, You Gotta Be
  - Counting Crows, Mr. Jones
  - Bruce Springsteen, Streets Of Philadelphia
- ★ ★ NEW ADDS ★ ★
- Bryan Adams, Have You Ever Really Loved A Woman?  
 Aaron Neville, Can't Stop My Heart From Loving You  
 Jon Secada, Can't Stop Loving You  
 Van Halen, Can't Stop Loving You  
 Wilco, Box Full Of Letters

# Artists & Music

## BON JOVI ON A ROLL 'THESE DAYS'

(Continued from page 11)

will go to top 40, hot AC, and AC the week of May 15.

"Jon's audience is segmented a bit due to his physical image as well as his notoriety," Mazzacco says. "He continues to appeal to younger female rock fans, so CHR will serve the purpose of keeping his young fans, while AC and hot AC will serve to reach the older fans."

The same week as the single's release, the video for "This Ain't A Love Song" will have its worldwide debut on MTV. Mercury and MTV are also in the early discussions concerning the music channel's sponsorship of the band's U.S. summer tour. VH1 will act as a news source, covering the tour via its on-air programs.

The two channels, and video outlets across the globe, have spread the message of the videogenic band, but to Bon Jovi, the clips are nothing more than a necessary evil.

"Videos are boring, they're a pain in the ass," says Bon Jovi. "But you gotta do them—it's a big world out there and there are places that you [cannot tour], so you have to give them something."

Although "This Ain't A Love Song" will not be worked at album rock, Mazzacco says that research shows that "a large demo of Bon Jovi fans are album rock listeners. We will target strategically getting the band back into that format with future singles from the album."

A three-pronged print advertising campaign will kick off with the release of the record. Phase one will cover music print; phase two in the fall will focus on specific demos through such magazines as Elle and Interview; phase three, tied in with the album's Christmas push, will target mainstream entertainment titles like People and Us.

Mercury will also tie in "These Days" with Jon Bon Jovi's featured role in the movie "Moonlight And Valentino," which is coming to theaters in the fall. Mercury plans to air Bon Jovi's current video prior to the film in theaters across the country.

Bon Jovi plays a painter in the film. "Acting in that movie was one of the three great experiences in my life," says Bon Jovi. "The others being the birth of my kids and the first time we played Giants Stadium." Regarding future film roles, he says, "I'm not going to quit my day job, but I am going to continue to do movies as an outlet."

At retail, the push will start with a teaser campaign in June before the album's release. Once "These Days" comes out, the plan includes co-op ads with all major chains, rack jobbers, and one-stops; an in-store audio and video package; window displays, light boxes, and point-of-purchase counter displays designed to promote the single until the album comes out. "This album is the merchandising priority for PGD during July and August," Mazzacco says. The boxlot price for the cassette is \$6.43 for a \$10.98 suggested list price, and \$10.64 for the CD for a \$16.98 suggested list.

Coming off the success of "Cross Road," retailers expect "These Days" to be a boom title.

"The greatest hits package surprised everybody, including PolyGram, so I'm bullish on this one. We're ordering heavy," says Roy Burkert, buyer for Troy, Mich.-based Harmony House.

"If the Bon Jovi album has singles on it, it's going to be a major seller," con-

curs David Lang, co-owner of nine-store, New Jersey chain Compact Disc World. "It will sell through Christmas. The band has definitely come back. The greatest hits did far better than even we expected."

Retail will also be tied in with the band's tour. "One of the strategies we have for this summer is to do a major amount of television advertising," says Mazzacco. "We want to bring in the tour dates on a local level with the regionalized accounts and get into the account base on a micromarketing level to sell this record. A lot of time, it's only the major chains that do the advertising, but we want to make sure that everyone's covered in this because all of retail has participated in Bon Jovi's success."

Although Bon Jovi won't arrive state-side until midsummer, the band is already on the road. The tour began in Bombay, India, simply for the adventure of it. ("It's not an adventure starting a tour in Pensacola, now is it?" says Bon Jovi.)

The band will play stadium dates alone until late May, when it hooks up with Van Halen, who will open dates for Bon Jovi throughout Europe. Bon Jovi will act as the warm-up when it fulfills a dream by playing with the Rolling Stones for two dates in Paris. "I wrote Mick Jagger a note, like a 16-year-old kid," says Bon Jovi. "It said, 'Dear Mick, Can I please open for you? I'd be honored to carry your luggage any day of the week.' And the band said, 'Sure, how about Paris?' It's a big thrill to be playing with the world's greatest rock'n'roll band." Bon Jovi will begin its domestic tour in midsummer.

Busy as this schedule sounds, Bon Jovi hasn't forgotten the fog that the first 10 years of his band's career became—one continuous, uncontrollable blur of touring and recording, with total exhaustion being the one constant. And he has vowed to never let that happen again.

"There's no more trying to fit other people's schedules and this and that for the sake of the machine. If I'm having a blast, hallelujah, and if I'm not, I'm gone," he says. "I told my office [we'll do] 125 shows, and right now it's at 123, and they're begging me for 25 more, and I'm like, 'Hey, it is what it is, guys,' and we're going to have fun and we're going to walk away from this one smiling."

## DUSTY SPRINGFIELD

(Continued from page 12)

out such mature but accessible tunes as Matraca Berg's "You Are The Storm" and "Go Easy On Me," which was penned by Randy Goodrum and John Jarvis. Both are in line for eventual single release and perfectly capture the dramatic and worldly edge of Springfield's distinctive voice. Another highlight is the set-closing "Where Is A Woman To Go," a bluesy nugget that features harmonies by the song's originator, K.T. Oslin, and Mary Chapin Carpenter.

"This is an album that I feel truly proud of," Springfield says. "And I hope people will get it. But if they don't, I can't say that I'm going to cut my throat. I will have enjoyed the experience of making it anyway. That said, I do think there is a market for great songs—now it's up to the big boys at my label to find it. I think they will."

# THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 20, 1995.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Method Man/Mary J. Blige, I'll Be There...

BOX TOPS

- 2Pac, Dear Mama
- Smooth, Mind Blown
- Collective Soul, December
- Total, Can't You See
- Boyz II Men, Water Runs Dry
- Various Artists, The Points
- Subway, Fire
- TLC, Red Light Special
- Dis-N-Dat, Freak Me Baby
- Dr. Dre, Keep Their Heads Ringin'
- Mary J. Blige, I'm Goin' Down
- Adina Howard, Freak Like Me
- Sam Sneed, U Better Recognize
- Po' Broke N' Lonely, Twisted
- Nuttin' Nyc, Froggy Style
- Above The Law, California
- Alkoholics, The Next Level
- Kid Sensation, Seatown Funk
- Montell Jordan, This Is How We Do It
- E-40, Sprinkle Me
- Juliana Hatfield, Universal Heart-Beat
- H-Town, Emotions
- DJ Quik, Safe & Sound
- Quo, Quo Funk
- 95 South, Rodeo
- B.U.M.S., Elevation
- Brian McKnight, Crazy Love
- Phunk Junkeez, I Love It Loud

ADDS

- Domino, Tales From The Hood
- Jru Down, No One Loves You
- Don B., Someone To Love
- Mad CJ Mac, Come And Take A Ride
- Mokenstef, He's Mine
- Montell Jordan, This Is How We Do It (Remix)
- Naughty By Nature, Feel Me Flow
- Spearhead, Hole In The Bucket
- Wax, Who Is Next



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

- Bryan Adams, Have You Ever Really...  
 Delbert McClinton, Come Together  
 Patty Loveless, You Don't Even...  
 Bob Dylan, Knockin' On Heavens Door  
 Hootie & The Blowfish, Let Her Cry  
 Alison Krauss/Union Station, When You Say...  
 John Berry, Standing On The Edge...  
 Peter Buffett, No Turning Back  
 Sheryl Crow, Strong Enough  
 Ty Herndon, What Mattered Most  
 Immortal Beloved, Ode To Joy  
 Bruce Springsteen, Secret Garden  
 Martin Page, In The House...  
 Blessid Union Of Souls, I Believe  
 Elton John, Believe  
 Johnny Clegg, Cruel, Crazy Beautiful World  
 Manhattan Transfer, Let's Hang On  
 Mike & The Mechanics, Over My Shoulder  
 Bob Seger, Turn The Page  
 Brother Phelps, Anyway The Wind Blows



Six hours weekly  
 1 Centre Street, Room 2704  
 New York, NY 10007

- Brownstone, Grapevine  
 Various Artists, The Points  
 Nine, Any Emcee  
 Blak Panta, Do What U Want  
 King Just, No Flows On The Rodeo  
 B.U.M.S., Elevation  
 Jenni The Gifted One, Funk Soul Sensation  
 Diana King, Shy Guy  
 Cash Money Click, Get Tha Fortune  
 Raphael Saadiq, Ask Of You  
 KRS-1, Ah Yeah  
 Da Brat, Give It 2 You  
 The Roots, Silent Treatment  
 Mobb Deep, Survival Of The Fittest  
 Mad Lion, Own Destiny  
 Method Man/Mary J. Blige, I'll Be There...

- Heather B, All Glocks Down  
 2 In A Room, Ahora  
 Rappin' 4-Tay, I'll Be Around  
 Soul For Real, Every Little Thing I Do



Continuous programming  
 Hawley Crescent  
 London NW18TT

- Take That, Back For Good  
 Bryan Adams, Have You Ever Really...  
 Offspring, Self Esteem  
 Snap, The First The Last Eternity  
 Janet Jackson, Whoops Now  
 Connells, '74-'75  
 Freakpower, Turn On...  
 Scatman John, Scatman  
 La Bouche, Be My Lover  
 Wet Wet Wet, Julia Says  
 East 17, Let It Rain  
 Nightcrawlers, Push That Feeling On  
 Captain Hollywood Project, Find Another Way  
 MN8, I've Got A Little...  
 Green Day, Basket Case  
 U96, Club Bizarre  
 Bucketheads, The Bomb!  
 Bruce Springsteen, Secret Garden  
 Brownstone, If You Love Me  
 Faith No More, Digging The Grave



Continuous programming  
 2806 Opryland Dr  
 Nashville, TN 37214

- Dakota Motor Co., Truth  
 DC Talk, Luv Is A Verb  
 BeBe & CeCe Winans, If Anything...  
 Kathy Troccoli, Mission Of Love  
 Ian, Come To Me  
 Christafari, Listening  
 Michael W. Smith, Cross Of Gold  
 Margaret Becker, Deep Calling Deep  
 Kim Boyce, Not Too Far...  
 4 Him, Real Thing  
 BeBe & CeCe Winans, Love Of My Life

- PFR, Wonder Why  
 Rebecca St. James, Side By Side  
 Big Tent Revival, Two Sets Of Joneses  
 Guardian, See You In Heaven



One hour weekly  
 216 W Ohio  
 Chicago, IL 60610

- Catherine Wheel, Way Down  
 Elastica, Connection  
 Dink, Get On It  
 Jeff Buckley, Last Goodbye  
 Bjork, Army Of Me  
 No Use For A Name, Soulmate  
 Adam Ant, Wonderful  
 Our Lady Peace, Starseed  
 Sick Of It All, Step Down  
 Face To Face, Connected  
 Shudder To Think, X-French Tee Shirt  
 Dag, Lovely Jane  
 Siouxsie & The Banshees, Stargazer  
 Collective Soul, December  
 Mad Season, River Of Deceit  
 Duran Duran, White Lines  
 Peter Murphy, Scarlet Thing In You  
 Portishead, Glory Box



1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

- Jim Carroll Band, People Who Died  
 Bush, Little Things  
 Muffs, Sad Tomorrow  
 Mike Watt Firehouse, Mannequin  
 Better Than Ezra, Good  
 Kevin Salem, Will  
 Mad Season, River Of Deceit  
 Weezer, Say It Ain't So  
 All, Million Bucks  
 Mike Watt, I Live My Life For You  
 Shudder To Think, X-French Tee Shirt  
 Orange 9MM, High Speed Changer  
 Peter Murphy, Scarlet Thing In You  
 Spearhead, People

## Music At Center Stage In Ireland Government Prioritizes Industry's Growth

■ BY KEN STEWART

DUBLIN—The Irish government is unveiling a strategy to put the music industry at "the heart of economic and social development."

As a first step, a task force to determine the extent of the industry's employment potential has been established by arts minister Michael D. Higgins. Its recommendations will, Higgins says, form the basis of his drive to bring the industry "from the periphery of our national life."

The task force, called Forte, was announced May 5 during the Paddy Music Expo '95 Festival in Limerick. Forte's 26 members will seek to identify factors inhibiting the industry's further development and to define initiatives to accelerate its expansion. They have been asked to recommend specific proposals that both the government and the private sector can implement, emphasizing a significant increase in the

number of sustainable jobs.

"In establishing the task force," says Higgins, "I wanted to bring together the best talent and expertise available, for I am determined that this opportunity to review the current state of the music industry and to plan its future development must be utilized to the full."

"I was immediately impressed and deeply grateful for the very positive response I received from all those directly involved in the industry, from those with an interest in the development of music as a vibrant expression of our contemporary culture and from those who see music as a potential major contributor to our economic development."

Higgins says that if the music industry is to become a central component of the government's economic and social strategies, it needs—and is entitled to—the dynamic and sympathetic support of all relevant government agencies.

He adds, "I see the establishment of this task force as marking this government's commitment to the industry, an acknowledgement of what has been achieved, and, more importantly, a marker of our high expectations for the future."

"The task force will provide me and the government with an expert analysis that will set the agenda and inform our decision in relation to the music industry for years ahead. I am anxious to be speedily armed with their report—ideally before the end of September—and I am looking forward to the results of their deliberations."

Forte's members include people the minister describes as "the best brains, the richest imaginations, and the most committed individuals." Among them are entrepreneur Maurice Cassidy, who will chair the task force, Derry O'Brien of the Irish Trade Board, broadcaster Dave Fanning, MusicBase director Keith Donald, BMG Ireland managing director Freddie Middleton, Sony Music Ireland managing director John Sheehan, Enya's lyricist and co-manager Roma Ryan, Amy Garvey of Green Linnet Records, and composer/Irish Music Rights Organisation chairman Brendan Graham.

The minister views the task force as "a further strand in my plans for maximizing the potential of our cultural industries as part of my overall strategy for bringing the cultural industries from the periphery of our national life to the very heart of our strategies for economic and social development."

## Spain's Nacho Campillo Hopes To Revive Pop/Rock

■ BY HOWELL LLEWELLYN

MADRID—One of the most promising Spanish pop/rock artists of the late 1980s has re-emerged to launch a solo career, and at the same time he has become MCA Music Entertainment's second domestic singing act since it set up a local roster in January.

Nacho Campillo, who was leader of Tam Tam Go! from the band's formation in 1987 until its split last year, was the last in a series of noted pop composers who made the 1980s a significant decade for Spanish pop/rock. Prime exponents of the genre were Santiago Auseron of Radio Futura and Antonio Vega of Nacha Pop, whose bands are now disbanded.

Campillo, who lived in London for four years and whose early work was recorded in English, is working on a debut solo album that will be released in September. "It will be in Spanish, but I'll be doing versions in English and releasing them on singles," he says.

Tam Tam Go!, for whom Campillo composed all the songs and played rhythm guitar, caused a major stir when its first album, "Spanish Shuffle," was released in early 1988 by former indie label Twins. The music was sung in English by a Madrid band, and the sound was dubbed "a breath of fresh Anglo-Spanish air" by one critic.

But that was a long time ago.

Although Tam Tam Go! recorded three more albums (the third, 1990's "Espaldas Mojadas" on Wet Backs, sold 150,000 units), the band never really took off. Spanish pop/rock has been in decline ever since.

"In our case, the idea of singing in English was exciting, but it led to a lack of communication with our public," says Campillo. "The lyrics are more important in Spanish pop than they are in Anglo-European pop."

Another problem in current Spanish pop is the scarcity of good all-around composers of pop music and lyrics. "I don't know why, but the freshness and vitality of Spanish pop/rock creation in the '80s seems to be missing at the moment," Campillo says. "Now I'm starting from scratch again, and MCA seems to be as excited about the prospect as I am."

MCA's artists' director, Jesus Ortiz, explains why the label wanted to sign Campillo: "With sophisticated and elegant pop and simple ballads, sung in English or Spanish reflecting both Anglo-Saxon and Mediterranean traditions, he created songs that touched the heart."

MCA in Spain launched its domestic roster with the January signing of gypsy flamenco/rock artist Raimundo Amador, a pioneer of new flamenco in the early 1980s. His first album is scheduled for release in June.

## Shrimpton New President Of Warner Music Int'l

LONDON—Warner Music International is making a commitment to the global development of its direct marketing, electronic publishing, and multimedia operations with the appointment of Steve Shrimpton to the newly created position of president.

Shrimpton, currently senior vice

president of Warner Music Asia Pacific, will become president of Warner Music International starting Sept. 1.

The company says that in his new post Shrimpton will continue to be responsible for Warner Music International's activities in the Asia-Pacific region, in addition to overseeing direct-marketing operation Time Warner Enterprises, Warner Interactive Entertainment, and Warner Music Vision.

Warner International chairman/CEO Ramon Lopez says, "The growth of our organization in both size and complexity requires this new position if we are to succeed in the challenges ahead of us."

"The continued expansion of our presence in the Asia-Pacific region is of crucial importance for the growth of this company, and Stephen Shrimpton's expertise and vision, coupled with the continuity of management, are essential ingredients for our future success in the region."

"The divisions of direct marketing, electronic publishing, and our audiovisual activities have developed up to now with a largely European-only base," Lopez adds. "Under Stephen's direct control these three divisions will now develop a global presence, which will be the key element to their future success."

Shrimpton has been senior vice president of Warner Music Asia Pacific since 1992, having joined the company as senior vice president, international marketing and artist development, in 1986.

He served as senior vice president, Warner Music Europe, between 1987 and 1992.

JEFF CLARK-MEADS

## Virgin Retail Taps Reinhardt As French GM

■ BY EMMANUEL LEGRAND

PARIS—Patrick Zelnik, president of Virgin Retail in France, has appointed Jean-Noel Reinhardt as the company's new GM, filling a position that has been empty since the departure of Pierre Delmas in September 1994.

Reinhardt, 43, worked in press, marketing, and in retail as GM of Go Sport between 1988 and 1993.

In a statement, Virgin says Reinhardt's mission "is to optimize the performances of the five existing stores [Paris Champs-Elysées, Paris-Louvre, Bordeaux, Marseille, and Toulon], in order to establish the best conditions for the development of the brand."

Reinhardt will work closely with two deputy general managers, Laurence Moraux (administration and finance) and Frank Badoux (marketing and products).

## Asian Acts Cover Song For AIDS Charities Regionally Customized Campaign Aims For Awareness

■ BY STEVE McCLURE

TOKYO—Some of Asia's best-known recording artists have joined forces to raise awareness about AIDS in what is being billed as the first Asia-wide charity record.

Starting with Japan, where the idea was developed by major production company Amuse, different versions of the same song—"Kiss-eki No Hoshi" (Planet Of Miracles)—sung in the local language of various countries or territories, are being released this spring.

"The Act Against Aids campaign has been going in Japan for two years," says Peter Loehr, who heads Amuse's Taipei, Taiwan, office, "and last year we expanded it one step further when we had the Ladies Act Against AIDS For Asia concert, which includes female performers from Taiwan, the Philippines, and Thailand, come to Japan. This year, we wanted to expand the campaign regionwide."

The basic melody and song structure are the same for all the releases, with new lyrics written by

local artists or composers. In some countries, the arrangement is different, to suit the taste of the market. The original Japanese version was written by Keisuke Kuwata, leader of leading rock band Southern All Stars, and arranged by pop/rock band Mr. Children.

Kuwata and Mr. Children also performed the Japanese single version, which has sold nearly 2 million copies since being released by Victor Entertainment earlier this year.

Following is a list of the artists performing the song and their record labels, listed by country: Thailand: Thonchai, Grammy Records (Thailand's first-ever CD-single release); Malaysia: M. Nasir/Ziana Zain, BMG; Taiwan: Emil Chou, Rock Records And Tapes; Singapore: Dick Lee/Kumar/Boom Boom Room Gangs, For Life Records; Indonesia: Katon Bagaskara/R. Sahanaya, P.T. Acquarius Musikindo; Hong Kong: Sally Yeh/Jacky Chan, Warner Music Hong Kong.

"It would have been easier to cover a bunch of countries in one fell

swoop," Loehr says. "For example, we could have attempted to cover Hong Kong, Taiwan, Singapore, and Malaysia just by doing a Mandarin version, because there are significant Mandarin-speaking populations in each of those areas."

"But since the theme of this song is very important, we really wanted the people in each country to understand the theme in addition to buying it and donating to charity."

In contrast to the lightweight nature of most Asian pop lyrics, those of "Kiss-eki No Hoshi" are concerned with the loss of friends and loved ones to AIDS, reflecting Kuwata's concern with the disease, which is rapidly becoming more widespread in Asia.

Underscoring the historic nature of the project, Loehr says that for some of the companies involved it represents their first-ever charity release.

Proceeds from sales of the single (in Malaysia, Taiwan, and Indonesia, the single is included on compilation albums) will go to local AIDS charities.

# Australian Acts Make Inroads Into Asia-Pacific Region

■ BY CHRISTIE ELIEZER

MELBOURNE—Until the late '80s, the Asia-Pacific region was where Australian exports such as the Easybeats, the Bee Gees, AC/DC, and Little River Band stopped to refuel *en route* to traditional markets in the U.S. and Europe. Now, with the shrinking of the live circuit and the tightening of radio playlists in their home market, newer Aussie acts

have increasingly looked at the Asia-Pacific markets as a launching pad to international success.

Showcase plans for Australian artists at MIDEAM Asia are among the growing number of forays by Oz acts into the region.

The change in attitude that has fueled this marketing activity "was as much cultural as economic," says Mark Pope, A&R and marketing director for

Warner Music Australia. "Australia was a WASP society. Now, one in seven Australians has an Asian background, which is great. Acts like Kulcha are a reflection of the country's multicultural setup and probably have a greater relevance to the [Asia-Pacific] market."

At home, Aussie acts have to struggle for equal time with Western superstars. Although domestic repertoire dominates sales in many Asia-Pacific markets, the Australian acts are considered on par with stars from the U.S. or Europe. In the past year, for example, Rick Price and Southern Sons took home honors for best song and most popular song at the Singapore Music Awards, over Michael Jackson and Bon Jovi. In the radio polls in Singapore in March, Frente! beat the Cranberries and Sheryl Crow as best new act.

"It's a billion-dollar industry that's bigger than those of the U.S. and U.K. combined," says Phil Tripp, whose Australasian Music Industry Directory began in 1988 as an Australia-only index and now has listings for 17 territories throughout the region. "By the year 2000, there'll be more 20-year-olds in the Asia Pacific than anywhere else in the world."

Says Emmanuel Candi, CEO of the Australian Record Industry Assn., "The lure of the U.S. market is still there, but it's faded a little in recent years. If you're talking true market potential, you're talking Asia. That's where the real export dollars can be made."

Australian record labels are giving more priority to the region. (Some, such as PolyGram and BMG, are part of their parent company's Hong Kong-based Asian divisions.) "These countries work

the same time zones as we do, so it's easier to communicate with them and maintain a steady dialog," says Janet Dawes, Mushroom Music's international manager.

"But there's no such thing as an Asian market—we are dealing with about 11 countries, each with tastes and norms of their own."

Says Sony's director of international marketing John Watson, "With piracy being combated more effectively, acts accept their hard work will benefit them and not the pirates."

Among the strategies discussed for Australian artists in Asia are recording in local languages or performing duets with Asian artists.

At least a half-dozen Australian acts on major labels will tour through the region, with four due to showcase at MIDEAM Asia: hip-hop act Kulcha and Melbourne singer Max Sharam (Warner) and Rick Price and Tina Arena (Sony). The government's Austrade organization and Export Music Australia are considering a showcase tour with five acts later in the year.

"It's certainly cheaper to send an artist to Asia on a promo tour," says Chris Gilbey, executive VP of A&R at BMG in Sydney, "but you need to tailor the product to [the markets'] requirements. To assume that the Asians will be interested in working your record in their region because it's been a hit elsewhere is not reality."

Problems cited include cultural gaps and the difficulty of coordinating with different territories for a regional tour. Many executives emphasize that some acts won't work in Asia Pacific and that commercial success in other territories,

particularly the U.S., remains essential.

All of the leading Australian record companies are active in the Asia-Pacific markets. Following is a look at what each label is doing in the region.

**BMG:** Southern Sons, who have had No. 1 singles on radio charts in the Philippines and Singapore, are making a ballad-oriented version of their next album for export and regional tours. So will the Robertson Brothers, whose debut album last year gained airplay in Singapore and Thailand. A marketing tactic for the newly signed Nick Howard is a single released in multiple versions, on which he is joined in a duet by a BMG female artist from each territory. The BMG girl group GF4 returns for promotional visits this October.

**EMI:** Chocolate Starfish, whose single "Mountain" will be released throughout the region after going top 20 in Indonesia, will tour the markets behind its next album. Negotiations continue for the Asia Pacific release of Diesel's "Solid State Rhyme" album, which already has come out in Japan.

**Mushroom:** Frente! is the company's biggest act in the region, with sales of more than 100,000 units. "Marvin The Album" went gold in Thailand and the Philippines and is approaching gold in Hong Kong. Frente! will tour through the region midyear behind a new album. So, too, will Peter Andre, who is hoping that his teen idol appeal with music video and the press will translate into radio airplay. "Faith, Love And Understanding," by former Indecent Obsessions singer David Dixon (Melodian), recently topped radio charts in Indonesia. Mushroom also has high hopes for the Australian-Samoan vocal quartet PTP, which did a month's residency at the Hard Rock Cafe in Jakarta, Indonesia. Autumn visits are tentatively planned for Jimmy Barnes & the Badloves.

**PolyGram:** The acid-jazz band Directions In Groove will include Asia-Pacific tour dates on its next world tour. Album releases and promotional tours by the Cruel Sea, Underground Lovers, and Tiddas are being coordinated.

**Shock:** A home-grown dance compilation album, "Candyline," has been released in Singapore. Following distribution deals in Japan for grunge-pop artists Bodyjar and the Pearly Gatecrashers, Shock is negotiating to release the acts through a Philippines distributor.

**Sony:** Rick Price has sold more than \$250,000 worth of records throughout the region, with No. 1 hits in Indonesia and Malaysia. His "Heaven Knows" album became a best-seller there as well as in Taiwan, the Philippines, and Singapore. After MIDEAM Asia, he returns in June for a two-week promo tour for his "Tambourine Mountain" album, to be released in Asia before Australia. Tina Arena, after her MIDEAM showcase, will tour to support her single "Chains," and visits by labelmates CDB, Skunkhour, and Silverchair are expected.

**Warner:** Kulcha turned down an offer to open Janet Jackson's spring tour in Europe to undertake a nine-country, seven-week promotion tour that started in April. Two tracks were dropped from the Asian version of the group's debut album for being too sexually suggestive, but Kulcha is riding the wave of popular dance music in the region to radio and media exposure.

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# Dance Music Enjoys Major Marketing Push In Germany

BY WOLFGANG SPAHR

HAMBURG—In Germany, the total marketing of dance is under way.

Sales of music-related merchandise are breaking record after record, and German record companies sold more than \$350 million worth of dance music in 1994, labels body BPW says.

This month, there have been two major dance events—in Munich, innovative organizers have planned the Club Convention Munich as a means of luring majors and indie labels to the city, and in Bochum, 900 DJs were expected to attend a festival in the Tarm Center. Then, to cap it all, in the summer it will be possible to travel from Germany to Italy for a nonstop rave holiday.

Club Convention Munich, the first German dance music fair, was held May 11-13. Over its three days, CCM provided a comprehensive view of the dance scene's complex structures. The organizers are Mediapool, Alte Abflughalle Riem, and the Dos Or Die label.

Mediapool is a music production and publishing company with its own promotion department. On July 1, it will be joined by a label of the same name. Located in Krefeld, Dos Or Die is owned by producers Andreas Schneider and Ramon Zenker and is home to the acts Interactive and Perplexer.

In three sold-out halls in Munich

with a total floor area of 22,000 square feet, CCM had an exhibition area as well as panels and discussions on such subjects as the Internet, dance charts, and the European Dance Convention. The 50-plus exhibitors included majors such as Sony and BMG.

CCM gave labels and artists the opportunity to introduce their music to industry professionals in the form of demo-listening sessions. "This will create contacts between artists and the industry, something which is in the interests of both sides," says Mediapool event coordinator Christine Kalkhof.

On Friday and Saturday evening, raves and parties with numerous live acts were held in various halls and Munich clubs in conjunction with the exhibitors. Acts performing included BMG's God's Groove, Snap, Swing featuring Dr. Alban, Souladelic, Loft, Scatman John, and MC Sar/Real McCoy. Sony presented BG Prince of Rap, Jam & Spoon, Pharaoh, the Free, Kim Sanders, and Yo!Co Ross.

The highlight was the Pioneer House Party at Ultraschall with Tony Humphries, Paul Jonzon, and Claus Bachor.

Club Convention Munich will be releasing a double-CD compilation including all the labels and artists that took part.

At Bochum's Tarm Center, the 1995 Club Culture DJ Meeting was

held May 1-8. The brainchild of Joerg Boehm, the event was originally organized by Warner Music, where Boehm worked at the time of the event's inception in 1992.

The aim was for promoters to get to know DJs in person. The idea was extended and now virtually all the leading labels support the DJ Meeting. More than 900 DJs were expected, plus 350 A&R staff people, producers, and club owners. Exhibitors' stands displayed DJ equipment and light and sound accessories. Live acts included Fun Factory, Scatman John, Mr. President, Dune, Robotnico, and Bass Bumpers.

After only three years, the Bochum DJ Meeting is the largest of its type. "The meeting aims to be a forum for everyone who has anything to do with dance in Germany—DJs, promoters, producers, artists, publishers, etc.—as a forum for exchanging ideas, meeting people, and having fun," says one of the organizers, Kaba Kroll, who is also a very popular DJ in Germany. "All the promoters will be there and finally be able to meet the DJs whom they only know via the telephone."

But Germany's dance scene is not having everything its own way. In recent weeks, the prices of the largest raves have attracted criticism in the German press.

The mass-circulation Sunday tabloid Bild am Sonntag carried the

headline "Techno Thrill a May Day Con," with the article claiming that a major event such as the May Day meeting in the Dortmund Westfalenhalle can cost a young person approximately \$180.

"More than 20,000 ravers paid a hefty \$60 for an advance ticket, prices which would make even the Rolling Stones or Pink Floyd uneasy," the Bild am Sonntag article said. This total does not include approximately \$8 for a drink, \$56 for a T-shirt, and \$36 for a CD.

The newspaper went on to say that ravers' attempts to exclude certain groups were questionable. Thus, for example, top act Scooter was not allowed to attend because, some claimed, its hits "had betrayed the techno idea."

The growth of dance is evident in that small parties for insiders at clubs have turned into gigantic raves. The DJs have become stars—even producing their own music—and fans travel across Germany to attend the major raves. Crazier and crazier locations are being chosen, with buses, trains, ships, and even airplanes being rented. Techno holidays, which occur in Italy, are now also being planned in Germany.

One tour operator, Space Enterprises from Munich, is organizing the Summer of Love, a holiday event for all ravers and house clubbers. The organizers themselves are calling it the

"techno generation's Woodstock." The Tortorella rave camp in Marina Di Casalvelino will be open throughout the entire summer. A 13-day techno holiday will cost \$640.

## Children's Music Facility To Be Built In Bosnia

LONDON—A children's music center is to be built in war-torn Mostar, Bosnia.

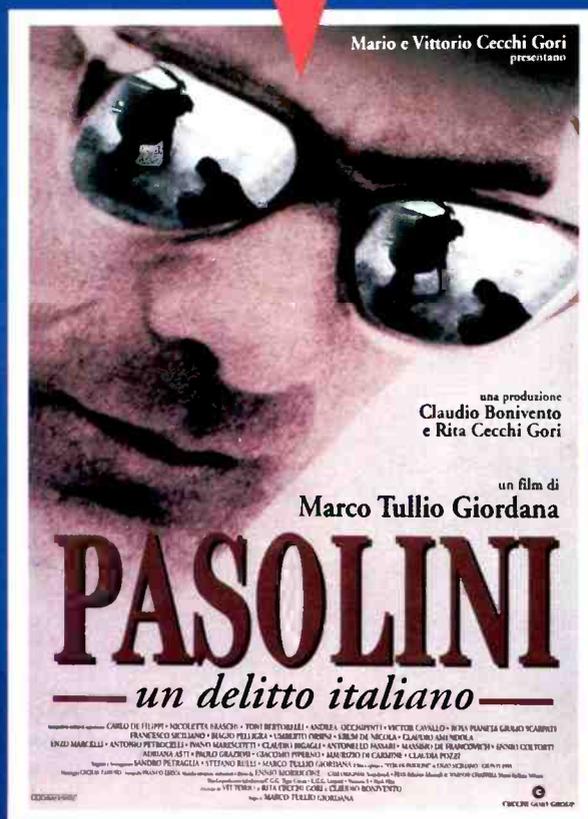
The project is being funded by the London-based War Child charity, which will launch the concept at MTV Europe's offices here May 22.

The center is intended to provide musical tuition, performance space, and recording facilities. A music therapy operation will also be run there.

War Child, which benefits from money raised by the entertainment industry as well as receiving funding from the U.K. government, the European Union, and the United Nations, has among its patrons David Bowie, Brian Eno, and MTV Europe president Brent Hansen.

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## EMI BRINGS U.K. INTO EUROPE UNDER NEW CEO RUPERT PERRY

(Continued from page 1)

sibilities previously held by Alexis Rotelli, who was president/CEO of EMI Continental Europe. Rotelli's resignation from the company was announced May 5.

Concurrently, Jean Francois Cecillon has been promoted to president/CEO of EMI Records U.K. and Eire. He was divisional managing director of the EMI label.

Cecillon will continue to report to Perry, who carries the title of chairman of EMI Records U.K. and Eire alongside his new stripes as European chief. "This is the U.K. becoming part of Europe," says Perry of his appointment. "If you look to the future, if not the present, you'll see that's the way life's going to go. It's a European world."

EMI now has a European reporting structure comparable to those of Sony and Warner, where presidents Paul Russell and Manfred Zumkeller, respectively, oversee the entire region (including the U.K.) for their companies. At PolyGram, Rick Dobbis is president of continental Europe, while Roger Ames is chairman of U.K. operations. At BMG, European responsibilities are also divided between Britain and the Continent, while all of MCA's European managing directors report to London-based Jorgen Larsen, president of MCA Music Entertainment International.

At EMI, Perry will remain at the

company's U.K. headquarters in Manchester Square, London, until the whole company relocates to new premises in West London in July. He reports to EMI International president/CEO Ken Berry, who is also chairman of the Virgin Music Group. Virgin's operations in the U.K. and continental Europe do not appear to be affected by the changes.

"It is wholly appropriate that the overall management of the U.K. should be merged with that of the rest of Europe," said Berry in a prepared statement released May 9, "and this new arrangement will bring many benefits to our companies on both sides of the channel."

Six EMI presidents on the Continent now report to Perry: Robert Citterio (Italy/Greece), Helmut Fest (Germany/Switzerland/Austria), Rafael Gil (Iberia), Herbert Kollisch (Intercord), Rolf Nygren (Scandinavia/Finland), and Gilbert Ohayon (France/Benelux); also Tony Salter, VP for Eastern Europe. Willie Kavanagh, managing director of EMI Records Ireland, continues to report to Perry.

"Our major priority is breaking new artists [in the region]," says Perry, a 24-year EMI veteran, "not just those from the U.K., but from elsewhere in Europe. One's seen some huge numbers there with local repertoire, and we want to increase that."

In his new role, Jean Francois "J-F" Cecillon will oversee staff who previously reported to Perry, including divisional managing directors Tony Wadsworth (Parlophone/Capitol), Andrew Pryor (Strategic Marketing), Roger Lewis (EMI Classics), and Martin Haxby (Picture Music International).

Cecillon has headed the EMI label since 1992 after two years in the company's European marketing wing. Previously, he worked for PolyGram and EMI in France. A successor has yet to be appointed.

"I want to focus first and fore-

most on breaking new artists," says Cecillon, "and to keeping the EMI group as the No. 1 home for U.K. talent." He also anticipates starting "a great working relationship" with Capitol Records president Gary Gersh.

As a Frenchman running a leading U.K. record company, Cecillon says he "tries to keep my Frenchness, but in a more British way—to make myself understood by my British colleagues."

Other continental Europeans who have previously held senior posts at EMI U.K. include Spaniard Ramon Lopez and Dutchman

Gerry Oord.

Perry's appointment, meanwhile, puts an end to industry speculation that he was to take a senior post with EMI in North America. During his tenure with the company, he has held posts in the U.S. (at Capitol and EMI America) and Australia and has been running its U.K. operations for the past nine years.

Rotelli joined EMI in 1971 in Italy. He became managing director there nine years later, going on to assume wider responsibilities in the '80s. He was named president/CEO of EMI Continental Europe in January 1993.

## ELASTICA'S DGC SET CONNECTS WITH FANS

(Continued from page 1)

DGC/Geffen album, released March 14, jumps from No. 96 to No. 75 on The Billboard 200 this week. According to SoundScan, it has sold more than 59,000 units to date.

After spending six weeks on the Heatseekers chart, the band became a Heatseekers Impact Artist when its album broke into the top half of The Billboard 200 May 13 at No. 96.

Some of the other bands the New Musical Express and Melody Maker touted as part of this second coming ("U.K. Delivers Crop Of New Rock Bands," Billboard, March 19, 1994) either had unsuccessful albums released here or have yet to make their U.S. debut.

Compulsion's U.S. debut on Interscope, "Comforter," sold 10,000 units, according to SoundScan, and never charted here. S\*M\*A\*S\*H's Vernon Yard/Hut U.S.A. release, "Self Abused," also failed to chart.

The full-length U.S. debut from These Animal Men on Vernon Yard/Hut U.S.A. was released May 9, while Blessed Ethel and Shed Seven's domestic offerings have yet to come.

Additionally, other British newcomers, such as Oasis, Bush, PJ Harvey, and the Stone Roses, are experiencing success at modern rock radio (Billboard, Jan. 28).

With Elastica, a crucial element to Geffen's game plan was to avoid overexposing the group (Billboard, Feb. 4).

"When something is overhyped as the second coming of whatever, expectations are often shattered when you finally see or hear the band," says Robert Smith, head of marketing at Geffen. "We were low-key. [Geffen publicist] Jim Merlis did a great job in managing a balance between good exposure and too much."

As for the "new wave of the new wave" tag, Smith is optimistic that Elastica will be around long after the resurgence of this trend passes.

"In every trend, there are really good artists that emerge whose musical careers develop irrespective of the flow of trends," says Smith. "Bowie emerged from the British glam rock trend. If anything, he was party to or succeeded in 15 different ways and wasn't washed away as just one of a trend."

"Some succeed because of the trend only, others are deeper," Smith continues. "Elastica is the latter one."

Radio programmers and retailers also expect Elastica to outlast the trend.

Says John Gorman, PD at modern rock WMMS Cleveland, "Elastica has a lot of depth."

John Artale, purchasing manager at the 139-store National Record Mart chain based in Carnegie, Pa., agrees. "[Singer/guitarist Justine Frischmann] has a lot of presence and attitude," he says. "She kind of reminds me of Chrissie Hynde. The band will stay with us as long as their sound progresses."

Others aren't quite as convinced of the band's staying power.

Hugh Jones, marketing manager at the three-store Cellophane Square chain based in Seattle, says that Elastica is "the flavor of the week." Jones says even with large in-store displays and sampler tapes to pass out, the album's initial sales were weak at the three stores.

"It sold a few," says Jones. "People took the samplers, but we didn't get a good feeling or buzz on it. But now it's No. 19 on our store sales chart."

Jones attributes the strong sales lately to increased airplay on modern rock KNDD (the End) and to the video's Buzz Clip status on MTV.

To set up the album, Geffen released "Stutter" as a commercial CD-5 and 10-inch on Sept. 20, 1994. The band also went out on a sold-out three-week tour—which Geffen supported heavily with in-store streamers and posters—that concluded on the release date of the album.

While "Stutter" wasn't worked to radio, some modern rock outlets played the song, which was also available as a British import.

Since the album wasn't released until March, the label chose not to heavily work "Stutter" in September.

"We didn't want to get swept into the early hype syndrome, where they are huge in the U.K., then there's a quick eruption here at a few key retailers or radio stations, [and] then it goes away," says Smith. "We wanted to let the interest build and have them follow a natural path before we released the album in March."

"Stutter" will be worked seriously to radio once "Connection" runs its course at modern rock, album rock, and top 40 radio.

According to SoundScan, the

"Stutter" single has sold more than 6,000 units, while the "Connection" single has sold 5,000.

"This is an album that has so many great songs," adds Smith. "It's growing in sales not simply because of hits, but because the album is so good and has great word of mouth."

After returning from a European tour, Elastica heads out on May 23 on what the label hopes will be another sold-out tour of the U.S. During the four-week trek, Elastica makes its first appearance on "Late Show With David Letterman" on May 26.

The band is also one of the most sought after acts for this summer's bevy of modern rock radio-sponsored shows. So far, the band is committed to shows hosted by KOME San Jose, Calif., June 7; KITS (Live 105) San Francisco June 9; KRZQ Reno, Nev., June 10; and XTRA-FM (91X) San Diego June 11.

## Sony GSA Ups Leuschner To Managing Dir.

LONDON—Jochen Leuschner has been appointed Sony Music Entertainment Europe's senior VP for the Germany, Switzerland, and Austria region.

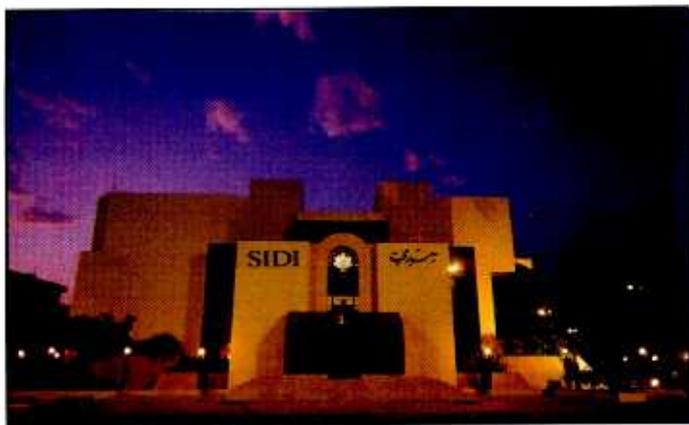
Leuschner, whose appointment is effective April 1, will carry out his new role in addition to his current duties as managing director of Sony Music Entertainment (Germany). The managing directors of Sony Austria and Switzerland—Martin Pammer and Norman Block, respectively—will report to him.

Leuschner joined the A&R department of Sony—then CBS—in 1974 and is credited with the success of Nina Hagen, Peter Hofmann, Lake, Nena, and Spliff. He also held a variety of marketing positions before being appointed managing director of the German company in 1984.

Sony says that in his time in charge in Germany, profits have quadrupled.

JEFF CLARK-MEADS

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# Acoustic Music Of Senegal Finds Bigger Audience

BY DAVE HUCKER

LONDON—As some record buyers appear to be moving away from electronic music toward more natural sounds in the mid-'90s, there has been an explosion of interest in "unplugged" acoustic and roots music.

A classic example is Ry Cooder and Ali Farka Toure's "Talking Timbuktu," a huge hit that seems to cross all musical tastes. According to World Circuit, which released the record in Europe, it has sold more than 120,000 copies there.

Now a new release on the Sterns label here, "N'Der Fouta Tooro," from blind Senegalese griot guitar player Mansour Seck, is being tipped to make equally large waves. "N'Der Fouta Tooro," is named after the Northern Senegal region on the border with Mauritania, where Seck comes from. It draws heavily on the songs sung by the griot, legendary figures in West African history who would sing and recite poetry about history and current affairs of the day.

The album is a mesmerizing collection of traditional and griot praise songs accompanied by guitar, kora, percussion, and bass.

According to Seck, the renaissance of interest in African traditional music fits in with general trends around the world. "The basis of all music is the traditional acoustic music," he says. "The songs and styles might have been amplified, but still generally they kept the traditional form. Now in West Africa as well as Europe, they have reached saturation point in electric music, and some of the results have been a failure. So people are coming back to the original, the soul of the music."

During January and February, Seck toured North America with Baaba Maal, who is a longtime collaborator with Seck and is from Seck's hometown of Poder.

Maal's latest release for Island's Mango label, "Firin' In Fouta," is a huge success critically, creatively, and commercially. So far it has moved more than 100,000 copies, according to Mango. This release is one of the most successful attempts to make an album that will appeal to a wide range of people without sacrificing any roots feeling, with its compelling fusion of African-originated music such as jazz with Senegalese traditional music.

But what makes the region of Fouta so special for the creation of music? Seck says, "The people have managed to keep their traditions alive there, because control of it has remained within their hands. This music is inexorably intertwined with their way of life and destiny."

"N'Der Fouta Tooro" is the nearest thing to experiencing the essence of Fouta without going there. You can almost visualize the scene—sitting and listening in the wide-open spaces as musicians throw another log on the fire and run riffs with soaring vocals above the guitar, kora, and percussion.

SECK

BILLBOARD MAY 20, 1995

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Everything revolves around music

August 17-20, 1995  
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Mention pop music and entertainment nowadays and the talk quickly turns to topics like trends, future technologies, the new media, rights, networking and sales figures. As if music was just fodder for the marketing machinery.

What sometimes gets forgotten is **what POP is:** Fun and creativity, heartstrings and new horizons, pleasure and passion, getting high or feeling sentimental, movement and vitality, spontaneity, style. Pop is hard to describe but impossible to ignore. It means musicians, producers, artists and performers giving their very best.

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# HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 5/15/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	WOW WAR TONIGHT H JUNGLE WITH T AVEV TRAX	DREAMS COME TRUE DELICIOUS EPIC/SONY
2	NEW	ICHIBAN CHIKAKUNI ITENE MAKI OOGURO B GLAM	WANDS PIECE OF MY SOUL B-GLAM
3	NEW	KNOCKIN' ON YOUR DOOR L R PONY CANYON	TRF DANCE TO POSITIVE AVEV TRAX
4	7	ROBBINSON SPITS POLYDOR	ORIGINAL LOVE THE VERY BEST OF ORIGINAL LOVE TOSHIBA/EMI
5	3	IIKANJI YANAKANJI EAST END X YURI EPIC/SONY	CHISATO MORITAKA DO THE BEST ONE UP MUSIC
6	4	ONLY YOU YUKI UCHIDA KING	SCHADARAPA 5TH WHEEL 2 THE COACH TOSHIBA/EMI
7	2	YUZURENAI NATHU TUBE SONY	VARIOUS HITS 2 EASTWEST/JAPAN
8	NEW	TAIYOU NO SEASON NAMIE AMURO TOSHIBA/EMI	VARIOUS MEGA HITS 70s-80s BMG VICTOR
9	8	SINGLE BED SHARANQ BMG VICTOR	ZARD FOREVER YOU B-GLAM
10	5	WANDABURA SUNDAY KOME KOME CLUB SONY	KOME KOME CLUB DECADE SONY

CANADA		(The Record) 5/1/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M/PGD	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
2	2	TAKE A BOW MADONNA MAVERICK/WEA	ANNIE LENNOX MEDUSA RCA/BMG
3	3	BELIEVE ELTON JOHN ROCKET/ISLAND	LIVE THROWING COPPER MCA/UNI
4	5	PIPE DREAMZ YAKOO BOZ QUALITY	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
5	4	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA
6	6	SQUARE DANCE SONG BKS WITH ASHLEY MACISAAC A&M	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
7	7	ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY	GREEN DAY DOOKIE REPRISE/WEA
8	8	ALWAYS BON JOVI MERCURY/PGO	WHITE ZOMBIE ASTRO-CREEP 2000 GEFEN/UNI
9	9	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI MERCURY/PGD	TEA PARTY EDGES OF TWILIGHT EMU/CEMA
10	10	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD	OFFSPRING SMASH EPITAPH
11	11	SECRET MADONNA MAVERICK/WEA	EAGLES HELL FREEZES OVER GEFEN/UNI
12	14	SHORT DICK MAN 20 FINGERS ZOO/BMG	S. CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
13	12	LOVE IS ALL AROUND WET WET WET LONDON/PGD	VARIOUS ARTISTS THE LION KING HOLLYWOOD/WEA
14	13	IF YOU LOVE ME BROWNSTONE EPIC/SONY	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND
15	15	RUNAWAY REAL MCCOY ARISTA/BMG	VAN HALEN BALANCE WARNER BROS./WEA
16	16	ODE TO MY FAMILY CRANBERRIES ISLAND/PGD	REAL MCCOY ANOTHER NIGHT ARISTA/BMG
17	17	I KNOW DIONNE FARRIS COLUMBIA/SONY	JANN ARDEN LIVING UNDER JUNE A&M/PGD
18	18	SATURDAY NIGHT WHIGFIELD FUTURETEL/QUALITY	VARIOUS ARTISTS BAD BOYS WORK/SONY
19	19	BABY BRANDY ATLANTIC/WEA	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
20	20	BEDTIME STORY MADONNA MAVERICK/WEA	VARIOUS ARTISTS DON JUAN DEMARCO A&M/PGD

GERMANY		compiled by Media Control 5/9/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	BACK FOR GOOD TAKE THAT RCA	TAKE THAT NOBODY ELSE RCA
2	5	BE MY LOVER LA BOUCHE ARIOLA	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA
3	NEW	DOORSTE, HORST DU MICH? MARK' OH URBAN MOTOR	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	4	SCATMAN SCATMAN JOHN RCA	SCHLUMPF TEKKNO IST COOL - VOL. 1 EMI
5	6	HAROCORE VIBES DUNE URBAN MOTOR	VANGELIS 1492-CONQUEST OF... EASTWEST
6	2	CONQUEST OF PARADISE VANGELIS EASTWEST	CRANBERRIES NO NEED TO... ISLAND/MERCURY
7	3	COMPUTERLIEBE DAS MODUL URBAN MOTOR	OFFSPRING SMASH EPITAPH
8	7	FRED COME TO BED E-ROTIK INTERCORD	WET WET WET PICTURE THIS PRECIOUS/MERCURY
9	10	LICK IT 20 FINGERS FEATURING ROULA ZYX	GREEN DAY DOOKIE REPRISE
10	9	THE FIRST THE LAST ETERNITY SNAP! ARIOLA	ELTON JOHN MADE IN ENGLAND MERCURY
11	8	ADIEMUS ADIEMUS EMI	ANNIE LENNOX MEDUSA RCA
12	12	SELF ESTEEM OFFSPRING EPITAPH	CLAWFINGER USE YOUR BRAIN WEA
13	15	WONDERFUL DAYS THEO & CHARLY LOWNOISE URBAN MOTOR	PRINZEN SCHWEINE ARIOLA
14	11	WHOOOPS NOW JANET JACKSON VIRGIN	KELLY FAMILY OVER THE HUMP KEL-LIFE
15	14	DU MUSST EIN SCHWEIN SEIN PRINZEN ARIOLA	REDNEX SEX & VIOLINS ZYX
16	16	HAVE YOU EVER REALLY... BRYAN ADAMS A&M	VAN HALEN TIME TO MOVE ARIOLA
17	NEW	PUSH THE FEELING ON NIGHTCRAWLERS FFRR METRONOME	PAN FROM PARADISE FREE THE SPIRIT POLYSTAR
18	13	'74-'75 CONNELLS INTERCORD	WESTERNHAGEN AFFENTHEATER WEA
19	NEW	LIVING WITHOUT YOUR LOVE INTERACTIVE BLOW-UP	RUIGER HOFFMANN DER HAUPTGEWINNER CHLODOWIG ARIS
20	17	QUIETSCH-ENTCHEN COSMIX & ERNIE MEGABEAT/ARIOLA	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LONDON/METRONOME

FRANCE		(SNEP/IFOP/Tite-Live) 4/30/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ZOMBIE CRANBERRIES ISLAND	CELINE DION D'EUX COLUMBIA
2	3	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA	CRANBERRIES NO NEED TO ARGUE ISLAND
3	2	RESPECT ALLIANCE ETHNIK VIRGIN	DEPECHE MODE 101 MUTE
4	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA	VARIOUS SANSON COMME ILS L'IMAGINENT WEA
5	6	A GIRL LIKE YOU EDWYN COLLINS VIRGIN	MICHEL SARDOU OLYMPIA '95 TREMA
6	6	LICK IT 20 FINGERS FEATURING ROULA EMI	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
7	7	WHOOOPS NOW JANET JACKSON VIRGIN	WILLIAM SELLER OLYMPIA MERCURY
8	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA	ELTON JOHN MADE IN ENGLAND MERCURY
9	8	ALWAYS BON JOVI JAMBICO/MERCURY	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
10	NEW	CONFIDE IN ME KYLIE MINOGUE DECONSTRUCTION	AXELLE RED SANS PLUS ATTENDRE VIRGIN
11	9	QUELLE AVENTURE! NO SE FEATURING MENELIK BIG CHEESE	DALIDA COMME SI J'ETAIS LA EASTWEST
12	11	YOUR SONG BILLY PAUL VERSAILE	SONDTRACK THE LION KING WALT DISNEY
13	15	JE T'ATTENDS AXELLE RED VIRGIN	OFFSPRING SMASH PIAS
14	10	GIRL YOU'LL BE A WOMAN SOON URGE OVERKILL MCA	ALAIN SOUCHON C'EST DEJA CA VIRGIN
15	16	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN	ERIC CLAPTON FROM THE CRADLE WEA
16	13	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA	SONDTRACK PULP FICTION BARCLAY
17	NEW	WHATEVER OASIS SONY	EAST 17 STEAM POLYGRAM
18	17	MOVE YOUR ASS SCOOTER POLYGRAM	ANNIE LENNOX MEDUSA RCA
19	NEW	COTTON EYE JOE REDNEX BMG	VARIOUS ENTRE SOURIRE ET LARMES SQUATT
20	20	LUI & YOU KARINE COSTA WALT DISNEY	SUPREME N.T.M. PARIS SOUS LES BOMBES EPIC

