WOMAD Back For 2nd U.S. Tour
Western, World Music Acts Team Again

BY PAUL SEXTON

LONDON—Peter Gabriel, Arrested Development, and Midnight Oil are among the Western stars joining a roster of world music luminaries in July on the U.S. leg of the 1994 World Music And Dance Festival.

The North American WOMAD tour is set to run July 8-20 and capitalize on the success of last September's U.S. debut of the multicultural music, arts, and technology fest, which originated in the U.K.

Slow Build Pays Off
For SBK's Kadison

BY CARRIE BORZILLO

LOS ANGELES—Since its release a year ago, Joshua Kadison's SBK/EMI Records Group debut, "Painted Desert Serenade," has gained @MWAN.

Kadison

Green Jelly's Land Of Ooz:
Zoo Act Opens Vid Facility

BY DEBORAH RUSSELL

LOS ANGELES—Green Jelly is ooze-into the production business. The Zoo Entertainment rock act, known for its elaborate costumes, interactive stage shows, and outrageous videos, has opened the doors to its own Hollywood-based production house, Ooz Jelly.

The company is a joint venture between Zoo president Lou Maglia and Green Jelly leader Bill Manes. Zoo Entertainment invested about $1 million to equip the state-of-the-art, digital video production and postproduction facility, which opened its doors May 9.

"This is part of my original concept for Zoo," says Maglia, "which was to have a synergy of companies that would feed off of each other and utilize one another's creative abilities.

The Ooz Jelly site, housed in a studio once owned by Frank Zappa, comprises an office building and (Continued on page 73)

JRO AND DIBANGO

Ooz

JELLY

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### Phil Collins

#### NORTH AMERICAN TOUR

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**4 months**

56 live performances supporting the platinum-plus album **Both Sides**

featuring the new singles "We Wait And We Wonder" and "Can't Turn Back The Years"

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Dates and cities subject to change.
A*Vision Agrees To Buy Rival Maier Group
Deal Will Give WEA Lion's Share Of Fitness Market

NEW YORK—Time Warner subsidiary A*Vision Entertainment, which became embroiled in a lawsuit with The Maier Group a few weeks ago, has decided the libel action is the better way to oustmance the competition in the fitness video market.

Its early-May filing to purchase Maier distributor of the top-selling "Buns Of Steel" series, gives A*Vision more than a 50% share of the exercise tape market, which was estimated by Cambridge Associates Inc. at $290 million in 1983 and $300 million this year. A*Vision could garner fitness revenues of $4 million-$6 million this year, based on Cambridge's projected wholesale total of $74 million, up from $100 million.

If the "Buns" series popularity holds, the other beneficiary will be Time Warner's WEA, which owns the U.S. rights to the A*Vision line. WEA video revenues, primarily from A*Vision, LIVE Home Video, and ABC Video, now exceed $200 million, says WEA VP John Scott. "A*Vision has a very aggressive strategic plan to be the dominant player in exercise. This is one of the final pieces.

Neither A*Vision nor Maier, which had gotten the once-over from several interested parties in recent lawsuits, will comment on the purchase.
**Eagles May Rise Above Lawsuits Actions Not Expected To Hamper Album**

**BY MELINDA NEWMAN**

NEW YORK—Despite the number of lawsuits circling the Eagles, attorneys for the band contend that none of the pending cases have to be resolved in order for a new album to come out in the fall as planned.

"There wouldn't be legal complications, but they're not insurmountable," says Don Henley's attorney, Don Engel. "(Releasing the new record on time) is something we're working toward. We definitely feel that the album can come out.

Glenn Frey's attorney, Peter Lo, concurs. "This is obviously an issue which lawyers can differ about, but we take the position that it would not be necessary to resolve the suits before a record can come out.

The Eagles have announced plans to release a new album in August or September. The group is now working on the band's first tour in 14 years. At this point, judging the issue are primarily Geffen Records' suit against Henley and his counterclaim from Frey and his counterclaim.

In January 1995, Geffen Records filed suit against Henley, alleging breach of contract. The essence of the singer for failing to deliver three albums per a 1988 agreement. Henley contends that 1988 agreement was merely an addition to Henley's 1984 contract with Geffen, and that therefore he was allowed to terminate the contract in 1992 in accordance with a California labor code clause known as "the seven-year rule." (Billboard, Feb. 10, 1995.)

In August 1995, Henley amended his counterclaim against Geffen, alleging that David Geffen had held discussions with other record companies to ensure that they would not sign Henley (Billboard, Sept. 11, 1995).

There has been no resolution of these suits, according to Engel. "The appearance of the [new] album increases the possibility of a settlement," he says, but adds that he doesn't see the case "any closer to settlement than it was one, two, or three months ago." Geffen's attorney did not return calls for comment at press time.

In February 1994, MCA filed a similar suit against Frey, alleging that the singer breached his contract with (Continued on page 72)

**Gaylord Adds Christian Vid Channel Z Music To Stable**

NASHVILLE—Gaylord Entertainment has added a fourth cable network to its holdings with the purchase of 50% of the outstanding stock of Z Music, a contemporary Christian music video channel.

The deal, which has already begun moving its base of operations from Lake Helen, Fla., to Nashville—reaches an estimated 10 million homes, or a 25 million viewers. The 24-hour-a-day service began broadcasting a little more than a year ago.

Gaylord's other networks are the wholly owned TNN and the majority-owned CMT and CMT Europe.

E.W. Wendell, Gaylord's president, says the channel will add a "very exciting" and "very, very dis" to the network's success. "It's a legacy that's been around for a very long time," he says. "It's a place where we can build a strong base for the future.

Wendell says he expects the growth of the channel to be "very, very slow. It's been a great opportunity (for us.)

Wendell says he expects the growth of the channel to be "very, very slow. It's been a great opportunity (for us.)

A spokesman for Hall said that he was not certain whether Gaylord executives had signed any deals for songwriters and labels before making its deal with Z Music. But he noted that the company had done "countless hours of research" before reaching its decision to buy.

Robert Beeson, head of Brentwood Music's Essential Records, a contemporary Christian label, says, "We're very excited about this acquisition. Video is going to be a primary vehicle for our music and our mission to make video a priority for our artists. We're probably reaching only 10% to 15% of the true Christian market, and we're hoping to break into the market and take advantage of the video format by making a deal with our companies and their partners."

In September, it is possible that Gaylord may announce a new network for the company.

Dennis Newman?

**Caught In The Plane.** Fresh from performances at spring break events at several African-American colleges in the South, Kaper/RCA group Afro-Plane meets with label brass at BMG headquarters in Manhattan prior to a party celebrating its self-titled debut album. The band also appears on the "Sugar Hill" film soundtrack, recorded at the Record Plant in New York under the direction of managing partner, president, RCA Records; group members Noss and Sogg; Skip Miller, senior VP, black music division, RCA; and Randy Goodman, senior VP marketing, RCA. In the bottom row, left, are Afro-Plane member Moon and RCA mascot Nipper.

**Jurrasic' Video Game Arrives In 3DO**

**BY MARILYN A. GILLEN and EILEEN FITZPATRICK**

NEW YORK—Dinosaurs extinct? Not judging by the activity surrounding the hit film "Jurrasic Park," which is getting another life as a video game from Universal Interactive Studios several months before it will bow in video stores via MCA Home Video.

Developed for the fledging 3DO multimedia system and expected to retail for $55-$59, the game is the first title from Universal Interactive Studios, formed in January with a mandate to develop interactive properties (Billboard, Jan. 15), but it is only the latest in a line of movie spinoffs to target the retail marketplace.

Although some spinoffs, such as "Aladdin," have proved as big as their progenitors, others, like "E.T."

have been big disappointments at cash registers for video retailers who have recently gotten into gaming and have felt most comfortable (rightly or wrongly) ordering film-related products.

"The whole thing is the game," says Rob Biniaz, COO for Universal Interactive Studios, which plans to develop video games based on movies and through outside producers. "We've seen from the marketplace that it doesn't matter how popular the movie was—the game has to be good. Not everyone in Hollywood recognizes that, and retailers still need to edu-

**Artists, Labels Rally Around Musicians Assistance Program**

**BY BRETT ATWOOD**

LOS ANGELES—The death last month of Nirvana frontman Kurt Cobain ignited a sudden flurry of industry support for the Musicians Assistance Program (MAP), a 2-year-old drug and alcohol abuse relief organization. The activity includes a benefit album that will feature Eric Clapton and Elton John and concerts featuring the Spin Doctors.

Several major labels have become active sponsors of the non-profit program since Cobain, an admitted heroin addict, committed suicide April 8. Label sponsors are asked to pledge $10,000 per year for at least five years.

Participating labels include Atlantic, Capitol, Geffen, and Motown, as well as the film unit of Warner Bros. Pictures. Program director Bill Perlatt, who has a verbal commitment from Warner Bros. Records, but the label was not yet an official sponsor at press time.

"Some very powerful people have just come aboard, which enables us to move our agenda," says Arnold, who used his experience as both a musician and ex-addict to start the program in April 1992.

With a yearly budget of $150,000, MAP is taking a more agressive approach to fundraising this year that will include the album and concerts.

Clair and Dr. John are the first two acts to commit to the benefit compilation album, according to producer Stewart Levine, who is also the MAP board of directors. Most of the donated tracks on the project will have been previously released, but Levine hopes to interest a few newer material songs. All profits from the yet-to-be-titled album will benefit MAP. A label and distributor for the record, due later this year, were not determined at press time.

The benefit concerts featuring Eric Clapton and the Spin Doctors are scheduled for June 12 and 13 at the Bottom Line in New York City. All proceeds will go to MAP, according to David Sonenberg, who works (Continued on page 77)

**Compont's New Order For CD-ROM Vid Distribs Applaud Firm's Efforts**

**BY SETH GOLSTEIN**

CARLSBAD, Calif.—Compton's NewMedia wants to bring video industry-style order to the chaotic CD-ROM marketplace, and its efforts apparently will have the support of video distributors eager to introduce computer-driven programming to their account bases.

Beginning in June, under the direction of worldwide marketing VP Bill Perlatt, Compton's will put precise dates for the ordering and delivery deadlines for CD-ROM releases scheduled to reach retail in the third and fourth quarters. Perlatt, who works from Columbia TriStar Home Video, where he had marketing responsibilities, hopes to create what he calls an "orderly system" that will include in-store promotional aids and national print advertising, long commonplace with prerecorded video cassettes.

Computer software retailers dominate the CD-ROM sales market, but Perlatt sees Compton's line as "just another [stock keeping unit]" for more distributors and retail chains. "It's really another form of entertainment," he adds, as well as Compton's continues to widen its sales roles to include "an expanded marketing role," featuring John Lennon, and the rock musical "Tommy.''

Perlatt needs the participation of video outlets to fulfill the "test drive" function, allowing consum- (Continued on page 57)
proudly congratulates our ACM Award Winners

CHUCK CANNON
Songwriter
I Love The Way You Love Me
Song Of The Year

KEITH STEGALL
Producer
Chattahoochee
Single Record Of The Year
A Lot About Livin’ (And A Little ‘Bout Love)
Album Of The Year

VINCE GILL
Top Male Vocalist

WYONNA
Top Female Vocalist

GIbson Miller Band
Top New Vocal Group or Duet

BROOKS & DUNN
Top Vocal Duet

FAITH HILL
Top New Female Vocalist

BRENT MASON
Guitar

RENT MASON
Guitar

MATT ROLLINGS
Keyboard

JAY DEE MANESS
Steel Guitar

MARK O’CONNOR
Fiddle

Academy of Country Music

Academy of Country Music
I bring you good news! Beethoven and Mozart, Haydn and Schubert—all those European heavyweights we love and respect and play and play again—are alive and well. They walk the corridors of classical music stations and symphony halls from coast to coast. Their genius is as much a part of our cultural soul as the music intrinsic to that of our nation.

There’s one small problem. Their voices could be falling on increasingly dead ears. And among those ears are those of us who care responsibly for the programming we put on concert stages and over the airwaves each day. We’re hearing, but are we really listening?

Is our playlist a closed-loop system that provides a soothing background while drowing out a different message being played out in the streets?

We say we know the world is changing. Cultural barriers are crumbling. There’s evidence to this changing and somehow contentless world with innovative musical programming available.

But when our listeners tune in to their classical music stations, the chances are pretty good it’s elitist time again. We offer a couple hundred compositions by a couple dozen male European composers who speak French, German, Italian, and English in a way that speaks incisively in the dialects of Africans, Asians, and Latinos, a nation with growing numbers of women and young people.

If we don’t start adding the music of these diverse cultures to the old familiar, we are going to lose a window of opportunity that is narrowing almost as quickly as the population is growing and changing.

This window of opportunity lets us in the vast world of music whose origins are far removed from the European sphere, and—most of all—gives all—of music equal quality and value.

If our response says, in effect, “The music we provide is more important to us,” we will begin to really hear that music, and begin the process of understanding its meaning and the energy and purpose which gives it its spiritual life.

And listeners will hear our music, it history it reflects, and the dynamics it communicates. We cannot continue to impose a monocular musical experience on a multicultural society.

Malafe Kete Assante writes in Voices From The Battlefield: Achieving Cultural Pluralism. “There is ample evidence that the time for Eurocentric cultural dominance is over, as it should have been long ago.”

“In an interactive world, where peoples of every region and culture come together to create possibilities, it is not possible or right for one group to keep hegemony over another. This means you cannot have cultural equity where European culture parades as if it is universal and all other cultures are subcultural.

“We are on the Earthsatellite together, and we need to truly understand the meaning of cultural equity. Ours must be a movement away from the fortitude mentality to the open plans of involvement and knowledge.

“Only then can we rise from the mediocrity fostered by inequality and reach heights of human genius.

We who make music and who broadcast it over the public airwaves should also be aware of the unique perspective of music’s universal language. We can take “their music” and build a community out of songs of a classical—music a community accommodates all tastes, a community that accepts the reality of America and accepts what we offer as meaningful and relevant to American diversity.

The cultural and economic forces represented by a common community offer an exciting challenge. This community must not substitute the old for the new. It must expand beyond its primarily European, elitist, focus to embrace all music. It must accept the relevance of South American, African tribal chants, Asian ceremonial drums, and American jazz. It must give that music equal quality and value.

There is nothing esoteric in this approach. It's good public policy and practice.

We must change what we are doing. New voices are calling our tune. We must respond in kind. If we don’t, we will soon be over-narrowcasted as musical purists, playing principally for one other, oblivious to the rhythms—and the heartbeat—of the dynamic world outside our self-imposed cloisters.

There are enough barriers in our society. Let classical music break its barriers down. Give us a chance to see far from it. We expand our musical horizons in ways we have still to fully comprehend.

When we do, that will increase our ability to accept change, grow with change, influence change. And those deaf ears will be listening, and absorbing, and learning, too.

Because all classical music will be of equal quality, value, and importance. No small goal. But one well within our reach.

From an address given by Dr. Smith during the National Public Radio Conference, San Antonio, Texas, April 12.
MusicQuest is the only worldwide showcase for unsigned artists, USA (Soundcheck-The Yamaha Music Showcase), COSTA RICA offering aspiring new musicians the opportunity to perform in front of the people who can make a difference in their careers.

VENEZUELA (La Muestra De Nuevas Bandas) ARGENTINA JAPAN Last year saw the inauguration of the International Advisory Committee (IAC) in the USA and UK, which included some of the top A&R and publishing executives, AUSTRALIA (M Rock) CANADA EL SALVADOR FRANCE (Tremplin) producers and managers who support the development of new artists.

In 1994, the IAC has grown to include additional branches in Canada and Italy, GERMANY GUATEMALA SPAIN U.K. SWITZERLAND Participating artists benefit from the MusicQuest experience and many have signed with major record and publishing companies.

ITALY HONG KONG (Carlsberg Music Festival) Last year, over 25,000 entries were received worldwide.

On Monday, October 10, 1994, at Yamaha's Tsumagoi resort complex in Japan, TAIWAN MALAYSIA MEXICO MONGOLIA 16 acts from among 27 countries will perform their music before top industry representatives at the MusicQuest World Final, PHILIPPINES SINGAPORE URUGUAY On this day, the quest of the music makers and the quest of the music discoverer's will come together in a INDONESIA AUSTRIA COLOMBIA BRAZIL celebration through the opportunity that is MusicQuest.

For Further Information, Contact: Hiro Murakami and Jonathan Katz, Yamaha Music Foundation 3-24-22 Shimomeguro, Meguro-ku, Tokyo 153 Japan Phone +81.3.3719.3328 FAX +81.3.3794.1654
O'Brien's Late-Night Show Shines Light On New Acts

BY JIM BESSMAN

NEW YORK—It doesn't offer the audience share of its competitors, but "Late Night With Conan O'Brien" is delivering more exposure for new music artists than has been available heretofore on regular broadcast networks.

"They're putting on quality young artists covering the entire gamut, which is great from a business standpoint," says Wayne Isaak, A&M Records' executive VP of publicity and East Coast operations. "But we have a song for the artist, who occasionally stays up late, I love being able to get to see acts I don't get to see anywhere else. They've really turned having a smaller audience into a positive by booking adventuresome music."

"Late Night," which went on the air in the fall of 1993, was the first show to book A&M's Sheryl Crow, who has since appeared on "The Late Show With David Letterman." "We just went with vid Wilcox—an artist we love and (Continued on page 85)

Dutch Dance Duo Scores Int'l Hit With 'Doop'

BY WILLEM HOOS

AMSTERDAM—A simple home recording studio in the western outskirts of Dutch port city The Hague is the breeding ground for what is likely to become a global hit single once it is released this summer in the U.S. and Japan.

Two Dutch musicians, Ferry Ridderhof and Peter Garnefski, composed, arranged and produced the hit single, "Doop," which has sold near-ly one million copies in Europe, according to Dutch record company CNR Music, which originally released the house production in the Benelux on its Clubstitute dance label. "Doop" is described by the duo as "a happy, 130-beats-per-minute house production with strong charleston influences." It became a huge hit in the U.K., where it sold some 600,000 copies, topped the national singles chart for three weeks, and caused a Charleston revival in young and old sections of the British population.

The single also has become a hit in various other European countries, including Germany, France, Ireland, Holland, Belgium, Spain, Italy, and Finland. "Doop" also entered the charts in Australia. In the near future, it will be released in Japan and other territories. The release likely will come out on RCA in the U.S. and Canada in the first half of June, although the agreement had not been finalized at press time, according to a RCA spokesman.

The Dutch duo is quite surpassed by the international chart impact of "Doop," an instrumental with only three words: "Doop, Doop, Doop." Garnefski says, "Of course, we know that it is a strong composition. However, we didn't expect that it would become such a huge chart. (Continued on page 79)

Nordenstam Big In Japan, Europe

Swede's Soft Singing Is Heard Globally

BY THOM DUFFY

STOCKHOLM—With a voice as soft and enchanting as a child's whisper, singer Stina Nordenstam is being heard around the globe, from her native Sweden to the U.K.—where EastWest Records has signed her for the world—to Japan, where she has achieved her strongest sales to date.

The jazz, folk, and classical influences of Nordenstam's 1991 debut album, "Memories Of A Color," and its 1994 follow-up, "And She Closed Her Eyes," have prompted a growing awareness of the artist in Europe. In a breakthrough this month for Nordenstam, MTV Europe added the video of "Little Star," the first single from "And She Closed Her Eyes," to its Buzz Bin rotation with 17 plays weekly. The atmospheric clip was filmed by French director Michel Gondry, known for his 1993 work with Björk.

"There is a Swedish expression which means 'to be very silent,' to demand something of a listener," and Stina has a great ability to do this," says Klas Lunding, A&R director, manager of Telegram Records in Sweden, which released "Memories Of A Color" in 1991 in a joint venture with Caprice Records.

Mack Hole, managing director of EastWest Records U.K., whose ear for unique singer/songwriters previously led him to sign Tori Amos, says he was taken with Nordenstam's distinctive style. "She has such a tremendous command of the English language and is as good as anybody in lyric writing," says Hole. "And her voice is so unique. It is recorded very 'dry,' as if it is touching you as she sings."

However, marketing Nordenstam's music has presented a distinct challenge to EastWest and its sister labels worldwide. The singer prefers the creative seclusion of the studio to the concert circuit. "I can (Continued on page 77)

Albert Collins Honored At Handary Ceremony

Late Singer/Guitarist Gets 3 Top Blues Trophies

BY CHRIS MORRIS

MEMPHIS—Voters paid homage to Albert Collins at the 15th annual W.C. Handy Blues Awards, naming the late singer/guitarist blues entertainer of the year, top blues instrumentalist (guitar), and contemporary blues male artist of the year during the May 2 ceremonies here.

Vocalists Etta James and Bobby "Blue" Bland and pianist/singer Pinetop Perkins were the other mul-ti-award winners announced during the Orpheum Theatre show.

Sentimental favorite Collins, who died of cancer in November (Billboard, Dec. 11, 1993), finally dethroned Buddy Guy as entertainer of the year. Guy had won the award, which is the top prize in the blues world, the last four years in a row.

John Boncimino, who managed Collins until his death, was visibly moved as he accepted the three Handy trophies. "His spirit will al-

ways be here, even though his flesh isn't," he said.

The '94 ceremony followed last year's Handy presentation by just seven months. The event was moved from October to coincide with the city's monthlong Memphis In May celebration.

On May 6-8, thousands of fans clogged Beale Street and parked four stages on the shores of the Mississippi River for the Beale Street Music Festival, which featured entertainers ranging from bluesmen like Guy and Otis Rush to Bob Dylan, the Black Crowes, and Beck.

The hoopla did not appreciably increase attendance at the Handy's, which moved to the opulent Orpheum this year from the relatively modest confines of the nearby Peabody Hotel. The 2,400-seat hall was about half full; the '93 show drew 700.

Still, David Less, executive director of the Blues Foundation, which presents the Handys, expressed some satisfaction with this year's turnout. "We sold more tickets this year than we did last year," Less said. "We couldn't stage the show we did [May 5] at the Peabody."

Performers at the well-paced awards show included Joe Louis Walker, Marcia Ball (with guest Delbert McClinton), Koko Taylor, Jimmy Rogers, Kenny Neal, John Hammond, and the eccentric acoustic bluesman Cedell Davis.

Several in attendance voiced skepticism about the incongruous pairing of two well-known Memphians, actress Cybill Shepherd and singer Isaac Hayes, as hosts. Shepherd kicked off the evening with a medley of "Walking The Dog" and "Who's (Continued on page 87)

RCA's Patrick Bruel Aims To Break Down Language Barriers

Written by Philippe Crocq in Paris and Dominic Pride in London

PARIS—With French singers such as Liane Foly and Patricia Kaas already eroding the prejudices of English-speaking audiences, hopes are high that "Bruel," by French phenomenon Patrick Bruel, could be among the biggest-selling international albums to come out of France.

A multilingual singer/songwriter with a double life as an actor, Bruel's popularity comes from his ability to translate his songs and personality into other languages and into other genres. His first album, "C'est La Vie," has sold more than 900,000 copies.

More intriguing is the fact that of a combined total of 3.4 million units, Bruel has sold 800,000 outside France, a proportion that at one time would have been unheard of, but is beginning to appear normal as French artists command a wider audience.

Bruel marks a change of direction for the artist: the same themes of love, longing, and social consciousness are in the lyrics, but (Continued on page 79)

Songwriting Teams Are Among ASCAP's Top Of The Pops

BY CRAIG ROSEN

LOS ANGELES—The classic songwriting teams of Alton John and Bernie Taupin and Don Henley and Glen Frey, along with country songsmiths Mac Davis and Harland Howard, have been chief songwriters for their respective acts. Recently, the teams have taken the honors at the ASCAP Pop Awards, held May 7 at the Beverly Hilton Hotel here.

The honors recognize the most-performed ASCAP songs during the 1993 survey year (Oct. 1, 1992- (Continued on page 75)
Diggin' in the Crates

A collection of the first 5 years of Profile rap classics featuring: Run D.M.C., Rammelzee vs. K-Rob, Dana Dane, Dr. Jeckyll & Mr. Hyde, the Showboys, Pebble Pop, Spyder D, Pumpkin, M.C. Dollar Bill and Fresh 3 M.C.'s.

Out Now

- Sharon Brown - "I Specialize in Love" remixes plus original version
- Baby D - "Let Me Be Your Fantasy"
- ACEN - "75 Minutes" & "Window in the Sky"
- 3rd Rail - "Uptown"

Out May 24

- 2ND II NONE - "Didn't Mean to Turn You On" from the smash soundtrack "Above the Rim"
- King Jay - "Freak Me"
- Cutty Ranks - "Hustle Hustle"

Coming Soon...

- Potha Deuce - "Dat's My Potha"
- MEGA BLASTIN' - "First Position"
- Potha Deuce - "History of Our World Part I: Breakbeat & Jungle Ultramix"
- Potha Deuce - "Sunday Matinee: The Best of New York Hardcore"
- Murph's Law - "Murphy's Law" / "Back With a Bong"
- Chronic - "Age of Quarrel" / "Best Wishes"
- Terry Ganzie - "Heavy Like Lead"
- Ganksta L.C. - "Heavy Like Lead"

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Or from AEC Music Distribution, a unit of Alliance Ent. Corp. 1 800 314 8885 Fax: 203 798 8852
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**SONGWRITER OF THE YEAR**

**Elton John (PRS)**

**SONGWRITER OF THE YEAR**

**Bernie Taupin**

**CONGRATULATIONS TO OUR 1994**

**AMERICAN SOCIETY OF COMPOSERS**
Artists & Music

MCA Sharpens Int’l Pitch For Country Campaign

BY DOMINIC PRIDE

LONDON—Building on the successes and learning from the shortcomings of its international “Streetbeat” black music campaign, MCA is mounting a similar campaign for its country artists.

In the same way that Streetbeat used magazines, samplers, logos and merchandise to create a brand identity for its R&B acts outside the U.S. (Billboard, April 24, 1993), MCA International is creating a campaign for “New American Music” which it hopes will encourage fans of one country act to explore the records or live performances of others.

The push coincides with Vince Gill’s European tour, which started the same day at London’s Albert Hall last week.

The focus of the campaign is a music video containing footage of Gill, Trisha Yearwood, Reba McEntire, and the Mavericks, and the “Rhythm Country & Blues” project, which has its international release this month with an initial shipment of 100,000 units.

The magazine, whose costs are effectively covered by advertising from clients such as Ford and Wrangler Jeans, will be distributed at concerts, through major record dealers in each territory, and in clothing outlets. The first issue will be printed in England, but editions are planned in other languages.

MCA International senior VP Stuart Watson says one of the aims is to translate the acts’ substantial live followings into record sales. “Our figures for concerts are higher than the sales,” he says. “We’ve got a captive audience at the concerts, and we hope we can direct them to retailers through discounts and other incentives.”

Watson says the label decided to use the “New American Music” moniker rather than country as that’s what the media are already calling it in Japan now, and it tested well in our research. Watson says that for 17 years, MCA Nashville chairman Bruce Hint “has been asking me what we can do with country music, and we’ve tried before. We had the ‘Music Country America’ campaign back in 1978–79, which had a limited effect. What’s changed so profoundly is that artists [are] singing songs with real cross-over potential. Also, artists are more receptive to what radio wants internationally.”

MCA is planning its campaign at the same time that the Country Music Assn. is stepping up its own international activities, Watson explains (Continued on page 73)

Curry’s Internet Service Draws MTV Suit

Former Employer Says VJ Infringed Channel Trademark

BY MARILYN A. GILLEN

NEW YORK—MTV Networks is hitting former VJ Adam Curry where he lives—at his Internet address.

The company filed suit against Curry May 5 in U.S. District Court here, claiming, among other things, infringement of its trademarks, unfair competition, and deceptive trade practices due to Curry’s activities on the Internet online computer network, which boasts an estimated user base of 20 million people worldwide.

The dispute centers around mtv.com, the address for Curry’s server on the Internet, from which he has dispensed music-industry gossip, record reviews, sound bites, and tour dates, among other music-related information, for almost a year.

In its court filing, MTVN says mtv.com activities include posting of “MTV’s Top Ten Music List,” outtakes from MTVN’s programming, a printout of the text of a dial-a-track between MTVN characters Beavis and Butt-head, and a giveaway to subscribers.

MTVN says that none of this activity was undertaken with its authorization, but that consumers likely would assume an official affiliation.

“By virtue of [Curry’s] long association with MTVN and his use of the MTV Marks to identify his Internet service, as well as his use of the MTV logo, materials and press releases from MTV, MTV outtakes, and MTV-owned materials such as dial-a-track between the characters Beavis and Butt-head, [are] all likely to further the erroneous impression that the personal service on Internet is sponsored, authorized, or otherwise affiliated with MTVN,” the suit states.

Curry, who resigned from MTV March 6 and had been in negotiations with MTVN about changing the address as early as January, and that those negotiations had been ongoing. “But right after I resigned, they filed a lawsuit,” he says. “It’s very obvious that it’s just retaliation for my resignation.”

Curry disputes the contention that Internet users might have been confused as to the official MTV standing of his service, as well as the contention that MTVN was unaware of what Curry was up to.

“There are disclaimers all over the place that mtv.com is not affiliated with MTV Networks,” he says. “Everybody on the Internet is very aware that this site was maintained by me, everywhere—it was stated that this was a completely independent venture. MTV gave me their blessing—not in writing, but that’s fairly consistent for MTV.”

Besides asking the court to enjoin Curry from continuing his contested activities, the suit also asks (Continued on page 77)

Police File Suit Over Appearance in Rappers’ Art

BY J.R. REYNOLDS

Rap-A-Lot Records and its act Trinidad Garden, with the dethroned “Da Beat” defendants named in a lawsuit filed by two Houston police officers who allege that their appearance on the gangsta rap group’s new album “Don’t Blame It On Da Music” album and poster art endangers their lives.

The suit seeks to have the product and promotional materials featuring the officers recalled from the market.

The image in question depicts a fictional scene of the Trinity Garden Cartel, flanked by two actors dressed as police officers, standing over a dead body, while the two plaintiffs stand in the background.

Also named in the suit are JAS Management, Pen & Pixel Graphics Inc., and Rap-A-Lot group members Marco, Rex Harbison, Skyline Photograph, David Lovelace, and distributor Priority Records.

Richard London, counsel for the policemen, says that the officers’ photos were used without permission. He adds that their presence in the artwork “juxtaposes their health and safety,” and insists on the replacement of the artwork on future CDs and the removal of all product featuring the officers from retail racks.

In addition, the plaintiffs are seeking unspecified damages.

Attorney Michael Nieves, representing Rap-A-Lot Records, says that once the label became aware that the image of the officers was used without their permission, the artwork was pulled from the manufacturing line. The decision cost the label $10,000, $15,000, according to Nieves. He adds that a request was made to record distributors to cease servicing the CD, and for retail outlets to pull the product in question. It was unclear at press time whether retailers and distributors were honoring the requests.

A jury trial is set for May (Montgomery County) to determine if further legal proceedings are in order.

RECORD COMPANIES

Linda Ferrandino is promoted to VP of video promotion and media development for Atlantic Records in New York. She was senior director of video promotion and media management.

Michael Halley is named VP of black music promotion for the RCA Records Label in New York. He was VP of promotion for Silas Records.

Bruce Benson is appointed senior VP of management information systems for MCA Records in New York. He was a partner in Price Waterhouse’s management consultant group.

Steve Kuroki is appointed worldwide coordinator of marketing for Sony Music International in New York. He was a business planner with EMI Music France.

Graham Scotti is appointed VP of distribution planning, European region, for Sony Music International in London. He was manager of demand and inventories for imaging at Decca in Ponty.

Stefan Bown is named international marketing coordinator for Polygram Music in London. He was a part-time employee of the company.

Samantha Schwan is promoted to director of joint venture accounting for Atlantic in New York. She was senior manager of contract accounting.

Distribution. Cema Distribution in Woodland Hills, Calif., appoints Michael Moore, senior VP of finance and administration and Gene Rumsey VP of national accounts. They were, respectively, VP of finance for Allergan Inc. and New York branch manager for Cema.


Related fields. Warner Music Group in New York names Stanley B. Ferrig VP of strategic planning and business development, Fred Anton VP of finance, Diane Kenney VP of human resources, and Bob McCormack VP of information technology. They were, respectively, VP of Time Warner International, VP of international finance and administration for Time Warner, assistant VP of resources at Paramount Communications, and VP of MIS in the London office of Warner Music Group.

Doug Frank is promoted to senior VP of music for Warner Bros. in Burbank, Calif. He was VP of music. The Columbia House company promotes Mark J. Ostertig to executive VP and chief financial officer in New York, Sharon Kuroki to executive VP and general counsel in New York, Brian S. Wood to executive VP of Columbia House Video in New York, and Hayley Atwal to executive VP/GM of Columbia House Canada in Toronto. They were, respectively, senior VP of finance, VP of marketing and club operations, VP of video operations, and senior VP/GM of Columbia House Canada.

Peter J. Cline is appointed executive VP and president of distribution at Handleman Co. in Troy, Mich. He was group VP at Borden Inc.
"In its sustained brilliance of craft and performance, "Blood On The Fields" takes a specific and tragic aspect of our American history and makes it universally inclusive. In my entire experience, it was one of the greatest events I was ever part of and ever witnessed."

- Rob Gibson, Director Jazz at Lincoln Center

"ICMA STEIS, LTD, salutes Wynton Marsalis, an artist whose creativity knows no bounds. His latest achievement as composer, soloist, band leader and trumpeter in "Blood On The Fields" is monumental. Bravo Wynton."

- Lee Lamont, President Byron Gistation, Senior Vice President ICM Artists, Ltd.

"The music and the libretto of "Blood On The Fields" are shockingly rich with democratic emotion and democratic technique. They prove that Wynton Marsalis is opening up a path much bigger than that of the astonishing instrumentalists who have conquered both jazz and European concert music. He is taking the lead in American composition by creating a full language for everyone, amateur and listener. Even those of us who know that well are astonished as we are proud of him."

- Victor A. Asimos

"Hearing Wynton and his outstanding musicians perform, "Blood On The Fields" was one of the most moving musical and spiritual experiences of my life in the business. I knew history was being made. Every time I hear Wynton as a trumpeter, a composer and speak to him as a human, I am proud and happy to know the world has another Ellington and Armstrong with intelligence, understanding and ambition to make a positive difference in our crazy world."

- D.J. McLachlan, Senior Vice President Agency for the Performing Arts, Inc.

"Jazz in the hands of Wynton Marsalis continues to flower cumulatively, taking on and transforming the new without abandoning the old. While Marsalis' Jazz traits are inextricable and consummatory, what one scarcely finds in his music is not the resurgence of an old style but the emergence of a highly personal one. That style may be indescribably tied up with the past but like a relay runner it takes up the stick from its predecessor and forges ahead on its own power."

- Dr. George Butler, Senior Vice President/Executive Producer Jazz & Progressive A & R, Sony Music

"Blood On The Fields" is one of the most masterful productions that I have ever experienced. Wynton, knowing that this work is a stepping stone far from your destination is astounding. Equally incredible is your strength to withstand commercial and prejudicial forces, wisdom to keep praise in perspective, your commitment to study and practice and determination to occupy the artistic high ground. My relationship with you and your relationship to society is a true blessing."

- Edward C. Arranged II, President & Chairman The Management Ark, Inc.

"You're right, Wynton—freedom is in the trying. The first performances of "Blood On The Fields" were pure magic—... a dream that a lion has dreamed. I'll believe it when I hear it. (Yawn). We're tremendously proud of you."

- Marilyn Laverty, President Victoria Clark, Senior Account Executive Showtime Media

"Blood On The Fields" is a remarkable piece of music in its own right. It is an innovation and an excellent example of the fact that being truly avant-garde is not a matter of rebellion against existing conventions, but of revitalizing it through an ongoing synthesis of the old and the new. Wynton Marsalis' knowledge of the old is precisely that which enables him to create something new. Of course, being a genius also helps."

- Albert Murray

"Blood On The Fields" continues to amaze me all. I can't wait until we record "Blood On The Fields" in August. Our Jazz Department came back from the premiere of this piece with praise I've never heard before. It is a masterpiece that the world will embrace as one of the 20th century's greatest works. Wynton is one of America's greatest composers and musicians."

- John Tanner, President Columbia Records Chairman Columbia Records Group
Artists & Music

Freddy Johnston's 'Perfect World' Fans & Friends Boost Artist's Elektra Bow

BY BARBARA DAVIES

NEW YORK—When Freddy Johnston titled his major-label debut "This Perfect World," he wasn't kidding. For an artist who literally sold the family farm to finance completion of his previous album, 1992's "Can You Fly" on Bar/None, the creation of the new record, due June 28 on Elektra, has been downright easy. Johnston's world has indeed shaped up to be perfect—or pretty close to it.

"I'm amazed that I'm on Elektra, because that was my choice destination," Johnston says. "I'm lucky in that respect.

He has been lucky in other respects, too, points out his manager, Jane Maxon, who's part of the Horndog Group. The artist's brand of smart, thoroughly American lyrics and melodic, folk-tinged rock and pop has drawn some important supporters.

"There's this pantheon of swell people who've been Freddy boosters from the beginning," Kitman says. "It's really been quite exceptional at Elektra that [some executives] were Freddy fans going to shows a year before anybody thought of signing him to a major. That gives us a head start."

One of those boosters was Elektra senior VP of A&R Nanci Jeffries, who signed Johnston to the label last summer and encouraged his artistic freedom in the creation of the record.

Another stroke of luck came after Johnston told the label he wanted in-demand producer Butch Vig to work on "This Perfect World." Jeffries says she told Johnston, "Well, shoot for the stars. Why not?"

In a surprise move, Vig took on the project. "He's a superlative songwriter, and that's why I wanted to work with him. And I kinda wanted a rock record or projects that were not, um, big rock records," Vig says. "I thought he wouldn't be into it, he'd be afraid that I would make this 'big rock record' out of it."

Johnston, with his label and producer ducers, enlisted a band comprising no fewer than five guitarists, a cellist, and various other musicians ("It's like putting together a baseball team, but that's not a very graceful metaphor, is it?"

Johnston says."

Well, I'd come down to the studio," Johnston says. "We're going to call it Volume 3, and then people would wonder where the second one went" (Billboard, April 2).

Superstar's droll sense of humor may be typically Scottish, but the band's pure pop sound has distinctly American roots, with influences from Brian Wilson to Burt Bacharach to Big Star's Alex Chilton, who guested on the album.

"At the time we were recording the album, the Big Star reunion was happening, and they played in Glasgow. McAlinden was with us, and was chatting away with Alex. And he said, "You've got to get to the studio."

We went and picked him up, thinking he was just coming down to listen, but he walked in with his guitar. So I thought, "Wow! He also heard what we'd done, and said, 'People are going to listen to this for a long, long time.'"

The album "Superstar" was recorded at Riverside Studios on the (Continued on page 36)

Women's Health Issues Get Their Due At Sony-Sponsored Benefit Luncheon

LADIES WHO LUNCH: Under the guidance of executive VP Michele Anthony, Sony Music Entertainment was to present the first "Women's Health '94 Luncheon" on May 13 at the Sony Club. Open only to women in the music industry, the occasion was to feature speakers from Memorial Sloan-Kettering Cancer Center addressing the topics of overall wellness, early detection of breast cancer, and an issue that knows no gender boundaries—stress management.

Tickets for the luncheon were $150, with the entire amount being divided between the Kristen Ann Carr Fund and the Memorial Sloan-Kettering Breast Cancer Research Center. The one problem: The Sony Club holds only 60-65 people, and the demand for tickets was so great that Sony had to create a waiting list.

To all this, we say: hear! hear! Though all the various events and charitable organizations it supports, from the T.J. Martell Foundation to LIFEbeat and Nordoff-Robyn, the music industry has proven to be more than generous with its time and dollars, but this is the first function we're aware of where the money raised has been earmarked specifically for a disease that predominately strikes women. We also like the idea that the event is as much, if not more, an awareness campaign than a fund-raiser. Roasts and salutes are fine, but it never hurts to enlighten and inform women where it'll make the biggest impact.

According to a Sony Music Entertainment spokesperson, the idea for the luncheon came about when certain members of the company were "trying to figure out which issues needed more attention and which ones we wanted to focus a bit more on. One of them was women's health. The Kristen Ann Carr Fund is a favorite organization that we like to support, and the breast cancer is such a hot topic and is very important to women, we decided that would be of interest."

The Kristen Ann Carr Fund, which is dedicated to cancer research and is administered by the T.J. Martell Foundation, was established last year after the death of its namesake, the 21-year-old daughter of writer Dave Marsh and Barbara Carr, Bruce Springsteen's co-manager.

"I love this whole idea, and I think it's wonderful how all the women have responded to it," says Carr. "Kristen had been through so much and had been to so many doctors, and they never had a check-up?" This represents part of her spirit and her grown-up side."

Julia V. Marmack, director of special gifts for the Memorial Sloan-Kettering Cancer Center, says the event marks a first. "This is a first for the Memorial Sloan-Kettering Breast Cancer Research Center, and a first within the industry, where women's issues are being addressed [in this way]. We're really excited about being involved."

Sloan-Kettering's involvement extends after the luncheon. Included in a package given to women after the event is information on the "Be Smart" program, through which the center brings a mobile mammography machine to corporations and gives mammograms at cost.

Given that Sony is calling this the "first" luncheon, we can only hope its involvement will continue as well, or that other labels will sponsor similar events. A Sony spokesperson says the company most likely will pursue similar events that may include other beneficiaries. "I think certainly the one thing that will prevail will be that [the event] will address topics that relate to women."
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Artists & Music

New Orleans Jazz & Heritage Festival Stays True To Its Roots

BY NICK MARINELLO

NEW ORLEANS—It has been 25 years since the first New Orleans Jazz and Heritage Festival brought 250 musicians together to play to an audience half that size. As the event hit its quarter-century mark, an estimated 421,000 people occupied the infield of the New Orleans Fair Grounds race track for seven days from April 21 to May 1, listening to more than 370 acts perform on nine stages.