NETHERLANDS		(Stichting Mega Top 50) 5/13/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CONQUEST OF PARADISE VANGELIS WARNER	ANDRE RIEU STRAUZ & CO. MERCURY
2	2	THINK TWICE CELINE DION EPIC	VANGELIS 1492—CONQUEST OF PARADISE WARNER
3	3	SCATMAN SCATMAN JOHN RCA	IRENE MOORS & DE SMURFEN SMURF THE HOUSE EMI
4	4	TOGETHER IN WONDERLAND CHARLY LOWNOISE POLYDOR	CELINE DION THE COLOUR OF MY LOVE EPIC
5	7	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M	CRANBERRIES NO NEED TO ARGUE ISLAND
6	5	YOU CAN RUN JEREMY JACKSON EDEL	WET WET WET PICTURE THIS MERCURY
7	5	BACK FOR GOOD TAKE THAT RCA	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
8	9	AJAX IS KAFNPIOON DANNY LUKASSEN MULTIDISK	ROWWEN HEZE ZONDAG IN L'ZUIDEN CNR
9	8	FLY 2 BROTHERS ON THE 4TH FLOOR CNR	TAKE THAT NOBODY ELSE RCA
10	10	PUSH THE FEELING ON NIGHTCRAWLERS MERCURY	KOOS ALBERTS SAMEN TERUG NAAR MOKUM CNR

NETHERLANDS		(Stichting Mega Top 50) 5/13/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
2	2	ANNIE LENNOX MEDUSA RCA/BMG	ANNIE LENNOX MEDUSA RCA
3	4	LIVE THROWING COPPER MCA/UNI	LIVE THROWING COPPER MCA/UNI
4	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
5	11	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA
6	6	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
7	5	GREEN DAY DOOKIE REPRISE/WEA	GREEN DAY DOOKIE REPRISE/WEA
8	7	WHITE ZOMBIE ASTRO-CREEP 2000 GEFEN/UNI	WHITE ZOMBIE ASTRO-CREEP 2000 GEFEN/UNI
9	9	TEA PARTY EDGES OF TWILIGHT EMU/CEMA	TEA PARTY EDGES OF TWILIGHT EMU/CEMA
10	10	OFFSPRING SMASH EPITAPH	OFFSPRING SMASH EPITAPH
11	12	EAGLES HELL FREEZES OVER GEFEN/UNI	EAGLES HELL FREEZES OVER GEFEN/UNI
12	8	S. CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD	S. CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
13	13	VARIOUS ARTISTS THE LION KING HOLLYWOOD/WEA	VARIOUS ARTISTS THE LION KING HOLLYWOOD/WEA
14	14	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND
15	17	VAN HALEN BALANCE WARNER BROS./WEA	VAN HALEN BALANCE WARNER BROS./WEA
16	16	REAL MCCOY ANOTHER NIGHT ARISTA/BMG	REAL MCCOY ANOTHER NIGHT ARISTA/BMG
17	15	JANN ARDEN LIVING UNDER JUNE A&M/PGD	JANN ARDEN LIVING UNDER JUNE A&M/PGD
18	NEW	VARIOUS ARTISTS BAD BOYS WORK/SONY	VARIOUS ARTISTS BAD BOYS WORK/SONY
19	18	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
20	NEW	VARIOUS ARTISTS DON JUAN DEMARCO A&M/PGD	VARIOUS ARTISTS DON JUAN DEMARCO A&M/PGD

GERMANY		compiled by Media Control 5/9/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	BACK FOR GOOD TAKE THAT RCA	TAKE THAT NOBODY ELSE RCA
2	5	BE MY LOVER LA BOUCHE ARIOLA	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA
3	NEW	DOORSTE, HORST DU MICH? MARK' OH URBAN MOTOR	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	4	SCATMAN SCATMAN JOHN RCA	SCHLUMPF TEKKNO IST COOL - VOL. 1 EMI
5	6	HAROCORE VIBES DUNE URBAN MOTOR	VANGELIS 1492-CONQUEST OF... EASTWEST
6	2	CONQUEST OF PARADISE VANGELIS EASTWEST	CRANBERRIES NO NEED TO... ISLAND/MERCURY
7	3	COMPUTERLIEBE DAS MODUL URBAN MOTOR	OFFSPRING SMASH EPITAPH
8	7	FRED COME TO BED E-ROTIK INTERCORD	WET WET WET PICTURE THIS PRECIOUS/MERCURY
9	10	LICK IT 20 FINGERS FEATURING ROULA ZYX	GREEN DAY DOOKIE REPRISE
10	9	THE FIRST THE LAST ETERNITY SNAP! ARIOLA	ELTON JOHN MADE IN ENGLAND MERCURY
11	8	ADIEMUS ADIEMUS EMI	ANNIE LENNOX MEDUSA RCA
12	12	SELF ESTEEM OFFSPRING EPITAPH	CLAWFINGER USE YOUR BRAIN WEA
13	15	WONDERFUL DAYS THEO & CHARLY LOWNOISE URBAN MOTOR	PRINZEN SCHWEINE ARIOLA
14	11	WHOOOPS NOW JANET JACKSON VIRGIN	KELLY FAMILY OVER THE HUMP KEL-LIFE
15	14	DU MUSST EIN SCHWEIN SEIN PRINZEN ARIOLA	REDNEX SEX & VIOLINS ZYX
16	16	HAVE YOU EVER REALLY... BRYAN ADAMS A&M	VAN HALEN TIME TO MOVE ARIOLA
17	NEW	PUSH THE FEELING ON NIGHTCRAWLERS FFRR METRONOME	PAN FROM PARADISE FREE THE SPIRIT POLYSTAR
18	13	'74-'75 CONNELLS INTERCORD	WESTERNHAGEN AFFENTHEATER WEA
19	NEW	LIVING WITHOUT YOUR LOVE INTERACTIVE BLOW-UP	RUIGER HOFFMANN DER HAUPTGEWINNER CHLODOWIG ARIS
20	17	QUIETSCH-ENTCHEN COSMIX & ERNIE MEGABEAT/ARIOLA	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LONDON/METRONOME

FRANCE		(SNEP/IFOP/Tite-Live) 4/30/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ZOMBIE CRANBERRIES ISLAND	CELINE DION D'EUX COLUMBIA
2	3	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA	CRANBERRIES NO NEED TO ARGUE ISLAND
3	2	RESPECT ALLIANCE ETHNIK VIRGIN	DEPECHE MODE 101 MUTE
4	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA	VARIOUS SANSON COMME ILS L'IMAGINENT WEA
5	6	A GIRL LIKE YOU EDWYN COLLINS VIRGIN	MICHEL SARDOU OLYMPIA '95 TREMA
6	6	LICK IT 20 FINGERS FEATURING ROULA EMI	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
7	7	WHOOOPS NOW JANET JACKSON VIRGIN	WILLIAM SELLER OLYMPIA MERCURY
8	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA	ELTON JOHN MADE IN ENGLAND MERCURY
9	8	ALWAYS BON JOVI JAMBICO/MERCURY	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
10	NEW	CONFIDE IN ME KYLIE MINOGUE DECONSTRUCTION	AXELLE RED SANS PLUS ATTENDRE VIRGIN
11	9	QUELLE AVENTURE! NO SE FEATURING MENELIK BIG CHEESE	DALIDA COMME SI J'ETAIS LA EASTWEST
12	11	YOUR SONG BILLY PAUL VERSAILE	SONDTRACK THE LION KING WALT DISNEY
13	15	JE T'ATTENDS AXELLE RED VIRGIN	OFFSPRING SMASH PIAS
14	10	GIRL YOU'LL BE A WOMAN SOON URGE OVERKILL MCA	ALAIN SOUCHON C'EST DEJA CA VIRGIN
15	16	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN	ERIC CLAPTON FROM THE CRADLE WEA
16	13	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA	SONDTRACK PULP FICTION BARCLAY
17	NEW	WHATEVER OASIS SONY	EAST 17 STEAM POLYGRAM
18	17	MOVE YOUR ASS SCOOTER POLYGRAM	ANNIE LENNOX MEDUSA RCA
19	NEW	COTTON EYE JOE REDNEX BMG	VARIOUS ENTRE SOURIRE ET LARMES SQUATT
20	20	LUI & YOU KARINE COSTA WALT DISNEY	SUPREME N.T.M. PARIS SOUS LES BOMBES EPIC

AUSTRALIA		(Australian Record Industry Assn.) 5/14/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	BACK FOR GOOD TAKE THAT BMG	CELINE DION THE COLOUR OF MY LOVE EPIC
2	7	MOUTH MERRIL BAINBRIDGE GOTH/BMG	VANESSA-MAE THE VIOLIN PLAYER EMI
3	2	THINK TWICE CELINE DION EPIC	ROACHFORD PERMANENT SHADE OF BLUE COLUMBIA
4	4	RUN AWAY MC SAR/REAL MCCOY BMG	THREE LEGGED DOG THE CRUEL SEA POLYDOR
5	3	SUKIYAKI 4 P.M. LONDON/POLYGRAM	GARTH BROOKS THE HITS EMI
6	8	EVERYBODY ON THE FLOOR TOKYO GHETTO PUSSY SONY	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
7	10	STRONG ENOUGH SHERYL CROW A&M	CRANBERRIES NO NEED TO ARGUE ISLAND
8	5	HERE'S JOHNNY HOCUS POCUS SHOCK	STONE TEMPLE PILOTS PURPLE WARNER
9	6	TOTAL ECLIPSE OF THE HEART NICKI FRENCH SHOCK	SILVERCHAIR FROGSTOMP MURMUR/SONY
10	9	COTTON EYE JOE REDNEX BMG	MAOONNA BEDTIME STORIES WARNER
11	19	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA	GREEN DAY DOOKIE WARNER
12	NEW	YOU BELONG TO ME JX LONDON/POLYDOR	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
13	20	I WANNA BE DOWN BRANDY WARNER	CAT STEVENS THE VERY BEST OF CAT STEVENS ISLAND/POLYDOR
14	NEW	BABY, BABY CORONA COLUMBIA	TINA ARENA DON'T ASK COLUMBIA
15	12	ISRAEL'S SON SILVERCHAIR MURMUR/SONY	GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME EPIC/SONY
16	14	HEY GIRL (THIS IS OUR TIME) CDB COLUMBIA/SONY	SOUNDTRACK BAD BOYS COLUMBIA/SONY
17	19	BEDTIME STORY MADONNA WARNER	JOSHUA KADISON PAINTED DESERT SERENADE EMI
18	19	SPEED ALPHA TEAM SHOCK	JOHN LEE HOOKER CHILL OUT VIRGIN/EMI
19	NEW	IF YOU LOVE ME BROWNSTONE EPIC/SONY	OFFSPRING SMASH SHOCK
20	17	LET IT RAIN EAST 17 LONDON	TEA PARTY THE EDGES OF TWILIGHT EMI

AUSTRALIA		(Australian Record Industry Assn.) 5/14/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	NEW	DREAMER LIVIN' JOY UNDISCOVERED/MCA	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
2	1	SOME MIGHT SAY OASIS CREATION	ANNIE LENNOX MEDUSA RCA
3	11	GUAGLIONE PEREZ "PEREZ" PRADO & HIS ORCHESTRA RCA	LIVE THROWING COPPER MCA/UNI
4	2	BACK FOR GOOD TAKE THAT RCA	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
5	3	KEY TO MY LIFE BOYZONE POLYDOR	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA
6	NEW	SCATMAN SCATMAN JOHN RCA	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
7	6	CHAINS TINA ARENA COLUMBIA	GREEN DAY DOOKIE REPRISE/WEA
8	4	TWO CAN PLAY THAT GAME BOBBY BROWN MCA	WHITE ZOMBIE ASTRO-CREEP 2000 GEFEN/UNI
9	5	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS STIP/WEA	TEA PARTY EDGES OF TWILIGHT EMU/CEMA
10	NEW	LENNY SUPERGRASS PARLOPHONE	OFFSPRING SMASH EPITAPH
11	NEW	THIS IS HOW WE DO IT MONTELL JORDON DEF JAM	EAGLES HELL FREEZES OVER GEFEN/UNI
12	8	IF YOU ONLY LET ME IN MN8 1ST AVENUE/COLUMBIA	S. CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
13	12	BUDDY HOLLY WEEZER GEFEN	VARIOUS ARTISTS THE LION KING HOLLYWOOD/WEA
14	9	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND
15	NEW	WE'RE GONNA DO IT AGAIN THE MANCHESTER UNITED 1995 FOOTBALL SQUAD FEATURING STRYKER POLYGRAM/TV	VAN HALEN BALANCE WARNER BROS./WEA
16	17	LOVE CITY GROOVE LOVE CITY GROOVE PLANET	REAL MCCOY ANOTHER NIGHT ARISTA/BMG
17	13	IF YOU LOVE ME BROWNSTONE MJJ/EPIC	JANN ARDEN LIVING UNDER JUNE A&M/PGD
18	18	AN UBHAL AS AIROE RUNRIG CHRYSALIS	VARIOUS ARTISTS BAD BOYS WORK/SONY
19	14	LOVE & DEVOTION MC SAR/REAL MCCOY LOGIC/ARISTA	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
20	20	JESSIE JOSHUA KADISON SBK	VARIOUS ARTISTS DON JUAN DEMARCO A&M/PGD
21	10	ARMY OF ME BJORK ONE LITTLE INDIAN	
22	16	I WANNA GO WHERE THE PEOPLE GO WILDHEARTS EASTWEST	
23	NEW	WHERE HAVE YOU BEEN TONIGHT SHED SEVEN POLYDOR	
24	7	THE CHANGINGMAN PAUL WELLER GO! DISCS	
25	NEW	ADOORDED AND EXPLORED MARC ALMOND MERCURY	
26	22	MY GIRL JOSEPHINE SUPER CAT FEATURING JACK RADICS COLUMBIA	
27	NEW	CAN'T STAND LOSING YOU POLICE A&M	
28	15	BEST IN ME LET LOOSE MERCURY	
29	NEW	WHERE I FIND MY HEAVEN GIGOLO AUNTS FIRE	
30	36	CASTLES IN THE SAND THUNDER EMI	
31	19	BABY BABY CORONA ETERNAL/WEA	
32	24	TEARS DON'T LIE MARK' OH SYSTEMATIC	
33	NEW	DOWN WITH THE CLIQUE AALIYAH JIVE	
34	21	NOT OVER YET GRACE PERFECTO/EASTWEST	
35	NEW	THIS IS MUSIC VERVE HUT	
36	NEW	WORK IT OUT SHIVA FFRR	
37	NEW	FINO THE ANSWER WITHIN BOO RADLEYS CREATION	
38	NEW	24-7-365 CHARLES AND EDDIE CAPITOL	
39	25	U SURE DO STRIKE FRESH	
40	NEW	FORGET I WAS A G WHITEHEAD BROS. MOTOWN	

GERMANY		compiled by Media Control 5/9/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	BACK FOR GOOD TAKE THAT RCA	TAKE THAT NOBODY ELSE RCA
2	5	BE MY LOVER LA BOUCHE ARIOLA	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA
3	NEW	DOORSTE, HORST DU MICH? MARK' OH URBAN MOTOR	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	4	SCATMAN SCATMAN JOHN RCA	SCHLUMPF TEKKNO IST COOL - VOL. 1 EMI
5	6	HAROCORE VIBES DUNE URBAN MOTOR	VANGELIS 1492-CONQUEST OF... EASTWEST
6			

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 5/13/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	BACK FOR GOOD TAKE THAT RCA
2	2	SCATMAN SCATMAN JOHN ICEBERG
3	3	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
4	NEW	SOME MIGHT SAY OASIS CREATION
5	4	CONQUEST OF PARADISE VANGELIS EASTWEST
6	NEW	KEY TO MY LIFE BOYZONE POLYDOR
7	5	BABY BABY CORONA DWA
8	6	THINK TWICE CELINE DION EPIC
9	NEW	BE MY LOVER LA BOUCHE WARNER
10	7	ZOMBIE CRANBERRIES ISLAND
<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	7	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
5	6	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
6	5	OFFSPRING SMASH EPITAPH
7	4	ANNIE LENNOX MEDUSA RCA
8	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
9	8	GREEN DAY DOOKIE REPRISE
10	10	CELINE DION THE COLOUR OF MY LOVE EPIC

## SWEDEN (GLF) 4/28/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SE PA MEJ JOHANSEN JAN LIONHEART
2	4	BACK FOR GOOD TAKE THAT RCA
3	3	SCATMAN SCATMAN JOHN GRAMMOPHONE
4	2	THINK TWICE CELINE DION COLUMBIA
5	5	HUBBUBUBUBA JUST D TELEGRAM
6	9	PUSH THE FEELING ON NIGHTCRAWLERS LONDON
7	7	SELF ESTEEM OFFSPRING BORDERLINE
8	NEW	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
9	6	THE FIDDLE BASIC ELEMENT INHOUSE
10	NEW	BABY BABY CORONA 12 INC
<b>ALBUMS</b>		
1	2	ERIC GADD FLOATING METRONOME
2	1	LISA NILSSON TILL MORELIA DIESEL
3	5	HELINGSBORG SYMFONIORKESTER/KAMU SVENSKA KLASSISKA FAVORITER NAXOS
4	4	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
5	3	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
6	6	JUST D PLAST TELEGRAM
7	NEW	JOEY TEMPEST A PLACE TO CALL HOME POLAR
8	9	JIMMY NAIL CROCODILE SHOES EASTWEST
9	7	PETER LEMARC BOK MED BLANKA SIDOR MNW
10	NEW	BOB DYLAN UNPLUGGED COLUMBIA

## DENMARK (IFPI/Nielsen Marketing Research) 5/13/95

THIS WEEK	LAST WEEK	SINGLES
1	2	SARAJEVOS BORN DEM HAB VARIOUS BMG/ARIOLA
2	1	BACK FOR GOOD TAKE THAT RCA
3	3	THINK TWICE CELINE DION EPIC
4	6	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS POLYDOR
5	7	SELF ESTEEM OFFSPRING BORDER
6	5	I'M ALIVE CUT'N'MOVE EMI-MEDLEY
7	4	BABY BABY CORONA SCANDINAVIAN
8	8	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA
9	NEW	FLY AWAY HADDAWAY BMG
10	NEW	'74-'75 CONNELLS EMI-MEDLEY
<b>ALBUMS</b>		
1	NEW	KIM LARSEN GULD OG GRONNE SKOVE EMI-MEDLEY
2	1	SHU-BI-DUA SHU-BI-DUA 15 ELAP
3	6	H. VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
4	5	CELINE DION THE COLOUR OF MY LOVE EPIC
5	4	LISA NILSSON TILL MORELIA BMG ARIOLA
6	NEW	SEBASTIAN DE-JA VU EMI
7	NEW	LIS SERENSEN DU KA FA MIG TIL ALT EMI
8	8	D.A.D. HELPYOURSELFISH EMI-MEDLEY
9	7	WET WET WET PICTURE THIS WARNER
10	NEW	JAMIE WALTERS JAMIE WALTERS WARNER

## PORTUGAL (Portugal/AFP) 5/9/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
2	6	CELINE DION COLOUR OF MY LOVE COLUMBIA
3	3	VARIOUS MAD MIX ARIOLA
4	2	O.F.B.- H. VON KARAJAN ADAGIO KARAJAN POLYGRAM
5	5	LAURA PAUSINI LAURA PAUSINI WARNER
6	4	CRANBERRIES NO NEED TO ARGUE ISLAND
7	8	VARIOUS CAPITAL-PARA QUEM GOSTA COLUMBIA
8	NEW	TAKE THAT NOBODY ELSE RCA
9	NEW	LAURA PAUSINI LAURA PAUSINI II GASA
10	NEW	ANNIE LENNOX MEDUSA RCA

## IRELAND (IFPI Ireland) 4/27/95

THIS WEEK	LAST WEEK	SINGLES
1	1	KEY TO MY LIFE BOYZONE POLYDOR
2	2	BACK FOR GOOD TAKE THAT RCA
3	4	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
4	3	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS CAPITOL
5	NEW	SOME MIGHT SAY OASIS CREATION
6	NEW	HAUNTED SHANE MACGOWAN/SINEAD O'CONNOR ZTT
7	9	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
8	7	I'LL ALWAYS BE LONELY BRENDAN KEELY KEELOVER
9	5	NOT OVER YET GRACE PERFECTO
10	8	BABY BABY CORONA ETERNAL
<b>ALBUMS</b>		
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC '30 EMI/VIRGIN/POLYGRAM
2	2	FRANCES BLACK THE SKY ROAD DARA
3	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	4	GARTH BROOKS THE HITS CAPITOL
5	6	CHARLIE LANDSBOURGH WHAT COLOUR IS THE WIND RITZ
6	NEW	CELINE DION THE COLOUR OF MY LOVE EPIC
7	5	VARIOUS DANCE MANIA 95-VOL. 2 PURE MUSIC
8	NEW	SOUNDTRACK PULP FICTION MCA
9	7	CRANBERRIES NO NEED TO ARGUE ISLAND
10	10	CHIEFTAINS THE LONG BLACK VEIL RCA

## AUSTRIA (Austrian IFPI/Austrian Top 30) 5/13/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN BMG
2	2	VANGELIS CONQUEST OF PARADISE WARNER
3	4	BACK FOR GOOD TAKE THAT BMG
4	NEW	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
5	6	LASS UNS SCHMUTZIG LIEBE MACHEN DIE SCHROEDERS WARNER
6	3	THE FIRST THE LAST ETERNITY SNAP! BMG
7	5	BE MY LOVER LA BOUCHE BMG
8	NEW	'74-'75 THE CONNELLS ECHO
9	NEW	WHOOOPS NOW JANET JACKSON EMI
10	8	SHORT DICK MAN 20 FINGERS ECHO
<b>ALBUMS</b>		
1	NEW	WET WET WET PICTURE THIS PRECIOUS/MERCURY
2	1	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER
3	2	ELTON JOHN MADE IN ENGLAND MERCURY
4	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
5	8	OFFSPRING SMASH EMV
6	5	KELLY FAMILY OVER THE HUMP EMI
7	4	HUBERT VON GOISERN WIA DI ZEIT VERGEHT LIVE BMG
8	7	GREEN DAY DOOKIE WARNER
9	10	REDNEX SEX & VIOLINS ECHO
10	NEW	DIE SCHROEDERS FRISCH GEPRESST WARNER

## NORWAY (Verdens Gang Norway) 5/13/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SELF ESTEEM OFFSPRING BORDER
2	2	WISH YOU WERE HERE REDNEX BMG
3	3	BACK FOR GOOD TAKE THAT RCA
4	4	THINK TWICE CELINE DION EPIC
5	6	SCATMAN SCATMAN JOHN BMG
6	9	COLOUR OF LOVE TRANCYLVANIA EMI
7	10	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
8	5	BASKET CASE GREEN DAY WARNER
9	7	MOVE YOUR ASS! SCOOTER EDEL
10	8	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA
<b>ALBUMS</b>		
1	1	CELINE DION THE COLOUR OF MY LOVE EPIC
2	3	JORN HOEL JORN HOELS BESTE POLYGRAM
3	4	ELTON JOHN MADE IN ENGLAND POLYGRAM
4	5	REDNEX SEX & VIOLINS BMG
5	2	BOB DYLAN UNPLUGGED SONY
6	NEW	KNUT REIERSRUD KLAPP KK
7	8	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
8	6	RENE ANDERSEN BREAK OF DAWN EMI
9	7	O KASPER ORKESTER PA HOTELL CUPOL
10	NEW	JIMMY NAIL CROCODILE SHOES WARNER

## HONG KONG (IFPI Hong Kong Group) 4/16/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	ERIC MOO HAVE A MIND TOO EMI
2	NEW	WINNIE LAU IT'S GUILTY TO BE ALONE BMG
3	NEW	BONDY CHIU EVERY 2 SECONDS FITTO
4	2	EKIN CHEUNG MY BEST SHOW LIVE BMG
5	3	PRISCILLA CHAN WELCOME BACK POLYGRAM
6	1	VARIOUS TOUCHING WOMEN'S HEART ROCK
7	10	FAYE WONG FAYE WONG LIVE IN CONCERT CINEPOLY
8	NEW	KAREN TONG BEAUTIFUL CHOOSE POLYGRAM
9	NEW	HACKEN LEE AMIABILITY MISUNDERSTANDING STAR
10	4	AARON KWOK YOU ARE MY EVERYTHING WARNER

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**HONG KONG:** Life has never been tougher for this country's pop idols. Not only do they face an increasingly bored audience at home, but unless they have the ability to sing interchangeably in Cantonese and Mandarin they have little chance of selling throughout the rest of Asia. After five years of confinement to local TV and radio, **Andy Hui** has finally broken into the bigger Chinese-repertoire market and now draws as many fans as **Leon Lai** and **Aaron Kwok** in Taiwan and Singapore. Hui, whose Mandarin-language records "Wanted To Say" and "Unless You Tell Me Yourself" have both passed sales of 100,000, is the mainstay of local label Capital Artists. His position in Cantonese repertoire has grown steadily since his 1993 hit "Sun After The Rain" and his cover of the Southern All Stars' "Just The Way You Are," which generated considerable regional media attention. Hui is also helping Capital Artists with the development of **Edmund Leung**, another bilingual hope in an otherwise disappointing season for Chinese-repertoire artists.



**U.K.:** Buzzwords such as "multimedia," "ISDN lines," and "net surfing" became a reality for the many musicians who had a chance to witness practical

demonstrations and apply these technologies themselves at Digital Slam, a network event that took place simultaneously at the Institute of Contemporary Arts in London and the Kitchen in New York. Organized jointly by Digital Diaspora in London and Electronic Cafe International in New York, it featured two-way transmission of aural and visual work by poets, rappers, musicians, DJs, and video artists. Performers in London included Natural Response/RCA rapper **MC Mell'O'** and **Jonzi-D**, Cooltempo trip-hop group **Earthling**, poets **Malika B** and **Pure D-Lite**, plus **Urban Poets Society** and **DMC** champion **DJ Cutmaster Swift**. Those present in New York included the **Nuyorican Poets**, **DJ Spooky**, and **Women In Love** drummer **Marque Gilmore**, who jammed on an electronic kit with jazz-fusion guitarist **Tony Remy**, who was stationed at the other end of the line in London. Those attending the event had opportunities to play various multimedia packages, including **Peter Gabriel's** "Xplora 1," and to access Internet sites. During a video conference linked between the two sites, the audience and panelists, including academics **Paul Gilroy**, **bell hooks**, and **Greg Tate**, examined the implications of these global-access technologies for the arts and communications within the black diaspora.

**POLAND:** Was **William Shakespeare** a rock'n'roll poet of his day? His verse pulsates with rhythm, and characters such as **Othello**, **Macbeth**, and **Romeo and Juliet** are populist creations who live forever. So perhaps it is not so surprising to discover that actor/singer/guitarist **Jacek Kawalec's** debut album, "Be My Love," is based on the sonnets of Shakespeare. The album comprises 11 sonnets rendered in the original old English, together with three Polish-language songs: "Kochaj Mnie" (Be My Love), "Rock Me Mr. Szekspir," and "O, Nie Mów Nigdy" (O Never Say . . .). All music was composed by **Pawel Betley**, who plays keyboards and flute, and the album was recorded with the help of guitarists **Piotr Szewczenko** and **Adam Burzynski** and popular young bassist and sax player **Mariusz Mielczarek**. The album was inspired when Kawalec saw the film "Romeo And Juliet," and it begins with one of Romeo's lovelorn monologs set to music. The musical settings are as varied as the emotions conjured by Shakespeare's words: sometimes rocky, sometimes jazzy, sometimes modern and hard, and sometimes dabbling in gentle period melodies that hark back to a bygone era. Maybe marrying Shakespeare's words to rock'n'roll was a madcap idea, but having heard the results, other Polish performers—such as jazz singers **Lora Szafran** and **Staszek Soyka**—are now talking about following suit.



**IRELAND:** While bands such as **Goats Don't Shave**, **Slua Nua**, **Draocht**, and **Four Men & A Dog** use their Celtic musical roots as a springboard from which to launch experiments in other musical areas, **Dervish** takes a more conservative approach. The group, whose third album, "Playing With Fire," is out on its own Whirling Discs label, argues that Irish traditional music should not be diluted. "A lot of people wonder how you can bring Irish music into the 1990s—what do you have to change?" says flautist **Liam Kelly**. "That's not for us. It's well able to stand up on its own two feet, and, anyway, as a form of music it could disappear forever if it keeps on changing."

**AUSTRALIA:** The song "Waltzing Matilda" is so closely associated with this country that surveys have shown that Australians are more familiar with it than their national anthem, "Advance Australia Fair." Little wonder that Prime Minister **Paul Keating** wants the song about the 19th-century swagman (vagrant) who jumped into a billabong (watering hole) and drowned when caught stealing a jumbuck (sheep) to be adopted as the new national anthem if Australia becomes a republic. This year marks the 100th anniversary of the first public performance of the song at the Gregory Hotel in the North Queensland interior on April 6, 1895, and to tie in with various celebrations—including an anniversary concert at the same hotel—Mercury Records has released "Waltzing Matilda—The Centennial Album," a collection of 17 different interpretations of the song. The artists featured on the album range from Australian folkies including **Eric Bogle**, **Rolf Harris** and **John Williamson** to balladeers such as **Kamahl** and the late **Burl Ives** and rock superstars **Bon Jovi**. The song was written by bush poet **Banjo Patterson** and is generally regarded as a quintessentially Australian piece of music, reflecting an image of its people as a rugged, anti-authority frontier race. But surprisingly, a TV special on "Waltzing Matilda," which examined the origins of the song, found that its lyrics were inspired by German immigrants and that its melody was based on an 8th-century Scottish love song called "The Bonnie Wood Of Craigielee," which was later refashioned into an English military marching tune by the Duke of Marlborough.

**CHRISTIE ELIEZER**

# Zulu Records At The Center Of Vancouver's Music Scene

BY LARRY LeBLANC

TORONTO—Vancouver, settled into an inlet on the western edge of North America and framed by a picture-postcard backdrop of sea and snow-topped mountain ranges, has long possessed a unique and vibrant music scene encompassing punk, roots rock, pop, garage rock, and heavy metal styles.

What has sustained Vancouver's scene through the past two decades, other than much musical experimentation and the port city's long-time embrace of alternative culture, is the city's many top bands that have resolutely and defiantly remained outside the mainstream music industry. In addition, music fans living in the city have a fierce reputation for vigorously supporting their local heroes.

"If you're a music fan in Vancouver, you're fortunate because a lot of talented musicians have stayed here through the years, often to the detriment of their careers," says Vancouver-booster Grant McDonagh, who operates the Mercury/Polydor-distributed independent label Zulu Records out of the Fourth Avenue record shop of the same name. "Living here tends to make musicians think, 'I don't want to freeze my ass off touring across Canada in the winter.'"

Hemmed in by the Pacific Ocean on one side and the U.S. border to the south, and isolated from the rest of Canada by the Rocky Mountains 372 miles east of the city, Vancouver is an immensely difficult city to get a career foothold in without leaving it at some point, McDonagh says. Yet such Vancouver-based artists as Bryan Adams, k.d. lang, Sarah McLachlan, Colin James, Mae Moore, 54-40, and Moist have all attracted sizable followings outside the country in the past two decades. "I encourage the bands I'm involved in to get out of here," says McDonagh. "[Performing here] will seem good for a while, but then it will weigh them down. I've seen that happen so many times. You can be big in Vancouver and [be] nothing in any other city."

Despite some problems, the local music scene is vibrant again after a few years of being dormant, McDonagh says. "There are more releases coming out now than ever before. The scene, however, is more fractured today. You don't run into people from all types of bands in the same club anymore. You used to have people from pop bands, art bands, or punk bands hanging out together. You still see that a bit, but not as much.

"You also now have different musicians working on different [music industry] levels ranging from the do-everything-yourself punk people to people who try to really work the industry side. Generally bands seem to be more aware of the business more today."

Zulu's catalog of 35 recordings features albums, EPs, and 12-inch releases from the cream of Vancouver alternative music, including vintage recordings by the Enigmas, the Actionauts, Go Four 3, Brilliant Orange, Slow, and Corsage, and more recent recordings by Tankhog, Lung, Bob's Your Uncle, Coal, and Daytona.

Recent releases include the albums "Lavinia's Tongue" by MuchMusic VJ

Sook-Yin Lee and "A Lifetime Away" by Perfume Tree. Due May 24 is "Snowman's Land," the album debut of knock-down-ginger. In June, the label is releasing retrospectives on pioneering Vancouver punk bands, including "Part Of The Noise" by the Pointed Sticks, "No Escape" by the Young Canadians, and "Get It Straight" by the Modernettes.

McDonagh became involved with recording acts while working as a clerk at the record store Quintessence Records (at the same site as Zulu) in the late 1970s. Largely in reaction against the facelessness of mainstream Canadian pop at the time, a vibrant underground rock scene emerged in Vancouver. Initially it borrowed liberally from punk, as well as new wave music from New York, London, and Los Angeles.

Through its label wing of the same name, Quintessence released early recordings by such pivotal local bands as D.O.A., the Pointed Sticks, the Modernettes, the Young Canadians (also

briefly known as the K-Tels), and the Subhumans.

In 1979, McDonagh and several others compiled the punk and new wave retrospective "Vancouver Complication" on Pinned Records. It included tracks by D.O.A., the Pointed Sticks, Los Popularos, Active Dog, the Dishrags, the K-Tels, Private School, and U-J3RK4.



McDONAGH

"We had a great underground movement here, but these bands weren't being paid attention to by the major [Canadian] labels," says McDonagh. "For many of those groups, it was their first time on vinyl."

When Quintessence folded in 1981, McDonagh opened the Zulu store at the same location. "Even though I had seen what had happened when things weren't paid attention to much and it

wasn't run properly, I believed very much in [being an] imports and domestic specialized record store," he says.

McDonagh quickly became involved with local projects. "I knew it could be a great risk financially, but there was some great bands that deserved to have records out."

Living thousands of miles away from the nearest major-label head office, and faced with indifference from local commercial radio stations, Vancouver bands were, for the most part, cutting edge. Local releases were being handled by Zulu as well as a multitude of one-off artist-run labels, and several other similarly styled labels emerged in this period, including Netzwerk Productions and the artists' collective MoDaMu.

"[Multinational] head offices weren't out here, so bands didn't have to tailor themselves to what they thought the companies wanted," says McDonagh. "The head offices of the majors were in Toronto, and the ma-

jors here [in regional offices] didn't have signing power."

As McDonagh was increasingly pouring his energies into developing a national distribution division, Zulu releases slowed to a trickle during the late 1980s. Although he was handling lines by such top U.S. independent labels as Enigma, Rhino, and S.S.T., his distribution dream fell apart. "We were doing close to 3,000 titles, but couldn't get paid by stores, which meant we couldn't pay the suppliers."

Realizing he needed distribution clout in Canada for his Zulu label, McDonagh made a deal with Mercury/Polydor last year and then reactivated the label. Gord Badanic now oversees it. "I'm very excited about the label and the new projects we're putting out," McDonagh says. "We work very well with Mercury/Polydor, and the people there are very supportive. As much as I like independent music, I know they can help me do things I can't do myself. Like getting our music in chain stores."

## SIRE/EEG FINDS CANADA SUCCESS IN WALTONS SET

(Continued from page 1)

happen," Stein says. "The songwriting is as strong as it was on [first album] 'Lik My Trakter.' The band did a great job."

To set up the American release of the album, Sire/EEG is servicing the first single, "End Of The World," to U.S. college radio May 11, with service to U.S. triple-A and alternative formats May 15.

"The focus for this record is going to be on college and triple-A [radio] due to the hard-edged nature of alternative [radio] these days," says Sire/EEG New York representative Sandy Alouete. "A lot of programmers at triple-A are already asking about the Walton's."

"'End of the World' is the first single, but I also really like 'Wait Up For Me,' and 'Steel In Your Heart,'" says Stein.

The album, released March 9 in Canada, has sold 20,000 copies to date, according to the band's co-manager, William Tenn. In the May 15 issue of Canadian music industry trade paper *The Record*, the single "End of the World," released Feb. 20, is listed at No. 20 on its contemporary hit radio chart, No. 51 on its contemporary album radio chart, and No. 46 on its adult contemporary listing. Warner Music Canada will service the album's second single, "Was-cana," to radio and Canada's national video network, MuchMusic, May 29.

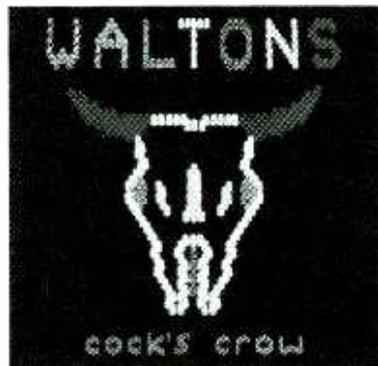
"With the second album, we're trying to consolidate what we've done in Canada and trying to build on the bites of enthusiasm that we have around the world [from WEA affiliates]," says Dave Tollington, senior VP/managing director, domestic/international division, Warner Music Canada.

Stein has a sizable reputation for spotting promising Canadian acts. He scooped up k.d. lang & the Reclines and Barenaked Ladies early on, and in the past decade he has signed Corey Hart, Acid Test, Rheostatics, and Colin James to Sire. (Only the Walton's, James, and Rheostatics remain with the revamped Sire/EEG). Stein says he is negotiating to pick up the Vancouver-based alternative band the Odds, which is signed in Canada to Warner Music Canada.

"I'm not that surprised I have that

many artists from Canada [on the roster], but I don't think about [them being Canadian]," says Stein. "The fact that the acts are Canadian is insignificant to me. Canada's a great place to look for music. I hope nobody else [in the U.S.] discovers that, because it's better for me [if they don't]."

Stein says many Canadians acts are



true originals, but he scoffs at the idea of there being a distinct Canadian musical identity. "You could look all over the world and not find another [Cape Breton fiddler] Ashley MacIsaac or Loreena McKennitt or k.d. lang," he says. "They're truly unique. However, I see more similarities between the Walton's and [Sire/EEG act] Greenberry Woods from Baltimore than I do between the Walton's and Barenaked Ladies or the Rheostatics."

The Walton's' Sire signing came after producer Andy Paley saw the band open for the Canadian native duo Kashtin in May 1993 at the MusicWest trade show in Vancouver and alerted Stein. The following month, Stein flew to Toronto to catch the band's showcase at the Ultrasound club and offered a deal the next day.

"Andy was asked to check out Kashtin but, instead, was blown away by the Walton's," says Stein. "He told me their songs were so good he thought he'd heard them [previously]. They're great songwriters—they really are."

The 7-year-old band, originally from

Regina, Saskatchewan, and now living in Toronto, had signed with Warner Music Canada in January 1993 after selling 7,000 copies of the independent album "Lik My Trakter," produced by John Switzer. Released in June 1992, the album cost only \$10,000 to record, according to Tenn.

Warner Music Canada quickly relaunched the album. The timing was critical; it was imperative to take advantage of the group being the opening act on the western segment of the hottest Canadian tour of 1993, headlined by Barenaked Ladies. The maneuver paid off in substantial press exposure and sales of 70,000 units in Canada, says Tenn, who co-manages the group with Sandy Pandya.

"The first album established them nationally [in Canada]," says Tollington. "They already had support in several regions of the country, and we just filled in the gaps."

Released last January in the U.S., "Lik My Trakter" failed to catch hold, although the band was still able to headline dates in western New York, Michigan, and Ohio, where the album had the benefit of cross-border radio airplay. The band also toured in the U.S. for six weeks with the BoDeans and recorded a track for the film "Naked In New York." But the album sold only 6,000 units in the States, according to SoundScan.

"[With the first album] they primarily made inroads at triple-A and a bit at college [radio]," says Alouete.

Despite a nearly four-year gap between writing the first and second albums, the band's principal songwriter/singer/guitarist Jason Plumb says he really didn't have much time to come up with new material. The band played some 350 dates to promote "Lik My Trakter," 15%-20% of which were in the United States.

"It was nice to have three years, be-



STEIN

cause I'm not that prolific," says Plumb. "We were on the road almost nonstop, and I can't write there. On the road, your mind is on the shows. We think of this as our first real record, although our last record is dearly loved by a lot of our fans. We've really grown up in the last four years. There was a real leap forward. This is more of a grownup album."

"Cock's Crow," produced by Michael Phillip Wojewoda (Barenaked Ladies), represented another change for the band. "Going into a studio situation for 'Cock's Crow' with six weeks nonstop to record a record was a new experience for us," says Plumb. "Half of 'Lik My Trakter' was recorded as demos to shop for a deal."

Long-time Walton's supporter John Jones, music director of modern rock station CFNY Toronto, says it is too early to tell what will happen with "Cock's Crow." "It's been three years since the first album, and it'll be interesting to see whether or not the initial audience that was established with 'Lik My Trakter' will be there for the second album, or if they will have to develop a new audience."

Vito Ierullo, president of Canadian one-stop R.O.W. Entertainment, says that touring will be crucial in breaking the new album domestically. "'Lik My Trakter' was very good for us, and the new album is moving, but not as well as the first," he says. "Unless people see this act, they don't look out for them."

The Walton's are in the tail-end of a 40-date Canadian tour that began in eastern Canada in March and wraps with a June 10 date at the Bathurst Street Theatre here.

Alouete maintains that touring will likely provide the band's breakthrough in the U.S. American tour dates are being set up. The only date confirmed at press time is an opening slot for RCA act Wanderlust in New York June 5. "These guys are so good live [that] getting them on a good tour as a support act is vital," says Alouete. "There's been a couple of tours thrown around, but so far nothing has been settled."



**Sierra Promo.** Star Song, a Christian music label, and its act Sierra are partners with the Parable Group, the largest group of independent Christian bookstores in the U.S., for a nationwide retail promotion involving Sierra's self-titled album. Shown, from left in front, are Mike Wall, the Parable Group Music Committee; band members Wendy Foy Green, Deborah Schnelle, and Jennifer Hendrix; Michael Briggs, VP, the Parable Group; and Lisa Wilson, music coordinator, the Parable Group. In the back row, from left, are Les Coughran, VP of sales, Chordant Distribution; Greg Bays, director of national retail accounts, Chordant; Jeff Willett, director of sales and retail development, Star Song; Danny McGuffey, senior VP of marketing and sales, Star Song; Charles Richardson, the Parable Group Music Committee; and Rod Huff, COO of Chordant.

## Christian Retailers Learn To Compete Convention Details Ways To Boost Business

■ BY PATRICIA BATES

NASHVILLE—Christian retailers have been told they can compete effectively with mainstream retailers in selling Christian music by becoming more self-reliant in promotions and merchandising and working more closely with Christian distributors.

This was one of the themes running through Gospel Music Week 1995. Held here April 23-27, the convention was attended mostly by Christian retailers, distributors, suppliers, and radio professionals. Convention officers said they hoped to attract more mainstream retailers to next year's event.

While Christian music distributors are beginning to get needed support

from the major record companies in terms of financing and distribution, Christian labels are standing behind their product with promises of better services to their accounts.

The Christian distributors Chordant, Word, Diamante, Benson, and others all but guaranteed faster orders, speedier delivery, and quicker returns of CDs and tapes to bookstores that are part of the Christian Music & Video Retailers constituency of Gospel Music Week. The labels also promised hands-on displays, do-it-yourself promotional kits, and easy co-op advertising and special events.

CMVR also got reassurances of support from major music distributor BMG—which recently bought the 50% it did not own of one of the major Christian labels, Reunion Records, during Gospel Music Week.

Observers said that SoundScan is bringing on changes in the way Christian music is merchandised, as more merchants provide the sales research firm with point-of-sale access.

Christian bookstore chains are also acquiring smaller independent chains. As a result, "they are demanding more national marketing from record companies," said Mark Funderburg, 1995 CMVR co-chairman with Allan Hardin. Meanwhile, "the other independents want more support from distributors locally."

Bill Anderson, president/CEO of the Christian Booksellers Association, said, "Much of Gospel Music Week's emphasis this year was on taking the financial risk out of doing business, because everyone is becoming newly capitalized."

"I think we saw the vision of companies and artist campaigns here for summer and fall. We see stores asking for more accessibility and user-friendly options," said Hardin, senior VP/distribution for Benson Music Distribution.

"Our retailers are becoming more pro-active, and by next year's CMVR I think we will see [merchandising] become far more interactive," said Funderburg, VP/GM of Word Distribution.

"We call it more sell-through," said Hardin. "It's when you take a good quality item and take it to the customer through end-caps, shelf-talkers, etc."

The CMVR workshops were attended by 480 registrants this year—nearly 100 more than in 1994, said Funderburg. They represented about one-fourth of the official 1,928 registrants for Gospel Music Week 1995, sponsored by the Gospel Music Association.

This year, CMVR offered distributor roundtables and an 800 number for retailers to call for assistance after Gospel Music Week. Among the topics discussed were defining Christian music, which many Christian bookstores do not categorize, as do secular stores; and international and ethnic expansion, such as marketing to Latinos.

The "video" in CMVR could be seen mostly in artist clips at sales presentations by Chordant Distribution Group, Diamante Music Group, Integrity Music, Benson Music Group, Diadem Music, Word Records & Music, Brentwood Music, Light Distribution, Gotee Records, Curb Records, and New Day Christian Distributors.

Hollywood producers have yet to bring family movies to CMVR, as they do to mainstream trade conventions. A Christian Booksellers Association study said home video sales and rentals are about evenly divided now at Christian bookstores. But many of the retailers would like to see first-run movies in theaters, with Christian artist soundtracks, too.

Christian rap group DC Talk announced at a luncheon that it will host the world premiere of its film "Free At Last" Aug. 11 in Nashville, and nationwide Sept. 15.

As for TV, retailers were encouraged to seek outlets for Christian cable TV stations in their areas. This was also the second consecutive year that the Family Channel telecast the 26th annual Dove Awards ceremonies. The network aired them live April 27 and rebroadcast them April 29. The Family Channel has a long-term contract with GMA for future Dove Awards shows.

There were also two music packages tied to the Dove Awards, including the fifth annual "Today's Best Christian Hits" from Arrival and K-Tel, with 13 tracks from song of the year nominees. Also, 45,000 copies of a Christian artist sampler tape, "It's Not Just For Sundays Anymore," priced at \$2.99, were sent exclusively to 600 Target stores this year.

Nearly 700 Christian bookstores also requested promotional materials related to the Dove Awards—a 70% increase over 1994, according to GMA. Along with the Target stores, "we're expecting well over 5,000 stores nationwide to promote the Dove Awards," said GMA president Bruce Koblish. Last year, Christian music sales increased by 333% at Target after the Dove Awards, said a GMA representative.

Spring Arbor Distributors again set up a floor model of a Christian bookstore, and this year the fixtures and furnishings were acquired by Romar's of Indianapolis. In 1994, Commitments, of Racine, Wis., purchased most of the exhibit and said it realized 14% sales growth afterward through re-merchandising. Commitments said sales rose 52% in print/choral, 50% in accompaniment tracks, 37% in video, and 24% in CDs last year.

In a marketing seminar, Jeff Slutsky, president of Streetfighter Marketing, said Christian retailers might be able to double their 3% nationwide market share through cross-promotions. He said they could "spend \$1 and get \$10 to \$15 worth of cross-promotion."

Jim Reimann, whose Christian Armory stores near Atlanta were sold to Family Bookstores May 1, said during a session on "Capturing Your Customers And Keeping Them," "We should all take advantage of the co-op dollars out there, and not enough of us are doing it. The latest CBA survey said as many as 65% of us never have a special event, and only 2.8% of us have them four or more times a year."

America has gone from mass production in retailing to mass customization, said Ron Grosse at the "Big Business, Small Business" workshop. He owns  
*(Continued on page 50)*

## Indie Distributor Changes More Than Name With Fewer Labels, Passport Music Goes National

■ BY JIM BESSMAN

NEW YORK—Soon after the Denver-based independent distributor Encore celebrated its 10th anniversary, it changed its name and tightened its portfolio.

Encore—among the first to utilize telesales and, much to the chagrin of competitors, cross regional boundaries—turned 10 years old in January. In March, it changed its name to Passport Music Distribution Inc. and consolidated its holdings.

The change occurred after Encore bought import/budget label distributor Sound Solutions (USA) Inc. at the start of the year.

"A distribution company can't be all things to all people, so we narrowed our distribution to labels which are similar in terms of how they're sold and marketed," says Toby Knobel, president of Passport, which along with sister distributor AEC Music Distribution is owned by the New York-based Alliance Entertainment Corp. But AEC, says Knobel, focuses on distributing traditionally "hit-driven" labels as opposed to Passport's predominantly catalog lines in the jazz, blues, folk, classical, and adult contemporary genres.

"Passport is less susceptible to the vicissitudes of the street because of its catalog nature," adds Knobel, who nevertheless cut back by more than half the 550 or so combined Encore and Sound Solutions labels to a more manageable number of approximately 250. These include the nonexclusive Passport-distributed Higher Octave, Oh Boy, Fantasy, W.A.R.?, Hearts Of Space, Green Linnet, and Welk lines.

Exclusive labels also distributed by Passport number between 12 and 18 and include Alliance's recently acquired Concord Jazz and Jazz Alliance; Dave Matthews' original label, Bama Rags; and the new King Biscuit Flower Hour Records. King Biscuit, whose first releases are due midyear, is "a labor of love," says Knobel, and will feature the classic syndicated rock-concert fare "that most of us [then] in college set our watches and hookahs by."

Additionally, Passport distributes a

like number of import labels.

Passport-distributed catalog lines and AEC's new-release labels have now been "segregated," Knobel says, "so that we have no labels in common—which was very confusing for a while. Again, you can't be all things to all people."

An increased marketing and advertising staff at what is now called Passport reflects the company's successful move into national distribution, according to Knobel. "We're now a true national distributor," he says, noting that the recent addition of the Tower, Hastings, and Trans World retail chains has filled in its national account picture.

Following the acquisition of Sound Solutions, Passport closed the absorbed distributor's warehouse in Sommerset,

N.J., then opened a sales office there, appointing former Sound Solutions executive Jim Cuomo VP of sales. In his new role, Cuomo, who is one of many Sound Solutions personnel carry-overs, coordinates both Passport's field sales team and its telesales staff.

"It's a unique synergy," says Knobel. "To the best of my knowledge, ours is the only distribution company that has telesales and field reps assigned to the same geographical region. Others have reps in an area, but they don't necessarily have a guy on the phone in that same area getting to the tastemaker accounts and exchanging and coordinating information with them as well. We have a higher degree of expertise which I don't think others have."

*(Continued on page 50)*

### BIBLIOTECH™

## Audio Adventures Hits High Gear With Truck-Stop Rentals

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—With their long hours on the road, truck drivers have always been a natural audience for audiobooks. But many are not looking to build a permanent library; they simply want temporary entertainment for the long drive. Prices ranging from \$15 to buy an abridged title to \$60 or more for unabridged can be daunting on a trucker's salary, and renting from one store can be difficult when traveling cross-country.

Enter Audio Adventures, an enterprising company that has created a unique audiobook rental system targeted to the needs of truck drivers and other travelers.

The Boulder, Colo.-based company has set up a network of audiobook rental outlets in truck stops and travel centers along major highways. Customers can rent an audiobook at any location, listen to it as they drive, and then return it at any convenient loca-

tion along their route. They can also return audiobooks by mail.

The idea came about when cofounder Don Gruidel was driving across Kansas with his family on vacation. "I wanted to try an audiobook, so I picked one up. We liked it so much that 200 miles down the road, I picked up another for the return trip," he says. "I thought, wouldn't it be nice to just drop these off and rent another one?"

Audio Adventures was launched five years ago at a single truck stop, which didn't do well. "Then we went to the Sapp Bros. chain of 10 truck stops, and that worked better," says Gruidel. "We realized that the key was to have as big a network as possible."

*(Continued on page 50)*



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## Kemp Mill CEO To Leave As Chain Streamlines Operation

**I**N A surprise move, Kemp Mill Music announced that Stan Wahler, president/CEO of the 26-store chain, will depart the company in July. The responsibilities of Wahler, who founded the Beltsville, Md.-based company in 1972, will be split between the chain's two other senior management executives, Howard Appelbaum and Marc Appelbaum.

In a statement, Wahler said he has mixed emotions about leaving. But "in the present music retailing environment, as the company re-engineers itself, I feel it is an appropriate time to seek opportunities elsewhere."

Kemp Mill, like other Washington, D.C., area music merchants, is finding itself caught in a price war crossfire between Circuit City, a longtime player in the market, and Best Buy, which entered the area last October.

In addition to the entree of Best Buy, 1994 saw Borders open four stores in the D.C. area; HMV

open an outlet in Georgetown, with plans for more outlets; and Tower Records/Video increase from four outlets to six. Although music retailing space has increased dramatically in the market, music sales haven't kept pace, say local observers.

Kemp Mill, which began the year with 36 outlets, closed three stores in the first quarter when their leases expired and subsequently closed another seven. Executive VP Howard Appelbaum says the company plans "to downsize the operation and reconfigure the organization."

As part of that process, Wahler, who will retain equity in Kemp Mill, says he decided it was time to move on.

"The strengths that I bring to the table are running the business side of a corporation, and now I will be out looking for a situation where I can bring my strengths to bear."

Kemp Mill, meanwhile is "negotiating with landlords for releases, concessions, and terminations" of store leases, says Appelbaum. "We are actively pursuing that strategy, which is the critical first step for downsizing our business."

The stores targeted for closure are ones that last year were barely profitable, and now, due to the enhanced competition, are losing money.

"We can't afford to be a money-losing operation," Appelbaum says. "We are downsizing to be profitable."

In commenting on the void left by Wahler's impending departure, Appelbaum notes that the areas Wahler oversaw, such as leasing, insurance, and banking, will not need as much energy devoted to them, considering Kemp Mill's current direction.

"What Kemp Mill needs now is marketing and strong operations," Appelbaum says.

**O**VER THE last six weeks, Blockbuster Music has been meeting with its main music suppliers and laying out its operational and advertising plans. One of the interesting suggestions to have emerged from these meetings, accord-

ing to sources, is that the company will begin testing music sales in its 3,000-outlet video rental chain.