Beyond record-breaking numbers in both attendance and performers, this year also was distinguished by a commemorative prefestival second line parade in downtown New Orleans. The festival, however, remained true to its roots in offering a mix of modern and traditional jazz, blues, R&B, Cajun, zydeco, gospel, country, and bluegrass, performed primarily by local and regional artists. Typically, there was a liberal sprinkling of big-name acts, too, including performances by Little Richard, Aretha Franklin, the Band, Willie Nelson, the Allman Brothers Band, Boz Scaggs, Jimmy Buffett (who was joined on stage briefly by Lenny Kravitz), Etta James, B.B. King, Randy Newman, Ry Cooder, and Robert Cray.

While much of the festival seemed substantially unchanged from years past, executive producer Quint Davis says the event underwent an evolutionary transformation this year.

"I think this year was one of those landmark stepping stones that happens to the festival every eight to 10 years," says Davis, who believes that several logistical changes, including the doubling of the number of portable toilets on hand, substantially improved the "functional reality" of the event. "Our goal is to focus the awareness of the world on the fundamentally noncommercial forms of music such as jazz, gospel, and zydeco, and have a festival this size. On another level, I think a lot of people have found out about the festival and have come to feel that the fest is an important institution for American culture."

The festival also is an important institution in the local economy. According to an economic survey conducted last year, the 1993 New Orleans Jazz and Heritage Festival brought $318 million to the local economy, with 41.8% of attendees arriving from out of town.

Beyond the numbers, and even the performances themselves, the festival also serves as a kind of water cooler for the industry, where the buzz of shop talk is music to everybody’s ears. Here then, are some random notes collected from around the festival:

• Look for a CD compilation of rare Greg Allman tracks to be released before the end of the year as part of PolyGram’s Chronicles series. The compilation is being assembled by the Allman Brothers’ tour manager and archivist, Kirk West. "I spend weeks at a time in the vault at PolyGram, people’s garages, and other places, just sorting through tapes," says West, who also plans to create a mail-order label, licensed by PolyGram, through the band’s fan club. "Every two to four months, we’ll put out classic concerts such as live at the Fillmore, Watkins Glen, and New Orleans Warehouse," added West, who predicted that the direct-mail CDs will be available by October.

• Marcia Ball will have a new release on Rounder this summer titled "Blue House," which will feature a cover of Professor Longhair’s "Red Beans" as well as eight original tunes by Ball. A regular performer at the jazz festival, vocalist/pianist Ball delivers New Orleans R&B with a Texas twang. "Blue House" was recorded at Willie Nelson’s Pedernales studio in Austin, Texas. "There’s a country club atmosphere at the studio," says Ball; "it’s kinda like ‘cab and putt.’"

• Bluesman Buddy Guy also has been recording in Austin. According to road manager Frank Gallagher, Guy has been laying down tracks with Double Trouble for an upcoming CD on Silverton. Guy also will make a live recording of sets played during May at Irving Plaza in New York and at his Legends club in Chicago.

• Al Jarreau did not perform at the Fair Grounds but was in town to attend a Quest/Warner Bros. party promoting "Tenderness," a longform video from Warner Reprise Video that will accompany his new Quest album of the same name. The video, which features interviews and 10 of the album’s 12 tracks, is scheduled for release May 24.

• Also at the Warner party was 19-year-old trumpet player Derrick Shebbe, whose first CD, "Spddie’s Back," will be released on Quest/Reprise May 10. Shebbe, a New Orleans native who has been a player in the Red Hot Brass Band, was signed by Quest CEO Quincy Jones. "Spddie’s Back" was produced by Delfayo Marsalis, brother of Wynton and Branford Marsalis, and features Branford on saxophone as well as family patriarch Ellis Marsalis on piano.

• Producer/musicians Harold Battiste, who teaches with Ellis Marsalis in the University of New Orleans’ jazz studies program, has just released: "A Tribute To Edward Blackwell" on his AFO (All For One) label. Battiste, who played saxophone with Blackwell in the American Jazz Quintet in the mid-50s, described the late Blackwell as "the spiritual leader for us young players." The CD features a live 1956 performance by the quintet.

• Fans of modern New Orleans jazz can look forward to a new release by the Tony Dagradi Trio on the local Turnip Seed label. The trio features James Singleton on bass and Johnny Vidacovich on drums.

• During the festival, local diva Wanda Rouzan introduced a CD titled: "It’s What I Do" on her own Huckle Buck Records label. Rouzan, a staple of local clubs and musical theater, including a long-running portrayal of Billie Holiday, gathered some of the city’s hottest players for the session, including Scott Goudet, Wardell Quzerque, David Terkawnowsky, Chris Severin, Herlin Riley, and Carl LeBlanc.

• A hub for much of the independent distribution on the festival grounds was the Sound Warehouse Continued on page 34

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CAMPAINING HARD: Hard Core Marketing has put together a retail campaign for two touring Zoo Entertainment metal acts: Crowbar and Varga. The marketing company targeted 500 retailers with custom-designed "Get Greedy Wallets." The photo or business card sections of the black, velour wallets contained photos of the bands, a Hard Core Mar-


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, nor in the top five of any Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately considered for inclusion on the Heatseekers chart. All albums are compiled and ranked on the Heatseekers chart, and a new album is released on Billboard magazine's "Wanted List" for each issue. The chart is published weekly, and albums are updated monthly, with a report made available online at Billboard.com. The chart is a good indicator of emerging artists and their potential for success in the music industry.

The Heatseekers chart is a valuable tool for industry professionals, including music managers, publicists, and record labels, as well as fans and music enthusiasts, as it provides insights into the current trends and emerging talent in the music industry.
A New ‘Thang’ From Ex-Girlfriend
Reprise Quartet Sharpens Image With 2nd Set

By J.R. Reynolds

LOS ANGELES—When Ex-Girlfriend returns with its second Reprise set, "It's A Woman Thang," it will boast stronger vocals, additional producers, and a sexier sound. The label believes the enhanced package will help the group fulfill its commercial promise.

"It's a women-of-the-'90s thing," says group member Stacy Francis of the album. "You always get the man's take on matters of romance. Well, our album talks about things from women's point of view. We think it's good to offer a sensual perspective from a woman's side.

Monica Boyd, Tiha Hunter, and Julia Roberson round out the group. Francis suggests that they may have missed the regard the group received upon its last album. "Last time out, we wore big jeans and boots," says

Francis. "I think that because En Vogue came out a year earlier, people weren't ready for boots and jeans, so maybe we were ahead of our time. I also didn't quite go strong enough with that look, because TLC came right after us and went overboard with that kind of gear, and everybody accepted it.

"Their original image was kind of tomboy-ish and very hip-hopish—very similar to the image that I was going for," says Group VP of A&R development for Reprise. "Now it's street-saxy, but more feminine."

Baker admits the act's first album was not as successful commercially as the label might have hoped, but stresses that Ex-Girlfriend's image change was not a result of that first album's mixed results. "It wasn't about what we could do to change their image—it was more about the girls maturing and evolving.

Full Force handled production chores for the first album, but the team's efforts were supplemented on the new set, which will be released July 19. Says Francis, "We're still with the same production organization, Forceful, but we worked with different personnel, and that's probably why we got to sing more, which gave us a chance to show greater vocal range."

A Musical "Treat." Elektra Entertainment artist Angela Winbush celebrates the release of her self-titled album at a party in Los Angeles. Her current single, "Treat U Rite," has reached the top 10 on Billboard's R&B Singles chart. Her upcoming single is a cover of Marvin Gaye's "Inner City Blues." Shown, from left, are radio personality Frankie Crocker; Winbush; Ronald Isley; Winbush's husband; and Joe Morrow. Elektra VP of urban marketing.

Al Jarreau Tries A Little 'Tenderness' On New Live Set From Warner Bros.

On His Latest Set from Warner Bros., five-time Grammy-winning vocalist Al Jarreau feels he has captured some special moments. The album, "Tenderness," was recorded live over five days before an intimate studio audience.

The album is not Jarreau's first live recording, but he considers it unique, largely because much of the material was fresh. "The earlier [live recordings] were typical, in that a band—any band—or any artist out on tour could have recorded them."

But for the new album, he says, "We did standards like 'Summertime,' 'Go Away Little Girl,' 'Pry A Little Tenderness,' and 'Save Your Love For Me.' Plus, we did a couple of completely new songs: 'Dinosaur' and 'Wait For The Magic.' The result is that an attendee of the album is brand-new for the audience. And that's very atypical of a live project.

Jarreau also says the experience was special thanks to the artists assembled for the project. "I've never had a billion-dollar band to play with," he says.

Jarreau had worked with each of the players before, but "for the first time, we've never performed together in one place and at one time. He credits producer/bassist/musical director Marcus Miller as being "the captain of the ship."

"Other players on the project include Joe Sample, acoustic piano; Eric Gale, electric guitar; Paulinho da Costa, percussion; Phillipe Saisse, synthesizers; andone wife Gaddy."

Jarreau says the most challenging thing about the project was to bring all the busy artists together and rehearse for four days on material that they never recorded before.

"I was looking to do a different kind of project that brought together really gifted players, who had as their common thread the ability to fit their talents and sensibilities to the situation, and do their best work in that particular situation," he says.

Jarreau also treasures his experience working with opera singer Kathleen Battle on the album. "She has such an immense voice—but she's only so young," he says. "She's got all the courage in the world to jump in with these jazz people."

As we all know, opera and jazz are about as different as night and day—specifically in that classical opera is stringent in style, requiring disciplined adherence to every written note, whereas jazz is just the opposite, encouraging artists to "go out and be as creative as possible."

So for Battle to be in the midst of what might have been perceived as undiscovered artists must have been unsettling. But Jarreau says Battle found her own methods of improvising. "She created on her own [some] rifts that weren't written, and I bet you won't be able to tell the places that she did it."

Jarreau is planning to begin a world tour in Europe next month. In August, he returns statewide to headline the first-ever national Playboy Jazz Festival tour. In late fall, he will resume his own tour in the Far East.

Music Monitor: Give a listen to Zane Massey & The Foundation's "Soul Of Grand Central." The Bart Records set features a scruptious assortment of easy listening, jazzy tracks. Massey's sax play places the cruiser in grooves, particularly on "Hip Hop Jazz," which features a friendly rap line. Also included are Latin sounds that will energize your soul. And to top things off, the album cover art features cool black-and-white photos of Grand Central.

Amplification: The $10,000 check that was presented by the Arista Reaching And Teaching campaign for BETs community education program, BET On Learning, also included contributions by Denise Brown-Noel; Whitney Houston's management firm, Nippy Inc.; and Robyn Crawford's Angelway Artists Inc.
U.S. Court To Rule On Funkadelic Songs

Two Publishers Dispute Ownership Of Clinton Classics

**BY CHRIS MORRIS**

LOUIS ANGELES—A federal judge in New York is in the process of sorting out who controls the publishing rights to songs on four classic Funkadelic albums released last year by L.A.-based Priority Records.

In January, Priority filed a complaint in U.S. District Court in New York, seeking a determination whether Snoop Dogg, Mich.-based Bridgeport Music Inc. or L.A.-based Tercer Mundo Inc. is the rightful owner of copyrights to songs penned by Funkadelic lead George Clinton.

According to the Priority filing, the label licensed the masters to four late-1960s Funkadelic albums—"Hardcore Jollies," "One Nation Under A Groove," "Uncle Jam Wants You," and "The Electric Spanking Of War Babies"—from Tercer Mundo last August.

(1) Priority previously had determined through the U.S. Copyright Office's clipping process that Bridgeport controlled the copyrights to the songs contained on the albums, and agreed to make quarterly royalty payments to the firm.

Bridgeport claimed it obtained rights to the songs from Clinton through assignments in 1982 and 1986.

However, an attorney for Tercer Mundo contacted Priority in September, alleging that Bridgeport had obtained the rights to the compositions "by way of a forgery," and that payments to Bridgeport would be made "at your peril." Tercer Mundo claimed it had rights to Clinton's publishing, citing agreements signed by Clinton in 1981 and 1992.

Following the initial District Court filing, attorneys for Priority filed a memorandum with the court. "We put in our position that favored Tercer's view of the situation," says Priority's attorney James E. Daniels.

The disputing parties in the case have since filed their evidence in federal court, and Judge Lawrence McKenna must now decide which company holds the publishing at issue.

"My hunch is that a decision will come soon, but there's no way of forcing the judge to decide one day or the next," Daniels says.

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**REPRISE'S EX-GIRLFRIEND SHARPENS IMAGE WITH SECOND SET**

(Continues from preceding page)

this time.

Initially, Baker says, the group had trouble finding the right kinds of songs for the album. "They had complete freedom, but weren't satisfied with the end product, so we scraped a lot of the tracks and went out in search of some additional producers who brought in some new ideas, which really energized the project."

Other featured producers are multi-talented talent R. Kelly, newcomers Tricky & Sep, Paul Walker, Hidden Agenda (a Full Force-discovered New York team), and Carl Sturken and Evan Rogers, who produced the first single, "I'm In Your Sex." Ex-Girlfriend also got its feet wet in co-production and songwriting on "It's A Woman Thing." Says Francis, "We wrote together, "Take Me Away," and we're planning to become more involved in songwriting, so we got a publishing deal with Warner/Chappell. It's great having more control with our careers."

In its absence of more than two years, Francis says Ex-Girlfriend has grown more than just musically. "Business-wise, we've developed, too," she says. "We've changed management and now work with Ramon Hervey, who's what we really needed because he's helped us give direction through his input. He's always coming up with creative ideas that keep us moving forward, and that's part of why this album turned out so well."

The Grammy V.P. called music promotion for Reprise, reports that promotion at top 40/hip-hop and top 40/mainstream will follow closely behind the R&B radio hurdle, or "it will be right there with us when 'I'm In Your Sex' drops May 31 to radio."

In order to boost word-of-mouth on the set, Thraisher says, "We'll be releasing it to college radio earlier—on May 24—along with issuing vinyl to the mix show guys and clubs. The re-release will be preceded by a videoclip that will be serviced "to all appropriate outlets, including BET, the Fox, and MTV."

"You'll be seeing a lot of visuals during this campaign," he adds. "We'll be heavily using retail posters, mailers, as well as drops for radio. You will definitely know that Ex-Girlfriend is out there."

Reprise's Baker says, "'X In Your Sex' is the first single because the track offers a certain certainness, young people are really into that kind of song right now."

The thing Ex-Girlfriend loves most about being performing, and Baker says the label is planning to take the group on the road for a concert tour. "It's anxious to get out there," she says. "We're looking for a fall tour at the earliest. Our priority right now is getting out the music."

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**DANGEROUS TRIO**

Dangerous Trio. Dangerous Records chief Ronnie Phillips, who assembled members of the Los Angeles gangs Bloods and Crips for the album "Bangin' On Wax," has just completed a new set featuring Tweedy Bird Loc. The album, "Gangsta Tweed—No Hoods Barred," will be distributed by PumpQuality Records. Phillips, center, fine tunes the project with co-producer Dwayne Fingaz, left, and Tweed.
Billboard

Hot R&B Airplay

Composed from a national sample of similar broadcasted by Broadcast Data Systems' Radio Track Service. 74 R&B stations and on the evening of May 21, 2000. Songs riveted by gross impressions, compiled by interscoring exact times at airplay with Arbitron listener data. This data is used in the Hot R&B Single chart.

Hot R&B Singles A-Z

Composed from a national sample of POS (point of sale) tracked 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.

Billboard
NEW AT LAST: “Bump N' Grind” by R. Kelly (Jive) held on to the top of the Hot R&B Singles chart just long enough to break Whitney Houston’s record for “I Will Always Love You” (Arista) as the single with the most consecutive weeks at No. 1 on this chart. But, so what! The new No. 1 also was written and produced by Kelly. “Back & Forth” by Aaliyah (Blackground) may be one of the fastest-breaking new singles. It has been on the chart for only four weeks. It was set up very nicely by a snippet on the back of Kelly’s remix of “Bump.” Jive laid a strong foundation, and the single entered the chart at No. 18. It is No. 1 in airplay at WKVV Milwaukee, WVA, WUSI Philadelphia, KJLH Los Angeles, and WNOO Chattanooga, Tenn. It is top five at 11 other stations, and ranks No. 6 on the airplay-only chart. Its sales increase by 38%.

LOOKS CAN BE DECEIVING: The top of the singles chart is jam-packed with hits, and three records get forced back on the chart even though they made reasonable gains. “The Most Beautiful Girl In The World” by the artist formerly known as Prince (NPG) continues to sell, and moves up 4-3 with a bullet on the sales-only chart. It increases in sales by 30%. “Got Me Waiting” by Heavy D. & The Boyz continues to make gains at radio, and moves up 11-9 on the radio-only chart. “Sweet Potato Pie” by Dumino (Outburst) gains enough sales to bullet on the sales-only chart while moving back 9-10. Real information on radio and sales isn’t always neatly packaged, but it reflects just how these records stack up.

GREATEST GAINS: “I Miss You” by Aaron Hall (Silas) nab’s the airplay award and moves up 56-34. It’s No. 1 in airplay at KJMS Memphis, WQMG Greenboro, N.C., WROU Dayton, Ohio, and WFAX Columbus, Ga. It’s top five at four other stations: WUSI Philadelphia (No. 5), WOWI Norfolk, Va. (No. 2), KJLH Little Rock, Ark. (No. 2); and WEAS Savannah, Ga. (No. 3). The video to this song is unusual in that it may have the saddest storyline I’ve ever seen—you almost cry real tears.

THE NEW YORK HILTON AND TOWERS is the site of the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 8-10. Seminar events will kick off the morning of Sept. 8, following the previous night’s MTV Video Music Awards at Radio City Music Hall. Registration will open Sept. 8. The radio business seminar, geared toward PDs, MDs, and label promotion executives, will include interactive sessions and training workshops Sept. 9 and 10 hosted by Billboard sister company Broadcast Data Systems, giving registrants two opportunities to attend. In addition, the seminar will feature sessions and keynote speeches focusing on the recent changes in all facets of the radio business. Format-specific gatherings also are planned for AC, album rock, country, Spanish, modern rock, R&B, and top 40. The Billboard/Airplay Monitor Radio Awards will be held Sept. 10 as the seminar’s closing event. The nomination process is underway. Ballota containing the complete list of nominees will appear in the July 2 Billboard and the July 1 Airplay Monitors. The New York Hilton and Towers, located at 1335 Avenue of the Americas, is charging seminar attendees a rate of $160 a night for single- and double-occupancy rooms. Reservations should be made by Aug. 19, and can be obtained by calling the hotel at 212-906-7000 and mentioning your’re registering for the Billboard/Airplay Monitor Radio Seminar. I expect this will be a conference not to miss.

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COLUMBIA

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Michelle Weeks Heads For The Mainstream

MICHELLE WEEKS sure gets around.

Not since Jocelyn Brown’s reign as the omnipresent voice of the ’80s club era has one performer led her pipes to so many records with so many different acts, producers, and labels. But while Brown struggled for rightful respect and visibility, Weeks is taking advantage of what she views as the somewhat higher industry consciousness of the ’90s and has begun to mold a string of juicy international club hits into a vehicle sturdy enough to carry her through a journey into mainstream water.

“I think there are still a lot of people who are narrow minded and cannot see the forest for the trees when it comes to the range and talent of a dance music singer,” she says. “But I also think that there’s now a much greater awareness potential for a woman to grow from the clubs and get the props that others couldn’t. When I hear ‘Show Me Love’ (by Rob S.) on the radio, I get encouraged.

Don’t be surprised if the New Jersey-based singer’s most recent gem, “Never Leave You Lonely,” recorded with Diva Convention, is as successful as its predecessor equally active play. Available on Pick-Up Q-Records, the wickedy contagious single was produced with a smart, melodic ear by Eve Nelson and remixed to groove superlivity by Stonebridge and Rob Nice. Bolstered by a solid import run several months ago on Sweden’s Clubvision label, the track is now well on the road to becoming a peak-hour floor filler, and is already seeping onto crossover radio mix-shows.

It is interesting to consider how Weeks’ ever-full plate of projects has the performer occasionally competing with herself for turntable time these days. Besides “Never Leave You Lonely,” she can also be heard belting on “How Em You Do It” with “Bonzai Jim” Caruso on Class X. Besides, and on the A-side “Hey?”/“Get That Down Pat” as Skee W. on Dance Baby Records. Plus, we hear that there are a couple one-off singles in the offering.

“Sure, there are times when I worry about spreading myself thin,” Weeks says. “But I also think that you have to grab a good opportunity when it comes your way. I look at each record I do as a chance to show something different about my voice. Each of these records has something distinctive that is interesting for me to explore.

We wholeheartedly agree. A lesser talent would be swallowed by such a high volume of releases, but Weeks approaches each record with the chameleon-like quality of an actor. Seemingly without breaking a sweat, she can swerve from haughty and fun to dark and intense. That ability is logical given Weeks’ rich history in theater and film.

She began her career at the age of 14 in the Broadway production “Marahil,” which was followed by a string of roles in first-run shows including “Miss Behavin’,” “Beachie,” and “The Tap Dance Kid.” Among her film credits is “Little Shop Of Horrors,” in which she appeared as Ronette, one of a trio of doo-wop girls. Later, Weeks put her childhood upbringing in gospel music and church singing to good use when she featured on the Quincy Jones spiritual collection, “Handel’s Messiah: A Soulful Celebration,” on which she gave a moving rendition of “Glory To God.”

“Everything adds up after a while, and you eventually find yourself with the seasoning to handle tough material,” Weeks says. “It sets you apart, and, hopefully, makes you special.”

And this is perhaps the best way to describe Michelle Weeks. Justice prevailing, she will not be doing one-off singles for much longer. In between promotional appearances for “Never Leave You Lonely,” she and manager Kate Phillippe are shopping a demo for a major-label album deal. Much of the material, overseen by Nelson, runs through a stylistic gamut of retro-funk, trendy jack and, of course, vigorous pop/ house flavors. And if that is not enough to keep her hopping, Weeks is currently drafting a few plans to write and produce about a woman who contracts AIDS.

“You cannot just rest on one thing in this business,” Weeks says. “I have a lot of interests, and a lot of things that I want to share with the world. I have to blow people up from day-to-day problems, and sometimes you want to shake them up, and educate them. Doing both is a good run. Luckily, I have lots of energy.”

TRIBAL DANCE: German producer Claus Zundel sums up the motivation behind the creation of Big Beat/Atlantic act B-Tribe and its breakthrough hit, “Ivista Fatale,” quite eloquently.

“When a flamenco singer is wailing for five minutes at a time, everyone-listens quickly. It’s enspiring and powerful. As the ladies get up to dance, they cross themselves. It’s like a religion. I wanted to capture this process of worship.”

He has—but with a twist. The jams that comprise “Ivista Fatale” are initially jarring, but ultimately satisfying blend of pure flamenco melodies and cutting-edge dance rhythms drawn from electro/ambient, hip-hop, and house sectors. Zundel’s obvious vision of bringing the mostly unappreciated wealth of flamenco to a broad, streetwise audience makes for an album that will appeal not only to fans of Enigma and Deep Forest’s brand of culturally driven dance music, but also to gourmets in urban corners of the world.

“There was a tremendous amount of creative and emotional freedom in making this album,” Zundel says. “I didn’t feel tied to strict song structure—there were no rules. The idea was to be true to the culture, but to also move through the process in a primal fashion; if something felt good, or sounded good, then we used it. On a few tracks, I was only limited was my own taste.”

Sophisticated club-goers will know Zundel from his past productions for Chaka Khan and Sydney Youngblood. In fact, Zundel has recently completed a new project with Youngblood that should be released before the end of 1994. B-Tribe jelled in his brain after moving from Germany to Ibiza.

“I learned to speak Spanish and started hanging out with locals,” he recalls. His love affair with flamenco music began at 13 when he was a young record company answering his fans’ requests with a portable DAT machine. After gathering 250 performances, Zundel began to process the music in his digital studio. He assembled bits and pieces over modern dance grooves.

“Many of these producers are famous flamenco artists,” he says, and “I was free to record them as long as I didn’t reveal their identities.”

The project little cut already has gotten a heavy dose of exposure in clubs throughout world. Big Beat is about to launch a multi-format attack on the forthcoming single, “You Won’t See Me Cry,” which marrying cathartic male chants and breathy female cooing to the major-key melody from Vangelis’ “I’ll Find My Way Home.” The track has a warm, punging midtempo personality that has the potential to be one of the sleeper hits of this summer. Club jockeys have found remixes by DJ FFX and more than worthy of their time, though we think Zundel’s original concoction is the real deal, and is not to take a commercial backseat.

In fact, as we dive in “Ivista Fatale,” for the McFadgen. St time, all we can wonder is what unusual new ideas are flowing inside Zundel’s brilliant, creative mind. He certainly has set an incredibly high standard.

NOW SERVING: Arista has dusted off Aretha Franklin’s timeless “Jump To It,” bringing in fab producer D.J. Mackintosh to refashion it for clubs with vibrant trance/house colors. Franklin’s vocal seems to take on a new edge when sewn into the thick bassline that Mackintosh has woven. The actual song also now seems a bit fresher, and more energetic, due in part to the array of ear-catching synch productions that have been added. A job well done. Destined to be an across-the-board smash, this one should click particularly well with DJs who couldn’t go the distance with the previous “A Deeper Love”.... It’s heartbreaking how underappreciated Reprise band D: Ream continues to be in the U.S.—especially given its comparatively multiformal success overseas.

How anyone can resist the group’s combination of cheesy, long-lasting hooks, solid rhythms, and Peter Cunnah’s appeal voice is truly beyond us. The label will take another stab at radio next month with “U R The Best Thing,” which gets a second lease on life via the soundtrack to “Naked In New York.” Club jocks have offered Paul Oakenfold’s spakin’ U.K. import remixes at the same time.... D-Ream’s Warner Bros. label mate Ultra Nate has just returned from a tour of Japan, where her gourmert “One Woman’s Insan-
### CLUB PLAY

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<thead>
<tr>
<th>WEEK</th>
<th>TRX</th>
<th>WEEK ON</th>
<th>CHART</th>
<th>TITLE</th>
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<td>NOW HOW WOULD YOU LIKE ME</td>
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<td>ULTRA NATE</td>
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<td>GOOD TIME</td>
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<td>MOVING ON UP</td>
<td>EPIC 77417</td>
<td>M PEOPLE</td>
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<td>CHERIE &amp; THE DAVID CARLSON SOUNDS</td>
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<td>26</td>
<td>6</td>
<td>COME ON AND DO IT</td>
<td>MUSICAL MUSIC</td>
<td>SFF PROJECT</td>
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<td>CHEBBA BARGAIN IMPORT</td>
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<td>16</td>
<td>14</td>
<td>10</td>
<td>WHEN YOU LOVE SOMEONE</td>
<td>MUTE 63254</td>
<td>DAVID HAASE</td>
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</table>
NASHVILLE—After months of planning, “The Road” is finally getting pavered, and it’s starting to look like a very broad super-highway.

“The Road,” the umbrella logo for a variety of country music-oriented properties, is designed and financed by Tribune Entertainment Co. of Chicago. A television component has been cleared to air locally in more markets this fall, and the first of a series of “The Road”-themed concerts was scheduled for May 12 in Mobile, Ala.

Besides the television and concert elements of “The Road,” there will also be home videos, pay-per-view specials, syndicated radio programs, live performance clubs, and direct merchandise sales.

Tribune Entertainment president/CEO Don Hacker says his company has budgeted more than $30 million for the rollout phase of “The Road” during the next two to three years, which amounts to a lot of investment, he notes, “but it’s something we really believe in and want to do with the sort of quality that the Nashville community will be proud of. And that takes a commitment—not only of money, but also of quality and time.”

Hacker currently is meeting with potential advertisers for the varied entertainment package, and says he will announce the first ones to sign on in the next two to three years. “This is Tribune Entertainment’s particular areas of expertise and was its first priority,” according to Hacker, who knew that it had to offer more. “In this day and age, you need to impact the audience in a lot of different ways. So we want to do this to make this effort, we need to do it on a lot of different levels. We knew that to attract the audience, and that we felt important, we had to serve their needs—which go beyond television and radio.”

High Five is the news program for “The Road” (Billboard, Jan. 22).

High Five also produced the critically acclaimed TV special “The Women Of Country.” It will be transformed into the first home video to bear “The Road” logo and will be released through ABC Home Video by the end of this year.

Jim Corby, Tribune Entertainment’s VP of creative services, reports that “The Road” will be carried in prime time either Saturday or Sunday on all eight of the company’s independent TV stations: WFIX New York, WNON Chicago, KTLA Los Angeles, WLVI Boston, WPHL Philadelphia, WGNO New Orleans, WGNX Atlanta, and KWGN Denver.

These stories, written by Corby points (Continued on page 30)

When A Simple ‘Thank You’ Would Suffer
In Acceptance Speeches, Blatter Takes On New Meaning

IN OTHER WORDS: “Wow! I really wasn’t expecting this. I’m still knocked out at just being nominated. I don’t know what to say. Well, let me start by thanking my manager, Larry Tentschel . . . my lawyer, Neville Asp . . . my producer . . . and all the people at my label. Oh, and thanks to the fine folks at radio who play my records. You’re all special. This award is for all of us.”

To the unknown artist (and don’t get me started on the dismal state of ear education in this country), the acceptance speech above is so much nervous blather and is virtually interchangeable with all the other faux reassurance remarks that have gone before it. Not so, my confused compadres. It thrives with revealing nuance.

Like great art, which inevitably conveys the psychology of its creator, an acceptance speech always hints at that which the speaker declines to say outright. In order to decipher such a speech, the listener must keep in mind three key indicators: order of mention (who’s thanked first, second, third, etc.); specificity of mention (whether the person thanked is named or merely alluded to); and frequency of mention (how many times a person’s name comes up during the course of the awards show). From these three indicators, we can deduce who is currently significant in the industry and who is not, as well as determine the general level of bitterness infecting the recipient.

Applying these principles to the speech above, for example, we can see that the manager remains at the top of the pecking order, either because he is new and is still the beneficiary of his client’s naiveté or because he has something on the client. The lawyer is still formidable— he’d better watch his back. And the poor, unnamed producer is obviously on his way to doing custom sessions. As for the “people at my [unspecified] label,” they are so removed from the honoree’s regard and affection that he can’t even remember all their names (a “team.”)

The line about “the fine folks at radio who play my records” suggests that the artist is really steamed at the oafs at radio who don’t. His assertion that the award be kept “in his house” is an oblique way of saying that it isn’t worth fighting over.

In years past, it was common for award winners not only to thank God for their good fortune but also to go into exhaustive detail about how they arrived at this position of success. Today, they fail to recognize that He also has a keen sense of mischief, a trait that must be hedged in their loss of label deals. Prudence has since prevailed.

Makin’ the rounds: The Nashville Songwriters Assn. International alerts us that California songwriter Alan Roy Scott was a key player in the project that took 10 Nashville writers to Romania to compete with natives of that country (Billboard, May 7). Scott is a veteran organizer of and participant in international music festivals, says NSAI executive director Pat Rogers. He was a founder of the “Music Speaks Louder Than Words” project, a collaboration between American and Russian songwriters that resulted in an album on Epic Records.

Jean Stromatt has joined Tessler-Mahar Talent, a Nashville booking agency that handles such acts as Bill Anderson, Little Jimmy Dickens, and Porter Wagoner . . . Mandy Barnett, an 18-year-old singer from Crossville, Tenn., has won the nationwide search for an actresses to play the lead role in “Always . . . Patsy Cline.” The musical will have a five-month run at Nashville’s historic Ryman Auditorium, which opens in June after extensive repairs and modernization.

Former talent booker and manager Jim Halsey has been named director of music business for Oklahoma City University. The university is inaugurating a new Bachelor of Science degree in music business. In addition to overseeing the curriculum, Halsey will teach a beginning and advanced seminar in the music business.

MARK YOUR CALENDAR: On June 7, the Country Radio Music Awards show will be broadcast live by satellite to participating stations from the Tennessee Performing Arts Center in Nashville. Billy Dean will host the show . . . The 1994 Rocky Gap Music Festival is set for Aug. 4-7 at Rocky Gap State Park in Cumberland, Md. Performing will be the Baltimore Symphony Orchestra, Emmylou Harris, Neal McCoy, Merle Haggard, Tammy Wynette, John Anderson, Bill Harrell & the Virginians, Northern Lights, Daron Norwood, Marty Raybon, the Bellamy Brothers, Victoria Shaw, Billy Ray Cyrus, Claire Lynch, Lonesome River Band, the Mavericks, Shenandoah, Tracy Lawrence, and Wynonna.

SIGNINGS: Becky Hobbs, Eddy Raven, and Banjomania to recording deals with Intersound/Branson Entertainment.
### Billboard Top Country Albums

**FOR WEEK ENDING MAY 21, 1994**

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<thead>
<tr>
<th>WEEK-ACTIVE</th>
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<th>TITLE</th>
<th>LABEL</th>
<th>PRICE POINT</th>
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<td>1</td>
<td>TIM MCGRAW</td>
<td>CRAZY</td>
<td>EMI</td>
<td>$9.98 (15.98)</td>
</tr>
<tr>
<td>2</td>
<td>REBA MCENTIRE</td>
<td>GREATEST HITS</td>
<td>MCA</td>
<td>$19.98 (34.98)</td>
</tr>
<tr>
<td>3</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>RHYTHM &amp; COUNTRY</td>
<td>MCA</td>
<td>$14.98 (25.98)</td>
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<td>VARIOUS ARTISTS</td>
<td>IN PIECES</td>
<td>MCA</td>
<td>$14.98 (25.98)</td>
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<td>5</td>
<td>ALAN JACKSON</td>
<td>A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)</td>
<td>MCA</td>
<td>$19.98 (34.98)</td>
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<td>PAUL TILLS</td>
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<td>MCA</td>
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<td>BROOKS &amp; DUNN</td>
<td>WORKIN' MAN</td>
<td>MCA</td>
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<td>RANDY TRAVIS</td>
<td>THIS IS ME</td>
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<td>VINCE GILL</td>
<td>NO DOUNT ABOUT IT</td>
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<td>COLLIN RAYE</td>
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<td>PATTY LOVELESS</td>
<td>ONLY WHEN I SMILE</td>
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<td>MARY CHAPIN CARPENTER</td>
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<td>LITTLE TEXAS</td>
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<td>SUZY BOGGUS</td>
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<td>DOLLY PARTON, LORRETTA LYNCH, TAMMY WYNETTE</td>
<td>LOOKIN' WHAT'S REMINDERS OF COLLECTED</td>
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**Compilations**

- **ABANDONED**: 9.98, 15.98
- **HAPPY-TOGETHER**: 9.98, 15.98
- **THE BEST OF JUDAS PRIEST**: 9.98, 15.98
- **THE BEST OF THE JUDAS PRIEST**: 9.98, 15.98
- **THE VERY BEST OF CONWAY Twitty**: 9.98, 15.98
- **THE VERY BEST OF CONWAY Twitty**: 9.98, 15.98
- **THE BEST OF THE JUDAS PRIEST**: 9.98, 15.98
- **THE PRETTY LADY**: 9.98, 15.98
- **THE PATSY CLINE STORY**: 9.98, 15.98
- **THE BEST OF THE JUDAS PRIEST**: 9.98, 15.98

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan**
TRIBUNE GETS 'THE ROAD' ROLLING
(Continued from page 28)
out, reach a quarter of the country's popular television stations that have agreed to carry the series are added in, "The Road" will be available for viewing in at least 50% of American homes.

The syndicated radio programs, Corby says, will run two hours a week. They also will include live performances of the original TV series and portions of the musical performances and interviews that are broadcast on TV and live in before-the-scenes radio segments. The radio shows also will feature music from young and developing artists who may get little or no exposure on the televised segments, Corby adds.

Radio, PPV BEING PLANNED
(Continued from page 28)
Corby adds. Syndication will be handled through Tribune Radio Networks, under the direction of John Cowan, the former executive vice president of Republic Records Network. Winold Stillman, who earlier produced the "No Name Cowgirl" show, will produce "The Road" radio shows in conjunction with High Five.

The pay-per-view programs are still in development, coming from a number of promising shows, but are expected to begin airing late this year or in the spring of 1995. Corby observes that, country music's popularity has reached the point that it is impressing major advertisers. "They're one of the last great unmet demands to fall into place. They're getting it now."

According to Corby, the home video division will deal in everything from "by invitation only" tapes of a special concert to "something more archival."

"The Road" merchandise line was scheduled to debut at the May 12 concert. It will include logo-emblazoned denim jackets and shirts, sweatshirts, T-shirts, hats, and other items. The concepts will be marketed to the country-music scenes by Faith Hill, Hal Ketchum, the Mavericks, Trisha Yearwood, and Aaron Neville, also is the first that will be marketed for the TV series.

In addition to being sold at all "The Road" concerts, the merchandise will be advertised by direct-response programs available in "The Road" clubs Tribune Entertainment plans to set up with former Hard Rock Cafe CEO Jock Palfreeman. A variety of high-quality stuff, Corby says. "At the same time, we're also going to keep the prices down, just as we do with the concert ticket," he notes.

Pace Concerts of Houston is promoting "The Road" live shows. Upcoming ones are set for May 9 in Columbia, S.C., and May 26 in Richmond, Va. Five others will be scheduled in the West and Northwest this summer, and the series is expected to run on the eastern seaboard this fall.

While a number of sites are under consideration for the proposed chain of "Road" clubs, Corby notes, "There are a lot of people who hope to locate the first one in Denver.

COUNTRY ALBUM SALES SOARED behind the power of television. Fueled by Garth Brooks’ No. 1 album and the Academy Of Country Music Awards show, retail sales of country product increased 24% over the previous week. In comparison, overall album sales were up 9%. The big winners were the ACM awards show’s co-hosts, Reba McEntire and Alan Jackson. McEntire’s "Read My Mind" (2-2) is the week’s Greatest Gainer, with sales gains of 32,900 units; Jackson’s "A Lot About Livin’ (And A Little ’Bout Love)" (16-6) wins the Pace Setter award with a 96% increase in sales over the previous week, with a possible blossoming from the exposure are “Kickin’ It Up” (4-3) and “Life’s A Dance” (40-30) by John Michael Montgomery; "In Pieces" (7-5) by Brooks; "I Still Believe In You" (17-11) by Vince Gill; and "This Is Me" (12-10) by Randy Travis.

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**HOT COUNTRY RECURRENCE**

1. **NO DOUT ABOUT IT**
2. **STANDING OUTSIDE THE FIRE**
3. **HE THINKS HE'LL KEEP HER**
4. **I'VE GOT IT MADE**
5. **I JUST WANT TO KNOW**
6. **I SWEAR**
7. **MY WORLD (LITTLE COUNTRY GIRL)**
8. **GOODBYE SAYS IT ALL**
9. **CHATTACHOOCHEE**
10. **A LITTLE LESS TALK AND A LOT MORE ACTION**
11. **FIGHTING FIRE WITH FIRE**
12. **AS YOU GO**
13. **STATE OF MIND**

---

**HOT COUNTRY DEBUTS**

1. **THAT'S MY BABY**
2. **TRY NOT TO LOOK SO PRETTY**
3. **ONE NIGHT A WEEK**
4. **JUST ONE**
5. **TRYING TO GET YOU OVER**
6. **(WHO'S) THE STRANGER**
7. **THINKIN' PROBLEM**
8. **LIFE #9**
9. **INDIAN OUTLAW**
10. **WHOLE LOTTA LOVE ON THE LINE**
11. **FALLING OUT OF LOVE**
12. **I PAPA JOHNNY**
13. **WE DON'T HAVE TO DO THIS**
14. **IT IS NO SECRET**
15. **MY NIGHT TO HOWL**
16. **LOCKIN' IN THE SAME DIRECTION**
17. **ALL OVER TOWN**
18. **CRY WOLF**
19. **BABY NEEDS NEW SHOES**
20. **SOMETHING ALREADY GONE**
21. **HONKY TONK CROWD**
22. **O WHAT A THRILL**
23. **NATIONAL WORKING MAN'S HOMESTYLE**
24. **RUNAWAY TRAIN**
25. **RED AND ROSE GRANDE**
26. **BETTER YOUR THAN MINE**
27. **STOP ON A DIME**
28. **TAKE THESE CHAINS FROM MY HEART**
29. **WHERE WAS I**
30. **EAGLE OVER ANGEL**
31. **IF YOU COME BACK FROM HEAVEN**
32. **KISS ME, I'M GONNA**
33. **THE TIN MAN**
34. **YOU COULD STEAL ME**
35. **BAYOU GIRL**
36. **COMPANY TIME**

---

**Videotape 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.
Artists & Music

Influences Coalesce For Spanish Trio

Presuntos Implicados: It is nearly impossible not to become enamored with the soulful pop/jazz sound of Juan Lu-guido and Soledad Gi-meza and Nacho Mañó, three members of Spain’s best-selling singer/songwriter trio Presuntos Implicados. The sweet-harmonizing triplets of re coordinator. Nacho is a lover of Brazilian music, Juan Lu-guido loves classic rock, and Nacho adores soul. We not only recognize their influences, but we are free to use them to create our own sound.” So smooth is Presento Implicados that the band’s 1992 U.S. release “Seor De Agua” was tapped to be promoted by WEA Latina to jazz/NAC radio before personnel changes at the label scuttled the initiative. Unquestionably, Presuntos Implicados could score at NAC radio, though an occasional English-language track would probably be a convenient lead-in to adding a Spanish-language cut.