According to those familiar with Blockbuster's thinking on the topic, the chain's test likely will include the top 20 titles and maybe some movie soundtracks. The top 20 titles will probably be edited by Blockbuster's desire to maintain a store that caters to the family.

If the test proves successful, the strategy could be rolled out to all the chain's video rental stores. Blockbuster executives couldn't be reached for comment.

In other Blockbuster Music news, Viacom released its earnings for the first quarter, showing a net income of \$56.2 million, or 15 cents per share, on

revenues of \$2.7 billion. Although it didn't break out numbers for its music chain, a Viacom spokesman was quoted in the Fort Lauderdale Sun-Sentinel as saying

that Blockbuster Music suffered a 8% comparable-store sales decrease during the first quarter.

That spokesman attributed the decline to the ongoing conversion of all its stores to the Blockbuster Music format, which disrupted sales. Previously, the chain used to operate stores under a number of different identities.

He also blamed the sales decline on competition from discounters.

Discounters apparently were another topic of conversation at Blockbuster's meetings with the suppliers. According to distribution and label sources, Steve Berrard, CEO for Blockbuster Entertainment, visited some meetings long enough to harangue manufacturers for sitting idly by while discounters' loss-leader policies raze the music specialty chains.

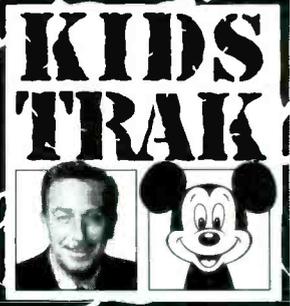
Not every major heard that speech, but Berrard was said to have warned those manufacturers perceived to be particularly inactive on the topic that if they continue to ignore loss-leader pricing, it would force Blockbuster to downsize its commitment to music.

**A**BOUT A YEAR AGO, Al Carter acquired Atlanta-based One Stop Music House, a wholesaler and 13-store chain. At the time, he said he would concentrate on defining his company's mission, and then he would look to grow, including making acquisitions (Billboard, April 30, 1994). And then in February, he told Retail Track that he was searching for acquisition opportunities (Billboard, Feb. 11). Now, Retail Track hears that Carter is close to making good on his promise to grow via acquisitions and that he has a certain 14-unit chain lined up in his sights. Executives at One Stop didn't respond to phone calls seeking comment.

**M**AKING TRACKS: Anne McLaughlin, VP/CFO at Torrance, Calif.-based Wherehouse Entertainment, has left the company to become the CFO for Carson, Calif.-based the Store of Knowledge chain.



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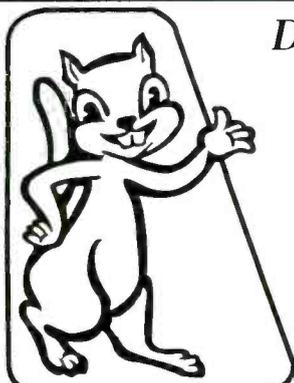
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## Abbey Rd.'s Black Music Day Has Social, Charitable Aims

**ANNUAL REMINDER:** Sunday, June 4 once again brings Black Music Day to Abbey Road Distributors' L.A. facility. The yearly function, mounted by Abbey Road's Sam Ginsburg, gathers the wholesaler's customers with a glittering array of black music.

It's a venerable celebration: Ginsburg has been putting on this annual fete, which coincides with Black Music Month, for 14 years, since his days at City-1-Stop.

Beyond its ongoing function of bringing people together, Black Music Day serves an important, and laudable, charitable function. The event also raises money for the United Negro College Scholarship Fund; this year's recipient will be the Hank Wylie Memorial Scholarship, named in honor of the late black music executive. Ginsburg has raised more than \$50,000 for the UNCSF during the four years he has solicited contributions. He asks that

also handling the reborn Wolfgang Records (Billboard, April 8) . . . Blue Goat Records has been founded in L.A. and will concentrate on modern and traditional blues music. The first release from the company will be the self-titled debut by L.A. blues-rock unit **Red Eye Blues**.

**FULL-BODIED FLAVA:** Mention must be made here of the impressive display of *dementia pruceor* put on by Matador Records' wild-ass trio the **Jon Spencer Blues Explosion** at the Troubadour in L.A. on April 27.

The bassless band, which includes guitarists Spencer and Judah Bauer and overpowering drummer **Russell Simms**, flailed away in a high-energy cyclone of punk-blues madness. **Ex-Pussy Galore** maestro Spencer was the hub of the show; he flopped and writhed across the stage for much of the relentless set, abandoning his guitar at several junctures to manufacture electronic shrieks with his theremin. Most in the packed house would have to agree with a line from one of Spencer's manic tunes: the Blues Explosion "got the flava."

Similarly groovy was the opening act, Fat Possum/Capricorn's **R.L. Burnside**, who is supporting the Blues Explosion in a series of national club dates. Using an instrumental lineup identical to Spencer's, Mississippi bluesman Burnside stomped out an hour's worth of authoritative, hypnotic Delta soul; his bandmates joined the Blues Explosion on an amped-up encore jam.

In all, the gig was one of the best indie music soirees we've attended in some time.

**FLAG WAVING:** Many have forgotten, or may not have ever known, that in 1960, when guitarist/icon **Doc Watson** was discovered by the late folklorist **Ralph Rinzler** in North Carolina, Watson was playing *electric* guitar in a rockabilly combo.

"It was a local group," Watson remembers. "We didn't do any hot TV shows or hit records, but we had a good time playing for some local dances. I got a feel for the '50s music, a little bit of how to play it then. I was attempting to play an electric guitar. Somebody asked me if I was going to back to it on this album. I said, 'Nosiree, I'm gonna play Ol' Hoss—I'm gonna play flattop.' And that's what I did."

"This album" is Watson's new Sugar Hill release, "Docabilly" (he hates the title), on which the flat-picking master performs songs associated with **Bill Haley, Elvis Presley, the Everly Brothers, Johnny Cash**, and other fondly remembered '50s singers.

Watson says, "I always wanted to do a '50s album, and I finally thought, well, people are kinda headin' back to that in their notions of likin' Johnny Cash and other people's early things that they did back in the '50s, so why not take a crack at it?"

Produced by Watson's longtime bassist, **T. Michael Coleman**, the record features such well-known pickers as guitar-steel titan **Junior Brown, Marty Stuart**, dobro genius **Mike Auldridge**, and guitar legend **Duane Eddy**.

(Continued on next page)



by Chris Morris

checks payable to the UNCSF be delivered prior to June 2, as a representative of the fund will be on hand for the presentation of the contribution.

Show up, celebrate black music, and dig deep.

**QUICK HITS:** Caroline Records Distribution in New York has appointed **Jim Genova** as national director of sales and marketing, reporting to senior VP of sales and distribution **Rick Williams**. Genova is a respected vet who previously served at Relativity, Mercury, and Mechanic/Giant . . . Caroline will distribute L.A.-based Bizarre/Planet Records, which will now be known as Planet3 Records . . . Roadrunner Records in New York has instituted a new imprint, Roadrunner/Supersoul; the initial signing to the label is hardcore unit **Shelter** . . . Real Records, a new L.A.-based label mounted by **Stevie Nicks'** former manager **Glen Parrish**, kicks off May 9 with a single by Dallas-based industrial act **Ugly Mustard**. Independent National Distributors Inc. is handling the company exclusively . . . L.A.'s Thump Records, which has scored on The Billboard 200 with its "Old School" rap compilations, has established a new imprint, Neurotic Records, which debuted with a collection of "Old School Punk." **Circle Jerks, X, T.S.O.L., Flipper**, and **Middle Class** are among the artists anthologized on the album . . . Former Private Music instrumentalist **Patrick O'Hearn** has started his own label, Deep Cave Records. The imprint will debut this summer with "Trust," an album featuring **David Torn** and **Terry Bozzio**, among others . . . AEC Music Distribution has added a number of lines to its label roster, including Absolute Records, Metropolis Records, K4B Records, e pluribus unum, Phantom Hill, Pope Music, Immune Records, and Canada's Shake The Record Label. The distributor is

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## CHRISTIAN RETAILERS LEARN TO COMPETE

(Continued from page 47)

Lighthouse Christian Books, of Green Bay, Wis.

"It used to be 'make everything the same, and more of it,'" he said. Wal-Mart, Kmart, Shopko went beyond the perception that if discount stores were selling merchandise cheap, then it wouldn't last. Like them, some independent Christian stores have had to rethink their operations, he said, and view themselves in the context of the larger retailing industry.

"Get people out of customer service if you think they don't belong there," recommended Grosse. "Why do we tolerate it? I think it's because companies often assume customer service is a no-brainer, and that anyone can do it. That's not so."

Reimann said retailers need to use technology to find out as much as possible about their customers. Database marketing is more specific than direct mail, he said. It should be done at point-of-sale, but not manually, such as filling out cards that have to be inputted onto computers. And customers should be told that mailing lists are never sold to outsiders.

"It's the difference between a targeted approach and a rifle or shotgun one," Reimann said. He joked that it was almost a "firing offense" at Christian Armory if his employees did not get information at cash registers dur-

ing transactions.

Reimann also said, "It's still amazing to me how many stores still don't have mailing lists. He said he has 40,000 names on his list at Christian Armory and that he did 40 mailings in 1994 to select groups. "If [retailers] tell me they have one, I ask them, 'When's the last time you used it? If it's been a year ago, then it's already out of date.'"

"We did our first in-store with our new database on May 1, 1993, with Rich Mullins," says Reimann. "We mailed to 130 persons, and our business was up 63% then, which was near Mother's Day." Likewise, sales increased 73% for another promotion on Memorial Day after cards for a 25% discount were sent to 650 persons, he said. Christian Armory does bulk-rate mailings about three weeks in advance, and first-class mailings at least one week beforehand.

As for in-store events, Reimann said, these can involve artists or authors, product introductions, or product discounts. "Some are funded 100% by the product distributor or concert promoters... You may have to get the sales reps involved," he said. "I like to place [an] order and then market it together with them."

In advertising, said Slutsky, "don't think of redemption but, instead, your return on investment." He added,

"Most people talk about how to spend, but you should also know how not to. Normally, you shouldn't discount unless it's value-added, or it brings a new customer into your store." For instance, he said, retailers can issue VIP cards with a 5%-10% savings, especially to major employers in their areas.

Slutsky talked about print, radio, and TV ads, saying retailers have to negotiate with the media after making a

budget. With newspapers, he said merchants should never buy a full-page ad because they can get a smaller center-page ad for less. He also said the headline should be an attention-getter and generally should not include the company name.

In radio, he said, retailers should look for 30-second spots and more frequency of air time, including the hours after midnight. Cable TV talk pro-

grams can be beneficial, he said, if the message is appropriate and the merchant can get 10- to 30-second commercials.

"If you do direct mail, don't make it look like junk," he said. "Get them to laugh at it, and then to read. Postcards are cheaper than letters, and using hand-addressed invitations will get them to open them." He suggested two-step mailings: a teaser and a follow-up.

## INDIE DISTRIBUTOR CHANGES MORE THAN NAME

(Continued from page 47)

All shipping of Passport product is now done out of its Denver warehouse. As for marketing, Knobel says that as part of the Alliance family, Passport has access to the parent company's Hard Core Marketing, an independent marketing company. The latter was once a function of CD One Stop, which Alliance previously acquired during its formation. In that period, from 1991-94, Alliance also took in fellow one-stops Bassin Distributors and Abbey Road Distributors, and the independent Encore Distributors, which has now become Passport.

Alliance also owns the Premiere Artist Services management company, whose clients include Frank Sinatra and Julio Iglesias; Creative Services, which develops the artwork for the various Alliance subsidiaries; Castle Communications, a U.K.-based catalog label whose library includes the Kinks; and Brazilian distributor Disquemusic.

"Put all the components together and we have the ability to put product through the pipeline on a national and international scale—and also produce product," says Knobel. "And it's a fairly awesome synthesis, with a whole greater than the sum of its parts. We're talking about in excess of half a billion in sales annually."

Such success has apparently rubbed off on Passport, as Knobel espouses a new attitude regarding the newly named Alliance entity.

## INDEPENDENTS

(Continued from preceding page)

Watson sings and plays the vintage tunes delightfully, and the entire project has a loose first-take feel. Watson says that the Kitty Callen tune "Little Things Mean A Lot," which he dedicated to his wife, **Rose Lee**, was about the only track that required overdubbing.

"I got emotional on one verse and chorus of that," he confesses. "It was dedicated to my sweetheart here at home. I wanted to do it right, and there was a tear there—a little too much of a one."

Watson, who headlined the annual festival dedicated to the memory of his late son, **Merle**, held April 27-30 in Wilkesboro, N.C., says a handful of other live dates are coming this summer.

"I'm doing about a tenth of what I did at the end of '90," he says. "I officially retired, but I'm doing a few jobs. A man can't just sit down and quit."

Watson, who says he may attempt to cut an album of music spanning the '30s to the '60s, adds that he hopes to reunite the crew that cut "Docabilly" for some live shows in the future.

"During Encore's decade, we had to do whatever it took," he says. "That means constantly reinventing distribution such that we were a distributor who sold accessories in addition to our exclusive and nonexclusive labels. Now we have eschewed this survival mentality: We've got Alliance's one-stop group, which can service retail admira-

bly with accessories and major-label product, so we've begun this process of eliminating much of that from our catalog.

"But we're focused more than ever on music distribution, and that's one of the biggest differences between the old and the new."

## AUDIO ADVENTURES HITS HIGH GEAR

(Continued from page 47)

Today, Audio Adventures outlets are found in 350 truck stops in 43 states, with 75 more locations to be added by the end of the year. Chains using the Audio Adventures system include Petro, Sapp Bros., Truck Stops of America, National, Pilot, Flying J, Broadway, and All-American. These large centers cater to all travelers' needs, with restaurants, hotels, mini-malls, dry cleaning services, banks, showers and locker rooms, and automotive services.

Audio Adventures now has 70,000 members, rents 1 million audiobooks a year, and has annual gross revenues of \$4 million.

Initially, the clientele was 90% truck drivers, but that has decreased to 70% as new types of customers gradually come into the mix. Some of these newer members are salespeople, retired people who travel frequently, and "families who may only use the system once or twice a year, when they go on vacation or visit relatives," says Gruidel.

To join, customers pay \$5 for membership and show their driver's license. Rental prices range from \$3.90 a week for a three-hour abridgement to \$13.50 a week for an 18-hour unabridged title. Truck stops receive a portion of each transaction.

Audio Adventures stocks a total of 2,800 titles. Each month, buyer Ed Gruidel (Don's brother) brings in 30 or 40 new titles, ordering 50-150 copies of each title. A variety of genres are included—fiction, children's, self-help, romance, etc.—but Westerns and suspense/thrillers are the most popular. Unabridged titles make up the lion's share of the business.

Each Audio Adventures location carries 160 audiobooks, and the selection is different at each stop. Who decides what titles will be found at a particular location? "God," quips executive administrator Jan Sirney. "Our program is set up as a network. People will rent a title at one location and return it to another, so the titles are constantly moving around the country as the locations feed each other," ensuring an ever-changing mix.

Truck-stop owners speak highly of the company. "They have service, that's what I like," says Jack Ralston,

store manager of Alamo Truck Stop in Sparks, Nev. "They're just a phone call away, and they're very responsive to a phone call. They have a good variety of books and ship them out the same day you ask."

The Oak Grove Texaco Ambest Truck Stop in Oak Grove, Mo., added Audio Adventures two months ago because "so many people were coming into the store wanting to drop off Audio Adventures books that I thought I'd better look into it," says Carol Baker. "In the short time they've been here, they've done exceptionally well. The selection is great; there's something in the rack for everyone's taste. They give us plenty of point-of-purchase materials, and all the paperwork is self-explanatory—the forms are easy to fill out, and it doesn't take time to train someone. I've been very pleased."

The truck stop also sells audiobooks, but Baker says, "Interestingly, the rental hasn't hurt my audiobook sales at all. People rent them, have a chance to 'taste' them, then come back and buy the ones they liked."

The system also doesn't take much room; just a 6½-foot tall bookrack, provided by the company, with an Audio Adventures sign on top. The company plans to create a small door sticker that says, "Audio Adventures Here," much like the stickers that state which credit cards are accepted at an establishment.

Audio Adventures is expanding into other sectors as well. The company recently started a library leasing program, Landmark Audiobooks, in which libraries "lease" audiobooks from the company at a fixed price, and can exchange up to one third of the inventory every three months at no additional cost. "Libraries only have a certain budget for audiobooks; with this system, they can offer twice as many titles each year for the same amount of money," says Sirney.

In April, Audio Adventures opened its first retail store in Boulder. The store rents and sells audiobooks, and also carries business and self-help books (the hardcover and paperback kind), CD-ROMs, cards, and motivational posters.



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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	3	<b>BOB MARLEY AND THE WAILERS</b> ▲ EMI 846210*/ISLAND (10.98/16.98)	LEGEND 27 weeks at No. 1	198
2	4	<b>NINE INCH NAILS</b> ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	87
3	1	<b>SELENA</b> EMI LATIN 27190 (7.98/13.98)	MIS MEJORES CANCIONES - 17 SUPER EXITOS	3
4	2	<b>BOYZ II MEN</b> ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	24
5	9	<b>STEVE MILLER BAND</b> ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	204
6	7	<b>PINK FLOYD</b> ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	209
7	5	<b>JIMMY BUFFETT</b> ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	206
8	8	<b>PINK FLOYD</b> ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	209
9	6	<b>ELTON JOHN</b> ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	197
10	13	<b>JIMI HENDRIX</b> ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	2
11	11	<b>JOURNEY</b> ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	209
12	26	<b>BEASTIE BOYS</b> ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	129
13	10	<b>GREEN DAY</b> LOOKOUT 46* (7.98/10.98)	KERPLUNK	29
14	18	<b>OFFSPRING</b> EPITAPH 86424* (9.98/15.98)	IGNITION	17
15	17	<b>ENYA</b> ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	185
16	12	<b>EAGLES</b> ▲ ELEKTRA 1057/EEG (10.98/15.98)	GREATEST HITS 1971-1975	209
17	24	<b>THE DOORS</b> ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	192
18	23	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	114
19	16	<b>METALLICA</b> ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	195
20	15	<b>LIVE</b> ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	6
21	21	<b>ERIC CLAPTON</b> ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	206
22	25	<b>SOUNDTRACK</b> ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	25
23	14	<b>JANIS JOPLIN</b> ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	158
24	19	<b>NIRVANA</b> ▲ SUB POP 34* (8.98/14.98)	BLEACH	56
25	27	<b>MADONNA</b> ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	9
26	28	<b>MELISSA ETHERIDGE</b> ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	31
27	—	<b>BEASTIE BOYS</b> ▲ CAPITOL 98938* (7.98/11.98)	CHECK YOUR HEAD	1
28	20	<b>GREEN DAY</b> LOOKOUT 22* (7.98/10.98)	39/SMOOTH	26
29	31	<b>JAMES TAYLOR</b> ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	207
30	33	<b>LED ZEPPELIN</b> ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	177
31	30	<b>METALLICA</b> ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	186
32	34	<b>THE BEATLES</b> ▲ CAPITOL 46446 (10.98/16.98)	ABBAY ROAD	68
33	36	<b>PATSY CLINE</b> ▲ MCA 12* (7.98/12.98)	GREATEST HITS	198
34	44	<b>WHITE ZOMBIE</b> ▲ Geffen 24460* (10.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	3
35	—	<b>BLONDIE</b> ● CHRYSALIS 21337/EMI (7.98/11.98)	THE BEST OF BLONDIE	2
36	39	<b>THE BEATLES</b> ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	94
37	35	<b>ALICE IN CHAINS</b> COLUMBIA 67059 (4.98 EQ/6.98)	SAP (EP)	6
38	32	<b>EAGLES</b> ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	112
39	38	<b>METALLICA</b> ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	185
40	29	<b>AEROSMITH</b> ▲ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	206
41	45	<b>MARVIN GAYE</b> MOTOWN 6058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	18
42	40	<b>U2</b> ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	162
43	—	<b>BEASTIE BOYS</b> ▲ CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	10
44	37	<b>AC/DC</b> ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	109
45	50	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	79
46	47	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	59
47	42	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT-INTERSCOPE 92213/AG (7.98/11.98)	BROKEN	9
48	49	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	175
49	43	<b>ZZ TOP</b> ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	7
50	—	<b>AL GREEN</b> BLUE NOTE 27627/CAPITOL (7.98/11.98)	I'M STILL IN LOVE WITH YOU	1

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

## Dance Tracks Excels In A Narrow Specialty N.Y. Store Caters To DJs With Massive Vinyl Stock

■ BY KAREN BRUNO

NEW YORK—Visitors to Dance Tracks may feel as though they are entering an inner sanctum. Thin silver blinds are partially drawn to block out street life; walls are matte black; and, at a raised black counter at one end of the store, unsmiling men and women, like secular priests, are absorbed in a solemn ritual. As if performing a sacrament, they take down an album from the wall behind them, remove its sheaf and place it on one of three state-of-the-art turntables. This temple of music is presided over by believers and owners Stefan Prescott and Joe Claussell. "Spirits talk to you through this music if you let them," says Prescott.

The mediums for these spirits are usually in the form of the DJs who are Dance Tracks' best customers, helping explain the store's average transaction of \$85 (the same as for their mail-order customers). DJs and others come for the store's specialty—house or dance music, specifically the less commercial "deep house." "Most people who come in here are looking for the underground



stuff," says Prescott.

There are more than 20,000 titles in the store, mostly in the form of new and used 12-inch vinyl, which are displayed in wall racks and bins, divided into imports and domestic. Jazz, African music, and dub reggae are represented as well. Dance Tracks also carries about 80 CD titles.

"If Dance Tracks can put a little bit of soul back into New York City, we'll be happy," says Prescott, who has been running the store with Claussell for two years. In their first year of business, the store grossed nearly \$1 million, with 70% from retail music sales, 20% from mail order, and the remainder from merchandise such as T-shirts, knit hats, and jackets emblazoned with the Dance Tracks logo.

Prescott, 28, and Claussell, 29, are hardly music novices. Prescott grew up in England and moved to New York when he was 21 to work as a reinsurance broker for Lloyd's of London. He has worked as a DJ since he was 15. Claussell, whose personal record collection totals 50,000, grew up in Brooklyn, N.Y., with seven brothers who each listened to different kinds of music. Pres-



The triumvirate at Dance Tracks includes, from left, Stefan Prescott, co-owner; Phil D, store manager; and Joe Claussell, co-owner. (Photo: Karen Bruno)



Dance Tracks is located in New York's East Village neighborhood. (Photo: Karen Bruno)

cott met Claussell when the latter was working at the old Dance Tracks; Prescott started buying collectible records from him. "Joe is an encyclopedia of music and the best DJ in the world," says Prescott.

The future partners hit it off, and Prescott asked him if he wanted to become a partner in a "new" Dance Tracks. With Prescott's 100-page business plan in hand, they obtained financing and bought the name from previous owner Stan Hatsakis, who had run the store for four years. "It wasn't just going to be another store," Prescott says. "The music was going to be of paramount importance. We want it to be a special place, not a club, but a home for Vinyl Junkies Anonymous."

Prescott and Claussell also envision Dance Tracks as a "showplace" for a label that will be launched in early 1996. The label, which will include world music, jazz, and R&B, will be produced in a 24-track recording studio financed with store revenues. "We want to retain creative control so we won't accept outside financing," Prescott says. The Dance Tracks name, in fact, is a crucial part of the strategy. "Even when it was a ramshackle place, Dance Tracks was well thought of around the world, especially in Japan," he says.

The new Dance Tracks is much spiffier than the old incarnation. The 2,500-square-foot store was totally gutted after the two partners bought it. Black, handmade display shelves and recessed lighting were installed. The store is clean and uncluttered. Two black vinyl couches are perfect for lounging. The biggest expense was the audiophile-quality sound system, which includes an original Richard Long Crossover turntable, two reel-to-reels, and DAT machines. "There isn't a medium that we can't hear on our sound system," Prescott says.

The store is located in the heart of the East Village, a close-knit community known for its social ferment and iconoclastic characters. The Hell's Angels' New York headquarters are just up the block. "It's a great, supportive community," Prescott says. But he finds the city of New York much less helpful. "New York City has a total disregard for helping small businesses succeed. It manages to hit you with a new tax every week. Last week it was a mass transit tax," he says with frustration. Yet he finds the New York nightlife and high volume of tourists,

many of whom come to Dance Tracks, compensating factors.

"We think we provide a unique service. We work very hard to find music, and we believe in the music we stock," he says. Prescott travels frequently to find new recordings and also buys from one-stops such as Watts, Pearl, and Landmark. And many people bring their product to Dance Tracks because of its high profile. Customers may listen to anything in the store at one of four turntables with headphones. Imports retail for \$8.99 and domestics for \$5.49. Some collectibles are as high as \$150. The owners hope to expand the collectibles section to 100,000 titles from its current 30,000. CDs range from \$15 for domestics to \$25 for imports.



Dance Tracks employee and DJ Colleen Murphy looks through the store's small CD section. The Dance Tracks logo on her back will be found on a label the store owners are planning to start. (Photo: Karen Bruno)

Dance Tracks has five staffers in addition to Claussell and Prescott. "Every one of our salespeople has their own customers," Prescott says. Store manager and DJ Phil D had previously worked at Downtown Records. Colleen Murphy had been at a radio station. Another full-time employee runs the mail-order business, which has a base of 2,500 customers.

Prescott and Claussell see themselves as advocates for dance music and hope to help turn around its current low profile. "Until rap and hip-hop rediscover themselves, they will rapidly lose their audience," says Prescott. "But people still want to dance. Dance music is making a massive recovery." He is currently conducting an in-store survey that, he hopes, will prove his point.

# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### ★ JILL SOBULE

PRODUCERS: Brad Jones & Robin Eaton  
Lava/Atlantic 82741

Anyone longing for the frankness of Liz Phair (minus the shock value), the refinement of Suzanne Vega, and the childish allure of Cyndi Lauper need look no further than Jill Sobule, an enchanting singer/songwriter who excels at story/songs played organically by a small, acoustic ensemble. Self-titled album (her second) is a potpourri of eccentric, triple-A-style music, highlighted by the tracks "I Kissed A Girl," "Good Person Inside," "Karen By Night," and the maudlin "Now That I Don't Have You." A refreshing return.

### ★ CHRISTINE LAVIN

Please Don't Make Me Too Happy  
PRODUCER: Steve Rosenthal  
Shanachie 8016

Veteran singer/songwriter Christine Lavin, an earnest folkie with a cynical eye that befits a Gotham troubadour, returns with another entertaining set of first-person songs. With fine accompaniment that often includes tastefully employed strings, Lavin is at her funniest with wryly observed story/songs like the a cappella "Oh No" and the nutty, slice-of-New-York-life "Waiting For The B Train." Also includes the bleak, breathless pop of "Constant State Of Want," as well as bittersweet folk themes "Jane," "The Sixth Floor," and "69," a song of telephonic deception inspired by an AT&T ad.

### ★ DON DIXON

#### Romantic Depressive

PRODUCERS: Mark Williams & Don Dixon  
Sugar Hill 5501

Best known for his production/engineering credits for the likes of R.E.M., the Smithereens, and Marshall Crenshaw, Dixon is also a singer/songwriter with some fine, critically praised, but popularly overlooked albums under his belt. "Romantic Depressive," Dixon's first set after a six-year recording hiatus, deserves a better fate, fat as it is with beautifully constructed songs with deeply hued soul tinges, delivered in Dixon's frayed, bluesy voice. "I Should Know Better" and "Giving Up The Ghost" are great places to start discovering.

### ★ THE DENISON/KIMBALL TRIO

#### Soul Machine

PRODUCERS: The D/K Trio & Casey Rice  
Skingraft Records 22

This trio—actually a duo, with the odd guest—could be the lounge act for the devil's anteroom. Arid industrial interludes, dark B-movie themes, and the occasional wicked jazz cover are each part of the group's repertoire. From the noirish take on Ornette Coleman's "Lonely Woman" to all-tension-no-release tunes like "Blueball Avenue," guitarist Duane Denison (of Jesus Lizard fame) and drummer James Kimball have made the rare instrumental rock record that blends beauty with the beast. The second D/K Trio outing after the way laid-back soundtrack to underground film "Walls In The City," "Soul Machine" has the makings of a cult classic. Distributed by Touch And Go.

### THE DASHBOARD SAVIORS

#### Love Sorrow Hatred Madness

PRODUCERS: The Dashboard Savors  
Twin/Tone-Medium Cool 89275

On its latest release, rootsy rock'n'roll band combines insightful, slice-of-life lyrics with a lo-fi groove reminiscent of Keith Richards' Xpensive Winos. Most compelling moments include the cinematic-*vérité* imagery of "The Projectionist," "Lori Grew Up," "Training Wheels" (co-written with kindred spirit Jack Logan), and "Singing For My Supper." A solid set.

## SPOTLIGHT



### MOBB DEEP

#### The Infamous

PRODUCERS: Mobb Deep, the Abstract  
Loud/RCA 66480

On second set, duo relies on deep, sinister, and intricate music to float its vivid, technicolor tales about street life. Its last set, 1992's "Juvenile Hell," was overlooked, but the follow-up is off to a swift start on The Billboard 200 and Top R&B Albums charts. In this episode, Havoc, who assumes most of the production duties, takes a back seat to Prodigy, whose hard-edged rhymes are the illest. Among those making cameos are Nas and Wu-Tang Clan's Rekwon on "Eye For An Eye (Your Beef's Mine)," and A Tribe Called Quest's Q-Tip (aka the Abstract) on "Drink Away The Pain (Situations)."

### 1995 ORIGINAL NEW YORK CAST RECORDING

#### Call Me Madam

PRODUCER: Hugh Fordin  
DRG 94761

New York City Center has scored with its Encore! series of concertized versions, with original orchestrations, of such classics as Irving Berlin's "Call Me Madam." Cole Porter's "Out Of This World," and Rodgers & Hart's "Pal Joey." Thankfully, DRG has made a studio recording of "Call Me Madam," which sounds remarkably fresh in its four-performance revival. While Tyne Daly does not have the presence of original lead Ethel Merman, she does have wonderful theatrical zest, as does the rest of the cast and the Coffee Club Orchestra under the direction of Rob Fisher. Even without Merman, this is now the definitive recording of "Call Me Madam."

## R & B

### ★ LENNY WHITE

#### Present Tense

PRODUCER: Lenny White  
Hip Bop Records 8004

Cool-groove sounds drive this contemporary jazz set, paced by White's rhythmic sticks-to-skins cadences on originals and jazz favorites featuring such instrumentalists as Chick Corea on piano, Michael Brecker and Kenny Garrett on saxophones, Victor Bailey, Marcus Miller, and Stanley Clarke on bass, and John Scofield and Dean Brown on guitar. Check for the restrained but welcome R&B vocals of Chaka Khan, accented by the violin strings of Michal Urbaniak on "Who Do You Love." Set is sure to please fusion lovers, quality-minded R&B aficionados, and mature hip-hoppers. Distributed by Koch International.

## RAP

### ▶ VARIOUS ARTISTS

#### Pump Ya Fist: Hip-Hop Inspired By The Black Panthers

PRODUCERS: Various  
Avatar/ILS 69712 4048

Renegade rap soundtrack uses hip-hop music as a vehicle for advancing pro-black ideas. West Coast stars (Kam, Ahmad, Yo Yo), East Coast heroes (Chuck D., Jeru The Damaja, KRS-ONE, Rakim), and

## SPOTLIGHT



### VARIOUS ARTISTS

#### Ska: The Third Wave

EXECUTIVE PRODUCER: Wagner Buccì  
Continuum 19505

As a mainstream form, ska enjoyed waves of popularity in the early '60s as a predecessor to reggae and in a revived-up version in the early '80s. While it has since faded from the spotlight, the genre remains a strong underground phenomenon, as illustrated by this sterling compilation of recent material by cult acts Mephiskapheles, Mustard Plug, Dance Hall Crashers, the Insteps, the Scofflaws, the Pietasters, Skavooie & the Epitones, the Toasters, MU330, and Ruder Than You. These artists inject a Jamaican tradition with acid jazz, R&B, hip-hop, and rock, giving rise to the ska of the '90s.

"alternative" stylists (the Fugees, Speech from Arrested Development) meet and prosper. Only "Pride," the surprisingly weak spoken-word offering by Chuck D., fails to effectively edutain.

## NEW AGE

### RHONDA LARSON

#### Free As A Bird

PRODUCERS: Rhonda Larson, Tom Bates  
Ventus 70010

Rhonda Larson was the flutist with the Paul Winter Consort, and her solo debut sounds similar to that august group. No surprise, since she's backed by several Consort members, including Kenny Mazur, Jamey Haddad, Glen Velez, David Darling, and Paul Halley. They combine for an upbeat mix of classical and folk repertoire with several originals written by Halley. With touches of jazz and world music rhythmic interplay, this is a vibrant, upbeat album marked by precision musicianship. At its best, it recalls the Consort's most buoyant music.

## VITAL REISSUES™

### ART PEPPER

#### The Complete Village Vanguard Sessions

REISSUE PRODUCER: Ed Michel  
Contemporary 4417

Brilliant-but-troubled reedman Art Pepper's three-day 1977 Vanguard stint yielded four albums for Contemporary, which are encompassed on this new, all-inclusive nine-disc set. A fine backing crew of George Cables, George Mraz, and Elvin Jones artfully wends its way through the funky grooves of "More For Les" and "Las Cuevas De Mario," as well as lovely downtempo themes "For Freddie" and "Valse Triste." In a set that features many multiple takes, this set is Peppered with lone versions of bebop standards "Scrapple From The Apple," "A Night In Tunisia," and "Anthropology," as well as "Stella By Starlight," "These Foolish Things," and a solo sax "Over The Rainbow."

### BUCK OWENS & HIS BUCKAROODS

#### On The Bandstand; Together Again/My Heart Skips A Beat; I Don't Care; I've Got A Tiger By The Tail; Before You Go/No One But You

COMPILATION PRODUCER: Bob Irwin  
Sundazed 6044-6048

Although three of these five titles achieved crossover success during Buck Owens' heyday in the mid-'60s, they have been out of print for years, with only some of their tracks available on other compilations. Thanks to Sundazed, they appear on CDs that preserve the spirit of the originals—from the sequencing to the artwork. Each disc is enhanced by bonus tracks like "Act Naturally" (which was released only as a single) and live and instrumental versions of other hits. With five more Owens titles on the way, this series is the beginning of a commendable restoration. Contact: 518-731-6262.

## SPOTLIGHT



### VARIOUS ARTISTS

#### My Utmost For His Highest

PRODUCER: Brown Bannister  
Word 701 962 0604

Label pulled together the top names in Christian music to record an homage to Oswald Chambers' titular devotional, which has sold more than 5 million copies. Producer Brown Bannister elicits great performances from his all-star cast, most of whom wrote their own material to correspond to a passage in the book. Participants include Amy Grant, Steven Curtis Chapman, Cindy Morgan, Bryan Duncan, Twila Paris, Point Of Grace, Sandi Patty, 4 HIM, Gary Chapman, Phillips, Craig & Dean, and Michael W. Smith (who wrote music for five songs). Destined to be a Christian music classic.

## LATIN

### ▶ MARCO ANTONIO SOLIS Y LOS BUKIS

#### Por Amor A Mi Pueblo

PRODUCERS: Marco Antonio Solis, Homero Patrón  
Fonovisa 0505

With (count 'em) three leadoff singles already on the Hot Latin Tracks chart, it is safe to say this beloved Mexican septet is in great shape to nail its third consecutive gold album. Inviting pop/bolero single "Una Mujer Como Tú" is a virtual lock to scale the chart, along with other like-minded entries such as "Será Mejor Que Te Vayas," "No Me Esperes Ya," and "Tú Eres Mi Lugar."

### EL GRAN COMBO

#### Para Todos Los Gustos

PRODUCERS: Rafael Ithier, Freddie Miranda  
Fonovisa 42004

More than 30 years after forming, much-hallowed salsa crew from Puerto Rico continues to put out likable dancefloor ditties such as leadoff single "Amor De Playa," plus follow-up candidates "Quien

Será" and "A Nadie Le Importa." Band's stature as flagship act for strong indie's upstart tropical imprint ensures best promotion and distribution for 13-piece ensemble in years.

## COUNTRY

### THE RANKIN FAMILY

#### North Country

PRODUCER: Chad Irschick  
Guardian 55369

This compilation marks the American debut of the immensely popular Canadian siblings the Rankin Family. Culled from two albums, the contemporary, Celtic-based material also dips into country, folk, and pop. Pretty melodies are made memorable by strong lead vocals and tight, celestial harmonies, especially those of the three sisters. Hothouse Flowers' Liam O'Maonlai delivers guest vocals on the engrossing "Grey Dusk Of Eve (Portobello)." Available through Angel Records.

### RUSS TAFF

#### Winds Of Change

PRODUCER: Randy Scruggs  
Reprise 45676

Is he country or contemporary Christian? Who cares. When Russ Taff opens his mouth, what comes out is sweet soul music. Trading in synths for fiddles and guitars and replacing an evangelical message with more earthbound themes, Taff establishes himself here as one of new country's fresher voices with this label debut. The singer/songwriter brings a gutsy voice and from-the-pulpit fervor to well-written, uptempo workouts like "Bein' Happy" and "Love Is Not A Thing" and wrings maximum emotion from ballads like "I Cry" and folkie Cliff Eberhardt's "Your Face." Uplifting and down to earth all at once.

## GOSPEL

### ▶ REED'S TEMPLE CHOIR

#### Be Encouraged

PRODUCER: Percy Gray Jr.  
Word 7019622607

Seemingly out of nowhere, this small, largely unknown choir bursts onto the scene with one of the year's most exciting debuts. Under the steady hand of producer Percy Gray, the choir brings heart-stopping energy to everything it touches. "We Come To Praise Him" has an infectious calypso/gospel feel, "It Pays" locks in an unstoppable, urban contemporary groove with down-home, traditional gospel vocals, and ballads like "Forgive Me Lord" resound with soulful self-revelation. Reed's Temple Choir, long one of Chicago's best-kept secrets, shouldn't be a secret much longer.

## CLASSICAL

### ★ GÓRECKI: Piano Concerto; SHOSTAKOVICH:

#### Chamber Symphony

Anna Gorecka, Amadeus Chamber Orchestra,

Agnieszka Duczmal

PRODUCER: Andrzej Sasin  
Conifer Classics 75605 51246

Though many will seek out this album for Gorecki's Concerto for Piano and String Orchestra—a work of driving minimalism that sounds like Philip Glass in a bad mood—other excellent compositions by Eastern composers fill the disc. One of the century's most absorbing works, Shostakovich's Chamber Symphony (a transcription of his String Quartet No. 8) dominates in length and significance, and Wojciech Kilar's "Orawa," Grazyna Bacewicz's Concerto for String Orchestra, and Karol Szymanowski's moving Etude in B flat minor also round out the album—as does Gorecki's beguiling "Three Pieces In Old Style." Exciting material and impassioned playing.

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

### ► SOUL ASYLUM *Misery* (4:24)

PRODUCERS: Butch Vig, Soul Asylum  
WRITER: D. Pirner  
PUBLISHERS: WB/LFR, ASCAP  
Columbia 7080 (c/o Sony) (cassette single)

Sterling first single from the forthcoming "Let Your Dim Light Shine" opus should easily unlock the gate leading to permanent superstar status. On the surface, front man and tunesmith Dave Pirner delivers a flawless blend of jangly guitar-rock and pure pop, as the song's repeated line, "frustrated incorporated," becomes a twisted, almost chirpy mantra by the song's close. Dig a little deeper, and you will discover biting commentary that is more clever than almost anything else on top 40 radio. An out-of-the-box smasher.

### ► ALL 4 ONE *I Can Love You Like That* (4:16)

PRODUCER: David Foster  
WRITERS: S. Diamond, M. Derry, J. Kimball  
PUBLISHERS: Diamond Cuts/Wonderland, BMI; Criterion/Second Wave/Full Keel/Friends & Angels, ASCAP  
Blitz/Atlantic 6226 (cassette single)

Grammy-winning harmony quartet previews its imminent sophomore album, "And The Music Speaks," with—guess what?—a cover of John Michael Montgomery's recent No. 1 country hit. That aside, the act's voices are an absolute delight here, and they give the song a youthful, street-savvy soul that will quickly connect with the same folks who made "I Swear" a multiformat staple. Icing on the cake is David Foster's lush and typically grand production, which perfectly complements the act's delivery.

### ► BON JOVI *This Ain't A Love Song* (5:06)

PRODUCERS: Peter Collins, Jon Bon Jovi, Richie Sambora  
WRITERS: J. Bon Jovi, R. Sambora, D. Child  
PUBLISHERS: Bon Jovi/Aggressive/April/Desmobile/  
PolyGram International, ASCAP  
Mercury 856824 (c/o PolyGram) (cassette single)

Bon Jovi's sixth studio effort, "These Days," is ushered onto radio airwaves with a blues-lined rock ballad that proudly exhibits the band's familiar flair for melodrama. Jon Bon Jovi's always-engaging tenor vocal range has developed a worldly rasp that gives his prose the weight it requires to be taken seriously. His cohorts, lead by guitarist Richie Sambora, kick the right balance between metallic rock aggression and pop froth. For immediate multiformat approval.

### ► GLORIA ESTEFAN *It's Too Late* (3:19)

PRODUCERS: Emilio Estefan Jr., Jorge Casas, Clay Ostwald  
WRITERS: T. Stern, C. King  
PUBLISHER: Colgems-EMI, ASCAP  
Epic 77877 (c/o Sony) (CD promo)

La Gloria's durable covers collection, "Hold Me, Thrill Me, Kiss Me," should pick up top 40 steam with the onset of this breezy interpretation of Carole King's classic "Tapestry" tune. The song would be daunting to a lesser talent, but Estefan is clearly quite comfy, smartly injecting her own distinctive style into the arrangement, which also has a tasty funk guitar solo. After several consecutive dance jams, programmers should find this sweet and laid-back single a welcome change of pace.

### ► NELSON *(You Got Me) All Shook Up* (4:10)

PRODUCERS: John Boylan, Matthew Nelson, Gunnar Nelson  
WRITERS: M. Nelson, G. Nelson, M. Tanner  
PUBLISHERS: Matt-Black/Gunster/EMI-April/Otherwise, ASCAP  
Geffen 19386 (c/o Uni) (cassette single)

It has been five years since this sibling duo topped the Hot 100 with "(Can't Live Without Your) Love & Affection," and they come out swinging with this toe-tapper from their new album, "Because They Can." Seamless harmonies (listen for Timothy B. Schmit's contribution) flesh out the pop/rock song's giddy words of love, which are underscored by smooth, easygoing guitar strumming. A

fine soundtrack to a summer afternoon drive, this pleasant single could do the trick in reviving top 40 interest in the act.

### ► DURAN DURAN *Perfect Day* (no timing listed)

PRODUCERS: Duran Duran  
WRITER: L. Reed  
PUBLISHER: not listed  
Capitol 79599 (c/o Cema) (cassette single)

Armed with an endorsement from the song's author, Lou Reed, Duran Duran invades pop formats with a sullen, acoustic-rooted rendition of a Velvet Underground nugget. Simon Le Bon's restrained vocal tops off a pillowy arrangement that most programmers should find impossible to resist. Diehard fans of VU's recording may flinch, but this single from "Thank You" will score with kids who are too young to remember the original.

### ★ CHRIS ISAAK *Somebody's Crying* (2:46)

PRODUCER: Erik Jacobsen  
WRITER: C. Isaak  
PUBLISHER: C. Isaak, ASCAP  
Reprise 17872 (c/o Warner Bros.) (cassette single)

At a time when radio is shaping up to be a battleground for muscle-bound superstar projects, Isaak steps forward with an utterly refreshing, endlessly entertaining effort. His crooning vocal style remains intact, as does the minimal, retro-pop perspective of his songs. This first offering from "Forever Blue" has a subtle, but ultimately memorable hook and romantic lyrics that leave you wanting more. Smart pop and AC programmers should make room for this gem.

### JODY WATLEY *Affection* (no timing listed)

PRODUCERS: Derrick Edmondson, Jody Watley  
WRITERS: J. Watley, D. Edmondson  
PUBLISHERS: A. Diva, BMI, Rightsong/Binocular, ASCAP  
Aitone/Bellmark 74506 (CD single)

Watley christens her new label, Aitone Records, with a percussive pop/funk jam that nicely showcases her growth as a performer and songwriter. The warm'n'fuzzy "one love" tone of the lyrics would be a welcome addition to playlists that are preoccupied with the latest "freak" jam. The familiarity of Watley's voice should open doors at both pop and R&B radio. 'Twould be lovely see this charming talent back on the charts. Give this a fair listen.

### BLO POP *Umahumpa* (3:23)

PRODUCER: not listed  
WRITERS: J. Restivo, D. Brown, T. Copeland, E. Restivo  
PUBLISHER: Krush  
Jamm-O 750401 (CD single)

Joey Restivo, formerly of Linear, works up a sweat on a sample-happy pop/hip-hop that overflows with amusing, jock-grabbing rapping. Visions of booty dancers crowd the brain, as he playfully darts around female vocal vamps that advise "don't do the crime if ya can't do the time." For crossover radio consideration. Contact: 800-294-5266.

### A FLOCK OF SEAGULLS *Burning Up* (3:43)

PRODUCER: Mike Score  
WRITER: not listed  
PUBLISHER: A Flock Of Seagulls, ASCAP  
Big Shot 0001 (CD single)

Mid-'80s band returns with a synth-pop ditty that could have been pulled from one of its old albums. Given how retro sounds are all the rage, this is not necessarily a detriment to the single's chances at radio attention—especially since it also has a chorus with legs to carry it. The '80s revival moves into high gear right here, with this single from the band's new "Light At The End Of The World" album.

## R & B

### ► DOMINO *Tales From The Hood* (4:17)

PRODUCERS: Gerald Baillegau, Victor Merritt  
WRITERS: Domino, V. Merritt  
PUBLISHERS: Chrystalis/Getto Jam/All Init Muzik/Nike's Rap  
MCA Soundtracks 55039 (c/o Uni) (cassette single)

Do not be scared off by the title track from the soundtrack to Spike Lee's latest motion

picture. All the right ingredients for a hit are in place, as Domino drops a delectable rap and deep soul vibe alongside a laid-back beat. The intricate hook perfectly merges rap and R&B without compromise. Splatter-  
rap fans should cut into the flipside "I'm Talkin' To Myself" by new rap act NME & Grench the Mean 1, which is also featured on the soundtrack.

### SEXX *You Bring The Freak Outta Me* (3:58)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Pendulum 5435 (c/o Cema) (cassette single)

The act's name and song title says it all. Various forms of carnal knowledge are the name of the game here, and they are served with lip-licking ardor by this new male vocal group. Although the harmonies have a pleasingly loose quality, they are placed a tad too low in the mix to be fully effective. Still, the flexing lead vocal and the song's contagious chorus emit a high degree of steamy soul that should have jeepsters happily jamming for hours.

### FADE II BLACK *Y-O-U* (4:27)

PRODUCERS: Floyd F. Fisher, Marva King, Booker T. Jones III  
WRITERS: M. King, F. Fisher, P.G. Lover  
PUBLISHERS: Full Keel/Must Be Marvelous/Miika Porsing, ASCAP; Washinwear/Warner-Tamerlane, BMI  
G-Force 9501 (CD single)

Washington, D.C., R&B trio is showing early signs of transferring hometown radio support into a national breakthrough with this bass-driven funk mover. The hook is subtle and requires a couple of spins to thoroughly sink in. But once it does, you will be humming it for hours. This is one instance when patience will pay off. Contact: 310-412-8401.

### TOM BROWNE *Ghetto Horn* (4:07)

PRODUCERS: Tom Browne, Turner Battle, Kipp Williams  
WRITERS: T. Browne, B. Stuckland  
PUBLISHERS: Silva Screen/EMI  
Hip-Bop 8503 (CD single)

Revered jazz trumpeter Browne aims to connect with the hip-hop generation with a rocking jam that combines jaunty rapping with fluid horn lines. There is a battery of remixes, ranging from D-Influence's spicy acid-jazz version to "Prince" Charles Alexander's more jeep-friendly interpretation. The end result is a single that could inject sophistication onto streetwise radio playlists. Contact: 212-757-1616.

## COUNTRY

### ► DIAMOND RIO *Finish What We Started* (3:18)

PRODUCERS: Monty Powell, Tim DuBois  
WRITERS: M. Powell, M. Noble  
PUBLISHERS: Careers-BMG/Warner-Tamerlane/Under The Bridge, BMI  
Arista 2739 (c/o BMG) (7-inch single)

Diamond Rio has perfected its musical blend to the point where it is getting difficult to tell where the country ends and the bluegrass begins. On this stately ballad, lilting mandolin and acoustic guitar work hand-in-hand with the band's trademark harmonies to thoroughly satisfying effect.

### ► JOE DIFFIE *I'm In Love With A Capital "U"* (3:17)

PRODUCERS: Johnny Slate, Joe Diffie  
WRITERS: C. Wiseman, P. Nelson  
PUBLISHERS: Almo, ASCAP; Sony Tree/Teri Lee, BMI  
Epic 77902 (c/o Sony) (7-inch single)

Nothing earth-shatteringly new and exciting going on here, but with a pile of novelty hits already under his belt, it is becoming clear that Diffie is darn good at this kind of stuff. So, while we wait for him to get around to another ballad (nobody does those better), we will just have to settle for a good time.

### DARON NORWOOD *My Girl Friday* (3:43)

PRODUCERS: Richard Landis, Jeff Carlton  
WRITERS: C. Wright, C. Jackson  
PUBLISHERS: Stroudavarious/Curtis Wright Songs/  
Famous/Too Strong Songs, ASCAP  
Giant 77905 (c/o Warner Bros.) (CD promo)

Norwood goes directly for the heartstrings with this ballad of a

weekend father. His latest album, "Ready, Willing & Able," has had something of a slow start at radio, but for anyone who has been there, this song is sure to hit the emotional mark.

### RHETT AKINS *That Ain't My Truck* (4:03)

PRODUCER: Mark Wright  
WRITERS: T. Shapiro, C. Waters, R. Akins  
PUBLISHERS: Great Cumberland/Diamond Struck/Tree, BMI  
Decca 55034 (7-inch single)

Akins is lookin' at the world through a windshield on this uptempo ode to a guy on the losing end of a relationship. Has the country music audience had enough of pickup trucks and broken hearts? Not likely. This one sounds like a winner.

## DANCE

### ► H2O *Livin' For The Future* (no timing listed)

PRODUCERS: Oliver Stumm, Stephan Mandrax  
WRITERS: Lopez, Stumm, Lozada  
PUBLISHER: not listed  
REMIXERS: Oliver Stumm, Stephan Mandrax  
Liquid Groove 0002 (12-inch single)

Follow-up to the international club smash "Satisfied" hangs on a similar gospel-coated tip. Brimming over with infectious energy and vigorous house rhythms, this single is unusual in that it features two different singers on different mixes. Tony Lopez's performance on the original version bursts with church-like drama, while Henry Casper's take on the flipside is more angry and urgent. The result is a single that comfortably works all possible programming angles. A much-deserved stateside hit is in the offing. Contact: 212-475-3223.

## AC

### MELISSA MANCHESTER *Here To Love You* (3:39)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 6232 (CD promo)

Manchester brings a serene and philosophical maturity to her reading of this Doobie Brothers chestnut. The song's original R&B-flavored rock stance is altered with a warm and jazzy texture that could attract AC radio programmers.

## ROCK TRACKS

### ★ BETTIE SERVEERT *Something So Wild* (2:50)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Matador/Atlantic 6164 (CD single)

Praised by critics and ignored by consumers, Bettie Serveert should make a significant breakthrough with this heartfelt ballad. A genuine spirit of emotional triumph engages this exceptional track, as a soft vocal performance and simple guitar work effectively execute the gentler side of modern rock. This is musical proof that you do not have to be loud to be cool.

### MELVINS *Queen* (3:07)

PRODUCERS: Melvins, GGGarth  
WRITERS: King, Dale  
PUBLISHERS: WB/Green Lantern/Prison Bride, ASCAP  
Atlantic 5896 (CD promo)

Chaos is king on this noisy mindbender. The vocal begins with a whispery growl before erupting into a fury-filled scream. Loud guitars join in the fray, as the Melvins merge metal and modern rock in optimal proportion. Royal rock.

### SHYSTER *Gut Wrench* (no timing listed)

PRODUCERS: Mark Ignoffo, Rob Koeng, Shyster  
WRITER: not listed  
PUBLISHER: not listed  
Canned Corn 06 (7-inch single)

Do not take your eyes off this sneaky Florida-based quartet. A significant melody is cleverly hidden in between crowded guitars and Bad Religion-like vocals. The most accessible track on this four-track single is the haunting

"Homecoming," which begins with a guitar-ridden roar and segues into a faint riff interlude before the inevitable explosive finale. Contact: 407-657-7817.

### LISA CERBONE *Blue Frog* (2:51)

PRODUCER: not listed  
WRITER: L. Cerbone  
PUBLISHERS: Little Scrubby/Koke, Moke, & Noke, BMI  
Ichiban 24855 (CD single)

This sounds suspiciously like another Lisa of late—Lisa Loeb. Vulnerable and tough at the same time, Lisa Cerbone attacks this challenging rock tune with a serious fervor. Hidden dialog is lodged in the noisy hook, adding a strange twist to an already unconventional track. For a simpler excursion, check out the bonus track "Close Your Eyes."

### EVERCLEAR *Heroin Girl* (2:24)

PRODUCER: A. P. Alexakis  
WRITERS: A. Alexakis, Everclear  
PUBLISHER: not listed  
Capitol 79597 (c/o Cema) (CD single)

As both the artist name and song title suggest, this is mind-altering stuff. Nothing is subtle about the in-your-face guitars and screaming rock vocals present here. Addiction may possibly occur, so play with extreme caution.