While she neither speaks nor has studied English, Soledad is open to suggestion if the opportunity to record in English arises. “Others have done it, so why couldn’t we?” she asks. But first things first. The band has yet to duplicate its Spanish success in other Spanish-speaking countries—except, perhaps, Chile, the only country where the group has played a concert.

Plains call for the band to launch a Spanish stadium tour in June, followed by another domestic swing to the country’s theaters and clubs. In July, the trio will perform at the Montreux Jazz Festival. Down the line, the band hopes to embark on theater and club dates in the U.S., Mexico, Argentina, and Chile. Asked whether the band’s next record will stay in the same musical terrain as “El Pan Y La Sal,” Juan Luis answers, “I believe each record is simply a thermometer of your personal experience, and I do not like to elaborate beyond that. But I think there is something that characterizes our music, and that is, our songs always carry a stamp that is imprinted as much by Soledad’s voice as by the way we compose and arrange, whether the music is Brazilian, pop, or soul.”

Olive Deserves a Shot: Over the past 20 years, venerable salsa outfit Carlos Olive y Los Sobrinos Del Juez has carved out a comfortable niche in South Florida, performing at a variety of concerts and private dates. Alas, Olive—a former producer of Miami Sound Machine during its seminal “Miami Sound” era—has not realized deserved widespread success as a recording artist. Currently unsigned, Olive is shopping a killer demo tape teeming with on-time, melodic sounds.

(Continued on page 38)
THE RISE OF LATIN MUSIC

Billboard's unparalleled commitment to the Latin market continues to set the pace as the industry reaches new heights. This year's conference will take a more in-depth and challenging look into the creativity and business of taking Latin music into the mainstream. Join professionals from around the world as they unite to examine ways of elevating Latin music to the next plateau.

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(212) 536-5018

Angela Rodriguez
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$295 Full Registration After May 6th and Walk up

*Please note: registration forms must be postmarked by May 6th for inclusion in the registration directory.
Hot Pursuit. Carl Allen celebrates the release of his Atlantic Jazz debut, "The Pursuer," with a performance at New York's Blue Note. Shown backstage, from left, are Michelle Taylor, senior director, Atlantic Jazz; Allen; Yves Beauvais, director of A&R/special projects, Atlantic; Fran Lichtman, VP of international, Atlantic; Ellis Cathey, national director of promotion, Atlantic Jazz; and Bob Kaus, senior director of artist relations and media service, Atlantic.

WALLACE RONEY MAKES A MAJOR LEAP (Continued from page 16)

cero likely will bring on another round of comparisons to Davis, the artist with whom Roney is most closely associated.

At the Montreux Jazz Festival in the summer of 1991, Roney played alongside his idol. The performance was captured on "Miles Davis & Quincy Jones: Live At Montreux." The following year, Roney was tapped to play Davis' part in "A Tribute To Miles Davis," which featured the young trumpet player blowing alongside former Miles Davis Quintet members Wayne Shorter, Ron Carter, Tony Williams, and Herbie Hancock. "I don't want [Miles Davis'] contribution and his legacy to go away, just like I don't want Charlie Parker or John Coltrane to go away," says Roney. "If it wasn't for Miles Davis, I wouldn't be where I am musically. He was my greatest inspiration on the trumpet. I modeled my trumpet playing and my outlook on music from what he did."

"He also gave me the opportunity to play with him. Not only was that a lesson for me, it also brought me exposure... Hopefully, I can justify why he did that for me."

Warner Bros.' Schultz says the Davis connection is "a double-edged sword" for Roney, and is "not something [the label is] going to go out of its way to expand or exploit."

What the label hopes to do with "Misterioso" is spread the fast-growing word on Roney as one of jazz's rising stars. "This is a handsome situation for us to be in," Schultz says. "We're not starting from scratch. Wallace has been making records for a few years, and he is a highly visible and well-known quantity at radio and with the critics."

Warner Bros. may issue a sampler of material to radio in advance of the release date, Schultz says, but the label generally plans to work the release as a whole. "The nature of this project, even more so than your usual jazz project, is that it is a complete work," he says.

Roney will support the album by playing various festival dates in the U.S. and abroad, beginning July 1 with an appearance at the JVC Jazz Festival in New York.

for "Backbeat" (which deals with young Beattle Stu Sutcliffe and his Hydra-pal JohnPaulRingoGeorge, yet has a jazz score created by Don Was). Also on the soundtrack is pianist Eric Reed.

INITIALLY YOURS: Dave Grusin and Larry Rosen—theg and the R in GRP—have established theNationalFoundation for Jazz Education to advance the cause of jazz education. The organization's first undertaking will be sponsorship of the jazz component of the 1994-95 Arts Recognition and Talent Search, an annual program overseen by the National Foundation for Advancement of the Arts. In case the wording on this item has got you bug-eyed and confused, here's an abbreviated summation: GRP establishes NFJE to aid ARTS on behalf of NFAA. L-O-N-T, anyone?

BIG BORN, CLEAN SCENE: This headline is easy: "Underappreciated Saxist Finally Gets Record Deal." Ronnie Cuber, who has spent a fair bit of his time bartending for the likes of Frank Sinatra, Paul Simon, Eric Clapton, Curtis Mayfield, the aforementioned Donald Fagen, and, most recently, Dr. John, has got his very own Milestone, "The Nebbe Is Clean." What's so special? You ask. Not much, except that a talent deserving wider recognition finally gets some. Which, come to think of it, is plenty special—if not for us, then him.

TRUE OR FALSE, GREAT PIANISTS FOR 50: Verve is maintaining that Tommy Flanagan's newly released "Lady Be Good...For Ella" is his first major-label release as a leader. A quick perusal of the various resource materials within reach bear out the claim. But, more importantly, how is that possible?


JAZZ FESTIVAL
(Continued from page 18)

Jazz
BLUE NOTES
by Jeff Levenson

HOT, HUMID, COOL, CRISP: The Puerto Rico Hein-
Ike Fest, an annual bash that celebrates Latin jazz
(as much as souls, I presume), will give the summer a
proper kickoff May 26-29. Scheduled to appear are
Eddie Gomez, Giovanni Hidalgo, Michel Camilo, Ter-
ence Blanchard, and Alex Acuna, among others. Acuna
receives the additional honor of having this year's fest
dedicated to him. (Can't tell you why). Also on the pro-
gram: a music scholarship search conducted in conjunc-
tion with the Berklee College of Music.

SHOW BIZ KIDS: Donald Fagen and Walter Becker are
once again hitting the road. Their 26-date tour runs
through August and September, and it will feature new
band members, drummer Dennis Chambers (who I
know) and guitarist George Wadenius (who I don't).
Otherwise, all things—players, songs, wacked-out Dan-
bowls with "Josie" tattoos—remain the same as last year.

SO THIS IS WHAT IT MEANS TO MISS NEW
Orleans: In case anyone thinks that trumpeter Terence
Blanchard is just a-sittin' and a-soundin', rest assured—
the boy's been busy. Not only did it take him and his Bill-
lie Holiday tribute record about a minute to break into
the upper reaches of the Top Jazz Albums chart (No. 6
this week), but he's got a scoring credit on Spike Lee's
"Crooklyn" and he shows up on the soundtrack album
for "Backbeat" (which deals with young Beattle Stu Sut-
ciffe and his Hydra-pal JohnPaulRingoGeorge, yet
has a jazz score created by Don Was). Also on the sound-
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JAZZ FESTIVAL
(Continued from page 18)

received tent. According to district manager Ray Genovese, the empha-
sis at the Fair Ground site was on mu-
sicians who are performing at the fest or local and regional artists. So the Warehouse accepts many independent label titles on consignment. "For a lot of artists who are independently produced, this is how they get their product sold," says Genovese. The record tent, which was participating in the third jazz fest, continued its in-
store autograph signings, this year featuring the Neville Brothers, the Subdudes, Solomon Burke, Evange-
line, Ellis Marsalis, the Zim Harmono-
ziners, and Terrance Simien.
### Top Jazz Albums

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**TOP CONTEMPORARY JAZZ ALBUMS**

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**Features the Tracks:**

**It's Probably Me**

I Can't Make You Love Me

Lullabye

In Stores Now
Some Melodiya material had been integrated into the BMG Classics catalog through a 1995 distribution deal between the Russian label and Eurodisc, since absorbed in the BMG complex.

The new agreement was signed May 3 by Hersler and Valery Samsonov, general director of Firma Melodiya. It took effect immediately.

**RUSSIAN ALLIANCE:** BMG Classics and Firma Melodiya, a Russian state enterprise, have signed a 16-year licensing agreement that awards BMG exclusive rights to the Melodiya classical catalog in all world markets other than those of former Soviet bloc nations.

The move is expected to bring new levels of release and promotion. Melodiya is known for the historic state of Melodiya representation in recent years, when a number of labels claimed conflicting rights to the catalog, or portions thereof.

BMG says it is establishing an international anti-piracy fund in partnership with Melodiya, to guarantee integrity of the agreement, as well as to protect copyrights. Unusually, the Melodiya catalog will be sought out and violators prosecuted, says a partner to the deal. The campaign will encompass recordings both old and new.

The new contract supplements a 1990 Melodiya pact with Ardent Records that represented Western Europe. Nineteen Melodiya titles have been made available in Europe under that agreement.

U.S. releases are not expected for about six months. The exclusive-BMG partners plan to do a study to develop a release program, says BMG Classics president Gunter Henschel. All titles issued by BMG will be digitally remastered.

BMG feels the Melodiya recordings will fit comfortably with its roster of Russian artists, among them pianists Evgeny Kissin, violinist Yuri Bashmet, violinst/conductor Vladimir Spivakov, and conductor Yuri Temirkanov. Liberally represented in the Melodiya catalog are such artists as Emili Gilels, Vladimir Ashkenazy, Mstislav Rostropovich, and Kirill Kondrashin.

**MAKING STARS OF U.K.'S SUPERSTAR (Continued from page 11)**

outskirts of Glasgow, which previously

questions has been used by the BMX Bands, a band (the BMX Band with both McAlinden and Norman Blake of the Teenage Fandangle as members) "It's a small studio, but I knew we wanted to do 4-track there, because I like tracking the harmonies to get that big, full sound," McAlinden

Superstar's explosive pop sound undeniably stands apart from the U.K. pop charts--the lead single. "They've been insulated from the trends of a city like London," says Michael Mena, VP of A&R at SBC/CBG, who is overseeing marketing for the debut album. Efforts to introduce Superstar to American fans have begun at college radio, which was served with the single "Feels Like Forever" two months before its early-June arrival on commercial radio.

Along with the kudos Superstar has received from the likes of Clifton Swain and Matthew Sweet, college and modern rock programmers may well take note of McAlinden's previous work with Teenage Fandangle and Eugenius, with his classical training to arrange strings and brass on their albums, and the addition of String Dragon's guitarist Jim McInerney to the Superstar lineup.

"A group of us kind of grew up together in the Glasgow scene. We spent a lot of time in people's front rooms and garages."

Superstar will play slightly more prominent venues in the months ahead. "We plan on bringing the group over for the New Music Seminar," says Mena. Later, he says, "The main thing we want is to tour America like crazy. We expect the response to be very strong."

**FREDDY JOHNSTON'S 'PERFECT WORLD' (Continued from page 14)**

lives," Johnston says.

The trick now lies in getting the music out to Johnston's widespread fan base, or, as Kitman refers to it, his "fractured demographic." "He's toured with major rock acts—the Lemonheads, Soul Asylum, Merle Haggard—and been well-received. And at the same time, we know he has more traditional rock fans. When he went out with the Country Junkies, [in April], he had teen-age fans and 55-year-old fans. It may be more difficult to market something like that, but in the end it means a bigger audience."

No doubt Johnston will bring current fans along as his audience grows.

PD Jody Denberg of KGSR in Austin, Texas, is enthusiastic about the prospect of new material from Johnston. "We played 'Down In Love,' a duet with Syd Straw from [Can You Fly]. People really loved him. Freedy has a certain emotional directness that just hits you between the ears. He's also got a unique vocal quality that sets him apart from a lot of other singers and songwriters."

In the weeks before the release of "This Perfect World," Johnston will be doing press, recording B sides, and making a video to accompany "Bad Reputation."

Upon the album's release, Johnston will do a showcase tour encompassing about 14 U.S. cities. He'll then go to Europe, stopping off at festivals and playing smaller dates through the fall, and will return to the States for another six to eight weeks of work at the turn of the year.

"I live at Super 8," Johnston says. "I'm a slow songwriting type. He's thinking ahead to future work, including a side project with ex-Fall member Brix, and his next album, to be recorded touring and likely to be produced by Vug.

"Now things are a little different, and I have to be a better planner," Johnston says. "I'm a slow songwriting type. You have to have a deadline, or it doesn't get done."
LG ANGELES — The music video clip has proven to be an effective marketing tool to promote and sell audio product. Now the book publishing industry is testing the video idea as a method to move titles in the print medium.

Canadian novelist Douglas Cooper recently directed a music video to promote his first novel, Hyperion. The book is darkly cinematic, haunting, and hallucinatory as it explores the mysteries of memory, tragedy, obsession and mortality.

New City Productions Inc.'s Susan Kaplan directed and produced the video, which couples a dramatic reading by Cooper with nonlinear, layered imagery. Jane Siberry's Reprise track "Sweet Insomnia" provides the musical backdrop.

"It's like a book trailer," says documentary filmmaker Kaplan, "where music video meets literature. It helps to draw in the younger population while maintaining the integrity of the work."

Cooper's publisher and the video's executive producer, Judith Keenan helped to write the clip with the aid of New City and the Canadian consulate. Hyperion was supportive of the idea, but did not participate in the production. "It's very tough to promote literary fiction," says Keenan. "And publishers are very staid. Profit margins are so slim that it's tough for them to go out on a limb financially for a book that's a first novel."

But Keenan was eager to rewrite the rules. "This book is so cinematic, and Doug is thrillng on camera," she says.

Addie Kaplan, "People respond to music, and are familiar with music videos. This works along the lines of the poetry in motion movement, and is in keeping with the spoken word trend. Young people are getting more familiar with it, and now are starting to turn toward the written word." 

Even Siberry granted a gratis license for the use of her lush, mysterious "Sweet Insomnia." The Canadian singer/songwriter was eager to accept an opportunity to engage in this type of "guerilla marketing" for her offset music, says manager Bob Cooper.

For Cooper, Siberry's song epitomized the surrealistic, moody essence he believed the book to be. "It's a heart-rending song," Cooper says. "I think this is the first time that a very important piece of music has been used to a reading." 

Hyperion's Naples sees the forum as a mutually beneficial arrangement between the book publishing and recording industry. "Labels should think about packaging developing bands and developing authors together," she says. Naples is interested in any new venue that can gain attention for a book.

The 3½-minute short, reeled in a month on a budget of $30,000, mixes layers of video imagery with black-and-white Hi-8 footage. More than 200 effects were used in the impressionistic, multi-dimensional clip.

"The last thing we wanted to do was illustrate the novel, because that's dull," says Cooper, a self-described "video virgin." He admits he was "very, very pessimistic about the concept of shorting a music clip to promote his novel. Once the creative team came together, however, his mood quickly took a turn toward optimism. "I figured, if we did this well, it could change the way books are perceived in the modern landscape," he says.

Leading production/title designer Harry Beck, cinematographer Kramer Morgenstau, and editor M. Watakane Mimuro donated their time and services to the project. New York's Stable Edit provided free access to its Avid editing system.

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German Court Outlaws Stones Box Victory For Labels In Protection Gap Fight

BY WOLFGANG SPAHR

HAMBURG—The German Industry is taking heart from the country's Federal Supreme Court keynoted decision outlawing a Rolling Stones boxed set, on the basis of a European Court of Justice decision last year.

It is the first time German courts have interpreted that decision on a national level, and it is seen as the green light for record companies to take more action on protection gap remedies.

The European Court in Luxemburg decided last October that artists who are nationals of a European Union country must receive the same copyright protection as German artists, (Billboard, Oct. 30, 1993). Under the previous copyright law, copyright owners could not sell their rights to anyone other than their own artist.

Two signed two year prior to the decision, PolyGram's German independent Falken for infringement of PolyGram's rights when Releas...ing three CD box featuring the Rolling Stones' hits from their Decca period in the '60's. Before the EC decision, this material effectively would have been in the public domain.

The German Supreme Court in Karlsruhe gave the PolyGram/Falken verdict April 21, and confirmed that the court's position is clearly established in Europe.

Goetz Kiso, managing director of PolyGram Germany, says, "We are very pleased with the decision of the Federal Supreme Court. This clearly confirms the position which all our...legal advisors have always taken in this case. This is the successful conclusion of our efforts of several years to have this position acknowledged by the courts."

Wolf-D. Gramatke, president of PolyGram Germany, adds, "The back catalog of U.K. origin, or from other European countries, which we represent in this country, receives now the same legal protection as repertoire by German artists. This is a milestone in our efforts to stop unauthorized third parties from exploiting our back catalog, without paying royalties levels to the artist and to us."

Peter Kaundinya, legal counsel of PolyGram Germany, says the company expects that the ruling will now be cleared from all such old... releases by the Rolling Stones and other artists involved.

He stresses that the same principle will apply to all bootlegs by British artists, including group members, which can now be stopped from... being sold in Germany. He also points to the important role that other majors and, in particular, Def Leppard's...will continue its court battle against coffee chain Tchibo, which sold a similar Rolling Stones four-CD box last year.

The court hearing is set for the end of May.

The problem of protection gap repeats with more intensity as independent companies trying to exploit the gap, Tchibo has attempted to use CD boxed sets as a means of attracting customers to its stores. BMW's Strat...egic Marketing Division and IFPI successfully removed more than 250,000 Elvis Presley CDs from the market last winter (Billboard, Dec. 18, 1993).

(Continued on page 44)

Singapore Court Acquits Store Again In 'Cright Case

BY PHILIP CHEAH

SINGAPORE—The owners of Singapore's Valentine Music Cen...tro, who were accused of copyright infringement through parallel importing, have been acquitted a second time.

The ease is significant because it is implications for local copyright law.

Valentine principals Ngoh Chin Heng and his wife Teo Al Ne...originally were prosecuted last year, under Singapore's 1988 Copyright Act, for selling infringing imports of EMI albums by The Beatles and Cliff Richard.

The defendants were acquitted by a district court last fall, but Chief Justice Lee was dissatisfied. The defense also pointed out that because the owners now...

(Continued on page 44)

An Unusual Career Arc For Noa Geffen Builds On Singer's Israeli Roots

BY DOMINIC PRIDE

LONDON—Since her 24 years have taken her through a hairy adolescence in the Bronx and an early adulthood spending devotion to lead missiles in the Gulf War, facing an international audience should be easy as falling off a log for the Yemeni-born artist Achinoam Nini, better known as Noa.

Brash dominated the Australian record...music and consumer electronics markets from the 1970s. More recently, the company went on a debu...To the end of this year, the company has sold through a variety of strategies, as well as the successful implementation of new products, including Cr...he also noted that the company will continue to invest in research and development, as well as to expand its global reach.

The firm also moved into New Zea...of the group, and they are also not the last to do so. The company had sold more than 100 million copies of its albums in the past year, but it is hopeful that the move will help to generate new sales.

Her self-titled album (Blue Notes, Billboard, Jan. 15) was released May 1 worldwide. The set was produced by Pat Metheny, who taught Dor at Boston's Berklee College of Mu...e. It is a departure from her last self-produced album, "Live," which went gold with more than 200,000 copies sold. S"Noa” is smoother and more commer...to base in the Israeli community.

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Spain Hosts Ambassador Of Cuban Culture
Milanes Promotes Arts Assn. During 2-Week Stay

BY HOWELL LLEWELLYN

MADRID—Spain played host to Pablo Milanes, Cuba’s leading exponent of the “nueva trova” singer/songwriter genre, last week in mid-April. Milanes has chosen Spain as the first country outside Cuba to promote his Pablo Milanes Foundation, Cuba’s first nongovernmental multicultural foundation since the start of the Castro regime uses music, dance, theater, and art simultaneously.

The nonprofit foundation is dedicated to launching new Cuban artists and preserving Cuban culture. With the Spanish launch, the foundation now has Havana and Madrid as its two world capitals; it was set up with money from Milanes’ earnings after decades of playing global shows.

Milanes, 50, was also presenting his first album in four years. “Origenes.” His concerts included one in Gijon, northern Spain, where he appeared with Ana Belen and Victor Manuel, and three in Madrid—one to present new Cuban artists, another with Spanish singer/songwriter Joaquin Sabina, and a third with several other artists.

Throughout Milanes’ stay there were roundtable discussions, Cuban music and theater shows, and conferences on aspects of Cuban culture.

The Spanish committee of honor backing the foundation includes film director Pedro Almodovar, VP of the performing rights society SGAE Teddy Bautista, singers Sabina, Luis Eduardo Aute, and Joan Manuel Serrat, and leading dancers, actors, and writers. International support comes from such diverse figures as Nelson Mandela, Harry Belafonte, and Nobel Prize-winning writer Gabriel Garcia Marquez.

“The cultures that we have created are less protected than ever, and their existence depends in good measure on our imagination to guarantee their continuation,” Milanes said at the presentation of the foundation.

Milanes is a deputy in Cuba’s National Assembly, and supports Castro. “I have always been at the side of those who do not have, who cannot and who are not understood. My house is not visited by generals or ministers, but those on the edge, on the margins. That has always been my way of living.”

SNEP Names BMG’s Carbenez To Prez Post
New Chief Aims To Reverse Fortunes Of French Mkt.

BY PHILIPPE CROCCQ

PARIS—The French music business federation SNEP has elected BMG France president Bernard Carbenez as its president for the next two years, presenting him with the challenge of helping the business end a period of falling sales.

Carbenez, formerly with Barclay, WEA, and Arista in his native Belgium before taking up his BMG post in 1986, succeeds Gilles Paire, president of PolyGram France, in the SNEP position, which he begins July 1.

The news came as SNEP announced a 1.1% drop in the value of record and video sales in the first quarter. The news came after a poor last quarter of 1993, which put the market in negative growth for the year.

As well as the sales crisis, Carbenez has a full agenda facing him. Among items on that agenda is the need for an authentic French chart based on sales and publicized on television.

Carbenez will also have to lead the industry in delicate negotiations on the imposition of a 40% French language quota of songs on radio and TV, which the recently passed legislation, known as the Carignon law, says must in place by 1996.

The French music business also has to continue its campaign to persuade the authorities to regard recorded music as a cultural commodity and thus benefit from a reduction in Value Added Tax from its present rate of 19% to the 5% enjoyed by such items as books.

The business is also lobbying for a TV channel with music and film, aimed at French youth.

SNEP is without a managing director after the departure of Bertrand Deleros earlier this year (Billboard, March 12).

In spite of the stagnating sales figures, outgoing SNEP president Paire was optimistic that conditions were right for French record makers to break out of the recession. “The diversity of new music-making has never been as fertile as today—a remarkable achievement given the extent of the economic crisis. It’s been a powerful performance, too, for the SNEP, which has managed to promote and encourage this diversity in such conditions.”

Commenting on the quarterly figures, Philippe Laco, general manager of WEA France, spoke of the dependence of the record as well as the video sectors on production.

Laeo says record releases in the coming months would boost industry performance, pointing to scheduled new albums by domestic acts Francis Cabrel (“Samedi Sur La Terre,” and Patrick Bruel (BMG), “Brazu”.

Total record and video sales in the first quarter were worth some $236 million (down 1.4% from the same quarter in 1995).

Shipments totaled 28.7 million units, down 2.9% quarter on quarter. Key figures among SNEP releases:

• CD albums were up 6.3% to 22.6 million;
• Cassettes were down 24.6% to 5.9 million;
• Vinyl albums were down 55.3% to 140,000.
• CD singles were up 18.4% to 3.1 million.

Attachments

Single’s Success
Is Good Omen For German Producer

BY ELIE WEINERT

MUNICH—Germany’s fastest-rising, fastest-selling dance music success of the year is the single “Omen III” by Magic Affair on EMI label Electrola, which hit No. 1 and achieved gold status (250,000 copies) within eight weeks of release.

Total sales now exceed 500,000 copies (platinum) in Germany alone, and the single is still in the top 10 after 16 weeks on the chart, making it one of the strongest-performing records in recent memory.

The public face of Magic Affair is a duo made up of energetic female singer Frances Morgano of Italian descent (born in Frankfurt), whose smoky vocals add a melodic element to the songs, and A.K. Swift (a 24-year-old former DJ stationed in Germany), whose idol is Ice Cube and who provides accentuated rapping to the tune of 130 beats per minute. The producer and creator of the series of “Omen” singles is Michael Staab.

Although dance tracks such as Snap’s “The Power” and Culture Beat’s “Mr. Vain” paved the way for techno-influenced tracks to achieve chart acceptance, the single has its own success story to tell.

Marco Quirini, product manager at EMI Electrola in Cologne, says, “Germany’s music channel Viva was instrumental in breaking this act, since the video was picked up from the very beginning.”

In addition to support from Viva, Electrola’s marketing campaign, run in cooperation with department store chain Karstadt, used a slogan, “Dance Power Action,” that included banded point-of-sale material, posters, streamers, and quiz competitions.

“You achieve sales of 600,000 for a dance single, it has broad appeal. Then you’ve actually got a pop production on your hands,” says Quirini, adding, “Our marketing strategy is directed more along the lines of a (Continued on page 14)
Japan's Market Shrinks Without Home-Grown Hits

BY STEVE McCLURE

TOKYO—The recession hit Japan amid a dearth of home-grown hits in the first quarter, causing its market to contract in terms of both units shipped and their wholesale value.

Pre-recorded music shipments totaled 86.24 million units in the first three months of 1994, down 9% from the same period last year, and were worth 105.69 billion yen ($1.04 billion), a drop of 5%.

The results confirm BMG Victor president Osamu Sato's prediction earlier this year that the market would continue the contraction that began in 1993's second half.

Following is a breakdown of Japan's first-quarter figures:

- Total album shipments: 55.42 million units, down 1.9% from 56.46 million units in first-quarter 1993.
- CD albums: 46.58 million units, up 5%; worth 72.26 billion yen ($777 million), unchanged.
- Cassette (separate figures for singles and albums unavailable; most cassettes are albums, however): 6.68 million units, down 21%; worth 6.62 billion yen ($65.1 million), down 18%.  
- Vinyl LPs: 160,000 units, down 40%; worth 2.64 billion yen ($25.58 million), down 19%.
- CD singles (there are no other singles formats worth mentioning in the Japanese market): 30.82 million units, down 19%; worth 29.54 billion yen ($201.4 million), down 15%.

One observer says the market's decline is due partly to the end of what he calls the "Being phenomenon," which saw production company Being dominate the charts in the last couple of years with acts such as B'z and Wands. "Most people are just fed up with the Being sound," he says.

Breaking the results into foreign (excluding imports) and domestic portions, production of material by non-Japanese artists in the first quarter totaled 18.33 million units, up 4.6% from the same period last year, and was worth 20.56 billion yen ($250.8 million), up 3.6%.

Production of domestic artists' material scored 67.91 million units, down 11.8%, for a value of 79.08 billion yen ($775.3 million), a 6.3% decrease.

HOLLAND'S MARKET

value rose 9% in the first quarter, says industry body NVPI, whose members' shipments were worth 111 million guilders ($60 million). Unit sales were up 14% from last year's first quarter, at 8.2 million, with the most growth coming from CD two-track singles, with a 193% increase.

TRING INTERNATIONAL

and the Canadian Recording Industry Assn. have settled a 1991 lawsuit that arose from CRIA's memo to CRI's members concerning Tring's products. Under the settlement, CRIA acknowledges that it should have raised its concerns with Tring, while Tring acknowledges CRI's rights to pursue its members' interests. The two parties have resolved to "act reasonably and in good faith to resolve their disputes." Financial terms were not disclosed.

SINGAPORE COURT ACQUITS STORE AGAIN

(Continued from page 49)

nally bought their products from MDEM, the annual international music fair in Cannes, it was natural to as-

sume that the discs could be imported without copyright infringement.

Another defense argument was that Valentine Music imported about 20,000 CDs, containing 400,000 songs, every week; hence, it was impossible to check every song for copyright ownership.

Says Valentine's Ngoh, "We welcome the acquittal because it is not possible for stores like us to know if we are infringing someone's copyright, considering the volume of discs that we bring in."

Meanwhile, IFPI officials say they intend to appeal this latest acquittal.

World Music Awards Gaining Stature

BY MARK DEZZANI

MONTE CARLO—The turnout of top recording artists May 4 at the sixth annual World Music Awards in Monte Carlo confirmed the event's growing stature. Among those present: Whitney Houston, Placido Domingo, Kenny G, Ray Charles, Ace Of Base, and Prince.

Packaged as a television special, the show has a May 31 prime-time U.S. slot on ABC-TV and, according to organizer Marcour International, will be aired in more than 80 other countries. Total TV audience will exceed 80 million worldwide, organizers say.

The awards honor the biggest-selling acts from more than a dozen countries, based on 1993 sales statistics validated by the IFPI. The show was taped at Monte Carlo's Sporting Club before an invited audience. It is sponsored by Delta Airlines and Mercedes Benz, among others.

Houston scooped up five accolades, including best-selling female artist worldwide, and sang "I Will Always Love You." Honors for contributions to the music industry were presented to Prince, Domingo, and Charles.

Others honored as the biggest-sellers from their respective homelands were Chage & AskA (Japan), Jory (France), Ace Of Base (Sweden), Miguel Bose (Spain), Eros Ramazzotti (Italy), Stephan Eicher (Switzerland), Yanni (Greece), and the Scorpions (Germany). Also receiving accolades were Russia's Alexander Malinin, Britain's Eric Clapton, Australia's Crowded House, Ireland's U2, and Nigeria's Dr. Alban.

In various categories, awards were presented to Garth Brooks, Kenny G, Gloria Estefan, and Ace Of Base.

Marcour International's Melissa Corken says the show is unique because of its sales-based criteria for the winners. "It is not a jury who decides, but the record-buying public through their purchases." She adds that winning a prime-time TV slot for music programming underlines the format's popularity. "It's a validation of our neutral formula in deciding the winners that major broadcasters around the world collaborate in the organization."

ABC-TV's Patti McCraye says that despite a plethora of awards shows on U.S. television, the exotic Rivera setting of the awards helped the show.

(Continued on page 44)

Billboard Spotlights

The Music of Resilience...

As Japan continues to confront economic challenges, its music industry faces potential changes.

Billboard's August 6th issue will examine the condition of this music market through its comprehensive coverage of:

- Japanese pop culture
- Product sales and trends
- Foreign remixes and their role in helping Japanese acts gain a global audience
- The status of the home entertainment market

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FOR THE RECORD

Udo von Stein is executive VP of Sony Classical in Germany and Kirsten Gabriel is artist relations manager with the company. Both were misidentified in photo captions in the May 7 issue of Billboard.
## Japan

**WEEK 1**

1. **SINGLES**
   - WANTED (WANCY) [JAPAN](new)
   - STANFORD (MOSHIN) [JAPAN](new)
   - ONCE UPON A TIME (TAKARA)
   - THE TOFFS (TOKYO)
   - THE KATANS (JAPAN)

2. **ALBUMS**
   - ULTIMATE (TOKYO)
   - DREAMS COME TRUE (JAPAN)
   - PETE YARON (JAPAN)
   - SISTAR (MOSHIN)
   - THE NAKED (JAPAN)

**WEEK 2**

1. **SINGLES**
   - THE POWER OF LOVE (CELINE DION)
   - STAY WITH ME (BRUNO CUBER RUSSEL)
   - EYES OF FAITH (ENIGMA)
   - THE FOUR (TOKYO)
   - THE KATANS (JAPAN)

2. **ALBUMS**
   - ULTIMATE (TOKYO)
   - DREAMS COME TRUE (JAPAN)
   - PETE YARON (JAPAN)
   - SISTAR (MOSHIN)
   - THE NAKED (JAPAN)

**WEEK 3**

1. **SINGLES**
   - I'M NOT ALONE (MADONNA)
   - I'M NOT ALONE (MADONNA)
   - I'M NOT ALONE (MADONNA)
   - I'M NOT ALONE (MADONNA)
   - I'M NOT ALONE (MADONNA)

2. **ALBUMS**
   - ULTIMATE (TOKYO)
   - DREAMS COME TRUE (JAPAN)
   - PETE YARON (JAPAN)
   - SISTAR (MOSHIN)
   - THE NAKED (JAPAN)

## Australia

**WEEK 1**

1. **SINGLES**
   - THE SIGN OF AEGE (RAY DAVIES)
   - THE ONLY ONE (MADONNA)
   - THE SOUL OF AEGE (RAY DAVIES)
   - THE SOUL OF AEGE (RAY DAVIES)
   - THE SOUL OF AEGE (RAY DAVIES)

2. **ALBUMS**
   - ULTIMATE (TOKYO)
   - DREAMS COME TRUE (JAPAN)
   - PETE YARON (JAPAN)
   - SISTAR (MOSHIN)
   - THE NAKED (JAPAN)

**WEEK 2**

1. **SINGLES**
   - THE POWER OF LOVE (CELINE DION)
   - STAY WITH ME (BRUNO CUBER RUSSEL)
   - EYES OF FAITH (ENIGMA)
   - THE FOUR (TOKYO)
   - THE KATANS (JAPAN)

2. **ALBUMS**
   - ULTIMATE (TOKYO)
   - DREAMS COME TRUE (JAPAN)
   - PETE YARON (JAPAN)
   - SISTAR (MOSHIN)
   - THE NAKED (JAPAN)

## New Zealand

**WEEK 1**

1. **SINGLES**
   - ULTIMATE (TOKYO)
   - DREAMS COME TRUE (JAPAN)
   - PETE YARON (JAPAN)
   - SISTAR (MOSHIN)
   - THE NAKED (JAPAN)

2. **ALBUMS**
   - ULTIMATE (TOKYO)
   - DREAMS COME TRUE (JAPAN)
   - PETE YARON (JAPAN)
   - SISTAR (MOSHIN)
   - THE NAKED (JAPAN)

## Canada

**WEEK 1**

1. **SINGLES**
   - ULTIMATE (TOKYO)
   - DREAMS COME TRUE (JAPAN)
   - PETE YARON (JAPAN)
   - SISTAR (MOSHIN)
   - THE NAKED (JAPAN)

2. **ALBUMS**
   - ULTIMATE (TOKYO)
   - DREAMS COME TRUE (JAPAN)
   - PETE YARON (JAPAN)
   - SISTAR (MOSHIN)
   - THE NAKED (JAPAN)

## Germany

**WEEK 1**

1. **SINGLES**
   - ULTIMATE (TOKYO)
   - DREAMS COME TRUE (JAPAN)
   - PETE YARON (JAPAN)
   - SISTAR (MOSHIN)
   - THE NAKED (JAPAN)

2. **ALBUMS**
   - ULTIMATE (TOKYO)
   - DREAMS COME TRUE (JAPAN)
   - PETE YARON (JAPAN)
   - SISTAR (MOSHIN)
   - THE NAKED (JAPAN)
### HITS OF THE WORLD

**EUROCHART HOT 100** - 5/14/94

<table>
<thead>
<tr>
<th>Singles</th>
<th><strong>IRELAND</strong></th>
<th><strong>FINLAND</strong></th>
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<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
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<tr>
<td><strong>1</strong></td>
<td>SANDY - THE DIVISION BELL</td>
<td><strong>1</strong></td>
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<tr>
<td><strong>2</strong></td>
<td>MARIAN CAREY - MUSIC BOX</td>
<td><strong>2</strong></td>
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<tr>
<td><strong>3</strong></td>
<td>METALLICA - UNFORGIVEN</td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>PAUL McCARTNEY - OASIS</td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>ROXETTE - DON'T LET IT END</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>LOVER'S ROCK - DAMON &amp; BRUCE SPRINGSTEEN</td>
<td><strong>6</strong></td>
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<tr>
<td><strong>7</strong></td>
<td>IAN ANDERSON - FREE AND BAND</td>
<td><strong>7</strong></td>
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<tr>
<td><strong>8</strong></td>
<td>THE CLASH - THE CLASH</td>
<td><strong>8</strong></td>
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<tr>
<td><strong>9</strong></td>
<td>THE TRAVELLING WILBURYS - Volume One</td>
<td><strong>9</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>THE BEATLES -中国移动</td>
<td><strong>10</strong></td>
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### NORTHERN EUROPE

**PORTUGAL**

<table>
<thead>
<tr>
<th>Singles</th>
<th><strong>PORTUGAL</strong> (Portugal/PF) 5/4/94</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>THE CLASH - THE CLASH</td>
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<td><strong>2</strong></td>
<td>THE CLASH - THE CLASH</td>
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<td><strong>3</strong></td>
<td>THE CLASH - THE CLASH</td>
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**BELGIUM** (FIP) Begum/SAMBA 5/3/94

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<tr>
<th>Singles</th>
<th><strong>BELGIUM</strong></th>
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<tr>
<td><strong>1</strong></td>
<td>WITHOUT YOU - MARRIANN CAREY</td>
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<td><strong>2</strong></td>
<td>WITHOUT YOU - MARRIANN CAREY</td>
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<tr>
<td><strong>3</strong></td>
<td>WITHOUT YOU - MARRIANN CAREY</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>WITHOUT YOU - MARRIANN CAREY</td>
</tr>
</tbody>
</table>

### OTHER COUNTRIES

**TURKEY**

Winning 12th place in the European Video Grand Prix — MTV’s highly entertaining alternative to the Eurovision Song Contest — may not be a cause of national pride in many countries, but there are a few nations that can match Turkey’s record of Eurovision failures (the country didn’t even bother to enter the 1994 contest). It was not just that Deniz Celik’s entry was so far removed from an international standard, but that her song “Ya Sen, Ya Hic” (You Or Nothing) is authentic Turkish pop. After years of pandering to Western norms for the restrictive and sterile Eurovision presentation — and failing — this modest success has engendered new confidence in the local music.

### MAUREEN SHERIDAN

**IRELAND**

Apart from Ireland’s third consecutive Eurovision Song Contest win, with Brendan Graham’s “Rock ‘N’ Roll Kids,” Eurovision ’94 has provided a runaway hit for Billy Weller’s “Riverdance,” a number commissioned by TV producer Moya Doherty and now available on Son, an unusual label of U2’s Mother Records. Sung by Anna with the RTE Concert Orchestra, accompanied by Irish American dancers Michael Flatley and Jean Butler and featuring a striking call-and-response drum sequence, “Riverdance” proved to be one of the most stunning interlude medleys in Eurovision history. Flatley is listed in the Guinness Book of World Records as the world’s fastest tap dancer (28 taps per second), and his and Butler’s dramatic modernization of traditional Irish dancing, fused with tap and flamenco, won a standing ovation, Whelan, who also wrote “The Seville Suite” (Taras Records), points to the strong rhythmic similarities between Irish and flamenco music.

**DOMINIC PRIDE**

U.K.: In what could be a sign that the one-and-another melodies genre is coming in from the cold, there has been much positive reaction to the debut single by Nick Green, a 27-year-old singer/songwriter signed to Dave Stewart’s WEA-distributed Anxious label after a decade of dupe-paying pub and club gigs, supplemented by day jobs slinging around London. Green recently played a series of support slots at the capital’s 275-capacity Borderline Club, where he put in a confident, personable performance armed only with an electric keyboard and a set of refreshing adult pop songs. The single “Why Do I Need To Know” recalls the heyday of the ’70s solo act, but is embellished by a string orchestra and Stewart’s modern production. The song has attracted considerable daytime airplay — particularly at BBC Radio 1, where the track was on the national station’s first N-list, a section of its revamped playlist that guarantees high rotation for releases by new acts.

**PAUL SEXTON**

**JAMAICA**

A new album by Sly and Robbie is always an event in the reggae world. Such is the demand for the definitive bass-and-drums duo to produce other acts that production of their own music is often postponed. But with help from contributing friends including Jack Radics, Papa San, Daddy Mladen, and Beenie Man, the duo’s new album —with the working title “Yesterday, Today and Tomorrow” (Island/Mango) —has its European premiere at Mixing Lab Studios in Kingston and is slated for release later this year. “We’re mixing now,” Sly says, going on to explain the concept behind the duo’s latest work, “We’ve recorded tunes that take the listener on a reggae journey right from Channel One 15 years ago up to today’s dancehall rhythms. It’s 25 years of Sly and Robbie delivered on 20 fresh tracks.” According to Sly, the proposed double helping of tunes is necessary in order properly to cover the history of the duo and that of its two partners.

**ADRIAN HIGGS**
Aglukark Brings Inuit Culture To Mainstream

EMI Releases 2nd Album By Aboriginal Singer

By LARRY LEBLANC

TORONTO—A household name throughout the Inuit community, singer/songwriter Aglukark wants to puncture the perceptions of Inuit culture prevalent among people in southern Canada and elsewhere.

The EMI Music Canada performer also has a pop hit on her album, “Aglukark’s Rock” (EMI Canada), which recently launched after an independent issue sold about 15,000 copies.

EMI deal is that it took more than 15 months to complete. EMI is aggressively marketing her 1995 debut album, “Aglukark’s Rock,” released April 26. The label initially had little interest in record producers working with EMI Canada, Aglukark’s national label, but the idea was shelved. Instead, the album contains two re-recorded tracks, “Song Of The Land” and “Still Burning.”

Explaining the lengthy negotiation time, Trombley, VP of talent acquisition and artist development at EMI Canada, says: “We wanted Aglukark to feel comfortable with signing with a major label, and to have her feel we were going to handle her career with the right sensitivity. We also felt ‘Aglukark’ is such a personal record for Susan, and it’s the right way to introduce her to the world.”

While the album has received extensive airplay on CBC Radio nationally since its initial indie release, EMI is now pitching the re-recorded “Song Of The Land” at commercial radio.

“Aglukark is an emerging artist and needed support of a major label which could provide us with the necessary exposure on CBC Radio and live performances,” Trombley says.

Ines Churchill, Manitoba, the daughter of a Pentecostal minister in a family of seven children, Aglukark grew up in Arikat, Northwest Territories, on the shores of Hudson Bay.

Despite signing a recording contract with EMI in January, the 27-year-old admits that until quite recently she had no idea how to have a fulfilling music career.

“Even two years ago, I had no intention to get into music,” she says.

“When I left home for the first time, I had only done one live performance.”

One unusual aspect of Aglukark’s career is how she arrived at the recording industry. AGLUKARK’S Каролина, a beneficiary of the event, was an angel child, driven to music after a near-death experience due to a serious illness. She has a rare genetic condition that causes her to be born with a heart defect. Her parents, who were both musicians, encouraged her to pursue a career in music.

“I had never been interested in pursuing a career in music before,” she says. “But after my near-death experience, I felt a strong calling to share my story through music.”

The family decided to enroll her in music school, and she quickly showed an incredible talent and passion for music.

“Once I started singing, I knew this was what I wanted to do with my life,” she says. “I had a strong connection with music and it became a outlet for me to express my emotions.”

Aglukark’s music has a unique blend of traditional Inuit songs and contemporary pop melodies, which has resonated with audiences around the world.

“People all over the world have been touched by the raw emotion and authenticity of my music,” she says. “My goal is to use my music to bring Inuit culture to the world and to inspire others to follow their dreams.”

The success of Aglukark’s career has not been without its challenges. She has faced discrimination and misunderstanding due to her background, but she remains committed to using music as a bridge to understanding and unity.

“Aglukark’s story is one of perseverance and hope,” Trombley says. “Her dedication to her craft and her authenticity make her a true inspiration for us all.”

Based on personal experiences, issues that occur in her own life, and people she knows, her songs tackle such important social issues as teenage suicide, alcohol and drug abuse, and the spiritual and cultural transformation of the Inuit people. Closing the album is a bone-chilling version of “Amazing Grace” in Inuktitut, sung a cappella.

“Aglukark represents young people, and what I pass on to them are my experiences as a young person and the kind of stuff they relate to,” says Aglukark. “Historically, Inuit people did not have [conventional] teenage years. They married at 13 and didn’t have experiences of peer pressure, now, everything is new. This generation is realizing it’s okay to have feelings of confusion, of not knowing what to do anymore. This is a new world, and everything is new.

In 1990, while working as an executive assistant to Rosemarie Kuptana, president of the Inuit Broadcasting Corporation in Ottawa, the national voice of Canada’s 35,000 Inuit, Aglukark was contacted by radio producer Les McLaughlin of CBC’s Northern Service, who requested a demo for “Nunavut Vol. 1” [The People Sing], a compilation of Eastern Arctic music. Her voice just shone more than anything I had heard before,” says McLaughlin, who, ironically, had recorded Aglukark’s parents, David and Dorothy, 20 years earlier for CBC.

McLaughlin and producer Randall Prescott, who had been recording Inuit music for 15 years, recorded Aglukark singing 10 songs live-to-DAT during one-day session. In 1991, Prescott produced Aglukark’s first solo album, “Dreams For You,” at the Lakeside Studio in Ottawa. Released on the Aglukark Entertainment label, it featured the Arctic Rose and the West coast repertoire from the CBC sessions.

However, it was “Aglukark, released in 1995, that convinced EMI Canada executives that Aglukark could be far more than a regional star. “When I heard her sing ‘Aglukark’ for the first time,” says Trombley, “I knew she had the honesty which captured my imagination.”

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A Billboard Spotlight

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The world of Latin Music isn't something you learn; it's something you feel.

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Tropical/Salsa: Album Of The Year — "mi tierra" Gloria Estefan (Epic)
Tropical/Salsa: Male Artist Of The Year — Jerry Rivera (Sony Tropical)
Tropical/Salsa: Female Artist Of The Year — Gloria Estefan (Epic)
Tropical/Salsa: Song Of The Year — "mi tierra" Gloria Estefan (Epic)
Pop Female Artist Of The Year — Ana Gabriel (Sony Latin)
Regional Mexican: New Artist Of The Year — Jay Pérez (Sony Discos)
Regional Mexican: Song Of The Year — “Me Estoy Enamorando” La Mafia (Sony Discos)
Hot Latin Track Of The Year: “Me Estoy Enamorando” La Mafia (Sony Discos)

Sony Discos, #1 Again.
Showcased Artists And Panel Experts
Take The Fifth Annual Latin Music Conference
Into The Genre's
Golden Age

BY JOHN LANNERT

Billboard launches the fifth anniversary of the magazine's International Latin Music Conference this week in Miami, there is much to celebrate about the conference, as well as the Latino record industry.

For us at Billboard, the three-day confab, set to take place May 16 through 18 at The Intercontinental Hotel, will offer several new features that we believe will prove yet again that the LMC—the longest-running conference of its kind—remains without peer.

For the first time, the LMC will host panels focusing on the Brazilian and Latin jazz markets. In addition, Billboard is bringing in some of the top Brazilian and Latin jazz artists, who will demonstrate their formidable talent during two evenings of showcases.

Why explore Brazilian and Latin jazz? Simply put, Brazilian and Latin jazz represent two vitally important areas in the international "Latin" market that never have been paid extensive heed, at least as panel topics in a public forum. It goes without saying that Brazilian music has greatly influenced and enriched the musical vernacular of a broad array of such global icons as Frank Sinatra, Paul Simon, Quincy Jones and Sting.

Likewise, Latin jazz—or, perhaps more accurately stated, Afro-Caribbean jazz—has drawn notable attention from musical figures as disparate as Dizzy Gillespie and David Byrne. On Sunday, May 15, the Board of Trustees of the National Association Of Recording Arts & Sciences (NARAS) is expected to vote on adding Latin jazz as a Grammy category for the 1995 Grammy Awards.

Of course, the addition of the Brazilian and Latin jazz panels and showcases will not detract from the usual sampling of core issues that affect the Latino record business. MTV Networks' chairman/CEO Tom Breslin will discuss video in the Latin marketplace, while RIAA chairman/CEO Joe Berman plans to focus on anti-piracy projects in the Hispanic music industry. There also will be a panel on music publishing, as well as a seminar on the application of the Broadcast Data Systems (BDS) technology to Billboard's Hot Latin Tracks chart and Monitor magazine.

Furthermore, this year's conference will culminate with Billboard's inaugural Latin Music Awards, whose winners are chosen solely on the basis of their performances on the magazine's radio and retail charts. No other Latino awards ceremony uses such objective criteria in selecting its honorees.

And no other conference has helped break Latino talent like Billboard's International Latin Music Conference. Among the concelebration's past showcase acts who have gone on to broader fame are Jon Secada, Ottmar Liebert, Selena, Emilio Navaira, Cafe Tacuba, Fama, Marc Anthony and Ricardo Arjona. This year promises to be no different, since the groundswell of gifted artists in the Hispanic arena continues to flourish without abatement.

Similarly, the U.S. Latino record business is enjoying a sturdy sales upswing, commercially speaking. By many industry estimates, the U.S. Latino record industry four years ago was worth about $80 million wholesale. In 1993, thanks to improved distribution and increased CD sales, that figure had nearly doubled, with most observers pegging the wholesale tally at around $150 million.

To be sure, the U.S. Latino sales' tiny 2% share of the overall U.S. record market hardly reflects the U.S. Hispanic population percentage, which often is estimated at 10% of the U.S. total. But the Latino record industry currently is clipping along at an annual growth rate of 10%.

More impressive is that, in the past four years—"Romance" (Luis Miguel), "Mi Tierra" (Gloria Estefan), "Quiere" (Los Bukis) and "Inalcanzable" (Marco Antonio Solis Y Los Bukis)—were certified gold by the Recording Industry Association Of America (RIAA).

Further, there clearly is room for a robust upswing of record sales in the future. According to the fall 1993 Billboard/Arbitron national formats survey, Spanish-language radio accounted for 4.6% of all radio listeners 12 and older—a 2.6% share differential between the number of listeners and record sales.

No sales percentage, however, could calibrate the value of the U.S. Latino market for crossover artists led by Estefan, Secada, Selena or the Barrio Boyzz. What is certain is that the symbiotic relationship between the U.S. Anglo and Latino radio formats and record markets assure maximum prosperity for successful bilingual acts.

The success of Secada and the Barrio Boyzz might explain the incessant stream of R&B-laced pop product being released by many Latino record labels in the last year. Even non-Latino R&B and rap acts led by multiple Grammy winner Toni Braxton, Tag Team and Boyz II Men took a shot at cracking the Latino market. This year's showcase artists who could make a crossover fortune are Niel Lara, Unik-kio, Tommy Anthony & Geza and Rosco Martinez, who has scored a pop hit with "Neon Moonlight."

Still, for all pop's gloss, glamour and upper-chart prosperity, the Latino purveyors of it come in far behind artists recording rancheras, cumbias and salsa. Take a look at a typical Billboard Latin 50 chart and usually at least 60% of the artists making up the chart are ranchero-based grupos, Tejano or Tex-Mex artists, and Afro-Caribbean tropical acts.

For example, on the April 16, 1994, retail chart, seven of the Top 10 titles were non-pop and 14 of the Top 20 entries were non-pop as well. The only new pop act to score a hit album since the Billboard Latin 50 debuted in July 1993 is crossover vocal quintet the Barrio Boyzz ("Dondequiera Que Estes"). Faced with a dearth of video outlets and few soaring prospects, aspiring Latino pop acts are obliged to hit it big in their local markets or embark on a crossover career customarily predicated on Anglo success.

Mexican grupos, Tejano artists and Afro-Caribbean acts do not suffer the same lack of opportunity. There are always dance-hall gigs to be played. Yet they, too, are hampered by the lack of substantial video exposure. Amazingly, little attention has been paid to video possibilities on a national scale.

By contrast, much attention is paid to pirated product, which still creates a terrifyingly sucking sound on the U.S. Latino industry than NAFTA. Indeed, record piracy harms the publishing arm of the business, as well, along with a decades-old bugaboo—insufficient documentation.

This year's music publishing panel is expected to examine possible solutions necessary to correct these shortcomings.

Billboard's closing panel will focus on the magazine's imminent conversion of the Hot Latin Tracks chart to BDS, whereby song airplay information is monitored and compiled by computers. Upon completion of the BDS conversion, airplay and sales data that comprise both of Billboard's Latin charts will be collected via electronic media.

The conversion of the Hot Latin Tracks to BDS underlines yet another concrete demonstration of Billboard's long-standing commitment to the U.S. Latino market. In recent years, Billboard has increased column, editorial and focus on review-space directed not only to the U.S. Latino market, but also to foreign Latino and Brazilian music industries.

Best of all, the future looks bright for Billboard's Latin conference and the industry it covers. Conference attendance has risen each year, with an increasing number of attendees being non-Latino entertainment executives who five years ago would not have thought about showing up for a Latino music conclave. Now they'd consider it unthinkable not to attend.
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The Latin Music Hall Of Fame Welcomes

Celia And Cachao

BY JOHN LANNERT

Billboard has created the Latin Music Hall Of Fame to pay tribute to the legends who established the artistic foundation for the sounds that eventually became essential ingredients of the audiovisual vernacular of contemporary Latin-rooted music.

This year's inductees, Celia Cruz and Israel "Cachao" Lopez, are undoubtedly two of the most formidable figures in Afro-Cuban music in the 20th century. Lopez has become a global star via her annual May picante shows, while Lopez has enjoyed a long-continued career in Cuba. The Cuban bassist's 1st album for Crescent Moon is slated for release this year.

Here are mini-biographies of the two famed artists, known among their fans simply as Celia and Cachao.

Celia Cruz

Anyone who has seen Celia Cruz perform live knows that sooner or later during her show she will shake the house with her trademark growl "Azzzuuucccaaa!" It's Celia's personalization of pronunciation of the Spanish word for sugar, azucar, which has given her sugar a whole new meaning for millions of her multi-generational fans.

Celia's sweet success and vast following span not only generations but nationalities. In short, this hyper-energetic guarachera has become a much-adored musical idol wherever she has performed, be it North or South America, Europe or Asia. Her broad array of admirers includes recording partners as diverse and disparate as Tito Puente and David Byrne. What's more, Celia has been an impressive string of kudos, among them a Grammy, a star on the Hollywood Walk Of Fame, a Yale University doctorate and commemorative keys from numerous cities. She's also appeared in the films "Salsa" and "The Mambo Kings." Pretty heady accomplishments for a woman singing in the over-whelmingly male-dominated salsa genre. But Celia has been turning heads since 1950, when in the then 20-something vocalista stepped on a Havana stage with the fabled La Sonora Matancera orchestra. Though her sassy, muscular vocal stylings took Cuban listeners some getting used to, Celia soon won them over with unmatched perseverance, grit and charm.

After emigrating to the U.S. in 1960, Celia married Pedro Knight, familiar to Celia's fans as the distinguished, corneta-horned caballero standing behind her, directing musical traffic at her concerts. In the mid-70s, Celia's career rekindled with albums recorded with Johnny Pacheco and Willie Colon. Celia has not looked back since. She routinely sells out concerts and headlines sold-out festivals. Among her stageide standards are "Pun Pun Catu," "Quintaba" and "Bemba Colora." Her latest album, "Azucar Negra," was nominated for a Grammy. And while she has never enjoyed a crossover career, Celia has spread enough sugar around to become one of the most recognized singers in the world.

Israel "Cachao" Lopez

One of the most influential of all Latino musicians, "Cachao" played an important role in the development of Afro-Cuban music. Unfortunately, the lofty achievements of the highly respected Cuban bassist had been neglected for decades until Cuban-born actor Andy Garcia brought Cachao's greatness to light via the 1993 film documentary "Cachao... Como Su Ritmo No Hay Dos."

Indeed, perhaps there is no other musician to compare to Cachao, 75, who was born into a family said to include 35 bassists. A former bongo player, Cachao often treats the bass as if it were a percussion instrument by interjecting rigorous slaps on it with thunderous, chicken-plucked notes.

Cachao was still in his teens when he brought his singular bass-playing prowess to the very popular danzón ensemble Orquesta Arcaño Y Sus Maravillas, led by revered flautist Antonio Arcaño Betancourt. Cachao, his brother Orestes composed literally thousands of danzones for the Arcaño band, later losing up the stately, waltz-like danzón cadence with a catchy swing that evolved into mambo.

While his contemporaries Tito Rodríguez, Machito and Pérez Prado reaped the commercial fruits of the artistic labor of him and his brother, Cachao already was blazing another musical path that would be followed by his fellow musicians: descarga.

Descargas were freewheeling jam sessions featuring spontaneous, jazz-like improvisations layered over Afro-Cuban tempos. From the mid-'50s to the late '70s, Cachao cut more than a half-dozen critically acclaimed albums grounded in the descarga spirit.

After moving to Miami, Cachao performed a union gigs and played bass for charanga outfit Hansel Y Raig. Cachao finally re-emerged with a successful solo tour in 1992, which reconfirmed his deserved stature as the elder statesman of Latino musicians.

Last year, Cachao recorded a live album that will be released in May on Crescent Moon Records. Appropriately, the recording is based on the two musical idioms he made famous: mambo and descarga.
FELICIDADES

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MEJOR CANCION DEL AÑO
(CATEGORIA POP)
“NUNCA VOY A OLVIDARTE”
First Latin Music Awards Recognize Range Of Talent

BY JOHN LANNERT

The honorees for Billboard’s first Latin Music Awards represent a broad cross-section of Latino talent, covering every musical genre from rap to ranchera.

On the strength of her near-platinum album “Mi Tierra,” international superstar Gloria Estefan leads all LMA winners, with three awards. Among the double winners are renowned Latino notables Luis Miguel, La Mafia and Selena, along with Mexico’s fast-rising ska/rock act Maná.

Here is the roll call of winners of Billboard’s first annual Latin Music Awards.

Marc Anthony (Tropical/Salsa New Artist Of The Year)

The only artist to score a No. 1 dance smash (“Rule On The Rhythm”), native New Yorker Marc Anthony has parlayed his dance success into a blossoming career as a soulful, one-of-a-kind salsa. His Soho/Sony debut, “Otra Nosa,” has generated several Top 40 hits on the Hot Latin Tracks, while charting on the Billboard Latin 50. Anthony began his recording career as a songwriter and backing vocalist in the late ‘80s, working with Latina dance maven Sa-Fire and the producer team Latin Rascals. He subsequently hooked up with producer Little Louie Vega and cut his dance hit. Anthony kicked off his Latino career four years ago by appearing with venerable Puerto Rican star Danny Rivera at Carnegie Hall.

Banda Machos (Regional Mexican Group Of The Year)

The foremost proponent of the tuba-propelled “banda” sound that is strongly rooted on many U.S. regional Mexican stations, this 11-man unit from Mexico has placed three titles simultaneously on the Billboard Latin 50, including the latest album, “Los Machos Tambien Lloran” (Fonovisa). In addition, Banda Machos is the only banda artist to reach the Top 10 of Billboard’s Hot Latin Tracks singles charts, with “Mi Luna Mi Estrella” cresting at No. 6 in March. Such achievement is par for the course for Banda Machos, who became an immediate hit in their hometown of Villa Corona, Jalisco, in 1991 and went on to conquer the Mexican and U.S. Latino markets.

Gloria Estefan

The son of popular actress/singer/talk show host Veronica Castro, this 19-year-old Mexico City native is already a showbiz veteran, having performed on radio, TV and the stage. In 1992, Cristian embarked on a recording career, releasing his first album, “Agua Nueva” (Melody/Fonovisa), which contained the much-covered, Top 10 smash “No Podrás.” His 1993 follow-up, “Un Segundo En El Tiempo,” has produced two Top 10 singles: “Nunca Voy A Olvidarte,” which spent four weeks atop Billboard’s Hot Latin Tracks chart in 1993, and his recent Top 3 hit “Por Amor A Ti.”

Gloria Estefan (Tropical/Salsa Album, Female Artist and Song Of The Year)

The past 12 months of Gloria Estefan’s spectacular career have been particularly outstanding for the Cuban-born superstar. Last June, Estefan put out “Mi Tierra” (Capricorn), a deeply cherished tribute to her Cuban musical roots that turned out to be a massive commercial success in the U.S. and Spain. Two No. 1Latin hits later, Estefan hit the top of Billboard’s Club Play chart in December with a souped-up tribal take of “Mi Tierra” track “Tradición.” In March, Estefan scored her first Grammy, and now she has snagged four nods to top all other nominees in Billboard’s Latin Music Awards. As if that were not enough, Estefan currently is recording an album of ’60s pop evergreens.

Los Fantasmas Del Caribe (Hot Latin Tracks Artist Of The Year)

Venezuela’s entry into the LMA’s is a tropi-pop sextet who earned its Hot Latin Tracks Artist Of The Year honors by dint of a debut album— “Carmelo”—that cracked out two chart-toppers (“Muchachita Trenz” and “Por Una Lágrima”) and one No. 2 entry (“El Día”). Los Fantasmas Del Caribe’s latest album, “Más Y Más” (Rodven), was released in April.

Latin Music Award

Winners

Recipients of Latin Music Awards were selected based on points accumulated from Billboard’s radio and retail charts from March 6, 1993, to March 5, 1994.

POP
Album Of The Year: “Aries,” Luis Miguel
Male Artist Of The Year: Luis Miguel
Female Artist Of The Year: Ana Gabriel
Group Of The Year: Gipsy Kings
New Artist Of The Year: Maná
Song Of The Year: “Nunca Voy A Olvidarte,” Cristian

TROPICAL/SALSA
Album Of The Year: “Mi Tierra,” Gloria Estefan
Male Artist Of The Year: Jerry Rivera
Female Artist Of The Year: Gloria Estefan
Group Of The Year: Juan Luis Guerra Y 440
New Artist Of The Year: Marc Anthony
Song Of The Year: “Mi Tierra,” Gloria Estefan

REGIONAL MEXICAN
Album Of The Year: “Live!,” Selena
Male Artist Of The Year: Emilio Navaira
Female Artist Of The Year: Selena
Group Of The Year: Banda Machos
New Artist Of The Year: Jay Pérez
Song Of The Year: “Me Estoy Enamorando,” La Mafia

HOT LATIN TRACKS
Track Of The Year: “Me Estoy Enamorando,” La Mafia
Artist Of The Year: Los Fantasmas Del Caribe

RAP
Artist Of The Year: El General

POPB/PLOCK
Artist Of The Year: Maná

ROCK
Artist Of The Year: Malinda Vecindad

CONTEMPORARY LATIN JAZZ
Album Of The Year: “Dreams & Desires,” Roberto Perera
FonoVisa felicita a BANDA MACHOS

GRUPO DEL AÑO

FonoVisa
El Sonido Musical de los 90's

FonoVisa
El Sonido Musical de los 90's
AWARDS
Continued from page LM-8

The group is only one of two new acts (the other being Maná) to win an award in a non-New Artist category.

Ana Gabriel (Pop Female Artist Of The Year)
With oodles of gold and platinum records to her credit, Mexico's emotive singer/songwriter Ana Gabriel is one of the biggest-selling female artists of all time. Gabriel's latest Sony album, "Luna," contains the titular No. 1 hit, her seventh chart-topper—which is a record among female artists. Moreover, "Luna" has been comfortably lodged in the Top 20 of the Billboard Latin 50 for seven months.

El General (Rap Artist Of The Year)
A breakout on power radio in 1991 before he crossed back to the Latino market, Panama native Edgardo Franco was the first rap act to enjoy widespread notice in the Hispanic market. El General's first smash and signature number, "Pu Tun Tun," was a runaway anthem that helped ignite the popularity of Spanish-language rap music. His second album for RCA/BMG, "El Poder De El General," was still doing time on the Billboard Latin 50 more than one year after its September 1992 release.

Gipsy Kings (Pop Group Of The Year)
Or should they be called Crossover Kings? The Gipsy Kings speak French, sing Spanish and attract legions of non-Latino fans to their updated flamenco sound. Further, the Elektra Musician act has dominated both Billboard's world music chart and the Billboard Latin 50, landing all six of its album titles simultaneously on the latter chart. The guitar septet from Valencia—by way of the South of France—also has

Continued on page LM-12
It Starts In The Heart And Spreads To The World.

Gloria Estefan
Female Artist Of The Year
Album Of The Year—“mi tierra”
Song Of The Year—“mi tierra”

And congratulations Gloria, on your 5 Premio Lo Nuestro Award nominations.

Emilio Estefan, Jr.
Lifetime Achievement Award

Israel “Cachao” López
Hall Of Fame Inductee
AWARDS
Continued from page LM-10

fared well on the Hot Latin Tracks, having snared two No. 1 hits ("Bamboleo" and "Volare") on the Hot Latin Tracks chart. The band's guitarist Tonino Baliardo is due to cut a solo album later this year.

Juan Luis Guerra Y 440 (Tropical/Salsa Group Of The Year)
What Bob Marley did for reggae is what Juan Luis Guerra is trying to do for merengue—to take the breakneck-paced Dominican groove to the international stage via thoughtful lyrics and innovative arrangements. While the group's 1991 Grammy-winning mega-smash, "Bachata Rosa," propelled the band closer to the international forefront, 440 was unable to score its first No. 1 hit until February, 1993, when the controversial "El Costo De La Vida" scaled the Hot Latin Tracks chart. Guerra and crew are finishing up their next album for Warner/Reprise.

La Mafia (Regional Mexican Song Of The Year and Hot Latin Track Of The Year)
Once an accordion-powered polka outfit, this six-man band from Houston has metamorphosed into a ballad/cumbia group whose album sales have never been better. La Mafia's 1993 smash hit, "Me Estoy Enamorando," became the first song by a Tejano act to reign supreme over the Hot Latin Tracks. Testimony to its popularity, the touching ballad logged more weeks (24) on the HLT than any other tune in 1993. La Mafia's latest Sony effort, "Vida," containing the titular track which recently went to No. 1, is a solid Top 5 staple on the Billboard Latin 50.

Maldita Vecindad (Rock Artist Of The Year)
Perhaps the best-known Mexican rock act outside of Mexico, Maldita

Continued on page LM-14

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Vecindad was instrumental in making homegrown rock artists viable in their own country. In recent years, the Mexico City sextet has traveled the U.S., South America and Europe performing its singular melange of Caribbean rhythms, funk and rock. Maldita Vecindad has opened for Jane’s Addiction and has shared the bill with Santana and Mongo Santamaría. The only rock act to grace the Billboard Latin 50, Maldita Vecindad recently released a live album called “Gira Pata De Perro” (Ariola/BMG).

Out of nowhere (or maybe it was from heaven?) came Maná in 1993, bearing a ska/rock cloak that wrapped itself around thousands of fans who could not hear the Mexican quintet’s music on U.S. Latin radio. Nonetheless, nearly one year after debuting on the Billboard Latin 50, Maná’s WEA Latina album “Donde Jugarán Los Niños?” still rides high on the chart. The band even managed to squeeze in a Top 20 hit, “La Chula,” during the interim. A re-arranged, remixed version of the album was shipped in April.

Indisputably the most popular male vocalist in the Hispanic music world in the past five years, Luis Miguel seems to have little left to accomplish in the Latino market. His 1992 WEA Latina album, “Romance,” sold millions worldwide and was the first Spanish-language record to be certified gold by the RIAA in 10 years. “Aries,” the 1993 follow-up to “Romance,” has proved to be a solid chart contender as well, delivering two chart-topping singles: “Ayer” and “Hasta Que Me Olvides.” In fact, this dashing Mexican singer owns eight No. 1 songs.
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on the Hot Latin Tracks chart—more than any other artist. Luis Miguel is now recording the sequel to “Romance,” which will be entitled, predictably enough, “Romance II.”

Emilio Navaira (Regional Mexican Male Artist Of The Year)

Probably the only thing keeping this high-flying Tejano star from making it big time in the country music market is a vowel-drenched surname that would make Appalachian country fans gargle their grins. Otherwise, San Antonio’s sweet-crooning Navaira might be lighting the country charts instead of tearing up the Billboard Latin 50, where his “Southern Exposure” has received plenty of northern exposure on the chart. Navaira, by the way, says he will go with only Emilio if he snags a country music deal.

Roberto Perera (Contemporary Latin Jazz Album Of The Year)

Reserved off-stage, this Uruguayan-born master of the Paraguayan harp often explodes stage-side, as his long, well-manicured nails flutter furiously across the strings as if he were hummed tecting the delicate texture of a fine fabric. Roberto Perera’s silky 1992 album, “Dreams & Desires”—his second release for Heads Up Records—apparently evoked a similar aural picture for record buyers who helped nudge the record onto Billboard’s Contemporary Jazz Chart. Last December, Perera put out a severely overlooked holiday album, “Christmas Fantasies.”

Jay Pérez (Regional Mexican New Artist Of The Year)

Go to a Jay Pérez show and you are liable to hear songs by Teddy Pendergrass or Tower Of Power, as well as one of his Tejano hits such as in the Top 10 of the Billboard Latin 50. Pérez is now looking to duplicate his Tejano success in the Anglo market.

Jerry Rivera (Tropical/Salsa Male Artist Of The Year)

Salsa’s biggest act in the past two years is a bashful, baby-faced singer from Puerto Rico whose 1992 album, “Cuenta Conmigo,” was the strongest-selling salsa album in 13 years. Jerry Rivera’s latest effort—appropriately titled “Cara De Niño (Baby Face)” — has turned out two Top 10 smashes, including the title cut. Additionally, the record has been a fixture in the Top 10 of the Billboard Latin 50 since its release last October.

Selena (Regional Mexican Album and Female Artist Of The Year)

One of the finest singers ever to come out of Corpus Christi, Texas, this exotic-looking Tejana has been on a hot career run lately. Landing a deal last year with SBR Records, then winning her first Grammy kudo in March, Selena’s performance on Billboard’s radio and retail charts has been no less sizzling. Earlier this year, she notched a huge No. 1 hit, “Dondequiera Que Estes,” with her Epic Latin labelmates the Barrio Boyz. She later put out “Amor Profibundo,” now entrenched near the top of the Billboard Latin 50 for the past seven weeks.
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ARTIST SHOWCASES

Continued from page LM-18

Unik-Ko

From Puerto Rico comes a 20-something vocal quartet with marine-ideal looks and strong vocal harmonies to match. Unik-Ko’s second album for Sony, “Reasons,” features the titular Spanish-language cover of the Earth Wind & Fire Everett hit “Reasons.” Formed in 1992, the foursome is led by vocalist/producer Dennis Nieves, who pens much of the band’s material. The group’s latest batch of pop/dance songs includes percussion contributions from Luis Enrique, as well as a duet with Mexican singing star Yuri.

Vicervisa

Spain’s hottest dance act is the handsome brother duo of Carlos and Angel Beato, whose debut album, “Un Amigo De Verdad,” has yielded two Top 10 Spanish hits—“No Es Verdad” and “Ella”—and has sold more than 300,000 units domestically since its 1993 release. Vicervisa’s techno-pop record recently was put out in the U.S. by Max Music, a prominent dance imprint from Spain that is now attempting to break into the U.S. market. Hailing from Baladona, its hometown Beato began composing four years ago as a hobby. After shopping their demo tape a couple of years later, the Beatos landed a deal with Max.

BRAZILIAN MUSIC SHOWCASE, MAY 17

Mario Adnet

A 27-year-old guitarist/composer/vocalist from Rio de Janeiro, Mario Adnet is a multi-faceted artist who has worked with a variety of Brazilian notables both as an arranger (Joyce, Leny Andrade) and as a bossa/jazz recording artist (Leo Gandelman, Toninho Horta, Danilo Caymmi). Joyce, Andrade and Tino Da Paz also have recorded Adnet’s compositions. Since 1991, Antônio Carlos Jobim has been performing Adnet’s arrangement of the Dorival Caymmi classic “Matucanga.” Adnet currently is signed to Nana Records, which is being distributed in Japan by BMG Japan.

Jorge Ben Jor

Last year, many Brazilians could be heard singing “Alo Alo W/Brasil,” from Jorge Ben Jor’s career-reviving smash “W/Brasil.” Now once again on a roll, the 49-year-old much-venerated legend, who composed the international bossa/samba hit “Mas Que Nada,” is closing in on 250,000 unit sales of his latest album, “23.” A Rio de Janeiro native, prominent member of his beloved Salgueiro samba school and ardent soccer aficionado, Ben Jor has created a singular lyrical and musical landscape melding everyday life with a variety of contagious rhythms from the U.S., Africa and Brazil. His showcase set will be one of his rare U.S. performances in recent years.

Djavan

For the past 15 years, much-admired Djavan (pronounced De-jah-vun) has been one of the most popular singer/songwriters outside and inside of Brazil. As famous Brazilian singers (Nana Caymmi, Gal Costa, Caetano Veloso) were recording his songs, highly regarded American artists (Manhattan Transfer, Lee Ritenour, Steve Wonder) were recording with the native of the northeastern Brazilian state, Alagoas. Djavan now is turning his sights toward the international Latino market with the release of his Spanish-language bow for Sony entitled “Esquinas,” due out May 24. The tile track is a Latino cover of one of his biggest Portuguese-language hits, whose lyrics and title were later phonetically translated into English by the Manhattan Transfer as the tune “So You Say.”

Leo Gandelman

Multi-instrumentalist Leo Gandelman not only has performed on countless albums by some of Brazil’s best-known legends, but he’s also shined as a producer for the likes of Gal Costa and Marina. As a young,...
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Billboard Latin Music Conference & Awards

Schedule of Events

MONDAY, MAY 16

2:00 - 5:00 pm
Registration

7:00 - 11:00 pm
Live Artist Showcases
Sponsored by American Disc Inc.
TOMMY ANTHONY & GOZA
RAFAEL ARMANDO - SDJ/Sony
BANDA MACHOS - Fonovisa
NIL LARA
ROSCO MARTINEZ - Zoo
Entertainment
UNIK-KO - Sony Music
VICEVERS - Max Music

GRAND BALLROOM

TUESDAY, MAY 17

11:00 am - 12:30 pm
Brunch at Hard Rock Cafe

12:30 - 4:00 pm
Registration

1:00 - 1:45 pm
Keynote Address
TOM FRETON, Chairman & CEO
MTV Networks
MTV’s CEO discusses the networks’
(MTV, MTV Europe, VH-1 &
Nickelodeon) present and future
activities in Latin America.

2:00 - 3:30 pm
BRAZIL - “Market On The Rebound”
Moderator: MANUEL CAMERO,
President, Associacao Brasileira de
 Produtores de Discos
Panelists:
MARCO BISSI, VP of Latin
American Marketing, Sony Music
International
LEO GANDELMAN, PolyGram/Brazil
Recording Artist
JOSÉ FORTES, President, Os Quatro
Producoes Artisticas
PHIL RODRIGUEZ, President, Water
Brothers Production

3:30 - 5:00 pm
MUSIC PUBLISHING - “Publishing
Current Trends Of The Latin Market”
Moderator: CATHERINE
SCHINDLER, Latin Division
Mr. West Coast, Permusic
Panelists:
EDUARDO “TEDDY” BAUTISTA,
President, SAGA
ELLEN MARASSE, Director, Latin
American Division - Sony Music
Publishing
RUDY PEREZ, EMI Latin Recording
Artist
FRANK RITTMAN, International
Business Administrator, NMPA/
Harry Fox Agency
BILL VELEZ, Senior VP of
International, SESAC

8:30 pm - 12:00 am
A NIGHT OF BRAZILIAN MUSIC
MARIO ADNET - Nana Records
JORGE BEN JOR - Warner Music
Int’l
DJAVAN - Sony Brazil
LEO GANDELMAN - PolyGram/Brazil
BAUL MASCARENHAS

WEDNESDAY, MAY 18

1:00 - 1:45 pm
Keynote Address
JAY BERMAN, Chairman, Recording
Industry Association of America
The RIAA’s chairman addresses its
anti-piracy campaigns for the Latin
Markets.

2:00 - 3:30 pm
LATIN JAZZ - “Posed To Hit The
Mainstream”
Moderator: LARRY ROSEN, President,
GRP Records
Panelists:
GEORGE FISHER, Program Director,
WLVE-FM Radio Miami
DR JAZZ, President, Dr. Jazz
Operations
ARTURO SANDOVAL, GRP Records
Recording Artist
RICKY SCHULTZ, VP/GM Jazz &
Progressive Music, Warner Bros.
Records
GOITZ A. WORNER, President,
Mesidor Records

3:30 - 5:00 pm
BDS & LATIN MONITOR -
“Monitoring Latin Radio
Stations”
Panelists:
MARCIAL ELLIS, Associate
Publishers/Charts, Billboard
JOHN LANNERT, Latin American
Bureau Chief, Billboard
JOE WALLACE, VP/GM - Music
Group, Broadcast Data Systems

7:00 - 9:00 pm
BILLBOARD LATIN MUSIC
AWARDS

9:00 pm - 12:00 am
AFTER AWARDS
Live Artist Showcases
E-TRAIN WITH SHEILA E - HK
Management
HUMBERTO RAMIREZ -
TropiJazz/RMM Records
ARTURO SANDOVAL - GRP Records
NESTOR TORRES - Sony Discos

Panelists and performer Arturo Sandoval
A CROWNING ACHIEVEMENT

Congratulations to Gipsy Kings.
Winner of Pop Artist Of The Year at Billboard's Latin Music Awards.
ARTIST SHOWCASES

Continued from page LM-20

came out in 1991 on Brazilian imprint Som Livre and boasted performances from Celso Fonseca, Ricardo Silvera, Sergio Trombone, Ruipe Patonja and Arnar Naia. Mascarilhas also will play his first-ever Miami set at the showcase.

LATIN JAZZ MUSIC SHOWCASE, MAY 18

E-Train, Featuring Sheila E

Though perhaps best-known for her 1984 Top 10 hit, “The Glamorous Life,” Sheila E. is quite the talisman. She anchored the group led by then-Prince in the late ’80s and now is in the middle of a U.S. trek along with her stellar supporting ensemble, E-Train. The E-Train members are saxman Eric “Madhouse” Leeds, Puerto Rican trumpeter virtuoso Charlie Sepulveda, Gilberto Gil’s ex-keyboarde Renato Neto, plus studio stars bassist Seloue Bunch and drummer Joey Flecida. E-Train has drawn rave reviews for its shows and appeared on Arsenio Hall’s late-night talk program Apr. 15. So far, however, the group is not signed to a label.

Humberto Ramirez

Though well-respected in the salsa and Latin pop world as a fine-rate arranger and producer, this Puerto Rican grad of the Berklee College Of Music has been gaining increasing repose within the Latin jazz field as a trumpeter. Formerly a mainstay with Willie Rosario’s orchestra, where he snared a Grammy nomination for Rosario’s 1986 album “Nueva Conciencia,” Humberto Ramirez already has cut a pair of fine albums on the Tropijazz/RMM label—the latest being his 1993 effort, “Aspects.” Ramirez will be joined by standout percussionist and labelmate Giovanni Hidalgo on his showcase set.

Arturo Sandoval

After recording five albums in three years for GRP, ace Cuban trumpeter Arturo Sandoval has decided to release two albums simultaneously. One is a classical album (“Arturo Sandoval Plays Trumpet Concertos”), and the other (“Danzón (Dance On)”) is a sweeping tribute to Cuban music sporting vocal performances from Sandoval, Gloria Estefan, Vivi Carr, Miami salsero Willy Chirino and Bill Cosby—yes, Bill Cosby. Coincidentally, both Sandoval and Sheila E. played on Estefan’s homage to her musical roots, “Mi Tierra.” Sandoval, a key linchpin of Cuba’s venerated Afro-Cuban fusion outfit İiskere, emigrated to the U.S. several years back, thus introducing American audiences to his blistering trumpet rides. Sandoval’s showcase set will feature a 30-piece orchestra, with labelmate Dave Valentim sitting in on the proceedings.

Nestor Torres

Expressive Bassist Nestor Torres has battled back from a severe shoulder injury suffered in a boating accident a few years back and has regained the acrobatic form that has delighted fans in South Florida since the late ’80s. A virtuoso player who’s comfortable playing tropical, fusion or jazz, Torres can be prominently heard on Estefan’s “Mi Tierra” album. Torres was recently inked to Sony Discos, and his label debut is due out in May.

Our cover artist, A.J. Alper, a Los Angeles native, received a degree in mechanical engineering from U.C. Santa Barbara and studied illustration at Art Center in Pasadena. He’s lived in Manhattan for five years, working as an art director and illustrator for such clients as Warner Music Enterprises, Esquire and Condé Nast Traveler Magazine.
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Tropical/Salsa Song Of The Year  
Tropical/Salsa Female Artist Of The Year

EMILIO ESTEFAN  
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El Premio Billboard

LOS FANTASMAS DEL CARIBE  
Hot Latin Tracks Artist Of The Year

JUAN LUIS GUERRA Y 4.40  
Tropical/Salsa Group Of The Year

SELENA  
Regional Mexican Album Of The Year  
Regional Mexican Female Artist Of The Year

CACHAO LOPEZ  
Billboard Hall Of Fame Inductee

JAY PEREZ  
Regional Mexican New Artist Of The Year
Audiobook Catalog Titles Get Boost
Budget Pricing Brings Paperback-Like Sales

This is the second of a two-part series on the emerging budget audiobook market.

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—While some audiobook publishers are creating new titles specifically for the budget category, others use the low-cost concept to spur sales of previously released product. These usually are titles out a year or more that may be experiencing slower sales. A nice budget price can re-awaken interest in the title and gain additional sales without any additional investment.

The strategies of publishers releasing budget-priced product vary. Random House Audio Publishing launched its Price-Less line in fall 1992 with in-store displays and advertising in Publisher’s Weekly. Four titles are released in the line three times a year. There are currently 24 Price-Less titles available, retailing for $8.99 each. Nearly all are two- or three-cassette sets.

“It’s similar to the way a mass-market paperback was published a year after the original release,” says Susan Butler, Random House director of promotions and publicity.

Audiobooks chosen for the program are “very commercial fiction—very sort-of ‘beach listening,’” Butler says, citing titles by Michael Crichton and John D. McDonald. The low price tends to encourage impulse buys, she says, noting that last year’s Price-Less title sold five times better than comparable backlist titles.

The low price also has “increased our market quite a bit. We’ve also seen new outlets: discount stores, truck stops, stores where the price point of an average audio is too high,” she says.

Audio has a similar attitude towards its “Super Sound Buy” line. “It’s the equivalent of trying to create a paperback market,” says Dave president Michael Viner. “It’s a book whose primary sales push is over, and now we’re trying to give it an extra sales boost, but in no way are the numbers like the original books.” Generally, he says, an audiobook will get 80% of its sales the first release, with another 20% as a Super Sound Buy.

Dave launched Super Sound Buys a year ago, releasing titles every month through December. Currently there are about 50 titles in the line, retailing for $8.99 each. Titles include Jack Higgins’ “Night Of The Fox,” LaVyrle Spence’s “Spring Fever,” “Dave Barry Talks Back,” Stephen Crane’s “The Red Badge Of Courage,” and Joyce Carol Oates’ “Black Water.” Sales of some audiobooks and romances do particularly well as Super Sound Buys, Viner says.

Sometimes titles sell better as Super Sound Buys than they did originally. “Deeked” by mystery author Carol Higgins Clark sold 5,000-6,000 copies as a regular-priced audiobook, as her corresponding hardcover book did not do phenomenally well. Then, unexpectedly, the paperback hit the New York Times paperback bestseller list, and Dave reissued the audio as a Super Sound Buy. In that form, it sold an additional 12,000 copies. “With Carol Higgins Clark, we wanted to widen her audience to help break her,” says Viner.