### BAD COMPANY *Down & Dirty* (4:21)

PRODUCERS: Bad Company  
WRITERS: M. Ralphs, D. Colwell  
PUBLISHERS: Warner-Chappell, ASCAP; Wardpine/Rondor, PRS  
EastWest 9190 (c/o Elektra) (CD promo)

There is something innately comforting and endlessly entertaining about the familiarity of Bad Company's reliable brand of straight-ahead rock. The guitar attack is as vital as ever—and so is singer Robert Hart's bluesy snarl. Anthemic first single from "Company Of Strangers" is fine for album rock formats that continue to indulge in classic-rock sounds. Sometimes more of the same is a real good thing.

## RAP

### ► DJ POOH FEATURING THREAT *No Where To Hide* (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Da Bomb 21367 (cassette single)

Given Threat's rising profile (via an appearance on the soundtrack to "Friday"), as well as DJ Pooh's solid reputation as producer, this single appears to have a bright commercial future. It does not hurt that Threat's rhymes here are clever and Pooh rocks a deeply funky groove that sneaks up the spine. The question is, Will pop radio catch a clue and make room for this slammer? Justice prevailing, it will. Contact: 310-410-1313.

### ► GRAND PUBA *I Like It* (4:24)

PRODUCER: Mark Spark  
WRITERS: M. Dixon, A. Martin  
PUBLISHERS: Grand Puba/Def Jam, ASCAP; 12A/Kakalaka, BMI  
Elektra 5745 (12-inch single)

While stranger musical sounds have invaded rap in recent memory, the off-center soul of Puba's latest effort is undeniably on the weird side. Cocktail lounge jazz samples coil around a dedicated backbeat, as curt lyrics are recited over a saucy chorus of confident soul. You'll like it.

### MURDERSQUAD *Knock On Wood* (4:00)

PRODUCER: Gangsta Made  
WRITERS: A. Patterson, B. West, P. Pitts, L. Sanders, T. Prince, B. Younger  
PUBLISHER: not listed  
Def Jam 404 (CD single)

This is definitely not the pop classic of the same name, as this slow, funk-fueled track goes head-to-head with the gangstas in the 'hood. A rough-edged rap rolls over a playful piano line and freestyle flute, as a creeping hip-hop beat crawls along. Close the casket and start knocking.

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.

# Pro Audio

## Hilton Sound Expands Its Horizons *Production, Management Enhance Rental Biz*

■ BY PAUL VERNA

PARIS—When they're not busy operating the largest equipment-rental outfit in Europe, Robin and Andy Hilton like to indulge in fine cuisine. It was therefore a happy accident (one of many in their distinguished careers) that this year's European Audio Engineering Society Convention took place in this culinary mecca.

Over dinner at La Coupole—a grand, old-style brasserie in the heart of the Montparnasse district—the couple talked about their experience in live sound engineering, management, studio production, equipment rental, and experimental recording, not necessarily in that order of chronology or priority.

Although Hilton Sound is known primarily for servicing the European market with rental gear at every level of the audio spectrum, the Hiltons pride themselves on offering comprehensive production services, the equipment being only one link in a complex chain.

For example, when stars like Depeche Mode or Chris DeBurgh rented Hilton gear to set up makeshift studios in chateaux, on yachts, or in other unconventional locales, Andy and Robin Hilton did more than simply drop off boxes at the site. They acted as production coordinators, offering expert advice on every detail of the operation, from microphone selection and location scouting to décor.

Such in-depth involvement has yielded the Hiltons precious insight into the recording business—expertise that others have tried to tap. Consequently, they have decided to “formalize” their consulting services.

Robin Hilton says, “It got frustrating, 'cause we'd spend hours helping people and then they'd go off and do it themselves. After a while we said, 'Let's see if we can formalize this a little bit.' We've started doing that, and people will actually come to us now and work out what to do, even if they have their own equipment.”

Besides consulting, another natural offshoot of the Hiltons' rental business is artist management—an area more familiar to Andy Hilton than to Robin, but one in which she has taken a lead.

“Andy has no patience for the artistic problems and the crying on the phone and all that, but I revel in that kind of ad nauseam stuff,” says Robin, to which Andy jokingly comments, “It's the lost-dog syndrome.”

Among the firm's new management clients are Scottish/Celtic blues artist Nix, British-based American singer Nancy Shanks (who has worked with Tori Amos), and veteran Slovenian artist Alexander Mezek.

Because these “ancillary” activities excite the Hiltons more than renting consoles and tape recorders, they have refocused their operation as a comprehensive production company, using their large stable of equipment to further their artistic goals.

Commenting on the change in orientation, Andy Hilton says, “The business just never stopped growing, and it got to a point where we suddenly realized it had got to be such a big business, we were no longer doing anything that was actually us. We weren't able to do any more engineering work. We were just administrators. So we said, 'Let's change it. After all, it's our company.'”

Since that epiphany, Andy Hilton has returned to production and engineering, working on a project by new act D-Clan, which features former Wang Chung drummer Darren Costin. “This is the most fun thing I've done for years,” he says. “It just feels so good to blow all those cobwebs out and actually do something creative again.”

Robin Hilton has also broadened her horizons to embrace the concept of the “production company” in the most intentionally vague sense of the term.

“My definition of a production company isn't just studio production, it's total music production, whether it's recording in the field or project coordination or that sort of thing, so when

we talk about the production company it's a pretty nebulous concept,” she says. “We feel the music business should be going in a much more organic direction. There have been too many boundaries in management companies and in record companies—one person does this, another person does that. Nobody has put it together quite like this before.”

Andy and Robin Hilton both fell into the audio business by accident, separately but concurrently.

They both began mixing bands in school, Andy in his native England and Robin at Maryland University in the U.S., where she was a film student.

For Andy, the breakup of Scottish act the JDS Band, with whom he was working, gave him his first big break.

“When they split up [in the early-to-mid-'70s], their sound engineer called and said his brother asked him to help with a new band, and it was Supertramp,” recalls Hilton. He joined Supertramp's sound crew and worked with other bands of the era, including Scottish act Gallagher Lyle. Then came the next accident that boosted Hilton's career.

“One night on the Gallagher Lyle tour we had a minibus crash, and nobody was seriously hurt, but most of the crew went to the hospital for checkups,” he recalls. “So there were only two of us left, the drum roadie and me, and we made it to the next gig and said, 'Now what are we gonna do? One of us is gonna have to do lights and the other one is gonna have to do sound. Toss you for it.' So I got sound.”

Although Hilton admits in retrospect that the sound mix that night was “probably dreadful,” the group members must have disagreed, because they asked him to be their sound man for the rest of the tour. (“Talk about being thrown into the deep end!” he says.)

The Gallagher Lyle success led to other engagements with such top-name acts as John Miles and Bob Marley, and later to a stint as the in-house sound engineer at the Venue, a London club opened by Virgin Records chairman Richard Branson in the late '70s.

In a brief but productive 18 months at the Venue, Hilton did sound reinforcement for such towering performers as Al Green, James Brown, Tina Turner, and relative newcomers Hall & Oates. The job not only gave him critical experience in the live mixing arena, but it also planted the seeds for the creation of Hilton Sound.

“During that time I started to buy the odd piece of equipment, because people didn't have a lot of outboard equipment,” he says. “Bands would come to the Venue and say, 'God, you haven't got a tape echo?' And I'd go, 'Well, I'll go to the shop down the street, bring it down, and charge you X amount of pounds.' And I thought, this happens rather a lot, there's money in this. So I bought a Roland Space echo and kept it hidden under the desk, so when a band would say, 'You haven't even got a tape echo?' I'd

(Continued on next page)



**The James Gang.** Elektra recording artist Colin James cut his forthcoming album, “Bad Habits,” at Compass Point Studio in Nassau, Bahamas. The artist's first project on Elektra, it was produced by Chris Kimsey and features guest contributions from Lenny Kravitz, Mavis Staples, Kim Wilson of the Fabulous Thunderbirds, members of Roomful of Blues, soul singers Bobby King and Terry Evans, and noted backup vocalist Sarah Dash. Shown, in the back row from left, are Kimsey and Evans; in the front row, from left, are Kravitz, Dash, James, and King.

## newslines...

**SYNSOUND STUDIO** in Brussels, located in a former brewery, has installed an SSL 4000 G Plus console in its Andy Munro-designed, two-room facility. Owned by artist/producer Dan Lacksman—a member of Belgian techno group Telex who has also worked with Sparks, Horoumi Hasano, Alain Chamfort, Etienne Daho, Lio, Will Tura, Sara Mandiano, and Camouflage—the residential studio is located near the center of the city, some 15 minutes from the airport and the high-speed-train station.

**BACK BY POPULAR DEMAND:** The controversial Society of Professional Audio Recording Services code—that three-letter acronym that identified each step of a recording as analog or digital—is back. The society notes that its members voted unanimously to reinstate the code, which had been retired in 1991 after it was deemed irrelevant. A statement from SPARS says, “During the introductory period of digital recording to the music industry, the three-letter code served to educate the record-buying public about the new technology. Today, with both formats developed to an unprecedented degree and utilized at the discretion of the artist, producer, engineer, and record company, it's felt by SPARS that the code serves a worthwhile function in accurately documenting the process of audio recordings.”

In an unrelated move, SPARS opened a new membership category for individuals. Aimed at “any individual presently engaged in or utilizing the services of the recording industry” but not qualified for membership under SPARS' other categories, the individual membership costs \$150 per year. SPARS' remaining categories are advisory (annual dues of \$2,500), firm or associate (\$1,250), sustaining (\$1,000), regular (\$365), and associate (\$250).

**SAVEBONE MUSIC INC.**, a state-of-the-art recording studio, has opened at the former site of the Hit Factory in New York's Times Square. The studio is equipped with an SSL G series board with Total Recall; Studer 827, Sony 3324, and Sony PCM-800 multitrack machines; outboard gear by Klark Teknik, Lexicon, Focusrite, T.C. Electronics, and more; Neumann U87, AKG C414, and other top mikes; hard-disc recording and editing systems; Tannoy, Genelec, JBL, and Yamaha monitors; a Yamaha grand piano with Disklavier; Ensoniq, Yamaha, Sequential Circuits, Roland, E-mu, and other synthesizers; and in-house musicians, producers, and arrangers. The first project cut at Savebone is the forthcoming release by rock band Sasha, featuring a guitar appearance by former Rolling Stone Mick Taylor.

**THE LAUREL CANYON, CALIF.**, home where the Red Hot Chili Peppers recorded “Blood Sugar Sex Magik” was ravaged by a fire that swept through the area April 11. Owned by American Recordings head Rick Rubin, the house was being used by label rock band Love And Rockets to track its forthcoming album. The fire destroyed most of the structure, along with rare instruments, irreplaceable equipment, clothes, personal effects, and demos. No one from Love And Rockets was injured, but a member of the group Psychic TV suffered a fracture after jumping from a second-story window to avoid the blaze. Perry Farrell of Porno For Pyros offered his Malibu home/studio to the band so it could continue working on its project.



**In Character.** Producers Troy Taylor and Charles Farrar, aka the Characters, take a break at Electric Lady in New York during sessions for Uptown/MCA recording artist Ronnie Henson's forthcoming debut album. Shown, from left, are Henson, mix engineer Mario Rodriguez, Taylor, and Farrar.

# Pro Audio

## HILTON SOUND EXPANDS ITS HORIZONS

(Continued from preceding page)

say, "Well, you got a choice. Call the guy down the street and he'll charge you 12 pounds and 5 pounds delivery, or for 10 pounds cash I've got one right here."

Soon, studio operators took notice and began leasing gear from Hilton and relying on his expertise in coaxing previously unheard sounds from his magic boxes.

While continuing to stockpile equipment, Hilton managed Australian rock band Icehouse and worked in various capacities with Wang Chung at the time of the group's breakthrough.

By the time he had established Hilton Sound into a leading rental entity, Andy met his match: another experienced audio engineer who had built a career playing on her own terms.

Like Andy Hilton, Robin Crookshank began mixing sound in college, after the school's student union installed a state-of-the-art sound system and needed someone to run it.

The first three bands that she mixed were Hall & Oates, the Tubes, and the Starland Vocal Band. The latter association led to other work with the group, including a six-part TV series in which Robin was featured prominently as the sound person.

"Everybody freaked out because they'd never seen a woman sound engineer before," she says. "And my career just took off after that. I eventually left university and did live sound professionally for top-name arena acts for about 13 years. But I really didn't like touring because my health was

never that brilliant, and I was always into experimental music."

Robin knew about Hilton Sound from pro audio magazines, and the company's phallic logo (a Shure SM-58 microphone) intrigued her.

After renting gear from Hilton for a Thompson Twins project, Robin met Andy on an Ampex boat trip. They hit it off right away and were married within months.

Since then, the industry has changed, the Hiltons have changed, and their business has grown with the times. But what remains constant is the maverick spirit that both Andy and Robin Hilton have demonstrated in an industry that needs to have its rules broken every now and then.

Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 13, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
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)	LIGHTNING CRASHES Live/ J. Harrison Live (Radioactive/MCA)
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	PACHYDERM (Cannon Falls, MN) Lou Giordano
RECORDING CONSOLE(S)	Trident Vector MK II	Trident Vector MK II	Trident Series 80B	WR T820	Studer A827/A820
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Sony/MCI JH 24	Sony 3348	Fostex E16	KRK
STUDIO MONITOR(S)	Custom Echo Sound	Custom Echo Sound	Westlake BBSM 15 Yamaha NS10M	KRK 1002	Augsperger Yamaha NS10
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	MUSIC HEAD (Lake Geneva, WI) Tom Lord-Alge
CONSOLE(S)	Trident Vector MK II	Trident Vector MK II	Sony 3348	WR T820	SSL 8000
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	Augsperger
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	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	PMDC	PMDC	WEA Manufacturing	WEA Manufacturing	Uni Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	PDO	PDO	WEA Manufacturing	WEA Manufacturing	Uni Manufacturing

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# The Enter\*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

## Quincy's CD-ROM Explores Music's Roots

BY MARILYN A. GILLEN

LOS ANGELES—Perhaps the most ambitious CD-ROM music project yet comes from a likely source: Quincy Jones. The composer/producer/artist/etc.—with fistfuls of Grammys to his credit, along with an Emmy and a handful of Oscar nominations—has long been a leading creative force in multiple media. Now he's officially adding multimedia to the list with the debut release from QD7, the interactive company he and QDE partner David Salzman formed last year in conjunction with multimedia developer and publisher 7th Level.

The title, with the working name "Q's Jook Joint," explores the history of music. Yes, all of it. "We're talking about 479 A.D. through to today," says Jones, laughing. "Just say it's a good little while." The disc also examines the social and political contexts that both influenced and were influenced by music on its long journey thus far, Jones says. "It's a fascinating passage through history," he says. "You can really see the interconnectedness of things, and the cross-pollination that occurred and is still occurring."

Jones' exploration into music's roots and various branches and offshoots down through the centuries

began 25 years ago. "Everyone was always talking about the African connection to pop music and all that, and I thought, well what is it, *exactly?*" Jones says. "What exactly were the influences, and how did they evolve? So I started out thinking I'd take a few months to study music history. A few decades later, I'm still at it."

Of course, adds Jones, he didn't at the time envision his exploration eventually taking the form of a CD-ROM; no one could have. But the CD-ROM turned out to be perfect for this project, he says, as if specifically designed for it.

"The depth of this media makes it ideally suited for a project of this scope," notes George Grayson, founder/CEO of 7th Level, whose titles to date include "Monty Python's Complete Waste Of Time," "Tuneland," and "Take Your Best Shot." "Quincy could have turned it into a TV documentary, but that would have meant days, if not weeks and months, of air time needed for it. We're beginning with the caveman turning weapons into instruments, after all."

### A VIRTUAL JUKE JOINT

The title, which was slated to be announced May 11 at the Electronic Entertainment Expo in Los Angeles, is set within a virtual "juke joint," Grayson says, rendered as a fully explorable 3D environment. Users can wander through all the rooms that would historically have been found in a vintage juke joint, listening to music in the stage area, cozying up to the bar to talk to such musicians as Dizzy Gillespie and Ray Charles, or trying their hand at the tables in the game room.

Unlike any real juke joint in history, however, this one is alive with

the ghosts of performers who came before.

"People always say, 'if walls could talk,'" Jones says. "Well here they do."

Visitors come upon the juke joint hidden deep within an imaginary bayou, and on entering they find it looks long abandoned—dusty and still. A spirit guide named "Q," however, soon appears, and helps users bring to life the past. Q also leads visitors on their journey through time, conjuring memories, stories, and plenty of music along the way.

"You can enter the pictures on the walls to travel to a particular time," Grayson says. "Or get into the walls. Every nook and cranny tells a different story."

Stories take various forms. There will be historical footage and photographs, Grayson says, as well as interviews with a large slate of key artists. Musical styles covered range from rap to swing to blues, and everything in between.

Adding to its value as a music education tool, Grayson says "Q's Jook Joint" will include suggestions about where to begin a personal exploration of music, providing, for example, a list of titles to which one might want to start listening to learn more about a particular style or period of music. There also will be links to hundreds of CDs, he says, "so that at [certain] points it will say, 'Put in this disc now,' and if you own that album, you can play it and you will get an explanation about the music as you listen to it."

All that wonderful education and reference stuff aside, however, this promises to be at heart a highly entertaining title, Jones and Grayson say.

"It's not dusty history," Jones says. "With this medium [of CD-ROM] the past comes to life and makes you a part of it."

Jones is also beginning work on a new album that will also be called "Q's Jook Joint" (it was unresolved at press time as to whether the CD-ROM would be able to have the same name as that project, Grayson says). The album will cover music from the '40s to the '90s, Jones says, sharing the spirit of exploration embodied in the CD-ROM.

"I always like to go back and check where we're coming from," Jones says, "because it helps give you a guide to where you're going."

## Warner Puts Batman On 'Net

**BATMAN FOR EVERYONE:** Holy Internet! Warner Bros. is going all out online to build advance word on its June 16 release of the film "Batman Forever." The studio put up a site May 15 at <http://batmanforever.com> that offers advance and occasionally exclusive access to artwork, trailers, storyboards, and behind-the-scenes glimpses of the film.

Among the highlights in the virtual Gotham City are the Gotham Cinema, at which users can download the theatrical trailers for the film, as well as exclusive segments from the film; the Gotham Gallery, an online art museum of famous character faces; and the Gotham City Post Office, through which visitors can send E-mail to the film's characters.

Also within the site is "Radio Gotham," via which visitors will be able to hear advance samples of the Atlantic Records soundtrack to the film. The album, due out June 6, features several acts, including Seal, U2, Flaming Lips, and PJ Harvey. At the radio station, users can also access clips from the video of the soundtrack's first single, Seal's "Kiss From A Rose," directed by the film's director, Joel Schumacher.

**AHEAD INC.**, the Bedford, Mass.-based developer of the "Virtual Guitar" computer-game controller, has appointed Bradley Naples as its new president/CEO, replacing former company chief Alex Donnini, who resigned earlier this year. Naples had previously served as president of gamer Hi Tech Entertainment and of Synclavier manufacturer New England Digital. At this week's Electronic Entertainment Expo, Ahead plans to unveil a new generation CD-ROM title that does not require use of the guitar controller.

**COMPTON'S NEWMEDIA** is letting CD-ROM "musicians" make a real-world musical move with a Fender Stratocaster giveaway in support of the just-out "Rock'n'Roll Your Own." The title, developed by San Mateo, Calif.-based Medior and distributed by Compton's, lets users mix and create their own compositions and music videos from a variety of original songs, sounds, and visual elements included on the disc. Five of the CD-ROMs in stores now will be gold-colored, Compton's says; buyers of those discs win one of the guitars. Five more Fenders will be awarded randomly to gamers mailing in an entry form. The drawing is set for late December.

Another five guitars will be awarded to winners of a talent contest: Gamers are invited to send in on disc the compositions they created using the title's score. "Rock'n'Roll Your Own" carries a list price of \$39.95.



Quincy Jones, seated, celebrates the debut release from interactive company QD7, formed in conjunction with multimedia developer and publisher 7th Level. Pictured in back row, from left, are George Grayson, CEO, 7th Level; David Salzman, partner, QDE and QD7; Scott Page, VP, creative, 7th Level; and Bob Ezrin, executive VP, production, 7th Level.

## IDSA Announces E3 '96 Return To L.A. Infotainment World, Mitch Hall Join To Run Show

LOS ANGELES—The Electronic Entertainment Expo is staying put next year, according to the Interactive Digital Software Assn., which has nailed down May 30 through June 1 as the dates for the 1996 multimedia convention, which will again be held in Los Angeles.

The IDSA also announced just prior to the 1995 debut event here that it had awarded a three-year contract to operate the industry association's convention to a partnership formed by Infotainment World and Mitch Hall Associates. Infotainment World was a co-producer of the 1995 event, along with Knowledge Industry Publications, which will not have a hand in the 1996-98 events. Mitch Hall Associates produces the Macworld Expo and other technology-related shows under contract to the International Data Group; Infotainment World is a subsidiary of the IDG.

The year-old IDSA, whose support of E3 proved decisive in bringing the video gaming industry aboard for this new show, spent last month weighing proposals it solicited from a number of parties to stage an industry trade show under the IDSA auspices.

*'E3's quickly become the preferred event for anyone in interactive entertainment'*

"Today's announcement fulfills the IDSA's critical objective in ensuring that there is an annual trade show dedicated to the unique needs and products of the interactive entertainment industry," said IDSA president Douglas Lowenstein May 10, the day before the opening of the 1995 event.

"E3 is the only show that unites all those involved in this dynamic industry under one roof, which is why it has quickly become the preferred event for anyone and everyone with an interest in interactive entertainment."

The Electronics Industries Assn., which bowed to E3 in the brief battle to stage a 1995 event, will hold its own multimedia conference in Orlando, Fla., next year, with sponsorship from the Software Publishers Assn. The show, dubbed CES Orlando: The Digital Destination, is set for May 23-25, 1996, and will focus on "the retailing of the new digital consumer products," according to an EIA executive (Billboard, April 29).

Also regarding E3, Infotainment World president Patrick Ferrell says the show will go global next year. Shows are planned for Japan, Europe, and South America "starting as early as 1996," according to Ferrell.

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. Phone: 213-525-2290; fax: 213-525-2394.

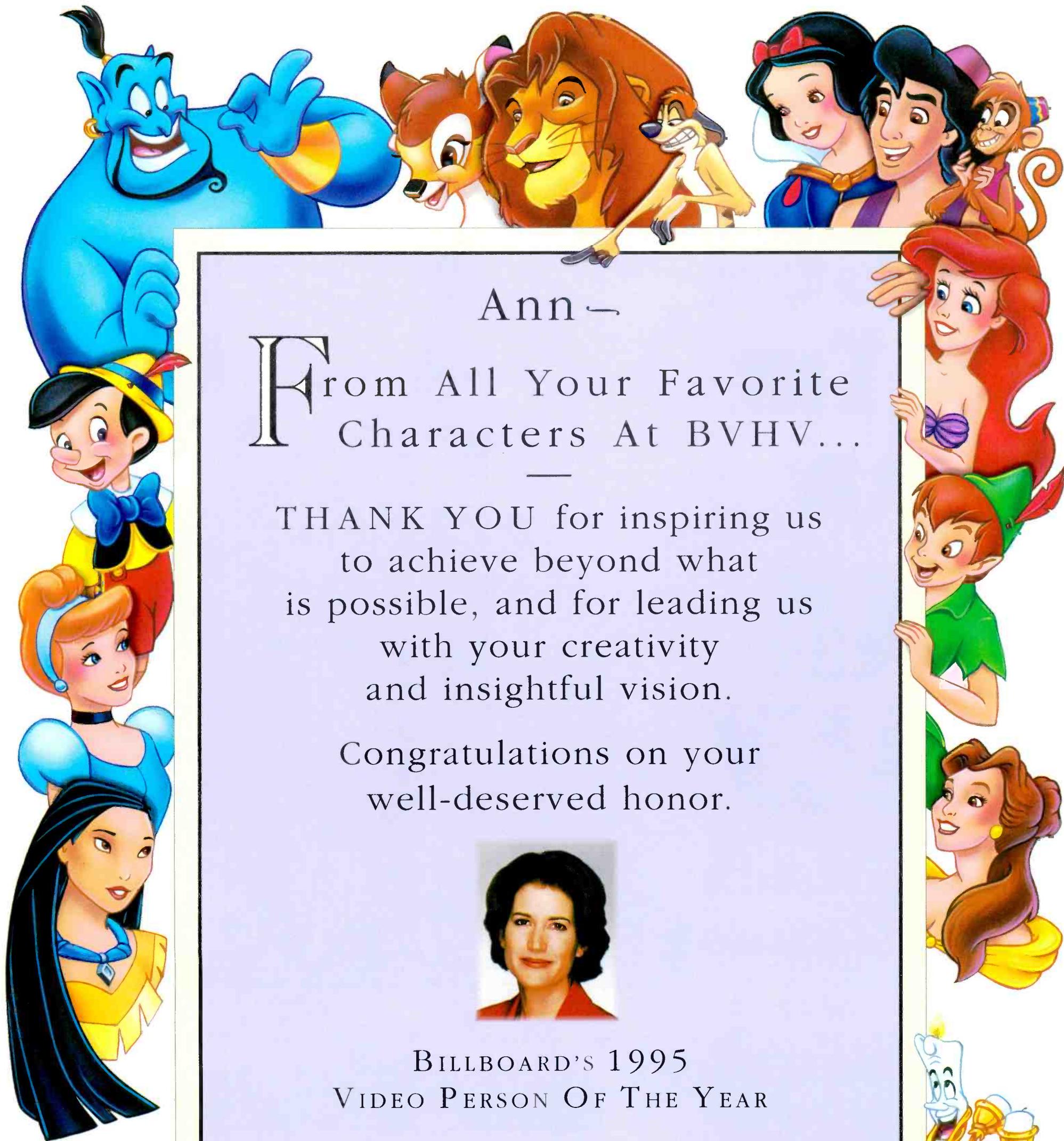
**BILLBOARD'S  
VIDEO  
PERSON  
OF THE  
YEAR  
ANN  
DALY**

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A Billion-Dollar  
Division And Has  
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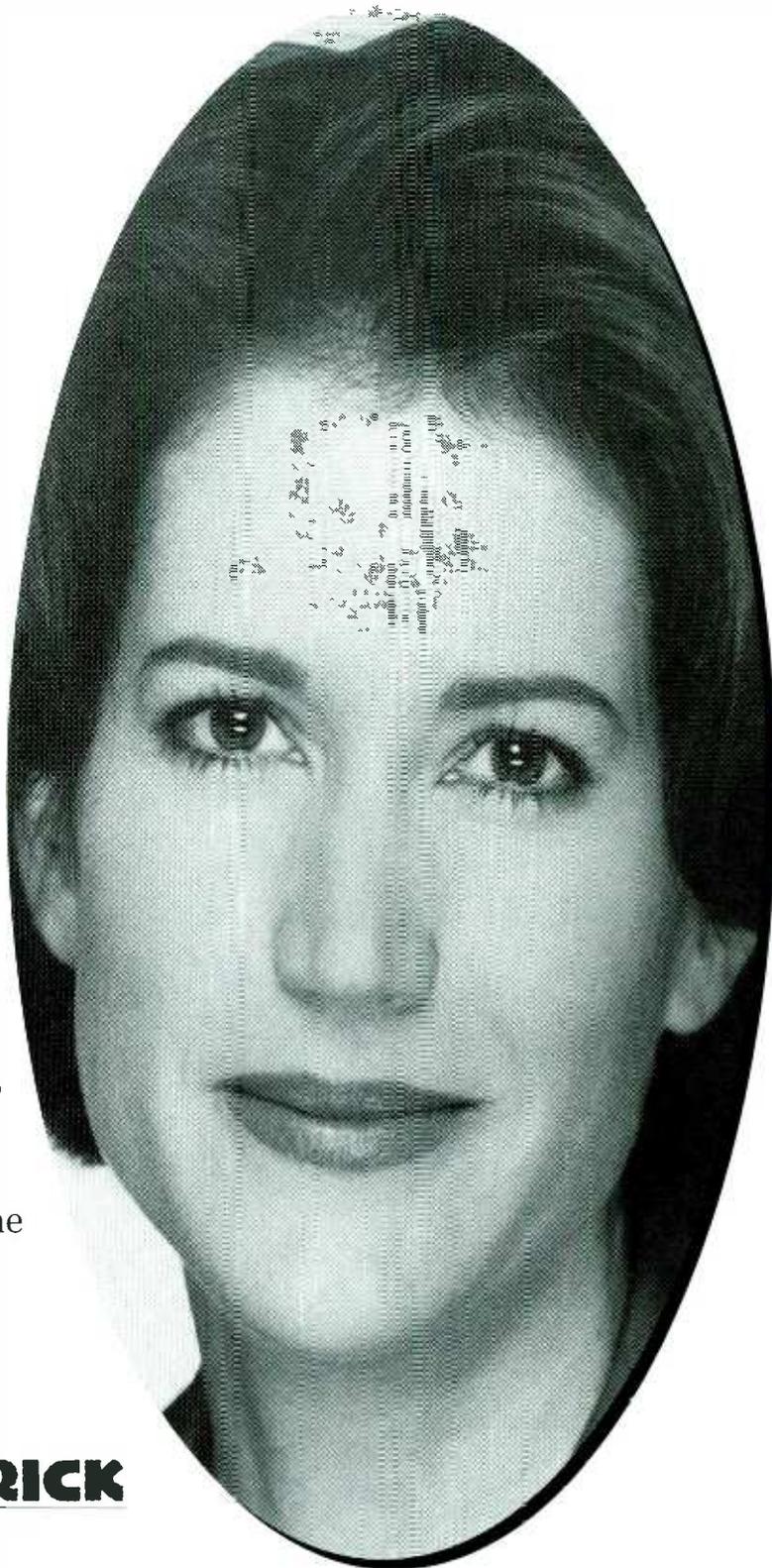
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# ANN DALY

## AN INTERVIEW WITH BILLBOARD'S VIDEO PERSON OF THE YEAR

**I**n 1983, Ann Daly joined Walt Disney Home Video as a marketing supervisor whose first project was offering a free baseball cap with the purchase of a Disney All-Star Animation video. Now she runs what has become a billion-dollar division for the studio. From “Pinocchio” to “The Lion King,” the Buena Vista Home Video president has been instrumental in persuading consumers of the value of purchasing, while remaining a strong supporter of rental as well. In a rare interview, the 38-year-old executive—selected as Billboard’s 1995 Video Person Of The Year—discusses how Buena Vista got there, why they still won’t do a McDonald’s exclusive, and what the supplier will do to stay on top.



**BY EILEEN FITZPATRICK**

**BILLBOARD:** What conditions were present to make sell-through an aggressive area so early on in the game?

**ANN DALY:** What was happening in the marketplace with Disney rental

when I joined the company in 1983, one of the primary concerns was convincing retailers that children’s video would be a viable and big piece of the business. A lot of our trade-marketing strategies focused on talking about

When we released “Pinocchio” at rental, then reduced it to \$29.95, we saw some real activity. The total number sold was about 700,000 units, and it was proof that buying videos was more than just theory.

**“[In 1983] a lot of our trade-marketing strategies focused on talking about why families would want to own Disney videos. There was great skepticism that anyone would want to watch a video over and over again, and that was the primary barrier we were attacking in those days.”**

product was unique. We saw consumers actually purchasing our products at those very high rental price-points, and it was an early indicator that the sell-through market might be ideal for Disney. I can remember

why families would want to own Disney videos. There was certainly great skepticism that anyone would want to watch a video over and over again, and that was the primary barrier we were attacking in those days.

time—retailers saw success, and with each subsequent release the numbers got bigger.

**BB:** How difficult was it for the  
*Continued on page 60*

**BB:** What finally convinced retailers that consumers would buy videos?

**DALY:** The proof was that, as we released these videos and put consumer marketing behind them—which was relatively unheard of for that

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By Eileen Fitzpatrick.....62

## KID-VID RESEARCH GROWS UP

WHAT DO YOU GET WHEN YOU ASK 1,000 CONSUMERS FOR THEIR THOUGHTS ON A PURPLE DINOSAUR AND AN ADVENTUROUS TOOTH? INVALUABLE INFORMATION ABOUT WHAT CHILDREN WANT TO SEE AND BUY.

BY SETH GOLDSTEIN

Disney and children's video are inseparable in the minds of most of the buying public. And the association is richly deserved.

The studio was quick to build on its theatrical reputation after releasing its first prerecorded cassettes 15 years ago. Parents knew what to expect from the creators of Mickey Mouse in movies and theme parks; Disney had the marketing know-how to deliver the expected. No one else came close then.

They're edging closer now.

Disney still dominates the kid-vid field and remains the standard by which others are measured, but suppliers like PolyGram, Sony Wonder and The Lyons Group are learn-



Syndication and cable polished "Timmy The Tooth."

ing the market-research ropes they need to climb to the upper levels of an increasingly lucrative—and competitive—sector of the business. It's still slow going. Smaller labels generally can't afford the research trappings, such as focus groups—considered *de rigueur* for packaged goods—and the bigger companies have only just begun to fight for brand recognition.

Consultant Leslie McClure says, "Often, it's what [producers'] children need and want to watch." New



"Bright Beginnings" was heavily researched from the start.

York-based Lightyear Entertainment president Arne Holland quips, "We make sure that some of our executives have small children."

From her experience, only Children's Television Workshop does much research, says Coalition for Quality Children's Video president Ranny Levy, who's unfamiliar with Disney activities. "This is one of the issues that has come up," she comments, lamenting the "ridiculous" lack

Continued on page 68

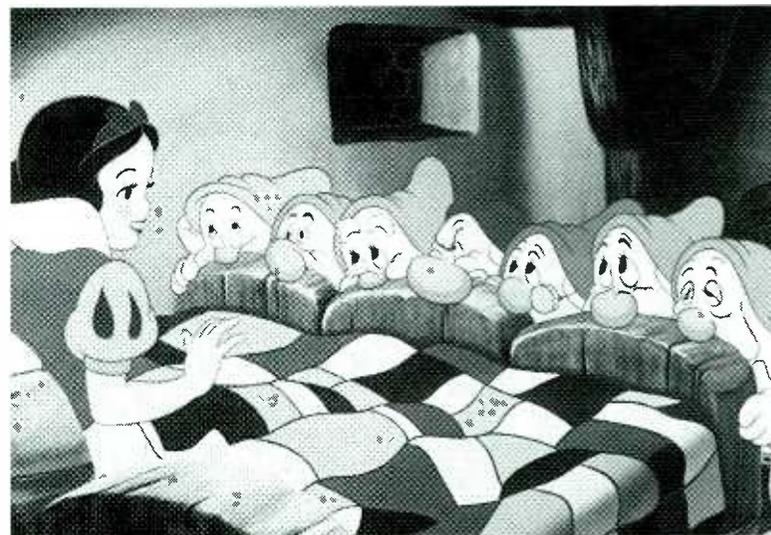
ANN DALY

Continued from page 59

company to put up the money for these expensive trade and consumer campaigns?

DALY: There was a real willingness to see if we could build this business. The number-one concern was whether or not building this business would be at the expense of theatrical—which has certainly proven to be exactly the opposite. Secondly, the company endorsed our idea that this was a consumer-marketing business,

Classics, however, is still a very big business. The release of "Snow White" is a good example, and so is the reissue of "Pinocchio," which is the first time an animated film had been cycled through the marketplace. Although the initial units on "Pinocchio" were low—at 700,000—to be able to do 12 million right out of the gate on that title maybe isn't the test that everyone was looking for. But the reality is there's a whole new generation looking for these titles, and when we release "Cinderella" in the fall it will be in a similar situation.



"Snow White": Classics are a big part of Disney's business.

and with one early successful example we were off and running.

BB: How difficult was it to get the packaged-goods companies on board?

DALY: It took some amount of convincing, primarily because the idea of owning video was still relatively new. I think our first major tie-in promotion was for "Lady And The Tramp." At that point, our previous sell-through releases had sold in the 3-million-unit range, so it didn't seem like a big exciting business to many of these packaged-good retailers. But they were attracted to the idea of having entertainment in packaged-goods form, which is the language these companies spoke. Once they understood the potential of video and saw the growth, we started to have some interested participants.

BB: Do you think that Disney would be where it is today if theatrical hadn't evolved to the level it's at now? Could you have been as successful just releasing classics?

DALY: The new animated films have been a gigantic success, as evidenced by "The Lion King" becoming the No. 1-selling video of all time. That kind of title really expands the marketplace and allows us to sell other titles while it allows retailers to sell other goods.

I would say we would have had a successful business even without the new animated classics, but certainly the addition to the video-release schedule has been advantageous. Not only for us, but for the industry, because they've grown the business so dramatically.

BB: How much of a risk was it releasing "Fantasia" with only a 50-day selling window?

DALY: On a downside, we could have sold as few as 6 million units, so there was some degree of risk. There was also some concern that "Fantasia" was a better movie in memory than something to watch currently. Its success on video was really about marketing—and the support at retail. It would have been a different story if retailers hadn't been as enthusiastic.

BB: Has Disney's increased number of direct retail relationships hurt your relationship with independent dealers who may feel slighted?

DALY: Distributors are providing retailers with a service that we are not set up to provide. In my opinion, many retailers would be dissatisfied with the level of service we could provide, because it is limited. The accounts that we have a direct relationship with have simple require-

Continued on page 64



**O**ur congratulations to  
**Ann Daly** on being  
selected **Video Person**  
of the Year.

**Her vision has proven invaluable  
in Home Video Marketing.**

WESTERN INTERNATIONAL MEDIA CORPORATION



## A TALE OF TWO RATINGS

**A PAIR OF ORGANIZATIONS ADDRESS PARENTS'—AND LEGISLATORS'—CONCERNS OVER CHILDREN'S PRODUCT, WITH RESPONSIBLE SELF-REGULATION OF GAMES AND VIDEO.**

**BY CATHERINE CELLA**

One of America's thorniest problems is balancing freedom of expression with protection of children from potentially harmful influence. Long debated in movie and television circles, the issue has naturally arisen in the video-software field as well. And the answer seems to lie in responsive and responsible self-regulation.

The question, in a sense, was first posed at congressional hearings on the content of video games. Spearheaded by Senators Lieberman and Kohl, the move to regulate the industry led to the April 1994 formation of IDSA, the Interactive Digital Software Association.

"The issue of content was a catalyst to create a broader organization to represent a variety of industry interests," says IDSA president Douglas Lowenstein. "We provide market information, combat piracy

"When a technology develops so rapidly, nobody takes time to take a breath," notes Dr. Pober. "The hearings drove the industry to create a system that would give the consumer information that's fair and accurate."

"What we came up with are five categories with age-appropriate icons: EC (Early Childhood), K-A (Kids to Adult), T (Teen), M (Mature) and AO (Adults Only). Plus, we have content



### CONSENSUS RATINGS

The rating process begins with a videotape submission to the ESRB, which employs more than 100 raters hired and trained by Dr. Pober. Three of these raters view the tape—which shows the full spectrum of gameplay, including its most severe portions—and then an ESRB staffer uses a consensus to apply a rating. Just before release, the game itself is submitted for confirmation. And, to Pober's credit, there has not been one appeal.

"The reason is that our descriptors are pretty clear-cut about things like animated violence and strong language," claims Pober. "The job of a rating board is not to dictate taste nor censor but to provide the most objective and accurate information possible."

"ESRB provides consumer information in the same way we provide nutrition labels on food," agrees Lowenstein. "In most instances, the purchasing decision is made by an adult. So we are empowering parents to make informed choices." And they've done it for 470 games so far.

### "KIDS FIRST" DESIGNATION

A remarkably close 463 products have been endorsed to date by the second rater, the Coalition For Quality Children's Video. Since its inception in 1991, the Santa Fe, N.M.-based Coalition has used juries of more than 200 professional adults and 3,000 children to rate videotapes on criteria ranging from the usual sex and violence to lesser-addressed issues of humanistic and production

*Continued on page 74*



and co-sponsor E3, recently held in Los Angeles, which I believe is the largest ever first-year trade show."

But the Washington, D.C.-based organization's first and foremost mission was to establish a ratings system for video and PC games. And for that they turned to Dr. Arthur Pober, an educational psychologist specializing in children's media. Pober is now executive director of ESRB, the Entertainment Software Rating Board, an autonomous New York-based body funded by IDSA.

descriptors on the box to provide main-idea information."

"It's the only system that offers both," according to ISDA's Lowenstein. "And now Senator Lieberman calls it the best rating system ever developed." It's a comprehensive one, too, including over 80% of the \$5-billion industry. That's not surprising, considering that IDSA's membership reads like an interactive who's who—Nintendo, Sega, Panasonic, Sony, Philips and dozens of licensed producers.



## Where Were You In '82?

**This year's convention will be a far cry from the first time VSDA did Dallas. Back then, attendance barely hit 200, and many of those got in free...**

**BY EILEEN FITZPATRICK**

There were no celebrity appearances, no elaborate parties hosted by major studios, no exhibit floor, and barely an official trade organization to sponsor the event. But for the 200

witnessing the start of a business that has since become Hollywood's largest revenue source.

"We were at the beginning, and it was an unbelievable time," says Sony Wonder senior VP of market-



Sony Wonder's Wendy Moss



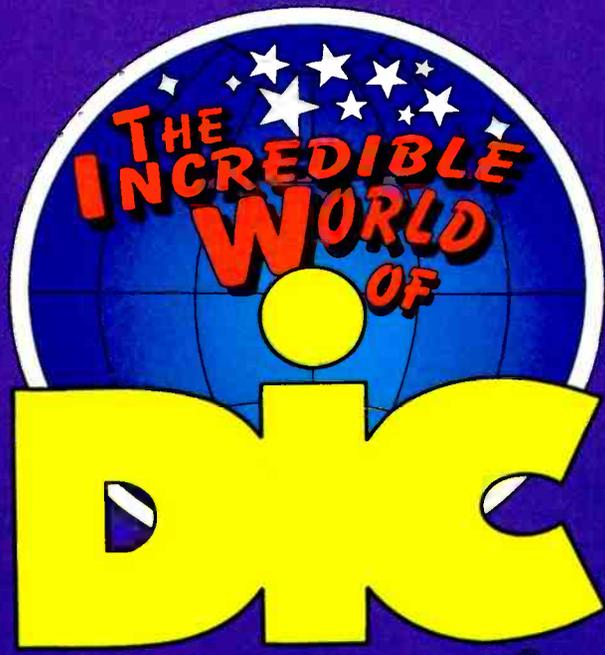
Columbia/TriStar's Paul Culberg

retailers, suppliers and distributors who attended the first Video Software Dealers Assn. convention in Dallas during the summer of 1982, it didn't matter. They were

ing Wendy Moss. "Anything we did was spectacular, and nothing was wrong."

A recent college graduate  
*Continued on page 74*

DIC Entertainment  
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as  
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# ANN DALY

VIDEO PERSON OF THE YEAR

YOUR VISION

AND CREATIVITY

CONTRIBUTE TO

THE GROWTH AND

SUCCESS OF

OUR INDUSTRY.

VIDEO PERSON  
of the Year

## ANN DALY

Continued from page 60

ments. It's really a distribution-based requirement. The 20,000 other retailers would be very unhappy with what we could service; it's not our primary function. There are a lot of things distribution can do that we physically cannot do—a lot of special requirements, in terms of packaging, delivery, co-op, credit, marketing plans. We're not set up to do that. In that regard, they're getting great service from distribution.

We try to put a campaign together that's comprehensive. The national campaign for any release is the cor-

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**"There are a lot of things distribution can do that we physically cannot do—a lot of special requirements, in terms of packaging, delivery, co-op, credit, marketing plans. We're not set up to do that."**

---

nerstone. There are some modifications that are based on co-op accruals, but it's pretty much the same for everybody. I think individual retailers who are serviced by distributors have more flexibility than some direct accounts. At the end of the day, the retailer is going to manage the product as part of the overall merchandise strategy. There's not much difference what happens if the product is purchased through us directly or through a distributor.

**BB: Is there any retail area that hasn't been fully exploited with Disney product?**

**DALY:** There's always room for growth. Within all categories, we don't think the business has peaked either in sell-through or rental. Our job is to get better at marketing to consumers, and to that end we see growth in every segment.

**BB: What about new segments?**

**DALY:** There are very few that we are not in. We'll grow in our existing accounts because of our product flow and marketing plans.

**BB: How have the executive changes brought about by [president, Walt Disney Television and Telecommunications] Dennis Hightower's arrival affected the company's philosophy on fast-food promotions?**

Continued on page 66

*Congratulations*

*Ann Daly*

*Video person of the year*

*From all your friends at*

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FROM THE DIRECTOR OF "THE FOX AND THE HOUND"  
COMES A NEW ANIMATED CLASSIC WITH "...THE FEELING OF  
'THE LITTLE MERMAID' AND 'BEAUTY AND THE BEAST.'"

-ST. LOUIS POST-DISPATCH

**ANN DALY**

*Continued from page 64*

**DALY:** [Dennis] and I have not had a discussion on that topic. From my perspective, it remains damaging to the overall business to have these high-value items discounted. Just because the effects today might be more subtle—and therefore the results are arguable—doesn't mean damage isn't being done. There is no doubt that a retailer trying to sell any movie with some kind of profit margin can't view a movie being sold for



"We want to change the direct-to-video image from failed-movie playground to a place to find good programming."



"Pinocchio" pioneered animated sell-through.

\$2.99 at a fast-food outlet, with no purchase required, as anything but competition. And it's something against which they can't compete very well. We don't think in the long-term it's in the best interest of the video industry to participate in or encourage those types of promotions. There's is price erosion in sell-through; it's been predicted and it's happening, but there's no reason to hasten it.

We do believe there is a relationship between purchase price and value. It's a less compelling argument for someone to come to the video unit and say, "Walk away from your retailers who support you day in and day out, and give us a product, and here's a guaranteed cash payment."

**BB:** How much longer can you turn them down?

**DALY:** The video business is important to Walt Disney and to  
*Continued on page 68*

**BOTH CRITICS AND  
CONSUMERS LOVE  
'THE SWAN PRINCESS'!**

"★★★★!"

-MICHAEL MEDVED, NEW YORK POST

"PARENTS AND CHILDREN  
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-JEFFREY LYONS, SNEAK PREVIEWS

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Approx. Running Time: 90 Minutes. Cat#: 8021  
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Mail-in offer on over 60 Pillsbury products through 9/30/95.  
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- 24 CT. COUNTER/FLOOR DISPLAYS. Cat.#5380. \$599.52, 18" x 16 1/2" x 47", @17 lbs.
- 48 CT. FLOOR DISPLAYS. Cat.#5382. \$1,199.04, 18" x 16 1/2" x 66", @35 lbs.
- 96 CT. FLOOR DISPLAYS. Cat.#5383. \$2,398.08, 23 1/4" x 15 1/2" x 68", @70 lbs.

Prepack/Early Order Date: June 20, 1995 • Singles Order Date: July 11, 1995  
Street Date: August 1, 1995



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\* Independent Research.



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Congratulations To Ann Daly And Her Incredible Team  
On Many Phenomenal Achievements.

BUENA VISTA HOME VIDEO INTERNATIONAL



# VIDEO PERSON PRE-VSDA

## ANN DALY

Continued from page 66

Hollywood. That's a pretty powerful incentive to take a long-term view rather than seize a short-term opportunity—particularly when there are alternatives.

**BB: What about other retail exclusives?**

**DALY:** It is not inconceivable. But

it's not our primary interest, because we think there are so many other bigger pieces of business. There are different types of retailers, and as long as we allow everyone the ability to play, it's something we might consider. Philosophically, it's not unattractive to take a title that the general market shows low interest in and give that title exclusively to a retailer who has high interest in it and will make a

commitment to it. That makes sense. The issue is to make sure the product is brought to market in a reasonable way, taking into account all the people who support us regularly.

**BB: How will the executive change affect the video division?**

**DALY:** The biggest change will be in the commitment to direct-to-video. We want video to be the primary way consumers have access to some very good product. We want to change the direct-to-video image from failed-movie playground to a place to find good programming. We'll do three features this year, but we don't have a goal. We're looking at it from an opportunistic view. Some will be original, and some will be sequels for both the rental and sell-through markets.

Continued on page 76

## KID-VID RESEARCH

Continued from page 60

of data.

Nevertheless, the light is dawning. PolyGram Video has participated for two years in a 15,000-respondent multi-client study that sales and marketing senior VP Bill Sondheim says has provided "invaluable" information. The label attempts to analyze "a model demographic" from focus groups. It's necessary these days because of the increased cost of acquisitions and the competitive nature of the marketplace, he adds, noting "There's more risk attached to the marketing investment."

## 25,000 LETTERS

The Lyons Group has hired ad agency J. Walter Thompson's

Chicago office to conduct quarterly phone surveys of anywhere from 300 to 1,000 consumers for their thoughts about Barney the Purple Dinosaur. Dan Merrell, Lyons marketing manager, says the first round of calls was made in April. Thompson's data is expected to complement Lyon's own informal effort, which includes sifting through 25,000 letters and 800-number calls a week.

"We hope [Thompson] validates what we already believe," Merrell adds. Lyons wants to do more but, like many kid-vid suppliers, it has limited resources. Except in the late '80s,



PolyGram's Bill Sondheim



Turner's Stuart Snyder

when Barney was introduced, Lyons has not brought in focus groups of adults and children to discuss new cassette releases. Merrell can't reinstitute the procedure and expand it to major metropolitan markets without an increase in the research portion of his marketing budget. It's currently at 5%; he'd like to see it at 10% eventually.

Sony Wonder, which entered kid-vid a couple of years ago, has researched its audience from the start, partly because senior marketing VP Wendy Moss is a strong believer in demographic data and partly because Sony Music already had the tools available. Moss did not have to start from scratch.

She's targeted children aged 6-to-11 for Sony Wonder's Nickelodeon titles, dividing that cohort into separate boys and girls groups aged 6-to-8 and 9-to-11. The older kids often decide what they want "and use their dollars to make purchases," says Moss. "It's critical to what we've done." Sony Wonder is now readying a preschool series (to debut next January) for 2- to 5-year-olds that's designed to attract working and non-working mothers, some of whom have been drafted for focus groups to evaluate content, packaging and point-of-sale aids.

## TEETH AND POSITIONING

Focus groups, Moss says, "really gave us a lot more teeth" to grasp pro-

Continued on page 70

Ann Daly,  
not just our  
congratulations  
but our thanks.

You've done so  
much for  
our industry.

**RENTRAK**  
The people behind PPT

*Miramax Films  
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**VIDEO PERSON OF THE YEAR**

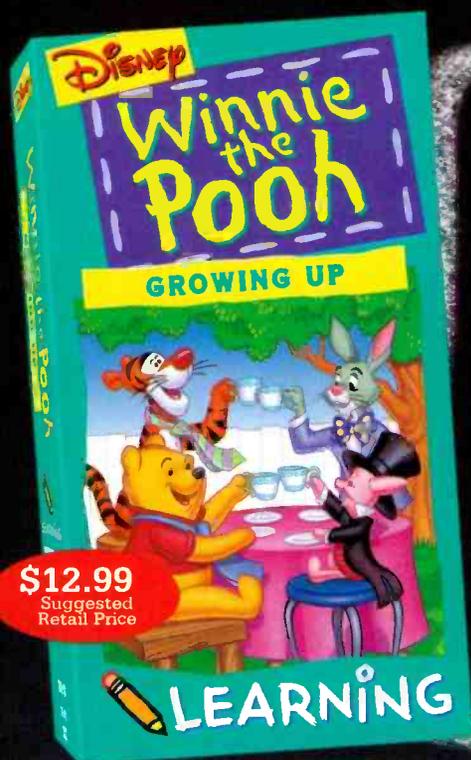
*on a career of pioneering achievements.*

*We wish you a future of continued innovation and success  
and look forward to a bright future together.*

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**KID-VID RESEARCH**

*Continued from page 68*

gramming decisions. Meeting with parents has also pointed Moss and her staff to the proper use of POS materials, which retailers often ignore unless reminded. "It helps us position ourselves," she adds.

Sony Wonder works closely with ad agency Griffin Bacall in New York. Robert Horne, managing director of Griffin's youth-marketing division, Kids Think, says the task for newcomers is to do as Disney has done—create a brand. He suggests opening with a strong series of titles that consumers "come to recognize" as quality fare, and then "leverage the brand" by marketing the name. Without that ID, Horne notes, parents worry they're "over-reliant on TV." It's a daunting task, he warns: "No one seems to have the kid appeal and moms' reassurance that Disney has. Everyone's trying harder, but no one has established themselves as a clear No. 2."

[Lyons Group marketing manager] Dan Merrell would like to expand research activities to major metropolitan markets, but can't do so without an increase in the research portion of his marketing budget. It's currently at 5%; he'd like to see it at 10% eventually.

Disney's latest effort, "Bright Beginnings," represents the culmination of the studio's research. The 14 titles, due in stores in August, grew out of the need for "one design look" for pre-school programs, says Buena Vista Home Video senior marketing VP Dennis Rice. He emphasizes that the firm is "always talking to moms."

Yet, while Disney and others are collecting and using data to develop brand awareness, Kids Think's Horne says research is usually limited to "Should I pick up that license or not?" In a title-driven business like home video, trolling for the next hot title is a hard habit to break. Several have, simply because hit-and-miss hunting doesn't work as well as it used to.

"There's more research than ever before," says Turner Home Entertainment executive VP Stuart Snyder. "I certainly believe the days of just

*Continued on page 72*

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Over 1 million units sold in the first 6 months!