Another example is “Kaffir Boy,” which sold reasonably well initially but did poorly on backlist. Dave reissued it as a Super Sound Buy for Black History Month, and it sold 6,000-7,000 copies—about 50% of what it had sold originally.

However, Viner says, the company is careful not to devalue a popular author in the public’s mind. “It’s important to keep an author’s price up. If we have an ongoing relationship with an author, and the author has a proven long-term record, we protect the backlist” by not putting his or her work in the Super Sound Buys line.

Dave also occasionally puts books out directly as Super Sound Buys, generally to spark interest in a new author.

While Random House and Dave see low-priced audio as the equivalent of a paperback, Simon & Schuster AUDIO has a different notion.

(Continued on page 48)

Two More Acquisitions In Offing At Alliance
Strong Revenue, Profit Gains Result From Prior Purchases

■ BY DON JEFFREY

NEW YORK—Alliance Entertainment Corp., the fast-growing multi-warehouse and distributor, has completed an acquisition that will expand its reach into artist management. At press time it also was expected to close a deal that will increase its investment in international distribution.

The company is acquiring Premier Artist Services, a firm that manages such performers as Frank Sinatra and Julio Iglesias, and Premier’s interest in CEP (Contemporary Entertainment Promotions), a joint venture with the advertising agency Young & Rubicam that does lifestyle and leisure marketing for large corporations.

Alliance also was ready to complete a deal to buy the 90% interest it did not already own in its Latin American music warehouse, Disque Music, a budget CD supplier to department stores in Brazil. Alliance has created a wholly owned subsidiary, AEC International, to “exploit international opportunities,” according to the company.

During the first week of May, Alliance also bought the assets and customer list of Fielre Latina, a small, West Coast-based wholesaler of Latin music.

Narang, vice chairman/CEO, says Alliance “will continue to pursue growth through selective acquisitions. We have put feelers in the marketplace and we are looking for other opportunities, particularly in Brazil. But we don’t have any agreements or under-standings with anybody else at this point.”

Alliance has grown rapidly in the past three years through a spate of acquisitions, and its revenue and profits have increased in revenues and profits for the first quarter.

For the three months that ended May 3, New York-based company reported a net profit of $1.3 million on revenues of $89.5 million, compared with a loss of $500,000 on revenues of $34.6 million last year.

Revenue rose 170% because Alliance has acquired, since late 1990, three one-stops (Jerry Bassin, CD One Stop, and Abbey Road), an independent distributor (Eenkee), and the asset of another one-stop (Nova).

Alliance’s operating cash flow (earnings before interest, amortization, depreciation, and taxes) jumped 164% to $4.9 million from $2.4 million, in the quarter. Narang says, “Basically, it was through economies of scale associated with the growth of our revenues.” Selling, general, and administrative expenses declined to 10.5% of sales in 1991 in last year’s first quarter.

Revenue growth in Alliance’s various divisions was as diverse as its diversification strategy, according to Narang: CD One Stop, nearly 50%; Abbey Road, nearly 40%; Bassin, 11%; and Encore, 15%.

Alliance’s principal business, independent music distribution—which operates under the AEC subsidiary—continued to grow at a healthy pace,” says Narang. He estimates that 40%- 50% (Continued on page 47)

Sam Goody’s ‘Event’ Store Opens In L.A.

■ BY BRETT ATWOOD

LOS ANGELES—The Musicland Group opened the doors to its most expensive retail outlet here April 22, adding one more supermarket to an increasingly crowded music retail market.

The two-story, 20,000-square-foot Sam Goody store is located in the high-traffic shopping attraction CityWalk, adjacent to Universal Studios in Universal City.

Competing music supermarkets in the Studio City/West Hollywood area include the recently opened Blockbuster Music Plus in Studio City and the Virgin Megastore and Tower Records outlets on Sunset Boulevard.

“This is totally different than any other store we’ve done,” says Musicland CEO Jack Eustiger. “This is not a mall—its a highly visible, event location.”

Eustiger says that a major draw for the expansive store is the amount of attention to detail in the store design. “We tried to design the store in such a way that it would be an event to come here,” says Eustiger.

Consumers who pass by the store can’t help noticing the presence of a 37-foot gorilla sign that hangs from the building’s exterior. The steel-frame signage is reminiscent of the popular King Kong attraction at the neighboring Universal Studios.

Musicland architect John Myklebust, who helped designed the store, says, “the store promotes fun. The objective is certainly to sell product, but in an interesting, entertaining, interactive way. I think that this will be the beginning of more exciting stores for the company.”

The look of the supermarket is high-tech. Honolulu. An abundance of technological gadgetry is highlighted by a 150-foot wide display case, 12-16-foot video projection screen, 80 video monitors, and a 10-by-10 foot Tri-Vision rotating video screen.

Metallic catwalks hang over the main floor, with stairs leading to a second level that contains interactive gaming and an espresso bar. Artificial fog from a fog machine is pumped into the store around the clock, adding to the space-age look.

In keeping with the entertainment theme of CityWalk, movie memorabilia is on display in the store. Props from “Bram Stoker’s Dracula,” “A League Of Their Own,” and “Mrs. Doubtfire” were present at the opening. The display is sponsored by Columbia TriStar Home Video, and will rotate periodically.

The ground floor contains three separate sections for popular music, classical music, and video.

The 15,000-square-foot popular music section includes 28,000 titles, while the 3,000-square-foot classical and jazz section contains 13,000 titles. A 2,000-square-foot Suncoast Motion Picture Company video outlet houses 7,000 videos and 1,500 laserdiscs.

Marcia Appel, Musicland VP of
(Continued on page 19)

Quality Printing
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Retail

Handleman Makes A Run For The Border With New Facility

GOING DOWN: Handleman Co., the Troy, Mich.-based rack-jobber, has already moved south of the U.S. border in preparation for Knmart's move into Mexico, which will open two stores there shortly. As part of that move, Handleman has opened a 17,500-square-foot distribution facility in Mexico City.

But Handleman has its eyes on more than Knmart's business, and has been searching for Mexican companies to partner with. Now Track hears that Handleman is involved in joint-venture negotiations with VideoVisa, the company that runs a 1,700-store video chain in Mexico. If the negotiations are successful, the companies would form a Mexican-based music and video distribution company. In addition to supplying the VideoVisa chain, the company is seeking other accounts in the country.

Of course, Handleman won't be the only U.S. account down there. Western Merchandisers has set up shop down there as part of Wal-Mart's invasion of the country. Most major music chains are figuring out their points of entry into Mexico as well.

REPORTS THAT Western Merchandisers and Hastings Books, Music & Video, based in Amarillo, Texas, will be splitting into separate operations two years from now may have prematurely. You may remember that the rack-jobbing, Western Merchandisers, was bought from the Mannsduke family by Wal-Mart three years back. As part of that acquisition, a contract was signed whereby the retail chain, still owned by the Mannsduke family, would continue to be supplied by Western Merchandisers until 1996. Recently, a Hastings newsletter stated that the chain would become a self-sustaining entity by gradually assuming the responsibility for services now provided by Western Merchandisers. But that could all change if the contract with Wal-Mart is extended, say people familiar with the situation.

BIG TIME: Alliance Entertainment Corp. has switched from the over-the-counter NASDAQ exchange and is now trading on the New York Stock Exchange, with CUS serving as the company's new ticker symbol. It held a luncheon with Wall Street types to celebrate that accomplishment. Breaking out the results for three of its operating companies, Alliance vice chairman Amin Naranij noted that in 1993, Busken Distributors had sales of $146 million, CD One-Stop sales were $120 million, and Abbey Road had $80 million in sales. In 1994, Alliance chairman Joe Blanco observed, analysts estimate that the company will achieve sales of about $440 million. Blanco also pointed out that the revenues would come from the four groups—one-stop, indie distribution, international, and ventures—that the company has created this year to manage its business.

MONEY MONEY: Investcorp, the investment company that led a leveraged buyout of Camelot Music, recently strengthened its cash position by arranging a three-year, $800 million term loan, replacing a $250 million facility.

Investcorp, which manages assets totaling $2.5 billion, will use the funds for general corporate purposes . . . Speaking of Camelot, the chain is installing multimedia departments in 60 stores via a backing arrangement with Brooklyn Park, Minn.-based Navarre, with more stores slated to add the category if the testing proves favorable.

IT'S A DEAL: Profile Records, which needs a distributor with the clout of a Landmark Distribution, has finally concluded a distribution deal. Profile has signed with Alliance Entertainment Music Distribution to distribute the label to retail accounts while it sells direct to one-stops and rack-jobbers. Profile owner Steve Plotnicki reports that the company has been hard at work getting about 20 albums ready for release, as well as signing new acts.

ALL ABOARD: WaxWorks, one of the last major chains not to have a point-of-sale system, plans to rectify that situation by the end of the year. Indeed, the Owensboro, Ky.-based company, which runs 143 stores under the logos Disc Jockey and Reel Collections, already has been installing its own retail inventory management system, which it has been developing and testing over the last two years, in new stores opened this year. The plan now is to roll out POS on a district-by-district basis, hopefully finishing the job by October, according to WaxWorks president Terry Woodward.

CALLING ALL BUYERS: Kevin Sechrist, owner of the three-store Atlanta CD chain, says he is seeking to sell the chain, which had sales of more than $2 million last year.

COMING UP: The third annual mid-Air conference, which is designed to address the needs of independent urban retailers, will be held in Chicago June 9-11 at the Swissotel. The conference will feature seminars on the effective use of point-of-sale materials, consumer service, and a radio and retail panel. The Chicago Assn. of Musicians and Songwriters will present a seminar, and there will be a big gospel music presentation, as well as product presentations from the six majors. Jim Starks, VP of black music, at Sony Music Distribution, will make the keynote address. Interested parties can contact midAir via Track One Records in Chicago.
TRADITION: June is Black Music Month, so that means Abbey Road Distributors’ Black Music Day is rolling around again.

This year, to be held this year on Sunday, June 5 at Abbey Road L.A. (2430 E. 11th St, in Los Angeles), will be held for the 13th consecutive year.

It’s the brainchild of Abbey Road L.A. GM Sam Ginsburg, who conceived the get-together when he was running City-1 Stop in the City of Angels.

Black Music Day has traditionally seen a strong turnout of entertainers, who stop by to mingle with the retail community. This year, House Of Pain and Howard Hewett have announced their intention to appear. Last year, guests included L.L. Cool J., Lou Rawls, and Tevin Campbell; Luther Vandross, James Ingram, the Pointer Sisters, Paula Abdul, and Earth, Wind & Fire, who were highly recommended in the press.

Beyond an opportunity to press the flesh with the stars, Black Music Day serves as a significant charitable event. For the past three years, the day has been used to collect funds for the United Negro College Scholarship Fund; $40,000 has been raised since the fund was established three years ago.

This year’s scholarship is in the name of the late Hank Wylie, the Uni executive who passed away last year. (Ginsburg gave Wylie his first job in the music business.)

“IT’S A THRILL TO BE ABLE TO COLLECT MONEY AND SEND KIDS TO SCHOOL,” says Ginsburg. “I LIKE GIVING BACK TO THE COMMUNITY.”

Worthy cause. Good man. If you’re in the L.A. area on June 5, stop by. If you want to enlist your stars in the effort, call Sam at 213-420-0001, extension 106.

QUICKIES: Navarre Corp. has broken ground for its new corporate headquarters in New Hope, Minn., just outside Minneapolis; the 100,000-square-foot building is scheduled for completion in late summer at Peisty Rydokse in Salem, Mass., has signed talented U.K. rock ‘n’ roller Lloyd Cole of Commotions; note: his debut album for the label, “Bad Vibes,” is set for release May 31. Black Top Records in New Orleans is taking its acts on a “Blues Trunk” tour. On June 1, Earl King, Clarence Hallman, Robert Ward, and Carol Fran will hop the “City of New Orleans” and will take the entourage from the Crescent City to performance stops in Jackson, Miss., and Memphis; a co-headlining slot at the Chicago Blues Festival will climax the trip.

FLAG WAVING: It only took Doyle Bramhall 18 years to get his first album out, but what an album it is.

The album, “Tribute to Austin,” Texas’ Antone’s Records, Bird Nest On The Ground,” features a host of Lone Star luminaries, including the late Stevie Ray Vaughan (heard on “Too Sorry,” recorded circa 1981) and his sibling Jimmie Vaughan, former double Trouble bassist, trombonist Wayne Jackson and saxophonist Andrew Love, ZZ Top’s timeless producer, Terry Manning, guitarist Smokin’ Joe Kubek, and (uncredited) Leon Russell.

And—whoa, dude—Dallas native Mike Judge, the creator of “Beavis & Butt-head,” plays bass on two tracks.

“When Mike was creating Beavis & Butt-head, we were in a band four years ago,” Bramhall recalls. “He was in my band for two years.”

The big-name cast on “Bird Nest” is reflective of the heavy dues paid by Bramhall on the Texas roots-rock circuit. Since the late 1970s, he has played with both Vaughan brothers, backed Houston’s Rocky Hill (brother of ZZ Top’s Dusty Hill, and supported bluesmen like Otis Rush and Lowell Fulson.

The music on the album is an especially soulful blend of rock, blues, and R&B, all of which filled the air when Bramhall was a youth. “There was a mix of people in West Dallas,” Bramhall says. “There was a lot of music going on in the ‘50s.”

Carrying on the Texas music tradition is Bramhall’s son Doyle II (who plays guitar on the title cut), the phenom whose spectacular playing sparked the Arc Angels, the band in which he was paired with another fiery Texas axeman, Charlie Sexton.

“He’s one of my favorites,” says the senior Bramhall with paternal affection. “He’s all my favorites rolled into one.” (D.B. the younger now plans to return to Austin after a sojourn in Northern California.)

ALLIANCE (Continued from page 45)

50% of the company’s prerecorded music sales (from independent distribution and one-stop) come from independently manufactured recordings; the remainder represents major-label deals.

Narang says the net profit would have been higher than $1.3 million in the quarter if the company had not “continued to build up financial reserves.” He says these reserves will “build a cushion” against any possible write-offs even if accounts should go out of business or fail to pay their bills.

The company’s stock closed at $9 a share in New York Stock Exchange trading at press time. It went public last year at about $5.

Footnotes: Of “Bird Nest,” which comprises sessions cut through the ‘80s and early ‘90s, Bramhall says, “We’ve had some really good response [from radio]. Besides the blues shows and the triple-A stations, we’ve got 40 AOR stations around the country. I feel very fortunate at this stage of my life to have this opportunity.”

Bramhall just completed a Norwegian tour and a monthlong U.S. swing that included stops on the East Coast and a show during the Memphis In May festival. He anticipates several festival dates during the summer, with a European tour to follow in October.

Abbey Road L.A. Lines Up 13th Black Music Day Celebration

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NEW YORK—Valley Record Distributors, a leading one-stop, and Rounder Records are joining forces to create a new independent distribution company (Billboard, May 14). But unlike most other strategic moves made over the last year by indie distributors—mainly aimed at enhancing national distribution capabilities—the Valley/Rounder joint venture also will compete for labels on a regional basis.

In forming the new company, Rounder’s DNA unit brings to the table the 400 labels it already curries and its 20-person marketing, promotion, and staff Valley brings about its fulfillment and system capabilities. Bill Nowlin, one of Rounder’s principal owners, says the operation will augment its sales force with new hires.

Nowlin says the new company likely will continue to use the Distribution North America model. Valley Records, known for its deep catalog business, is one of the largest and best one-stops in the country, with annual sales of about $100 million. For more than a year, Barney Cohen, Valley’s principal owner, has made known his ambitions to become involved in independent distribution and has had discussions with many key indie about forming a strategic alliance.

Rounder Records, the leading independent label, has long been involved in distribution and has formed several distribution partnerships. More than a year ago, it formed the REP Co. in a joint venture with Ryko-disc. REP focuses on a select number of large independent labels, like Rodger and Ryko, on an exclusive national basis. More recently, Rounder established DNA to handle smaller labels and imprints that want regional distribution.

Of the new company, Nowlin says, “We have the national distribution capability, and there already are quite a few import labels that we handled nationally, like Bear Family and Archie. But we are happy to do regional distribution. We hope that this [new company] proves to be a comfortable home for who want to stay regional.”

Cohen says Rounder’s distribution arm and Valley’s fulfillment capabilities are compatible. Valley’s systems allow it to maximize sales of deep catalog titles that mainly are ordered in “onesies and twonies”—the kind of business Distribution North America handles.

Nowlin says Rounder has always “respected the Valley operation. We came up with the idea [of partnering], and the more we talked about it, the more excited we became. This seems to be a situation where the whole will be greater than the sum of the parts.”

Audiobook Catalog Titles Get Boost From Budget Pricing

(Continued from page 45)
do VP/publisher Seth Gershel envisions a “different world.” “Don’t compare us to the paperbacks,” he says, feeling that paperback lines devalue the product. “You don’t want to have to face the question, ‘If you can price it at this low price, why have that higher price?’”

Simon & Schuster does have a program called “Sound Values,” with audiobooks selling at $9.95, but unlike the other programs, Sound Values offers only a few titles for a limited time only. This summer, for example, the company is promoting “Summer Sinister”—a group of six or eight titles in a prepaid cassette set for return to distributors. After that initial order, those titles will no longer be available at the low price. In the fall, a different handful of titles will be offered.

“We consider it more a promotional thing than a true value,” Gershel says. “The idea is that if you’re buying a front-end item, you may add on one of these also, to get a sense of the variety of what’s available. We also hope that someone who hasn’t tried audiobooks yet may be willing to try one at a lower price. But we’re careful to choose titles that, although they’re older, are still good quality. We don’t want a new customer to get, as their first taste of audio, something that’s not the best it can be.”

The low price also gives Simon & Schuster an entry into mass merchant and other stores that have been afraid of sticker shock,” Gershel says. “They see the Sound Values price and say, ‘Finally, this is a category I can take.’ Then they find the sell-through is so good that they say, ‘Why risk the front-line product,’ and they find that price is not an issue.

“But it’s not my favorite way to get retailers involved, because I’d rather they take what’s interesting now,” Gershel says. “It’s like video: You don’t want a video store to take just old movies. We kill ourselves to be timely, to have ‘Schindler’s List’ out at the same time as the movie. If the store waited to get ‘Schindler’s List’ until it was catalog, then they miss it on all the promotion and interest by the public.”

Everything Old Is New Again

Harper Audio’s “Harper Classics” line is a genre unto itself. The company has licensed product from Capitol record label that put out spoken word product on vinyl albums in the ’50s and ’60s—long before the word “audio- book” had a chance to be invented.

As a result, Harper has, in a way, the best of both worlds: The company does not have to hire actors or recorders or pay for expensive recording sessions, so it can offer its one-hour Harper Classics at $5.99 each; however, by li-


“All of these titles are chosen because they’re titles you would recognize immediately without description: ‘Frankenstein,’ “Tom Sawyer,” “Curious George,” says Harper marketing VP Bill Levesque. “It’s a fun exercise for us. If we impulse purchase, it’s only $5.99, so someone might say, ‘Oh, I’ve heard this is good, I know this story, let’s see how they do it.’ It’s a way to introduce people to audio.”
Can Retail Make Browsers Into Buyers?

BY TERRI HORAK

NEW YORK—A recent consumer behavior study commissioned by NARM and the RIAA reveals that three-quarters of music retail shoppers enter the store looking for something in particular, but that fewer than half of all shoppers actually make a purchase.

According to the study, 18% of non-buyers said they could not find what they were looking for. Another 15% said they didn’t make a purchase because the store “didn’t have” the desired item.

Forth percent of the shoppers said that radio airplay was a factor in their decision to purchase.

The goal of the study, which was conducted by New York-based Envirosell, was to gather and interpret information about the habits of music store shoppers and the variables that affect purchase, such as merchandising and packaging.

The three stores used as test sites were a Hastings in a Russellville, Ark., strip mall, a freestanding Tower Records in Boston, Mass., and a Sam Goody in a Beverly Hills, Calif., shopping mall.

The data was collected on a Friday from 1 p.m.-9 p.m. and a Saturday from 11 a.m.-7 p.m.

The behavioral portion of the study consisted of surreptitious observation and analysis of 324 shoppers via time-lapse and live-action video cameras and “in-store mapping programs.” On-site observers’ analysis was also used. Additionally, a questionnaire was used to study consumer attitudes. It yielded 125 responses for tabulation and analysis.

Sixty percent of the shoppers in the group observed were men and 70% of the shoppers were between 19 years old and 40 years old.

Of those interviewed, 59% were male, and the average age was 25. Caucasians made up 81% of those interviewed. The rest of the group of interviewees comprised 9% African-Americans, 9% Asian-Americans, 1% Hispanics, and 1% “other.”

The median income of those interviewed was $40,000.

The largest shopping “group” comprised solo shoppers, constituting 55% of shoppers overall.

The pop-crock category was most often the first section shopped, and it also spawned more than half of the purchases.

The average, shoppers examined (i.e., at least touched) nine items before making a purchase. However, shoppers spent, on average, less than 60 seconds with each item, according to the study, which also said that shoppers spent an average of only 8% minutes shopping. According to the study, the larger the store, the longer people shopped. Those shopping in NARM store, the classical or jazz sections tended to shop the longest.

The report from Envirosell also explores merchandising and packaging issues from the consumer’s perspective.

For example, top 10 lists and local information got a lot of attention. Also, retailer endcaps drew more attention than label endcaps because of the variety of product on display.

According to questionnaire results, 50% of shoppers were able to recall store merchandising—51% of that 5% for preferred packaging. The older the shopper, the more difficulty he or she had opening shrink wrap and dog bones and reading liner notes.

Obscured song titles or other recording information was a frequent shopper complaint.

SAM GOODY’S ‘EVENT’ STORE OPENS ON L.A.’S CITYWALK

(Continued from page 44)

marketing, estimates that roughly two-thirds of sales are music, with the remaining sales consisting of video titles, video and computer games, T-shirts, and other miscellaneous items.

Eugster and Appel refused to name an expected annual sales figure, but it’s clear that Musicland executives are hoping the store can reach, or even top, the sales volume generated by Media Play, the chain’s superstore concept that generates $8 million-$10 million a year.

Five TelScan media search kiosks are located throughout the store. The user-friendly system provides access to approximately 35,000 popular music titles, 38,000 classical titles, and 60,000 video titles. After selecting a title, the consumer can request more detailed information, including reviews and complete song listings.

Eighty listening stations are interspersed throughout both levels, with audio selections rotated weekly. Also, a live DJ is on staff eight hours a day to play popular music, video clips, and music videos.

The game area has hand-held display units for the Panasonic REAL 3D0, Nintendo Game Boy, Super Nintendo, Sega Genesis, Sega Game Gear, and Philips CD-I.

The cafe features an espresso bar and lounge, equipped with headphones and listening posts at each of 15 tables. A performance stage is centered for upcoming artists.

CityWalk is a $100 million, 200,000-square-foot complex with 36 shops and restaurants, which owns CityWalk, estimates that 9 million people visit the complex per year. Neighboring tenants include the 18-screen Cineplex Odeon Cinemas, the 16,000-seat amphitheater and the Steven Spielberg-designed Panasonic Pavilion.

Construction on the store began last September, Musicland teamed with CityWalk designers the Jerde Partnership Inc. for the project.

Eugster refused to provide specifics on the cost of construction for the store, but says, “It’s the most complete, most expensive store we’ve ever built.” Press reports place the store’s buildout at $2 million-$3 million.
ALBUM REVIEWS

 Edited by Paul Verna, Marilyn A. Gilien, and Peter Cronin

POP

**GREGG TAII**
Grand Opening
PRODUCER: Susan Rogers & Gregg Tah
Lucas Sound/Warner Bros., 45254

Feasted in Music To My Ears, April 9.

**PRETENDERS**
The Last of the Independents
PRODUCER: Ian Cognito
Sire/Warner Bros., 45572

Christie Hynde reminds us what her Pretenders can do when they are in peak form, as on this album (which was a four-year absence). A rock vocalist without peer—her dusky voice, shaded with iron, can plummet and beseech with cool abandon—Hynde pairs that voice here with a stringy collection of hook-heavy songs that lean contemplative (“All My Dreams”), Bob Dylan’s “Forever Young”) but sip in the odd kick-ass number (sole note Rebel Rock Me”). Lead single “Night In The Veins,” catchy as glue and as heady, shares a heavy metal groove in, “(I’m Your) American Big bell single” I’ll Stand By You” and breakeating “997.” A feast for modern and album rock forms.

**GREAT WHITE**
“Love Is For Losers”
PRODUCERS: Alan Nevis & Michael Lardie
Zapruder/Warner Bros., 43075

L.A. hard rock band that broke through with Ian Hunter’s “Once Bitten Twice Shy” and hits labels and reinvents itself as an acoustic unit in the “Unplugged” vein. The results are mixed. While the stripped-down arrangements are creatively—especially on “Mother’s Eyes” and the title-cut—the material on the whole is unexciting among the cute that do stand out, however, are uptempo “Momma Doesn’t Stop” and “Dream On,” as well as the waltz “Gone With The Wind,” featuring sax by Clarence Clemons.

**SNIFT ZNFF**
“1985”
PRODUCERS: Chip Z'Nuff & Dorian Vi
Casablanca, 23273

Chicago rockers who’ve been unjustly overlooked by the masses unshroud their lone album. A great rock/villain marathon. From the overpowering cover of Miracles classic “ Tears Of A Clown” to the Live Aid’s “Day By Day” to the exquisitely catchy “ Hollywood Squares” and “It’ll Be A 2 Love U,” the record captures the irrepressible and hot-blooded delivery that would characterize last work. Longtime fan Howard Stern offers commentary liner notes. Distributed by Caroline.

**ADRIAN BEHEW**
Be Here
PRODUCER: Adrian Belew
Caroline 1748

Adrian Belew/vocalist/goof the init route on latest release, an alternate pop tour-de-force in league with his recent solo work—catchy, uptempo selections (“I See You” and “Never Enough”) can duplicate modern rock and college radio success of his 1989 hit “Oh Daddy” (with album alternative as another viable venue). Album’s centerpiece, though, is a dobro-accompanied vignette called “Fly,” which stands out as one of Belew’s finest moments, either on his own or with such illustrious collaborators as King Crimson, the Bears, Talking Heads, or Frank Zappa.

**BLUE RUNNERS**
The Chinese Chateau
PRODUCER: Ron Goodn
Gan, 78901

A celtic vocalist/violist goes the init route on latest release, an alternative pop tour-de-force in league with his recent solo work—catchy, uptempo selections (“I See You” and “Never Enough”) can duplicate modern rock and college radio success of his 1989 hit “Oh Daddy” (with album alternative as another viable venue). Album’s centerpiece, though, is a dobro-accompanied vignette called “Fly,” which stands out as one of Belew’s finest moments, either on his own or with such illustrious collaborators as King Crimson, the Bears, Talking Heads, or Frank Zappa.

**VITAL REISSUES**

HANK CRAWFORD
Heart And Soul — The Frank Crawford Anthology
COMPILATION PRODUCER: Randy Wexler
Rhino/Warner Bros., 13059

A melodist whose sound is rooted in the blues, Crawford started out with Ray Charles before venturing on a career that has endeared him to hardened boppers and modern jazz fans alike. This retrospective begins with the alto (and baritone) sax master’s Atlantic sessions with Nelsi Eirgerung, Jerry Wexler, and Arif Mardin— including dates with Crawford’s own group on Atlantic, C.T.I., and Milestone. Two-disc set also covers Crawford appearances on recent sides by Jimmy McGriff, B.B. King, and Edda James.

JAZZ

**BOBBY WATSON**
Midnight Shuff
PRODUCER: Tom Cotton
Warner Bros., 10063

Top-flight altoist Watson leads introspective quartet for this live recording of (almost) all-new material, interspersed with someQT banter. Watson’s quintessential saxophone textures mark this set consisting primarily of Watson originals, including the compelling, propulsive “Blues Of Hope,” the soulful, smart “Mirrors (We All Need),” the relentless, uptempo “Mabel Is Able,” and the jarred, percussive title track.

**MULGREW MILLER**
Woke Up Blin Eyes
PRODUCER: Mulgrey Miller & Tim Petterson
Verve, 11601

One of the unsung heroes of jazz piano, Miller is once again tasteful, poignant, and on-target with a trio that features bassist Richard Good and drummer Tony Reedus. Miller-composed standouts in a sharp, solid set include the tough, tongue-tied blues of “Somewhere Else,” the pithy concept of “Small Portion,” and the driving, dramatic changes of “Woke Up Blin Eyes,” “Sun’s Up Blin Eyes,” and “Body & Soul,” as well as material by Michel Legrand and James Williams.

LATIN

**LALO Y LOS DESCALZOS**
Open Your Eyes
PRODUCER: Eduardo Cortes
Watt, 9544

Six-man pop-ballad group from California, which has been quietly building a firm base in Mexican American locales, returns with another fan-pleasing crop of mostly sugar-glazed, romantic numbers. The album’s two leadoff singles, peppy band number “El Hijo Del Amor” and the titular pop love song should blast on radio, along with follow-up prospects “Y Dale Alegria A Mi Corazon” and “Amala Tu.”

FRANCISCO ZUMAQUE & SUPER MACUMBIA
No Enamorarte
PRODUCER: Francisco Zumaque
VURAL, 5460

Label’s first foray into Latin arena spotlights dexterous Colombian quintet offering a broad sweep of Afro-Caribbean and Colombian rhythms, ranging from choppin’ bercay-bercay to cool boppers. A smooth, cleverly stylized arrangements and several politically charged tracks will prevent acceptance at most. Latin radio outlets, but world music-loving NAC stations may find “La Dana” and “New Morning” attractive additions.

COUNTRY

**RONDEY CROWELL**
Let The Future Paint Itself
PRODUCER: Tony Brown & Rodney Crowell
MCA 11102

Renaissance with producer Brown, Crowell returns with his most country record since 1986’s “Diamonds And Dirt.” He seems to have added a bit of the writer’s eye as sharp as ever. From the stripped-down, workaround wisdom of “That Great Work” to the title song to the introspective balladry of “That Ol’ Door” and “Loving You Makes Me Stronger” to the title song, the bottom without losing his edge. And when something’s up and there’s “You’re Going To Need A Heart A Rest” and “The Rose Of Memphis” hit the airwaves, they’re sure to be full of substance to the country than rests currently.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and billboard chart potential. VITAL REISSUES: Reissued releases 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 CHOICE (+): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (+): New releases deemed featured in the “Music To My Ears” column as 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. Gilien, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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Music Strikes An Interactive Chord

Once A Prince, Now King Of Rock’N’Roll CD-ROM?

BY MARILYN A. GILLEN

NEW YORK—The artist formerly known as Prince has created something that might once have been known loosely as an album or, perhaps, a music video. Now he is ID’d by an unpronounceable symbol, and his creative outlet is a hi-tech audio/visual blender called a CD-ROM.

Welcome to tomorrowland: it’s an E-ticket ride.

The interactive title from Irvine, Calif.-based software publisher Graphix Zone (idented by the artist’s symbol and the word “Interactive,” and due June 7) joins an expanding list of such discs from a high-profile assemblage of musicians eager to explore the new medium’s potential. Todd Rundgren, Peter Gabriel, David Bowie, and Heart head the early-days class, with artists as diverse as the Cranberries, Queency, and Green Jelly coming up quickly behind them.

The approach on this disc, though, curves out some new ground for the budding musical genre and the veteran artist alike.

When the former Prince announced his retirement from studio recording in May 1988 (Billboard, May 8, 1988), “a big part of the reason was to allow him the time to get involved in interactive projects,” says a spokesperson from Paisley Park Enterprises, the artist’s Minneapolis-based production entity. “This was his idea from the start, and he was wholly involved in the creation.”

That involvement extended to writing new music exclusively for the CD-ROM, a switch from the “retrospective”-type approach taken thus far for similar name-act interactive titles. The

(Continued on page 58)
PICTURE THIS.

By Seth Goldstein

CASH CROP: Academy Entertainment is selling its receivables, giving up an estimated 38%-50% of the money owed it in return for instant cash. Assuming receivables of $5 million-$50 million on total sales of $25 million, the company could be paying a fee of anywhere from $100,000-$250,000, according to one distributor. "You wouldn't think it was the wise thing to do."

The supplier has been hobbled, like most independents, by the slack market for titles as well as the fallout from the Artec collapse last fall. Both were owned—Academy still is—by Marty Gold.

At the NAVD conference, Academy head Trisha Robinson confirmed a new financing arrangement, but that's all you're going to get me to say.

BRACED FOR IT: Warner Home Video—no comment, per usual—reportedly trots out "Thumbellina." July 25 at $24.96 suggested list. It's the next addition to the clamshell-packaged Family Entertainment line.

"Thumbellina," a March theatrical release, will come with a bracelet, Warner's attempt to repeat its "Secret Garden"-and-socket success. The competition may be tougher this time. Probably a half dozen versions of "Thumbellina" are on the market these days, waiting for Warner to provide the cataclysm.

NO BOAT TO CHINA: MCA/Universal and the Motion Picture Assn. of America hope they have slammed the export door on the Chinese pirates replicating "Jurassic Park" laserdiscs for Pacific Rim consumers. MPAA stopped a shipment, which lacked an import license, at the Hong Kong border.

The bootleg "Jurassic Park" is being manufactured at a former Dutch Philips plant in China's Shenzhen Province, which MPAA's Tom Schell says is a piracy hotbed. "Everybody in the world knows laser discs come out of there."

Opinions vary on the quality of the pirated "Jurassic Park." One laser veteran says audio and video are surprisingly good, suggesting the disc would be an acceptable VHS master—an MCA worry. Another studio source claims the opposite: he hadn't seen a copy, but (Continued on page 56)

Improving Bottom Line Key At NAVD

Flash Distrib. Challenges Membership Rules

BY SETH GOLSTEIN

CARLSBAD, Calif.—Once again, it was all quiet on the western front for the National Assn. of Video Distributors, which held its annual trade conference here April 30-May 4. The issues were anticipated by NAVD veterans well in advance of the meeting—widening same-day street dates to include sell-through titles, standardizing co-op, and instituting electronic data interchange (EDI) with vendors.

All have a single purpose: improving the bottom line for distributors who, according to the latest NAVD statistics, net an average of a penny on each dollar of sales. The association says progress is being made, although slowly. Profits actually were up a fraction in 1993 on sales of $2.68 billion—13% ahead of 1992, it reported.

NAVDO, however, found itself embroiled in a controversy that clearly wasn't on the agenda, but could have an impact on who belongs to the organization. Aspirant Flash Distributors has challenged the key qualification applied to NAVD hopefuls. In the process, it will help force NAVD to amend its bylaws, quantifying what has been a finger-to-the-wind decision.

The association now requires that applicants buy direct from the major suppliers as a qualification for membership. These days, that translates to four of the six substantial home video arms of Disney, Warner, 20th Century Fox, MCA, Columbia TriStar, and Paramount. Brooklyn, N.Y.-based Flash falls short at present, but argues that it would pass muster if NAVD included MGM/UA, Live Home Video, and Orion among the majors—as it had a couple of years ago.

NAVDO argues that the three were dropped when financial problems knocked the bottom out of their sales. It contends that no one is remotely close in size to the Big Six, estimated to control about 50% of wholesale revenues. Flash president Steve Scavelli maintains that he would be admitted if MGM/UA, Live, or Orion was considered a major, but won't comment further. Scavelli buys direct from each, giving Flash more than enough accounts to qualify under the old rule, since amended. NAVDO, down to 10 distributors in the U.S. and three in Canada, has not fielded a wholesaler application in two years, according to executive director Mark Engle. It hasn't rejected an application for any category of membership in the past year, he adds.

With the ousted suppliers now on the rebound—MGM/UA has about 20 features in production, LIVE has stepped up acquisitions, and Orion is out of Chapter 11—the association soon will have to consider a Big Seven, Eight, or Nine. "I think the board is going to have to address that," says Engle. "It’s not a problem in 1994, but by 1995, it certainly could be." Engle thinks determining "a percentage of business share ... might be clearer."

Some distributors profess bemusement over the discussions ignited by Flash's status. "I don't get it," says one chief executive. "They're exactly the kind of distributor that should be part of NAVDO. They're new blood. I think it has more to do with two or three guys on the East Coast," already competing aggressively for retail accounts. Because it buys direct from 90% of the most active suppliers, he rates Flash "far better" than Atari, a fixture in NAVDO until it folded late last year.

The association, meanwhile, is trying to smooth out rough edges bordering its members. Chief among them: creation of a generic form that would standardize the processing of co-op claims. Once in place, the forms could be transmitted via EDL, meshing with studio computer systems. "We're hoping it's not brain surgery," said Engle at a Carlsbad press conference. "EDI is a much better way (Continued on page 55)

Sing-Along Seuss Titles Coming From CBS Video

BY EILEEN FITZPATRICK

LOS ANGELES—Dr. Seuss is on the loose at retail again, with a new look and format to celebrate what would have been author Theodore Geisel's 90th birthday.

Under the banner "Dr. Seuss Sing-Along Classics," CBS Video will rerelease four fully animated programs with lyrics scrolling along the bottom of the screen. Mindy Picard, VP of marketing at CBS/Fox Video, which distributes CBS Video product, thinks the Seuss sing-along video is overdue.

"The whole program is one song after another," Picard says. "We never focused on the music before, and with the exception of Disney, other tapes don't have the words on the screen to help kids learn."

The lead title in the four-tape package is "Dr. Seuss: Green Eggs.

(Continued on page 56)

1994 MVP.

Announcing Playboy's 1994 Most Valuable Playmate, Jenny McCarthy. Now starring in her Playmate of the Year Video Centerfold, Jenny's a real winner sure to bring you most valuable profits!

PLAYBOY HOME VIDEO

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**Jerry Lewis Scores VSDA’s Homer At 1994 Confab**

Convention Countdown: Faxes are flying fast and furious as the Video Software Dealers Assn. adds more names to the list of firms expected to appear at this year’s Las Vegas show, July 24-27. The nutty professor himself, Jerry Lewis, will be on hand to pick up VSDA’s Presidential Award for lifetime achievement. It will be presented to Lewis at the closing night Homer Awards dinner July 27.

Lewis, who now devotes most of his energies to the Muscular Dystrophy Assn., is being honored for his four decades in the entertainment business, which includes roles in more than 60 films. Among his most famous are “The Nutty Professor,” “The Bellboy,” and the critically acclaimed “The King Of Comedy.” His most recent role was a cameo in “Mr. Saturday Night,” starring Billy Crystal.

Previous Presidential Award winners include Charlton Heston, Anthony Hopkins, and Steven Spielberg. As usual, the Homer Awards dinner will be hosted by “Entertainment Tonight” correspondent Leonard Maltin.

CNN’s Larry King also is appearing in Vegas to monitor a panel of industry execs discussing the future of Home Entertainment during the opening day’s business session.

Another big name, Nintendo, has agreed to exhibit for the first time ever. A VSDA spokesperson says its booth will be the same size as Sega’s, which already has booked a large space on the floor.

In other VSDA business, five candidates have been nominated for four open seats on the board of directors. Nominees are VSDA treasurer Tom Warren and national board members Shawn Bittner, Kevin Lowe, and Paul C. Soden III. First-time nominees are Susan Engelmann from Scaburro Video in Bel-hoode, N.J., and Ben Goddard of Do Re Mi Music in Carmel, Calif. Results will be announced at the convention.

**Surf’s Up: New Line Home Video**

is putting together a 10-hour family-title-sell-through program featuring a $5 rebate with the purchase of a “Surf Ninjas” and the computer software game...As the part of the promotion, “Surf Ninjas,” a comedy starring Leslie Nielsen, will be reduced to $19.99. The game retails for $34.95.

Director of retail marketing Louise Alaimo says packaged goods companies are beginning to look beyond new releases for cross-promo-

“We want to give our sell-through product renewed vigor,” says Alaimo, “and we’re aggressively pursuing cross-promotion partners with a number of titles throughout our catalog. It’s just natural to begin with family and children’s product.”

In the past, New Line has been unable to capitalize on rebates because most of its releases have been for the rental trade. But those titles are becoming eligible for rebates through next line is a family and comedy promotion, linked with a beverage company.

“The Surf’s Up offer will begin in August, with each tape and computer game stickered to alert consumers to the rebate offer. Other titles include the Chubby Checker rockumentary “Twist,” “Teen-age Mutant Ninja Turtles 3,” “RAD,” George’s Island,” “Wacky World Of Mother Goose,” and “The Wonders Of Aladdin.” Retail prices range from $9.95-$19.95.

Later this month, New Line will release “Runaway Train” of America, featuring an 18-minute interview with the director. The tape also includes never-before-seen footage and a two-minute trailer. Suggested list is $19.95.

**Towers’ About-Face: Philips Interactive Media apparently has convinced Tower Video to keep testing its CD-I technology, which was about to be dropped due to lackluster sales (Billboard, April 30).

“As of now, the policy is we’re going to continue carrying in four locations,” says Vicky Mehring, product manager and game buyer at the chain. They are New York, Boston, Sherman Oaks, Calif., and Campbell, Calif. (in the Bay Area). Initially, the test ran at seven spots. A spokesperson for Philips insists that the yearlong Tower test was “highly successful,” but would not comment on the loss of three stores. The program plans to begin stocking CD-ROM titles as well, Mehring says.

**Band On The Road: Full Moon Entertainment founder Charles Band is taking his act on the road to 12 cities in June.

Band will host each event and explain how some of the special effects from such classics as “Puppet Master” were created. It will also be a number of retailers and distributors who attend the events to appear in a horror scene he will direct. Each will get a videotape of his performance as a parting gift. Retailers also will receive a free package of Full Moon tapes.

Cities on the Band tour are Miami (June 2), Charlotte, N.C. (June 6), Birmingham, Ala. (June 7), Louisville, Ky. (June 8), St. Louis, Mo. (June 9), Boston (June 13), Philadelphia (June 14), Cleveland (June 15), Milwaukee, Wis. (June 16), San Antonio (June 20), Denver (June 25), and Los Angeles (June 29).
to handle that information.”

Computerization would enable distributors to eliminate a labor-intensive operation that can absorb as many as two dozen employees. “It generates reams of paper,” said Ingram Entertainment’s Vern Foss, who estimates that 55%-60% of all claims are for less than X100. Under EDI, “we would expect to see a near-paperless process.” Distributors expect the transition to begin in September 1995.

The common street data instituted for rental titles has already been a boon to distributors who now want to extend the idea to include sell-through releases, the 800-pound gorilla of the marketplace. Those titles generally arrive on Tuesday, a day before new rentals. NAVD nevertheless will alter its 3-year-old program to accommodate multimillion-unit features—and to compete against the rackjobbers supplying mass merchants.

“If Tuesday is practically better, we don’t have any pride” in the Wednesday plan, says Engle. “The big problem,” he believes, would be shipments going out Friday that arrive at retail Saturday and Monday, giving stores the opportunity to break street dates. Engle doubts a change in 1994: “It’s optimistic to say it’s going to happen this calendar year.” NAVD might also want to take the delivery schedules of video game manufacturers under consideration; there’s a strong likelihood that they will be invited to join the association.

Clearly the least stressful event of the conference was the presentation of the Larry Hiford Memorial Award to Andre Blay, who in 1987 dropped out of the home video industry he helped create a decade earlier. Blay regaled the dinner audience with tales of what it was like signing the first distributors to handle Magnetico Video’s fifty 20th Century Fox titles; acquiring the United Artists catalog for $44 million ($16 million over the next highest bid); selling a then-record 45,000 copies of “Alien”; and putting up his own $4.5 million to acquire “The Cotton Club” for Embassy Home Entertainment.

“I got lucky,” said Blay, speaking of the original Fox deal that gave birth to an industry. NAVD members liked being told the distance they have traveled since.

**Billy Crystal is cracking up!**

His ground-breaking comedies are now available in this earth-shaking offer.

**City Slickers**

City Slickers

Billy Crystal

NEW LOW PRICE! NOW JUST $14.95

**The Princess Bride**

The Princess Bride

VHS $17.95, Rated PG, 1

Individually priced $14.95

**Mr. Saturday Night**

Mr. Saturday Night

VHS $9.95, Rated PG, 1

Individually priced $9.95

**FREE!**

When your customer purchases the four pack.

“There’s no better way to save on the Billy Crystal Four Pack than to offer your customers this FREE package!”

**FREE!**

When you buy the Billy Crystal Four Pack

NOW JUST $59.95

Mr. Saturday Night

VHS $9.95, Rated PG, 1

Individually priced $9.95

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DR. SEUSS VIDS
(Continued from page 53)

And Ham And Other Stories,” which previously was titled “Dr. Seuss On The Loose.” Other titles include “The Cat In The Hat,” “The Hoober-Bloob Highway,” and “The Lorax.”

Each half-hour program is priced at $9.98 and is available July 27.

CBS/Fox has scheduled consumer print ads in Family Fun, Child magazine, and Sesame Street Parents magazine, as well as cable ads on Lifetime, VH-1, the Family Channel, and Nick At Night.

The label has shipped at least four Dr. Seuss titles over the past eight years, and as many as seven overall. Sales have topped 1 million units, Piccard says.

The reformatted tape will kick off a number of fall promotions planned for Geisel’s birthday. In November, Turner Network Television will host a Dr. Seuss festival featuring five specials, scheduled to air from November through Christmas. The lead program in the festival will be “In Search Of Dr. Seuss,” an original TNT movie starring Kathy Najimi, Christopher Lloyd, and Patrick Stewart. Scheduled to premiere Nov. 20, it will be part of a major promotion with Target Stores.

Esprit clothes also will introduce a kids line of Dr. Seuss clothes for upscale stores. Piccard says CBS/Fox is beginning talks for a video tie-in with the new line of clothes.

Random House Children’s Media handles 10 other Seuss titles, including three music specials and video storybooks without songs or fully animated characters.

Each of the Random House titles retails for $19.99. A two-story tape featuring “The Cat In The Hat” and “Green Eggs And Ham” was re-released this month, priced at $9.95. Aside from the re-release, Random House will concentrate most of its attention on re-promoting Dr. Seuss books. More than 90 are available, with combined sales of more than 200 million copies.

The publisher also is discussing plans for an in-store book-and-video boutique concept where Esprit clothes are sold.

Next year, Random House will begin releasing Dr. Seuss titles on CD-ROM as part of its “Living Books” series.

PICTURE THIS
(Continued from page 54)

says the one-disc version, condensed from the 127-minute theatrical print, practically guaranteed mediocrity.

Schell agrees: “It was described to us as being of poor quality.” MCA will have the real thing on tape and disc in October. MPAA, meanwhile, is trying to gain the cooperation of the Chinese government on combating piracy, but as an observer notes, “It’s real touchy.”

EXPANDING: Portland, Ore., retailer Hollywood Video is buying the 11-store Eastman Video chain in the Bay Area. The deal should close by May 31 for $12.9 million, says Josephthal analyst Dennis McAlpine. Hollywood used the proceeds from its IPO and a secondary offering to buy grocer H-E-B’s Video Central units. BankAmerica is financing this deal, which brings Hollywood’s store count to 72. Twenty-eight are company built, the rest acquired.
Most Incredible Film!"  
— Joel Siegel, Good Morning America

Before Christmas

Sales Will Explode From October Through The Holidays!  
Prebook: August 16 • Will Call: September 27 • N.A.A.D.: September 30

COMPTON'S NEWMEDIA

(Continued from page 4)

ers to rent CD-ROM programs before committing to purchase. No other class of trade will let the public sample the goods, so video stores are a vital component in Perrault's view, even though he expects mass merchants to corner half of his actual sales.

Baker & Taylor Video senior executive James Warburton believes that the drill of product announcement, solicitation period, pre-order deadline, and delivery will lift the fog surrounding CD-ROM availability. "It's a lot more chaotic" than the cassette business, he says. According to Warburton, R&T has had discussions with CD-ROM publishers about applying home video rules. "We're trying to encourage them" to go that route, he notes, "because it works so well."

Compton's will have its new releases and schedules on display at the Video Software Dealers Assn. convention in Las Vegas in July. Rather than take exhibit space on the show floor, Perrault plans to demonstrate his wares in a meeting room that will allow visitors to gain some hands-on experience. It's a strategy similar to the one taken by many early video suppliers who drew the curious at Consumer Electronics Shows in the early '80s. Perrault, in fact, thinks the CD-ROM market is reminiscent of "video in 1981."

The big concern remains price: CD-ROMs will cost video retailers more than any self-through cassette, and at least as much as most rental releases. Compton's expects to keep its next batch of titles at the "lower part" of the $24-$100 range. Perrault says, as the CD-ROM-equipped PC population grows, many titles "eventually will be under $30." Compton's is offering one title for much less: a sampler disc that will sell for $4.95. Perrault regards it as the industry's first promotional CD-ROM.

Consumers, properly equipped for CD-ROMs and knowledgeable about the format, don't appear to be bargain hunting. Mass merchants, Perrault notes, now account for 30% of Compton's revenues and could hold 50% in 1995, compared to "zero percent a year ago." He adds: "Everyone is selling product pretty close to [suggested] retail."

Perrault believes that video stores, devoted to a VCR audience, should grab a 5%-10% share down the road. "It's small, but growing," he says, helped along by the Blockbuster new-media test in the San Francisco Bay Area and distributor Major Video Concept's two-year effort to enlist CD-ROM customers. Half of the 50 stores participating in Major Video's efforts are happy with the results, while half "can't make a buck," says Major Video president Walt Wiseman.

Perrault's home video experience serves Compton's in more ways than standardizing release schedules. He also sees himself as a lightning rod for entertainment projects Hollywood would like presented on CD-ROM. Says Perrault, "I'm apparently their contact through the home video side."
former Prince wrote one new song for the disc—the appropriately named "Interactive"—and shot a companion music video for the track, described as a "funky rocker." Also included, in addition to samples of 52 songs he recorded as Prince, is a full-length video for the previously unreleased song "Endorphin Machine," as well as full-length videos for the hits "Diamonds And Pearls" and "Get Off."

"The time is ripe for this project," says Gilbert Davison, president of Paisley Park Enterprises. "CD-ROM technology is a natural medium for extending the impact of recorded music and music video."

Of the production, Angela Aber, a co-founder of Graphix Zone, says, "It's unlike anything you've seen so far." Adds fellow co-founder and Graphix Zone president Chuck Corlright, "We are taking advantage of the unexplored techniques of CD-ROM publishing to create a new genre of multimedia entertainment."

That new genre is notable for "total immersion," says Aber. "Unlike other titles that let you click onto something to get a snippet of this, and then move along and click onto that to see something else, this leaves you able to wander, unguided, and to experience things at your own pace—to actually become part of the experience." Graphix Zone has dubbed this "experiential navigation," she says.

"Experiences" available for users include touring recording studios and participating in recording sessions. Users can pick up the former Prince's guitar and hear his greatest hits, for instance, or can remix music and vocals on a five-channel board.

There also is a "karaoke" experience, where the vocals are stripped off and the lyrics printed.

As users move throughout this virtual world, a variety of solve-as-you-go puzzles, riddles, and mysteries pop up along the way.

There are, for example, "locked" areas of the disc that can be accessed only when certain criteria have been met, and secret passageways. The "locked" areas contain so-called "video treats" and exclusive artist information.

MPEG VIDEO

A true ground-breaker for the Graphix Zone title is that it will be the first designed to support MPEG video—a compression standard that allows for full-screen, full-motion digital video.

A separate version of the disc (required because of compression differences) will allow TV-quality video playback when the disc is used on a computer outfitted with an MPEG board. So far, only Fremont, Calif., company Sigma Designs makes these boards; its ReelMagic board costs $355-$400, depending on the version.

Some copies of the MPEG version, which will be launched later in June, will be bundled with ReelMagic products, the company says.

"With MPEG's breakthrough in high-quality video, the computer will become as viable an entertainment medium as the TV," says Sigma Designs chairman/CEO Thinh Tran.

Both versions list for $59.95, and will be available in music and computer stores, Aber says. Distribution still was being hammered out at press time.

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**Your Passport to Home Video**

**The Inspiring Movie That Started It All!**

**The Incredible Journey Is Homeward Bound!**

The Incredible Journey

The millions who love Homeward Bound will want to own the original theatrical hit.

$19.99

Homeward Bound

Over 6 million units sold
to date with purchase intent still strong!

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**Prebook:**

Will Call:

NAAD:

**Plus These Popular Family Hits!**

Super Mario Bros.

A $20 million box office hit – plus a super-hot kids' franchise equals super-hot profits!

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$14 million box office favorite starring Michael J. Fox is "very, very funny!" – ABC Radio Network

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**The Best Lineup To Make**

45-PIECE PREPACK

Also Available:

24-PIECE PREPACK

**YOUR PASSPORT TO IN-STORE SUPPORT!**
PROFITS BEGINS WITH Disney!

With Over $100 Million Combined Box Office, These Are Sure To Travel!

The Adventures of Huck Finn
Mark Twain's classic tale with the classic Disney touch!
$24 million box office!
“Two Thumbs Up!”
-Siskel & Ebert
$19.99

The Mighty Ducks
Score big bucks with the original $50 million family smash that spawned the current hit sequel, “D2”
Already over one million units sold!
$19.99

A Far Off Place
The compelling saga of two brave kids thrown together on an incredible African adventure!
“Spellbinding and glorious...will make you cheer!”
-Associated Press
$19.99

3 Ninjas
This $30 million hit is an action-packed, high-energy treat for the whole family!
Already a video best seller!
$19.99

An Acclaimed Fantasy Adventure From Jim Henson!
The Dark Crystal, Jim Henson’s most imaginative and ambitious live-action fantasy adventure at a new low price!
Jim Henson
$84.99

Summer Sales Take Off!

Home Video

NARAS SYMPOSIUM
(Continued from page 58)

be able to circumvent the record labels altogether, suggested panelist Stan Cornyn, executive VP at Media Vision. "As an artist, I would go directly to the CD-ROM publishers and say, "I have new ideas.' If the publisher is wise, he'll be all ears and eyes," Cornyn said.

Recording engineers also would be wise to acquire new skills and equipment if they want to remain marketable in the evolving industry, said Murray Allen, audio engineer who is director of audio and video operations for Electronic Arts. He estimates that it would cost an engineer $30,000 to retool one room in a studio with the necessary computer hardware and software to create multimedia products.

Panels agreed that music will be the door through which the average consumer will be introduced to a wide variety of multimedia platforms. But currently, consumers of multimedia tend to be upper-class white males age 35 and older. The hardware needs to get in the hands of a wider audience, and titles need to become more diverse.

Another key issue that needs resolution, said NARAS president Michael Greene, is artist compensation. He moderated the "Record Of The Future" panel.

But Tom McGrew, VP of market development and product planning for Compton's NewMedia Inc., notes that the issue will be difficult to tackle.

"We have no model to work from," panelist McGrew said, "and we have no way to determine how to structure publishing rights and royalty rates for artists."

Greene argued that the recording industry continuously plays catch-up after new technology is introduced into the marketplace.

"We made that mistake in cable and digital radio," he said. "But now is the time for the creators to get right in the middle of this business and determine just what [their contribution] is worth."

The next few years will be characterized by a "shakeout" at every level of the multimedia industry, noted Chris Andrews, president of UniDac Corp. His firm developed the "Grammy's Interactive" CD-ROM.

"This business may be somewhat unstable for a while, but that's OK because that leads to innovation," he said.

The innovation factor already is high in the industry, as musician Thomas Dolby demonstrated the authoring tool Audio Virtual Reality Engine (AVRE), which he created himself. Musician Todd Rundgren demonstrated his interactive album "No World Order."

In addition, Eddie Bellinaso, a sound director and composer, demonstrated his "Substance Digitize," a CD-ROM magazine that features audio and video samples, as well as artist interviews.

A variety of innovative titles, including Brilliant Media's "Xplora 1: Peter Gabriel's Secret World," the Cryptic Corp.'s "Freak Show" by the Residents, and Graphix Zone Inc.'s "[Prince] Interactive" (see story, page 52) also were demonstrated during the symposium.

Additional panels explored "Authoring Tools And Technology" and "Multimedia Issues For Artists And Developers."
Home Video

Disney Titles Expected To Join Laserdisc's Top Sellers

"ALADDIN" & "SNOW WHITE"

On disc: Two of the biggest laserdisc titles of the year, due to this fall, when Image Entertainment will release Buena Vista’s "Aladdin" and "Snow White" on disc at $29.99 apiece.

The long-delayed "Aladdin" will bow Sept. 21 and list for $29.99 in a CLV version, and $49.99 in a letterboxed THX CAV edition. "We expect sales on "Aladdin" to equal or surpass those of "Beauty And The Beast," says Martin Greenland, Image president/CEO.

"And, taking into account the growth in hardware sales since "Fantasia" was released, "Snow White" has the potential to outsell even that title and become one of the most successful laserdisc releases of all time."

Disney has chosen not to stagger the release of "Snow White"—as it did with "Aladdin" and "Beauty And The Beast"—and will launch the titles on disc simultaneously with the VHS versions, Oct. 28.
The CLV "Snow White" disc will cost $29.99, while a deluxe CAV collector's edition will retail for $99.99. "Jurassic Park" will be probably the biggest seller of the year, but "Snow White" and "Aladdin" should each be in the range of 200,000-300,000 units.

In other news, Image will bow Buena Vista's "Tim Burton's Nightmare Before Christmas," Nov. 16 on a $29.99 CLV disc and a $99.99 deluxe CAV collector's edition. The disc also has a restored, widescreen version of "Dark Crystal," for July, and will release a laser-only director's cut of "Tombstone" in August.

LASER SCANS TALLY: Laserdisc sales last rose 13.8% in dollar volume compared to 1992, reaching a retail value of $265.5 million, according to the Laser Disc Association (LDA), which has released the first ever comprehensive software sales survey for the industry. All major laserdisc title holders in the entertainment business participated and reported sales data for the years 1990-1998.

"It's as close as we're going to get to the real numbers. Everyone reported their figures under strict confidentiality," says Judy Anderson, executive director of the Santa Monica, Calif.-based LDA.

Of the $285.5 million worth of disc sales (at retail) sold in 1998, karaoke titles accounted for $18 million. Some 3.7 million units of movie and other non-karaoke titles were sold, worth $267.5 million.

Previous estimates by industry experts had pegged last year's sales at more than $300 million, but it is important to note that the LDA study includes only entertainment titles and not the vast educational and industrial markets. There are estimated to be 3,000 laser titles for classroom use alone.

LDA estimates 1998 home and karaoke sales of $150.4 million. The following year saw a 30.6% jump to $196.4 million and in 1992 a 28.1% jump to $251.6 million.

Karaoke discs totaled $2.4 million (1996), $5 million (1991), and $12.6 million (1992), in the first three years of the survey.

The LDA report was compiled by Ernst & Young from quarterly reports sent in by BMG Video, Columbia Tri-Star, FoxVideo, Image, HomeVision/New Vision, LaserDisc Entertainment, Lumivision, MCA, Pioneer, PolyGram, Reference Recordings, Republic, Sony Music Video, Warner Home Video, and WEA Corp. Figures for studios such as MGM/UA, Disney, (Continued on page 62)
**Video Previews**

**EDITED BY CATHERINE APPLEFELD**

**MUSIC**


In its one-time, pay-per-view incarnation, Madonna’s visit to the land Down Under earned HBO its highest ratings of last year. Which proves that no matter how raunchy, how overexposed, the Material Girl remains a pop-music enigma worthy of attention on a grand scale. Sixteen songs, and as many outfit changes, grace this revue-style concert-cum-fashion show that parades itself in grand fashion and occasionally degenerates into a sily, sextop exercise.

The insanity-clad, fawning entourage that accompanies Erotica, for example, just managed to cross the line from the sublime to the ridiculous, which calls to mind the question whether a full dance troupe is necessary for every number. Other eye-popping moments include the opening sequence, “Vogue,” and “Express Yourself.” Material manages to cover the whole of Madonna’s career, and fans will proudly purchase.

**CHILDREN’S**

“The Last Unicorn,” Family Entertainment, 93 minutes, $11.95.

A laundry list of Hollywood personalities, including Alan Arkin, Mia Farrow, Jeff Bridges, and Angela Lansbury, lend their voices to Family Entertainment’s mildly maudlin tale, which finds a lonely unicorn going to great lengths to save the kingdom from the evil持有者。Those who behold “The Last Unicorn” will find a charming, albeit slightly creepy (a scene implying the pecking to death of a witch by a vulture is a bit unpleasant) presentation that is best suited to older children, who will understand the magic subtlety between those who can see the beauty of a true unicorn and those who can’t differentiate it from a run-of-the-mill stallion. Animation is top-notch, and story is ultimately uplifting.

“My First Skates,” Independent Productions (610-837-9689), approximately 30 minutes, $19.95.

Low-budget program takes a stab at instructing children on skating safety and how to pull off some pretty fancy tricks—from bunny hops to skating backward—on the ice. Unfortunately, although its intentions are good, the final product falls flat because it is encumbered with poor production values, a lackluster script, and a general dearth of genuine enthusiasm for the project on the part of both the host and her young entourage. Even Maxmillian the skating St. Bernard, clearly thrown into the mix just for novelty’s sake, will keep young viewers’ attention from slipping away. It’s a shame, because a quality program aimed at getting children started on the road to becoming the next Nancy Kerrigan or Scott Hamilton would be a welcome addition to the retail shelf.

**HEALTH/FITNESS**


ESPN-fitness personality Austin’s 16th home video targets her broadest audience yet, with a program of tips on how to walk off excess weight and tone muscles. First of the video details the correct walking posture and form, how often people should walk to achieve various fitness goals, and the various intensity levels. In part two, Austin runs through her stretch and tone workout, which she suggests participants use to accompany the TrimWalk workout. The routine is thorough and well-rounded; however, the program focuses on walking, something viewers can’t do in front of the television set, it likely will generate only one or two views and then be shelf-bound.

“Queen Of The Elephants,” Discovery Channel Home Entertainment Group (800-986-1996), 90 minutes, $59.95.

This high-action, high-intensity video provides triathletes–to-be with the motivation and confidence-building skills necessary to get out of the gate. The rest will be up to you. Six-time ironman champion Dave Scott hosts the swirling, pastiche of interview clips and action shots, and world-class athletes (including Ray Browning, Melissa Manakt, Colleen Cannon, Andi Carlson, Christian Bustos, and others) provide plenty of first-hand knowledge about the physical, mental, and emotional skills necessary to get the job done. Program is best suited to the intermediate-to-advanced level, although beginners and pros alike will find something to chew on here.

**INSTRUCTIONAL**

“Your Video Program,” Columbia Video 1994179, 90 minutes, $69.95.

This collection of clips features a variety of instructors and personalities from Reba McEntire to Michael Jackson to Bruce Jenner to Yanni, to name a few, as they discuss various uses for home video, from entertainment to education to fitness, to the arts, and beyond. The video, however, is nowhere near as comprehensive or engaging as one might expect, and in fact seems more of a sales pitch for the products and programming offered by Columbia Video. For those looking for some easy-to-follow tips on how to make use of this technology, this is not the video.

“Ultimate Unicorn,” Fairlane Productions (512-338-8247), 90 minutes, $49.95.

Designed to be used as a supplement to the program Unicorn, this collection of clips features a variety of personalities, including Michael Jackson, Bruce Jenner, and Yanni, as they discuss various uses for home video, from entertainment to education to fitness, to the arts, and beyond. The video, however, is nowhere near as comprehensive or engaging as one might expect, and in fact seems more of a sales pitch for the products and programming offered by Columbia Video. For those looking for some easy-to-follow tips on how to make use of this technology, this is not the video.

**DOCUMENTARY**

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**Top Music Videos**

**FOR WEEK ENDING MAY 21, 1994**

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<th>Title</th>
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<th>Network</th>
<th>Type</th>
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<tr>
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<td>Vangelis</td>
<td>WFIL</td>
<td>SF</td>
<td>McAdams</td>
<td>5/21</td>
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**RE-ENTRY**

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<td>5/21</td>
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</tbody>
</table>

**COMPiled FROM A NATIONAL SAMPLE OF RETAIL, STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY**

<table>
<thead>
<tr>
<th>Title</th>
<th>Manufacturer, Catalog Number</th>
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<tr>
<td>&quot;1987&quot;</td>
<td>Vangelis</td>
<td>McAdams</td>
<td>SF</td>
</tr>
</tbody>
</table>
LASER SCANS

(Continued from page 60)

Paramount, and others were included in the days of Warner, Image, and Pioneer. The karaoke information was provided by KISA (the Karaoke International Sing-Along Association).

The 8,000-DISC CATALOG: And speaking of software, NewVisions has just published its spring/summer '94 edition of the "Laser Video File" catalog ($7.56), which lists more than 8,000 laser titles. Also included in the 48-page paper is a directory of laser distributors, a section on home-theater systems, and a hardware chart that compares 50 different players. NewVisions is located in Paramus, N.J.

MCA will launch "In The Name Of The Father" ( widescreen, Digital, Dolby Surround Stereo, $39.98) on laserdisc July 6. Jim Sheridan directed this film, based on the political prisoner Gerry Conlon's autobiographical novel. The standout cast is headed by Daniel Day-Lewis and Emma Thompson. Once again, the laser edition of the movie retains the full theatrical image, while the VHS version will lose 28% of the picture due to pan-and-scan cropping.

On Aug. 17, Pioneer debuts "Beethoven's 2nd" (widescreen, $24.98).

COLUMBIA TRISTAR's "Philadelphia," with Tom Hanks and Denzel Washington ($39.98), bows June 29. Jason Robards, Antonio Banderas, and Joanne Woodward are also in the Jonathan Demme movie. Due June 22 is Walter Hill's "Geronimo" ($34.96).

WIDESCREEN TVs & DISCS: Toshiba is now shipping its latest 16:9 widescreen TV set with two letterboxed Warner Home Video laserdiscs. The Toshiba TheaterWide Model TW56D00 is a 56-inch set with a rear-projection screen and Dolby Pro Logic sound. Packaged with it are two special editions of "Free Willy" and "Unforgiven" that have been adapted to exactly fit the 16:9 screen. Craig E gger, CTV product manager for Toshiba America Consumer Products, predicts that viewing these titles on the set "will certainly delight the most avid videoophiles, particularly widescreen enthusiasts."

There's one catch, though: the TW56D00 has a list price of $4,996, so you're going to have to be a high roller to purchase one. But the packaging of letterboxed laserdiscs with 16:9 TVs looks to be a trend of the near future.

PIONEER has introduced one of the most affordable dual-sided laser players on the market; the CLD-D666, which will retail for $650 but is expected to sell in stores for under $500. The unit has direct audio CD loading and digital video noise reduction. Pioneer also has three other new players: the CLD-703 (dual-side-play, eight-bit digital field memory, $1099), the CLD-3408 (LaserKaraoke features, microphone, multi-CD play, $277), and the CLD-S500 (Karaoke, microphone, $450).

FIGHTING AIDS: Pioneer is making a $2 donation to the Video Industry AIDS Action Committee for every copy of HBO's "And The Band Played On" purchased by Pioneer dealers.

The $39.95 disc debuts June 15.

WARNER just released "Chisum" (wide, $34.98) and "The Cowboy" (wide, $39.98) with John Wayne. "Grunny Old Man" (wide, $34.98) bows July 6, followed by Abel Ferrara's "Body Snatchers" and Oliver Stone's "Heaven And Earth" (both wide, $39.95) July 13, and Steven Seagall's "Of Deadly Ground" (wide, no SLP) July 20.

PIONEER has LIVE's "The Piano" ($39.95) for May 25 and Paramount's "Wayne's World 2" (wide or pan-scan, $34.98) June 5. Just out is "Boeing Boe- ing" ($34.95), with Jerry Lewis and Tony Curtis. COLUMBIA TRISTAR recently launched 10 notable titles: Stanley Kubrick's "Dr. Strangelove," Brian DePalma's "Body Double," the thriller "Mortal Thoughts," and the helicopter action film "Blue Thunder" with Roy Scheider (all wide, $34.95). Also, Martin Scorsese's "The Age Of Innocence," "Against All Odds," a restored "Midnight Express" (each wide, $39.95), and a restored "The Wild One," "The Freshman," and "Quo Vadis" ($34.95 apiece).

Titles on the above list are at their finest quality on disc, with aspect ratios intact. If you watch "Blue Thunder" on VHS, you'll miss 43% of the screen image.
Engineer Shuffles Rocks Mastering Biz
Masterdisk, Sterling Gear Up For Additional Staff

**BY PAUL Verna**

NEW YORK—In a business as notorious for its turnarounds as the recording industry, mastering engineers are a beacon of stability, their tenures measured in decades rather than years or months.

That's why the job transitions of two of New York’s top engineers—Sterling Sound’s Greg Calbi and Michael Skopelitis, who have rocked the otherwise stagnant mastering business to an extent not felt since Bob Ludwig left Masterdisk last year to open his Gateway Mastering studio in Portland, Maine—has climbed to new heights.

Calbi has joined Masterdisk after 18 years at Sterling Sound, while Skopelitis has filled the void left by Calbi, who joined the label’s in-house operation at the Hit Factory and, previously, a ten-year stint at Frankford/Wayne.

Both houses are undergoing significant changes to accommodate the arrival of their new engineers. Masterdisk Corp. is building a new facility for its audio, video, and digital mastering operations. It will be outfitted with a Neve digital console with Prism EQ, a Sonic Solutions 20-bit editing system, Pro Audio’s Vantage 24 48-track digital mastering 20-bit console, an Apogee 500E 18-bit A/D converter, an Apogee 1000E-20 20-bit D/A converter, and a DCS-9000 mastering console.

Sterling veteran Bob Tis has been promoted to technical director of the facility, responsible for ensuring that every room has maximum flexibility.

"The way the room was set up by Bob Tis is flexible enough to fill any needs in terms of expandability, etc.," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Sterling for more than ten years and at Apogee for the past seven years. "It’s a very counterproductive—audio-phile—sound room with all brawny gear," says Coyne, who has been at Stereo...
ENGINEER SHUFFLE ROCKS MASTERING BIZ

(Continued from preceding page)

set up his own shop—Sterling's Anderson does not foresee a flurry of entrepreneurial activity on the part of engineers. He says, for one, that a studio readily provides the types of support mechanisms that a startup operation needs to work hard to develop, like a front office that keeps the bookings going.

Also, the price of starting up a facility, even with increasingly affordable high-end equipment, is still astronomical, according to Anderson.

"It's a very pricey situation," he says. "There's a financial aspect that must be a deterrent in some way."

Calbi disagrees. He says, "As the cost of all this stuff comes down, you've got a lot of Sonic Solutions operators, and anybody who buys a bunch of analog gear and has good ears and good monitors could start a studio. I think you'll see a lot more changes in the next couple of years."

Wiz-Kid. Producer Gary G-Wiz, center, was recently at New York's Hit Factory working on tracks for the upcoming Public Enemy album, "Muse Sick 'N Hour Mess Age," due from Def Jam Records this summer. Shown with G-Wiz behind the 60-input Neve VRP with Flying Faders, from left, are assistant Studdah Man and engineer Nick Sansano.

Billboard

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 14, 1994)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>RAP</th>
<th>MODERN ROCK</th>
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<tr>
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<td>THE SIGN Ace Of Base/ Joke, Pap, Carr (Arista)</td>
<td>BUMP &amp; GRIND R. Kelly/ R. Kelly (Jive)</td>
<td>IF BUBBA CAN DANCE (I CAN TOO) Shenandoah/ D. Cook (RCA)</td>
<td>GOT ME WAITING Heavy D &amp; The Boyz P. Rock (Uptown)</td>
<td>THE MORE YOU IGNORE ME THE CLOSER I GET Morrow/ S. Lillywhite (Epic/RepRISE)</td>
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<td>API Legacy</td>
<td>SSL 4048 with Focusrite</td>
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<td>CHEIRON Stockholm, SWEDEN/ Deniziz Pop</td>
<td>CHICAGO RECORDING COMPANY Chicago, IL Robert Kelly Peter Mokran</td>
<td>SOUNDBOUSH [Nashville] Lynn Petersell</td>
<td>GREENE STREET (New York) Jamey Staub</td>
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THE ELECTRONICS INDUSTRIES ASSN. reports an 18% increase in aftermarket autosound products for the month of February, compared to the same period last year. Among the leading subcategories were in-dash cassette decks, which experienced a sales surge of 19%, to $61 million, that month; and auto amplifiers, which underwent a 30% increase to $16 million in sales. The EIA also reports gains in the other three major audio categories: portable audio (6.5%), components (0.7%), and systems (3.3%).

A REMINDER: The Society of Professional Audio Recording Services will hold its sixth annual technical conference on digital audio workstations May 21-22 at the Beverly Garland's Holiday Inn in North Hollywood. Among the major manufacturers scheduled to present at the SPARS event are AMS Neve/Siemens Audio, Avid, Digidesign, Fairlight, MTU, Orban, Roland, Sonic Solutions, Spectral Synthesis, and TimeLine.

ASM LABS of Marionville, Mo., is introducing a system of fiber-optic cables designed to transmit analog audio and video signals between components. Ideal for large installations where cable is impractical, the system uses a small device to convert an electronic signal from a component such as a CD player, VCR, tape deck, or receiver into an optical signal. The system then sends that signal over the fiber to another converter, where it's converted back to an electrical impulse. The fiber cables are marketed under the name Cobra, while the converters use the new Mongoose tag.

TOA ELECTRONICS INC. of San Francisco has introduced a line of digital signal processing products called DACays II. Under the line will be new signal processors DP-0202 and DP-0294 and matrix/mixers DX-0888.

TELARC INTERNATIONAL, the renowned classical label, has bought a P.O. Spatializer 3-D audio processor. Appropriately enough, the company's first release using the technology is "The Great Fantasy Adventure Album," featuring music from such films as "Jurassic Park" and "Terminator."

BRIEFLY: British console manufacturer Soundtracs unveiled the Megas II Stage sound reinforcement board at the recent Frankfurt Musik Messe ... Mike manufacturer Shure Bros. Inc. of Evanston, Ill., has formed a technical support group consisting of MaxAnn Buchanan (tech support/administration), Chris Lyons (distance learning), Chris Potter (broadcast/produc- tion audio, Jon Tatoos (mixer products), and Tim Vear (pro sound/installed sound) ... Sound card manufacturer Creative Labs will use "Twelve Tone Systems' Cakewalk Apprentice music software with its new Sound Blaster AWE32 audio card box... Bose Corp will build a new European distribution headquarters in Tongeren, Belgium ... Galaxy Audio, maker of personal monitor Hot Spot, will move production of 8-inch speakers in-house to its Wichita, Kan., manufacturing facility.

Talkin' Bout D Generation. New York glam/punk band D Generation, newly signed to Chrysalis/ERG, was recently at Electric Lady Studio with producer/engineer David Bianco, seated, whose credits include Henry Rollins, Frank Black, and Tom Petty. Shown, from left, are ERG president/CEO Daniea Glass; D Generation guitarist Rick "Atomic Elf" Bacchus and Danny Sage; ERG executive VP Fred Davis; D Generation vocalist Jesse Main; Chrysalis A&R manager Debbie Southwood-Smith; D Generation drummer Michael Wildwood and bassist Howie Pyro; and ERG VP of rock music Michael Schnapp.

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May 17, BMI Motion Picture And Televison Awards Dinner, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Stacy Nicks, 310-280-6328.
May 26, BMI Pop Awards Dinner, Plaza Hotel, New York, Pat Dain, 212-830-2528.
May 27, “Marketing Yourself To The Top,” presented by Los Anegels Women In Music, Ma Maison Safdie, Los Angeles, 213-243-6440.

JUNE
June 1, Songwriters Hall Of Fame Annual Celebration And Awards Dinner, honoring Lionel Richie, Carly Simon, the Bee Gees, Otis Redding, Irving Caesar, and Buddy Morris, Sheraton New York Hotel and Towers, New York, 212-206-6621.
June 2-3, “Current Topics And Advanced Production Techniques In Audio Recording,” series of workshops sponsored by the Center For Recording Arts, Technology and Industry at the University of Massachusetts at Lowell, Lowell, Mass., 508-934-2405.
June 2-4, American Women In Radio & Television National Convention, Hilton Towers, Minneapolis, 703-306-3290.
June 3-4, Singers Symposium ’94, Los Angeles Marriott Hotel, Los Angeles, 800-456-1649.
June 8-11, PROMAX International Seminar, New Orleans Convention Center, New Orleans, 212-465-3777.
June 8-12, BRE Conference, Sheraton Hotel, Universal City, Calif. Barbara Credi, 213-939-7622.
June 22, Music & Performing Arts Belt Of ‘Nuit B’th 30th Annual Awards And Dinner Dance, honoring Clint Black and Vanessa Williams.

GOOD WORKS
ROCK ‘N CHARITY: Los Angeles is between Aug. 15-20 of the T.J. Martell Foundation’s 12th annual Rock ‘N’ Charity Celebration, to benefit the Neil Bogart Memorial Fund. The week-long celebrity sports events and entertainment industry parties will raise funds for research to battle leukemia, cancer, and AIDS. For more info, contact Jon Scott/Stefani Wanicur at 818-888-7719.
TURNTING ‘EM IN: BASS Ticket’s “Guns For Tickets” program has passed the 1,000-gun mark in offering and buying tickets in exchange for handguns and rifles. Originated last November, the program continues throughout Northern California, with plans to return to the original San Francisco and San Jose sites by year’s end. For more info, contact John Glodow at 415-884-2283.
RAPE CRISIS EVENT: Performer Tori Amos is among the 1994 Visionary Awards honorees June 2 at the third annual gala, “Celebrating Change,” at Union Station’s East Hall in Washington, D.C., sponsored by D.C. Rape Crisis. The center is committed to ending all forms of sexual violence. A dinner buffet is being provided by 40 restaurants in the Washington area. For more info, call Nancy Eruse at 202-232-0789.
TAKING A LOOK AGAIN: Songwriter Clyde Otis has reactivated the Take A Look Foundation, which he established in the late ’60s to help fight bigotry. The foundation is named after Otis’ 30-year-old song of the same name, which recently was recorded by Natalie Cole. Otis hopes to build a music and recording center where young people can learn about music industry creativity and technology. For more info, contact Ren Graff Associates at 212-582-0222.

LIFELINES
BIRTHS
Boy, Deshawn, Jr., to Godfrey Phillips and Kimberly Shepherd. Using the stage name J-Crush, he is the leader of rap group SNAFU on Rotten Records.
Boy, Sean Thomas, to John and Robin Berry, April 29 in Athens, Ga. He is a recording artist on Liberty Records.
Boy, Edward Carlton, to Walter Bridgforth and Anita Baker, May 4 in Detroit. She is a Grammy-winning recording artist on Elektra.

MARRIAGES
Michael Schweiger to Irene Mitchell, May 14 in New York. He is national director of dance/top 40 at Pyramid Entertainment Group. She formerly was office manager at Chrysalis Records.
Send information to Lifelines, c/o Billboard, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

ALBERT COLLINS HONORED AT HANDS AWARDS CEREMONY
(Continued from page 67)
Making Love.”
“Clybill Shepherd—who did that have to do with the blues?” a perplexed fan asked at the Blues Foundation-sponsored symposium the day after the show.
The Handy nominees are chosen by an international panel of DJs, writers, educators, and other blues experts; the winners are determined in a vote by members of the Blues Foundation and readers of various blues-related magazines. Other Handy winners included:
• Band of the year: Anson Funderburgh & The Rockets with Sam Myers.
• Contemporary blues female artist of the year: Etta James.
• Contemporary blues male artist of the year: Bobby ‘Blue’ Bland.
• Soul/blues male artist of the year: Bobby ‘Blue’ Bland.
• Traditional blues male artist of the year: Robert Jr. Lockwood.
• Traditional blues female artist of the year: Jessie Mae Hemphill.
• Country/acoustic blues artist of the year: John Hammond.
• Vocalist of the year: Otis Rush.

FOR THE RECORD
Due to a production error in the May 14 issue, the final words were dropped from a story on Star TV’s Asian music video service. The final quote (from an unnamed Star TV executive) should have read: “If you want to understand a market, you have to be in it.”

In the April 30 issue, the photograph of the Who accompanying the article “MCA Will Issue Who Boxed Set, Back Catalog” was taken in 1977, according to the photographer, Harry Goodwin. The video, “30 Years Of Live R&B,” is being compiled by Nick Ryle.

Historical Preservation: Alan Lomax.
Journalism: Larry Nager.

By Bob Soden

B.B. King, “The Blues Is My Life.”

Blues Organizations: Tucson Blues Society.
Promoter: Roger Nabor and George Mayers for the Ultimate Blues Cruise.
Agency: Concerted Efforts (Paul Kahan).
Education: Billy Branch for “Blues In The Schools.”
Public Radio: Radio America (Marc Lipsitz) for “The Blues Story: Triumph of an American Musical Art Form.”

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Radio

WDAS Showcases S. African Music

‘Amandla!’ Focuses On Country’s Styles, Culture

BY CARRIE BORZILLO

LOS ANGELES—James Eoppolo’s “Amandla! Music Of South Africa” which airs on R&B adult station WDAS-FM Philadelphia, goes far beyond exploring music from that nation. It delves into politics and culture and explains the meanings of the songs, which are often sung in the Zulu and Sotho languages.

Eoppolo first came up with the idea for “Amandla! Music Of South Africa” (Amandla is the Zulu word for power) in 1987, after Paul Simon popularized use of South African music and linestyle styles on his “Graceland” album.

“I’ve been passionate about South Africa and South African music since about 1985,” says Eoppolo. “I thought that when ‘Graceland’ came out we would see more South African music exposed, but we didn’t.”

Eoppolo began making calls to record labels to see if they would supply the music. He put together a radio show focusing on South African music. After getting a positive response from people in the industry and encouragement from the African National Congress, Eoppolo began pitching the show for syndication to National Public Radio and American Public Radio.

Both networks passed. NPR already had a similar show, “Afromop Worldwide,” and APR, Eoppolo says, was afraid the addition of his show to its roster would look like the network was “copying” NPR.

The 11 years later, “Amandla!” found a home at WDAS-FM. It debuted in February 1990—a week after Nelson Mandela was released from prison. The show airs on Sundays from 11 a.m.-noon.

Joe “Butterball” Tamburro, PD of WDAS-FM, says that listeners may have been “a bit confused about the show in the beginning, because it featured music they had never heard before. But James is able to explain the music and tell the story of the people and of their struggles, and how the music came to be.”

Eoppolo, who also works in production at crosstown WMGK and has worked in radio production for 16 years, says, “I try to relate culture’s role in the anti-apartheid struggle in South African, and not just play the music.”

But, he adds, the music is important, too. “I want to spoon-feed information to the listeners about music’s social power.”

The music on “Amandla!” includes forms unfamiliar to most Americans as well as the more widely known South African music such as mbaqanga, or township jive (which is what can be heard on “Graceland”). Artists on this genre include Mahlatini and the Mahotella Queens, who have recorded for PolyGram and Shanachie, and the Soul Brothers, who have recorded for Virgin.

Eoppolo also plays a popular jazz sound called murnbi that originated in the ’30s to the ’60s with artists such as the African Jazz Pioneers and Elite Swingsters. Another older style is isicathamiya, or street corner music from the ’50s and ’60s. Eoppolo describes this as “penny-whistle, Irish-sounding music.”

Eoppolo’s music library consists of 200 CDs, 300-400 vinyl albums, and 200 cassettes dating back as far as the ’40s.