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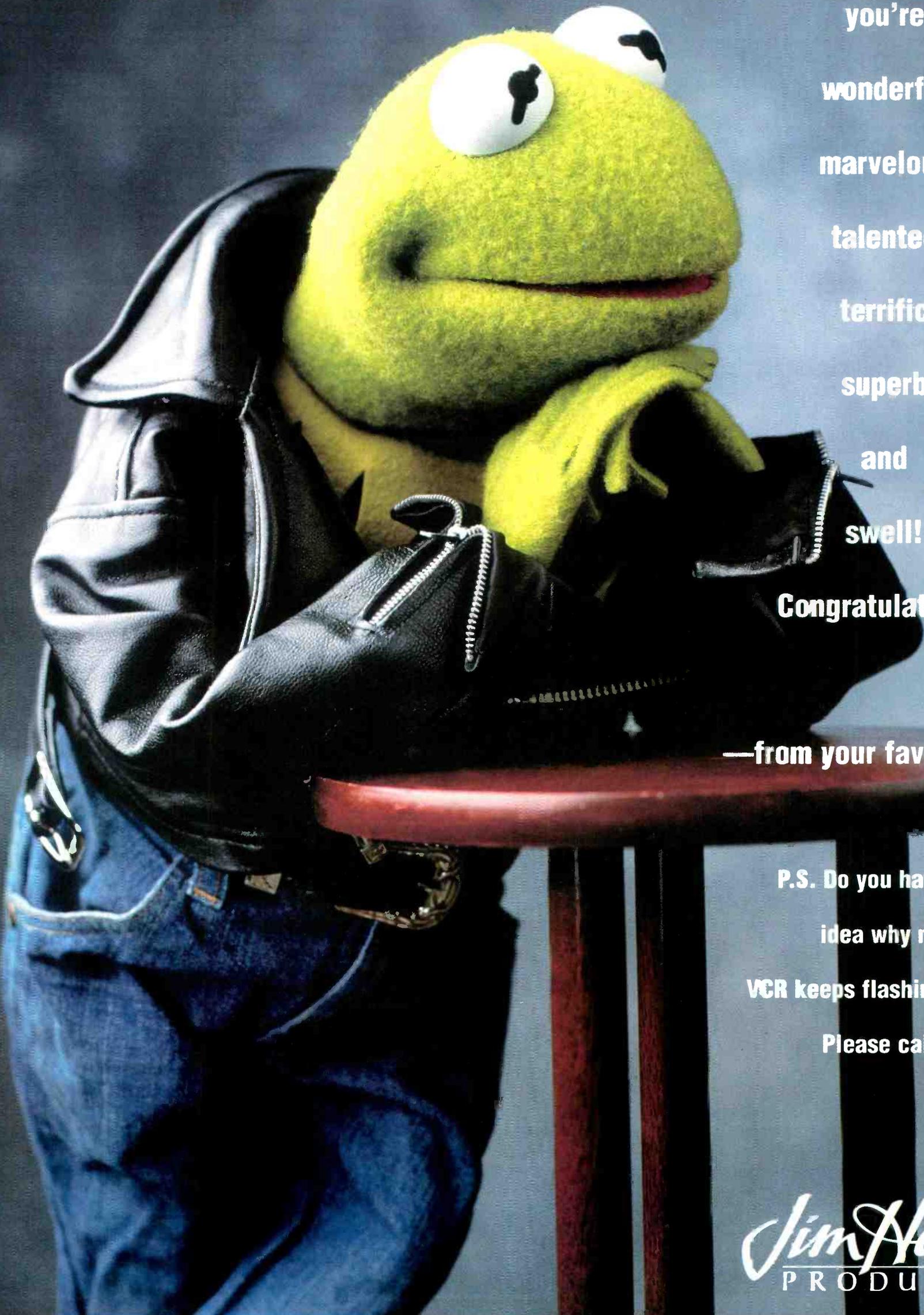


**12-Pc. Counter Unit**  
Stock #4978  
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**48-Pc. Prepack**  
Stock #4981

**Prebook: June 6**  
**Will Call: July 18**  
**NAAD: July 21**



Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. © The Walt Disney Company. Manufactured under license by Fruit of the Loom. © 1995 Fruit of the Loom, Inc.



**Ann Daly**

**you're**

**wonderful**

**marvelous**

**talented**

**terrific**

**superb**

**and**

**swell!**

**Congratulations!**

**—from your favorite frog**

**P.S. Do you have any**

**idea why my**

**VCR keeps flashing 12:00?**

**Please call!**

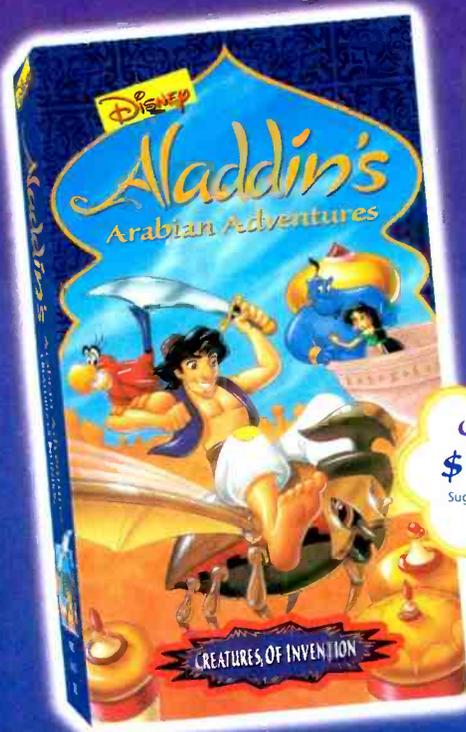
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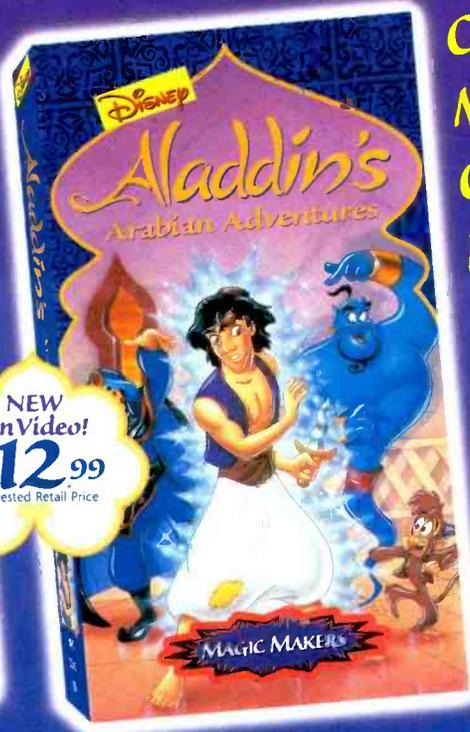


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Most Successful  
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**Adventurous  
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48-Unit Prepack/Stock #4996  
Also Available:  
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**Prebook: June 6 Will Call: July 18 NAAD: July 21**



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**KID-VID RESEARCH**

*Continued from page 70*

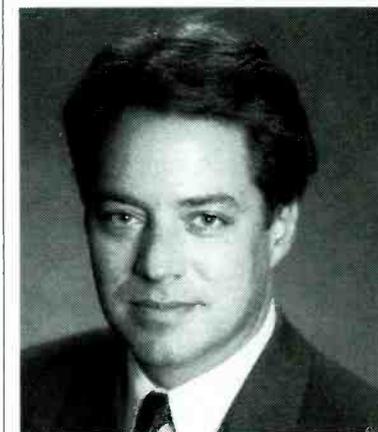
releasing product and hoping it sticks are over." Snyder takes advantage of Turner Broadcasting's cable networks to build recognition for titles like "Daisy-Head Mayzie," which is based on a recently discovered Dr. Seuss manuscript published by Random House.

**KIDS NIX EXERCISE**

MCA/Universal Home Video used TV syndication and cable to polish "The Adventures Of Timmy The



Lightyear's Arne Holland



MGM/UA's Blake Thomas

"Tooth" before setting it loose at retail. The first titles also had the benefit of the opinions of parents, whose offspring separately watched the shows. "It just sucked the kids right in," says sales and marketing senior VP Andrew Kairey.

Video Treasures marketing VP Sandy Weisenauer has tried for a similar effect. Her scorecard: Of four concepts, one, "Shamu And You," was introduced, and three others tabled. A kids' fitness tape was considered but dropped because, she says, "Exercise always tests well but never sells well." She also evaluates releases already on the market as a way "to light a fire under distribution" to improve title exposure.

Weisenauer is cautious about focus

*Continued on page 78*

# MUSIC & STORIES

## THREE WAYS TO MERCHANDISE WALT DISNEY RECORDS 365 DAYS A YEAR.

### PRODUCTS

Advertise complete product lines with the hot new hits.

For example, feature the new *Lion King: Rhythm of the Pride Lands* and *Classic Disney: Volumes 1 and 2* in your advertising with hit Disney soundtracks like *The Lion King*, *Aladdin* and *Beauty and the Beast*.

### PLANOGRAMS

Maximize sales with a full selection of titles consumers want.

Experience shows you can increase sell-through over 300% — just by planogramming your mix. Offer consumers the audio products they want. Then let them know where to find what they're looking for with attractive, eye-catching displays like the award-winning "Mickey Fixture."

### PROMOTIONS

Utilize aggressive Disney promotions to drive the entire business.

Use our aggressive promotions with major packaged goods and fast food partners — plus POP and in-line signage — to encourage consumers to buy deeper into the line — 365 days a year!



Your Day-In, Day-Out Performer in Family Audio



# VIDEO PERSON/PRE-VSDA

## RATINGS

Continued from page 62

values.

Videos that not only meet these criteria but also appeal to children earn "Kids First!" recognition. They become a part of the Coalition's catalog and are so designated on the box in stores nationwide.

represent 126 suppliers. They include independent producers as well as majors like Sony Wonder, Time-Warner, Children's Television Workshop and Random House. And the tapes run the spectrum, from preschool to pre-teen and music to fairy tales.

Comprehensive, too, is the makeup of the Coalition's juries. "They're

average number would be 150 to 200 videos.

"If you walk into a store with 12,000 titles—1,500 in family animation alone—it gets pretty overwhelming," he continues. "So we're always thinking [about] collections of trusted product. Kids First! fits right into that."

The way the Suncoast program

reach is to parents themselves. "We're launching a program at VSDA this year to survey parents at video stores," says Wales. "We want to learn what they rent, why and what they would like to see more of in children's video."

Benike, too, sees parents as fundamentally involved. "Today, family values are very strong," he notes. "And yet parents aren't able to watch

everything the children watch. So we try to be sensitive—a lot of us are parents, too."

(Cella's book, "Great Videos For Kids: A Parent's Guide To Choosing The Best," reviews over 450 titles, includes a foreword by Shelley Duvall, and can be ordered from Carol Publishing at 800-447-BOOK.)

**Since its inception in 1991, the Coalition For Quality Children's Video has used juries of more than 200 professional adults and 3,000 children to rate videotapes on criteria ranging from sex and violence to lesser-addressed issues of humanistic and production values.**

"Our mission has been to make quality video programs more visible and more readily available," says president Ranny Wales. "We saw a huge number of outstanding programs that were not getting shelf space. So the Coalition was formed by people in the industry as well as children's advocates and educators."

From a total of 18 video companies three years ago, Kids First! titles now

diverse geographically, economically and culturally," notes Wales. "Store managers are very receptive to this."

"It's a vehicle where a cross-section of America has viewed the video, given annotations and rated it," echoes Archie Benike, director of marketing at Suncoast Motion Picture Company, which launched a national "Kids First!" program April 3. "The titles vary by store, but the

works is that the endorsed videos have Kids First! stickers and are placed under a header with the Kids First! logo and brief explanation. There's also a handout for parents, describing other videos that can be ordered through the store.

Kids First! videos are sold in other stores and chains and through a toll-free number via Compass Entertainment. The Coalition's next out-

## DALLAS '82

Continued from page 62

embarking on a new career, Moss spent the convention hawking "Strawberry Shortcakes" and "Care Bears" videos from a table set up in the ballroom of the Fairmont Hotel, which hosted the event.

"We shipped in boxes of display fixtures and spent the better part

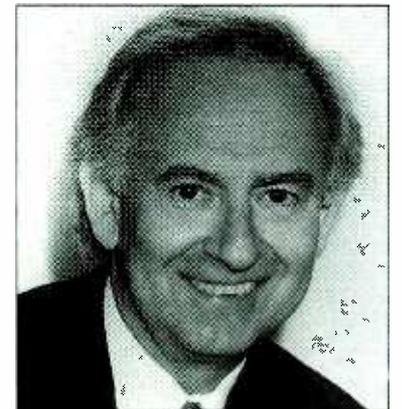
thing done," Morowitz says. "We were a bunch of knowledgeable business people trying to set a course because we knew the business was growing."

## 750,000 VCR'S

Back in 1982, domestic VCR penetration was about 750,000 units, but by the time attendees hit Dallas, video's momentum was clearly building and everyone



NARM's Mickey Granberg



PolyGram Video's Gene Silverman

of the night setting them up," recalls Columbia TriStar Home Video executive VP Paul Culberg. Culberg, who was then VP of sales and marketing at Media Home Entertainment, says the company shipped in extra displays because there weren't enough exhibits to fill the hotel's huge ballroom.

"It was very cheap for retailers to attend," says Mickey Granberg, director of government relations and public affairs for the National Assn. of Recording Merchandisers. "If they balked at the price, we let them in for free."

In 1982, VSDA was made an offshoot organization from NARM, because record retailers simply weren't interested in carrying video. The two trade groups eventually split in 1991.

Founding VSDA board member Arthur Morowitz says the first convention was, to put it mildly, loose. A video veteran, Morowitz was the first in sell-through and the first to have a fully vertical video operation, running the retail chain Video Shack, distributor Metro Video and supplier A & H Video.

"We would have been pleased to have a goal, but we did get some-

there knew it.

"When I started in 1979, I thought it would be a nice supplement to my music business," says PolyGram Video president Gene Silverman, who was president of Video Trend Distributors at the time. "But by '82, we knew it was going to be a big business."

Most attendees say that, while there weren't many people—nor any of the social events that attract attendees today—the level of excitement and enthusiasm for the business made up for it.

"I didn't know a lot of people, because I had just entered the business, but I remember the bar area was very active," says West Coast Video Duplicating president Herb Fischer, who attended the Dallas convention as founder of distributor Major Video Concepts. "Most of the people I met there have become close friends," he says.

The sense of camaraderie and the willingness to share ideas are the most frequently cited of the few people still in the video business who attended that first Dallas show. "That's what it was all about

Continued on page 76

Congratulations

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*Ann Daly*

*for being honored as*

*Billboard Magazine*

*Home Video Person*

*of the Year*



**JSC/TRI-PACK**

DIVISION OF JEFFERSON SMURFIT CORPORATION

## DALLAS '82 Continued from page 74

back then," recalls Moss. "But not so much anymore, because everyone is just too busy."

Some things never change however—such as packaging, P.O.P.

it running to phones.

It happened during the keynote, when Paramount Pictures president Mel Harris announced that its summer theatrical hit, "Star Trek: The Wrath Of Khan," would be released at \$39.95, making it the first direct-to-sell-through video.

**Some things never change however—such as packaging, P.O.P. and pay-per-view windows issues, which were discussed there and, 13 years later, still end up as a panel topic.**

and pay-per-view windows issues, which were discussed there and, 13 years later, still end up as a panel topic.

### "TREK" DIRECT

Despite, or maybe because of, its beginner status, the first VSDA convention did provide some news that had the few reporters covering

"It was absolute pandemonium," says Billboard home video editor Seth Goldstein, who was covering the convention for *Video Week Newsletter*. "Paramount was the star of the show with that announcement, and it made them the innovators in marketing."

Granberg also remembers "the place going hysterical" after the



West Coast Duplicating's Herb Fischer

Paramount announcement.

Morowitz says he committed to buying three times the amount of units on the title, but most people thought Paramount was crazy. "No one realized the impact at that time," he explains. "But they [Paramount] were right." ■

## ANN DALY Continued from page 68

**BB: What about "The Lion King 2"?**

**DALY:** It's in development now, and you'll see it in the second or third quarter of 1996, after "The Lion King" has been removed from release. There will also be a lot of new programming under the Henson label.

**BB: Do you think interactive is a good business for video dealers?**

**DALY:** It is going to be very good

**BB: How will the business—and Disney—change for the future?**

**DALY:** Retail will become much more complex, as we grow in each channel. We'll have to find marketing solutions and new programming configurations. Those are types of things we're planning for the future.

There's a big difference in what we can ship and what a retailer can sell. That's where our emphasis will be. Retailers will stock what sells. We want to be more than just a name, but also to have our products have the power to turn better than anybody else's.

**"From my perspective, it remains damaging to the overall business to have these high-value items discounted [through fast-food promotions]. Just because the effects today might be more subtle—and therefore the results are arguable—doesn't mean damage isn't being done."**

**Ann Daly**

You truly "paint with all the colors of the wind."

Congratulations from all your friends and admirers at Star Video.



"The Lion King": A '96 sequel

for some retailers early on and better for many later on as the market grows. I think it has to be managed growth, just as video was years ago. The same thing is happening with interactive but at a greater level, because this is not going to be a plug-and-play business. It's going to need some level of understanding beyond what the video industry requires from the consumer to actively participate. And that's the key to success at retail.

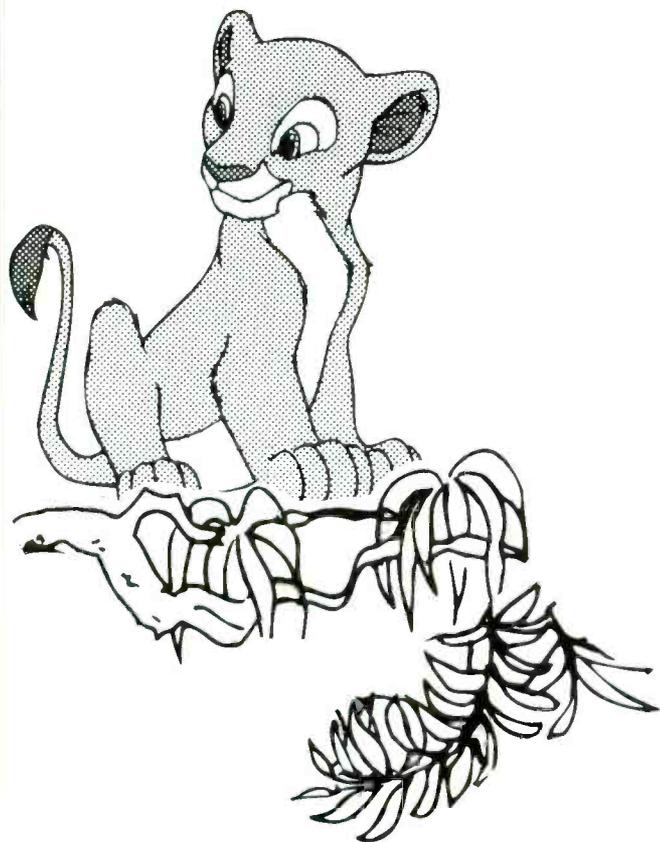
**BB: What's your position on the digital videodisc?**

**DALY:** It's an attractive product; how it's marketed will make all the difference in the world. A format war could deter growth, and it's not in anyone's best interest. We haven't decided which way we'll go, but at some point you will see us in that business. There isn't one specific thing we don't like about DVD, but we want to see what both can deliver.

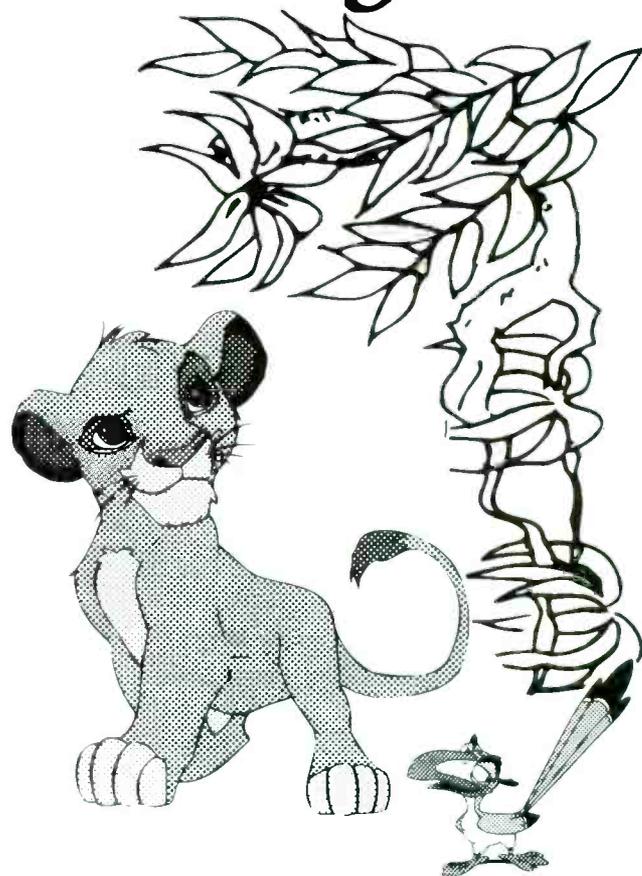
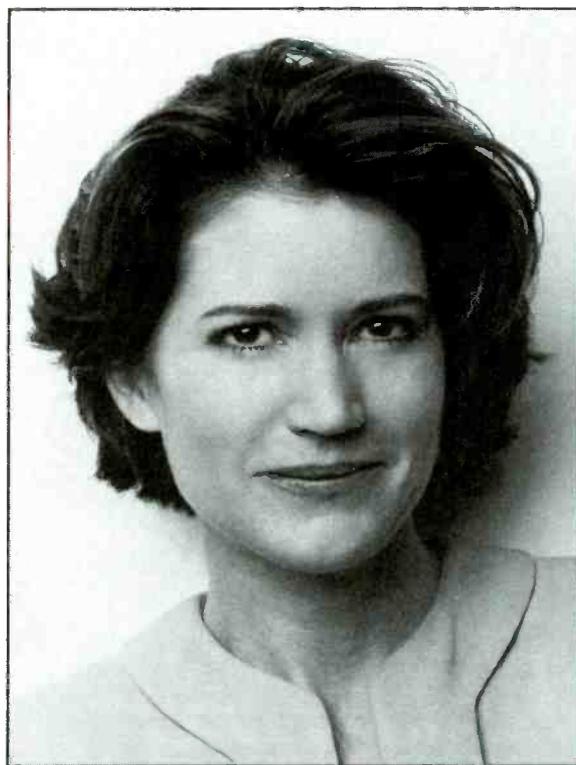
Continued on page 78



*"...everybody  
look left..."*



*...everybody  
look right..."*



*...everywhere you look she's  
Standing in the  
Spotlight!"*

- "I Just Can't Wait to be King"  
The Lion King Soundtrack  
Lyrics by Tim Rice  
© The Walt Disney Company  
© Walt Disney Records

*Congratulations!*

*Ann Daly*

*Video Person of the Year*

*~ From Your Friends at ~*

**ETD**





Blockbuster Entertainment  
congratulates  
Ann Daly  
Video Person of the Year



Ann,  
congratulations  
on rising  
above  
the jungle.

**V**ery proud of **D**aly

**VIDEO PERSON  
PRE-VSDA**

**KID-VID RESEARCH**  
*Continued from page 72*

groups, seeing them as "a guide, not an answer." And focus groups can add 60 to 90 days to product introduction, Kairey notes—too leisurely for some.

**SALES OVER SCIENCE**

Says BMG Video GM Joe Shults, "My research is how the book sells, the TV history, the licensing activity. It's not a science."

LIVE Home Video bases acquisition decisions on TV exposure, toys and marketability, according to sell-through and multimedia sales VP Tim Fournier, who says, "That's where your gut comes in." Focus groups aren't used.

Suppliers with children's features about to fall in their laps may inherit all the data they need. "We get a head start from [theatrical], a lot of information that's extremely useful," explains MGM/UA Home Entertainment marketing senior VP Blake Thomas. "They do a lot of risk-taking for us."

Thomas' current example is "The Pebble And The Penguin," which opened on the big screen last month. It's the first animated title from MGM/UA's brand-new animation unit and eventually will tap into what Thomas calls the "red-hot engine of sell-through growth." MGM/UA, he adds, has done all the focus-group testing that home-video staffers might need. "When we get it, it will have been carefully developed, fully realized, executed and evaluat-

ed. They didn't just make it for video, but they certainly took video into account."

MGM/UA Home Entertainment does participate in tracking studies to



Lyons focused on Barney.

measure awareness and buying behavior. Next year, it will have a chance to do more. MGM/UA's spring 1996 children's title, "All Dogs Go To Heaven II," debuts under the Family Entertainment name created for video. It's a first and could be "an interesting illustration about how the business is sometimes driven by video," Thomas comments. ■

**ANN DALY**

*Continued from page 76*

**BB:** Do you think you'll be here 10 years from now?

**DALY:** I don't think it will be the same business, but I definitely see myself in home entertainment. I think packaged media will still be



"Cinderella": a fall reissue

viable, but there will be more options that will be giving video a real run for its money. We need to lay the groundwork today to make sure we just don't hand the business over to a competing technology. Video rental and sell-through is something consumers value and aren't willing to give up. ■



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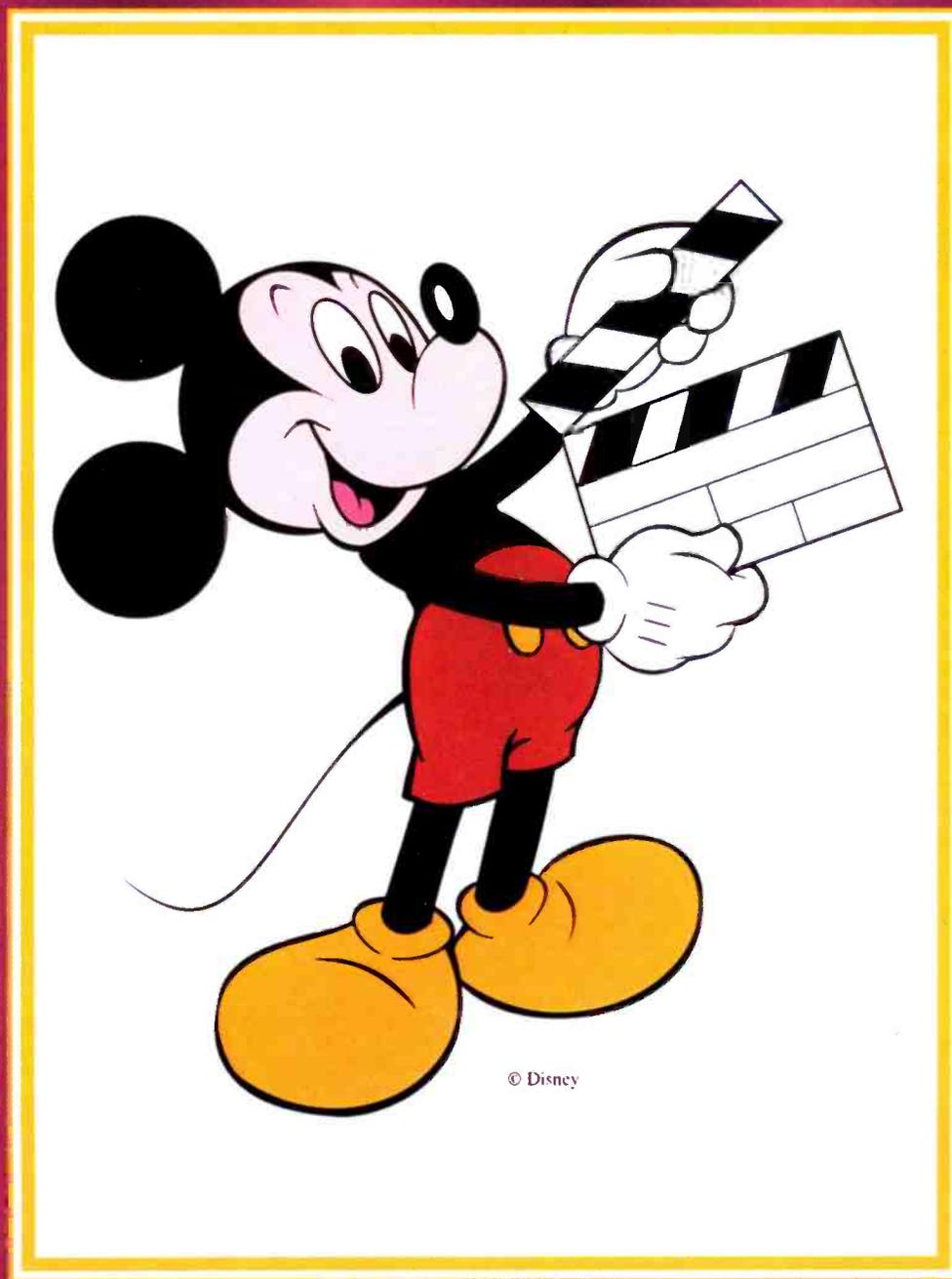


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**ANN DALY**

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**VIDEO PERSON OF THE YEAR**

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Shelf Talk: Pillsbury Promo Tie-In ..... 84    Laser Scans: Hardware, Software Sales ..... 90

## PICTURE THIS

By Seth Goldstein



**SWAP MEET:** The VSDA convention is normally a swap meet for retailers looking to buy and sell. It's true this year, only more so. Observers expect considerable activity when the one word common to all vocabularies is "consolidation."

We're not talking about the stars of the consolidation firmament like Choices and Hollywood Entertainment. Rather, "it's all the guys in the second tier" who are looking for acquisitions while trying to line up the cash needed to do the deals, says **Curtis Alexander**, VP of Media Group Research in Providence, R.I. Alexander thinks VSDA in Dallas May 21-24 will be interesting for "potential combinations."

Consider Home Vision in Brunswick, Maine. CEO **Martin Allen** and brother **William**, purchasing VP, will be holding several meetings to pursue an aggressive acquisition program, which goes into high gear when Home Vision goes public later this year. "We decided to be a buyer," says Martin Allen, given the alternative of being bought.

He will use a portion of the net proceeds of Home Vision's \$30 million initial public offering to complete the purchase of 40 stores, all in New England. Home Vision owned 22 locations a year ago, acquired the 14-store, Maine-based Sounds Easy chain, and has deals pending for 18 more in Maine, Massachusetts, and New Hampshire. Bought with cash and notes, they're coming in clusters of three to nine locations. "We expect to be the consolidator in the Northeast," Allen adds.

Thirteen-year-old Home Vision should net about \$2 million on 1995 sales of \$26 million. Allen, who hopes to have an underwriter for the IPO this month, prices his deals according to current and potential earnings, without a multiple.

The problem for regionals like Home Vision is that their aspirations may not be sufficiently grand. IPOs under \$50 million attract small underwriters who don't often have the clout or profile to move stock at the desired price. Thus do deals fail, leaving the clients themselves open to acquisition.

Alexander says there are alternatives, none of them satisfactory. Banks historically haven't lent to video stores, which tend to be prone

(Continued on next page)

## Retail Finds Pal In Direct Response Figures Show Stores Get 10-Times Sales

BY TRUDI MILLER ROSENBLUM

NEW YORK—No longer the enemy, direct response has become an ally in advancing retail sales of special-interest videos.

"Manufacturers used to take the position that direct response was taking away sales. We used to have a hell of a time getting rights to use original artist masters on direct-response spots," says Barry Shaw, president of New York-based Viewer Response Inc., a New York direct-response marketer. "Now people are beginning to recognize the value of that exposure. Take Susan Powter—she became a celebrity purely through her infomercials. Now, when people see her product in the stores, they know who she is."

In fact, a product that sells well at direct response typically will generate 10 times that number at retail, according to studies by Jordan Whitney Inc., an infomercial research firm in Tustin, Calif. "People are often reluctant to give out their credit-card number, or maybe they just don't feel like getting up to make a phone call or looking for a pen to write down the number," says Claire Kogler, president of Jordan Whitney. "But if they see the product in the store later, they'll say, 'Oh, I saw this on TV,' and buy it there."

"Only 15%-25% of people who see an ad for something they're interested in will even consider ordering it," says Michael Wiese, president of Los Angeles-based infomercial company

Michael Wiese Productions. As a result, Wiese says, "The retailer is the winner. He didn't pay for the ad, but he's benefiting from the exposure."

Instead of a Berlin Wall of suspicion, Shaw believes there's crossover "between all kinds of marketing avenues."

The strategy is to start with direct-response television spots, emphasizing that the product is "not available in stores!" When sales begin to slow—usually three to six months into the campaign—the video goes to retail. Customers who see it in stores are likely to recognize it from TV.

Quality Video took that approach with its line of Diane Horner line-dancing videos two years ago. The result: direct-response sales of 200,000 units, followed by more than 2 million at retail.

Direct response "creates the brand name for the product," says Dennis Garson, creative director of Quality Video's Special Products division. "It absolutely drives retail. People see [Horner] on TV; then later they see her tape in the store and say, 'Hey, I remember her.' In fact, there was another line-dancing video out at the time with a more famous personality—a country singer—but ours was more successful because we were power branding. We had established ourselves in the market as the line-dancing experts."

Parade Video had the same result with its Tony Little exercise tapes. "Direct response was excellent. It re-

ally did have a direct effect on retail sales," says Shelly Rudin, senior VP of sales. "People hadn't heard of him before, and the infomercial really made him a star and extended his longevity. We sold a ton of videos on TV, but I'd say we went on to sell 10 times that amount at retail."

Thus, suppliers "are increasingly willing to produce direct-response spots even if they just break even, just to get the exposure," says Greg Renker, president of infomercial producer Guthy-Renker, in Palm Desert, Calif. "If the campaign is a hit, the real profit is at retail."

New York-based E&M Advertising president Michael Medico adds that to get the same exposure offered by direct response, a company would need to spend four times as much on promotion and advertising. Moreover, direct response can be the icing on the cake of retail success. Showtime Network's comedy video starring Jeff Foxworthy is doing so well on the air that its planned introduction to retail has been pushed back six months.

Direct response offers the ability to

(Continued on page 86)

## Dorf Fishing Title Casts A Line At Retail

BY SETH GOLDSTEIN

NEW YORK—Producer Chuck Burbage hopes comedian Tim Conway is as hilariously bad a fisherman as he was a golfer.

Conway created a dorky character named Dorf, who stumbled through a golf "instructional" that managed to tickle the funnybones of an estimated 310,000 duffers who bought the J2 Communications cassette in the late '80s. Now Burbage's company, Los Angeles-based Fish'n Hole Partners, is fly-casting for laughs with "Dorf Goes Fishing."

Like so many how-to tapes (see accompanying story), "Dorf" was tested by Burbage via direct response before Burbage committed to retail distribution. The results have been good, and the 45-minute video arrives in stores June 13 in time for Father's Day at a sug-

(Continued on page 86)



**Princess And The Doughboy.** Pillsbury's baked-goods icon rises to the occasion in support of Turner Home Entertainment's heavily promoted "The Swan Princess." Joining the Doughboy, from left, are Stuart Snyder, Turner executive VP/GM; Richard Pinson, Turner marketing VP; Vito Mandato, Turner marketing director; Richard Rich, "The Swan Princess" director; Bob Prudhomme and Craig Van Gorp, Turner sales VPs; and Bill McCarthy, Pillsbury promotions director.

## ROOKIE OF THE YEAR.



From a field of twelve top contenders, statuesque Julie got a leg up on the competition to capture the year's most coveted title. **Playmate of the Year 1995: Julie Lynn Cialini.** This natural beauty, gifted athlete and fashion model is sure to score big with your customers all year long!



PLAYBOY HOME VIDEO

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## newsline...

**CBS/FOX VIDEO**, which distributes National Basketball Assn. titles, has added another pro sport aspiring to NBA greatness. The National Hockey League has signed a four-year deal with CBS/Fox that covers the U.S. and all international markets. Multimedia such as CD-ROM isn't part of the agreement, however. Although pricing hasn't been established, NHL releases, beginning with "The Official 1995 Stanley Cup Championship Video," will be aimed at the sell-through trade.

NHL senior VP/COO Steve Solomon touts the CBS/Fox arrangement as the first ever for the league, replacing "a sort of patchwork" of releases from individual clubs; ABC Video distributed the 1994 Stanley Cup cassette. Solomon, who joined the NHL two years ago, says his immediate priority was to get hockey on network television. The games now are broadcast on Fox TV, a corporate relation of CBS/Fox. Nevertheless, "we ultimately chose CBS/Fox on the merits," Solomon adds. "There absolutely were other offers."

**TV GUIDE ON SCREEN** in Englewood, Colo., has added a feature to its interactive set-top box that enables viewers to purchase, select preferred payment and shipping methods, and confirm their orders for cassettes of pay-per-view movies, events, and other selected programs. Orders can be placed with local cable operators and then handled by either a fulfillment house or program supplier.

TV Guide, however, needs the consent of the studios and independents, which have never looked kindly on PPV. One reason has been the ease with which viewers can copy movies off the air, eroding retail sales and rentals. President Bruce Davis argues that the use of Macrovision copy protection in his company's set-top boxes should allay those fears and earn earlier release of premiere titles.

**NEW VIDEO GROUP** is distributing select special-interest programming produced by Showtime Network. Three titles priced at \$19.95 will be released during the third quarter, including "The Pin Ups," a history of American beauties from the Ziegfeld Girls and Marilyn Monroe to Madonna; "Mastergate," a satirical look at a typical Washington, D.C., scandal; and "But Seriously . . .," a hip guide to political comedy produced by Rob Reiner. All come under the newly created Showtime Home Entertainment banner. Showtime, a Viacom division, also has a distribution deal with sister company Paramount Home Video for the pay-TV service's comedy specials.

**WORLD ARTISTS** Home Video releases the French drama "This Sweet Sickness" on June 21, priced at \$24.98. The 1977 movie about obsessive love stars Gerard Depardieu and Miou-Miou.

**SIX "CLASSIC"** National Geographic Video titles will be repackaged and repriced at \$14.95. Among the releases are "Lions Of The African Night," "Secrets Of The Titanic," "Search For The Great Apes," "Cameramen Who Dared," "Save The Panda," and "Season Of The Cheeta." The new pricing is effective July 5.

**TO COINCIDE** with the theatrical release of "Batman Forever," Warner Home Video will debut episodes of "The Adventures Of Batman & Robin" June 6. Four cassettes, each containing two episodes of the Saturday morning cartoon, will be priced at \$9.95 each. When consumers purchase two titles they can mail in for a free Batman figure from Kenner Toys.

**FAMILY HOME ENTERTAINMENT** adds four new "Speed Racer" titles, at \$12.98 suggested list each, to the series July 18. Each holds two episodes. Family Home has eight previously released tapes in the "Speed Racer" line. The supplier will also reduce the price of "Speed Racer: The Movie" to \$14.98. Family Home, meanwhile, will introduce four titles from the newly acquired "Papa Beaver's Story Time" series July 18 at \$12.98.

### PICTURE THIS

(Continued from preceding page)

to small-business failure. The specter of video-on-demand doesn't make it easier, in the banks' view. Venture capitalists usually want too big a piece of the action in exchange for the cash they can raise via private placement.

Finally, Alexander says, few chains have sufficient internally generated cash to support growth. At present, only Hollywood Entertainment and Movie Gallery have the requisite deep pockets.

**INSIDE JOB:** Hollywood Entertainment in Portland, Ore., suffer-

ing some management turmoil, is trying its hand at in-store concessions. The West Coast chain has established outposts called Hollywood Video in eight Fred Meyer stores in Washington and Oregon.

Meanwhile, Hollywood has a new finance VP, **James Gleason**, formerly of Payless/Thrifty, to replace the recently departed **Scott South**, who left to pursue other opportunities. And there's talk of at least one other high-level departure—a VSDA regular who may not be making the trip to Dallas.

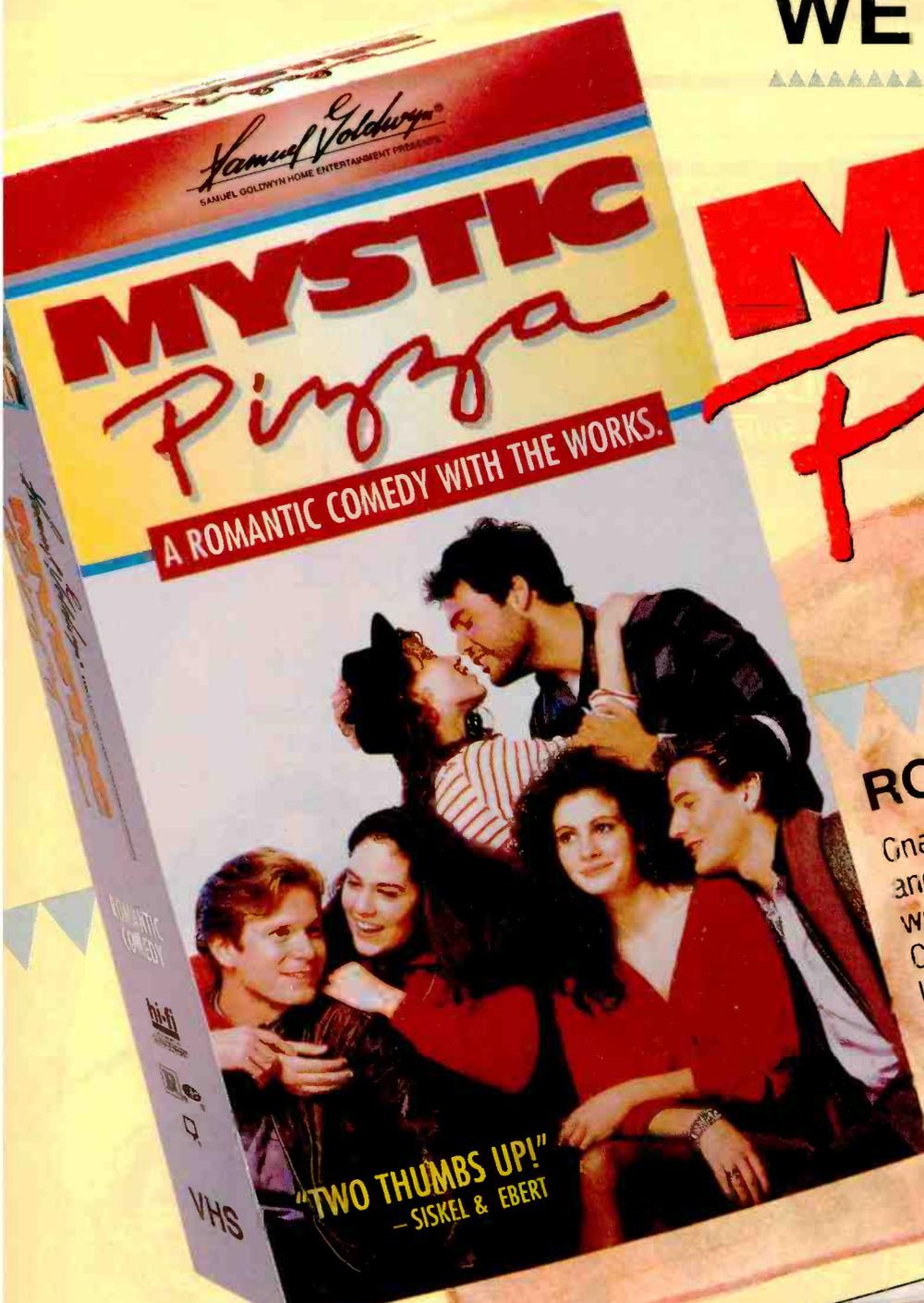
# Top Video Sales™

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	NEW ▶		FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
2	1	10	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
3	2	4	THE PAGEMASTER	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
4	3	6	ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
5	4	15	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
6	5	31	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
7	6	11	THE LITTLE RASCALS ◊	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Bug Hall	1994	PG	24.98
8	8	13	FOUR WEDDINGS AND A FUNERAL ◊	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
9	7	11	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
10	NEW ▶		PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
11	16	25	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
12	9	14	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
13	12	13	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
14	14	12	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
15	10	23	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video Uni Dist. Corp. 39548	Eagles	1994	NR	24.98
16	25	12	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◊	MTV Music Television Sony Music Video 49616	Animated	1995	NR	14.98
17	RE-ENTRY		BIG	FoxVideo 1658	Tom Hanks	1988	PG	9.98
18	22	3	PAGE/PLANT: NO QUARTER (UNLEDDED)	WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	1995	NR	29.98
19	20	12	BEAVIS & BUTT-HEAD: WORK SUCKS! ◊	MTV Music Television Sony Music Video 49615	Animated	1995	NR	14.98
20	11	4	BABY'S DAY OUT	FoxVideo 8639	Joe Mantegna Lara Flynn Boyle	1994	PG	14.98
21	27	2	ABBA: THANK YOU ABBA	PolyGram Video 8006323833	Abba	1995	NR	19.95
22	18	12	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
23	29	13	SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	6 West Home Video BMG Video 15729	Sarah McLachlan	1994	NR	14.98
24	NEW ▶		PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
25	26	20	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.95
26	23	36	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
27	28	28	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
28	36	14	PENTHOUSE: PET OF THE YEAR PLAYOFF '94	Penthouse Video WarnerVision Entertainment 50778-3	Various Artists	1994	NR	19.95
29	17	19	THE LAND BEFORE TIME II ◊	MCA/Universal Home Video Uni Dist. Corp. 82142	Animated	1994	G	19.98
30	38	60	YANNI: LIVE AT THE ACROPOLIS ▲	BMG Video 82163	Yanni	1994	NR	19.98
31	30	78	AMADEUS ◆	Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
32	15	12	LITTLE GIANTS	Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
33	NEW ▶		GLEN OR GLENDA?	Rhino Video WarnerVision Entertainment 72209-3	Ed Wood Bela Lugosi	1953	NR	9.95
34	19	24	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
35	33	24	THE FLINTSTONES	MCA/Universal Home Video Uni Dist. Corp. 42150	John Goodman Rick Moranis	1994	PG	14.98
36	24	4	THE MAKING OF A HARD DAY'S NIGHT	MPI Home Video MP7056	The Beatles	1995	NR	19.98
37	39	3	POCAHONTAS	Sony Wonder 49622	Animated	1995	NR	14.98
38	31	3	BARNEY SAFETY	Barney Home Video The Lyons Group 2005	Various Artists	1995	NR	14.95
39	NEW ▶		PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video WarnerVision Entertainment 50788-3	Various Artists	1995	NR	19.95
40	13	3	TIME BANDITS	Paramount Home Video 2310	Sean Connery John Cleese	1981	PG	14.95

● 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 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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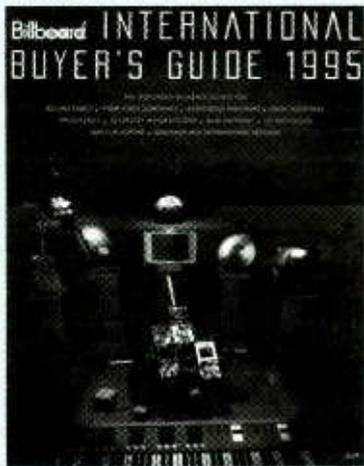
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BDBG3314

## DIRECT RESPONSE

(Continued from page 81)

revitalize earlier titles. The broadcast sale of "Buns Of Steel Platinum" and Richard Simmons' "Sweatin' To The Oldies 2" sparked new interest in the originals. Then there are "upsells" to further maximize profits.

When customers called to order Horner's second line-dancing tape, they were invited to buy a set containing both videos and a country music cassette—a typical upsell. Goldhil Home Media, which scored with "America's Greatest Roller Coaster Thrills In 3D" is about to introduce a direct-response second volume. "We'll do a two-pack offer," says president Gary Goldman. "Our cost per order will decrease, and we'll enjoy better success."

Medico adds, "We try to structure an upsell that's so compelling that when respondents call in, it's almost academic that they'll say yes. We try to build in a lot of value—for example, if one video is \$20, we'll offer an upsell of two videos for \$30. Once they're on the phone, you know they're interested in what you're selling, so it should be easy." If done correctly, at least 50% of callers will bite, he says.

But the popularity of a retail release can be a bane if the marketer has only (Continued on page 89)

## DORF FISHING

(Continued from page 81)

gested list of \$19.95.

Victory Audio Video Services in El Segundo, Calif., which specializes in special-interest titles, is handling retail distribution. "I believe this is the most commercial video we've ever carried," says VP Randall Freeman. Burbage agrees he and Conway are onto something.

Placement on the QVC shopping network late in 1993 netted 17,000 sales, and since Fish'n Hole started running direct-response TV commercials last September, volume has soared. Burbage figures the total will exceed 100,000 units by the end of May. "We're pretty happy," he adds.

Retail holds equal promise. "I personally think they'll do at least 100,000," Burbage predicts. Direct response, meanwhile, isn't vanishing and may, in fact, boost retail awareness.

Fish'n Hole is using two companies, E&M Advertising in New York and Direct Response Marketing in Los Angeles, which are contracted to keep the commercials on the air through November, when their contracts expire. Another company, NSI in New York, has bought space in Parade magazine to reel in more business. Although Burbage doesn't anticipate doing quite as well, he points out that NSI masterminded the direct-response sales of more than 1 million copies of a Victor Borge cassette.

"There will be enough advertising to assist Victory," Burbage says.

Victory and E&M have cooperated to avoid a slight collision at retail. E&M, says Burbage, also handles catalog sales for about 400 stores of such chains as Brookstone, Sears, J.C. Penney, and Sharper Image. It turned out that Victory services some of the same accounts. So the two compared lists and eliminated the overlap by dividing coverage.

In addition to video, Victory has expanded its distribution to include audiobooks and personal computer software. Freeman thinks the latter could be his biggest category in a couple of years.

Billboard.

FOR WEEK ENDING MAY 20, 1995

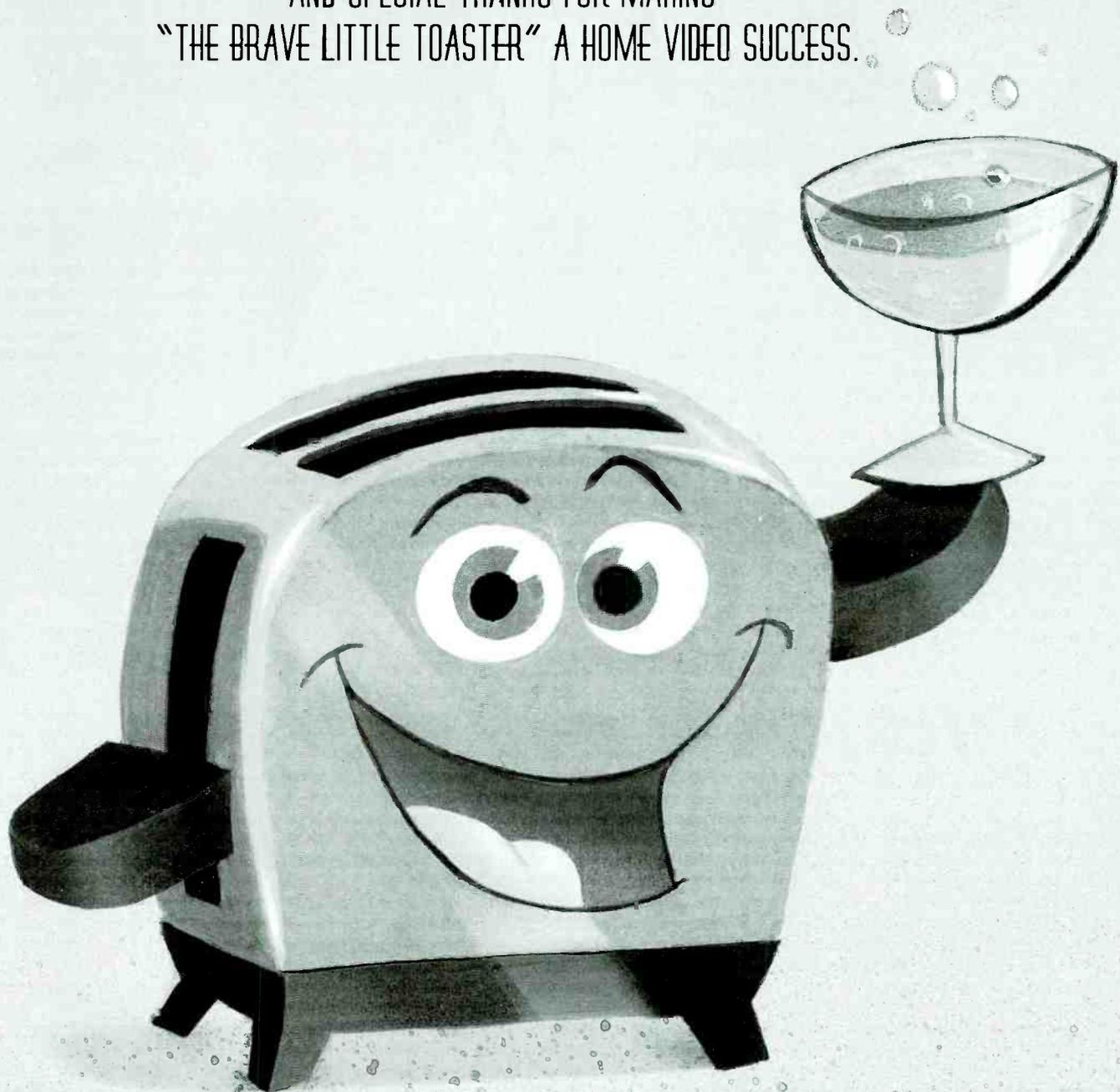
# Top Video Rentals

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	NEW ▶		FORREST GUMP (PG-13)	Paramount Home Video 32583	Tom Hanks
2	2	4	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
3	5	2	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	Ralph Fiennes Rob Morrow
4	1	7	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
5	3	8	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
6	4	8	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
7	NEW ▶		TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3461	Charlie Sheen Nastassja Kinski
8	6	7	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marisa Tomei
9	30	2	HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
10	9	2	ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau
11	20	2	BLUE SKY (PG-13)	Orion Home Video 8783	Jessica Lange Tommy Lee Jones
12	10	9	MILK MONEY (PG-13)	Paramount Home Video 32973	Melanie Griffith Ed Harris
13	8	14	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
14	16	5	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
15	11	16	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
16	15	5	EXIT TO EDEN (R)	HBO Home Video 91164	Dan Aykroyd Rosie O'Donnell
17	12	12	NATURAL BORN KILLERS (R)	Warner Home Video 13228	Woody Harrelson Juliette Lewis
18	7	6	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza
19	17	14	IT COULD HAPPEN TO YOU (PG)	Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
20	14	4	LOVE AFFAIR (PG-13)	Warner Home Video 13167	Warren Beatty Annette Bening
21	NEW ▶		THE PUPPET MASTERS (R)	Hollywood Pictures Home Video Buena Vista Home Video 3628	Donald Sutherland Eric Thal
22	19	13	COLOR OF NIGHT (R)	Hollywood Pictures Home Video Buena Vista Home Video 2550	Bruce Willis Jane March
23	18	4	THE PAGEMASTER (G)	FoxVideo 8641	Macaulay Culkin Christopher Lloyd
24	13	11	TIMECOP (R)	MCA/Universal Home Video Uni Dist. Corp. 82169	Jean-Claude van Damme Mia Sara
25	21	4	SILENT FALL (R)	Warner Home Video 13569	Richard Dreyfuss Linda Hamilton
26	22	5	WES CRAVEN'S NEW NIGHTMARE (R)	New Line Home Video Turner Home Entertainment N4120	Robert Englund Heather Langenkamp
27	24	8	JASON'S LYRIC (NR)	PolyGram Video 8006339093	Allen Payne Jada Pinkett
28	NEW ▶		TRAPPED IN PARADISE (PG-13)	FoxVideo 8690	Nicolas Cage Dana Carvey
29	27	5	CAMP NOWHERE (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3078	Christopher Lloyd
30	25	10	THE LION KING (G)	Walt Disney Home Video Buena Vista Home Video 2977	Animated
31	28	5	A SIMPLE TWIST OF FATE (PG-13)	Touchstone Home Video Buena Vista Home Video 3081	Steve Martin
32	33	15	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
33	23	11	IN THE ARMY NOW (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3079	Pauly Shore
34	NEW ▶		THE ROAD TO WELLVILLE (R)	Columbia TriStar Home Video 73423	Anthony Hopkins Bridget Fonda
35	26	2	I LIKE IT LIKE THAT (R)	Columbia TriStar Home Video 73653	Lauren Valez Jon Seda
36	29	19	THE CLIENT (PG-13)	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
37	NEW ▶		HELLBOUND (R)	Warner Home Video 32091	Chuck Norris
38	31	10	FRESH (R)	Miramax Home Entertainment Buena Vista Home Video 4138	N'Bushe Wright Samuel L. Jackson
39	34	16	WOLF (R)	Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
40	NEW ▶		RADIOLAND MURDERS (PG)	MCA/Universal Home Video Uni Dist. Corp. 42206	Mary Stuart Masterson Brian Benben

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AND SPECIAL THANKS FOR MAKING  
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H Y P E R I O N

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

Various Artists, "Encomium: A Tribute To Led Zeppelin," WarnerVision Entertainment (212-275-2900), 50 minutes, \$19.98. As tribute albums go, "Encomium" is pretty much par for the course. There are moments of real divine inspiration, and there also is a fair share of potholes. The beauty of this making-of video is that the participating artists get to explain the methods to their madness. Footage takes viewers into the studio with Tori Amos, 4 Non Blondes, Hootie & the Blowfish, Sheryl Crow, Cracker, Maná, and other bands as they craft their versions of the 13 classic Zeppelin tunes. Anecdotes abound, and the song snippets act as a veritable advertisement for the album. Also available from WarnerVision is "No Quarter" (Billboard, April 22).