Much of the music heard on the show can’t be found in record stores.

Eoppolo says he tries to get as many extra copies of albums and tapes as he can to give away to listeners.

However, he says that listeners also tend to tape his shows off the air.

Eoppolo also steers listeners to Tower Records, where some of the music can be bought as imports.

“It’s frustrating that BMG or EMI here don’t care much about this music,” he says. “It’s marketable. It’s just a matter of marketing it to the right people. ‘Graceland’ was targeted to the white yuppie audience, and blacks were in awe of it, but they were never approached directly with it before.

“I want the labels on this side to realize that there is a market for this, and not just reggae. They need to take the time to get it in the right hands.”

Listeners are often surprised to learn that Eoppolo is white and American, a matter about which the host himself was concerned when formulating the show.

“I felt that to do the show justice, I had to try to learn the customs and at least one language,” he says. “I’ve even been to South Africa and I’ve met with Nelson Mandela, who thanked me for doing this. That, to me, made me look more credible, and not like a white guy exploiting South Africa.”

Eoppolo also has studied the Zulu language in an effort to teach listeners the song lyrics. “I try to give them at least the hooks or the chorus, so they know what [the artists are] saying,” he says.

In addition to educating listeners on the language and the meanings of lyrics, Eoppolo brings in South African journalist Sipho Jacobs for regular five-minute news and commentary segments.

Jacobs, who works at Drum magazine, gives a man-on-the-street report on the ANC, the government, or the police. Even though Jacobs simply reports what people are talking about in South Africa, the government still monitors each call to WDAS-FM, Eoppolo says.

The host is still trying to syndicate his show. “I’ve mailed out packages and received no response,” he says. “Sometimes, they say they really like the show, but they don’t know how to market it or where to place it. But it’s worked on WDAS-FM for the past four years, and we have 15 minutes of commercials each show.”

WDAS-AM-FM GM Kerneke Anderson says the show is indeed a commercial success.

“We have clients that specifically ask for this show, and we’ve sold packages around it,” says Anderson. “There aren’t enough radio stations that are willing to give exposure to this kind of cultural mix. And there are not enough PDs who are sensitive enough to these issues.”

Thanks, But No Thanks. “After Midnite” host Blair Garner, center, receives “thanks” from guest Chris LaDoux, left, and his guitarist, Mark Sisiel, after the limo sent by the program to pick up the performers broke down.

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Kool DJ Red Alert Quietly Earns His Props At WRKS

BY HAVELOCK NELSON

NEW YORK—Folks call him “prop-mast,” “pooh-pooh man,” and “B.U.M.” (black ultimate man), but by any name, Kool DJ Red Alert is probably the most respected and influential hip-hop jock on any block. Certainly, he was one of the first to have a rap mix show on a commercial radio station. Red, whose real name is Fred Krute, was hired by WRKS New York in 1986 and has been there ever since.

The station, known to listeners as 98.7 Kiss FM, is on the second floor of a high-rise near Times Square. On a recent Monday evening, a few hours before his next broadcast was to begin, Red was lounging in the womb of the Summit Broadcasting-owned station, talking.

That’s something he does very little of on his show, which is broadcast to millions of loyal fans every Friday and Saturday night. Red might insert a few of his catch-phrases—a quivering “yeeaahh!” or “You a prop ma-ster”—but most of the voices listeners hear on the show belong to others: rappers and singers who do drops for props, and Kiss air personalities like Wendy Williams, who introduce commercials and field phone calls from fans.

In the early years of the program, Red’s son, Li’l Red, announced station IDs and chatted between songs. Red says, “When little kids heard him, they felt a part of the show. Li’l Red was someone they could relate to.”

In the turbulent world of hip-hop, Red’s 11-year run is an amazing accomplishment. It’s also legendary in the hip-hop world. When the show started, rap was an underground phenomenon supported exclusively by small-time indie labels. Today, it’s a pop thing that’s mainly the domain of major corporations.

As the art continues to advance, so will Red. “I look at it this way,” he says. “If Frankie Crocker can do it, if Chuck Leonard can do it, if Ken Webb can do it, why can’t I? I’m going to try to go for 11 more years.”

The tools of Red’s trade are two turntables connected to a mixer. His methods for blending tracks aren’t very flamboyant. “I will cut now and then, but I try not to overdo it,” he says. During his show, he might combine an a cappella performance from one record with a beat from another. He might facilitate smooth transitions between songs or make abrupt changes by stopping turntable A while starting up turntable B. His gritty sound collages are popular before they boil. “I start on the smooth tip, then pick up the pace,” he says.

Although Red’s show is spontaneous, he still prepares for it. “On a Tuesday or Wednesday I’ll drop by the station and stay overnight, just listening to new material,” he says. And although he gets serviced by record labels, Red spends much of his time checking for imports at various vinyl shops around the city.

“It might be a little hole-in-the-wall out in Brooklyn, or a shack up in the Bronx. It don’t matter,” he says. “I still buy records, because I dig for stuff people wouldn’t expect.”

Along with an ingratiating personality, Red says eclectic musical tastes are the keys to his success. “People get surprised when they hear something like ‘Love Brees, I’m Giddy Head’ by Living Colour or ‘Keep On Movin’ by Soul II Soul,” he says.

Red Alert was born in Harlem, the middle child among three brothers and three sisters. An uncle and a friend inspired him to become a DJ. After spending time with them, he started going to Bronx nightclubs with names like Executive Playhouse and the Twilight Zone. There, he worshipped at the altar of pioneering rap...
A CLASSIC '90s DUOPOLY STORY happened in Baltimore late last year when Capitol Broadcasting Co., which operates AC WWXM (Mix 106.5), took over cross-town rival WVRT, changing the latter's hot AC presentation and call letters, and installed one PD, David Wood, over both stations.

WVRT, which became soft AC WSSF (Soft 104.3), was positioned to target an older audience than the former WWXM was going after, thus eliminating the head-to-head competition between them. To make sure the audience got the point, WVRT aired what staff called a "Draano Format" for about a month, all the while running liners encouraging former WVRT fans to move down the dial to WWXM.

For the first week after the sale, WVRT simulcast its new sister station, which was airing promos encouraging former WVRT listeners to make the switch. To comply with FCC rules regarding simulcasting, for the next two weeks WVRT aired WWXM's programming on a one-day delay while positioning the changes on the air as a "merger of the two stations. Next, the "Draano Format" debuted on WVRT, consisting of a loop of songs over and over by artists like Shaquille O'Neal, the Village People, and Barry Manilow that the former WVRT audience was sure to recognize.

"The idea was basically to drive these people who might still hold a button down for WVRT down to Mix," says Wood. "The by-product was that we got a lot of publicity out of it, though not really the intention."

On Jan. 12, Wood flipped WVRT to its new format and called, after four weeks of stunting with the "Draano Format."

In the meantime, WWXM was making a few changes of its own, including adding more '80s product to the mix. "Knowing that we were going to buy WVRT during that period, we had softened Mix a little and added a little more '80s product, because WVRT was a more little '80s-oriented than we were," explains Wood.

Those moves seem to have paid off for both stations. In the winter Arbitron book, WWXM was up 4.8-6.7 and was No. 4 in the market 12-plus, WSSF, meanwhile, captured 10th place in the market, rising 8.0-9.5 from the fall. WWXM admittedly is slow on records, even for a mainstream AC; but Wood says, "Baltimore is a very slow current market, and we are even slower right now because we don’t have anyone to help us expose records. The top 40 is very urban-leaning, and the current that (AC rival) WLIF plays aren’t played often enough. I’m still playing ‘River Of Dreams’ as a power record."

WSSF’s format is soft AC of the most traditional kind, featuring artists like Manilow, Barbara Streisand, John Denver, Mathis, and Neil Diamond. While WWXM dominates in the 25-44 cell, Wood says WSSF “picks up its listeners at 45-54, so there is virtually no overlap.”


Explaining the decision to keep both stations in the AC arena, Wood says, “WVRT and Mix were so very similar and were fragmenting that audience. We wanted to stay in that format arena and both stations, but saw a hole on the older end (for WSSF)."
**Broadcasters Cross Class(ical) Lines**

by Carrie Borzillo

The station secured Randall's, a large grocery store chain in the area, to carry half-price lawn tickets for the venue's summer events. The station airs 60-second spots for Randall's and the weekly "Randall's Remarkable Classics" show. KRTS/KRTK also gets its call letters on the posters in Randall's and in newspaper advertisements promoting the events.

KZM-FM Albuquerque, N.M., GM Mike Langner offered a few suggestions for promotions, such as a recipe contest in the form of a block party tied in with a shopping center.

(Continued on next page)
Danforth Blast Disturbs Harmony At FCC Hearing

WASHINGTON, D.C.—A key communications lawmaker took the opportunity to blast the TV industry—along with its seen, so-called "safe zones"—for airing indecent, violent, and, low-quality programming at the otherwise noncontentious May 10 confirmation hearings for the two FCC commissioner nominees.

Sen. John Danforth, R-Mo., the ranking Republican on the Senate Commerce Committee, said, "The main fare we're being served up is sleazy, sex, and violence," and suggested FCC regulations "incur a phony price" for the worst programs.

The FCC nominees, Democrat Susan Ness and Republican Rachelle Chong, told lawmakers they would enforce indecency rules and prohibitions on TV violence.

But Danforth charged that any FCC action on indecency must balance the legitimate concern for shielding children from exposure to indecent material with the desire for a "fair" and "balanced" Amendment," Ness told lawmakers.

Chong elicited not to give any "special treatment" to FCC indecency enforcement.

Despite the Danforth outburst, a positive Senate Commerce Committee vote is expected soon on the two controversial nominees, following by a full Senate vote, according to Hill sources.

MORE ON GROSS RECEIPTS

The National Assn. of Broadcasters, faced with putting out an administration brush fire over a plan to tax gross receipts of FCC users, including broadcasters, has found there's not much difference between Democratic and Republican administrations when it comes to floating schemes for pay-the-Feds spectrum fees.

What's different, experts say, is that the Clintonites' gamble to tax a host of American industries to make up for initial FCC tariff losses may be rooted in a scheme to gain a Senate waiver from budget rules in light of the GATT, the administration's turn around as the economy grows.

Such a scheme could cost radio broadcasters up to 5% of the total industry gross receipts, or about $400 million a year. In addition to other communications industries, including broadcast TV and cable, the plan also would hit retailers and chemical companies and cut agricultural subsidies.

Veteran insiders here say a suggestion by the Clinton administration's Office of Management and Budget that broadcasters chip in more than 80% of a stepped spectrum fee (1% to 5% of gross revenues over the next five years) to pay for projected GATT treaty lost revenue (Billboard, May 7) is not a new idea.

While the current version, leaked before it was drafted, would hike Capitol Hill, might be considered the nestiest by broadcaster opponents, spectrum fee threats have been looming since the George Bush years, when federal budget constraints and schemes for outside revenue increasingly clashed with expanding needs at the commission caused by new technology services.

The larger idea of charging FCC users for services dates back to the mid-70s. NAB opposed a Reagan-era proposal for cost-of-regulation fees in 1986, but Congress voted the fees into law. NAB has had to deftly spectrum fee proposals surfacing in the White House ever since.

FCC chairman Reed Hundt has not been in consultation with the administration or lawmakers about the fees, although he has said he supports proposals to "fully fund" the commission, leaving the mechanisms up to Congress.

WHO OWNS THE SPECTRUM?

Pivotal to the spectrum proposal is the underlying notion that the U.S. government and the American public own the airwaves.

Yet a 1984 memorandum resubmitted here, a product of research conducted by the Congressional Research Service and NAB lawyers, concluded that Congress, when it wrote and passed the Radio Act of Continued on page 73

KOOL DJ RED ALERT QUIETLY EARNS PROPS

(Continued from page 68)

Jocks like Pete DJ Jones, Grandmaster Flowers, Grandmaster Flash, Afrika Bambaataa, and Kool Herc.

In 1982, Red hooked up Bambaataa's crew. He didn't get the chance to flex his skills right away, though. He first started breaking out in clubs. Then, when two of Bambaataa's other proteges blew off a stint spinning at Kiss for pay, Red was next in line.

"They put me on in October 1993," Red says. "That's when I started learning the fundamentals of breakin' to be in and out without playing certain records around the clock."

Meanwhile, he was getting gigs at downtown Manhattan clubs like funky Area and also was involved himself in studio production and artist management, working with Snoop Brothers and A Tribe Called Quest. By 1984, Red was put on the Kiss payroll. And by 1989, he was concentrating solely on the radio show.

"One thing I learned is, the more you get on the inside, as far as doing production and things, the more you lose focus on what's going on outside," says Red. "So if I was making business moves or producing for a lot of time, I'd lose focus on my audience; I'd spread myself too thin. I think that's why great producers like Marley Marl left radio alone."

With all the buzz about syndication, you'd think that Red would be jumping on the bandwagon—and you'd be wrong. He has rebuffed many offers to take his show to a national audience. "Just because your name is popular in one city, it doesn't mean you can do it in every market," he says.

To connect with a wider following, he releases tapes of mixes that flow like radio shows. To date, he has been the force behind four multi-artist long-players. The first three came out on Next Plateau Records and emphasized hip-hop. When his contract with Next Plateau expired, he moved over to Epic Records. Last month, the label unleashed "DJ Red Alert's Propmaster Dancehall Show," which features contributions by performers such as Shabba Ranks, Patsa, Cutty Ranks, Red Fox, Resident Alien, and Venious.

"Some of the tracks are new," says Red. "Others are classic, but somehow connected to my show."

Wake Up Calls, Reunion/RCA recording artist Kathy Troccoli, left, stops by WMXV (Mix 105) New York and visits the morning team of Liz White and Jim Kerr.  

PROMOTIONS AND MARKETING

(Continued from preceding page)

grams and extend hours at recreation centers in the five-county Denver metro area.

In Denver, the money will be used for free admission to the city's 25 public swimming pools. KKRF is committing air time to promote the concerts in an effort to increase donations to the campaign.

WLW Cincinnati promotion director Rich Walburg put together a promotion in response to the Cincinnati City Council's ban on smoking in all public eating areas at the Riverfront Stadium. The station encouraged listeners to send used cigarette or cigar butts or pipe tobacco ash directly to Council members.

KEYE Minneapolis orchestrated a promotion called "Four Weddings and a Funeral." No Forms were remarried. Listeners registered to win to renew their vows by phoning in creative marriage proposals.

WIVY (98 Rock) Baltimore is selling Kurt Cobain memorial T-shirts featuring the words "R.I.P. Kurt" and an 800-number for the Maryland Youth Crisis Center on the back. Proceeds from the shirts go to the Center. Like many stations nationwide, 98 Rock was giving out crisis hotline numbers to upset listeners following Cobain's suicide.

WGC-I AM (Dusty Radio 1390) Chicago is pulling up the impossible: giving listeners a chance to see Michael Jordan and the Bulls. Not together, however. When listeners hear either the C.O.D.'s "Michael the Lover" or the Intruders' "Love Is Like A Baseball Game," they can call in to win tickets to the Bulls play-off game in town and a trip for two to Orlando, Fla., to see Jordan's Birming- ham Barons play the Orlando Labbers.

WXKS-FM (Kiss 108) Boston is selling for its 15th annual "Kiss Concert" June 4. This year's lineup includes Kenny G, Jon Secada, USS, Booker T. & the MG's, Meat Loaf, the Knack, and newcomers like Ovis, Zhan, and All-4-One.

The annual "WHFS Festival" in Washington, D.C., is set for May 14. The lineup includes Toad The Wet Sprocket, Counting Crows, Afghan Whigs, Pavement, Cracker, James, and Violent Femmes. KITS San Francisco's "Live 106 BFD" on June 10 will include Toad, Violent Femmes, James, Charlatans U.K., the Knack, Green Day, and Rollins Band.

KKBT (the Beat) Los Angeles, Stop The Violence/Increase The Peace, and the NFB have scheduled a conference/concert has confirmed the following artists to perform: 2nd II None, Sweet Sable, and Coozio.

PRO-MOTIONS

RCA Records national promotion administrator Lisa Califazzo joins Plus/WJRJ Long Island, N.Y., as promotion director.
Loose Lips Sink WBBM Chicago Jocks; Former KIIS Jock Claims Discrimination

JOHN GERHARD exits the VP/GM job at WNLA Chicago to become co-CEO at American Radio Systems. He also will oversee the company's Boston stations, WRKO, WHDH, and WBXM. Joe Win, who had been overseeing those properties, will now concentrate on his CFO duties. David Pearlman remains CEO. Also, WHDH station manager John Maguire has been upped to VP/GM of American Sports, a division of AMR, which will oversee the Sports Radio Network, the Celtics Radio Network, and sales for Boston College Sports, as well as WHDH.

FISHER BROADCASTING finalized its acquisition of KVU/KPLZ Seattle from Golden West Media. KVU/KPLZ Seattle GM Shannon Sweete adds those duties to her new sister station KOMO, which had been without a GM for a year and a half. Also, KOMO OM Bob Dunlap adds those duties to KVU/KPLZ.

GEORGE GREEN, president/GM at KABC Los Angeles, officially adds those duties to his new sister station KMPC, as expected. KAIC/KAMC acting PD Bob R. is upped to PD.

TOM HAYMOND, VP/GM at WOLL West Palm Beach, Fla., adds VP/Radio stripes at parent Lapin Communications. Haymond will continue to oversee sister station WMAS-FM Springfield, Mass.

RICHARD TREJO has been named VP/GM of KEYQ/KZEL Fresno, Calif., and KDIE/KART Las Vegas. He was recently VP/GM of sister KIZZ/KODS Reno, Nev. Trejo previously was GSM at KGRR/KUZZ Bakersfield, Calif.

ANDY DENEMARK has been named VP of programming at United Stations Radio Networks. He previously was director of programming at Westwood One Radio Networks and the Source.

JOHN PEROYA has been named CEO of Citywide Broadcasting and GM of the group's WYCT Baton Rouge, La. He formerly was president of Narragansett Radio.

BILL GALLAGHER has been named VP of marketing and programming at Douglas Broadcasting Inc. He will oversee the joining of DBI's 11 stations into the first nationwide Asian-language radio network, AsiaOne, which is expected to begin broadcasting by early summer. Gallagher previously was with Sprint.

STATION SALES: WUSL Philadelphia and WPTX Miami from Tac Communications, owners of WQJQ Philadelphia, for $50 million (subject to FCC and Bankruptcy Court approval, since Tac currently is a debtor-in-possession operating under bankruptcy protection); KCKI Tulsa, Okla., from Boulder Broadcasting to Great Empire Broadcasting, owner of crosstown KVOX-AM-FM, for an undisclosed price (Great Empire has begun operating the station under a local marketing agreement); WMKT/WKJQ Traverse City, Mich., from the receiver for A.J. Walker Communications to MacDonald Broadcasting, for $2 million; KBRO/Omaha, Neb., from Six, from Vision Broadcasting to MAG to G Radio, for an undisclosed price (M G Radio is a new company formed by Vision management and members of the Marcus family of Milwaukee. Vision president Anthony Gazzana will be president of the new venture); WTRB-AM-FM, Trace City, from Laserside Broadcasting Co. to Williams Communications for an undisclosed price.

SALE CLOSINGS: WMTG/WNJC Detroit from Fairmont Communications to Broadcasting Partners, owners of crosstown WKQI. WKQI president/GM John Fullam takes over responsibility for all three stations.

RADIO EQUITY PARTNERS has closed its purchase of the 11-station NewMarket Radio group. All GMs have been retained.

JOHN WRIGHT has been named VP/GM at CHUM-AM-FM Toronto. He previously was VP/GM of St. Lawrence Broadcasting.

JEFF SMULYAN, chairman of Emmis Broadcasting, has been selected to head an ad hoc delegation to the United Nations' Plenipotentiary Conference of the International Telecommunications Union, which will be held in Kyoto, Japan, Sept. 19-Oct. 14.

John Gerhard exits the VP/GM job at WNLA Chicago to become co-CEO at American Radio Systems. He also will oversee the company’s Boston stations, WRKO, WHDH, and WBXM. Joe Win, who had been overseeing those properties, will now concentrate on his CFO duties. David Pearlman remains CEO. Also, WHDH station manager John Maguire has been upped to VP/GM of American Sports, a division of AMR, which will oversee the Sports Radio Network, the Celtics Radio Network, and sales for Boston College Sports, as well as WHDH.

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Richard Trejo has been named VP/GM of KEYQ/KZEL Fresno, Calif., and KDIE/KART Las Vegas. He was recently VP/GM of sister KIZZ/KODS Reno, Nev. Trejo previously was GSM at KGRR/KUZZ Bakersfield, Calif.

Andy Denemark has been named VP of programming at United Stations Radio Networks. He previously was director of programming at Westwood One Radio Networks and the Source.

John Peroya has been named CEO of Citywide Broadcasting and GM of the group’s WYCT Baton Rouge, La. He formerly was president of Narragansett Radio.

Bill Gallagher has been named VP of marketing and programming at Douglas Broadcasting Inc. He will oversee the joining of DBI’s 11 stations into the first nationwide Asian-language radio network, AsiaOne, which is expected to begin broadcasting by early summer. Gallagher previously was with Sprint.

Station sales: WUSL Philadelphia and WPTX Miami from Tac Communications, owners of WQJQ Philadelphia, for $50 million (subject to FCC and Bankruptcy Court approval, since Tac currently is a debtor-in-possession operating under bankruptcy protection); KCKI Tulsa, Okla., from Boulder Broadcasting to Great Empire Broadcasting, owner of crosstown KVOX-AM-FM, for an undisclosed price (Great Empire has begun operating the station under a local marketing agreement); WMKT/WKJQ Traverse City, Mich., from the receiver for A.J. Walker Communications to MacDonald Broadcasting, for $2 million; KBRO/Omaha, Neb., from Six, from Vision Broadcasting to MAG to G Radio, for an undisclosed price (M G Radio is a new company formed by Vision management and members of the Marcus family of Milwaukee. Vision president Anthony Gazzana will be president of the new venture); WTRB-AM-FM, Trace City, from Laserside Broadcasting Co. to Williams Communications for an undisclosed price.

Sale closings: WMTG/WNJC Detroit from Fairmont Communications to Broadcasting Partners, owners of crosstown WKQI. WKQI president/GM John Fullam takes over responsibility for all three stations.

Radio Equity Partners has closed its purchase of the 11-station NewMarket Radio group. All GMs have been retained.

John Wright has been named VP/GM at CHUM-AM-FM Toronto. He previously was VP/GM of St. Lawrence Broadcasting.

Jeff Smulyan, chairman of Emmis Broadcasting, has been selected to head an ad hoc delegation to the United Nations’ Plenipotentiary Conference of the International Telecommunications Union, which will be held in Kyoto, Japan, Sept. 19-Oct. 14.
SLOW BUILD PAYS OFF FOR KADISON

(Continued from page 1)

momentum, propelled by an abundance of support from AC radio and VH-1, along with several key television appearances.

The album, released May 18, 1993, is No. 97 on The Billboard 200 this week. Kadison became a Heat- seeker overnight when "Deserted Dreams of the Desert Serenade" cracked the top half of The Billboard 200 at No. 91 on May 14. It capped the Heat- seeker's rise and earned the singer-songwriter artist May 7 and has sold 209,000 units, according to SoundScan.

Kadison has been likened to singer/pianists Elton John and Billy Joel with his storytelling songs and melodic piano accompaniment. The label introduced Kadison to them with "You're gonna love Kadison," an old-timey song that would appeal to the older fans of country music. The single was added to the Billboard Country chart.

Kadison has been working on his next album and is expected to release it later this year. The album will feature some of his most popular songs and will be released in the spring.

PHILLIS STARK

WOMAD RETURNS FOR SECOND U.S. TOUR

(Continued from page 1)

South Africa's Shishka, Uganda's Geoffrey Oryema, and Stella Chiwese from Zimbabwe. Some of these global attractions record for the Atlantic-affiliated World Records.

A total of some 50 artists from 25 countries are booked to appear at 11 WOMAD festivals throughout November. This unique international carnival commences Thursday (19) in Toronto, Canada, with events scheduled for Greece, Israel, Holland, Venezuela, Finland, Japan, and the Canary Islands in addition to the U.S.

Also included are plans for a weekend-long festival in the U.K. July 22-24 at Rivermead in Reading (the Berkshire town is also the home of the Royal Festival Park, and a free event at Morecombe Bay in Lancashire the weekend of Aug. 26-28. The Rivermead event will present a typically eclectic mix of performers from such countries as Palestine, Cuba, Macedonia, Scotland, and Cape Verde.

KADISON ON "THE SHORT CIRCUIT"

The success of "Jessie" landed Kadison on many prominent TV shows, as well as on the Billboard charts. Kadison attributes his success to the "short circuit" that he and his band, "The Biddles," had with a massive television campaign and has just launched a billboard campaign for the spring tour. "We're going to keep on going, and we're going to keep on rising," Kadison says.

BROADCASTER OF THE WEEK

(Continued from page 69)

Despite no longer heading to head, the two stations still have plenty of competition in town, including WFSU (90.1) and WQSR (96.7, 98.9) and WBNF (96.1) and WBBF (97.1). WQSR has been on the air for over 30 years, with a strong regional presence, while WBNF is a newer station that has been on the air for about 15 years.

Wood, who had been using the air name Corey Scott for the last eight years, changed back to his real name in January. Prior to that move, he spent three months programming for WRAL Raleigh, N.C., where he also was PD. (In an ironic twist, former WRVT PD Todd Fisher replaced him in the WRAL slot.) Before his five years at WRAL, Wood programmed WSXN Muskegon, Mich., and also hosted morning drive at WMRI-BB, a news/talk station at Wilmington, N.C.

In addition to the legislative history of the Act indicates that Congress deemed it necessary to place the broadcasting stations (primarily to allocate frequencies to avoid harmful interference between stations), it avoided any mention of "friendships" formal or otherwise as a means of making such arrangements.

With the administration's spectrum fees proposal based on the assertion that the U.S. owns the spectrum, it seems to me that the commission has not yet answered whether it will issue an interpretative ruling by the May 12 deadline, or at least delay the deadline for the Form 390-B filing.

is: Don't be surprised.

WAB'S EMPLOYMENT RATING

With FCC employment report for the second half of 1993 and the NAB has asked the commission for a quick ruling on whether stations must include employees of a time- brokered station or one operated under a local marketing agreement.

A May 2 filing by a law firm here indicates that FCC counsel Davis has been conducting an investigation involving advice on the LMA's or-not issue; NAB then petitioned the commission for a ruling. Too.

The commission has not yet answered whether it will issue an interpretative ruling by the May 12 date requested, or at least delay the deadline for the Form 390-B filing.

BILLY JOHNSON at AC KFMB (1000) San Diego, says, "It took a long time for 'Jessie' to develop. We had a lot of interest in it, but listeners needed to hear eight, nine, or 10 times before it caught on. But once it did, it really had staying power. It sounds like real strong, too."

While John likes Kadison's sound, he notes that it is premature to say if the artist will have similar success. Kadison laughs about the comparisons. "I know he's just kidding. But I heard Elton John growing up, but I wasn't a big fan. Because I kept hearing the comparisons, I went out and bought the album. And I had the most fun stuff. It was a compliment before, but now it's the greatest thing anybody can say about any pianist/singer!

TRAINEE STARK

WOMAD'S troubled financial history has not deterred its indefatigable organizers, but Brandman admits that a lack of government subsidies has limited its activities. "One corporate sponsor prepared to support us at the core would make a fundamental difference to what we do. Many of our sponsors, such as KPMG, have told us and assume that Peter's deep wallet will keep us going, which is not the case. In terms of a grant subsidy, we need to keep pushing for more. It's not enough. We're hoping next year that a couple of fabulous global companies will be supporting us and the whole worldwide event."

This lack of funding has prevented the development of albums, videos, and other marketing for the WOMAD events. "We've got years of video material sitting on a shelf, waiting," says Brandman, "but the money we take has to be funded a step up."

Previous participants have included such varied talents as R.E.M., The U.S., The Buggles, and Steam. "It's quite hard to find people that feel right—not all bands would fit."

"I'm looking forward to seeing Mustapha Tetteh Addy and the Royal Obuna Drummers; the Guo Brothers I've worked with quite a lot, I enjoy their stuff. Arrested Development is good, I think are excellent. I'm very happy to have them on the bill because they have a really positive message. I like their music. They're a lot of fun to have around, few times—I think he could be very big. Midnight Oil—I'm a big fan of—Peter Garrett is a very strong front man. I thought they were a good band, but something about the spiritual music is something that's really I like."

For his part, Delius will arrive for the U.S. dates after completing his forthcoming live album, recorded last year in Modena, Italy, and plans to tour again in the fall of September. He plans an overhaul holiday in August after his WOMAD commitments. "People come away that have just seen the show and advise people to check it out," he says. "And also to participate, either through the workshops or just investi- gating the music."
Top 40 Airplay

1. BILLY JOEL — "The Heart of the Matter"
2. THE JAPANESE HOUSE — "Børns"
3. BILLIE EILISH — "Therefore I Am"
4. BILLIE EILISH — "bad guy"
5. TAYLOR SWIFT — "Delicate"

Top 40/Mainstream

1. BILLIE EILISH — "BorntoDieAt21"
2. BILLIE EILISH — "bad guy"
3. BILLIE EILISH — "Therefore I Am"
4. BILLIE EILISH — "Wish You Were Famous"
5. BILLIE EILISH — "bury a friend"

Top 40/Rhythm-Crossover

1. BILLIE EILISH — "BorntoDieAt21"
2. BILLIE EILISH — "bad guy"
3. BILLIE EILISH — "Therefore I Am"
4. BILLIE EILISH — "Wish You Were Famous"
5. BILLIE EILISH — "bury a friend"

Top 40/Hot 100

1. BILLIE EILISH — "BorntoDieAt21"
2. BILLIE EILISH — "bad guy"
3. BILLIE EILISH — "Therefore I Am"
4. BILLIE EILISH — "Wish You Were Famous"
5. BILLIE EILISH — "bury a friend"

Other charts

1. BILLIE EILISH — "BorntoDieAt21"
2. BILLIE EILISH — "bad guy"
3. BILLIE EILISH — "Therefore I Am"
4. BILLIE EILISH — "Wish You Were Famous"
5. BILLIE EILISH — "bury a friend"

Commentary

Bill Bell turns Bellmark into a "beautiful experience"

(Continued from page 1)

The 300,000-unit mark, according to SoundScan. This week, it is No. 4 and No. 6 on the Hot 100 Singles and Hot RB Singles charts, respectively. Such unusual successful stories are nothing new for Al Bell. He put the Los Angeles-based Bellmark on the map with the double-platinum single "Dazzey Duck," on the independent TEM label, and the quadruple-platinum phenomenon of Tag Team's "Whoop! (There It Is!)": on Bellmark's Life Records imprint.

Bellmark's next high-profile project in "In the Name of Experience," a special reworking of "The Most Beautiful Girl In The World." Bell explains, "It's not a single, not an EP, not an album. Nor is it a remix. The artist [aka Prince] has redone the song seven uniquely different ways." The title drops Tuesday (17).

Bell's strategy for success is two-fold. The Bellmark label, in addition to being a successful stabling and marketing arm of the company, has a roster of "God-inspired" artists whose music is "real, raw, real," spiritual, and "I love you" music.

On a second front, his Life Records label "is dedicated to dealing with all other music including African-American music," he says.

"We'll also continue developing new business relationships with entrepreneurs and exprengines, an asset that's misunderstood, to provide manufacturing, marketing, and distribution services for their rec-cord companies."

"Beautiful" Priority

"The Most Beautiful Girl In The World" is the latest attempt for Bellmark. "We wanted to put together a formidable, yet fundamental radio/dj promotion campaign that ranged from the grass-roots level—pounding the pavement, knocking on doors, in radio's face—to more sophisticated techniques involving station promotions, advertising, and giveaways."

Bell says the aggressive approach initially had to do with a deep-seated fear, "We didn't want to buy our way out of our business, because ballads tradi-tionally move slowly," he says. "And we had to make sure we didn't move ahead of the marketplace. We feel right now that the single is just breaking..."

Top 40/rhythm-crossover KPWR Los Angeles PD Rick Cummings says the record is "doing great" at his station. "We put our heart and soul into a bunch that had a lot of that old-school punch that listeners really liked," says Cummings.

Bill Bell, Royce Fortune, owner of independent Fortune Records in Inglewood, Calif., says, "Prince's record is selling well and will be for a while. Bellmark went out all promotion and marketing. It's put a lot into it, as well as advertising with the radio and Bellmark in the papers. And [Bell] was right there with his promotion staff, on-site, offering his personal support."

The record's 

"We are working on the record,¢ projected to a "win-win-win business situation," says Bell. "NPG wins with the record label, the chart, the cause of the business, and Warner Bros. wins. wins, because the better the single sells, the hotter the [single] like, the stronger the chain, and the greater the demand for his next Warner album." Bell started his career in music as a radio DJ in Little Rock, Ark. He also worked at stations in Memphis and Washington, D.C., before moving into the record business.

In 1965, Bell began working in radio promotion for the fledging, Memphisbased Stax Records, which would go on to build a roster of artists like Otis Redding, Sam & Dave, Booker T. & the MGs, the Staple Singers, Isaac Hayes, and Wilson Pickett, among others.

In 1969, Bell became executive VP of Stax; when the label was pur-chased by Gulf & Western, he ac-quired a 50% equity stake. In 1971, Bell masterminded the marketing of the soundtrack to the movie "Shaft," starring John Shaft, the composer Hayes. A year later, he staged the now-famous music fest-val "Shaftesbury Avenue" (an amped up-promotion component) on the Los Angeles Me-morial Coliseum.

By 1970 the label had run into prob-lems to a probable record label, and its books were investigated for suspicion of fraud. Bell, who had risen to chair-man/CEO, was exonerated, but the label was forced out of business.

Bell next worked as a consultant until Berry Gordy hired him as Mo-town's president in 1980. Says Bell, "In effect, it placed me back in the mainstream of the music industry."

In his analysis of Motown, Bell says, "I don't know that Berry sent me to the record world. He had a thing against me, gave me a lot of leeway."

Gordy said he liked the label, which subsequently was purchased by Motown and the investment group Boston Ventures.

Bellmark Records was formed in 1989 when Bell solidified a distribution deal with CEMA. Two years later, Bell took his label independent, establishing a relationship with the national independent distributor, Downtown/Outpost.

With a distribution system in place, Bellmark released six gospel albums during the next two years, beginning with "Change the World" by the Staple Singers. In October 1992, the label released Duice's "Dazzey Ducks," a lengthy promotion campaign drove the single to No. 12 on the Hot 100 by the following July. The album of the same name has since gone gold. That same year, a personnel transition was joined in spring 1993 by Tag Team's "Whoomp! (There It Is)," which becomes one of the best-selling singles of all time.

Both projects contributed greatly to Bellmark's bottom line, allowing the label to "pay the chart, pay the label, and sell the product," Bellmark's president has grown to 30, including field people. We operate lean and mean," Bell says. "In order to make a record, one must have to keep overhead in control. Every I'm on edge of being out of business."

In my judgment, an ex-ecutive is mismanaging if he or she doesn't have that anxious feeling in the gut."

EAGLES RISE ABOVE LAWSUITS

(Continued from page 4)

the label when he notified MCA that he would cease recording for the company. Bell had replaced management in January fol-lowing to Henley, Frey said he was termi-nating the contract per the California Labor Code, which limits the duration of permanent service contracts in the state to seven years.

The initial MCA suit alleges that any new album by Frey as a solo artist or MacGowan as a member of the Eagles would "constitute unlicensed LPs ... and MCA is entitled to damages measured by the sales and profits of such LPs."

Lopez says that is not the case.

"The MCA agreement dealt with [Frey's] services as a solo artist and has nothing to do with his activity as a member of the Eagles ... I don't think MCA has a leg-al expectation of getting the rights to an Eagles album."

Months after theffen suit, there has been no settlement in the Frey case. MCA declined to comment on the suit.

The latest suit complicating matters was filed May 3 by the Eagles against Elektra Entertainment in Los Angeles Superior Court. In that suit, the Eagles asked that Elektra be stopped from releasing a 29-track greatest hits package in North Amer-ica. The band says that while Elektra does not intend to release a 17-track package in the rest of the world, the label cannot put out the product in the U.S. and Canada.

At the suit also alleges that if the record is put out in the U.S. this sum-mer, it would hurt sales of the autho-red Eagles record the band plans to release this August. The band was granted a temporary re-straining order to keep Elektra from releasing the record May 4. A hear-ing is slated for May 18. Elektra had no comment on the suit.
Jorge Ben Jor, Wea Turns Effort to U.S.

(Continued from page 1)

ORDERS, a division of Warner's U.S. Latin department in Hollywood. "Still," adds Ben Jor, "I would really love to work with the American market."

Ben Jor's fervent ambition is to get a U.S. distribution deal with a major Latin record company. He says that Bireli, his former boss at Parlophone Records in London, is interested in releasing his current status. "This is my best opportunity," says Ben Jor. "I've had hit albums and songs in the U.S., but until now I've never had an album release that was considered the most satisfying of my career."

Ben Jor's latest resurgence was signaled by "Time Outside" (BMG/RCA) in 1985. But what did it mean for the future? Ben Jor has been attracting legions of adolescent fans unfamiliar with his earlier work on labels such as "Pais Tropical" and "Saudade."

LEARNING TOWARD DANCE - Mundo Tropical's movement to break onto Ben Jor big in the U.S. is enlisting American music enthusiasts to tap into a Portuguese-language record market. "I've been hearing a lot about Ben Jor's saucy-colored version of brasya, down-home funk."

"The driving spirit behind Mundo Tropical is leaning toward is the dance arena, generally considered more receptive to foreign-language songs provided they have some puzzles." While Mundo Diandmi declined to offer details of his marketing impetus, he says, "What I can tell you is that I have been planning some move into New York negotiating recordings for Jorge with producers who can make [his music] more palatable in the U.S."

As Mundo formulates his dance market strategy, Wea Latina

MCA Country Campaign

(Continued from page 12)

his unilateral slogan: "This has been planned for two years, so I can't take the credit for the good timing. [We acted on it ourselves because] big organizations always move slower than smaller ones."

Watson says he has learned from the strengths and weaknesses of the Korean market. "In different markets, "I'm not working as well as elsewhere. Now we've got a tie-in with clothes retailer Ben Tshirt, Man in the U.K. and Giordano in Japan, and we think it's going to work better. In Asia, it's absolutely huge."

BILBOARD MAY 21, 1994
Newsmakers

Muppet Mania. At a BMI reception in Los Angeles honoring Oscar- and Grammy-nominated composer/producer Robert Kraft, Kermit the Frog and Miss Piggy made a surprise presentation to celebrate the first anniversary of Jim Henson Records, of which Kraft is VP of music. Shown, from left, are Barbara Cane, assistant VP of writer/publisher relations, BMI; Miss Piggy, Kraft, Kermit; Brian Henson, president, Jim Henson Productions; Doreen Ringer Ross, assistant VP of film/TV relations, BMI; and Noah Kraft, Robert’s son.

Streets Of Gold And Platinum. Epic Records executives present the film makers of “Philadelphia” with gold and platinum plaques commemorating sales of the Epic Soundtrax album “Philadelphia,” featuring the Academy Award-winning song “Streets Of Philadelphia” by Bruce Springsteen. Shown, from left, are Richard Griffiths, president, Epic Records; Ed Saxon, producer of the film; Jonathan Demme, director and producer of the film; David Glow, chairman, Epic Records Group; and Glen Brunman, senior VP, Epic Soundtrax.

SESAC’s Selections. SESAC senior VP of creative Dianne Petty and VP Norman Odulum announced SESAC’s Christian songwriter of the year winners at a special reception. Milton Biggham was named gospel songwriter of the year, and Margaret Becker was named contemporary Christian songwriter of the year. Shown, from left, are SESAC writer publisher representative Rebecca Palmer; Biggham; Petty; Becker; and Odulum.

Bobby’s New Band. Recording artist Bobby McFerrin has been appointed creative chair of the St. Paul Chamber Orchestra. In this position, he will develop educational programs, find ways to attract new and more diverse audiences, and build bridges to the community. Shown, from left, are McFerrin, Christopher Hogwood, principal guest conductor; Aaron Jay Kernis, composer in residence; and Hugh Wolff, music director.

Musical “Guide.” Chaos Recordings/Columbia Records artist Youssou N’Dour is congratulated on his recent signing and the release of his new album, “The Guide.” The first single, “Seven Seconds,” is a duet with Naneh Cherry. N’Dour will tour this summer with his band, the Super Etoile. Shown in the back row, from left, are Georcie Gillespie, national director of promotion, Chaos; Kevin Gore, senior director of jazz promotion and marketing, Columbia; Steve Berkowitz, senior director of marketing and A&R, Columbia; and Julie Borchard, VP of international marketing, Columbia. In the front row, from left, are Verna Gillis, personal manager; N’Dour, and Don Lenner, president, Columbia.

A Monster Hit. Giant Records executives present Big Head Todd & the Monsters with gold plaques commemorating sales of the band’s “Seven Sweety” album, which hit No. 1 on Billboard’s Heatseekers chart. The band currently is working on its fourth album and will co-headline a tour with the Allman Brothers and Blues Traveler. Shown, from left, are A&R executive Jeff Aldrich; head of marketing Steve Backer; band member Todd Park Mohr; product manager Connie Young; band member Brian Nevin; head of promotion John Broady; band member Rob Squares; head of sales Rob Sides; label owner Irving Azoff; and band manager Mark Bliesener.

Indie Label Trauma. Steve Meyer, left, Paul Palmer, center, and Richard Sherman announce the formation of Trauma, a new independent label based in Sherman Oaks, Calif. The three are industry veterans; Trauma president Palmer has longtime experience in artist management, marketing, and A&R. Meyer formerly was a VP at MCA; and Sherman formerly was an executive at Motown. The label’s first release is an album and single by Australian pop-rock band Driver.
understand her point of view because when she does perform live, it is so intense, so demanding," says a singer who is part of Warner Music Sweden.

While she has done several interviews, Nordénstam "isn’t somebody we can easily pin down," says Jon Mitchell, the "star-maker machinery" behind the popular song, says Hole. "One of the things that is really strong about [her] music is that we would make her do things [to promote the album] she didn’t want to do. I was quite sympathetic to that.

Although details of Nordénstam’s deal with EastWest have not been made public, insiders say that the terms are more modest than those that might have been offered for Coltrane, and that the world currency Sweden to the world outside Sweden to EastWest UK, which released "Memories Of A Color" in 1992.

"I said, ‘If you take a big check from us, I want you to play lots of TV shows and gigs, and I will put pressure on you because I need a success story,’" says Hole.

Nordénstam instead made the unusual choice of a lower immediate return, in favor of a long-term change for freedom in lifestyle and creativity, a choice Hole supported.

One promotional event in which the singer did get to keep her global audience for the world outside Sweden to EastWest UK, for representatives of Warner Music companies from Europe and Canada.

"The vibe, the location, everything about that gathering gave an inkling of what Stina was all about," recalls Ian Grenfell, head of international marketing at EastWest UK.

Transported at dusk from the center of Stockholm to the then-desolated island park of Djur- jarden, the Warner staffers walked down a dirt path and found themselves in an artist's studio in a 19th-century workshop once used to repair steamers that crisscrossed Stockholm's harbor. Amid candles and spotlight sculptures, they were introduced to Nordénstam and her guitarist. "It wasn't a studio in the West End of London or the center of Stockholm," notes Grenfell.

"It was like a fantasy," he says. "It was dreamlike and raised in the suburb of Fisksätra, about 12 miles outside Stockholm. I wasn’t particularly interested in pop music or in rock music," she played violin and sang classical music, from about 9 or 10," Among her influences she cites artists such as John Coltrane, Glenn Gould, Béla Bartok, and the Estonian composer Arvo Pärt.

When arrainged, and co-producing her recordings, Nordénstam has a definite vision of her music. "I hear it in my head before it’s printed on paper. That’s how I ñow-the ultimate recordings."

Yet she is detached from how listeners react. "After it’s released, it’s more like, ‘Did I do that?’ It’s not mine anymore." She says.

In recent years, Nordénstam has been embraced at radio and retail. "It’s because she is so unusual, strong-willed, and a person who knows what she wants," says Hole.

Grundl, producer at P3, Swedish National Radio. "It could also have to do with the fact that she signed out by singing her own style of jazz. I had the opportunity to play a demo tape of hers on the radio one time, and what I like about her is that she sounds the same in both English and Swedish; her phrasing is the same.

At Mega Skivakademien, the large Stockholm retailer, head buyer Stina Nordénstam’s unique style, "I don’t think it was a challenge to get her cases. In fact, she paved the way for a jazz-folk revival which is going on in Sweden right now."

In the U.S., "Memories Of A Col- or" sold 30,000 copies in September 1993 and has achieved only modest sales, under 500 units, according to SoundScan. Without the marketing support of the major label, itsterritory and touring, "you do every- thing else," says product manager Steve Bros. solicited press, radio, and vid- eo attention for Nordénstam and re- mains committed to the artist. Nordénstam was well received at triple A [album alternative] radio," he says, "which is influential KCRW in Los An- geles. A U.S. release date for "And She Closed Her Eyes" has not yet been set.

Though "And She Closed Her Eyes" has not yet been released in all international markets, "Memo- ries Of A Color" has been licensed to 23,000 units, including import copies, according to Frank Take- shida, international A&R manager at EastWest.

In a market where it is unusual for foreign repertoire to be released internationally, "Memories Of A Color" has sold 3,000 copies in that format, accord- ing to EastWest Japan.

Nordénstam’s acceptance in Japan was due to the enthusiasm of a fellow Swedish jazz singer, Tomi Imai. While recording her second album "Flow Into Space" in London, Imai introduced Nordénstam to producer Toshio Kadoike. When she returned to Japan and did interviews to promote her album, she frequently mentioned Nordénstam as one of her favorite artists. Many of the interviews appeared in magazines that target women in their 20s, who then sought out Nor- denstam’s album.

Japanese radio station J-Wave be- gan programming the song “Memo- ries Of A Color” and the reissue of import sales of the album. The song spent 10 weeks on J-Wave’s Tokyo Top 100, peaking at No. 25. Following that, she is planning the release of the "Urban Colors" evening show, says the station liked Norden- stam’s "non-genre, non-category" appeal, which made it easy to segue from "Memories Of A Color" into "Flow Into Space." 

"We have to let it build fairly or- ganically," says EastWest’s Gren- fell of the international promotion of Nordénstam. "It’s an experiment. We can’t use all of MTV Europe exposure, the record company is now stepping up trade advertising for the artist. Says Grenfell, "Our community beds that every radio programmer and media outlet across Europe knows who Stina Nordénstam is.

**ARTISTS, LABELS RALLY AROUND MUSICIANS ASSISTANCE PROGRAM**

(Continued from page 4)

"I was in trouble as far as my drug addiction goes," says a mem- ber of a prominent Seattle-based alternative rock band. "I could have signed a major label, who prefers to remain anon- ymous. "My label put me in touch with the Music Producers Mirror Hospital; Clinic, The Ranch, based in Desert Hot Springs, and the Costa Mesa- based Startling Point."

Atlantic president Danny Gold- berg, who also is on the MAP ad- visory board, is supportive of the program and less worried about the money. "Buddy is probably the most sensitive person I’ve met in terms of understanding of the needs of musicians—perhaps more so than some other supposed philanthro- pists. It’s really important that la- bels show support for the program."

Capitol president/GEO Gary Gersh is an avid supporter of the program. "As an industry, we need to form a network of support for each other on many fronts," he says. "Drug abuse is one of the most terrifying and life-threaten- ing. When you don’t have the money or the desire to help MAP was effortless and ob- vious."

Commenting on the increased awareness of the program is now receiv- ing, Arnold says, "It’s horrible, but the death of Kurt Cobain has given it an impact. The record companies are really interested in supporting us. This issue has come out of the closet, so to speak."

**SINGER MICHAEL CHIELANS LEAVES CHRISTIAN MUSIC INDUSTRY**

(Continued from page 4)

English's decision, articles earlier this week from the Associated Press reported that the actions were taken because of English's "affair with another married gospel singer," but English says that the actions were taken because of the trust and understanding of fel- low music professionals. "We try to match the musician with some- body they would feel comfortable with—even down to the same mu- sic style, if possible," says Arnold.

"Though this is a great way to raise money, you want to make sure the money is going to make musicians aware that our re- source program exists," says Le- vine. "There are a lot of people who could be doing this thing at the same time a program like this in the past. It’s important that this business take responsibility.

The Musicians Assistance Pro- gram, part of the nonprofit corpo- ration Project Straight Life West Inc., is open to all music industry professionals who need assistance with drug or alcohol abuse prob- lems. Arnold estimates that the program receives 2-4 new calls per day. MAP’s services vary depending on the financial status of the program. It provides in-person counseling and treatment. "I don’t think it was a challenge to get her cases. In fact, she paved the way for a jazz-folk revival which is going on in Sweden right now."

**PEER NETWORK**

One successful resource for MAP is an in-house "peer net- work" that combats addiction with the trust and understanding of fel- low music professionals. "We try to match the musician with some- body they would feel comfortable with—even down to the same mu- sic style, if possible," says Arnold.

"I was in trouble as far as my drug addiction goes," says a mem- ber of a prominent Seattle-based alternative rock band. "I could have signed a major label, who prefers to remain anon- ymous. "My label put me in touch with the Music Producers Mirror Hospital; Clinic, The Ranch, based in Desert Hot Springs, and the Costa Mesa- based Startling Point."

Atlantic president Danny Gold- berg, who also is on the MAP ad- visory board, is supportive of the program and less worried about the money. "Buddy is probably the most sensitive person I’ve met in terms of understanding of the needs of musicians—perhaps more so than some other supposed philanthro- pists. It’s really important that la- bels show support for the program."

Capitol president/GEO Gary Gersh is an avid supporter of the program. "As an industry, we need to form a network of support for each other on many fronts," he says. "Drug abuse is one of the most terrifying and life-threaten- ing. When you don’t have the money or the desire to help MAP was effortless and ob- vious."

Commenting on the increased awareness of the program is now receiv- ing, Arnold says, "It’s horrible, but the death of Kurt Cobain has given it an impact. The record companies are really interested in supporting us. This issue has come out of the closet, so to speak."

**MTV SUES CURRY**

(Continued from page 19)

for an award of all Curry’s "profi- ts, gains, and advantages" de- rived from the use of its trade- marks, as well as other monetary damages.

Curry, who says everyone on the Internet is given free access to mtv.com, says there are no profits to be made because "there’s no money off of this," he says. "What happened is this thing became pop- ular. We’ve invested another $10,000 on Internet now is that MTV would like that address for themselves. But they can’t have it."

Curry says he does plan, regrett- less of the suit’s outcome, to move to a new Internet address.
DUTCH DANCE DUO SCORES WITH 'DOOP' (Continued from page 8)

the music is rockier and more gui-
traveled than ‘Alors Regarde.’”

Recorded at the Power Station in London and Right Track in New York, Duop was featured with Moroch on guitar, Michael Bear-
den on piano, Adam Dorn on bass, and Bashiri Johnson on percus-
sion.

Reaction to the release has been consistent with Bruel’s standing: Critics have raved over the 50-store French chain Nuggets, which features such as the French market, ordered some 5,000 of the 6,000 CDs Duop had released.

“Along with albums from Mi-

cial Sardou and Francis Cabrel, the Dutch dance duo, Bruep is one of April,” says Tribot. “It’s come just in time to give the French market a bit of substance. It’s still too early to know whether Duop will be as strong as its predeces-
sor, ‘Alors Regarde.’ One thing’s for sure: it’s been keenly awaited and the single ‘Bouge’ has been top of the sales since it was re-

Dutch radio station NRJ broad-
cast a two-hour show April 27, on the life of Bruel, and the broadcaster is broad-
ing different cuts from the album. The song sold 10,000.

Bruno Witek, programming di-
rector of NRJ, says, ‘The singles’ then took the album to launch it is not necessarily the best. I’m thinking of the track ‘Quoique’ [Although], for example, which is very pop, and ‘Brue’ is more rock than ‘Alors Regarde.’”

Bruep was among the first to sign with BMG France in 1989 un-
der its new MD, Jean-Claude Denoix. Along the way, they played to an estimated audience of 2 million and, with the help of that ground-

Bruep is also a film actor, having made his acting debut in 1990 in a big name in French cinema production as Claude Zidi, Georges Lautner, and Pierre Jolivet.

But for Duop, it has been busy recording “Bruep,” the French-language version of which was released simultaneously April

in 26 in 18 countries. The album will be translated into Spanish, Italian, and English, all of which Bruep has spoken fluently, and English-language versions will appear in the fall.

The last album in Spanish, “Kumpar La Voz” (Break Your Voice), is also in English and the Italian version sold 40,000.

Carbone’s main objective is to create a software company that will be running the next year, following a meeting with the BMG chiefs in that region.

“South America could be well suited to the Latin United States of Pat-

rick Bruel,” says RCA France managing director Antoine Chou-

chani. “After his tours in France, Spain, and the UK, and in the US, Italy, Germany, and Portugal, we envisage a tour in South America for Patrick. The best schooling you can have in this subject comes from the audience. Patrick has al-

ways known how to fill crowds with enthusiasm. Why should it be different in South America?”

BMG SUCCESS STORIES

BMG has succeeded in breaking
European national acts outside their own territories France, Spain, and Italy, with artists such as Italy’s Eros Ramazzotti and Spain’s Mecoano breaking as far
 abroad as Germany. Yet English-speaking audiences have until re-
cently proved immune to the charms of anything but novelty acts that are not sung in their own language.

About 9 songs on Bruep’s En-

lish-language album will be in-

English, with some songs in French, possibly duplicating the

mainly because we’ve heard that a cover release of ‘Doop’ is on sale in the US.

According to sources, there are sound-alike tracks, but no actual copies of the song are circulating in the U.S.

Ridderhof and Garnefski plan to invest their earnings as composers, arrangers, and producers of “Doop” in a “really professional

recording studio, says Garnefski. “That’s our top priority.”

Ridderhof and Garnefski are well-

known figures in the Dutch house scene, mainly under the artist name of Waxattack, two house singles, "Yesss!" and "Sick." The New York-based duo, both reggae-oriented producers, entered the dance charts in Holland, Italy, and Scandinavia.

Under the name Booytrax, the two Dutchmen just last year recorded a female version of the Yazoo song “Don’t Go.” It reached No. 23 on the Dutch charts, where it was distributed by CNR Music on its Lowland label. In Denmark, it was distributed by Scandinav

Ridderhof and Garnefski were visited by the Dutch culture minister, who was interested in the possible

distribution of CNR Music’s dance hits in Belgium, Holland, and Denmark.

“Doop,” the Dutch dance duo, is known for their dance hits such as "Doop," "South of France," and "Alors Regarde." The duo has been successful in breaking into the international market, with their single "Doop" reaching No. 11 on the Dutch Mega Top 50 singles chart. The club version of "Doop" became popular in Dutch house clubs, mainly in gay dance clubs. The single was imported from Holland.

XL Records has licensed the CD single of "Doop" in the U.K. and Ireland, and it appears on the company’s Citybeat in those mar-

tests. "Doop" has been distribu-
ted in Germany on the DanceStreet label, in France and Spain on the Ar-

cade label, in Italy by MCA and MCA

Music. Outside Europe, the exploitation of "Doop" is mainly handled by Toon International, headed by Ton van den Bremer. In

Australia, the single has been dis-

tributed by Mushroom Records, which is in talks with BMG for a major deal. The single "Doop" will be mar-

keted by Sony Music.

The North American deal with MCA has been closed by CNR mu-

sic’s first European executive, Peter

Evrone, and CNR dance A&R man-

ager Bart Vingerhoets. "I’m happy

that the American release will soon be a reality," says Ridderhof.

Patrick Bruel Aims to Break Down Language Barriers (Continued from page 8)

 Jaw Cruhan, “BMG has a global strategy for artists such as Patrick, as you can see by the re-

lease plans. I think everyone is looking for hits coming from anywhere in the world.”

BMG in the U.K. is releasing the French-English-language version in the U.K. RCA U.K. man-

aging director Jeremy Marsh is looking forward to the English-

language version. "The guy is a star. He came over here to play some demo tapes and my immedi-

ate answer was ‘yes’ There’s no question that we can break him in the U.K.,” says Marsh. “I’ve seen him live, he’s very dynamic, with all the energy of a Bryan Adams. Plans for the U.S. are less firm,

says Cruhan. “If we do decide to go to the U.S., then we have to really go for it. The fact that he’s an actor might help us there.”

BMG’s signs that British re-

stance to French pop is on the wane. Poly has won over U.K. audi-

dences in recent months with showcases for her French-language album on Virgin, “Sweet Mystery,” a version of her French-language album that has been one of many nations to welcome Kaas, who brought out an English compilation, "Tour de France."

While interest in Foly and Kaas is encouraging, Marsh says, “It’s a bit like tiddlywinks [fishing with Bruep]. We have to build this very slowly.”

Jurassic Park’ Video Game Bows in 3DO (Continued from page 4)

Virgin Megastore has had limit-

ed success with the format, but is optimistic that "Jurassic Park," as well as other upcoming titles, will boost sales.

"It will certainly help," says Steve Hamilton, Virgin Megastore’s VP of operations. “But there needs to be more titles available and there just are not a lot out there right now.”

Larry Gaines, president of Musicland Corp.’s Media Play stores, agrees, expressing optim-

ism about "Jurassic Park Inter-

active." "This will be a real plus," he says.

But other retailers continue to be skeptical about the format, whose sales since its introduction last fall have been hampered by limited software support and a rel-

atively high price tag. The $700 list

tag has been reduced to $500, while more titles are flowing into the marketplace.

One retail machine needs a killer hit," says Mike Reynolds, video game buyer at the Where-

house, which does not stock 3DO titles, "but I don’t know if this is it." 

Says Binaz, "I think the audio and video games are incre-

ously looking at carrying video game products in general, because they are entertainment titles, not toys. And the stores that get in early are going to be the ones that establish themselves as the place to go to buy entertainment, be it music, movies, books, computer software, or video games."

Usi Distribution Corp., MCA’s audio and video software distribution unit, will distribute the game.
<table>
<thead>
<tr>
<th>No.</th>
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**Greatest Gainer/Sales of the Week**

Objects in the rear view mirror may appear closer than they are...
NEW CHAMP: "I Swear" by All-4-One (Blitz/Atlantic) vaults 8-1 on the Hot 100, jumping over several strong contenders. It's far and away the greatest point-gainer on the chart, and its monumental move is the biggest jump to No. 1 since "I Will Always Love You" by Whitney Houston leaped 12-1 in November 1992. "I Swear" climbs 6-2 on the Hot 100 Airplay chart and explodes 18-2 on the Hot 100 Singles Sales chart. It's likely to capture No. 1 on both component charts next week, and should hold at the top for at least four weeks. "I Swear" ranks No. 1 in airplay at 37 outlets on the monitored panel, including KKSS Albuquerque, KMLC Las Vegas, and WGTZ (Z98) Dayton, Ohio. "I'll Remember" by Madonna (Maverick/Sire/Warner Bros) becomes "The Most Beautiful Girl In The World" by ex-Prince (NPGE/Bellmark) in the top five, even though the latter gains points. Enigma's "Return To Innocence" (Virgin) also gains points but slips backward 5-7.

HOT STREAK: "Don't Turn Around" by Ace Of Base (Arista) is shooting to the top, up 40-19, and looks sure to be the group's third top five single. It's the second-biggest point-gainer on the Hot 100 and would have earned the Greatest Gainer/Airplay had it not landed in the top 20. It's already No. 14 in monitored airplay, with top five rankings at WSTR (Star 94) Atlanta (No. 1), KHKRS Dallas (No. 3), and WBBM (B96) Chicago (No. 4). The third-biggest point-gainer is "Back & Forth" by Aaliyah (Blackground/Jive). It's No. 2 in airplay at WJMH Greensboro, N.C., No. 3 at WHTY Detroit, and No. 7 at WIOQ (102) Philadelphia.

GREATEST GAINERS: Meat Loaf's "Objects In The Rear View Mirror May Appear Closer Than Are They" (MCA) wins the Greatest Gainer/Sales and makes a big move, 73-45. It debuts at No. 49 on the sales chart. "Objects" is No. 11 in airplay at WHTY Youngstown, Ohio, No. 12 at WFLY (Fly 92) Albany, N.Y., and No. 15 at WWCN Flint, Mich. "Moving On Up" by P-People (Epic) wins the Greatest Gainer/Airplay and jumps 81-58. It's No. 1 airplay in WKSS Hartford, Conn., No. 11 at KIIS Los Angeles, and No. 14 at KDKX Bakersfield, Calif.

QUICK CUTS: Three singles from major soundtracks enter this week. "Meet The Flintstones" by the renamed B.C. 32-2 (MCA) debuts at No. 81. It's a cover of the theme song to the classic cartoon series and is featured in the upcoming movie. It already ranks No. 8 in airplay at KRLQ (Q106) San Diego. "Can You Feel The Love Tonight" by Elton John (Hollywood) is the first single from "The Lion King" soundtrack. It's breaking at WMXQ (formerly WAPL) Birmingham, Ala. "Crooklyn" by Crooklyn Dodgers (MCA) enters at No. 98. It's featured on the "Crooklyn" soundtrack and in No. 22 in airplay at WHTQ (Hot 97) New York. Olympic star Tiger Woods now has his own album on the Billboard 200 and two singles on the Hot 100, as "Don't Take The Girl" (Curb), the Hot Shot Debut, joins "Indian Outlaw" on the chart. "Outlaw" crept an impressive 23-12 from 81-59, and "Girl" is following the same pattern so far. It debuts at No. 27 in sales, and so far has no top 40 airplay from the Hot 100 panel.

GREEN JELLY'S LAND OF OZ (Continued from page 1)

soundstage covering 6,800 square feet. Manspreek is GM at the company, which will be run by a board of directors made up of fame-rubbing partners: Green Jelly—Manspreek, Steven Shenar, and Ken Coogan—as well as Maglia, Scott Vanderbilt, Zoo VD of business affairs; and Sami Valkonen, Zoo VP of finance.

Production is set to begin on a Green Jelly longform video, a television pilot for MTV, a video game, and the band's first CD-ROM title.

"We can pull off anything here," says Ooz Jelly head� editor Mike Davis, who designed the high-end computer graphics room and digital editing bay. The system allows for 24-bit sound and 3D animation, as well as visual effects compositing and audio sweetening, among other things.

Maglia foresees a time when Ooz Jelly will develop into a full-service commercial production house. Once Green Jelly's projects are in full swing, it is likely the group will rent the editing bay to outside clients, he says.

"In the early days of recording studios, these places were hubs that attracted a lot of creative people," Maglia says. "This facility should attract the creative people of the future.

Green Jelly's multitalented members, who number between 12 and 15 at any given time, all contribute to various elements of production. One guitarist also serves as production manager, the drummer doubles as editor, and the singer is skilled in 3-D graphics.

"Ooz Jelly is a logical outgrowth of Green Jelly's "soul" career," says Ooz Jelly's manager. "It took about a year to create the deal, decide on the equipment, and choose the people who would be involved. I was thinking about beginning a video production house on my own, and this company eliminated the need for that."

With a sophomore album, "33rd," set for a September release, the group is now in pre-production on the longform video for "33rd," which will follow in October, says Manspreek. Clips will be reeled on site in the facility's soundstage, and the most expensive shoot will be budgeted at about $15,000, he says.

The site is not equipped to act as a traditional recording studio, although Green Jelly did record the "33rd" album there using a mobile audio truck. Andy Wallace produced.

In addition, production will begin later this year on the forthcoming MTV pilot, tentatively titled "The Stu-heads." The show is set to debut in the fall of 1994 as an afterschool offering, and will mix live action with animation and music videos.

"It's about five cartoon characters living in Hollywood," says Manspreek. "It has a lot of falling down in it. I'll be dumb and will make no sense at all."

Also, the group plans to produce an interactive CD-ROM title and a video game for release in 1995, says Manspreek. The band also inked a deal with D.C. Comics to create a line of Green Jelly comic books, and the group's music is featured on the soundtrack to the Acclaim Entertainment video game "Maximum Carriage," set for release this August.

Green Jelly debuted on Zoo in Octubber 1992, a cartoonish "video-only" band that released a longform "video album" titled "Cerebral Killer." The longform featured 11 videos shot on a $50,000 budget, and the group quickly garnered acclaim for its self-produced system, clay animation, and live-action clips.

The video peaked at No. 1 on the Top Video Sales chart May 1, 1993. Based on the success of the longform, Zoo released the "Cerebral Killer Soundtrack" in March 1993, and the album peaked at No. 23 on the Billboard 200 May 22 that year. To date, according to data supplied by SoundScan, the longform video has sold nearly 47,000 units and the soundtrack has sold 593,000 units.

The joint-venture agreement also encompasses expanding the group's existing fan club through imforasicals, merchandising, and direct-mail efforts.

A VISION TO BUY RIVAL MAIER GROUP (Continued from page 3)

tended the line to feature other body parts, heightened sales via an info-mercial, and moved about 3 million units, according to "reporter" Scott. Maier has since done a second in-

fomercial promoting an upgraded series called the Phantom 2000, which will go on sale for $14.95. The company recently announced a further line extension, "Men Of Steel," starring Gail Janklowits.

It's so good that president Howard Maier last year dropped the Orville Redenbacher popcorn that he was blackballed from the show when dropping out of video, at least temp-

orarily, except for a three-year consulting contract with A'Vision. "I'm free to do other projects," says Maier, as long as fitness isn't among them. At press time, Hershel didn't know which Maier staffers were interested in joining A'Vision. "Buna" is expected to keep A'Vis-

ion busy. "There's plenty of life left in the franchise," acknowledges Jeff Baker, senior VP of GoodTimes Home Entertainment, another fit-

ness powerhouse. Amy Innerfield, analyst for market consultants A*Vision, stresses her company's track record, "And we've been making tracks in the fitness field for years.

That's the attitude WEA wants to encourage. "It really captures the total fitness market from every aspect and every price point," says Scott. "What it allows us to become is a one-stop shop for fitness ac-

counts." While LIVE remains WEA's top distributed video label, Scott says second-place A'Vision is growing fast.

WEA may be the reason why "it almost doesn't matter" how much A'Vision is paying for properties, according to GoodTimes' Baker. "That's a huge distribution machine they have to feed. They need to have video product going through the branches." Outside labels like LIVE and ABC Video are scarce, so Baker thinks titles have to be developed "internally, from within."

Members of the Ooz Jelly board of directors are, from left, Steven Shenar, Lou Maglia, Bill Manspreek, Kevin Coogan, Sami Valkonen, and Scott Vanderbilt.

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PICK A WINNER FOR THE BILLBOARD CHARTS

81

BILLBOARD MAY 21, 1994
### The Billboard 200 Chart May 21, 1994

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IMAGINATION</td>
<td>*** No. 1 ***</td>
<td>RCA</td>
<td>-</td>
<td>59,99</td>
</tr>
<tr>
<td>2</td>
<td>REB MCENTIRE</td>
<td>**GREATEST GAINERS**</td>
<td>MCA</td>
<td>-</td>
<td>10.98</td>
</tr>
<tr>
<td>3</td>
<td>COUNTING CROWS</td>
<td>AUGUST &amp; EVERYTHING AFTER</td>
<td>A&amp;M</td>
<td>-</td>
<td>9.98</td>
</tr>
<tr>
<td>4</td>
<td>SOUNDTRACK</td>
<td>*GENCY 9*REHOBOTH BOULEVARD 92379/9</td>
<td>REHOBOHM</td>
<td>-</td>
<td>9.98</td>
</tr>
<tr>
<td>5</td>
<td>JONI MITCHELL</td>
<td>*** PACESETER***</td>
<td>A&amp;M</td>
<td>-</td>
<td>12.98</td>
</tr>
<tr>
<td>6</td>
<td>TWIN TANGLER CLAN</td>
<td>*** HOT SHOT DEBUT***</td>
<td>CBS Records</td>
<td>-</td>
<td>12.98</td>
</tr>
<tr>
<td>7</td>
<td>PEARL JAM</td>
<td>*** NO. 1 ***</td>
<td>MCA</td>
<td>-</td>
<td>16.98</td>
</tr>
</tbody>
</table>

**Notes:**
- \*\*\* No. 1 \*\*\* indicates the top-selling album.
- \*\*GREATEST GAINERS\*\* indicates albums with greater than 40% increase in sales compared to the previous week.
- \*\*\* PACESETER\*\*\* indicates albums with greater than 40% decrease in sales compared to the previous week.
- \*\*\* HOT SHOT DEBUT\*\*\* indicates albums debuting in the Top 5.

**Additional Information:**
- The chart includes information on SoundScan data, unit sales, and wholesale prices.
- The chart also highlights other notable albums and artists.

**Source:** Billboard Magazine, May 21, 1994.
Introducing the biggest recording group in the music industry today. With our newest release, Digital Master 931, BASF now carries the most complete line of studio mastering products. IEC reference compatible DM 931, with its excellent signal stability and low error correction requirement, is a perfect complement to our other high performance products: SM 911, SM 468, LPR 35, R-DAT, S-VHS, CD-R, M.O.D, calibration tapes and cassettes, loopbin master 526, diskettes, and audio and video cassettes. Order them all with one call, 1-800-225-4350 (Fax: 1-800-446-BASF). Then you’ll see why, even after 60 years, we’re still the most versatile group in the business.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TOP ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CATALOGUE</th>
<th>PEAK POSITION</th>
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<td>127 99 19</td>
<td>NIRVANA</td>
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<td>INCREDIBLE</td>
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<td>156</td>
<td>139 117 11</td>
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<td>A TRIBUTE TO CUREST MARFIELD</td>
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<tr>
<td>157</td>
<td>141 108 25</td>
<td>QUEEN LATIFAH</td>
<td>MOTOWN 8710/133 (19.98)</td>
<td>BLACKGEL</td>
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<td>158</td>
<td>145 128 23</td>
<td>DR. DRE A DEATH ROW RAPSCOPE (12.98/15.98)</td>
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<tr>
<td>159</td>
<td>145 138 17</td>
<td>JAMES MERCURY 51493/135/19 (16.98/16.98)</td>
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<td>160</td>
<td>150 174 24</td>
<td>THEY'RE ALL GONNA LAUGH AT YOU</td>
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<td>157 148 84</td>
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<td>COLUMBIA 32475 (19.98/15.98)</td>
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Country's New King: As expected, the May 3 Academy of Country Music awards telecast and Garth Brooks' May 6 NBC special give The Billboard 200 a Nashville flavor, but the biggest country success story on the chart benefits from neither of those events. Freshman Tim McGraw, who owned the chart's largest unit increase last week, puts an 11% gain to move to No. 1, ending Pink Floyd's four-week reign. McGraw, however, did grab TV exposure for himself via his May 5 stop on "The Late Show With David Letterman." McGraw's sales has held flat with his previous week's tally, a veteran country star would have passed him by. Backed by a well-known band and a publicist push—McGraw included a stop on Letterman's show and a starring role in the ACM telecast—Reba McEntire posted a 27% increase and The Billboard 200's largest unit gain. With 122,380 units for the week, the media maven ties the previous week's top two spots in MTV Week's chart is a toss-up among her, McGraw, and former No. 1 act Ace of Base (No. 3 with 119,976 units). Much has been said and written about how country albums have fared on The Billboard 200 since the chart began using SoundScan data three years ago. But this is only the second time that two country albums have led the pack since that May 1991 conversion. The last time was the issue of Sept. 19, 1992, when Billy Ray Cyrus (remember him?) and Garth Brooks owned Nos. 1 and 2, respectively.

More: He was conspicuous by his absence at the ACMs, but Brooks' May 6 special and its attendant publicity push—including a cover story in TV Guide—rang up some startling numbers. His most recent, "In Pieces," is the biggest beneficiary; a 65% increase moves it 62.34 (29,000 units). Also on his box score: "No Fences" (135-108 on a 35% gain), his self-titled debut (126-149 on a 20% gain) and "My Little Wind" (126-174 on a 20% gain). Letterman wasn't the only talk-show host in country's corner. Two of Jay Leno's guests wore cowboy hats and walked away with bullets on the big chart: John Michael Montgomery (Nos. 19 and 115) and Clint Black (No. 105).

Up: The tracking week is the most robust The Billboard 200 has seen since it was launched in March. The bands were on the road and traffic. Unit sales on The Billboard 200 are up 82% over the previous week, while the ACM awards and Brooks' special pump Top Country Albums' volume by a healthy 24%. As noted below, Market Watch shows overall music unit sales are up 6.8% over the previous week. This week's total sales figures are broken down by unit sales and percentage for each geographic region and place in the "Focus On" section.

Up and Down: Although they fall one place to No. 5, the Benedictine Monk Of Santo Domingo De Silos retain their bullet with an 8,000-unit increase. Backward bullets occur when an album posts a gain large enough to earn the bullet but overrides another album—in this case McEntire's—that posts an even larger increase. Little Texas (No. 68) also bullets despite displacement.

All That Jazz: Ineignates leaves Hestekke as a result of a jump into the top five on Top Contemporary Jazz. Due to temporary production limitations, we are unable to show the Hestekker Impact award on the jazz charts, but that designation is indicated on Top R&B Albums (No. 58) and Top Dance Club Tracks (No. 59). Tedeschi and Benetton slipped to No. 6 on Top Jazz Albums, but this is only the second time in six chart weeks that the trumpeter's "The Billie Holiday Songbook" has shown a decline, a strong performance for this chart. A break-out success is the self-titled album of the Brian Culbert—led group. As you can see from the box score, the album is brokered by unit sales and percentage for each geographic region and place in the "Focus On" section.

Timing: The star-studded soundtrack from "The Crow" has pulled its own weight prior to the film's release. This week, the film's premiere ad blast motivates a 141% sales gain, good for the week's Pacesetter award (44-15).

LATE-NIGHT SHOW HELPS NEW ARTISTS FIND DAYLIGHT
(Continued from page 8)

believe in—and we're looking to find the right tools, the right company and our other young bands on," says Isaac. Other labels also have found an access to music that is not only influential to local bands but also to the venue at "Late Night." "After Bare-faced Ladies were on 'Conan' the first time, the program director from WMAQ in Chicago saw the band and said they were adding the record," says Warner Bros. product manager Scott O'Farrell. "We were definitely the bigger tribe is there?" And Rounder Records/artist Jonathan Richman, the first artist to appear on "Late Night," says he got feedback from fans at his concerts whenever he's appeared on the show. In the late-night talk show war, "Late Night," with a later time slot than "The Late Show" and "The Tonight Show With Jay Leno," lags in the ratings battle. For example, according to Nielsen late-night averages for the week of April 18-22, "The Late Show" received a 5.5 rating in the 18-49 demo, while "Tonight" earned a 4.1 rating and a 13 share.

NBC asks Nielsen to break down O'Brien's ratings by the half-hour. That week, the first half-hour of "Late Night," which starts at 12:35 a.m., received a 5 share, while the second half-hour, starting at 1:06 a.m., had a 4 rating and a 10 share. At "Tonight" the percentage of all television-equipped homes in America that are tuned to that show. There are an estimated 94.2 million homes with televisions, and each ratings point represents 1% of those homes. The share is that’s the number of sets in use during the time a show is on that are tuned to the show.

Whether O'Brien will remain as host is a topic that is under- tioned from the beginning, but he seems to have finally bought a little more time. A source close to the show says O'Brien's contract will be extended another year, with an announcement to be made shortly. And Rich is only a year into his new show. He's engaged in programming, told the Los Angeles Times May 10 that the network was satisfied with the show's slowly increasing ratings and O'Brien's improvements as a host. Ludwin specifically noted that the college crowd—the first to discover Letterman—might be more likely to following suit with O'Brien.

"With Ameno Hall going off the boards and the arrival of The Crow, a lot of artists are finding an opportunity for emerging bands to re- ceive national TV exposure," says Liz Rosenberg, Warner Bros. Records VP. "Five or 10 other bands would offer the opportunity to see the variety of exciting new talents like the Henry Green, L.A. Reid, and UrDef! Strictly as a music fan, Co- nan gives me the chance to expand my musical horizons." The Epic Records spokesperson reports a "measurable increase" in sales of Oc- tober Project following the group's opening of "The Crow" and the opportunity to re- ceive national TV exposure, "It's a new area of exciting new talent like Henry Green, L.A. Reid, and UrDef! Strictly as a music fan, Co-nan gives me the chance to expand my musical horizons." An Epic Records spokesperson reports a "measurable increase" in sales of Oc- tober Project following the group's opening of "The Crow" and the opportunity to re- ceive national TV exposure, "It's a new area of exciting new talent like Henry Green, L.A. Reid, and UrDef! Strictly as a music fan, Co-nan gives me the chance to expand my musical horizons." The Epic Records spokesperson reports a "measurable increase" in sales of Oc- tober Project following the group's opening of "The Crow" and the opportunity to re- ceive national TV exposure, "It's a new area of exciting new talent like Henry Green, L.A. Reid, and UrDef! Strictly as a music fan, Co-nan gives me the chance to expand my musical horizons."
ELEKTRA DROPS SIX STAFFERS
Elektra Entertainment has laid off six employees, including Danny Rahn, senior director of product development, Elaine Valenti, director of black music, and Robyn Lynch, director of the art department. Leslie, with whom he was the one who shuttled Elektra's UK office, which resulted in at least three assistants being let go.

ANGELE VS. CHANT GRAPHICS (CONT.)
At press time, it appeared that Angel Records would not preform for a preliminary injunction against the marketing of an RCA Victor record, "Chill To The Chant." In a New York federal court on May 4, Angel claimed that the RCA album unfairly competed, in graphic terms, with its hit album "Chant!" (Billboard, May 14). A spokesperson said that the label had not come to terms with Delos Records regarding the graphics on Delos' pending album, "Beyond Chant," the subject of a cease-and-desist letter from Angel.

MUSIC TV: ROME TO MIDDLE EAST
Booming markets in the Middle East are getting more music on television via Rome-based satellite broadcaster Orbit, which will offer the region programming with a strong music TV content. Meanwhile, in Europe, German broadcaster COM-TV is expected to give CMT Europe a run for its money with a satellite-based country and modern rock format, expected to start in July.

BMI INT'L PLANS TURKEY SETUP
BMI International is poised to enter Turkey as a "very near future," with local sales and distribution replacing existing licensee MMV. Sony entered the market in late May (Billboard, Nov. 6, 1995), and EMI reportedly is strengthening its ties with license partner Kent Elektronik.

RAPPERS IN NAME ONLY
In forming Crooklyn Dodgers as a rap group to perform on the soundtrack (and album) of his new movie, "Crooklyn," director Spike Lee brought in three other rappers with label deals: Masta Ace (Delicious Vinyl/EastWest), Special E (Profile), and Buckshot, a member of the group Black Moon (Wrek). Lee's label, 40 Acres And A Mule Musicworld, has a distribution deal with MCA Records (Billboard, May 14). A spokesperson says there are no plans to continue the group's recording career.

FLORIDA:
ENTER•ACTIVE ISSUE
AD ISSUE
CLOSED

BROADWAY
ISSUE DATE: JUNE 24
AD CLOSE: MAY 17

CES/KARAOKE
ISSUE DATE: JUNE 25
AD CLOSE: MAY 31

"ENTER•ACTIVE FILE"
ISSUE DATE: JUNE 25
AD CLOSE: MAY 17

PRODUCTION PEOPLE
ISSUE DATE: JUNE 18
AD CLOSE: MAY 24

JAZZ
ISSUE DATE: JULY 2
AD CLOSE: JUNE 7

ITALY
ISSUE DATE: JULY 2
AD CLOSE: JUNE 7

VIVA ESPANA
ISSUE DATE: JUNE 8
AD CLOSE: JUNE 14

FOLK/BLUE GRASS
ISSUE DATE: JULY 16
AD CLOSE: JUNE 21

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LOS ANGELES: (213) 525-2300
NASHVILLE: (615) 321-4294
FLORIDA: (305) 441-7976
LONDON: (071) 323-6686

The days of the old Doobie Brothers are upon us.

The Pinups of America
The first of the Virgin's Mega stores.

The Billboard Bulletin... 
EDITED BY IRV LICHTMAN

CURB RECORDS has the No. 1 album in the nation as "Not A Moment Too Soon" by Tim McGaw ascends to the top of The Billboard 200. It's the fourth debut album to reach No. 1 this year, following "Doggy Style," "Snoop Dogg Dogg" (Toni Braxton's self-titled first effort, and "The Sign" by Ace Of Base. It's also the second country album to top The Billboard 200 in 1994, following "Kickin' It Country" by John Michael Montgomery. McGaw's triumph comes a few weeks after the peak of "Indian Outlaw" on the Hot 100, where he's already working on his second hit single, "Don't Take The Girl." Tim McGaw enters at No. 61, taking Hot Shot Debut honors.

And then there is the first No. 1 album for Steve McEntire. The 39-year-old Nashville businessman Arch Kelley. The singer's booking agency, Creative Artists Agency, would not confirm how many dates have to be canceled.

The closer he gets to you: America didn't ignore Morrissey this time around. His current single, "Mysterious Ways," is his first ever on the Hot 100, either on his own or with his previous band, the Smiths. While he moves up to No. 46 on the pop chart, he relinquishes the No. 1 slot on the Modern Rock Tracks chart after a seven-week run. That puts him in a tie for the third-longest-running No. 1 song in that chart's history. Two songs had nine-week reigns: "Mysterious Ways" by U2 and "Into Your Arms" by the Lemonheads. Staying on top for eight weeks were two songs by R.E.M.: "Orange Crush" and "Losing My Religion." And tied with Morrissey at seven weeks each are "Fascination Street" by the Cure and "Cuts You Up" by Peter Murphy.

FOREVER IN BLUE JEANS: The new No. 1 single in the U.K., "Inside" by Stiltskin, is the fourth single to top the British chart after being used in a television commercial for the designer's 501 jeans. The first three were "Stand By Me" by Ben E. King in 1986. "The Joker" by Steve Miller Band in 1989, and "Should I Stay Or Should I Go" by the Clash in 1991. On the album side, Dusty Springfield enters the U.K. chart at No. 6 with "Goin' Back" (The Very Best Of Dusty Springfield). It's her highest chart ranking since 1966, according to Alan Jones of Music Week.

Tim McGraw Seizes The 'Moment'

by Fred Bronson

CHART BEAT

AND ONE-4-ALL: While a country album holds sway over The Billboard 200, a country song moves to No. 1 on the Hot 100. A country song, yes, but not a country act. All-4-One's cover of John Michael Montgomery's "I Swear" makes the biggest leap to the top (8-1) since Whitney Houston's "I Will Always Love You." zoomed from No. 12 to No. 1. That also was an R&B cover of a country song, leading one to wonder which R&B artist will cover "If Bubba Can Dance (I Can Too)."

Montgomery's original version of "I Swear" remains on the Hot 100 at No. 72. Earlier this year, it topped the Hot Country Singles & Tracks chart. The last time a song was No. 1 on the pop and country charts in the same year by two different artists was 1957. "Young Love" by Tab Hunter topped the pop chart while Sonny James reached the peak on the country chart.
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