Tim McGraw, "An Hour With Tim," WarnerVision Entertainment, 55 minutes, \$14.98. WarnerVision continues to cater to country devotees with this longform starring another of the genre's rising stars. Beginning with an inspired intro by none other than Merle Haggard, the video proceeds to weave extensive interviews with McGraw and some of his adoring fans, footage filmed during last year's 30-city Unbeatable Wheatables tour, and the top videoclips culled from his multiplatinum "Not A Moment Too Soon": "Indian Outlaw," "Don't Take The Girl," and "Down On The Farm." McGraw's album, which has sold 4.5 million copies and earned him several industry awards, continues to attract fans—who are sure to savor this video.

## CHILDREN'S

"In Search Of Dr. Seuss," \$14.98, "Daisy-Head Mayzie," "The Butter Battle Book," \$9.98 each, Turner Home Entertainment, lengths vary. Trio of new Seuss selections from Turner celebrates the life and life's work of the late Theodor Geisel, Dr. Seuss to you and me. "In Search Of" is a feature-length musical that melds live-action and animated footage to bring to life some of Geisel's most memorable characters. Video, which features tributes from the likes of Robin Williams, Christopher Lloyd, Eileen Brennan, and Howie Mandel, is for children and adults alike. "Daisy-Head Mayzie," one of the last Seuss standards, follows the January release of the story in book form and details the potential perils of overnight success, as told by

Butter Battle Book" in text form already has sold more than 500,000 copies, and the touchingly told description of the horrors of nuclear war is sure to amass a tremendous video audience as well.



"My First Party," "My First Magic," Sony Wonder, approximately 30 minutes each, \$14.98 each. Sony Wonder's live-action "My First" series, based on the best-selling books by Dorling Kindersley, is chock full of ideas for getting children involved in creative activities. These two new additions examine party preparation and the treat of doing your own tricks, respectively. "My First Party" comprises 10 projects, including making invitations, food, drink, and favors. Although the ideas are great, there are a few problems with the presentation. For starters, much of the food doesn't look like the type of stuff kids will eat up, and the picture-perfect decorations are made by an adult and not the kids in the video. This one is best watched by children with their parents, who can help with the projects and explain some terms that may be unfamiliar. "My First Magic," hosted by a real magician, is more child-conscious and is filled with a bag of tricks youngsters can perform for friends and family.

"How A Car Is Built," Think Media (800-655-1998), 30 minutes, \$19.98. The seemingly endless fascination with automobiles that resides with so many children will be duly nurtured with this new offering. The far-from-bird-brained "IQ Parrot," a cartoon character that actually is superimposed on live-action footage, serves as a feisty guide on this highly educational jaunt through a Ford Mustang plant in Dearborn, Mich. Viewers are privy to inner workings of the main assembly line, and along the way the filmmakers take frequent stops to teach children various car-related lessons. One segment, for example, provides a definition and the

history of an assembly line, complete with archival footage of Henry Ford and his factories.

## SPORTS

"Figure Skating Superstars: Katarina Witt & Friends," "Brian Boitano & Friends," V.I.E.W. Video (800-843-9843), approximately 55 minutes each, \$19.98 each. These dazzling arrays on the ice were culled from the 1987 Tour Of Olympic And World Figure Skating Champions, an event that marked a decidedly kinder, gentler time in figure skating. The "friends" of superstars Witt and Boitano include Victor Petrenko, Tonya Harding, Midori Ito, Christopher Bowman, Tiffany Chin, Duchesnay & Duchesnay, and others. Witt's numerous performances feature a rainbow of costume and attitude changes that rivals the parade in "The Nutcracker Suite." Boitano, the consummate showman, is as polished as ever.



## INSTRUCTIONAL

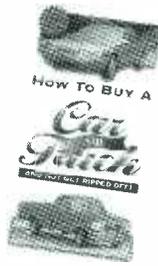
"In The Style Of... Eric Clapton," Music Video Productions (818-709-5809), 60 minutes, \$19.99. A quartet of videos, including this Clapton creation, ushers in MVP's new "In The Style Of" series, which aims to help intermediate guitar players sound off in the style of their favorite musicians. A casual but clearly qualified instructor gives viewers a lesson in Clapton riffs culled



primarily from the '60s and '70s. Song selection comprises all the classic

Yardbirds fare that fans would expect, including the timeless "Sunshine Of Your Love" riff. Series also contains videos emulating Van Halen, Stevie Ray Vaughan, and Randy Rhoads, with titles on Jimi Hendrix, Jimmy Page, and Jeff Beck coming soon.

"How To Buy A Car Or Truck—And Not Get Ripped Off," Vehicle Information Systems (801-944-3978), 35 minutes, \$19.95.



Most people place the process of purchasing a car right up there with changing the litter box. And as the Saturn philosophy of automobile buying—the no-negotiations, no-hassles method—continues to become more popular, consumers are anxious to master the art of getting to the heart of the matter. Enter this instructional video, which was created by a veteran automobile salesman who talks his way through the nitty-gritty details: buying new vs. used, trade-ins, warranties, dealership profit, and more. Charts and other explanatory methods are liberally used, production values are laudable for a home-grown video, and the information is useful and succinctly presented.

"Men's Style: A Practical Guide To The Business Wardrobe," Regional Marketing (800-555-4940), 40 minutes, \$19.95. This well-produced video is aimed at recent college or professional school grads who are ready to tackle the working world but feel they lack "the look," whatever that might be. Information, conveyed via a knowledgeable narrator, numerous office and in-store scenes, and demonstrative animated segments and charts, is geared toward giving men the ammunition they need to get into the store and make the right purchase. The basics of the business wardrobe—the suit, dress shirt, and necktie—are embellished with tips about color, composition, fit, and more. Video, endorsed by the Men's Fashion Assn., also comes packaged with a two-sided card that features a business wardrobe checklist and demonstrations of how to tie three types of necktie knots.

Billboard.

FOR WEEK ENDING MAY 20, 1995

# Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	18	9	LIVE AT RED ROCKS Video Treasures 33003	John Tesh	LF	19.98
2	1	24	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
3	4	61	LIVE AT THE ACROPOLIS ▲ BMG Video 82163	Yanni	LF	19.98
4	2	12	MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
5	3	12	YOU MIGHT BE A REDNECK IF... (opt) Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
6	5	4	NO QUARTER (UNLEDDED) WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
7	8	32	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 24 V50115	Barbra Streisand	LF	24.98
8	6	8	NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
9	11	36	THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
10	10	25	LIVE! TONIGHT! SOLD OUT! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
11	9	3	THANK YOU ABBA PolyGram Video 8006323833	Abba	LF	19.95
12	NEW ▶		AN HOUR WITH TIM WarnerVision Entertainment 77742-3	Tim McGraw	LF	14.98
13	13	55	LIVE Curb Video 177706	Ray Stevens	LF	16.98
14	12	34	BOYZ II MEN THEN II NOW ● MCA Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
15	7	83	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
16	19	28	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
17	16	24	LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 19 V50114	Sade	LF	19.98
18	14	25	JANET ● Virgin Music Video 77796	Janet Jackson	LF	19.98
19	17	16	LIVE AT THE MAX PolyGram Video 8006332193	Rolling Stones	LF	19.95
20	25	6	SHOW UP! LIVE HOME VIDEO Zomba Video BMG Video 43010-3	The New Life Community Choir/John P. Kee	LF	19.98
21	23	22	THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189	Eric Clapton	LF	14.95
22	21	2	THE MAKING OF A HARD DAY'S NIGHT MPI Home Video MP7056	The Beatles	LF	19.98
23	15	28	THE GATE TO THE MIND'S EYE ▲ BMG Video 80101-3	Thomas Dolby	LF	19.98
24	29	27	BIG ONES YOU CAN LOOK AT ● Geffen Home Video Uni Dist. Corp. 39546	Aerosmith	LF	24.98
25	24	24	WOODSTOCK '94 ▲ PolyGram Video 8006333673	Various Artists	LF	24.95
26	27	107	COMEDY VIDEO CLASSICS ▲ Curb Video 177703	Ray Stevens	LF	16.98
27	37	75	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
28	20	140	REBA IN CONCERT ● MCA Music Video Uni Dist. Corp. 10380	Reba McEntire	LF	14.98
29	35	28	CROSS ROAD ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
30	26	80	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ 6 West Home Video BMG Video 15725-3	Alan Jackson	LF	14.98
31	22	2	CROSS PURPOSES-LIVE I.R.S. Video 78060	Black Sabbath	LF	27.95
32	38	74	MARIAH CAREY ▲ Columbia Music Video Sony Music Video 19 V49179	Mariah Carey	LF	19.98
33	34	30	WAR PAINT-VIDEO HITS BMG Video 66284	Lorrie Morgan	SF	12.95
34	39	6	FUMBLING TOWARDS ECSTASY-LIVE 6 West Home Video BMG Video 15729	Sarah McLachlan	LF	14.98
35	28	50	THE SIGN ● 6 West Home Video BMG Video 15728	Ace Of Base	SF	9.98
36	30	151	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
37	RE-ENTRY		LIVE AT THE EL MOCAMBO ● Epic Music Video Sony Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98
38	40	8	YOU GOTTA LOVE THAT!/DAY-O WarnerVision Entertainment 50828-3	Neal McCoy	LF	12.98
39	33	66	DANGEROUS: THE SHORT FILMS Epic Music Video Sony Music Video 19 V49164	Michael Jackson	LF	19.98
40	31	82	GREATEST HITS ▲ MCA Music Video Uni Dist. Corp. 10932	Reba McEntire	LF	19.98

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## DIRECT RESPONSE

(Continued from page 86)

the direct-response rights. That's been the case with Time-Life Video, which used television to sell hundreds of thousands of copies of "Trials Of Life," "Ken Burns' Civil War," and "Little House On The Prairie."

"For most of these products, we didn't have the retail rights," says brand development VP Madeline Boyer. "We spent a lot of money and expertise in creating the demand for the product, and when it went to retail, the fruits of all our labor were realized. But we didn't get to participate in the retail success."

TLV is now trying to structure deals that include retail rights, she says.

Direct response also may not be strong enough to overcome the attention paid a competing product available at retail. Goldhil delivered only 50,000 copies of "David Carradine's Tai Chi Workout" at retail, after selling 500,000 via direct response.

Says Goldman, "Once a program is exposed on TV, other companies replicate the concept. While one is enjoying direct-response success, other suppliers enter the market with competitive product in stores."

It's also vital to keep spending as close as possible to recoupment. Direct-response marketers factor into the "cost of order" equation: the ratio of retail price vs. cost of manufacturing the product (Medico recommends a 4:1 ratio); projected upsell conversion; cost of manufacturing upsell products; percentage of credit card vs. prepaid orders; and number of orders.

A two-week test can provide most answers. Some companies look for broadcast slots that hit target demographics, but Medico says that's too costly. "We look for products that have broad demographic appeal, because if it's too niche-oriented, television isn't effective. Direct mail or print advertising would be better," he says. "But if your target is general, for example, women 24-59, then TV is very efficient. Obviously you wouldn't advertise a women's product on ESPN, but other than that it's very broad and flexible."

Instead of buying time on specific programs, Medico recommends buying a daypart, such as 6-9 a.m. "If you have broad demographics, then no matter what program is on in that time slot, you have a potential respondent," he says.

And it's important to buy time economically. Direct response usually fits into the "remnant" time left when general advertisers have made their purchases. "The good news is that you're buying at the lowest rate offered by the station," says Medico. "The bad news is that you're going to be pre-empted if someone comes along who's willing to pay more. If I have \$25,000 to spend per week on a test, I'll book \$35,000 worth of time, because I know some of those spots will be pre-empted."

Medico judges test response this way: "If the first week the cost per order is \$50, we're not making money; but if the second week it drops to \$30, we'll leave it on for another week. If the third week it drops to \$10, then we know we're on the right track. But if the first week the cost per order is \$100, then no amount of orders will help." At that point, the campaign should be dropped.

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Approx. 60 Minutes



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# Hardware, Software Sales Both Have Healthy 1st Quarter

**FIRST-QUARTER GROWTH:** The laserdisc format has started off 1995 on a roll. Hardware sales, which were flat in 1994, rose 9.8% in the first quarter compared to the same period last year, according to the Electronics Industries Assn. The Laser Disc Assn. attributed the gain to the introductions of a low-priced \$299 laser combi-player and the first machines equipped with Dolby Surround AC-3 audio capabilities.

Laser software sales, which ex-

ploded in 1994, continued their double-digit growth, increasing 11% in units and 18.4% in retail dollar volume in the first quarter compared to the same period last year, LDA says.

**LESTAT ON LASER:** Warner Home Video uncloaks Neil Jordan's "Interview With A Vampire" (wide, \$39.98) on June 6. The Anne Rice gothic tale features Tom Cruise, Brad Pitt, and Christian Slater.

Michael Crichton's sexual harassment thriller "Disclosure," (wide, \$39.98) with Michael Douglas and Demi Moore, is due June 13, and Ron Shelton's biography "Cobb" (wide, \$39.98), with Tommy Lee Jones playing baseball legend Ty Cobb, is set for June 27.

**LASER CONFAB:** Despite laserdisc's current growth, many video retailers are still unsure how to prepare

for the planned launch of digital videodiscs in 1996. For this reason, U.S. Laser Video Distributors president David Goodman decided to hold the first Laserdisc Conference, which took place April 24 at the Radisson Hotel in Fairfield, N.J. More than 150 attendees and representatives from almost every major movie studio were on hand.

One panel discussed the retail relationship between DVD and laserdisc. But studio representatives could offer

no specifics on the initial prices of the first DVD players. "The pricing will be aggressive, but a \$499 price tag is wishful thinking based on the manufacturing costs," said Brian Hoffman, Panasonic national marketing manager of special audio/video.

In regard to software, "to kick start the format, prices will be at a sell-through level but will ultimately resemble wholesale VHS rental prices," said Columbia TriStar Home Video sales VP Jeffrey Rabinovitz. "It's premature to say whether DVD will be a rental or a sell-through item," said Michael McLeod, MCA/Universal Home Video senior director for national sales.

The panelists were split on whether DVD and laserdisc will be able to co-exist in video stores. But in terms of

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**All eyes will be on Billboard's July 29th spotlight exploring the major video releases slated for the last third of 1995.**

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## LASER SCANS™

by Chris McGowan

the overall acceptance of the new five-inch format, McLeod predicted "there will be a slow progression into DVD similar to that of the compact disc, which in four years penetrated only 5% of households and today is in only 50% of households."

**THE BLUE FACTOR:** Of course, it is conceivable that by the year 2000 manufacturers will be ready to introduce yet another new format: blue-laser CDs that are recordable and can carry high-definition video. If that were to happen, one wonders whether the 1996 version of DVD would ultimately be a format with a very brief life span.

**IMAGE** bows Robert Altman's "Ready To Wear" ("Prêt-A-Porter") (wide, \$39.99) June 13, with its eclectic cast and 2.2:1 aspect ratio fully preserved on disc. Disney's "The Jungle Book" (wide, \$39.99) with Jason Scott Lee ("Dragon: The Bruce Lee Story") precedes that on May 16. A trio of Disney films are due on June 27: "The Sword In The Stone," "Alice In Wonderland," and "Dumbo" (CAV, \$49.99 each). And "Cinderella" (CLV, \$29.99; CAV special edition, extras, \$99.99) comes to the ball Oct. 3.

**PIONEER'S** special edition of "Platoon" (wide, THX, extras, \$129.98) is one of the most impressive deluxe laser releases yet offered. Packaged in the form of a tour-of-duty Vietnam War scrapbook, "Platoon" is presented with a new transfer supervised by director of photography Bob Richardson that purports to capture "the originally intended look for the first time." Full-length audio commentaries by both director Oliver Stone and military adviser Capt. Dale Dye are included. Also added are production stills, the revised shooting script, and the one-hour documentary "A Tour Of The Inferno," created for this laser edition.

**LASER VIDEO FILE** is now publishing quarterly updates for its semi-annual laserdisc catalogs. The premiere \$2.50, 44-page update has feature articles  
(Continued on next page)

## LASER SCANS

(Continued from preceding page)

cles, complete information on January-March releases, and lists of discs set for the spring. For information, call 201-599-0003. Laser Video File is published by NewVisions, based in Paramus, N.J.

**DAVE'S VIDEO**, the renowned laserdisc emporium in Studio City, Calif., was set to host a "Shawshank Redemption" laser event Saturday (13). The movie's writer-director, **Frank Darabont**, was

scheduled to autograph copies of the laserdisc, and actor **Roddy McDowall** was to host an auction of movie memorabilia to benefit the American Film Institute's restoration program.

**IMAGE** has FoxVideo's "River of No Return" (wide, \$39.98), with **Marilyn Monroe** and **Robert Mitchum** running rapids and chasing gold in the Canadian Rockies.

**KRUPA TO CARMEN**: Columbia TriStar has been busy lately releasing a wide variety of features on laserdisc. Among the lat-

est: "1776" (wide, \$39.98); the double bill "The Jolson Story/Jolson Sings Again" (\$59.98); and "Pump Up The Volume," "Pal Joey," "La Bamba," "Cover Girl," "The Gene

Krupa Story," "The Loves Of Carmen," and the widescreen "Only You" (\$34.98 each). Some are new to disc, and others were formerly licensed by Pioneer.

## SHELF TALK

(Continued from page 85)

From Home: The Adventures of Yellow Dog."

The title retails for \$19.98. Consumers can receive the rebate with an additional purchase of either "Doctor Dolittle" or "The Man From Snowy River."

Fox has also lowered the price of 12 features to \$9.98. Titles including "Pacific Heights," "All The Right Moves," "Class Action," and "Shining Through" will be part of the Selections II, a quarterly budget line, which was launched in January.

Billboard®

FOR WEEK ENDING MAY 20, 1995

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	NEW ▶		<b>FORREST GUMP</b>	Paramount Home Video Pioneer Entertainment (USA) L.P. 32583	Tom Hanks	1994	PG-13	49.98
2	3	7	<b>STARGATE</b>	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98
3	2	7	<b>THE SPECIALIST</b>	Warner Home Video 13574	Sylvester Stallone Sharon Stone	1994	R	34.98
4	1	13	<b>TRUE LIES</b>	FoxVideo Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
5	4	9	<b>THE MASK</b>	New Line Home Video Image Entertainment 2992	Jim Carrey	1994	PG-13	39.99
6	8	13	<b>CLEAR AND PRESENT DANGER</b>	Paramount Home Video Pioneer Entertainment (USA) L.P. 32463	Harrison Ford Willem DaFoe	1994	R	44.98
7	5	5	<b>THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT</b>	PolyGram Video Image Entertainment 800633713	Terence Stamp Hugo Weaving	1994	R	34.98
8	NEW ▶		<b>TERMINAL VELOCITY</b>	Hollywood Pictures Home Video Image Entertainment 3461	Charlie Sheen Nastassja Kinski	1994	PG-13	39.99
9	6	7	<b>THE RIVER WILD</b>	MCA/Universal Home Video Uni Dist. Corp. 42241	Meryl Streep Kevin Bacon	1994	PG-13	39.98
10	9	25	<b>SPEED</b>	FoxVideo Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
11	7	9	<b>TIMECOP</b> ◊	MCA/Universal Home Video Uni Dist. Corp. 42242	Jean-Claude van Damme	1994	R	39.98
12	NEW ▶		<b>HOOP DREAMS</b>	New Line Home Video Image Entertainment 3001	Arthur Agee William Gates	1994	PG-13	49.99
13	11	46	<b>THE TERMINATOR</b>	NSB Film Corp. Image Entertainment 2940	Arnold Schwarzenegger	1984	R	39.99
14	10	11	<b>NATURAL BORN KILLERS</b>	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	39.98
15	12	11	<b>COLOR OF NIGHT</b>	Hollywood Pictures Home Video Image Entertainment 2550	Bruce Willis Jane March	1994	NR	39.99
16	NEW ▶		<b>ONLY YOU</b>	Columbia TriStar Home Video 73266	Robert Downey, Jr. Marisa Tomei	1994	PG	34.95
17	NEW ▶		<b>THE PUPPET MASTERS</b>	Hollywood Pictures Home Video Image Entertainment 3628	Donald Sutherland Eric Thal	1994	R	39.99
18	NEW ▶		<b>PAGE/PLANT: NO QUARTER (UNLEDD)</b>	WarnerVision Entertainment 52000-6	Jimmy Page & Robert Plant	1995	NR	29.98
19	16	3	<b>LOVE AFFAIR</b>	Warner Home Video 13167	Warren Beatty Annette Bening	1994	PG-13	34.98
20	14	29	<b>JURASSIC PARK</b> ◊	MCA/Universal Home Video Uni Dist. Corp. 41829	Sam Neill Laura Dern	1993	PG-13	44.98
21	13	5	<b>WES CRAVEN'S NEW NIGHTMARE</b>	New Line Home Video Image Entertainment 2998	Robert Englund Heather Langenkamp	1994	R	39.99
22	15	15	<b>THE SHADOW</b> ◊	MCA/Universal Home Video Uni Dist. Corp. 42197	Alec Baldwin Penelope Ann Miller	1994	PG-13	34.98
23	NEW ▶		<b>DRAGONSLAYER</b>	Paramount Home Video Pioneer Entertainment (USA) L.P. 34313	Peter MacNicol Caitlin Clarke	1981	PG	39.98
24	NEW ▶		<b>BLUE SKY-</b>	Orion Home Video Image Entertainment 3045	Jessica Lange Tommy Lee Jones	1994	PG-13	39.99
25	NEW ▶		<b>THE PAGEMASTER</b>	FoxVideo Image Entertainment 8641-85	Macaulay Culkin Christopher Lloyd	1994	G	29.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested 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 suggested 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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## 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 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 3, **Blockbuster Entertainment Awards**, to be broadcast June 6 on CBS, Pantages Theatre, Los Angeles. 305-524-8200.

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 8-10, **Fourth Annual MidAIR Conference**, Palmer House, Chicago. 312-493-8818.

June 12, **"Building A Buzz: Resources For Bands Who Aren't Famous (Yet!)"** seminar presented by the New York chapter of NARAS/Lena Home Educational Program, Tramps, New York. 212-245-5440.

June 12-14, **National Club Owners, Promoters & Entertainment Conference**, with keynote speaker Percy Sutton, Atlanta Airport Hilton, Atlanta. 800-705-COPE.

June 14-18, **Black Radio Exclusive Convention**, Sheraton Hotel, New Orleans. 213-469-7262.

June 15, **"Succeeding In The Music Business,"** seminar presented by Women In Music and Revenge Productions, location to be announced, New York. Daylle Schwartz, 212-688-3504.

June 19, **ACE Children's Entertainment Awards**, presented by the American Academy of Children's Entertainment and Gaylord Entertainment Co., to be broadcast on TNN's "Music City Tonight," The Nashville Network, Nashville. 201-328-0204.

June 21-23, **Seventh Regional AES Convention**, Sunshine City Convention Center, Tokyo. 212-661-8528.

June 25-27, **18th National Nightclub & Bar Exposition**, Cobb Galleria/Stouffer Waverly Hotel, Atlanta. 601-236-5510.

### JULY

July 12-15, **Detroit Regional Music Conference**, Atheneum Suites Hotel, Detroit. 313-963-0325.

July 14-15, **Jack The Rapper Music Celebration**, Georgia International Convention Center, Atlanta. 407-897-6959.

July 14-15, **Kids Entertainment Seminar III**, Public School 75, New York. 718-897-0981.



**Personal Concert.** Atlantic recording group All-4-One serenades student Jennifer Lange with the hit song "I Swear" during a special concert performance at Pine Ridge Middle School in Naples, Fla. Lange was the grand-prize winner of Nickelodeon's "Nick Takes Over Your School Sweepstakes." She and her school enjoyed their own All-4-One concert and a day of Nickelodeon-style games and shows.

## LIFELINES

### BIRTHS

Boy, Daniel Anthony, to **Tom and Irene Patterson**, April 9 in Los Angeles. He is assistant technical supervisor for CBS radio stations KNX/KCBS-FM there.

### MARRIAGES

**Zak Phillips to Allison Strong**, May 6 in Phoenix. He is local promotion rep for Geffen Records there. She is assistant music director for KUKQ there.

### DEATHS

**Bill Taylor**, 70, of aplastic anemia, April 21 in Madison, Wis. Taylor worked for 40 years on the sales and distribution side of the record business, working with such companies as Rapid Merchandising, Pickwick, and Viking Entertainment. For the past 10 years, Taylor worked as a consultant for Dart Distributing. He is survived by his wife, Lynn, and two children.

**Carl Albert**, 32, in an automobile accident, April 22 in Oakland, Calif. Albert was lead singer of the band Vicious Rumors, which recorded two albums on Atlantic, "Vicious Rumors" and "Welcome To The

Ball." He also sang on EPs with the band Villains & Ruffians. He is survived by his girlfriend, Cathy Stevenson, and his son, Kevin.

**David C. Baumgarten**, 77, of a heart attack, April 25 in San Juan, Puerto Rico. Baumgarten was founder of the Agency for the Performing Arts. He began his career in the entertainment industry as Frankie Masters' band manager in 1943 and joined MCA's Chicago office in 1945. He soon moved to MCA's New York office and over the next 17 years rose to become executive VP in charge of personal appearances by MCA artists and a member of the board of directors. Among his MCA clients were Kaye Ballard, Harry Belafonte, Benny Goodman, Guy Lombardo, and Bob Newhart. In 1962, MCA bought Universal Studios and was forced by an antitrust action to dissolve its agency. Baumgarten gathered a handful of agents and formed APA, which grew to become one of the largest talent agencies in the world. He is survived by his two sons, Daniel and Patrick, and his daughter, Judy.

**Alex Fedorow**, 44, of cancer, May 2, in Toronto. Fedorow was VP and

GM of PolyGram Group Distribution in Canada. He joined A&M Records in Canada in 1975 as production manager and was promoted to national operations manager in 1979 and then to VP of operations in 1985. When A&M and Island merged with PolyGram, Fedorow assumed control of the entire distribution system of the PolyGram Group. He is survived by his wife, Joan, and son, Nicholas.

**Ray McKinley**, 84, May 7 in Largo, Fla. A drummer and vocalist, McKinley played with some of the swing era's top orchestras, including those of Jimmy and Tommy Dorsey and Will Bradley, and as a member of Glenn Miller's Army Air Force Band in World War II. With Miller's death near war's end, he led the postwar Miller orchestra at several interludes. He also directed his own group. With the Bradley ensemble, he was associated with some hits as a vocalist for Columbia Records in the early '40s, including "Beat Me, Daddy, Eight To The Bar" and "Scrub Me, Mama, With A Boogie Beat." In 1943, he had a hit with "Big Boy" on Capitol Records. His biggest postwar hit was "Civilization (Bongo, Bongo, Bongo)" on the Majestic label. He also recorded for RCA Victor Records. McKinley also consulted Florida's Disney World. Survivors include his wife, Gretchen, and a daughter, Jawn.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**COUNTRY FIGHTS BACK:** Country artists played a benefit May 8 at the Los Angeles House of Blues to raise funds to help fight cystic fibrosis. The event was sponsored by WEA, Ivy Hill Packaging, and Bernard Hodes Advertising, with **Sheri Mount**, wife of WEA president **David Mount**, serving as chairwoman. The country performers included **Tim McGraw**, **Tracy Lawrence**, **Toby Keith**, **Little Texas**, **Martina McBride**, **Carlene Carter**, **David Ball**, **Rick Trevino**, **Bryant White**, **Woody Lee**, **Zaca Creek**, and the **Doo-Wah Riders**, among others. Contact:

Laura Squair, 310-479-8585.

**HARD ROCK HELPS:** The Hard Rock Hotel & Casino in Las Vegas donated every dollar spent May 9 in their Mr. Lucky's 24/7 and Morton's restaurants to benefit families in need as a result of the bombing of the federal building in Oklahoma City. Also, on May 3, the Los Angeles Hard Rock Cafe donated \$25,000, all the money spent from opening to closing that day, to the victims' relief fund. Contact: **Tracy Mosh** or **Jennifer Allen**, 212-582-1111.

## NEW COMPANIES

**Raz Entertainment Group**, formed by Rick Zeff. An entertainment marketing firm. Zeff was formerly co-founder and VP of marketing of Rockbox, a direct marketing music/video retail firm, and director of marketing at Lico-rice Pizza, a music retail chain. 9826 Cardigan Place, Beverly Hills, Calif. 90210; 310-859-8222.

**Leach Entertainment Enterprises**, formed by James R. Leach. A multifaceted music consulting firm specializing in music publishing consultation and interactive design. Leach was formerly director of creative affairs for ATV Music Group, Michael Jackson's publishing company, and offers expertise in music publishing administration, music placement and clearance, and development of interactive and multimedia projects. Clients include Concern/Relativity Records, Mercurial Music/Mercury Records, Motown Records, and numerous songwriters and producers. 3805 N. Lupine Lane, Suite F, Calabasas, Calif. 91302; 818-880-6389.

**Tangible Music**, formed by Gary Brody. An independent label focusing on singer/songwriters in the folk, acoustic pop, and alternative genres. Label is distributed by Twinbrook Distribution, City Hall Records, and Paulstarr Distributing. Tangible will also make its recordings available through mail order and will offer audio samples on a 24-hour phone line and artist bios and other information over the Internet. First release is "Armory Square" by Gary Frenay. Brody is a 19-year music industry veteran. 1745 Merrick Ave., Suite 4, Merrick, N.Y. 11566; 516-379-5820.

**Acoustic Melodies International Inc.**, formed by Jim Buchanan, Lee Cooke, Mark Arnett, and Vince Settle. A bluegrass and acoustic music label. Debut release is "To Love & Live Together," an album by veteran fiddler Jim Buchanan, with guest artists Béla Fleck, Jim & Jesse McReynolds, and Tony Rice. AMI has also formed a special products division, which will offer quality audio entertainment at budget prices; the first release will be a Jim & Jesse McReynolds package compiled from their previously released "Tribute To Bill Monroe" album. 9 Music Square South, Suite 397, Nashville, Tenn. 37203; 615-252-8228.

**Omari Productions**, formed by Bernard Adell. An independent production, management, and promotion company. Adell is former national director of crossover radio for Luke Records. First client is Intersound International hip-hop artist Mike City the Singing Poet. 676 N.E. 62nd St., Miami, Fla. 33138; 305-460-3258.

## FOR THE RECORD

The Alanis Morissette album, "Jagged Little Pill," covered last week in *Music To My Ears*, is to be released on Maverick/Reprise.

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(Continued on page 94)

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## CLASSICAL COMPILATIONS FOR GAY AUDIENCE

(Continued from page 4)

with an ambiguous sexual orientation on the disc is Chopin. Early correspondence from the Polish-born composer, who had a lengthy relationship with female novelist George Sand, "reveals distinctly homosexual sentiments," according to Schwarz in the liner notes.

"['Sensual Classics, Too'] kind of shortchanged the target audience by not highlighting its gay composers," says Becker. "However, Atlantic did bear the brunt of hesitancy from retail for carrying a product like this. They broke a lot of ground for us. This clearly is not a limited market."

No major retail chains have refused to carry either title, according to Copps and Becker.

The "Out Classics" album was produced with the cooperation of Out magazine, which claims a readership of approximately 400,000, making it the largest circulation gay and lesbian magazine in the U.S. The album artwork was designed by the magazine staff and contains the Out logo, placed above a picture of a muscular male torso.

The use of frank sexual imagery is important in catching the attention of the classical consumer who happens to be gay, says Becker.

"There are hundreds of classical titles to choose from, and this artwork is designed to get the customer to stop and pick it up," says Becker. "The image is designed to draw the eye and immediately reach the target audience."

Jeff Boggs, music buyer for Tower Records in Atlanta, agrees. "[The artwork] might be perceived as somewhat sexist by some in the gay community, but this approach is necessary for these titles to succeed," he says.

Packaging that openly embraces the gay and lesbian community plays a significant political role, too, according to Jennifer Einhorn, East Coast manager for Goldenrod-Horizon Distribution, which distrib-

utes many gay- and lesbian-themed music titles.

"It's important that the gay and lesbian community see themselves in all media now," says Einhorn. "Historically, we have been portrayed in a terrible light, and the image of two men in a passionate embrace is a positive one."

However, Einhorn is concerned that there has yet to be a major-label release specifically targeting the lesbian audience, whether it be classical or other music.

Though eye-catching artwork may convince casual shoppers to make a purchase, the real challenge is to capture gay consumers who may not necessarily frequent the classical music section.

At Tower Records in Atlanta, Boggs says the store is readying a product display to coincide with gay and lesbian pride month in June. Both classical titles will be included in the display, which will also hold other gay and lesbian music, video, and book titles.

The Virgin MegaStore in Los Angeles is stocking "Sensual Classics, Too" on an endcap in the pop music section. A large window display for the title is also prominently placed in the front of the store.

In addition, the label placed a large billboard advertising the compilation at a busy intersection in West Hollywood, Calif., which has a large gay and lesbian population.

Both Teldec/Atlantic Classics and RCA Victor/BMG Classics are advertising heavily in several national gay and lesbian publications to further expose the compilations. National magazines that cater to the gay and lesbian community include Out, Genre, Ten Percent, and the Advocate.

Earlier this year, Teldec/Atlantic Classics used a direct-mail campaign to target potential gay consumers. The label offered posters of the album artwork to the first 200 respondents to the mail promotion.

## NICKELODEON LAUNCHES NEW IMPRINT

(Continued from page 8)

successful dinner party and recipe for chocolate cake.

"Nick At Nite has become almost a brand in itself due to its distinctive tone, which is retro-cool with a comic, nostalgic spin, and that tone will enshroud any promotion that we do," says Johnson. "From every angle, we want to differentiate this product" from other compilations and reissues. To that end, the label will have special counter bins and point-of-purchase materials at retail, he says.

Nick At Nite claims its main demographic is ages 35-49, but the network also has a following among college students, says Johnson. To reach that audience, the label plans some college promotions and will also promote the series on the Internet via a Nick At Nite World Wide Web site, which will offer music samples, humorous commentary,

and items about TV and pop culture. Users also will be able to order the product from the Web site.

Promotional singles with Nick At Nite-style graphics have been sent to college radio, press, and retail, although no official single is planned. In addition, Nick At Nite will run a one-hour promotion on June 12 featuring two episodes of "The Donna Reed Show" that feature songs from the album.

Other plans call for contest promotions on oldies radio, college radio, and the Internet, says Johnson. "We'll have a number of contests to engage people, with opportunities to answer TV trivia questions or match things up and win prizes," he says. "It's really important to draw people in by giving them the chance to interact with product. The idea is that being a fan of Nick At Nite is like being part of a club."

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# Radio

## KHMX Houston Surveys On Web Listener Feedback Is Instant Research Aid

BY BRETT ATWOOD

LOS ANGELES—KHMX Houston is using cyberspace to capture valuable information about its listening audience. The Hot AC station is believed to be the first station to conduct regularly its music research on the World Wide Web—the fastest growing part of the Internet. Several other stations are already planning similar online surveys.

"It will give listeners a new way to directly access our radio station and tell us what they want to hear," says KHMX (Mix 96.5) PD Pat Paxton.

"All radio stations will be on the Internet by the end of next year," boldly predicts Joe Martin, president of Houston-based CyberSim Communications, which established the electronic information site for KHMX in late April.

Though over 150 broadcast stations are already on the Internet (the globally linked network of computers), many offer only basic information about station and staff members. The KHMX site goes one step further by utilizing the potential for interactivity to net instantaneous feedback about the music it plays.

"This will not replace our call-out research, but it will supplement it," says KHMX research director Martha Connley.

Sample audio segments from ap-

proximately 25 songs are placed online for listeners to download weekly. Each music sample contains the basic hook of a song, runs from five to 15 seconds, and takes an average of less than a minute to download.

Computer users register their opinion about each song they hear



KHMX Houston's World Wide Web site, where the station interacts with listeners and collects music research data.

by selecting one of six predetermined responses. Opinion options include: "I am unfamiliar with it," "I don't like it," "I am tired of it," "It is so-so," "I like it," or "It is my favorite song."

At the end of each week, the programming department evaluates the online responses along with its conventional weekly phone-call surveys.

To promote the site, KHMX airs spots educating listeners about the World Wide Web and the station's cyber address. And to encourage participation in the poll, the station is randomly giving away promotional T-shirts to respondents.

Though the World Wide Web site is accessible internationally, only those responses from the Houston area will be tabulated for use in mu-

sic research.

Connley says the station has not yet determined how many people have accessed the site since it first went online April 29.

In addition, Internet users who check out the KHMX playlist can link the home pages of many of the artists in rotation. By clicking on the hypertext-linked artist name, the computer user surfs to the Web site of the desired artist, where more in-depth biographical information can be obtained.

At the KHMX site, Internet users can take an inside peek at the station and its staff members. The Web site contains a virtual tour of the station through its various departments, including programming, production, and sales.

To find out more about a specific department at the radio station, the user simply clicks on a graphic map of the station.

Future additions to the Web site will include links to a Usenet bulletin board discussion group and an Instant Relay Chat area for real-time text "chatting" about the station and its music.

"The rule of the Web is that once people see a home page, there is no guarantee that they will return again," says Martin. "The challenge is to keep it current and interesting."

Several features on the Web site are scheduled to be updated on a frequent basis, including a weekly music playlist and a "CD of the month" area.

Finding an on-ramp to the information superhighway was surprisingly inexpensive, according to Connley. The station is trading out advertising time for CyberSim in exchange for the establishment and maintenance of its Web site.

Connley says that the station hopes to eventually seek sponsorship for its Web site by advertisers; no sponsors have signed on at press time.

CyberSim has already placed  
(Continued on page 98)



This Is How They Do It. Montell Jordan, center, brings his No. 1 Billboard Hot 100 Single, "This Is How We Do It," to Pittsburgh and visits with WAMO-FM staffers Al B. Syll and Angela Corley.

## Classical Radio Shakes Off Dust, Gets Higher Shares

BY STEVE KNOPPER

Classical music—according to the timeless stereotype—is boring and stuffy, featuring dusty pieces targeting humdrum intellectuals, or, more typically, senior citizens searching for background music. That picture, needless to say, does not translate easily into envious ratings for format players.

But stereotypes and ratings are changing nationally. In Seattle, where KING-FM has been adding live music, lighthearted morning DJs, and the occasional "Leave It To Beaver" jingle, the station has surged into the market's top four, an unheard-of location for most classical outlets. In the winter's 12-plus Arbitron ratings, KING leapt from a 3.2 share to 5.5.

Cleveland's WCLV jumped from 1.8 in summer 1994 to 3.4 this past winter; it's now No. 8 in the market. San Diego's KFSD went from 2.6 to 3.8—No. 12—during the same period.

"I think the only way you're going to be able to make classical music work is if you reach people [by using a common approach]," says Peter Newman, KING's GM. "I don't think you should turn on a radio station and have an announcer talk to you in such a way that you feel patronized or have to know the secret handshake to like this music."

In Newman's view, classical radio is ready to break into the mainstream market, largely because FM radio licenses in general exploded in value during the past 10 or 15 years, and many profit-seeking families inherited small classical stations from their parents. Suddenly, Newman says, simply playing classical music on the air isn't enough; owners want better ratings and revenues, too.

Newman cites another reason for the surge: While most music formats are fragmenting—rock, for example, has broken off into jazz/AC, modern, hard rock, top 40, and classic rock, "that doesn't happen in

classical."

Susan Solomon, president/CEO of SW Networks, makes the same bold prediction for classical success. Her reason, though, is more simple: "I think we're going to do that single-handedly."

On Monday (15), SW launched a 24-hour national classical format called Classic FM U.S., which mirrors the successful British format Classic FM U.K. Its playlist includes Stravinsky's "Firebird Suite," Debussy's "Dr. Gradus Ad Parnassum," and Pachelbel's "Canon."

*You can have integrity in your music and have fun. And I think that just completely got lost [in the past]*

While Newman and other classical programmers must be careful not to alienate longtime, traditional listeners, Solomon is not so diplomatic. "It's fabulous music. It's emotional music. It's soulful music," she says. But "it's just been presented in this dusty, moldy way."

Because such recent classical soundtracks as "Immortal Beloved" and "The Piano" have been so popular, Solomon says a radio station doesn't have to try so hard to grab that audience. "We're not trying to create classical music for idiots at all," she says. "I think you can have integrity in your music and have fun. And I think that just completely got lost [in the past]."

Three or four years ago, KING's Newman says, few classical programmers were talking as passionately and strategically as Solomon is. Today, he says, staff meetings are dominated with talk of broadening markets and attracting new audiences.

(Continued on page 98)

## Albuquerque Tops List Of Frequent Format Changers

The radio business is a volatile one everywhere, but it seems some markets are more prone to change than others. The M Street Journal, which tracks radio formats in the U.S. and Canada, has put together a list of markets that have been home to the most format changes since Jan. 1, 1994.

Topping the list is Albuquerque, N.M., with a whopping 13 changes. It is followed closely on the list by the Monterey/Salinas/Santa Cruz, Calif., market, with 12 changes.

Making the list with 10 changes each are San Francisco, Houston, Honolulu, and Youngstown, Ohio. Five other markets are reported with nine changes each: Seattle, Minneapolis, Riverside/San Bernardino, Calif., Greenville/Spartanburg, S.C., and Corpus Christi, Texas.

Rounding out the list with eight changes apiece are Los Angeles, Chicago, Miami, New Orleans, Grand Rapids, Mich., Bakersfield, Calif., Jackson, Miss., and Utica/Rome, N.Y. PHYLLIS STARK



Yo Yo's Got The Power. EastWest/EEG rapper Yo Yo settles into her new gig, Saturday afternoon jock at KPWR (Power 106) Los Angeles.

LIKE SO MANY HITS, Jill Sobule says her current single, "I Kissed A Girl," "was kind of an afterthought; one of those five-minute songs." The forbidden ditty debuts at No. 39 on the Modern Rock Tracks chart.

"It was hilarious," she says, recalling the song's genesis. "I was over [at my friend Robin Eaton's house], and I had the beginning line. It kind of started out as a joke where I got the idea from. I haven't told anyone this, but it's pretty funny. At the time I was seeing a guy who was in a rock band, on the road. And I remember him calling me up and kind of like saying he'd kissed a girl. And so I told him, 'Well, I did, too! So there.'"

"I didn't think the label would even think of this as an interesting song for the album. I sent it to them much later, after I'd gotten signed. What's great about the

song is that while I wrote it, we demoed it. What you hear [on the CD] is the demo. So that song took about two hours to record. And we actually tried to re-record it when we had the budget, and we thought, 'OK, now we're going to really do it.' And it just didn't have the



"I remember having braces on my teeth and having a crush on my best friend." —Jill Sobule

charm, so we put out the demo."

The song is lighthearted, but the singer welcomes fans to take whatever wisdom or comfort they can find.

"It was written as an afterthought, but I played a show in Phoenix and there was a bunch of young girls with braces on their teeth, and they were yelling for the song. And I thought, this is so great, because I remember having braces on my teeth and having a crush on my best friend, and feeling so friggin' ashamed of it. If I would have heard a song like that, that would have made me feel much better. You know what I mean?"

As for any negative reaction to the song, "Somebody told me a station in Nashville was getting some calls. But I think it's so funny. You've got a song like 'Murder Was The Case' and people blowing away each other, and here this [song] is talking about a kiss. I think it's pretty funny that would be controversial."

For the curious, Sobule says, "Well, I've kissed a boy, I've kissed a girl... You know, I've lived!"

Billboard® FOR WEEK ENDING MAY 20, 1995

# Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				***No. 1***	
1	1	1	15	LIGHTNING CRASHES THROWING COPPER	LIVE RADIOACTIVE/MCA 9 weeks at No. 1
2	4	6	5	DECEMBER COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
3	2	4	8	RIVER OF DECEIT ABOVE	MAD SEASON COLUMBIA
4	3	3	9	DANCING DAYS ENCORIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
5	7	9	6	GOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
6	8	10	7	IT'S GOOD TO BE KING WILDFLOWERS	TOM PETTY WARNER BROS.
7	5	2	14	CAN'T STOP LOVIN' YOU BALANCE	VAN HALEN WARNER BROS.
8	6	5	13	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
9	10	12	9	STARSEED NAVEED	OUR LADY PEACE RELATIVITY
10	9	7	15	EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
11	15	21	5	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	WHITE ZOMBIE GEPHEN
12	13	13	24	WHEN I COME AROUND DOOKIE	GREEN DAY REPRISE
13	14	19	9	THE DAY I TRIED TO LIVE SUPERUNKNOWN	SOUNDGARDEN A&M
				***AIRPOWER***	
14	21	30	3	WISER TIME AMERICA	THE BLACK CROWES AMERICAN/REPRISE
15	11	8	15	LOVE SPREADS SECOND COMING	THE STONE ROSES GEPHEN
16	12	17	8	NOT FOR YOU VITALOGY	PEARL JAM EPIC
				***AIRPOWER***	
17	28	29	7	SICK OF MYSELF 100% FUN	MATTHEW SWEET ZOO
				***AIRPOWER***	
18	26	27	7	HEY HEY WHAT CAN I DO ENCORIUM-A TRIBUTE TO LED ZEPPELIN	HOOTIE & THE BLOWFISH ATLANTIC
19	17	18	24	BETTER MAN VITALOGY	PEARL JAM EPIC
20	16	11	17	GEL "THE JERKY BOYS" SOUNDTRACK	COLLECTIVE SOUL ATLANTIC
21	32	38	3	LITTLE THINGS SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
22	27	28	7	ONLY ONE A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
23	18	14	13	LIVE FOREVER DEFINITELY MAYBE	OASIS EPIC
24	25	24	22	LET HER CRY CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
25	19	15	24	YOU WRECK ME WILDFLOWERS	TOM PETTY WARNER BROS.
26	23	25	17	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
27	29	33	4	NEGASONIC TEENAGE WARHEAD DOPE TO INFINITY	MONSTER MAGNET A&M
28	30	31	4	INTO ANOTHER SUBHUMAN RACE	SKID ROW ATLANTIC
29	34	—	2	EVERYONE WILL CRAWL UNDER THE WISHING TREE	CHARLIE SEXTON SEXTET MCA
30	20	20	8	I GO WILD VOODOO LOUNGE	ROLLING STONES VIRGIN
31	31	26	13	CLEAN MY WOUNDS DELIVERANCE	CORROSION OF CONFORMITY COLUMBIA
32	37	36	3	DISCONNECTED PROMISED LAND	QUEENSRYCHE EMI
33	NEW ▶	1	1	STRANGE CURRENCIES MONSTER	R. E. M. WARNER BROS.
34	35	34	18	CORDUROY VITALOGY	PEARL JAM EPIC
35	38	—	2	HEY MAN NICE SHOT SHORT BUS	FILTER REPRISE
36	24	16	10	PRETTY PENNY PURPLE	STONE TEMPLE PILOTS ATLANTIC
37	36	32	19	DON'T TELL ME (WHAT LOVE CAN DO) BALANCE	VAN HALEN WARNER BROS.
38	NEW ▶	1	1	AMSTERDAM BALANCE	VAN HALEN WARNER BROS.
39	39	35	21	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
40	NEW ▶	1	1	SHE DOOKIE	GREEN DAY REPRISE

Billboard® FOR WEEK ENDING MAY 20, 1995

# Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				***No. 1***	
1	1	1	12	GOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG 4 weeks at No. 1
2	2	2	12	CONNECTION ELASTICA	ELASTICA DGC/GEFFEN
3	3	4	11	SICK OF MYSELF 100% FUN	MATTHEW SWEET ZOO
4	4	3	17	LIGHTNING CRASHES THROWING COPPER	LIVE RADIOACTIVE/MCA
5	9	10	6	SHE DOOKIE	GREEN DAY REPRISE
6	5	8	7	LITTLE THINGS SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
7	11	16	4	DECEMBER COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
8	8	13	5	HURT THE DOWNWARD SPIRAL	NINE INCH NAILS NOTHING/TVT/INTERSCOPE
9	10	9	8	RIVER OF DECEIT ABOVE	MAD SEASON COLUMBIA
10	7	7	13	WONDERFUL WONDERFUL	ADAM ANT CAPITOL
11	6	6	9	UNIVERSAL HEART-BEAT ONLY EVERYTHING	JULIANA HATFIELD MAMMOTH/ATLANTIC
12	17	23	4	MOCKINGBIRD GIRL TANK GIRL SOUNDTRACK	THE MAGNIFICENT BASTARDS ELEKTRA/EEG
13	16	22	5	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	WHITE ZOMBIE GEPHEN
14	15	17	8	RUN-AROUND FOUR	BLUES TRAVELER A&M
15	24	38	3	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
16	19	28	3	FAKE PLASTIC TREES THE BENDS	RADIOHEAD CAPITOL
17	14	14	10	STARSEED NAVEED	OUR LADY PEACE RELATIVITY
18	12	5	16	PLOWED ROTTING PINATA	SPONGE WORK
19	23	27	4	STRANGE CURRENCIES MONSTER	R. E. M. WARNER BROS.
20	13	11	8	DANCING DAYS ENCORIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
21	22	21	6	ARMY OF ME TANK GIRL SOUNDTRACK	BJORK ELEKTRA/EEG
22	18	15	14	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
23	31	—	2	MOLLY ROTTING PINATA	SPONGE WORK
24	20	19	9	LAST GOODBYE GRACE	JEFF BUCKLEY COLUMBIA
25	NEW ▶	1	1	MISERY LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
26	NEW ▶	1	1	RIDICULOUS THOUGHTS NO NEED TO ARGUE	THE CRANBERRIES ISLAND
27	27	33	6	KICK HIM WHEN HE'S DOWN IGNITION	OFFSPRING EPITAPH
28	25	18	20	LIVE FOREVER DEFINITELY MAYBE	OASIS EPIC
29	30	39	4	HEY MAN, NICE SHOT SHORT BUS	FILTER REPRISE
30	29	25	24	CORDUROY VITALOGY	PEARL JAM EPIC
31	32	36	5	ROCK 'N' ROLL LIFESTYLE MOTORCADE OF GENEROSITY	CAKE CAPRICORN
32	26	24	25	WHEN I COME AROUND DOOKIE	GREEN DAY REPRISE
33	21	12	13	DOWN BY THE WATER TO BRING YOU MY LOVE	PJ HARVEY ISLAND
34	28	20	24	EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
35	35	37	3	LET HER CRY CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
36	NEW ▶	1	1	NEGASONIC TEENAGE WARHEAD DOPE TO INFINITY	MONSTER MAGNET A&M
37	36	35	25	BETTER MAN VITALOGY	PEARL JAM EPIC
38	33	34	20	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
39	NEW ▶	1	1	I KISSED A GIRL JILL SOBULE	JILL SOBULE LAVA/ATLANTIC
40	34	26	18	HERE & NOW MELROSE PLACE - THE MUSIC	LETTERS TO CLEO GIANT

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 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.



# HITS! IN TOKIO

Week of April 30, 1995

- Carnival / Cardigans
- Shy Guy / Diana King
- Supermodel Sandwich / Terence Trent D'Arby
- Sexy Girl / Snow
- Back For Good / Take That
- A Day In Your Life / Matt Bianco
- White Lines / Duran Duran
- Thank You / Dreams Come True
- For Your Love / Stevie Wonder
- Sending Love To Everyone / Narada Michael Walden
- Million Miles From Home / Keziah Jones
- My Cherie / Sheena Easton
- Dur Lasting Love / Kevyn Lettau
- How Deep Is Your Love / Portrait
- Daktari / Doop
- Robinson / Spitz
- What'll I Do / Janet Jackson
- No More "I Love You's" / Annie Lennox
- You're Losing Me / Izit
- Dver My Shoulder / Mike And The Mechanics
- Always Something There To Remind Me / Espiritu
- Brazilian Rhyme / Marcus Miller
- Elevator / Cloudberry Jam
- Dans La Ligne De Mire / David Dexter D.
- Wake Up Boo! / The Boo Radleys
- This Time / Judy Cheeks
- "I Love Your Smile" Driza Bone Remix / Shanice
- Dvernight Sensation / Trf
- I Know / Dionne Farris
- It's A New Day / Repercussions
- Cotton Eye Joe / Rednex
- Kazeni Naritai / The Boom
- This Way To Happiness / Glenn Frey
- Change Of Heart / Wendy Moten
- Yumewo Miruhito / Original Love
- Time Machine / Fumiya Fujii
- D'Yer Mak'er / Sheryl Crow
- High And Dry / Radiohead
- Turn My Head Around / The Philosopher Kings
- Good Time Here / Gota And The Low Dog
- Sabor Latino / 3-2 Get Funky
- Funtime / Boy George
- Espresso (All Jacked Up) / Todd Rundgren
- All I Wanna Do / Sheryl Crow
- Dancing In The Moonlight / Baha Men
- Share Your Love / Cosa Nostra
- You Got It / Bonnie Raitt
- Promise Me Nothing / Repercussions
- Baby It's You / The Beatles
- Can't Stop Lovin' You / Van Halen

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



# Radio

## 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.

1. WK.	2. WK.	3. WK.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	11	<b>BELIEVE</b> ROCKET 6014/ISLAND	◆ ELTON JOHN 1 week at No. 1
2	1	1	25	<b>IN THE HOUSE OF STONE AND LIGHT</b> MERCURY 8940	◆ MARTIN PAGE
3	5	9	7	<b>HAVE YOU EVER REALLY LOVED...</b> A&M 1028	◆ BRYAN ADAMS
4	8	8	15	<b>I KNOW</b> COLUMBIA 77750	◆ DIONNE FARRIS
5	3	3	21	<b>TAKE A BOW</b> MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
6	4	4	29	<b>YOU GOTTA BE</b> 550 MUSIC 77551	◆ DES'REE
7	6	5	23	<b>LOVE WILL KEEP US ALIVE</b> Geffen Album Cut	◆ EAGLES
8	7	7	26	<b>HOUSE OF LOVE</b> A&M 0802	◆ AMY GRANT WITH VINCE GILL
9	9	6	22	<b>HOLD MY HAND</b> ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
10	10	10	13	<b>UNTIL THE END OF TIME</b> GENERAMA/RHYTHM SAFARI 53183/PRIORITY	◆ FOREIGNER
11	13	19	13	<b>I BELIEVE</b> EMI 58320	◆ BLESSID UNION OF SOULS
12	15	17	10	<b>NO MORE "I LOVE YOU'S"</b> ARISTA 1-2804	◆ ANNIE LENNOX
13	12	15	12	<b>HOLD ON</b> ATLANTIC 87240	◆ JAMIE WALTERS
14	11	11	13	<b>STRONG ENOUGH</b> A&M 0798	◆ SHERYL CROW
15	14	12	35	<b>I'M THE ONLY ONE</b> ISLAND 4068	◆ MELISSA ETHERIDGE
16	16	14	16	<b>EVERLASTING LOVE</b> EPIC 77756	◆ GLORIA ESTEFAN
17	19	18	26	<b>THE SWEETEST DAYS</b> WING 1110/MERCURY	◆ VANESSA WILLIAMS
18	20	16	23	<b>ON BENDED KNEE</b> MOTOWN 0244	◆ BOYZ II MEN
19	18	13	14	<b>YOU GOT IT</b> ARISTA 1-2795	◆ BONNIE RAITT
20	17	20	14	<b>IF I WANTED TO</b> ISLAND 4238	◆ MELISSA ETHERIDGE
21	22	22	12	<b>I LIVE MY LIFE FOR YOU</b> EPIC 77812	◆ FIREHOUSE
22	24	26	4	<b>SECRET GARDEN</b> COLUMBIA 77847	◆ BRUCE SPRINGSTEEN
23	23	23	25	<b>MENTAL PICTURE</b> SBK 58272/EMI	◆ JON SECADA
24	26	29	5	<b>LET HER CRY</b> ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
25	21	21	15	<b>HOW DID I GET BY WITHOUT YOU?</b> IMAGO 25091	◆ JOHN WAITE
26	27	25	6	<b>CAN'T STOP MY HEART FROM LOVING...</b> A&M 1038	◆ AARON NEVILLE
27	<b>NEW ▶</b>	1	1	<b>LEARN TO BE STILL</b> Geffen Album Cut	◆ EAGLES
28	29	31	3	<b>WATER RUNS DRY</b> MOTOWN 0358	◆ BOYZ II MEN
29	25	24	22	<b>SUKIYAKI</b> NEXT PLATEAU/LONDON 7736/ISLAND	◆ 4 P.M.
30	30	27	9	<b>HAKUNA MATATA</b> WALT DISNEY 60341	◆ JIMMY CLIFF FEATURING LEBO M
31	28	32	10	<b>TOO BUSY THINKING...</b> ATLANTIC ALBUM CUT	THE MANHATTAN TRANSFER
32	35	35	7	<b>ANOTHER NIGHT</b> ARISTA 1-2724	◆ REAL MCCOY
33	34	36	26	<b>NOTHING LEFT BEHIND US</b> CAPITOL ALBUM CUT	RICHARD MARX
34	36	—	5	<b>COULD I BE YOUR GIRL</b> A&M 0660	◆ JANN ARDEN
35	31	30	19	<b>ALWAYS AND FOREVER</b> LV 77735/EPIC	◆ LUTHER VANDROSS
36	33	34	8	<b>THE BLUE TRAIN</b> ELEKTRA ALBUM CUT/EEG	LINDA RONSTADT
37	32	28	17	<b>YOU DON'T KNOW HOW IT FEELS</b> WARNER BROS. 18030	◆ TOM PETTY
38	<b>NEW ▶</b>	1	1	<b>AS I LAY ME DOWN</b> COLUMBIA 77801	◆ SOPHIE B. HAWKINS
39	<b>RE-ENTRY</b>	2	2	<b>I WILL</b> GIANT 17893	◆ BEN TAYLOR
40	40	39	3	<b>TELL ME WHEN</b> 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	1	5	<b>IF YOU GO</b> SBK 58165/EMI	◆ JON SECADA
2	2	3	7	<b>WILD NIGHT</b> MERCURY 858 738	◆ JOHN MELLENCAMP
3	3	2	4	<b>ALWAYS</b> MERCURY 856 227	◆ BON JOVI
4	4	7	32	<b>THE SIGN</b> ARISTA 1-2653	◆ ACE OF BASE
5	8	9	20	<b>LOVE IS ALL AROUND</b> LONDON 857 580/ISLAND	◆ WET WET WET
6	5	4	10	<b>COME TO MY WINDOW</b> ISLAND 858 028	◆ MELISSA ETHERIDGE
7	7	5	11	<b>ALL I WANNA DO</b> A&M 0702	◆ SHERYL CROW
8	—	—	37	<b>THE RIVER OF DREAMS</b> COLUMBIA 77086	◆ BILLY JOEL
9	6	6	8	<b>I'LL MAKE LOVE TO YOU</b> MOTOWN 2257	◆ BOYZ II MEN
10	—	10	13	<b>LUCKY ONE</b> A&M 0724	◆ AMY GRANT

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

## How To React To A Competitor's Attacks Most Execs Say The Best Response Is No Response

BY CARRIE BORZILLO

LOS ANGELES—To fight or not to fight? That is the question many radio promotion and marketing executives must ponder when being attacked on air by a competitor. The consensus from those surveyed is to simply bite your tongue and not fight back.

When modern rock KROQ Los Angeles' morning team, Kevin Ryder and Gene "Bean" Baxter, attack crosstown top 40 KIIS' morning man, Rick Dees, on the air, KIIS takes "the classy" approach by not fighting back, says KIIS VP of marketing Karen Tobin.

"Our philosophy at the station is to strive for positive values in entertaining," says Tobin. "When people turn on KIIS, they know what to expect, and negativity is a conflict of our philosophy. We try to reach out to the community and

motivate people throughout the day to have a positive attitude. Degrading is not part of our arsenal. There's too much negativity in the world to add to it."

Tobin adds that by not fighting back, the station is showing more class than the attacker.

Paige Nienaber, VP of fun and

stead.

"It's fun to go in and mess with them off air and start doing dirty tricks like canceling their phone lines at remotes," he says. "It's best if you're the little station and this big one is talking about you to their audience."

Other dirty tricks in Nienaber's arsenal include canceling the alcohol at the competitor's Christmas party and firing the competition's morning show via fax. Nienaber has done both of these stunts to rival stations.

One of the few times Nienaber did fight back on air was when he announced the lineup for a competitor's big summer concert bash and gave away a pair of tickets hours before the sponsoring station was set to do its big unveiling of the event.

On the other hand, John Gorman, PD at WMMS Cleveland, says there are times a station should fight back.

"My philosophy for as long as I've been in radio is to never draw first blood," says Gorman. "But, if you are attacked, then the deciding factor on whether you fight back is cume. If the station attacking has a larger cume and/or longer [time spent listening], then they're fair game, because what you want to do is weaken them. They attack you and drive the audience to you. Usually, when a radio war is erupting, people do tune into the other station to see what's going on."

Tobin and Alan Sledge, operations manager at KSAN San Francisco, both maintain that it's important to stay focused on the station's goals instead of letting a battle pull you off track.

"We want to focus on our agenda and on what we can control and not to react much to on-air attacks," says Sledge. "You can't let yourself get sucked in; you need to remain on course."

Says Tobin, "You have to stay focused on the product and don't let outside forces change that direction."

Another way to combat attacks off air is to use the press to get the station's message out. For instance, when KROQ made fun of KIIS on the air after the latter's van was flipped over at a UCLA Bruins celebration, KIIS immediately issued a positive-spun press release about how listener enthusiasm caused the incident.

### PROMOTIONS & MARKETING

games at consultancy New World Communications, agrees with Tobin that the best response is no response at all.

"When you completely ignore their attacks, it really pisses them off and they do it more," says Nienaber. "And, to me, if they're talking about you on air, you're doing well."

Nienaber says he advises stations to fight back off the air in-



**Birthday Expo.** Atlantic newcomer Woody Lee celebrates his birthday with newfound friends at WFMS Indianapolis during the station's Country Music Expo. Pictured, from left, are WFMS director of promotions Kay Feeney-Caito, WFMS PD Kevin Mason, Lee, Atlantic's Bill Heltemes, and an unidentified Lee associate.

### CLASSICAL RADIO SHAKES OFF DUST

(Continued from page 96)

But at WNIB, one of two classical stations in the Chicago market, morning host Carl Grapentine suggests bottom line topics are not raised all that often. "We'd love to broaden our audience, and we'd like to be able to expand," he says. "But classical music is classical music, and we don't necessarily want to cheapen our product or water it down."

Grapentine owns up to a "certain snob appeal" among WNIB's loyal listeners and says his station doesn't want to alienate them. He also points out that the traditional classical approach has proven viable in Chicago. In the last Arbitron book, WNIB and the classical station WFMT combined for a 3.3 overall market share.

But Jon Coleman, president of Coleman Research, laments that many classical stations are "invisible." In a recent national survey of 600 people, his firm discovered that 17% of the cluster groups had a

"hidden appetite" for classical music. (Motown also earned 17%, and country just 9%, which has made some broadcasters skeptical of the study.)

"People who program classical music tend to be classical music aficionados, and not radio programmers and marketers," Coleman says. "There's a general belief among most people that they don't 'play the hits.'" DJs play too much of an album, he says, or they throw in opera or jazz in the middle of a classical set.

"It's a balancing act," he stresses. "You want to serve the widest group of people without blowing off the core... A commercial person thinks he can simplify the formula; people in classical think commercial people have an oversimplified idea."

"Both sides have reasonable fears and concerns, but I think there's probably a middle ground that will work well for both."

### KHMX SURVEY ON WEB

(Continued from page 96)

crosstown classical stations KRTS/KRTK online. The company is concentrating on developing Web sites for other local Houston stations, too. Crosstown stations KRQT, KLOL, and KPRC-AM/KSEV-AM are expected to have Web sites in the coming months. Online music surveys are expected to accompany the sites, according to Martin.

Internet surfers can access the new World Wide Web site at <http://WWW.KHMX.com>.

## WINTER '95 ARBITRONS

12-plus overall average quarter-hour shares (%) indicates Arbitron market rank. Copy-right 1995, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'94	'94	'94	'94	'95
<b>NORFOLK, VA.—(32)</b>						
WOWI	R&B	10.0	11.6	10.6	9.2	
WNOR-AM-FM	album	6.6	7.1	7.4	6.6	8.0
WGH-FM	country	6.9	7.9	8.9	6.5	6.7
WCMS-AM-FM	country	7.2	8.1	7.5	6.5	6.3
WFOG	country	5.2	6.5	5.0	7.0	6.2
WWEDE	AC	5.1	4.5	4.6	4.9	5.6
WNWZ	top 40	5.4	5.1	4.9	5.7	5.3
WAFX	cls rock	4.4	2.9	4.9	3.5	4.8
WLTW	oldies	3.7	2.5	3.1	3.5	3.4
WNIS	N/T	4.9	3.4	3.8	3.0	3.4
WSVY-FM	R&B adult	2.6	2.3	2.9	3.2	3.4
WKOC	AC	3.8	3.0	3.4	2.5	3.2
WROX	modern	2.9	2.8	3.9	3.6	3.2
WKXE	easy	1.6	2.0	1.5	3.3	2.8
WPCE	religious	2.3	1.7	2.2	3.5	2.6
WTAZ	N/T	2.4	2.1	2.0	1.8	2.5
WMYK	R&B adult	2.6	4.6	3.5	3.6	2.4
WJQI-AM-FM	AC	2.5	3.3	2.4	2.5	2.3
WJCD	adult alt	3.0	1.7	2.5	2.6	1.8
WSVY-AM	R&B adult	1.6	1.6	1.5	1.0	1.5
<b>CHARLOTTE, N.C.—(37)</b>						
WPEG	R&B	11.4	10.9	10.2	10.1	10.5
WVOC-FM	country	11.1	11.2	10.0	11.4	10.0
WRFX-FM	album	7.3	8.2	9.5	8.5	8.6
WBT-AM	N/T	7.7	7.4	7.2	7.2	6.8
WECZ	AC	6.6	4.9	3.8	5.3	5.7
WEDI	top 40	4.4	4.9	5.0	4.6	5.4
WTRD	country	6.7	7.3	7.3	5.8	5.2
WWMG	oldies	5.0	4.8	4.8	4.3	5.1
WBT-FM	AC	6.6	6.4	6.7	5.8	5.0
WBAV-FM	R&B adult	2.8	4.0	4.0	4.5	3.9
WSSS	oldies	1.5	1.2	1.5	1.1	2.0
WMIT	religious	2.2	2.7	2.1	1.6	1.8
WKRZ	album	1.0	1.1	2.0	1.3	1.5
WFMX	country	1.0	1.1	2.0	1.3	1.5
WRDX	oldies	1.6	1.7	2.5	1.5	1.5
<b>ORLANDO, FLA.—(39)</b>						
WKKA	country	8.7	8.2	6.7	8.5	8.3
WJHM	R&B	9.0	9.0	9.1	8.7	7.8
WMGF	AC	8.3	7.5	8.1	7.3	7.2
WDBO	N/T	8.2	6.6	7.3	8.3	6.4
WOMX-FM	AC	6.8	9.0	7.2	8.1	6.0
WTKS	N/T	3.5	3.8	6.4	4.3	5.8
WXLL	top 40	7.0	6.9	6.0	7.2	5.8
WMMO	AC	3.2	4.4	4.1	4.1	5.6
WJRR	album	5.6	4.7	5.1	4.4	5.1
WACL	oldies	5.2	5.1	5.5	4.5	4.7
WOLZ	album	4.9	3.9	4.2	3.6	4.6
WLOQ	adult alt	2.9	3.8	3.1	4.8	4.5
WHQO	cls rock	3.5	3.4	3.2	2.9	3.0
WCFB	country	3.1	3.3	2.8	2.4	2.3
WHOO	adult std	1.4	2.6	2.4	2.0	2.1
WPCV	country	2.1	1.7	1.1	1.7	1.9
WTLN-FM	religious	1.8	1.2	1.5	1.3	1.9
WNNZ	N/T	1.7	1.3	1.9	1.0	1.5
WONQ	Spanish	—	8	1.3	8	1.4
<b>GREENSBORO, N.C.—(42)</b>						
WTRD	country	13.5	15.1	15.2	14.2	14.2
WKSI	country	3.1	4.0	3.1	4.5	6.7
WKRA	album	3.6	3.8	4.1	7.1	6.7
WJHM	R&B	6.9	7.5	5.6	6.9	6.6
WKZL	top 40	5.3	5.6	6.2	5.2	6.4
WNAG	AC	5.7	4.6	4.8	6.7	5.7
WQMG-FM	R&B	5.3	6.1	5.7	4.9	5.5
WJSJ	N/T	6.7	5.2	4.8	4.9	4.4
WKRR	album	7.1	7.1	8.2	5.5	4.2
WMOX-FM	oldies	3.5	3.8	4.1	4.5	4.0
WPCW	country	4.6	5.6	3.7	3.6	3.1
WFMX	country	2.8	2.0	2.6	2.2	2.3
WHPE	religious	2.9	1.0	1.5	2.3	2.1
WWGL	religious	1.2	1.8	1.2	1.2	2.0
WFFX	cls rock	3.6	2.8	3.3	2.5	1.6
WQMG-AM	religious	8	1.4	1.2	8	1.3
WDCG	top 40	7	1.4	6	1.1	1.2
WMFR	N/T	1.5	9	1.1	1.2	1.2
<b>MEMPHIS—(43)</b>						
WHRK	R&B	12.6	12.2	13.0	11.6	12.1
WDIR	R&B adult	6.9	7.7	8.1	7.4	8.9
WEGR	album	7.4	7.5	6.8	6.1	7.4
KJMS	R&B	6.5	7.7	5.5	6.7	7.0
WNC-FM	AC	7.3	6.6	5.3	4.4	6.7
WGXK	country	8.4	8.1	8.5	8.0	6.5
WLOX	religious	4.9	5.0	3.8	5.4	6.5
WRVR	AC	6.9	6.1	6.6	7.5	5.6
WGOY	country	4.9	4.5	4.2	5.2	4.8
WNC-AM	N/T	6.8	5.7	5.6	5.8	4.2
WYKL	cls rock	3.6	4.0	5.3	2.9	3.3
WRXQ	modern	2.1	3.5	2.9	2.7	3.0
WICE	R&B adult	1.8	1.5	2.2	3.0	2.6
WCRV	religious	1.6	1.6	1.5	2.0	1.3
WREC	N/T	1.0	1.0	1.5	2.0	1.3
WBBP	religious	1.3	1.7	1.2	1.0	1.1
WPLX	adult std	1.7	1.5	1.8	2.3	1.0
<b>WEST PALM BEACH, FLA.—(49)</b>						
WRLX	easy	7.3	7.5	8.1	7.1	8.3
WIRK	country	7.9	7.3	9.0	7.4	8.1
WRM	album	8.8	8.5	9.1	8.9	7.9
WJMO/WJNX	N/T	5.6	5.0	5.5	5.5	7.2
WEAT-FM	AC	7.2	6.7	8.9	7.6	4.6
WKGR	album	5.6	4.7	4.2	5.4	3.4
WBZT	N/T	2.5	2.0	2.3	2.4	3.2
WQVY	top 40/rhythm	4.5	4.0	3.4	3.1	3.3
WEDR	R&B	2.6	3.4	2.5	3.0	2.9
WJBW	adult std	—	—	—	—	—
WOLL	oldies	2.5	3.4	3.4	1.8	2.3
WLVF	adult alt	1.3	1.2	1.5	1.4	2.2
WPBZ	album	—	—	—	—	—
WDBF	adult std	—	—	—	—	—
WPOW	top 40	1.7	1.3	1.9	1.5	2.1
WKIS	country	1.7	1.5	1.3	2.6	2.0
WZZR	classical	1.5	1.9	1.8	1.4	1.7
WZZR	album	3.4	2.1	2.2	1.3	1.7
WJXI	oldies	1.8	1.8	1.0	2.1	1.5
WFOV	religious	1.3	1.3	1.2	1.6	1.4
WYFX	R&B	1.1	1.1	1.7	1.3	1.4
WEAT-AM	N/T	1.2	1.1	1.4	1.1	1.3
WIOD	N/T	1.4	1.8	1.2	1.8	1.3

Call	Format	'94	'94	'94	'94	'95
WZRO	album	3.3	4.3	3.1	2.5	3.3
WABY	adult std	3.3	3.2	3.8	3.9	2.9
WQBK-AM	N/T	2.4	1.9	2.8	2.3	2.8
WROW	N/T	—	—	4	9	2.4
<b>HONOLULU—(58)</b>						
KSSK-FM	AC	12.9	9.6	11.4	11.7	9.9
KIKI-FM	top 40/rhythm	8.1	7.8	7.3	10.3	9.5
KCCN-FM	Hawaiian	6.7	9.6	8.7	8.8	9.0
KSSK-AM	AC	9.0	8.2	9.2	8.0	8.5
KUMU-AM-FM	easy	8.6	8.8	8.2	7.8	8.1
KRTR	AC	6.4	5.4	4.9	7.0	7.9
KQMU-AM-FM	top 40	6.6	8.2	7.1	6.1	5.6
KINE	Hawaiian	5.0	6.4	6.8	4.6	5.4
KPOI	modern	5.3	3.2	3.3	4.0	4.9
KHVV	oldies	2.5	3.2	3.3	3.3	4.0
KKLV	cls rock	2.0	7.5	7.3	6.1	4.0
KDEO	cls rock	2.6	1.8	2.0	2.2	2.8
KCCN-AM	Hawaiian	2.5	2.1	1.9	3.1	2.1
KAIM-FM	religious	1.0	9	1.0	2.0	2.0
<b>GREENVILLE, S.C.—(59)</b>						
WSSL	country	18.0	17.4	18.1	17.9	15.7
WJWZ	R&B adult	6.9	7.4	9.0	8.3	11.2
WQSC-FM	country	12.4	9.3	10.0	7.6	9.3
WROQ	album	7.2	9.6	9.6	8.3	9.3
WMYI	AC	9.1	8.3	8.6	8.0	8.5
WSPA-FM	AC	6.5	6.5	6.5	6.6	6.1
WXWJ/WXWZ	modern	3.9	2.8	2.6	3.7	4.4
WFBC-FM	oldies	4.4	5.8	4.5	4.6	3.8
WMMU-FM	easy	3.5	1.9	2.4	2.9	3.3
WFBC-AM	N/T	2.9	3.0	2.3	4.4	2.0
<b>TULSA, OKLA.—(60)</b>						
KWEN	country	14.1	13.4	12.1	12.8	12.4
KRMG	AC	10.3	11.5	9.3	11.3	9.2
KBZ	AC	7.1	8.0	7.1	9.0	7.3
KMEO	album	7.8	7.8	7.8	8.5	6.8
KVOO	country	4.6	4.0	3.4	5.4	6.4
KTFX	'70's oldies	2.5	1.9	1.8	2.2	6.3
KHTT	top 40	6.4	7.1	5.7	5.7	5.3
KLFL-FM	oldies	4.0	3.5	5.7	5.2	4.5
KVOD-FM	country	4.1	5.4	6.0	4.5	4.4
KVOD-FM	modern	5.0	5.3	5.5	4.3	4.3
KRAV	AC	4.5	5.5	4.1	3.9	4.3
KEMX/KXOJ-FM	religious	3.0	1.1	2.5	2.4	3.8
KCIA	country	3.5	3.7	4.5	3.1	3.3
KGTO	adult std	2.9	1.9	1.8	2.5	3.3
KCMA	'70's oldies	2.2	2.1	2.6	2.4	2.0
<b>WILKES-BARRE/SCRANTON, PA.—(61)</b>						
WKZR	top 40	13.9	11.9	12.4	12.1	10.2
WMGS	AC	8.5	9.5	8.1	9.3	9.1
WNAK	adult std	3.2	2.7	3.4	4.5	7.5
WGGY	country	8.3	10.0	8.8	8.5	7.3
WGBI/WILK	N/T	4.6	4.1	4.1	3.8	5.0
WBAZ/WEJL	adult std	4.1	3.3	3.1	3.2	4.7
WEXX	cls rock	6.1	6.3	6.8	4.7	4.5
WARM	N/T	4.5	4.9	4.7	3.7	4.4
WBHT	top 40	2.4	3.0	2.8	3.8	3.5
WTRZ	album	1.4	1.9	1.1	2.1	2.6
WZMT	album	3.1	4.6	6.5	4.7	2.5
WSDG	AC	8	1.5	1.7	1.9	2.1
WSSH	oldies	1.4	2.1	1.6	2.2	2.0
<b>TUCSON, ARIZ.—(62)</b>						
KIIM	country	17.1	14.4	13.4	14.0	13.5
KLPX	album	10.5	10.5			

## FCC Rejects Cox Petition For Atlanta FM; Two Morning Men Generate Headlines

**T**HE FCC DELIVERED a stinging blow to Cox Enterprises, denying its petition to pick up a second FM in Atlanta, WJZF. The company had wanted to alter the station's signal to avoid cross-ownership conflicts. Jacor Broadcasting challenged the move.

The fact that Cox is already loaded with Atlanta media outlets, including two newspapers, a television station, and WSB-AM-FM, may have worked against its favor. Cox plans to appeal the decision and continue operating WJZF under a local marketing agreement.

In other news, two leading morning men recently made headlines, and as often happens it wasn't for all the right reasons. According to a report in The Los Angeles Times, Mark Thompson, of KLOS Los Angeles' "The Mark And Brian Show," was arrested after jumping the counter at the Santa Clarita, Calif., sheriff's station. Thompson was at the station visiting a friend. Thompson's publicist was quick to point out that the jock was only ticketed, not arrested, after he mistakenly entered a secured area inside the station.

WRCX Chicago morning man Man-cow Muller had harsh words for station management and threatened to quit after he and his sidekick "Turd" found themselves at an on-site promotional event with 1,000 listeners without any promotion or programming department personnel support, according to a report in The Chicago Sun-Times. "I think the sloth-like pace... is a serious detriment to the success of the station as a whole," wrote Muller in an angry letter to management.

Arbitron announced that stations can now purchase all diary comments for any given market. In the past, comments could only be read and copied at the company's Columbia, Md., headquarters. Now they'll be bound

and shipped, for a price: \$200-\$500.

The audience for the fast-growing Christian radio format was up 10% from the fall of 1993 to the fall of 1994, according to new figures from Religion & Media Quarterly. The report estimates the total weekly audience for all 1,452 Christian stations is between 12.7 million and 13.2 million lis-



by Phyllis Stark  
with reporting by Eric Boehlert  
and Brett Atwood

teners.

Religion & Media Quarterly publisher Robert Bowen attributes Christian radio's growth to three factors: "dramatically improved" programming, including satellite services; more professional radio management; and the national growth of conservative talk radio.

### PROGRAMMING: SCOTT JOINS SFX

Buddy Scott exits as operations manager at WBZZ/WZPT Pittsburgh to become regional programming manager for SFX Broadcasting. Scott will oversee, but not replace, programmers at WMYI/WSSL/WGVL Greenville, S.C., as well as WTDR/WEZC Charlotte, N.C., which SFX is now in the process of acquiring.

In the wake of PD Bob Bittens' exit from WHCN Hartford, Conn., Brian Krysz unpacks his bags as an on-site consultant. Krysz, who's accepting

T&Rs for part-time positions, arrives from WXRC Charlotte, N.C., where he was PD.

KSEG Sacramento, Calif., OM Jeff McMurray adds those duties at local sister station KRXQ. He replaces Bill Betts, now at KBEE/KHOP/KATM Modesto, Calif. KUPD Phoenix PD Curtiss Johnson has been named PD at KRXQ. Midday host Pat Martin adds assistant PD duties at KRXQ. Also, KSEG assistant PD/afternoon host Jay Walker is upped to PD at KSEG.

KFRF Fresno, Calif., flips from AC to modern rock; PD Don O'Neil stays.

Tony Gates returns to WLAV Grand Rapids, Mich., for PD duties, replacing David Fortney, who exits. The radio veteran held the same title at the station in the '80s.

WLUP Chicago personality Kevin Matthews has signed a third affiliate for his syndicated morning show. WQFM Milwaukee joined current affiliates WGRD Grand Rapids, Mich., and WYMG Springfield, Ill., May 8.

As expected, WCFB Orlando, Fla., moves from country to rhythmic AC as Star 94.5, with operations director Steve Holbrook taking over programming duties from Big Steve Kelly, now at KVRI Salt Lake City.

WKQX (Q101) Chicago PD Bill Gamble adds CIMX (89X) Detroit to his consulting list, while Constantine Consulting picks up WRLT Nashville.

Former WMXV New York PD Bob Dunphy has hung a consulting shingle for Dunphy Strategic Media.

### NETWORK NEWS

L.J. Smith joins Broadcast Programming as country programmer/consultant. He previously was VP of programming at WWFG/WOSC Ocean City, Md.

Former KLUV Dallas assistant PD Don Owens joins COPRA Media Productions as promotions/production director. COPRA syndicates the oldies show "Class Reunion."

### PEOPLE: HARTFORD HAPPENINGS

WMRQ Hartford, Conn., rounds out much of its new lineup with Race Bannon, from WBOS Boston, in mornings; Gina Crash, from WHFS Washington, D.C., in nights; and Kevin Cleary, part time from crosstown WHCN, in overnights.

At crosstown WCCC, Mark Steven and Michael Roth take over mornings with "The Mel And Frank Show." The duo arrives from KTUX Shreveport, La.

Matt Patrick is the new morning host at WLTF Cleveland, replacing Trapper Jack, who's left the station. Patrick previously was morning jock at WKDD Akron, Ohio.

Night jock Naughty Boy is upped to music director at WWKX Providence, R.I., replacing Tiffany Hill, now at crosstown WCTK.

Jeff Scott joins KEBC Oklahoma City as music director/evening host, replacing Jim Nash, who exits. Scott previously was MD/afternoon host at KLLL Lubbock, Texas.

WZPL Indianapolis night jock Rob Blair adds music director stripes.

## Radio AAHS Proves Network For Children Can Succeed

**R**ADIO AAHS, the 24-hour children's radio network, celebrates its fifth anniversary this month, much to the surprise of industry observers, who have watched several other children's radio networks come and go.

Since its debut on flagship WWTC Minneapolis in 1990, Radio AAHS has landed 27 affiliates in such major markets as Los Angeles, Philadelphia, and Dallas; teamed with heavyweights Time Warner and Disney; and is now on the brink of turning a profit.

"The fact that we're still here after five years, when at three years many said we couldn't do it, is pretty comforting to me," says Christopher Dahl, president of Radio AAHS parent company Children's Broadcasting Corp. "It's gone from one affiliate and [coverage of] 1% of the country to almost 30% of the country. By the end of the year, we expect to have 43%-45% of the country."

Meanwhile, both Time Warner and Disney approached Dahl about working together. He teamed up with Time Warner to publish the network's monthly magazine and with Disney to create two weekend shows, "Disneyland Live" and "Live From Walt Disney World."

Dahl, who studied at the Harvard Business School of Advanced Management and describes himself as a "deal-oriented kind of guy," fashioned his approach to developing a radio network after the television industry rather than the radio business.

"Radio broadcasting is very short-sighted; if a format doesn't work in 18 months, they move on," says Dahl. "This is a pioneering effort, and we know it's going to take money and time. MTV took a number of years. We knew we had to be closer to the model of a TV network as opposed to traditional radio."

"One of the things we're doing is what [Rupert Murdoch] did with Fox: capture the kids audience first, then branch out," he continues. "Turner did it with the Cartoon Network and Viacom with Nickelodeon."

Dahl won't comment specifically about the company's expansion plans, but he does say that he has five or six major deals in development and sees TV in the company's future. He also sees the company's record label, Planet AAHS, branching out via a major deal in the next year. For now, the label only releases compilation CDs through the magazine.

Dahl's radio background includes the creation of broadcast group Community Airwaves in 1986, which

now owns 19 stations in the upper Midwest and Hawaii. In 1990, he formed Children's Broadcasting Corp. to buy WWTC and start Radio AAHS. Dahl's plan was to prove that a format geared toward children could work on a local level before inking other affiliates.

Two years after its debut on WWTC-AM, KIDR Phoenix came on board, followed by stations in Baltimore, Cincinnati, Cleveland, Detroit, Orlando, Fla., Las Vegas, and Washington, D.C. Out of the networks' 27 affiliates, 19 are in the top 50 markets.

Noticing that few of the 11,000 or so radio stations in the country catered to listeners under the age of 12, Dahl felt Radio AAHS would fill an important void.

"This industry has totally overlooked this audience," he says. "I grew up with radio and knew what it did to me and how powerful it was. I never felt that kids would react any differently to it. I raised two boys, and when they turned 10, 11,

13, I saw them starting to listen to radio like I did."

Dahl says the bulk of Radio AAHS listeners are between the ages of 5 and 10.

In addition to the weekend Disney shows, Radio AAHS features such programs as "Storytime," which programs classic stories read by jocks and celebrities; "The Radio AAHS Countdown," a top 20 children's music show; and "Evening Theatre," which aims for an older audience with a presentation of fairy tales, history, and adventure stories.

The network features a team of 20 kid DJs known as the Radio AAHS AirForce, including its 15-year-old VP of fun, Jimmy Freeman. The newest team member is the costumed cat AAHSIE, Radio AAHS' first mascot, who will be used at events and remotes.

A typical hour of music on Radio AAHS offers tunes like Jason Weaver's "I Just Can't Wait To Be King"; the Chipmunks and Alan Jackson's "Don't Rock The Jukebox"; Boyz II Men's "Thank You"; Tom Chapin's "The Missing Parade"; Dennis Hysom's "When The Wolf Comes Knockin'"; Kermit & Miss Piggy's duet "She Drives Me Crazy"; and Little Texas' version of "Help."

Says Dahl, "A lot of upfront money goes into this. When we're done, the total investment will be north of \$30 million. We will be making money toward the end of the year or next year, and once that happens, it will become quite profitable."

CARRIE BORZILLO



## newsline...

**JENNIFER GRIMM**, GM at WPOC Baltimore, transfers to the GM job at sister station KDMX Dallas that was recently vacated by Chris McMurray. At WPOC, Jim Dolan is upped from general sales manager to GM.

**ANDREA MARTIN** has been named VP/GM for WBZZ/WZPT Pittsburgh. Martin, previously sales director for KMPS-AM-FM Seattle, replaces Tex Meyer, who exits.

**PAUL HOLSOPPLE** exits the GM job at WHP/WKBO/WRVV Harrisburg, Pa. No replacement has been named.

**STATION SALES:** KUMT Salt Lake City, from U.S. Radio to Trumper Communications, for \$1.8 million. Trumper recently picked up KISN-AM-FM Salt Lake City. WYNK-AM-FM Baton Rouge, La., from Narragansett Radio L.P. to Gulfstar Communications Inc., for an undisclosed price; WJBO/WFMF Baton Rouge, from Baton Rouge Broadcasting Co. to Gulfstar, for an undisclosed price.

**TRIBUNE BROADCASTING** and Henry Broadcasting have agreed to swap their Sacramento, Calif., and Denver stations. As part of the deal, Henry gets KCTC/KYMX Sacramento and Tribune gets KVOB Denver plus an undisclosed amount of cash. Tribune also owns KEZW/KOSI Denver.

**ROBERT DUNN** has been named senior VP, affiliate relations, at Westwood One Radio Networks. He previously was VP/GM of WHYD-AM-FM Springfield, Mass.

# TY HERNDON'S SONY NASHVILLE DEBUT SHOWS WHAT MATTERS

(Continued from page 1)

Tracks chart. It also makes its debut on the Hot 100 Singles chart at No. 98 and moves 10 places to No. 65 with a bullet on the Hot 100 Singles Sales chart.

Meanwhile, his Epic Nashville album, released April 18, is No. 10 on the Top Country Albums chart and No. 74 on The Billboard 200 this week.

Herndon became a Heatseekers Impact Artist when "What Mattered Most" jumped 33 notches to No. 68 on The Billboard 200 the week of May 13.

The prior week it debuted at No. 1 on the Heatseekers chart. According to SoundScan, the album and the single have sold more than 24,000 units each.

## SONGS THAT MATTER

"What Mattered Most" is aptly titled since Herndon, along with Doug Johnson, the album's producer and VP of A&R at Epic Nashville, carefully chose only the songs that mattered most to the artist.

"A goal of mine, any time I record a song, is that the song has to be something I lived or can really relate to," says the Butler, Ala.-raised, Dallas-based Herndon. "If it wasn't, how in the world would people believe what I'm singing about?"

Says Johnson, "He had an incredible sense of what songs fit in his

life. He's not one of these artists that is going after a song to have a hit at radio. He wasn't raised that way."

The two took equally great pains to get the right production feel for the album. For the ballads, like the highly emotional first single, Johnson recorded in a large soundstage with 22 microphones. For the more upbeat, rockin' songs like "Pretty Good Thing" and "In Your Face," Herndon recorded in a small studio with a "grungy feel to it," he says.

The connection between Herndon and the songs evidently has come across on the album.

"Rarely will you find such a confident album from a debut artist," says Dene Hallam, PD at KKBQ Houston. "It's not only the material they chose, but Ty really emits emotion on each and every cut, and Doug Johnson really brought out the best in that guy."

Hallam and KKBQ music coordinator Stacy Long are in the midst of deciding what other album track to air on the station. Long says she feels like a "kid in a candy store" with so many great songs to choose from.

"It's that magical combination of a great producer and a great artist... It's a masterpiece," says Hallam, who sees seven potential sin-

gles from the album. "With a new artist, that doesn't happen very often. The last time it happened, it was the John Michael Montgomery album."

In addition to a great album, Kevin Mason, PD at WFMS Indianapolis, says that Herndon's energetic live performance and ruggedly handsome looks are also helping make a star out of the 1993 Texas Entertainer of the Year.

"We had him in concert in a club that normally brings 200, and 1,000 people showed up," says Mason. "This is the most we've ever had for a newcomer who has one record on the chart."

In December 1994, the label introduced Herndon to country radio by flying several key programmers to Dallas for a Cowboys football game, a concert by Herndon, and a golf game the following day.

Country radio took to "What Mattered Most" immediately, as did country video outlets CMT and TNN. Upon its release, CMT designated the clip for "What Mattered Most" as a Pick Hit, and TNN put it in Hitbound rotation.

## AIDED BY PRICING STRATEGY

John Artale, purchasing manager at the 147-store National Record Mart chain based in Carnegie, Pa., says the strong initial sales on the album are due in part to Sony Music Nashville's pricing strategy.

"It's another success story, and the third artist they put out at the midline price," says Artale. "They succeeded by doing it with Wade Hayes and with James House. Other labels should be doing this; it's a smart idea. Plus, they're promoting it with us, which makes the title even cheaper."

The cassette and CD are listed at \$7.98/\$11.98 and sale-priced at \$5.99/\$8.99 at several major chains, including National Record Mart.

"We feel it's a good way to enlist all the retail accounts as partners in breaking these artists and getting the music out there," says Paul Worley, executive VP of Sony Music Nashville.

Mike Kraski, VP of sales at Sony Music Nashville, says that "What Mattered Most" will carry the special price tag until mid-June, 60 days after its release date. Hayes' "Old Enough To Know Better" was also specially priced for 60 days, while House's "Days Gone By," which came out in January, is still available at the lower price.

"It's a program for Sony that is only a year old," says Kraski. "We'll keep [a title] in [the program] until

we break the records or feel it's the right time. We give all of our retail partners advance notice before we change the pricing on it."

Epic Nashville plans to service the second single, "I Want My Goodbye Back," in early June.

Meanwhile, Herndon is on his first full tour, including many summer festivals. The nationwide trek began May 6 in Chicago and wraps up Oct. 21 in Austin, Texas. Before

this tour, he had performed select dates with Joe Diffie and Tim McGraw.

Adds Worley, "With an incredible voice, the special selections of the songs, and a performer as comfortable on stage as Ty is, there's really nothing you can do wrong. You just try to expose him any way you can."

CARRIE BORZILLO

# SUCCESS FOR KEIA/ELEKTRA'S KUT KLOSE

(Continued from page 1)

In the fall of 1994, the label linked the trio with established singer and head of Keia, Keith Sweat, to help open some doors for the newcomers (Billboard, March 25).

The trio, composed of Tabitha Duncan, Athena Cage, and LaVonn Battle, appeared on Sweat's single "Get Up On It."

The single reached No. 12 on the Hot R&B Singles chart on Nov. 12, 1994, and No. 62 on the Hot 100 Singles chart on Dec. 3, 1994.

As a result of that exposure and the group's two-month promotional tour in March and April, Kut Klose has a single and album of its own racing up the charts.

The debut single, "I Like," although down from No. 8 to No. 10 on the Hot R&B Singles chart, jumps from No. 68 to No. 54 on the Hot 100 Singles chart this week.

Meanwhile, the group's debut album, "Surrender," released March 14, moves from No. 84 to No. 66 with a bullet on The Billboard 200 and from No. 18 to No. 15 with a bullet on Top R&B Albums.

On May 13, after spending six weeks on the Heatseekers chart, the album made a 42-position leap to No. 84 on The Billboard 200, making Kut Klose a Heatseekers Impact Artist.

"Teaming them with Keith really helped with awareness," says John Artale, purchasing manager of the 147-store National Record Mart chain, based in Carnegie, Pa. "When you're dealing with an R&B group with three females, you better get something to separate them from the Jades and TLCs. It does help to be Keith Sweat's prodigy."

Doug Daniel, senior VP of black music at Elektra Entertainment Group, says without the tie-in with Sweat, he's not sure that R&B radio programmers would have been as quick to jump on "I Like."

"The piggyback worked well,"

says Daniel. "Radio would've been supportive, because it's a great song, but maybe not to the extent they were without [the Sweat connection]."

Influential R&B WGCI-FM Chicago was the first station to get behind "I Like."

"When you have a station of this quality and caliber early on a record, then it starts to perform in the market, it legitimizes what we knew anyway," says Daniel.

Elroy Smith, PD of WGCI-FM, says that even though he liked the song, he was a bit surprised by the initial response it received from listeners.

"It was really incredible," he says. "When I first put the song on, I thought it was a passive type of record. Usually ballads are [more] emotional. But this one was passive, and as I saw the requests come in I said, 'Is this real?'"

Smith says "I Like" is the fifth-best-testing song at the station in its call-out research.

"The magic of this is that where we've met with skepticism and a PD decided to try it, it has performed well," says Daniel.

According to SoundScan, "Surrender" has sold 59,000 units to date.

In addition to strong R&B radio support, Daniel says increased exposure on the Box gave the album "an incredible shot in the arm."

The video moved from No. 25 to No. 7 on the video network the week of April 24. The clip is also receiving heavy rotation on BET, but no MTV exposure yet.

The trio is in the midst of doing track dates for stations across the country. Plans for the second single haven't been finalized yet.

Adds Daniel, "At this point, it's just a matter of maximizing all the possible rotation we get and making more believers out of the skeptics."

# ZIMA, VH1 PLAN FEST

(Continued from page 10)

expected to be around \$25-\$30 a day, with a discount for a three-day ticket.

Metropolitan Entertainment, which handled Woodstock 1994, will be the on-site producer.

In addition to music, the festival will feature what the sponsors call "emerging" sports (such as summer snowboarding) and hands-on technology exhibits.

Zima, introduced in February 1994, is a clear malt beverage with an alcohol content varying from 4.7%-5.4% by volume. Zima Beverage Co. is a subsidiary of Coors Brewing Co.

Top 40 Airplay™				Broadcast Data Systems			
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.							
THIS WEEK	LAST WEEK	WEEKS ON CHART	TOP 40/Mainstream	THIS WEEK	LAST WEEK	WEEKS ON CHART	Top 40/Rhythm-Crossover
			TITLE ARTIST (LABEL/DISTRIBUTING LABEL)				TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			*** NO. 1 ***				*** NO. 1 ***
1	1	17	I KNOW DIONNE FARRIS (COLUMBIA) 9 wks at No. 1	1	12	12	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND) 5 wks at No. 1
2	2	13	I BELIEVE BLESSID UNION OF SOULS (EMI)	2	15	15	FREAK LIKE ME ADINA HOWARD (MECCA DONE/EASTWEST/EEG)
3	4	14	RUN AWAY REAL MCCOY (ARISTA)	3	5	18	WATER RUNS DRY BOYZ II MEN (MOTOWN)
4	7	7	LET HER CRY HOOTIE & THE BLOWFISH (ATLANTIC)	4	3	21	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)
5	5	16	HOLD ON JAMIE WALTERS (ATLANTIC)	5	4	14	THIS LIL' GAME WE PLAY SUBWAY (FEATURING 702) (BIV 10/MOTOWN)
6	3	21	WHEN I COME AROUND GREEN DAY (REPRISE)	6	6	18	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
7	11	5	WATER RUNS DRY BOYZ II MEN (MOTOWN)	7	7	13	ASK OF YOU RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
8	8	10	LIGHTNING CRASHES LIVE (RADIOACTIVE/MCA)	8	10	6	SOMEONE TO LOVE JON B. FEATURING BABYFACE (Y&B YUM/550 MUSIC)
9	6	17	STRONG ENOUGH SHERYL CROW (A&M)	9	8	10	I'D RATHER BE ALONE IV XAMPLE (MCA)
10	20	4	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)	10	12	4	EVERY LITTLE THING I DO SOUL FOR REAL (UPTOWN/MCA)
11	14	8	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)	11	9	21	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
12	9	15	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)	12	28	3	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)
13	16	7	WHAT WOULD YOU SAY DAVE MATTHEWS BAND (RCA)	13	15	19	BABY BRANDY (ATLANTIC)
14	12	9	CAN'T STOP LOVIN' YOU VAN HALEN (WARNER BROS.)	14	13	13	WATERFALLS TLC (LAFACE/ARISTA)
15	10	30	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	15	18	9	KEEP THEIR HEADS RINGIN' DR. DRE (PRIORITY)
16	18	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS (A&M)	16	11	29	CREEP TLC (LAFACE/ARISTA)
17	15	12	I LIVE MY LIFE FOR YOU FIREHOUSE (EPIC)	17	19	10	DEAR MAMA 2 PAC (INTERSCOPE)
18	13	9	TELL ME WHEN THE HUMAN LEAGUE (EASTWEST/EEG)	18	29	4	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)
19	24	7	RUN-AROUND BLUES TRAVELER (A&M)	19	14	16	MOVE IT LIKE THIS K7 (TOMMY BOY)
20	17	37	ANOTHER NIGHT REAL MCCOY (ARISTA)	20	20	10	I'LL BE AROUND RAPIN' 4-TAY FEATURING THE SPINNERS (CHRYSALIS)
21	26	6	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)	21	21	13	NEVER FIND SOMEONE LIKE YOU KEITH MARTIN (RUFFHOUSE/COLUMBIA)
22	21	17	BETTER MAN PEARL JAM (EPIC)	22	16	18	RUN AWAY REAL MCCOY (ARISTA)
23	27	7	NO MORE "I LOVE YOU'S" ANNIE LENNOX (ARISTA)	23	26	4	GIVE IT 2 YOU DA BRAT (SO SO DEF/WORK)
24	25	10	BELIEVE ELTON JOHN (ROCKET/ISLAND)	24	17	20	I'M GOIN' DOWN MARY J. BLIGE (UPTOWN/MCA)
25	19	22	CREEP TLC (LAFACE/ARISTA)	25	30	5	CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
26	23	23	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	26	24	8	SHY GUY DIANA KING (WORK)
27	22	11	THANK YOU BOYZ II MEN (MOTOWN)	27	22	12	DREAM ABOUT YOU STEVIE B (EMPORIA WEST/THUMP)
28	28	14	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)	28	25	23	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)
29	34	2	WONDERFUL ADAM ANT (CAPITOL)	29	27	18	BIG POPPA THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
30	32	3	FREAK LIKE ME ADINA HOWARD (MECCA DONE/EASTWEST/EEG)	30	33	3	I WISH SKEE-LO (SUNSHINE/SCOTTI BROS.)
31	38	2	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND)	31	31	5	I BELIEVE BLESSID UNION OF SOULS (EMI)
32	29	24	GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)	32	32	8	CLOSE TO YOU FUN FACTORY (CURB-EDEL)
33	35	4	DREAM ABOUT YOU STEVIE B (EMPORIA WEST/THUMP)	33	34	3	I'LL BE THERE.../ALL I NEED... METHOD MAN/M.J. BLIGE (DEF JAM/RAL/ISLAND)
34	31	26	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)	34	23	8	JOY BLACKSTREET (INTERSCOPE)
35	37	3	D'YER MAKER SHERYL CROW (ATLANTIC)	35	38	6	I KNOW DIONNE FARRIS (COLUMBIA)
36	NEW		STRANGE CURRENCIES R.E.M. (WARNER BROS.)	36	NEW		SO IN LOVE WITH YOU U.N.V. (MAVERICK/SIRE/WARNER BROS.)
37	NEW		IT'S GOOD TO BE KING TOM PETTY (WARNER BROS.)	37	37	18	YOU GOTTA BE DES'REE (550 MUSIC)
38	33	16	IF I WANTED TO MELISSA ETHERIDGE (ISLAND)	38	NEW		BEST FRIEND BRANDY (ATLANTIC)
39	39	3	FEEL SO HIGH DES'REE (550 MUSIC)	39	40	2	CRIMSON & CLOVER SPANISH FLY (UPSTAIRS/WARNER BROS.)
40	40	2	HERE & NOW LETTERS TO CLEO (GIANT)	40	36	26	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)

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.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 219 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 100 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	30	7	ASK OF YOU	RAPHAEL SAAQI (EPIC SOUNDTRAX/550 MUSIC)
1	1	17	I KNOW	DIONNE FARRIS (COLUMBIA) 5 wks at No. 1	39	—	1	MISERY	SOUL ASYLUM (COLUMBIA)
2	8	17	WATER RUNS DRY	BOYZ II MEN (MOTOWN)	40	32	21	LOVE WILL KEEP US ALIVE	EAGLES (GEPFEN)
3	18	4	TOTAL ECLIPSE OF THE HEART	NICKI FRENCH (CRITIQUE)	41	59	5	SHE	GREEN DAY (REPRISE)
4	3	12	I BELIEVE	BLESSID UNION OF SOULS (EMI)	42	70	2	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
5	9	11	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)	43	46	4	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK)
6	4	23	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)	44	44	4	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
7	2	27	HOLD MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)	45	39	10	I LIVE MY LIFE FOR YOU	FIREHOUSE (EPIC)
8	16	6	HAVE YOU EVER REALLY LOVED . . .	BRYAN ADAMS (A&M)	46	40	9	DEAR MAMA	2 PAC (INTERSCOPE)
9	5	17	STRONG ENOUGH	SHERYL CROW (A&M)	47	51	6	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
10	6	21	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)	48	50	10	CONNECTION	ELASTICA (DGC/GEFFEN)
11	7	23	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)	49	48	11	WATERFALLS	TLC (LAFACE/ARISTA)
12	11	19	RUN AWAY	REAL MCCOY (ARISTA)	50	56	7	CLOSE TO YOU	FUN FACTORY (CURB-EDEL)
13	10	24	WHEN I COME AROUND	GREEN DAY (REPRISE)	51	31	7	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)
14	12	16	LIGHTNING CRASHES	LIVE (RADIOACTIVE/MCA)	52	45	7	UNTIL THE END OF TIME	FOREIGNER (GENERAMA/RHYTHM SAFARI)
15	15	15	HOLD ON	JAMIE WALTERS (ATLANTIC)	53	53	15	EVERLASTING LOVE	ELASCA ESTEFAN (EPIC)
16	19	6	LET HER CRY	HOOTIE & THE BLOWFISH (ATLANTIC)	54	57	4	HURT	NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)
17	17	14	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)	55	47	9	I'D RATHER BE ALONE	IV XAMPLE (MCA)
18	14	11	BELIEVE	ELTON JOHN (ROCKET/ISLAND)	56	60	4	SICK OF MYSELF	MATTHEW SWEET (ZOO)
19	13	35	YOU GOTTA BE	DE'SREE (550 MUSIC)	57	42	9	TELL ME WHEN	THE HUMAN LEAGUE (EASTWEST/EEG)
20	20	18	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	58	54	14	PLOWED	SPONGE (WORK)
21	22	39	ANOTHER NIGHT	REAL MCCOY (ARISTA)	59	73	2	STRANGE CURRENCIES	R.E.M. (WARNER BROS.)
22	21	21	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	60	62	5	LIKE THE WAY I DO	MELISSA ETHERIDGE (ISLAND)
23	23	29	CREEP	TLC (LAFACE/ARISTA)	61	61	4	LITTLE THINGS	BUSH (TRAUMA/INTERSCOPE)
24	26	8	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND (RCA)	62	65	4	SHY GUY	DIANA KING (WORK)
25	28	7	NO MORE "I LOVE YOU'S"	ANNIE LENNOX (ARISTA)	63	43	16	IF I WANTED TO	MELISSA ETHERIDGE (ISLAND)
26	24	24	BETTER MAN	PEARL JAM (EPIC)	64	55	13	THANK YOU	BOYZ II MEN (MOTOWN)
27	33	11	GOOD	BETTER THAN EZRA (ELEKTRA/EEG)	65	—	1	I'LL BE THERE FOR YOU	THE REMBRANDTS (EASTWEST/EEG)
28	41	6	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	66	67	3	MOCKINGBIRD GIRL	THE MAGNIFICENT BASTARDS (ELEKTRA)
29	35	6	RUN-AROUND	BLUES TRAVELER (A&M)	67	64	10	MOVE IT LIKE THIS	K7 (TOMMY BOY)
30	29	12	DREAM ABOUT YOU	STEVIE B (EMPORIA WEST/THUMP)	68	—	1	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
31	27	32	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	69	63	4	I'LL BE AROUND	RAPPIN' 4-TAY FEAT. THE SPINNERS (CHRYSALIS)
32	38	5	SOMEONE TO LOVE	JON B. FEATURING BABYFACE (YAB YUM)	70	75	2	ALL OVER YOU	LIVE (RADIOACTIVE/MCA)
33	25	13	THIS LIL' GAME WE PLAY	SUBWAY (FEATURING 702) (BIV 1/MOTOWN)	71	52	14	ODE TO MY FAMILY	THE CRANBERRIES (ISLAND)
34	36	8	CAN'T STOP LOVIN' YOU	VAN HALEN (WARNER BROS.)	72	68	2	SECRET GARDEN	BRUCE SPRINGSTEEN (COLUMBIA)
35	34	16	BABY	BRANDY (ATLANTIC)	73	—	13	CORDUROY	PEARL JAM (EPIC)
36	58	3	DECEMBER	COLLECTIVE SOUL (ATLANTIC)	74	—	1	MORE HUMAN THAN HUMAN	WHITE ZOMBIE (GEPFEN)
37	37	6	WONDERFUL	ADAM ANT (CAPITOL)	75	—	1	FAKE PLASTIC TREES	RADIOHEAD (CAPITOL)

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

## HOT 100 RECURRENT AIRPLAY

1	1	2	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)	14	11	32	THE SIGN	ACE OF BASE (ARISTA)
2	3	2	GET READY FOR THIS	2 UNLIMITED (RADIKAL/CRITIQUE)	15	8	2	ALWAYS	BON JOVI (MERCURY)
3	2	5	HOUSE OF LOVE	AMY GRANT WITH VINCE GILL (A&M)	16	15	24	DON'T TURN AROUND	ACE OF BASE (ARISTA)
4	—	1	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST/EEG)	17	18	21	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)
5	7	7	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)	18	19	9	ALL I WANNA DO	SHERYL CROW (A&M)
6	13	7	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	19	23	5	THE SWEETEST DAYS	VANESSA WILLIAMS (WING/MERCURY)
7	6	4	EVERY DAY OF THE WEEK	JADE (GIANT)	20	17	92	TWO PRINCES	SPIN DOCTORS (EPIC)
8	9	10	WILD NIGHT	JOHN MELLENCAMP (MERCURY)	21	22	6	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
9	4	23	MR. JONES	COUNTING CROWS (DGC/GEFFEN)	22	21	6	MENTAL PICTURE	JON SECADA (SBK/EMI)
10	10	24	IF YOU GO	JON SECADA (SBK/EMI)	23	14	9	YOU WANT THIS	JANET JACKSON (VIRGIN)
11	5	45	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	24	20	8	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
12	16	4	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	25	24	7	SELF ESTEEM	OFFSPRING (EPITAPH)
13	12	6	I WANNA BE DOWN	BRANDY (ATLANTIC)					

Recipients are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

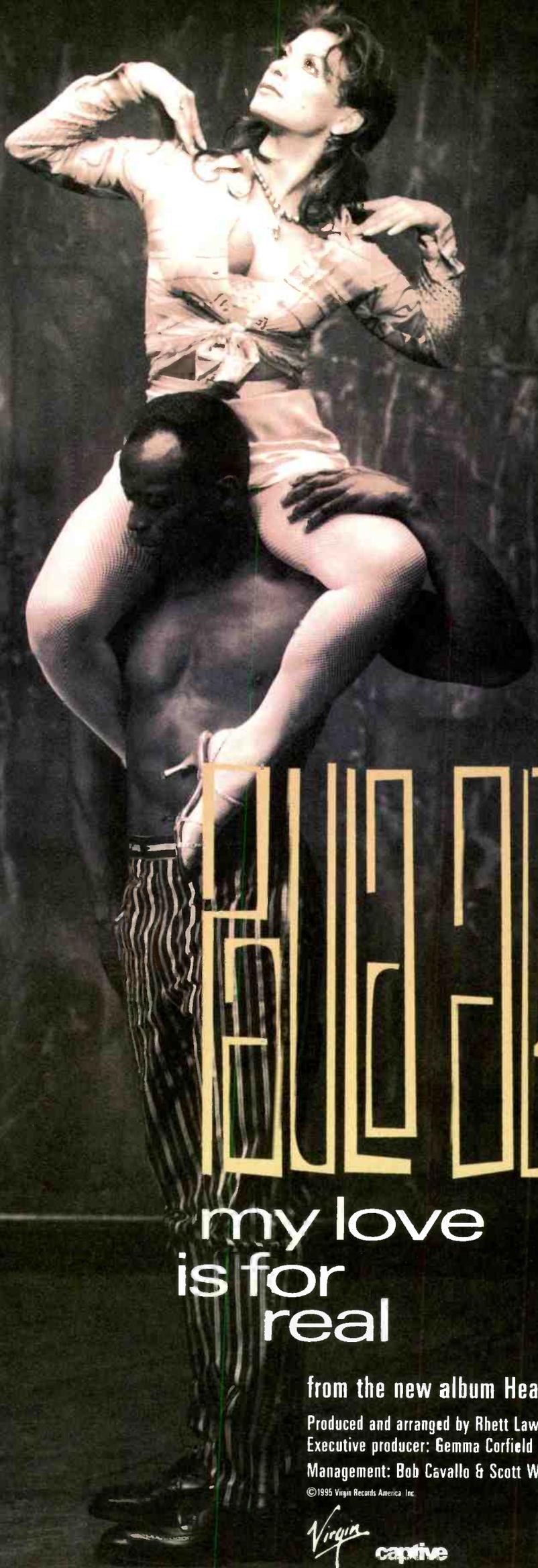
87	1-LUV	(Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royaland Cash, ASCAP) WBM
37	ANOTHER NIGHT	(Copyright Control)
19	ASK OF YOU (FROM HIGHER LEARNING)	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba, BMI) HL
74	BABY BABY	(Roxys-SRO, GEMA)
28	BABY	(Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) HL
75	BEDTIME STORY	(Warner Chappell, PRS/WB, ASCAP/19, ASCAP/BMG, ASCAP) WBM/HL
14	BELIEVE	(William A. Bong, PRS/Hania, ASCAP/WB, ASCAP) HL
23	BIG POPPA/WARNING	(Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovina, ASCAP) HL
94	BOOMBASTIC	(LivingSling, ASCAP/Malaco, BMI)
80	BROOKLYN ZOO	(Wu-Tang, BMI)
13	CANDY RAIN	(EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under, ASCAP/Slam U Well, BMI) WBM/HL
33	CAN'T STOP LOVIN' YOU	(Yessup, ASCAP/WB, ASCAP) HL
15	CAN'T YOU SEE (FROM NEW JERSEY DRIVE)	(Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Late Hours, ASCAP/Big Herb's, BMI) HL/WBM
50	CLOSE TO YOU	(Big Ears, ASCAP/Warner-Tamerlane, BMI)
56	CONNECTION	(EMI, BMI/EMI Blackwood, BMI) HL
25	COTTON EYE JOE	(Zomba, ASCAP) WBM
61	CRAZIEST	(Naughty, ASCAP/WB, ASCAP) WBM
59	CRAZY LOVE (FROM JASON'S LYRIC)	(Warner Bros., ASCAP/Caledonia Soul, ASCAP) WBM
35	CREEP	(EMI April, ASCAP/D.A.R.P., ASCAP) HL
10	DEAR MAMA	(Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP/Four Knights, BMI) WBM
51	DECEMBER	(Roland Lentz, BMI/Warner Chappell, BMI) WBM
22	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	(D.A.R.P., ASCAP/Aho Dredite, BMI/Nu Rhythm And Life, BMI) HL
38	DREAM ABOUT YOU/FUNKY MELODY	(B And It Is, BMI/Turkishman, BMI)
86	DREAMER	(MCA, ASCAP) HL
55	EMOTIONS	(Bishstick, BMI/Pac Jam, BMI) WBM
57	EVERLASTING LOVE	(Rising Sons, BMI/EMI Blackwood, BMI) HL
32	EVERY LITTLE THING I DO	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under, ASCAP/Slam U Well, BMI/Taking Care Of Business, BMI) HL/WBM
81	FAT BOY	(Tango Rose, ASCAP)
67	FEEL SO HIGH	(Sony, BMI/Warner Chappell, ASCAP/WB, ASCAP) HL/WBM
89	FOE THE LOVE OF \$	(Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/D.J. Yella, BMI)
70	FOR YOUR LOVE	(Steveland Morris, ASCAP) WBM
3	FREAK LIKE ME	(Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/Polygram Int'l, BMI) HL
84	FREAK ME BABY	(Pottsborg, BMI/Ujima, ASCAP/Hey Skirmo, BMI)
49	FREEDOM (FROM PANTHER)	(EMI April, ASCAP/D.A.R.P., ASCAP/Patrick Moxey, ASCAP/Diggin In The Crates, ASCAP/Enjoji, BMI/Butter Jinx, BMI) HL
26	GIVE IT 2 YOU	(So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
58	GRAPEVINE	(Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
2	HAVE YOU EVER REALLY LOVED A WOMAN?	(Badams, ASCAP/Zomba, ASCAP/K-Man, BMI/New Line, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM/HL
64	HERE & NOW	(Rebecca Lula, ASCAP/Famous, ASCAP) HL
24	HOLD MY HAND	(EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
20	HOLD ON	(Tyrell, BMI/EMI Blackwood, BMI/James Walters, ASCAP/Kevin Savigar, ASCAP/Almo, ASCAP) HL/WBM
100	HOW DID I GET BY WITHOUT YOU?	(Sony, BMI/Wild Crusade, ASCAP/Dinger & Ollie, BMI/Mark Spiro, BMI/Bug, ASCAP) HL
9	I BELIEVE	(EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
95	I DON'T MIND	(Fat Hat, BMI/EMI Virgin, BMI/T-Porsa, ASCAP)
47	I'D RATHER BE ALONE	(MCA, ASCAP/Family Tree, ASCAP/Moorer, BMI) HL
36	IF I WANTED TO/LIKE THE WAY I DO	(MLE, ASCAP/Almo, ASCAP) WBM
29	IF YOU LOVE ME	(Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/Slow Flow, ASCAP/EMI April, ASCAP) HL/WBM
79	IF YOU THINK YOU'RE LONELY NOW	(Abkco, BMI/Morell, BMI)
5	I KNOW	(Sony, BMI/Frankly Scarlett, BMI/Insofaras, BMI/GMMI, ASCAP) HL
54	I LIKE	(Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI) WBM
31	I LIVE MY LIFE FOR YOU	(Sony, ASCAP/Wocka-Wocka, ASCAP) HL
44	I'LL BE AROUND	(Rag Top, BMI/Bellboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
4	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	(Careers-BMG, BMI/Wu-Tang, BMI/Ramecca, BMI/Jobete, ASCAP) HL/WBM
40	I'M GOIN' DOWN	(Duchess, BMI) HL
73	THE I.N.C. RIDE	(DAMASTA, ASCAP/Varry White, ASCAP/Iza, BMI)
18	IN THE HOUSE OF STONE AND LIGHT	(EMI Virgin, ASCAP/Martin Page, ASCAP) HL
72	IT'S GOOD TO BE KING	(Gone Gator, ASCAP) WBM
65	I WISH	(Orange Bear, BMI)
53	JOY	(Donni, ASCAP/Zomba, ASCAP/T.Lucas, ASCAP/Mr.Peanut Butter, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI) WBM
88	JUST ROLL	(Little Los, BMI/Sir Grady, BMI)
17	KEEP THEIR HEADS RINGIN' (FROM FRIDAY)	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
21	LET HER CRY	(Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
76	LICK IT	(Tango Rose, ASCAP)
91	LIFESTYLES OF THE RICH AND SHAMELESS	(EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, ASCAP) HL
62	MOVE IT LIKE THIS	(Third & Lex, BMI/Blue Ink, BMI/Tee Girl, BMI/Zomba, BMI)
93	MOVE IT TO THE RHYTHM	(ADM, ASCAP/P&M, ASCAP/Watermark, ASCAP/EMI, ASCAP/BMC, ASCAP/Bogam, ASCAP/Colegems-EMI, ASCAP) HL
66	MR. PERSONALITY	(Tango Rose, ASCAP)
69	NEVER FIND SOMEONE LIKE YOU	(Famous, ASCAP/No

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 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	36	5	CRAZIEST	NAUGHTY BY NATURE (TOMMY BOY)
1	1	12	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND) 7 wks at No. 1	39	37	7	JOY	BLACKSTREET (INTERSCOPE)
2	4	2	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL/ISLAND)	40	35	22	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)
3	2	15	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)	41	28	27	CREEP	TLC (LAFACE/ARISTA)
4	3	11	DEAR MAMA	2 PAC (INTERSCOPE)	42	68	2	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS & UNION STATION (BNA)
5	6	5	HAVE YOU EVER REALLY LOVED . . .	BRYAN ADAMS (A&M)	43	39	11	MR. PERSONALITY	GILLETTE (S.O.S./ZOO)
6	9	9	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)	44	43	10	LET HER CRY	HOOTIE & THE BLOWFISH (ATLANTIC)
7	5	11	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)	45	49	5	CAN'T STOP LOVIN' YOU	VAN HALEN (WARNER BROS.)
8	8	10	COTTON EYE JOE	REDNEX (BATTERY/JIVE)	46	48	11	HOLD ON	JAMIE WALTERS (ATLANTIC)
9	7	18	FOR YOUR LOVE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	47	47	12	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
10	14	7	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	48	45	4	BEDTIME STORY	MADONNA (MAVERICK/SIRE/WARNER BROS.)
11	17	4	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)	49	51	8	I'D RATHER BE ALONE	IV XAMPLE (MCA)
12	12	8	ASK OF YOU	RAPHAEL SAAQI (EPIC SOUNDTRAX/550 MUSIC)	50	46	47	TOOTSEE ROLL	69 BOYZ (RIP-IT)
13	13	3	WATER RUNS DRY	BOYZ II MEN (MOTOWN)	51	57	16	RODEO	95 SOUTH (RIP-IT)
14	21	5	TOTAL ECLIPSE OF THE HEART	NICKI FRENCH (CRITIQUE)	52	53	10	DREAM ABOUT YOU/FUNKY MELODY	STEVIE B (EMPORIA WEST/THUMP)
15	10	20	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	53	50	13	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)
16	16	6	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK)	54	44	12	THANK YOU	BOYZ II MEN (MOTOWN)
17	11	10	RUN AWAY	REAL MCCOY (ARISTA)	55	61	3	FREAK ME BABY	DIS 'N' DAT (EPIC STREET/EPIC)
18	15	15	BABY	BRANDY (ATLANTIC)	56	67	6	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
19	18	9	I BELIEVE	BLESSID UNION OF SOULS (EMI)	57	56	10	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)
20	22	6	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)	58	54	21	GET DOWN	CRAIG MACK (BAD BOY/ARISTA)
21	31	2	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)	59	55	23	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST/EEG)
22									



# HEAD OVER HEELS

my love  
is for  
real

from the new album **Head Over Heels**

Produced and arranged by Rhett Lawrence

Executive producer: Gemma Corfield

Management: Bob Cavallo & Scott Welch for Atlas/Third Fail

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*Virgin*  
captive

# 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 20, 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	1	2	4	<b>SOUNDTRACK</b> PRIORITY 53959* (10.98/15.98) 2 weeks at No. 1	FRIDAY	1
2	3	3	43	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ <sup>3</sup> ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	2
3	2	1	54	<b>LIVE</b> ▲ <sup>3</sup> RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
				<b>*** GREATEST GAINER ***</b>		
4	22	51	44	<b>SOUNDTRACK</b> ▲ <sup>3</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
5	4	5	8	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
6	6	6	36	<b>BOYZ II MEN</b> ▲ <sup>7</sup> MOTOWN 0323 (10.98/16.98)	II	1
7	7	8	26	<b>EAGLES</b> ▲ <sup>3</sup> GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
8	9	9	4	<b>WHITE ZOMBIE</b> GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
9	8	7	6	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	6
10	5	4	49	<b>SOUNDTRACK</b> ▲ <sup>3</sup> WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
11	10	10	25	<b>TLC</b> ▲ <sup>3</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	5
12	11	11	62	<b>SHERYL CROW</b> ▲ <sup>4</sup> A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	3
13	17	17	31	<b>DAVE MATTHEWS BAND</b> ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	13
14	12	12	65	<b>GREEN DAY</b> ▲ <sup>7</sup> REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
15	14	16	21	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 29689 (10.98/15.98)	THE HITS	1
16	13	13	10	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>2</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
17	15	14	6	<b>REAL MCCOY</b> ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
18	16	15	31	<b>THE CRANBERRIES</b> ▲ <sup>1</sup> ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
19	23	20	5	<b>MONTELL JORDAN</b> PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	19
20	20	21	8	<b>ANNIE LENNOX</b> ARISTA 25717 (10.98/16.98)	MEDUSA	11
21	19	18	15	<b>VAN HALEN</b> ▲ <sup>1</sup> WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
22	18	—	2	<b>MOBB DEEP</b> LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
				<b>*** HOT SHOT DEBUT ***</b>		
23	NEW ►	1		<b>BOB DYLAN</b> COLUMBIA 67000 (8.98 EQ/13.98)	MTV UNPLUGGED	23
24	25	23	6	<b>SOUL FOR REAL</b> UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
25	21	19	7	<b>ELTON JOHN</b> ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
26	24	22	51	<b>OFFSPRING</b> ▲ <sup>4</sup> EPITAPH 86432* (8.98/14.98) HS	SMASH	4
27	27	28	17	<b>BUSH</b> ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	24
28	33	40	13	<b>ALISON KRAUSS</b> ● ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	28
29	34	38	8	<b>COLLECTIVE SOUL</b> ● ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	29
30	39	48	23	<b>BLUES TRAVELER</b> ● A&M 540265 (9.98/15.98)	FOUR	30
31	30	35	48	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
32	26	24	7	<b>VARIOUS ARTISTS</b> ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
33	28	30	85	<b>MELISSA ETHERIDGE</b> ▲ <sup>4</sup> ISLAND 848660 (10.98/15.98)	YES I AM	15
34	29	26	7	<b>SOUNDTRACK</b> WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
35	35	36	27	<b>TOM PETTY</b> ▲ <sup>2</sup> WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
36	31	29	7	<b>SELENA</b> ● EMI LATIN 28803 (8.98/12.98) HS	AMOR PROHIBIDO	29
37	NEW ►	1		<b>SOUNDTRACK</b> MERCURY 525497 (10.98 EQ/16.98)	PANTHER	37
38	32	25	6	<b>SOUNDTRACK</b> TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22
39	41	32	32	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
40	38	34	23	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
41	37	41	28	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>1</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
42	40	33	24	<b>PEARL JAM</b> ▲ <sup>1</sup> EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
43	43	31	6	<b>OL' DIRTY BASTARD</b> ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
44	46	42	10	<b>ADINA HOWARD</b> MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	42
45	42	37	27	<b>DES'REE</b> ● 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	27
46	45	45	59	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
47	47	47	8	<b>MAD SEASON</b> COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
48	44	43	28	<b>MADONNA</b> ▲ <sup>2</sup> MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
49	36	27	10	<b>VARIOUS ARTISTS FEAT. LEBO M</b> ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
50	49	44	30	<b>SOUNDTRACK</b> ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
51	60	75	10	<b>SHANIA TWAIN</b> MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	51
52	50	49	17	<b>BROWNSTONE</b> ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29

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	48	39	27	<b>NIRVANA</b> ▲ <sup>3</sup> DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
54	51	46	34	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
55	53	54	8	<b>E-40</b> SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
56	54	56	61	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
57	52	59	39	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
58	62	86	23	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	58
59	61	65	26	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
60	55	53	7	<b>STEVIE WONDER</b> MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
61	70	71	25	<b>METHOD MAN</b> ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
62	63	57	43	<b>BONE THUGS N HARMONY</b> ▲ <sup>3</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
63	71	77	77	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
64	56	50	5	<b>DURAN DURAN</b> CAPITOL 29419 (10.98/15.98)	THANK YOU	19
65	75	106	33	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
66	84	126	8	<b>KUT KLOSE</b> KEIA/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	66
67	57	55	27	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFFEN 24716 (12.98/17.98)	BIG ONES	6
				<b>*** HEATSEEKER IMPACT ***</b>		
68	111	—	2	<b>REDNEX</b> BATTERY 46000/JIVE (10.98/15.98) HS	SEX & VIOLINS	68
69	NEW ►	1		<b>MASTA ACE INCORPORATED</b> DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	69
70	58	62	12	<b>DIONNE FARRIS</b> COLUMBIA 57359 (10.98 EQ/15.98) HS	WILD SEED-WILD FLOWER	57
71	66	67	26	<b>SADE</b> ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
72	92	156	3	<b>VARIOUS ARTISTS</b> RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	72
73	77	99	3	<b>SOUNDTRACK</b> A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	73
74	68	101	3	<b>TY HERNDON</b> EPIC 66397 (7.98 EQ/11.98) HS	WHAT MATTERED MOST	68
75	96	113	8	<b>ELASTICA</b> DGC 24728*/Geffen (10.98/16.98) HS	ELASTICA	75
76	74	79	31	<b>BARRY WHITE</b> ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
77	59	52	45	<b>HOLE</b> ▲ DGC 24631/Geffen (10.98/15.98)	LIVE THROUGH THIS	52
78	80	92	62	<b>YANNI</b> ▲ <sup>3</sup> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
79	67	61	76	<b>ACE OF BASE</b> ▲ <sup>3</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
80	64	138	3	<b>AARON NEVILLE</b> A&M 540349 (10.98/16.98)	TATTOOED HEART	64
81	65	58	14	<b>SPONGE</b> WORK 57800/COLUMBIA (10.98 EQ/15.98) HS	ROTTING PINATA	58
82	86	93	34	<b>ABBA</b> ● POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
83	72	63	11	<b>DJ QUIK</b> PROFILE 1462* (10.98/16.98)	SAFE + SOUND	14
84	94	98	129	<b>KENNY G</b> ▲ <sup>8</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
85	81	100	32	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS III	81
86	NEW ►	1		<b>TED NUGENT</b> ATLANTIC 82611/AG (9.98/13.98)	SPIRIT OF THE WORLD	86
87	76	76	48	<b>STONE TEMPLE PILOTS</b> ▲ <sup>3</sup> ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
88	91	91	195	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
89	82	81	78	<b>CANDLEBOX</b> ▲ <sup>3</sup> MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
90	78	78	73	<b>COUNTING CROWS</b> ▲ <sup>5</sup> DGC 24528/Geffen (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
91	89	69	15	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
92	103	103	9	<b>JOHN TESH</b> GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
93	100	85	9	<b>ERIC CLAPTON</b> POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
94	88	66	4	<b>FIREHOUSE</b> EPIC 57459 (10.98 EQ/15.98)		3
95	69	60	14	<b>SOUNDTRACK</b> ● ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
				<b>*** HEATSEEKER IMPACT ***</b>		
96	131	140	5	<b>BETTER THAN EZRA</b> ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	96
97	85	83	29	<b>GLORIA ESTEFAN</b> ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
98	122	142	14	<b>H-TOWN</b> LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	98
99	119	139	8	<b>MATTHEW SWEET</b> ZOO 11081* (10.98/15.98)	100% FUN	65
100	90	88	12	<b>TRISHA YEARWOOD</b> ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
101	93	72	29	<b>BON JOVI</b> ▲ <sup>2</sup> MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD	8
102	79	87	5	<b>SELENA</b> EMI LATIN 42770 (8.98/12.98)	LIVE!	79
103	73	70	11	<b>JAMIE WALTERS</b> ATLANTIC 82600/AG (10.98/15.98) HS	JAMIE WALTERS	70
104	97	82	32	<b>CLAY WALKER</b> ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
105	105	96	45	<b>69 BOYZ</b> ● RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	59

○ 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.



## A&M'S BLUES TRAVELER RIDES ROAD TO BREAKTHROUGH

(Continued from page 8)

To that end, longtime modern rock radio supporters like KBCO Boulder, Colo., WXRT Chicago, and WNNX Atlanta jumped onto the project. Actually, Rick Stone, senior VP of promotion at A&M, points to the Atlanta market as being pivotal in the commercial breakthrough of "four."

"It was in that market where we were able to make a solid move from modern rock into album rock," he says, noting early play from rock outlet WKLS.

"We heard [the project], and it fit the sound of our station," says WKLS PD Michael Hughes. "We went on 'Run-around' before A&M started to go after it, and the audience instantly grabbed onto it."

The campaign behind "Run-around" kicked off at the top of the year with a performance at the House of Blues during the Gavin convention in February. "We built a lot of interest from that gig," Stone says. "From there, we were off and running. Eventually, we expanded into triple-A and top 40 radio. The educational process we explored before the record was released was paying off."

That process included A&M holding a poll on the Internet, in which Blues Traveler fans were asked to list their 10 favorite bands. Glass says that several hundred responses were gathered and that answers ranged from Pearl Jam to Nine Inch Nails.

"It was an effort to finally shatter the misconception that this band has a nar-



BLUES TRAVELER

row following of neo-hippies," Glass says, noting that the poll results were prominently used in trade advertising and marketing plans. "We were able to prove that a Blues Traveler fan likes all types of music and that this band would not turn off listeners at various formats."

As the radio story for "Run-around" developed, retail interest in the band swelled. According to Ray Burkert, buyer for Michigan-based Harmony House, radio play has not only prompted interest in "four" and the single—which has sold 20,000 units to date—but also in Blues Traveler's catalog. "They have been gathering a lot of new fans who are curious to hear more," he says. "We've had to reorder the band's catalog two times a month. It's been a nice surprise to see them go to the next level of popularity."

The members of Blues Traveler are also a little surprised at the additional attention they have received in recent months. "It's kind of odd," says guitarist Chan Kinchia. "After five or six years of grinding it out, this is a totally different

experience. We felt good about this record, but we didn't want to jinx ourselves and get overconfident."

Kinchia says he could feel the first strains of mainstream success during a gig at the start of the tour supporting "four." "We were in this huge gymnasium that held about 5,000 people, and we started to play 'Run-around.' People started to sing to it, and the sound reverberated around the room—it was downright otherworldly," he says. "It raised the hair on the back of my neck, but it was also kind of spooky—which is probably the best way to describe success. It's cool, but a little rattling."

He adds that waiting for "the big hit" has ultimately been in the band's best interest. "If it had happened sooner, I'm afraid that it would have changed us too drastically as people or shifted our musical focus. We are more grown-up now and can handle the pressures and demands that come with it."

After A&M completes its push behind "Run-around," which is still gathering play at top 40 radio, the label will reissue "Hook" and work it as the second pop-gated single. Glass says directors are being considered for a videoclip to be shot within the next four weeks. Meanwhile, Blues Traveler will continue to win new fans on the road.

"In the end, that is what really makes Blues Traveler so special," Glass says. "Once you see them perform, you walk away a fan for life."

## THE PIECES KEEP FALLING INTO PLACE FOR ROUNDER'S KRAUSS

(Continued from page 8)

five previous Rounder releases called bluegrass and public radio home.)

As that Columbia effort faded, Krauss' duet with Shenandoah, "Somewhere In The Vicinity Of The Heart," started climbing the chart, this time with the backing of Liberty's promotion department, eventually peaking at No. 7 on the country singles chart in early March. The song, from the Shenandoah album of the same name, marked the first time Krauss picked up massive commercial airplay.

According to Krauss' manager, Denise Stiff, aggressively courting radio has never ranked high on Krauss' career checklist. "The attitude toward radio has always been: If it's there, fine. All along we hoped radio would come aboard. But the music won't change for radio... She's not going to start putting drums in songs to get airplay."

Being associated with both an established major-label act such as Shenandoah and a top 10 hit proved invaluable when the singer's solo single was released in February. Once again though, Krauss had a major-label promotion staff going to bat for her.

### GRAMMY NOMINATIONS A PLUS

At the outset of 1995, BNA executives were considering Krauss' "When You Say Nothing at All" as a follow-up single from the label's Whitley tribute album. Label president Dale Turner admits being apprehensive about the cut simply because Krauss' sweet, unhurried vocals had never scored at radio on their own. But when the song earned Krauss one of her three Grammy nominations in January and research showed the song was a smash among women, BNA moved to establish a joint venture with Rounder.

Both companies split the cost of video production and trade advertising, BNA's full 11-person national staff focused on promoting the single for the entire month of February, and



ALISON KRAUSS

Rounder VP of national promotion Brad Paul hired a handful of independent promoters.

With Whitley's 1988 original fresh in the minds of programmers and listeners, the single quickly scored in fertile bluegrass markets such as Knoxville, Tenn. (WIVK-FM), Johnson City, Tenn. (WXBQ-FM), Charleston, W.Va. (WQBE-FM), and Tidewater, Va. (WGH-FM). Then, major-market stations, driven by immediate listener reaction to early test spins, came aboard: KYGO-FM Denver, WWWW-FM Detroit, WYNY New York, and KKBQ-FM Houston.

"When You Say Nothing At All" has

shown remarkable marketplace stamina. In its 12th week on the singles chart, the song—hurtling toward the top 10—picked up 10 new stations and is now being played well over 3,000 times a week nationwide. Plans are underway to take the single to AC.

The single sounds unlike anything else on KBEQ-FM Kansas City, Mo., and PD Mike Kennedy says in today's copycat environment that works to Krauss' advantage. "It gets to the point where you're hearing 10 different songs and eight of the 10 sound so much alike."

In a competitive market like Kansas City, where three FM stations are busy courting listeners, Kennedy wants "something different that stands out."

### NO COURTESY CALLS

Taking a headstrong artist like Krauss to the mainstream, with all the industry trappings that it entails, has created some frustration for both

(Continued on next page)

## SUIT CLAIMS CD MANUFACTURING CONSPIRACY

(Continued from page 4)

and Jesse James is that Jesse James always had the integrity to wear a mask."

At press time, a Sony spokesman had no comment. Executives from Philips, Pioneer, and Discovision could not be reached by press time.

To Alioto, the Beta-vs.-VHS fracas was a godsend for the consumer, who benefited from more VCR features, lower costs, and greater reliability. Without competition, he says, manufacturers of a single DVD format will maintain artificially high prices despite ever-more-efficient production.

The result would be "a breathing monopolistic monster," he says. "This is new and budding. It should be stopped." Alioto claims he's already

written to the computer peripheral makers that want one format, warning them of the antitrust implications.

Alioto is an old hand at fighting the consumer electronics establishment. Some years ago, he represented Go-Video, which markets dual-deck VCRs, in a lengthy and complicated action against Japanese manufacturers and movie studios. They argued the dual deck would violate copyrights by essentially turning every owner into an unauthorized duplicator.

"We had to sue everybody," Alioto says. Go-Video lost one action, settled with Hollywood, and is currently selling Korean-made machines, according to Alioto.



by Geoff Mayfield

**GUMP HAPPENS:** In a week when most of The Billboard 200's top spots are related to soundtracks, none shines brighter than the oldest-twofer from "Forrest Gump," no surprise considering that the movie video release has the historic distinction of making simultaneous No. 1 debuts on Top Video Sales, Top Video Rentals, and Top Laserdiscs. The week, the video's debut and its splashy ad campaign helped the soundtrack roll a 93% gain and a 51-22 jump. This week, its sales more than doubled a 109% sales gain blasts it all the way to No. 4. Its increase exceeds 4 units and boosts its single-week tally to 83,000 units.

**DAY AFTER THURSDAY:** It's "Friday" again at the top of The Billboard 200, as a sales gain of more than 2,000 units over the previous week pads the hip-hop soundtrack's margin over the No. 2 position. Last week "Friday" led Live by 12%, while this week it leads the new runner-up Hootie & the Blowfish (105,000 units), by 17%. At the box office, the movie had a 39% decline in receipts but still stood in third place for the May weekend, down one notch from its opening-week rank. Needless to say, it still tops the Top R&B Albums list... At No. 3, Live is the only other on the chart to sell more than 100,000 units during the tracking week (103,500 units).

**ON THE PROWL:** Another Hollywood stew of R&B and rap, the soundtrack from the controversial "Panther," roars in at No. 5 on Top R&B Albums, while bowing at No. 37 on The Billboard 200. The film bows at No. 1 on the box office chart, but the album also owes some of its juice to "Friday," the single that features an all-star female chorus; it stands at No. 1 on Hot R&B Singles. Another film-related album, the "old school" tribute from "Friday," makes a somewhat modest R&B debut at No. 57.

**OLDER MOVIE:** Is it possible for an album that has been on The Billboard 200 for 129 weeks to win the chart's percentage-based Pacesetter award? Well, if you're talking about a smash soundtrack from a film that has just made its network debut, the answer is affirmative, as the Whitney Houston-flavored "The Bodyguard" album scoops up a 41% unit gain. In the week, the ABC telecast ranked No. 20 with a 13 rating and a 20 share. Consequently, the album re-enters Top R&B Albums (No. 93) for the first time since the March 18 issue.

**BEASTLY:** Although the Beastie Boys' "Ill Communication" holds relatively flat at No. 179 on The Billboard 200, it appears that its multimeg concert tour, which has made recent stops in Southern California and in the Midwest, has stoked catalog sales. "Check Your Head" makes a Top 10 Catalog Albums debut at No. 27, while "Paul's Boutique" re-enters at No. 43. The former has a 26% gain over the prior week, while the latter has a 12% boost. Also debuting on the catalog list is Al Green's "I'm Still In Love With You" (No. 50), the first time the venerable soul master has ever appeared on this chart.

**UNPLUGGED, BUT POWER PACKED:** Take another bow, MTV. Its latest "MTV Unplugged" album, by living legend Bob Dylan, not only won the week's Hot Shot Debut (No. 23), but also represents the veteran's highest rank on The Billboard 200 since 1983, when "Infidels" rose to No. 20. This is Dylan's fifth album since Billboard began using SoundScan data in May 1991. Of the previous four, 1993's multi-artist, double-set tribute "The 30th Anniversary Concert," had the highest peak, at No. 40. Dylan's other SoundScan-era sets peaked at Nos. 51, 70, and 126.

**MISSING, NOT ABSENT:** Whither Dylan labelmate Barbra Streisand, whose single-disc "The Concert: Highlights" came out May 2, the same day as Dylan's latest? The album falls about 1,000 units shy of The Billboard 200. I suspect the reason it did not sell a bigger number its first week out is that die-hard fans had already bought last year's platinum double set, from which this "Highlights" album was culled. Those who bought 1994's video or laserdisc equivalents are also less likely to buy this distilled audio version.

MARKET WATCH				
A WEEKLY NATIONAL MUSIC SALES REPORT				
WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
11,322,000	11,375,000	DOWN 0.5%	11,964,000	DOWN 5.3%
YEAR-TO-DATE UNIT SALES				
YTD (1995)	YTD (1994)	CHANGE		
216,279,000	214,362,000	DOWN 0.9%		
FOCUS ON SALES BY:				
CONFIGURATION	ALBUM FORMAT	STORE TYPE		
Albums ..... 9,574,000 (84.6%)	CD ..... 6,028,000 (62.9%)	Major Chain ..... 5,533,000 (48.9%)		
Singles ..... 1,748,000 (15.4%)	Cassette ..... 3,531,000 (36.9%)	Chain ..... 1,378,000 (12.2%)		
	Other ..... 15,000 (0.2%)	Independent ..... 1,673,000 (14.8%)		
		Rack ..... 2,738,000 (24.1%)		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan				

## BILLBOARD GRANTS \$100,000 FOR BERKLEE SCHOLARSHIP

(Continued from page 1)

than the money itself; it's the credibility that comes from being a Billboard scholar."

The list of Berklee alumni reads like a who's who of contemporary American music. Illustrious former students include producers Arif Mardin and Quincy Jones and such artists as Melissa Etheridge, Branford Marsalis, Aimee Mann, Kevin Eubanks, Paula Cole, Donald Fagen, Bruce Cockburn, and Juan Luis Guerra.

As Billboard editor in chief White noted during his presentation speech May 6, "Berklee College may well be the most frequently mentioned music school in Billboard, out of admiration

for its graduates and appreciation for their contributions to the industry... So this scholarship is a deeply felt move by Billboard.

"Billboard is well known for its charts, but one of the primary purposes of Billboard's editorial content is to help people get on the charts. We always tell people that you can't pitch something to Billboard, because each article is meant to be a judgment as well as a surprise—like a bluebird that flies in the window. Well, we want this scholarship to be a bluebird for deserving people who don't have windows yet! Because in the accomplishments of anyone, there is hope for

everyone."

Adds Billboard's president/publisher Howard Lander, "When we first decided to create a special issue celebrating Billboard's centennial in 1994, it was always our intention to earmark a portion of the proceeds for the establishment of an ongoing endowment that would honor our legacy and contribute to the future of the industry."

At the May 7 commencement ceremony, honorary doctor of music degrees were conferred upon Natalie Cole, educator/bandleader Herb Pomeroy, and James Taylor, who delivered the commencement address (excerpted on this page).

Founded in 1945 to instruct students in jazz, Berklee now has an annual enrollment of more than 2,600 students and continues to stress instruction in contemporary music, including pop, rock, and R&B. The col-

lege has 11 majors and will add a music therapy major beginning in September 1996.

In addition, the technological side of music is an integral part of the college's offerings. The school has 11 recording studios with state-of-the-art consoles and six music synthesis studios with 40 multimedia workstations.

A primary goal of the college has been to foster international understanding through music. The college has a 37% enrollment of international students, which it says is the highest of any U.S. college or university. Additionally, the college is developing the Berklee International Network, a group of foreign schools whose curriculum is intended to prepare students for junior and senior year studies at Berklee. Similar arrangements are in place with many American schools.

## 'Music As Spiritual Food'

BOSTON—The following is excerpted from James Taylor's address to the Berklee College of Music's class of 1995, delivered here May 7 at the college's 50th anniversary commencement.

"In these times and on this day, there's bound to be a lot of talk about music as a career, music as an industry, and the 'entertainment business.' And that's fine. But I want to talk



James Taylor delivers the commencement address at the 50th anniversary of Berklee College of Music. Also on the podium, from left, are professor Herb Pomeroy and artist Natalie Cole.

about music as spiritual food. I applaud and admire your decision to make music the focus and the center of your lives, because in spite of the increasing presence of corporate priorities in music today, it is not a 'safe' career choice to become a musician. There are risks involved, and I think it's important to remember why we take those risks.

"My wife, Kathryn, refers to this period of time that we're in now as 'high late capitalism,' and I agree with her that it's characterized by a general, ongoing attempt to put a dol-

lar value on pretty much everything. In fact, as a culture we seem to feel uneasy and skeptical about anything that doesn't have a number attached to it that represents money in the bank.

"I would just like to make one simple and obvious point that was clear to me when I started out, but that has become more obscure as I've repeatedly taken myself to market. And that's simply that *it's a gift*. It's a blessing, and we really are the lucky ones to have music in our lives and at the center of things.

"Because, as you know, music is the true soul food, and not that other stuff. You can criticize it, you can put a spin on it, you can analyze it and interpret it in terms of its cultural significance. But basically that doesn't affect music. Music is beyond the fashion of consensus-reality, and basically it either connects with us or it doesn't.

"And because it follows the laws of the physical universe, it reminds us of the truth that lies beneath and beyond the illusion that we live in. It gives us relief from the insanity of constantly trying to invent ourselves. And in this way, music is true spiritual practice. I thank God for music, and I thank music for God.

"So, 'render unto Caesar that which is Caesar's,' but keep the money-changers out of the temple, and keep music to yourself. I would advise you to keep your overhead down, avoid a major drug habit, play every day, and take it in front of other people—they need to hear it, and *you need them to hear it*. And persevere. The Japanese say, 'Fall down seven times, and stand up eight times.'"



Billboard editor in chief Timothy White, left, presents a check for \$100,000 to Berklee president Lee Eliot Berk.

## PIECES FALL IN PLACE FOR ROUNDER'S KRAUSS

(Continued from preceding page)

Rounder and BNA.

While it's customary for country singers to spend entire days on the phone personally calling programmers to thank them for spinning a single, Krauss has done none of that, despite a flood of requests. Manager Stiff stresses that the singer is thrilled with airplay, but with an already full touring and producing schedule that sort of one-on-one schmoozing simply "is not a priority."

Also, within weeks of the single's release, a handful of stations (WMIL Milwaukee, KKBQ-FM Houston) began melding together Krauss' cover and the original by the late Whitley, creating a state-of-the-art duet. BNA grabbed hold of the idea and set into motion an entire promotion, complete with creating a label-sanctioned "duet" that would appear as a bonus track on later pressings of the Whitley tribute. But Krauss quickly squashed the idea. "I don't have any right, and neither does BNA or anybody [else], to cut up Keith's music," she told Billboard (Billboard, May 13).

That unyielding approach certainly has not hindered sales. According to SoundScan, the album has sold 216,000 copies.

Irwin expects it to surpass George Thorogood's 1978 album, "Move It On Over," as Rounder's best-selling record. And a scheduled June 7 appearance on "Late Show With David Letterman" will no doubt boost sales.

Not bad for a release that was literally pieced together in order to capture a Krauss concert favorite on record: the

slow, sultry, and nearly unrecognizable remake of Bad Company's classic rock anthem "Oh, Atlanta." Krauss, Irwin, and Stiff all wanted to get the song on record, particularly with the '96 Olympics set for the Georgia capital looming. "We were afraid [another artist] would snatch it up," says Irwin. Musically though, Krauss did not think the song fit in with plans for her next studio effort, so a collection approach was chosen to give it a permanent home. Then at the last moment, unable to come up with a duet that would have been the record's 12th cut, Krauss and company decided to include the Whitley cover in its place.

"Oh, Atlanta" was to be the first single from "A Collection." Now it's slated as its third, after single No. 2, a peaceful remake of the Foundations' 1967 pop hit, "Baby. Now That I've Found You."

Rounder will be without a major-label promotion partner when it goes to radio later this summer with "Baby." The singer's back-to-back success with Shenandoah and the Whitley cover would seem to paint a bright picture for her at radio. Yet at a time when acts on independent labels in rock (Offspring on Epitaph) and R&B (the artist formerly known as Prince, Tag Team on Bellmark) have been scoring mainstream radio hits, small-time country success stories remain tough to find. "Baby" will be watched closely within the industry to see if Rounder can break through on its own. "We're hoping [programmers] will put aside label considerations," says Irwin.



### MUSIC PUBLISHING

ISSUE DATE: JUNE 3  
CLOSED

### R & B

ISSUE DATE: JUNE 3  
CLOSED

### 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

ISSUE DATE: JULY 29  
AD CLOSE: JULY 4

### JAPAN

ISSUE DATE: AUGUST 5  
AD CLOSE: JULY 11

### AUDIO BOOKS/ SPOKEN WORD

ISSUE DATE: AUGUST 12  
AD CLOSE: JULY 18

### BLACK GOSPEL

ISSUE DATE: AUGUST 12  
AD CLOSE: JULY 18

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ISSUE DATE: AUGUST 19  
AD CLOSE: JULY 25

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# The Billboard Bulletin...

EDITED BY IRV LICHMAN



**Special Delivery.** Helene McCann, center, celebrates her 80th birthday during a special ceremony at Billboard's New York headquarters. McCann, an unsung hero of the music business, has been hand-delivering Billboard to major labels in New York for 27 years. (Her late husband had the job for 31 years before her!) Saluting McCann are BPI Communications senior VP Ann Haire, left, and Billboard president/publisher Howard Lander.

## REBA STOPS GARTH'S REIGN AT ACM AWARDS

(Continued from page 8)

around the corner and Father's Day following shortly after, the proud parents of the nominees in those categories introduced their children via video.

Alan Jackson, who was up for the most awards, with six nominations, was awarded top male vocalist honors.

Along with McEntire and Brooks, other dual winners were the Mavericks, John Michael Montgomery, and Tim McGraw.

McGraw's Curb Records album, "Not A Moment Too Soon," which reached No. 1 on Top Country Albums and The Billboard 200, was named album of the year, and the singer was given the top new male vocalist trophy.

Montgomery's No. 1 Hot 100 Singles hit, "I Swear," won for single record of the year and song of the year. The artist dedicated his wins to Boyd. The song was composed by Frank J. Myers and Gary Baker.

Rockin' newcomers the Mavericks took home the top vocal group and top new vocal group or duet awards. But the wins may have caught the group by surprise; only one band member, Robert Reynolds, was present to accept the awards. He said the rest of the band was on tour in Europe.

All four acts are likely to experience substantial sales increases in the following weeks, as most artists have in recent years.

In the week following the 1994 telecast, for instance, co-host McEntire's "Read My Mind" had a sales gain of 32,800 units on the Top Country Albums chart and moved from No. 5 to No. 2 on The Billboard 200.

Also that year, sales of co-host and dual winner Jackson's "A Lot About Livin' (And A Little 'Bout Love)" increased 92% and moved No. 84-No. 44 on The Billboard 200 and No. 16-No. 6 on the Top Country Albums chart.

To commemorate the 30th anniversary of the ACM awards, a medley was performed by Faith Hill, Michelle Wright, Joe Diffie, Shelby Lynne, and Little Texas. However, instead of singing together, each performer sang a verse or two of different songs before joining as a group for a rendition of "Take Me Home, Country Roads," John Denver's 1971 hit.

The highlight of the medley was Little Texas' pumped-up version of Brooks' "Friends In Low Places."

Other winners of this year's ACM awards include Brooks & Dunn for top vocal duet and Chely Wright for top new female vocalist.

The winners in the instrumentalist category were announced prior to the telecast (Billboard, May 6).

They are Glen Worf (bass), Eddie Bayers (drums), Mark O'Connor (fiddle), Brent Mason (guitar), Matt Rollings (keyboard), Terry McMillan (special instruments—harmonica), and Paul Franklin (steel guitar).

In addition, Billy Bob's Texas in Fort Worth, Texas, won for country nightclub of the year; Gerry House of WSIX Nashville won for DJ of the year; WSIX won for radio station of the year; and George Moffett of Variety Attractions in Zanesville, Ohio, won for talent buyer/promoter of the year (Billboard, May 13).

## NARAS TRUSTEES: STRONGER HAND?

Look for efforts at the May 18-19 meeting of NARAS trustees on St. Martin to raise the issue of the formation of a trustees executive committee to shift to more local say in the affairs of the record academy. In recent years, NARAS has moved to more centralized control.

## SONY PLAYSTATION SETS U.S. BOW

The much-touted Sony PlayStation will make its North American debut Sept. 9. Calling it "the biggest launch since the Walkman," Sony Computer Entertainment of America president Steve Race says the company will spend \$40 million in marketing to launch the 64-bit, CD-based gaming system. The announcement was made May 10 at the Electronic Entertainment Expo, held in Los Angeles. Available in Japan since December, the PlayStation has sold 1 million units. Retail price for the U.S. model will be \$300-\$350.

## NANCY BERRY ADDS MARKETING

Nancy Berry is to take over day-to-day running of Virgin Music Group's international marketing operations. Her title, executive VP of Virgin Music Group Worldwide, remains the same, as she assumes control of international marketing strategies for all Virgin artists. In May 1994, her husband, Ken Berry, was named president of the newly formed EMI Records Group International, while remaining Virgin Music Group chairman. His dual role continues.

## GEFFEN MOVES TO AMBLIN OFFICES

Although DreamWorks SKG has yet to officially announce a distribution deal, David Geffen has moved his office, at least temporarily, to Steven Spielberg's Amblin Entertainment building, located on the MCA lot in Universal City, Calif. Meanwhile, the name of the company is being challenged in federal court in Los Angeles by Dreamwerks Production Group Inc. in Boca Raton, Fla. It claims trademark violation, saying it registered the name in 1992 after using it commercially since 1984. The plaintiffs in the May 1 filing seek \$25 million in exemplary damages.

## BEATLES TV DOCUMENTARY SET

ABC Television will broadcast the highly anticipated Beatles documentary over two nights in November. The five-hour television special will feature the world premiere of two new Beatles songs, "Free As A Bird" and "Real Love." The songs were recorded as demos by John Lennon and were recently augmented by the surviving members of the band. George Harrison recently told Billboard that an album containing the new tracks and alternate mixes of Beatles classics will be released in conjunction with the TV special (Billboard, May 6).

## SINGLETON EAZY-E ESTATE ADMIN.

A Los Angeles Superior Court judge has appointed former MCA Records president of black music Ernie Singleton as special administrator for the estate of the late rapper Eazy-E.

who died of AIDS in March. Singleton is charged with devising a business plan for the division of the musician's estate. He was appointed in the wake of a lawsuit filed by Mike Klein, the business manager of Ruthless Records, against Wright's attorney and widow (Billboard, April 8). A woman who claims Wright fathered her child later asked the court to bring in an administrator.

## SEIDENBERG HEADS A&M A&R

Rob Seidenberg, senior writer at Entertainment Weekly, exits to become director of A&R at Hollywood Records, effective May 30.

## BOYZ II MEN BUY STUDIO

The multiplatinum, Grammy-winning vocal quartet Boyz II Men has purchased a recording studio in Gladwyne, Pa. The facility, formerly known as Kajem Studios, has been used by a wide cross-section of artists in the past, including Lou Rawls, Teddy Pendergrass, DJ Jazzy Jeff & the Fresh Prince, and Public Enemy. It has been renamed Stonecreek Recording by the Motown stars and will remain open to the general public.

## COLUMBIA EXEC'S REUNION

A favorite record exec haunt, New York's Gallagher's, will be the site of a Columbia Records employees alumni luncheon June 9. Those interested in attending can contact either East Coast chairman Stan Snyder at 203-637-1090 or Tommy Noonan, his West Coast counterpart, at 818-240-8688.

## TERESA TENG

(Continued from page 3)

Be Back" is considered to be one of Mandarin music's best-selling songs.

To the Chinese who grew up with her music, Teng was far more than a pop star. She became a symbol of unity between China, Taiwan, and Hong Kong in the '70s and '80s, when politics were pushing the three countries apart.

"She was more popular in China than anywhere else," says Kwan, despite the fact that her music was often banned in the mainland as spiritual pollution. Teng was the daughter of a Kuomintang army officer and her songs were used by Taiwan for anti-Communist propaganda, although in 1994 she was offered a reported \$2 million to perform in Shanghai. She declined.

During the '80s she became politicized and refused to perform in China because of repressive government policies. Close friends say her biggest heartbreak was the 1989 crackdown on pro-democracy demonstrators in Tiananmen Square. Teng participated in Chinese pro-democracy demonstrations in France, where she lived for the past few years, and would only return to Hong Kong and Taiwan to perform in charity concerts.

She was often outspoken about how female artists are looked down upon in Chinese society and said she left Asia because of these attitudes. But her music always spoke of an abiding love of China and Chinese style.

"She was able to touch the heart of every Chinese person whether they were in China, Indonesia, or the U.S.," says PolyGram's Chan. "It is difficult to explain how important Teresa Teng was to our music."

# Elton Closes In On No. 1 Record

**ELTON JOHN FIRST WENT** to No. 1 on the Hot Adult Contemporary chart 22 years and one week ago with "Daniel." This week he achieves the 14th No. 1 AC hit of his career as "Believe" moves 2-1 in its 10th chart week. Elton is now just one No. 1 hit shy of the all-time record set by the Carpenters. Richard and Karen had 15 chart-toppers between July 1970 with "(They Long To Be) Close To You" and August 1981 with "Touch Me When We're Dancing."

Elton had four No. 1 hits in the '70s, four in the '80s, and six so far in the '90s, including the Oscar-winning "Can You Feel The Love Tonight" from 10 months ago. If his "Made In England" album contains just one more single that can reach the top (the title track would be a safe bet), Elton will tie the all-time record.

**HEATING UP:** The top 10 of the Hot 100 is incredibly active, with more fast-moving titles than any point in recent memory. Montell Jordan continues his reign as the tallest person to ever have a No. 1 single. The 6-foot-8-inch artist is on top for the sixth week with "This Is How We Do It." Right behind him is Bryan Adams, zooming 5-2 with "Have You Ever Really Loved A Woman?" But the most amazing climber on the chart is the medley of "I'll Be There For You/You're All I Need To Get By" by Method Man Featuring Mary J. Blige. In three weeks, this Def Jam single has catapulted 68-12-4. If it does move to No. 1 next week, it would give the RAL family two consecutive chart-topping singles. It would also give Nick Ashford and Valerie Simpson, the husband-and-wife composers of "You're All I Need To Get By," their second No. 1 hit. The first was "Ain't No Mountain High Enough" by Diana Ross, 25 years ago.

Blige's reading of "You're All I Need To Get By" is the most successful version of that song in its 27-year chart history. The original version by Marvin Gaye & Tammi Terrell peaked at No. 7 in 1968. Aretha Franklin's interpretation reached No. 19 in 1971, Dawn took the song to No. 34 in 1975, Johnny Mathis & Deniece Williams went to No. 47 in 1978, and Chris Christian checked in at No. 88 in 1982. That last version was also a medley, with Ashford & Simpson's "Ain't Nothing Like The Real Thing." The Method Man/Blige duet gives Ashford & Simpson their most successful Hot 100 single since Whitney Houston's remake of "I'm Every Woman" peaked at No. 4 in 1993.

The only other new entry in the top 10 is Nicki French's "Total Eclipse Of The Heart," which soars 16-8. That makes French the first new U.K. artist to have a top 10 hit in the U.S. since Des'ree did it a few weeks ago with "You Gotta Be." That single holds at No. 30 in its 38th chart week. One other title in the top 10 is worth noting, even though it is moving down. "I Know" by Dionne Farris peaked at No. 4, giving the former member of Arrested Development her biggest hit to date. The group had two No. 6 hits but never reached the top five.

**IN THE (CHERRY) PINK:** A new chart longevity record within the rock era has been set by the late Cuban orchestra leader Perez Prado in the U.K. "Guaglione" moves 11-3 on the singles chart, thanks to its use in a television commercial. That gives Prado a 40-year and two-month chart span, dating back to his No. 1 hit "Cherry Pink And Apple Blossom White" in March 1955. "Guaglione" didn't fare very well when released in the U.S. in 1958: It peaked at No. 53.



by Fred Bronson

Dave Matthews Band

# PLATINUM

Under The Table And Dreaming



ON THE RCA RECORDS LABEL CASSETTES AND COMPACT DISCS PRODUCED BY STEVE LILLYWHITE MIXED BY TOM LORD-ALGE

# naughty BY NATURE



# POVERTY'S PARADISE

